





# Billboard

>P.9 Stern Aftermath:  
Rock Radio Takes A Hit



NOV  
5  
2005

FOR MORE THAN 110 YEARS

## NEIL DIAMOND

Strips Down  
With Producer  
Rick Rubin >P.34

Plus

## LIVE 8:

Behind The  
Numbers >P.9

*Hitmaker  
Turned  
Label Exec*

>P.32

# Jermaine Dupri

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#7 DEBUT on Billboard Top 200 Albums Chart  
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"Extraordinary Machine lives up to its  
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"The sound of a singer **IN HER PRIME.**"  
- New York Magazine

"Apple's **STRONGEST** and most detailed  
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"**MAGNIFICENT.**" - The New York Times

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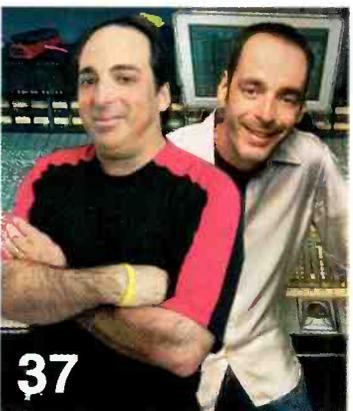
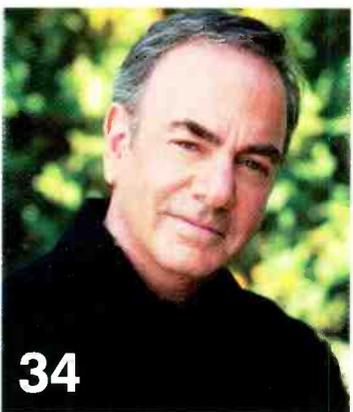
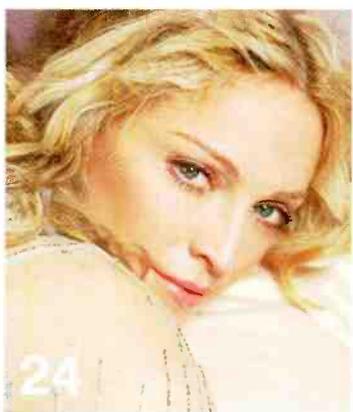
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Photo: Ron Wolfson/WireImage.com

COVER: Howard Stern photo: Jim Spellman/WireImage.com  
Jermaine Dupri photo: Lionel Deluy



**KEN SCHLAGER**  
Co-Executive Editor  
Billboard



## AN EXCLUSIVE PROTEST

Few things get a retailer's goat like album or track exclusives.

Much anger has been expressed over exclusives in recent years. Retailers' boycotts and protests—aimed at the major labels that grant exclusives—have fallen largely on deaf ears.

Now virginmega.fr, the online portal from Virgin Megastore France, has added an intriguing new chapter to the saga (see page 24). The site has taken the radical step of selling an unauthorized download of the track "Hung Up" from the upcoming Madonna album. The offer is in response to a Warner Music France deal providing a prerelease exclusive window on the track to France Telecom's Wanadoo online platform.

By going over to the dark side and offering an unauthorized track, Virgin Megastore France is making a pretty strong statement. The intention: To underscore the pain retailers feel when they cannot offer desirable product from a top act.

For the most part, those who are affected by exclusives are the specialty stores that for decades were the market leaders. Today, their share of the traditional CD market has been eroded by discounters, big-box stores and alternative outlets like Starbucks.

Specialty stores still play a major role in the retail food chain for the industry. Unlike the big guys, they are strong on catalog titles. More importantly, they support developing artists, the lifeblood of

tomorrow's business.

Every exclusive pokes another hole in the specialty stores' market position. Once they were magnets where music fans could find all the music they desired. Now these dealers are deprived of access to the hits and unique content that drive traffic.

Specialty stores are already disadvantaged. They cannot compete with online sites for convenience or with the big boxes on price. But they still attract hardcore fans.

Exclusives only drive a fresh nail in the coffin of specialty retailing. It is ironic that it took a Web site in France to make the most outrageous statement yet about this threat to traditional retailing. But its boldness is a balm for every retailer who has felt similarly stung.

## Platforms, Not Hardware, Make The Mobile Market

BY SEAMUS McATEER

The recent launch of the Motorola ROKR, which combines Apple Computer's elegant iPod with a relatively uninspired mobile phone from Motorola, seems a bit like déjà vu.

It was about three years ago that the mobile industry was buzzing about another handset maker's "converged" device. Like the ROKR, the Nokia N-Gage—which began as a partnership between Nokia and Nintendo but was subsequently rushed to market by Nokia after a falling out with the portable-console maker—was launched in the wake of elaborate rumors and raucous hype.

The N-Gage received a lackluster response; it was clumsy and incapable of downloading games from wireless networks.

Does any of this sound familiar? Hoping for an "iPod phone," mobile music enthusiasts got the ROKR, a stripped-down digital player that will hold only 100 songs—which cannot be downloaded over wireless networks. The player is encased in a Motorola phone whose design is not nearly as ROKin' as the iconic iPod, albeit vastly superior to that of the N-Gage.

If there was a lesson that Apple should have taken from the N-Gage debacle, it is that a hardware-centric approach will unnecessarily limit its mobile ambitions. Nokia eventually figured out that freeing the N-Gage from its hardware and integrating it with Nokia's popular Series 60 phones was the only way the platform could have wide appeal.

Apple would be wise to consider Nokia's lesson as it seeks to extend its digital

music domination into the mobile realm. Instead of relying on one or two pieces of Motorola hardware, it must license the iTunes platform for multiple handsets.

The mobile industry is defined by a multitude of devices. According to M:Metrics data, more than 500 different handsets are in use in the United States. Even the most popular handset—the Nokia 6010—is in the hands of only 3.7 million mobile subscribers, and only 41 devices—most of which are low-end phones—can claim more than 1 million subscribers.

When we examine uptake of the most sophisticated, high-end devices—particularly those targeted at a niche market or those that are exclusive to one carrier—the universe gets considerably smaller.

The most popular of these high-end, exclusive handsets is the Motorola RAZR, owned by about 800,000 Americans. That is only 0.4% of U.S. mobile subscribers. And despite the popularity implied by its ubiquity among Hollywood power players, the Sidekick—offered exclusively by T-Mobile—counts a mere 200,000 owners.

Although Apple can dominate the market for portable music players with a couple of hit devices, this approach does not work in the wireless sector.

Another considerable hurdle for the iTunes phone is device churn. The life span of an iPod is at least twice as long as that of the average mobile phone. Among early adopters, it could be nearly three times as long, and it is doubtful that early adopters will replace their current ROKR with a new ROKR nine months later. Instead, they are going to gravitate to the next fad, be it a phone that takes

high-resolution photos or integrates support for multiplayer games on third-generation networks.

The best that Apple and Motorola can hope for with the current incarnation of the ROKR is a 1% share of the market, and that is if the phone is a major hit—an unlikely scenario given its lukewarm reception. For Apple to replicate the success of



iTunes in the wireless market, the platform must be deployed on no less than 10 handsets, ideally with a range of price points and with diverse feature functionality.

Once again, Apple has proved itself a trailblazer, and Motorola and Cingular—the sole U.S. wireless operator selling the device—have achieved a marketing coup by basking in the glow of Apple's halo. But I have seen this movie before, and it ended in a train wreck from which Nokia has not fully recovered.

*Seamus McAteer is chief product architect/senior analyst for M:Metrics.*

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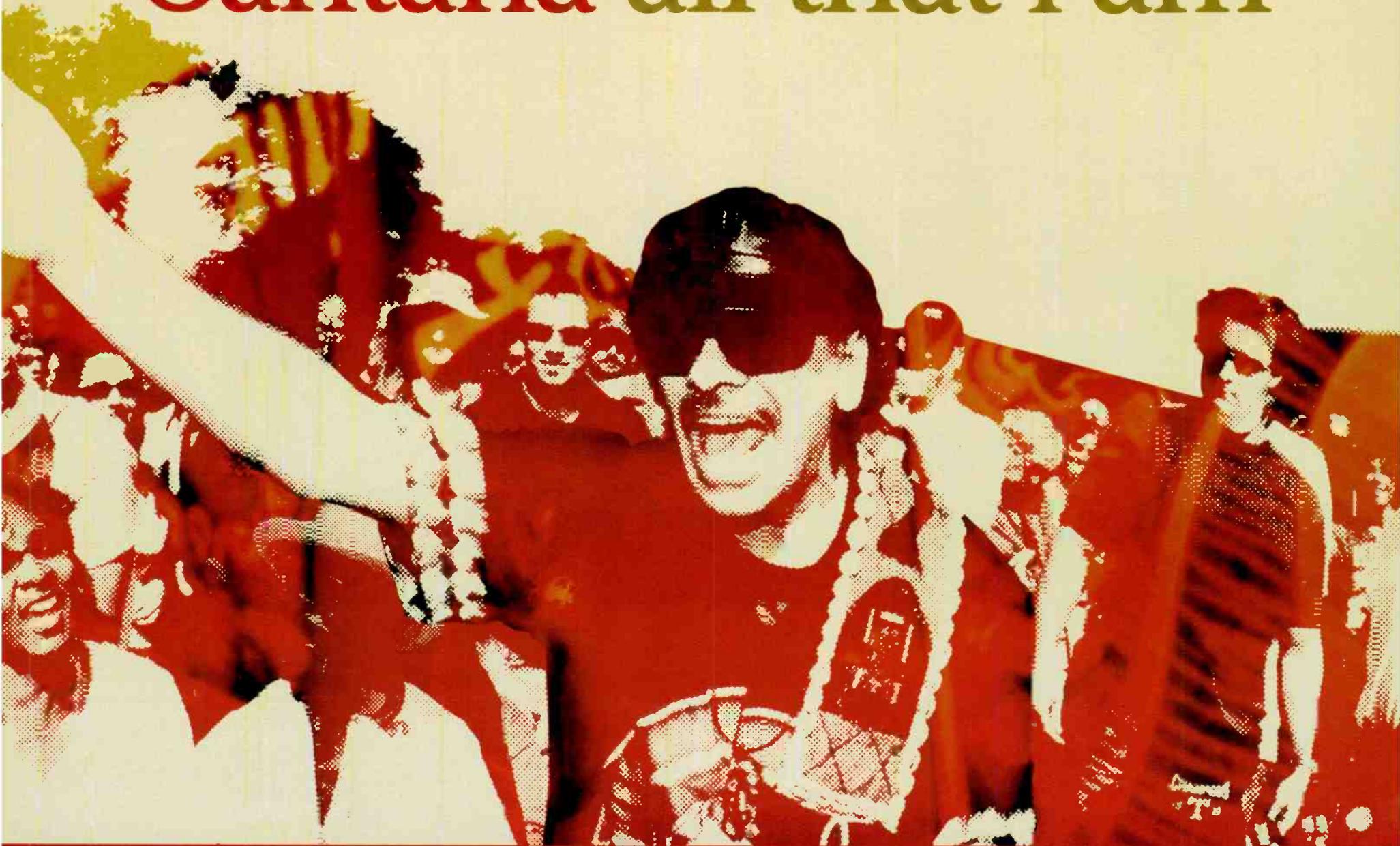
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hits Europe



**Classic Carly**  
Simon takes  
standards on tour



**Ready O.A.R. Not**  
Band plays Turner's  
new game site

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**>>>U2 TOPS  
TOUR AWARDS**

U2 came away with the most honors at the Billboard Roadwork '05 Touring Awards, winning top draw, top tour for its Vertigo trek and top Boxscore for its June 24-27 dates at Croke Park in Dublin. The event took place Oct. 26 at the Roosevelt Hotel in New York.

**>>>SPRINT  
DELIVERS FIRST  
WIRELESS  
OPERATOR**

Sprint expects to be the first carrier to offer a full-song, over-the-air music download service, according to sources close to the matter. Songs on the Sprint service—slated to launch Oct. 31—cost more than \$2 each and may be downloaded to users' phones and home computers.

**>>>GOV'T EYES  
DIGITAL TV  
DEADLINE**

The House Committee on Energy and Commerce approved bipartisan legislation Oct. 26 that would set the deadline for the digital TV transition at Dec. 31, 2008. The bill does not mandate a "broadcast flag" or similar technology to prevent automatic "cherry-pick" audio copying on digital radio, but chairman Joe Barton, R-Texas, said he would "consider" pushing for copy-limit technology in a subsequent bill.

**>>>SONY BMG  
LOSES \$60M**

Sony BMG posted a net loss of \$60 million on sales of \$936 million for the fiscal second quarter, ended Sept. 30. The loss was attributed to restructuring charges associated with the merger and "harsh" market conditions.

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# UpFront

NOVEMBER 5, 2005

GLOBAL BY EMMANUEL LEGRAND

## Live 8 Yields A Windfall

Free Concerts Generate A \$12 Million Surplus

LONDON—The Live 8 series of 10 free concerts last July were not meant to be fund-raisers, but they have generated a surplus of more than \$12 million, *Billboard* has learned. The money will be put toward relief projects in Africa.

Organizers say total costs for the shows were in the region of £10 million (\$17.6 million). Revenue from sponsors, TV and DVD rights, mobile phone texting and other such ancillary sources as merchandising and photo rights not only helped offset the production costs, but delivered extra income.

So says John Kennedy, one of the three trustees of Band Aid Trust, the nonprofit charity set up 20 years ago in the wake of the Band Aid project. The other two trustees are musician/activist Bob Geldof and concert promoter Harvey Goldsmith.

The key sources of revenue were EMI Music, which paid an advance of \$6 million for the DVD rights to the shows, and the two main sponsors, AOL and Nokia, which each provided about \$5 million.

Worldwide TV sales of the shows brought in more than \$2 million: The BBC paid £1 million (\$1.76 million). Overseas DVD rights brought in

an additional 1.4 million euros (\$1.67 million).

Merchandising sales exceeded £1 million and continue generating income since Live 8-related products are still available on the organization's Web site. Corporate hospitality at London's Hyde Park concert brought in more than £500,000 (\$884,000). Book rights were sold for \$420,000 and photo rights for \$340,000.

The trust also received proceeds from the mobile phone texting the public used to apply for tickets and voice their support for the "Make Poverty History" campaign. Kennedy says more than £2.6 million (\$4.59 million) was raised through texting. From these funds, £1.6 million (\$2.82 million) compensated the Prince's Trust, which was to use Hyde Park for its annual fund-raiser, but instead left the space to Geldof's initiative.

Live 8 was organized through the Band Aid Trust and its two wholly owned affiliates, Live 8 Ltd. and Woodcharm Ltd. Kennedy is chairman/CEO of industry trade body the Interna-

continued on >>p10

RADIO BY BRAM TEITELMAN

## As Stern Splits, Big Markets Lose Rock Radio

Infinity Broadcasting's preparations for the imminent departure of franchise morning host Howard Stern could leave rock music radio a collateral casualty.

To soften the blow of Stern's Dec. 16 exit from terrestrial radio, Infinity has changed the format of some of the 27 stations that carry him. Of the 12 rock stations that featured Stern in the morning, three are flipping to talk or the Jack format. Such flips in Sacramento, Calif.,

and Philadelphia mean one less rock station. But in New York, come Jan. 3, Arbitron's top-rated market will not have a station playing current rock hits.

Infinity launched a talk-based "Free FM" format Oct. 25 on eight stations. The personality-driven programming will feature former Van Halen vocalist David Lee Roth and comedian Adam Carolla, among others, as syndicated replacements for Stern in morning drive. "What Infinity is signaling

is that a combination of celebrity talk and comedy appeals to its target market more than music in general and rock in particular," says Barry Sosnick, consultant and president of Earful.info. "When you have Infinity, a major player in broadcasting, indicating that music isn't a powerful draw for listeners, [that is] the most frightening implication."

continued on >>p10



DAVID LEE ROTH is among the personalities of 'Free FM,' Infinity's new FM talk format.

Photo: Steve Granitz/WireImage.com

>>> **JACKSON  
CHARITY  
RECORDING  
UNDER WAY**

Recording took place Oct. 25-26 at Los Angeles' Conway Studios for a Michael Jackson-penned single to benefit victims of the recent hurricanes. Specific contributors were not named, but sources confirm Ciara, Snoop Dogg and Shirley Caesar have been on hand at the studio. Jackson himself was not in Los Angeles and is understood to have participated in the sessions via satellite and telephone.

>>> **WARNER BROS.  
TO UNITE VIDEO,  
DIGITAL OPS**

Warner Bros. is planning a major restructuring that will bring its home video distribution and digital content arms into one division called the Warner Home Entertainment Group. The moves, announced Oct. 25, are expected to consolidate Warner Bros.' digital businesses. In addition to Warner Home Video, the new WHEG will run four other divisions: Interactive Entertainment, Anti-Piracy Operations, Technical Operations and the newly created Digital Distribution.

>>> **LAWSUIT BITES  
APPLE**

Apple Computer has been hit with a class-action lawsuit over its iPod Nano. The suit, filed Oct. 19 in San Jose, Calif., alleges that Apple is ignoring consumer complaints about defective screen design. Jason Tomczak, who filed the suit, asks the court to certify other Nano customers having similar problems to become part of a class pursuing damages for violations of consumer-protection and warranty laws. The suit seeks return of the Nano purchase price and a portion of Apple's profits from the sales. Apple could not be reached for comment.

>>> **EMI, NOKIA  
GIVE AWAY  
MOBILE MUSIC**

EMI Music Latin America has teamed with mobile-phone maker Nokia to put

continued on >>p12

# UpFront

## LIVE 8 (cont.)

from >>p9

tional Federation of the Phonographic Industry and was an entertainment lawyer 20 years ago. He worked with Geldof on Band Aid and has been a trustee of the charity since its inception.

According to Kennedy, the main difference between Band Aid and Live 8 was that the former was meant to raise funds to address the famine in Ethiopia, while the latter was set up to raise awareness about debt relief in Africa.

"Our intention was to cover our costs. We're not shy of any surplus, but it was not the aim," Kennedy says. "After 20 years, Band Aid is still active and we

are still funding projects—this will simply help us fund even more projects."

Kennedy says the nature of the trust and the purpose of the event requires full transparency. "We owe it to all the people—artists, songwriters, managers, record companies, publishers—without whom this would have not happened."

Artists performed for free and waived the DVD rights for their performances. The four-DVD boxed set, with localized versions for different territories, is due for release Nov. 6.

Kennedy says EMI's advance was crucial in providing Live 8

with much needed cash flow. "There was a time when we had no income and large expenses," Kennedy says.

He is confident that EMI's advance will be recouped just through the initial DVD shipment. Then, EMI will pay the trust what Kennedy describes as "a hefty royalty rate," which will continue to fund the trust.

In disclosing the event's finances, Kennedy is protecting "the Live 8 brand that made people trust us and know that there would be no abuse and that money would be well-spent."

## STERN (cont.)

from >>p9

Labels see Infinity's move adversely affecting record sales, specifically in New York. But, as RCA VP of rock promotion Bill Burrs says, the move was expected.

"There had been talk about it forever, and we knew something was going to shake when Howard left," he says. "It was a shift they'd already made musically when they became more classic rock-leaning, but it's still a shame to see current rock music leave the airwaves in favor of more talk radio."

Roadrunner VP of promotion Mark Abramson says New York's radio landscape will be "a very sad state of affairs" in January. "It will definitely impact albums sold," he says. "You're taking away New York's last remaining new [rock] music outlet, so of course it's going to have an effect. I've got to think that leaves a huge hole that hopefully someone will fill."

The situation in Philadelphia appears less dire. In addition to a full-time rock station in Greater Media's heritage rock WMMR, Infinity's WYSP will still play music nights and weekends. Burrs mentions WYSP's similar incarnation as a talk/rock hybrid several years ago, when syndicated talent filled up afternoons and middays, complementing Stern in the morning.

Abramson sees WMMR's presence easing the pain of WYSP's shift. "Of course, what's best for the business is the two of them trying to steal ratings from each other," he says.

"Competition brings out the best in everybody."

"With Infinity being a company that has such a large commitment to male demographic radio stations playing rock music, it's cause for concern when you see them shift

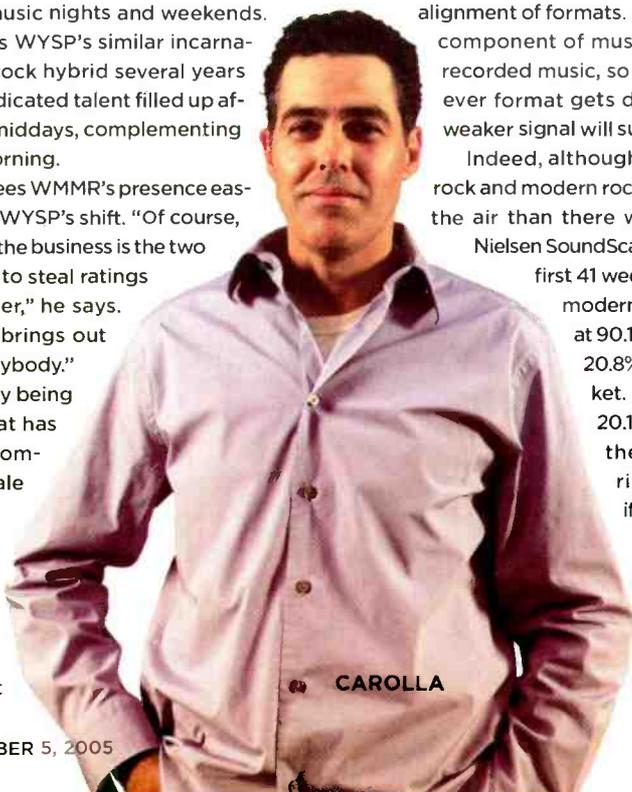
away from current-based rock stations," says Greg Thompson, Island Def Jam executive VP of promotion. "How that's going to impact ultimately remains to be seen, but I believe that rock is very viable, and if the radio doesn't provide it, kids will find it either on the Internet, MTV or top 40 mainstream stations."

WYSP and Stern flagship WXRK (K-Rock) New York are streaming music on their Web sites, as is former Radio One modern rock station WPLY (Y100) Philadelphia. While Internet radio usage continues to rise, that is no consolation to radio listeners or labels. "None of those are proven entities yet," Burrs says. "I love the thought of online and the dream that it's all going to work, but we're a long way from us knowing whether it will."

Sosnick expects little sales impact in New York or Philadelphia. "If rock is a viable radio format, as I believe it is, then another station with a less profitable niche should switch formats to fill in the void," he says. "The music genre that will suffer the most is the last one abandoned in the realignment of formats. Radio is still a key component of music marketing for recorded music, so the loss of whatever format gets dropped or has a weaker signal will suffer."

Indeed, although there are fewer rock and modern rock radio outlets on the air than there were a year ago,

Nielsen SoundScan figures from the first 41 weeks of 2005 show modern rock album sales at 90.1 million, holding a 20.8% share of the market. That exceeds the 20.1% it had through the same time period for 2004, and if the numbers hold up, will mark the seventh straight year that modern rock has had a market-share increase.



## Sony, BMG At Odds Over Lack

Bertelsmann executives are considering strategies for life after Andy Lack at Sony BMG, even as Sony sources insist the embattled CEO will remain atop the merged company.

According to Bertelsmann sources, the top brass at the company have discussed several scenarios regarding Lack's future. The CEO's contract expires in March, and some BMG executives are proposing that COO Michael Smellie, who is due to leave in November, stay to run



the company alongside chairman Rolf Schmidt-Holtz.

"Rolf Schmidt-Holtz has been a successful BMG chief executive," a top BMG executive says. "As present chairman, he should take the helm again and lead the corporation out of the crisis for a second time."

However, sources at Sony, while acknowledging an internal power struggle that has turned increasingly public and ugly, say that none of the resolution scenarios currently being discussed involve Smellie. "He has hurt his credibility with the Sony side," a Sony source says. Sony Corp. chairman/CEO Howard Stringer "will not reward this type of behavior."

Still, suggests another Sony source, Lack is considering naming a Bertelsmann-friendly COO. As recently as mid-October, sources at Sony were still indicating that Lack would eliminate the position, a stance that, at least in part, exacerbated the Sony BMG rift.

BMG sources confirm that Bertelsmann CEO Gunter Thielen had a short-notice meeting with Lack at Bertelsmann's headquarters in Gütersloh, Germany, recently, while the Sony BMG chief executive was in London for a series of budget meetings. Schmidt-Holtz, who is also Bertelsmann's chief creative officer, attended the meeting as well.

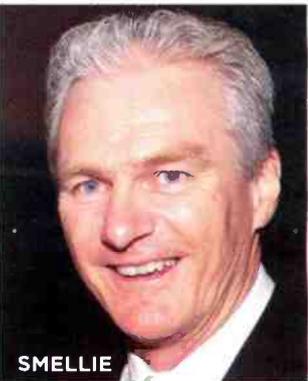
During the meeting, sources say, Lack was told that Bertelsmann had reservations about some of the strategic decisions

he had made and about the state of the Sony BMG business. In particular, concerns were raised over Lack's renewal of Bruce Springsteen's contract, which sources value at \$100 million.

Thielen and Stringer are understood to have discussed the issue of Sony BMG's top management during a recent meeting in New York.

A final decision is expected within the next weeks. Sources at Bertelsmann suggest the pace of the change will depend on Stringer's willingness to find a new role for Lack outside of the label group within the Sony Corp. structure. Meanwhile, Sony sources insist that Lack will remain in his role. Under the terms of the merger, according to a Sony source, Sony names the CEO until 2009, but BMG gains veto power beginning in August 2006.

Since Lack's appointment to head Sony Music in January



2003, industry talk of him ultimately taking control of Sony's U.S. entertainment operations, possibly through a public spin-off of the music and movie assets, has been rampant.

Speculation intensified earlier this year when Stringer, then head of Sony Corp. of America, was tapped to succeed Nobuyuki Idei as Sony Corp. chairman/CEO.

However, Stringer, who assumed his new duties in June, continues to retain control of the company's movie and music businesses—a decision that raised the eyebrows of some Bertelsmann executives, who expected Lack to move up as part of the transition of power.

In its just-announced results for the second quarter (ended Sept. 30), Sony BMG posted a net loss of \$60 million on sales of \$936 million.

Sony attributes the loss to restructuring charges associated with the merger and "harsh" market conditions in the United States, the United Kingdom, and elsewhere.

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free music on memory cards bundled with Nokia's 6230 handset. Music from EMI acts and regional artists will be included in the "This Music Collection" offer. Each 128MB card will contain four full tracks (two from international artists and two from local acts), four ringtones, four wallpaper images, a live video performance of K.T. Tunstall's "Other Side of the World," an interview with Coldplay featuring the single "Fix You" and additional videoclips from local acts.

**>>>SNOOP INKS DEAL WITH KOCH**  
Snoop Dogg and his Doggystyle Records have entered a partnership with Koch Records. The first release under the multi-album deal will be "Snoop Dogg Presents: Welcome to Tha Church—Tha Album," due Dec. 13.

**>>>NAPSTER JAPAN ON THE WAY**  
Tower Records Japan and U.S.-based download service Napster inked a joint-venture deal Oct. 20 for the forthcoming Napster Japan. Tower Records Japan parent company Nikko Principal Investments will own 53.5% of the new operation, Napster will have a 31.5% share, and Tower Records Japan will own 15%. Initial capitalization for Napster Japan will be 240 million yen (\$2.1 million).

**>>>RHAPSODY HAS SANTANA**  
The Rhapsody music subscription service has begun hosting a prerelease of Carlos Santana's new album, "All That I Am," with an exclusive live recording of the song "Foo Foo." This version of the album is available only to Rhapsody subscribers. The RealNetworks-owned service will also host a live webcast of Santana's concert at New York's Hammerstein Ballroom on the album's Nov. 1 street date.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Jonathan Cohen, Brian Garrity, Bill Holland, Clover Hope, Jill Kipnis, Steve McClure.

## New At iMesh: Label-Sanctioned P2P

iMesh, formerly an open peer-to-peer file-trading network, is attempting to convert a user base accustomed to swapping music for free into paying customers.

And it is doing it at a price point that file traders understand: free.

In an aggressive nod to the difficulties in getting file traders to pay for music, the company is eating the wholesale rate due labels by offering the new service for free during a trial period expected to last up to two months.

iMesh unveiled the public beta version of the label-authorized service Oct. 25. Eventually, iMesh will charge customers either 99 cents per track or \$6.95 per month, with support and pricing for a portable subscription service still pending.

The company is betting that the new features will prove compelling enough to keep a healthy portion of its 5 million current users onboard once the price tag goes into effect. The

new iMesh keeps the same P2P interface and free access to all music that labels have not specifically asked to be filtered.

The service uses filtering technology from Audible Magic to identify music copyrighted by record labels. Only customers paying the per-

from Myspace.com and other social networking sites and creating a community area where members can interact. Discussion groups are organized by age, location, personal interests and musical tastes. The application also includes instant messaging and other

CEO Sam Yagan tells *Billboard* the process is much more difficult than just adding filtering technology and setting a fee.

For years, P2P sites have worked to decentralize their networks to try to escape liability for the copyright infringement of their users. Now,

"Our commitment to the [Recording Industry Assn. of America] is to convert our users, and we're going to need help doing that," he says. "Whether we're converting to our own eDonkey retail service or convert it to [someone else's]... we would happily listen to that."

Additionally, former Napster investor Bertelsmann AG—half-owner of Sony BMG—is busy creating a P2P system called GNAB (which is "bang" spelled backward). The company says it will launch the music and movie file-trading service before the end of the year.

The ultimate challenge will be to convince the estimated 80 million P2P users worldwide to stick with these new commercial services instead of migrating to open-source P2P sites based overseas or choosing slick music services from the likes of iTunes and Yahoo.

"On one side of us you have the rogue P2Ps, and on the other side, savvy marketers," Yagan says. "Community will be key."

### A service goes 'legit' at a price point that file traders understand: free.

track or monthly subscription fee will be able to access this premium content.

The new iMesh has also added significant music recommendation and discovery tools, such as genre-specific pages, *Billboard* charts and more than 200 themed playlists the iMesh staff created to make the site more compelling.

And iMesh is taking a page

communication options.

According to iMesh president Talmon Marco, the process of converting from an open network to a filtered system was difficult, and will tie up would-be competitors for "at least a year."

eDonkey, another open P2P service now in discussions with the music industry to convert to a legitimate system, is experiencing this the hard way.

filtering across such loosely affiliated systems and technology is a logistical nightmare.

"It's not at all what people in the industry had led us to believe," Yagan says. "This is really hard stuff."

Yagan says he is pursuing several partnership opportunities to help the company through the transition, including a potential merger with iMesh.

## Activism Subdued

No Presidency In '05, But Some Artists Politick On

The 2004 presidential election saw an unprecedented number of musicians coming out in support of either John Kerry or George W. Bush. The hot-button topics and candidates in this off-year election—California's proposition 75 or New Jersey governor's race—are not exactly getting the music community ready to rock, but musicians have not completely abandoned their newfound political awareness, either.

Indie rock act TV on the Radio recently posted an anti-Bush song on the Web site of its label, Touch & Go Records, whereas country singer Mark Wills has presented the president with a custom-made guitar.

Meanwhile, U2 singer Bono has taken flak for posing with Bush, and Latin legend Willie Colon, who has been politically active for decades, is pals with New York Mayor Michael Bloomberg.

On tour, Green Day has offered opt-out forms that peo-

ple can use to be removed from military mailings.

The list could easily go on, as such top-selling acts as Kanye West and the Rolling Stones have taken partisan stances.

"Last year proved the Dixie Chicks fear wrong," says Molly Neitzel, executive director of Music for America, which partners with artists to spread a left-leaning political message. "If a critical mass of artists get political, it won't negatively affect their careers. For some bands, it even helps them."

MFA utilizes a volunteer network to pass out voter registration forms and issue cards at concerts and is currently working with more than 300 acts, ranging from Bloc Party to Lyrics Born to Ryan Adams. Next year, the nonprofit will release a fund-raising compilation curated by comedian David Cross.

Neitzel cites MFA supporter Death Cab for Cutie as one band whose political leanings

have not hurt its career.

"When [Death Cab for Cutie] started to come out pretty partisan at their shows," Neitzel says, "they attracted the attention of those planning the Vote for Change tour and opened for Pearl Jam."

The Vote for Change tour was spearheaded by political action committee MoveOn, a group that has fostered strong relationships with such acts as Moby, Green Day and the Black Eyed Peas. A number of artists who worked with MoveOn prior to the 2004 election are helping sister organization MoveOn Civic Action, a nonprofit currently raising funds for hurricane victims.

Foo Fighters performed at rallies for Democratic presidential candidate Kerry, and guitarist Chris Shiflett has since invited the Howard Dean-affiliated Discovery for America and progressive research institute Center for American Progress to set up shop at the



Last year, **FOO FIGHTERS** performed at rallies for Democratic presidential candidate John Kerry.

band's shows.

"We have some progressive fans," Shiflett says, "but we're a pretty middle-of-the-road, mainstream band. If we turn people on to some different ideas, that's a good thing."

Punkvoter, launched by Fat Wreck Chords, has already released multiple volumes of the compilation series "Rock Against Bush." Without a major national election this year, the group has turned to other causes. It recently supported the 26-track CD "Protect: A Benefit for the National Association to Protect Children."

"One of the ideas we're try-

ing to promote now is that voting isn't enough to be a responsible citizen," Punkvoter co-founder Toby Jegg says. "You need to be responsible in your purchases and act as a responsible person. We can still encourage that in non-election months."

Jegg says the organization will begin ramping up efforts next year for the 2006 congressional elections, hoping to regain the momentum of the 2004 campaign. "We don't want people to feel marginalized or disenfranchised. We had an ad campaign right after the election that made it clear that we are not going away."

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## Revamped Billboard.com Expands Offerings

Billboard.com is about to be reborn.

The revamped site will launch Oct. 29 with new features, a bright new look, improved navigation and an increased focus on its far-reaching consumer audience.

Through the years, billboard.com has developed into one of the Web's most popular music destinations, with artist features, reviews, award-winning daily news coverage and the world's most-quoted music charts.

"A comprehensive overhaul has been a long time coming," billboard.com editor Barry A. Jeckell says of the site, which draws more than 2.7 million unique visitors each month.

The changes include new interactive elements for billboard.com's extensive offering of charts. Clicking on a title or artist name—or using a sitewide Music Search—will access biography and discography pages with All Music Guide content and exclusive *Billboard* chart histories.

The charts continue to offer online comparison shopping for CDs through My Simon. In the near future, a licensing agreement with MForma, the company behind the new *Billboard* Mobile application, will give online users the ability to buy ringtones from the charts.

The Breaking & Entering feature will continue to profile up-and-coming artists, while the new *Billboard* Underground will identify promising unsigned acts.

Artist voices will be heard in the Tour Diary section. First up are fascinating entries from O.A.R., Cowboy Troy and former Alarm lead singer Mike Peters. Additionally, the Tour Finder has been improved with itineraries supplied by Celebrity Access.

*Billboard* staffers will get their chance to sound off in Hear & Now, which joins popular

weekly columns Chart Beat and Ask *Billboard*, penned by *Billboard* chart expert Fred Bronson and chart manager Keith Caulfield, respectively.

The new Bookshelf will contain excerpts from music-related books—current offerings include Peter Guralnick's "Dream Boogie: The Triumph



of Sam Cooke" and Paul Zollo's "Conversations With Tom Petty"—as well as book reviews and news from sister site thebookstandard.com.

Daily news reports continue to be the heart of billboard.com. Business news is reported on sister site billboard.biz.

*Billboard* parent VNU's eMedia division and New York-based Big Spaceship created and implemented the site's new look and functionality.

RETAIL BY ED CHRISTMAN

## HANDLEMAN CRAVES ENTRY INTO GAME SPACE

NEW YORK—Handleman's recent agreement to acquire videogame distributor Crave Entertainment Group is part of an ongoing strategy to diversify beyond the music business.

On Oct. 21, the Troy, Mich.-based rackjobber agreed to pay \$72 million in cash, assume the debt outstanding under Crave's revolving credit facility and provide incentives for an additional \$23 million in cash at a later date. The transaction is subject to regulatory approval. Handleman plans to finance the deal with a combination of cash on hand and funds drawn down from its revolving credit facility.

Besides adding about \$240 million to Handleman's \$1.2 billion annual revenue base, the Crave acquisition would move the rackjobber into the videogame market and increase its customer base, Handleman chairman/CEO Steve Strome says.

Handleman racks music for discount department store chains like Wal-Mart and Kmart and supplies Latin titles for Best Buy and Circuit City. In addition, it sells Best Buy deep catalog and independent

label titles and sets up music in the chain's new locations. (Afterward, Best Buy does its own buying.)

If the Crave acquisition is completed, Handleman will gain as customers Toys "R" Us, Sam's Club, Costco, Target, GameStop, KB Toys and the Army & Air Force Exchange Services. Crave, based in Newport Beach, Calif., also sells to many smaller chains and indie merchants, servicing some 30,000 stores in total.

Crave carries Sony, Nintendo and Microsoft game platforms, including hardware, software and accessories. But it has carved out a niche by focusing on budget titles, Strome says. After the acquisition, Crave senior executives—including founder and CEO Nima Taghavi, COO Robert Dyer and president Michael Maas—are expected to stay on with Handleman.

Strome says combining Handleman and Crave will provide growth opportunities for both organizations through cross-selling.

For Handleman, diversifying its product lines represents a strategy reversal. In 1998, the company sold off or

shut down its book, magazine and video businesses to focus on its core music operation. But with music sales on the downswing and the continuing consolidation of retail, Handleman has set off to broaden its store and product base through acquisitions.

Earlier this year, Handleman acquired Murfreesboro, Tenn.-based REPS, which supplies a 1,000-person field staff to service stores for consumer product suppliers.

Handleman first attempted to diversify in the summer of 2003, when it considered buying Baker & Taylor, a book, music and video distributor. Although the identity of the potential acquisition was never revealed, Handleman shareholders responded to purchasing speculation by selling their stock. Some investors also questioned the REPS acquisition, saying they would prefer that Handleman use its cash to continue its stock buy-back program.

So far, shareholders appear to support the Crave acquisition. The company's stock closed at \$10.87 the day before the deal was announced, and has since risen to \$12.37.



## The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

## Digital Biz Pans EC Plans For One-Stop Online Licensing

The European Commission is learning what U.S. House subcommittee leaders have already learned: Setting up a one-stop shop to license rights for online and mobile music services is no easy task.

The EC released its Recommendation on Collective Cross-Border Management of Copyright and Related Rights for Legitimate Online Music Services Oct. 12. While the guidelines provide publishers with more flexibility to license rights throughout the European Union, online music services say the document does not bring them any closer to breaking

down barriers to licensing recorded compositions than they were five years ago.

"As a recommendation, this is one of the weakest instruments that the EC can release. It can be ignored by the societies, and rights holders won't benefit—there will be very little change," European Digital Media Assn. director Luc Delany says.

The EC—the EU arm that regulates intellectual property and proposes legislation—did not issue a directive, which would have required EU member states to adopt legislation.

Rather, the EC formally "invited" member states to "pro-

mote a regulatory environment" to facilitate the growth of legitimate online services. It urged the countries to change the way collecting societies license online rights and pay royalties for compositions.

Currently, one or two collecting societies in each of the 25 EU countries control mechanical and performance rights within their national borders. In some countries this control is mandated by law. That means the societies typically control the licensing of all music distributed or performed in their respective countries, regardless of where the rights holders are located or

what publishers may truly want.

Under this system, mobile and online services must request licenses and negotiate rights with societies in each country if they want to make recorded music available throughout Europe. This can increase operating costs significantly, especially when each country sets its own rates, thus requiring more detailed accounting and tracking of sales for each country.

If followed, the new EC guidelines would provide publishers located anywhere in the world the freedom to sign up directly with any collecting society—which the EC calls a "collective



rights manager" or CRM—in any EU country to manage the rights needed by online music services for distribution in the EU. Publishers would be able to permit the CRMs to grant licenses that cover specific European countries or the entire EU.

The EC urges CRMs to let commercial users and publishers know what repertoire they represent and whether they have entered agreements with CRMs

in other EU countries that could affect rights or royalties. It also encourages CRMs to be more complete and transparent in accounting to publishers by specifying whether—and to what extent—there will be deductions from royalties for purposes other than management services.

These provisions appear to be a response to publishers' complaints about collecting societies. Some societies have agreed with each other not to accept as a member any publisher that is not located within their own territory.

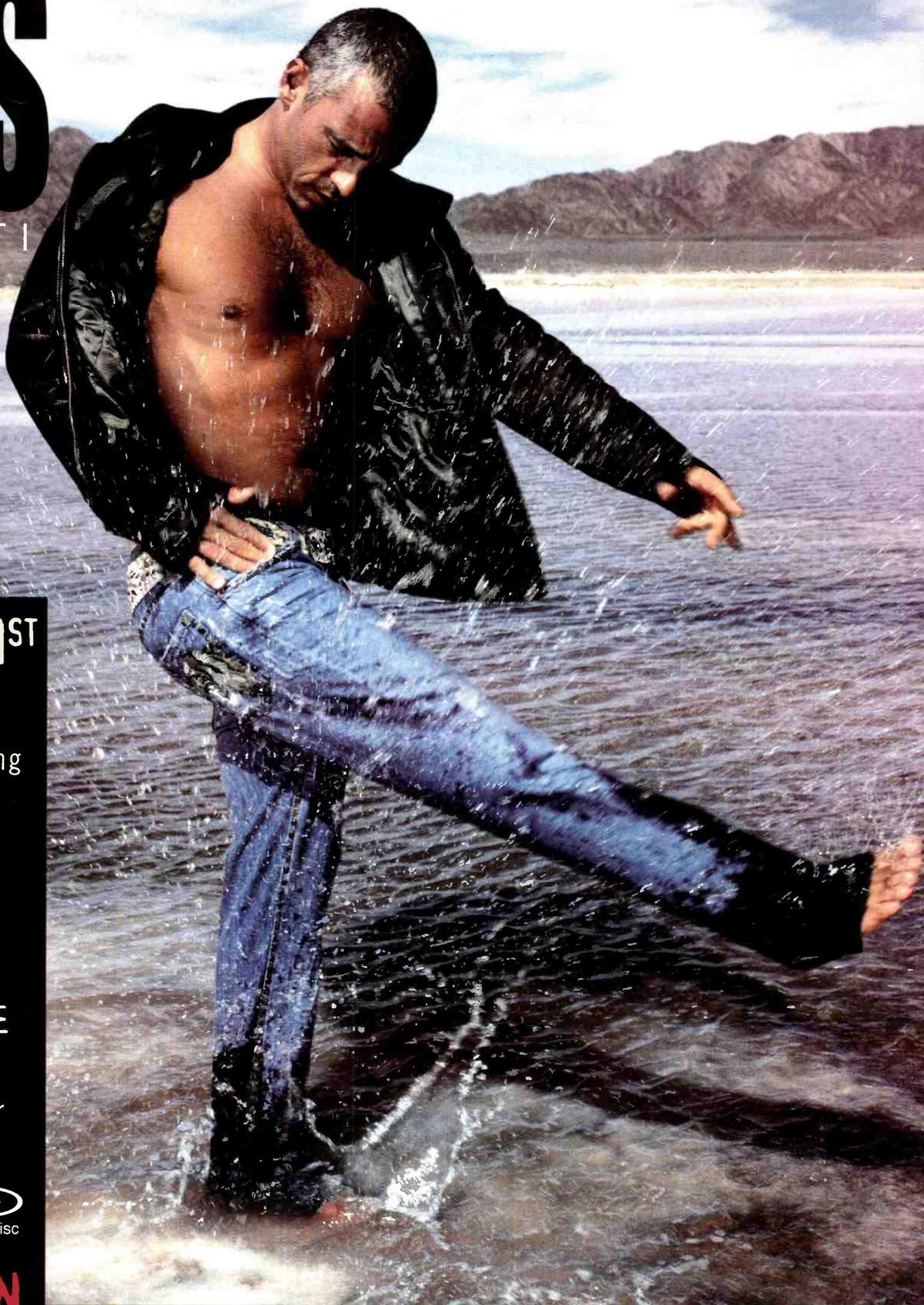
Such a bilateral agreement may af-

continued on >>p16

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# UpFront



## Washington Roundup

BILL HOLLAND [bholland@billboard.com](mailto:bholland@billboard.com)

### Feingold Revisits Radio Consolidation, Payola

Sen. Russ Feingold, D-Wis., plans to introduce in November a "streamlined version" of his 2003 bill dealing with radio consolidation.

The details are sketchy, but according to a Feingold spokesman, the bill will address issues raised by allegations that radio and concert giant Clear Channel Communications pressures artists and labels to play CCC-owned venues or risk



losing airplay on its stations.

The bill also will have a section on payola, granting further authority to the Federal Communications Commission to go after those who allegedly engage in the practice. The spokesman says Feingold's office has contacted the FCC about the proposal.

Feingold is widely expected to throw his hat in the ring for the next presidential election.

#### INDECENT PROPOSALS:

Sen. Ted Stevens, R-Alaska, co-chair of the Senate Commerce Committee, plans to hold a hearing on two pending broadcast-indecency bills shortly. The hearing could occur as soon as the week of Oct. 31.

A Stevens spokesman says the committee will look at bills introduced this year by Sens. Sam Brownback, R-Kan., and John D. Rockefeller, D-W.Va. Brownback's legislation would increase the maximum fine on broadcasters to \$325,000 for each violation, with a cap of \$3 million for any single act. Rockefeller's bill would impose a \$500,000 penalty for each violation and place new labeling restrictions on cable and satellite. It would also give greater flexibility to local broadcasters and parents to block programming they find offensive.

Both bills have bipartisan support, which increases their chances of passage. The panel may also consider similar legislation the House passed this year.

Last year, the House and Senate each passed an indecency bill, but they died in conference.

**CAPITOL IDEA:** Officials from the Nashville Songwriters Assn. International were in Washington, D.C., again recently seeking more co-sponsors

for the Songwriters' Capital Gains Tax Equity Act. The bill, introduced in May by Sen. Jim Bunning, R-Ky., amends the Internal Revenue Service Code to allow songwriters to claim the capital gains tax rate when selling their catalogs. Such a change could be a financial boon—in the millions, in some cases—to writers with successful catalogs, saving them from paying the feds 15% of any sale.

The bill already has 46 co-sponsors in both houses of Congress, including Sen. Orrin Hatch, R-Utah, a writer of religious songs.

Traditionally, music publishers have enjoyed the tax break, while songwriters have had to pay regular income tax on the proceeds of catalog sales.

#### THIS REHR'S FOR YOU:

The National Assn. of Broadcasters has named top Washington, D.C., lobbyist David K. Rehr to succeed longtime president/CEO Edward Fritts, effective Dec. 5.

Rehr, who was president of the National Beer Wholesalers Assn., has been lauded as a successful advocate for small businesses and entrepreneurs. He also worked on the Hill for Republican lawmakers.

Fritts has been with the NAB for 23 years. He will stay on as a consultant until 2008. ●●●

### PUBLISHERS' PLACE (cont.)

from >>p14

fect the royalties due a particular publisher. For example, societies in each country may have different royalty rates for sales within their border. Once collected in a particular country, that society typically deducts a service fee before remitting the royalties to the other society, which also deducts a service fee.

Also, some collecting societies contribute money from royalties to local cultural organizations before paying the remainder to other collecting societies or publishers. A source

with the U.S. government tells *Billboard* that the United States has unsuccessfully tried at least twice through treaty negotiations to stop this contribution without permission.

Yet publishers are generally optimistic. The International Confederation of Music Publishers, which represents publisher groups, welcomed the recommendation. "It fosters discussion, review and, music publishers believe, progress in respect to restructuring collective licensing models," the

ICMP said in a statement.

Bernard Miyet, president of GESAC, which represents 34 societies, said in a statement, "The commission's concern with the management of online copyright licensing is both reasonable and timely. The very brief public consultation conducted this summer prompted a substantive discussion and a dialogue, which enabled a balanced text to be adopted."

Miyet added that the authors' societies are "keen to facilitate cross-border licensing." ●●●

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ONLINE BY ANTONY BRUNO

# Music Video Audience Migrates To Web

On Nov. 1, Internet media giant Yahoo will launch two music video services.

One will feature the online debut of a different music video each weekday. The videos will be available online at Yahoo exclusively for 24 hours. Most will be world premieres, though some will have simultaneous TV releases. The focus is mainstream acts.

Yahoo's other new music video service is StopWatch, which will highlight emerging acts. Each week, it will recommend one of three videos from newer artists based on a user's music-listening history and stated preferences.

Both efforts illustrate the Internet's growing dominance among music video media.

"The Internet is now leading where the music video business is going," Yahoo head of programming and label relations Jay Frank says.

By and large, label executives agree.

"If you look at some of the big projects we've done of late," EMI senior VP of strategic marketing Ted Mico says, "they've pretty much all launched online."

Even MTV has embraced the Internet. The network launched its Overdrive site to help keep music video fans engaged with

the MTV brand. In addition, it recently began offering online streaming of its campus-based mtvU channel in an initiative called mtvU Über.

"We took it very seriously that our audience's experiences around music have shifted to the Internet," says Amy Doyle, senior VP of music and talent programming for MTV. "There's no question it's an amazing platform to showcase music videos."

## MAKING MORE VIDEOS

Label executives equate featured placement of a video on AOL or Yahoo with appearing on the cover of Rolling Stone, in terms of exposure. For instance, Mariah Carey's "Shake It Off" video received 2 million requests in the first 24 hours it was available on Yahoo Music, compared with 500,000 requests on MTV's "TRL."

The result: More music videos are being made, and watched, than ever before. The number of videos made in 2004 and 2005 so far outpaces that of the prior three-year period.

One reason labels may welcome this development is that videos made with the Internet in mind can be cheaper to produce than those aimed at TV



MARIAH CAREY'S 'Shake It Off' video got 2 million requests in 24 hours at Yahoo Music.

audiences. Videos viewed on PCs, with their smaller screens and lower resolution, do not need high production values. This allows newer artists with little cash to use videos as effectively as superstar acts.

"The one amazing thing about the Internet is that it is a great leveler in many ways," Mico says. "If you have a killer idea and can do it cheaply, it can be just as successful as one with a million-dollar budget."

More important, the Internet is where the viewers are. About 3 billion music videos were viewed on Yahoo's portal last year, and AOL says it receives 3 million-5 million music video requests per day at AOL Music.

Why do fans prefer to watch music videos online, where the visuals are less sophisticated than on TV? Because the Internet lets users choose from an unlimited library of content for on-

demand viewing. TV remains a popular medium for discovering videos, but once fans know what they want to see, they tap the Internet to do so.

"MTV is clearly not the place to watch music videos anymore," Yankee Group analyst Nitin Gupta says. "On-demand is really a compelling way to enjoy music videos, instead of just having them thrown at you on a couple of music channels."

This on-demand advantage is augmented by the ability to track viewing patterns and make customized recommendations, as Yahoo will do with StopWatch.

"One signal by one TV channel will unlikely be able to fully entertain a broad audience," Yahoo's Frank notes. "We're serving millions of individual video streams every week, [and] hitting the mark 98% of the time because we know exactly what that person wants. A TV channel will never be able to replicate that."

## BITS & BRIEFS

### MOBISODE CALLING

Motorola and MTV Networks International have created a comedy series developed exclusively for mobile phones. Called "Head and Body," the eight "mobisodes" follow the life of a head and its detached body and how the two work together to function in daily life. The show features an original score composed by former Replacements frontman Paul Westerberg.

The series is available for download from the Motorola Web site, hellomoto.com, as well as from various MTV International sites around the globe. It will be available on Comedy Central's Web site in the United States.

### APPLE'S 'DANCE' DEAL

Fans pre-ordering Madonna's "Confessions on a Dance Floor" album via Apple Computer's iTunes Music Store

will receive a free, immediate download of the radio edit for the first single, "Hung Up," which is currently in radio rotation. Buyers also are given the option to download the album as either separate songs or as one continuous track. All purchases will come with a "digital booklet" and a free music video of "Hung Up" when the album is released Nov. 15.

### TRADING UP

iBiquity, a provider of high-definition digital radio technology in the United States, has launched a radio trade-in program on eBay. Anyone trading in an old analog radio will receive a \$20 rebate toward the purchase of a new HD digital radio receiver. The program is not limited to purchases made on eBay. The rebate program will run through Jan. 31.

## HOT RINGTONES™ NOV 5 2005 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1		13	#1 GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
2	2	54	HALLOWEEN	JOHN CARPENTER
3	3	4	MY HUMPS	THE BLACK EYED PEAS
4	4	8	LIKE YOU	BOW WOW FEATURING CIARA
5		1	SHAKE IT OFF	MARIAH CAREY
6	6	54	SUPER MARIO BROTHERS THEME	KOJI KONDO
7	7	1	YOUR BODY	PRETTY RICKY
8	9	9	SITTIN' SIDWAYZ	PAUL WALL FEATURING BIG POKEY
9	8	21	BACK THEN	MIKE JONES
10	11	21	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
11	15		BADD	YING YANG TWINS FEATURING MIKE JONES & MR. COLLIPARK
12	10	15	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
13		1	PLAY	DAVID BANNER
14	16	11	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
15	12	25	WE BELONG TOGETHER	MARIAH CAREY
16	23	5	TUBULAR BELLS	MIKE OLDFIELD
17	21	3	THRILLER	MICHAEL JACKSON
18	13	29	JUST A LIL BIT	50 CENT
19		1	TRAP STAR	YOUNG JEEZY
20	17	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY



Young Jeezy's "Trap Star" earns the week's largest percentage gain as it grabs the week's high debut. The ringtone's 8,800 downloads represent a gain of 93%.

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Dwango, Faith West/Modtones, Infospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Ztango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



### EASING DOWN THE IRIVER

iRiver America has brought its U10 series MP3 player to the United States. It features a unique direct-click screen interface to navigate its various functions.

The U10 is the first device unveiled under iRiver's new strategy of focusing more on ease of use and less on design.

The U10's 2.2-inch screen acts much like a scroll wheel. Controls are accessed simply by pressing on the appropriate side of the screen. The software is based on Macromedia Flash, which also allows the device to play flash animation and games written with the technology.

The U10 features Windows Media DRM 10 and supports all portable subscription music services. It also stores and displays videos and photos.

The flash memory-based device comes in 512MB and 1GB storage capacities, with a suggested retail price of \$200 and \$250, respectively.

—Antony Bruno

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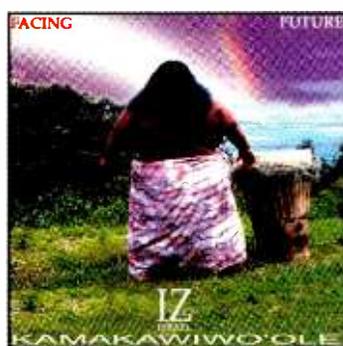
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GLOBAL BY HOWELL LLEWELLYN

## A 'Rock En' Laboratory

Acts From Spain And Argentina To Live, Write And Record Together

MADRID—Spanish authors' society SGAE is taking its annual Rock en Ñ project back to the lab for a new experiment.

The sixth edition of the Rock en Ñ tour of the Americas kicks off Nov. 10 in Brazil. New to the project this year is Laboratorio Ñ, a Buenos Aires-based event that will see leading Spanish and Argentine artists teaming up before the tour begins to start recording a DVD and CD.

The project organizers hope the Laboratorio Ñ sessions will capture some of the spirit of Wim Wenders' 1999 Buena Vista Social Club documentary.

The project will see the musicians living together, writing and recording during a two-week period beginning Nov. 9 in a chalet/studio in Buenos Aires. Artists involved include Spain's Latin Grammy Award nominee Amaral (EMI) and leading Argentine rock group Bersuit Vergarabat (Universal), which owns the building.

"It will be an interactive experiment between seasoned musicians from two different Latin cultures," says Xavier Novaes, event organizer at SGAE's promotion arm Fundación Autor. "The idea is to see what happens when you immerse Spanish musicians into a different musical culture."

The Spanish artists involved are Amaral, Ivan Ferreiro, Deluxe, Quique González and Pereza. All have had albums certified gold (50,000 shipments) or platinum (100,000) in Spain by labels body Promusicae. EMI Spain claims Amaral has sold 1.3 million units there.

Spanish TV production company Voz Audiovisual will shoot a documentary during the two-week stay for DVD release.

Voz is in discussions with Spanish and Latin American TV networks to broadcast the program next year and is seeking TV deals for the United States and Europe.

SGAE/Fundación Autor will release a CD of the Laboratorio Ñ recordings through its own Factoría Autor label. The imprint may also be involved in the distribution of the DVD. Voz director David Martínez says, "We shall be talking to various distributors in non-Latin markets," he adds, "especially those where the Buena Vista DVD sold well."

Novaes says that Warner Spain artist Ferreiro initiated the idea "saying the problem for many acts on tour is that they go to a country, play a concert and move on to the next country with little idea about the musical culture of the place. The idea is to steep the musicians in Argentine musical culture for two weeks."

Bersuit (as the band is popularly known) has built an international cult following since releasing its debut album in 1987. The band topped the CAPIF Argentine charts in September with current Universal album "Testosterona."

The band's singer Gustavo Cordera says "the house is ready. We're delighted to be the hosts of Laboratorio Ñ—ethnic crossover and cultural diversity is always strong and new."

The other Argentine artists involved in the project are Kevin Johansen, Super Ratones, Adicta, Babasónicos and Lisandro Aristimuño.

The Spanish and Argentine acts will perform Nov. 19 at a concert in Buenos Aires. Amaral will also play its first Argentine concert during its stay, a sold-out Nov. 11 show at the capital's 2,500-

Spanish duo **AMARAL** will visit Buenos Aires along with other acts from its homeland and Argentina for a cross-cultural CD and DVD.

capacity Teatro Gran Rex.

This year's Rock en Ñ tour, featuring acts not involved in Laboratorio Ñ, begins in Brazil before moving on to Mexico (Nov. 13-16) and Venezuela (Nov. 18-19). Spanish artists featured include Revolver (Warner) and Wagon Cookin' (DRO/Atlantic). Local artists from each country will also appear.

Novaes says the tour is limited to three countries instead of the usual six or seven this year because SGAE has concentrated on Laboratorio Ñ. "We did not have the resources to include the U.S.," he adds.

In the future, Novaes says he plans to take Laboratorio Ñ to other Latin cities where there is "a big multicultural confluence," citing Rio de Janeiro, Mexico City and Miami. ...



### >>>GROOME NAMED BPI LEGAL CHIEF

The British Phonographic Industry has elevated Roz Groome to helm its legal department as general counsel, effective Nov. 1. A trained solicitor, Groome replaces Geoff Taylor, who returns to the International Federation of the Phonographic Industry after 16 months with the London-based U.K. labels trade association.

A graduate of Oxford and Cambridge, Groome has been instrumental in a string of successful legal cases for the BPI, including actions involving CD Wow and EasyInternetCafe. She is also a key player in the BPI campaign against illegal file sharing.

Since 2000, Groome has been company secretary/legal adviser to the BPI and affiliates the Brit Awards, the Brit Trust, the Official U.K. Charts Co. and Music Industry Trusts. She is also vice chair of the Alliance Against IP Theft. —Lars Brandle

### >>>AN APPLE FOR OZ

Apple Computer will launch its iTunes Music Store in Australia Oct. 31.

The long-awaited service carries about 1 million tracks, with repertoire provided by three of the four majors—Universal, Warner and EMI.

Eddy Cue, VP of Apple's applications division, told a media gathering that Sony BMG had not yet signed to the service. "We hope Sony BMG joins soon," he added.

Single tracks range from 99 cents Australian (75 cents) to \$1.69 Australian (\$1.30), with full albums priced at \$16.99 Australian (\$12.75). Music videos and TV-show episodes are available for \$3.39 Australian (\$2.57).

Australia is the 21st market to get its own iTunes store. —Christie Eliezer

### >>>BRITS COMING TO HOLLYWOOD

Some 23 British labels will take part in a trade mission to the fourth annual Hollywood Reporter/Billboard Film & TV Music Conference, set for Nov. 15-16 at the Beverly Hilton in Los Angeles.

The trip is being put together by the British Phonographic Industry with support from the government organization U.K. Trade & Investment.

The British delegates will meet privately with leading figures in the American film, TV and radio industries.

U.K. companies attending the conference include Faith & Hope Recordings, Wall of Sound and Madison Management. Faith & Hope co-owner David Wood says, "We're hoping that the mission to the *Billboard* conference will raise our profile in the U.S. and replicate the success we've achieved so far in Europe." —Lars Brandle

### >>>SONY BMG GERMANY SHIFTS OPS

Sony BMG Germany will relocate its international marketing and promotion departments from Berlin to the company's Munich headquarters in the coming weeks. About 30 staff members are expected to be affected by the move. No dismissals are planned, a Munich-based Sony BMG representative says.

Sony BMG says its Berlin office will place "greater emphasis on the encouragement, development and marketing of national artists." A&R activities, including local repertoire signings, will increasingly be conducted from Berlin. Sony BMG Classical will continue to be based in Berlin. —Wolfgang Spahr

### >>>FINLAND SETS MIDEM OPENER

More than a dozen Finnish acts will perform during the Jan. 22 opening of the 40th MIDEM trade conference at the Palais Des Festivals in Cannes. Finland is co-hosting the opening festivities.

An eclectic lineup will be featured at the "Come hear. Finland" event, including dark rock act 69 Eyes, contemporary jazz band Five Corners Quintet and hip-hop artist Redrama.

"Come hear. Finland" is organized by MIDEM and Music Export Finland and supported by the Finnish ministries of trade and industry, education/culture and foreign affairs, in addition to the Finnish Cultural Foundation.

Sponsor Nokia, the Finnish wireless communications company, will also take part in Finland's push at MIDEM, where it plans to launch its new line of music phones. —Jonathan Mander

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## Canadian Biz Debates Quota Exemption For Web, Wireless

TORONTO—Key Canadian music industry players are increasingly alarmed that new Web-based broadcasting and mobile music services could be exempt from statutory domestic music quotas.

In the next few months, dig-

Rogers Wireless and Look Communications.

Those operators will, in many cases, look to import content from U.S.-based services. The local music industry is keen that such services in Canada should be licensed

Commission to rule that the proposed mobile telephone services be treated like other broadcasters.

"We have to ensure we have measures in place that allow the products of Canadian musicians to reach Canadians,"

suggest that the advent of new media calls for changes in government policy and phasing out quota-based mechanisms.

"CanCon is outdated," says Nettwerk Productions CEO Terry McBride. "Kids don't care about the nationality of an act, and they can also go to any radio station in the world [that is] doing webcasting."

"These guys should be licensed like any other broadcaster," Spurgeon says, "and should adhere to the CanCon regulations. Although new technologies are being used, the fact remains they are transmitting programming content like existing broadcasters."

Universal Music Canada senior manager of business affairs and e-commerce Erika Savage adds, "If phone companies start streaming music onto cell phones, the CRTC is going to have to answer [whether] that fits their defi-

nition of a broadcast."

In 1998 SOCAN made submissions to the CRTC for new media including Internet and telecommunications-based services to be regulated like existing broadcasters. However, the CRTC declined to do so and in December 1999 announced a regulatory exemption for all new media, to be reviewed after five years. That review has not yet taken place.

Currently, mobile telephone service providers are lobbying the CRTC to extend the 1999 New Media Exemption Order to cover their proposed services.

SOCAN argues that the CRTC should first conduct its review of the exemption order and update its policies before deciding whether new services fall within the order's scope.

"If the telecommunications services are unregulated, we have a giant problem," says

Brian Chater, president of the Canadian Independent Record Production Assn.

The same problem exists with online music. "With these digital music businesses mostly coming from the U.S., we need shelf space guaranteed for Canadians in the digital world," EMI Music Publishing Canada president Michael McCarty says.

However, opinions differ, even within the EMI group. "If a Canadian act has a profile or sales potential, iTunes and Napster work it," EMI Music Canada VP of marketing Rob Brooks argues.

Yahoo Canada content manager Andy West says domestic music will be fully represented when the firm's digital service launches in Canada later this year. "What happens in the United States is not always reflective in this market," he says. "We want Canadian music to be well represented." ...

'CanCon is outdated. Kids don't care about the nationality of an act.'

—TERRY McBRIDE, NETTWERK PRODUCTIONS



ital music services are expected to offer multiple business models—including paid individual downloads, subscriptions and streaming radio—alongside the launch of mobile telephone broadcasting services from Bell Canada,

and regulated to comply with the country's Broadcasting Act and existing "Canadian content" domestic music content requirements.

On Sept. 12, SOCAN asked the Canadian Radio-television and Telecommunication

SOCAN general counsel Paul Spurgeon says.

However, within the music industry, others contend that the new services present a significantly different environment from the existing broadcasting system. They



### The Indies

TODD MARTENS tmartens@billboard.com

## Ministry, Megaforce Make A Deal

Industrial Act Plans To Enlarge Roster, Increase Online Promotion Of Its 13 Planet Label

Ministry's 13 Planet Records has entered a joint venture with New York's Megaforce Records/MRI, giving the veteran industrial act access to Sony BMG's RED Distribution. The first release will be a new *Revoluting Cocks* album, due Feb. 14. Ministry's new album, "Rio Grande Blood," will arrive April 13, leader Al Jourgensen says.

Ministry was most recently signed to Sanctuary Records. Its last full-length, the blistering anti-George W. Bush rant "House of the Mole," sold 41,000 copies in the United States, according to Nielsen SoundScan. The sales disappointed Jourgensen. Ministry's last album for Warner Bros., 1999's "Dark Side of the Spoon," sold close to 80,000.

"It should have done a lot better, and I think [Sanctuary] thinks that too, but we've all re-

alized Sanctuary is a little pre-occupied at the moment," Jourgensen says, referring to the company's well-publicized financial troubles (*Billboard*, Oct. 8).

Jourgensen eventually plans to bring new artists to 13 Planet and to stage yearly 13 Planet festivals. He says fans should expect plenty of music to be given away online.

As for the forthcoming Ministry album, he says it continues on a political path: "I'm much more angry now. Instead of using a hammer, I'm using a sledgehammer on this one."

**MAKING PODS SAFE:** The much-ballyhooed podcasting trend has promised to bring a wider audience to independent music. Copyright issues, however, may get in the way.

Portland, Ore.-based Tables

Turned hopes to smooth the path for noncommercial podcasters. Marcus Estes and three friends formed the company to encourage college radio stations to create their own podcasts. Tables Turned has done the "legal homework," Estes says, to ensure that such outlets can podcast indie music without worrying about future fees or lawsuits.

"Podcasters are afraid they're going to get sued or sought after for fees," Estes says. "We're just trying to create a centralized platform for admission. It's a public declaration that an artist is not interested in collecting fees from an amateur."

Thus far, Omaha, Neb.-based Saddle Creek is the largest label to take up Tables Turned on its offer, and Estes is hoping to have 20,000 tracks available for free podcasting by the end of the

year. He says the company is also in talks with distributors.

Tables Turned differs from companies like Pod Safe that offer Creative Commons licenses, which generally extend to distribution on peer-to-peer networks.

While Estes says Tables Turned is more "activism" than commerce, it will start a hosting service later this year that will allow labels to use a "blogger-esque point-and-click podcasting tool." Labels will pay a "nominal fee" for the service.

Down the road, Estes says, the company may look at clearing music for commercial use.

**MORE DANGER:** If something in the music industry works, it is a safe bet that it will be repeated. So, with *Danger Doom's* "The Mouse and the



After a stint on Sanctuary Records, **MINISTRY'S** 13 Planet label has moved to Megaforce/MRI.

Mask" debuting at No. 2 on the *Billboard* Top Independent Albums chart two weeks ago—and posting U.S. sales of 37,000 units, according to Nielsen SoundScan—could a follow-up be in the works at Epitaph?

Maybe, says rapper MF Doom, who collaborated with hot producer *Danger Mouse* for the album, which was inspired by *Cartoon Network's* Adult Swim programming

block. MF Doom says *Danger Mouse* has given him enough beats for half an album, and the rapper plans to start writing another set of cartoon-obsessed songs after completing work on a new *Madvillain* album for *Stone's Throw*.

While the *Danger Doom* project was a one-off for Los Angeles-based Epitaph, MF Doom says it was always intended to be the first in a series. ...

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## ROW OVER MADONNA EXCLUSIVE

PARIS—A French Web site has added a new twist to retailers' now-global battle against exclusives.

Online music portal virginmega.fr has responded to a rival's Madonna exclusive by selling downloads of her new single "Hung Up"—despite not having the license from Warner Music France.

Virginmega.fr is the online portal from Virgin Megastore France, part of retail and media company Lagardere Group. In the week starting Oct. 17, the retailer offered Madonna's track from its site as a reaction to an exclusive deal Warner made with telecom giant France Telecom.

Under that pact, FT online platform Wanadoo has the exclusive prerelease right to distribute "Hung Up." In return, FT is heavily promoting and marketing the single and the forthcoming album "Confessions on a Dance Floor," due Nov. 14 in France.

Virgin Megastore France president/CEO Jean-Noël Reinhardt says his company is "opposed to any sort of exclusive." He says his goal was "not to do something against Warner but raise the awareness of the whole food chain" on online exclusives.

In the United States, the practice of giving exclusives to certain retailers—usually big-box stores or Apple Computer's iTunes—has raised other merchants' ire for years. The angered retailers often react by pulling the relevant artist's product from their shelves.

U.S. merchants say they are watching closely how the situation plays out in France.

Reinhardt says he is ready to face legal consequences for his decision should Warner decide to sue, but he is adamant "that the problem is not legal."

WMF president Thierry Chassagne says he is still considering his options. He admits it is an awkward situation. "It is difficult for us to go after illegal downloaders and let an established player do something like that," he says.

Chassagne adds that the FT deal offered a good opportunity to test consumer behavior on many different levels: ringtones, mobile downloads, online downloads.

"The online exclusive was only for a week," he says.

Meanwhile, French labels body SNEP is supporting its member WMF. In a letter sent Oct. 20 to Reinhardt, SNEP director general Herve Rony writes that "unless proven otherwise, this is an act of counterfeiting." But French music retailer trade body SDSD, of which Virgin Megastore is part, is backing the chain's stance.

Reinhardt says he does not want to see a situation in France similar to that in the United States where iTunes gets all the online exclusives to the detriment of all the other vending portals.

"I applaud [Virgin Megastore France's] audacity," Newbury Comics CEO Mike Dreese says. "They are trying to point out that the emperor isn't fully clothed in taking most retail for granted by giving exclusives to select companies." He adds that while labels may think the use of exclusives drives incremental sales, it is "subtractive" to the overall business. In fact, he says there is a "laundry list" of reasons to explain the ongoing decline in album sales, but one of them is the practice of giving exclusives to big-box accounts.

"It has come home to roost in the softness that the industry is facing," he says.

Another senior executive at a large U.S. account agrees. "What the labels are saying is that 'Target and Best Buy are the only customers who matter, and the rest of you guys can go fuck yourself,'" the executive says.

What WMF has done with FT is similar to the deals that the labels make with iTunes in the United States, and the same thing happens in the physical world, says a senior executive at still another large account that rarely gets exclusives.

"Our position is that there should be no exclusives at all," he says.

Additional reporting by Ed Christman in New York.



MADONNA

## HD Radio Rollout Not Quite Ready

Anticipation For New Technology Fizzles, As Manufacturers Are Slow To Produce Models

This year was tagged as the tipping point for high-definition radio.

Speaking at the Interep Radio Symposium in New York in June, iBiquity Digital CFO Pat Walsh said a major HD push was just around the corner. Virtually all radio manufacturers were building HD receivers, he said, and broadcasters were purchasing "tens of thousands" of digital radios for promotional giveaways, beginning in the second half of the year.

However, several weeks into the crucial fourth quarter, only six HD radio models are available: five after-market car radios and one high-end home system.

In Detroit—ground zero for the rollout—the owner of a car stereo retail chain characterizes HD sales as tepid. Motor City broadcasters who expected to receive Boston Acoustics tabletop units last month have been told they will not have them until January.

"They're missing the holiday buying season," one Detroit programmer says. "HD is still

one to 1½ years from kicking in."

Those HD receivers that are available for the holiday season will be high-priced models.

Unless they plan to rip their car radio out of the dash and replace it with a new HD receiver at a cost of \$500-\$800 (plus installation), consumers will have to wait until at least January, when less expensive tabletop radios from Radiosophy (\$269), Boston Acoustics (\$499) and Polk Audio (\$599) are expected on store shelves.

Calling the receiver rollout "sluggish," Tom Bender, senior VP/regional GM of radio group Greater Media Detroit, says tabletop deliveries keep getting pushed back. The Boston Acoustics radios he ordered for giveaways on classic rock WCSX and AC WMGC (Magic) were supposed to show up in April. Now he has his fingers crossed for December.

"We're at a very early stage right now," Bender says. "Between now and the end of the year, we're building awareness of the technology to get [listeners] somewhat familiar with

the name" and to send early adopters into the store.

Originally slated for September, the launch of Polk Audio's ambitious I-Sonic system has moved to March. The problem? Building a unit that receives analog and digital AM and FM broadcasts, is XM-ready and plays DVDs, CDs and MP3 files proved more challenging than developers first thought.

"There were problems integrating all of those elements into one unit," says John Crisco, Polk Audio GM of original equipment manufacturing.

"In manufacturing, there's the problem of the day,"

Radiosophy president/CEO Richard Skeie says. He should know. The factory team in China assigned to build his HD radios up and left, forcing him to use another factory. Radiosophy encountered "typical startup problems," Skeie says. "It's not one thing; it's lots of things."

As a result, Radiosophy's MultiStream, originally scheduled for July, will not arrive until January.

Boston Acoustics began production on its Receptor HD radio in late October, and some will ship to retail before Christmas.

Dave Salemi, VP of marketing at iBiquity, the broadcaster-

owned company that developed and licenses HD technology, says some of the delays are related to product testing. "You don't want to put product out that won't work 100%," he says. "A lot more will be happening early next year."

### SEEKING EARLY ADOPTERS

With 28 years in the car stereo business, Mark Constantakis has seen it all, from under-the-dash 8-track players in the '70s to HD radios today. The owner of Panasonic dealer Car Tunes, Constantakis is active in the HD rollout program in Detroit.

He says the available HD radios are attracting early adopters, not mainstream buyers. Car Tunes carries Panasonic's CQ-C8901U, which includes an HD receiver and CD and MP3 players. It lists at \$499, though Car Tunes has marked it down to \$399 during special sales.

"I don't see any high-velocity buys until we reach a \$299 price point," he says. "People won't cough up \$499 for a radio with technology that is so new

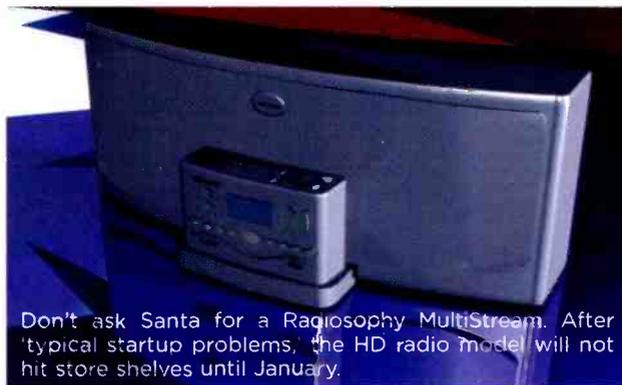
and that has some caveats, like losing the [digital] signal when you get out of range.

"No one really knows" about HD, he says. "No one has a cohesive strategy for educating the consumer. . . . Listeners are not going to run out and drop \$400-\$500 just because a station is broadcasting in HD. As stations create compelling reasons to [buy an HD receiver], and the price comes down and there's enough products out there, the business will pick up."

A price point of \$199 is expected by the end of 2006.

For now, business is slow. Car Tunes sold only a dozen HD radios at its four locations in September, Constantakis estimates. By comparison, each month his stores typically sell 50-70 units of an analog radio/CD player priced at \$299, and one priced at \$149 would move "a couple hundred a month," Constantakis says.

However, he believes HD will ultimately succeed. "It's going to take time. I've been through this before with other products."



Don't ask Santa for a Radiosophy MultiStream. After 'typical startup problems,' the HD radio model will not hit store shelves until January.

## Retail Track

ED CHRISTMAN echristman@billboard.com



# Musicland, Trans World Endure Rocky October

October has been an interesting month for the two largest music specialty chains, **Trans World Entertainment** and **Musicland Group**. Let's tackle Musicland first.

The chain, owned by **Sun Capital Partners** since June 2003, caught vendors by surprise at the beginning of October when chairman/CEO **Eric Weisman** exited.

Replacement **Jack Chadsey**, a former senior executive at **Kohl's** and **Target**, is a stranger to the industry. By midmonth, Sun Capital had hired Chicago-based investment-banking firm **Duff & Phelps** to help the chain raise \$50 million in equity.

Weisman's departure shook the confidence of some key vendors, who apparently were underwhelmed by Musicland and Sun Capital's initial outreach on the matter. His exit also revived concerns about the future of the chain and Sun Capital's commitment to it.

While Musicland was catching this flak, Sun Capital may have been a little slow off the mark, because it had a few other things on its plate during October.

For one, it came out of nowhere to trump an offer for 350-unit **ShopKo** orchestrated by former Musicland chairman **Jack Eugster**. Eugster, backed by an equity investment, tried to acquire the publicly traded ShopKo but lost out to the last-minute offer from a Sun Capital-led investment group.

Amid all this activity, Sun Capital co-CEO **Marc Leder**, who has gained the confidence of most key music and some video suppliers, finally got on the horn to address vendor concerns about Musicland. And just in case they did not hear him right, he backed up his words by hiring **Duff & Phelps** two weeks later. Sun Capital said it would put up half the \$50 million Musicland requires, but because it did not commit to the full amount, its announcement raised even more questions.

Hiring an investment bank

to strengthen a balance sheet can sometimes be subterfuge while putting a company up for sale. Of course, everything Sun Capital owns is available for the right price—it is an investment firm, after all—but Musicland clearly needs more work before Sun Capital can successfully cash out.

Why didn't the investment firm put in the full \$50 million? Because the Sun Capital fund that owns Musicland is worth \$500 million and already put \$25 million into the chain in April. So, when the fund completes its latest commitment to Musicland, it will have invested \$50 million, or 10% of its assets.

"Fifty million dollars is a generous amount of capital to place in one investment, and 10% is a comfort level that works well for that fund," Leder says. "We are showing our commitment and belief to other potential investors that [Musicland] is a good investment."

But why bring in another investor? Sharing the return on an investment goes hand in hand with sharing the risk. Look at how banks form lending consortiums on revolving credit facilities and term loans. Leder notes that Sun Capital often makes acquisitions with other investors—as it did with **ShopKo**, for example.

But doesn't Sun Capital already know all the players capable of making an equity investment in Musicland? Yes, but by bringing in **Duff & Phelps**, it hopes to expand the pool of potential investors to include synergistic strategic or technology partners. If **Duff & Phelps** brings somebody else to the table, Sun Capital would still own the controlling interest. And the cash infusion would allow Musicland to roll out its ambitious new store designs, which is essential if the chain is ever to return to financial health.

Now let's turn our attention to **Trans World**, which during the week of Oct. 17 revised its earnings guidance, then an-

nounced the hiring of **Jim Litwak** as president/COO.

Litwak, who will report to chairman/CEO **Bob Higgins**, is rejoining the 800-store company where he was executive VP of merchandising and marketing from 1996 to 2000. Litwak left the Albany, N.Y.-based chain when he was passed over for the presidency in favor of **Mike Madden**. About a year later, Madden left (he is now with Musicland), and the post has been vacant ever since. For the past five years, Litwak was a senior



LEDER

VP at **Columbia House** but was let go when **BMG Direct** bought the company.

Before the Litwak announcement, **Trans World** revised its earnings guidance for the second time in 14 weeks. That is unusual. After stating that it expected annual earnings per share of 85 cents-90 cents, the company reduced its guidance in July to 80 cents-85 cents per share and again in October to 25 cents-30 cents per share.

While some investors may see the latest revision as bad news, senior distribution and sales executives say they are not worried about **Trans World** because it has strong operations and a healthy balance sheet. Instead, the announcement made one executive "concerned about [music specialty stores] in general and the overall U.S. market. With gas prices the way they are and another hurricane hitting Florida, will the consumer malaise continue?"

That, my friends, is a question that even **Retail Track** can't answer.

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TOURING BY JILL KIPNIS

## Simon's Simple Setting

Artist's First Tour In A Decade A Small-Venue Affair

LOS ANGELES—Carly Simon's first concert tour in a decade will be more than just standard fare.

Even though the 10-date tour, which begins Nov. 19 at the Orpheum in Boston, will include many selections from her recent standards album "Moonlight Serenade" (Columbia), the outing will also include some of her greatest hits and sets with her children, Ben and Sally Taylor. Her son will also open each show.

"This tour is going to be Carly with her band in very intimate settings," says Gayle Holcomb, senior VP at the William Morris Agency, who booked the outing. "Smaller venues are appropriate for this feeling."

Simon's manager, Kerri Brusca of KB Management, notes that major markets were chosen to keep routing easy. Stops include New York; Atlantic City, N.J.; and Washington, D.C. Local promoters are handling the dates.

"We wanted to do a simple bus tour, so we chose markets near the East Coast, where Carly lives, that we could easily do over a few weeks," Brusca says. "We hope to do more dates next year on the West Coast and other markets."

Holcomb and Brusca expect attendance to expand beyond Simon's typical 40-plus demographic because standards are trendy—à la Rod Stewart's "The Great American Songbook" albums—and Simon will continue to stay in the public eye with the Nov. 22 release of a new DVD.

"A Moonlight Serenade on the Queen Mary 2 Concert" (Columbia) is culled from two shows recorded aboard the ocean liner's trans-Atlantic crossing in September. The material will be condensed into a one-hour PBS TV special, which will run in December in conjunction with the network's pledge drive.

Simon's "Moonlight Serenade" CD peaked at No. 7 on The Billboard 200 and has sold 236,000 units, according to Nielsen SoundScan.

"I really think we will get all types

of ages on the tour, people from their 40s on up, but also younger people who are going to find this new, and old, material just wonderful," Holcomb notes.

Though most of the dates are not yet on sale, venues are already expecting that tickets will quickly become scarce, even with prices nearing or exceeding \$100.

"We're excited about the prospect of a sell-out," says Russ Collins, executive director of the 1,700-seat Michigan Theater in Ann Arbor, Mich., which is hosting Simon's Dec. 4 show.

"Sometimes artists reach a zenith and then have a period where they trail off, but Miss Simon continues to control her career and remain very, very appealing."

Collins is working with Cellar Door Concerts/Ritual Productions, based in Farmington Hills, Mich., on promotion. The Simon show will be pegged to the theater's "Legends of Rock and Roll" series, which recently featured Bonnie Raitt.

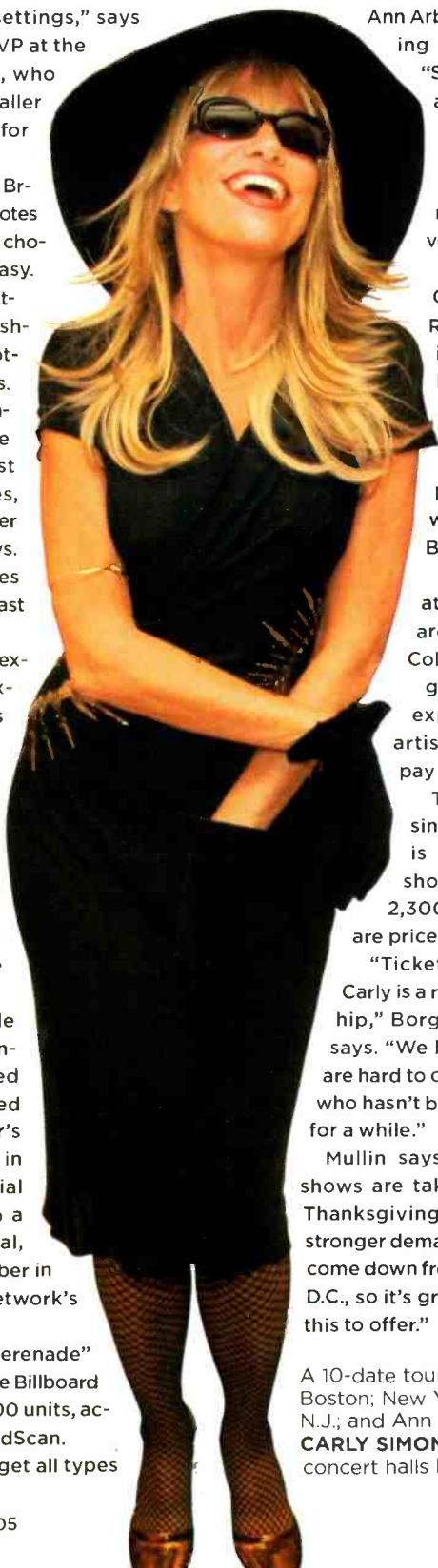
The Michigan Theater's \$80 Simon tickets are priced just right to Collins. "If you're going to get an intimate theater experience with a major artist, you're not going to pay \$15," he says.

The Borgata Hotel Casino & Spa in Atlantic City is hosting two Simon shows Nov. 25-26 in its 2,300-seat theater. Tickets are priced at more than \$100.

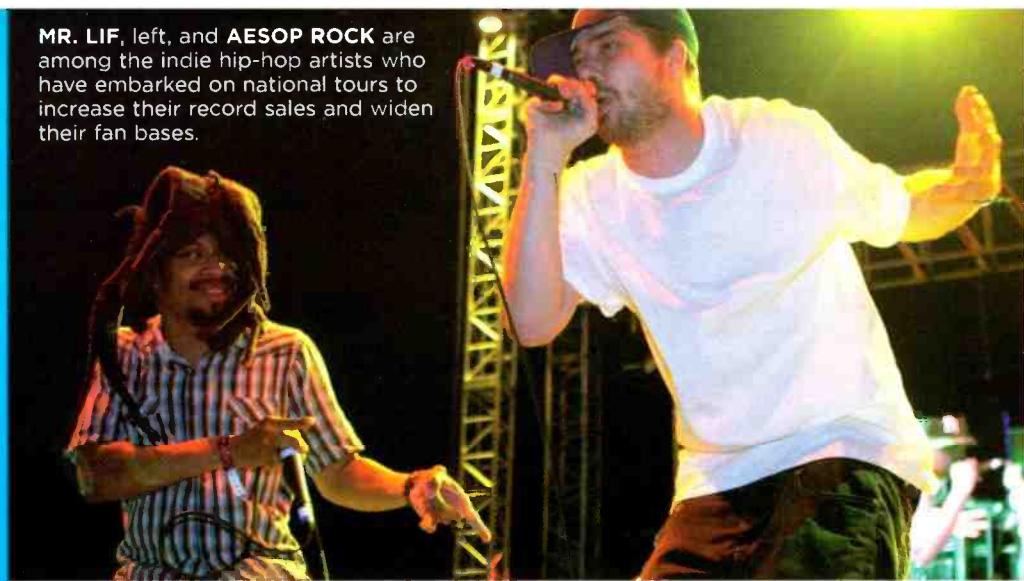
"Tickets are not cheap, but Carly is a real classy show and still hip," Borgata COO Larry Mullin says. "We love to get shows that are hard to come by and somebody who hasn't been around this market for a while."

Mullin says that because these shows are taking place during the Thanksgiving holiday, he expects stronger demand: "A lot of people will come down from Philly, New York and D.C., so it's great to have a show like this to offer." ■■■

A 10-date tour including stops in Boston; New York; Atlantic City, N.J.; and Ann Arbor, Mich., will bring **CARLY SIMON** to small or intimate concert halls beginning Nov. 19.



MR. LIF, left, and AESOP ROCK are among the indie hip-hop artists who have embarked on national tours to increase their record sales and widen their fan bases.



TOURING BY MOSI REEVES

## Underground Hip-Hop Acts Surface At A Club Near You

Ten years ago, it would take a series of hot 12-inch records for an underground hip-hop act to establish its reputation. These days, the proving ground is just as likely to be a concert stage.

Thanks to successful jaunts by Atmosphere, Hieroglyphics, the Definitive Jux crew and other pioneering acts, a national touring circuit for independent hip-hop has begun to form, giving rappers often ignored by BET, MTV and commercial radio a way to sell records and build a fan base. These artists are dispelling the myth that hip-hop cannot work on the live stage, and making a surprising amount of money doing it.

Christian Bernhardt, who owns the Emeryville, Calif.-based Kork Agency, says he expects Atmosphere's 56-date Pour Me Another One tour to gross \$500,000 before it ends Nov. 15 in the duo's hometown, Minneapolis. The tour supports Atmosphere's fifth album, released Oct. 4 on its own Rhymesayers Entertainment label.

"There's a lot more indie hip-hop touring than there was a few years ago," says Bernhardt, who

Love. They went on the road in 1997, having just formed an independent label, Hiero Imperium.

Damian "Domino" Siguenza, CEO and in-house producer of Hiero Imperium, booked all 25 dates with no outside label support or sponsorships. He says the crowds varied from 200-300 on an off night to 1,000 for a triumphant homecoming at San Francisco's Maritime Hall. "We were in it to plant seeds," he says.

Since their 1998 tour, Hieroglyphics have used the Agency Group. Hieroglyphics usually tour as a unit once a year, Siguenza says, with grosses exceeding \$300,000.

By 2001, several indie rap groups had begun hiring booking agents. TAG also represents Aceyalone, Living Legends, Brother Ali, Immortal Technique and J-Live, among others. Additional booking firms that work with indie rap acts include the Windish Agency (the Coup, Lyrics Born, RJD2), the Billions Corp. (Beans, El-P) and the William Morris Agency (Blackalicious).

Kork's Bernhardt worked on the 2001 Kill the Robots tour by Definitive Jux Records acts Cannibal Ox, Aesop Rock and Mr. Lif. The four-week, 20-date trek grossed around \$60,000, according to Bernhardt. "It was really hard to book," he recalls. "At that point, promoters weren't really aware of the drawing power of these groups."

"A lot of the venues and promoters were incredibly nervous and wary about bringing our stuff in," says Amaechi Uzoigwe, who owns Definitive Jux with producer/rapper El-P and is also El-P's manager. He adds that indie hip-hop "is in its first actual decade of network, where it's become an actual cottage industry."

Of course, any cottage industry takes its lumps. Audience appetite is not keeping up with all the newly touring indie acts. Some rap promoters suggest that hip-hop heads, unlike hardcore rock fans, do not attend several concerts per week. In addition, Bernhardt says, rap ticket prices tend to be more expensive than those for rock shows.

Still, tenured MCs are seeing rap's shift toward the touring industry. New York-based Grae, recently signed to Talib Kweli's Warner-distributed Blacksmith label, first drew attention in 1996 with Natural Resource's indie hit "Negro League" (Makin' Records). Grae will perform 100-150 shows this year and says she appreciates how the new touring landscape is making artists work harder onstage. "It's not just going out and doing the songs," she says. "It's going out and hustling CDs and merch at the end of the show, and trying to talk to as many people as I can. It gets people to step up their show, because that's how you're going to sell records." ■■■

# \$500K

Estimated gross on Atmosphere's current 56-date tour

also represents indie rap artists MF Doom, Sage Francis, Aesop Rock, Jean Grae, Murs and Mr. Lif. "Most of the acts we represent... bring home quite a bit of money, and they can live from that very well."

Before Kork handled Atmosphere's first national trek in 2000, Atmosphere rapper Sean "Slug" Daley and producer Ant often booked their own tours of the Midwest. Brent "Siddiq" Sayers, who owns Rhymesayers with Daley, attributes the duo's success to "grinding" work. "Atmosphere can play to 3,000 people in certain markets, and we'll still go to those markets where he may play for 300 people," Sayers says.

For the past two decades, rap stars have usually promoted records through music videos, in-store appearances, one-off "spot dates" at nightclubs and the occasional package tour. "Promoters didn't know there was underground hip-hop that would tour like punk rock bands," Bernhardt says.

One of the first indie rap groups to mount its own tour was Hieroglyphics, an Oakland, Calif.-based collective that includes Del Tha Funkee Homosapien, Souls of Mischief, Casual and Pep

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## On The Road

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# Wachovia Center Seeing Monster Season

**A** strong fall concert slate has proved extremely powerful for the Wachovia Center in Philadelphia, which recently wrapped possibly the busiest two weeks in the venue's history. From Oct. 3 to Oct. 17 the arena hosted the Rolling Stones, U2, Pearl Jam and Foo Fighters, along with sporting events from the Flyers, the 76ers and the Phantoms, all at the 21,000-seat arena.

The lucrative two-week period featured six sellout concerts: Pearl Jam (Oct. 3), the Rolling Stones (Oct. 10 and 12), Foo Fighters with Weezer (Oct. 13) and U2 (Oct. 16-17).

"To quote one of the acts, the Stones, it was a 'Bigger Bang' onstage, as well as at the concession stands," Global Spectrum COO John Page says. "Each show kept getting bigger and bigger."

Some 100,000 people attended these shows. The combined concert gross tops \$10 million. All concerts were promoted by Electric Factory save the Stones, who are promoted worldwide by Michael Cohl's Grand Entertainment.

One of the musical highlights came when Bruce Springsteen joined U2 on Oct. 17 for "People Get Ready." Page called the moment "one

of those events where 20,000 people attended it and in 20 years more like 200,000 will say they were there."

These two weeks are part of a monster fall lineup at the Wachovia Complex, which includes the Wachovia Center and the 18,900-seat Wachovia Spectrum. Coming up are Nine Inch Nails at the Wachovia Spectrum (Nov. 5), Gwen Stefani and the Black Eyed Peas at Wachovia Center (Nov. 6), Springsteen in a solo acoustic performance at Wachovia Spectrum (Nov. 8-9), Aerosmith with Lenny Kravitz at Wachovia Center (Nov. 23), Bon Jovi (Dec. 2-3), Dave Matthews Band (Dec. 13) and Trans-Siberian Orchestra (Dec. 17).

The Wachovia Center was a finalist for top arena at the Billboard Touring Awards Oct. 26 in New York, with that city's Madison Square Garden taking home the hardware.

**HOOD TRUCKS IN:** Since he was already in New York to appear on a panel at Roadwork '05, the Billboard Touring Conference, Patterson Hood of the Drive-By Truckers booked a date at the city's Mercury Lounge in order to get a paying gig out of the deal.

DBT is playing only a few shows this fall. Hood and the band's Mike Cooley will cele-

brate 20 years together at the group's Thanksgiving homecoming shows Nov. 25 at the Alabama Theatre in Birmingham and Nov. 26 at the Tabernacle in Atlanta. DBT also has dates booked in Florida and North Carolina before playing a three-night stand at the Fox Theatre in Boulder, Colo., with Centro-Matic for New Year's Eve.

DBT is currently mixing its seventh album, tentatively titled "A Blessing and a Curse," produced by David Barbe and due next spring on New West. "We recorded it in Kernersville, N.C., at Mitch Easter's great studio, the Fidelitorium, and are finishing it up at David's studio, Chase Park Transduction in Athens [Ga.]," Hood says.

Hood's second solo album, "Murdering Oscar (And Other Love Songs)," was recorded earlier this year, but will not be released until sometime after the next DBT record.

"It's kind of a power pop record and was cut with a core band of myself, David Barbe on bass and [DBT's] Brad Morgan on drums," he says. "Guests on it include other members of DBT, Will Johnson and Scott Danbom from Centro-Matic, John Neff on pedal steel and my father David Hood on bass." ...

## BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,658,009 \$165/\$49.50	U2, KEANE Madison Square Garden, New York, Oct. 7-8, 10-11, 4	53,275 five sellouts	The Next Adventure, Ron Delsener Presents
2	\$7,624,870 (\$8,978,252 Canadian) \$148.62/\$42.04	U2, DASHBOARD CONFSSIONAL Air Canada Centre, Toronto, Sept. 12, 14, 16-17	52,572 four sellouts	The Next Adventure, Clear Channel Canada
3	\$4,733,526 \$252.50/\$127.50/ \$92/\$52.50	PAUL MCCARTNEY Palace of Auburn Hills, Auburn Hills, Mich., Oct. 14-15	33,511 two sellouts	The Cellar Door Cos., Palace Sports & Entertainment
4	\$4,087,404 \$250/\$125/\$85/ \$49.50	PAUL MCCARTNEY United Center, Chicago, Oct. 18-19	32,747 two sellouts	Concerts West/AEG Live, Marshall Arts, MPL
5	\$3,795,583 \$165/\$49.50	U2, DASHBOARD CONFSSIONAL United Center, Chicago, Sept. 20-21	28,815 two sellouts	The Next Adventure, Elevated Concerts
6	\$3,773,053 \$160/\$49.50	U2, DAMIAN "JR. GONG" MARLEY Wachovia Center, Philadelphia, Oct. 16-17	29,305 two sellouts	The Next Adventure, Electric Factory Concerts
7	\$3,381,429 \$165/\$49.50	U2, KEANE TD Banknorth Garden, Boston, Oct. 3-4	24,488 two sellouts	The Next Adventure, Tea Party Concerts
8	\$2,385,658 (\$2,800,035 Canadian) \$233.24/\$50.06	PAUL MCCARTNEY Air Canada Centre, Toronto, Oct. 10	16,924 sellout	Clear Channel Entertainment
9	\$1,823,883 \$160/\$49.50	U2, DASHBOARD CONFSSIONAL Target Center, Minneapolis, Sept. 23	19,328 sellout	The Next Adventure, Elevated Concerts
10	\$1,782,895 \$160/\$49.50	U2, DASHBOARD CONFSSIONAL Bradley Center Milwaukee, Sept. 25	19,336 sellout	The Next Adventure, The Cellar Door Cos.
11	\$1,568,918 \$75/\$42.50	NEIL DIAMOND American Airlines Center Dallas, Oct. 14-15	36,567 27,253 two shows	Concerts West/AEG Live, Sal Bonafede, Apregan Group
12	\$978,480 \$75/\$42.50	NEIL DIAMOND Glendale Arena, Glendale, Ariz., Oct. 6	4,937 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
13	\$965,000 \$1,000	PEARL JAM, ROBERT PLANT House of Blues, Chicago, Oct. 5	365 300	House of Blues
14	\$963,130 \$175/\$45	LUIS MIGUEL Dodge Arena, Hidalgo, Texas, Oct. 12	3,856 0,921	FACE Concerts, CCE Vivaldo
15	\$811,551 \$98.50/\$50	LUIS MIGUEL El Paso County Coliseum, El Paso, Texas, Oct. 7-8	17,166 21,605 two shows	FACE Concerts, CCE Vivaldo
16	\$783,325 \$85/\$55	BRUCE SPRINGSTEEN Nassau Coliseum, Uniondale, N.Y., Oct. 9	9,570 10,052	Ron Delsener Presents
17	\$781,203 \$75/\$42.50	NEIL DIAMOND Toyota Center, Houston, Oct. 11	13,214 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
18	\$595,427 \$75/\$42.50	NEIL DIAMOND SBC Center, San Antonio, Oct. 9	10,680 12,443	Concerts West/AEG Live, Sal Bonafede, Apregan Group
19	\$579,220 \$42.50/\$30.50	FOO FIGHTERS, WEEZER, HOT HOT HEAT Continental Airlines Arena, East Rutherford, N.J., Oct. 14	15,862 sellout	Ron Delsener Presents
20	\$513,151 \$39.50/\$34.40/ \$29.50	FOO FIGHTERS, WEEZER, HOT HOT HEAT Wachovia Center, Philadelphia, Oct. 15	14,118 sellout	Electric Factory Concerts
21	\$475,647 \$45.50/\$25.50	THE KILLERS, ARCADE FIRE, MODEST MOUSE & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Oct. 8	16,453 22,000	Bill Graham Presents
22	\$468,897 \$49.50/\$39.50	NINE INCH NAILS, QUEENS OF THE STONE AGE, AUTOLUX Joe Louis Arena, Detroit, Oct. 8	9,986 14,754	The Cellar Door Cos.
23	\$467,828 \$69.45/\$25	NINE INCH NAILS, QUEENS OF THE STONE AGE, AUTOLUX Quicken Loans Arena, Cleveland, Oct. 9	10,398 13,197	Belkin Productions
24	\$454,699 \$61.50/\$32	GWEN STEFANI, THE BLACK EYED PEAS Cox Arena, San Diego, Oct. 20	9,792 sellout	House of Blues Concerts
25	\$433,858 \$45/\$32.50	SYSTEM OF A DOWN, THE MARS VOLTA Oakland Arena, Oakland, Calif., Oct. 8	9,798 14,107	Bill Graham Presents
26	\$427,926 \$63.50/\$43.50	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND American Bank Center, Corpus Christi, Texas, Oct. 4	7,809 sellout	PACE Concerts
27	\$424,752 \$110/\$80/\$65/ \$37.50	ARETHA FRANKLIN, CLINTON JACKSON Gibson Amphitheatre, Universal City, Calif., Sept. 9-10	7,425 10,978 two shows	House of Blues Concerts
28	\$420,401 \$39.50/\$34.50/ \$29.50	WEEZER, FOO FIGHTERS, KAISER CHIEFS Allstate Arena, Rosemont, Ill., Oct. 3	11,298 sellout	Jam Productions
29	\$418,380 \$38/\$35	JACK JOHNSON, MATT COSTA, ALO Campbell Stadium, Brockton, Mass., Sept. 15	12,288 sellout	Tea Party Concerts
30	\$414,820 \$45/\$18	GREEN DAY, JIMMY EAT WORLD Journal Pavilion, Albuquerque, N.M., Oct. 4	12,199 12,219	Evening Star Productions
31	\$407,880 \$45	WILLIE NELSON, YONDER MOUNTAIN STRING BAND Red Rocks Amphitheatre, Morrison, Colo., Sept. 3	9,450 sellout	Chuck Morris Presents, Kroenke Sport Enterprises
32	\$406,933 \$77/\$48.50/ \$28.50	THE ALLMAN BROTHERS BAND, MOE HiFi Buys Amphitheatre, Atlanta, Oct. 7	10,245 18,429	House of Blues Concerts
33	\$405,828 \$79.50/\$25	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND C.W. Mitchell Pavilion, The Woodlands, Texas, Oct. 2	11,110 15,715	PACE Concerts
34	\$405,565 (4,324,950 pesos) \$150.04/\$18.75	AVRIL LAVIGNE Auditorio Coca-Cola, Monterrey, Mexico, Sept. 11	7,673 12,202	OCESA Presents
35	\$402,508 \$51.50/\$21	3 DOORS DOWN, STAINED, SHINEDOWN, SLIVERTIDE & OTHERS Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 11	16,488 sellout	The Cellar Door Cos.



BRUCE SPRINGSTEEN, right, joined U2 during the band's Oct. 17 show at Philadelphia's Wachovia Center.



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# UpFront



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

### GAMETAP'S ALLURE

Music, Videogames Collide On Broadband Network

It officially launched Oct. 17, and already, Turner Broadcasting System's broadband gaming network GameTap has become an online destination for thousands of gaming enthusiasts.

GameTap has more than 300 games from more than 20 publishers at its Web site (gametap.com)—with new games being added each week. Think Napster for gamers.

For \$14.95 per month, gaming fans can play some of the greatest games on-demand—including Pac-Man, Space Invaders, Splinter Cell and Beyond Good and Evil—as well as experience original programming, much of which is music-related.

Music is also an integral component of GameTap's "Expand Your Playground" ad campaign, which was created by Massachusetts-based ad agency Mullen.

GameTap's initial 30- and 60-second TV and online spots feature music by My American Heart (a cover of Pat Benatar's "Hit Me With Your Best Shot"), Danko Jones (a revamped version of Elvis Costello's "Pump It Up") and Bee Gees (a remix of "Stayin' Alive" by Junior Senior producer Thomas Troelsen).

The music video-like ads are appearing on Turner and non-Turner networks, including MTV, VH1, Comedy Central, TNT and Cartoon Network.

Mark Shimmel, an independent music consultant, worked closely with Turner execs to secure artists and music for GameTap.

"Our target audience looks at gaming as a pillar of pop culture," GameTap head of marketing Dan Riess says. (In the mid-'90s, Riess was a marketing manager at EMI Records.) "Music is a major part of their lives."

And videogames are a major part of musicians' lives. Which helps to explain why bands like O.A.R. and Simple Plan have signed on to provide GameTap with original programming.

In O.A.R.'s case, band members Benj Gershman (bass) and Richard On (lead guitar) were interviewed while playing a videogame on their tour bus. It is just the type of in-your-face footage that resonates with music fans: real musicians talking about life on the road, while play-

ing their favorite game.

"The industry isn't what it used to be," says O.A.R. manager Dave Roberge of Red Light Management. "New channels, outside of radio and video, are needed to expand a group's fan base."

At the same time, Roberge stresses the importance of remaining smart and strategic when partnering band to brand. "It must make sense for the band," he says.

For O.A.R., the timing was ideal: Its new album, "Stories of a Stranger" (Everfine/Lava), arrived Oct. 4. The band, by the way, received no payment from GameTap; instead, it focused on the marketing value.

"With kids interacting with bands in this manner, the bands become more credible in the eyes

of the kids—and this strengthens a band's fan base," Shimmel says. "That's the value of GameTap to the music business."

At the present time, GameTap is available only via a broadband-connected PC. A Mac-compatible version should be ready next year.

**RED ALL OVER:** Earlier this fall, Yamaha for the first time named a piano after an artist. The limited-edition Elton John Signature Series Red Piano (a Mark IV Disklavier) arrived preloaded with "unplugged" versions of Elton John singing five of his classics, including "Rocket Man" and "Candle in the Wind." Depending on the model, prices for the piano range from \$54,000 to \$180,000.

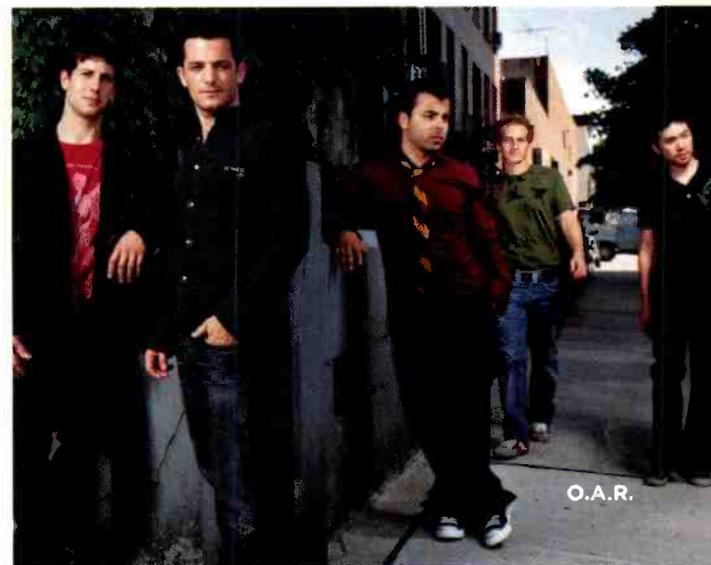
Named after John's Las Vegas show at Caesars Palace ("The

Red Piano"), the piano is featured as part of a fantasy gift in the 2005 Neiman Marcus holiday gift catalog.

For those who live incredibly large, this gift, priced at \$1.5 million, buys the recipient (and up to 500 of his or her closest friends) a private, 90-minute performance by John. The piano he uses is then the recipient's to keep.

In the spirit of the season, the \$1.5 million will be donated to the Elton John AIDS Foundation, which supports HIV/AIDS prevention education programs and direct care services to people living with HIV/AIDS.

**RAISING THE BAR:** Remember Cingular Wireless' "Road Trip" TV spot from last year? Those with a good mem-



O.A.R.

ory will recall that the spot—featuring the timeless sound of "The Weight" (made famous by the Band)—helped launch Cingular's purchase of AT&T Wireless. The ad also introduced Cingular's "raising the bar" theme and "all-over" network philosophy to wireless users.

To celebrate the one-year anniversary of the alliance, Cingular has launched a new "raising the bar" spot. Appropriately titled "Prequel," the spot focuses on the events leading up to "Road Trip"—and even incorporates footage from the original clip.

Like its predecessor, the new spot—created by BBDO's New York and Atlanta offices—uses a classic piece of music to assist in telling its story. This time it is "Loving You More Everyday" by Etta James.

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BY IVORY M. JONES

## (G. Roberson)

**G**rowing up in the Bronx, N.Y., in the 1980s, G. Roberson got a firsthand look at the then-burgeoning hip-hop movement. Fast forward to today, and he is a key driver of hip-hop's mainstream infiltration.

Roberson started in the music business as part of the early Roc-a-Fella Records team, under the tutelage of co-founder Jay-Z, now president/CEO of Def Jam. In 1998, Roberson launched management and production company Hip-Hop Since 1978 (HHS78) with Kyambo "Hip-Hop" Joshua. The pair has masterminded the career of star client rapper/producer Kanye West.

When the HHS78 partners were named senior VPs of Atlantic Records' urban A&R department in March, it helped cement their high-flying status in the hip-hop movement.

In this new role, the dynamic duo oversees the A&R development of such chart-topping success stories as T.I., Paul Wall and Twista, in addition to the HHS78 roster, which also includes producer Just Blaze and rapper Saigon. The latter is signed to Atlantic via Blaze's own Fort Knocks Entertainment label.

**Q:** How is it balancing your new role as an A&R executive with your management and production responsibilities?

**A:** In any field, whatever your craft may be, you always want to come in wearing the right tools. I really relate it to carpentry; if you're a carpenter hired to do a job, you want to make sure you bring your tool belt to accomplish it. So, if I'm working for a major label but I happen to have my own entrepreneur spirit with my management company and label, I'm able to be that hard-working carpenter with the tool belt. It all ties together.

**Q:** How do you and your partner plan to put your stamp on Atlantic?

**A:** We're trying to focus more on breaking new talent, but we know that breaking new talent takes so much time. Such is the climate of music right now—everything has to be branded so heavily in order for it to pop that we're really focusing on the new acts, particularly Saigon. We're also working as a team effort within the whole structure for [such artists as] T.I. and Trick Daddy, in terms of rolling that out.

But we're really looking for-

ward to and are in the process of branding our HHS78 situation, of course. We want to make an impact with Saigon, in conjunction with Just Blaze with the Fort Knocks situation. We're going to keep it one big family.

**Q:** What do you think has been the key to HHS78's success to date?

**A:** The business dictates and is kind of molded around the entrepreneur spirit. I really think the executives that have been able to multitask are the ones that have longer life in the game.

You look at a person like [Violator Management CEO] Chris Lighty, who walked in with his own label and management company and has managed everyone from Missy Elliott to Busta Rhymes and 50 Cent, and headed up Jive Records for the past couple of years [as senior VP]. Then you look at Mark Pitts, who was managing the Notorious B.I.G. and was working at Arista and now is over in the BMG system.

Those with that "tool belt" tend to have a longer life, because they can use the properties in their company to help the major companies

that they work for.

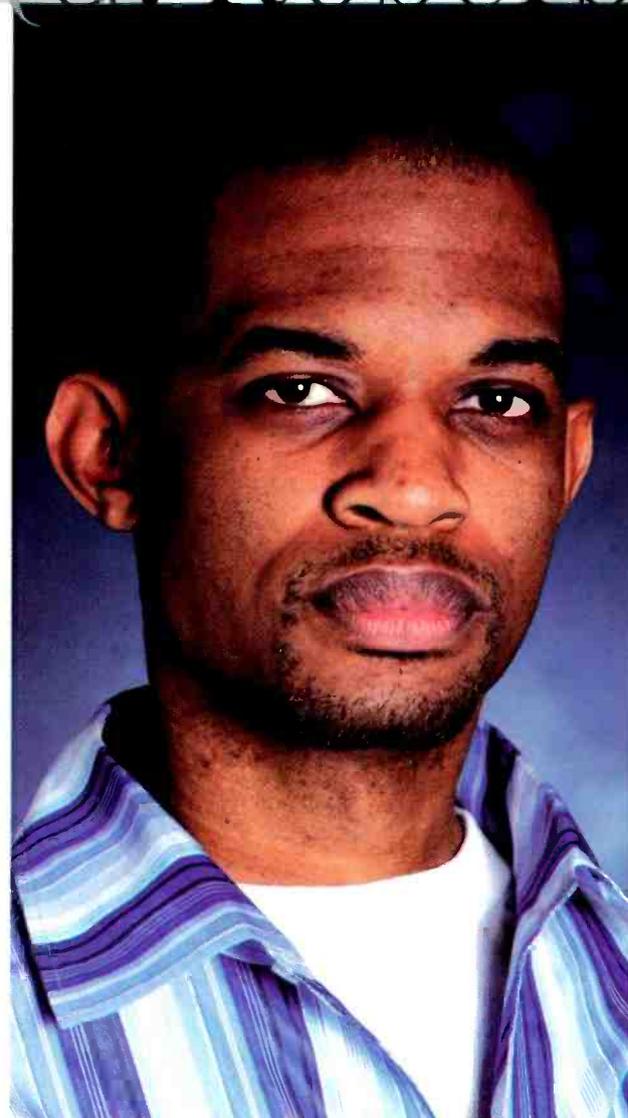
**Q:** In the early '90s, young record executives like Sean Combs and Andre Harrell were relatively flashy compared with today's young execs. Are today's executives more content to take a back-seat role?

**A:** I definitely think execs now are more willing to take a back seat... You still have some that want to be a part of the lime-light as much as the artist, but for the most part you're seeing it less.

**Q:** Are you optimistic about the future of the industry?

**A:** I think that it's so much more unpredictable than anything else. Everything from simple economics to technology will affect your life and your lifestyle in terms of the selling and the exploitation of music. Technology plays a key role in terms of the music industry, because honestly, as an industry, we were behind the eight ball with the turn of the Web-based age. If more executives had been ahead of the curve, then it would've been to our favor.

**Q:** HHS78 has been working with Kanye West since 1999. Did you guys foresee that he would be-



come so successful?

**A:** Absolutely. One thing that I've noticed is that that man's passion has never changed. From 1999 to now, his passion and drive have always been beyond anything that I've ever seen. That was the reason that Hip-Hop and I decided to bring him on as a producer and an artist. I haven't met any human being with the drive and the energy that he has.

**Q:** Were you biting your nails when he made the comments during the Hurricane Katrina telethon?

**A:** When he made the statement, I took a breath and said to myself, "This'll be the true test on if our country really stands on what it's supposed to stand on—meaning free speech and the right to voice your opinion."

**Q:** Some students at the University of Florida protested one of West's recent performances. Were you expecting that kind of reaction?

**A:** Just like it was Kanye's right to voice his opinion, it was that group's right to voice theirs. Honestly, I didn't expect any

type of Republican committee protest, but at the end of the day, them protesting outside of his show is fine. That show still sold out.

**Q:** Do you have plans to add more artists to the HHS78 roster?

**A:** No. I believe less is more. The less amount of artists you have, the better. There's only 24 hours in a day, and you have to take your time to develop artists and make things right. If you try to have 50 artists and manage 15 guys at one time, it's like, how in the world can you possibly give your all if you've got to split that much? It's kind of impossible to have a hands-on approach.

**Q:** How would you describe HHS78's focus? What's the brand that you are creating?

**A:** We try to sign artists... that cause emotion. With Kanye and Saigon being the first two, we really try to find artists that make you listen to every word—and when you listen to every word, you not only feel their pain, but you feel the pain yourself because it relates so much with you and your situation.

We have artists that relate to the common folk. We don't try and will not try to sell imagery.

Because we're trying to bring back the vibe of what hip-hop was in the beginning, it forces us to only sign a certain amount of artists—because we're looking directly for that person that people can identify with. We're trying to have a reincarnated Motown sound, in the sense that the music out of Motown evoked so much emotion and it was such a movement that everyone just fell into it, was drawn into it and just wanted more from it.

# MIDAS

## SUPERSTAR PRODUCER JERMAINE DUPRI HOPES TO TURN

Jermaine Dupri has been involved with countless hits, but none might be as satisfying as "I Think They Like Me," Dem Franchise Boyz's breakout smash. In this issue, the song is No. 6 on the *Billboard* Hot R&B/Hip-Hop Songs chart.

At first glance, No. 6 may seem like small potatoes to a guy like Dupri. After all, he became the youngest-charting producer in music history at the age of 14. He introduced such R&B acts as TLC, Jagged Edge and Xscape to the music world. During the past two years, his Midas touch revived the career of Mariah Carey and generated multiple hit singles for Usher and Bow Wow. In September, no fewer than four singles he produced were in the top 10 of the R&B/hip-hop chart.

But Dem Franchise Boyz are special to Dupri, because they mark his first real hit as president of Virgin Records' urban division. Forget about emancipating Mimi. Dupri is going for a real coup: turning Virgin Records into a powerhouse for urban hits.

Virgin is not a label known for urban music—or, for that matter, hits, at least of late. On the urban side, the label's year-to-date market share is trailing many of its industry competi-

tors at 1.26% in R&B and 0.83% in rap. That is well behind the front-running Interscope, which currently claims a dominating 11.1% share in R&B and a 20.4% share in rap.

Virgin's overall U.S. market share has struggled in recent years, slipping from 3.48% in 2001 to 1.63% last year. So far in 2005, the label's market share is 1.46%. Since June 2002, Virgin has scored only eight albums in the top 20 of *The Billboard* 200 and only one top 40 hit, "Lady" by Lenny Kravitz. Its last No. 1 on *The Billboard* Hot 100 was Janet Jackson's "All for You" in 2001. It was this bleak reality that ultimately led to Matt Serletic being replaced by Jason Flom as chairman/CEO of Virgin.

When Dupri was named president in January, there was some skepticism. After all, many a superstar producer has failed in the role of executive. Sure, Dupri was a label exec in the past—he established So So Def Recordings at Columbia in 1992, then went on to help Arista's black music division in 2003.

But the Virgin appointment was different. Columbia in the early '90s had plenty of other execs to take the heat if projects did not work out, and at Arista, Dupri worked largely behind the scenes; Arista was Antonio "L.A." Reid's baby at the time.

Virgin, on the other hand, is entirely Dupri's stage when it comes to R&B and hip-hop. When he accepted the position, he made some lofty predictions about injecting some much needed life into the label. "I will catapult Virgin into a young, hip label with chart-topping success in both R&B and rap music," he said at the time.

Right now though, after nearly a year that has not quite yet delivered on his promise, and for a label that has not had even a top 10 urban chart hit since Carey's "Loverboy" in 2001, Dem Franchise Boyz have got to be looking pretty good.

### A PRODUCER FIRST

Dupri may be trying to make it as an exec, but any discussion of his career must start with his impressive production résumé.

He has been behind the boards for 17 No. 1 R&B/hip-hop singles. In 2005 alone, from Aug. 27 to Sept. 17, for four straight weeks, there were four Dupri-produced singles in the top 10 of the R&B/hip-hop chart (two each for Carey and Bow Wow). Carey revived her career with the first four singles from her smash album, "The Emancipation of Mimi."

"I don't know if people really understand how prolific he is," Carey says. "JD is one of the few examples of the modern-day producer with staying power."

Bow Wow adds, "JD is a great songwriter and producer, and his energy and creativity is unlike any other. He really gets to know the artists that he works with, and that's why his songs fit so perfectly."

Usher, who collaborated with Dupri on three songs from his 2004 multiplatinum "Confessions" album, also believes that if anyone can make an impact at Virgin, it is Dupri.

"Look at what he's done in the past 10 years. Doing that one time, you're called lucky. Two times, you're a genius. But 17 times?" Usher asks incredulously, referring to Dupri's cache of chart-toppers. "That's Jermaine Dupri, and

that's a hell of a brand to have. He's capable of pulling the best [out] of the people that he works with."

Those most familiar with Dupri's work are quick to point out that he has plenty of executive experience behind the scenes, and not just behind the mixing boards.

Reid says that Dupri was integral to some of Arista's biggest successes, and not just as a producer.

"We were very much a pop label at the time," Reid recalls. "He came in with the intention of building the urban scene. He became a magnet for talent."

Reid says Anthony Hamilton was Dupri's "best signing," but also name-checks Bone Crusher and J-Kwon. "Lil Jon was an in-house staff producer at So So Def long before we all knew him as an artist," he notes.

Indeed, Dupri has more experience with more facets of the business than many recognize. He was born into the music industry, for one: His father, Michael Mauldin, an Atlanta-based hip-hop and R&B manager and promoter, helped guide some of Dupri's early acts, including the multiplatinum-selling Kris Kross.

Dupri, or his companies, has also promoted (the *Scream Tour*) and managed talent (*Arrested Development*). He even hosts his own radio show in the influential Atlanta market; The hourlong "So So Def Radio" airs Saturdays on Infinity Broadcasting's R&B/hip-hop WVEE at 9 p.m. and plays new music from unsigned artists.

"Virgin is incredibly lucky to have Jermaine as president," Carey says. "JD knows how to package music as well as make it. If he were running Virgin when I was there, it would definitely have been different. JD would have been smart enough to keep the project on track. Rather than rush out 'Loverboy' [from Carey's Sony 2001 release, "Glitter"], he would



# TOUCH

## VIRGIN RECORDS INTO AN URBAN POWERHOUSE BY IVORY M. JONES

have said, 'I think we should go back in the studio, put our heads together and write a great Mariah Carey first single.' " (In January 2002, Virgin Records terminated its recording contract with Carey and agreed to pay her \$28 million to leave the label.)

### THE ROAD TO VIRGIN

Virgin's lack of urban clout was actually one of the more attractive aspects of the label when Dupri was considering his new job.

"I looked at the highway of each label and said, 'Let me look at the traffic that's on each street.' Then I decided to get on the road that had the least traffic, because I knew I was going to come with a bunch of cars. That's how I picked Virgin."

Since starting at the label, by all accounts, Dupri has been working like a man possessed.

The young mogul maintains Atlanta as his home base, but commutes to Virgin's New York office on a near-weekly basis, jamming a week's worth of meetings, appointments and briefings into a few days. A recent day saw him in the studio with Monica until 4 a.m., before catching a 6:30 a.m. flight to New York. "I have meetings every day that I'm here," Dupri says. "Then it's back to the studio in Atlanta."

Virgin GM and Dupri's boss Larry Mestel says, "The guy is in the studio until 2 or 3 in the morning, and then I get him on the phone at 10 a.m. It amazes me. I worked for Chris Blackwell for 11 years at Island, and the two of them are similar in that they work 24 hours a day. Jermaine is one of the few guys at his level who still goes into the street, into the clubs, and his mind is always turning."

No surprise, then, that Dupri says "the biggest problem" he has encountered thus far at Virgin "is that the staff isn't used to working hard, at least not the way I'm used to working hard."

And while Dupri may have been pleased to take his cars to Virgin's deserted streets, he has been slower than he would have liked in getting the traffic moving.

"Employees don't make the record company," he says. "The records make the record

company. If Columbia don't have hit records, Columbia Records don't mean nothing. Same over here. Virgin Records didn't mean anything because they didn't have any hit records. My job is to change that."

Several of Virgin's major urban releases under Dupri have performed relatively poorly in terms of sales success. And Virgin's urban market share has continued to slide, down by close to 50% compared with last year for hip-hop and R&B.

Syndicated radio host Wendy Williams released her first compilation, "Wendy Williams Brings the Heat Vol. 1," in June, and has sold 29,000 copies, according to Nielsen SoundScan. "Jermaine Dupri Presents Young, Fly and Flashy Volume 1" was released July 19 on his So So Def imprint; it has scanned about 100,000 copies. And Detroit-based soul crooner Dwele's sophomore effort, "Some Kinda . . .," which dropped in October, has sold only 33,000 in its first three weeks.

Still, those closest to Dupri maintain their faith in his success.

"We're exactly where Jermaine wanted us to be and where we thought we would be," Mestel says. In particular, Mestel gives Dupri credit for using the "Young, Fly and Flashy" compilation to build a buzz for new artists; the collection included Dem Franchise Boyz. Now, with "I Think They Like Me" taking off, the road is paved for the act's own album, set to drop on Virgin in February. "I think it was genius," Mestel says.

So genius that OutKast's Big Boi is launching his Virgin imprint, Purple Ribbon, with the

same strategy. A "Big Boi Presents" compilation will come out Nov. 22, showcasing Purple Ribbon's talent. And sure enough, the first single from the compilation, "Kryptonite (I'm on It)" by the Purple Ribbon All-Stars, has climbed steadily since entering the Hot R&B/Hip-Hop Songs chart at the beginning of October. It is No. 42 this issue.

According to Big Boi, Dupri is an executive with plenty of tactical options. "He played it on his radio show in Atlanta, like five times back to back," Big Boi says. "It got the word out on the streets. It was a real good look for the label and the song."

Reid says, "All Jermaine needs is the company to get behind him and to show the world they are behind him, and the talent will come." He adds that when former Island Def Jam execs Kevin Liles, Lyor Cohen and Julie Greenwald exited the label for Warner Music Group, "all of a sudden Warner has a huge face in urban music, and they never really did before. It doesn't take too much time to establish that. People don't sign to brands, they

sign to people."

Dupri says he is happy to have some small, early success, but he is not even close to being satisfied.

"I can't even think about slowing down right now," he says. "When I get to the point where at least 80% of the songs in the top 10 are mine, that's when I'm going to stop. That's my peak. Until then, I'm going to keep going."

*Additional reporting by Brian Garrity in New York and Gail Mitchell in Los Angeles.*

Photos, left to right: Steve Granitz, Jamie McCarthy, Theo Wargo, Arnold Turner/WireImage.com



JERMAINE DUPRI, right, has applied his production magic to works by such artists as, from left, **BOW WOW**, **MARIAH CAREY** and **USHER**.

**I**t is among the least likely of musical marriages. Neil Diamond, pop-rock hitmaker of the '60s, '70s and '80s, has paired with producer Rick Rubin for his newest album, "12 Songs," due Nov. 8 from Columbia Records.

For Diamond, the album is a return to the early, stripped-down rock singer/songwriter sound of his pre-superstar years. For Rubin, it is another chance to help a musical giant reinvent himself, as Rubin did with the acclaimed "American Recordings" series of releases by Johnny Cash.

"It was an interesting, eye-opening experience," Rubin says of the Diamond project.

Diamond describes the new work as "a very basic rock-'n'-roll album for the most part." That is no surprise considering the presence of Rubin and such sidemen as guitarist Mike Campbell and pianist Benmont Tench—both of Tom Petty & the Heartbreakers.

"I made a U-turn and went back 40 years to try to recapture those feelings," Diamond says. "The major difference between this album and my first or second album is I think the lyrics now go to places I could never go to then."

The project also represents an opportunity for Diamond to reach new audiences and reawaken old fans.

Will Botwin, chairman of the Columbia Records Group, says the label will ask fans "to take a journey with Neil now, even if you've only known him more recently. For Neil, in his legendary career, to take this step at this time, to really search his soul . . . makes for an overwhelmingly great musical outcome."

Diamond's last studio album, the 2001 Columbia release "Three Chord Opera," has sold 427,000 units, according to Nielsen SoundScan, peaking at No. 15 on The Billboard 200. That followed an almost unbroken string of gold- and platinum-certified albums, stretching back to the 1969 Bang release "Brother Love's Travelling Salvation Show."

Diamond has more than 35 albums to his credit, as well as numerous greatest-hits compilations. His best-selling album is the 1980 soundtrack "The Jazz Singer" (Capitol), which has been certified for shipments of 5 million units by the Recording Industry Assn. of America.

Top-selling Columbia releases include 1973's "Jonathan Livingston Seagull" soundtrack—which also became Diamond's highest-charting album to date when it reached No. 2 on the *Billboard* pop albums list—1977's "I'm Glad You're Here With Me Tonight," 1978's "You Don't Bring Me Flowers" and 1979's "September Morn." Each has been certified for shipments of 2 million units.

Diamond also is a giant of the concert business. He was the No. 1 solo touring artist of the 1990s, grossing \$182 million from 461 shows, according to *Billboard* Boxscore. Diamond's last full outing, the 117-date Three Penny Opera world tour in 2001-2002, grossed \$88.6 million and drew more than 1.5 million people.

#### NO BOUNDARIES

Rubin marvels at Diamond's track record. "He's never been part of any style, and he's crossed different boundaries of pop and rock and different kinds of music at different times."

Diamond and Rubin began meeting about the project in 2003.

At first, Rubin says, the two got together once a week to talk about music and what was going on in their lives.

Eventually, Rubin brought in some of his favorite Diamond recordings to play for the artist. The songs—from his earliest albums such as 1967's "Just for You" (Bang) and 1968's "Velvet Gloves and Spit" (MCA)—featured Diamond playing guitar.

As recording got under way, Rubin was able to convince Diamond to play guitar again—something he has not done on an album since the late 1960s.

"I stayed away from it for years, thinking that there were many, many better guitar players than I and that I should stick to what I do best, the writing and singing," Diamond says. "Rick didn't want to budge, and we argued about it almost every day in the studio. I played on every track, which means I lost every battle."

Rubin—known for his work with Cash, Petty, System of a Down, Rage Against the Machine and other acts—had been trying to work with Diamond for about 10 years because he so admired Diamond's music.

He says that while Diamond had been performing some of his early work, the artist had not listened to the pieces in their original form in a long time.

## POP GIANT PAIRS UP WITH PRODUCER RICK RUBIN TO PARE DOWN HIS SOUND

BY JILL KIPNIS

"Early in his career, he was looked at more as a singer/songwriter," Rubin says. "As time went on, he was viewed more as a cabaret artist. I missed that image of the singer/songwriter."

Much of that "cabaret" image stems from Diamond's hugely successful stage shows, which are infused with theatricality and his trademark sequined outfits.

#### 'A TRUE AND HONEST PLACE'

Diamond's biggest hits are power ballads or uptempo songs, including the No. 1 singles "Song Sung Blue" (1972) and "You Don't Bring Me Flowers" with Barbra Streisand (1978), the No. 2 "Love on the Rocks" (1980) from "The Jazz Singer" and the No. 4 hits "Sweet Caroline (Good Times Never Seemed So Good)" (1969) and "I Am . . . I Said" (1971).

The weekly sessions with Rubin inspired Diamond to begin writing a series of more reflective, emotional songs. He presented the songs to Rubin on the guitar, and the producer fought to maintain that sound.

"It's a tentative feel with him playing guitar, and the songs

feel like they are coming from a true and honest place," Rubin says. "Everyone keyed off of what he was doing, and it really makes this like he is conducting the band himself."

While the guitar playing was a challenge for Diamond, he says the lyrics were "the hardest part of this whole project. Each song has its own story, its own emotional content, its own reason for being."

Diamond cites "I'm Onto You," which starts out with simple guitar and progresses into jazzy accompaniment with keyboards and horns, as having a special personality. Another track, the ballad "Evermore," focuses on the challenge of knowing when a relationship is over.

Another of Diamond's favorites is a version of "Delirious Love" with guest artist Brian Wilson that is featured on the special Digipak edition of the album, which also includes the bonus track "Men Are So Easy." The Digipak—also offering alternative art—will have a suggested list price of \$21.98 versus the \$18.98 regular jewel-box version.

A Diamond-only "Delirious Love," a catchy, upbeat take on a passionate love affair, is on all versions of the album.

Other "12 Songs" highlights include "Hell Yeah," in which the artist assesses his own life, and "Man of God," a bluesy track expounding the virtues of faith.

Diamond is rehearsing some of the new tracks for the third leg of his Neil Diamond—Live World Tour trek, which begins in December. Dates will be announced soon.

So far this year, the hits-filled tour has grossed \$63 million and drawn 930,000 people, according to *Billboard* Boxscore. The data reflects reports from 66 dates of the earlier European and North American legs.

Columbia's Botwin says that marketing will focus on the whole album, with an initial emphasis on college radio. A single will be chosen later, when other formats are targeted.

The campaign will feature print and radio advertising, point-of-sale materials for retailers and online word-of-mouth elements.

The week of the release, Diamond will appear on "Today," "The View," "Larry King Live" and CBS' "Early Show" and "Sunday Morning."

He will also travel to Los Angeles soon after the release for tapings of "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show."

Brian McClemens, a buyer for Ann Arbor, Mich.-based Borders Books & Music, says "12 Songs" is a focus for the chain leading into the holidays. The CD will be featured in Borders listening stations and special displays nationwide.

"We think his fans are hungry for more Neil," McClemens says. "And, given what Rick Rubin's collaborations in the past have done, I don't see how this would not bring in audiences that aren't traditional to him. We're looking forward to a nice success."

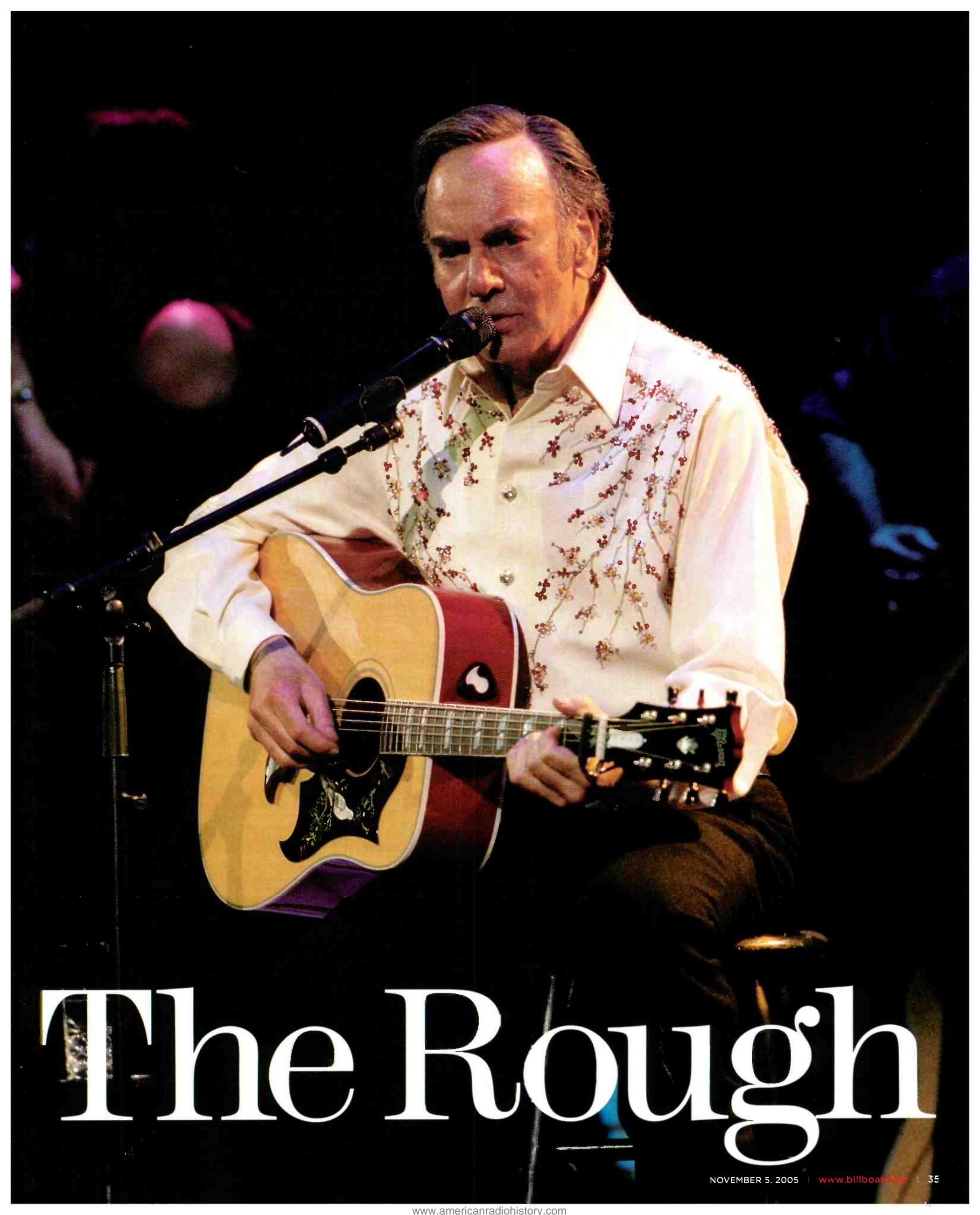
Botwin says the title could have staying power through Valentine's Day.

At this stage of his career, Diamond says, he does not have anything left to prove and just hopes people think this is as beautiful an album as he does.

"I could be making demos for a publishing company right now," he jokes. "Making this album was an experience you don't have too often in a career."

Photo: Isamu Sawa

# Diamond In



# The Rough

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# STARS

**T**he list of audio engineers who earn their livelihoods from mixing hit records is shorter than a two-minute radio edit. The fact that two of those lucky souls are brothers can only be explained by a happy accident of genetics.

"It's in our blood," says Chris Lord-Alge, who—with his younger brother Tom—have built formidable careers as mixers to the stars. "We have the gene. I'm convinced that you're born with this disease, being a studio rat."

The combined credits of the Lord-Alge brothers are a virtual catalog of rock, pop and country hits, from Steve Winwood's high-water mark "Back in the High Life" album to Green Day's epic "American Idiot," which topped the charts and the top 10 lists of many a music critic.

There are literally hundreds of others, and they span an impressively broad range of styles.

Chris' discography includes music by Dave Matthews

Band, Collective Soul, B.B. King, Hole, Faith Hill, Joe Cocker, Anastacia, Joe Satriani, Bad Religion, the Donnas, Tina Turner, John Prine and Blessed Union of Souls.

Tom has mixed projects for Avril Lavigne, the Wallflowers, the Rolling Stones, Sixpence None the Richer, Orchestral Manoeuvres in the Dark, Marilyn Manson, Joan Armatrading, Limp Bizkit, Blink-182, Fountains of Wayne, Imani Coppola and Earth, Wind & Fire, among many others.

For all their family ties, parallel success streaks and joint credits on a number of albums, the brothers now live a continent apart and work independently of each other.

Yet earlier this year, they jointly signed with Netzwerk Management, with an eye toward leveraging the "Lord-Alge" name into areas ranging from ringtones to artist development.

For nearly two decades, Chris has kept shop at Image Recording in Los Angeles, while Tom has been based at South Beach Studios in Miami Beach since the mid-'90s.

Although Chris and Tom are by far the most visible members of the Alge clan, the family's bloodline in the industry actually runs deeper. The boys' late father, Frank, ran a jukebox vending company at a time when the 45-inch single was the prevailing **continued on >>p38**

right, Chris Lord-Alge; photo by David Goodin; left, Tom Lord-Alge; photo by Mark Diamond, Diamondimages.com



IN THE STUDIO, BROTHERS TAKE PARALLEL TRACKS TO HIT-MIXING SUCCESS

**CHRIS & TOM**

**LORD-ALGE**

BY PAUL VERNA

## PARALLEL TRACKS TO SUCCESS (CONT.)

from >>p37

currency of pop music.

Their mother, Vivian Lord, is a jazz musician whose performing career and home recording equipment exposed her sons to the wonders of the stage and studio. (Later in their career, they adopted their hyphenated surnames, as tribute to both parents.)

Also, two other Alge siblings are in the industry: Mark, the oldest, followed in his father's footsteps and runs a jukebox business, while Jeff operates a live-sound and -lighting company. A sister, Lisa, and stepsister, Meg, are the only ones in the family who chose non-music careers.

Growing up in Mahwah, N.J.—ironically, down the street from Les Paul, the inventor of the multitrack recorder—the Alge boys were often left to their own devices while their mother performed in local clubs.

By the time Chris reached his teens, his mother sensed that his destiny would be in the recording studio, so she hooked him up with an apprenticeship at H&L Studios in nearby Englewood—a shop run by the late Hugo Peretti and Luigi Creatore, the one-time RCA staff producers who made their fame as Hugo & Luigi.

The moment Chris set foot in that studio, he was hooked. He was a quick study, learning all the fundamentals of recording at an age when,

successful and enduring hitmakers of the '80s, but it also netted Tom his first Grammy Award—for best-engineered record, no less.

Tom went on to win two more Grammys, and Chris has two of his own. The brothers have also shared in the success of many gold, platinum and multiplatinum records, and their indelible stamp is heard on the airwaves every day.

Chris and Tom recently spoke with *Billboard* to share their insights on the mixing craft, recall their career highlights and discuss their family bond.

**Considering how multifaceted you are as musicians, producers, engineers, etc., why did you both decide to focus on mixing?**

Chris: When I started working in studios I was playing in a band, so when I wasn't at work I was rehearsing or doing gigs or recording in the basement at home. It was all-encompassing. We were hardly making any money, but we were making music and we were learning.

In the end, we didn't get a record deal, but the studio thing was really starting to take off. I had more and more [studio] gigs where I was the producer, the songwriter, the engineer—everything. And these records actually came out, so that was a lot more fun!

I was getting into the producing thing, and the

And he said, "Oh, yeah!"

It was one of those happy accidents, and it happened because Chris always taught me that if the tape is rolling and there's a musician in the studio, make sure the tape machine is in record!

Chris: I had a few breaks early on. I had my stint with Hugo & Luigi and Sugar Hill, and then I figured I needed to go into the city, so I got the job at Unique. Even though I'd had hits, Bobby and Joanne Nathan, the owners of Unique, insisted that I start out as an assistant, and they worked me really hard. But once "Back in the High Life" hit, it made it a lot easier for Tommy and me to do no wrong at Unique.

**These days, a lot of engineers are setting up home studios with digital workstations and smaller consoles. Why has that concept not made sense for you guys?**

Chris: Here's the philosophy that works for me, Tommy and a few other people: I like getting in the car and driving to work. There's something to be said for putting on a work hat, kissing your wife and daughter, heading out the door, doing your business and coming home. Home is where your family is, where your invited guests come over, where you drink wine, garden, watch movies.

If that control room is within reach of the house,

a computer, software, cards, plug-ins and so many other variables that you might as well put the whole computer in the vault. You'd have a better chance of putting up a Beatles multitrack than Eminem.

Tom: I go deeper into Pro Tools than Chris does. I like to get in and experiment more, screw around with stuff. I use some plug-ins, and I do a lot of the mute and fader moves on the computer.

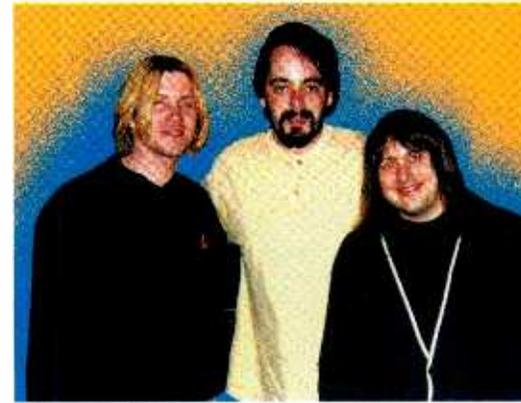
But I'm still an old-school guy. I always feel better knowing that at some point it ends up on the tape and it'll always play back exactly the same way.

As far as the console, Chris and I have been SSL guys since way back. I love the sound of it, and I'm just so comfortable with the layout of the board that I consider it to be my blank palette. It's comfortable, and comfort is important to what I do.

**How do you guys approach a mix?**

Tom: For me, it all starts with the rhythm—that's another thing I learned from Chris. So I start with the drums and bass, and once I get a good handle on the rhythm, I build my mix from there.

Chris: I throw all the faders up, with whatever EQ settings were left over from the previous mix, to see what they do. Then I start EQ'ing everything at the same time. I'll listen to the rough mix to get a feel for the song, and then I'll go through all the parts to see what the problems are.



as he says, "you pick up habits that never change."

A few years later, Sugar Hill Records bought H&L and retained Chris' services as assistant engineer. Chris' new boss, Steve Jerome, took the young engineer under his wing at a time when the studio was a hotbed of early hip-hop, turning out records like the seminal "Rapper's Delight" by the Sugarhill Gang and "The Message" by Grandmaster Flash.

The combination of traditional studio schooling and exposure to new sampling and sequencing techniques prepared Chris for his next challenge: an assistant engineering gig at Unique Recording, the New York facility run by Bobby and Joanne Nathan. Looking back, it is hard to imagine a better spot for Chris than Unique.

The recording industry in the early '80s was waking up to a new concept called MIDI, and Unique was the place for it, much in the same way as Sugar Hill had been the place for hip-hop. It would not be the first or last time that Chris' instincts were right on the money.

His stint at the famed studio launched his career as a bona fide engineer and marked the beginning of the Lord-Alge dynasty.

It was at Unique that Chris persuaded his brothers Jeff and Tom to join him as assistant engineers. Jeff was able to parlay his recording credits into a healthy business in the sound-reinforcement industry, but Tom really hit pay dirt at Unique. One of the gigs that Chris delegated to him was the engineering—and mixing—of Winwood's "Back in the High Life." Not only did that record cement Winwood's reputation as one of the most suc-

cessful and enduring hitmakers of the '80s, but there came a point where I just wanted to mix. I had turned a corner where people were digging the mixing thing, so I stuck with it. There's definitely less grief with mixing than with producing.

Tom: One of the things I learned from Chris is to focus my energies on what I do best. We both reached a point in our careers where we tried to focus on production, but I always knew in my mind that I was a much better mixer, so I decided not to produce anymore and stick with mixing.

**What were your big breaks early on?**

Tom: For me it was "Back in the High Life." Chris and I had a mutual friend, Robby Kilgore, who was Steve Winwood's keyboard tech, and Robby recommended Chris to Steve and [producer] Russ [Titelman] when they were starting the album. Chris was starting to focus on mixing, and he didn't want to spend X amount of time tracking an album, so he recommended me.

I think the thing that clinched the gig for me was the drum intro on "Higher Love." When John [Robinson] was cutting the drum track, after the end of the song he kept playing this cool stick pattern on his tom-tom rims, and I caught it on tape. No one gave it any thought at the time, but as we were finishing production on the album and we were about to start mixing, Russ said, "You know, this song really needs something in the intro."

As soon as he said that, I remembered that part and played it for him, offsetting the tape machines so the part would come in at the right time. I said, "What happens if we do something like this?"

Keeping the customers satisfied, the brothers have worked with acts including, from left, Dave Matthews, Steve Winwood, Duran Duran and the Goo Goo Dolls.

I'll be there in my underwear, I won't shave for a week and I'll start looking crusty and smell. [laughs] Then suddenly your client wants to come back at 10 at night, and you say, "Sure, why not?" Then it starts to take away from the quality of time you spend with your wife and friends. It becomes one big blur.

Tom: Yeah, I would agree with that. I've thought about opening my own room, but I'm focused on being creative, and having a studio would add another set of complications that I don't even want to know about. I'm quite comfortable where I am. My console works, my gear works, and all I want is to focus on the creative end.

**Both of you mix on Solid State Logic G+ consoles and transfer all of your tracks—even when they come off a hard drive—to open-reel digital tape decks. What is it about that work flow that appeals to you?**

Chris: My feeling is, if it's not broke, don't fix it. We always try to stay on top of all the new technology, and I've tried using Pro Tools for playback. I still prefer the 48-track digital, the feel of tape and working the remote. You become more one with the song, and the machine becomes an extension of your hand.

The other reason I like to transfer everything to the 48-track is that I want the decisions that were made to be locked in. Ten years from now, you pull up one of my reels, and it's exactly what was in the song. With Pro Tools, it's not like you put a disc in and the player plays it. It's based on

Once I get it tamed, then I start putting on the fairy dust, and that's different from song to song. Some songs need to be straight-up in-your-face, some need atmosphere, delays, etc.

**You always route your tracks to the same faders on the console, so that you always know where everything is without looking at the board.**

Chris: Yeah, I like having the same audio parts parked at the same faders. I can mix blindfolded. If you went from heavy metal to pop in the same day, it wouldn't matter. It's just how you drive.

Mixing is something that needs a lot of discipline, and the only way you can make magic is to get all that stuff out of the way.

**Is it true that you guys keep pretty regular hours?**

Chris: Yeah, I generally work from 10 to 6. In the early '80s, I worked 18 hours a day, but now I really value my quality of life. Dinnertime means we're done. I'm not going to have a big meal and then go back into the studio to continue working on a mix.

Tom: I try to work between noon and 9 at night. It's those daytime hours when I'm most creative. Once it gets to about 8 p.m. I start losing steam.

**Do you like to have your clients in the studio with you while you are working?**

Chris: There's no reason for them to sit here and watch me mix. I like to work on my own and have them come in in the afternoon so we can have a cup of coffee, relax, **continued on >>p42**



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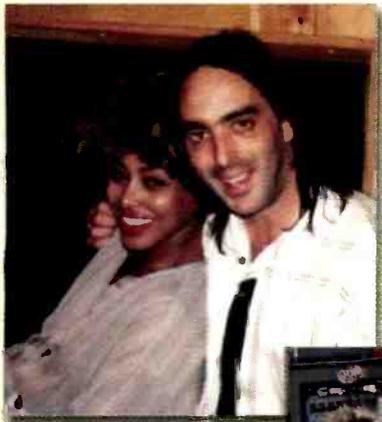
One thing is for sure. With the task of keeping both of you financially safe, sane and secure, there is never a dull moment!

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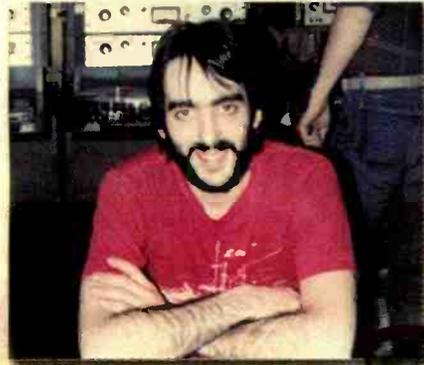
*Jim*

# THE Billboard 200



WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	WEEKS AT NO. 1
1	NEW	1	1	BLINK-182	ONE MORE LIGHT	1
2	1	1	2	DESTINY'S CHILD	DESTINY FANTASY	1
3	2	1	3	SOUNDTRACK	THE MOUNTAIN MEN	1
4	3	1	4	ST. LUMATICS	THE MOUNTAIN MEN	1
5	4	1	5	SUGAR RAY	THE MOUNTAIN MEN	1
6	5	1	6	VARIOUS ARTISTS	THE MOUNTAIN MEN	1
7	6	1	7	RADIOHEAD	THE MOUNTAIN MEN	1
8	7	1	8	BOUNCE	THE MOUNTAIN MEN	1
9	8	1	9	WEEZER	THE MOUNTAIN MEN	1
10	9	1	10	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1

WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	WEEKS AT NO. 1
1	NEW	1	1	GREEN DAY	AMERICAN IDIOT	1
2	1	1	2	NORTH BRANCH	THE MOUNTAIN MEN	1
3	2	1	3	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
4	3	1	4	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
5	4	1	5	VARIOUS ARTISTS	THE MOUNTAIN MEN	1



# THE Billboard 200

WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	WEEKS AT NO. 1
1	NEW	1	1	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
2	1	1	2	BEASTIE BOYS	THE MISEDUCATION OF LAURYN HILL	1
3	2	1	3	THE MISEDUCATION OF LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
4	3	1	4	THE MISEDUCATION OF LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
5	4	1	5	THE MISEDUCATION OF LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1

# 20 YEARS

WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	WEEKS AT NO. 1
1	NEW	1	1	FALTN MILU	THE MOUNTAIN MEN	1
2	1	1	2	SANTANA	THE MOUNTAIN MEN	1
3	2	1	3	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
4	3	1	4	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
5	4	1	5	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1



WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	WEEKS AT NO. 1
1	NEW	1	1	AVRIL LAVIGNE	Under My Skin	1
2	1	1	2	USHER	Confessions	1
3	2	1	3	GREASE	Here For The Party	1
4	3	1	4	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
5	4	1	5	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
6	5	1	6	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
7	6	1	7	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
8	7	1	8	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
9	8	1	9	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
10	9	1	10	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
11	10	1	11	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
12	11	1	12	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
13	12	1	13	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
14	13	1	14	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
15	14	1	15	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
16	15	1	16	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
17	16	1	17	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
18	17	1	18	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
19	18	1	19	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
20	19	1	20	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
21	20	1	21	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
22	21	1	22	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
23	22	1	23	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
24	23	1	24	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
25	24	1	25	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
26	25	1	26	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
27	26	1	27	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
28	27	1	28	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
29	28	1	29	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
30	29	1	30	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
31	30	1	31	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1

# THE Billboard 200

WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	WEEKS AT NO. 1
1	NEW	1	1	DAVE NAVARRA	THE MOUNTAIN MEN	1
2	1	1	2	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
3	2	1	3	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
4	3	1	4	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
5	4	1	5	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
6	5	1	6	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
7	6	1	7	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
8	7	1	8	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
9	8	1	9	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
10	9	1	10	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
11	10	1	11	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
12	11	1	12	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
13	12	1	13	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
14	13	1	14	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
15	14	1	15	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
16	15	1	16	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
17	16	1	17	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
18	17	1	18	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
19	18	1	19	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
20	19	1	20	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
21	20	1	21	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
22	21	1	22	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
23	22	1	23	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
24	23	1	24	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
25	24	1	25	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
26	25	1	26	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
27	26	1	27	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
28	27	1	28	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
29	28	1	29	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
30	29	1	30	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1
31	30	1	31	THE MOUNTAIN MEN	THE MOUNTAIN MEN	1



## THE NETTWORK FAMILY OF COMPANIES

### Nettwerk Managed Producers

- Ken Andrews
- Ron Aniello
- Howard Benson
- Greg Collins
- Chantal & Raine
- George Drakoulis
- Rhys Fulber
- John Goodmanson
- Mike Hedges
- Barnett Jenes
- Holly Knight
- Arnold Lanni
- Oliver Leber
- Chris Lord-Alge
- Tom Lord-Alge
- Clif Magness
- Greig Nori
- Mike Plotnikoff
- Thom Russo
- Randy Staub
- Mark Trombino
- Jeff Trott
- Victor Van Vugt
- Cameron Webb
- The Wizardz of Oz

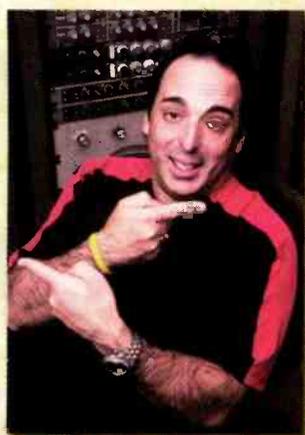
### Nettwerk Label Artists

- Abigail Washburn
- Conjure One
- Delerium
- Erin McKeown
- Foghorn Stringband
- Gob
- Griffin House
- Hem
- Hackensaw Boys
- Ivy
- Kirsty Hawkshaw
- Leigh Nash
- Lhasa
- Margaret Cho
- Medieval Baebes
- Moka Only
- Nathan
- Old Crow Medicine Show
- Oh Susanna
- Po' Girl
- Ron Sexsmith
- Sarah McLachlan
- Swollen Members
- Tara MacLean
- The Be Good Tanyas
- The Clamsy Lovens
- The Deylins
- The Perishers
- The Weepies
- Trespassers William

# CONGRATULATIONS

to

# CHRIS *and* TOM LORD-ALGE!



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 and the family of Nettwerk Companies*

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 Adrienne Pierce  
 Avril Lavigne  
 Barenaked Ladies  
 Billy Talent  
 Brand New  
 Butterfly Boucher  
 C-Minus  
 Chantal Kreviazuk  
 Chris Fortier  
 Dave Seaman

Dido  
 Ferry Corsten  
 Fear of Music  
 Gob  
 Griffin House  
 Guster  
 Hem  
 Ina  
 Jars of Clay  
 Josh Rouse  
 Kristian Leontiou

Matt Wertz  
 MC Lars  
 Men, Women & Children  
 Nathan  
 Pablo La Rosa  
 Rio Klein  
 Robert Post  
 Sander Kleinenberg  
 Sarah McLachlan  
 Sixpence None The Richer  
 State Radio

Stereophonics  
 Susan Enan  
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 Tara MacLean  
 The Devlins  
 The Format  
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*For more info please contact:*  
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 Alia Fahlborg  
 8730 Wilshire Blvd, Ste 304  
 Beverly Hills, CA 90211  
 Ph: 310 855 0668



## PARALLEL TRACKS TO SUCCESS (CONT.)

from >>p38

take a few listens, have them check the mix in their car and make a few changes.

If the client isn't in town, I upload an MP3 of the mix to a server, and most people can judge from that. Then we can upload a full-res version later, but for the purposes of approving the mix, the MP3 is usually fine.

**Tom:** I encourage all my artists to come down here for the mix, but I like to be left to my own devices to experiment during the day. If the client is sitting with me all day, they don't have fresh ears. I encourage them to enjoy Miami Beach and come back in when I'm finished with the mix, so they can react to something they're hearing for the first time.

If they can't come down, I do what Chris does—MP3 them a copy and generally follow that up with putting an AIFF file on a Fetch site that they can yank down to hear it at full resolution. But my preferred method is having them here.

**Besides each other, who has been your biggest influence as a mixer?**

**Chris:** Without a doubt, it's Bob Clearmountain. I love Bob, and he's the reason I started mixing. He was the one who turned the SSL into a racecar. You want to hear a drum sound? Here it comes, and you better hold on to your hat, 'cause it's going to kick your ass!

When I hear "Good Times" by Chic, that's a template of what was to come in that era. [Roxy Music's] "Avalon" was great, but the work he did with Chic and Bryan Adams and David Bowie was unbelievable. If we don't bow down to Bob, there's something wrong with us. Andy [Wallace], Jack [Joseph

Puig], Tommy and me—we all bow down to Bob.

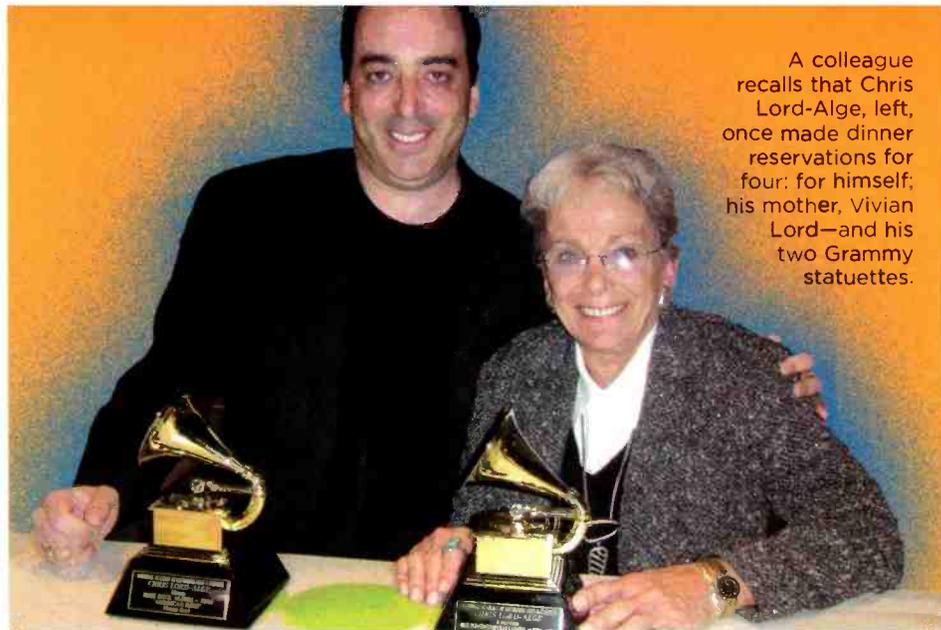
**Tom:** I totally agree with that. Chris and I both have a lot of respect for Bob and the records he was making early in our careers. We definitely tried to emulate a lot of what he was doing. He was mixing all the hits when we were coming up. I also gained a lot from listening to Mike Shipley and Mutt Lange, and the artist who has influenced me the most in the way I listen to music is Peter Gabriel. A lot of the stuff I hear on his albums—the way he changes vocal sounds, vocal effects and underlying rhythms—has influenced me to this day.

**When you look back on your own careers, what albums or tracks stand out in your mind as your best work?**

**Tom:** On every album I do, there's one track that's my favorite sonically, and generally it isn't the hit single. One exception is "One Headlight" by the Wallflowers. It was punchy and full of space. The way the kick drum and bass were performed, I was able to weave instruments in and out and keep the track spacious and deep. I think that was one of the best mixes I did in that period. Another one that I'm really proud of is the Jimmie's Chicken Shack album "Pushing the Salmonella Envelope."

**Chris:** For me, all the work I did with Dan Hartman early on, like Tina Turner's "Foreign Affair" and Dan's solo album ["Keep the Fire Burnin'"]—those records really stand out.

Others that come to mind are "A View From 3rd Street" by Jude Cole, Jane Child's first album and "American Idiot." A lot of things clicked between the band, the producer and the mix on "American Idiot," and people still comment on how good that



A colleague recalls that Chris Lord-Alge, left, once made dinner reservations for four: for himself; his mother, Vivian Lord—and his two Grammy statuettes.

record sounds. I'm also fond of the work I did in Nashville with Byron Gallimore and James Stroud—Tim McGraw, Jo Dee Messina, Faith Hill.

**Even though you each have your own careers, you have obviously overlapped on some projects—in some cases sharing mixing duties on the same album. Do people ever get you mixed up?**

**Tom:** [laughs] Yeah! On a couple of occasions when we were first starting out at Unique, Chris was supposed to do a mix but got pulled over with a traffic violation, so he called and said, "Go in there and tell them that you're me!" That actually happened with OMD, and at the end of the day, I told them what had happened and everybody got a big laugh out of it.

There've also been times where I've been out to meet a band, and they'd be like, "Oh, I just love that Replacements record that you mixed." And I'm like, "Uh, my brother Chris mixed that."

**The two of you are obviously still very close as individuals. Do you ever get to work together?**

**Tom:** We've done some projects where I've mixed half and Chris has mixed the other half. Our attitude has always been that, as long as one of us does it, it's OK. [laughs]

**Chris:** It's been great through all these years to keep it in the family. You know, we go back a long way. It started out with Tommy doing lights for my band, and then one night the sound man got sick, so he did sound . . .

**Tom:** . . . and I pretty much never looked back from there . . .

**Chris:** . . . Yeah, and then I convinced Tommy and Jeff to come work with me at Unique as my assistants, and I gave them the crash course on how to make records. It was great. You could always beat on your brothers, and they'd get it. They had the gene. . . .

Congrats on twenty years to the hardest working guys in show business. We wish our good friends and clients, Chris Lord-Alge and Tom Lord-Alge, another two decades of distinction and success at the top of their field.

Jeffrey Light  
Eric Greenspan  
Tamara Milagros-Woeckner  
Francois Mobasser  
Glenn B. Davis

Myman Abell Fineman Greenspan & Light LLP

**Dear Chris:**

**It's been great  
working with you  
the past 15 years.  
Congratulations  
on your continued  
success.**

**You are simply  
the best!**

**Tina Turner &  
Roger Davies**

**Dear Tom:**

**You are  
awesome!**

**Love,  
P!NK**

# BROTHERS

BY TODD  
MARTENS

## 'NETTWERK' TO

## NEW OPPORTUNITIES

**A**lia Fahlborg, senior VP of Nettwerk Producer Management, recalls seeing the names Chris and Tom Lord-Alge on albums when she was in high school.

By the time she was in a position to work with the brothers this past June, Fahlborg no longer saw Chris and Tom as mixers. She viewed them as artists.

This summer she welcomed them to the Nettwerk Producer Management roster.

With mixing credits on scores of hit records, the brothers are certainly not lacking demand for their talents.

While acknowledging that Chris and Tom have distinct styles, Fahlborg has found an adjective that can apply to both.

"I think the important thing is that people go to them to make sure a song is a hit," she says. "You can sum them up by just saying they're 'radio.'"

But as radio fights to maintain its audience in the digital age, Fahlborg says it is time for the Lord-Alge name to be associated with more than a studio.

"I have never gone after them [as clients]," says Fahlborg, who met Chris through fellow Nettwerk producer Howard Benson, "but I think what they were looking for, and what they found in us, was a more forward-thinking approach on being a mixer/producer/artist in the music business."

When the brothers approached Nettwerk, Fahlborg and Nettwerk CEO Terry McBride began thinking of ways to build a Lord-Alge brand.

"There are few producers or mixers who have really made a household name for themselves," she says. "There really isn't a template to follow with them. We're thinking about them as the rare case in which we can actually treat them like an artist. We're following the Avril Lavigne template, or the Dido template," she says, referring to two key artists on the Nettwerk management roster.

Future opportunities for the brothers include attaching the Lord-Alge name to everything from ringtones to mixing software.

"They got excited about these possibilities," Fahlborg says. "We talked about the Lord-Alge name

and the branding that could go along with that. Lots of artists have done that, and a few producers and remixers have gained a brand name for themselves. We felt the Lord-Alges were one of the few mixing individuals that could pull that off."

The two have a slate of mixing projects lined up that will keep them busy for months. Tom is making some radio mixes for Coldplay, while Chris will be handling new albums from Hoobastank and Papa Roach.

Lord-Alge ringtones, however, should be available in the not-to-distant future.

"Ringtones have been selling very well, and the way they're made now are very limited," Fahlborg says. "I know we've been talking about it, and I know Chris is starting to make some custom ringtones. We feel like this will appeal to everyone. The kids want the coolest thing that no one else has, and those are custom ringtones."

Fahlborg says both brothers would also like to work with some lesser-known artists. "I think that both of them are interested in developing talent," she says, "but they're both so busy that



Nettwerk's Alia Fahlborg sees building the Lord-Alge brand with the two brothers.

right now it's more of a time factor. They're sort of served the hits on a daily basis, so I think they feel like they're tuned in to what is and what isn't a hit."

Fahlborg says the Lord-Alge brothers are just about to enter the second phase of their career. With the Internet and technology now playing a dominant role in the music business, she suggests they have a whole other realm they are just beginning to explore.

"They're not complacent at all," she says. "I think they saw making a change as the next phase of their career, like how could they incorporate other ideas into what they do? Mixing records for 20 years, as exciting as it is, is certainly satisfying, but you want to find new challenges." ....

Yes, Chris, we know...

You put your pants on just like the rest of us, one leg at a time. Except, once your pants are on, you come to *my studios* and make gold "rekkids"!

And the truth is, I'm awfully proud about that!

Congratulations and eternal thanks from John Van Nest, Terri Wong and the rest of us at

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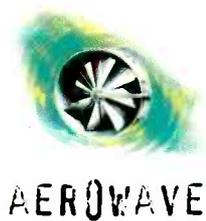
Chris Lord-Alge

Tom Lord-Alge

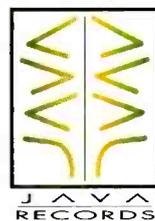
Harmonic and sonic brilliance

You guys keep making me look good!

Glen Ballard



AEROSTATION  
CORPORATION



chris



tom

When your dreams came true...  
so did mine.

love,

*Mom*

DESIGN: ERICKONLER@EARTHLINK.NET

# CHRIS LORD-ALGE

## BRINGS MIX OF

## HUMOR, SPIRIT

BY DEBBIE GALANTE BLOCK

Versatility is one of the keys to what makes Chris Lord-Alge stand above many of the other mixers working today, in the view of his many clients. From Tim McGraw to Green Day, Chris has earned loyalty from all of those for whom he works.

Green Day's "American Idiot" won him his first Grammy Award in 2004, for best rock album. Warner Bros./Reprise Records executive VP of A&R/staff producer Rob Cavallo, who shared that Grammy with Chris, says, "I have such a special long-term relationship with Chris. He listens very well. You ask him to try something on a mix, and he's reaching for the EQ before you even stop speaking.

"If you look at the very tone of 'American Idiot,' the sonic landscape is very varying. He can interpret all types of styles and make things sound great. I was really proud to have produced something that gave Chris his first Grammy."

Producer/songwriter Marc Tanner says the first record he did with Chris was the Calling's "Wherever You Will Go." He recalls: "Chris is the only guy that I've ever worked with that can 99% of the time reproduce exactly what I hear in my head. I had heard all of these horror stories about being a crusty New Jersey guy, but I walked in and it went from, 'You are so close, I want to do just a few little tweaks,' to asking, 'How can you know what's in my head?' A mixer fulfills the song."

Many artists and colleagues agree that Chris' sense of humor keeps working with him fresh. After first working with the late Dan Hartman and Chris as an engineer on her album "Foreign Affair," Tina Turner says, Chris moved out to Los Angeles, where she continued to work with him on most of her records and live recordings. He has co-produced some tracks, including the hit "I Don't Wanna Fight."

"His mixes have saved many of our tracks," Turner says. "He recently mixed my most recent track, 'Open Arms.' It is a pleasure to work with Chris, and he has a great sense of humor and self-confidence."

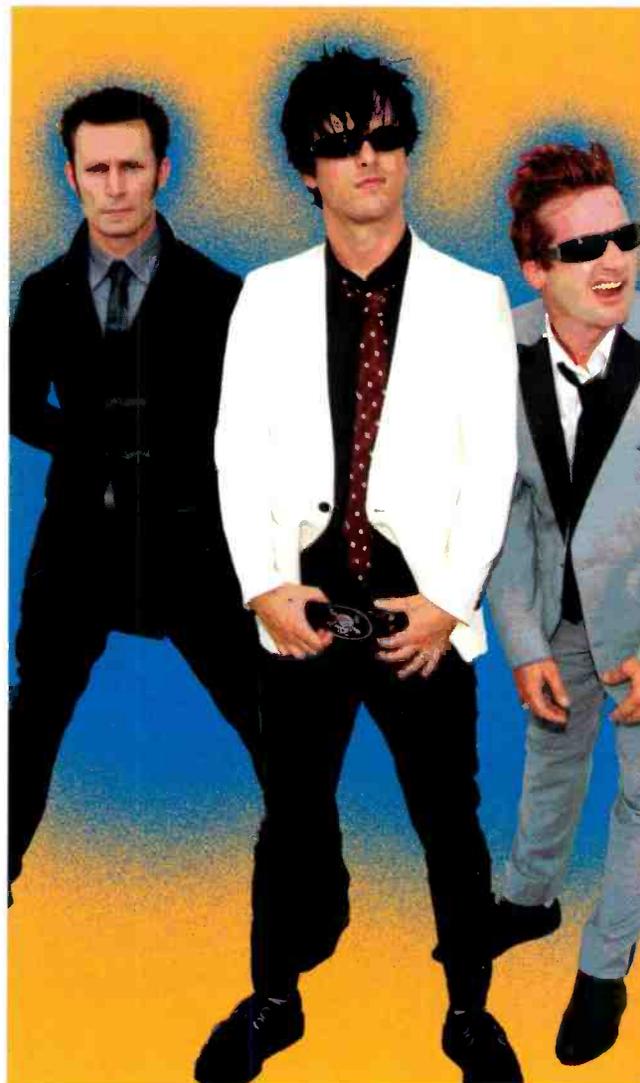
Chris' confidence and daring spirit is celebrated in all parts of his life, says Ralph Carr of Ralph Carr Management in Australia, who has been friends with him for 14 years.

Carr recalls one holiday he took with Chris and Chris' wife, Nancy: "Chris decided that we needed to go to Lizzard Island, which is a remote island at the top of Australia. The only way we could get

there at the time was helicopter. It was a nerve-racking experience. As we were flying, there was a number of sharks swimming beneath us in the ocean. I can tell you, I was petrified that the helicopter was going to go down!"

Producer Howard Benson agrees that a vacation with Chris is like no other, as the mixer brings his organized work style to his leisure time.

"He's the social director, up at 6 in the morning to reserve the cabanas by the pool," Benson says. "I have two children, and there is a certain amount of chaos that you get used to. But Chris



Green Day's hit album 'American Idiot' earned Chris Lord-Alge his first Grammy. is very organized . . . I think one of his hobbies is planning trips. He'll spend all winter planning a summer vacation."

Singer/songwriter/producer Robbie "Draco" Rosa admires how Chris stays at the top of his game and still manages to balance his personal and professional lives. Introduced to Rosa by Sony Music Label Group president/CEO Don Jenner, Chris worked on Rosa's album "Mad Love."

"He spends just **continued on >>p48**

Photo: Dimitrios Kambouris/WireImage.com

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- Stephen
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- Michael
- Molly & Matthew
- David

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A TRUE INSPIRATION,

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To Chris and Tom,

Your work typifies excellence...  
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Congratulations and thanks for all the hits  
you've helped me have.

From your friend 'downunder',  
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MANAGEMENT

# CLA

Hey Chris,  
Congrats on your Grammy's and 20 years of hits!  
And here's to 20 more years of us making hits  
together too!

Working with a real friend and being a part of  
your family and having so much fun making music  
that reaches millions....  
Well, it's just too cool for words!

Love and continued success!  
Marc Tanner  
Chime Entertainment



## CHRIS LORD-ALGE (CONT.)

from >>p46

enough time on a project. You can't let your work consume you to the point that you lose out on the rest of your life. He's got it down."

Rosa says Chris is "a scientific music freak. He's like one of those mad scientists. He has these ears. No matter what he's doing, it sounds so rich, classy and elegant."

BMG Music Publishing Australia managing director Peter Karpin agrees that Chris' mixes stand out. His work on Ian Moss' "Tucker's Daughter" turned Carr and Karpin on to Chris.

"That song just jumped out of the radio, which is what Chris' mixes always do," Karpin says. "You hear them, and they sound full and deep without being bombastic. That's when Ralph and I got the idea to ask Chris to work on Rick Price's album ["Heaven Knows"]. That record was recorded, mixed and mastered in 28 days and ultimately became double-platinum [selling 70,000 units] in Australia."

much excitement to it without changing the tone of my guitar. His mixes are vibrant, colorful and alive. Let's just say, this cat knows what rock'n'roll should sound like!"

Sonny Sandoval of P.O.D. says Chris has the mixing world on lock for a reason. "We've used other mixers, but Chris tends to capture the biggest sound for us. He can usually dial us in without ever even having to make any changes."

Hoobastank actually resisted using Chris on its second record, "The Reason." Guitarist Dan Estrin noted that Chris does a lot of work with Howard Benson, the band's producer, and they were concerned their record would not have a unique sound.

"We wanted to try to use a different mixer," he says. "We tried, and it didn't work. So, we went to Chris, and he just nailed it. Not only is he a premier mixer, but he is a cool guy to hang out with."



Linked, from left, are Chris Lord-Alge, Stevie Nicks, Sheryl Crow and John Shanks.

After the Price sessions, Carr and Karpin asked Chris to work on a recording by Australian vocalist Tina Arena in San Francisco with Walter Afanasieff (aka Walter A.).

"We got Chris to mix with Walter A. This didn't happen normally, because Walter is pretty self-sufficient with his bunch of people. But we were insistent that Chris come up and mix things."

Arena's album from those sessions, "Don't Ask," became one of the highest-selling albums by a female artist in Australian history. "The magic of Chris' mix worked again," Karpin says.

Afanasieff says that after the Arena album, he became involved with hit Australian group Savage Garden. "They really made that first record with hardly any money. They did it in a recording environment that was not a studio by any means. It was done in someone's home. It was the type of recording that you have what you have at the end of the day, and there's nothing more you can do with it," he recalls. "So they gave it to Chris. He did his miracle work and really made it sound like a professional, incredible-sounding record."

Chris mixed both Savage Garden albums, which sold a combined 23 million units worldwide, according to John Woodruff, who managed the band. "I chose to work with Chris on Savage Garden because I thought he brought a particular radiance to [a] record, and he was ultimately willing to do whatever anybody wanted to do to make it better. He sets high standards for himself, and he gets a sparkle."

That very sparkle is what makes Brian Setzer a fan also. "Chris can take a recording and add so

Benson says Chris brings a unique mix to every record. "Occasionally, I'll give him a bit of direction—'Make it darker,' 'Make it brighter'—but I pretty much trust him," Benson says. "As time has gone on, I've found that the more organized I am in delivering records to him, the better and faster he can mix and the better the records sound."

"In a way, because of the way he works, it makes me work better... He knows when he gets one of my files, it's all ready to go. That gives him an opportunity to be more creative and spend more time on things."

For producer/engineer John Fields, Chris has worked on CDs for Dovetail Joint, Switchfoot, Truman, Mandy Moore and Val Emmich.

"Since the first day I met him," Fields says, "Chris has helped me make better records with more experimentation that has led to more hooks and more in-your-face sonics. He's been a priceless mentor to me."

Producer/songwriter John Shanks echoes that view, after working with Chris on recordings by acts that include Bon Jovi, Michelle Branch, Melissa Etheridge, Alanis Morissette, Stevie Nicks, Vertical Horizon, Sheryl Crow and Jewel.

"Chris is someone who trusts his instincts," Shanks says. "I consider him a mentor as well as a friend. When sometimes this can be a cold and competitive business, Chris has always been very generous and kind with me. He believed in me in times when I didn't believe in myself. When you find someone like that in your life, you hold on."

Photo: Norman Seef

# TOM LORD-ALGE:

## FROM FAN TO

## HITMAKER

BY DEBBIE GALANTE BLOCK

**T**om Lord-Alge began his relationship with one renowned client as a fan going to his shows.

"I first met Tom at my gigs,"

Peter Gabriel recalls of how he met the mixer. "He was the only person I knew who would shout out how many gigs he had been to during a show, and I remember hearing a 'No. 17' at one New York show.

"We would chat from time to time—he would talk about his mum, who was a singer, and his plans to go into the music business," Gabriel says. "I was delighted when I heard of Tom and Chris Lord-Alge's growing reputation as mixers and engineers, and was very pleased when the occasion came for Tom to work on my own material.

"They both have a strong style and really know how to get magic out of the desk," Gabriel continues. "I am very happy

stuff every day," she recalls. "I'd listen to the mix and send it back through the computer. It was an intense process, and we were on the phone every single day for a month.

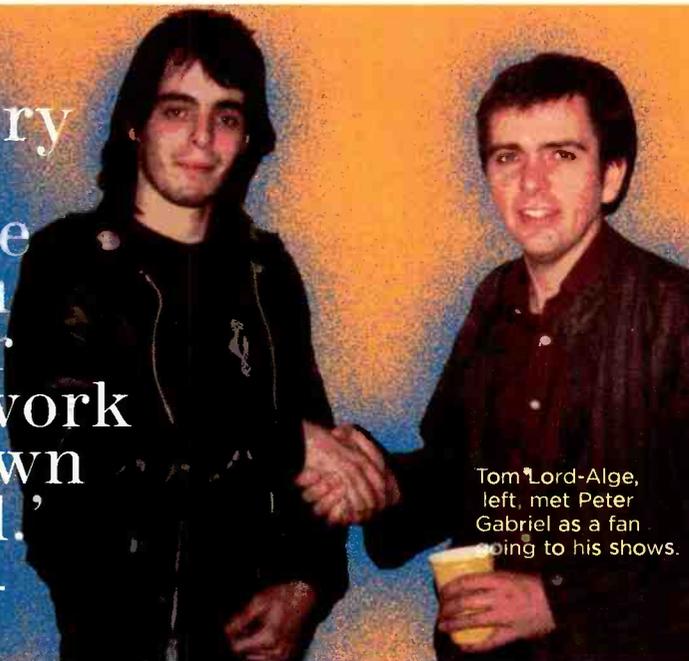
"But songs I didn't even know if I liked or if they would end up on the album sounded cool once he was done with them," she says.

Sanctuary Records Group senior VP John Kalodner says, "Tom is one of the five greatest mixers of our time. His mix of Avril Lavigne's ["I'm With You"] is one of the most technically perfect mixes ever on a pop/rock record."

Lavigne says, "Tom brings the music alive. He mixed the majority of songs on my first and second records. I have chosen to work with Tom because he is simply one of the best mixers out there. He builds dynamics into his mixes, and he is unique because he mixes very musically and is also very song-oriented."

'I was very pleased when the occasion came for Tom to work on my own material.'

—PETER GABRIEL



Tom Lord-Alge, left, met Peter Gabriel as a fan going to his shows.

to see their talents being recognized."

Perhaps Lisa Marie Presley says it best when comparing the mixing touches Tom brings to a record to the frosting on a delectable cake.

"You send off your song to Tom, and when it comes back you have all of these different flavors and sounds and things you didn't even hear because they were so buried," Presley says. "It's always fun to hear."

When Tom was mixing Presley's "Now What" she could not visit South Beach Studios in Miami Beach where the mixer is based. "He had to send me

Producer/songwriter Walter Afanaseff points to another of Tom's great accomplishments. "The drums Tom mixed on Stevie Winwood's 'Higher Love' raised the bar for everyone," he says.

Capitol Records VP of A&R/staff producer Julian Raymond says, "What sets Tom apart from many is that he brings a production quality to his mixes. He'll take liberties like muting or moving things around. While it may infuriate some producers, for me, it's refreshing.

"When I make records I'm done with them," he adds. "The mixing process for me is a major labor, **continued on >>p50**

# CONGRATULATIONS

## Chris & Tom



## Congratulations Chris & Tom

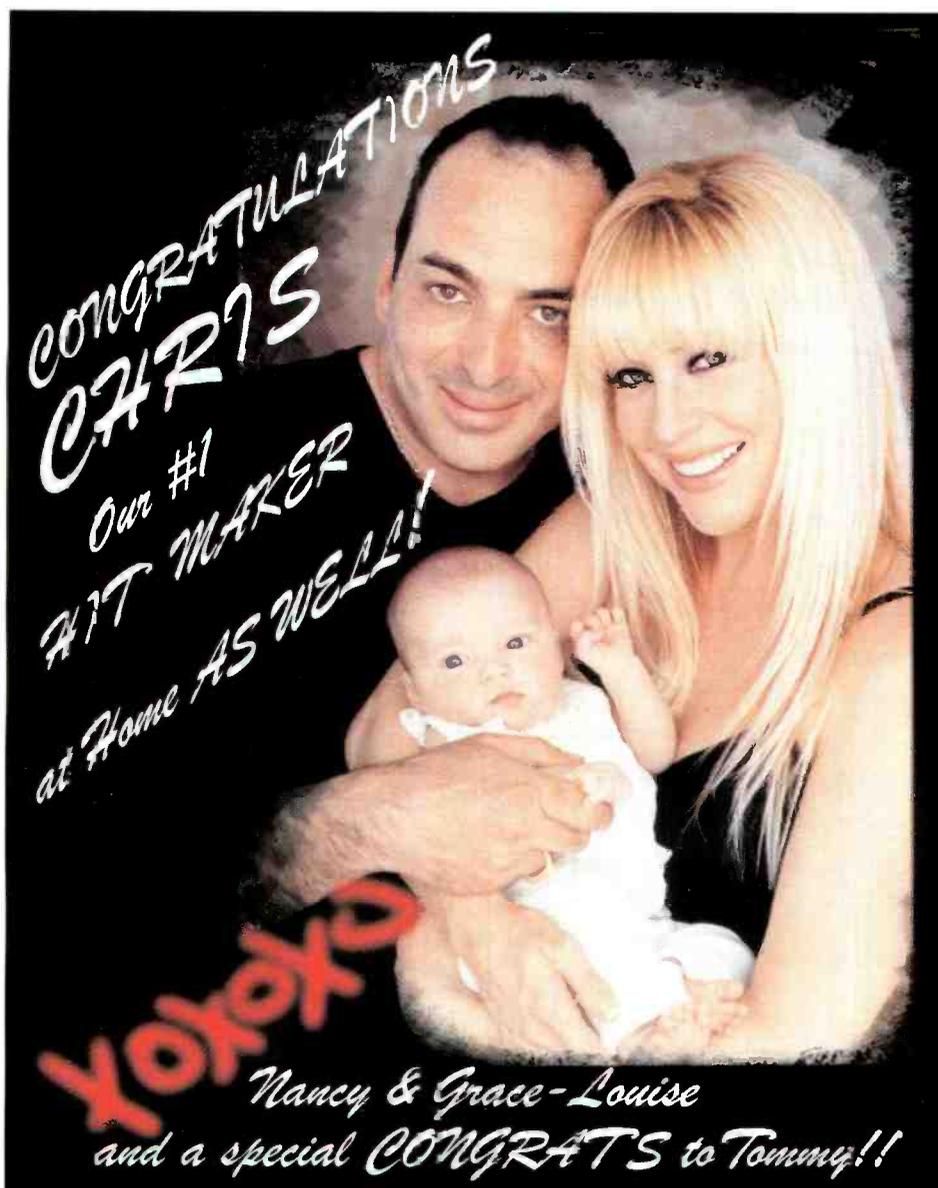
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## TOM LORD-ALGE (CONT.)

from >>p49

but I know when I go to Tom, and Chris as well, they'll take it to another level. Not only are they looking out for the music sonically, they're going to make it better. That's an amazing thing. Most people will just mix what you give them."

Since Tom and Chris are musicians, they know what it is like to be in the trenches themselves, Raymond adds. Their abilities do not come solely from a technical standpoint, but rather from "their passion for music."

"They're still really into it," he says. "So many people go through highs and lows in their career, especially as mixers. These guys always maintain the same level of quality. Neither one of them have changed in the 15 years I've been working with them. It's always like their first day of work."

Afanasiyeff says that if Tom and Chris were not such successful mixers, they certainly would have been successful musicians.

"To Tom and Chris their mixing console is what a piano would be to a pianist," he says. "They're instruments, and they play them like instruments."

When the music is coming out of the speakers, they're doing moves in tempo, in time and in the rhythm of a song. I know other engineers who can't even keep a beat. I have the most respect for them because of their abilities, their ears, their hearts and their musical souls. They're two amazing guys who keep getting better and better."

Hoobastank guitarist Dan Estrin is excited about working with Tom on his band's upcoming third album.

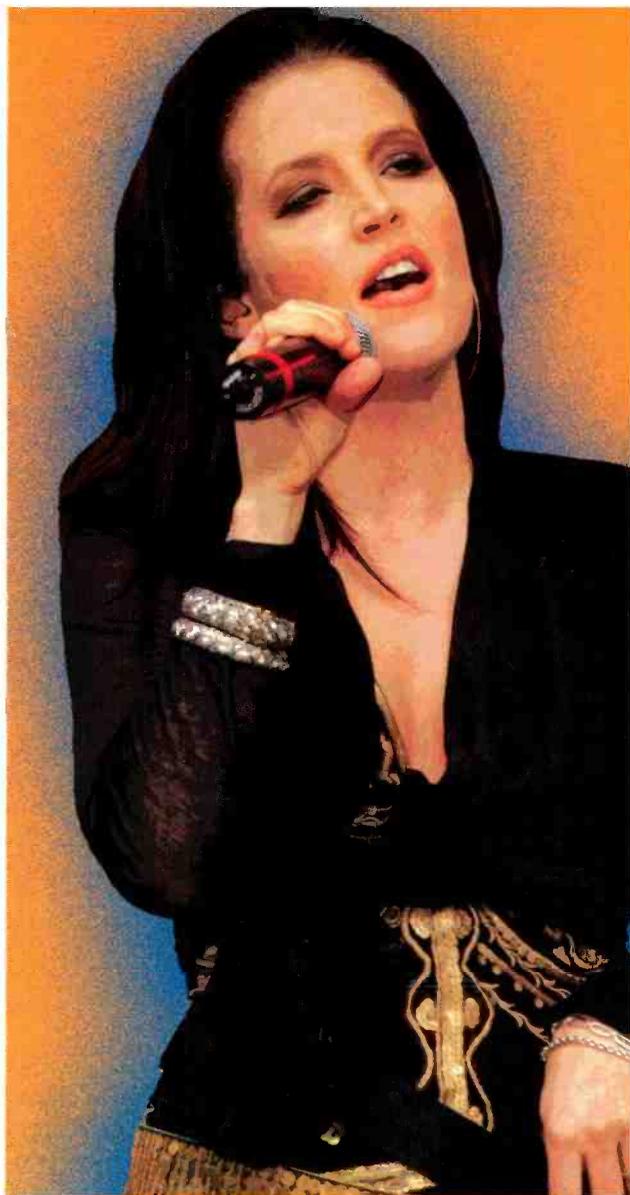
"As of right now," he says, "our plan is to use Chris for half of the songs on the record and to use Tom on the other half. Tom has already mixed a song out of Miami and he sent it to us, and it sounds awesome. I don't know what the hell Tom and Chris are doing, but I know they are doing it right!"

Howard Benson, who produced both Hoobastank albums, agrees with Estrin. "I've never been to Florida. I don't really know what Tom's doing, but when the music comes back it sounds great."

Tom's talent is undeniable to the people he has worked with, but he is also admired for his personality and working style.

Lavigne says when she flew to Miami to do her first record, she got a cool vibe from his studio. "It's full of lava lamps, I believe there's a disco ball, and a bunch of other neat stuff," she says. "He's a really cool guy. His two little dogs hang with him there sometimes. He took me out for sushi both times I went to see him. He's great."

Warner Bros./Reprise Records executive VP of A&R/staff producer Rob Cavallo admires Tom's spirit as well and recalls working with him on the Goo Goo Dolls' album "Gutterflower."



'Songs sounded cool once Tom was done with them.'

—LISA MARIE PRESLEY

"I love going down to South Beach," he says. "We get in the studio around 11 a.m., and we talk about the mix. I go to the beach to hang out. I come back to the studio by 5 or 6 p.m., and he usually has the mix ready. We'll work on it for an hour and print it. Then, you get to hang out again. You come back the next day and do it all again."

Phil Wagner, president of Solid State Logic, which designs and manufactures the mixing consoles the Lord-Alge brothers favor, notes that it is appropriate that Chris and Tom also are fans of Gabriel, one of the owners of SSL.

Wagner met the brothers in the early 1980s, when he was an engineer at Studio Soundworks in New York. While their paths took different directions, he has remained close to them both.

"We like getting their feedback on both old and new products," Wagner says. "They have intense feelings about how equipment should perform, and we strive to produce products that will be pleasing to engineers of their caliber who are highly revered in the top of their class. I appreciate all of the work they've done and wish them all continued success in the future."

Photo: Randy Brooke/WireImage.com



**Santana's 'All That'**  
New release features  
guests galore



**Cole Climbs Charts**  
Keyshia Cole's third  
video boosts album



**Trey Anastasio**  
'Shine' is artist's  
Columbia bow



**Praising 'Puzzle'**  
Jneiro Jarel's CD  
buzzes underground

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NOVEMBER 5, 2005

# MUSIC

**COUNTRY** BY DEBORAH EVANS PRICE

## CHESNEY TUNES IN HIS OWN 'RADIO'

**K**enny Chesney has built a highly successful career recording songs that mirror his life. Whether on a Caribbean island or a bus rolling to his next tour stop, he has taken his audience along for the ride, and they have enthusiastically responded. Chesney continues that journey on "The Road and the Radio," which streets Nov. 8.

The title track, "Living in Fast Forward" and "In a Small Town" are among the autobiographical songs on the new BNA Records album. "That's what this record is. It has to be

to connect with people," country music's reigning entertainer of the year says. "People want to see you in a song."

Chesney feels that transparency has been crucial to his success.

"I used to just record songs that would sound good on the radio, but didn't really mean anything to me or anybody else," he says. "When I quit doing that is when my life changed. A song today has to mean something to me. It has to have a slice of my life in it. If it doesn't, then it's not doing anybody any good."

That philosophy has propelled Chesney from obscurity to the top of the country format. It has been 10 years since he debuted on the *Billboard* Top Country Albums chart with "All I Need to Know." Since then he has placed eight more titles on that list, with four out of the last five albums debuting at No. 1. (The only one to miss the summit was his Christmas collection, "All I Want for Christmas Is a Real Good Tan," which peaked at No. 4.)

Named entertainer of the year by the Country Music Assn. and the **continued on >>p52**

## LATEST BUZZ

### >>>MORGAN SENDS 'CARDS'

Christian singer/songwriter Cindy Morgan has signed with Reunion Records. The seven-time Dove Award winner's Reunion debut, "Postcards," is due Feb. 7. The set will include 11 new songs.

—Deborah Evans Price

### >>>BET TOASTS 25 YEARS

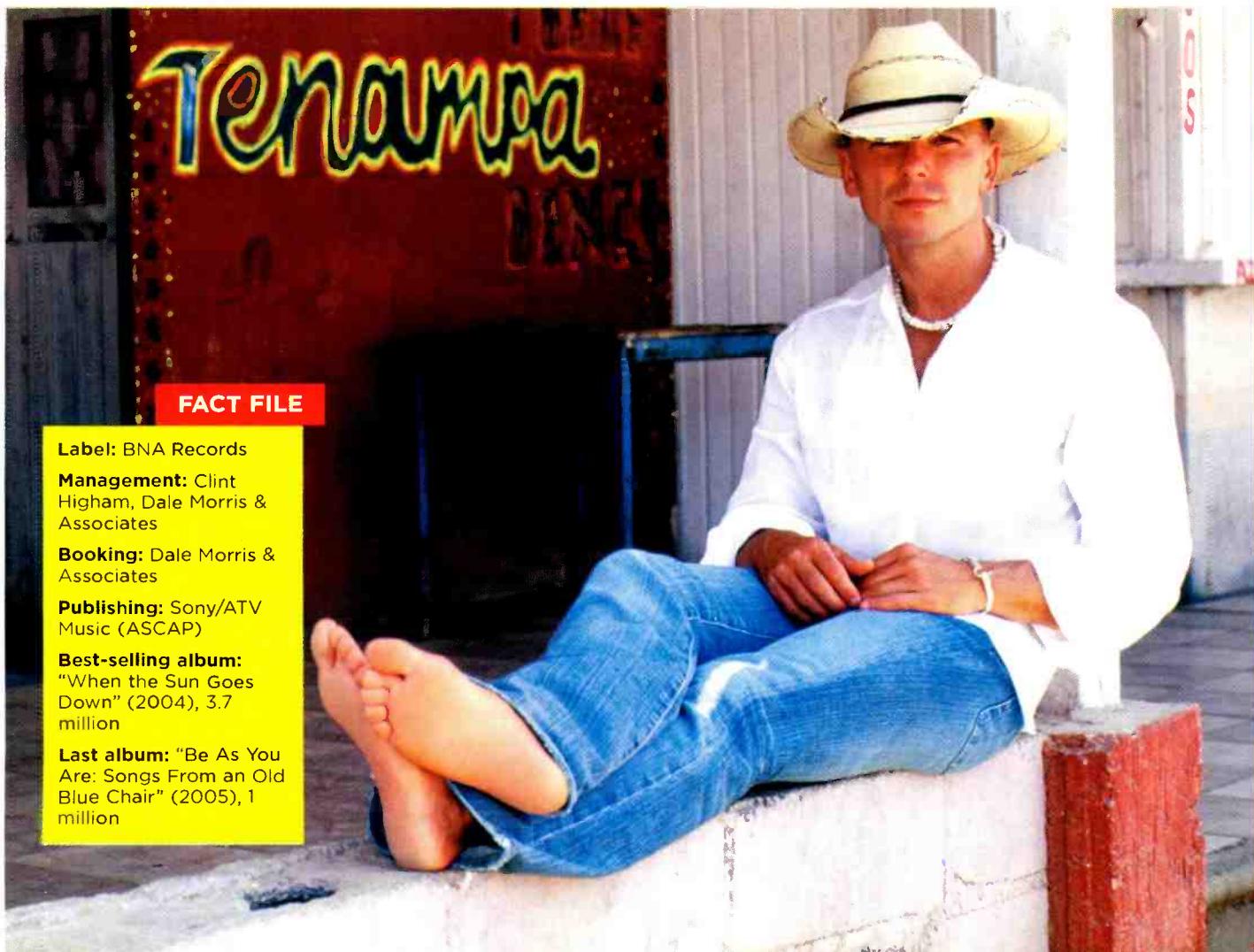
Usher, Alicia Keys, Earth, Wind & Fire, Mary J. Blige, Yolanda Adams, Queen Latifah, Nelly and R. Kelly were among the star-studded lineup for "25 Strong: The BET Silver Anniversary Special." The Oct. 26 celebration also featured a tribute to retiring chairman Robert L. Johnson, who founded the network 25 years ago. Produced by Cossette Productions and taped at the Shrine Auditorium in Los Angeles, "25 Strong" will air Nov. 1 on BET at 9 p.m. ET.

—Gail Mitchell

### >>>CHERRYHOLMES ON TOP

Cherryholmes netted entertainer of the year at the International Bluegrass Music Assn.'s 16th annual awards show Oct. 27 at Nashville's Ryman Auditorium. The family band made history as the first act nominated for both emerging artist and top entertainer in the same year. Rhonda Vincent won her sixth consecutive female vocalist award, a record for the category. Larry Sparks claimed his second consecutive male vocalist accolade and his "40" also took home honors for album and recorded event of the year. For the fifth straight year, Doyle Lawson & Quicksilver received the vocal group statuette. Ricky Skaggs & Kentucky Thunder won their seventh award for instrumental group of the year. Emerging artist winner the Grascals also earned song of the year honors for "Me and John and Paul." Ricky Skaggs and Alison Krauss hosted the sold-out event. For a complete list of winners, see [billboard.com/awards](http://billboard.com/awards).

—Deborah Evans Price



### FACT FILE

**Label:** BNA Records

**Management:** Clint Higham, Dale Morris & Associates

**Booking:** Dale Morris & Associates

**Publishing:** Sony/ATV Music (ASCAP)

**Best-selling album:** "When the Sun Goes Down" (2004), 3.7 million

**Last album:** "Be As You Are: Songs From an Old Blue Chair" (2005), 1 million

from >>p51

Academy of Country Music, Chesney is known for his high-energy tours: He sold 1.1 million concert tickets last year—more than any other artist except Prince—according to Billboard Boxscore.

So how does he top all that this time out?

"I didn't feel pressure to keep the status that I have. I just felt pressure to cut a great record," the Luttrell, Tenn., native says of making the new album with producer Buddy Cannon. "There's always pressure to find great songs. For some reason or other, it was a lot tougher to find those great songs" this time.

By mid-August, Chesney was a little concerned. "I felt like I had a good album, but not a great album," he says.

Chesney continued to look for that song that he says could "wrap the rest of the album around, a song so universally identifiable that it would make the album have more of a foundation."

The turning point came when he found current single "Who You'd Be Today."

"Everybody knows someone who died too young and never got to fulfill their potential as a person," he says of the song, which is No. 4 on the Hot Country Songs chart this issue.

"He's at the top of his game right now. I can't wait for this [album]," says Brian Smith, VP of store operations for Value Central Entertainment. He calls Chesney "hotter than Georgia asphalt."

## MEDIA CIRCUS

Chesney found himself the target of a media firestorm this year in the wake of his brief marriage to actress Renee Zellweger and its ensuing annulment. Though some fans might hear songs on the new album like "Beer in Mexico" and think they were written about the breakup with Zellweger, Chesney says that was not the case.

"They'll read stuff into anything," he says with a laugh. "Believe me, I'm no stranger to speculation these days. Only me and the guys that wrote them with me know when we wrote them and why we wrote them. 'Beer in Mexico' was actually about a relationship, but not about the most recent one."

Chesney says songs about his relationship with Zellweger "might be on the next record. Nothing [on "The Road and the Radio"] is a snapshot of current events. This album was done

before a lot of stuff happened."

Asked whether he is concerned about the publicity surrounding his personal life eclipsing his music, Chesney says, "I think it is important for this record to finally get out to remind people I'm not in tabloids for a living. It comes with the territory right now and I understand it, but I'm looking forward to getting back to the music, because that's what is most important and what got me here in the first place."

Smith does not see the publicity surrounding Chesney's personal life hurting sales. "If anything, it will help him," he says. "He has an incredibly supportive fan base that, much like [Jimmy] Buffett, will follow him to the end of the earth."

## A Q4 FIRST

"The Road and the Radio" marks the first time Chesney has released an album during the fourth quarter. To make it stand out, the label has orchestrated a huge marketing campaign.

Chesney's ABC special "Somewhere in the Sun" is slated for Nov. 23, that prime spot the night before Thanksgiving. He will also be performing everywhere from the Macy's Thanksgiving Day parade to "Good Morning America," with stops along the way at "The View," the CMA Awards, the American Music Awards, AOL Sessions and other high-profile gigs.

Chesney is excited about offering something a little different with his ABC special. He taped part of it at Heinz Field, home of the Pittsburgh Steelers, and part in the Caribbean.

"I wanted to show people both sides of me. Most people only get to see me onstage with big lights," he says. "They'll see that on the special too, but they also get to see me hanging with friends and fishing."

Chesney's album will be Wal-Mart's pick for November; consumers who purchase the album at the chain will receive a DVD featuring the making of the video "Who You'd Be Today," as well as the CMT show that aired around the release of Chesney's last album, "Be As You Are: Songs From an Old Blue Chair."

Debbie Linn, senior director of marketing/artist development for RCA Label Group, says the label is further supporting the new release with consumer advertising and did a presale campaign with Chesney's fan club.

ROCK BY LEILA COBO

# Santana Shares Limelight Again On 'All That I Am'

Carlos Santana is betting that fans cannot get too much of a good thing as he readies his third collection of collaborations with top musical names.

"All That I Am," out Nov. 1 on Arista Records, is the latest in a series that began with Santana's 1999's fairy-tale comeback, "Supernatural," and continued with 2002's "Shaman."

Those two albums sold more than 30 million copies worldwide, according to Arista, so one could argue that the formula of pairing Santana's trademark guitar and Latin percussion with pretty much anybody and any style is a winning one. Even if it means sharing, and sometimes ceding, the limelight.

"My role is to complement," Santana says of his 38th recording. "It's nothing new. I've been doing this since 1968. I am very perceptive; I am a very secure person. So therefore, it's easy for me just to step back and complement."

There is plenty of Santana solo work on "All That I Am," but on the bulk of the album—nine of the 13 tracks—he teams with a wide roster of artists. They include Sean Paul and Joss Stone on "Cry Baby Cry," Bo Bice of "American Idol" on "Brown Skin Girl" and Steven Tyler on "Just Feel Better." Four of the tracks are in Spanish.

In a sense, as Santana himself says, there is nothing "really new" in "All That I Am," compared with its two predecessors.

But that continuity is precisely what Arista is counting on to promote the album long term—at least through Christmas 2007.

"It is branded, so to speak," says Tom Corson, executive VP/GM for J Records/Arista. "It is another collection expanding on the same great theme that is Carlos Santana."

While the first single, "I'm Feeling You" featuring Michelle Branch & the Wreckers, builds on the *Billboard* radio charts (this issue at No. 19 on the AC chart and No. 10 on Adult Top 40), Arista is releasing "Just Feel Better" as the European single and will also work it in the United States at mainstream and adult top 40, AC and heritage and mainstream rock.

The hope is there will be two Santana singles on the radio by mid-November, Corson says.

"We feel we can approach his project almost as a movie soundtrack," he adds. "Because we have different guests, you have different ways to get to the media and present an event."

That notion is echoed by Santana, who titled the album "All That I Am" to represent his holistic thinking.

"I'm a multidimensional person," he says. "I'm not only the little Mexican that plays classic rock. Most people play only one thing. It's also affirming, after 'Supernatural' and 'Shaman,' to have so many guests offer me their heart. It's very natural to call it 'All That I Am,' because I am all these people. I've been saying it's important to invite people to embrace their absoluteness, their totality. You're not just one little person anymore—Hebrew, Mexican or Irish. You're part of all the connection with humanity."

Santana's connection goes beyond his music. The Santana name is associated with, among other products, the Carlos Santana fragrance for men and women, a sparkling wine and a line of women's shoes, Carlos by Carlos Santana, made by the Brown Shoe Co. A portion of the shoe sales goes to the Milagro Foundation, the philanthropic organization run by Santana and wife Deborah.

While much of what Santana does musically benefits Milagro, his commercial products operate separately from his music.

"All That I Am" was produced by Santana and BMG U.S. chairman/CEO Clive Davis. It was Davis, the founder of Arista and J Records, who signed Santana to Columbia Records in the 1960s and to Arista three decades later.

The first Santana/Davis album from Arista, "Supernatural," took Santana to No. 1 on The *Billboard* 200 for the first time in 28 years. "Supernatural" went on to sell 11.5 million copies in the United States, making it the sixth-best-selling album in the Nielsen SoundScan era.

Davis and Santana collaborated again on "Shaman,"

but Davis left Arista shortly after the album's release. "Shaman" has scanned 2.4 million copies in the United States.

"All That I Am" has Davis fully involved again and is getting what Corson deems a "staggering" launch campaign. Although it would be unrealistic to expect it to sell as much as "Supernatural," the label is hoping for something in-between the two previous albums.

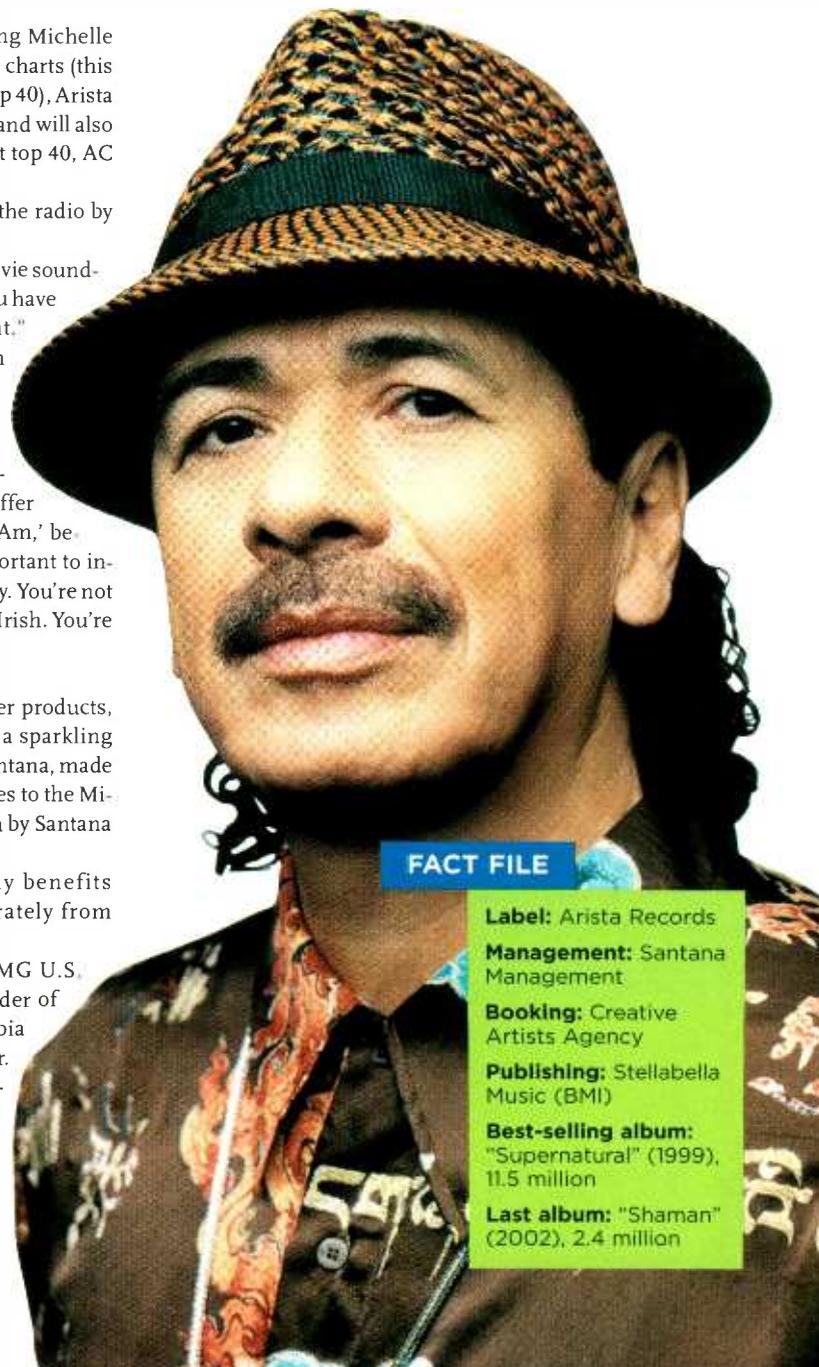
A key aspect of the marketing campaign involves teaming with Target for a multimillion-dollar advertising blitz that includes a TV campaign, in-store visibility and circulars. The retailer is also releasing an exclusive EP with seven previous hit Santana tracks.

On album release day, Santana—fresh from his Embrace Your Light U.S. tour—will play New York's Hammerstein Ballroom. Rhapsody, the show's co-sponsor, will offer an exclusive live webcast. Select tracks from the performance will later be available for sale as downloads through Rhapsody properties (including Real Player, Real Guide and rollingstone.com), with proceeds going to Milagro.

After completing the first round of U.S. promotion, Santana returns to tour Europe at the end of April. He will play 23 European dates.

Despite the big push behind the album, Santana says he has no expectations.

"It's like when my wife got pregnant. I didn't have expectations about having a Mozart or Beethoven," he says. "I hope people like it, but I don't do things to show off or compete. I don't compete with any of the albums. It's all about what's in my heart now, and again."



## FACT FILE

**Label:** Arista Records  
**Management:** Santana Management  
**Booking:** Creative Artists Agency  
**Publishing:** Stellabella Music (BMI)  
**Best-selling album:** "Supernatural" (1999), 11.5 million  
**Last album:** "Shaman" (2002), 2.4 million



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# Third Time's The Charm For Keyshia Cole

**Y**ou do not have to look any further than your TV screen for evidence of A&M/Interscope's deep commitment to Keyshia Cole: The label invested in two videos for the R&B newcomer before clicking with a third, "I Should Have Cheated."

"Who gets three videos these days? Without a major hit single, labels don't do that anymore," says Derrick Thompson, VP of A&R at BMG Music Publishing, which signed the singer/songwriter last year.

The commitment is clearly paying off. In the last several weeks, "Cheated" has steadily climbed the Hot R&B/Hip-Hop Songs chart to its current top 10 slot. The single is also making its way up The Billboard Hot 100, where it is No. 35 this issue.

Prior to "Cheated," Cole's

best showing on the Hot 100 was the Kanye West-produced lead single "I Changed My Mind" featuring Shyne, which peaked at No. 71; it peaked at No. 23 on Hot R&B/Hip-Hop Songs. Second single "(I Just Want It) To Be Over" claimed No. 30 on Hot R&B/Hip-Hop Songs but never made the Hot 100.

All three tracks appear on her debut album, "The Way It Is," released in June. The set has sold 385,000 units, according to Nielsen SoundScan.

A&M president Ron Fair, who signed Cole, acknowledges that getting to this point sometimes felt "like pushing a rock uphill. People are so used to beats and rap, not singers. But love of the music drove us; we would not stop. Once we got it through the gate, the public is the one who answered."

Cole first gained attention in the urban world with "Never," featuring rapper Eve. The song appeared on the 2004 "Barbershop 2" soundtrack and is also included on "The Way It Is."

The momentum from "Never," in addition to Cole's next two singles, no doubt helped "The Way It Is" score top 10 debuts on Hot R&B/Hip-Hop Albums (No. 2) and The Billboard 200 (No. 6) in June. But it was not enough to keep the set there. Then came "Cheated."

Having climbed back into the R&B top 10, "The Way It Is" is steadily ticking upward on The Billboard 200, where it stands at No. 42.

Chart spikes for "Cheated" and the album can partly be attributed to Cole's recent guest-host stint on BET's "106 & Park." During that weeklong gig, she

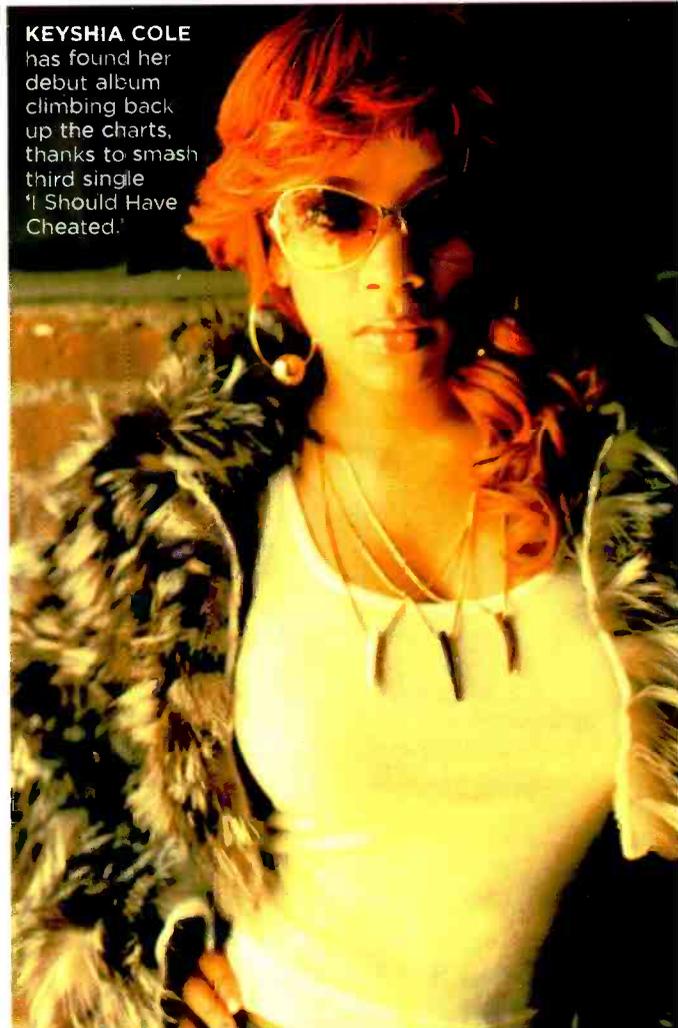
performed twice, singing "Cheated" one day and forthcoming single "Love" the next.

"I couldn't tell you why I'm clicking now," says Cole, whose raw emotion and street-gilded realness have drawn comparisons to Mary J. Blige. *Billboard* caught up with the Oakland, Calif., native on the road, where she is opening for West.

"I would like to think it's because people need to see realness," Cole adds. "I'm not into dancing or bringing new steps. I'm just singing and talking about my real-life situations."

Speaking of real life, Cole picked up three Vibe Award nominations—including the Next Award—and is scheduled to perform on the show, which airs Nov. 15 on UPN. She has also found a new management company, Los Angeles-based the Firm.

**KEYSHIA COLE** has found her debut album climbing back up the charts, thanks to smash third single 'I Should Have Cheated.'



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# 6 QUESTIONS

with SIR RICHARD BRANSON

by MELINDA NEWMAN

LOS ANGELES—Sir Richard Branson controls many things, but, sadly, as he found out Oct. 17, weather is not one of them.

As showers put a damper on the opening of the newest North American Virgin Megastore—at the Hollywood and Highland complex here—Branson talked to *Billboard* about two of his favorite properties: V2 Records and his record stores.

**Q:** *V2 is in negotiations to sell the North American division to Sheridan Square Entertainment. Why are you selling it off?*

**A:** We are in discussions to change the kind of relationship we have in America to a different kind of relationship. But V2 will still very much exist, and at this

chameleon to be in the music business, and in any business actually. Nothing lasts forever. What we're basically trying to be is a lifestyle shop, but very much reflecting the Virgin brand. So we have great books, we'll have the best films, the best DVDs and lots of nice little touches. We still want to have the broadest range of music, but we can't survive on music alone. I just don't think there's a future, I'm afraid, in that kind of store anymore.

**Q:** *You have closed six stores in the United States and opened one. Any plans to close or open any other stores?*

**A:** We've sorted out the loss makers now. If this store works, you know we could do hundreds



BRANSON

stage I'm not going to go into much more detail than that.

**Q:** *Will you still own part of V2 in the United States?*

**A:** If and when something happens, I will let you know. But V2 will still be a force to be reckoned with in America and around the rest of the world. We may, it's not definite, change from a distribution deal to something a bit more where we're sharing some of the functions with another company. Nothing is set in concrete at this stage.

**Q:** *Are you selling off other parts of V2 in the rest of the world?*

**A:** It's less likely than likely that that will happen. It's a good little company. It's certainly a tough market. And you know, we get approached all the time, but I think chances are we'll stay independent.

**Q:** *You said at the opening of the new store in Los Angeles that you have to adapt to make sure that Virgin stores are here 50 years from now. How do you do that?*

**A:** You really have to be a

of them. But we've got to still make it work. And this industry is a tough one. Even trying to reinvent yourself is tough. Nothing is guaranteed. It's a much tougher industry than it was 20 years ago. We've invested a lot of money in our music retail company. We'll give people a big chance to see if they can deliver. And hopefully they will be able to."

**Q:** *Is retailing still fun for you?*

**A:** It's challenging. If fun equals profit, no, it's not. If fun equals having fun and trying to create new things, yes, it is. And [it's a] challenge for any music retailers left today, especially with the way some of the [mass merchants] have really fucked up the industry right, true and proper. And in a sense the record companies have let them, using certain albums as loss leaders to sell their other [products] and not have any other back catalog or depth of product or not really music shops at all. There are not many music stores left. We're proud of the Virgin brand. And now we just have to see whether the public take it to heart. ●●●



## Latin Notas

LEILA COBO lcobo@billboard.com

# The Envelope, Please

Predictions For The 2005 Latin Grammy Awards

With the Latin Grammy Awards coming Nov. 3, it is time for our annual prediction of winners. But first a reminder that these are not endorsements (particularly since voting has already taken place), but are educated guesses and personal opinion.

In that spirit, enjoy the read and place your bets!

### RECORD OF THE YEAR

**Should Win:** Kill me, all you purists, but my nod goes to Daddy Yankee's "Gasolina," produced by Echo, Hyde and Luny Tunes. The track ushered in the reggaetón explosion and has become the template for a genre.

**Will Win:** Alejandro Sanz's "Tu No Tienes Alma," produced with Lulo Pérez. The song is gorgeous, plus Sanz is a perennial favorite and no other contender is strong enough to drive the vote.

### ALBUM OF THE YEAR

**Should Win:** A tie between Intocable's "Diez" and Diego Torres' "MTV Unplugged."

"Diez," which includes a CD of all original material plus a second CD of collaborations with various artists in different genres, is a risky, cutting-edge concept. Plus, it would be the first album of the year award for a regional Mexican band, which is long overdue. As for Torres, while I do not generally favor "Unplugged" albums for awards, this is a superlative effort of new, distinctive readings.

**Will Win:** Of all the candi-

dates, Torres has the most international recognition and visibility. And the album, as noted, is nothing to scoff at.

### SONG OF THE YEAR

**Should Win:** Call it my "chick tune" sensibility, but I love the unequivocally female point of view in Bebe's "Malo," coupled with the song's irresistible, catchy chorus.

**Will Win:** Save for Jorge Drexler's "Al Otro Lado Del Río," all these songs received substantial airplay in at least one important market. Even though Alejandro Sanz, who is nominated here for "Tu No Tienes Alma," tends to sweep at the Grammys, we think this year's nod goes to Mexican Aleks Syntek's "Duele El Amor." By having Spaniard Ana Torroja as a guest, Syntek garnered international airplay, and votes on both sides of the Atlantic.

### BEST NEW ARTIST

**Should Win:** Let me digress and say what a joy this category is. These are all outstanding artists who, in one way or another, got serious support from their labels. My personal favorite is Bebe, for an album that is intensely personal, compelling and yes, I must say, commercially viable. This is a long-term artist.

**Will Win:** Miami teen JD Natasha has received monumental press and exposure in the United States and Mexico, two of the biggest voting countries. High recognition factor in a category of new acts is indispensable.

### BEST URBAN MUSIC ALBUM

**Should Win:** As much as we love and appreciate pure reggaetón, Vico C's mix of rap, reggaetón and other tropical styles is as complex as it is compelling. And the lyrical content soars over anything else here.

**Will Win:** Even if the Grammys tend to shun popularity, how can you turn a deaf ear to Daddy Yankee's phenomenally successful "Barrio Fino?"

### BEST BANDA ALBUM

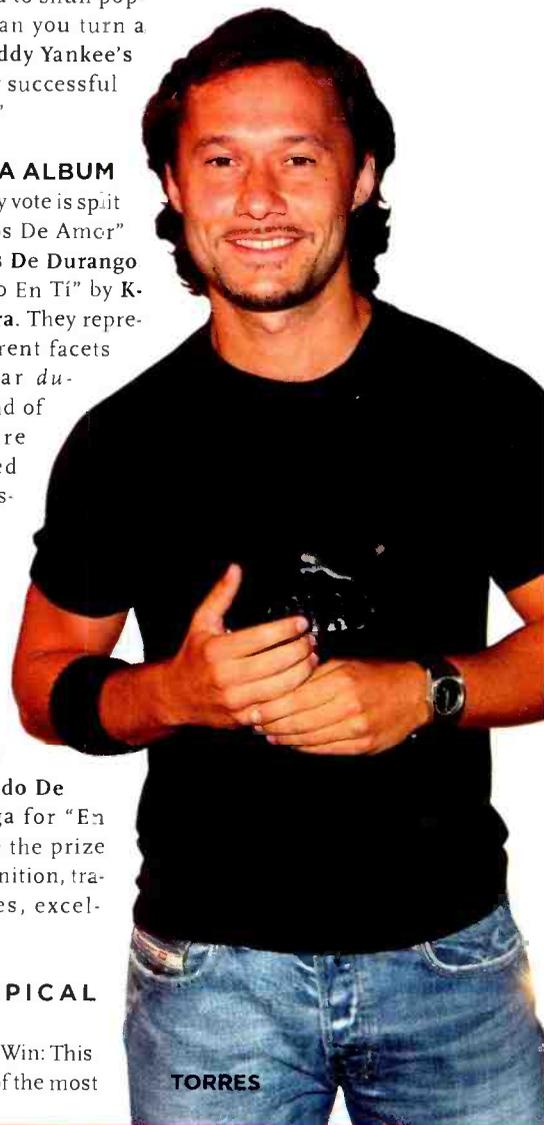
**Should Win:** My vote is split between "Locos De Amor" by Horoscopos De Durango and "Pensando En Tí" by K-Paz De La Sierra. They represent two different facets of the popular duranguense brand of banda, but are both executed with finesse (especially K-Paz) and vocal dexterity. Unlike what some say, this music definitely does not all sound the same.

**Will Win:** Banda El Recodo De Cruz Lizárraga for "En Vivo" will take the prize for name recognition, tradition, and yes, excellence too.

### BEST TROPICAL SONG

**Should and Will Win:** This is perhaps one of the most

contested categories this year. Juan Luis Guerra's "Las Avispas" gets my nod for ably mixing an irresistible merengue beat with a Christian message and managing not to sound preachy in the process. He also has the good will and respect to move the vote. ●●●



TORRES

## NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS



THE SPORES

### >>> THE SPORES

Before launching the Spores, frontwoman Molly McGuire played bass on Queens of the Stone Age's "Songs for the Deaf," and enjoyed a stint with former QOTSA bassist Nick Oliveri's Mondo Generator. So the fact that the

Spores have an occasional metal-laced guitar riff is no surprise. Yet McGuire is not cashing in on her rock'n'roll pedigree. Experimenting with Pro Tools, the techno-friendly rock trio dresses up its songs with electronic blips and dance-ready beats. And then there are the puppets. At Spores' performances, McGuire is wont to head to the side of the stage and put her hand puppets front and center. "I don't want it to be a gimmick," McGuire says. "It's just more an expression of where we're coming from. When I write a song, there's generally a character in my mind . . . It's generally a puppet." The Spores' self-released full-length, "What Gives," has sold more than 600 copies since its release six months ago.

Contact: Nancy Scibilia, nancy@indivisionmanagement.com

—Todd Martens

ROCK BY PAUL HEINE

## ANASTASIO SHEDS THE PAST ON NEW SOLO SET

**D**uring a break from recording his first album since his band Phish called it quits, guitarist/vocalist Trey Anastasio received some sage advice from Bruce Springsteen: "As soon as you become celebrated for something, that's the point where it becomes crystallized," the Boss said. "And that's when you have to change."

For Springsteen, change meant busting up the E Street Band and shedding his image as "the guy who wrote about girls and cars." For Anastasio, it is leaving Phishville, charting a new course and dealing with the backlash and anger caused by the breakup of a monster touring machine that grossed \$187 million from 1991 to 2004, according to Billboard Boxscore.

The changes were swift. "I turned 40, handed in my last record to Elektra and closed the Phish offices," he says. "That was kind of rough. I got a new manager, a new band, and I moved."

Following the final Phish concert at the Coventry festival in Vermont in 2004, Anas-

tasio began writing "furiously." Such lyrics as "Air said to me/turn out to be what you'd never be" reflect the heady transformations.

After aborting sessions at his Barn studio with producer Bryce Goggin, he took up with a second producer. Those were ditched too. Backpack in tow, Anastasio headed to Atlanta to work with Brendan O'Brien, who produced some of his favorite albums, like Springsteen's "The Rising." Two months later they completed "Shine," a collection of concise, uplifting pop songs due from Columbia Nov. 1 on DualDisc and CD.

"I love the way this album came out," Anastasio says. "It was great to [work] with Brendan, who, nine songs into the record, looked at me and said, 'We're not putting this out until all 12 songs are great. You're not done.'"

The seed for signing with Columbia was planted in 2002, when then-label chairman Don Ienner (now chairman of Sony Music Entertainment North America) met with Anastasio's then-manager,

John Paluska, and told him they were releasing "the wrong

single" from his self-titled Elektra solo debut. "He just seemed to get it all along," Anastasio says. "It was genuine glee to have the opportunity to work with Columbia."

The feeling at the label is mu-

tual. "Trey has connected with millions of fans and we're trying to reach a grouping of them," Columbia VP of marketing Gregg Linn says. Targeting the "phenomenal Internet community Trey has cultivated" will play a key role.

With and without Phish, Anastasio has scored four top 10 singles at triple-A radio, including two that peaked at No. 2. The new album's title track is scaling Billboard Radio Monitor's triple-A chart, where it is No. 18 this week.

Other formats are playing the tune as well. "In my 2½ years at the station, this is probably the first time I stepped out on a record solely because I liked the way it sounded," says Dave Cooper, PD at mainstream rock station WLVQ Columbus, Ohio.

In addition to mining satellite and Internet radio, Columbia hopes to expand Anastasio's airplay base to include adult top 40 early next year. The marketing effort includes college-campus listening parties and late-night TV appearances. Following two dates at the Vegoose Music Festival in

Las Vegas, a fall theater tour opens Nov. 2 at the Orpheum Theatre in Minneapolis.

As an incentive for fans to pre-order the CD online, Columbia pressed a "Live From Chicago" bonus EP that is being distributed at retail in limited quantities.

Mike Fratt, GM of Nebraska chain Homer's Records, expects "Shine" to outsell recent Phish releases. "The legend of the band has never translated into monster retail sales but with [O'Brien] producing, that could change," he says.

Carl Mello, buyer at Brighton, Mass.-based Newbury Comics, says the 26-store chain "sold an awful lot of his first solo album and I fully expect this to do well. A first for a label is usually always a good thing. There's a renewed sense of purpose."

Anastasio hopes that renewal shines through on the album. "In your heart you feel like you're doing the right thing, because, ultimately, honesty is your gift to these people who are willing to listen to your music," he says. "Changing is part of that. You've got to change, and that's hard."



ANASTASIO

### FACT FILE

**Label:** Columbia Records

**Management:** Coran Capshaw, Red Light Management

**Booking:** Monterey Peninsula Artists

**Publishing:** Seven Below (BMI)

**Top-selling album:** "Hoist," Phish (1994, Elektra), 652,000

**Last album:** "Trey Anastasio" (2002, Elektra), 118,000



## Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Oz Artist Opens Door To Larger Audience

Perry Keyes' Music Finally Getting Wide Release

Australian singer/songwriter Perry Keyes is hardly typical rock star material.

He lives in the working-class Sydney suburb of Redfern, drives a cab by day and plays with his band at night. He has never left the state of New South Wales or been on an airplane—and he only opened his first bank account in early October.

But live shows in NSW and endorsements by other Australian musicians have built a following for 39-year-old Keyes ahead of the Nov. 14 release of his two-CD, 18-song debut, "Meter" (Laughing Outlaw).

Keyes' admirers praise the detailed scenarios and characters in his songs. "He's the Bruce Springsteen of Redfern," says Sydney-based

Laughing Outlaw managing director Stuart Coupe, who manages Keyes and handles his local bookings.

Tim Freedman of multi-platinum Black Yak/Warner act the Whitlams hails "Meter" as "the best Australian album in the last five years."

Coupe says major-label negotiations over a domestic licensing deal for the album are ongoing. "Meter" is out Nov. 14 in Europe through Laughing Outlaw's Shellshock-distributed U.K. arm. Keyes has no publisher yet.

A U.S. release is not finalized, but American shows are likely in early 2006, followed by European dates. Keyes will play Australian shows with U.S. singer/songwriter Tony Joe White in November.

—CHRISTIE ELIEZER

**PRIME OF LIFE:** "Live This Life," the second album from South African rock quartet Prime Circle, is drawing interest from U.S. labels, according to David Gresham, owner of David Gresham Record Co. The band, fronted by vocalist Ross Learmonth, hails from the industrial town of Witbank near Johannesburg. "Live This Life" was released domestically Sept. 20.

Gresham says the album is "with four major A&R heads at the moment; we're waiting for the right international deal."

Prime Circle's 2003 DGRC debut, "Hello Crazy World," has been certified gold (25,000 units) by the Recording Industry of South Africa. The act was also recently voted best Johannesburg

band in an annual readers poll by Caxton Newspapers.

Prime Circle is published by David Gresham Music Publishing.

—DIANE COETZER

**BERTÈ'S BACK:** Edel Italy is celebrating veteran rock singer Loredana Bertè's return to the Italian charts.

Bertè's new album "Babybertè" (Nar International/Edel) entered the FIMI chart at No. 2 Sept. 19. Shipments have exceeded 50,000 units, according to the label.

Bertè released her debut album, "Streaking," on CGD/Warner in 1974. She later signed to CBS, but had been without a label home since releasing the "Dimmi Che Mi Ami" EP in 2002 on indie B&G.

To finance "Babybertè," the artist used prize money she won in 2004 from Italian reality TV show "Music Farm" on RAI 2, Edel Italy president Paolo Franchini says. "She was quite diffident when we approached her to discuss a deal," he recalls, "as she was considering releasing it herself."

Bertè, published by Warner/Chappell/Nar International, co-wrote nine of the album's 13 songs. Between tracks, the album features voice-mail messages left for Bertè by celebrity friends including Italian actress Asia Argento.

"The success of 'Babybertè,' along with that of Dolcenera [*Billboard*, Sept. 10], has helped establish Edel Italy as a point of reference



KEYES

for local acts," Franchini says. "We were better-known for our international repertoire until now." Edel has no international plans as yet for "Babybertè."

—MARK WORDEN

### TO OUR READERS

Nashville Scene is on hiatus. It will return in the next issue.



## The Beat

MELINDA NEWMAN mnewman@billboard.com

# Pornographers Score With 'Cinema'

Band Hits Career High On Charts With Third Matador Release

It came out several weeks ago, but we still cannot get enough of the New Pornographers' "Twin Cinema." The music is pure pop, the lyrics are smart and sassy, and the appealingly sad, vul-

nerable tone keeps it all from being too sweet.

Band leader A.C. (Carl) Newman's vision is carried out by his harmonic bandmates, including Neko Case, whose gorgeous vo-

icals make any song better, and co-writer Dan Behar.

Newman says his musical predecessors taught him well. "I've always really sought out good, really interesting music.

There's just something in me that really loves pop music. There was a point that it was a guilty pleasure that I liked the Monkees—now I don't have to be ashamed to admit it."

The *Matador* album debuted at a career-high No. 5 on the *Billboard* Top Independent Albums chart and at No. 44 on The *Billboard* 200. The Aug. 23 release has sold 51,000 copies, according to Nielsen SoundScan, and is moving at a much faster clip than the group's two previous sets for the label.

Often when a band experiences a first flush of mainstream success, longtime fans feel a sense of entitlement, so it was not surprising when many audience members at a recent Los Angeles show booed as Newman announced that the group had taped an appearance on "Last Call With Carson Daly" earlier in the day.

"I just assumed they were booing Carson Daly; it's inconceivable they were booing us," Newman says with a laugh. Be-

sides, he adds, the point is to have as many people hear the music as possible. "I don't think any of us claimed to be hardcore indie DIY [types]. We're trying to succeed, [but] we're not whoring ourselves."

While the New Pornographers have been critical darlings for a few years now, the glowing reviews for "Twin Cinema" make Newman blush—well, almost. One byproduct of receiving an arsenal of ear-bending praise: Even the most humble of artists changes perspective.

"The one thing that has changed is I felt a certain degree of confidence with this record," he says, before going in for the kill. "So much so that when I used to read bad reviews [for past albums], I thought, 'This guy's got our number.' Now I think, 'This guy's an asshole.'"

As the sales and buzz have increased, so has the level of interest from major labels, but Newman says he is happy at his current home. "We're in a really good situation with Matador,"

he says. "At the same time, if a major label said, 'We want to sign you guys and we will give you, Carl, a million-dollar bonus that's not recoupable,' then I'd have to think about it."

With tongue planted firmly in cheek, Newman predicts that he and his bandmates will stay the shy, reserved, nonflamboyant Canadians they are until they hit a certain benchmark: "None of us have become junkies," he says. "We're going to wait until we hit 200,000. That's how we'll do it."

**ANOTHER TREAT:** Lewis Taylor's first stateside release, "Stoned" (Hacktone/Shout Factory), is a soulful slab of sound that grows more infectious upon repeated listenings. The U.K. singer/songwriter/producer recalls '70s acts like the Stylistics or Blue Magic crossed with Marvin Gaye, while still sounding completely contemporary thanks to the smart production. The CD is No. 1 at noncommercial radio station KCRW Santa Monica, Calif.



THE NEW PORNOGRAPHERS' *Twin Cinema* bowed at No. 5 on the Top Independent Albums chart.



## Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

# CITIZEN KANE

The Late New York Dolls Bass Player Is The Subject Of A New Documentary

There is little about the sweetly unassuming 55-year-old with the wispy yellow hair that hints at Arthur "Killer" Kane's days as a hard-partying bass player with 1970s rock legends the New York Dolls.

Until, that is, he describes the day he became a Mormon: "The only thing I could liken it to was a trip," Kane says in a forthcoming documentary about his life. "An LSD trip from the Lord."

Directed by first-time filmmaker Greg Whitely, "New York Doll" picks up where the glam/punk band left off 30 years ago, when it disintegrated. Lead singer David Johansen later performed as Buster Poindexter.

"Probably every day of his life, Arthur would go, 'What can I possibly do to hasten the moment when the New York Dolls will once again rule the rock'n'roll world?'" says Whitely, a fellow Mormon who knew Kane as an inspirational harmonica player at his temple. "It was the biggest regret of his life that this band was given this opportunity and blew it through drugs and infighting."

Fifteen years after becoming a Mormon, Kane's wish came true: Former New York Dolls fan club president Morrissey asked the group to reunite for two shows at the 2004 Meltdown Festival in London.

Shooting for "New York Doll" began as a favor to Kane, who, as soon as he learned of his chance to return to the stage, asked Whitely for a ride to the pawn shop that was holding his guitars.

"I felt this project could be a memento that Arthur could have for his friends, because no one would believe he was going to play this show in London," Whitely says. "But right away, all these twists and turns were happening to him, and I got the sense that this could

be something much bigger."

The film contrasts vintage footage of the band in vinyl platform shoes, rouged lips and heavy eyeliner with the softer, weathered faces of reunited members Kane, Johansen and Sylvain Sylvain.

Interviews with Morrissey, the Clash's Mick Jones, Bob Geldof and the Pretenders' Chrissie Hynde underscore the group's influence on rock history, but it is Kane's rocky relationship with Johansen that becomes the film's core.

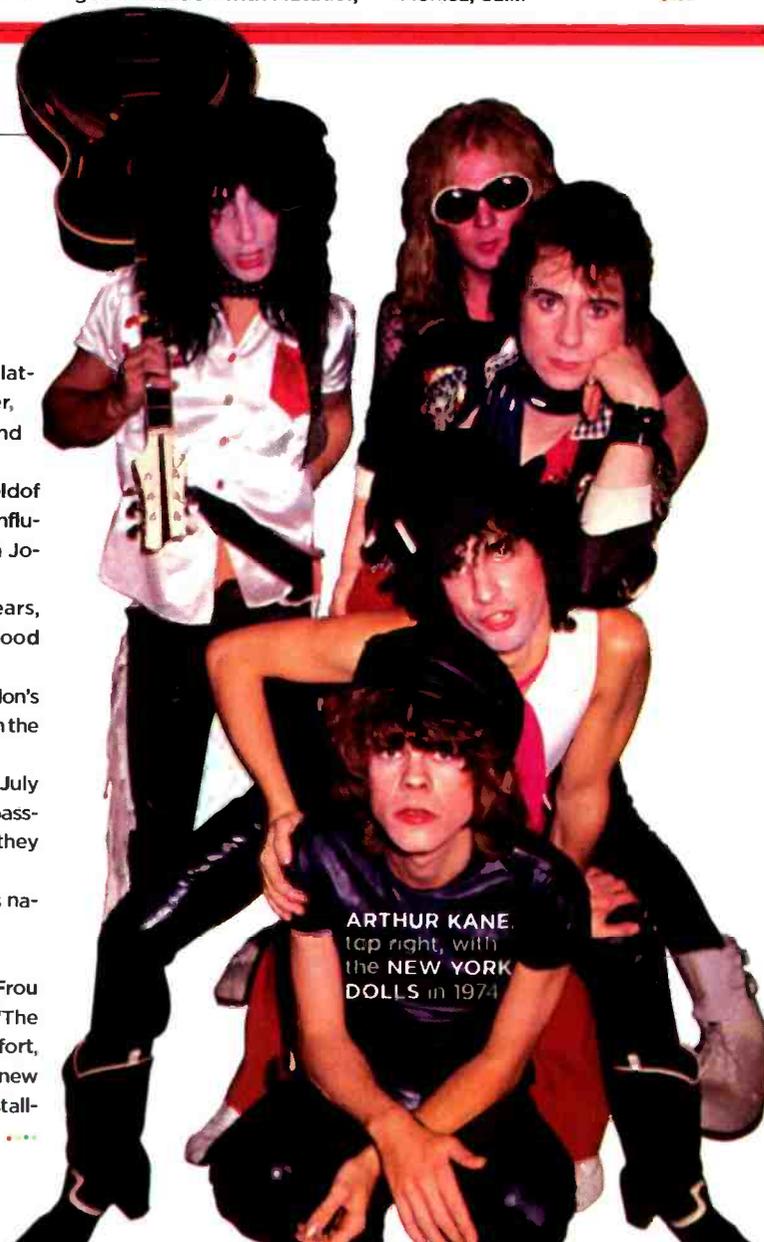
Nervous about seeing Johansen again after so many years, Kane is reassured by his bishop in one scene: "Arthur, be a good Latter-day Saint, do your job, and everything will be fine."

Sure enough, minutes after the highly charged reunion at London's Royal Festival Hall, a flushed Johansen grabs Kane, kisses him on the lips and says: "I love you so much. You make me so happy."

Many people who will see the film know that Kane died in July 2004, but Whitely declines to discuss how the film handles his passing, preferring that the details "hit audiences the exact way they hit us while we were making it."

The film, distributed by First Independent Pictures, opens nationwide Nov. 4.

**MUSICALLY SPEAKING:** Imogen Heap, the former Frou Frou songstress who is a favorite of music supervisors from Fox's "The OC" to HBO's "Six Feet Under," will release her latest solo effort, "Speak for Yourself," Nov. 1. The RCA Victor album features the new track "Hide and Seek," which can also be found on the fifth installment of "The OC" soundtrack series.



ARTHUR KANE, top right, with the NEW YORK DOLLS in 1974

## In The Spirit

DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)



## Jones' Journey Of Joy

It is a long way from an executive office at Island Def Jam to a pulpit in Georgia, but the artist known only as Jones has made the journey.

The Bronx, N.Y., native has built a church near Atlanta and is starting his own label, RITW Records. He has worked with Mary J. Blige, Heavy D and Montell Jordan, but he will step into the spotlight and make his bow as an artist with the Jan. 10 release "Breathe Again" by Jones and the RITW Worshipers.

RITW stands for Restoration in the Word, Jones says of the Atlanta-based label.

"I wanted to do a label that would [provide] an opportunity for artists struggling to put their music out," he says. "It's not for me alone. I want to help other artists get their music heard."

Jones began his career as an intern under Sean "Diddy" Combs at Uptown Records. Known in the mainstream music world as Junior, Jones' career advanced quickly. He became Uptown's A&R director, then was promoted to VP of A&R. He segued to Def Jam in 1995 in the same role.

A respected writer/producer, Jones worked with some of the top names in R&B and hip-hop and served as executive producer for the "Rush Hour" and "The Nutty Professor" soundtracks.

Not long after joining the Def Jam team, he became a Christian.

"It was a time in my life where I was very successful in the music industry," he recalls. "I had a lot of money and a lot of everything, but I felt like I was still alone. There was a void in my life. Something was missing and that was when I found the Lord."

He remained with the label until 1998 when he became one of the casualties during a regime change. He continued consulting and producing, but felt God calling him to make a change.

He and his wife, Caron, moved to Atlanta in 2001. A

year later, they began a church in nearby Stone Mountain, Ga. Both serve as pastors at Restoration in the Word Ministries. When Jones is on the road with his music, his wife preaches the sermons, but he says he tries to make it back to his home church on Sundays.

He is cultivating a talented group among his flock. Though "Breathe Again" features guest performances from such established artists as Tonex on "I Found Love,"

I grew up on [it]," he says, admitting he did not want to abandon his favored music style as he became part of the gospel community. "Hip-hop is just a part of me, so you're going to get that influence in everything I do."

**NEWS NOTES:** Aretha Franklin, the Rev. F.C. Barnes, Luther Barnes & the Sunset Jubilaires, John P. Kee, the Rev. Timothy Wright, Bishop Paul S. Morton, the Rev. Dr. Lawrence C. Roberts and Dr.



JONES' album debut, "Breathe Again," will bow Jan. 10.

Debra Killings on "Makes Me Love You" and Jordan on "Take Away," the project serves as a prime showcase for the RITW Worshipers to shine.

Jones says he recruited the group from his church congregation and most are only in their teens. The first two singles from the album, "Yes I Can" and "Pray," feature impressive lead vocals by 18-year-old newcomer Ravee.

Currently negotiating distribution for the label, Jones expects to have a deal finalized shortly and he hopes to infuse more hip-hop into the gospel community.

"Hip-hop is part of my life.

Myles Munroe have been named the 2005 inductees to the International Gospel Music Hall of Fame and Museum. They were honored Oct. 22 at the Marriott Hotel in Detroit during the ninth annual induction and awards celebration, hosted by Dr. Bobby Jones.

The First Gospel/Christian Comedy Conference & Showcase is set for Jan. 18-19 in Nashville. Hamburger, Alycia Cooper, Chinnitta "Chocolate" Morris and Robert Duckworth are among the comedians slated to participate. For more info, go to [officialchristiancomedy.com](http://officialchristiancomedy.com).

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PLEASE TAKE NOTICE THAT William H. Broach ("Trustee"), trustee of the Chapter 7 bankruptcy estate of Stanley Kirk Burrell, also known as M. C. Hammer, and also known as Hammer, intends to sell the music publishing, artist's royalties and copyright assets belonging to the bankruptcy estate, including such assets in the name of the following dba's used by Mr. Burrell: Bust It Publishing, Bustin' Publishing, Rap and More Music, Too Legit Publishing, Proper Publishing, Hammer and M. C. Hammer, together with all associated good will (hereinafter, collectively referred to as the "Burrell Music Catalog"). In connection with such sale, the United States Bankruptcy Court for the Northern District of California, Oakland Division, that has jurisdiction over the Burrell Chapter 7 bankruptcy estate in Case No. 96-42564 NR (the "Bankruptcy Court") has approved the bidding procedures for the sale of the Burrell Music Catalog.

A complete copy of the Bidding Procedures for Sale of Catalog that have previously been approved by the Bankruptcy Court will be attached to the Confidentiality Agreement that potential purchasers will be required to execute in order to obtain additional information with regard to the Burrell Music Catalog. ANY PROPOSALS FOR THE PURCHASE OF THE BURRELL MUSIC CATALOG MUST BE RECEIVED NO LATER THAN FEBRUARY 28, 2006.

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Dated: November 1, 2005 William H. Broach, Trustee

### NOTICE TO SONGWRITERS ASSOCIATED WITH STANLEY K. BURRELL, AKA M.C. HAMMER OR HAMMER TO: THE FOLLOWING SONGWRITERS:

- |                         |                     |                      |                         |
|-------------------------|---------------------|----------------------|-------------------------|
| 1. Dexter Anasley       | 12. Anasley Dexter  | 23. Gaary Jackson    | 33. Charles Salter      |
| 2. Angela Boyd          | 13. Maurice Dowdell | 24. Djuana Johnican  | 34. Michael Session     |
| 3. Lavell Brown         | 14. Jacques Earley  | 25. Ian Knowles      | 35. Maurice Stewart     |
| 4. Michael Buckholtz    | 15. Tynetta Hare    | 26. Lamar Lubin      | 36. Taura Stinson       |
| 5. Ondreius Burgie      | 16. Ontario Haynes  | 27. Brian Marable    | 37. E.J. Milton Turner  |
| 6. Alonzo Carter        | 17. Hikim Music     | 28. Delane McGill    | 38. Kendrick Washington |
| 7. Fernandos Carter     | 18. Andra Hines     | 29. Xerxes Reamer    | 39. Arthur Williams     |
| 8. Tracy Carter         | 19. Duncan Hines    | 30. Redmond Treasure | 40. George Williams     |
| 9. Nikki Cole           | 20. Cidney Hollis   | Shields              | 41. Tyrone Duncan       |
| 10. Jerry Criner        | 21. Alvin Howard    | 31. John Rhone       | 42. Louis Hinton        |
| 11. Terrence Juan Davis | 22. Chris Jackson   | 32. Maquet Robinson  | 43. Ben Ross            |

William H. Broach (hereinafter referred to as the "Trustee") is the duly appointed, qualified and acting trustee of the chapter 7 bankruptcy estate of Stanley Kirk Burrell, also known as M.C. Hammer or Hammer, in a bankruptcy case now pending in the United States Bankruptcy Court for the Northern District of California, Oakland Division, Case No. 96-42564. Since his appointment as trustee of the Burrell bankruptcy estate, the Trustee has collected royalties earned by the songs that comprise the Burrell Music Catalog, including royalties due to the songwriters listed above. However, the Trustee does not have addresses for the songwriters listed above, and therefore he cannot forward to the songwriters the royalties due to them. If you are one of the songwriters listed above you should contact Terrance L. Stinnett, the attorney for the Trustee, at the address listed below, as soon as possible so that your entitlement to the royalties being held by the trustee can be verified and the royalties paid to you as soon as your entitlement to the royalties is verified. You will be required to provide your Social Security Number and execute a declaration under penalty of perjury attesting to your entitlement to the royalties being held by the trustee. Any royalties that are not claimed by December 31, 2005 will be paid by the trustee to the State of California as unclaimed property.

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## Classical Score

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### Hahn's Sentimental Feeling

Violinist Pairs With Pianist Pal Natalie Zhu For Album Of Favorite Mozart Sonatas

**H**ilary Hahn thrives on challenges. How else to explain some of her offstage pursuits, like spending this past summer in a Japanese immersion program as a complete novice in that language?

"I just love learning new things," the 25-year-old superstar violinist says, speaking from her Baltimore home during a brief break. "I generally spend my summers off, and I realized that if I didn't put myself into some kind of program, I'd just spend my break traveling around."

Not that that is a bad thing, either, because Hahn loves to travel. Voyaging to Cambodia and Vietnam in May for the Red Cross was a particular pleasure, and she speaks excitedly about her first bus tour across the United States this month.

When it is time to pick up her instrument again, however, Hahn brings that same intellectual curiosity and scholarly precision to her playing. These qualities are amply demonstrated on her newest recording, in which she performs four of her favorite Mozart sonatas with a longtime musical partner, the elegant pianist Natalie Zhu (Deutsche Grammophon, Oct. 11). Hahn and Zhu have played together since their early student years at Philadelphia's Curtis Institute of Music.

All four sonatas they selected for this album (the E Minor, K. 304; the F Major, K. 376; the G Major, K. 301; and the A Major, K. 526) hold deep sentimental or musical meaning for the duo, the violinist explains.

"One of the first pieces we ever played together was the E Minor sonata," Hahn recalls. "I was about 13 years old. It was so interesting to return to some of these scores that we had read together years ago. Back then, we had penciled in comments like 'I love this section.' And wouldn't you know that the G Major and F Major sonatas had

gotten some of our highest ratings back then," she says with a laugh.

**CROSSOVER CROP:** A new array of crossover titles is hitting the market with the aim of capitalizing on the monster success that vocalists like Il Divo, Josh Groban and Andrea Bocelli have attained. A key newcomer here is the rock-and-opera-blending East Village Opera Company (think Puccini via "Rent" meets the Who). Its self-titled debut was released Sept. 27 by Decca.

Other artists who already have well-established careers are returning, like the Irish Tenors (whose religiously themed "Sacred" bowed Sept. 13 on Razor & Tie) and New Zealand's young singer Hayley Westenra, who released

her album "Odyssey," featuring a duet with Bocelli, Oct. 18 on Decca.

And two titans of the opera stage have new albums that will undoubtedly appeal to a broad audience. Soprano Deborah Voigt's "All My Heart" (EMI Classics, Sept. 13), with pianist Brian Zeger, surveys a swath of American art songs written by such greats as Charles Ives and Leonard Bernstein, plus rarities by Amy Beach and Charles Tomlinson Griffes and new works by Ben Moore.

On "Simple Gifts" (Deutsche Grammophon, Oct. 11), bass-baritone Bryn Terfel juxtaposes spiritual favorites (from Mozart's "Ave Verum Corpus" to the hymn "How Great Thou Art") with such surprises as Stephen Sondheim's "Send in the Clowns."



'One of the first pieces we ever played together was the E Minor sonata,' HILARY HAHN says. 'I was about 13 years old.'

### Jarel's Show

DJ/Producer/MC Is Bubbling Up From The Underground

**W**hile such major-label artists as Kanye West, Paul Wall and Young Jeezy continue to rule the mainstream charts, a new crop of indie acts is dominating the underground circuit.

Although Jneiro Jarel's name probably will not be

Software Synth.

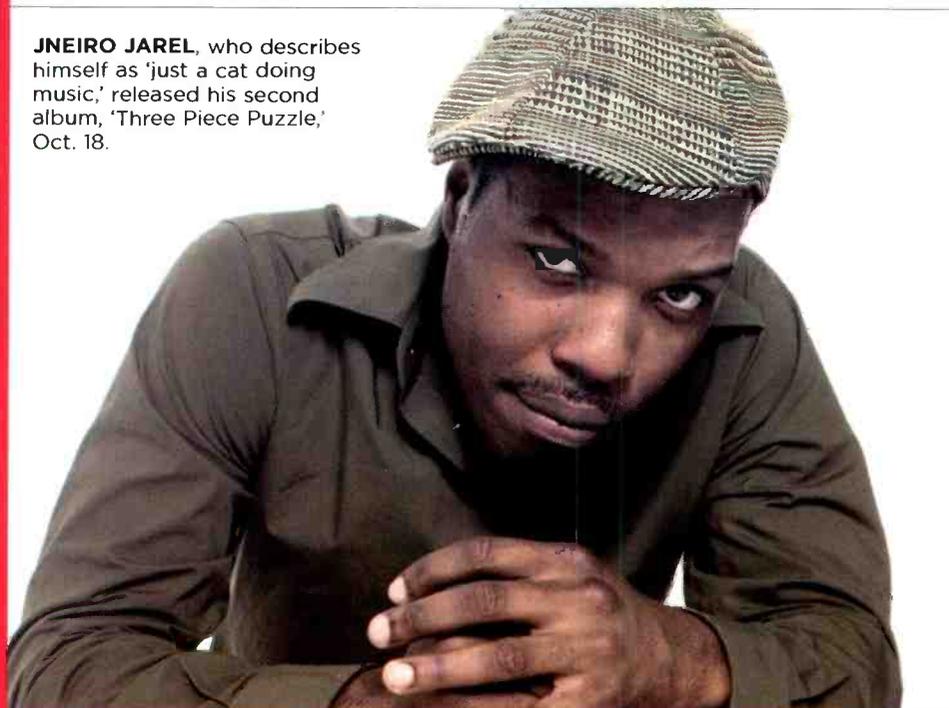
"I don't play any instrument perfectly; what I'm perfect at is production," Jarel says. "The SP404, Reason and ASR-10 are my band members."

Though he has experienced success internationally, performing before crowds in Amsterdam, Berlin and Barcelona, he feels the time is right to bring his sound back home.

After stints on HBO's "Def Poetry Jam" and the Grand Marnier-sponsored Slam-America Bus Tour, he is ready to step out on his own.

"I want people to get passion and truth. I don't aim for a particular market, because I think human experience goes across the board. It's for the regular people, not the high-end ones."

**JNEIRO JAREL**, who describes himself as 'just a cat doing music,' released his second album, 'Three Piece Puzzle,' Oct. 18.



rolling off the tongues of teens watching "106 & Park" anytime soon, underground royalty like DJ Rich Medina and producer/MC Madlib are singing his praises.

The DJ/producer/MC released his sophomore album, "Three Piece Puzzle," Oct. 18 on his own Label Who? through Ropeadope Records. He describes the set as a mix of A Tribe Called Quest, Slum Village and Sun Ra with "a little of the Brazilian thing going on... It's funny, because each time I try to explain it, I think of something different."

While he can be heard playing trumpet, percussion and keys on the album, his tools of choice are the Roland SP404 Sampling Workstation, the Ensoniq ASR-10 synthesizer and Propellerheads' Reason

"I think people are being drawn to me because I do this because I love to do it. This isn't a watered-down Jneiro; this is just a cat doing music, and fortunately, people are embracing it."

**WORD PLAY:** Blurring the line between poetry and hip-hop was not a stretch for Shihan, who dropped his debut album, "The Poet," Sept. 6 on Groove Gravy Records. He got his first taste of the spotlight in 1993 as a rapper signed to MCA Records. It was not until he was turned away from a party that he became interested in poetry.

"I tried to get into a party, but couldn't because I had on shorts. Then I turned and there was a poetry spot across the street. I went in, and the rest is history," he says.

**DUTCH MASTER:** If Nicolay's "City Lights Volume 1.5," which dropped Sept. 13 on BBE Records, did not satisfy your craving for the Netherlands-born producer's soul-infused beats, then be sure to check out a few of the recent releases to which he lent his magical touch.

The Foreign Exchange member contributes three tracks to North Carolina-bred MC Supastition's latest effort, "Chain Letters," released Oct. 25 on SoulsPazm Records.

His handiwork also shows up on soul singer Havana's debut album, "Life," which dropped Sept. 20 on Skoolcraft Music. Nicolay, who has been dubbed the Dutch master of hip-hop, contributed four songs to the project.

# REVIEWS

## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

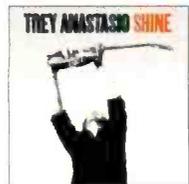
## ALBUMS

### ALBUMS



**SUN KIL MOON**  
**Tiny Cities**  
Producer: Mark Kozelek  
Calo Verde  
Release Date: Nov. 7

To many ears, Mark Kozelek could set an Ikea catalog to music and still come up with something beautiful. Having already rendered an album and an EP's worth of AC/DC songs unrecognizable in his trademark quiet acoustic guitar style, the artist strikes gold again with the more contemporary fare of Modest Mouse as inspiration. Clearly intrigued by severing the non-linear storytelling of MM's Isaac Brock from its source music, Kozelek transforms "Four Fingered Fisherman" from a loose, lo-fi exercise into a haunting, finger-picked solo guitar piece, while "Ocean Breathes Salty" is melted down to its inherent bittersweet reflections on past and present. Sunny Latin strumming summons a John Denver vibe on "Grey Ice Water," while the stellar "Trucker's Atlas" floods the brain with thoughts of epic road trips where anything seems possible. Flecked at every turn with Kozelek's unique interpretive bent, "Tiny Cities" is a triumph.—*JC*



**TREY ANASTASIO**  
**Shine**  
Producer: Brendan O'Brien  
Columbia  
Release Date: Nov. 7

On his first solo album since the 2004 breakup of Phish, Trey Anastasio focuses on succinct songwriting and clever hooks instead of the elaborate pieces and endless improvisation for which the seminal jam

band was celebrated. Produced by Brendan O'Brien, Anastasio's first for Columbia is easily the radio-friendliest set ever from the Phish camp. It is currently perched at No. 18 on the Billboard Radio Monitor triple-A chart, and could potentially open a door at adult top 40. Writing deeply personal lyrics for the first time, the 40-year-old artist sounds comfortable in his own skin. Highlights include the uptempo "Tuesday" and "Air Said to Me," the Phish-esque anthem "Wherever You Find It," the trippy "Come As Melody" and smash-in-the wings "Sweet Dreams Melinda."—*PH*



**BURT BACHARACH**  
**At This Time**  
Producer: Burt Bacharach  
Columbia  
Release Date: Nov. 7

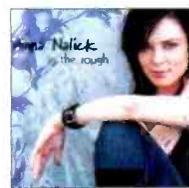
A far cry from 2003's "Here I Am: Ronald Isley Meets Burt Bacharach," this is all new material, and for the first time features Bacharach's own lyrics (with a little help from Tonio K.). It is also his most personal and ambitious work. Bacharach largely eschews romance in confronting today's troubling issues. Most arresting is "Who Are These People?," where guest vocalist Elvis Costello rails against politicians. On a plaintive note, Rufus Wainwright narrates the search for a better day on "Go Ask Shakespeare." That tune and two others are built on Dr. Dre's drum and bass loops, giving the songs different shapes compared to classic Bacharach. But his trademark melodicism and gorgeous arrangements remain intact, as does the hope he himself sings about in a soft warble on the closing "Always Taking Aim."—*JB*

### SINGLES



**GWEN STEFANI**  
**Luxurious (4:24)**  
Producers: Nellee Hooper, Tony Kanal  
Writers: G. Stefani, T. Kanal, R. Isley, O. Isley, R.B. Isley, E.J. Isley, M. Isley, C. Jasper

Publishers: various  
Interscope (CD track)  
Gwen Stefani is the closest thing the new millennium has to a musical chameleon. From hip-hop "Hollaback Girl" to pop "Cool" and all hits in between, the ingénue has proved to possess a Madonna-like versatility in her ability to successfully tackle numerous contemporary styles. The fifth single from double-platinum "Love. Angel. Music. Baby" shifts gears yet again, serving a chillin' beat and beefy R&B vocal, with a sample from the Isley Brothers' "Between the Sheets." Stefani is a focal point for top 40 as a staple act that persistently surprises and extends the boundaries of the format. Add her pop culture cachet and our girl Gwen has earned her keep.—*CT*



**ANNA NALICK** **In the Rough (3:46)**  
Producers: Eric Rosse, Brad Smith, Christopher Thom, Mark Endert  
Writer: A. Nalick  
Publisher: Annibonna, ASCAP

Columbia (CD promo)  
Anna Nalick forged a home at AC via her edgy, albeit comfortable debut, "Breathe (2 a.m.)." Follow-up "In the Rough" is the equivalent of handing a listless format its calling card—the song is decidedly adult, with all the elements to appeal to an audience that recalls the value of superior singing and melody. Only 20, Nalick has ambition to spare, assisting programmers in evolving, while maintaining AC's rep as a destination for songs sans the cheap tricks that pervade today's top 40. Nalick is a smooth operator who deserves to join Delta Goodrem's "Lost Without You" as a bright spot at a format that is dangerously close to alienating an audience weary of hearing little but catalog. If programmers miss this one, Sam's Club is likely hiring.—*CT*

### POP

**CARLOS SANTANA**  
**All That I Am**  
Producers: Carlos Santana, Clive Davis  
Arista

Release Date: Nov. 7

▶ On "All That I Am," guitar legend Carlos Santana jams again with an all-star cast, while sneaking in fiery instrumentals and Latin grooves. His trademark guitar wraps around vocal offerings by Michelle Branch, Mary J. Blige and Sean Paul, to name a few. The familiar recipe works best on the lovelorn power ballad "Just Feel Better," where Santana's warm, bluesy cascades meet with Aerosmith frontman Steven Tyler's deliciously rugged voice. Other highlights: the Spanglish hookfest "I Don't Wanna Lose Your Love" (with Los Lonely Boys) and "Twisted," a groovy slow-burner with neo-soul man Anthony Hamilton. But like its two predecessors, "All" relies on a hybrid hit formula to feed most radio formats, and too often Santana sounds like a guest on his own show. What is unforgivable: No one in the room stopped "American Idol!" Bo Bice from joining the cameo parade ("Brown Skinned Girl").—*SP*

### ROCK

**SLIPKNOT**  
**9.0: Live**  
Producers: Slipknot, Joey Jordison  
Roadrunner

Release Date: Nov. 7

▶ During the song "(sic)," a voice shouts, "Here comes the pain!," which is the best description for the Iowa collective's first live album. Slipknot is relentless in its delivery, pounding the adoring crowd with a cacophony of percussion and guitar. With nine members in the group, they have got a ton of ammo. "Pulse of the Maggots," "The Heretic Anthem" and "Wait and See" are call-and-response crowd pleasers that keep the audience stoked. "Three Nil," "Before I Forget" and "People=Shit" are what Slipknot is all about: an overwhelming frenzy of sound and fury. Twisted valentine "Vermillion" and the dirge

"Purity," although slower in tempo, are no less sinister. Nothing is wrong with "9.0: Live," but it does pale in comparison to actually seeing Slipknot perform, akin to watching a bunch of demented clowns run amok in a jungle gym.—*CLT*

### HIP-HOP

**SPEECH**  
**The Vagabond**  
Producers: various  
Bluhammock Music  
Release Date: Nov. 7

▶ Drawing from a palette that encompasses soul, hip-hop and world music, Speech issues this autobiographical tome. Against his melodic canvas, the Arrested Development frontman discourses on where his intertwined musical/personal journeys have taken him. Integrating singing and spoken word, Speech's music recalls predecessors like Gil Scott-Heron and his own group. On opening track "Braided Hair," Speech compares life's ups and downs to the twists and turns of said hairstyle. The song also features I Giant Leap and the talented Neneh Cherry. Speech gets his Prince vibe going on the funky-but-smooth "Shine" and shifts into instrumental alternative mode on "Catch the Fire." For those who like their hip-hop with an experimental edge, this is for you. By the way, the Grammy Award-winning A.D. has reunited for a new album due in 2006.—*GM*

**PUBLIC ENEMY**  
**New Whirl Odor**  
Producers: Various  
Slam Jamz  
Release Date: Nov. 7

"New Whirl Odor," Public Enemy's ninth studio album, showcases the group's classic sound. Chuck D's baritone delivers incisive screeds and the Bomb Squad drops beats that alternate between urgent and siren-like, funkier than any mainstream act since Sly & the Family Stone. But there is not much new ground here. As he has for years, Chuck takes aim at a government that tries to keep the have-nots sedate ("Makes You Blind," "New

Whirl Odor"), sell-out black role models ("Preachin' to the Quiet," "Revolution") and the suckers that fall for it all ("What a Fool Believes"). The problem is, no one seems to care anymore. Chuck D called rap "the black CNN" when PE burst onto the scene in the late '80s. Today, the kids are watching MTV. Their loss.—*BW*

### LATIN

**K-PAZ DE LA SIERRA**  
**Más Capaces Que Nunca**  
Producer: Disa Latin Music  
Disa Records  
Release Date: Oct. 4

▶ K-Paz De La Sierra has a distinctive sound in duranguense music, a genre often compared to "techno banda." This is sophisticated, romantic durango, made so by a superlative lead voice and pop-leaning arrangements that use strings, stylized sax and even guitars. "Más Capaces Que Nunca" is full of covers of standards, from the more Mexican-leaning "Mi Credo" by Fato, to the older "El Pasadiscos," a classic ballad from the 1980s. The result is an album that can appeal to fans of duranguense and romantic Mexican music.—*LC*

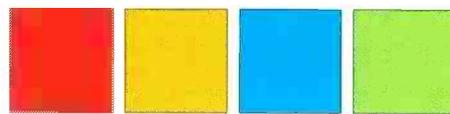
### JAZZ

**DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA**  
**Christmas Songs**

Producers: Tommy LiPuma, Diana Krall  
Verve  
Release Date: Nov. 7

▶ After focusing on her own songs with the 2004 album "The Girl in the Other Room," Krall returns to the pop/jazz standards that brought her to prominence on her first Christmas album (not counting a 1998 seasonal EP). Dedicated to Rosemary Clooney, it is largely patterned after classic Christmas sets by her role models: Lead track "Jingle Bells" nods to Ella Fitzgerald and even boasts Krall's first studio scatting. While many tunes rely on brisk, big band arrangements, others, like Krall's smartly disguised take on "White Christmas," hew to **continued on >>p60**

# REVIEWS



## SINGLES

from >>p59

her more intimate small group style. Krall, clearly comfortable in both contexts, arranged the latter cut with panache.

Bassist/cohort John Clayton arranged much of the rest, with the great Johnny Mandel also putting his indelible stamp on three songs, including closer "Count Your Blessings Instead of Sheep," which Krall sang at Clooney's memorial.—*JB*

### E.S.T.

#### Viaticum

**Producer:** E.S.T.  
215 Records

**Release Date:** Oct. 25

★ Sweden's Esbjorn Svensson Trio has been putting a spin on the standard piano jazz trio for several years. While E.S.T. has yet to crack the U.S. market (despite two excellent albums for Columbia), "Viaticum" finds the group delivering a potent brew of lyrical beauty, subtle electronica textures and relaxed grooves. The music has pop appeal without succumbing to dumbed-down fusion exercises: Evocative instrumental storytelling is key to the band's success. Case in point: the dynamics-driven "The Unstable Table and the Infamous Fable," which runs through plot lines featuring bassist Dan Berglund's eerie, electric guitar-like arco playing, drummer Magnus Ostrum's scampering beats and pianist Svensson's roll, followed by a graceful postlude.—*DO*

### DANCE

#### RICHIE HAWTIN

##### DE9: Transitions

**Producer:** Richie Hawtin  
Novamute/Minus

**Release Date:** Nov. 15

▶ If dance were pop, Richie Hawtin would be Beck: a maverick with serious indie cred who

makes music that just happens to be palatable to more mainstream fans. "Transitions," the third installment in the trailblazing DE9 series, is not your typical DJ mix. Rather than consecutively blending 10 or 12 pre-existing tracks in their complete, original forms, Hawtin compiles snippets from many sources, creating music that is entirely new. The result is a 75-minute symphony of techno bliss, with each sample (culled from tracks by underground heroes like Maurizio and Ricardo Villalobos) serving as a unique instrument. Track separations and titles are incidental, as Hawtin originally intended to present this as a single piece, and only added made-up names to fit the CD format. Sure, Hawtin's aims are those of a knob-twiddling futurist, but "Transitions" is an old-fashioned booty-shaker regardless.—*KM*

### CHRISTIAN

#### GINNY OWENS

##### Long Way Home

**Producers:** various  
Rocketown Records

▶ **Release Date:** Oct. 11

Always insightful, Ginny Owens sounds more soulful and self-assured on this new collection. The title cut is a bluesy number that beautifully showcases Owens' emotion-laden voice, while opener "Waiting for Tomorrow" is an infectious, breezy pop tune about embracing the moment. "Fellow Traveler" and "Tyranny" are among the other highlights. An incredibly gifted songwriter, Owens never shies away from baring her soul and "Wonderful Wonder" is a perfect example, in which Owens shares her feelings on her blindness and her faith. Such personal revelation is

the cornerstone of the Dove Award-winning singer/songwriter's artistry, and "Long Way Home" is filled with gems sure to delight longtime fans and earn her new ones.—*DEP*

### DVD

#### R. KELLY

##### Trapped in the Closet Chapters 1-12

**Producer:** Ann Carli  
Jive

**Release Date:** Nov. 1

Despite its long, melodramatic plot about infidelity and secrecy, the "Trapped in the Closet" series expertly draws on the immediacy of theater, the grandiosity of opera and the sexiness of R&B. The roughly 50-minute "Chapters 1-12" features jaw-dropping (albeit pretentious) moments and resolves cliffhangers from the first five chapters released on Kelly's "TP.3 Reloaded" album. In addition to recurring characters Sylvester (Kelly), wife Gwendolyn, Chuck, Rufus and Cathy, the saga introduces Big Man aka the "midget" and his lover Bridget, among others. As the tale unfolds, a gunfight ensues and a pregnancy is revealed. Kelly uses the same melody throughout and even interrupts mid-scene to acknowledge the absurdity of the events. Though bizarre, this soap opera-like musical is replete with drama, humor and tragic relationship observations, and should at least be celebrated for its unique approach.—*CH*

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#### ADDITIONAL REVIEWS:

- Various Artists, "Wu-Tang Meets the Indie Culture" (Babygrande)
- Brad Mehldau Trio, "Day Is Done" (Nonesuch)
- Digable Planets, "Beyond the Spectrum: The Creamy Spy Chronicles" (Blue Note)

### POP

#### LINDSAY LOHAN

##### Confessions of a Broken Heart (Daughter to Father) (3:44)

**Producers:** Greg Wells, Kara DioGuardi  
**Writers:** K. DioGuardi, G. Wells, L. Lohan  
**Publishers:** K'Stuff, BMI; Arthouse/Son of Reverend Bill/EMI Blackwood Casablanca (CD promo)

▶ The word "convincing" seldom appears alongside Lindsay Lohan's name, but despite her increasingly wearying presence, "Confessions of a Broken Heart (Daughter to Father)" is an instant reaction record, and shockingly effective. The theme here deals with Lohan's well-publicized conflicts with her imprudent dad, and while the material is revealing, it is actually the actress' vocal that will stop listeners in their tracks. Lohan is really singing here—no scratch vocalists leading the way, no puffed-up layers or Pro Tools crafting nothing into something—and the way she expresses her lyric with feeling and audible ache is like a splash of cold water. The videoclip only fuels the fire. Her debut album, "Speak," was a decent Avril mimic at best. This time, Lindsay appears to be charting her own course.—*CT*

#### BETTER THAN EZRA One Last Night (4:03)

**Producers:** Better Than Ezra, Jeff Blue  
**Writer:** K. Griffin  
**Publisher:** Tentative Music, BMI

Artemis (CD promo) Better Than Ezra is one of those mid-1990s radio companions like Gin Blossoms, Third Eye Blind and Toad the Wet Sprocket—you know, thanks for the memories. But 10 years after the act's one big hit, "Good," the new "One Last Night" from freshly minted disc "Before the Robots" whitewashes the retro stigma and potentially opens a new chapter for the long-lived trio. The rock ballad is crisp, cleanly arranged, heartfelt and features a striking vocal from lead singer Kevin Griffin. Lyrically, the song is a

sentimental look back at lost love. All in all, a true secret weapon for adult top 40. Who knew?—*CT*

### COUNTRY

#### BRAD PAISLEY

##### FEATURING DOLLY PARTON When I Get Where I'm Going (3:35)

**Producer:** Frank Rogers  
**Writers:** R. Rutherford, G. Teren  
**Publishers:** Universal/Memphersfield, ASCAP; House of Full Circle, BMI Arista (CD promo)

▶ Brad Paisley's new album, "Time Well Wasted," is a bona fide hit, and one of the reasons is Paisley's versatility. He can shift comfortably from a tongue-in-cheek humorous romp like previous hit "Alcohol" to something as sublimely beautiful and emotionally uplifting as this stunning single. The lyric speaks of leaving this life and the rewards that await on the other side. Heaven has rarely seemed so vivid as Paisley sings of walking alongside his departed grandfather. Dolly Parton's sweet, shimmering vocals provide the icing on an already delicious treat. These two should make room on their respective mantles for a vocal event of the year trophy.—*DEP*

### ROCK

#### GORILLAZ FEATURING SHAUN RYDER Dare (4:04)

**Producers:** Damon Albarn, Danger Mouse  
**Writers:** Gorillaz  
**Publishers:** EMI/Underground Animals, ASCAP Virgin (CD track)

▶ Simian supergroup Gorillaz proves that they are the music kings of the jungle with the second single from sophomore album "Demon Days." Though getting play on modern rock stations, "Dare" is more of an electro-pop dance track, with synthesized drums and bass stirring up funky beats. Mad Mancunian Shaun Ryder adds a perfect touch on vocals, heightening the quirkiness, as he and Damon Albarn sing, "Jump back and forth/And feel like you were

there yourself," inviting listeners on an underground disco odyssey. A refreshingly creative track that should rate high on the charts while igniting dance halls around the globe.—*KT*

#### RELIENT K Who I Am Hates Who I've Been (3:43)

**Producers:** Mark Lee Townsend, Matt Thiessen  
**Writer:** M. Thiessen  
**Publisher:** not listed Capitol (CD promo)

▶ With "Who I Am Hates Who I've Been," Christian punk-pop outfit Relient K ups the songwriting ante. This latest cut from fourth album "Mmmmm" (2004) starts with a quiet piano and unexpected lyrical smarts before bursting into crisp power chords and climbing mountains of melodic hooks to reach a highly contagious chorus. The Ohio trio sticks to its fast-paced punk-lite formula, while singer Matt Thiessen explores themes of personal alienation and despair, unable to stop asking for forgiveness. It is easy to be cynical about this tune's brooding with born-again overtones, but "Who I Am" is a pop-punk tour de force extremely well done.—*SP*

### TRIPLE-A

#### TREY ANASTASIO Shine (3:08)

**Producer:** Brendan O'Brien  
**Writers:** T. Anastasio, B. O'Brien  
**Publisher:** Seven Below, BMI Columbia (CD promo)

▶ The leadoff single from Trey Anastasio's first solo album since the 2004 breakup of seminal jam band Phish is bound to keep his top five streak at triple-A alive. It has the potential to make inroads for the guitarist/composer/vocalist at adult top 40 and rock. Lyrically a reference to the John Lennon 1970 classic "Instant Karma (We All Shine On)," this pure pop nugget is virtually noodle-free, with a clean, crisp sound courtesy of producer Brendan O'Brien (Bob Dylan, Pearl Jam). Anastasio's second solo album, his first for Columbia, is in stores Nov. 1.—*PH*

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jim Bessman, Leila Cobo, Jonathan Cohen, Paul Heine, Clover Hope, Kerri Mason, Gail Mitchell, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Bill Werde

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Billboard

# CHARTS

## Over the Counter



GEOFF MAYFIELD gmayfield@billboard.com



### NEW RECORD

Shakira, above, and Alejandro Sanz set a new record for weeks at No. 1 on Hot Latin Songs, holding the throne for 21 nonconsecutive weeks with their duet, "La Tortura." Son by Four's "A Furo Dolor" set the prior mark—20 straight weeks—in 2000, and still holds the chart's record for consecutive weeks on top.

### IN THE MODE

Depeche Mode bows at No. 7 on The Billboard 200, its best rank since 1997, and No. 1 on Digital Albums (15% of its sales) and Electronic Albums. The band's "Precious"—No. 1 on Hot Singles Sales and two Hot Dance charts—jumps 99-71 on The Billboard Hot 100.

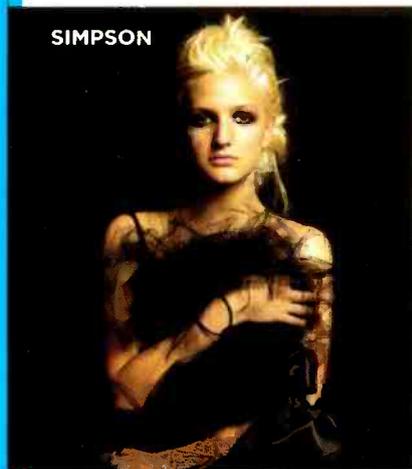


### ALL THAT JAZZ

For the second time in 13 months, trumpeter Chris Botti bows at No. 1 on Top Jazz Albums, this time with guests Sting, Steven Tyler and Jill Scott, among others. He enters The Billboard 200 at No. 18 with a Nielsen SoundScan week of 44,000, both career highs.

## Simpson Reclaims No. 1; Rare Gain For Album Sales

Our day of national shame has ended, as Ashlee Simpson emerges victorious from the shadow of last year's lip-sync debacle on "Saturday Night Live" with her second bow atop The Billboard 200.



OK. Perhaps I am overselling the significance of either event. But, for all the one-liners, head shaking and finger wagging that followed her Milli Vanilli moment, one should not be surprised that her second album, "I Am Me," debuts at No. 1. Nor should too much be read into this opening week weighing less than her first album's did when it hit stores in July 2004.

Fact is, any of the music lovers, young or old, who expressed consternation over that moment of truth were never in the market to buy Simpson's music anyway. And, most of the 2.9 million fans who bought her debut album were likely not the least bit ruffled by that episode.

We are, after all, talking about a then-19-year-old who had the audacity to title her first album "Autobiography." A person who revealed to the audience of "The Ashlee Simpson Show" that she dyed her hair black before that first album came to market in hopes she would be taken more seriously than had she remained blonde.

While her first reaction was to duck accountability for the lip-sync incident, she soon dealt with that publicity headache head on, a strategy that helped put it behind her.

Minutes after the gaffe, Simpson told the "SNL" audience that her band "played the wrong song." Then press reports had her blaming it on a bout of acid reflux.

But, just a few days after making her abrupt exit from the "SNL" stage, Simpson lampooned her own red-faced moment when she appeared on an awards show. And she devoted major minutes of her MTV reality show to the "SNL" incident.

She even co-wrote a song about it for the new album, which she performed on "SNL" just a few days before "I Am Me" hit stores.

As for the diminution of her first-week take—220,000 copies this time after "Autobiography" started with 398,500—blame it on youth. Not hers, but that of her fan base.

Throughout the history of recorded music, teen-driven acts from as far back as Frankie Avalon, up through New Kids on the Block, on to Backstreet Boys and Britney Spears, have repeatedly shown that young consumers back away from teen faves almost as quickly as they make them stars.

To wit, Vanilla Ice and Kris Kross rode their multiplatinum debut albums to No. 1, yet never returned to the top 10. Backstreet Boys backed off a career-peak week of 1.6 million copies for "Black & Blue" in 2000 to the 202,000 that marked the biggest week of their next album, "The Hits—Chapter One," a year later.

Yes, the blonde-again Simpson has enjoyed a daily presence on MTV's "TRL" and that network's special for her 21st birthday, while her stops on "The Tonight Show With Jay Leno" and "SNL" paved the road for her new album.

That said, "The Ashlee Simpson

Show" is gone, and radio has not jumped on any song since her first album's lead track, "Pieces of Me," spent five weeks at No. 1 on Billboard Radio Monitor's Mainstream Top 40 chart.

All things considered—although "I Am Me" stops shy of where first-day sales suggested it might—220,000 ain't shabby.

Besides, Simpson retains bragging rights over older sis Jessica. The latter has yet to score a No. 1 album, despite career sales of 6.1 million—3 million more than Ashlee has sold to date.

**RAY OF LIGHT:** Seeing six new albums enter The Billboard 200's top 10 has become a common sight, but if you look at Market Watch, you will see what has become a too-rare occasion.

Overall album sales are up—that's right, I said "up"—over the same week of last year, albeit by a slim 0.8% margin. It is the first time album volume beats that of a similarly dated week since the frame ending June 12 was up 1.7% over the 2004 week that ended June 13.

This is the fourth time since September that six or more albums entered the top 10. Prior to this run, there had been only four occasions since 1994 when six or more did so.

## CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

The wait was worth it. Stevie Wonder's "A Time to Love" (Motown) debuts at No. 2 on The Billboard 200, the second-highest debut of his career after the No. 1 bow of "Songs in the Key of Life" in 1976. "A Time to Love" is Wonder's first top five album since "In Square Circle" peaked at No. 5 in 1985.

Fred Bronson also reports on Madonna's high-flying debut on The Billboard Hot 100 with her 51st chart entry, "Hung Up" (Maverick) also marks the return of Björn Ulvæus and Benny Andersson to the Hot 100 as songwriters after a gap of 20 years and four months, dating back to when Murray Head had a hit with "One Night in Bangkok" from the musical "Chess."

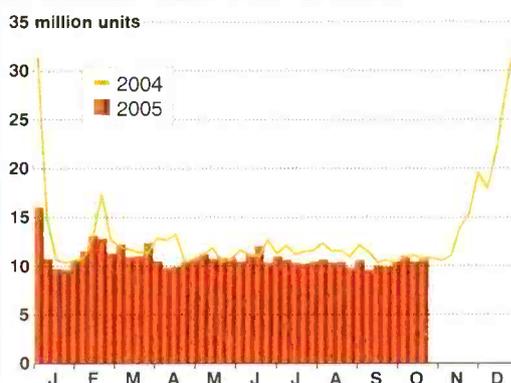
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,799,000	65,000	6,668,000
Last Week	10,335,000	70,000	6,441,000
Change	4.5%	-7.1%	3.5%
This Week Last Year	10,709,000	89,000	3,112,000
Change	0.8%	-27.0%	114.3%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2004	2005	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums*	495,311,000	446,865,000	-9.8%
Store Singles	6,367,000	4,306,000	-32.4%
Digital Tracks	102,660,000	264,410,000	157.6%
Total	604,338,000	715,581,000	18.4%

\*2004 data beginning with week ending Jan. 4.

### ADJUSTED SALES\*\*

Albums	480,609,000	446,865,000	-7.0%
Albums w/TEA***	490,875,000	473,306,000	-3.6%

\*\*2004 data beginning with week ending Jan. 11 for a 52-week comparison.  
\*\*\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Album Sales

'04	495.3 million
'05	446.9 million

### SALES BY ALBUM FORMAT

CD	482,600,000	432,093,000	-11.7%
Cassette	7,750,000	2,129,000	-72.5%
Digital	3,646,000	11,743,000	222.1%
Other	1,315,000	901,000	-31.5%

For week ending Oct. 23, 2005. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan

	2004	2005	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	312,548,000	278,771,000	-10.8%
Catalog	182,763,000	168,094,000	-8.0%
Deep Catalog	125,859,000	114,078,000	-9.4%

### Current Album Sales

'04	312.5 million
'05	278.8 million

### Catalog Album Sales

'04	182.8 million
'05	168.1 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

# NOV 5 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>ASHLEE SIMPSON</b> #1 WK Geffen 005436/INTERSCOPE (13.98)	I Am Me	1
2	NEW	1	<b>ROD STEWART</b> J 69286/RMG (18.98)	Thanks For The Memory... The Great American Songbook Vol. IV	2
3	NEW	1	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 72425 RLG (18.98)	Timeless	3
4	2	1	<b>NICKELBACK</b> ROADRUNNER 61830/IDJMG (18.98)	All The Right Reasons	1
5	NEW	1	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love	5
6	NEW	1	<b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	6
7	NEW	1	<b>DEPECHE MODE</b> SIRE/REPRISE 49348/WARNER BROS. (18.98) ⊕	Playing The Angel	7
8	4	9	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/18.98)	Monkey Business	1
9	1	2	<b>ALICIA KEYS</b> J 67424/RMG (18.98) ⊕	Unplugged	1
10	5	6	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2
11	NEW	1	<b>BILLY CURRINGTON</b> MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	14
12	11	20	<b>KELLY CLARKSON</b> RCA 64491/RMG (18.98)	Breakaway	3
13	10	19	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1
14	15	18	<b>MARIAH CAREY</b> ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	4
15	NEW	1	<b>THRICE</b> SUB CITY/ISLAND 005428/IDJMG (13.98)	Vheissu	16
16	7	5	<b>SHERYL CROW</b> A&M 005229/INTERSCOPE (13.98) ⊕	Wildflower	2
17	31	14	<b>GREATEST GAINER</b> <b>MELISSA ETHERIDGE</b> ISLAND/CHRONICLES 005137/UMG/IDJMG (13.98) ⊕	Greatest Hits: The Road Less Traveled	14
18	NEW	1	<b>CHRIS BOTTI</b> COLUMBIA 94823/SONY MUSIC (18.98) ⊕	To Love Again: The Duets	18
19	3	2	<b>GARY ALLAN</b> MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over	3
20	16	22	<b>GREEN DAY</b> REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	4
21	12	15	<b>DISTURBED</b> REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	5
22	18	16	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	3
23	8	2	<b>TWISTA</b> ATLANTIC 83820*/AG (18.98)	The Day After	1
24	9	4	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 94169/SONY MUSIC (18.98) ⊕	All Jacked Up	1
25	23	31	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree	9
26	17	10	<b>FAITH HILL</b> WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	1
27	25	28	<b>VARIOUS ARTISTS</b> THE EMI GROUP UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	2
28	26	36	<b>THE PUSSYCAT DOLLS</b> A&M 005374/INTERSCOPE (13.98)	PCD	5
29	30	34	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	3
30	13	3	<b>SARA EVANS</b> RCA NASHVILLE 69486/RLG (18.98)	Real Fine Place	3
31	6	2	<b>RICKY MARTIN</b> COLUMBIA 93460/SONY MUSIC (18.98)	Life	6
32	14	7	<b>FIONA APPLE</b> CLEAN SLATE 88683*/EPIC (18.98) ⊕	Extraordinary Machine	1
33	29	32	<b>GORILLAZ</b> PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	1
34	36	41	<b>COLDPLAY</b> CAPITOL 74786 (18.98)	X&Y	2
35	NEW	1	<b>TRACY LAWRENCE</b> MERCURY 004613/UMGN (13.98)	Then & Now: The Hits Collection	38
36	21	11	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	11
37	24	13	<b>KIRK FRANKLIN</b> FO YO SOUL GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	19
38	22	12	<b>BON JOVI</b> ISLAND 005371/IDJMG (18.98) ⊕	Have A Nice Day	1
39	28	17	<b>SEAN PAUL</b> VP/ATLANTIC 83786*/AG (18.98)	The Trinity	1
40	NEW	1	<b>BLACK ROB</b> BAD BOY 83840*/AG (18.98)	The Black Rob Report	40
41	34	29	<b>PAUL WALL</b> SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1
42	37	45	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is	1
43	33	21	<b>NEIL YOUNG</b> REPRISE 49593*/WARNER BROS. (18.98) ⊕	Prairie Wind	11
44	54	38	<b>PAUL MCCARTNEY</b> MPL 38299/CAPITOL (13.98) ⊕	Chaos And Creation In The Backyard	6
45	27	8	<b>FRANZ FERDINAND</b> DOMINO/EPIC 94800*/SONY MUSIC (18.98) ⊕	You Could Have It So Much Better	1
46	40	39	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	2
47	38	27	<b>HILARY DUFF</b> HOLLYWOOD 162524 (18.98)	Most Wanted	1
48	35	25	<b>LIL' KIM</b> QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	1
49	32	26	<b>TONI BRAXTON</b> BLACKGROUND 005441/UMRG (13.98)	Libra	4
50	52	47	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 002326/UMGN (13.98)	Jasper County	4

Album moves 193,000 copies. All four volumes of Stewart's "Songbook" have opened in the top five.

The career-spanning set sells 17,000 and includes a new duet, "When You're Gone," with Pamela Anderson.

CD's sixth gain in a row (up 20%) and its best week since April. Latest single is No. 22 on Hot Country Songs.

at No. 40, Black Rob returns with his first album since his 2000 debut. The new set moves 27,000.

Set sees its first increase since early September (up 20%) after sale pricing at Best Buy.

## THE BILLBOARD 200 ARTIST INDEX

3 DCORS DOWN .162	REJECTS .73	DAVID BANNER .76	BON JOVI .38	CHRIS CAGLE .69	COHEED AND CAMELIA .109	SHERYL CROW .113	DESTINY'S CHILD .179	MELISSA ETHERIDGE .17	ANA GABRIEL .192	MARQUES HOUSTON .199
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				THE CLICK FIVE .156		DAVID CROWDER BAND .167				

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

NOV 5 2005

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1 GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF. JAM/DJMG)
2	4	10	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
3	5	10	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF. JAM/DJMG)
4	3	14	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
5	2	15	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
6	6	10	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	10	9	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
8	11	9	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
9	15	6	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
10	14	10	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
11	13	9	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
12	7	14	YOUR BODY	PRETTY RICKY (ATLANTIC)
13	9	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
14	8	30	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
15	12	15	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
16	16	25	YOU AND ME	LIFEHOUSE (GEFFEN)
17	30	3	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
18	18	5	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
19	19	8	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
20	24	6	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
21	23	6	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
22	25	5	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)
23	17	19	BEVERLY HILLS	WEEZER (GEFFEN)
24	21	5	ONE WISH	RAY J (KNOCKOUT SANCTUARY)
25	22	6	LIGHTERS UP	LIL' KIM (QUEEN BE/ATLANTIC)

998 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	<b>#1 PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/DJMG)	☆
2	2	7	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
3	3	38	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
4	4	21	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
5	6	25	BEHIND THESE HAZEL EYES	MARIAH CAREY (ISLAND/DJMG)	☆
6	5	16	COOL	GWEN STEFANI (INTERSCOPE)	☆
7	7	19	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL/NASHVILLE/EMC)	☆
8	8	12	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
9	10	5	BETTER DAYS	GOOD GOOD DOLLS (WARNER BROS.)	☆
10	9	6	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
11	12	14	BEVERLY HILLS	WEEZER (GEFFEN)	☆
12	11	23	HOLIDAY	GREEN DAY (REPRISE)	☆
13	15	13	HAVE A NICE DAY	BOB JOVI (ISLAND/DJMG)	☆
14	14	46	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
15	20	5	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
16	17	11	SHE SAYS	HOWIE DAY (EPIC)	☆
17	18	13	STARS	SWITCHFOOT (COLUMBIA)	☆
18	16	14	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
19	13	20	ONLY YOU	JOSH KELLEY (HOLLYWOOD)	☆
20	19	18	GET TO ME	TRAIN (COLUMBIA)	☆
21	22	11	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
22	27	10	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)	☆
23	23	22	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
24	24	10	HOME	MICHAEL BUBLE (143/REPRISE)	☆
25	29	24	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)	☆

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	<b>#1 LONELY NO MORE</b>	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	40	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	3	59	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
4	5	18	NO MORE CLOUDY DAYS	EAGLES (EPIC)	☆
5	4	23	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	☆
6	6	32	BREATHE (2 AM)	ANNA NAULICK (COLUMBIA)	☆
7	11	16	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
8	8	72	HEAVEN	LOS LONELY BOYS (DR/EPIC)	☆
9	13	18	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
10	10	23	I COULD	KIMBERLEY LOCKE (CURB)	☆
11	7	28	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
12	12	46	GIVE A LITTLE BIT	GOOD GOOD DOLLS (WARNER BROS.)	☆
13	9	57	SHE WILL BE LOVED	MAROONS (DCTONE/J/RMG)	☆
14	14	15	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
15	15	18	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	☆
16	18	10	WINDOW TO MY HEART	JON SECADEA (BIG3)	☆
17	6	13	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
18	7	8	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK/REPRISE)	☆
19	20	6	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
20	19	15	LOST WITHOUT YOU	DELTA GOODREEM (DAYLIGHT/COLUMBIA)	☆
21	21	6	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	☆
22	23	11	YOU'RE BEAUTIFUL	JAMES BLUNT (COSTARD/ATLANTIC)	☆
23	22	10	HELD	NATALIE GRANT (CURB)	☆
24	24	8	PERFECT LOVE	SIMPLY RED (SIMPLYRED.COM/VERVE FORECAST/VERVE)	☆
25	25	10	FOREVER	VERTICAL HORIZON (HYBRID)	☆

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	<b>#1 GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF. JAM/DJMG)	●
2	3	12	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
3	2	7	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	●
4	4	5	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
5	8	7	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)	●
6	-	1	HUNG UP	MADONNA (WARNER BROS.)	●
7	5	19	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	●
8	7	9	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
9	10	4	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF. JAM/DJMG)	●
10	6	11	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	●
11	9	30	BEVERLY HILLS	WEEZER (GEFFEN)	●
12	12	6	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	●
13	25	10	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF. JAM/DJMG)	●
14	11	24	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
15	21	36	YOU AND ME	LIFEHOUSE (GEFFEN)	●
16	13	24	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
17	26	2	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	●
18	17	10	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	●
19	-	12	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	●
20	19	11	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	●
21	23	7	YOUR BODY	PRETTY RICKY (ATLANTIC)	●
22	24	15	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●
23	15	13	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)	●
24	-	1	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	●
25	16	21	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	●

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	20	15	JUST THE GIRL	THE CLUCK FIVE (LAVA)	●
27	18	13	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
28	-	1	L.O.V.E	ASHLEE SIMPSON (GEFFEN)	●
29	22	11	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	●
30	28	20	PON DE REPLAY	RIHANNA (SRP/DEF. JAM/DJMG)	●
31	36	4	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
32	27	22	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	●
33	29	32	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	●
34	33	5	MORE THAN WORDS	FRANKIE J. (COLUMBIA)	●
35	-	1	HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)	●
36	46	3	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	●
37	14	3	PRETTY VEGAS	INXS (EPIC)	●
38	30	47	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	●
39	35	28	HOLIDAY	GREEN DAY (REPRISE)	●
40	32	44	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	●
41	31	29	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	●
42	45	24	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY BMG NORTE/EPIC)	●
43	-	1	TEARS IN HEAVEN	VARIOUS ARTISTS (EPIC)	●
44	34	18	THESE WORDS	NATASHA BEINGFIELD (EPIC)	●
45	37	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	●
46	-	1	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
47	38	28	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
48	42	2	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA)	●
49	48	13	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	●
50	-	2	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)	●

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	<b>#1 ONLY</b>	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
2	6	9	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
3	4	23	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
4	3	27	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
5	2	14	DON'T TREAD ON ME	311 (VOLCANO ZOMBA)	☆
6	5	17	DOESN'T REMIND ME	AUDISLAVE (EPIC/INTERSCOPE)	☆
7	7	11	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	☆
8	11	10	SAVE ME	SHINEDOWN (ATLANTIC)	☆
9	8	23	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)	☆
10	12	10	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)	☆
11	10	16	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/DJMG)	☆
12	17	10	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	☆
13	14	13	STRICKEN	DISTURBED (REPRISE)	☆
14	18	9	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS WARNER BROS.)	☆
15	13	27	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
16	21	4	JUICEBOX	THE STROKES (RCA/RMG)	☆
17	9	14	QUESTION!	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
18	15	15	MY DOORBELL	THE WHITE STRIPES (THIRD MAN/V2)	☆
19	19	15	STAND UP	TRAPT (WARNER BROS.)	☆
20	22	5	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
21	25	3	PERFECT SITUATION	WEEZER (GEFFEN)	☆
22	24	3	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
23	16	19	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
24	23	17	ATTACK	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
25	26	11	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	☆

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	<b>#1 GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
2	2	14	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
3	3	11	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
4	4	13	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	7	8	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
6	12	12	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
7	8	20	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
8	6	15	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
9	31	31	BEVERLY HILLS	WEEZER (Geffen)
10	10	13	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
11	32	32	YOU AND ME	LIFEHOUSE (Geffen)
12	18	9	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
13	20	20	BOYFRIEND	ASHLEE SIMPSON (Geffen)
14	13	13	YOUR BODY	PRETTY RICKY (ATLANTIC)
15	11	11	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
16	1	1	HUNG UP	MADONNA (WARNER BROS.)
17	17	17	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
18	21	21	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
19	17	17	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
20	22	22	MORE THAN WORDS	FRANKIE J (COLUMBIA)
21	27	27	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)
22	19	26	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
23	16	21	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
24	14	26	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
25	23	23	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
26	26	26	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
27	24	10	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
28	37	4	STICKWIT	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
29	29	29	JUST THE GIRL	THE CLICK FIVE (LAVA)
30	28	13	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
31	36	36	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
32	31	25	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
33	29	20	COOL	GWEN STEFANI (INTERSCOPE)
34	32	29	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
35	38	5	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DDHOUSE/INTERSCOPE)
36	22	12	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
37	41	7	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
38	40	8	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)
39	34	33	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
40	43	2	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
41	46	3	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
42	59	2	DON'T BOTHER	SHAKIRA (EPIC)
43	35	28	HOLIDAY	GREEN DAY (REPRISE)
44	32	23	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
45	92	2	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
46	12	17	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
47	44	11	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
48	45	14	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
49	43	5	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
50	1	1	L.O.V.E.	ASHLEE SIMPSON (Geffen)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	4	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/DJMG)
52	74	1	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)
53	93	2	HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)
54	35	3	PRETTY VEGAS	INXS (EPIC)
55	47	7	FLY AWAY	NELLY (DERRTY/UNIVERSAL/UMRG)
56	1	5	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
57	52	9	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
58	49	6	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA)
59	70	1	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
60	56	9	FIX YOU	COLDPLAY (CAPITOL)
61	68	3	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
62	72	3	HEAR 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/DJMG)
63	26	26	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
64	55	9	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)
65	1	1	STARS	SWITCHFOOT (COLUMBIA)
66	7	7	STAY WITH ME (BRASS BED)	JOSH GRACIN (LYRIC STREET)
67	4	4	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
68	7	7	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
69	1	1	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
70	4	4	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
71	63	27	SPEED OF SOUND	COLDPLAY (CAPITOL)
72	58	26	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
73	1	1	RUSH	ALY & AJ (HOLLYWOOD)
74	61	18	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
75	79	4	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)
76	2	2	SKIN (SARABETH)	RASCAL FLATTS (LYRIC STREET)
77	1	1	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
78	28	28	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
79	3	3	DOESN'T REMIND ME	AUDIOLAVE (EPIC/INTERSCOPE)
80	95	4	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
81	62	5	HAVE A NICE DAY	BON JOVI (ISLAND/DJMG)
82	73	15	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/DJMG)
83	60	6	UNBREAKABLE	ALICIA KEYS (J/RMG)
84	78	1	BADD	YING YANG TWINS (COLLIPARK/TVT)
85	97	2	SHE SAYS	HOWIE DAY (EPIC)
86	67	18	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
87	76	5	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
88	50	7	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)
89	65	8	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
90	98	2	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
91	1	1	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.)
92	89	5	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)
93	1	1	CATCH ME WHEN I FALL	ASHLEE SIMPSON (Geffen)
94	80	23	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
95	1	1	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
96	66	24	HOW TO DEAL	FRANKIE J (COLUMBIA)
97	1	1	TREES	MARTY CASEY (BURNETT/EPIC)
98	86	28	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
99	88	20	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DIP/DEF JAM SOUTH/DJMG)
100	81	16	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	<b>#1 GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
2	2	12	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
3	15	15	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
4	5	1	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
5	8	1	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
6	0	0	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
7	9	9	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
8	9	9	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
9	6	10	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
10	7	19	BEVERLY HILLS	WEEZER (Geffen)
11	10	10	YOUR BODY	PRETTY RICKY (ATLANTIC)
12	11	25	YOU AND ME	LIFEHOUSE (Geffen)
13	25	5	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
14	13	13	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
15	9	9	MORE THAN WORDS	FRANKIE J (COLUMBIA)
16	14	30	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
17	20	17	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
18	23	4	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
19	15	22	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
20	15	25	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
21	18	31	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
22	21	23	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
23	22	12	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
24	28	4	STICKWIT	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
25	9	21	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	14	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
27	3	3	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
28	26	20	COOL	GWEN STEFANI (INTERSCOPE)
29	33	6	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)
30	30	1	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
31	31	15	JUST THE GIRL	THE CLICK FIVE (LAVA)
32	22	22	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
33	36	7	BOYFRIEND	ASHLEE SIMPSON (Geffen)
34	34	29	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
35	32	22	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
36	35	1	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
37	27	18	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
38	1	1	HUNG UP	MADONNA (WARNER BROS.)
39	41	5	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
40	40	1	DON'T BOTHER	SHAKIRA (EPIC)
41	45	3	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)
42	24	24	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
43	38	6	FLY AWAY	NELLY (DERRTY/UNIVERSAL/UMRG)
44	44	1	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/DJMG)
45	43	24	HOLIDAY	GREEN DAY (REPRISE)
46	42	1	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
47	48	2	HEAR 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/DJMG)
48	46	6	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
49	50	3	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DDHOUSE/INTERSCOPE)
50	1	1	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	3	<b>#1 PRECIOUS</b>	DEPECHE MODE (SIRE/MUTE/REPRISE)
2	2	13	ANGEL	THE JONES GANG (REALITY/AAO)
3	1	1	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
4	20	20	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CAROLINA (ARISTA/RMG)
5	6	6	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
6	4	4	TAURUS HERE	TAURUS (LANDOMINE)
7	7	7	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
8	5	9	LONELY	AKON (SRC/UNIVERSAL/UMRG)
9	13	3	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/DJMG)
10	12	4	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
11	10	2	DO THEY KNOW IT'S HALLOWE'EN?	THE NORTH AMERICAN HALLOWEEN PREVENTION INITIATIVE (VICE)
12	7	7	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
13	15	13	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
14	8	6	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
15	1	1	BABY GIRL	TRE (SEL/SUM)
16	20	37	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
17	21	36	DO YOU BELIEVE IN MAGIC	ALY & AJ (HOLLYWOOD)
18	16	12	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
19	25	30	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
20	23	9	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
21	49	4	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	24	11	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
23	26	20	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
24	32	2	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)
25	19	10	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ Indicates New Release.

ARTIST/TITLE (LABEL/SCORE)	Chart Rank
<b>POP 100 AIRPLAY</b>	
☆ SIMPLE PLAN Crazy LAVA (68.4)	-
☆ LINDSAY LOHAN Confessions Of A Broken Heart (Daughter To Father) UMRG (65.0)	-
☆ RELIENT K Who I Am Hates Who I've Been CAPITOL (71.6)	-
FALL OUT BOY Sugar, We're Going Down DJMG (69.7)	8
MARIAH CAREY Don't Forget About Us DJMG (68.6)	18
THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1)	49
BACKSTREET BOYS Crawling Back To You ZOMBA (70.0)	-
SANTANA FEAT. MICHELLE BRANCH I'm Feeling You RMG (65.1)	-
NATASHA-BEDINGFIELD Unwritten EPIC (70.2)	-
SAVING JANE Girl Next Door ALERT (65.4)	-
<b>ADULT TOP 40</b>	
GOO GOO DOLLS Better Days WARNER BROS. (86.2)	9
BON JOVI Have A Nice Day DJMG (65.0)	13
KELLY CLARKSON Because Of You RMG (70.9)	15
HOWIE DAY She Says EPIC (70.4)	16
MICHAEL BUBLE Home REPRISE (67.9)	

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

**NOV**  
**5**  
**2005**

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> <b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
2	NEW	1	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love		2
3	1	1	<b>ALICIA KEYS</b> J 67424/RMG (18.98)	Unplugged		1
4	3	5	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
5	5	9	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		1
6	6	3	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98)	Most Known Unknown		1
7	1	1	<b>TWISTA</b> ATLANTIC 83820*/AG (18.98)	The Day After		1
8	4	2	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
9	10	12	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
10	NEW	1	<b>BLACK ROB</b> BAD BOY 83840*/AG (18.98)	The Black Rob Report		10
11	12	14	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
12	9	4	<b>KIRK FRANKLIN</b> FO YO SOUL GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
13	7	7	<b>LIL' KIM</b> QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
14	14	13	<b>MARIAH CAREY</b> ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi		1
15	11	11	<b>PAUL WALL</b> SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
16	8	8	<b>TONI BRAXTON</b> BLACKGROUND 005441/UMRG (13.98)	Libra		2
17	13	9	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
18	17	16	<b>CHARLIE WILSON</b> JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
19	16	10	<b>DWELE</b> VIRGIN 71410 (17.98)	Some Kinda...		10
20	20	23	<b>RAY J</b> KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
21	18	15	<b>VARIOUS ARTISTS</b> J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
22	23	21	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock		4
23	36	31	<b>SOUNDTRACK</b> VERITY 71820/ZOMBA (18.98)	The Gospel		23
24	21	19	<b>MACK 10</b> HOO-BANGIN' 73406*/CAPITOL (18.98)	Hustla's Handbook		13
25	15	-	<b>WARREN G</b> HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
26	25	22	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		7
27	19	17	<b>DAVID BANNER</b> SRC/UNIVERSAL 004975*/UMRG (13.98)	Certified		7
28	28	36	<b>THE PUSSYCAT DOLLS</b> A&M 005374/INTERSCOPE (13.98)	PCD		7
29	29	28	<b>PRETTY RICKY</b> ATLANTIC 83786/AG (18.98)	Bluestars		5
30	26	26	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		1
31	27	25	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre		1
32	24	20	<b>T.I. PRESENTS THE PSC</b> GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		4
33	45	18	<b>WILL DOWNING</b> GRP 005215/AVG (18.98)	Soul Symphony		1
34	41	35	<b>R. KELLY</b> JIVE 70214/ZOMBA (18.98/12.98)	TP3 Reloaded		1
35	39	41	<b>TREY SONGZ</b> SONG 800K/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
36	31	34	<b>KEM</b> MOTOWN 004232/UMRG (13.98)	Album II		1
37	32	29	<b>JIM JONES</b> DIPLOMATS 5830/KOCH (18.98 DD)	Harlem: Diary Of A Summer		1
38	33	30	<b>BOW WOW</b> COLUMBIA 93505*/SONY MUSIC (18.98)	Wanted		3
39	38	33	<b>YING YANG TWINS</b> COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
40	30	38	<b>EARTH, WIND &amp; FIRE</b> SANCTUARY 87513 (18.98)	Illumination		8
41	35	24	<b>EBONY EYEZ</b> TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle		24
42	40	37	<b>RIHANNA</b> SRP/DEF JAM 004937*/IDJMG (13.98)	Music Of The Sun		6
43	42	42	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15
44	46	45	<b>COMMON</b> G.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98)	Be		1
45	47	46	<b>MIKE JONES</b> SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
46	37	32	<b>TONY YAYO</b> G-UNIT 004873*/INTERSCOPE (13.98/8.98)	Thoughts Of A Predicate Felon		1
47	44	39	<b>MARY MARY</b> MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		4
48	43	40	<b>CECE WINANS</b> PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
49	22	-	<b>DRU HILL</b> DEF SOUL/ISLAND 005220/UME (13.98)	Hits		22
50	52	47	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
51	65	73	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
52	60	54	<b>WEBBIE</b> TRILL 83825/ASYLUM (18.98)	Savage Life		4
53	50	52	<b>DESTINY'S CHILD</b> COLUMBIA 92595/SONY MUSIC (18.98)	Destiny Fulfilled		3
54	51	50	<b>CIARA</b> SHO NUFF MUSIC/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		1
55	58	51	<b>VARIOUS ARTISTS</b> THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	98	<b>FRANKIE J</b> COLUMBIA 96433/SONY MUSIC (18.98 DD)	The One		3
57	54	56	<b>BABYFACE</b> ARISTA 70568/RMG (18.98)	Grown & Sexy		3
58	53	53	<b>JOHN LEGEND</b> G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted		1
59	34	-	<b>DANGER DOOM</b> EPITAPH 86775* (13.98)	The Mouse And The Mask		34
60	49	16	<b>MISSY ELLIOTT</b> THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
61	92	91	<b>FACE SETTER</b> <b>LATOYA LONDON</b> PEAK 8529/CONCORD (18.98)	Love & Life		27
62	NEW	1	<b>M.O.P.</b> FAMILY FIRST 5825/KOCH (17.98)	M.O.P. Salutes The St. Marxmen		62
63	73	60	<b>KIRK WHALUM</b> RENDEZVUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook		60
64	57	14	<b>SNOOP DOGG</b> PRIORITY 33957/CAPITOL (18.98)	The Best Of Snoop Dogg		44
65	56	43	<b>HEZEKIAH WALKER &amp; LFC</b> VERITY 62829/ZOMBA (17.98)	20/85 The Experience		34
66	48	27	<b>GERALD LEVERT</b> ATLANTIC 73214/RHINO (18.98)	Voices		27
67	77	84	<b>ERIC BENET</b> FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
68	NEW	1	<b>VARIOUS ARTISTS</b> WU-TANG THINK DIFFERENTLY 212*/BABYGRANDE (17.98)	Wu-Tang Meets The Indie Culture		68
69	61	59	<b>FANTASIA</b> J 64235*/RMG (18.98)	Free Yourself		2
70	66	64	<b>VARIOUS ARTISTS</b> SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		12
71	63	70	<b>SLIM THUG</b> STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		2
72	62	66	<b>NAJEE</b> HEADS UP 3104 (17.98)	My Point Of View		27
73	59	62	<b>SYLEENA JOHNSON</b> JIVE 61093/ZOMBA (18.98)	Chapter 3: The Flesh		15
74	64	65	<b>BOBBY VALENTINO</b> DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
75	97	77	<b>SOUNDTRACK</b> MUSIC WORLD/FOX 87539/SANCTUARY URBAN (18.98)	Roll Bounce: The Album		62

FOR A COMPLETE LISTING OF THE HOT R&amp;B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	<b>#1</b> <b>SUSAN TEDESCHI</b> 2 WKS VERVE FORECAST 005111/VG	Hope And Desire	
2	2	6	<b>B.B. KING</b> GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
3	3	4	<b>BUDDY GUY</b> SILVERTONE 72426/ZOMBA	Bring 'Em In	
4	4	9	<b>DELBERT MCCLINTON</b> NEW WEST 6079	Cost Of Living	
5	5	75	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
6	6	4	<b>BETTYE LAVETTE</b> ANTI- 86772/EPITAPH	I've Got My Own Hell To Raise	
7	7	32	<b>B.B. KING</b> GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
8	8	7	<b>NORTH MISSISSIPPI ALLSTARS</b> ATO 21541*	Electric Blue Watermelon	
9	9	3	<b>TAB BENOIT</b> RYKODISC 10829	Voice Of The Wetlands	
10	10	10	<b>SHEMEKIA COPELAND</b> ALLIGATOR 4905	The Soul Truth	
11	11	51	<b>SUSAN TEDESCHI</b> NEW WEST 6065	Live From Austin TX	
12	RE-ENTRY		<b>AEROSMITH</b> COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	
13	13	21	<b>THE ROBERT CRAY BAND</b> SANCTUARY 84748	Twenty	
14	15	30	<b>VARIOUS ARTISTS</b> MADACY 50799	Best Of Blues: 50 Hits	
15	RE-ENTRY		<b>ERIC CLAPTON</b> DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J	

BETWEEN THE BULLETS rgeorge@billboard.com

## SOLO SET TAKES BUN-B HIGHER

The solo debut by Bun-B bows at No. 1 on Top R&B/Hip-Hop Albums and Top Rap Albums. It charts higher than his rap duo released five albums for Jive Records; its best sales week was Dec. 1, 2001, with "Dirty Money" (98,000).

UGK ever did on R&B/Hip-Hop and The Billboard 200, entering the latter at No. 6 (117,500 copies).

"Trill" is B's first release since UGK partner Pimp C went to prison on a parole violation in 2001. The pair



Radio single "Draped Up" bullets at No. 52 on Hot R&B/Hip-Hop Songs; the videoclip premiered last week at BET. The rapper is wrapping up a two-week promo tour of the United States.

—Raphael George

# NOV 5 2005 R&B/HIP-HOP Billboard



## HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
2	5	13	<b>GIRL TONITE</b>	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
3	6	14	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	☆
4	2	17	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	7	9	<b>I SHOULD HAVE CHEATED</b>	KEYSHIA COLE (A&M/INTERSCOPE)	☆
6	4	16	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
7	11	11	<b>UNBREAKABLE</b>	ALICIA KEYS (J/RMG)	☆
8	9	15	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
9	3	16	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
10	14	14	<b>STAY FLY</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
11	8	12	<b>LIGHTERS UP</b>	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
12	15	12	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
13	16	9	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)	☆
14	17	7	<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
15	12	20	<b>NAKED</b>	MARQUEE HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
16	13	36	<b>MUST BE NICE</b>	LYFE JENNING (COLUMBIA/SUM)	☆
17	10	19	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
18	24	9	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)	☆
19	22	12	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
20	21	10	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
21	18	32	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
22	19	23	<b>CHARLIE LAST NAME: WILSON</b>	CHARLIE WILSON (JIVE/ZOMBA)	☆
23	20	15	<b>I'M A KING</b>	PSC FEAT. T.I. & LIL' SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
24	23	37	<b>FREE YOURSELF</b>	FANTASIA (J/RMG)	☆
25	25	30	<b>GOTTA GO GOTTA LEAVE (TIRED)</b>	VIVIAN GREEN (COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
29	15	15	<b>PRESIDENTIAL</b>	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	☆
27	10	10	<b>AND I CIARA</b>	(SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
26	13	13	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)	☆
28	36	36	<b>CATER 2 U</b>	DESTINY'S CHILD (COLUMBIA/SUM)	☆
39	3	3	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
48	2	2	<b>HEAR 'EM SAY</b>	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
30	40	40	<b>I CAN'T STOP LOVING YOU</b>	KEM (MOTOWN/UMRG)	☆
42	12	12	<b>SLOW WIND</b>	R. KELLY (JIVE/ZOMBA)	☆
33	12	12	<b>I WANNA BE LOVED</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
35	15	15	<b>FOOTPRINTS</b>	T.O.K. (VP)	☆
43	4	4	<b>GOTTA GO</b>	TREY SONGZ (SONG BODK/ATLANTIC)	☆
37	6	6	<b>CAN I HAVE IT LIKE THAT</b>	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	☆
66	2	2	<b>WINDOW SHOPPER</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
51	4	4	<b>EVERYTIME I THINK ABOUT HER</b>	JAHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	☆
46	5	5	<b>KRYPTONITE (I'M ON IT)</b>	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
44	24	24	<b>CROSS MY MIND</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
52	6	6	<b>LOOKING FOR YOU</b>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
45	15	15	<b>FIND YOUR WAY (BACK IN MY LIFE)</b>	KEM (MOTOWN/UMRG)	☆
44	4	4	<b>FIREMAN</b>	LIL' WAYNE (CASH MONEY/UMRG)	☆
43	22	22	<b>PLEASE</b>	TONI BRAXTON (BLACKGROUND/UMRG)	☆
43	40	40	<b>TAKE IT EASY</b>	FUGEES (COLUMBIA/SUM)	☆
47	21	21	<b>TELL ME</b>	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
43	8	8	<b>STAY</b>	NE-YO FEAT. PEEDI PEEDI (DEF JAM/IDJMG)	☆
43	5	5	<b>WHEN WE MAKE LOVE</b>	GINUWINE (EPIC/SUM)	☆
53	4	4	<b>DRAPED UP</b>	BUN-B (RAP-A-LOT 4 LIFE/ASYLUM)	☆

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
2	27	27	<b>GOTTA GO GOTTA LEAVE (TIRED)</b>	VIVIAN GREEN (COLUMBIA/SUM)	☆
2	1	23	<b>CHARLIE LAST NAME: WILSON</b>	CHARLIE WILSON (JIVE/ZOMBA)	☆
3	4	13	<b>I WANNA BE LOVED</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
4	3	26	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
5	5	42	<b>I CAN'T STOP LOVING YOU</b>	KEM (MOTOWN/UMRG)	☆
6	7	7	<b>UNBREAKABLE</b>	ALICIA KEYS (J/RMG)	☆
8	20	20	<b>FIND YOUR WAY (BACK IN MY LIFE)</b>	KEM (MOTOWN/UMRG)	☆
8	9	32	<b>FREE YOURSELF</b>	FANTASIA (J/RMG)	☆
9	7	24	<b>MUST BE NICE</b>	LYFE JENNING (COLUMBIA/SUM)	☆
10	11	9	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
11	10	25	<b>CROSS MY MIND</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
12	12	27	<b>PURIFY ME</b>	INDIA ARIE (ROWDY/MOTOWN/UMRG)	☆
13	13	11	<b>I THINK I LOVE U</b>	DWELE (VIRGIN)	☆
14	14	21	<b>PLEASE</b>	TONI BRAXTON (BLACKGROUND/UMRG)	☆
15	16	21	<b>WORK IT OUT</b>	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
16	15	10	<b>YES I'M READY</b>	JEFFREY OSBORNE (J/JCH)	☆
17	19	6	<b>GROWN &amp; SEXY</b>	BAFFYFACE (ARISTA/RMG)	☆
18	17	15	<b>PURE GOLD</b>	EARTH, WIND & FIRE (SANCTUARY)	☆
19	22	13	<b>SOMEONE WATCHING OVER YOU</b>	YOLANDA ADAMS (E-EXTRA/ATLANTIC)	☆
20	20	14	<b>EVERY WOMAN DREAMS</b>	SHANICE (MAJAH/PLATYME)	☆
21	21	12	<b>WHOOA</b>	MINT CONDITION (CAGED BIRD/IMAGE)	☆
22	18	20	<b>FROM THE BOTTOM OF MY HEART</b>	STEVIE WONDER (MOTOWN/JMRG)	☆
23	23	4	<b>CRAZY LOVE</b>	WILL DOWNING (GRACE/VERVE)	☆
24	25	4	<b>IN MY MIND</b>	HEATHER HEADLEY (J/RMG)	☆
25	27	10	<b>WHERE WOULD I BE (THE QUESTION)</b>	KINDRED THE FAMILIAR (HIDDEN BEACH/EPIC/SUM)	☆

## HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
3	18	18	<b>TAURUS HERE</b>	TAURUS (LANOMINE)	☆
2	1	14	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	☆
3	4	4	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
4	8	8	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
5	2	9	<b>BACK TOGETHER AGAIN</b>	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/DRPHEUS)	☆
6	2	2	<b>DAMN THANG</b>	BRUCE REELIS FEAT. LYFE (JUICE FILMWORKS/ALL HEARING)	☆
7	9	3	<b>COME GO WITH ME</b>	RUSTIC FEAT. CROW (SPIDD)	☆
8	7	8	<b>EVERYDAY</b>	AJA (MLAR)	☆
9	18	2	<b>CAN I HAVE IT LIKE THAT</b>	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	☆
10	12	13	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
11	22	9	<b>OUTTA CONTROL (REMIX)</b>	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
12	13	11	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
13	45	4	<b>READY</b>	BLACK ROB (BAD BOY/ATLANTIC)	☆
14	10	11	<b>WE CAN HANDLE THAT</b>	SLICK 23 (MANCINI WEAR)	☆
15	15	19	<b>HERE WE GO NOW</b>	D-TRUMP? (ENTREPRENEUR)	☆
16	5	8	<b>LIKE ME</b>	BORN2SCAR (MLAR)	☆
17	23	3	<b>CAN YOU BELIEVE IT</b>	STYLES P FEAT. AKON (RUFF RYDERS/INTERSCOPE)	☆
18	6	13	<b>UNBREAKABLE</b>	BIG TREL (UNBROKEN)	☆
19	40	12	<b>SOUTHERN LOVIN</b>	RAY (BLACK ARK)	☆
20	26	22	<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)	☆
21	39	4	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
22	19	2	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
23	11	7	<b>SHE'S OUTTA MY LIFE</b>	DILLAN COLE BROWN (MLAR)	☆
24	16	13	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
25	17	7	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆

## RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	5	12	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	☆
3	2	13	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
4	3	10	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
5	4	14	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
6	7	13	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
7	8	16	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
8	8	18	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)	☆
9	10	13	<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
10	9	16	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
11	12	8	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)	☆
12	6	6	<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
13	14	10	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)	☆
14	13	9	<b>GIRL TONITE</b>	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
15	15	19	<b>BADD</b>	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
16	22	6	<b>STAY FLY</b>	THREE 6 MAFIA FEAT. YOUNG BUCK & EIGHTBALL & MJG (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
17	11	3	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
18	28	4	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
19	16	31	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
20	23	4	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
21	17	16	<b>OUTTA CONTROL (REMIX)</b>	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
22	21	21	<b>LET ME HOLD YOU</b>	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
23	20	12	<b>IF YOU WERE MINE</b>	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
24	18	9	<b>MORE THAN WORDS</b>	FRANKIE J (COLUMBIA/SUM)	☆
25	32	3	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ FEAT. JERMAINE DUPRI, DA BRAT & BOW WOW (SO SO DEF/VIRGIN)	☆

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
☆ KANYE WEST FEAT. ADAM LEVINE Hear 'Em Say IDJMG (74.0)	31
☆ JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	62
YOUNG JEEZY FEAT. AKON Soul Survivor IDJMG (65.1)	1
TWISTA FEAT. TREY SONGZ Girl Tonite ATLANTIC (69.0)	2
KEYSHIA COLE I Should Have Cheated INTERSCOPE (91.0)	5
ALICIA KEYS Unbreakable RMG (80.1)	7
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	8
T-PAIN I'm Sprung ZOMBA (66.2)	12
RAY J One Wish SANCTUARY (85.7)	13
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	14
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	18
MARIAH CAREY Don't Forget About Us IDJMG (74.4)	30
R. KELLY Slow Wind ZOMBA (72.2)	33
GINUWINE When We Make Love SUM (81.0)	49
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (82.1)	54
DESTINY'S CHILD Stand Up For Love COLUMBIA (77.5)	-
<b>RHYTHMIC AIRPLAY</b>	
☆ KANYE WEST FEAT. ADAM LEVINE Hear 'Em Say IDJMG (74.0)	-
☆ GINUWINE When We Make Love SUM (82.3)	-
KANYE WEST Gold Digger IDJMG (79.2)	1
T-PAIN I'm Sprung ZOMBA (78.2)	6
YING YANG TWINS FEAT. PITBULL Shake TVT (78.4)	9
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	11
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	12
RAY J One Wish SANCTUARY (81.3)	13
TWISTA FEAT. TREY SONGZ Girl Tonite ATLANTIC (65.4)	14
MARIAH CAREY Don't Forget About Us IDJMG (76.8)	18
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	20
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	25
RIHANNA If It's Lovin' That You Want IDJMG (66.7)	26
NE-YO FEAT. PEEDI PEED Stay IDJMG (72.0)	-
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (86.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 56 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

## HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	<b>#1 BETTER LIFE</b> D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	1	1	31	35	36	<b>YOUR MAN</b> F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	31	31
2	6	8	<b>SKIN (SARABETH)</b> RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (O. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	2	2	32	23	17	<b>ALL JACKED UP</b> M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC/EMN	8	8
3	7	6	<b>PROBABLY WOULDN'T BE THIS WAY</b> D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	3	3	33	25	24	<b>GOOD OLE DAYS</b> F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE	22	22
4	8	9	<b>WHO YOU'D BE TODAY</b> B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA	4	4	34	38	38	<b>NOBODY BUT ME</b> B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	34	34
5	2	3	<b>REDNECK YACHT CLUB</b> C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW	2	2	35	36	41	<b>YOU'RE GONNA BE (ALWAYS LOVED BY ME)</b> R. MCENTIRE, B. CANNON (D. ORTON, D. MATKOSKY)	Reba McEntire MCA NASHVILLE	35	35
6	3	4	<b>SOMEBODY'S HERO</b> K. STEGALL (J. D. NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL	3	3	36	4	50	<b>I DON'T FEEL LIKE LOVING YOU TODAY</b> G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC/EMN	36	36
7	4	2	<b>SOMETHING TO BE PROUD OF</b> J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA	1	1	37	29	27	<b>DELICIOUS SURPRISE (I BELIEVE IT)</b> B. GALLIMORE, T. MCGRAW (G. BURTINICK, B. HART)	Jo Dee Messina CURB	23	23
8	10	11	<b>COME A LITTLE CLOSER</b> B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	8	8	38	37	57	<b>THE DOLLAR</b> B. CANNON (J. JOHNSON)	Jamey Johnson BNA	37	37
9	12	13	<b>TEQUILA MAKES HER CLOTHES FALL OFF</b> B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	9	9	39	48	49	<b>JESUS, TAKE THE WHEEL</b> M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	39	39
10	5	5	<b>STAY WITH ME (BRASS BED)</b> M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET	5	5	40	40	42	<b>BELIEVE</b> T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	40	40
11	9	12	<b>YOU'RE LIKE COMIN' HOME</b> J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA	9	9	41	40	42	<b>Nobody Gonna Tell Me What To Do</b> M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA	40	40
12	13	13	<b>GOOD RIDE COWBOY</b> A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks PEARL/LYRIC STREET	12	12	42	43	45	<b>KEROSENE</b> M. WRUCKE, F. LIODELL (M. LAMBERT)	Miranda Lambert EPIC/EMN	42	42
13	16	15	<b>BILLY'S GOT HIS BEER GOGGLES ON</b> E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903 MUSIC	13	13	43	39	39	<b>TEXAS</b> T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE	35	35
14	14	14	<b>BIG BLUE NOTE</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	14	14	44	46	55	<b>SHE DON'T TELL ME TO</b> R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	44	44
15	15	22	<b>BEST I EVER HAD</b> M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE	15	15	45	42	43	<b>FIGHTIN' FOR</b> M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH	42	42
16	17	20	<b>SHE LET HERSELF GO</b> T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	16	16	46	47	47	<b>I DON'T</b> S. BORCHETTA, B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danille Peck BIG MACHINE/SHOW DOG NASHVILLE	46	46
17	18	19	<b>LIKE WE NEVER LOVED AT ALL</b> D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-CURB/WRN	17	17	47	45	44	<b>THEY DON'T UNDERSTAND</b> M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	44	44
18	21	22	<b>AIR POWER: MUST BE DOIN' SOMETHIN' RIGHT</b> C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY	18	18	48	49	48	<b>MY KIND OF MUSIC</b> P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	48	48
19	20	23	<b>USA TODAY</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	19	19	49	NEW	1	<b>LIPSTICK</b> T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH	49	49
20	19	21	<b>BOONDOCKS</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	19	19	50	55	51	<b>AMERICAN BY GOD'S AMAZING GRACE</b> L. WOOTEN (L. STRICKLIN, J. R. SCHULTZ)	Luke Stricklin PACIFIC-TIME	50	50
21	22	20	<b>MISS ME BABY</b> R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	21	21	51	52	56	<b>DRUNKER THAN ME</b> T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	51	51
22	27	30	<b>HONKY TONK BADONKADONK</b> D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	22	22	52	44	40	<b>USED TO THE PAIN</b> J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS/MERCURY	35	35
23	24	26	<b>(I NEVER PROMISED YOU A) ROSE GARDEN</b> M. MCBRIDE (J. SOUTH)	Martina McBride RCA	23	23	53	53	53	<b>AIN'T WASTIN' GOOD WHISKEY ON YOU</b> C. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB	53	53
24	28	33	<b>MY OLD FRIEND</b> B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	24	24	54	57	54	<b>HERE'S TO YOU</b> RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCO, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	54	54
25	26	28	<b>JUST MIGHT (MAKE ME BELIEVE)</b> G. FUNDIS (K. HALL)	Sugarland MERCURY	25	25	55	51	59	<b>WHEREVER YOU ARE</b> J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	51	51
26	30	32	<b>WHEN I GET WHERE I'M GOING</b> F. ROGERS (R. RUTHERFORD, G. TEREIN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	26	26	56	NEW	1	<b>CHEATIN'</b> S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	56	56
27	31	29	<b>XXL</b> J. STEELE (K. ANDERSON, B. DIPIERO)	Keith Anderson ARISTA NASHVILLE	27	27	57	58	2	<b>WE'RE MAKIN' UP</b> R. LANDIS (J. STEELE, A. ANDERSON)	Hot Apple Pie MCA NASHVILLE	57	57
28	33	34	<b>COMIN' TO YOUR CITY</b> J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	28	28	58	58	2	<b>TELL ME</b> J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. MALO, A. MILLER)	Hanna-McEuen MCA NASHVILLE	58	58
29	32	31	<b>SHOES</b> R. J. LANGE (S. TWAIN, R. J. LANGE, T. HYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD/LYRIC STREET	29	29	59	NEW	1	<b>CORN FED</b> J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN	59	59
30	34	35	<b>SHE DIDN'T HAVE TIME</b> J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	30	30	60	58	52	<b>ANYWHERE BUT HERE</b> K. STEGALL, M. WRIGHT (N. THRASHER, C. WISEMAN)	Brice Long COLUMBIA	52	52

Trio gains 1.3 million audience impressions but trails No. 1 title by 6.7 million. Follow-up single shows momentum, bulleting at No. 54.



Ballad achieves Airpower, gains 2 million audience impressions as album starts at No. 2 on Top Country Albums.



Fifth single from "Live Like You Were Dying" scores third-largest increase and most new stations (24).

## COUNTRY SINGLES SALES

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	20	<b>#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b> 20 WKS CARRIE UNDERWOOD (ARISTA/RMG)	Carrie Underwood
2	2	157	<b>ROCKY TOP</b> THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)	The Osborne Brothers
3	4	21	<b>REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS</b> JEFF FOXWORTHY/BILL ENGVALL (WARNER BROS./WRN)	Jeff Foxworthy
4	3	20	<b>DREAM BIG</b> RYAN SHUPE & THE RUBBERBAND (CAPITOL)	Ryan Shupe & The Rubberband
5	6	101	<b>HURT</b> JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
6	7	52	<b>RESTLESS</b> ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
7	5	37	<b>F SHE WERE ANY OTHER WOMAN</b> BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
8	RE-ENTRY	3	<b>BY GIRL</b> SUGARLAND (MERCURY/UMGN)	Sugarland
9	8	72	<b>WILD WEST SHOW</b> BIG & RICH (WARNER BROS./WRN)	Big & Rich
10	9	50	<b>THE BUMPER OF MY S.U.V.</b> CHEY WRIGHT (PAINTED RED)	Chey Wright

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**HOT COUNTRY SONGS:** 116 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

## HITPREDICTOR

DATA PROVIDED BY  
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See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
<b>COUNTRY</b>		<b>BRAD PAISLEY FEAT. DOLLY PARTON</b>	
☆ CARRIE UNDERWOOD <i>Jesus, Takes The Wheel</i> ARISTA NASHVILLE (81.9)	39	When I Get Where I'm Going ARISTA NASHVILLE (83.8)	26
☆ MONTGOMERY GENTRY <i>She Don't Tell Me No</i> COLUMBIA (81.7)	44	TERRI CLARK <i>She Didn't Have Time</i> MERCURY (86.5)	30
☆ RASCAL FLATTS <i>Here's To You</i> LYRIC STREET (83.5)	54	JOSH TURNER <i>Your Man</i> MCA NASHVILLE (76.7)	31
☆ SARA EVANS <i>Cheatin'</i> RCA (87.3)	56	REBA MCENTIRE <i>You're Gonna Be (Always Loved By Me)</i> MCA NASHVILLE (90.2)	35
TRACE ADKINS <i>Honky Tonk Badonkadonk</i> CAPITOL (78.0)	22	GRETCHEN WILSON <i>I Don't Feel Like Lovin' You Today</i> EPIC (75.4)	36
MARTINA MCBRIDE <i>(I Never Promised You A) Rose Garden</i> RCA (91.8)	23	JAMEY JOHNSON <i>The Dollar</i> BNA (86.6)	38
TIM MCGRAW <i>My Old Friend</i> CURB (80.2)	24	BROOKS & DUNN <i>Believe</i> ARISTA NASHVILLE (78.8)	40
SUGARLAND <i>Just Might (Make Me Believe)</i> MERCURY (84.2)	25	VAN ZANT <i>Nobody Gonna Tell Me What To Do</i> COLUMBIA (77.8)	41
		MIRANDA LAMBERT <i>Kerosene</i> EPIC (75.0)	42
		RAY SCOTT <i>My Kind Of Music</i> WARNER BROS. (76.7)	48
		TRICK PONY <i>Ain't Wastin' Good Whiskey On You</i> ASYLUM-CURB (78.7)	53

BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## COUNTRY RADIO IDOLIZES UNDERWOOD

"American Idol" winner Carrie Underwood rolls with her first Arista Nashville single, "Jesus, Take the Wheel." It opens at No. 39, easily grabbing the Hot Shot Debut honor.

Underwood is the eighth artist and third solo female to start inside the top 40 so far this year and invades the chart with more than 3.6 million audience impressions. With spins detected at 64 monitored stations, "Wheel" follows two previous country chart ovals by the winning contestant.



Some programmers lifted and aired the TV audio from the "American Idol" finale of Underwood's collaboration with Rascal Flatts on the trio's former chart-topper "Bless the Broken Road." That unsolicited airplay pushed "Road" onto the chart for one week in the June 11 issue. Her "Inside Your Heaven" peaked at No. 52 during 12 chart weeks. Underwood's highly anticipated "Some Hearts" album bows Nov. 15.

—Wade Jessen

# NOV 5 2005 **LATIN Billboard**

## HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	28	<b>#1</b> LA TORTURA S. MEBARAK R. L. MENDOZ (S. MEBARAK R. L. FCHOA)	Shakira Featuring Alejandro Sanz EPIC/SONY BMG NORTE	1
2	3	4	18	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW/MACHETE	2
3	2	2	13	SOLO QUEDATE EN SILENCIO A AVILA (M. L. ARRIAGA)	RBD EMI LATIN	2
4	4	3	16	ELLA Y YO E LINO L. SANTOS (W. O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	3
5	10	8	27	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO" DELGADO)	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW/UNIVERSAL LATINO	5
6	17	23	5	<b>GREATEST GAINER</b> CUENTALE R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE/UNIVISION	6
7	5	5	18	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Ange & Khriz LUAR/MVP/MACHETE	5
8	8	13	6	NO TE PREOCUPES POR MI F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR., T. MCWILLIAMS)	Chayanne SONY BMG NORTE	8
9	11	11	3	AMOR ETERNO C. LOPEZ (V. JOTA)	Christian Castro UNIVERSAL LATINO	9
10	9	7	17	NO PUEDO OLVIDARTE G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	6
11	6	6	14	AUN SIGUES SIENDO MIA J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)	Conjunto Primavera FONOVISA	5
12	15	10	22	REGGAETON LATINO E. LIND (W. O. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD/MACHETE/UBO	4
13	7	9	1	QUE MAS DA S. STORCH, S. GARRETT, G. NORIEGA (S. GARRETT, S. STORCH, C. BRANT)	Ricky Martin Featuring Fat Joe COLUMBIA/SONY BMG NORTE	7
14	12	15	8	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	7
15	18	14	18	YO VOY LUNYTUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION/SONY BMG NORTE	13
16	13	20	8	DARIA A. AVILA (A. REYERO PONTES, POOMINGUEZ VILLARRUBIA)	La 5A Estacion SONY BMG NORTE	13
17	20	17	14	CUANDO A MI LADO ESTAS R. MANAVELLO (R. MONTANER, R. MANAVELLO)	Ricardo Montaner EMI LATIN	6
18	21	21	9	PARA TU AMOR G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	18
19	14	22	11	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
20	19	19	11	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	3
21	23	27	11	SOCIOS LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte FONOVISA	21
22	29	16	23	NADA ES PARA SIEMPRE S. KRYS (A. GUTIERREZ)	Luis Fonsi UNIVERSAL LATINO	1
23	25	28	9	NO S. MEBARAK R. L. MENDOZ (S. MEBARAK R. L. MENDOZ)	Shakira EPIC/SONY BMG NORTE	22
24	26	26	8	VETE VETE J. L. MORIN, O. TANON (O. TANON)	Olga Tanon SONY BMG NORTE	15
25	24	25	8	NADA CONTIGO LOS HURACANES DEL NORTE (F. CORCHADO, P. RAMBILA)	Los Huracanes Del Norte UNIVISION	24



Group bumps Shakira from the Top Latin Albums peak, scoring its first No. 1 on that chart.



Singer's 28th top 10 single is from his first Universal Latino album, which streets Nov. 15.



At No. 6, "Cuentale" also moves 4-1 on Tropical Airplay, giving Ivy Queen her first No. 1 on that chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	36	36	4	BANDOLEROS ECHO, DISEL (W. O. LANDRON)	Los Bandereros Featuring Don Omar & Tego Calderon ALL STAR/VI/MACHETE	26
27	35	49	3	ALMA SENTENCIADA ESTEFANO (ESTEFANO, J. L. PAGAN)	Thalia EMI LATIN	27
28	22	24	15	ESTA NOCHE DE TRAVESURA LUNYTUNES, NELY (H. "EL BAMBINO" DELGADO, O. DIVINO)	Hector "El Bambino" Featuring Divino FLOW/UNIVERSAL LATINO	22
29	34	34	16	QUE IRONIA ANDY ANDY (J. J. NOVIRA, P. MARTINEZ)	Andy Andy WEPA/UBO	7
30	40	-	-	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	30
31	28	32	8	RECOSTADA EN LA CAMA A. VALENZUELA, D. VALENZUELA, E. PEREZ (D. VALENZUELA, M. PLPPARO, A. VALENZUELA)	El Chapo De Sinaloa DISA	23
32	33	44	8	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	32
33	37	29	7	DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega SONY BMG NORTE	6
34	30	35	5	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVISA	26
35	46	-	-	AMOR DE UNA NOCHE A. TORRES, A. JAEH (A. GUTIERREZ)	N'Klabe HU/SONY BMG NORTE	35
36	31	30	6	UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS ESTEFANO (ESTEFANO)	Estefano UNIVERSAL LATINO	19
37	27	33	10	POR BESARTE A. BAQUEIRO (M. SANDOVAL)	Lu WARNER LATINA	23
38	32	31	21	YO QUISIERA K. CIBRIAN, A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik SONY BMG NORTE	11
39	38	37	18	SIEMPRE TU A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	17
40	<b>HOT SHOT DEBUT</b>	1	1	MORE THAN WORDS H. PEREZ (N. BETTENCOURT, C. CHERONE)	Frankie J COLUMBIA	40
41	45	40	7	NADA FUE UN ERROR C. SROKIN, N. WALKER (C. SROKIN)	Coti With Paulina Rubio & Julieta Venegas UNIVERSAL LATINO	40
42	43	46	11	DONCELLA E. LIND (ZION, LENNOX)	Zion & Lennox WHITE LION/SONY BMG NORTE	23
43	<b>NEW</b>	-	-	NA NA NA (DULCE NINA) A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia Kings EMI LATIN	43
44	44	45	18	MIL AMORES MASTER JOE, O. G. BLACK (MASTER JOE, O. G. BLACK)	Master Joe & O. G. Black OLE	27
45	41	39	8	QUIERO BAILAR A. AVILES, O. NAVARRO (M. I. PESANTE)	Ivy Queen PERFECT IMAGE	29
46	49	-	-	ES MEJOR DECIR ADIOS R. MUÑOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	46
47	42	41	13	LA CAMISA NEGRA S. DEGOLLADO, R. GONZALEZ (JUANES)	Control UNIVISION	29
48	<b>NEW</b>	-	-	COSAS DEL AMOR S. VEGA (L. E. LOPEZ)	Sergio Vega SONY BMG NORTE	48
49	<b>RE-ENTRY</b>	1	1	MANANA QUE YA NO ESTE GRUPO INNOVACION (M. FLORES)	Grupo Innovacion GARMEX/ONOVISA	38
50	<b>RE-ENTRY</b>	1	1	OYE MI CANTO N. O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato SPINILLA (SPINILLA, V. SANTANDER, G. MATO, A. MONTIEL, V. VAZQUEZ, R. GARCIA, R. RAMIREZ, R. AYALA, N. ALBINO, A. RIVERO) ROC-A-FELLA DEF. - JAY KING	N. O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA DEF. - JAY KING	22

## TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	3	<b>#1</b> RBD EMI LATIN 35902 (14.98)	Nuestro Amor		1
2	1	2	20	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	●	1
3	3	1	3	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca		1
4	4	6	32	<b>GREATEST GAINER</b> RBD EMI LATIN 75852 (14.98)	Rebelde	□	2
5	5	4	4	CHAYANNE SONY BMG NORTE 95886 (16.98) ⊕	Cautivo		1
6	6	5	4	VARIOUS ARTISTS Boy Wonder & Chenocho Records Present: El Draft 2005 CHENOCHO/CHOSEN FEW EMERALD 1056/UBO (9.98)	Chosen Few: El Documental		4
7	7	7	67	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	■	1
8	8	9	14	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		5
9	9	8	4	MARCO ANTONIO SOLIS & PEPE AGUILAR UNIVISION 310540/UG (13.98) ⊕	Dos Idolos		8
10	10	11	3	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback		10
11	11	10	32	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	□	2
12	13	16	72	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		11
13	16	14	8	LOS TEMERARIOS AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕	Sueno De Amor		3
14	15	12	18	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia		4
15	14	13	8	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrévete		10
16	19	18	73	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		7
17	17	15	46	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/UBO (13.98 CD/DVD) ⊕	Chosen Few: El Documental		2
18	18	17	24	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2
19	23	20	26	LA 5A ESTACION SONY BMG NORTE 96212 (12.98)	Flores De Alquiler	○	7
20	21	27	3	CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) ⊕	Nunca Voy A Olvidarte... Los Exitos		20
21	25	19	4	LOS BUKIS/LOS YONIC'S UNIVISION 310614/UG (13.98) ⊕	Encuentro En La Cumbre		19
22	22	24	26	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		5
23	20	23	5	PESADO WARNER LATINA 62576 (13.98) ⊕	Tu Sombra		18
24	29	35	30	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: La Romantica De Los Caminantes		22
25	27	22	4	VARIOUS ARTISTS FLOW/MACHETE 900017/UNIVERSAL LATINO (19.98)	Reggaeton Superstars		19

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	12	-	2	CULTURA PROFETICA LUAR 275208/MACHETE (13.98)	M.O.T.A.		12
27	24	21	8	VARIOUS ARTISTS Hector "El Bambino" & Naldo Presentan Sangre Nueva GOLD STAR/MACHETE MAS FLOW 180000/UNIVERSAL LATINO (13.98)	Sangre Nueva		3
28	26	26	12	GRUPO BRYNDIS DISA 720576 (11.98) ⊕	Por Muchas Razones Te Quiero		2
29	42	40	14	RBD EMI LATIN 32384 (15.98)	En Vivo		22
30	28	32	36	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	1
31	56	60	4	<b>PACE SETTER</b> GRUPO EXTERMINADOR FONOVISA 351798/UG (12.98) ⊕	Los Años Y Senores: 20 Autenticas Llegadoras		31
32	33	28	44	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna		16
33	31	29	18	LOS TIGRES DEL NORTE FONOVISA 351668/UG (13.98) ⊕	Las Mas Perdidas		4
34	32	30	5	GRUPO MONTEZ DE DURANGO PATRULLA 81 DISA 720625 (11.98) ⊕	Los Horoscopos De Durango		19
35	37	54	17	DIANA REYES MUSI/MEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense		24
36	35	37	6	VARIOUS ARTISTS MACHETE 005410 (9.98)	30 Reggaeton Superhits		32
37	<b>HOT SHOT DEBUT</b>	1	1	PEPE AGUILAR SONY BMG NORTE 96633 (14.98)	Historias De Mi Tierra		37
38	38	38	7	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion		21
39	30	25	8	AKWID HEADLINEERS/UNIVISION 310381/UG (13.98) ⊕	Los Aguacates De Jiquilpan		6
40	34	33	44	LUIS MIGUEL WARNER LATINA 61977 (17.98) ⊕	Mexico En La Piel	□	1
41	36	31	4	YAGA & MACKIE LA CALLE/UNIVISION 310645/UG (16.98 CD/DVD) ⊕	La Moda		22
42	48	48	1	LOS REHENES DISA 720599 (10.98)	La Mejor... Coleccion		30
43	<b>NEW</b>	-	-	VARIOUS ARTISTS DISA 720659 (11.98)	Las Mas Bailables Del Pasito Duranguense Vol. 2		43
44	43	50	09	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion		8
45	40	39	9	K-PAZ DE LA SIERRA/LOS HOROSCOPOS BRAZOS MUSICAL DISA 720553 (10.98)	La Mejor... Coleccion		19
46	39	34	8	GRUPO MONTEZ DE DURANGO DISA 720552 (11.98) ⊕	Vive		4
47	52	55	36	MANA WARNER LATINA 61045 (18.98)	Luna		13
48	41	36	4	LA DINASTIA DE TUZANTLA MICH. CIUDAD 950739/LIDERES (12.98)	Especialmente Para Ti... Romanticos		32
49	51	56	27	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	□	2
50	44	44	11	ALEJANDRO FERNANDEZ SONY BMG NORTE 95323 (16.98 CD/DVD) ⊕	A Corazon Abierto		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	55	51	13	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo		46
52	47	41	16	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso	○	2
53	57	53	6	GRUPO MONTEZ DE DURANGO PATRULLA 81 DISA 720628 (10.98)	La Mejor... Coleccion		29
54	53	47	7	SAMURAY DISA 720579 (10.98)	La Mejor... Coleccion		31
55	58	42	4	LA DINASTIA DE TUZANTLA MICH. DISA 720660 (10.98)	Los Super Exitos El Campesino Y El Sol		35
56	46	52	14	ANGEL & KHRIZ LUAR/MVP 315207/MACHETE (14.98)	Los MVP's		40
57	54	45	14	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Alento	○	33
58	50	46	14	BETO Y SUS CANARIOS DISA 720549 (11.98) ⊕	Ardientes		2
59	45	57	3	LOS REHENES PLATINO/FONOVISA 352008/UG (10.98)	30 Recuerdos		45
60	74	43	6	BIMBO B&E 1073/UBO (12.98)	Bimbo Presenta: Reggaeton 100X35		12
61	<b>NEW</b>	-	-	PABLO MONTERO UNIVISION 310331/UG (13.98) ⊕	A Toda Ley		61
62	62	59	17	CONJUNTO PRIMAVERA FONOVISA 351902/UG (13.98) ⊕	Dejando Huella II		5
63	49	49	5	VARIOUS ARTISTS DISA 720627 (11.98) ⊕	De Durango A Tierra Caliente		34
64	69	62	15	CUISILLOS MUSART 3462/BALBOA (14.98)	El Concierto Del Amor		53
65	<b>RE-ENTRY</b>	23</					

# LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	SOLO QUEDATE EN SILENCIO RBD (EMI LATIN)
2	2	NO TE PREOCUPES POR MI CHAYANNE (SONY BMG NORTE)
3	3	DARIA LA SA ESTACION (SONY BMG NORTE)
4	5	ALGO MAS LA SA ESTACION (SONY BMG NORTE)
5	7	PARA TU AMOR JUANES (SURCO/UNIVERSAL LATINO)
6	4	VIVEME LAURA PAUSINI (WARNER LATINA)
7	6	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
8	9	AMOR ETERNO CHRISTIAN CASTRO (UNIVERSAL LATINO)
9	8	CUANDO A MI LADO ESTAS RICARDO MONTANER (EMI LATIN)
10	11	NO SHAKIRA (EPIC/SONY BMG NORTE)
11	13	QUE MAS DA RICKY MARTIN FEAT. FAT JOE (COLUMBIA/SONY BMG NORTE)
12	16	SUelta MI MANO SIN BANDERA (SONY BMG NORTE)
13	11	VETE VETE OLGA TANON (SONY BMG NORTE)
14	17	NADA ES PARA SIEMPRE LUIS FONSI (UNIVERSAL LATINO)
15	19	UN ALMA SENTENCIADA THALIA (EMI LATIN)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	ARTIST
1	2	RBD NUESTRO AMOR (EMI LATIN)
2	1	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
3	3	RBD REBELDE (EMI LATIN)
4	4	CHAYANNE CAUTIVO (SONY BMG NORTE)
5	5	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
6	6	MARCO ANTONIO SOLIS & PEPE AGUILAR DOS IDOLOS (UNIVISION/UG)
7	7	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
8	9	LA SA ESTACION FLORES DE ALQUILER (SONY BMG NORTE)
9	10	CHRISTIAN CASTRO NUNCA VOY A OLVIDARTE... LOS EXITOS (SONY BMG NORTE)
10	12	RBD EN VIVO (EMI LATIN)
11	10	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
12	11	REYLI EN LA LUNA (SONY BMG NORTE)
13	15	MANA LUNA (WARNER LATINA)
14	13	ALEJANDRO FERNANDEZ A CDRAZON ABIERTO (SONY BMG NORTE)
15	14	LUIS FONSI PASO A PASO (UNIVERSAL LATINO)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	2	RAKATA WISIN & YANDEL (MAS FLOW/MACHETE)
2	3	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
3	1	ELLA Y YO AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
4	4	VEN BAILALO ANGEL & KHRIZ (LUAR/MVP/MACHETE)
5	7	MAYOR QUE YO BIBI GAY & DADDY YANKEE, TOMMY TIN TAN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
6	5	YO VOY ZION & LENNOX FEAT. DADDY YANKEE (WHITE LION/SONY BMG NORTE)
7	15	LO QUE PASO, PASO DADDY YANKEE (EL CARTEL/VIV/MACHETE)
8	6	REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
9	8	CUENTALE IVY QUEEN (LA CALLE/UNIVISION)
10	11	BANDOLEROS LOS BANDOLEROS FEAT. DON OMAR & TEGO CALDERON (ALLSTAR/MACHETE)
11	9	ESTA NOCHE DE TRAVESURA HECTOR "EL BAMBINO" FEAT. DIVINO (FLOW/UNIVERSAL LATINO)
12	10	POBRE DIABLA DON OMAR (VI/MACHETE)
13	18	DON'T STOP ZION & LENNOX (WHITE LION/SONY BMG NORTE)
14	12	DONCELLA ZION & LENNOX (WHITE LION/SONY BMG NORTE)
15	16	MIL AMORES MASTER JOE & D.G. BLACK (OLE)

RHYTHM		
THIS WEEK	LAST WEEK	ARTIST
1	1	VARIOUS ARTISTS BOY WOODER & CHENCHO RECORDS PRESENT: EL DRAPE 2005 (CHENCHO RECORDS/FW EMERALD/UBO)
2	2	DADDY YANKEE BARRIO FINO (EL CARTEL/VIV/MACHETE)
3	3	IVY QUEEN FLASHBACK (LA CALLE/UNIVISION/UG)
4	4	LUNYTUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
5	6	VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/UBO)
6	8	VARIOUS ARTISTS REGGAETON SUPERSTARS (FLOW/MACHETE/UNIVERSAL LATINO)
7	5	CULTURA PROFETICA M.O.T.A. (LUAR/MACHETE)
8	7	VARIOUS ARTISTS HECTOR "EL BAMBINO" & MALDO PRESENTAN SANGRE NUEVA (GOLD STAR/MACHETE/MAS FLOW/UNIVERSAL LATINO)
9	10	VARIOUS ARTISTS 30 REGGAETON SUPERHITS (MACHETE)
10	3	AKWID LOS AGUACATES DE JIQUILPAN (HEADLINERS/UNIVISION/UG)
11	1	YAGA & MACKIE LA MODA (LA CALLE/UNIVISION/UG)
12	2	ANGEL & KHRIZ LOS MVP'S (LUAR/MVP/MACHETE)
13	7	BIMBO BIMBO PRESENTA: REGGAETON 100X35 (B&E/UBO)
14	1	ELIEL GREATEST REGGAETON BEATS (MACHETE)
15	10	DON OMAR THE LAST DON: LIVE (VI/MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	2	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
2	1	AUN SIGUES SIENDO MIA CONJUNTO PRIMAVERA (FONOVISA)
3	3	ERES DIVINA PATRULLA 81 (DISA)
4	4	MI CREDO K-PAZ DE LA SIERRA (DISA)
5	5	SOCIOS LOS TIGRES DEL NORTE (FONOVISA)
6	6	NADA CONTIGO LOS HURACANES DEL NORTE (UNIVISION)
7	7	RECOSTADA EN LA CAMA EL CHAPO DE SINALOA (DISA)
8	10	DUENO DE TI SERGIO VEGA (SONY BMG NORTE)
9	8	FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISA)
10	9	A CHILLAR A OTRA PARTE PESADO (WARNER LATINA)
11	13	ES MEJOR DECIR ADIOS INTOCABLE (EMI LATIN)
12	11	LA CAMISA NEGRA CONTROL (UNIVISION)
13	15	COSAS DEL AMOR SERGIO VEGA (SONY BMG NORTE)
14	21	QUE ME VAS A DAR JENNI RIVERA (FONOVISA)
15	9	QUE EL MUNDO RUEDE LOS RIELEROS DEL NORTE (FONOVISA)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	ARTIST
1	1	K-PAZ DE LA SIERRA MAS CAPACES QUE NUNCA (DISA)
2	2	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
3	3	LOS TEMERARIOS SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
4	4	JENNI RIVERA PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
5	5	GRUPO BRYNDIS LA MEJOR... COLECCION (DISA)
6	6	LOS BUKIS/LOS YONIC'S ENCUENTRO EN LA CUMBRE (UNIVISION/UG)
7	7	PESADO TU SOMBRERA (WARNER LATINA)
8	8	LOS CAMINANTES TESOROS DE COLECCION LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
9	4	GRUPO BRYNDIS POR MUCHAS RAZONES TE QUIERO (DISA)
10	10	GRUPO EXTERMINADOR LOS AMOS Y SEÑORES: 20 AUTENTICAS LLEGADORAS (FONOVISA/UG)
11	11	LOS TIGRES DEL NORTE LAS MAS PEDIDAS (FONOVISA/UG)
12	11	GRUPO MONTEZ DE DURANGO PATRULLA 81 LOS HOROSCOPOS DE DURANGO CONCIERTO DURANGUENSE DESDE L.A. (DISA)
13	13	DIANA REYES LA REINA DEL PASTO DURANGUENSE (MUSIC/UNIVERSAL LATINO)
14	13	PEPE AGUILAR HISTORIAS DE MI TIERRA (SONY BMG NORTE)
15	14	LIBERACION LA MEJOR... COLECCION (DISA)

# Billboard DANCE

NOV 5 2005

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	6	#1 PRECIOUS DEPECHE MODE SIRE/MUTE 42831/REPRISE
2	2	10	NO STRINGS LOLA SOBE PROMO/WARNER BROS.
3	4	1	COOL (RICHARD X/PHOTEK MIXES) GWEN STEFANI INTERSCOPE 005480
4	5	7	CLICHE SIMONE DENNY JWM 026
5	3	1	THE OTHER SIDE PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE
6	9	6	NIGHT OF MY LIFE BARBRA STREISAND COLUMBIA 80392
7	6	1	WALKIN' & TALKIN' RAY CHARLES VS. DIO NERVOUS PROMO
8	3	8	FEELS JUST LIKE IT SHOULD JAMROOQAI COLUMBIA PROMO
9	14	6	ENDS OF THE EARTH SUN JH PROMO/BML
10	25	2	HUNG UP MADONNA WARNER BROS. PROMO
11	7	12	EVERYTHING U SUPERCHUMBO TWISTED 50046
12	13	12	I LIKE IT (BUT I DON'T NEED IT) VIVIAN GREEN COLUMBIA 80131
13	11	10	MOODY BPT FEATURING DM BINXTER TWEED 0019
14	19	5	THE SOUND OF SAN FRANCISCO GLOBAL DEEJAYS SUPERSTAR IMPORT
15	18	7	ALL ABOUT US T.A.T.U. INTERSCOPE PROMO
16	15	9	THE CREEPS CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
17	20	5	EXTRAORDINARY WAY CONJURE ONE NETTWERK PROMO
18	10	9	WHAT WILL SHE DO FOR LOVE? (KASKADE/A. CALDWELL/KEN MIXES) COLETTE QM 580
19	23	3	I DON'T CARE RICKY MARTIN FEAT. FAT JOE & AMERIE COLUMBIA 80356
20	21	5	DEEPER LOVE DAVID LONGORIA FEAT. CECE PENISTON DEL ORO 25078
21	22	4	I STILL BELIEVE RACHEL PANAY ACT 2 8010/MUSIC PLANT
22	16	10	THE FEELING CHRIS THE GREEK PANAGHI DJG PROMO
23	26	5	SHAKE IT OFF MARIAH CAREY ISLAND PROMO/DJMG
24	12	11	PON DE REPLAY (NORTY COTTO REMIX) RIHANNA SRP/DEF JAM PROMO/DJMG
25	32	3	OUT OF MY MIND SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
26	31	4	DESIGN ORIGINE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
27	17	15	SHAY HELLO DEEP DISH DEEP DISH 90736/THRIVE
28	24	11	SUGAR DADDY YERBA BUENA FUN MACHINE 80848/RAZDR & TIE
29	40	3	NO MORE (T. YOUNG/C. JACK/TOMER G. MIXES) JASON WALKER JWM 028
30	48	2	POWER I GOT YOUR LOVE DONNA SUMMER UNIVERSAL PROMO/UME
31	35	4	ONLY THIS MOMENT ROYKSOPP WALL OF SOUND 34019/ASTRALWERKS
32	5	2	FIRST LOVE (LEX/THE MOVES/S. AUGELLO MIXES) GOPELE SKYBLAZE 75721/COLUMBIA
33	2	1	JESUS BY 45 EBONY TAY PASDIG PROMO
34	36	1	FEARLESS (RICHARD X/R. VISION/J. SANCHEZ MIXES) THE BRAVERY ISLAND 005369/DJMG
35	34	7	ONLY (RICHARD X/EL-P MIXES) NINE INCH NAILS NOTHING 005465/INTERSCOPE
36	33	7	STRANDED IN PARADISE ALEX GOLD XTRAVAGANZA PROMO/KOCH
37	49	2	DIRTY AND SWEET TERI BRISTOL LIVE 005/MUSIC PLANT
38	42	3	TOO FUNKY FREDRICK FORD OMC 001/MUSIC PLANT
39	HOT SHOT DEBUT		PERFECT LOVE SIMPLY BEB SIMPLYRED.COM/VERVE FORECAST PROMO/VERVE
40	37	8	ELECTRIC SHOCK (J. RIZZO/ROMAN S. MIXES) MATTHEW DUFFY MPD PROMO
41	28	12	MESMERIZED (FREEMASONS/B. WATT/D. HERNANDEZ MIXES) FAITH EVANS CAPITOL PROMO
42	46		JUST LOOK AT YOU NOW HOWARD JONES KOCH 9612
43	NEW		LOVE GENERATION BOB SINCLAIR FEAT. GARY PNE YELLOW/TOMMY BOY SILVER LABEL 2490/TOMMY BOY
44	NEW		I SHOULD HAVE CHEATED KEYSHIA COLE A&M PROMO/INTERSCOPE
45	38	7	LOVE WILL TAKE OVER ARI GOLD GOLD 18 PROMO
46	36	13	FASCINATED SUZANNE PALMER STAR 69 1310
47	29	12	LOVE IN A TRASHCAN (E. BAEZ/PASSENGERZ MIXES) THE RAVEONNETTES COLUMBIA PRMO
48	30	13	BLED LIKE ME (E. KUPPER MIXES) GARBARA ALMO SOUNDS PROMO/GEFFEN
49	44	3	WAITING IN THE DARKNESS ERICK MORILLO FEAT. LESLIE CARTER SUBLIMINAL 148
50	41	14	LOSE CONTROL (REMIXES) MISSY ELLIOTT FEAT. CARA & FAT MAN SCOP THE GOLD MIND PROMO/ATLANTIC

## HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	2	#1 PRECIOUS DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS. (1)
2	3	37	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656 (1)
3	2	2	CRAZY ANDY BELL SANCTUARY 84776 (1)
4	14	14	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES) THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M 005205/INTERSCOPE (1)
5	26	26	LISTEN TO YOUR HEART D.H.T. ROBBINS 72116 (1)
6	5	7	THE OTHER SIDE PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE (1)
7	12	16	THE HAND THAT FEELS (PHOTEK/DFA MIXES) NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE (1)
8	6	6	ONLY (RICHARD X/EL-P MIXES) NINE INCH NAILS NOTHING 005465/INTERSCOPE (1)
9	11	17	ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS. (1)
10	9	28	ONE WORD KELLY OSBOURNE SANCTUARY 84751 (1)
11	8	26	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72898/SONY MUSIC (1)
12	13	3	BELIEVE IN ME ATB WATER MUSIC DANCE 060507/VARESE SARABANDE (1)
13	13	3	AND SHE SAID... LUCAS PRATA ULTRA 1316 (1)
14	10	24	ADAGIO FOR STRINGS TIESTO BLACK HOLE 33252/NETTWERK (1)
15	14	3	COOL (RICHARD X/PHOTEK MIXES) GWEN STEFANI INTERSCOPE 005480 (1)
16	RE-ENTRY		NIGHT OF MY LIFE BARBRA STREISAND COLUMBIA 80392/SONY MUSIC (1)
17	21	25	SHAKE IT OFF MARIAH CAREY ISLAND 004621/DJMG (1)
18	19	14	TECHNOLOGIC DAFT PUNK VIRGIN 33351 (1)
19	17	1	I AM THA 1 MEL THOMTY AND INAYA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY (1)
20	15	13	ALL THIS TIME STILL FALLING OUT OF LOVE ENASURE MUTE 9294 (1)
21	RE-ENTRY		TEMPTED TO TOUCH (REMIXES) RUPEE ATLANTIC 93646/AG (1)
22	RE-ENTRY		I DON'T CARE RICKY MARTIN FEAT. FAT JOE & AMERIE COLUMBIA 80356/SONY MUSIC (1)
23	NEW		FEARLESS THE BRAVERY ISLAND 005369/DJMG (1)
24	NEW		ROCKET RIDE FELIX DA HOUSECAT EMPEROR NORTON 052 (1)
25	RE-ENTRY		DO I LOOK LIKE A SLUT? AVENUE D STAR 69 1293 (1)

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	17	#1 AND SHE SAID... LUCAS PRATA ULTRA
2	10	2	HUNG UP MADONNA WARNER BROS.
3	2	1	LOVE ON MY MIND FREEMASONS FEATURING AMANDA WILSON ULTRA
4	5	18	BE MY WORLD MILKY ROBBINS
5	25	2	BECAUSE OF YOU KELLY CLARKSON RCA/RMG
6	4	13	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN
7	11	14	I LIKE THE WAY BODYROCKERS UNIVERSAL/UMRG
8	12	3	HOUSE IS NOT A HOME DEBORAH COX DECO/NERVOUS
9	3	17	THESE WORDS NATASHA EEDINGFIELD EPIC
10	9	5	MESMERIZED FAITH EVANS CAPITOL
11	13	14	PON DE REPLAY RIHANNA SRP/DEF JAM/DJMG
12	8	18	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE
13	7	7	ISLANDS DED SIREW/NEUTONE
14	11	9	WE BELONG TOGETHER MARIAH CAREY ISLAND/DJMG
15	2	2	COOL GWEN STEFANI INTERSCOPE
16	11	11	WHY DJ SAMMY ROBBINS
17	14	5	SHAKE IT OFF MARIAH CAREY ISLAND/DJMG
18	15	15	NO STRINGS LOLA SOBE/WARNER BROS.
19	17	7	POISON GROOVE COVERAGE TOUCAN COVE/RENEGADE/MADACY
20	RE-ENTRY		FORGIVE REINA ROBBINS
21	24	5	ENDS OF THE EARTH SUN JH/BML
22	19	8	EVERYTIME WE TOUCH CASCADA ROBBINS
23	18	2	THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
24	RE-ENTRY		SUNSHINE GEORGIE PORGIE LIVE/MUSIC PLANT
25	NEW		WHEN THE BROKEN HEARTED LOVE AGAIN DANIELLE BOLLINGER ESNTION SILVER/ESNTION



## EUROCHARTS

### SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 26, 2005
1	1	<b>TRIPPING</b> ROBBIE WILLIAMS CHRYSALIS
2	3	<b>PUSH THE BUTTON</b> SUGABABES ISLAND
3	2	<b>DON'T CHA</b> THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M
4	4	<b>POPCORN</b> CRAZY FROG MACH1 RECORDS/GUSTO
6	6	<b>PRECIOUS</b> DEPECHE MODE MUTE
6	5	<b>YOU'RE BEAUTIFUL</b> JAMES BLUNT ATLANTIC
NEW		<b>I BET YOU LOOK GOOD ON THE DANCEFLOOR</b> ARCTIC MONKEYS DOMINO
8	NEW	<b>JE NE VOUS OUBLIE PAS</b> CELINE DION COLUMBIA
9	14	<b>FIRST DAY OF MY LIFE</b> MELANIE C. RED GIRL
10	7	<b>WE BE BURNIN'</b> SEAN PAUL
11	11	<b>LOVE GENERATION</b> 808 SINCLAR FT. GARY PINE 541 LABEL
12	NEW	<b>I WANNA HOLD YOU</b> MCFLY ISLAND
13	NEW	<b>DANS MA FUSEE</b> ILONA MITRECEY SCORPIO
14	12	<b>PON DE REPLAY</b> RIHANNA DEF JAM
15	8	<b>AXEL F</b> CRAZY FROG MACH1 RECORDS/GUSTO/ARS

### ALBUMS

THIS WEEK	LAST WEEK	OCTOBER 26, 2005
1	NEW	<b>DEPECHE MODE</b> PLAYING THE ANGEL MUTE
2	NEW	<b>SIMPLY RED</b> SIMPLIFIED SIMPLYRED.COM
3	1	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC
4	2	<b>KATIE MELUA</b> PIECE BY PIECE DRAMATICO
5	5	<b>SUGABABES</b> TALLER IN MORE WAYS ISLAND
6	NEW	<b>THE PRODIGY</b> THEIR LAW - THE SINGLES 1990 N 2000 XL RECORDINGS
7	3	<b>FRANZ FERDINAND</b> YOU COULD HAVE IT SO MUCH BETTER DOMINO
8	4	<b>BON JOVI</b> HAVE A NICE DAY ISLAND/DEF JAM
9	NEW	<b>SEED</b> NEXT! DOWNBEAT/WARNER BROS.
10	6	<b>TOKIO HOTEL</b> SCHREI ISLAND
11	7	<b>CRAZY FROG</b> CRAZY HITS MACH1 RECORDS
12	8	<b>NICKELBACK</b> ALL THE RIGHT REASONS ROADRUNNER
13	12	<b>COLDPLAY</b> X&Y PARLOPHONE
14	10	<b>THE CORRS</b> HOME ATLANTIC
15	9	<b>THE ROLLING STONES</b> A BIGGER BANG VIRGIN

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 26, 2005
1	1	<b>TRIPPING</b> ROBBIE WILLIAMS CHRYSALIS
2	2	<b>DON'T CHA</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE
3	3	<b>DON'T LIE</b> THE BLACK EYED PEAS A&M/INTERSCOPE
4	4	<b>YOU'RE BEAUTIFUL</b> JAMES BLUNT ATLANTIC
5	NEW	<b>HUNG UP</b> MADONNA MAVERICK/WARNER BROS.
6	6	<b>PUSH THE BUTTON</b> SUGABABES ISLAND
7	5	<b>WAKE ME UP WHEN SEPTEMBER ENDS</b> GREEN DAY REPRISE
8	8	<b>COOL</b> GWEN STEFANI INTERSCOPE
9	7	<b>WE BE BURNIN'</b> SEAN PAUL VP/ATLANTIC
10	9	<b>PON DE REPLAY</b> RIHANNA DEF JAM
11	10	<b>BAD DAY</b> DANIEL POWTER WARNER BROS.
12	11	<b>LA TORTURA</b> SHAKIRA FEAT. ALEJANDRO SANZ EPIC
13	12	<b>PRECIOUS</b> DEPECHE MODE MUTE
14	13	<b>PHOTOGRAPH</b> NICKELBACK ROADRUNNER
15	16	<b>HEY SEXY WOW</b> LORD KOSSITY FT. CHICO ULM

SALES DATA COMPILED BY



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## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	3	<b>#1 KIRK FRANKLIN</b>	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		26	29	14	<b>THOUSAND FOOT KRUTCH</b>	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	
2	2	6	<b>SWITCHFOOT</b>	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG		27	32	55	<b>VARIOUS ARTISTS</b>	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
3	4	8	<b>CASTING CROWNS</b>	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		28	31	6	<b>MORMON TABERNACLE CHOIR</b>	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
4	3	3	<b>VARIOUS ARTISTS</b>	WOW HITS 2006 EMICMG/PROVIDENT/WORD-CURB 1247		29	34	79	<b>MERCYME</b>	UNDONE INO 82947/PROVIDENT-INTEGRITY	
5	7	14	<b>MARY MARY</b>	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY		30	22		<b>MARK SCHULTZ</b>	STORIES & SONGS WORD-CURB 86410	
6	5	6	<b>CECE WINANS</b>	PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY		31	34		<b>SUPERCHIC(K)</b>	BEAUTY FROM PAIN INPOP 1279/EMICMG	
7	6	1	<b>DAVID CROWDER BAND</b>	A COLLISION OR (3+4=7) SIXSTEPS/SPARROW 1229/EMICMG		32	RE-ENTRY		<b>REBECCA ST. JAMES</b>	LIVE WORSHIP: BLESSED BE YOUR NAME (EP) FOREFRONT 6643/EMICMG	
8	8	69	<b>UNDEROATH</b>	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG		33	46	2	<b>THE BROOKLYN TABERNACLE CHOIR</b>	I'M AMAZED...LIVE INO 3591/PROVIDENT-INTEGRITY	
9	10	31	<b>NATALIE GRANT</b>	AWAKEN CURB 78860/WORD-CURB		34	44	22	<b>NICHOLE NORDEMAN</b>	BRAVE SPARROW 3575/EMICMG	
10	9	4	<b>BARLOWGIRL</b>	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB		35	25	34	<b>KUTLESS</b>	STRONG TOWER BEC 5391/EMICMG	
11	11	51	<b>RELIENT K</b>	MHMM GOTEE/CAPITOL 2953/EMICMG		36	27	8	<b>TOBYMAC</b>	RENOVATING-DIVERSE CITY FOREFRONT 2644/EMICMG	
12	RE-ENTRY		<b>POINT OF GRACE</b>	WINTER WONDERLAND WORD-CURB 86413		37	39	12	<b>EMERY</b>	THE QUESTION TOOTH & NAIL 0604/EMICMG	
13	15	57	<b>CHRIS TOMLIN</b>	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG		38	36	37	<b>RANDY TRAVIS</b>	PASSING THROUGH WORD-CURB 86348	
14	13		<b>VARIOUS ARTISTS</b>	MUSIC INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARD SPARROW 1457/EMICMG		39	49	68	<b>ELVIS PRESLEY</b>	ELVIS: ULTIMATE GOSPEL RCA 57866/SONY BMG STRATEGIC MARKETING GROUP	
15	14	11	<b>JARS OF CLAY</b>	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY		40	40	4	<b>STEVEN CURTIS CHAPMAN</b>	ALL I REALLY WANT FOR CHRISTMAS SPARROW 1231/EMICMG	
16	28	25	<b>GREATEST GAINER</b>	<b>AMY GRANT</b> HOCK OF AGES...HYMNS & FAITH WORD-CURB 86391		41	35	28	<b>BUILDING 429</b>	SPACE IN BETWEEN US WORD-CURB 86321	
17	12	9	<b>SELAH</b>	GREATEST HYMNS CURB 78890/WORD-CURB		42	RE-ENTRY		<b>MAE</b>	THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
18	17	29	<b>VARIOUS ARTISTS</b>	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY		43	42	55	<b>TOBYMAC</b>	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
19	16	49	<b>JEREMY CAMP</b>	RESTORED BEC 8615/EMICMG		44	38	3	<b>NEWSBOYS</b>	HE REIGNS: THE WORSHIP COLLECTION SPARROW 6364/EMICMG	
20	20	3	<b>VARIOUS ARTISTS</b>	INTEGRITY'S WORSHIP A TOTAL WORSHIP EXPERIENCE: NO BOUNDARIES INO/INTEGRITY 2644/PROVIDENT-INTEGRITY		45	30	2	<b>GEORGE HUFF</b>	MIRACLES WORD-CURB 86380	
21	18	6	<b>HILLSONG</b>	GOD HE REIGNS: LIVE WORSHIP FROM HILLSONG CHURCH HILLSONG AUSTRALIA/INTEGRITY 8354/PROVIDENT-INTEGRITY		46	41	8	<b>AUDIO ADRENALINE</b>	UNTIL MY HEART CAVES IN FOREFRONT 3758/EMICMG	
22	RE-ENTRY		<b>ISRAEL &amp; NEW BREED</b>	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY		47	NOT SHOT DEBUT		<b>MERCYME</b>	THE CHRISTMAS SESSION INO 3651/PROVIDENT-INTEGRITY	
23	23	1	<b>TODD AGNEW</b>	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY		48	RE-ENTRY		<b>PROJECT 86</b>	...AND THE REST WILL FOLLOW TOOTH & NAIL 7424/EMICMG	
24	37	2	<b>VARIOUS ARTISTS</b>	WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT 86414		49	RE-ENTRY		<b>BILL GAITHER</b>	BILL GAITHERS ALL TIME FAVORITE HOMEcoming SONGS AND PERFORMANCES VOLUME 1 GAITHER MUSIC GROUP 2523/EMICMG	
25	21	32	<b>VARIOUS ARTISTS</b>	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG		50	RE-ENTRY		<b>PROMISE KEEPERS</b>	THE AWAKENING INTEGRITY 83514/PROVIDENT-INTEGRITY	

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	4	<b>#1 KIRK FRANKLIN</b>	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		26	28	11	<b>ELAINE NORWOOD</b>	GOD HAS A WAY TRUEWINE 2072/EVEJIM	
2	4	4	<b>GREATEST GAINER</b>	<b>SOUNDTRACK</b> THE GOSPEL VERITY 71620/ZOMBA		27	29	43	<b>SHEKINAH GLORY MINISTRY</b>	LIVE KINGDOM 1011/BOOKWORLD	
3	2	8	<b>YOLANDA ADAMS</b>	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		28	31	13	<b>MARVIN SAPP</b>	BE EXALTED VERITY 69951/ZOMBA	
4	5	14	<b>MARY MARY</b>	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC		29	25	13	<b>LEE WILLIAMS AND THE SPIRITUAL QCS</b>	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
5	3		<b>CECE WINANS</b>	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC		30	22	19	<b>TAMELA MANN</b>	GOTTA KEEP MOVIN' TILLYMANN 10117	
6	6	4	<b>VARIOUS ARTISTS</b>	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC		31	34	27	<b>SHADRACH</b>	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO	
7	7	4	<b>HEZEKIAH WALKER &amp; LFC</b>	20/85 THE EXPERIENCE VERITY 62829/ZOMBA		32	30	48	<b>VARIOUS ARTISTS</b>	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
8	8	30	<b>DONNIE MCCLURKIN</b>	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA		33	32	4	<b>RAMSEY LEWIS</b>	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
9	19	76	<b>ISRAEL &amp; NEW BREED</b>	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC		34	RE-ENTRY		<b>ISRAEL &amp; NEW BREED</b>	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
10	9	40	<b>VARIOUS ARTISTS</b>	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA		35	36	6	<b>DA T.R.U.T.H.</b>	THE FAITH CROSS MOVEMENT 30017	
11	14		<b>THE BROOKLYN TABERNACLE CHOIR</b>	I'M AMAZED...LIVE INO 83591/SONY MUSIC		36	35	72	<b>FRED HAMMOND</b>	SOMETHIN' 'BOUT LOVE VERITY/IVE 58744/ZOMBA	
12	10	27	<b>BISHOP G.E. PATTERSON &amp; CONGREGATION</b>	SINGING THE OLD TIME WAY PODIUM 2504		37	38	31	<b>THE GOSPEL MIRACLES</b>	BREAK THROUGH AMEN 1505	
13	11	7	<b>SHIRLEY CAESAR</b>	I KNOW THE TRUTH ARTEMIS GOSPEL 51635		38	42	2	<b>DETRICK HADDON</b>	JUST THE HITS TVSCOT 4148	
14	15	4	<b>DARWIN HOBBS</b>	WORSHIPPER EMI GOSPEL 77797		39	44	15	<b>JOANN ROSARIO</b>	NOW MORE THAN EVER...WDRSHIP F HANMOND/VERITY 58473/ZOMBA	
15	12	2	<b>GEORGE HUFF</b>	MIRACLES WORD-CURB 86380/WARNER BROS.		40	46	91	<b>VARIOUS ARTISTS</b>	WOW GOSPEL 2004 WORD-CURB/EMICMG/VERITY 57494/ZOMBA	
16	13	55	<b>SMOKIE NORFUL</b>	NOTHING WITHOUT YOU EMI GOSPEL 77795		41	RE-ENTRY		<b>AARON NEVILLE</b>	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL	
17	18	13	<b>SOUNDS OF BLACKNESS</b>	UNITY SLR 54693/LIGHTYEAR		42	45	10	<b>THE WILLIAM MURPHY PROJECT</b>	...ALL DAY EPIC 94420/SONY MUSIC	
18	21	19	<b>DR. CHARLES G. HAYES AND THE WARRIORS</b>	THE REMIX ICEE INSPIRATIONAL 7206/ICEE		43	37	12	<b>KIERRA KIKI SHEARD</b>	JUST UNTIL... EMI GOSPEL 74632	
19	16	35	<b>MISSISSIPPI MASS CHOIR</b>	NOT BY MIGHT, NOR BY POWER MALACO 6035		44	43	10	<b>VARIOUS ARTISTS</b>	HIP HOPE HITS 2006 GOTEE 11693	
20	17	31	<b>KURT CARR PROJECT</b>	ONE CHURCH GOSPO CENTRIC 70059/ZOMBA		45	40	89	<b>VARIOUS ARTISTS</b>	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	
21	24	54	<b>J MOSS</b>	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA		46	33	23	<b>LYNDA RANDLE</b>	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
22	23	8	<b>DORINDA CLARK-COLE</b>	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA		47	50	54	<b>DONALD LAWRENCE &amp; CO.</b>	I SPEAK LIFE VERITY 62228/ZOMBA	
23	20	4	<b>VICKI YOHE</b>	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL		48	RE-ENTRY		<b>RUBEN STUDDARD</b>	I NEED AN ANGEL J 62823/RMG	
24	27	30	<b>MICAH STAMPLEY</b>	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL		49	RE-ENTRY		<b>LECRAE</b>	REAL TALK REACH 30014/CROSS MOVEMENT	
25	26	60	<b>TYE TRIBBETT &amp; G.A.</b>	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC		50	48	96	<b>THE WILLIAMS BROTHERS</b>	STILL HERE BLACKBERRY 1643/MALACO	

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY

Nielsen  
SoundScan

# NOV 5 2005 ALBUMS

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓢ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 25 (20 for Modern Rock and Latin).

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have "Hit Potential"; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT				ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	2	2 WKS	<b>#1 SEVENDUST</b>	NEXT 7 BROS 07/WINEDARK (15.98) Ⓢ	
2	3	2		<b>DOLLY PARTON</b>	THOSE WERE THE DAYS BLUE EYE 4007/SUGAR HILL (17.98)	
3	3	17		<b>YING YANG TWINS</b>	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
4	2	2		<b>DANGER DOOM</b>	THE MOUSE AND THE MASK EPITAPH 86775* (13.98)	
5	4	2		<b>JACKSON BROWNE</b>	SOLO ACOUSTIC VOL. 1 INSIDE 5251 (16.98)	
6	8	13		<b>JASON ALDEAN</b>	JASON ALDEAN BROKEN BOW 7657 (12.98)	
7	5	13		<b>DANE COOK</b>	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
8	9	3		<b>LITTLE BIG TOWN</b>	THE ROAD TO HERE EQUITY 3010 (13.98)	
9	0	72		<b>GREATEST GAINER HAWTHORNE HEIGHTS</b>	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
10	0	72		<b>SOUNDTRACK</b>	TONY HAWK'S AMERICAN WASTELAND VAGRANT 420 (12.98)	
11	3	33		<b>CRAIG MORGAN</b>	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
12	11	1		<b>SOUNDTRACK</b>	MASTERS OF HORROR IMMORTAL 60011 (16.98)	
13	14	4		<b>VARIOUS ARTISTS</b>	BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 CHENCHOCHOSEN FEW EMERALD 1056/UBD (9.98)	
14	12	1		<b>JIM JONES</b>	HARLEM: DIARY OF A SUMMER DIPLOMAT'S 5830/KOCH (18.98 DD) Ⓢ	
15	7	2		<b>DEFAULT</b>	ONE THING REMAINS TVT 6060 (17.98)	
16	1	3		<b>ATMOSPHERE</b>	YOU CAN'T IMAGINE HOW MUCH FUN WE'RE HAVING RHYMESAYERS ENTERTAINMENT 0069 (15.98)	
17	NEW			<b>VARIOUS ARTISTS</b>	WU-TANG MEETS THE INDIE CULTURE WU-TANG/TINK DIFFERENTLY 212*/BABYGRANDE (17.98)	
18	7	11		<b>NICKEL CREEK</b>	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
19	NEW			<b>BOARDS OF CANADA</b>	THE CAMPFIRE HEADPHONES WARP 123* (16.98)	
20	18	6		<b>GEORGE JONES</b>	HITS I MISSED...AND ONE I DIDN'T BANDIT 79792 (17.98)	
21	20	9		<b>NEAL MCCOY</b>	THAT'S LIFE 903/1001 (17.98)	
22	16	3		<b>BROKEN SOCIAL SCENE</b>	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	
23	21	49		<b>BONE THUGS-N-HARMONY</b>	GREATEST HITS RUTHLESS 25423 (18.98)	
24	19	3		<b>KIRK WHALUM</b>	KIRK WHALUM PERFORMS THE BABYFACE SOUNDBOOK RENDEZVOUS 5112 (17.98)	
25	4	4		<b>PANIC! AT THE DISCO</b>	A FEVER YOU CAN'T SWEAT OUT DECAADANCE 077/FUELED BY RAMEN (13.98)	
26	27	34		<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
27	NEW			<b>ANIMAL COLLECTIVE</b>	FEELS SPLINTER SERIES 11*/FAT CAT (15.98)	
28	33	20		<b>MOTION CITY SOUNDTRACK</b>	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
29	24	6		<b>DJ QUIK</b>	TRAUMA MAD SCIENCE 11 (17.98)	
30	32	9		<b>VARIOUS ARTISTS</b>	THE SOURCE PRESENTS: HIP HIP HITS 10 SOURCE 0956/IMAGE (17.98)	
31	28	18		<b>ANDY ANDY</b>	IRONIA WEPA 1050/UBD (9.98 CD/DVD) Ⓢ	
32	NEW			<b>PROPAGANDI</b>	POTEMKIN CITY LIMITS FAT WRECK CHORDS 683 (13.98)	
33	25	3		<b>BLACK LABEL SOCIETY</b>	KINGS OF DAMNATION 98-04 SPIRITFIRE 15255 (13.98)	
34	26	4		<b>BLACKALICIOUS</b>	THE CRAFT QUANTUM PROJECTS/ANTI- 86745*/EPITAPH (13.98)	
35	35	50		<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	2
36	NEW			<b>M.O.P.</b>	M.O.P. SALUTES THE ST. MARXEN FAMILY FIRST 5825/KOCH (17.98)	
37	31	10		<b>SILVERSTEIN</b>	DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
38	39	6		<b>CALEXICO/IRON AND WINE</b>	IN THE REINS OVERCOAT 28* (10.98)	
39	23	3		<b>TUPAC WITH VARIOUS ARTISTS</b>	TUPAC: LIVE AT THE HOUSE OF BLUES DEATH ROW 20080/EAGLE (15.98)	
40	46	3		<b>SINEAD O'CONNOR</b>	THROW DOWN YOUR ARMS THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001 (11.98)	
41	37	61		<b>PITBULL</b>	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
42	49	8		<b>NAJEE</b>	MY POINT OF VIEW HEADS UP 3104 (17.98)	
43	29	1		<b>STRAYLIGHT RUN</b>	PREPARE TO BE WRONG (EP) VICTORY 281 (11.98)	
44	34	4		<b>WOLF PARADE</b>	APOLOGIES TO THE QUEEN MARY SUB POP 70655 (13.98)	
45	NEW			<b>CLAP YOUR HANDS SAY YEAH</b>	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH D1 (12.98)	
46	41	3		<b>BLOC PARTY</b>	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
47	30	3		<b>STEPHEN LYNCH</b>	THE CRAIG MACHINE WHAT ARE RECORDS? 61006 (17.98)	
48	38	1		<b>LIL ROB</b>	TWELVE EIGHTEEN: PART 1 UPSTAIRS 1027 (13.98)	
49	45	1		<b>HOOTIE &amp; THE BLOWFISH</b>	LOOKING FOR LUCKY SNEAKY LONG 79784/VANGUARD (16.98)	
50	NEW			<b>SILVER JEWS</b>	TANGLEWOOD NUMBERS DRAG CITY 297* (15.98)	

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **WORLD AND NEW AGE:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to [Billboard's](http://billboard.com) web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD				ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	34		<b>#1 CELTIC WOMAN</b>	CELTIC WOMAN MANHATTAN 60233	
2	3	5		<b>ZUCCHERO</b>	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
3	2	4		<b>ANOUSHKA SHANKAR</b>	RISE ANGEL 80295	
4	NEW			<b>CIRQUE DU SOLEIL</b>	KA CIRQUE DU SOLEIL 20024	
5	13	3		<b>TWELVE GIRLS BAND</b>	ROMANTIC ENERGY DOMO 73055	
6	4	7		<b>VARIOUS ARTISTS</b>	PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241	
7	5	3		<b>JAKE SHIMABUKURO</b>	DRAGON HITCHHIKE 781320	
8	6	12		<b>AMADOU &amp; MARIAM</b>	DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
9	10	3		<b>AFRO CELT SOUND SYSTEM</b>	V. ANATOMIC REAL WORLD 31800/NARADA	
10	9	5		<b>THE IRISH TENORS</b>	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
11	8	6		<b>ALI FARKA TOURE &amp; TOUMANI DIABATE</b>	IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BROS.	
12	12	19		<b>RY COODER</b>	CHAVEZ RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS.	
13	11	7		<b>SEU JORGE</b>	CRU WRASSE 160	
14	14	4		<b>CIRQUE DU SOLEIL</b>	VAREKAI CIRQUE DU SOLEIL 20017	
15	7	7		<b>MARIZA</b>	TRANSPARENTE TIMES SQUARE 9047/SILVA AMERICA	

TOP NEW AGE				ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	3	3 WKS	<b>#1 JIM BRICKMAN</b>	THE DISNEY SONGBOOK WALT DISNEY 861380	
2	2	27		<b>JIM BRICKMAN</b>	GRACE WINDHAM HILL 67979/RCA VICTOR	
3	4	77		<b>JIM BRICKMAN</b>	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
4	3	46		<b>VARIOUS ARTISTS</b>	THE HEALING GARDEN: ART OF WELL-BEING/DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5086/MADACY	
5	6	8		<b>VARIOUS ARTISTS</b>	MORE OF THE MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE SAVOY 17540/DENON	
6	5	16		<b>ARMIK</b>	MAR DE SUEÑOS 80LER0 7120	
7	7	54		<b>GEORGE WINSTON</b>	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
8	11	33		<b>SECRET GARDEN</b>	EARTHSONGS DECCA 004177/UNIVERSAL CLASSICS GROUP	
9	10	45		<b>VARIOUS ARTISTS</b>	20 BEST OF RELAXATION MADACY 5065	
10	8	6		<b>ALLAIN BOUGRAIN DUBOURG &amp; ARNO ELIAS</b>	BUDDHA-BAR: NATURE (GEORGE V 71053)	
11	12	38		<b>VARIOUS ARTISTS</b>	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
12	9	14		<b>MEDIAEVAL BABES</b>	MIRABILIS NETTWERK 30415	
13	14	9		<b>STEVE QUINZI</b>	PIANO FAVORITES MADACY SPECIAL PRODUCTS 51189/MADACY	
14	13	4		<b>ANDREAS VOLLENWEIDER</b>	VOX SLG 17562	
15	15	18		<b>ANDREAS VOLLENWEIDER</b>	MAGIC HARP SLG 17511	

TOP JAZZ ALBUMS				ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	1	1 WK	<b>#1 CHRIS BOTTI</b>	TO LOVE AGAIN: THE DUETS (COLUMBIA/SONY MUSIC)	
2	1	37		<b>MICHAEL BUBLE</b>	IT'S TIME (143/REPRISE/WARNER BROS.)	
3	2	4		<b>THELONIOUS MONK QUARTET WITH JOHN COLTRANE</b>	AT CARNegie HALL (THELONIOUS/BLUE NOTE)	
4	5	56		<b>CHRIS BOTTI</b>	WHEN I FALL IN LOVE (COLUMBIA/SONY MUSIC)	
5	3	2		<b>JOHN COLTRANE</b>	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE (IMPULSE/VG)	
6	4	58		<b>MADELEINE PEYROUX</b>	CARELESS LOVE (ROUNDER)	
7	10	2		<b>DIANNE REEVES</b>	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) (CONCORD JAZZ/CONCORD)	
8	6	20		<b>PAUL ANKA</b>	ROCK SWINGS (VERVE/VG)	
9	7	1		<b>JANE MONHEIT</b>	SEASON (EPIC/SONY MUSIC)	
10	8	79		<b>DIANA KRALL</b>	THE GIRL IN THE OTHER ROOM (VERVE/VG)	
11	9	4		<b>BRAD MEHLDAU TRIO</b>	DAY IS DONE (NONESUCH/WARNER BROS.)	
12	7	19		<b>HARRY CONNICK, JR.</b>	OCCASION (MARSALIS/ROUNDER)	
13	12	90		<b>HARRY CONNICK, JR.</b>	ONLY YOU (COLUMBIA/SONY MUSIC)	
14	11	4		<b>MICHAEL FEINSTEIN &amp; GEORGE SHEARING</b>	HOPELESS ROMANTICS (CONCORD)	
15	17	8		<b>SONNY ROLLINS</b>	WITHOUT A SONG: THE 9/11 CONCERT (MILESTONE/CONCORD)	

# MUSIC VIDEO

# LAUNCH PAD

NOV 5 2005

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers
1	2	3	<b>#1</b> ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05 RHINO HOME VIDEO 70421 (29.98 DVD)	Cream
2	4	7	THE MASSACRE: SPECIAL EDITION CD/DVD SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 035361 (18.98 CD/DVD)	50 Cent
3	NEW	1	GREATEST HITS: THE ROAD LESS TRAVELED: DELUXE EDITION ISLAND/CHRONICLES/UMI/UNIVERSAL MUSIC & VIDEO DIST. 005196 (32.98 CD/DVD)	Melissa Etheridge
4	1	2	LIVE IN CUBA EPIC MUSIC VIDEO/SONY BMG VIDEO 54091 (19.98 DVD)	Audioslave
5	5	19	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles
6	8	19	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights
7	3	2	MTV UNPLUGGED J RECORDS/SONY BMG VIDEO 72906 (19.98 DVD)	Alicia Keys
8	7	3	TUPAC: LIVE AT THE HOUSE OF BLUES EAGLE VISION 01299 (14.98 DVD)	Tupac Shakur
9	6	4	KEITH URBAN: LIVIN' RIGHT NOW CAPITOL (NASHVILLE)/CAPITOL VIDEO 44632 (19.98 DVD)	Keith Urban
10	9	35	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)	Chosen Few
11	12	94	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie
12	15	6	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix
13	NEW	1	RETURN OF THE CHAMPIONS HOLLYWOOD MUSIC VIDEO 62527 (19.98 DVD)	Queen/Paul Rodgers
14	11	5	LIVE: FRIDAY THE 13TH OCTONE/J. SONY BMG VIDEO 69952 (17.98 CD/DVD)	Maroon5
15	16	30	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC
16	17	48	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed
17	19	102	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC
18	18	84	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson
19	NEW	1	CARNIVAL OF SINS CLEAR CHANNEL ENTERTAINMENT/VENTURA DISTRIBUTION 00104 24.98 DVD)	Motley Crue
20	14	3	MARK SCHULTZ LIVE: A NIGHT OF STORIES AND SONGS WORD VIDEO 86410 (17.98 CD/DVD)	Mark Schultz
21	21	75	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey
22	10	4	WILDFLOWER (DELUXE EDITION) A&M VIDEO/INTERSCOPE VIDEO 88411 (22.98 CD/DVD)	Sheryl Crow
23	22	13	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53497 (14.98 DVD)	Michael Jackson
24	20	7	ETERNAL E-THE BEST OF EAZY-E: GANGSTA MEMORIAL EDITION RUTHLESS/PRIORITY/CAPITOL/EMM MUSIC VIDEO 60682 (19.98 CD/DVD)	Eazy-E
25	23	47	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BRDS./WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	11	1	<b>#1</b> ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
2	3	3	JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam
3	54	3	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety
4	31	3	NATALIE GRANT CURB 78860 (17.98)	Awaken
5	NEW	1	BOARDS OF CANADA WARP 123* (16.98)	The Campfire Headphase
6	12	18	LEELA JAMES WARNER BRDS. 48027 (13.98)	A Change Is Gonna Come
7	13	3	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback
8	17	3	AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful
9	3	3	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	Broken Social Scene
10	14	53	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
11	3	3	KIRK WHALUM RENDEZVOUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook
12	13	4	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out
13	3	3	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle
14	20	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
15	11	4	HEZEKIAH WALKER & LFC VERITY 62829/ZOMBA (17.98)	20/85 The Experience
16	NEW	1	ANIMAL COLLECTIVE SPLINTER SERIES 11*/FAT CAT (15.98)	Feels
17	21	1	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
18	34	34	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
19	5	3	LINDA EDER ANGEL 63340 (18.98)	By Myself: The Songs Of Judy Garland
20	2	4	<b>GREATEST GAINER</b> ANTIGONE RISING HEAR/LAVA 94111/AG (15.98)	From The Ground Up
21	16	16	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's
22	18	18	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia
23	5	5	JENNI RIVERA FONOVIDA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida
24	9	9	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion
25	NEW	1	PROPAGANDHI FAT WRECK CHORDS 683 (13.98)	Potemkin City Limits
26	NEW	1	PLAY-N-SKILLZ LATIUM/UNIVERSAL 003272*/UMRG (13.98)	The Process
27	51	51	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
28	4	4	BUDDY GUY SILVERTONE 72426/ZOMBA (18.98)	Bring 'Em In
29	8	8	CALEXICO/IRON AND WINE OVERCOAT 28* (10.98)	In The Reins
30	4	4	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior
31	14	14	LA 5A ESTACION SONY BMG NORTE 62127 (12.98)	Flores De Alquiler
32	2	2	CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) ⊕	Nunca Voy A Olvidarte... Los Exitos
33	3	3	LOS BUKIS/LOS YONIC'S UNIVISION 310614/UG (13.98) ⊕	Encuentro En La Cumbre
34	6	6	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 94837/SONY BMG MUSIC (17.98)	God He Reigns: Live Worship From Hillsong Church
35	4	4	WOLF PARADE SUB POP 70655 (13.98)	Apologies To The Queen Mary
36	26	26	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
37	RE-ENTRY	1	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	Clap Your Hands Say Yeah
38	31	31	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
39	3	3	STEPHEN LYNCH WHAT ARE RECORDS? 61006 (17.98)	The Craig Machine
40	5	5	PESADO WARNER LATINA 62576 (13.98) ⊕	Tu Sombra
41	RE-ENTRY	1	ISRAEL & NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level
42	RE-ENTRY	1	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes
43	NEW	1	SILVER JEWS DRAG CITY 297* (15.98)	Tanglewood Numbers
44	5	5	MIKE RIZZO/ST. JOHN THRIVEDANCE 90734/THRIVE (19.98)	ThriveMix01
45	47	47	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
46	2	2	CULTURA PROFETICA LUAR 275208/MACHETE (13.98)	M.O.T.A.
47	31	31	MARC BROUSSARD ISLAND 002938*/DJMG (9.98)	Carencro
48	4	4	MARK SCHULTZ WORD-CURB 86410/WARNER BRDS. (17.98)	Stories & Songs
49	5	5	GOD FORBID CENTURY MEDIA 8266 (13.98) ⊕	IV: Constitution Of Treason
50	RE-ENTRY	1	SUPERCHIC[K] INPOP 71279 (12.98)	Beauty From Pain

## HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	4	10	<b>#1</b> WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE
2	1	8	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON CORPORATE THUGZ/DEF JAM/DJMG
3	6	10	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX ROC-A-FELLA/DEF JAM/DJMG
4	2	5	LIGHTERS UP LIL' KIM QUEEN BEE/ATLANTIC
5	5	2	HUSTLER'S AMBITION 50 CENT G-UNIT/INTERSCOPE
6	7	2	BECAUSE OF YOU KELLY CLARKSON RCA/RMG
7	10	11	SHAKE IT OFF MARIAH CAREY ISLAND/DJMG
8	8	2	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE
9	9	5	GIRL TONITE TWISTA FEATURING TREY SONGZ ATLANTIC
10	11	10	LIKE YOU BOW WOW FEATURING CIARA COLUMBIA
11	12	7	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
12	NEW	1	YOU AND ME LIFEHOUSE GEFEN
13	10	3	I THINK THEY LIKE ME DEM FRANCHIZE BOYZ 50 50 DEF/VIRGIN
14	NEW	1	LAFFY TAFFY OAL DEEMONEY/ASYLUM/ATLANTIC
15	RE-ENTRY	1	I'M SPRUNG T-PAIN KONVICT MUZIK/JIVE/ZOMBA
16	RE-ENTRY	1	BOYFRIEND ASHLEE SIMPSON GEFEN
17	10	3	PHOTOGRAPH NICKELBACK ROADRUMNER/DJMG
18	10	4	I SHOULD HAVE CHEATED KEYSHIA COLE A&M/INTERSCOPE
19	10	3	TESTIFY COMMON G.O.D.D./GEFFEN/INTERSCOPE
20	17	2	PRESIDENTIAL YOUNGBLOODZ GHET-O-VISION/LAFACE/ZOMBA
21	3	8	RUN IT! CHRIS BROWN JIVE/ZOMBA
22	NEW	1	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE
23	NEW	1	HAPPY HOUR JAZZE PHA & CELEO GREEN SHO/NUFF/CAPITOL
24	10	10	PLAY DAVID BANNER SRC/UNIVERSAL/UMRG
25	NEW	1	CAN I HAVE IT LIKE THAT PHARRELL FEAT. GWEN STEFANI STAR TRAK/INTERSCOPE

## VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
<b>MTV Hits</b>		
1	ASHLEE SIMPSON, BOYFRIEND	
2	KELLY CLARKSON, BECAUSE OF YOU	
3	FALL OUT BOY, DANCE, DANCE	
4	THE BLACK EYED PEAS, MY HUMPS	
5	ALL-AMERICAN REJECTS, DIRTY LITTLE SECRET	
6	CHRIS BROWN, RUN IT!	
7	GREEN DAY, WAKE ME UP WHEN SEPTEMBER ENDS	
8	RYAN CABRERA, SHINE ON	
9	MARIAH CAREY, SHAKE IT OFF	
10	KANYE WEST, GOLD DIGGER	
<b>VH1 Country</b>		
1	LEANN RIMES, PROBABLY WOULDN'T BE THIS WAY	
2	CHARLIE ROBISON, PHOTOGRAPH	
3	NICKEL CREEK, WHEN IN ROME	
4	GRETCHEN WILSON, ALL JACKED UP	
5	TOBY KEITH, BIG BLUE NOTE	
6	PHIL VASSAR, GOOD OLE DAYS	
7	GARY ALLAN, BEST I EVER HAD	
8	BILLY CURRINGTON, MUST BE DOIN' SOMETHIN' R 3HT	
9	JOSH GRACIN, STAY WITH ME (BRASS BED)	
10	FAITH HILL, LIKE WE NEVER LOVED AT ALL	
<b>MuchMusic Canada</b>		
1	THE BLACK EYED PEAS, MY HUMPS	
2	NICKELBACK, PHOTOGRAPH	
3	ASHLEE SIMPSON, BOYFRIEND	
4	KANYE WEST, GOLD DIGGER	
5	MARIAH CAREY, SHAKE IT OFF	
6	KELLY CLARKSON, BECAUSE OF YOU	
7	MASSARI, REAL LOVE	
8	SIMPLE PLAN, CRAZY	
9	FRAZ FERDINAND, DO YOU WANT TO	
10	RIHANNA, IF IT'S LOVIN' THAT YOU WANT	

### BREAKING & ENTERING

"Bom Bom Bom," the debut single by Living Things, enters billboard.com's Modern Rock chart at No. 39. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

**THIS WEEK ON .com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



## Jazz Great Shirley Horn, 71

WASHINGTON, D.C.—Shirley Horn, the Grammy Award-winning jazz singer/pianist known for her intimate, whispery vocals and top-drawer piano playing, died Oct. 20 at Gladys Spellman Nursing Home in Cheverly, Md., following an extended battle with diabetes. She was 71.

Long critically respected, Horn became an unlikely star in her 60s with a series of albums for Verve Records in the 1990s. Accompanying herself at the piano, Horn and her trademark vocal style also became a major influence on such younger jazz singer/pianists as Diana Krall and Norah Jones.

Horn was nominated for nine Grammys in the last decade—seven of them consecutively. She won the best jazz vocal performance award in 1998 for her album “I Remember Miles,” dedicated to her good friend and mentor Miles Davis.

On several of her Verve albums, she worked with top arranger Johnny Mandel. On others she augmented her trio with guest artists like Davis, Wynton and Branford Marsalis, Gary Bartz and Toots Thielmanns.

Horn began playing piano at age 10. At 18, she was awarded a music scholarship to the Juilliard School, but financial difficulties kept her from attending. After studying music at Howard University, she began her career in the late '50s as a pianist in local restaurants and nightclubs and eased into her role as a vocalist.

In 1960, Davis coaxed Horn to open for him at New York's Village Vanguard after being captivated by her debut recording, “Embers and Ashes.” That engagement led to a contract with Mercury Records with then-A&R man Quincy Jones. She also sang on the 1968 movie soundtracks to “For Love of Ivy” and “A Dandy in Aspic.”

Despite critical acclaim, Horn rarely toured in those years, instead remaining at home in Washington, D.C., to raise her daughter. When Verve signed her in 1987, she was ready to expand her horizons.

For her 1996 album “Main Ingredient,” she convinced the brass at Verve to record her at her home in the na-

tion's capital. It was a down-home, casual affair.

As jazz royalty like drummer Elvin Jones, tenor player Joe Henderson and others arrived from New York, Horn greeted them at the front door, a brandy snifter in hand. Stepping over mic cables to the mobile recording truck parked out front, she invited them first into her kitchen, which was packed with friends and food.

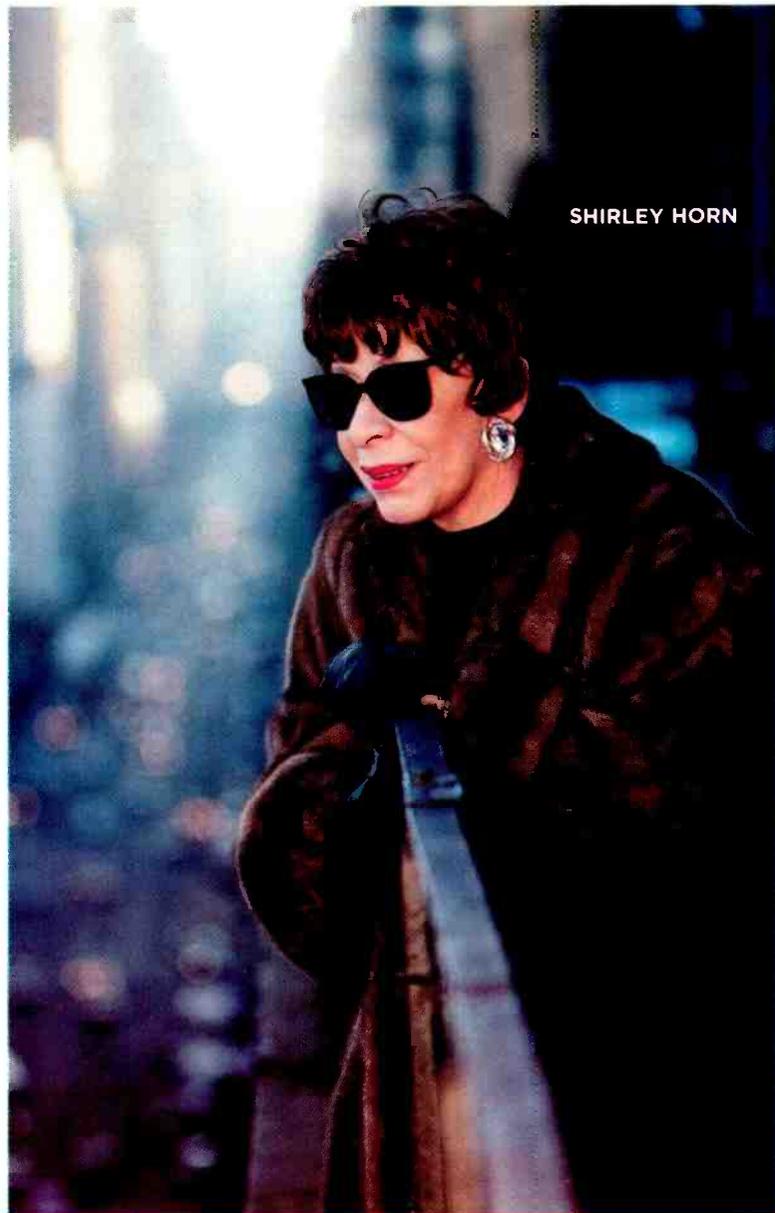
There, drummer Billy Hart joked with Jones and other former Horn accompanists about “going to Shirley School”—learning how to play with

feeling, at slow tempos.

She told *Billboard* at the time of the session, “I wanted it to be like the old days when folks would get off work at two or three, drop by my place and play till dawn. Good company, good food, good music.”

Horn cut back because of her diabetic condition but did not stop touring in recent years. Her illness eventually resulted in the amputation of a foot.

In addition to her daughter, she is survived by her husband and two grandsons. —Bill Holland



SHIRLEY HORN

## Tower's Robert Olsen Dies At 46

Robert Olsen, a 26-year Tower Records veteran, died suddenly of a heart attack Oct. 11 in Valley Springs, Calif. He was 46.

“We all lost a very bright spirit . . . with Robert's passing,” Tower Records executive VP Kevin Cassidy says. “He was friend to many, enemy to none and he positively touched all with whom he came in contact. All of us are better people because Robert touched our lives.”

Olsen joined Tower in the San Francisco Bay Area, working his way up to GM at the flagship Columbus and Bay store in San Francisco. In 1995, Olsen became part of the

company's international team when he went to Mexico to oversee Tower's operation there. He later moved to the company's operation in Argentina, then returned to the United States in 1999. Olsen joined the chain's retail operation team, first as visual concepts manager and then national director of visual merchandising.

He is survived by his wife, two stepsons and a sister. Memorial donations can be made to the Robert Olsen Memorial Fund, c/o Bank of America, 555 Capital Mall, Suite 150, Sacramento, Calif. 95814. —Ed Christman

**BIRTHS** **BOY:** Oliver Daniel, to Missy and Dan Herrington, Sept. 13 in Nashville. Father is co-president of Dualtone Records.

**GIRL:** Sara, to Cara and Josh Havens, Sept. 15 in Dallas. Father is lead singer of rock act the Afters.

**BOY:** Gustav Felix, to Laura and Joe Rinaldi, Sept. 21 in Los Angeles. Mother is operations manager for the Los Angeles Virgin Megastore. Father is talent buyer for the Viper Room.

**BOY:** Liam Adam, to Megan and Ian Owens, Sept. 27 in Nashville. Father is a singer for gospel group the Imperials.

**GIRL:** Sophia Alexander, to Despina and Jay Landers, Oct. 17 in Los Angeles. Father is senior VP of A&R for Walt Disney Records.

**MARRIAGES** Terri Clark to Greg Kaczor, Sept. 17 in Calgary, Alberta. Bride is a country recording artist. Groom is her tour manager.

Wanda Lynn Canady to Billy Joe Shaver, Sept. 26 in Corsicana, Texas. Groom is a country recording artist.

Lori Thompson to Greg “Skinny” Dean, Sept. 26 in Nashville. Groom is tour manager for country recording artist Blake Shelton.

Kristin Gartner to Shanye Hill, Oct. 8 in Nashville. Bride is a singer/songwriter. Groom is a guitarist for country act Sawyer Brown.

**DEATHS** Jack Lesberg, 85, of Alzheimer's disease, Sept. 17 in New York. The bassist played with many of the jazz greats of the 1940s and 1950s, including guitarist Eddie Condon, tenor saxophonist Coleman Hawkins, clarinetist Benny Goodman, pianist Earl “Fatha” Hines and vocalists Billie Holiday and Sarah Vaughan.

Lesberg started playing with Louis Armstrong in the late 1940s and toured with the Armstrong All Stars in the mid-1950s. His career also included performances with the New York City Symphony Orchestra and the Sydney Symphony in Australia during the early 1970s.

Willie Hutch, 59, of undisclosed causes, Sept. 19 in Dallas. Born Willie Hutchinson, the veteran singer/songwriter/producer was best-known for his work at Motown. His association with the label began in 1970 when producer Hal Davis asked him to help complete the Jackson 5's “I'll Be There.” It became a multiformat No. 1 *Billboard* hit, as did a subsequent collaboration with the quintet,

“Never Can Say Goodbye.”

Hutch also logged production credits on Motown albums by the Miracles, Marvin Gaye, Smokey Robinson, Michael Jackson and Diana Ross, among others. He penned the music for 1973 blaxploitation movie “The Mack,” which spun off two of Hutch's biggest R&B hits as a performer, “Brother's Gonna Work It Out” and “Slick.” His highest-charting single was 1975's “Love Power,” which peaked at No. 8 on the R&B chart.

Herb Jones, 54, of heart failure, Sept. 20 in Los Angeles. The veteran music executive was most recently VP of promotion for DKG Records, whose roster included Rhian Benson. Jones held similar positions at Columbia, Capitol and Priority Records, as well as a marketing post with trade publication Radio & Records. He is survived by his mother, father and six sisters.

Harold Leventhal, 86, of undisclosed causes, Oct. 4 in New York. A well-known folk music promoter who worked with Woody Guthrie and Bob Dylan, Leventhal introduced audiences to international and American artists from the 1950s to the time of his death. He presented a 21-year-old Dylan at New York's Town Hall April 12, 1963, for the singer's first major concert hall appearance. He was also the longtime producer of the Thanksgiving folk concert at Carnegie Hall, which featured such artists as Arlo Guthrie and Pete Seeger. He won a Grammy Award in 1989 as a producer for the album “Folkways: A Vision Shared: A Tribute to Woody Guthrie and Leadbelly.” Leventhal is survived by his wife, two daughters and four grandchildren.

C. DeLores Tucker, 78, of unspecified causes, Oct. 12 in Norristown, Pa. The political activist and longtime opponent of “gangsta rap” was well-known for her protests against obscenity in rap music. The most notable rapper to cross her line of fire was Tupac Shakur, who in response rhymed “Tucker” with a certain obscenity on his 1996 album “All Eyez on Me.” In retaliation, Tucker filed a defamation lawsuit against his estate, but the Pennsylvania Supreme Court dismissed the case.

Nickolas Gonzalez, 30, of heart failure, Oct. 18 in Nashville. Gonzalez, who toured as a guitarist with Latin and Christian artist Jaci Velasquez, was also a songwriter who penned English and Spanish songs for Velasquez and gospel act Avalon. He is survived by his wife.



# MARKETPLACE

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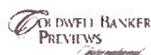
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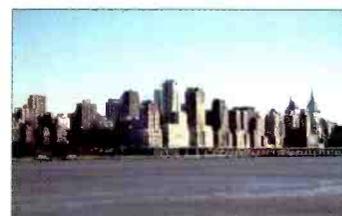
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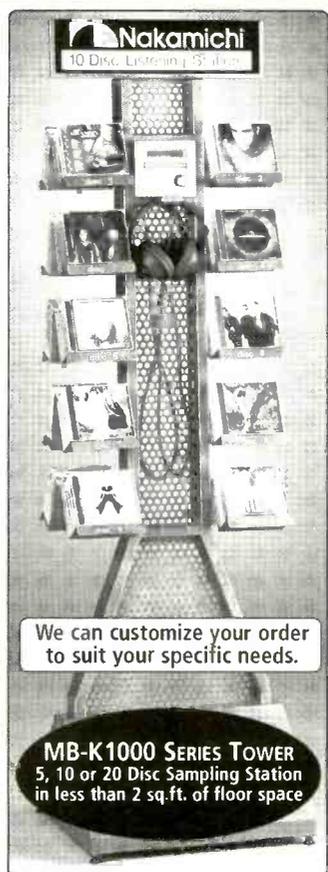


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Review of applications will begin on November 15th, and continue until the position is filled. Please send a letter of application, a statement of teaching philosophy, a CV and contact information for three references to: J. Dennis Rich, Music Business Management Search, Columbia College Chicago, 600 S. Michigan Avenue, Chicago, IL 60605-1996.

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## HELP WANTED

### Interns Wanted

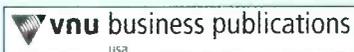
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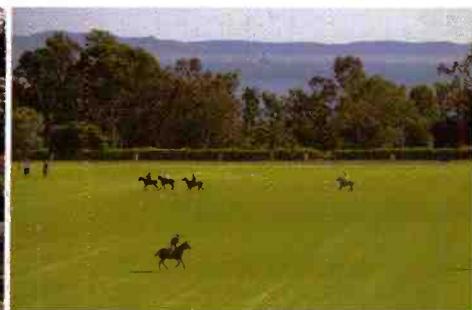
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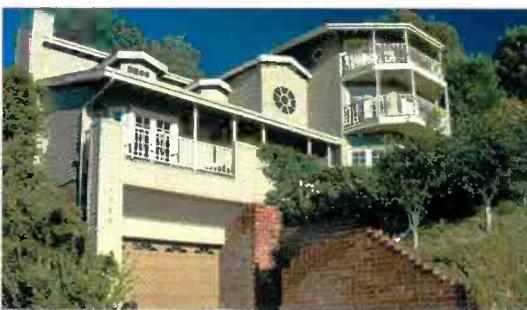
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**1125 WABASH STREET** \$2,750,000  
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**152 POINSETTIA AVENUE** \$499,000  
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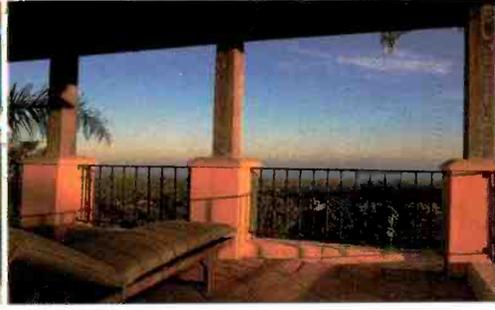
**226 ACRE RANCH** \$15,000,000  
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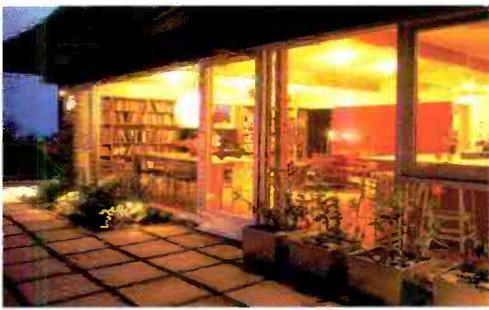


**3132 HOLLYRIDGE** \$1,849,000  
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 Richard Klug 310.766.1817



**10969 ALTA VIEW DRIVE** \$6,500/mo  
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 Robert Lughton 310.888.3777



**WEST HOLLYWOOD BLDG** \$2.30/sqft  
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 Debra Smalley 310.888.3790



Pictured, from left, are Alabama's Randy Owen; Lonestar frontman Richie McDonald, who was one of three writers tied for the country songwriter of the year honors; BMI president/CEO Del Bryant, who hosted the event; and songwriters Jeffrey Steele and Chuck Cannon. (Photo: Rick Diamond)



Sharing a laugh at the awards dinner are, from left, Toby Keith, Randy Owen and Travis Tritt. (Photo: Rick Diamond)

## BMI COUNTRY AWARDS

The BMI Country Awards honored the BMI-affiliated writers and publishers of the most-performed country songs of the past year during an Oct. 18 awards ceremony at the company's Music Row offices in Nashville.

**BELOW** BMI president/CEO Del Bryant is pictured chatting with rock'n'roll legend Little Richard on the red carpet before the BMI Country Awards. (Photo: Rick Diamond)



BMI's top winners of the evening take the stage. Pictured, from left, are BMI's Phil Graham; Christiev Alphin, whose husband Big Kenny of Big & Rich was one of three country songwriter of the year winners; songwriter of the year winner Richie McDonald; BMI's Del Bryant; BMI Icon award winner Charlie Daniels; Sony/ATV Tree's Woody Bomar, who accepted publisher of the year honors for Sony/ATV Music Publishing Nashville; Tim Nichols, who co-wrote song of the year "Live Like You Were Dying"; songwriter of the year honoree Harley Allen; and BMI's Paul Corbin. (Photo: Jim Hagans)



Pictured, from left, are SESAC president/COO Pat Collins, SESAC's 2005 country songwriter of the year Scooter Carusee and Carnival Music's Frank Liddell, who was honored as SESAC's 2005 publisher of the year.

## SESAC COUNTRY AWARDS

The SESAC Country Awards celebrated its top writers and publishers in the country and Americana formats at a black tie gala Oct. 19 at the company's Music Row offices in Nashville. (Photos: Kay Williams)



Adam Shoenfeld netted the SESAC song of the year award for penning the Faith Hill hit "Mississippi Girl." Also soaking up the moment are Cory Gierman and Christiev Alphin of Love Everybody Music, publisher of "Mississippi Girl." Shown, from left, are Gierman, SESAC's Trevor Gale, Shoenfeld, Alphin and SESAC's Pat Collins and Tim Fink.



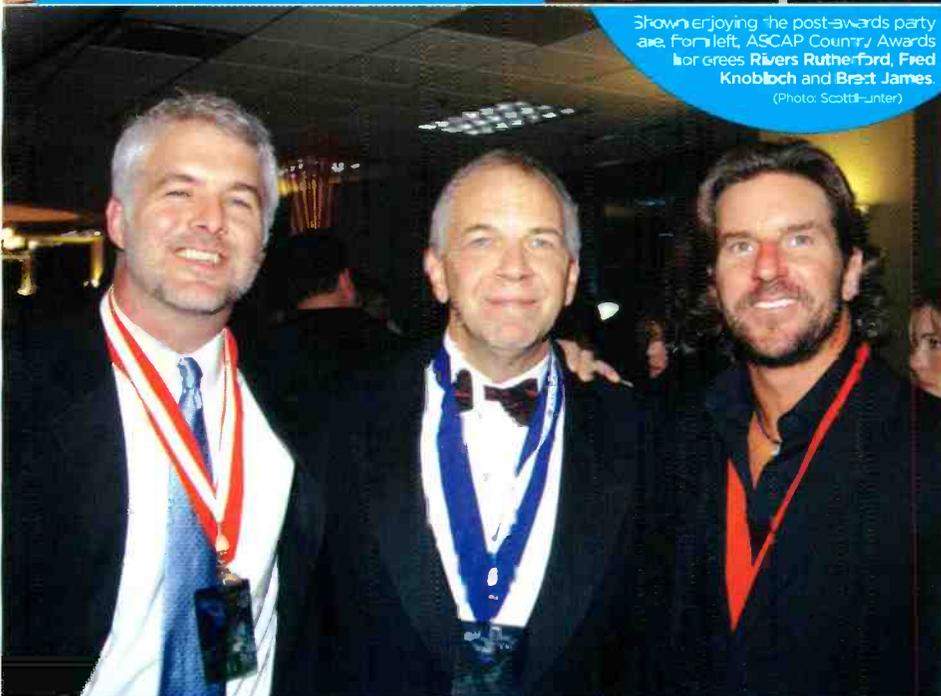
Kenny Chesney was presented with the ASCAP voice of music award. Pictured, from left, are Chesney, ASCAP senior VP **Connie Bradley** and ASCAP songwriter of the year winner **Craig Wiseman**, who wrote the ASCAP song of the year "Live Like You Were Dying" with **Tim Nichols**. (Photo: Tony Phipps)



## ASCAP COUNTRY AWARDS

The ASCAP Country Awards honored its top country songwriters and publishers during an Oct. 17 awards ceremony at Nashville's famed Ryman Auditorium followed by dinner and dancing at the nearby BellSouth Tower.

**ABOVE** EMI Music Publishing was named ASCAP's publisher of the year for the fifth consecutive year. Pictured, from left, are EMI Music Publishing U.S. president **Bob Flax**, EMI Music executive VP/GM **Gary Overton**, ASCAP CEO **John LoFumento**, EMI Music Publishing president/COO **Roger C. Faxon** and EMI Music chairman/CEO **Martin Bandier**. (Photo: Tony Phipps)



Enjoying the post-awards party are, from left, ASCAP Country Awards honorees **Rivers Rutherford**, **Fred Knobloch** and **Bret James**. (Photo: Scott Hunter)



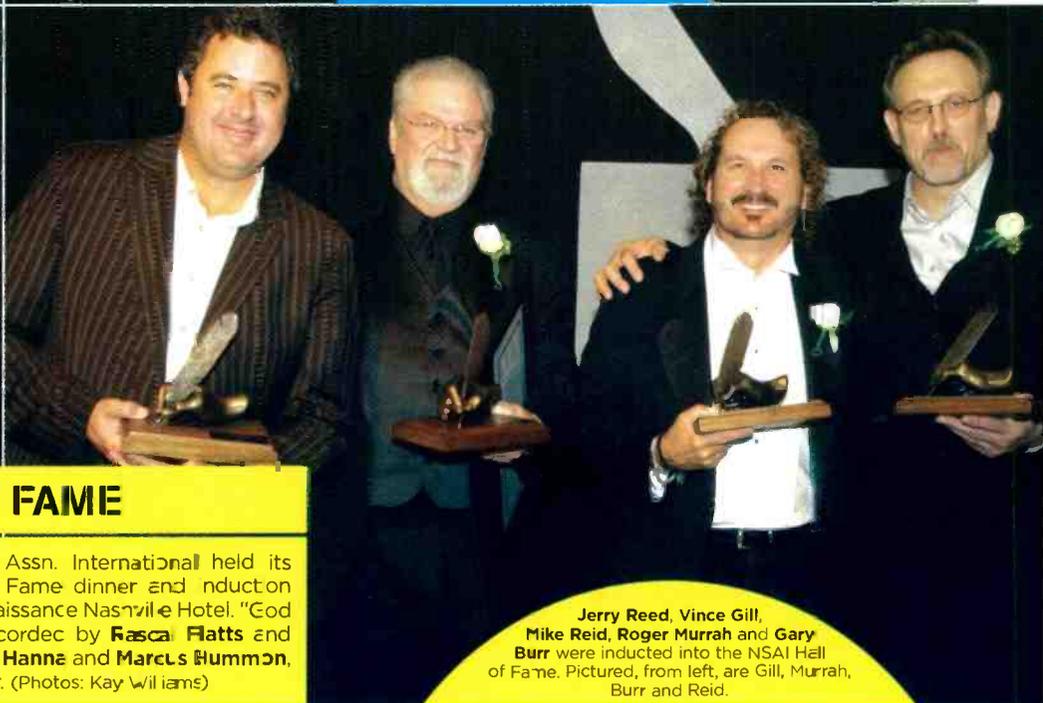
Mingling backstage at the 43rd annual ASCAP Country Awards are, from left, **Kenny Chesney's mom Karen Chandler**, **Gretchen Wilson**, **Chesney** and ASCAP senior VP **Connie Bradley**. (Photo: Scott Hunter)



**Jeffrey Steele**, center, was named NSAI's songwriter of the year. He is flanked by NSAI executive director **Bart Herbison**, left and NSAI president **Bob Regan**.

## NSAI HALL OF FAME

The Nashville Songwriters Assn. International held its annual Songwriters Hall of Fame dinner and induction ceremony Oct. 16 at the Renaissance Nashville Hotel. "God Bless the Broken Road," recorded by **Fascia Flatts** and written by **Bobby Boyd**, **Jeff Hanna** and **Marcus Hummon**, was named song of the year. (Photos: Kay Williams)



**Jerry Reed**, **Vince Gill**, **Mike Reid**, **Roger Murrah** and **Gary Burr** were inducted into the NSAI Hall of Fame. Pictured, from left, are **Gill**, **Murrah**, **Burr** and **Reid**.

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## ON THE ROAD (AGAIN)

The Billboard Roadwork '05 Touring Conference and Awards, held Oct. 25-26 at New York's Roosevelt Hotel, was abuzz with news about upcoming touring initiatives. First, Clear Channel Entertainment president/CEO Michael Rapino told attendees that Clear Channel's music spinoff will be completed in December. Then, during the "On the Radio" panel, XM Satellite Radio executive VP of programming Eric Logan said his company will begin to be involved in national tours. An announcement is imminent.

Elsewhere, Network Live CEO Kevin Wall, also known for executive-producing the Live 8 concerts, said during a keynote address that his AOL, AEG Live and XM joint venture will add a wireless company within the next two weeks. Verizon is believed to be that partner. Network Live will also announce a TV deal soon. Also expect a number of international deals, with Italy, Japan and Spain becoming official by year's end.

One of the conference's most memorable exchanges occurred during the "Help!" panel, when John Scher, co-CEO/manager of Metropolitan Talent, was asked by an MTV attendee how the network could improve its relationship with the touring industry. Without missing a beat, Scher said MTV would better serve its viewers and the music industry by playing just one music video every half-hour. Thoughts, Toffler and crew?

## CAGED BIRDS SINGING

Carlos Santana, who is profiled on page 52, tells Track he plans to host the Superbowl of Consciousness in 2006. Santana says he wants to bring musicians and thinkers together in a forum that will mix spoken word and music. He is looking to include such women as Dolores Huerta and Maya Angelou. "That's something I'm really passionate about," Santana says. "Those are the ones that need to be running the world—not necessarily Bush or the pope, because that dimension is definitely not working."

Santana continues, "I like to work with women and men who have the dimension of compassion and clarity. [It's a] different kind of dialogue from dropping bombs or blessing you." If all goes according to plan, the Superbowl of Consciousness will take place next summer in Denver.

## COLE & AUSTIN IN THE ATL

In June, Track tipped off readers to Natalie Cole's plan to visit Atlanta to work with producer Dallas Austin on her next album for Verve. According to the collection's co-executive producer, David Munk (who also co-helmed the hurricane-relief benefit single "Come Together Now"), Cole has spent much time in the ATL these past few months. In fact, what began as Austin producing a handful of tracks has turned into Austin producing the entire album.

For the project—which so deserves to be out by Valentine's Day—Cole is covering songs made famous by the likes of Fiona Apple, Shelby Lynne, Neil Young and Kate Bush. From the snippets Track has heard, fans can expect an incredibly soulful and wonderfully stripped-down trip. While the tracks are completely reinvented, they remain classically Cole.

## ROBBIE UNDER THE RADAR

Why is Robbie Williams' new album, "Intensive Care," available in America only from Apple Computer's iTunes Music Store? (And why for only \$7.92—which translates to, oh, about £5—when it is selling for £9.48 at the U.K. iTunes?) Good question. The release is so completely under the radar stateside, it almost seems like an accident or after-



From left, DAVID MUNK, NATALIE COLE and DALLAS AUSTIN

thought. While a U.S. physical release is not on Virgin's schedule, the set is readily available in multiple formats outside the States. A Virgin Records representative tells Track that a digital release was the perfect way to satisfy U.S. fans, as the digital marketplace has few boundaries. The album came out Oct. 24 in the United Kingdom.

## INDEPENDENT THINKERS

Indies have been chattering about the news that EMI has joined the American Assn. of Independent Music. Yet the indie trade group is not exactly letting major labels crash its party. According to AAIM acting president Don Rose, EMI did indeed join, but as an "associate member"—a category open to just about every music industry company that is not an indie label. Associate members do not have voting rights, cannot participate in policy decisions and do not have access to AAIM meetings. "As to why EMI wished to express this support," Rose says, "you'll have to ask [EMI North America CEO] David Munns. But meanwhile, I do not mind paraphrasing his comment to me when I posed the same question: 'A healthy independent sector makes for a healthy music industry.' And to that I say, 'Amen, brother!'"

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Concord Music Group in Beverly Hills, Calif., names **Larry Blake** senior VP of business affairs/general counsel. He will remain counsel to **Manatt, Phelps & Phillips**.

**Zomba Label Group** in New York promotes **Steven Savoca** to senior director of digital marketing and sales. He was director of Internet marketing.

The **Welk Music Group** in Santa Monica, Calif., appoints **Fred Jasper** to be licensing director of **Sugar Hill, Vanguard and Ranwood Records**. He was special projects and media director at Sugar Hill Records.

**PUBLISHING:** EMI Music Publishing in New York names **Hunter Murtaugh** creative director of strategic music marketing. He will also serve as senior VP of EMI's music services division. He was director of music and a founding partner at **McGarry Bowen Advertising**.

**BMI** in Los Angeles promotes **Ray Yee** to senior director of film/TV relations. He was director. BMI also ups **Myles Lewis** to senior director of writer/publisher relations. He was director.

**Combustion Music** in Nashville names **Stephanie Greene** senior creative director. She was creative manager at **Chrysalis Music**.



BLAKE

SAVOCA

YEE

LEE

**DIGITAL:** Cdigix in Seattle names **Larry Jacobson** CEO. He was president of **RealNetworks**. Cdigix founder **Brett Goldberg** will also expand his responsibilities as executive VP.

**HOME VIDEO:** Anchor Bay Entertainment in Chicago promotes **Kaoru Mfaume** to managing director of **Manga Entertainment**. He was VP of acquisitions.

**RADIO:** Sirius Satellite Radio in New York names **Martin Lee** senior VP of marketing. He was VP of marketing at **Olympus**.

**Premiere Radio Networks** in Los Angeles names **Dennis J. Brownlee** VP/managing director of urban sales and marketing. He is based in New York. He was managing director at **Clear Channel Marketing Partnerships**.

**RELATED FIELDS:** InfoSpace in Bellevue, Wash., names **Kieve Huffman** VP of content. He was VP/GM of U.S. business development at **Sony BMG's Global Digital Business Group**.

**HIT Entertainment** in New York promotes **Rick Glankler** to VP of licensing. He was director of hard-goods licensing.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

# GOODWORKS

## ANGELS SMILING DOWN

Presented by Denise Rich and the G&P Foundation for Cancer Research (which Rich co-founded in 1996), the fourth biennial Angel Ball will be held Nov. 14 at the New York Marriott Marquis. Patti LaBelle, Russell Simmons and others will be honored for their contributions as humanitarians and philanthropic leaders. Gavin DeGraw, Natalie Cole, Chaka Khan and Stevie Wonder will perform. The black-tie event raises funds for cancer research. For tickets or more info, log on to [gpfoundation.com](http://gpfoundation.com).



# what {teens} want{west}

marketing to teens using  
music, movies & the media

november 1, 2005  
westin century plaza, los angeles

## a full-day of programming featuring

- **JUST ADDED!** A presentation by **Chris DeWolfe**, CEO, MySpace
- Connecting with teens via action sports
- An event marketing case study – The Teen Choice Awards
- Reaching teens in an online and mobile world
- Teen Trends – Find out how today's emerging pop culture trends will affect tomorrow's teen products
- The video game experience – music, advertising, and a captive audience
- Teen Panel – What's in the hearts and minds of today's brand-savvy teen consumers? Find out from our panel of teen boys and girls. Learn what earns their trust and what makes them partners in your marketing strategies.
- A poolside cocktail reception with live acoustic performances by some of the hottest new acts targeting today's teens
- Plus keynote presentations, meals, networking opportunities and much more...

## confirmed presenters include

**Steve Allison**, Chief Marketing Officer, Midway Games  
**Bob Bain**, Executive Producer, Teen Choice Awards  
**Chris DeWolfe**, Chief Executive Officer, MySpace  
**Devin Lazerine**, Publisher & Editor-in-Chief, *Rap-Up*  
**Angela Leaney**, SVP, Brand Communications, The N  
**Bill Nielsen**, Microsoft Director of Xbox Brand Marketing  
**Catherine Stellin**, VP of Marketing & Trends, Youth Intelligence  
**Dr. Jim Taylor**, Futurist and Vice Chairman, The Harrison Group



^ allison   ^ bain   ^ lazerine   ^ leaney   ^ nielsen   ^ stellin   ^ taylor

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Watch for the forthcoming  
Neil Young concert film  
directed by Jonathan Demme

