

Billboard



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>P.36

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No. 1

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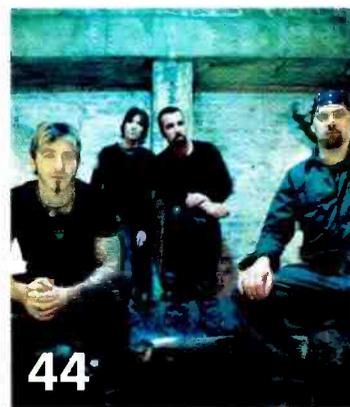
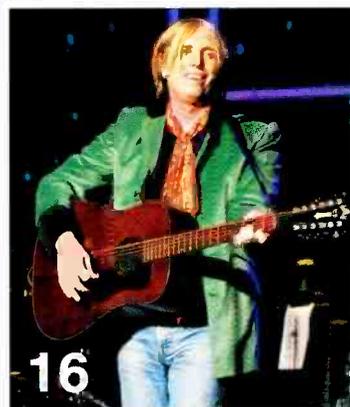
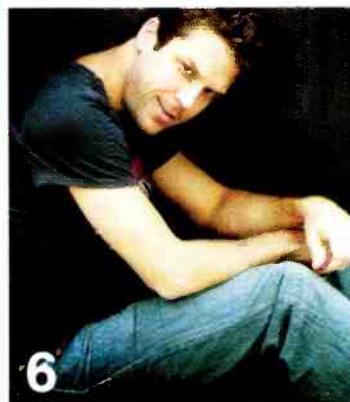
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mecca

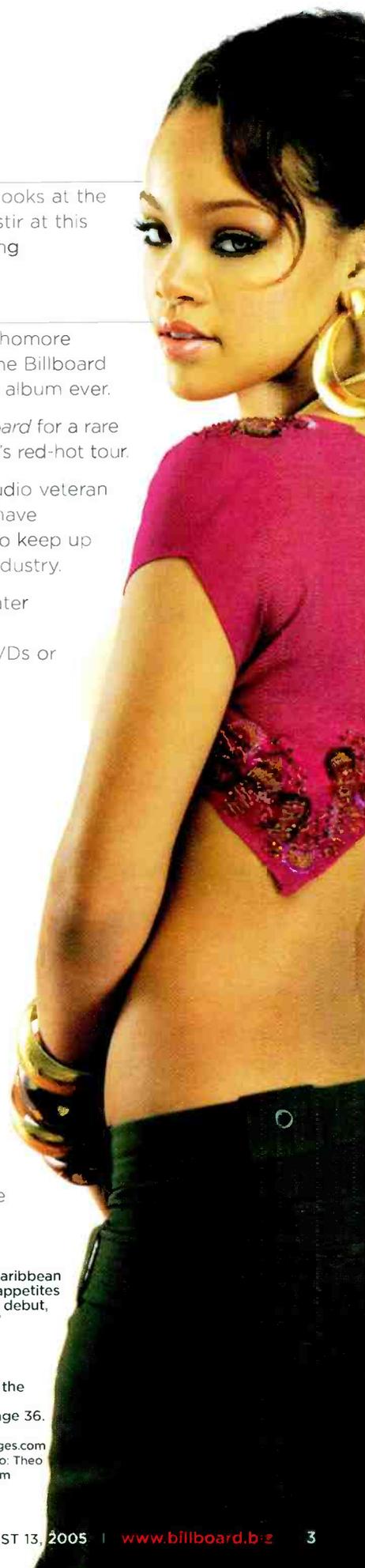
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Tired of hearing the same thing from the same people? Get ready for something new! Come to **Billboard MECCA**—the official CMA Mobile Entertainment Conference. **JUST ANNOUNCED:** The executive keynote will be **NiTV's** Yan Toffler. For a full schedule of events and to register, go to billboardevents.com.

ABOVE: Rihanna's catchy Caribbean flavor whets fans' appetites for her Roc-a-Fella debut, "Music of the Sun." See page 45. Photo: Mark Mann

COVER: *Billboard* previews the upcoming NARM convention. See page 36. Illustration: Dimitri Vervitsiotis/Gettyimages.com Robbie Williams photo: Theo Wargo/WireImage.com



Indie Labels Are Seeking Their Fair Share

BY DON ROSE

Independence is about spirit. The spirit of entrepreneurship. The spirit of innovation. And it's about passion for music.

The independent music sector has introduced, developed and nurtured nearly every new musical form that has affected our society since the beginnings of the recording industry. In the present day—perhaps more than ever—the independents are essential to the continuing progression of cultural diversity and innovation in music.

The American Assn. of Independent Music (AAIM) was formed in June to address the concerns of indie labels and provide advancement opportunities for its member companies. AAIM represents a broad coalition of labels that support principles of fair trade and equal access to media and the marketplace. We believe strongly that a healthy independent sector is vital for the music industry at large.

The first exercise at hand as we define our strategy is to “do the math,” because an accurate reflection of the size and scope of the indie label sector is fundamental to pursuing the AAIM objectives.

If one defines the independent music sector by label ownership rather than distribution—all those who control their own destinies—the Nielsen SoundScan market share for independents would be 27.25% (year-to-date, through the week ending July 3).

However, because the current definition, as adopted by Nielsen SoundScan and *Billboard*, identifies indie labels according to their distribution partners, the indie share is shown as only 18.3%. This is because many indie labels are distributed by

one of the four majors, in whose market share their sales are embedded.

We believe that this is an old, obsolete paradigm.

To further confuse matters: Each of the major companies (Universal Music Group, Sony BMG, Warner Music Group and EMI) has an alternative distribution channel that caters to indie labels (Fontana, RED, Alternative Distribution Alliance and Caroline, respectively). The “FRAC” distributors provide a valuable service to the independent music community, but their existence is only one of many anomalies under the current system.

Indie labels are considered indies for the purposes of SoundScan data and *Billboard* charts only if they are marketed by a FRAC distributor, an unaffiliated distributor or no distributor at all. An indie label distributed by any of the majors' primary distribution arms will have its market share included in that major's preference. ATO, Concord, Curb, Disney, Razor & Tie, Wind-up, Roadrunner, Rounder, Sanctuary and Univision Music Group are examples of such embedded indies.

This status quo represents an institutional bias against the indie sector, distorting its scope and impact for all who depend on accurate information.

In an ideal world, of course, there would be no need to distinguish between majors and indies in the first place. Record companies would compete in an environment where all great music would have equal opportunity to rise to the top of the charts.

But indies are pragmatic as well as idealistic. So, since the marketplace tends to segregate on the basis of size, let's allow the market share report to reflect truth-

fully the considerable size and impact of the indie sector.

It is time to update the definition of “indie label.” It simply no longer works to be identified by the method of (physical) distribution, particularly since the constitutions of the FRAC entities have long since blurred any distinction based on distribution ownership. Command over one's destiny should be the key to independence, after all.

Open the definition to every record label in America that is not wholly owned or con-



trolled by a major. The independent chart will then be available to and representative of the total community.

AAIM is developing an ambitious agenda for the independent sector, and we invite input and support from the industry at large.

Independence is the mother of innovation!

Don Rose is acting president of the American Assn. of Independent Music.

BILLBOARD RESPONDS:

We agree that there is more than one way to define “independent,” and we have heard opinions similar to Don Rose's from some of the labels he mentions. But we want *Billboard's* readers and Nielsen SoundScan's subscribers to consider some other consequences to the suggested changes.

The decision to determine a title's independent status by distribution route dates to December 1985, when the Warner Music Group bought a stake in Tommy Boy Records. Despite the change in ownership, most of the label's albums continued to be distributed by independents. Thus, *Billboard* continued to define Tommy Boy as an independent label.

Billboard and Nielsen SoundScan could

change this approach and provide a new perspective on independent market share. We also could alter the rules governing the Top Independent Albums chart.

But that would not change the reality of today's market. A fact of retail life is that albums included in a major distributor's catalog have a distinct advantage over indie-distributed titles in terms of gaining shelf space and ad programs from large chains.

Rose's suggested parameters would yield a larger indie market share, but that same criteria would make it harder for pure independents—including those sold through FRAC wholesalers—to compete on a chart that includes Curb, Razor & Tie, Univision and the like.

Under AAIM's proposal, Buena Vista Music Group—which is distributed by Universal Music & Video Distribution—would be deemed independent, even though its labels are owned by Walt Disney, a major entertainment corporation. Should such a large player be considered independent simply because it is not owned by one of the four major labels?

None of this is to suggest that AAIM's proposal is without merit, nor that *Billboard* and its data partners at Nielsen Music are unwilling to consider new ways to measure the independent landscape. It is just that the approach to a busy intersection requires a careful look in all directions before one crosses the street.

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Comic Soars
Dare Cook sets comedy release record



Podcast Promotion
KCRW's Nic Harcourt boosts L.A. band



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Tom Petty's Big Tour
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>>>U.S. ONLINE STORES ENTERING JAPAN

Napster and iTunes are making moves in Japan. The former is entering a joint venture with Tower Records to launch Napster Japan within the year. The latter's Japanese store opened Aug. 4. iTunes will initially offer 1 million titles from 15 labels including Toshiba-EMI, Universal Music and Avex. Tower Records Japan owns about 70% of the Napster joint venture. It will fund \$7 million in cash and will provide the majority of the personnel, local music content and marketing behind the store. Napster is contributing \$3 million in cash and lending its brand, music library and technology.
—Peter Serafin and Antony Bruno

>>>WARNER Q3 LOSSES WIDEN

Warner Music Group reported Aug. 4 that despite a rise in revenue, its net loss reached \$179 million for its financial results covering the three-month period ending June 30. It compares with a net loss of \$91 million for the same period last year. The company reports that \$135 million of the loss was from non-recurring after-tax expenses linked to its May 5 initial public offering.
—Emmanuel Legrand

>>>V2 INKS WITH AUDIBLE MAGIC

Virgin Group's V2 Music will register its entire catalog of existing and future tracks with Audible Magic's peer-to-peer copyright-protection and filtering repository. The Audible Magic content registry service will monitor all V2 tracks on P2P services that use the filtering technology, like the new service from iMesh. The technology will limit access to V2's
continued on >>p6

50 Cent: Photo: Michael Caulfield, Usher: Photo: Dimitrios Kambouris/WireImage.com

UpFront

AUGUST 13, 2005



50 CENT, left, and **USHER** won three awards each at the Billboard-AURN R&B/Hip-Hop Awards in Atlanta.

R&B/HIP-HOP BY GAIL MITCHELL

Usher, 50 Cent Top R&B Awards

ATLANTA—Representing the best of R&B and hip-hop, Usher and 50 Cent tied for top winner at the Billboard-American Urban Radio Networks 2005 R&B/Hip-Hop Awards. The popular artists each earned three statuettes. Tied at two awards each were Mario and Alicia Keys. Jonathan "Lil Jon" Smith, who led the field as a finalist in five categories, earned kudos as top R&B/hip-hop producer.

The Aug. 5 ceremony, staged at the Compound nightclub in Atlanta, wrapped the sixth annual Billboard-AURN R&B/Hip-Hop Conference, which began Aug. 3. This was the first time the conference and awards show were held in Atlanta; previous sites were Miami and New York.

Usher's wins included top R&B/hip-hop artist, male artist and singles artist. 50 Cent's "The Massacre" landed him plaudits for top R&B/hip-hop album and albums artist, plus top rap album.

Keys was awarded statuettes for top R&B/hip-hop songwriter and female artist. Mario's R&B/pop No. 1 crossover single "Let Me Love You" earned accolades for top R&B/hip-hop single and single (airplay).

Fantasia and the Game were first-time R&B/hip-hop award winners. Fantasia's "I Believe" won top R&B/hip-hop single (sales). The Game claimed the new R&B/hip-hop artist award. Destiny's Child, which is disbanding after wrapping its current tour in September, was awarded top R&B/hip-hop duo or group.

Interscope wrested the title of top R&B/hip-hop major label from last year's winner, Island Def Jam Music Group. Repeating as the top independent label **continued on >>p6**

DIGITAL MUSIC BY ANTONY BRUNO

Yahoo Rolls Out Digital Music Search Engine

First it was photos, then video, now music.

Yahoo is the first major portal to introduce a search engine dedicated to finding music and other audio files on the Internet. The Aug. 3 launch is the latest effort by Yahoo and other Internet search portals to organize the growing number of multimedia files on the Web.

One of the key features of the new search tool is its ability to scan the music libraries of almost all legitimate online serv-

ices selling digital tracks. To do so, Yahoo struck individual deals with more than 15 music services—including iTunes, MSN Music, Napster, Rhapsody and Yahoo Music Unlimited—to aggregate their catalogs into a searchable index. Independent publishers can submit content to the index through Media RSS.

Yahoo says its search results page will not give preferential treatment to any individual provider, including Yahoo Music Unlimited. Re-

sults are listed in alphabetical order by service provider.

"We always felt that being unbiased was part of the search mission," says Bradley Horowitz, director of technology development for Yahoo Search. He says the music search engine breaks down the walls between services and "lets you peer over to see what everybody has got."

To download any song, users must install the appropriate software for the given music

service. But the search tool includes a feature that identifies the user's preferred music service and provides a one-click connection to that service in the search results.

Yahoo seems intent on supplanting the internal search tool included with individual digital music services by listing sources for files that the preferred service may not include and providing access to other types of links that may be of interest. For example, it allows

users to narrow results to podcasts or open the search to any file posted online, whether for download or streaming access—including artist Web sites, audio blogs and fan sites.

"There's a lot of value for an iTunes customer to come in and use this product," Horowitz says. "We can do a lot of things that are very cool that iTunes can't."

The audio search engine is available in a public beta test version via next.yahoo.com. ...

content to a 30-second clip unless the user buys the full track or subscribes to a monthly service.
—Antony Bruno

>>>TIMES SQUARE VENUE OPENING SOON

The 2,100-capacity Nokia Theatre Times Square, AEG's newest concert venue, will open next month. Tickets for many shows will go on sale Aug. 12. The New York venue is being developed and operated by AEG subsidiary AEG Live, which spent nearly \$21 million renovating the former Loews Theatre at 1515 Broadway.
—Ray Waddell

>>>LATIN GRAMMYS STAY IN L.A.

The Latin Grammy Awards will return to Los Angeles' Shrine Auditorium for the second consecutive year and will air for the first time on the Univision Network, the most-watched Spanish-language network in the United States. Univision's consistently high ratings in Latin-centric markets are expected to boost the awards show's viewership. The sixth annual Latin Grammys will air live from 8 p.m. to 11 p.m. ET Nov. 3 nationwide and in some 100 countries.
—Leila Cobo

>>>ARTISTDIRECT BUYS MEDIA DEFENDER

Digital music company ArtistDirect has acquired the assets of Media Defender, a leading provider of Internet-based anti-piracy technology, for \$42.5 million in cash. The move is part of a larger shift by ArtistDirect away from recorded-music operations and toward digital media services. Staff reductions are not expected. The companies will continue to operate under their respective brand names.
—Brian Garrity

>>>HP SAYS GOODBYE TO IPODS

Hewlett-Packard will soon stop offering HP-branded versions of Apple Computer's iPod line. According to company representatives, HP will continue to sell its

continued on >>p8

UpFront

GIORAI BY JULIANA KORANTENG

Williams' Calling Plan

EMI Star Makes Deal With T-Mobile

LONDON—T-Mobile International's groundbreaking Pan-European deal with EMI Music and its British star Robbie Williams signals the expectations that telecom operators and record labels have for third-generation mobile phone services.

The 18-month partnership, announced July 27, is one of the longest and geographically broadest agreements involving an operator and a major-label act. Under the deal, T-Mobile—with 60 million customers in nine European markets—will have the mobile-phone exclusive on all EMI content

related to the artist. In exchange, T-Mobile will support campaigns for Williams' forthcoming EMI album, scheduled for release later this year, and any possible tours. Financial details were not disclosed.

"As one of the first-ever contracts for this length of time, it will be a great way for the two businesses to work closely together and signpost the way forward for other artists," says John Leahy, the London-based marketing and creative director for EMI Records U.K. Clinching the deal for Williams is management company IE: Music.

Among other offerings, T-Mobile will provide full-track downloads, streamed live concerts, ringtones, master ringtones, cell-phone wallpaper and logos, and possibly downloads of previously unreleased recordings. "We wanted a partner able to drive as many exclusives as possible," Leahy says.

Analysts see significance in the scope of the deal. "I don't recall any operator doing such a deal with an artist for such a long period of time," says Thomas Husson, Jupiter Research's mobile analyst in Paris.

Amsterdam-based Paul Jackson, principal analyst at For-

ROBBIE WILLIAMS' deal with T-Mobile exclusively supplies the mobile phone operator with the artist's EMI content for 18 months.

rester Research, says 18 months is a long period "for an artist to give himself to a single brand." But he believes Williams will gain from it, because "it never hurts an artist to be associated with a complementary brand; there is nothing about T-Mobile that could be detrimental."

The full-track download offerings, T-Mobile's first, will kick off this fall in Germany, followed by other European markets. T-Mobile's pricing will be similar to existing services in Germany, where master ringtones cost 2.49 euros (\$3.03) each, videos are 1.99 euros (\$2.42) and wallpaper downloads run 1.49 euros (\$1.81). The cost of Williams' full-track downloads has yet to be announced.

Under the deal, Williams' material will be embedded on Sony Ericsson's new W800i Walkman handsets, said to be capable of storing the equivalent of more than 10 CDs. The units are due this month.

The entire venture will be supported by a Pan-European T-Mobile TV campaign featuring Williams early next year. Saatchi & Saatchi is T-Mobile's advertising agency.

"This partnership underpins our commitment to step up our engagement in the music space," says Bonn-based Ulli Gritzuhn, T-Mobile International's chief marketing officer. "Robbie Williams' broad target audience and the appeal of music are a pull for mobile phones."

Leahy notes that EMI is not locked in with T-Mobile for its other acts. "We're always talking to different operators," he says.

RETAIL BY BRAM TEITELMAN

Cook Serves Hot Comedy Album

Are comedians the new rock stars? Consider the No. 4 debut of Dane Cook's sophomore album, "Retaliation" (Comedy Central), on this week's *Billboard* 200.

While still relatively unknown, Cook made history this week with the highest-debuting comedy album ever—and the best-charting set since Steve Martin's "A Wild and Crazy Guy" spent six weeks at No. 2 in 1978. "Retaliation" also is the highest debut of a title from

date," Comedy Central Records president Jack Vaughn says. The label took out ads in a number of consumer magazines, including *Spin*, *Rolling Stone* and *Entertainment Weekly*. It also undertook the largest street marketing campaign in its history, going to 40 markets to distribute material at retail and during lifestyle events and shows by other comics.

Cook's first album, 2003's "Harmful If Swallowed," never appeared on *The Billboard* 200 but has quietly sold 255,000 copies, according to Nielsen SoundScan.

"Honestly, it exceeded our expectations," Virgin product manager for urban, soundtracks and comedy Carlos Adams says.

Virgin set up the record nationally, with sale price-and-positioning in all its stores, paying most attention to the New York and Boston regions, Cook's top markets.

Online marketing also played a part in the set's strong debut. Comedy Central mounted an online campaign, targeting sites like theonion.com and collegehumor.com. On Aug. 3, the CD reached No. 4 at Apple Computer's iTunes music store.

Cook has been active with online networking site myspace.com, where he has more than 278,000 contacts. "He has a very strong link with his fans," Vaughn says.

"Comedy isn't radio- or MTV-driven, and the usual triggers are not in place," ADA president Andy Allen says. "But it certainly acted like a rock record."

In the coming months, Cook will increase his profile. He is featured in "Dave Attell's Insomniac Tour," a concert movie shot in Las Vegas with Attell, Greg Giraldo and Sean Rouse. It will air Oct. 2 on Comedy Central and will be available on DVD shortly thereafter.



COOK

Alternative Distribution Alliance, and it bowed at No. 1 on *Billboard*'s online-only Comedy Albums chart.

Cook's two-CD/one-DVD set sold 86,000 units in its first week. Larry the Cable Guy's "The Right to Bare Arms" sold 91,000 in its release week earlier this year.

Cook's notable numbers came without the level of exposure that previous high-selling comics have had with TV series and films.

The Comedy Central label can plug its releases on its cable channel and Web site, however. In addition to running commercials for the album leading up to its release date, Comedy Central aired Cook's comedy specials.

"This was the biggest promotion the label has had to

R&B/HIP-HOP AWARDS (cont.)

from >>p5
was TVT.

Chaka Khan and A Tribe Called Quest were this year's Founders Awards honorees in R&B and hip-hop, respectively. These special awards acknowledge achievements by pioneering artists. Previous recipients are Isaac Hayes, KRS-One, Betty Wright, Grandmaster Flash,

the Isley Brothers and Afrika Bambaataa.

Rounding out the evening were energetic performances by Ying Yang Twins, Fatty Koo, Chris Brown and Keyshia Cole, as well as guest appearances by Donell Jones, De La Soul, Jagged Edge and Essence magazine co-founder Clarence Smith.

www.billboard.biz/atlanta

The Billboard team's complete R&B/Hip-Hop Conference coverage

Comprising 17 categories, the Billboard-AURN R&B/Hip-Hop Awards honor the most popular albums, songs and artists, as well as the top songwriters, producers and

major/independent labels. The awards are based on sales data from Nielsen SoundScan and radio airplay information from Nielsen Broadcast Data Systems.

Finalists and winners reflect the performance of recordings on the *Billboard* R&B/hip-hop and rap charts during the period from the May 29, 2004,

issue through the May 21, 2005, issue. New artists are those who have not appeared on a *Billboard* album chart prior to the March 27, 2004, issue or have not been a new artist finalist in the past.

For a complete list of winners from the 2005 Billboard-AURN R&B/Hip-Hop Awards, visit billboardevents.com.

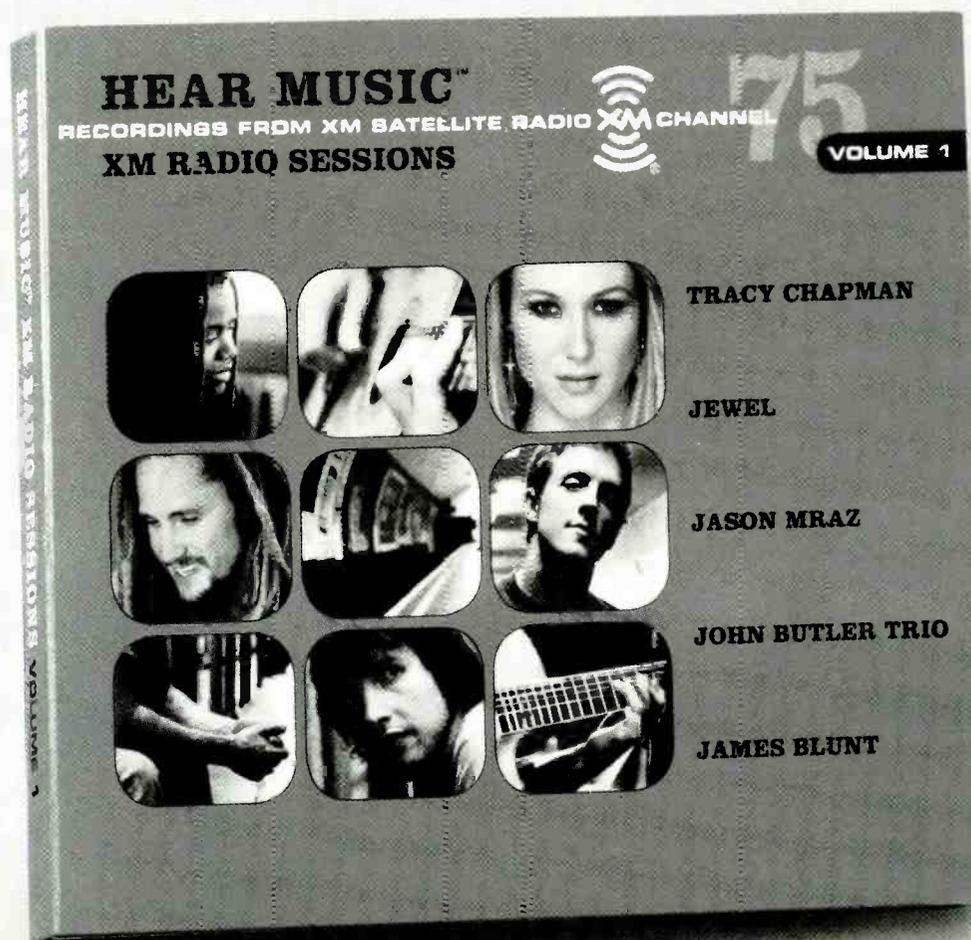
Robbie Williams Photo: George Chin/WireImage.com

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LATIN BY LEILA COBO

Tierra Caliente Heats Up

Southern Mexican Dance Music Heads To Top Of Latin Albums Chart

The name *música de tierra caliente* literally translates to “music from the hotlands.” But now, this danceable music from Southern Mexico is heating up for other reasons.

Following the auspicious debut of Beto y Sus Canarios’ newest release, “Ardientes,” at No. 2 on the *Billboard* Top Latin Albums chart last issue, tierra caliente is now being touted as the new genre to watch within the lucrative regional Mexican realm.

This issue, the Disa Records release continues in the No. 2 spot, behind only Shakira, and ahead of stars like Thalía and Daddy Yankee.

“That debut opens a lot of people’s eyes,” says Eddie Laca, senior director of sales for Universal Music Latino, which is also very active in the tierra caliente movement. “People who weren’t listening before will listen today.”

Like its similar-sounding counterpart, *música duranguense*, tierra caliente—played with far bigger ensembles—has been around for decades, but sold mainly via independent Latin retailers on the West Coast and in Mexico.

In fact, Beto y Sus Canarios are a longstanding group that has been selling well for the past three albums, says Alberto Uribe, head buyer for Latin

music chain Ritmo Latino.

“So, we expected this release, which was better structured, to be much stronger. And it was,” Uribe says.

Disa began laying the foundation for Beto y Sus Canarios more than a year ago (*Billboard*, July 23). This past February, the group reached No. 21 on the *Billboard* Top Latin Albums chart with “100% Tierra Caliente.”

Disa’s plans go beyond this act.

“In our formulating of Beto’s plan, our goal was obviously to take Beto to another level, but mainly, to take the whole genre to another level,” says Jeff Young, Disa senior

VP of sales and marketing.

The company will release three new tierra caliente acts before the end of the year. Also out will be several compilations and greatest-hits albums from more established acts and the sophomore album by Toño y Fredy.

Disa was the label initially responsible for breaking duranguense acts in the United States, beginning with Grupo Montez de Durango in 2004. Today, there are dozens of duranguense acts in the market, and five of the top 25 albums on the Top Latin Albums chart are duranguense titles.

With tierra caliente, Disa is also pushing heavily in Latin

retail at the indie and mainstream level. “Ardientes,” for example, is among Wal-Mart’s top five selling Latin titles, according to sources.

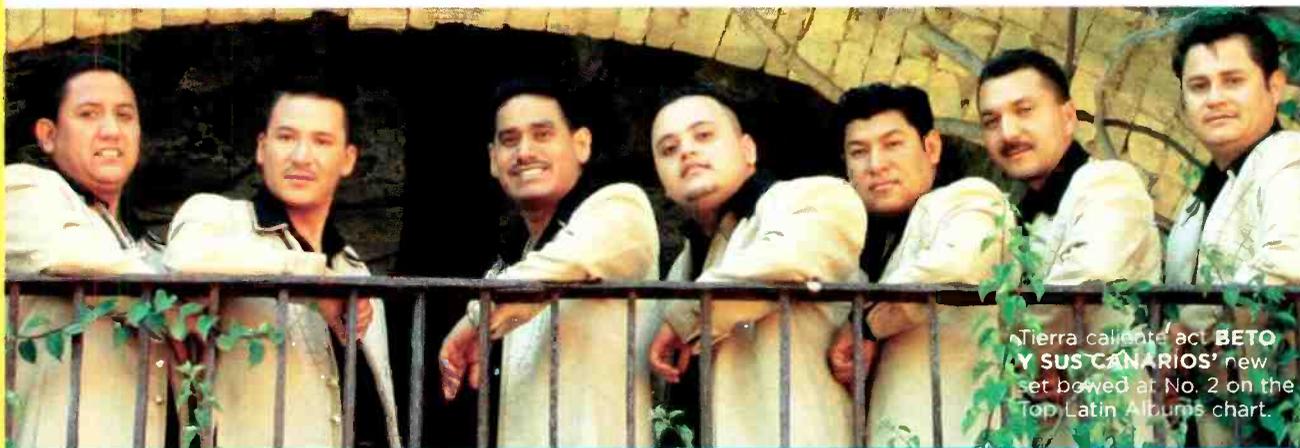
“It’s like duranguense,” Laca says. “It started at the indie retail level, moved to mass merchants and then became a hit across the board.”

Universal has long been tooting the tierra caliente horn with acts like veterans Triny y La Leyenda. It will release albums by similarly established acts Dinastía de Tuzantia and Grupo Exito before year’s end. Universal previously put out a budget series titled “Clásicos de Tierra Caliente” that included 12 CDs by four different groups.

Powerhouse Fonovisa Records signed two tierra caliente acts—Los Remis and La Flama—and is speaking with other groups.

Indie label Platino is also pushing La Nobleza de Aguililla, a group that has 13 albums dating back to 1980. The act is finally getting airplay in the United States.

“By next year, we may have a movement,” Disa president Domingo Chávez says.



Tierra Caliente act Beto y Sus Canarios’ new set bowed at No. 2 on the Top Latin Albums chart.

current inventory of iPods—including the iPod Mini and iPod Shuffle models—until it is exhausted, which is expected to be in late September. An HP representative says the company remains committed to supporting digital entertainment devices but that the relationship with Apple “no longer fits within our digital entertainment strategy.”

—Antony Bruno

>>>PHILIPPINES RAID NABS HALF-MILLION DISCS

More than 500,000 pirated optical discs were seized during a violent, multiforce raid in the Philippines, according to the Motion Picture Assn. In the July 29-30 raids, 440 law enforcement officers and support personnel served 123 search warrants, seizing discs and related equipment valued at \$1 million, the MPA says. The piracy rate in the Philippines is estimated at 89% of available product, among the highest in the world.

—Susan Butler

>>>STUDIOS GET THEIR LAWSUITS ON

Major motion picture studios filed four lawsuits Aug. 2 in Texas against individuals sharing unauthorized copies of movies through peer-to-peer services. Motion Picture Assn. of America worldwide anti-piracy director John Malcolm says, “With these lawsuits, our message to Internet thieves becomes loud and clear: ‘You can click, but you can’t hide.’”

—Susan Butler

>>>BUSH SIGNS CAFTA

President Bush on Aug. 2 signed the Central American Free Trade Agreement, setting in place stronger intellectual-property protections for the entertainment industry in that region and forging a template for future free-trade pacts. CAFTA will lift trade restrictions and tariffs between the United States and El Salvador, Costa Rica, Guatemala, Nicaragua, Honduras and the Dominican Republic.

—Bill Holland

GLOBAL BY LARS BRANDLE

HMV, Virgin To Relaunch U.K. Download Services

LONDON—Rival British retailers HMV and Virgin will mark their turf in the digital space next month.

Both heavyweights plan to relaunch their music download services, but in an increasingly crowded online marketplace, will it make any difference?

Mark Mulligan, U.K.-based senior analyst/research director at Jupiter Research, thinks so. “There’s a very strong realm for traditional retailers in that they’ve got strong brand affinity with customers, strong retailing and programming expertise,” he says.

He calls the two retailers’ plans to lure customers online “very carefully timed. There’s no point getting into the market too early.”

Richard Branson’s London-based music and entertainment specialty division Virgin Retail plans to relaunch its download service Sept. 2, just three days before HMV does the same.

Britain’s download business—the most advanced in Europe—has begun to bear fruit in the past 12 months. Trade association the British Phonographic Industry recently published figures indicating that more than 10 million legitimate downloads were purchased by Britons in the first half of the year.

In 2004, with Apple Computer’s dominant iTunes Music Store opening for business, the United King-

dom saw 5.7 million downloads sold. “It’s way too early to be talking about this market being either saturated or mature. It’s at a very early stage,” Mulligan says.

HMV and Virgin are the power players in Britain’s music retail market. HMV grabbed a 24.7% share of the singles market last year, compared with Virgin’s 22.5% stake, according to figures collated by charts compiler Millward Brown for the TNS Audio Visual Trak survey. During the same period, HMV had a 22.6% share of the albums market to Virgin’s 10.2%.

The BPI welcomes the online push. “The combination of well-known brand names and what are expected to be significant marketing campaigns will further drive growth in a U.K. download market which is already growing at a phenomenal rate,” a BPI spokesman says.

One industry source notes that the relaunched services focus on selling music, rather than on driving sales of digital music players—a core strand in Apple’s online music strategy.

HMV and Virgin already have online services in place, but the September relaunches represent the retailers’ intentions to “get serious” in the digital space.

“At the end of the day, it doesn’t really matter who launches first, as digital customers will ultimately only care about who has the best, easy-to-use service and the greatest range of recordings,” HMV head of digital Mark Bennett says.

Virgin Megastores U.K. marketing director Steven Kincaid says his company’s strong brand and heritage in retailing will underpin its goal to “become the ultimate download destination.”

Across the English Channel, France’s Virgin Mega and Fnac have already translated their retail brands into online real estate. The International Federation of the Phonographic Industry pointed to their online affiliates in its 2005 Digital Music Report as pillars of France’s nascent download market.

Virgin and HMV will regroup their online ambitions under the brands Virgin Digital and HMV Digital, respectively. Both sites will be powered by MusicNet. The chains plan to leverage their brands with recordings of live in-store performances that will be available for purchase through their respective download stores. Neither company has announced pricing details.



Number of legit downloads Britons purchased in the first half of 2005

LEGISLATION BY BILL HOLLAND

Senator Puts P2Ps On Notice

WASHINGTON, D.C.—As Congress adjourned for its annual August recess, a clearly peeved senior Senate Republican leader warned peer-to-peer Internet companies that they better come up with new file-sharing standards or face legislation to regulate their practices.

The comments by Alaska senator Ted Stevens follow the Supreme Court's 9-0 ruling June 27 that anyone who distributes P2P software with the intent of promoting copyright infringement is liable for its users' actions (*Billboard*, July 9).

Stevens, the no-nonsense co-chairman of the Senate Commerce Committee, also said he would have help from the other side of the aisle in such legislation.

Referring to committee member Barbara Boxer, a liberal Democratic senator from California and a music industry ally, Stevens cautioned: "Sen. Boxer and I rarely agree, but when we do, I think people ought to listen."

At a July 28 hearing, witnesses from the content community and legitimate online music services suggested letting the lower courts interpret unanswered questions about liability in the Supreme Court's ruling before moving ahead with any legislation.

Still, Stevens seemed steamed at the losses the music and movie communities have sustained because of P2P networks. He said that other lawmakers have prodded him to develop a bill that followed up on the Supreme Court decision.

"I hope you're listening," he barked to Adam Eisgrau, a lobbyist representing P2P companies including Grokster and the Electronic Freedom Foundation.

Recording Industry Assn. of America chairman/CEO Mitch Bainwol dismissed a plan Eisgrau offered for a summit meeting to forge a voluntary collective licensing agreement

with P2Ps as "a scheme."

"That sounds good, but it doesn't work," he said. "There is no practical way to follow that suggestion. It's a dodge."

Stevens, speaking to Eisgrau, said he held the hearing "to listen to you, to see if there's any indication" that the P2P companies have a plan to modify their behavior. He said he had heard little.

"We've got to find some way to meet this concept to protect our intellectual property," he said. "We can hardly accuse the people abroad of stealing our intellectual property if we can't protect it at home. That's the message we have to give you."

After the hearing, Bainwol told *Billboard*, "The chairman did what he does best—he cut through the fog of misinformation and put the bad actors within the P2P community on sharp notice to go legit or face the consequences. His patience has obviously worn out. I'm hopeful we'll see a voluntary response quickly."

Stevens carries a lot of weight on the Hill. In his role as president pro tempore, he presides over the Senate in the absence of the vice president and is third in the line of succession for the presidency.

Stevens said he will hold a second P2P hearing this fall with an additional focus on child pornography and spyware related to P2P activity. ...



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Print Publishers Keep Classic Repertoire Alive

Recently a jazz lover told me about his frustration in trying to find old jazz to listen to. He was worried that the music is lying on labels' shelves, destined to be forever lost for future generations.

Print publishers, who generate a relatively small portion of overall revenue for music publishers, may be the saving grace.

"We've been transcribing jazz like mad," says Keith Mardak, CEO/chairman of Hal Leonard Corp. He says they are working on pieces by all of the piano guys, guitar guys and sax guys.

"We're living in a time where we're losing a lot of those guys—they're getting up there in years," president/COO Larry Morton adds. "We're transcribing all that music that's never been put into print."

Among their jazz collections are works by Oscar Peterson, Bill Evans and Stan Getz.

The company will also be taking a virtual bow with Music Theater International, which has rights to create student productions of classic Disney films.

The new "Disney's Kids Collection" offers 30-minute theatrical adaptations for "less experienced casts" through the ninth grade to perform in their classrooms or school theaters. Showkits

for "Cinderella," "101 Dalmatians" and "The Jungle Book" include a director's guide, vocal/accompaniment CD, piano score, choreography DVD, student scripts and a parent's guide to the rehearsal and performance process. They sell for \$395 with a license to perform the production for about a year.



MORTON

"Disney's Kids" is Hal Leonard's third collection of musical adaptations for aspiring performers. "The Broadway Junior Collection," also with Music Theater International, consists of 70-minute productions for casts through the ninth grade. They include the recently released "Aladdin" and such others as "Annie," "The Music Man" and "Schoolhouse Rock Live" for \$450-\$550 each.

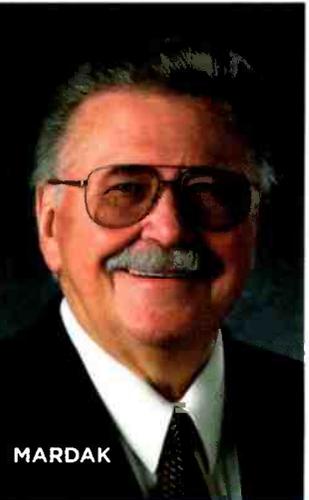
The "Getting to Know... Collection" with Rodgers &

Hammerstein Theatricals also has 70-minute adaptations. New this year are "Oklahoma!" and "Once Upon a Mattress" for \$500 each.

Mardak and Morton say that most of the kits also include cross-curriculum material for teachers.

With the "Annie Jr." showkit, for instance, the music teacher will work with the history teacher on lessons about events during the time period in which the play is set, such as the Great Depression, the stock market crash and orphanages. The music teacher then connects with the social studies teacher for students to learn why there are orphanages today.

For the productions, the schools make the sets and the costumes while the kit supplies recorded music so the students can simply sing along. Mardak notes that this



MARDAK

music is specially recorded to provide the kinds of cues that work for kids. Audio samples to preview the adaptations are available for \$10.

In another educational outreach, Hal Leonard landed an exclusive long-term publishing and distribution deal with Florence, Ky.-based Willis Music, which is well-known for its piano methods and roster of educational piano composers. The agreement covers North and South America plus some other territories, with Willis retaining copyrights and continuing to manage certain key foreign publishing relationships.

The catalog of more than 12,000 titles includes John Thompson's piano courses. In addition to providing sales, distribution and marketing services, Hal Leonard will create ancillary teaching material, such as songbooks corresponding to various levels of the methods.

"We're the songwriters' best friend because [print publishers are] the ones getting their music set for posterity—making it playable for future generations," Morton says. "If they weren't in our back catalog of songs that are in our books, they wouldn't get exposure, because they're not on the radio and they would die away. If they're in our books, you've got kids playing the songs from before they were born." ...

Showcasing New Talent

Advertising Business To Get A Look At 'Who's Next'

NEW YORK—The advertising industry will get a first-hand look at top new music talent this fall as *Billboard* hosts its second annual Advertising Week showcase here.

The event—titled Yahoo Who's Next Music Showcase Presented by Billboard—is part of the magazine's special role in New York's annual celebration of the advertising industry. Advertising Week will run Sept. 26-

30 at locations throughout the city.

The *Billboard* showcase will take place Sept. 27 at the B.B. King Blues Club & Grill. Co-produced with the Micone Entertainment Group, the live show will provide an opportunity for up-and-coming artists to perform for an invitation-only audience of advertising and media agency personnel.

A limited number of Who's Next showcase slots for signed recording artists remain available.

To secure a slot, send a CD and press kit

to Ed Micone, Advertising Week in New York City, c/o Yahoo, 45 West 18th St., Sixth Floor, New York, N.Y. 10011.

Billboard will also host a panel discussion of music's role in advertising. The session, featuring top ad and music industry executives, will take place Sept. 27 at a venue to be announced.

Admission to the panel is free for *Billboard* readers, but seats are limited. Contact Joe Knaus at 646-654-4634 to reserve a seat. ...



STEVENS



EA Scores One For New Music With 'Madden'

"Madden NFL" is one of the most successful videogame series in the Electronic Arts oeuvre. And—as is the case with most EA titles—music is an integral part of its appeal.

"We have a great track record with this game," EA worldwide executive of music and audio Steve Schnur tells *Billboard*. "People come to 'Madden' for the game itself, but they also have high expectations for the music."

Gamers rely on Schnur and the powerful gaming company to deliver new and breaking music. With the Aug. 9 release of "Madden NFL 06," EA is upping the ante.

The game's 21 featured songs, in addition to various remixes by Da Riffs, will receive much play at stadiums during NFL games.

Additionally, Schnur says the music will be incorporated into NFL Films projects. "You'll also see a major band from 'Madden' past perform at the upcoming NFL kickoff game between the Patriots and the Raiders," he adds.

The reality is this: Kids are discovering sports through videogames. This is forcing the live game to go virtual, resulting in the integration of the entire experience. We would not be surprised if NFL execs are wondering whether the on-field action sounds enough like the videogame.

To be sure, because of the success of the "Madden" series, there has been a deeper integration of music and entertainment into the actual sport. That explains why more artists and bands—labels, managers and publishers, too—want to work with EA.

"For emerging and veteran acts alike, videogames have become the new radio in terms of launching new music," one major-label executive says. "Videogames take chances with new music where radio does not." Such words take on added meaning in light of the recent payola revelations.

"Madden NFL 06" finds Schnur bringing together music from such newer rock acts as **Avenged Sevenfold**, **Fall Out Boy** and **Funeral for a Friend**—all making major-label debuts—and more established bands like **Foo Fighters**, **Disturbed** and **Godsmack**.

Disturbed is offering an exclusive track, "Ten Thousand Fists." So is Godsmack, who contributed "Bring It On."

On the hip-hop front, the game spotlights tracks by Kanye West protégé **Bump J**, West Coast rapper **Spider Loc** (who is part of **50 Cent's G-Unit** family), **Eminem** discovery **Stat**

Quo, **Memphis Bleek** and others.

A track like **Rev. Run's** "Mind on the Road" perfectly merges the worlds of rock and hip-hop.

For many bands, hearing their song for the first time in a videogame has replaced the excitement of hearing it first on the radio.

"With the kind of rotation—usage—and distribution they have, videogames rival radio play," Disturbed lead singer **David Draiman** says. "And because a broad spectrum of ages play games repeatedly, the amount of exposure a band receives is phenomenal."

According to Schnur, "Madden NFL 06" is expected to sell 7 million units. On average, 2.5 people play each sports game sold—and each game is played between 50 and 90 hours per enthusiast. With software that rotates and IDs songs, "Madden NFL 06" offers much crucial mainstream exposure for the featured artists.

In a few months' time, one song can receive nearly 1 billion spins, Schnur claims. (Featured artists are further promoted on the EA Web site, ea.com.)

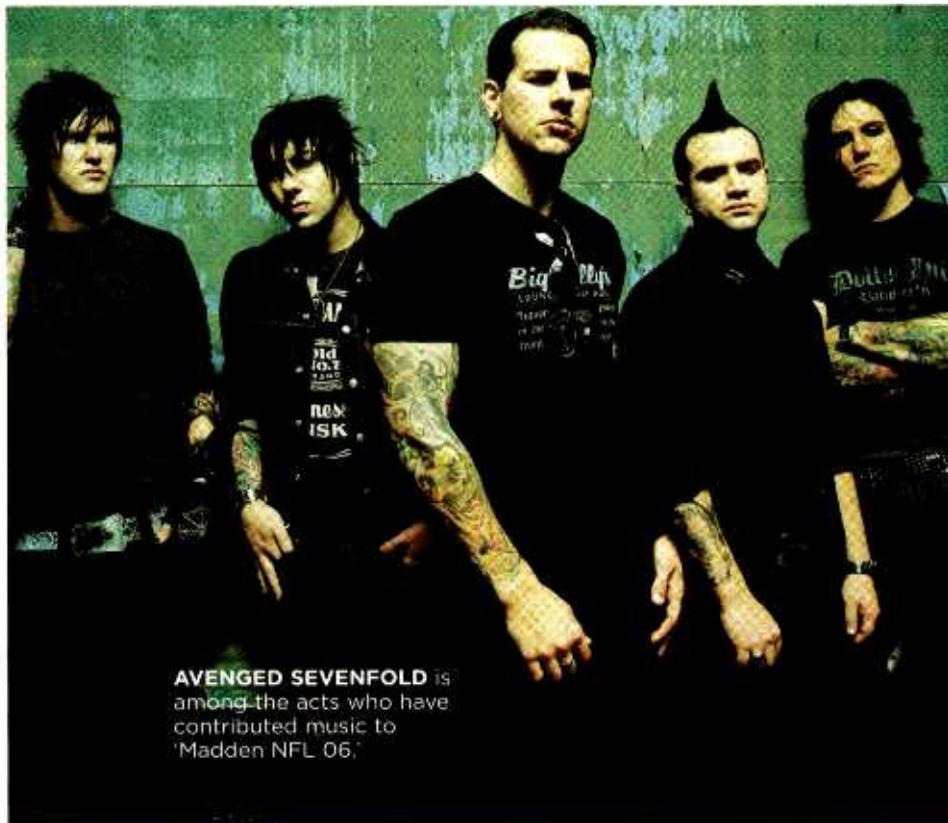
This game marks the first time Disturbed has given a song exclusively to one videogame. The fact that it is the title track of Disturbed's new album (due Sept. 20 from Reprise) holds special significance for the band, Draiman says. "But 'Madden' is a force to reckon with."

Previous in-game soundtracks in the "Madden" series have introduced tracks from **Green Day**, **Blink-182**, **Yellowcard**, **Good Charlotte**, **Jet** and **Ozomatli**.

Schnur says he likes to get on tracks early: "We use our real estate to champion these bands." With more than 3,000 submissions from around the world for the new "Madden" title, the stakes are high. "Everyone wants to be in the 'Madden' game," he continues. "It's become an integral part of the marketing plan for labels."

Indeed, while videogames have not replaced radio, radio is simply not as critical to today's youth. Videogames occupy a space previously filled by CDs, radio, music video networks and other forms of entertainment.

In other words, **Avenged Sevenfold** manager **Larry Jacobson** of **World Audience** in Los Angeles says, "Videogames are an impactful way to reach the youth audience. They expose kids to new music within a very active experience. The benefits are many." ♦♦♦



AVENGED SEVENFOLD is among the acts who have contributed music to 'Madden NFL 06.'

BRAND MARKETING

BY MICHAEL PAOLETTA and CHRIS M. WALSH

Kmart And Target Ads Get Hip With Under-The-Radar Acts

Kmart has gone cutting-edge with a back-to-school TV campaign that uses a revolving door of hip music from under-the-radar acts like **OK Go** and **Fannypack**.

Meanwhile, rival **Target**—which is already perceived as a cool brand—is incorporating similarly edgy sounds in its back-to-college "webisode" series.

For **Kmart**, the goal is to create a youthful image by utilizing "undiscovered talent," **Kmart** VP of advertising **Jon Gieselman** says. The retailer's accompanying print campaign features real kids in real situations.

According to **Gieselman**, the

TV spots required music that was equally fresh and real: "Music that speaks to kids."

For the campaign, which launched last month, **Kmart** and ad agency **Grey Worldwide** also have licensed music from **Fuzz**, **Townshend**, **Super Preachers** and others.

Also part of the mix is a "garage-band spot" with **Winona Riders'** cover of **Kim Wilde's** early-'80s top 30 hit "Kids in America," **Grey** senior VP/director of music **Josh Rabinowitz** says.

Rabinowitz—who works alongside **Grey** music producers **Jaret Schlemovitz** and **Lauriana Zuluaga** and **Grey** music supervisor/director of licensing

Amy Rosen on the **Kmart** ads—sees significance in **Kmart's** approach. "We're talking about a mainstream brand taking a non-mainstream approach to its TV spots," he says.

Since January, **Kmart** has employed a unique strategy of changing its TV spots on a weekly basis—with each one featuring a different piece of licensed music. **Rabinowitz** calls it "52 songs in 52 weeks."

While the **Kmart** ads come and go in seven days, artists, managers and labels hope that the music resonates for much longer.

OK Go manager **Jamie Kitman**, president of the **Hornblow** group **USA** in **Nyack**,

N.Y., confirms that there has been an uptick in interest in **OK Go** since **Kmart** ran the spot that used the band's song "Here It Goes Again."

But **Kitman** views such interest as "seed planting" rather than "watching it flower." For maximum impact, **Kitman** and others stress that a long-term ad campaign is needed.

The ad's real impact on **OK Go** will not be truly felt until Aug. 30, when the band's sophomore album, "Oh No," arrives from **Capitol**. It includes "Here It Goes Again."

For its back-to-college campaign, **Target** is using a six-part webisode series of mini-films called "Odds

Against 7even," which can be seen at **target.com** and **odds-against7even.com**.

Produced by the **Peterson Milla Hooks** ad agency, the webisodes spotlight the sounds of **Bloc Party**, the **22-20s**, the **Hold Steady**, **British Sea Power** and others.

Music is an integral element of the **Target** spots, says **Matt Wishnow**, president of alternative marketing company **In-sound/DrillTeam**, who worked with **Target** and **Peterson Milla Hooks** on music supervision for the campaign. He adds that **Target** wanted bands that were new and emerging, as well as relevant to college students—like the characters in the films.

Some brand marketers and analysts wonder if these national chains are trying too hard to appear cool. "The youth market is attracted to indie music because it is authentic," says **Paul Anthony**, CEO of music licensing company **Rumblefish**. "Indie bands are human beings, not sugar-glazed rock stars."

Anthony believes that when a brand exploits indie music insincerely, youthful consumers reject the brand.

While it is too soon to tell if such exposure will help the emerging acts in the retail campaigns, **Dutch** band the **Raveonettes** received a strong spike in CD sales following a 2004 **Kmart** campaign. ♦♦♦

PODCASTING BY ANTONY BRUNO

Labels Open Up To Podcasts' Potential

Los Angeles-based band Goldspot was pleasantly surprised at the turnout for its latest gig.

After years of playing smaller venues like the Viper

alike embracing podcasting to promote their acts.

Union is hardly the only small label benefiting from the trend. Texas indie Compadre Records began podcasting live

"Eclectic" host Nic Harcourt says the demand for—and potential of—music podcasts has piqued the interest of the major labels. Until recently, majors and even some larger indies

acts as Nine Inch Nails, Audioslave and Queens of the Stone Age. The first podcast also cracked iTunes' top 10 the week it was introduced.

"It well exceeded our expectations," Interscope VP of new media Courtney Holt says. "It made me want to continue and put not just the same amount of energy we put into the first one, but expand the resources we apply to it."

Future installments could include previews of unreleased albums, contests and ticket giveaways, Holt says, but not full songs.

"Podcasting is a great way to introduce new music to consumers in the same way that MP3 blogs are, but I believe in selling digital content, not giving it away," Holt says. "Podcasting isn't about a download. It's about a relationship. If a consumer is going to subscribe to a podcast, you have to give them an ongoing decent program. The end goal is to deepen the relationship between the band and the artist, and the byproduct of that is selling more albums. For the format to work, it's got to be something different that [fans] can't get somewhere else."



Goldspot frontman **SIDDHARTHA**, left, and 'Morning Becomes Eclectic' host **NIC HARCOURT**

Room and Hotel Cafe, in late July Goldspot graduated to the larger Troubadour, drawing a capacity crowd. The band even had to delay its curtain time to accommodate the long line of fans waiting to get in.

Russ Rieger, founder and partner of the band's label and management firm, Union Records, credits Goldspot's appearance on local non-commercial triple-A KCRW's "Morning Becomes Eclectic" and resulting podcast for the newfound popularity.

While the L.A. buzz on Goldspot had been slowly building, Rieger says, the podcast of the band's recent KCRW in-studio performance gave it a level of exposure previously unavailable.

"It had a huge impact," he says. "There's no question, it was KCRW and the podcast. Normally when you do a radio appearance, there's a spike of interest and then it starts to slowly dissipate. With podcasting, we had that spike, but it kept going."

Traffic to the band's Web site quadrupled the day of the KCRW broadcast, according to Rieger. But instead of dropping off, the traffic stayed at that high level until five days later, when it actually increased another 150%.

The potential for these sorts of results, despite all the hand-wringing over licensing rights, has major and indie labels

performances and previews of unreleased albums by its artists in May. According to Compadre VP Logan Rogers, traffic to the label's Web site has doubled as a result.

"Podcasting has allowed us to reach a new niche cheaper than other avenues of marketing online, such as targeted e-blasts or e-cards," he says.

Accordingly, performing rights organization BMI is promoting its podcast series for unsigned songwriter/artists as a virtual showcase targeted at labels and publishers. The second installment of the series is available now, with the third due next month.

BMI VP of business development Richard Conlon says it is too early to tell whether the initiative has resulted in an act getting signed. But he expects more labels to utilize the format in one way or another. "It's going to be one of those situations where the technology could potentially get ahead of the business model if everyone does not jump in early on," he says.

KCRW was an early adopter of podcasting and has been offering versions of its talk shows since early this year. The Goldspot session on "Morning Becomes Eclectic" was the station's first music-based podcast, and in just a week became the 10th-most-requested podcast on Apple Computer's iTunes.

KCRW music director and

have prohibited podcasts from featuring full songs. But Universal Music Group agreed to let KCRW podcast an upcoming in-studio session with new band the Like.

"They see it as an experiment," Harcourt says. "What they basically said was that they're making an exception for this band, but I like exceptions because they can lead to other things."

In July, UMG's Interscope/Geffen/A&M division launched a podcast series of its own. Each podcast features 30-second clips and exclusive interviews with such first-tier

BITS & BRIEFS

'CRAZY FROG' LEAPS TO U.S.

Ringtone aggregator Jamster has exported its wildly popular "Crazy Frog" ringtone to the United States. The company also released a single, "Axel F (Crazy Frog Song)," based on the ringtone. The track has reached No. 1 in several countries across Europe, the Middle East and Asia-Pacific. A full-length music CD is expected to follow shortly. Next Plateau/Universal Records is handling distribution for the single and the album.

KONAMI NABS 'IDOL' RIGHTS

Konami Digital Entertainment, the game developer behind "Dance Dance Revolution" and "Karaoke Revolution," has acquired the videogame rights to the

"American Idol" franchise. The multiyear agreement with "American Idol" producer Fremantle Media will allow Konami to develop games based on the series for current and next-generation systems. No word yet on game details or release dates. The fifth season of "American Idol" will air this fall.

MIX & BURN TO OFFER DOWNLOADS

Kiosk provider Mix & Burn has added digital access to the catalogs of major and independent labels via a relationship with SyncCast, a digital-rights-management technology provider. Mix & Burn's Music Tablet kiosk now allows consumers to download digital songs, in addition to browsing the content stored on the kiosk, and then burn them onto a CD.

Mariah Carey's "We Belong Together" remains No. 1 for the second month in a row.



Madonna's performance of "Like a Prayer" from Live 8 debuts at No. 10, and is one of three Live 8 performances to finish the month in the top 10.

AOL Music

TOTAL MONTHLY STREAMS

AUG 13 2005

Top Songs

1	MARIAH CAREY	We Belong Together ISLAND	581,245
2	PRETTY RICKY	Grind With Me ATLANTIC	462,831
3	MISSY ELLIOTT	Lose Control! ELEKTRA	406,197
4	FALL OUT BOY	Sugar, We're Goin' Down ISLAND	364,693
5	MARIAH CAREY	Shake It Off ISLAND	355,437
6	SHAKIRA	La Tortura EPIC	329,176
7	GORILLAZ	Feel Good Inc. VIRGIN	324,885
8	DESTINY'S CHILD	Cater 2 U COLUMBIA	311,562
9	B5	U Got Me BAD BOY	223,562
10	THE BLACK EYED PEAS	Don't Phunk With My Heart INTERSCOPE	205,260

Top Videos

1	JESSICA SIMPSON	These Boots Are Made For Walkin' COLUMBIA	2,366,783
2	MARIAH CAREY	We Belong Together ISLAND	1,367,759
3	GWEN STEFANI	Hollaback Girl INTERSCOPE	1,038,989
4	BRITNEY SPEARS	Someday JIVE	1,011,223
5	PAUL MCCARTNEY WITH U2	Sgt. Pepper's Lonely Hearts Club Band (Live 8) INTERSCOPE	1,009,316
6	BOW WOW	Like You EPIC	1,008,497
7	KELLY CLARKSON	Behind These Hazel Eyes RCA	943,558
8	EMINEM	Ass Like That INTERSCOPE	932,974
9	PINK FLOYD	Comfortably Numb (Live 8) COLUMBIA	824,808
10	MADONNA	Like A Prayer (Live 8) WB	722,756

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

SPEAKERS FOR ALL

Cambridge SoundWorks has released a portable speaker system that supports a variety of popular MP3 players, not just the iPod.

The PlayDock MP3 speaker system features a docking station with four cushioned holders to accommodate players of different sizes. It is compatible with the Creative NOMAD and Creative Zen lines, Dell DJ and Pocket DJ, and other similar players, including the iPod and iPod Mini.

The three-speaker stereo system can play music stored on the device either at home or as a boombox. When plugged in, the PlayDock will recharge the MP3 player's batteries. The PlayDock comes with its own rechargeable battery that allows for 10 hours of continuous play.

Cambridge SoundWorks and Creative are marketing the PlayDock, which sells for \$200 at selected retailers and cambridgesoundworks.com.

—Antony Bruno



GLOBAL BY NYAY BHUSHAN

Floods Hit Indian Biz

Disastrous Weather In Mumbai Brings Industry To A Halt

NEW DELHI, India—The music industry here is counting the cost of the calamitous weather that hit Mumbai, the heart of the subcontinent's entertainment industry, July 26.

The torrential rains that flooded the city and surrounding state of Maharashtra have claimed more than 940 lives to date, according to official sources.

For several days after the first downpour, the city's airport was regularly closed to domestic and international flights, and local schools remained shuttered. The rains also disrupted telephone and electrical service across the state before easing up on Aug. 1.

According to Savio D'Souza, general secretary of labels body the Indian Music Industry, "Just about any activity [came] to a halt, from recordings to retail."

He admits that "as things stand, we are totally clueless as to the total impact of this breakdown on the business. Once things start normalizing, we will try and assess the situation with whatever data we can get our hands on."

With the city swamped by more downpours, transport was at a standstill in the weeks following July 26, and authorities advised people to stay indoors.

Most of the 13 Mumbai stores of leading music chain Planet M "hardly opened" in the week following the onset of the rain, according to chief merchandiser Navin Savla. "Typically, we touch a weekly retail sales figure of about 7

million rupees [\$160,000]," Savla says, "but we've hardly touched half that figure since the rains hit."

Savla estimates that the total retail loss in music sales across the state for the industry as a whole could surpass 50 million rupees (\$1.2 million).

"Our flagship store [near Victoria Terminus station in the center of the city] usually gets at least 600 walk-ins daily," Savla adds. "When we opened on July 31, we hardly got 60 people."

Warehouses and recording studios across the city also reported damage. Leading video distributor Shemaroo Video told retailers that it "would not be able to supply . . . stock for quite a while until things normalize," Savla says.

EMI Music India managing director Shameer Tandon says that production schedules for some domestic titles will be delayed as a result of the floods. "The recording studios have shut down," he says. "And of course, our office was virtually closed for a week, leaving our 30-odd staff to stay home."

Universal Music managing director Rajat Kakar says his company's main warehouse on the outskirts of northern Mumbai in Bhiwandi was severely hit, and stock with a manufacturing value of \$930,000 was destroyed. "Multiply that figure by about four times and you get the loss in retail value terms," he says.

Kakar claims the destruction will "seriously disrupt"

supplies nationwide for at least the next two months.

Ongoing domestic promotional campaigns for international repertoire from U2, the Black Eyed Peas and Audioslave have been affected, he adds.

Meanwhile, office life was also disrupted at digital-rights-management company Soundbuzz India. GM Mandar Thakur says, "Our staff could not go home on the 26th, forcing them to spend the night at the office. And some of us were stuck in traffic for over eight hours. Though Mumbai is used to heavy rains every year, this year has been a disaster, with the city's infrastructure collapsing."

The weather has also hit the massive Mumbai-centered film business, with production schedules wiped out and virtually every cinema closed. India's music business is heavily dependent on sales of film soundtracks from the so-called "Bollywood" studios.

In the wake of the floods, a number of film industry professionals have formed the group Jaago India (which translates to "Wake Up India"). The group said July 31 that it intends to file public interest litigation in a Mumbai court against the state government. A Jaago India statement says the litigation would urge the court to ask the government why it should not be held accountable for the collapse of its administrative system during the floods.

GLOBAL BY LARRY LeBLANC

New Canadian Acts Wait Out Q4 Congestion

TORONTO—Developing acts could lose out as Canadian labels and broadcasters prepare for the key fourth quarter.

A glut of domestic product is raising fears that emerging acts will be squeezed off the radio during what is typically the year's prime sales period.

The situation is complicated by the requirements of Canada's Broadcast Act, under which radio must play a minimum amount of domestically produced content. Stations say they often rely on established stars to meet their quotas, crowding out newer acts.

"The fall rush has started," says Wayne Webster, music director at adult top 40 station CKFM in Toronto. "We're getting singles now, so when the album hits in September everybody is aware. But we're also seeing new acts not releasing [records] because they could be lost in the fall shuffle."

Universal Music Canada director of national promotion Jeremy Summers says

mid-July has become the time to start servicing radio with tracks from major fourth-quarter releases.

"We want to be at mass saturation with a second single on Dec. 5," Summers explains. "It takes us five weeks to get there; that works out to Nov. 1 to service it. The first single might last 20 weeks. That works out to July 15 for release of the first single."

The Canadian Radio-television and Telecommunications Commission "CanCon" quotas mean that all new domestic recordings compete against each other for airplay.

A recording is considered to be CanCon if it meets two of four criteria: It contains music composed by a Canadian, it contains lyrics written by a Canadian, it is performed or sung primarily by a Canadian, or it was recorded in Canada.

BIG ACTS FILL QUOTAS Since Jan. 3, 1999, the CanCon quota for English-

language commercial radio stations has been 35%. However, most stations licensed in the past five years have a quota of 40%.

With a heavy load of CanCon singles leading the fourth quarter, broadcasters here—particularly at mainstream rock, modern rock and adult top 40 stations—are meeting their quotas with selections from such established Canadian acts as Our Lady Peace, the Trews, Sum 41, Matthew Good, the Arcade Fire and Simple Plan.

"We just don't have room right now for new acts," says Don Mitchell, music director at modern rock CFNY in Toronto. "I have labels grinding me over stuff that we are not playing. It's not a case [of] we don't like some of it; it's a case [of] we don't have room on our playlists. We have so many priorities right now."

The problem is unlikely to ease soon, with releases by Canadian heavyweights the Tragically Hip, Nickelback

GLOBAL BY CHRISTIE ELIEZER

Oz Report Recommends Biz, Gov't Cooperation

SYDNEY—An Australian government-funded report due in mid-August proposes ways for the country's music business and various levels of federal and state governments to work closer together.

However, key voices within the local industry are querying whether internal differences can be put aside on important issues so a unified voice can be found to engage the government.

Melbourne-based research company Allen Consulting Group compiled the report, "Let's Get the Show on the Road," for the government-funded Contemporary Music Working Group.

It drew on input from 100 sources across the music sector, including trade group the Australian Record Industry Assn. and authors' rights body the Aus-

tralian Performing Right Assn.

The report's recommendations will be assessed during the next 12 months by relevant ministries covering the arts, trade, copyright, technology, tourism and indigenous affairs. Government sources estimate that any approved recommendations could begin to be implemented by July 2006.

Paul Bodlovich is the Perth-based executive officer of the West Australian Music Industry Assn., a nonprofit organization that promotes and supports West Australian talent. He says support from the government would be welcomed on major issues.

"Traditionally there's been resistance from a large element of the Australian music industry . . . about working with the government,"



Bodlovich says. "But industries like mining and agriculture have shown that the bigger you get, the more support you need from government."

Music executives largely agree that issues including copyright protection, expanding export initiatives and tax benefits for investors in recording or live entertainment require a closer

Photo: INDRANILMUKHERJEE/AFP/Getty Images



Indian moviegoers line up in the rain outside a cinema theater Aug. 1 in Mumbai. Heavy flooding has caused millions of dollars in losses to the music and film industries.

and Pilate on the way.

"Every major alternative core act is coming out now," Mitchell says.

"There is so much Canadian product from majors, indies, established acts and breaking artists now," Warner Music Canada VP of radio promotion Steve Coady says. "It's different than it has ever been."

Nielsen Broadcast Data Systems Canada director of Canadian operations Paul Tuch says the adult top 40 sector "is where there's the big glut of product now."

"There are records crossing over from other formats into" adult top 40, he adds, noting that there are adult top 40 stations "playing Our Lady

Peace and some playing new [rock] singles by Sum 41 and Simple Plan, which are new to the format."

Programmers and label sources concur that new domestic acts face significant obstacles at Canadian radio, particularly those on independent labels that lack extensive promotional and marketing support.

Labels confirm they are

holding back releases by new acts until the new year to avoid the fourth-quarter logjam. And broadcasters say that is good.

"There is so much stuff coming out now, but in January and February it is tough to find Canadian product," says Rob Farina, PD at adult top 40 CHUM-FM in Toronto. "Then they have a better shot at airplay."



THE TREWS are one established Canadian act that is not having trouble getting airplay.

relationship with the government, including funding where appropriate. However, in the past, state funding has been seen as piecemeal and ultimately ineffective.

Industry insiders also acknowledge that failure to present a unified voice to the government has cost them in the past on such issues as parallel importing and CD copying.

Philip Mortlock, managing director of Sydney-based independent Origin Music, admits that the industry has previously come across as "an in-fighting rabble . . . But most of us have realized we have to put up a cohesive face, not just to the government but to the public."

The report identified the two best options for cooperation between the parties. One would set up a government-supported music industry body similar to the New Zealand Music Industry Commission.

The NZMIC was established in 2002 with government funding. It is a collection of execu-

tives from major trade bodies that works in partnership with other trade associations, the private sector and government departments to expand exports and develop new markets overseas. It also works to increase domestic airplay for local acts.

The other option is to introduce a forum, the Industry Action Agenda, where government

lobbying groups as the Sydney-based Music Managers Forum and Brisbane-based Assn. of Independent Record Labels (AIR) have emerged in the past eight years.

Alistair Cranney, an MMF member and managing director of Adelaide-based What Management, argues that outsiders see the ARIA as "the main

Watters insists, though, that the leaders of the country's various industry organizations "deeply understand the issues at stake and know the importance of working together or losing everything."

Mortlock, who is a member of the AIR board and an associate independent member of the ARIA board, adds that there

"The bigger you get, the more support you need from government."

—PAUL BODLOVICH, WEST AUSTRALIAN MUSIC INDUSTRY ASSN.

and music industry executives would meet regularly to share information and develop cost-effective solutions to the industry's challenges.

The ARIA has long been accepted as the main face of the country's music business. However, other such national

voice of the industry, but [with] its own agenda. [However], issues can be resolved if everyone realizes it's for the better good."

Cranney says the music industry in Australia "is so fragmented that resolving an issue can often seem impossible."

AIR chief executive Stuart

is "already a lot of dialogue and exchange of information and contacts between the heads of ARIA and AIR."

Executives from major labels, the broadcasting sector and live entertainment wanted more time to study the report before commenting to *Billboard*.

>>> WOOLWORTHS SELLS OFF MVC

British retailer Woolworths Group has sold its 67-store specialty music and DVD chain MVC in a cash deal worth £5.5 million (\$9.6 million).

Woolworths announced in March that it was looking to sell off the underperforming unit. It was bought July 30 by a group of investors led by Chris Steed, managing director of London-based Argyll Partners.

The sale follows the recent collapse of discussions between Woolworths and potential suitor Music Zone, an independent, Manchester, England-based chain.

In a statement to the London Stock Exchange, Woolworths CEO Trevor Bish-Jones said the disposal of MVC "removes a loss-making business from the group and allows us to be solely focused on our retail business." Woolworths said that as a result of the sale it would incur an exceptional loss of about £34 million (\$59.8 million) for the half-year ending July 30. —Lars Brandle

>>> SONY BMG STRIKES SFR DEAL

Sony BMG France has struck a content deal with French mobile operator SFR to supply 100,000 tracks for domestic download on SFR's third-generation cellular phone service.

The deal will bring the number of titles available on SFR's 3G service to 500,000, representing all the majors.

SFR rolled out the first music download service in November 2004 in France, offering 50,000 titles. It has since adopted an aggressive strategy on music to support its 3G service. The operator claimed 150,000 3G subscribers at the end of June and aims to have 500,000 by year's end. —Aymeric Pichevin

>>> EMI LINKS WITH CENTURY MEDIA

EMI Music has inked an exclusive, multiterritory licensing and distribution agreement with European rock/metal label Century Media.

Under the pact, announced July 29, EMI will distribute the independent label's product in the United Kingdom, Europe, the Middle East and Africa. It is the first time Century Media's European distribution has been consolidated under one company.

The first album distributed by EMI under the deal is Seattle band Nevermore's "This Godless Endeavor," released July 25.

Century Media is based in London and Dortmund, Germany. Its catalog has been distributed in the United States by EMI-owned Caroline since 1997. —Lars Brandle

>>> PANASONIC LAUNCHES MUSIC SITE

Panasonic, the consumer-brand division of Japanese electronics manufacturer Matsushita, has created a digital music site (panasonicmusicstream.com), aiming to drive sales of its new MP3 players.

The Panasonic Music Stream service, launched July 28, is available to U.K. users only. It is powered by digital service provider OD2, the European subsidiary of Seattle-based Loudeye.

Its catalog of more than 400,000 tracks includes repertoire from the four majors and independent labels, priced at £0.79 (\$1.37) per download and 1 penny (less than 2 cents) per streamed track.

The new service arrives simultaneously with the U.K. launch of Panasonic's SVMP120 and SVMP110 MP3 players. Each holds between 70 and 140 tracks and costs from £75 (\$137) to £125 (\$226).

The players support Microsoft's digital rights management-protected Windows Media Audio.

—Juliana Koranteng

>>> BMG PUBLISHING UPS JENKINS

BMG Music Publishing stalwart Andrew Jenkins has been named president of the company's international operations. London-based Jenkins was formerly executive VP.

Jenkins takes profit and loss responsibility for the publisher's worldwide operations outside North America. He continues to oversee London-based BMG Music Publishing International.

He reports to Nicholas Firth, chairman/CEO of BMG Music Publishing Worldwide, who is based in New York.

—Lars Brandle

RETAIL BY JILL KIPNIS

DVD's Mature Market, New Formats Focus Of Confab

LAS VEGAS—The DVD debuted eight years ago and has become the fastest-growing consumer electronic category in history. It is now considered a mature market, challenging content owners to find the best way to keep revenue growing while they await the arrival of next-generation technology later this year.

At the Video Software Dealers Assn.'s annual Home Entertainment conference held here July 25-28 at the Bellagio Hotel & Casino, talk centered on how to best take advantage of the mature market.

Independent DVD companies said they have a distinct advantage at retail right now because the more consumers that are in the market for DVDs, the more diversity of product they are looking for. They also said consumers are less interested in purchasing big theatrical titles, particularly given the recent sales disappointments for such titles as "The Incredibles" (Disney/Pixar) and "Shrek 2" (DreamWorks) (*Billboard*, July 30).

Dan Gurlitz, VP of video for Koch Entertainment Distribution and GM of Koch Vision and Koch Lorber Films, contends that DVD is not a mature market but a "well-developed market," he said. "Avenues have really opened up for the niche categories."

New Koch releases will include a wealth of independent films like the South Korean project "Save the Green Planet" (Sept. 6) and other such niche product as "The Lenny Bruce Performance Film" (Nov. 8) and a series of Self magazine fitness titles.

Retailers may seek out such special-interest DVD product as documentaries and music because these categories are less price-sensitive than theatrical releases.

Ventura Distribution executive VP/GM Jim Weatherson said that he is offering product that is not priced as a loss leader at retail like most large theatrical releases. The company has teamed with Clear Channel Entertainment Home Video to release the DVD "Mötley Crüe: Carnival of Sins" (Oct. 4), shot entirely in high definition. Ventura will also offer a diverse slate of comedy, urban and Latin titles.

"We have nothing but opportunity right now," Weatherson said. "We aren't as price-sensitive, and offer higher margins for retailers."

If niche titles are backed by marketing, the sky is the limit, industry executives said.

Within the music category, for example, it is critical to "commit a year at least to creative marketing," according to Palm Pictures GM Lisa Nishimura. "We don't put something into the market and walk away."

For its slate of new director's label titles coming Sept. 13—featuring Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui—the company's campaign will include a partnership with MTV2 for a series of broadcast specials (*Billboard*, Aug. 6) and ties with a variety of lifestyle companies that are still being determined.

Conference attendees also discussed the upcoming introduction of two HD DVD formats and the opportunities surrounding the Universal Media Disc, a format that is exclusive to Sony's PlayStation Portable.

Echoing a number of others, Mike Carden, Eagle Rock's North America president of operations and executive VP of Eagle Rock Entertainment, questioned where HD is going, given that HD DVD product is expected this fall and Blu-ray titles are coming in first-quarter 2006.

"We'll test the waters," Carden said, without revealing whether his company will release titles on one or both formats. Most companies are taking a wait-and-see approach.

Lions Gate Entertainment VP of marketing Anne Parducci said the first quarter may be the ideal time to exploit the UMD format because the PSP is likely to be a popular holiday item.

The company has five titles available on UMD, and is preparing at least five more including "Crash," a day-and-date release with DVD on Sept. 6.



The Indies

TODD MARTENS tmartens@billboard.com

After Payola Settlement, Airplay Still Meager For Indie Acts

The independent acts the Black Dahlia Murder, Darkest Hour, Sufjan Stevens, the Arcade Fire, Armor for Sleep and Throwdown have two things in common:

Each has spent at least two weeks on the *Billboard* Top Heatseekers chart. That is their first commonality. The second is that none of them has appeared on *Billboard's* radio charts.

From the baroque folk of

Stevens to the death metal of the Black Dahlia Murder, these acts have proved to be consistent sellers, have budding fan bases and could easily catapult into The *Billboard* 200 with a little boost like radio play.

Of course, some airplay or an appearance on The *Billboard* 200 does not guarantee anything. Even an indie artist who has graduated from the Heatseekers chart can still be searching for a radio hit. Such is the case with Victory

Records band Hawthorne Heights, which has sold more than 426,000 copies of its debut, "The Silence in Black and White," according to Nielsen SoundScan.

Now, here is another list of names scattered among the Heatseekers tally: Rise Against, Dark New Days and Funeral for a Friend. These acts all play hard rock or punk and have major-label connections—and they have found their way onto the *Billboard* radio charts.

After comparing these two lists, it should come as no surprise that many in the indie community greeted Sony BMG's July 25 payola settlement with a shrug. Don Rose, acting president of the American Assn. of Independent Music, hopes the settlement will lead to long-term changes but recognizes that most indies are not holding their breath.

"There's a lot of skepticism about how indies will be

treated at big radio," Rose says. "That's endemic."

Sub Pop A&R rep Tony Kiewel, who helped the Postal Service become a sleeper hit on a number of West Coast modern rock stations, says, "Even if the payola system isn't in place, I don't think we'll get

radio, all formats," she says. Rose says real change would require a sort of "affirmative action" policy, with the Federal Communications Commission requiring stations to play a wider variety of music. But Rose concedes that scenario is a long shot.

"Every band on this label has two or three songs better than similar songs on the radio at any given time," Egan says. "That used to be frus-

●●●● "If it takes [payola] to get Celine Dion on the radio, we're still screwed."

—SUB POP A&R REP TONY KIEWEL

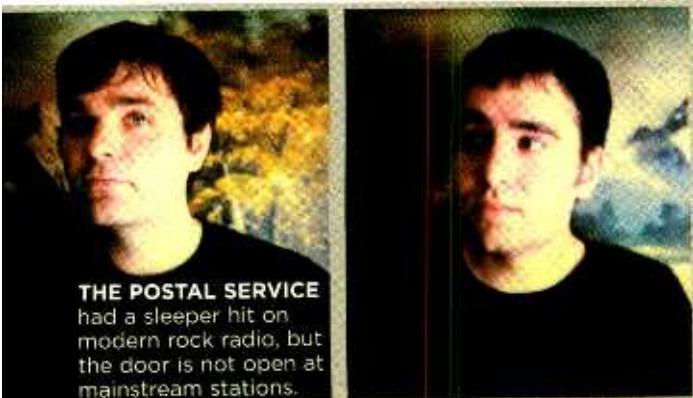
more opportunities. The door was never open. MTV, as far as I know, doesn't really have any payola schemes, yet they're not offering us mainstream play . . . If it takes [payola] to get Celine Dion on the radio, we're still screwed."

Vagrant Records founder Rich Egan agrees. This year, Vagrant act Alkaline Trio de-

trating—why would they play that when we have this? Well, now we know."

At Epitaph Records, radio promoter Tami Morrissey says the payola probe could even hurt indies if it leads major stations to sever ties with indie promoters. "With no more [indie promoters], we have two people to make all the calls to

In the meantime, the payola probe will feed into public perception of a corrupt music industry, Kiewel says. "If the majors can spend millions to bribe radio, then they're clearly not hurting and people won't feel bad about downloading for free," he says. "You can't just say you're not a dick. You have to actually stop being a dick." ●●●



THE POSTAL SERVICE had a sleeper hit on modern rock radio, but the door is not open at mainstream stations.



SPOON'S 'Gimme Fiction' has accrued nearly 12% of its sales from downloads.

BY TODD MARTENS

Downloading A Rival?

Retail Opinion Mixed As Online Album Purchases Grow

Even as year-to-date album sales continue to lag about 8% behind those of 2004, there is one growth sector that is a bright spot. Sales of digital albums in the United States have multiplied nearly fourfold, from 2 million units for the week ending July 31, according to Nielsen SoundScan.

While it is a relatively small overall percentage—about 2.3% of album sales are digital downloads—the segment is growing enough to start catching the attention of traditional retailers. Indie retailers—with sales off 25% this year—may be the first to feel the pinch of the digital download business.

"It's a significant number," says Duncan Browne, COO of Boston-based Newbury Comics. "I'm sure it's all nibbling away at the pie that specialty music retail would eat from. We certainly view it as a threat."

During the past couple of years, much has been made of services like iTunes, MSN Music and Napster replacing the singles market. Yet there are now statistics to show that online customers are warming up to purchasing full-length albums online, which generally retail for about \$9.99.

For instance, the No. 2 selling digital album of the year—behind Coldplay's "X&Y"—is by indie-friendly artist Jack Johnson. His "In Between Dreams" has sold 92,000 copies via download. That is more than 7% of his 1.24 million sales to

date. An even more indie-centric act, Spoon, has seen its latest Merge set, "Gimme Fiction," sell more than 8,000 copies via download, about 12% of the group's 67,000 overall.

"I always just thought downloads had taken the place of singles," says Matt Vaughan, owner of Seattle-based Easy Street Records. "I had no idea the number was as high as 7 million [albums] . . . I'm in a tech-savvy city, and these companies have changed the face of music retail."

But how much they have altered the business is open to debate. A number of indie retailers believe that album downloads have yet to cut into their profits.

Brett Wickard, president of Brunswick, Maine-based Bull Moose Music, is not convinced that the Johnson and Spoon sales would have gone to traditional retailers, anyway. He, like many others, sees downloadable albums as providing an overall benefit.

"A small percentage [of download sales] will be sales retail missed out on," Wickard says. "But that would have been our failure. The downloadable album is something we have to cooperate with and compete with. Overall, I think it brings in more customers. There's a lot of people into the disposable digital lifestyle who download everything. That's who's buying, and it's our job to convert those folks."

Steve Wiley co-manages Hoodlums Music on the campus of Arizona State University

in Tempe. He says his student shoppers are more aware of what is out today, thanks to the Internet. He admits that some business may have been lost to digital downloads, "but there's a huge part of us that feel like if it weren't for the Internet, who knows where this business would be? Like with Spoon, I don't know if they would have gotten as much attention as they did without the Internet. Their overall sales are probably a lot bigger than they would have been without the Web."

2.3%

Percentage of overall album sales that are digital downloads

Karen Pearson, who co-manages Amoeba Records in Los Angeles, says she has her eye on downloadable album sales, but is not worried yet. "It would be really naive not to look at the whole spectrum," Pearson says. "I'm watching to see where it goes, but I don't know if it's our competition right now. The experience we provide is completely different. My take is the hype about downloading and the iPod is getting people into records who weren't buying records, but that being said, I don't know where it will take us in five years."

Additional reporting by Keith Caulfield in Los Angeles.

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TOURING BY RAY WADDELL

Petty & The Heartbreakers Fly High

Rockers Approach Their 30th Anniversary With Career-High Attendance, Ticket Sales

Nearly 30 years into a Hall of Fame career, Tom Petty & the Heartbreakers are putting up their highest numbers on the road. "We've always had incredibly great audiences, but they are absolutely frenzied and manic now," Petty tells *Billboard* in a rare interview. "Which is good for us, because our show has always really been about the audience. It's as much fun as you can legally have, I think."

More than halfway through their summer tour, Petty & the Heartbreakers are averaging slightly less than \$600,000 per night at the box office and 16,500 per night in ticket sales, according to *Billboard* Boxscore.

"This tour is smoking," says Barbara Skydel, the band's agent for close to 30 years, the past few at the William Morris Agency.

Such a blistering pace is leading the band to a total attendance of close to 730,000 and a gross of well over \$25 million. Ticket prices, generally between \$25 and \$60, are relatively low compared with those of other tours.

The magnitude of the dollars and tickets does not seem a primary concern to Petty. "I'm not really involved in the business," he admits. "I'm fortunate—I've been with the same manager since I started out 30 years ago, and he has always been very good at looking after our tours and things. But I'm hearing more and more about this [tour]; every day, someone from the business world is telling me how great it's doing. Who would've dreamed that 30 years later we'd still be doing these kind of numbers? So we're very happy about it."

Tony Dimitriades, Petty's longtime manager, says even he is impressed by the tour's success, given the marketplace. "I assume, with shows as good as these have been over the years, that more and more people will come," he says. "But the way the business is going and the way other people are selling tickets, I guess it does surprise me that we're actually drawing as many people as we are."

Skydel says the band's performance is the culmination of years of delivering the goods onstage. "This is what it means to be a career artist," she says.

Petty & the Heartbreakers have proved remarkably consistent in a touring business known for incon-

sistency. For 2002's Last DJ tour, the band's most recent trek with a like number of large-venue dates, the averages were \$468,767 at the box office and 15,490 in tickets sold, for a total attendance of 681,592 for 44 shows.

Petty agrees his band has been a solid draw on the road for a while now. "Things are always pretty good, but then you look up and this is happening and everyone's excited, and we sort of feel like, 'Well, we do this all the time,'" he says. "We're always there, if people want to notice."

And while his audience has been loyal, Petty says he has noticed a new generation of fans. "We've seen this over the years, the torch being passed down and younger people coming in," he says. "But we still main-

“The audiences are absolutely manic now.”

—TOM PETTY

tain a core audience. A lot of them were even there in the '70s."

The current tour, with the reunited Black Crowes in the opening slot, has notched doubles in several markets. Tea Party, the Boston operation of Clear Channel Music Group, nailed down June 18 and July 29 dates, and both sold out the market's Tweeter Center.

"Boston loves Tom Petty & the Heartbreakers," Tea Party senior VP Dave Marsden says, calling this tour the "outstanding bill of the year."

"The June 18 show remains the talk of the town," he adds. "With a long history of great performances for their fans in New England, it took quite a night to set a new standard, but that is exactly what Tom and the Heartbreakers accomplished."

PLAYS WELL WITH OTHERS

Though Dimitriades has gone with a national tour pro-

ducer in the past, this time out he worked with a mixed bag that includes national promoters Clear Channel Entertainment and House of Blues along with such indies as Jam Productions, Another Planet and IMP.

"We were going to do a certain number of dates, and we wanted to make sure every situation was exactly the way we wanted it," Dimitriades explains. "Tom hadn't done a national tour in three years, so we felt we would hand-pick every single show."

Meanwhile, Petty says he is having as much fun performing as he ever has. "And the band is really on fire," he adds. "Right now, we all feel like we're the best rock 'n' roll band there is, and I think that's a good attitude to have."

Petty's tour ends with a two-night stand Sept. 2-3 at the Gorge Amphitheatre in George, Wash., with no plans to extend the outing.

But it is clear that Team Petty has big plans for 2006, including a new album. The band's first album was released in 1976.

"Look out for next year—that's the 30th anniversary," Petty says. "We're gonna party."

TOM PETTY says he has noticed a new generation of fans at his shows.



16.5K

Average number of people attending Tom Petty's summer concerts

TOURING BY RAY WADDELL

Veteran Petty Production Team Keeps Focus On Music

Production for a Tom Petty & the Heartbreakers concert varies greatly from tour to tour, ranging from splashy psychedelics to lean and mean. Given that the act's outings are not necessarily related to a new album, any theme is fair game.

"Depends on the mood we're in," Petty says. "The production we've got out right now is a really nice one, based on a guy named Saul Bass who did movie titles in the '50s and '60s."

Bass' graphics for such films as "Vertigo," "Psycho" and "West Side Story" are all about weird angles and bizarre shapes. "It's a unique way of presenting the show," Petty says. "I got a little tired of seeing rock shows that are just cones of light. They seem very similar to me, so I tried to do something a little different this time."

As always, the focus is on the music. "We've never had anything that exploded or anything," he says. "But pro-

duction can be fun. In the type places we're playing, these big outdoor shows, it's good to have something for the people a mile away watching the thing. And we've also incorporated the video in an unusual way into the act, so everybody has a good seat in a sense [and] can see everything in detail."

While the band's production may vary, the backstage rider keeps getting smaller. "Somebody showed me one that was supposed to be ours printed

on a Web site—it's not ours. It's completely amusing. I don't recognize it at all," he says with a laugh. "We've cut it down so much. There's not any drinkers in the band. All we ask is a hot meal, really, and in my room I think I have a couple of Cokes and some protein bars, and that's about it. No deli trays; we don't like all that. I think people would laugh if they saw our rider, it's so simple."

That is not to say the Heartbreakers cut corners in getting from point A to point B. "We've

got our own jet—that's pretty ostentatious," Petty says. "I'd say the biggest change is we travel in a lot more comfort than we used to."

It is all about familiar faces on the road, not just within the band but also among the crew. The Heartbreakers roadie roster has been stable through the years; backline crew chief Alan "Bugs" Weidel (30 years), tour manager Richard Fernandez (26 years), assistant tour manager Mark Carpenter (15 years) and lighting director Jim Lena-

han (30 years) are seasoned vets, and house sound man Robert Scovill, monitor engineer Brian Hendry and tour accountant Spence Churchill all have more than a decade with the band.

"We keep a happy bunch," Petty says. "It's a family thing. We've done a lot of work over the years, we keep the same people around and they really look after us on the stage."

Petty places a lot of faith and responsibility in his crew. "You **continued on >>p17**

Photo: Kevin Kane/WireImage.com

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,416,682 \$72.50/\$28	KENNY CHESNEY, KEITH URBAN, GRETCHEN WILSON & OTHERS Heinz Field, Pittsburgh, July 30	54,133 sellout	Northshore Entertainment Works, The Messina Group/AEG Live
2	\$2,412,062 (\$1,352,250) \$91.16/\$72.93	ROD STEWART National Exhibition Centre, Birmingham, England, June 21-July 29-30	30,941 three sellouts	Solo, Clear Channel Entertainment-U.K.
3	\$1,505,105 \$57.50/\$40	DAVE MATTHEWS BAND, MARC BROUSSARD Sound Advice Amphitheatre, West Palm Beach, Fla., July 16-17	38,717 two sellouts	The Cellar Door Cos.
4	\$1,152,356 \$85.25/\$18	OZZFEST: BLACK SABBATH & OTHERS Tweeter Center for the Performing Arts, Mansfield, Mass., July 15	20,100 sellout	Tea Party Concerts
5	\$1,010,314 \$56.50/\$25	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Tweeter Center, Tinley Park, Ill., July 15	29,313 sellout	Clear Channel Entertainment
6	\$982,538 \$83/\$18	OZZFEST: BLACK SABBATH & OTHERS Tweeter Center at the Waterfront, Camden, N.J., July 19	23,655 25,371	Electric Factory Concerts
7	\$941,270 \$85/\$39.50	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS HP Pavilion, San Jose, Calif., July 19	12,997 13,768	Bill Graham Presents
8	\$842,248 \$81/\$30.50	OZZFEST: BLACK SABBATH & OTHERS New England Dodge Music Center, Hartford, Conn., July 17	20,430 26,000	Jim Koplik Presents
9	\$830,737 \$53.50/\$36	DAVE MATTHEWS BAND, O.A.R. Riverbend Music Center, Cincinnati, July 21	20,523 sellout	Belkin Productions
10	\$810,455 \$58/\$18	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Verizon Wireless Music Center, Noblesville, Ind., July 21	24,522 sellout	The Cellar Door Cos.
11	\$775,232 \$85/\$39	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Coors Amphitheatre, Chula Vista, Calif., July 22	12,246 19,889	House of Blues Concerts
12	\$759,246 \$41/\$24	RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD Nissan Pavilion at Stone Ridge, Bristow, Va., July 29	25,001 sellout	Clear Channel Entertainment
13	\$694,748 \$53.75/\$36.25	DAVE MATTHEWS BAND, O.A.R. Starwood Amphitheatre, Antioch, Tenn., July 20	16,700 17,422	PACE Concerts
14	\$676,065 \$85.25/\$75.25	BRUCE SPRINGSTEEN Arena at Harbor Yard, Bridgeport, Conn., July 20	8,199 sellout	Jim Koplik Presents
15	\$666,575 \$85/\$75	BRUCE SPRINGSTEEN Pepsi Arena, Albany, N.Y., July 16	8,325 sellout	Ron Delsener Presents
16	\$660,882 \$48/\$38	AMERICAN IDOLS LIVE Continental Airlines Arena, East Rutherford, N.J., July 22	14,519 sellout	AEG Live
17	\$640,262 \$69.25/\$20	DESTINY'S CHILD, MARIO, AMERIE, TYRA Philips Arena, Atlanta, July 15	10,742 13,844	Peter Conlon Presents
18	\$633,132 \$47/\$38	AMERICAN IDOLS LIVE Wachovia Center, Philadelphia, July 24	14,304 sellout	AEG Live
19	\$628,540 \$69.25/\$18	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS White River Amphitheatre, Auburn, Wash., July 17	10,902 19,556	Bill Graham Presents
20	\$594,674 \$56.50/\$26.50	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES DTE Energy Music Center, Clarkston, Mich., July 20	15,774 sellout	The Cellar Door Cos.
21	\$587,686 \$48/\$38	AMERICAN IDOLS LIVE Nassau Veterans Memorial Coliseum, Uniondale, N.Y., July 23	13,012 sellout	AEG Live
22	\$579,684 \$95.50/\$18	OZZFEST: BLACK SABBATH & OTHERS Darien Lake Performing Arts Center, Darien Center, N.Y., July 21	15,044 21,800	Ron Delsener Presents
23	\$572,490 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN Midway Stadium, St. Paul, Minn., July 29	12,722 sellout	Jam Productions
24	\$553,850 \$49.50/\$39.50	HILARY DUFF Allstate Arena, Rosemont, Ill., July 19	11,943 14,649	Clear Channel Entertainment
25	\$552,194 \$46/\$36	AMERICAN IDOLS LIVE MCI Center, Washington, D.C., July 27	12,328 13,349	AEG Live, Musicentre Productions
26	\$545,429 \$47/\$37	AMERICAN IDOLS LIVE Hartford Civic Center, Hartford, Conn., July 29	12,187 sellout	AEG Live
27	\$543,287 (\$658,466 Canadian) \$40.22	AVRIL LAVIGNE, NOT BY CHOICE Air Canada Centre, Toronto, July 15	14,025 14,749	Clear Channel Entertainment
28	\$538,314 \$75.25/\$18	EARTH, WIND & FIRE & CHICAGO Tweeter Center for the Performing Arts, Mansfield, Mass., July 16	11,346 14,199	Tea Party Concerts
29	\$522,070 \$85/\$45	MARK KNOPFLER, WILLIAM TOFFLEY Red Rocks Amphitheatre, Morrison, Colo., July 19	8,608 sellout	Chuck Morris Presents, Kroenke Sport Enterprises
30	\$518,568 \$64.50/\$18	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Sleep Train Amphitheatre, Marysville, Calif., July 20	12,253 18,500	Bill Graham Presents
31	\$493,458 \$47/\$37	AMERICAN IDOLS LIVE BJCC Arena, Birmingham, Ala., July 15	11,004 sellout	AEG Live, Atlanta Worldwide Touring
32	\$477,656 \$41/\$24	RASCAL FLATTS, LEANN RIMES, STEVE AZAR Verizon Wireless Amphitheater, Bonner Springs, Kan., July 21	14,565 19,000	Clear Channel Entertainment
33	\$476,360 \$63.75/\$18	DESTINY'S CHILD, MARIO, AMERIE, TYRA Office Depot Center, Sunrise, Fla., July 17	8,333 12,899	The Cellar Door Cos., in-house
34	\$461,084 \$46.25/\$36.25	AMERICAN IDOLS LIVE DCU Center, Worcester, Mass., July 30	10,655 sellout	AEG Live
35	\$456,337 \$39.50/\$34	BECK, LE TIGRE, THE DECEMBERISTS, TV SHERIFF Gibson Amphitheatre, Universal City, Calif., July 22-23	11,662 two sellouts	House of Blues Concerts



On The Road

RAY WADDELL rwaddell@billboard.com

Agents, Managers Seek An Audience—With Each Other

Agents to managers: Just call me. That was the primary message from agents who attended the "Fill Your Book . . . And Still Sleep at Night" panel at the International Assn. of Assembly Managers conference July 18 in Washington, D.C.

Moderated by Paul Beard, managing director of Bass Performance Hall in Fort Worth, Texas, the panel included Paradise Artists agent Jim Linz; Creative Artists Agency managing partner Rob Light; Artists Group International agent Adam Kornfeld; Zach Radowski and Kenny DiCamillo, agents with the William Morris Agency; and Alan Wasser Associates agent Steve Schnepf.

Beard inquired about the fastest way to find out about impending tours: "The challenge is to get there first before [dates] are snapped up by someone buying 40 cities at a time."

"If you buy on your own, we should be talking to you," Light said. "But if you want information to induce someone else to buy, I need to know that upfront."

Light was quick to acknowledge that often venues know more about what will work in a given market or building than the agent, citing a recent Seal tour of performing arts centers.

"In these days of consolidation, [venues] are the only local promoters that really exist," Light said, adding that in-house arena marketing powers were considerable. "You need to be a little more aggressive in letting us know that. For years, I didn't know that Fleet Center had been doing all of

[Boston promoter] Don Law's marketing."

According to Light, any good agent is aware of market conditions, noting that the area between Pittsburgh and Kansas City is soft and that Canadian tours are thriving. "The six of us [panelists] could sell out in Canada right now," he said. "We're very aware it's hot, and we're driving everything we can up there. We're aware of major trends; it's the micro ones that you're aware of."

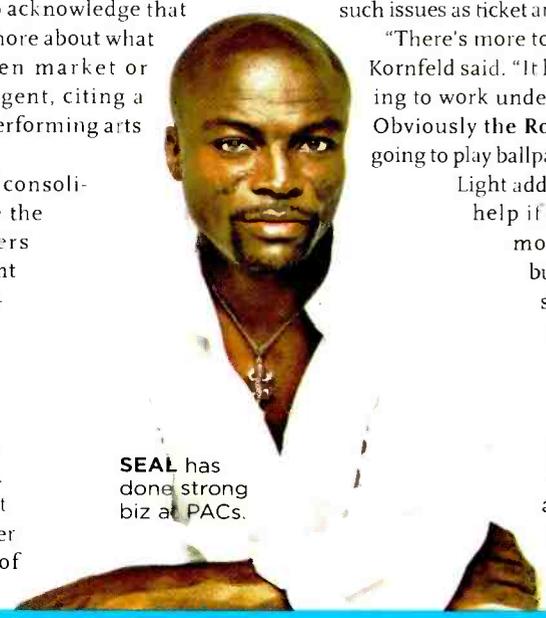
Asked by an attendee about what made the region between Pittsburgh and Kansas City a "wasteland," Light blamed a history of papering houses, citing a policy he attributed to former Clear Channel Entertainment CEOs Irv Zuckerman and Dave Lucas. "They gave away 8,000-10,000 tickets a show, and that hurt us. Other regions don't paper that way."

When Light called the AGI-booked, Jam-produced Def Leppard/Bryan Adams run of minor-league ballparks "one of the best tours of the summer," Kornfeld said the tour owes its success to affordability, which was attained via cooperation between the acts and the venues on

such issues as ticket and concession prices.

"There's more to it than packaging," Kornfeld said. "It has to be artists willing to work under these parameters. Obviously the Rolling Stones aren't going to play ballparks for \$40 a ticket."

Light added that it would also help if the business were more of a 12-month business than a five- or six-month one. "Business for Destiny's Child has been up and down," he said, "and I'm convinced if they had gone out in February, March and April they would've sold out every date." ■■■



SEAL has done strong biz at PACs.

PRODUCTION TEAM (cont.)

from >>p16 know that guitar's going to be in tune and you're going to get the one you want within seconds," he says. "It's really precision. The other night I had to spin around and say, 'Look, I'm changing five songs,' and they covered me. It's very nice to have people you know and that you love."

Petty is particularly high on his sound techs. "We have the best sound people, I think, and the best PAs," Petty says. "We go to a lot of trouble to make sure the sound is good, and I think that has helped us over the years. The audience knows the sound is going to be good at one of our shows, and we're going to go the extra mile to make sure the audience enjoys it. That way, we enjoy it."

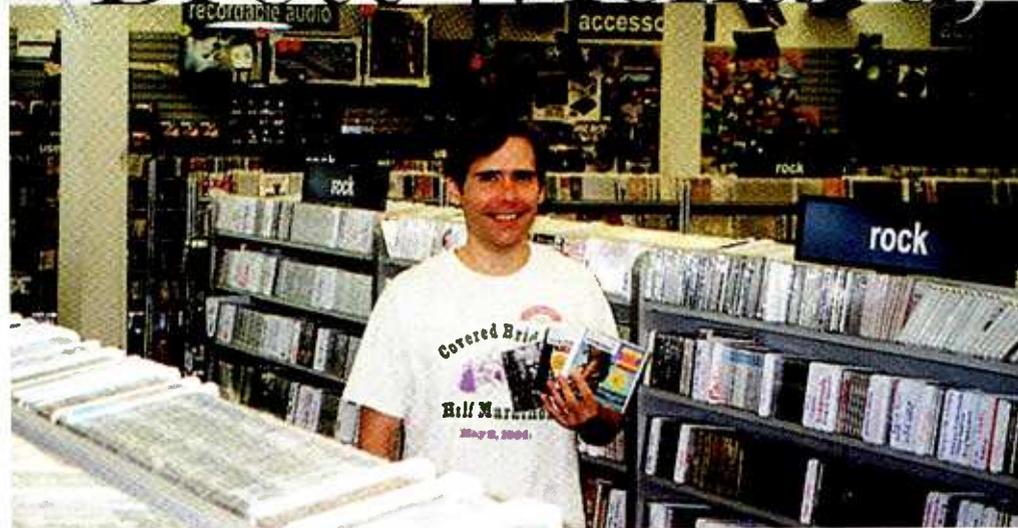
From a tour business perspective, Petty & the Heartbreakers' manager Tony Dimitriades calls the shots. Petty "makes the records, so I can get more involved in the touring side of things," Dimitriades says. "Over the years, you get to know and understand each other in such a way that you know exactly what to do: which venues to avoid, which days to avoid, when to give them an extra day off."

And Dimitriades' touring philosophy is simple. "What makes something last a long time to me is always about the quality of what you bring and the fact that you're reasonable in what you expect in exchange," he says. "In other words, you don't get greedy." ■■■



BY ED CHRISTMAN

Brett Wickard



Brett Wickard founded the Bull Moose chain in Brunswick, Maine, with money he made writing a software program for the trucking industry. That was 1989, and Wickard was still a junior in college.

Today, Bull Moose has 10 stores and 100 employees throughout New England. A member of the Music Monitor Network, Bull Moose has the distinction of holding its own against rival indie chain Newbury Comics.

Wickard not only wrote the software for Bull Moose's point-of-sales system, he started a separate company, Crickery Wood, to sell inventory-management systems and services to other small chains like Zia, Dimple and Graywhale.

Bull Moose has always been known for its irreverent style. In 1991, the Portland, Maine-based chain ran its first radio ads, promising high prices and bad service. "Why pay less?" one spot asked. Another declared, "If your CD doesn't play, that's your problem, as long as we've got your money."

Although Wickard declines to specify the chain's annual sales volume—which *Billboard* estimates at \$15 million—he says Bull Moose has grown in sales and profits every year, including this one. He cites a number of reasons, including an incentive-based salary system, under which store managers share in the profits.

Q: The newest Bull Moose outlet, opened in 2003, is a 10,000-square-foot combo warehouse/store in Scarborough, Maine. How is it doing?

A: Great, but it is the most inconvenient store to shop on the planet. You have to turn your head sideways to look at the titles, because everything is merchandised spine out. Employees are always walking up and down the aisles picking orders. The cacophony of the place makes it fun. Since it serves as the warehouse to stock the entire chain, it has a crazy mix of music titles, including jazz, classical and urban.

Q: Do your stores specialize in any genre?

A: When we open a store, we let each store adapt to each marketplace, which happens because of our point-of-sale system. One of the things about being in a relatively rural area is you have to be pragmatic and appeal to the largest range of people as possible. Also, we have a philosophy of music tolerance. Musical attitude is just bullshit. We show employees who have music attitude the door very quickly. All that being said, we do well with a lot of independent product.

Q: How would you characterize the current environment for music

sales? Are the majors doing their share to make things happen?

A: The challenges that the industry has faced up till now have had some beneficial results. Before, a lot of people used to have their fiefdoms to protect, but now people have become a lot more flexible and pragmatic, trying to make it work for the music fan. When I first got in the industry, there were all these rules by the labels and by the retailers that only mattered to people's ego, not to the music fan. The more time we spend on what the music fan wants and the less time we spend focusing on our egos, the better off we are.

Q: Why do you think U.S. album sales are down?

A: Theatrical DVD pricing is just becoming so low that music can seem expensive. It's interesting that people buying music are the oldest fogeys in our stores, which is different than it used to be, and the young people are buying the DVDs. When we were growing up, music defined who you were. Music as a special defining factor of identity is under attack right now from videogames and DVD. As the social relevance of music slips, that has become a big challenge.

Q: What can the industry do about this?

A: We have all these brand-new customers in the stores, only they are buying movies and not music. We need to cross them over, and I think the DualDisc will do that. We did an analysis, which we will bring to NARM; there is a much bigger crossover between the movie buyer and DualDisc buyer than there is between the movie buyer and CD buyer.

Q: How is the DualDisc launch going?

A: I would say that it is being launched about as well as it could be for a format that

doesn't have every major onboard, and considering at least 99 out of 100 customers don't fully understand it.

Q: Are you a fan of in-store media manufacturing?

A: No, I don't care about it. I care a lot about in-store sampling. Right now, people can go into our stores and, from a TouchStand kiosk, get a Flyleaf song put on their iPod. I see a great opportunity in using MP3 for sampling. It is efficient, inexpensive and a very convenient listening experience; you can have a song timed out. I think MP3 is a missed opportunity for the promotional vehicle that it could offer. It's like a podcast or TiVo—people want things on their own terms, and listening posts have to go the same way. I don't see the logistical barriers, although there would be contractual issues to overcome.

Q: Do you believe music will go totally digital? Do you have any plans for a digital offering?

A: We haven't done enough for selling CDs for what they are. It is the highest-quality, best [mass-market] form of getting music. There is no comparison between it and the sound of a 128K iTunes sample, which is

compressed. We should be aiming for a better quality sound like the DualDisc, rather than going down in sound quality to the download level. The iPod and MP3s should be the cassette of our generation: a second-tier, lower-quality, cheaper, disposable format. The CD and the DualDisc are the higher-quality, library formats.

Q: Where do you see Bull Moose 10 years from now?

A: I definitely see us in this business 10 years out, but at a significantly bigger size. I would love to open three or four more [stores] now, but the landlords are charging rents beyond the long-term viability of their real estate. Our computer system could handle 100 stores without skipping a beat, and I look forward to being able to prove that. The right technology can give you the power of a massive chain with the freedom of an indie store all wrapped into one.

Q: What do you think of music retail's reaction to the marketplace?

A: Stores that have scaled back their music catalogs out of fear for declining sales—it's kind of a self-defeating model.

Q: What is your take on the big-

box retailers that carry music?

A: I admire Wal-Mart's efficiency. They operate such a massive, multinational beast and yet still allow local stores' decisions to be flexible. As for Target, who can imagine a big store that is popular but also so hip that people call it "Tar-jay"—with an accent! And I respect Best Buy a ton. To a degree, they gave our industry a wake-up call with the value-add. They said, "How can we make our store extra-cool?" Rather than working within the way things are, they are proactive and outmaneuver the competition. They started and then pushed it to the next level.

Q: What do you think when the majors give exclusives to Starbucks, Target, Best Buy and Wal-Mart?

A: I don't know the pressures the labels are under, and I don't understand the intricacies of how they run their business. If they are choosing that way to sell music, I am concerned with how does it affect our customer and let's do the best we can for our customer. I am not going to walk around with a chip on my shoulder and be pissy about the way the labels are doing things and not carry some of their product because of that.

HIGHLIGHTS

BRETT WICKARD

1989: Opens Bull Moose Music in Brunswick, Maine; the first item sold is R.E.M.'s "Green" on cassette.

1993: Writes POS system software

1996: The fifth Bull Moose store opens in Lewiston, Maine.

2002: Beefs up Bull Moose's DVD and videogame inventory

2003: Bull Moose opens its 10th store.

RHINO

By Todd Martens

Silhouette by Angela Leone

Rhino Entertainment co-founder Richard Foos remembers working on one of the company's first boxed sets. It was a 1981 package dubbed "The History of Ritchie Valens," compiling three LPs from the "La Bamba" singer.

The set was ready for release, but something seemed to be missing. Foos wanted some sort of unique detail that would make the package stand out. So he looked up Valens' former junior-high-school principal in the Los Angeles community of Pacoima.

"This wasn't of the [same] quality of things we did later on," Foos says, "but we were establishing that mentality of great packaging and great liner notes. I drove out [to Pacoima] and was able to get his yearbook picture. I don't know if other labels would go to that extent, but that's the kind of thing we did from day one."

Twenty-seven years ago Rhino the record label was born from Rhino the record store, a retail outlet that Foos opened in 1973 near the campus of the University of California, Los Angeles.

Those who worked and shopped at the store in its early days compare it to the kind of snooty, hipper-than-thou shop immortalized in Nick Hornby's novel "High Fidelity." The personality of the label is decidedly less snobbish.

Rhino is probably best-known for its elaborate boxed sets, including the four-CD package "Nuggets: Original Artyfacts From the First Psychedelic Era 1965-1968" and the Grammy Award-nominated "No Thanks! The '70s Punk Rebellion."

Whether working with the catalog of Gram Parsons or compiling collections from Los Lobos, Joy Division or Ray Charles, Rhino brought a record collector's zeal to its work.

Rhino's founders—Foos and one-time store manager Harold Bronson—weren't interested in boundaries and genres, and Rhino put together packages that celebrated an artist's best work rather than archiving an assortment of unneeded odds, ends and outtakes.

"People didn't buy these records because they wanted a history lesson," says Gary Stewart, who oversaw much of Rhino's A&R work for 25 years and now works at Apple Computer as chief music officer of iTunes. "One of the best experiences I ever had was buying Del Shannon's greatest hits. I had only heard the song 'Runaway' because of the 'American Graffiti' soundtrack. I thought he was just a one-hit guy. Then I found 20 other songs that excited me and blew me away. That habit of discovery is what Rhino is about."

Having been associated with the Warner Music Group since 1992, with the company absorbing full control of Rhino in 1998, Rhino's trappings of an independent are, at least superficially, long gone.

Instead of working out of a small and cramped West Los Angeles office overflowing with CDs, pinball machines and enough pop-culture paraphernalia to set up a booth at a comic convention, Rhino has moved to the swankier, loft-like offices of Warner's Burbank headquarters.

Today, Rhino Entertainment is essentially the catalog department for WMG, but the company's commitment to elaborately detailed and researched compilations has **continued on >>p20**

Still Serving Up The Best Of Pop Culture

RHINO ENTERTAINMENT

Best Of (cont.)

continued from >>p19
not wavered.

"Every time we get to the boxed-set season I hear the same thing," says David Dorn, Rhino senior VP of new-media strategy and a 14-year veteran at the company. "'Haven't we done all the boxed sets?' And we haven't.

"We have not done them all, because boxed sets satisfy a certain kind of element in the consumer marketplace," he continues. "There is [always] a collector out there, someone who wants a tangible over-the-top experience. It's like a coffee-table book. We come up with interesting ideas, but we also have artists we can revisit a number of different times in different ways."

RHINO CULTURE

Although for the past few years Rhino has been a branch of the Warner Strategic Marketing division, that has changed during the company's 27th year. The division was recently re-branded Rhino Entertainment.

When speaking with past and present Rhino employees, a phrase that is routinely heard is the "Rhino culture."

Those who are no longer with the company become a bit nostalgic at the phrase, and the current regime at Warner Bros., led by Rhino Entertainment president Scott Pascucci,

speaks endlessly of preserving said culture.

According to Pascucci, once absorbed into WSM, Rhino began encompassing such other functions as licensing and creating soundtracks.

During that time, though, Pascucci says, "we found a couple things; retailers and consumers still responded to the Rhino brand. WSM as a brand was not effective. We also found that people who work here always said they worked at Rhino rather than WSM, even though Rhino was just part of the group.

"We needed to put the name back out there because it represents values and who we are as a company," he adds, "and we've kept a lot of those values and culture in spite of all the changes."

To Foos, who left Rhino in 2002 to open Shout Factory, the Rhino culture was an attempt to bring the spirit of his youth into a corporate setting. "I was heavily influenced by the ethos of the '60s, which was inclusion, a sense of fun and a sense of people coming together to do something meaningful and important," he says. "What we tried to bring into the business was that tribal experience of the '60s."

Indeed, within the industry, Rhino is known for its longstanding commitment to community service projects and charities.

Employees were given a week off between Christmas and New Year's in exchange for 16 hours of volunteer work, and could receive additional time off for putting in more hours. Pascucci says he is maintaining these policies.

Meanwhile, outside the industry, the Rhino brand signifies a sort of proud stamp of

music geekdom.

The company's first release was a 1976 novelty single by Larry "Wild Man" Fischer, "Go to Rhino Records." It was intended as a holiday giveaway to customers. It became a minor cult hit after receiving play on John Peel's BBC radio show. Ever since, it has been a pet peeve of those associated with Rhino to see the words "irreverent" or "quirky" used when describing the company.

"We were just trying to capture ourselves in the middle of our own bullshit," Stewart says. "When we expressed something we really cared about, there would be sincerity to it; we could laugh at ourselves when there was something about the record industry we didn't love so much."

There are endless examples of records and events that built the Rhino brand, but one of the defining moments came in the early '90s with the Rhino Musical Aptitude Test.

Started by Dorn, the pop-culture quiz poked fun at the seriousness of music collectors and the industry at large.

"We did it for five years, and it was our biggest partner sale" with Tower Records, Dorn says. "The only reason I stopped doing it was because it took up so much of my time it became another job."

When it comes to compilations and boxed sets, consumers and retailers have gotten used to Rhino going the extra mile.

In the days of vinyl, the company released a Turtles retrospective packaged in the shape of a turtle. Now, during the CD era, Rhino has become known for such clever

marketing tactics as including fuzzy dice with its "Hot Rods & Custom Classics: Cruisin' Songs & Highway Hits" set, or a box of tissues with the "Teenage Tragedy" compilation.

Today, Rhino is looking for ways to define catalog packaging in the online and mobile worlds. The company recently launched the digital-only Rhino Hi-Five, which bundles five selected tracks from acts in the Warner catalog. Each bundle sells for \$3.61. Rhino is looking into mobile bundles, with packages that could include games, wallpaper and ringtones. (An upcoming set dedicated to the Ramones will come with a ringtones offer.)

Pascucci believes Rhino's model for success for the last two-plus decades will translate well to the online world.

"If we're missing key tracks, we won't put out a compilation or a boxed set," Pascucci says. "And if we start to second-guess the packaging because of economics we have to stop and ask, 'Would we be proud of this if we skimmed?' The key is that we try to put something out that is wonderful. It's an obsession. You won't find people in our offices who say, 'Wait, we should release this as three discs with 10 pages of liner notes to make more money.'

"In the long run, that will damage the brand and you won't make more money," he notes. "The best releases feed into the brand and the pride of what we do and the culture, which in the long run feeds into our ability to make money." ♦♦♦♦



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A Q&A WITH SCOTT PASCUCCI

BY TODD MARTENS

When Scott Pascucci arrived at the Warner Music Group in 2002 to take on the company's sprawling catalog division, including Rhino Records, he knew that Rhino employees would greet him with arms crossed.

"People knew I wasn't being asked to expand the company," says Pascucci, who is now president of Rhino Entertainment.

Formerly an independent company, Rhino proudly carried with it a lengthy history and an idiosyncratic attitude. Defined by its heavily detailed boxed sets and odd approach to marketing—such as the fuzzy dice included in a boxed set designed as a soundtrack for hot rodding—Rhino is perhaps the United States' best-known catalog label. It has long been the standard-bearer in artist compilations and reissues.

Although it has been part of WMG since 1998, Rhino moved from its own space into Warner's Burbank offices once Pascucci came aboard. For a label that flaunted its idiosyncracies, the move into a formal corporate structure has not been easy.

Since Pascucci joined, Rhino founder Richard Foos left to establish the Shout Factory label, as did longtime Rhino executives Garson Foos and Bob Emmer. A number of other key Rhino personal have also left, and those who stayed were given an assortment of new duties when Rhino was consolidated into other Warner departments.

Yet the brand remains strong. Rhino releases continue to garner Grammy Award nominations, and the company has not lost its commitment to marketing. (For example, the Aug. 16 release of a Ramones boxed set comes complete with a comic book.)

Pascucci, who notes Warner's commitment to the catalog department has never wavered, recently sat down with Billboard to discuss these changes and what lies ahead.

With the catalog department now being branded as "Rhino Entertainment," is there a situation when a catalog release would not carry the Rhino name?

That is a topic that we debate internally. My view is that Rhino stands for excellence, caring about the artist and serving the consumer. If you've done all those things, I don't think it's for us to say who's cool and who's not cool, like who's Rhino and who isn't. I don't know the answer to that. Occasionally people will have a different view, but if we're working with an artist who has a body of work that justifies putting out a record or a video, and we do the kind of job we should be doing on that record or video, I don't view Rhino as a club in which

an artist should be excluded.

Yet when you are putting out up to 20 releases per month in various formats, how do you keep the Rhino name special?

There can be a point when you go too far afield, but I don't think that's a line you can clearly or justifiably draw around a certain number of our artists and not the others. Where you suffer the greatest risk of dilution is when you do something outside your expertise. We do things with outside companies, and those are not always branded.

You have often talked about maintaining the Rhino culture—from Rhino's pop-culture obsession to its commitment to social work to its sometimes over-the-top marketing efforts. How do you maintain that sensibility and simultaneously work more closely with the parent company?

I view my role as being able to set goals and make sure we've hired **continued on >>p23**

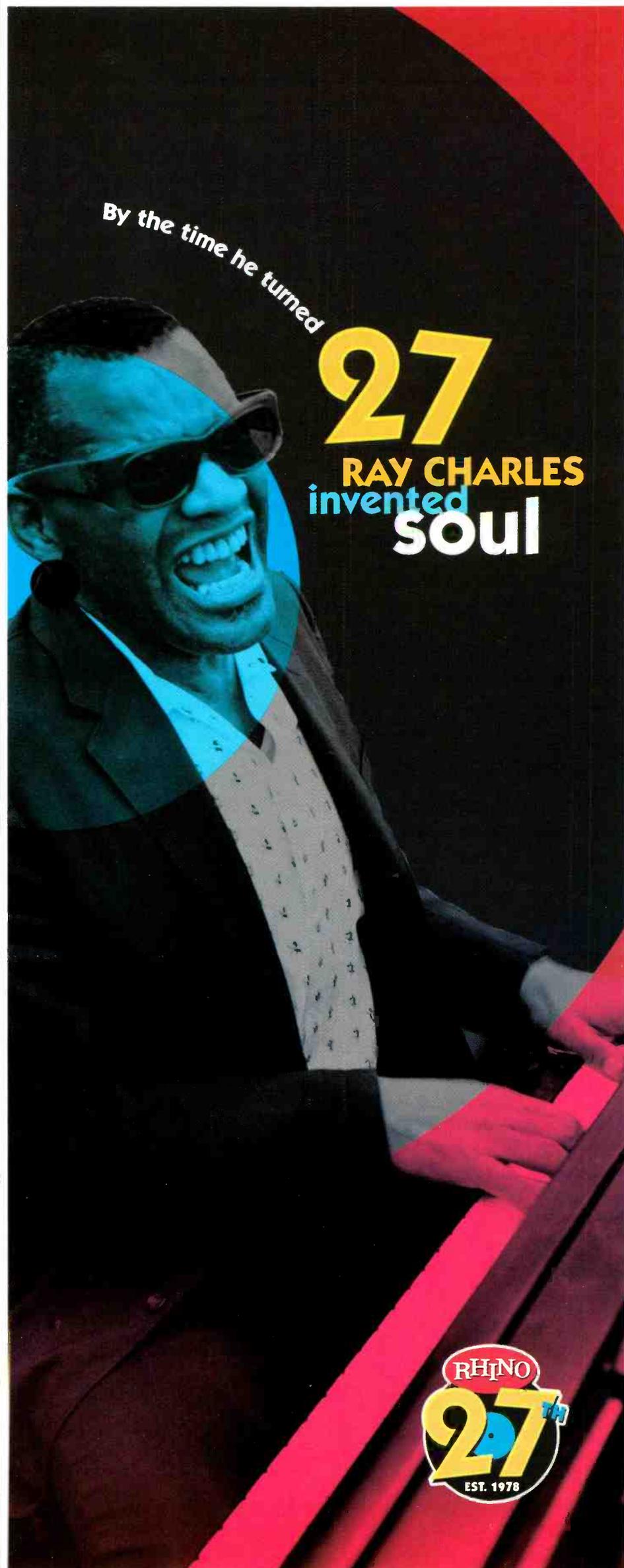
What's New

In its 27th year, Rhino is gearing up for a huge fourth quarter.

On July 26, Rhino issued "Whatever: The '90s Pop Culture Box," which contains seven discs with a total of 130 songs. The set will be adorned with a bag of coffee beans and a thermal wrap sporting faux corporate logos, and will include an 84-page book with a 1990s timeline, track-by-track commentary and photographs from the last decade of the 20th century.

On Aug. 16, Rhino will release "Weird Tales of the Ramones," which will contain 35 tracks on three discs, as well as the DVD debut of "Lifestyles of the Ramones," originally issued in 1990. The set comes with a graphic novel featuring the works of such well-known writer/graphic artists as Sergio Aragones (Mad magazine), Bill Griffiths ("Zippy the Pinhead") and Xaime Hernandez ("Love and Rockets").

And there are more releases: a compilation of early-'60s girl groups, an overview of Seymour Stein's visionary Sire Records, some major Ray Charles projects (shown below) and the third volume in Rhino's successful "Nuggets" series, "Children of Nuggets." **—TODD MARTENS**



By the time he turned

27
RAY CHARLES
invented
soul





AT A CLOSER GLANCE, JANE REALIZES IT'S RHINO WHO'S BEEN MAKING HER LOOK BEAUTIFUL ALL THESE YEARS.

Ivy Hill and Cinram thank RHINO for 27 years of making us all look good.



Q & A (cont.)

continued from >>p21

the best, most team-oriented people. After that, I like to get out of the way.

This is a very open culture, where it's not about rampant control and discipline. The challenge for me has been the same as it's been for everyone in the business. More and more is expected out of an area like ours from the parent company. There's nothing wrong with that; that's the economic reality we work in. So I try to strike a balance between making sure people understand the challenges and the goals, but I also try not to grind it into them so it becomes an obsession. You can't totally insulate people, and you can't make it all about budgets and margins without losing track of what made you successful in the first place.

You have a Ramones boxed set coming out this year, following on the heels of a number of Ramones reissues. Is there ever a point when you are done with a catalog?

In theory there is a point at which you are done. The Warner catalog is so vast that that point is nowhere on our horizon, and you do have all those outside projects and productions to focus on. All of your work on a catalog could be done at a certain point, but if past experience is an indicator, before that point happens, the formats will change enough and a new generation of consumers will come along so you can do it again.

As the industry looks ahead to new formats, such as DualDisc, and opportunities in the online and mobile world, what have you outlined as the challenges facing Rhino?

I view us as having three core focuses over the next few years. One is continuing to work with the Warner Music Group catalog.

The second is to expand the base of what we



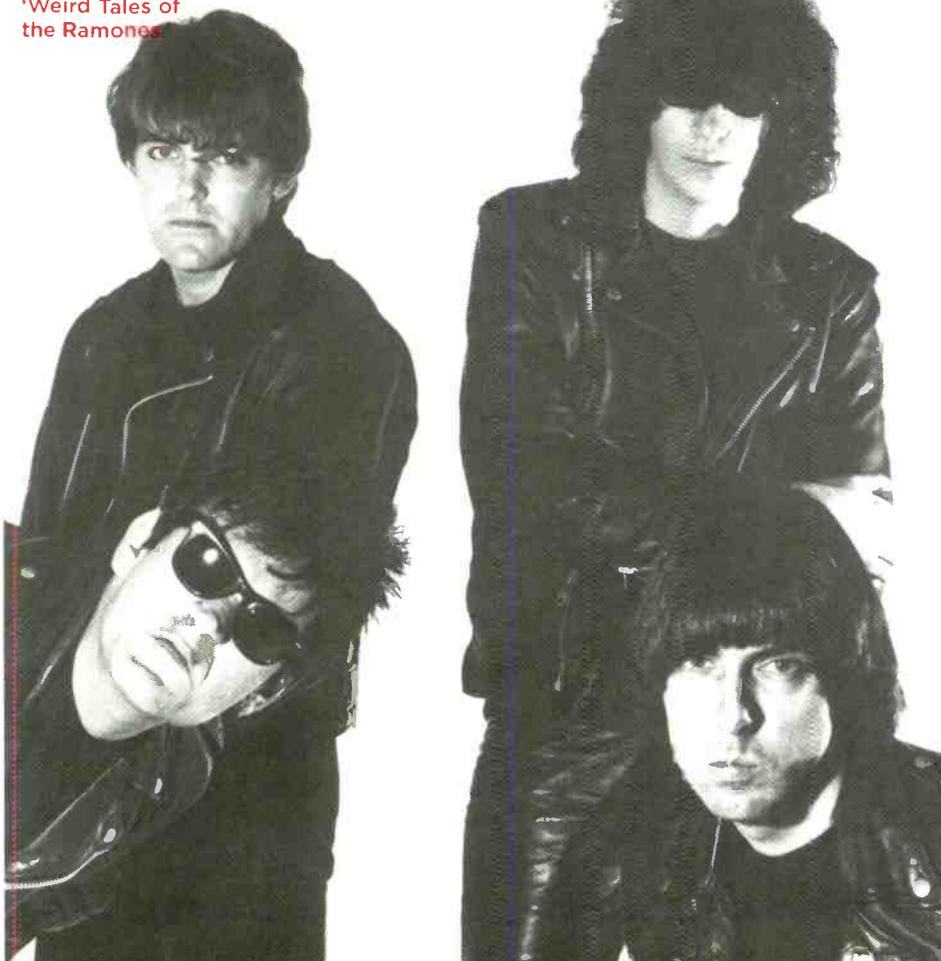
PASCUCCI

release so it's not just compilations and boxed sets. We want to develop new content, particularly in the video area. A number of the big successes over the past few years [have been such videos as] "Concert for George," and "The Eagles: [Farewell I Tour—Live From Melbourne]" that just came out.

We don't just want to develop new content, but want to strike new deals with outside production entities and artists who control portions of their entire catalog. We don't want to just be the Warner Music Group catalog company.

Our third focus is figuring out how in the digital and wireless space we can create the same tactile response and emotional satisfaction as picking up a boxed set. That's a real challenge. We have to find a way to create product that people are happy with a year from now, as opposed to just giving someone a bunch of digital files. You need more than a strong brand to make that connection: You need bells and whistles. We need to find a way to give consumers the corollary of the things that drive our releases in the physical world. ●●●

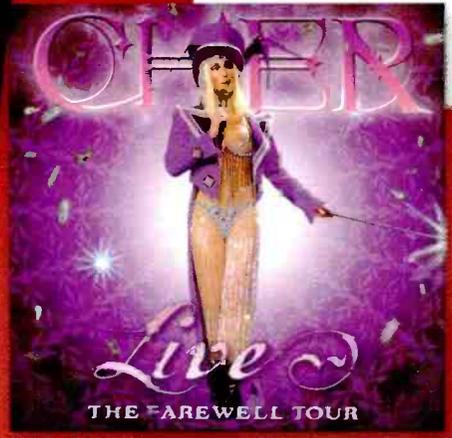
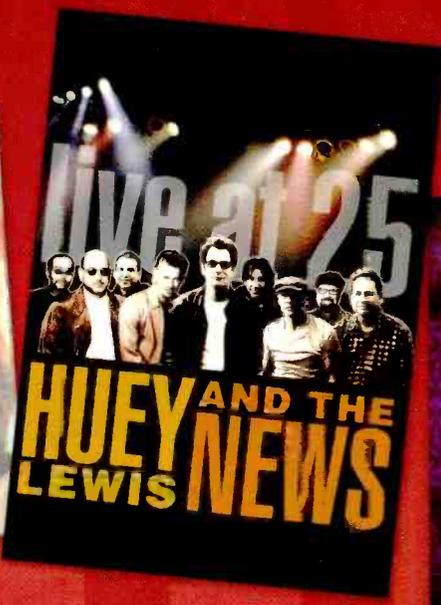
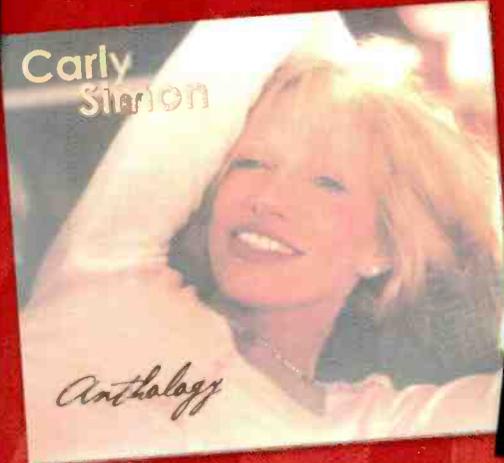
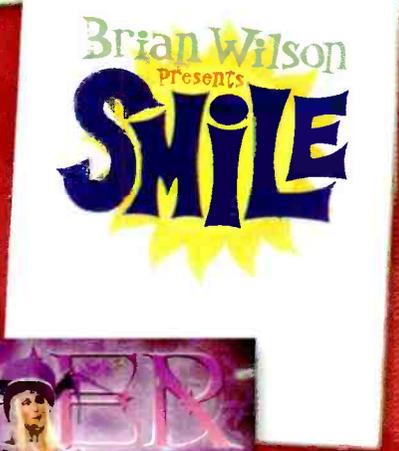
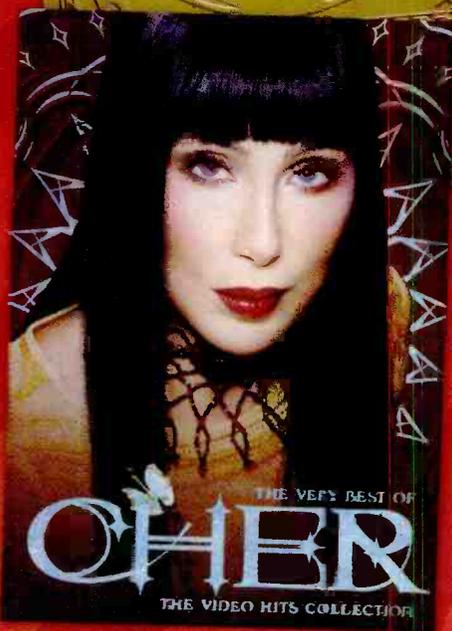
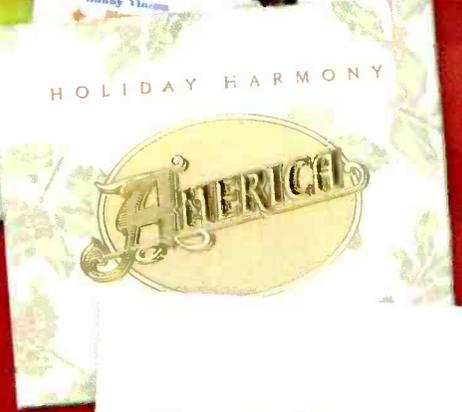
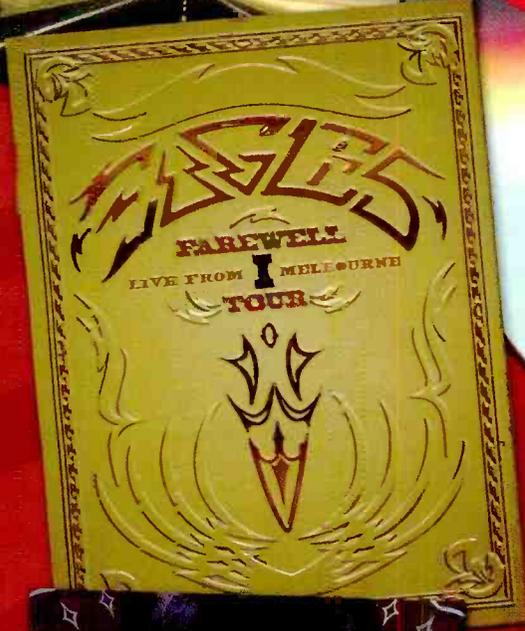
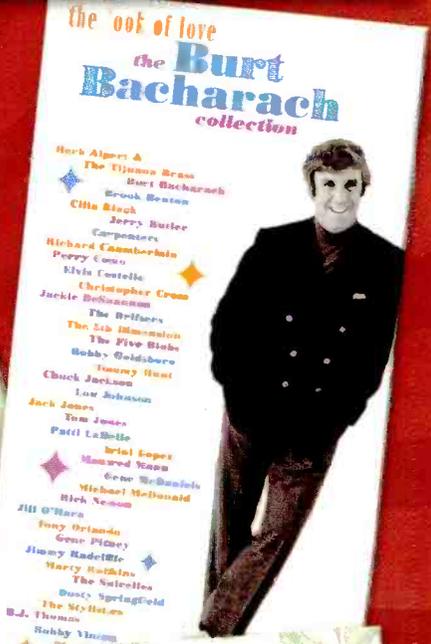
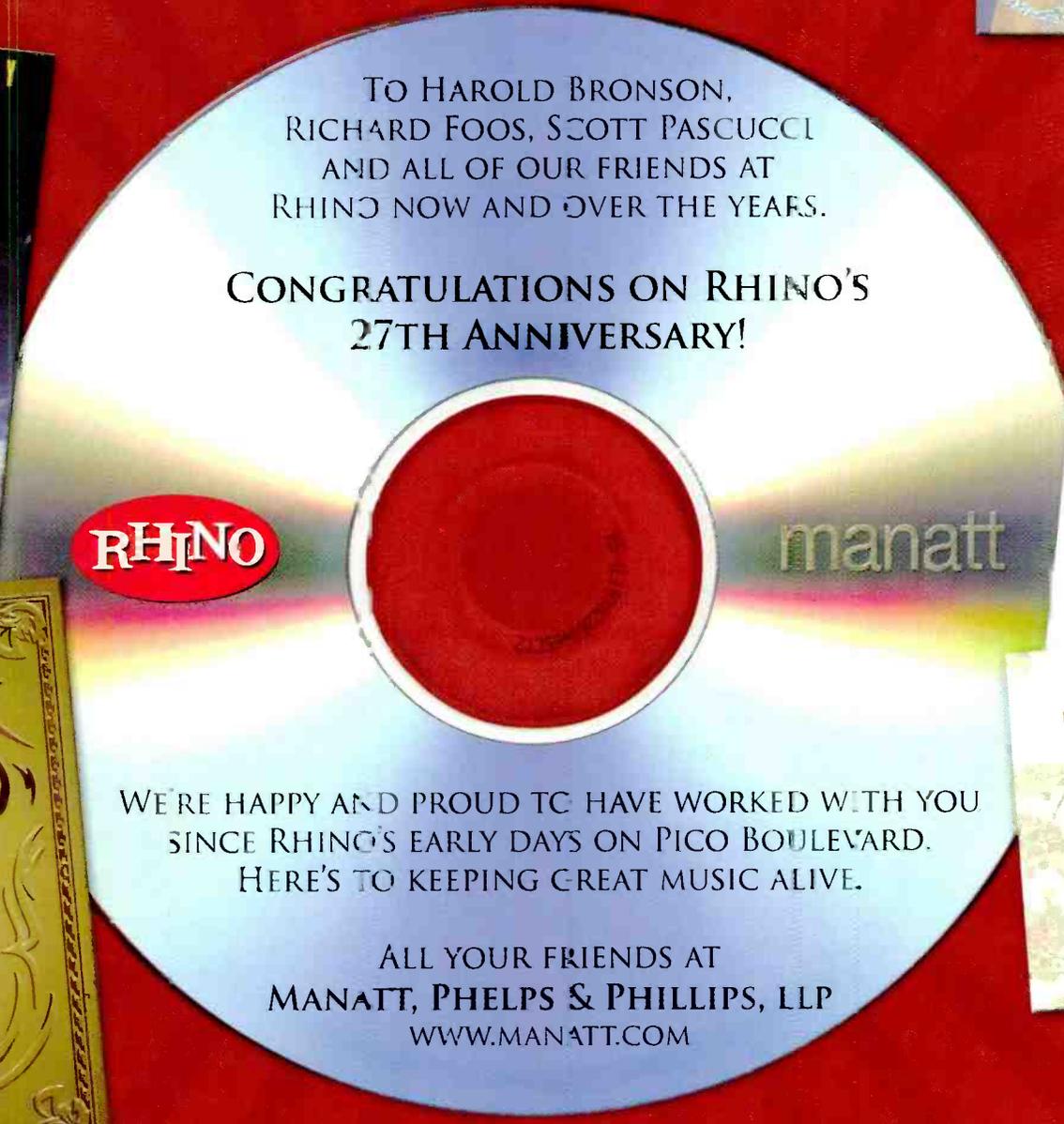
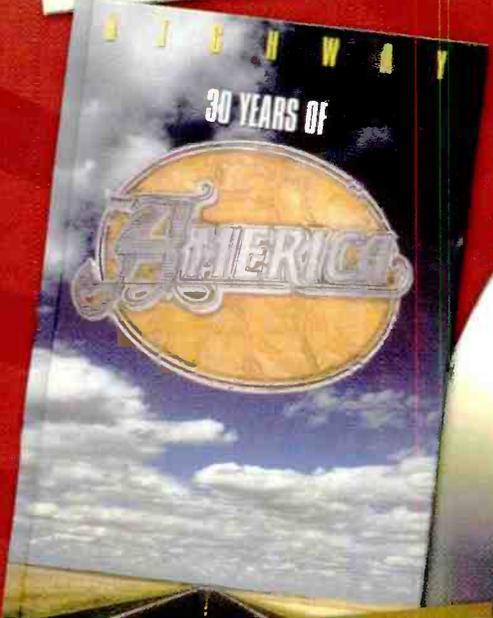
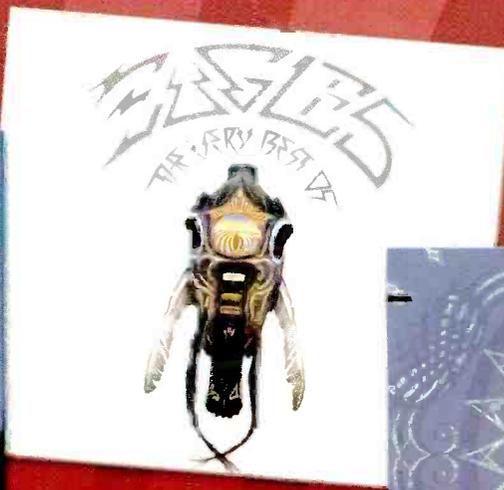
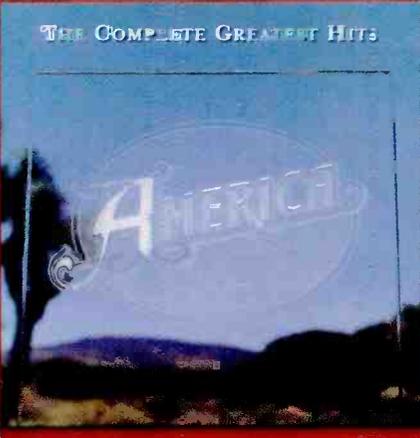
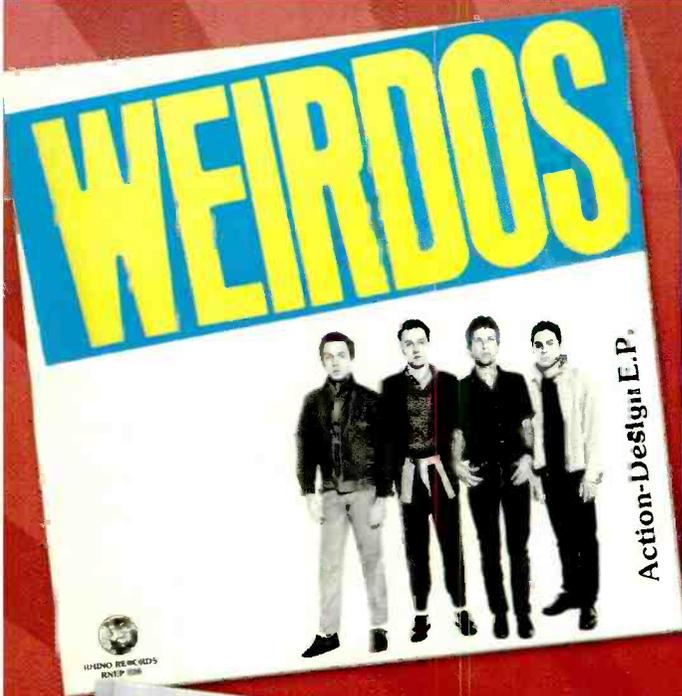
Coming soon:
'Weird Tales of
the Ramones'



By the time she turned

27

ARETHA
was crowned
queen



TO HAROLD BRONSON,
RICHARD FOOS, SCOTT PASCUCCI
AND ALL OF OUR FRIENDS AT
RHINO NOW AND OVER THE YEARS.

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27TH ANNIVERSARY!



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CATALOG FINDS NEW LIFE ONLINE

BY CRAIG ROSEN

Rhino Records has been aggressively striving to give its catalog new life in new media.

It is an effort that began in 1996 when the label launched rhino.com, and it continues today in deals with cell phone carriers, digital music stores and various other outlets.

Since its inception, rhino.com has served as a marketing tool and an online store. It is a move that has proved to be fortuitous, given the current environment at brick-and-mortar retail outlets.

"With catalog music becoming harder and harder to find in retail stores, rhino.com is a great place for people to go not only to find out about what we have, but also to actually buy it," Rhino senior VP of new-media strategy David Dorn says. "There are a lot of boxed sets that we have that retailers just don't [carry], so it's a great destination."

Not only is the complete Rhino catalog available through the Web site, but it also offers selected releases by competitors. That started in 2003 as part of a venture with Rolling Stone promoting the magazine's list of the 500 greatest albums ever made.

"We have no intention of competing with the Amazons of the world," Dorn says. "We're not looking to build a site like that, but there are occasions when we say, 'Here's a new release that we think is cool.' Or 'Here are some reissues that came out from Columbia that you should know about.'"

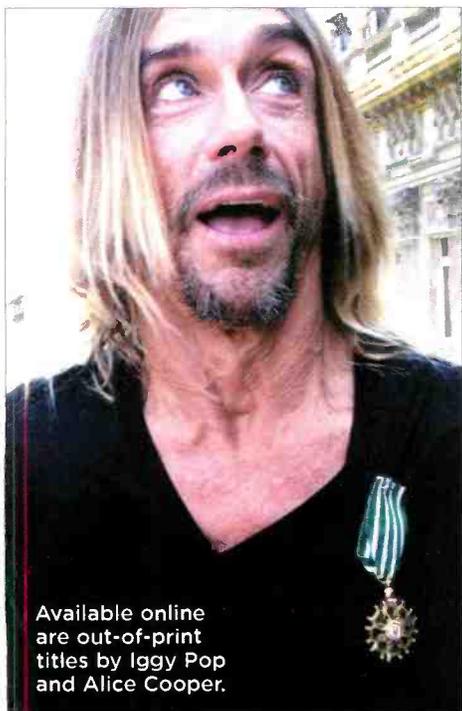
Aside from rhino.com, the label also operates rhinohandmade.com, which is devoted to its limited-edition reissues on its Hand Made imprint, and onlyhitmusic.com, which serves as a hub for Warner Music Group titles spotlighted in TV ad campaigns.

Rhino has also used its main Web site to showcase and sell ringtones from WMG artists. "We work closely with all four of the major carriers," Dorn says. "Rhino really is the only catalog company that is pushing mobile content, and the carriers are realizing that it can't just be a hip-hop world."

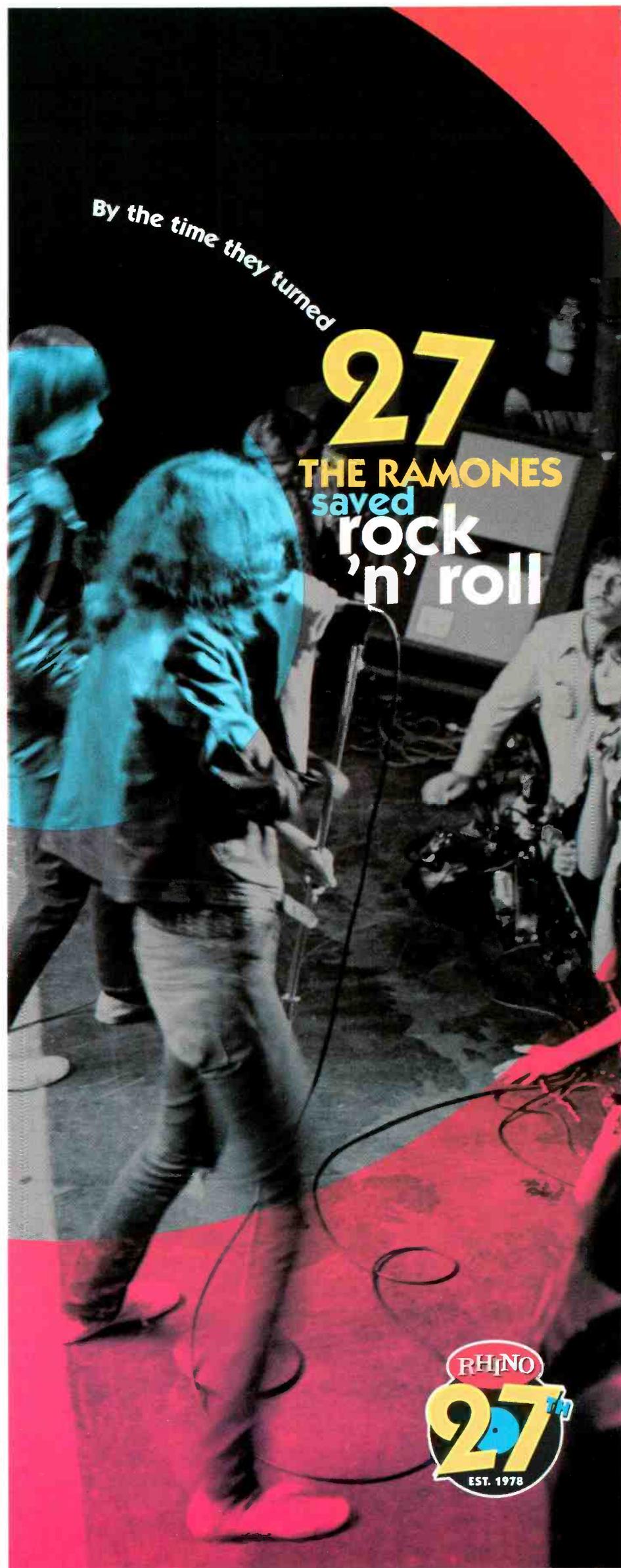
Rhino has also overseen an exclusive site for American Express Blue cardholders since 2003. According to Dorn, the site provides access to contests, exclusive listening parties and opportunities to buy albums and boxed sets at deep discounts.

"What we get out of that is a pretty good marketing push to the people who [American Express Blue] has e-mail addresses for," he adds, noting that that database contains well over 1 million subscribers.

The label has also found creative ways to work with digital music stores. In conjunction with Rhino's 27th anniversary, Rhino will offer 27 out-of-print titles—by acts ranging from Iggy Pop and Alice Cooper to Charles Mingus, Ornette Coleman, Sam & Dave and the Meters—for sale via Apple Computer's iTunes Music Store.



Available online are out-of-print titles by Iggy Pop and Alice Cooper.



HOME VIDEO THRIVES

BY JILL KIPNIS

In its 20-year history, Rhino Home Video has stayed true to its oddball mentality.

With a catalog ranging from "Attack of the Killer Tomatoes" to "Laugh-In" and "H.R. Pufnstuf," the company has released DVDs that are representative of pop culture and feature extensive extras and packaging.

"Our brand is nostalgic," says Paul DeGooyer, VP of home video for Rhino Entertainment. "Releases are put together in a very caring way. We look for stuff that is super creative and really captures the spirit of its time."

The company, which formed in 1985 to accompany Rhino Entertainment's eclectic audio business, releases titles in a number of genres, including music, TV, kids' programming, comedy, documentaries, lifestyle, cult horror and science fiction.

Led by the renowned Army Schorr during most of its existence, the company crafted a product line that includes such brands as Transformers, Gumby and G.I. Joe. DeGooyer claims that Schorr pioneered the TV side of the video business, which is now one of the largest growth categories in DVD.

Even after Rhino became part of the Warner Music

Group in 1998, the division has stayed its course while taking advantage of the WEA reach.

"Because we have WEA and all their systems, we're really not in the shipping-and-forgetting-about-it business," DeGooyer says. "If there's a hot market, we're going to leap and can sustain things due to our structure."

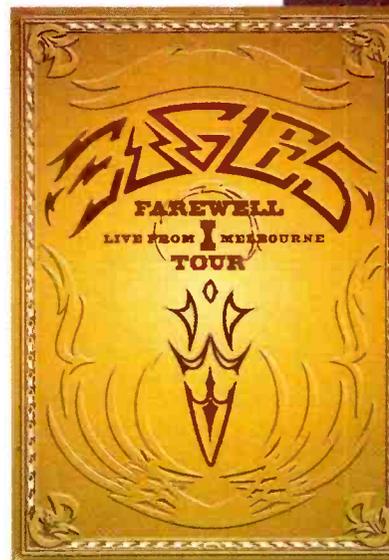
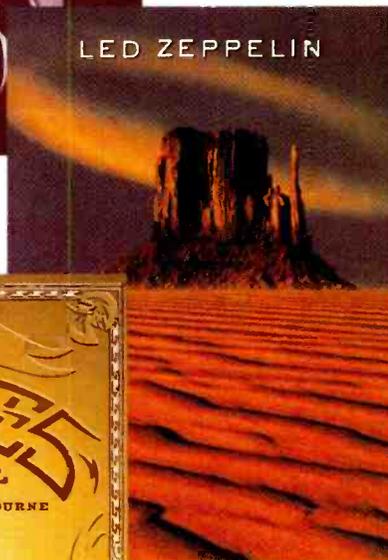
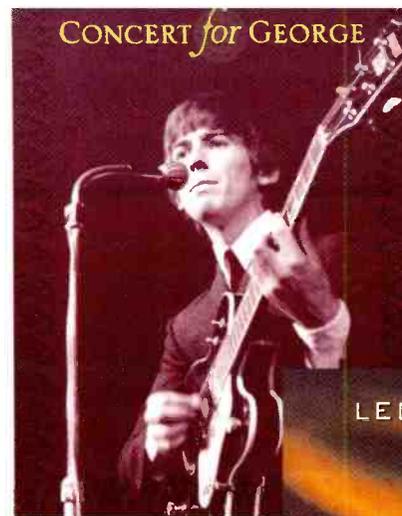
DeGooyer estimates that Rhino video products generate less than one-quarter of Rhino Entertainment's total revenue, but he says that the division is "poised for exceptional growth."

Some of its top sales successes are music titles. In June, "The Eagles: Farewell I Tour—Live From Melbourne" sold 114,000 copies in its first week, nearing the 120,000-unit first-week music DVD sales record set by another of the company's titles, "Led Zeppelin," in 2003, according to DeGooyer.

Other big sellers include "Concert for George" (2003) and Eric Clapton's "Crossroads Guitar Festival" (2004).

Though many of its sales successes in music appeal to fans of classic rock artists, the company is looking to the future. "The next big challenge on the music side of the business is how

continued on >>p27



Top-selling DVDs include 'Concert for George,' 'Led Zeppelin' and 'The Eagles: Farewell I Tour.'

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Memo

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 From: Tom Hoitsma
 CC: Rhino Marketing
 Date: August 13, 2005
 Re: Gladly relenting

Here's to another 27 years of keeping
 the music in the music business.

RHINO ENTERTAINMENT

Home Video (cont.)

continued from >>p26

to use DVD to develop and break acts," DeGooyer says.

UPCOMING RELEASES

Rhino's fall music DVD releases may be its strongest quarterly slate yet.

Titles include a new Ramones DVD set featuring material "rumored to exist but never seen," according to DeGooyer.

Other releases include "Concert for Bangladesh," the Cream reunion show ("Cream Live") and the first in a series of Barbra Streisand projects focusing on her classic TV appearances.

While its music titles include many Rhino staples, such as standout packaging and extras, the TV category takes these concepts to the next level.

A current example, the just released 10-DVD set "Candid Camera: Five Decades of Smiles," has a suggested retail price of \$99.95 and includes a cover with its own hidden camera and such features as a two-hour greatest-moments disc.

The company has a particular affinity for the works of Sid and Marty Krofft, having put out three seasons of "Land of the Lost," "Lidsville: The Complete Series" and "Sigmund and the Sea Monsters" in addition to "H.R. Pufnstuf" titles.

"These shows weren't trying to sell you toys or teach a life lesson, but they were so creative," DeGooyer notes.

Many of Rhino's TV releases also fall

Popular pop-culture pleasures include 'Candid Camera' and 'H.R. Pufnstuf.'

"Rhino has always had the feel of a label that is really run by fans."

—BOB BELL,
 VIRGIN MEGASTORES

into the kids' category, such as products from the Transformers brand, but are developed with an adult fan in mind.

"There's a number of ways to get TV titles into the marketplace: single sticks and very expensive sets," DeGooyer says. "We land in the middle. We have maintained a high price point."

For its other categories, the key is releasing titles that consumers will not find anywhere else.

In the horror genre, for example, Rhino has released several "Horrible Horrors" collections, which are literally horrible horror movies.

"By picking what we do, we give people a reason to own it," DeGooyer explains.

The company tends to own the rights to all of its titles but does currently have a joint venture with Destroy Entertainment to seek out lifestyle/sports titles.

Rhino believes in developing strong marketing campaigns and working closely with retailers.

Most of its campaigns are centered on more grass-roots elements instead of large media buys. According to DeGooyer, "Customers are jaded. They are sick of seeing billboards and TV ads for big titles."

The company will do TV promotions for many of its classic titles on TV Land and Nick at Nite where appropriate, but tends to go after viral and word-of-mouth marketing more often.

Rhino also works closely with such specialty retailers as Virgin Megastores.

"Rhino has always had the feel of a label that is really run by fans," says Bob Bell, DVD product manager for Virgin.

Bell notes that while many Rhino releases present shelf-space challenges, the chain will do what it can to carry the titles and "wants them to keep doing innovative products."

DeGooyer says that Rhino is actively determining how it will involve itself in video-on-demand and other means of digital distribution. He says Rhino will embrace these channels because they will offer an easier way for consumers to seek out its specialty content. ...



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BUILDING PARTNERSHIPS BOOSTS RHINO'S APPEAL

BY CRAIG ROSEN

With a Little Help From My Friends"—a song Rhino Entertainment has released versions of by Ringo Starr, George Burns and Bugs Bunny—could serve as a theme of sorts for Rhino's business.

The company has continued to thrive during its 27-year run, thanks in part to relationships it has forged with a number of key companies.

"We work well together because [these long-term partners] understand the business that we're in and our commitment to delivering great products to consumers at a price that works," Rhino executive VP of marketing and sales Kevin Gore says. "Our partners understand that we're a phenomenal filter. The people that work at Rhino are music enthusiasts of the highest degree, and our passion for what we do and the products we put out in the marketplace really come from the heart."

Since 1992, one of

Rhino teamed with Starbucks for compilations by Joni Mitchell and Frank Sinatra.

those partners has been WEA, which distributes Rhino products. It is a relationship that has been mutually beneficial.

"Rhino not only produces a consistent flow of great products that regularly connect with and excite music fans, but they also keep retail in mind by elevating the sell-through viability of the CD, DVD and digital download," WEA president/CEO **continued on >>p31**



Ray Charles

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RHINO

ENTERTAINMENT

Partnerships (cont.)

continued from >>p30

John Esposito says. "WEA can always count on Rhino to keep the pipeline filled with a wide range of quality material and to support their products with comprehensive marketing plans that drive sales. They make our job at WEA that much easier."

Rhino has also had a long-term relationship with packaging company Ivy Hill. "From my point of view, Rhino is the package guru of the record business," Ivy Hill president Arthur Kern says. "They understand that in order to stand out in record stores, they have to be a little different. They have been more of a creative marketing company than a record company."

That expertise has also been appreciated by the 86-store Tower Records chain, which has a long-standing relationship with the label.

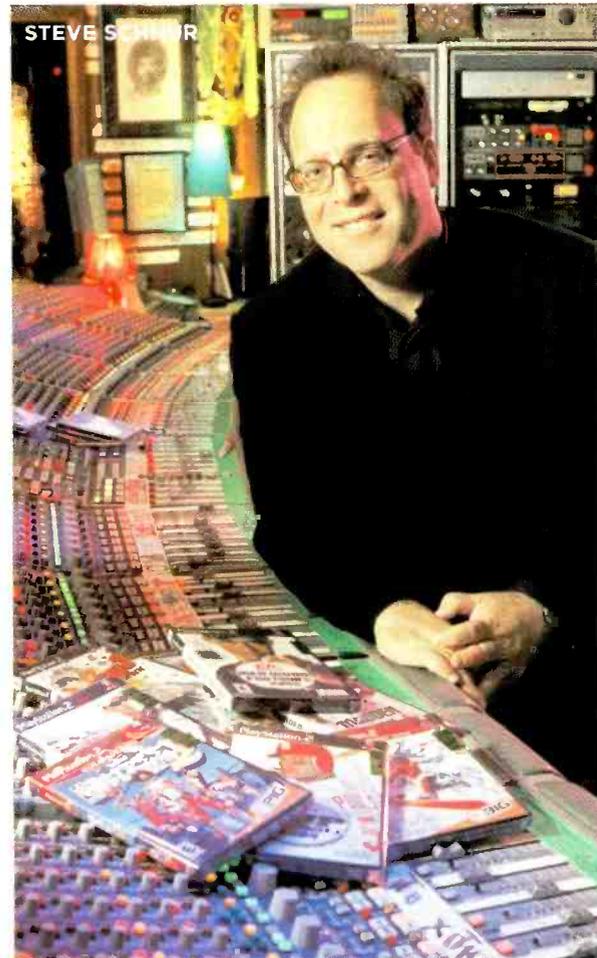
"Even back in the days when they were distributed by CEMA [now EMI Music Marketing], they had their fingers on the pulse," says Terrell Benton, national audio buyer for West Sacramento, Calif.-based Tower. "They do the most comprehensive and loving job."

That care has also drawn such non-traditional music retailers as Starbucks. The coffee chain formed an alliance with Rhino nearly 10 years ago. In fact, in 1996, Starbucks and Rhino compiled the chain's second and third CD releases, the R&B compilations "Smooth & Soulful" and "Shimmy Shake."

Recent exclusives compiled for Starbucks' Hear Music imprint include Frank Sinatra's "Fly Me to the Moon" and two Joni Mitchell-themed compilations, "Songs Chosen by Her Friends & Fellow Musicians" and "Artist's Choice: Music That Matters to Her."

"The great thing about working with Starbucks is that first and foremost they are dedicated to the music and the artist, and that dovetails in perfectly with Rhino's attitude, which is all about the music and the artist coming first," says Mark Pinkus, Rhino senior VP of strategic marketing, custom product and synch licensing.

Timothy Jones, a product development executive for Hear Music, says the feeling is mutual. "They understand how important content is," he says. "They work as hard for you when you're doing another project and you need a couple of their tracks as they do when they have the entire package and you are licensing all the tracks from Rhino."



"Outside the box is Rhino's core thinking."

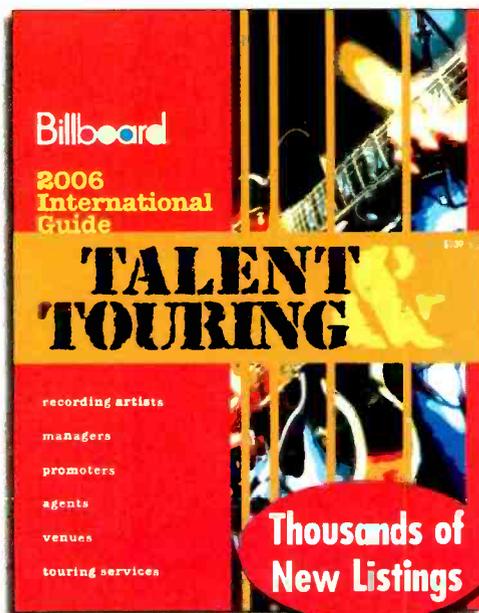
—STEVE SCHNUR,
ELECTRONIC ARTS

In June 2004, the label also forged a groundbreaking alliance with video-game publisher Electronic Arts for what they call EA Sports Throwback Trax Powered by Rhino. Since then, Rhino has been the exclusive catalog music supplier for all EA Sports games, including the popular "Madden NFL" series.

"Rhino markets music in a forward-thinking direction," says Steve Schnur, EA worldwide executive of music and marketing. "Outside the box is Rhino's core thinking. That is why they are so successful."

"Working with the team at Rhino ensures EA a continual flow of great music from our past that can now be rediscovered through videogames," he adds. "Rhino knows better than most that if you want to reach a new audience with great music, chances are your audience is holding a game controller as we speak."

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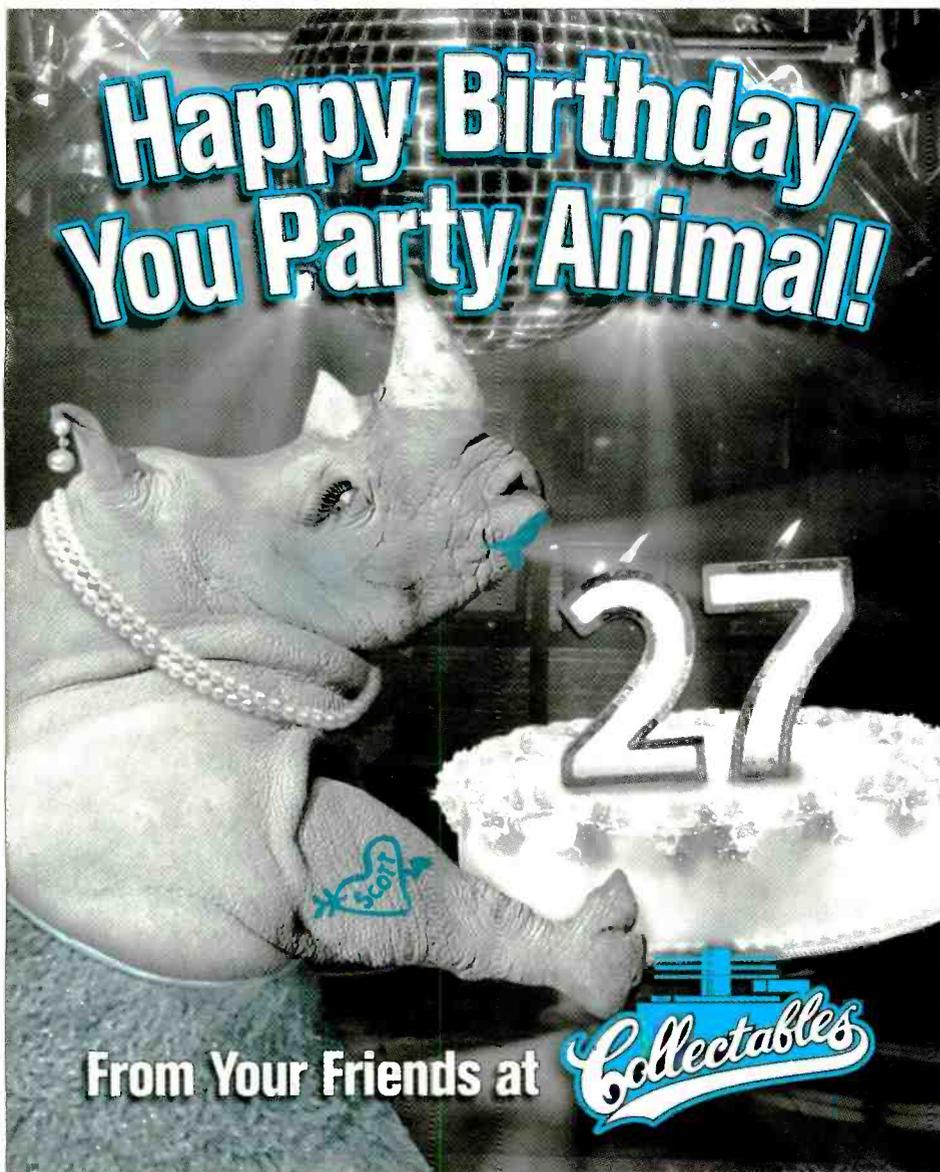
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RHINO
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The Rhino staff continues to make a difference.

CHARITABLE CONTRIBUTIONS

BY CRAIG ROSEN

During its 27-year existence, Rhino Records has earned a reputation not only for its reissues and compilations but also for its dedication to social causes.

The company's commitment is so strong that its social mission to "make a difference wherever it can" is posted on its Web site, along with links to such charitable organizations as Doctors Without Borders, Common Cause and the Los Angeles Alliance for a New Economy.

This commitment began with the label's co-founders, Richard Foos and Harold Bronson, and was spearheaded by longtime senior VP of A&R Gary Stewart. Although the trio has since left the label, that tradition lives on.

Rhino director of development and administration Terri Mouton carries the torch. "It's such an important part of the Rhino brand," Mouton says. "[Rhino president] Scott Pascucci has just been great, so that every year we're able to continue the work."

That work is led by Rhino's Social Environmental Responsibility Team, whose mission is to raise awareness, ignite activism, encourage responsible volunteerism and support environmental, economic and social justice efforts. The Los Angeles-based Liberty Hill Foundation guides the label's charitable giving, and together they follow the motto "change, not charity."

Rhino encourages its employees to

participate in community service programs by offering them six days off per year in exchange for time volunteering for a nonprofit, nonpolitical, nonpartisan organization.

In 2004, 90 employees—roughly 64% of the label's work force—took advantage of the program.

Mouton notes that Rhino also offers quarterly grants. "The company devotes \$3,000 a quarter that we distribute among employees that are actively volunteering at nonprofit organizations," she says.

There is also the Bucks-a-Week program, which encourages employees to donate to various charities through automatic payroll deduction. Recipients include the Wooten Center, an education/recreation facility in South Central Los Angeles founded by the mother of a security guard who was killed in a drive-by shooting.

The label also has mentoring programs to assist at-risk youths, and quarterly speaker lunches to raise awareness about social issues.

Rhino frequently takes these messages to its CDs, encouraging artists to put public service announcements on their packages. Those who have taken advantage of the offer include filmmaker Michael Moore, whose "Fahrenheit 9/11" soundtrack included a Rock the Vote PSA, and James Taylor, whose best-of set included a spot for the Natural Resources Defense Council.

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Hot TITLES ON TAP

Retailers Await New Hits To Drive Sales Through Year's End

The rest of 2005 is looking hot hot hot with major albums coming from such superstars as Madonna, Paul McCartney, 50 Cent and Kanye West. When the annual convention and marketplace of the National Assn. of Recording Merchandisers convenes Aug. 11-14 in San Diego, retailers will be buzzing about these titles. Compiled by Ed Christman and Todd Martens from a survey of major distributors, key indie distributors and retailers, this alphabetized list reflects information available from those sources at press time.

India.Arie / Motown

India.Arie has struck platinum with her first two albums, "Acoustic Soul" in 2001 and "Voyage to India" in 2002, so there's every expectation she'll do it again with her third release, due Sept. 27. The as-yet-untitled album marks her first use of outside producers, which could allow her sound to evolve. But a possible drawback for some merchants: Her last album included exclusive tracks for Target, which featured her in its Christmas commercials. It is not known whether a similar tactic will be part of Motown's marketing strategy this time around.



Jon Bon Jovi described it to Billboard last October as a "loud guitar, big rock record."

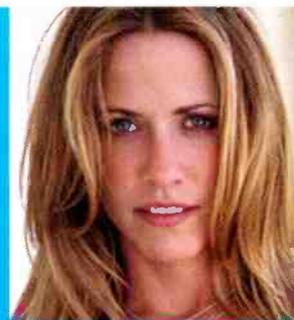
Eric Clapton / Duck/Reprise

Eric Clapton is one veteran artist who has flirted reliably with gold and sometimes platinum since releasing his debut album, "461 Ocean Blvd.," in 1973. He came to his solo career after work in seminal bands including the Yardbirds, Cream, Blind Faith and Derek & the Dominoes.

His new album, "Back Home," is due Aug. 30 on Duck/Reprise. It follows 2001's "Reptile," his last studio album of original recordings, which scanned 560,351, and 2004's "Me & Mr. Johnson," which scanned 614,475.

Sheryl Crow / A&M/Interscope

Sheryl Crow will release her fifth studio album, "Wild Flower," Sept. 27 on A&M. Her previous album, "The Very Best of Sheryl Crow," scanned almost 3.4 million, and expectations are running high for the new effort, with lead single "Good Is Good" slated to hit radio in August. The 10-track album will benefit from a splashy setup, sources say, but Interscope executives are playing their cards close to the vest. Crow will support the album with a tour, according to her Web site, but the dates are not yet confirmed.



Big Star / Rykodisc

Big Star's long-awaited new album—the group's first in more than two decades—should finally hit retail shelves in September on Rykodisc. The album finds Big Star originals Alex Chilton and Jody Stephens joining longtime touring companions the Posies' Jon Auer and Ken Stringfellow. Early reports on the album pin the sound close to that of the group's 1972 debut, "#1 Record," a cult favorite.

Blackalicious / Anti-

The underground hip-hop duo Blackalicious will follow its 2002 major-label debut, "Blazing Arrow" (MCA), which scanned 231,030 units, with a return to the independent world via Epitaph's Anti-imprint, distributed through Alternative Distribution Alliance. "The Craft" is due Sept. 27 and features such guests as George Clinton, Lyrics Born and Floetry, as well as an even more expansive sound that has been tipped to incorporate some rock touches.

Blink-182 / Geffen/Interscope

After nine studio albums, including four that struck platinum, Blink-182 will release a greatest-hits package on Geffen this November. The pop-punk band's most recent release, a self-titled album from 2003, scanned 2.1 million units.

Bloodhound Gang / Geffen

Bloodhound Gang's long-awaited follow-up to the platinum-selling "Hooray for Boobies" is due in September on Geffen. But the label has yet to announce a title for the latest from the act it calls a "chain-smoking, binge-drinking, girl-swapping" rap/rock band.

Bon Jovi / Island

Bon Jovi wants us all to "Have a Nice Day," and to help ensure that we do, its album of that title will hit stores Sept. 19. The band always has platinum potential, although its most recent albums "Bounce" and "This Left Feels Right" scanned 712,971 and 424,489, respectively. The new album originally was expected from Island in the spring.

Dashboard Confessional / Vagrant/Interscope

The most recent album from Dashboard Confessional, "A Mark, a Mission, a Brand, a Scar," was its most successful yet, scanning 805,981 units. A new Vagrant/Interscope release from the band, expected in the fourth quarter, is produced by Daniel Lanois and is being touted by the label as a career album.

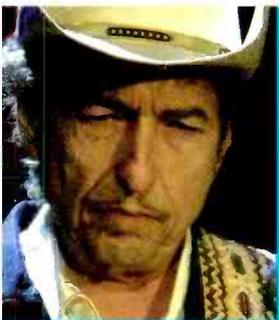
Del the Funky Homosapien / Hieroglyphics

Oakland, Calif.-based rapper Del the Funky Homosapien has thrived just outside the mainstream, working with Oakland's respected hip-hop collective the Hieroglyphics, distributed by RED, and collaborating with the likes of Gorillaz and Handsome Boy Modeling School. This fall, the freestyle specialist will issue his first proper solo album since 2000's "Both Sides of the Brain," which scanned 125,104 units.

Neil Diamond / Columbia Records

Neil Diamond's next album, due Sept. 6 from Columbia, gets producer Rick Rubin's treatment, with a stripped-down sound that brings Diamond back to his singer/songwriter roots. With Rubin using the formula that helped revive Johnny Cash's career, the new album could appeal to a diverse audience, including veteran fans and indie rock kids. With a broader fan base, and a major tour planned, Diamond could surpass sales of his previous album, "Three Chord Opera," which has scanned 426,776.

PREVIEW



Bob Dylan / Columbia/Legacy

Right after the NARM convention, which will undoubtedly bring discussion of Starbucks' exclusive deal for "Bob Dylan: Live at the Gaslight 1962," the artist will release the seventh volume in his bootleg series "No Direction Home: The Soundtrack." In addition to the

Starbucks debate, sales will get a boost from a tie-in with a film on Dylan by renowned director Martin Scorsese. The movie will premiere Sept. 26 on PBS' "American Masters Series."

The double album, on Columbia/Legacy, contains 28 Dylan tracks—26 of them previously unreleased—including rare private recordings, live concert, TV and festival recordings and 12 alternate takes of songs from his Columbia recording sessions in New York and Nashville during 1959-1966.

Elephant Man / VP

Dancehall success story Elephant Man returns with a new album slated for October release, the follow-up to his 2003 album, "Good 2 Go," which scanned 187,616 units. As reggae continues to influence popular R&B genres, Elephant Man's forthcoming set will easily be VP's biggest album of the fall. Observers are eager to see if it can repeat the success of his hit single "Pon Di River, Pon Di Bank."

50 Cent / Shady/Aftermath/Interscope/G-Unit

A film soundtrack and a videogame are on tap this holiday season from 50 Cent, and both are expected to be a bonanza for retailers, given the sales of the artist's first two albums, "Get Rich or Die Tryin'" and "The Massacre." The latter has scanned 4.13 million units since its release earlier this year.

In early November, Shady/Aftermath/Interscope/G-Unit will release the soundtrack to 50 Cent's movie "Get Rich or Die Trying." (It is unclear if the album will carry a different title to avoid confusion with his earlier release.) 50 Cent also moves into the videogame sector in November with "Bulletproof," featuring the rapper as well as his music.

While both projects could draw money out of the pockets of the record-buying public, they will only add to 50 Cent's visibility and likely will deliver multiplatinum sales.

Hoobastank / Island

Hoobastank is in the studio, gearing up for the release of its third album later this year. Because each of its two previous albums have scanned more than 1 million units, and rock music in general is currently selling well, the band is expected to help the genre continue its run at the top of the charts.

Madonna / Warner Bros. Records

Madonna, a perennial multiplatinum threat, reaches

for the stratosphere again with her next album, "Confessions on a Dancefloor." As its title promises, the album returns the singer the dance realm, the genre that has yielded her biggest sales. The album—due in late November, just in time for the holiday rush—comes two years after her double-platinum "American Life" album. The first single off the new disc will be "Hung Up," produced by Stuart Price, according to the artist's Web site.

Paul McCartney / Capitol

While it has been some time since he has hit platinum, Paul McCartney on Sept. 13 will release "Chaos and Creation in the Back Yard," his first album since 2001's "Driving Rain," which has scanned 397,763 units. Like the Rolling Stones, who are also releasing a new album (see below), McCartney will support the Capitol release with a tour. And like the Stones, he always delivers the goods live.

In fact, for the last 15 years, it seems tours by the two acts have coincided, sparking discussion about who delivered the better performance. And that word-of-mouth is a key factor in spurring ticket and album sales.

Nickelback / Roadrunner

Nickelback is expected to release its fifth album in October. While little news is available on the Roadrunner album, the band's most recent album, "Long Road," has scanned 2.8 million units and merchants look to the band to deliver one of the hit rock titles of the holiday selling season.



Rev. Run / Russell Simmons Music Group

Rev. Run, who some might remember from a little rap band called Run-D.M.C., will release his first solo album Sept. 13. The set, titled "Distortion," will appear

on his brother's new label, the Russell Simmons Music Group, in conjunction with Island Def Jam. Run's profile is expected to be high at that time because Arista/Profile/Legacy will rerelease the first four Run-D.M.C. albums a week earlier.

The Rolling Stones / Virgin

The Rolling Stones, long proclaimed the greatest rock'n'roll band in the world, are set to release their 24th studio album and their first since 1997's "Bridges to Babylon," which has scanned 1.16 million units.

The as-yet-untitled set, due in September, will be heralded by the single "Oh No Not You Again," which the band debuted this May at a New York event announcing the band's first tour since 2002. The new album certainly will benefit from all the hoopla that accompanies a Stones tour, including this trek's high-profile sponsorship by Ameriquest.

Never the biggest-selling band, even in its heyday, the Stones nevertheless could go platinum once again as the old-school band of the moment.

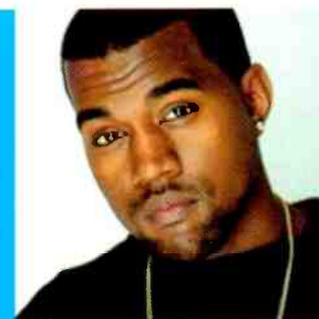
Retailers may recall that the Stones struck an exclusive deal with Best Buy for their "Four Flicks" DVD, but their distributor, EMI, is the major least likely to employ the "exclusive" strategy nowadays.

Richard Thompson / Cooking Vinyl

Richard Thompson's live show, billed as "1000 Years of Popular Music," has led to multiple-nightstands in a number of major markets. The performances, which include everything from medieval Italian ballads to the songs of Hank Williams and Prince, were recorded for a live DVD/CD, to be issued Oct. 5 on Cooking Vinyl through Koch. The project follows on the heels of Thompson's "Front Parlour Ballads" CD, released Aug. 9.

Kanye West / Roc-a-Fella/Def Jam

Some merchants say the scheduling of Kanye West's sophomore effort, "Late Registration," is a good example of what's wrong with the U.S. music business this year. The Roc-a-Fella/Def Jam album, initially slated to hit stores July 16, has been pushed back twice—to Aug. 16, then Aug. 30—which is why some worry that it could slip to even later in the year. But such concern is a tribute to West's firepower: His debut album, "The College Dropout," scanned 2.7 million.



Gretchen Wilson / Sony Nashville

The follow-up to Gretchen Wilson's quadruple-platinum debut album is "All Jacked Up," set for a Sept. 27 release. The album, produced by Wilson, Mark Wright and John Rich, will be issued in the CD and DualDisc format. Wilson, who played the NARM convention last year just as her hit album "Here for the Party" was exploding, wrote or co-wrote seven of the tracks on the new set, including the title track, "Skoal Ring," "California Girls" and "Politically Uncorrect." Merle Haggard contributes guest vocals.

Stevie Wonder / Motown

Stevie Wonder has been threatening to release "A Time 2 Love" for months. The most recent due date, June 14, came and went. Now the 18-track Motown album is on the release schedule for the third quarter. When it does arrive, it will be Wonder's first studio album since 1995's "Conversation Peace," which has scanned 360,835 units. Wonder is another veteran artist who could break back into the platinum ranks with the right release.

In May, Motown began its setup for the new disc with the release of the single "So What's the Fuss." Some merchants who learned of the album's delay too late to pull ads think the track should be called "So Where's the Album?"

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NARM PREVIEW



ALANIS MORISSETTE'S deal with Starbucks for an exclusive new version of 'Jagged Little Pill' angered retailers.

Retail Track

ED CHRISTMAN echristman@billboard.com

Retailers Convene Amid Growing Challenges

Last year, music retailers were on a high when they pulled into San Diego for the National Assn. of Recording Merchandisers annual convention, and that gathering turned out to be the organization's most successful of the new century. After all, U.S. album sales for first-half 2004 were up 7.1%, the first increase since 2000. Also, retailers were enjoying a psychological pickup because the majors and Internet analysts—who had inflicted so much damage on brick-and-mortar retail stocks with incorrect projections about digital sales trends—were finally acknowledging that for the next five years at least, the CD format would be driving the industry's fortunes.

But this year's NARM convention, Aug. 11-14 in San Diego, could take on a different tone, as first-half 2005 album sales were down 7.6%, according to Nielsen SoundScan.

Once again, the press "digerati" are having a field day, predicting that record stores will soon be wiped off the face of the earth.

Some day they might be proved right, but the sad fact is that with revisionist history, it won't matter how many times they were wrong along the way.

"The retail music industry looks to be in a state of long-term decline," Goldman Sachs retail analyst Matt Fassler says, expressing a view shared by many of his peers. "The biggest culprit is digital downloading, legal and otherwise. As much as the retailers seem to want to believe that consumers are going to buy a CD, upload it and burn it onto their iPod, the reality is, that is a much less convenient way to get music than the other options that are easily available for the same cost and far less hassle."

Let's wait before tackling that prediction of long-term decline and consider first Fassler's assertion that downloading is the main cause of the current slump.

While it is likely true that downloading—authorized and unauthorized—will play a growing role going forward, most music merchandisers privately cite CD burning as the biggest reason sales have been down since 2000. But they haven't been too public with that opinion, because they don't want to undercut the Recording Industry Assn. of America's stance as it fights unauthorized downloading in the courts and before Congress and the media.

And what do retailers get for backing the record companies and [continued on >>p40](#)

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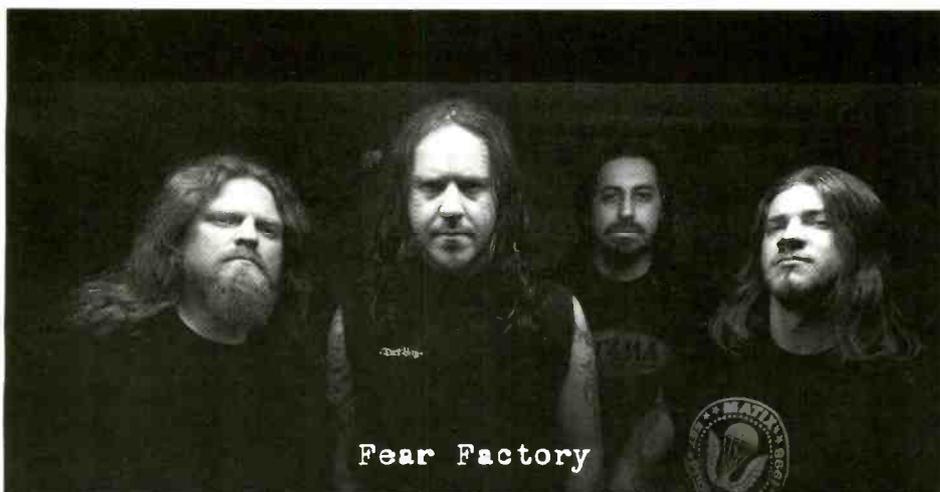
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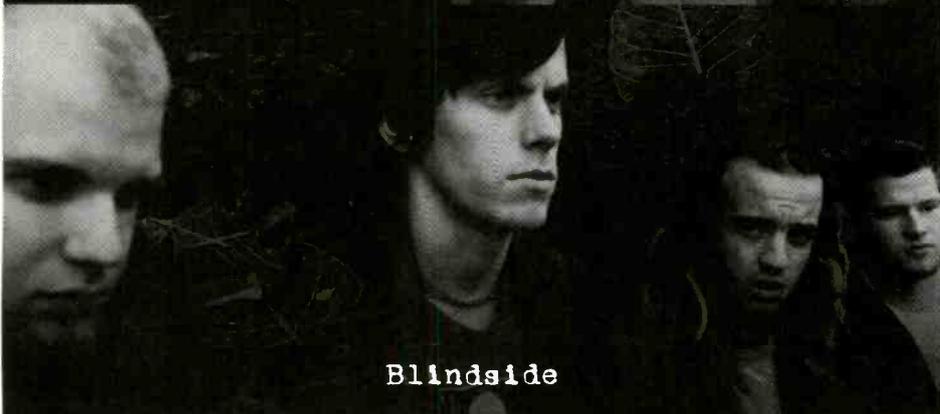
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NARM PREVIEW

RETAILERS CONVENE (cont.)

continued from >>p38
their trade group?

So far, the labels appear to be working under the assumption that digital distribution will soon be fueling music industry growth.

In fact, some are banking on the long tail that virtual shelf-space will provide. In other words, not everyone at the majors is worried about the current market and the transition to the digital world, and that sometimes shows in a cavalier attitude toward music retail.

But believers in the digital paradise face some problems. As my *Billboard* colleague Brian Garrity points out, the industry is not even treading water: The growth for digital track and album sales is not outpacing the sales decline for physical goods.

This observation is based on my math in a July 23 article showing the 23 million-unit deficit in album sales for first-half 2005 reduced to 10 million units when digital tracks and subscription revenue are converted into album sales.

So, while digital revenue may one day be the industry's savior, that ain't the case now. And that's frightening.

After all, whenever the industry has introduced a format in the past, the new format has stimulated growth. And if you don't think digital is a format and you want to call it a distribution channel instead, the argument still holds: New distribution channels generally result in incremental new sales.

So, why isn't that happening now? Could it be because the majors did not pay enough attention to my previous warnings about managing the transition to the digital world to yield the maximum amount of revenue?

In addition to unauthorized file-sharing and CD-burning, retail consolidation and the downsizing of music titles available in those stores still standing are contributing to the decline of album sales. And it seems to me that the majors are trying to be ignorant of the role they play in these dynamics.

Everyone knows that music consumers have been flocking to big-box merchants and home electronics chains from conventional record stores. Those customers are being lured by price and the far superior marketing skills and muscle the big boxes deploy.

In their wake, thousands of record stores have been shuttered, while thousands more are reducing their music SKUs and diversifying into other product lines.

The big-box strategies surely have caused consolidation and even devastation at the account level, but it would be wrong to hold big boxes accountable for what comes natural to them: kicking competitive butt.

It wouldn't be wrong, however, to blame the labels for underwriting the price wars, which serve to hasten the overconsolidation

of the music retail sector.

To make matters worse, the labels aren't just funding the transfer of customers to big boxes, they are helping ensure that big boxes become the destination of choice by giving them exclusive music and availability windows.

I can understand the short-term benefit of such windows: explosive sales fueled by million-dollar advertising campaigns on somebody else's dime.

Now, it's true that the labels' latest infatuation, Starbucks Coffee, is not a big box, and the chain's move into music promises impressive sales for certain titles, including its exclusives from Alanis Morissette and Bob Dylan.

But while the labels may see this as good news, I wonder if the end result is bad for the music industry.

After all, what has happened since labels have outright embraced billion-dollar retail accounts like Wal-Mart, Target, Best Buy and now Starbucks?

Well, for one thing, music sales have plummeted. Am I the only one who thinks there is a correlation between the two occurrences?

FACT FILE

What: Insights & Sounds '05, the annual convention and marketplace of the National Assn. of Recording Merchandisers

Where: San Diego Marriott Hotel & Marina, San Diego

When: Aug. 11-14

Who: Attendees include retailers, distributors, one-stops, rackjobbers, music labels, video and multimedia suppliers and suppliers of related products and services.

Web: narm.com

Sure, the music specialty accounts are as much to blame for their predicament as anybody else. Many chains, even before the financial picture became more challenging, were lax about upgrading their stores. Most now look shabby and behind the times.

Also, instead of embracing the labels' digital initiative when they had the chance, music specialty accounts chose to fight them on profit splits and the control of customer information.

The result is obvious: Record store chains have been left in the dust and likely will not become major players in the digital world.

All of which brings us back to Fassler's assertion that "the retail music industry looks to be in a state of long-term decline."

That may be true. But in the short term, the majors are dependent on physical goods for revenue and profits, so they might want to consider making an effort to ensure that the old model can still run smoothly, instead of throwing a wrench in the works with exclusives.

In other words, now is the time for labels to re-examine how they are managing the transition from physical goods to digital distribution. And I can't think of a better place to do that than in San Diego at NARM.

I know some label and distribution executives hate NARM because they are tired of hearing retail whining. Likewise, some music merchandisers dislike NARM because, in the words of one wholesaler, "not one thing we brought up last year, not one issue, was dealt with. The majors will continue to do what they always do, which is whatever they want, regardless of our concerns."

But considering the stakes, can both sides of the industry afford to maintain such low expectations of each other?

Issues like exclusives, copy protection, DualDiscs, release schedules and media-burning kiosks may seem like repeats from the last few NARMs, but now is the time to really do something about them, to shape the strongest possible marketplace going forward. What's

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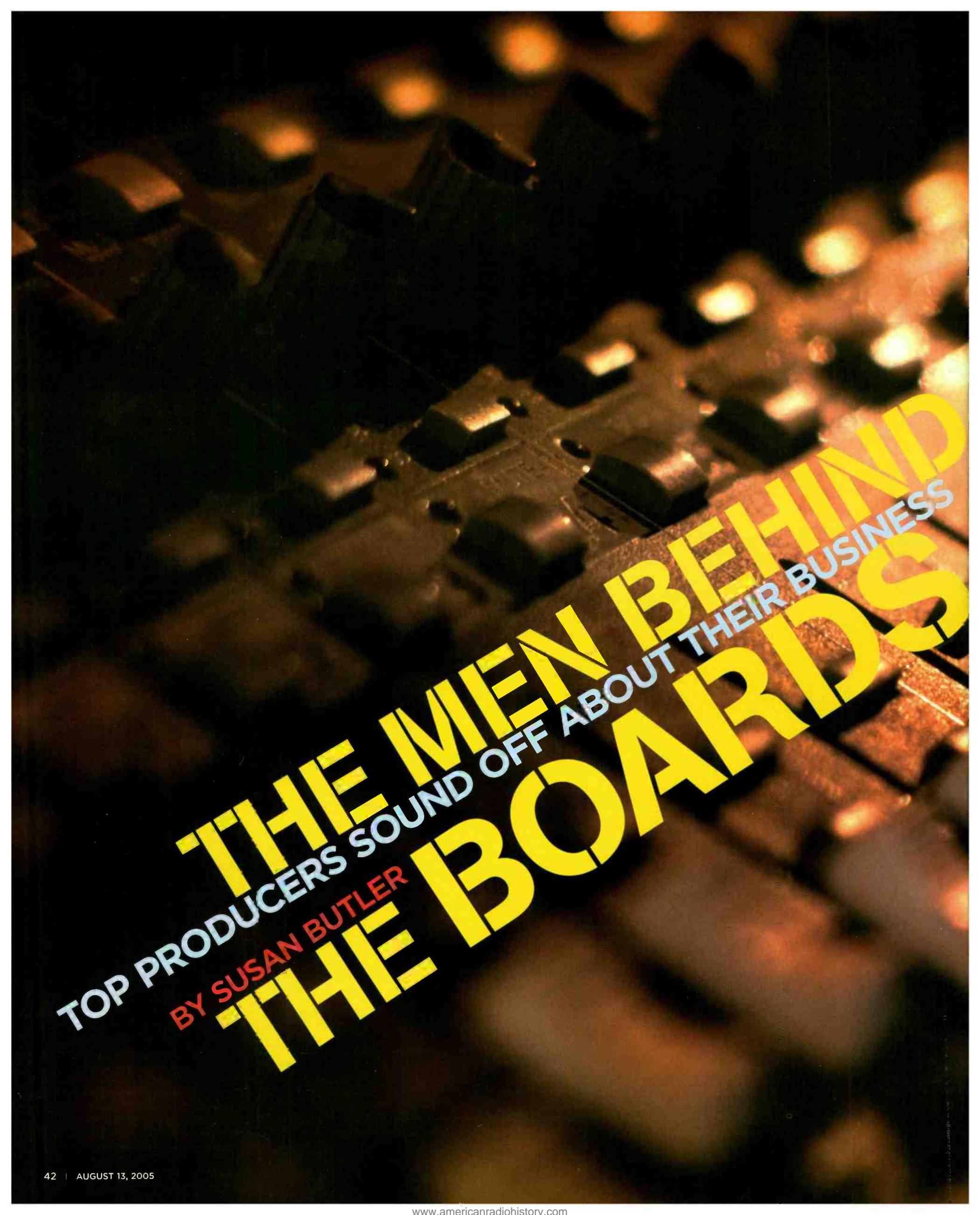


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TOP PRODUCERS SOUND OFF ABOUT THEIR BUSINESS

THE MEN BEHIND THE BOARDS

Not so long ago, producers and engineers at the top of their game showed up to work at grand studios, spending most of their time behind massive soundboards recording, editing and mixing music. They devoted their attention to finding the right combination of sounds to help artists strike an emotional chord with listeners.

But that all changed Sept. 11, 2001, when the terrorist attacks on the World Trade Center and elsewhere reshaped their business.

"The economy spiraled out of control after 9-11," Grammy Award-winning producer/engineer Elliot Scheiner says. "A lot of New York work was canceled, but so was work in L.A. A lot of people didn't go into the studios, [unauthorized] file sharing started to pick up enormously, and huge layoffs in the industry followed."

In the ensuing years, a new reality set in for producers and engineers. It has been particularly apparent to those like Scheiner, who wears both hats.

Recording budgets were cut, and a significant amount of the work shifted from professional rooms to home studios, where engineers are expected to furnish their own pro-quality gear.

Moreover, the business terms for many producers and engineers changed, sometimes reducing their income. This often

home studios—and provide all of their own technical support.

"If you're just paying me and not paying \$2,000-\$2,500 per day for a studio, that absolutely cuts down on the price," Cherney says. "Now you basically have to show up with all the tools. If you don't, you're a dinosaur."

Cherney says there is a positive side to working from home, such as the availability of the studio when the engineer wants to use it and being able to call up the recording where it was left the day before since others are not using the room.

"You pay in quality a little, but you find new tools. It's the nut behind the wheel—the guy that's driving—that's important."

Even with a home studio, Scheiner says budget cuts also mean longer hours. "There is no way you can go into a studio and work at the normal pace—a song a day," he says. "Now you work longer hours, 12-14 per day. You have to work that much more so you can still make money."

Mann-Cherney says that at the Record Plant, she has seen producers working on multiple projects at the same time.

These working conditions eventually take their toll, says Zoe Thrall, director of the new studio at the Palms Hotel in Las Vegas and formerly GM of the Hit Factory and president/GM of Power Station and Avatar Studios.

Unlike rookie producer/engineers, she notes, veterans like Scheiner, who has worked with hit acts ranging from the Eagles

fee and a royalty (a given percentage—or "points"—for each record sold). How much of that fee becomes recoupable from future producer royalties depends on the producer's clout and negotiating prowess. The royalties are generally not paid, however, until the label recoups at least all recording costs from the artist, and sometimes other costs.

Engineers generally receive a nonrecoupable fee.

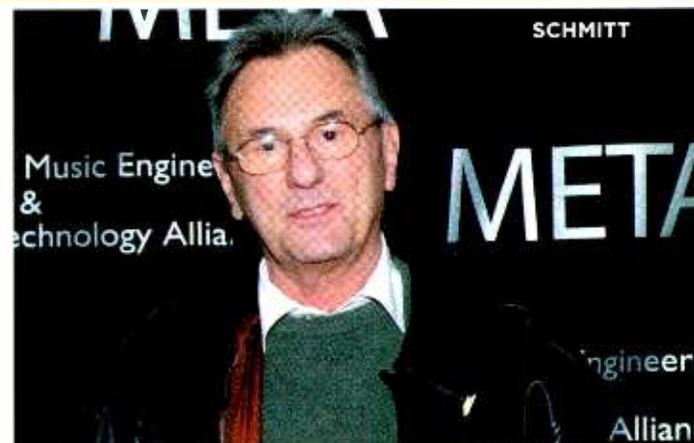
Schmitt says that producer/engineers are seeing a shift in the split in their fees. "Say you were getting \$20,000 for engineering and \$10,000 for production," he says. "They try to make the deal the other way around—\$10,000 for engineering and \$20,000 for producing so they can recoup more for production."

But with the general downturn in sales, it has become harder than ever for artists to recoup, which means that producer/engineers are not receiving royalties.

"I think we're living in a time now when a point is basically worthless. I know a lot of people that work on CDs and never see royalties because the artists just don't recoup," Cherney says.

Thrall adds, "I can't think of any producer that's made anything on the back end. It almost makes sense to just ask for larger front end and then call it a day. Maybe have the points there, but not expect much for it."

Aside from the deals, these veterans and others express concern over the way many labels treat recording professionals today.



means they work longer hours and juggle more projects.

At the same time, producers are facing a new pressure to bring more to the table.

"When you produce an album now, a lot of labels, artists and managers expect that you're able to write a hit," says Ed Cherney, another Grammy-winning producer/engineer, known for his work with such acts as Bonnie Raitt, Eric Clapton, the Rolling Stones and Dave Matthews Band.

"John Shanks is a classic example. He can write the album, play on it, produce it and arrange it," Cherney says. "Before, all those things were split up between people. Now the business model seems to be that you need to do all those things to be really successful."

Rose Mann-Cherney, president of the Record Plant in Los Angeles, has been a friend to many producers and engineers for more than 25 years. She estimates that 60% of the producers who currently record at the Record Plant are songwriters. When their recording budgets permit, she says, they book multiple rooms at the studio—one for writing and one for recording.

But today's recording budgets generally do not provide such a luxury. The producers interviewed for this story estimate that budgets have been reduced by 25%-35% in recent years.

Scheiner says labels are cutting budgets largely by saving on studio time. This means producer/engineers must record in

to the Foo Fighters, and Cherney has years of experience and know what they need to do to create a special sound. "They can work in a garage under battle conditions," she says.

"But now they have no tech, no assistant engineer to do back-ups or to do whatever it takes to give them a break when they're in a recording studio. Who is patching and setting up the outboard equipment?"

There are some producer/engineers who have managed to thrive without home studios. Al Schmitt, who has 17 Grammys adorning his shelves, does not have one because he specializes in acoustic, big-band sounds.

"With the kind of work I do—big bands, horn sections or big string sections—I need rooms that have great sounds in them, like those at Capitol, Avatar and Right Track. I just need that kind of air and openness, because the better the room sounds, the better the recording is going to sound," Schmitt says.

Yet Schmitt admits that he has lost work by not having a home studio. "When you go in to make your deal, they want you to make a deal similar to the one made by someone who has his own studio—someone who can do vocal overdubs, guitar overdubs, keyboards, mixing and all—for practically nothing."

For those who engineer and produce, the deal structures have also changed in the past few years.

Typically, deals have been set up so that a producer receives a

They say most labels rarely pay in a timely fashion and do not consistently send royalty statements to producers.

Scheiner adds that he knows engineers who were hired by majors to work on, for example, 10 tracks. "After turning in the mixes, the A&R guy says he only likes five tracks and refuses to pay for the rest. It's not like we're doing demos," Scheiner says.

Thrall gasps when she hears about this. "The unfortunate thing is that the record companies don't understand what these guys do anymore," she says.

"All the classic A&R guys—Gary Gersh, John Kalodner—would come to the studio at least a couple times per week checking in, asking about the process. That dropped off in the mid-'90s. Now it's very rare when an A&R guy comes to the studio."

Some producers complain that labels are not developing artists for long-term careers anymore. Scheiner agrees, saying that this can seriously affect producers, too.

Scheiner says that he still receives royalties for producing albums by such acts as Jimmy Buffett, the Eagles, Steely Dan, Bruce Hornsby and Fleetwood Mac.

"Maybe only 30%-40% of [current] artists will have a catalog 20 years from now," Scheiner says. "Many companies are in trouble since they won't have a catalog."

That also means trouble for producers, who will not be able to count on catalog royalties in years to come.

PERSONAL MANAGERS: HOW THEY CAN HELP

To assist in their business deals and fee collections, many producers and engineers have personal managers.

But professional representation is not always an ideal solution.

"I had one personal manager in my life and that was not a good experience for me, so I stay away from it," producer/engineer Al Schmitt says. "I am so busy I don't need anyone at this point. But sometimes I wish I had somebody to negotiate some of the deals for me, because I'm the worst negotiator in the world. It's difficult for me to blow my own horn."

Producer/engineer Elliot Scheiner is happy with his manager, but cautions that some managers who represent a stable of engineers and producers may not always go to bat for each client. A&R reps have told him of instances where a manager who is approached for a particular engineer does not push for the client when the label does not want to pay that person's price. Instead, the manager simply offers another client to do the job.

Even if a manager or lawyer handles a contract, the producers urge their fellow recording professionals to read them. Scheiner says he recently saw a contract that required him to personally pay for all costs that exceeded a budget for mixing, which he would not agree to do.

Schmitt suggests that everyone make sure that they get all the deal points in writing. "I can't tell you how many handshakes that I've made that have cost me hundreds of thousands of dollars over the course of my career."

He also notes that negotiations often drag on after recording has begun. This can weaken the producer/engineer's bargaining power.

"Years ago, when I was independently producing Jefferson Airplane and I was negotiating right in the middle of the record, boy," he says. "The deal was changing daily, and I was getting less and less every time I turned around!"

MOVIE HOUSE ROCK

IN-THEATER MUSIC EVENTS A GROWTH INDUSTRY

BY JILL KIPNIS

LOS ANGELES—Young couples on dates, baby boomers with their kids, teen girls with moms in tow. They stand in line at the movie theater, waiting to buy tickets. Deciding to have nachos or popcorn. Large or medium soda. But they are not there to see the summer blockbuster film or the latest indie buzz movie. No, they are there to check out their favorite band.

Increasingly, record labels, promoters and artist managers are teaming with National CineMedia to create in-theater screening events touting new music DVDs or concert tours. It is becoming a key new promotion tool for the music industry.

These one-night-only events typically involve beaming programming to theaters in as many as 75 markets across the country. The program could feature a full-length music DVD prior to the title's street date or a live performance from a stop on an artist's tour.

Though the concept is not new—in-theater music events trace back to about 2002—the music industry and National CineMedia, a Regal Entertainment Group and AMC Theatres company, are expanding use of the events because of their all-around benefits.

Twenty-two in-theater music programs took place in 2004, and National CineMedia's goal is to host two to four per month going forward, according to Dan Diamond, the company's VP of digital programming.

Some individual music events have been attended by 40,000 patrons nationwide. By 2006, Diamond expects that number to grow to more than 100,000 nationwide for a single event.

Additionally, in a partnership between National CineMedia and Buena Vista Music Group, the first in-theater branded concert series is debuting this summer and may become an annual event.

All events take place at Regal-owned theaters (including seven chains such as United Artists Theatres and Edwards Theatres). It is expected that AMC locations will become involved as early as next year.

"Everybody needs help with marketing," Kiss manager Doc McGhee says.

McGhee helped produce the June 27 screening of "Rockin' the Corps," a concert filmed at Marine Corps Base Camp Pendleton in San Diego featuring such acts as Destiny's Child, Godsmack and Ted Nugent, that was broadcast at 132 Regal theaters in 74 markets. He says "the retention span of an audience is 80-something percent versus television." Image Entertainment is releasing a "Rockin' the Corps" DVD and CD Sept. 6.

For the theaters, these events help fill auditoriums on Mondays and Tuesdays, which are slower movie traffic nights.

"We look at this as an opportunity to drive additional concession revenues," says Ray Nut, senior VP of business relations for Regal Entertainment Group. "The reason why music made a lot of sense is we could premiere a DVD on a Monday night before it was released on Tuesday. A Monday night in a theater is pretty quiet."

National CineMedia's \$75 million in-theater digital network makes these events possible. For live events, an uplink located at the concert facility sends the data to a satellite at each individual movie theater. For prerecorded events,

content is coded to National CineMedia's digital network specifications at the company's Denver headquarters, and is then sent to individual satellite receivers at the specific movie theaters. Nut says the content is more than 99% reliable.

The theaters are making money from concessions, but the financial impact on the music industry is less clear. Music executives say it is difficult to pinpoint how many music DVD or concert ticket sales are a direct result of the events. It is also unclear how the theaters and music industries share in ticket revenue; admission prices range from \$10 to \$20. Both sides are also shelling out their own marketing dollars for each event. Neither party would comment on specific financial details of these deals, though Diamond says that "from a revenue perspective, it's deal-by-deal dependent. In all cases, everybody wins."

John Meglen, co-president of Concerts West, a subsidiary of promoter AEG Live, adds, "It's a misconception that these are giant revenue generators."

Meglen notes the broadcast of the opening of Prince's Musicology tour live from Los Angeles' Staples Center played in 30 cities nationwide. Attendees at the in-theater event also received the same free Prince CD that concert patrons were given.

Mike Carden, Eagle Rock's North American president of operations and executive VP of Eagle Rock Entertainment, says that sales of its DVD "The Who—Live at the Isle of Wight Festival 1970" most likely increased because of a pre-street date screening event in more than 10 major cities.

"I wouldn't swear that the numbers would have been the same without it, but this worked," Carden says. The DVD has

sold 39,000 copies, according to Nielsen VideoScan.

The key to the success of these events is linked to the strength of the joint marketing efforts between National CineMedia and the specific music industry partners.

For the new "Summer Break 2K5" concert series venture between National CineMedia and Buena Vista Music Group, extensive marketing efforts are expected to lead to demand for an annual series, says Rob Souriall, VP of strategic marketing and promotions for Hollywood Records. Each event in the series costs \$10.

The series features three 90-minute shows broadcast to 86 Regal theaters in 66 markets across the country throughout the month of August. They feature Hollywood acts Jesse McCartney and Aly & AJ and Jive Records' Bowling for Soup.

Souriall says that each event is timed to draw attention to key milestones in each artist's career.

Hollywood and Regal share in the promotion. The series is being advertised on Regal's pre-screener program, "The Twenty," from July 19 through Aug. 30, landing an estimated 150 million impressions, according to Regal. The promo spots, created by Hollywood, will air in those markets that will screen the series.

Regal is also handing out box-office fliers and will promote the series through TV monitors in its theater lobbies. Members of the chain's loyalty program, the Regal Crown Club, will also receive notification by e-mail or direct mail. Additionally, Hollywood is promoting the series on Radio Disney and the Internet, at Trans World and FYE stores and directly to summer camps and YMCA locations.

Official sponsors are even getting involved, a breakthrough that Meglen believes indicates the in-theater mode has more "critical mass." OfficeMax, for example, is offering a "Summer Break 2K5" download card featuring a track from each screening event and other digital content.

Souriall says he expects the Aly & AJ album to "clearly get a bump" and that the McCartney event will "invigorate the fact that he has six weeks of tour dates in August and September and will fuel sales of his latest album into the holiday season."

He adds that the changes in the industry during the past 10 years have made it more important to find innovative ways to make an impression. "Imagine how powerful this could be for the teen/tween audience who are avid music enthusiasts and are out of school in the summertime," he says.

Diamond adds that in-theater events are a way to expand an artist's audience beyond its core.

"Because theaters are family-friendly, in certain examples we've seen a much broader demographic at a theater event than what might be at a concert," Diamond explains.

Jordan Berliant, GM of management firm 10th Street Entertainment, says the main advantage of the events is to bring an artist to a "sizable audience that is, otherwise, unaffordable to reach. The amount of impressions generated by film trailers, exposure in theater lobbies and the event itself are significant."

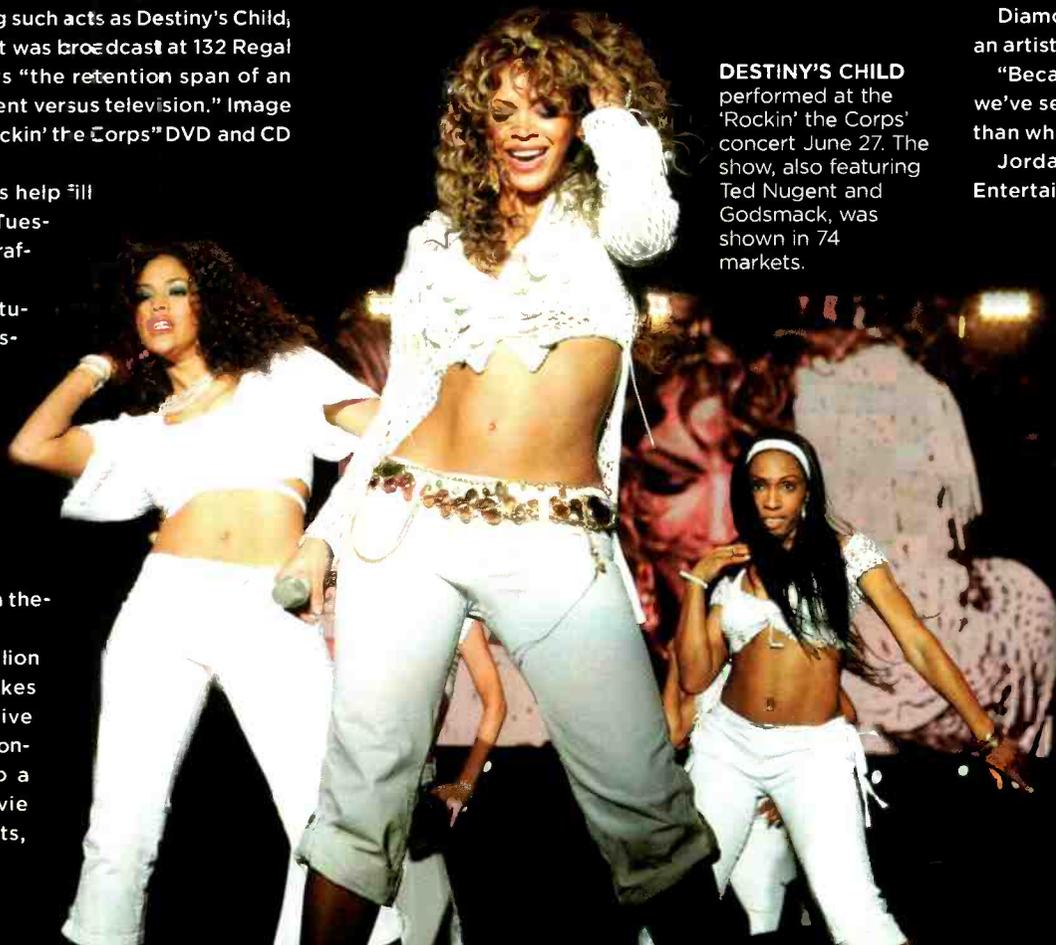
When it comes to an event linked to a concert, a theater screening enhances a tour's routing and appeals to fans who cannot afford concert tickets.

In the best cases, "If an artist is playing Seattle, but not Spokane and Boise, this would be a way to extend a tour to reach more fans," Meglen says. "Also, the concert ticket might be \$75, but it's only \$15 to see it in the theater."

In select cases, products tied to the music event are sold in the theater lobby after the screening, though Regal's Nut says that the chain has to "make sure we're not cannibalizing the core business at the concession stand."

McGhee jokes that maybe in the future "people will want to see a show in a theater instead of sitting in the mud."

DESTINY'S CHILD performed at the "Rockin' the Corps" concert June 27. The show, also featuring Ted Nugent and Godsmack, was shown in 74 markets.





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MUSIC

AUGUST 13, 2005

POP BY MICHAEL LIBBY

RIHANNA MAKES 'PLAY' FOR STARDOM

Having never even seen a celebrity in person, much less been in a room with one, several months ago this summer's breakout star Rihanna found herself auditioning for Def Jam Recordings president/CEO Jay-Z.

But it turns out it was Jay-Z who was star-struck. "The minute he saw me, he knew I was a star," Rihanna says. In fact, that same day she was offered a recording contract.

Now the confident 17-year-old is riding the success of first single "Pon De Replay" and awaiting the release of "Music of the Sun," her full-length debut that drops Aug. 30.

Jay-Z's instant belief in Rihanna looks well-placed. Catchy, Caribbean-infused "Pon De Replay" has been picking up steam at radio since early April. The momentum started at top 40 but has rapidly spread to R&B/hip-hop. It is No. 3 on the *Billboard* Hot 100 Airplay chart this issue.

The song is also No. 2 on The *Billboard* Hot 100. And with 207,000 downloads to date, it ranks at No. 1 on Hot Digital Songs for the third week.

"It's just a good summer song," says Mark Medina, PD at top 40 radio station KZZP in Phoenix. "It's fun, it's kind of mindless, you don't have to think about it. You kind of get into the rhythm of it and it jumps off the dial."

The Barbados-born artist began singing at an early age and eventually attracted the ears of producers and "Replay" co-writers Evan Rogers and Carl Sturken, who refined her skills and brought her to Jay-Z's Roc-a-Fella imprint.

Despite the island feel of "Replay," Rihanna says, "Vocally, I'm more influenced by Beyoncé. My style is more straight-up R&B. [With "Pon De Replay"], the Caribbean flavor mostly comes in the beats."

Rihanna is staying true to her Caribbean roots while promoting the song through appearances at Toronto's Caribana Festival and the West Indian Day Parade in New York. She will also take part in Teen People's Listening Lounge showcases.

The marketing effort continues with an Internet campaign, "This Is Rihanna." The promotion will feature digitized messages and e-greetings from the artist. Roc-a-Fella senior VP of marketing Tracey Waples says, "The idea is that they've heard her song and know her name, but don't really know who she is." Waples hopes that the campaign will "finally connect the dots between her name and the name of the song and what she looks like."

The second single off "Music of the Sun" will be "If It's Lovin' That You Want," produced by the TrackMasters. "We put a heartbeat on it," Rihanna says, "and added some Caribbean flavor."

The singer is already looking within reggae's ranks to find her place: "I have to say that the reggae genre has really been male-dominated, and I feel honored to be among the first females."



LATEST BUZZ

>>>SHOWTIME FOR SHADY

Eminem's shows Aug. 8-9 at New York's Madison Square Garden will be taped for a December concert special on Showtime. Hamish Hamilton will direct the show, which is part of the rapper's Anger Management tour with 50 Cent and Lil Jon. —Melinda Newman

>>>YOUNG SHOOTS FILM

Neil Young will shoot a Jonathan Demme-directed concert film Aug. 18-19 at Nashville's Ryman Auditorium, where he will perform material from new album "Prairie Wind," due Sept. 27 via Reprise. As he was on the album, Young will be flanked in Nashville by keyboardist Spooner Oldham, pedal steel guitarist Ben Keith, drummer Chad Cromwell, percussionist Karl Himmel and bassist Rick Rosas. Also set to appear at the shows are Emmylou Harris, Wayne Jackson of the Memphis Horns and the Fisk University Jubilee Singers. Tentative plans call for a theatrical and DVD release. —Jonathan Cohen

>>>FERRER GOES BOLERO

Buena Vista Social Club vocalist Ibrahim Ferrer will record a new album this month for British indie label World Circuit in Havana. "It's a straight bolero album," World Circuit chief executive Nick Gold says. "This is the project that he has wanted to make for many, many years." Boleros are traditional sentimental songs from Cuba, exemplified by the Ferrer-sung "Dos Gardenias" on the Buena Vista album. The new set is slated for release in early 2006. —Emmanuel Legrand

>>>GILL, OAKS HONORED

Vince Gill and the Oak Ridge Boys will be honored at the 35th annual International Entertainment Buyers Assn. conference Oct. 2-4 in Nashville. Gill will receive the group's Humanitarian Award. The Oaks will be given the IEBA's Living Legend Award. —Phyllis Stark

Stryper Rocks Again

Christian Metal Act Stages Comeback With New Album

NASHVILLE—Long before there was Switchfoot, Relient K or P.O.D., there was Stryper. In the '80s, its blend of potent metal music and shocking antics changed the way audiences perceived Christian rock. With the Aug. 16 release of "Reborn" on Big3 Records, the band hopes to stage a comeback—and it may stir things up again in the process.

Lead vocalist Michael Sweet says the seeds for Stryper's first new studio album since 1991 were planted during the band's 2004 performance at Walt Disney World's Night of Joy event. "It felt great on the 2003 tour and that was fun, but it still didn't feel like it was the right time to unite officially," he says. "Then we did this show, and it felt like this could be it. We had a new bass player. It feels like a new band. Everyone was real excited."

New bassist Tracy Ferrie joins Sweet; his brother, drummer Robert Sweet; and lead guitarist Oz Fox. Michael had

been writing songs for a new solo album, which became the foundation of "Reborn."

"There are certain things that Stryper is known for—guitar, vocal harmonies, a lot of melody going on, and we really stuck to that on this record," Michael says. "Something that tends to date a record these days is if you overproduce it. We really tried to make it [with a] more in-your-face sound with less overdubs and less effects. It's almost like you are right there in the room with the band."

One aspect of the record that is reminiscent of the band's '80s heyday is the shocking album cover. "Reborn" features images of the four band members emerging from primordial goo. "It's a powerful statement," Michael says. "Through Christ, through God's love, we can be reborn."

Michael says the images are supposed to symbolize the rebirth and transformation that happens when one accepts Christ and leaves sin be-

hind. "It's ugly," he says. "Sin, muck and slime isn't pretty. It's not supposed to be. The only thing that can set us free is the power of God, and that's what we wanted to convey with that artwork."

Stryper has never believed in playing it safe. The cover for 1986's "To Hell With the Devil," featuring a pentagram-wearing Satan being cast into a pit, was boycotted by Christian retailers, yet became the group's best-selling album.

Nevertheless, Big3 and the label's Christian distributor, EMI Christian Music Group Distribution, are not taking any chances. "Reborn" CDs will be covered with VeeShrink wrapping to obscure the cover.

"We didn't want to alienate anyone in this process," Big3 GM David Leach says. "But it was important also to let the band be artistically heard and be able to put forth the kind of creativity that they wanted to... The shrink will not alienate a single customer, and yet



FACT FILE

Label: Big3 Records

Management: Deep South

Booking: William Morris Agency

Publishing: Sweet Milena Music (BMI)

Best-selling album: "To Hell With the Devil" (1986), certified platinum by the Recording Industry Assn. of America

Most recent album: "7 Weeks Live in America" (2003), 13,000



The Beat

MELINDA NEWMAN mnewman@billboard.com

Bowling For Acts

Soup Singer And Management Company Add A Label To Their Stable

Bowling for Soup lead singer Jaret Reddick, Soup manager Jeff Roe, former Universal Records VP of promotion Howard Leon and veteran marketing/sales executive Mark Flaherty have launched the Decibel Collective.

The label has inked a three-year distribution deal with Universal Records/Fontana, with opportunities to upstream certain acts through Universal Music & Video Distribution.

The first signing is Vancouver-based rock band **Art of Dying**. Decibel Collective, started by Reddick and Roe, was the management company for Bowling for Soup and other bands over the years. But the idea to expand

to a label came after Reddick and Roe signed Art of Dying to the management company. "We were shopping them and then thought, 'Why not sign them ourselves?'" Reddick says.

Leon and Flaherty then came onboard as partners in Decibel. They approached a number of labels, including Soup's home Jive, about Decibel, but picked Universal.

Universal will provide manufacturing, shipping and sales. Should an act be upstreamed, Universal would take on additional functions.

Reddick stresses the artist-friendly deals. "Instead of a huge advance and a bunch of empty promises, we're partnering with the artist.

We give them a ridiculously high royalty rate right off the bat, double or maybe even more what major record deals are now."

Art of Dying's first single, "Get Through This," is at radio now, with a digital commercial single available Aug. 22. The band has already been booked for its first radio show: Sept. 17 at modern rock station KQXR Boise, Idaho. Another track, "Completely," will be on Electronic Arts' first arena football videogame, out in January. The album will come out this fall.

Reddick says the Decibel team is eyeing a number of other acts, but that the partners must agree unanimously on all signings. There are also

plans to expand into publishing and merchandising.

PETTY PLANS: Is Tom Petty headed to Sanctuary Records after a long stint on Warner Bros.? The word is that his next album, due first-quarter 2006, will come out on Sanctuary. Warner Bros. declined to comment, as did Sanctuary and Petty's management. However, sources say a few details are all that need to be worked out. Petty has recorded for WB since 1994. (For more on Petty, see page 16.)

POWER PLAY: Manager Asif Ahmed, who was named one of *Billboard's* Top 30 Under 30 Power Players earlier this year, has joined Ride

Management. He brings with him a number of acts including Yeah Yeah Yeahs and Whitey. Ride, helmed by John Loken and John Perenchio, also represents the Thrills, Spymob, Unwritten Law, Moving Units and Cornelius.

SAVE CBGB: A number of artists have come together for a monthlong campaign to save New York landmark CBGB. The historic 31-year-old nightclub is in the midst of a dispute with its landlord over back rent and is on the last month of its current lease. A coalition including Debbie Harry, "Little Steven" Van Zandt, Tommy Ramone and Lenny Kaye, as well as several

historical preservationists, will spend August urging the club's landlord, the Bowery Residents Committee, to offer CBGB a fair renewal. CBGB says the landlord is not negotiating a new lease.

The campaign will include a number of benefits at the club as well as an eBay auction. Money raised will go to the BRC if a new lease is negotiated. The campaign concludes with an Aug. 31 rally featuring a free concert.

BATTER UP: Crunk Squad (Jacksonville, Fla.), Fireflight (Orlando, Fla.), Gretchen (Bristol, Tenn.), Lil Balla (Nashville), Plain Jane Automobile (Orlando, Fla.) and Wayne Robbins & the Hell-

Music



the album cover will be there for people to admire and to discuss once they do buy it."

Greg Bays, VP of sales for EMI CMG Distribution, says the "intensity of the imaging plays perfectly to the strong statement the band is wanting to make and plays perfectly into what their audience expects of them."

Has the cover generated any outcry thus far? "I haven't heard a thing," Gospel Music Assn. president John Styll says. "And that may not bode well for Stryper. It may be that nobody cares."

Bays also admits that EMI's decision was a pre-emptive strike and was not based on complaints from retailers. "It's not an issue for us with our retailers. This cover works extremely well for retailers. The VeeShrink adds some value and mystery to the package."

Can Stryper make a comeback? It depends upon whom you ask. Derek Stipe of Monday Morning admits his band was skeptical when it got the call to open for Stryper during its 2003 tour.

"They were always awesome, but they had been out of

it for so long," he says. "Then to see how many fans they still draw and to see how excited the crowds were to see them was pretty amazing. I'd say their chances are pretty good."

The band drew attention in the '80s for such antics as throwing Bibles into the audience from the stage, which Michael says it still does. "Nonetheless, they won the day because of their songs," Styll says. "They had this very melodic style of rock, and people like it. 'Always Here for You' was a huge hit."

Styll says Stryper will face a lot of competition in today's marketplace. "They'll get a foot in the door because of who they are, but whether the door opens depends on the music."

The title cut is being serviced to mainstream and Christian rock formats, and the band will support "Reborn" with a fall tour.

Regardless of what happens with Stryper's future, its role in Christian music history is secure, Stipe says. "They took their music where no Christian bands would go at the time and where few still go today." ...

2005

WORLD OF BLUEGRASS

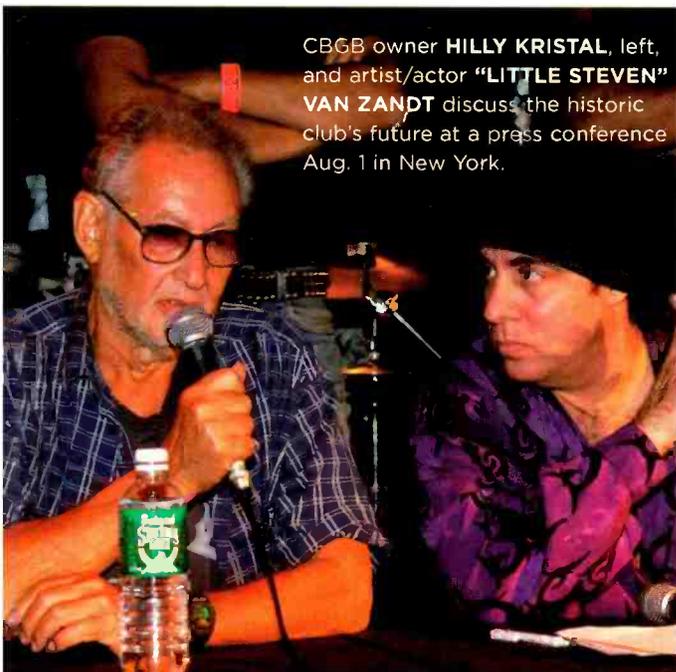
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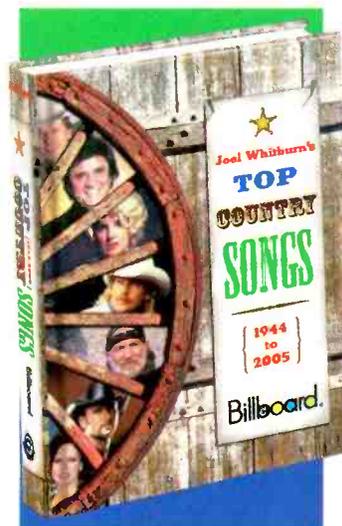


CBGB owner **HILLY KRISTAL**, left, and artist/actor "**LITTLE STEVEN**" **VAN ZANDT** discuss the historic club's future at a press conference Aug. 1 in New York.

sayers (Asheville, N.C.) are the six finalists selected by a panel of *Billboard* editors and DiscMakers representatives to compete in the Independent Music World Series Southeast showcase. Set for Aug. 18 at Atlanta's Velvet Underground at the Hard Rock Cafe, the event will award one act more than \$35,000 in music gear and prizes.

After Atlanta, the IMWS moves to the Northeast, with an Aug. 15 submission deadline for regional entries. Competition is open to all musicians not signed to a major label. For more details, go to discmakers.com/imws/. ...

Additional reporting by
Barry A. Jeckell in New York.



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In The Spirit

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Keeping Up With Dr. Jones

Some creative individuals are never content to rest on their laurels. Dr. Bobby Jones is one of those people. He is celebrating his 25th anniversary on BET as host of the cable network's top-rated gospel show, touring extensively and preparing for an upcoming summit he's organizing.

"The more I do them, the better it gets, the more fun I have and I treasure it," he says of taping "Bobby Jones Gospel," which was the first regular show on BET and has been on the network since its inception. "It's not work."

Jones earned his doctorate from Nashville's Vanderbilt University. He taught at Tennessee State University for 17 years, and says he still enjoys educating others through such events as his Industry Retreat, which is in its 17th year. He is also partnering with Stamford, Conn.-based attorney James Walker to present the Urban IMPACT Summit.

Slated for Aug. 7-10, the event will be held at the Foxwoods Resort on the historic Mashantucket Pequot Tribal Nation reservation in southern Connecticut. The forum will include sessions on a variety of topics, from music to health and finance.

Jones says one goal is to create "a greater dialogue" between the traditional gospel and rap/hip-hop factions of the music industry. He is also anxious for members of the gospel community to learn more about the Pequot tribe.

"I was blown away when I went there," he says of the reservation. "There's a museum that traces their ancestry. They were totally poor, and they were able to get their land back and build this museum, and now they are very wealthy. The leader of the tribe asked me if I would come and do something there so they could give back to God."

John P. Kee, Tramaine Hawkins, Olympic silver medalist Annia Hatch, Twinkie Clark, the Las Vegas Mass Choir, Maurette Brown Clark, Cross Movement's D.A. Truth and Bishop Larry Trotter are among the summit participants. A Legends of Gospel event will honor Clark, Shirley Caesar, Candi Staton, Bryan Wilson, the Hawkins Family (Tramaine, Edwin and Walter) and Daryl Coley.

Jones also hosts "Let's Talk Church" on the Word Network and plans to tape that show during the summit.

In addition, Jones recently performed at the Umbria Jazz Festival in Italy and in Australia. He also plans to perform in a play in December in Orlando, Fla., titled "Dirty Laundry."

"I've done just about everything I've ever wanted to do," says Jones, who will maintain a residence in his hometown of Nashville but is planning a move to Fort Lauderdale, Fla. "I've done movies, I've written two books, and I write for television shows. I've been in plays. I've traveled worldwide."

But before he moves Jones wants to hold a special event in Music City "so Nashville could recognize what wonderful talent they have in this city."



BOBBY JONES celebrates 25 years as host of his BET gospel show.

NOW HEAR THIS

EDITED BY TODD MARTENS tmartens@billboard.com

>>> THE SEXY MAGAZINES

Formed in 2002 while still in high school, New York-based garage rockers the Sexy Magazines have already graduated to buzz status. The group has opened for Kelly Osbourne, Courtney Love and the Mooney Suzuki, among others, and performed key gigs at South by Southwest and Southern California's Coachella Valley Music & Arts Festival. Its self-released EP, "Sex-Murder-Music," has sold more than 1,000 copies, according to vocalist Franco V., and song "Take Some Time" appeared on the 2004 NEMO music festival compilation, which was sold at Starbucks locations nationwide. "I'd love to be on a major label and still have creative control and all that really nice stuff," Franco V. says, "but who knows if that's still possible? Right now an indie might be better for us, but ever since I was a kid I wanted to be on a major, so it's an internal struggle."

Contact: Marsha Vlasic, manager, mvoldtd@earthlink.net

—Katy Kroll



THE SEXY MAGAZINES

>>> KATHRYN WILLIAMS

Kathryn Williams visited America once, following the nomination of her self-released second album, "Little Black Numbers," for the 2000 Mercury Prize. After five albums and wide acclaim in Europe, however, the U.K. native has yet to play a show in the United States, and no American label has either signed her or licensed her work. With her newest effort, "Over Fly Over," the singer/songwriter hopes to break from the pack and find a U.S. home. After all, she has seen former tour mates Damien Rice and Turin Brakes get U.S. deals. Her recent release continues her legacy of quiet gems, with her gentle strumming, quixotic voice and lovably bright lyrics. "I'm just used to people buying the record and liking it and buying more," Williams says. Contact: Stephen King at 212-763-9138

—Katie Hasty



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Singer's Story On AOL

Shannon Brown Promotes New Disc With Web Video Series

Warner Bros. artist Shannon Brown will set up her forthcoming album with a unique video series airing on aolmusic.com.

The series, "This Is Shannon Brown," was directed by her husband, music video director Shaun Silva, and gives a behind-the-scenes look at the making of her first album for the label.

It begins with the day Brown signed her deal with WB and continues through the making of her album with producer John Rich of Big & Rich, presenting the finished CD to WB chief creative officer Paul Worley and filming her first music video, for "Corn Fed."

The series debuted July 29. New episodes will be shown about every three weeks.

Brown previously recorded for Arista Nashville and sister label BNA Records. She charted three singles on the country airplay chart between 1998 and 2002.

SOUND & SPEED: NASCAR drivers and country stars will team up in January for a new festival with the impossibly long name Nextel Sound and Speed

Presented By SunTrust, a Motorsports and Music Celebration. Participants will include drivers Kyle Petty, Richard Petty, Tony Stewart, Michael Waltrip and Sterling Marlin and country stars Vince Gill, Trisha Yearwood, Trace Adkins, Chely Wright, Jo Dee Messina, Diamond Rio and Kenny Rogers. Gill and Kyle Petty are the event's honorary co-chairs.

The festival, set for Jan. 13-14, 2006, in Nashville, will raise funds for the Victory Junction Gang Camp and the Country Music Hall of Fame and Museum charities. Victory Junction is a free camp in Randleman, N.C., for children with chronic or life-threatening illnesses.

Tickets cost \$20 and \$30 and come with a complimentary subscription to Country Weekly.

ON THE ROW: Koch Records Nashville director of marketing and promotion Jack Purcell will exit the label Aug. 12 for an as-yet-undisclosed position at a startup label on Music Row. Purcell joined Koch, then-known as Audium, in late 2002. He had spent 17 years at Warner Bros. Nashville, where he eventually

rose to senior VP of promotion.

After eight years with BNA Records, Southeast regional promoter Tony Morreale is exiting the label to pursue other opportunities.

ON THE AIR: The Atlanta-based Americana Radio Network will launch Sept. 1, claiming to be the first to offer this format full time. Programming will be available to prospective affiliates and other listeners beginning Aug. 15 as a streaming link on the Web site americanaradio.com. On Sept. 1, the network will be available via satellite to terrestrial radio stations in the United States, but the Web streaming will remain active. No affiliates have been announced.

ARTIST NEWS: The second season of the CMT series "Barely Famous: The Warren Brothers" kicks off Aug. 5. Set to appear in half-hour episodes with the duo this season are Keith Urban, John Schneider and Van Zant. The Warren Brothers, who have the distinction of having been signed to BNA Records three times and dropped twice, issued their lat-

est album on the label, "Barely Famous Hits," Aug. 2. The duo embarks on the Deuces Wild tour with fellow twosomes Brooks & Dunn and Big & Rich Aug. 6.

Sugarland lead singer Jennifer Nettles duets with Jon Bon Jovi on "Who Says You Can't Go Home" on the new Bon Jovi album, due Sept. 20 from Island Records. The two bands will tape an episode of the TV series "CMT Crossroads" Aug. 9 at New York's Hammerstein Ballroom, which will air Sept. 16.

Brad Paisley will embark on his CMT-sponsored Time Well Wasted tour Sept. 23 in Portland, Ore. Comfort Inn and laundry detergent Gain are additional title sponsors. The 30-market tour will also feature Sara Evans and Sugarland.

Mercury Records artist Steve Azar has finalized a sponsorship deal with ExxonMobil that will support his 2006 tour. As part of the deal, the On the Run convenience stores at Exxon and Mobil locations will cover his transportation costs.

Additional reporting by Ken Tucker in Nashville.

Latin Notas

LEILA COBO lcobo@billboard.com



SONY ATV SIGNS FONSI

Latin music publishing continues to be on an exceptionally active run.

Most recently, Sony ATV Music Publishing Latin America signed Puerto Rican crooner Luis Fonsi to a co-publishing deal.

This marks Fonsi's first major publishing deal despite his sturdy recording and writing career, which includes credits on his own albums as well as on recordings by such acts as Olga Tañón, Ednita Nazario and the Kumbia Kings.

The Sony deal covers Fonsi's entire catalog. He was formerly self-administered through his own publishing company, Fonsi Music Publishing.

Fonsi was signed by Sony ATV VP for the Latin region Eddie Fernández, who, as it turns out, signed Fonsi to his recording deal with Universal Music Latino (back then, Fernández was Universal VP of A&R).

Fonsi's recently released Universal album, "Paso a Paso," debuted at No. 2 on the *Billboard* Top Latin Albums chart last month. First single "Nada Es Para Siempre" is No. 2 on the *Billboard* Hot Latin Songs chart. The track was penned by Amaury Gutiérrez, whose publishing is also with Sony ATV.

TALENT AT THE BEACH: New label Talent Beach Records held its first artist showcase, featuring Maruja, an Aruba-born singer who will release a tribute to Celia Cruz.

"Azuca," due Aug. 30, will be Talent Beach's first U.S. release. The label, distributed via Universal Music & Video Distribution, is a partnership between songwriter/producer Rodolfo Castillo and Curaçao-based record executive Gregory Elias.

Although Maruja's album was conceived as a tribute to Cruz, Castillo says Talent Beach will focus on artists who write their own material. Upcoming projects include "Copa y Habana," an album by songwriter/producer Cesar Lemos and B&W, a rap/reggaetón duo made up of Frankie Biggs and Guajiro. Talent Beach's second release will be an album by fusion band Immorales.

Although Talent Beach is based in Miami, the company works with sister label Red Bullet in Holland, which has already released "Azuca" in Europe.

DANCE TO YOUR PHONE: On July 28, Puerto Rican salsa star Victor Manuelle performed at Bongo's nightclub in Miami in the last of a series of concerts sponsored by Nextel and aimed at the Hispanic consumer.

Nextel's Conexión Musical tour featured performances by Mexican pop artists Reyli and Kalimba on the West Coast and Manuelle on the East Coast. All three artists were heavily featured and promoted on Nextel's bilingual Web site and in stores nationwide.

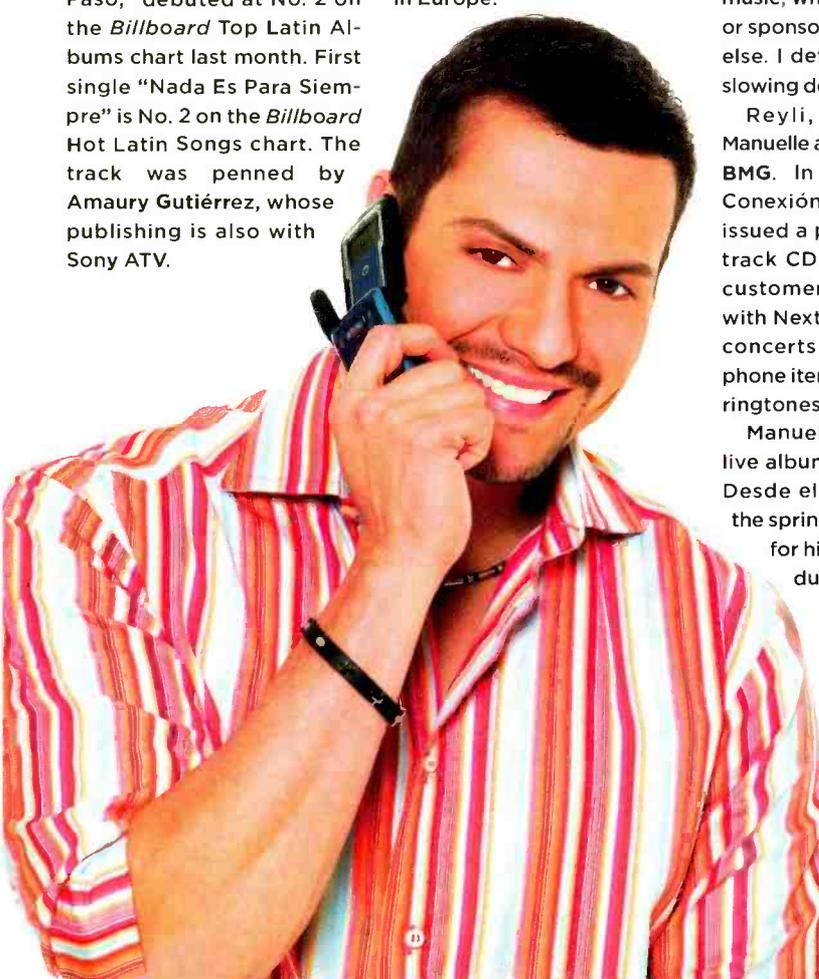
The concert series is Nextel's first music-centric promotion and serves as part of its broader outreach to the Hispanic community.

Nextel says it is still examining the results of the promotion but is pleased so far.

"We are in the process of evaluating options for next year," says Beatriz Helguero, senior manager of Hispanic marketing at Nextel. "But music, as we know, is central to Hispanics, so we might be doing something related to music, whether it be concerts or sponsorships or something else. I definitely don't see it slowing down."

Reyli, Kalimba and Manuelle are all signed to Sony BMG. In conjunction with Conexión Musical, the label issued a promotional three-track CD that was given to customers who registered with Nextel for tickets to the concerts as well as such phone items as wallpaper and ringtones.

Manuelle, who released a live album, "Victor Manuelle Desde el Carnegie Hall," in the spring, is selecting tracks for his upcoming album, due next year.



VICTOR MANUELLE was among the acts on Nextel's Conexión Musical tour.

Music Download Kiosks Becoming Reality

Exciting New Kiosk Options for Retailers

What's 'In Store' for the Music Retailer

The music industry has been fundamentally altered by the advent of digital music technologies. The current state of the industry has music retailers, artists, labels and connoisseurs wondering what's next. Digital downloads (legitimate and not) have redefined the consumer experience leaving revenues, copyrights, quality, and availability in a state of confusion. A new technology offered by SyncCast, a leading Digital Media Technology Company, along with industry partners such as Mix & Burn, may be able to change all that.



Tablet sends digital songs directly to portable players in a retail environment. "We are offering much more than just a kiosk—we are offering retailers a Media On Demand system with coordinated Web sites that allow retailers to reach customers in stores and at home," says Bob French, Mix & Burn's President.

"This is an easy way for traditional music retailers to get on the digital highway," says Esra Davidson, EVP of Business Development with SyncCast. "Our partners, like Mix & Burn, use our technology to provide complete turnkey solutions for retailers—these are tremendous new revenue opportunities for retailers," adds Davidson.

For the Record

According to RIAA, CD sales have hit an all time low while at the same time, Jupiter Research reports a coupling of digital music sales are expected to skyrocket to an estimated \$1.7 billion by 2009. As a result, digital media players will reach critical mass this year with portable device sales increasing 35%. The demand for digital music download services has never been higher.

Until now, the burgeoning digital music market has been captured 100% by online services, preventing brick-and-mortar retailers from cashing in on the market shift. With the media-on-demand kiosks Mix & Burn and SyncCast will unveil at NARM, music retailers will be able to sell and deliver digital music directly to portable music players such as the popular new Iriver H10.

Digital Download Filling Station

Today, most music kiosks are scan/listen stations that do not generate any revenue. In stark contrast, Mix & Burn's scan/listen/burn/download stations with SyncCast technology redefine the role of a music kiosk by selling music on demand in the form that customers want—both audio CDs and digital files. All of this is offered in a tiny physical kiosk that eliminates the age-old headaches of physical inventory, ordering, delivering, returning and forecasting.

Mix & Burn, a leading distributor of digital music via the Music Tablet™ in-store kiosk, has integrated SyncCast's DRM solution. The Music

Content for Portable Players



Mix & Burn's Music Tablet™ with SyncCast's DRM Technology, securely delivers music directly to portable devices.

Content and service compatibility drive sales of portable digital music devices. Iriver's H10 (see below) is Microsoft's WMP10 enabled which ensures compatibility with a wide array of digital content, access to more digital download services and seamless integration, including support for Auto Sync to sync music, photos and playlists.

"We designed our portable music players to provide the best consumer experience for music acquired in both the physical and online worlds," said Jonathan Sasse, president of Iriver America. "Mix & Burn's digital filling stations blend the best of the online world with the best of the music store experience resulting in an innovative and compelling consumer experience."

Kiosks Will Become A Digital Melting Pot

The most significant challenge in the digital music industry has always been to make music easier to buy than to steal. As legitimate digital music makes its way to the retailer, the availability of major-label content drives the success of media-on-demand solutions.

SyncCast's technology, built on Microsoft's Windows Media DRM 10, provides the necessary security that allows digital kiosks to pass the scrutiny of major music labels. "As a result, no matter what your musical taste you are likely to find the music you want on these kiosks—from classical to rap," says Davidson.

Win An Iriver H10!

Go to: www.futureofkiosk.com to learn how to win one of five Iriver H10 portable media devices.

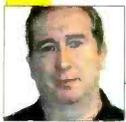


The Iriver H10

plays up to 150 hours of digital music, features an intuitive user experience, color display, swappable battery and touch strip control. The elegant 5GB players come in four colors (Lounge Gray, Remix Blue, Trance Red and Triple Platinum) and offer vivid, color screens for viewing photos.

SyncCast and Mix & Burn will demonstrate this new technology at this year's National Association of Record Merchandisers, Insights & Sounds event to be held in San Diego, CA, August 12th through 14th. Visit booth 401 to be the first to experience this revolution.





Barnes Back On Top Down Under

Aussie Rocker Scores His First Domestic No. 1 Since 1996

Veteran Australian rock vocalist Jimmy Barnes has scored his first chart-topper Down Under in nine years. Duets album "Double Happiness" (Liberation/Warner) debuted at No. 1 on the Australian Record Industry Assn. chart dated July 25.

Scotland-born Barnes has long been one of Australia's biggest-selling acts. According to Liberation, he has shipped more than 3.5 million units of his solo albums on top of 3.5 million units with hard rock act Cold Chisel, which he fronted in the '70s and early '80s.

Melbourne-based Liberation originally planned a compilation of previously released collaborations with acts ranging from Tina Turner to INXS. "But [Barnes] wanted to include four new duets," managing director Warren Costello says. "Eventually, we got 17 new tracks."

Collaborators on the 25-track two-CD set include Joe Cocker, Mica Paris and the Living End. It has garnered wide-based radio support from rock, oldies and country stations.

Costello says an Australian tour with acts from the CD is planned for late this year and Liberation is looking at overseas release dates. Barnes is signed to EMI Music Publishing Australia.

—CHRISTIE ELIEZER

PEACE IN ASIA: A remix of "Give Peace a Chance" leads off a new Asia Pacific-only compilation of John Lennon's solo work. "John Lennon: Peace, Love and Truth" is rolling out regionally this month on EMI. It comprises 17 Lennon tracks, plus Yoko Ono's "Listen the Snow Is Falling."

The concept dates from July 2004, when EMI Music Southeast Asia executive director Hans Ebert and Terry Lee, leader of Singapore-based EMI act Parking Lot Pimp, shared a Tokyo-to-Hong Kong flight. A discussion of Lennon's commitment to peace sparked the idea of updating "Give Peace a Chance," Ebert recalls.

"I wrote to Yoko Ono and her lawyers, and they responded enthusiastically," he says.

Lee's remix, released regionally July 4 as a radio-only single, added lyrics composed and sung by several Asian acts in their own languages. Dubbed Voices of Asia, they include Parking Lot Pimp and labelmates Ronald Cheng (Hong Kong), Asuca Hayashi (Japan), Shaan (India) and Junoon (Pakistan). Lee says the remix took six months to complete. "It was an honor to be part of something special," he adds.

The other tracks are previously released, apart from Ono's own "Give Peace a Chance" remix.

—CHRISTIE LEO

DIAMOND LIFE: At the age of 13, Amy Diamond could become the third female vocalist from Jönköping, Sweden, to achieve international acclaim, following ABBA's Agnetha Fältskog and the Cardigans' Nina Persson.

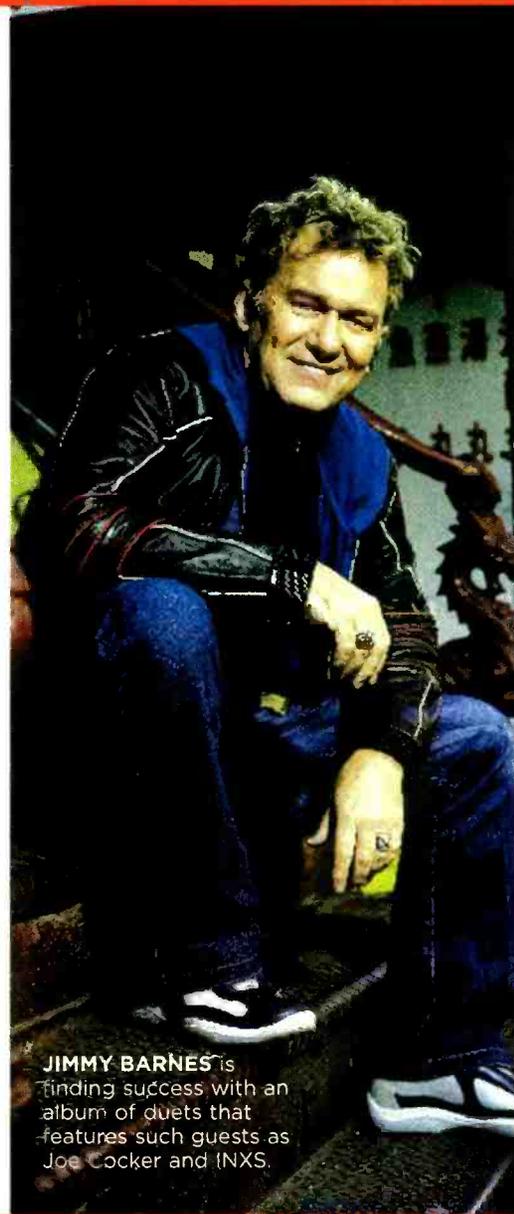
Diamond signed to Stockholm-based Bonnier Amigo Music Group after winning a national radio talent contest. She released her debut single, "What's In It for Me," in March. It went platinum (20,000 units shipped) in April after spending three weeks at No. 1 on Sweden's GLF chart.

Produced and largely written by the Stockholm-based 10 Songs production team, Diamond's album "This Is Me Now" debuted in the top 10 May 26 and has remained there since.

Bonnier struck a global deal for the album (excluding Scandinavia) with Warner Music International, which is scheduling releases. In continental Europe, "What's In It for Me" is due Sept. 19, followed by the album Sept. 26. Bonnier A&R executive Joakim Åström says the project could be "as big as Ace of Base," because it has "all the necessary ingredients, together with a 'wonder child' and strong songs."

Diamond says her motivation is simple: "I like to sing and perform. I'll do it as long as I think it's fun."

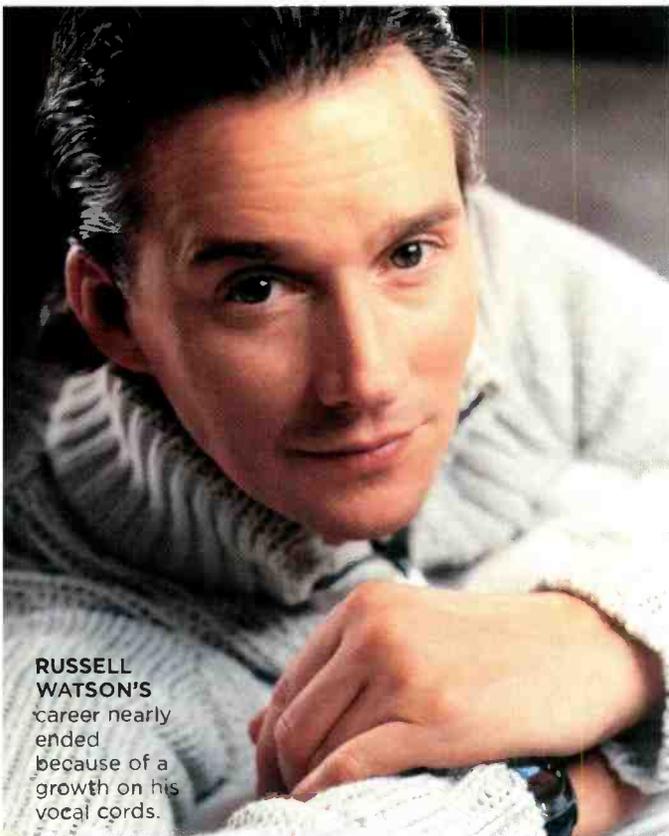
—JEFFREY DE HART



JIMMY BARNES is finding success with an album of duets that features such guests as Joe Cocker and INXS.



Watson's Voice Soars Again On 'Musica'



RUSSELL WATSON'S career nearly ended because of a growth on his vocal cords.

Since his debut album, "The Voice," was released 4½ years ago, tenor Russell Watson has experienced an amazing ride to the top of the *Billboard* Top Classical Crossover chart. His voice, however, nearly betrayed him along the way: Not so long ago, the singer was diagnosed with a growth on his vocal cords that required surgery—a situation that Watson says could well have ended his career.

Luckily, the surgery was successful. To celebrate his recovery, Watson is releasing "Amore Musica" Sept. 13 on Decca. Like the tenor's previous chart-toppers, his newest CD blends a quasi-operatic sound with a pop sensibility in a range of soaring songs, from the title track to "Il Gladiatore" (inspired by the film "The Gladiator") to "I'll Walk With God," a song popularized by another generation's "cross-

over" star, tenor Mario Lanza.

Watson admits that before his diagnosis, he took his abilities for granted, and did not guard his voice nearly carefully enough.

"Three years ago," he recalls, "I sang at the Vatican for Pope John Paul II. I performed for him, 50 cardinals and 3,000 invited guests, with 140 musicians behind me. It was absolutely one of the most incredible experiences I've ever had. But I just walked onstage and sang with no warm-up at all, no vocal preparation!" He chuckles disbelievingly at the memory.

Since his surgery, Watson has learned to be a bit more vigilant. "These days, I work with a more purely focused mind-set and with more thought about what I'm doing," the singer says. "That's not to say that I live my life in a box now by any means. I just try to get on with my life, get on with my job, and just go

with the flow. Life's a risk anyway, isn't it?"

ALSO'S NEW HOME:

After some very public dissatisfaction voiced by its musicians regarding the search process, the Baltimore Symphony Orchestra is settling in with the announcement that 48-year-old conductor Marin Alsop will be music director as of the 2007-2008 season.

Alsop is the first woman to be appointed music director of a major American orchestra. She is also a native New Yorker, a notable fact in an era in which many American orchestras look to Europe and Asia to fill their spots on the podium.

In May, the Grammy Award-nominated Alsop was named female artist of the year at the Classical Brit Awards. She is currently recording a cycle of the complete Brahms symphonies with the London Philharmonic Or-

chestra for Naxos, to be followed by a disc of Brahms choral works with the Bournemouth Symphony and Symphony Chorus.

According to the terms of her BSO agreement, Alsop will be in residence with the orchestra 14 weeks per season. She will also record with the BSO and lead a European tour.

NOTES FROM ALL OVER:

Gramophone magazine's 2005-2006 artist of the year nominees, selected by the editors, are conductors Michael Tilson Thomas and Rene Jacobs, pianist Marc-Andre Hamelin, mezzo-soprano Susan Graham, tenor Rolando Villazon and violinist Anne-Sophie Mutter. The winner, selected by readers, will be announced Sept. 29. . . . Anthony Freud has been named general director/CEO of the Houston Grand Opera, effective March 2006. Freud comes to Texas from the Welsh National Opera. . . .

6 QUESTIONS

with **MARIZA**

by **ANASTASIA TSIOLCAS**

The sultry singer Mariza is making waves around the world—and it is not just because of her marcel-curl platinum blonde hair. Not so quietly, the 32-year-old is revolutionizing the traditional Portuguese style known as fado, a form often likened to the blues and to tango. Her third album, “Transparente,” produced by Brazilian legend Jacques Morelenbaum, comes out Aug. 9 in the United States via Times Square Records. On it, her beguilingly dark voice oozes with pain and a deep yearning to break out of solitude, belying her youth with old-soul knowledge. U.S. fans will get to see for themselves when she starts a tour of the States in October.

Q: What is fado?

A: Fado is music of the poor. Like any kind of urban music, it lives and breathes and changes like the city it comes from, so my fado sounds different than fado that they sang in cafes at the end of the 19th century. In the poetry of fado, you sing about melancholy, death, fear, sadness, love, lost love, jealousies, happiness. Everything is there.

Q: Fado has had a strong resurgence in the past few years.

What caused its decline in the first place?

A: Unfortunately, it’s a style still strongly associated in many people’s minds with [prime minister Antonio de Oliveira] Salazar’s dictatorial regime of Portugal. For nearly 40 years, the regime used fado to make Portugal look good. So when the regime fell in 1974, most cultured people didn’t want to have anything to do with fado. So fado was relegated to the most traditional neighborhoods.

Q: How did you learn fado?

A: Although I was born in Mozambique, I grew up in a very traditional Lisbon neighborhood, and I started to sing fado when I was 5. I learned fado not from records, but by listening to old people in my neighborhood sing the classic songs. Those people are the real heroes of fado; they kept singing it through all those years.

Q: What comes first for you,

the poetry or the music?

A: For me, poetry is the first impulse. I always travel with books of poetry. After I find poems that resonate with me, with who I am and how I feel, I find composers to set these texts to music. I can’t perform something that I don’t feel.

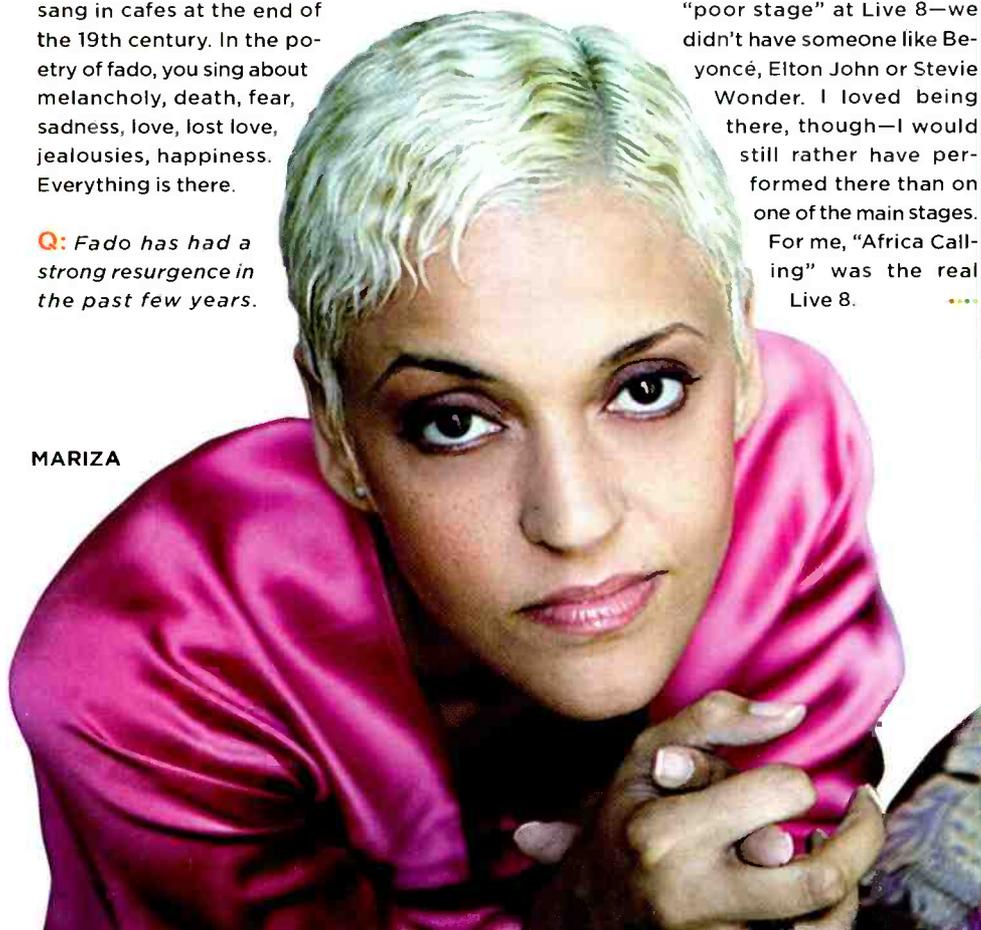
Q: Does performing come easily to you?

A: No. I often feel very vulnerable onstage. You fight with your fears and emotions when you sing, but at the same time you have to give yourself to the audience, and you have to receive from them as well. Sometimes, I hide deeper and deeper behind the shawl I wear while I’m singing, because it’s all the armor I have.

Q: On July 2, you performed at the “Africa Calling” event in Cornwall, England, as part of Live 8. What was that experience like?

A: We had mostly African artists, so we didn’t get much publicity. Our stage was the “poor stage” at Live 8—we didn’t have someone like Beyoncé, Elton John or Stevie Wonder. I loved being there, though—I would still rather have performed there than on one of the main stages. For me, “Africa Calling” was the real Live 8. ...

MARIZA



Rhythm & Blues

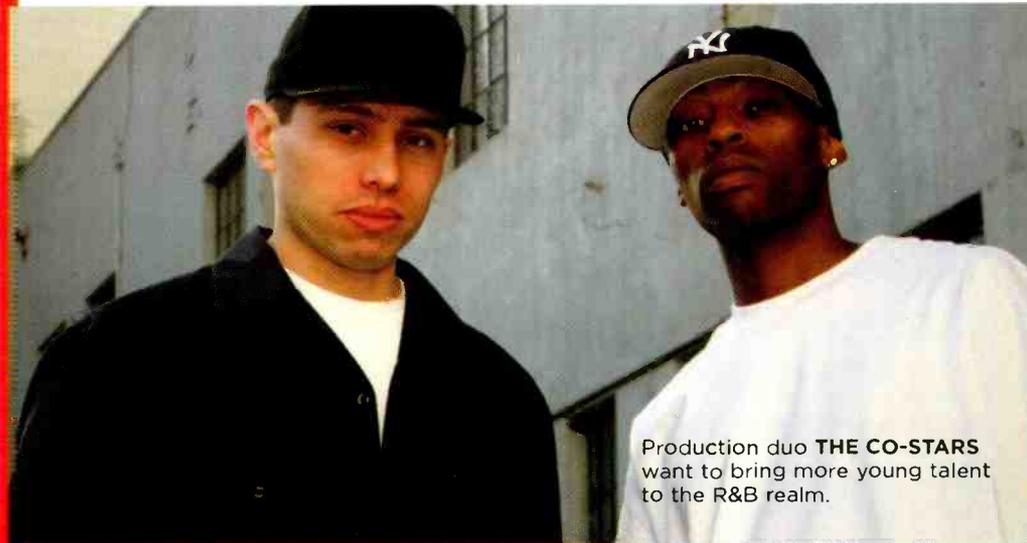
GAIL MITCHELL gmitchell@billboard.com

The Co-Stars Take Main Role In The Studio

As you read this, the sixth annual Billboard-American Urban Radio Networks R&B/Hip-Hop Conference in Atlanta (Aug. 3-5) will be wrapping up. All of us in *Billboard’s* R&B/hip-hop and special events departments would like to thank the conference attendees, artists, label executives, sponsors and various supporters. Every year, the refrain—thankfully—is the same: We could not do this without you.

It’s pertinent, whether it’s a ballad or a midtempo song. Fantasia’s “Baby Mama” [a Co-Stars collaboration] took a chance with what an artist is willing to talk about on a record. If it’s something worth talking about, a song will stay pertinent.”

The duo is also busy developing a young artist in the Jaheim vein, LeMarvin, from Inglewood, Calif. “He looks like a young rapper,” Dinkins says. “But when he opens his mouth, a great R&B sound comes out.”



Production duo **THE CO-STARS** want to bring more young talent to the R&B realm.

ON THE EDGE: The momentum is picking up for songwriting/production duo the Co-Stars. Vito Colapietro and Neely Dinkins have added some noteworthy credits to their résumés in the last few months: singers Fantasia and Javier, rapper Crooked I, reggaeton artist R. Luna and R&B newcomer Teairra Mari (on her current single, “Make Her Feel Good”).

About Teairra Mari, Dinkins says, “The game needs more youth in it. As you can hear on her single, Teairra Mari brings the right vocal swagger—but not too much—to make it believable. It’s time for new stars, and she’s in that batch.”

Currently, the Co-Stars are mixing two tracks, “I Ain’t Never” and “Still,” destined for Jaheim’s third Warner Bros. album.

“As long as there are people who can sing with soul, there will always be R&B music,” Colapietro says. “R&B has its place. It just has to fight for that place a little more in a culture dominated by hip-hop.”

The Co-Stars’ approach, Dinkins says, is to make R&B that is a little more “edgy and harder, so it can stay competitive with hip-hop. We want to show this music still has a spot in the clubs in the same way a 50 Cent does. But you still leave room to do ballads.”

It can come down to lyrical content, Colapietro adds. “Jaheim gets the utmost respect from the hip-hop community because his lyrical content is so close to what’s going on in the streets.

The Co-Stars have done three songs so far with LeMarvin, including “Thug Like Me” in collaboration with writer/producer Harold Lilly. Another key writer on the LeMarvin project is Balewa Muhammad, who has written for Jaheim and Ciara.

QUICKIES: In celebration of Def Jam Records’ 20th anniversary, GRP releases “Def Jazz” Aug. 9. As the name implies, the album offers smooth jazz interpretations of R&B, rap and hip-hop classics from the Def Jam catalog. Hubert Laws, Rick Braun, Roy Hargrove, Jeff Lorber and Gerald Albright are just a few of the participants under the direction of producer Tony Joseph (Hidden Beach’s “Unwrapped” series) and GRP/Verve VP of A&R Bud Harner. Selections include Oran “Juice” Jones’ “The Rain” (featuring Jones himself and singer Ledisi), Jay-Z’s “Can I Get A . . .,” LL Cool J’s “Doin’ It” and Method Man’s “All I Need.”

Lorenzo Owens, one of three finalists in Oprah Winfrey’s Popstar Music Challenge last year, has signed a six-record deal with D-Town Records. Distributed by Ryko/WEA, D-Town is headed by producer/CEO Mike J. Powell. Owens’ first album is slated for Sept. 13.

Dwele’s sophomore set “Some Kinda . . .” is due Oct. 4. The follow-up to his 2003 debut, “Subject,” features production by Mike City, Jay Dilla and G-1. ...

ROCK BY MELINDA NEWMAN

Hootie Feels 'Lucky'

Band Releases New Album Via Joint Deal With Vanguard

Darius Rucker's throat hurts, and he is tired after a long day of promoting Hootie & the Blowfish's Aug. 9 release, "Looking for Lucky," but the lead singer is not about to complain.

As first single "One Love" climbs the Adult Contemporary and Adult Top 40 charts, Rucker is simply grateful. "We're surprised because the last years at Atlantic, it wasn't happening for us, so you'd expect that to be the climate" now, he says.

Happily, that is not the case. "One Love" marks the group's 12th appearance on the Adult Top 40 chart, tying the quartet with Dave Matthews Band and Matchbox Twenty for the most charted singles at the format. This week it is No. 30 on the Adult Top 40 chart and No. 23 at AC. It receives the Most Airplay Adds on the AC chart and is the group's biggest hit on that chart since "Old Man & Me (When I Get to Heaven)" in 1996.

"One Love," with its soulful vocals and acoustic guitar bed, is vintage Hootie, which suits AC WLNK Charlotte, N.C., PD Neal Sharpe just fine.

"It's a signature Hootie sound; it's very hooky," he says. "Their track record with this station has always been great, so I think it could be a real hit."

It is also the first single from Sneaky Long Records, a multi-album joint venture between the band and Vanguard Records. Hootie & the Blowfish own the label, and Santa Monica, Calif.-based Vanguard provides distribution, marketing and publicity.

The band was on Atlantic when it experienced such successes as 1994's "Cracked Rear View," which sold 10.1 million copies, according to Nielsen SoundScan, making it one of the top-selling U.S. debuts ever.

However, as sales went south during the next several years (the last studio album for Atlantic, a 2003 self-titled set, sold 162,000), so did the band's relationship with the label. Rucker says he and his bandmates were looking for something different when it came time to sign a new deal.

"We knew we didn't want to go to another major," he says. "There was no one else better for us than Vanguard. They don't expect the records to come in at No. 1 and forget them. They promote records for a long time."

Indeed, Kevin Welk, president/GM of Vanguard's parent

company, Welk Music Group, credits the growing success of "One Love" in part to a setup that started a year ago: "We had Hootie & the Blowfish at our suite at NARM last summer—a year before they [were] streeting."

The promotion team began working with radio, including coordinating contests to send listeners to Hootie concerts.

In the meantime, for "Lucky," Hootie & the Blowfish reunited with "Cracked Rear View" producer Don Gehman, who brought the band to Nashville to record. For the first time, Rucker and his bandmates—Mark Bryan, Dean Felber and Jim "Soni" Sonefeld—worked with outside writers, including top Music City tunesmiths Matraca Berg and Radney Foster, as well as Trick Pony's Keith Burns.

"A lot of it happened organically when we got to Nashville," Rucker says. "You get in the room with them for an hour or two, and it brings something different into the mix. We'd been writing songs the same way for 20 years."

And now the band is back on the road, touring and promoting the new release. The two weeks following street date, Hootie will be connecting with Wal-Mart shoppers. The band will play concerts at eight Wal-Marts throughout the Southeast. Vanguard has tied in with Dr Pepper for the Wal-Mart promotion, with the soft-drink company kicking in advertising and promotion dollars for the shows.

Welk says Vanguard's initial shipment for "Lucky" is 175,000, but he does not expect the album to end there. "They can sell gold, and potentially platinum, for sure. We're taking advantage of every opportunity, and the band is willing to do what-



FACT FILE

Label: Sneaky Long/Vanguard
Management: McGhee Entertainment
Booking: Monterey Peninsula Artists
Publishing: Monica's Reluctance to Lob (ASCAP)
Top-selling album: "Cracked Rear View" (1994, Atlantic), 10.1 million
Last studio album: "Hootie & the Blowfish" (2003, Atlantic), 162,000

ever it takes."

Welk says he has seen little sign of any kind of Hootie backlash, but when he does, he has simply asked people to "give the band the benefit of the doubt, and they've been receptive."

As Rucker says, "We feel renewed. It feels like we're doing it for our success, not for anyone else's, and it's great to see the people we haven't seen in a few years. But you just hope at the end of the day, your song speaks for itself."

Additional reporting by Michael Libby in Los Angeles.



Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

WURMAN FUSES STYLES ON 'PENGUIN' SCORE

Though you won't find them wearing Stella McCartney or Harry Winston anytime soon, empire penguins are emerging as the summer's biggest stars in the Luc Jacquet-directed sleeper hit "March of the Penguins."

The Warner Independent Films/National Geographic Feature Film documentary, which waddled into the top 10 at the box office last week with grosses of \$19 million, follows the staunch little creatures as they trek miles through glistening snowscapes, huddle together in 100 mph winds and sleep with their partners in heart-shaped formations.

"Penguins" is on track to

replace Michael Moore's "Bowling for Columbine" (\$21.2 million) as the second-highest-grossing documentary in history, according to Brian Fuson, box-office analyst for The Hollywood Reporter. (Moore's "Fahrenheit 9/11" tops the list, with \$120 million.)



Scoring such a film, as composer Alex Wurman told a Los Angeles crowd July 26 at a Society of Composers & Lyricists screening, was all about "sparse, ambiguous harmonies. With documentaries, I feel very comfortable letting [the music] go all the way down to zero."

Wurman said that rather than studying the empire penguin, he felt it was important to simply react to what he was seeing on the screen: "Holding an egg on your feet during 100-mile-an-hour winds? I mean, my God."

For the film's U.S. release, the original French score—complete with penguin voice-overs—was stripped away and

replaced with 44 string players and a mixture of traditional and ethnic flutes.

ZOMBIE ATTACK: For most, Lynyrd Skynyrd's "Freebird" conjures those rowdy, free-spirited summer nights spent in the back of a pickup truck or an illicit barnyard fest. As the finale to new horror flick "The Devil's Rejects," however, the song gets a different reaction, says the film's writer/director Rob Zombie.

"People I know that are huge Skynyrd fans that have heard the song a million times are like, 'Oh, my God... I'll never hear that song again without pictur-

ing this movie.'"

Zombie stays with the Southern rock theme throughout the film, drawing also on the Allman Brothers for inspiration.

"There's something about their music," he says. "It's rocking, but it's very depressing and soulful. There's just a certain quality that sounds like outlaw music."

Zombie brought in composer Tyler Bates for the film's score, which was released July 19 on La-La-Land Records. Also available is the '70s-flavored Hip-O Records soundtrack, which includes cuts from such acts as David Essex, Three Dog Night and, of course, the Allman

Brothers. The Lions Gate film hit theaters July 22.

In the works for Zombie is "El Superbeasto," an animated movie based on characters from his Spookshow International comic book. Featuring an "overweight, alcoholic Mexican wrestler," the project has not yet found its musical direction, but Zombie offered the possibility of having "late-'60s lounge music mixed with sort of a spooky, kind of twangy, surf guitar style."

Zombie has 26 tracks completed for a new solo album planned for October.

Additional reporting by Christa Titus in New York.

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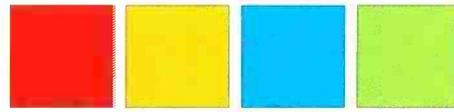
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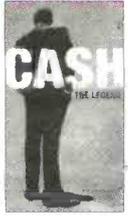


SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



JOHNNY CASH The Legend

Producers: *various*
Columbia/Legacy

Release Date: Aug. 2

Nearly two years after his death, Johnny Cash remains an imposing and fascinating figure. Covering Cash's career from 1955 through 2002, this four-CD, 107-track set includes most every significant Sun and Columbia recording, but woefully omits (due to licensing issues) his American Recordings series. Still, it's hard to quibble with such a lovingly assembled collection (or any set that includes "Big River"), offering all the hits and noteworthy cuts obscure and familiar, plus 12 unreleased tracks. Of the latter, a thumping "Doin' My Time" from 1981 (later covered by Marty Stuart), and a duet with Billy Joe Shaver on "You Can't Beat Jesus Christ" are the most striking. Cash was a songwriter with few peers, but what's exceptional here is how he could take songs from the pens of giants and make them his own. The consistent quality of Cash's recordings, along with plenty of rare photos and captivating notes from biographer Patrick Carr, make this set the best yet on the Man in Black.—RW



RICHARD THOMPSON Front Parlour Ballads

Producer: *Richard Thompson*

Cooking Vinyl USA

Release Date: Aug. 9

One of pop music's great underappreciated troubadours and guitarists, Thompson again delivers on "Front Parlour Ballads." His first disc in 14 years rooted in the acoustic guitar is also his first-ever acoustic disc with all

originals. Thompson is a rare storyteller who sketches real-life characters (both rogues and innocents) and sings songs of romance and betrayal with a wink and a tear. The CD title is actually a misnomer because, though there are several ballads, Thompson also turns up the tempo heat on such tunes as opener "Let It Blow," an indelible melody about an ill-fated, short-lived marriage, and the shout-out "A Solitary Life," a buoyant observation of "life with small horizons." While lyrically his songs are top-drawer, Thompson's guitar prowess is also noteworthy, with acoustic ornamentation prominent on "How Does Your Garden Grow?" and electric spark energizing "My Soul, My Soul."—DO



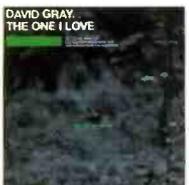
MARTIRES DEL COMPAS No Papeles/No Papeles

Producer: *Julio Revilla*
World Village

Release Date: Aug. 9

There is no shortage of Spanish groups that fuse flamenco with other musical styles. And yet the newest album by the decade-old Martires Del Compas (and only their second set to be released in the United States) jumps at you with a raw sound that connects at a visceral level while maintaining commercial viability. Laced with social and political lyrics, the set alternates between rootsier flamenco ("Petebuleria") and catchy flamenco rock ("Tócala Sam") to variations like the hillbilly flamenco sound of "Estoy Tieso." The material is less produced and more effective than many of its counterparts. Augmented by Chico Ocaña's raspy voice, the music at times shows touches of Gipsy Kings ("Chu Lailo la Leilo"). But this is a consistently distinctive and compelling album.—LC

SINGLES



DAVID GRAY The One I Love (3:27)

Producers: *Marius de Vries, David Gray, Craig McClune, Lestyn Polson*

Writer: *D. Gray*

Publisher: *Chrysalis, ASCAP*

IHT/ATO/RCA (CD promo)

Triple-A cum modern rock hero David Gray returns with his boldest, most admirable bid at mainstream crossover yet. "The One I Love," the first single from September release "Life in Slow Motion," boasts a spirited instrumental track that somehow conjures Bruce Springsteen's "Born to Run" and a circus carnival. Vocally, "Love" is empowered with conviction, reassuring listeners that this man knew his initial success was no fluke. And like Springsteen, he can write a hit when he needs to, just to keep the ball rolling. This is the song that will thrust Gray into the mainstream vernacular. Congrats to a man who has worked hard for the acclaim.—CT



3 DOORS DOWN Here by Me (3:47)

Producer: *Johnny K*
Writers: *Arnold, Roberts, Harrell, Henderson*

Publishers: *Escatapa/Universal Music, BMI*

Republic/Universal (CD promo)

3 Doors Down is leading a seemingly unstoppable hit parade. Previous slow-grower "Let Me Go" is just finishing its roost in the top 10 at mainstream and adult top 40 radio, after more than half a year. Perhaps Universal is counting on it to take some promotional grooming for "Here by Me" to reach critical mass, because this melancholy ballad smells like fall. The lyric is sad enough to bring a chill, even in the August heat, while Brad Arnold's lead vocal sounds dully resigned and stone cold. That makes "Here by Me" an ideal mood-shifter as summer romances begin their retreat. From the platinum album "Seventeen Days."—CT

ROCK

STAIN'D Chapter V

Producer: *David Bottrill*
Atlantic

Release Date: Aug. 9

▶ Stain'd's transition from up-and-coming metal band to mainstream superstar came via two songs, "Outside" and "It's Been Awhile," both from its third album, 2001's "Break the Cycle." The two ballads have set the tone for Stain'd's career. Aaron Lewis is a good singer, and the rest of the band is solid, but "Chapter V," like its predecessor "14 Shades of Grey," suffers from an over-reliance of slow to midtempo songs that appear engineered to cash in on the success of the first two mass-appeal hits. Beyond a few faster songs ("Paper Jesus," "Falling"), the album gets lost in its own blandness. That said, the single "Right Here" has become a top 10 Modern Rock and top three Mainstream Rock track, so the band's formula appears to be working. Still, it's amazing how much edge Stain'd has lost.—BT

JULIANA HATFIELD (1) Made in China

Producer: *Juliana Hatfield*
Ye Olde Records

Release Date: Aug. 9

★ Juliana Hatfield's bruised and beautiful pop music has always had two sides, and on "Made in China," the first release on her own Ye Olde Records label, she deliberately plays up the rougher edge. Backed by youthful rock band Unbusted, Hatfield tears through 12 songs, posturing and pouting over caustic guitars and leaving her singalong hooks raw and unedited. The one-time alt-pop darling makes reference to the ups and downs of fame on "What Do I Care" and a lost love on "Hole in the Sky." But the most satisfying moments—the sultry "On Video" and rough-and-tumble "My Pet Lion"—show an artist content to just rock out, making minimalist music on her own terms.—TC

FOLK

ABIGAIL WASHBURN (2) Song of the Traveling

Daughter

Producers: *Abigail Washburn, Reid Scelza, Bela Fleck*
Nettwerk

Release Date: Aug. 2

★ Washburn is a clawhammer banjo player, a singer/songwriter and an artist whose zest for traditional music seems to be matched by her enthusiasm for China. The title track was inspired by a medieval Chinese poem, while "The Lost Lamb" is sung in Chinese. The primary instruments are Washburn's banjo and Ben Sollee's cello, with a handful of fine players in support, including co-producer Bela Fleck. The 14 songs (Washburn had a hand in writing all but one) share an elemental feel, with minimal arrangements quietly supporting Washburn's unaffected vocals and an array of pensive, intelligent lyrics.—PVV

R&B/HIP-HOP

VARIOUS ARTISTS Hustle & Flow Soundtrack

Producers: *various*
Atlantic

Release Date: July 12

Some of the Bible Belt's best and brightest come together on this impressive soundtrack. Even those who pride themselves on not being partial to Southern rappers will be hard-pressed to resist the combined charm of such players as T.I., Lil' Scrappy and Mike Jones. Young City (aka Chopper) displays vast improvement from his Da Band days, while Lil Boosie and Webbie teach fans how to "Swerve." The most memorable tracks, however, come from the movie's pimpin' protagonist, Djay, portrayed by actor Terrence Howard. On such songs as "It's Hard Out Here for a Pimp," "Whoop That Trick" and the title track, Howard shows he can hang with the best of them, adopting the swagger and sneer of a rapper raised south of the Mason-Dixon line. While numerous references to "bitches" and "whores" are tossed around, what else would one expect from a movie about a rapping pimp?—IMJ

GOSPEL

WALTER HAWKINS A Song in My Heart

Producer: *Walter Hawkins*
Coda

Release Date: July 26

▶ Hawkins returns with his first album in five years, and proves that the past master still can deliver the goods. Setting out to make an album that would constitute his deep traditional roots as well as his contemporary efforts, he sure-handedly succeeds. His task? Bringing divergent influences together under the umbrella of his own considerable creativity. "A Prayer Away" is gospel with a percolating R&B groove, while the powerful "Forgiving God" and "Ever Loving Father" are classic Hawkins gospel/pop ballads, showing the singer in the strongest and most moving voice of his career. "A Song in My Heart" marks the welcome return of one of gospel's eminences.—GE

SOUNDS OF BLACKNESS (3) Unity

Producer: *LaSalle Gabriel*
SLR

★ Release Date: Aug. 2

For more than three decades, Sounds of Blackness has been a significant commercial presence (produced throughout the '90s by studio royalty Jimmy Jam and Terry Lewis) and a guardian of the centuries-old history and evolution of black music. Mixing high entertainment with its archival calling, the ensemble continues to show a deft touch with an ambitiously diverse roster of songs. Former group member Ann Nesby returns for solid takes on the funk-flavored R&B of "Unity" and "Heaven." Elsewhere, group founder and director Gary Hines shows a master arranger's touch for down-home gospel ("They That Wait," "Over My Head"). "Be Encouraged" is smooth adult R&B, and the deeply inspirational "Life" echoes with the power of an enduring anthem. Overall, "Unity" finds the act as inventive and engaging as ever.—GE



POP

OLIVIA NEWTON-JOHN
Stronger Than Before

Producers: *various*
Hallmark

Release Date: *Sept. 1*

★ The timeless Olivia Newton-John indulges her many followers with a second album in as many years, following 2004's import "Indigo," in which she reinterpreted songs by 11 powerful female singers.

"Stronger Than Before" also has a specific aim: presenting songs of inspiration, courage and hope during National Breast Cancer Awareness Month (the 10-track disc will be sold only at Hallmark stores from Sept. 1 to Oct. 31). It is tough picking premier tracks, because they all offer a hand to those seeking strength, whether through the fragile "Under the Skin" or the empowering "Pass It On." Newton-John, a 13-year breast cancer survivor, gives her all to this lovely project—but then that's why she's been loved for 35 years.—CT

LATIN

PONCHO SANCHEZ (4)
Do It!

Producer: *none listed*
Concord

Release Date: *Aug. 9*

For a long time, *conguero* Poncho Sánchez's popularity was confined to his native California. But slowly and surely, Sánchez's name has become synonymous worldwide with exciting, aggressive Latin jazz that melds a variety of influences. Here, we find Sánchez jamming with Tower of Power on the wonderfully funky "Squib Cakes" and with Hugh Masekela on the sultry, jazzy "Child of the Earth." The contrast of throbbing congas and drums under Masekela's soaring voice is

as cool as the bluesy piano vamps of "Short Dog." This is still Latin jazz, but with a universal feel that definitely steers away from the norm.—LC

JAZZ

JC HOPKINS BIGGISH BAND
Underneath a Brooklyn Moon

Producer: *JC Hopkins*
Tigerlily Records

Release Date: *Aug. 9*

New York-based 14-member orchestra the JC Hopkins Biggish Band is a welcome addition to the scene, with its retro-swing and newfangled American songbook tunes. On this pleasant debut, the band delivers its love swoon to the borough, led by vocalist Queen Esther, the latest in a series of Biggish Band divas. Madeleine Peyroux co-wrote four numbers with Hopkins, including the album's bookends: the charged "Here Comes Love" and lightweight "Settle Down." Highlights include the sweetly lilting "Small Town" and the rousing "Sho Biz'ness," originally written for a San Francisco musical theater piece in which Hopkins co-starred. But overall, the fare is middling. Esther's voice never soars or sinks in, and the leader should steer clear of crooning. Off-key always mars the swing.—DO

CHRISTIAN

SHAUN GROVES (5)
White Flag

Producer: *Shaun Groves*
Rocketown Records

Release Date: *July 12*

▶ Groves is a cerebral singer/songwriter capable of great lyrical depth, and he tackles a potent subject: This concept-driven project focuses on the beatitudes.

Groves taught a Bible study on the Sermon on the Mount, which inspired this well-crafted collection. Though one might expect such an album to be more tedious than entertaining, that is not the case. Groves envelops weighty themes in engaging melodies as evidenced by opener "What's Wrong With This World." "Sad Song" is just that: mournful and profound. "Heaven Hang On" is a searing ballad with heartbroken characters that come vividly to life through Groves' poignant narrative. "White Flag" is a standout album from an artist who has struck the perfect balance between art and commerce, delivering music that is meaningful and accessible.—DEP

VITAL REISSUES

VARIOUS ARTISTS
Northern Soul's Classiest Rarities 2

Producers: *various*
Ace/Kent Records

Release Date: *Aug. 16*

Bill Bush? The Fashionettes? The Northern Soul scene of the '70s United Kingdom was always a mystery. Did the hard-partying club people celebrate overlooked brilliance from U.S. indie 1960s R&B labels, or were they into obscurity for its own sake? Mostly recorded between 1963 and 1965, by unknowns except for Joe Tex, this is a happy combo of both impulses: the collection is as vital as the songs are rare.—WR



ADDITIONAL REVIEWS:

- Jason Mraz, "Mr. A-Z" (Atlantic)
- Various Artists, "Killer Queen: A Tribute" (Hollywood)
- Sons and Daughters, "The Repulsion Box" (Domino)

SINGLES

POP

PAUL McCARTNEY **Fine Line** (3:05)

Producer: *Nigel Godrich*
Writer: *Paul McCartney*

Publisher: *MPL*
Capitol (CD promo)

As Paul McCartney preps for his latest solo album, "Chaos and Creation in the Back Yard," first single "Fine Line" implies he might have a pleasant surprise in store. Nigel Godrich's Rubenesque sonic touches are well-suited for this slice of piano-fueled classic rock: Chords reverberate, cellos glow, and crisp violins are deployed for a jolt of energy. There are a couple of fortune cookie-worthy lyrical turns, but there is also definite vitality here, and the last minute strikes a satisfying tension between minor chord changes and McCartney's falsetto. "Fine Line" is above par for McCartney's solo work, and will be fine entertainment for nostalgic baby boomers.—JHW

COUNTRY

CATHERINE BRITT & ELTON JOHN **Where We Both Say Goodbye** (3:15)

Producer: *Keith Stegall*
Writers: *C. Britt, J. Salley*

Publishers: *EMI Australia, BMI; ForaySea Keeper, SESAC*
RCA (CD promo)

You would not expect Elton John to turn up on a fiddle and steel guitar-drenched traditional country weeper, but hey, that is what friends are for. The veteran pop star lends his signature voice to this second single from Aussie newcomer Catherine Britt. John became a fan after buying the teen's album during a tour of Australia, and it is easy to see why he was so impressed. It is obvious Britt has been influenced by such legends as Tammy Wynette and Loretta Lynn, but she pays homage to the greats without imitating. She co-wrote this aching ballad with one of Music Row's greatest veteran tunesmiths, Jerry Salley. The two have crafted a heartbreaking ode to a relationship's demise. John lends it star treatment, but Britt is the most promising Aussie import since Keith Urban.—DEP

R&B

MEMPHIS BLEEK **The One** (4:00)

Producers: *Bink*
Writers: *M. Cox, R. Harrell, E. Rogers, C. Sturken, C. Jackson, M. Yancy*

Publisher: *not listed*
Roc-a-Fella (CD promo)

After six years and four albums, Memphis Bleek is still searching for the kind of hit that will make him a leading player in hip-hop. On this second single from current album "534," Roc-a-Fella is hoping that Bleek's big break could come from his pairing with newcomer and labelmate Rihanna. Sampling Natalie Cole's "Just Can't Stay Away," "The One" is an uninspiring ode to a loyal partner. The marriage of rap/hip-hop artists with R&B singers has proved to captivate listeners and top the charts, but this attempt fails. Rihanna's sugary hook is indeed catchy, but aren't we expecting Bleek to be the main attraction? Clearly, the absence of convincing emotion for the love he deems "hotter than the sun" coupled with weak lyrics confirms why Bleek may forever be one hit away.—JS

CHRIS BROWN
FEATURING JUELZ SANTANA **Run It!** (3:48)

Producer: *Scott Storch*
Writer: *not listed*

Publisher: *not listed*
Jive/Zomba (CD promo)

Scott Storch seems to be everywhere these days, including on the debut single for R&B newcomer Chris Brown. The track "Run It!" bears all the traces of a Storch production, from hard, synthesized keys to a dance-inducing beat. Brown does a laudable job of keeping pace with Storch's handiwork, crooning his 16-year-old heart out in this made-for-the-club song. Juelz Santana lends a verse to the single, further adding to its radio-friendly vibe. The heartthrob-in-training's fancy footwork and boyishly good looks are sure to help him find his way into the hearts of teen girls everywhere. Maybe that will lead Brown to the top of the charts.—IMJ

ROCK

ARCH ENEMY **Nemesis** (4:11)

Producer: *Rickard Bengtsson*

Writers: *M. Amott, C. Amott, D. Erlandsson*

Publisher: *not listed*
Control
Savage Messiah Music/
Century Media Records (CD track)

It was a no-brainer for Arch Enemy's camp to release the group's new album, "Doomsday Machine," so that it dovetailed with its gig at Ozzfest—just as the band's CD sales at the festival indicate that it is on track to be the tour's breakout star. "Nemesis" alternates between take-no-prisoners guitar shredding and more melodic pauses, the latter amplifying the song's anthemic tone. This is an anarchist's call for metal rebels united in their cause, written to incite pumping fists and affirmative shouts. With the chorus "One for all/All for one/We are strong/We are one" and the drums firing like a brigade, expect lots of crowd bonding and exploding pits when Arch Enemy rips this one up live.—CLT

JACK JOHNSON **Good People** (3:28)

Producer: *Mario Cordero Jr.*

Writer: *J. Johnson*
Publishers: *Universal/Video Group*

Brushfire/Universal (CD promo)

There is no doubt that Jack Johnson has provided the world with many a great traveling tune. The man who made the crossover from laid-back surfer dude filmmaker to laid-back surfer dude musician offers another attempt to woo the world's backpackers with his recognizable acoustic riffs and calming vocals. "Good People," the second single from his third album, "In Between Dreams," is a pleasant-enough song with a refreshing honky-tonk piano crescendo. However, its tepid "stick-it-to-the-man" lyric and dull chorus result in an otherwise lazy track. It fails to show that Johnson has developed musically since his debut album, "Brushfire Fairytales." While loyal fans could enjoy this, anybody looking for something new might want to opt for a surf video instead.—MS

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

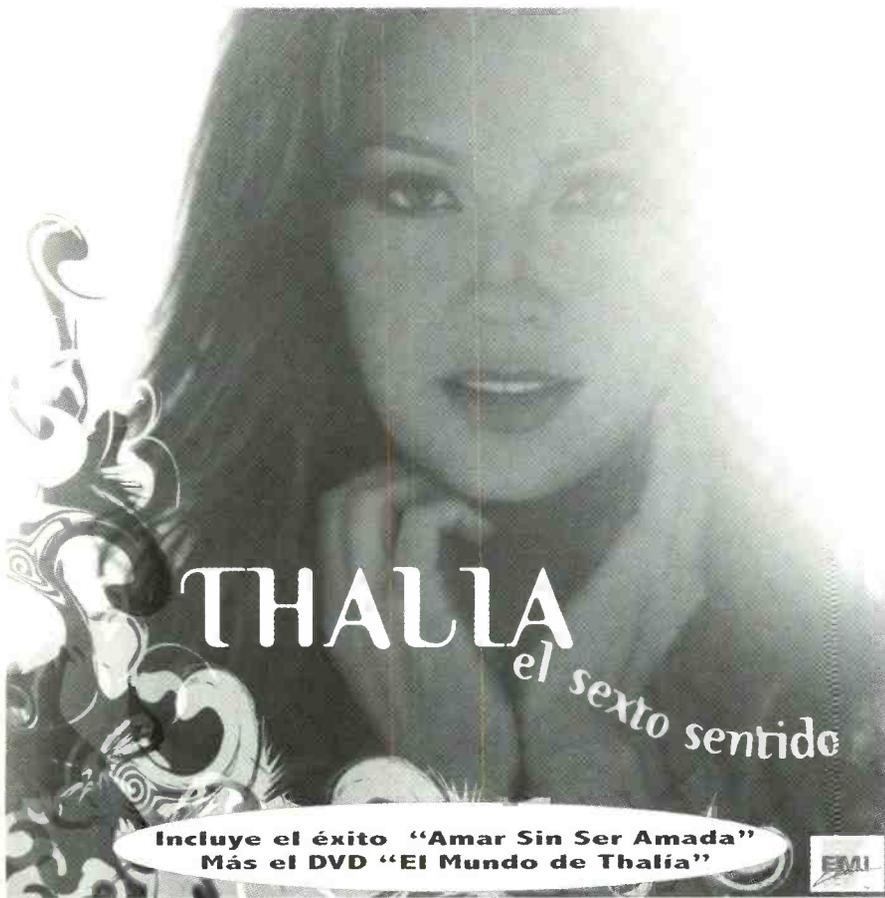
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PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



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Dipset Gets Busy

Group's Third Album Sets The Scene For Upcoming Solo Sets

Harlem, N.Y.'s Dipset clique is at it again with the release of "Dipset: More Than Music Vol. 1." This time, Cam'ron, Jim Jones and Juelz Santana are joined by new additions JR Writer, Hell Rell, 40.Cal and Jha Jha (the crew's first female member).

The album, which dropped July 12 on Diplomat/Koch Records, features a guest appearance by Fabolous and production courtesy of the Heatmakerz, Scram Jones and Dame Grease. Executive producers are Cam'ron and Diplomat Records VP of A&R Duke Da God, a former rapper and a charter member of the clique.

The group's debut album, "Diplomatic Immunity," released by Roc-a-Fella/Def Jam, debuted at No. 1 on the Top R&B/Hip-Hop Albums chart in 2003 and has sold 523,000 copies, according to Nielsen SoundScan. Its Diplomat/Koch follow-up, "Diplomatic Immunity II," moved 205,000 units and peaked at No. 4 on Top Rap Albums.

Duke tells *Billboard* the group's third album, as the title suggests, is about more than music.

"We're a movement," he says. "It's more than just rap and words. People follow us, they watch us, and they want to be like us."

"More Than Music" is the start of what will be a busy period for the Dipset members. Jim Jones' sophomore album, "Harlem: Diary of a Summer," drops Aug. 23, and fans can expect new projects from Santana in September and Cam'ron in November. The debut release by JR Writer is scheduled for December.



RÉMY RECOGNIZES: Director Hype Williams has teamed with cognac brand Rémy Martin 1738 to help recognize the 1,738 most influential songs in black music. Williams is on a 20-date tour sponsored by the liquor company to provide exposure for the titles on the "Toast to 1738" list. It is a new role for Williams, who is best-known for directing colorful videos for the likes of Puff Daddy, Jay-Z and Ja Rule, in addition to the feature film "Belly," starring Nas, Method Man and DMX, among others.

The 1,738-song list was compiled by Williams, the Rhythm & Blues Foundation and the Jazz Alliance International. Its hip-hop section features acts from 2 Live Crew and Digable Planets to 50 Cent and OutKast.

"We wanted to give people some songs that really helped to reflect history," Williams says. "The tour is basically a collaboration between myself and Rémy the brand to give thanks to the cognac that myself and my friends have embraced over the years."

For the complete list and tour dates, visit remy1738.com.

MIXED 'BEAT: Miami's self-proclaimed mix-tape king, DJ EFN (aka Eric Narciandi), has another title to add to his list. He has been tapped as VP of marketing by the new Southbeat Records.

The Miami-based label was founded by Robert Garner and Ernesto Morales and features a mix of R&B, hip-hop and Latin pop acts. The roster includes Wrekonize, the winner of MTV's nationwide "MC Battle II"; J-Shin, whose 1999 Atlantic Records debut sold 200,000 units, according to Nielsen SoundScan; and Rayito, a songwriter who has collaborated with Ricky Martin.

Diplomat Records VP of A&R DUKE DA GOD and Cam'ron are executive producers of the new Dipset album, 'More Than Words Vol. 1.'

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JAZZED UP

>>Multi-instrumentalist Brian Culbertson bows with his highest Billboard 200 rank (No. 161), his best sales week (7,000), and his second No. 1 on Top Contemporary Jazz. His prior Billboard 200 peak had been No. 197. He touted his new "It's On Tonight" July 26 on NPR's "News & Notes With Ed Gordon."

TWO FOR THOMAS

>>Rob Thomas earns his second solo top 10 on Adult Top 40 as "This Is How a Heart Breaks" surges 11-7. Thomas becomes the first solo male artist since John Mayer in 2003 to place two singles inside the top 10 simultaneously.



KIDZ ARE ALRIGHT

>>The Bratz dolls' album bows at No. 1 on Top Kid Audio and enters The Billboard 200 at No. 79. A familiar brand will reclaim the tots' chart next week, when "Kidz Bop 8" opens with sales that are likely to surpass 50,000 copies.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>As Mariah Carey's "We Belong Together" hits the 10-week mark at No. 1 on The Billboard Hot 100, the single becomes the longest-running chart-topper of 2005 and the first to hit double digits since "Yeah!" by Usher with Ludacris and Lil Jon spent 12 weeks in pole position. Women have now held an exclusive grip on No. 1 for 15 weeks, the longest male shutout since January-April 1999, when females reigned for 16 weeks.

>>Fred Bronson also reports on Madness gripping the U.K. singles chart (and Bananarama and Roxette, too) and the return of the Rolling Stones to a *Billboard* chart, and wonders if Sugarland is becoming the Creedence Clearwater Revival of the Hot Country Songs tally.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

NARM Might Feel Like Old Times; Jeezy Does It

OK, I have a confession to make, but it's sort of an obvious one, so don't look for it to make the cover of the tabloids at the grocery, or even the rumor mill in an industry tip sheet.

As one of this magazine's former retail editors, I'll be one of the first to admit that the National Assn. of Recording Merchandisers convention is a lot more fun for journalists to cover when business is soft than it is in years when sales are brisk.

So, with album sales down by almost 8% (or 7%, depending on which comparative you're using), I figure my colleague Ed Christman will return from the Aug. 10-14 confab in San Diego with a plenty full notebook.

The 2004 meeting began on a much brighter note, when Nielsen SoundScan's report card had album sales 7.5% ahead of the prior year's pace on a streak that had seen comparative-week gains in 41 of the last 49 weeks—numbers that are polar opposites of where business now stands.

The mood last year reminded me of my second NARM, held in Miami in 1987. By then, music stores and labels had digested the four-year lull that was the post-disco crash of the early '80s and were starting to make some exciting

gains. After several tension-filled years, executives from both sides of the aisle seemed surprised by how glad they were to see each other.

Now that it practically seems certain that 2005 will post the fourth decline of album sales in five years, the stage seems set for a convention that might resemble my first NARM.

CDs and MTV were helping stores see more traction than they had in recent years, but a tight fourth quarter in 1985 meant tensions were still high when the trade group gathered in Los Angeles in March 1986. Merchants and record company execs were skeptical of each other. An irritated Irving Azoff, then king of MCA (that era's name for what we now call Universal Music Group), delivered a blistering keynote that found fault with most industry sectors.

Azoff's testy mood likely came from a series of reports about independent promotion practices that Brian Ross ran a few weeks earlier on "NBC Nightly News," a stain similar to the one left by some media coverage of Sony BMG's recent settlement with New York Attorney General Eliot Spitzer.

Although radio promotion was hardly a front-and-center topic at a gathering of retailers and salespeople, a national

music convention proved an irresistible lure for news camera crews who invaded the Century Plaza Hotel, adding a hectic tone to that 1986 meeting.

If TV cameras come to NARM this year, they will more likely be there to catch Rod Stewart or Bonnie Raitt than to conjure a story on independent promotion. And, I don't expect the keynote from Recording Industry Assn. of America chief Mitch Bainwol to be the flamethrower that Azoff's was 19 years ago.

Still, history suggests that bad news at the cash register will paint the mood of this year's NARM. That kind of tension could be positive, because it has been in tough times when the music industry embraces constructive change. We'll see.

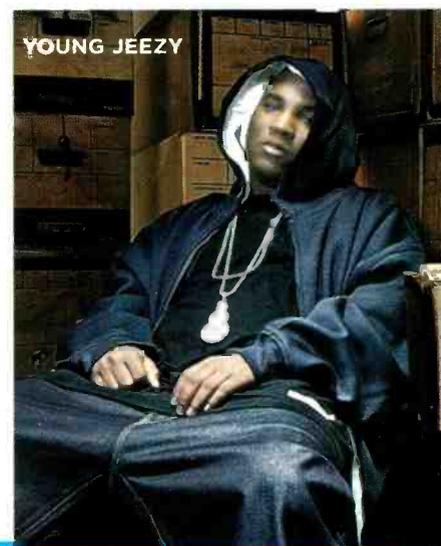
YOUNG AND RESTLESS: It seems there are instances when an individual part can outweigh the whole, according to the lesson taught by rapper Young Jeezy.

His solo album, "Let's Get It: Thug Motivation 101," scores Hot Shot Debuts on The Billboard 200 (No. 2) and Top R&B/Hip-Hop Albums, entering the latter at No. 1. His opening of 172,000 copies is 70% larger than the sales that the self-titled set from Atlanta group Boyz

N Da Hood (of which he is a member) scored six weeks ago.

"Boyz N Da Hood," now No. 64 on the big chart, entered that list at No. 5. That set also started at No. 1 on the R&B/hip-hop chart, which puts Jeezy in the unique position of leading that list with two different albums in such a short span.

The Boyz album was paced by lead track "Dem Boyz," which reached No. 15 on Hot R&B/Hip-Hop Songs. Jeezy has two entries on that chart, at No. 18 (with Mannie Fresh) and No. 69 (with Akon).



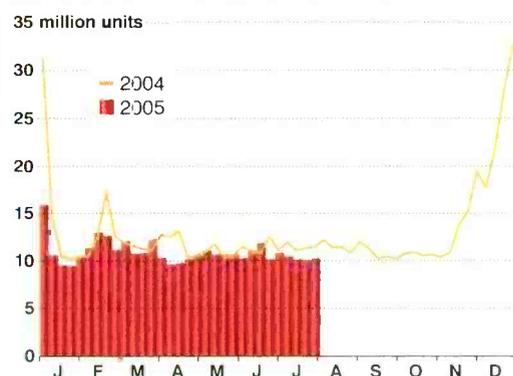
For week ending July 31, 2005. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan

Market Watch

A Weekly National Music Sales Report

	WEEKLY UNIT SALES		
	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,382,000	123,000	6,175,000
Last Week	10,187,000	126,000	6,157,000
Change	1.9%	-2.4%	0.3%
This Week Last Year	11,500,000	159,000	2,600,000
Change	-9.7%	-22.6%	137.5%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	YEAR-TO-DATE		
	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	351,721,000	323,988,000	-7.9%
Store Singles	4,984,000	3,248,000	-34.8%
Digital Tracks	64,456,000	184,038,000	185.5%
Total	421,161,000	511,274,000	21.4%

Album Sales



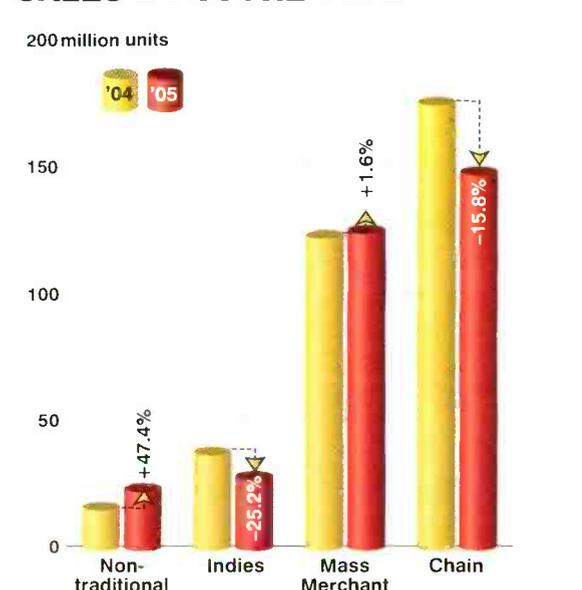
Digital Tracks Sales



SALES BY ALBUM FORMAT

CD	344,392,000	321,617,000	-6.6%
Cassette	6,323,000	1,685,000	-73.4%
Other	1,006,000	686,000	-31.8%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



AUG 13 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG ZOMBA 12133/CAPITOL (18.98)	Now 19		1
2	HOT SHOT DEBUT	1	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		2
3	2	5	GREATEST MARIAH CAREY GAINER ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	2	1
4	NEW	1	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD)	Retaliation		4
5	NEW	1	JASON MRAZ ATLANTIC 83833/AG (18.98)	Mr. A-Z		5
6	4	4	COLDPLAY CAPITOL 74786 (18.98)	X&Y	2	1
7	6	6	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		2
8	9	14	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		6
9	3	1	R. KELLY JIVE 70214/ZOMBA (18.98/12.98)	TP3 Reloaded		1
10	NEW	1	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		10
11	11	13	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	3	1
12	14	12	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	2	1
13	5	3	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98)	Wanted		1
14	10	11	FOO FIGHTERS RCA 68038*/RMG (19.98)	In Your Honor		1
15	13	9	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		2
16	18	16	RASCAL FLATTS LYRIC STREET 185049/HOLLYWOOD (18.98)	Feels Like Today	2	1
17	7	-	CARLY SIMON COLUMBIA 94890/SONY MUSIC (18.98)	Moonlight Serenade		1
18	17	15	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
19	25	24	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/DJMG (13.98)	From Under The Cork Tree		1
20	NEW	1	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		20
21	15	18	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University		1
22	16	7	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
23	20	17	CAROLE KING ROCKINGALE HEAR 6200 CONCORD (19.98)	The Living Room Tour		17
24	24	20	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		1
25	21	10	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas		1
26	29	26	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		10
27	27	25	THE KILLERS ISLAND 002468*/DJMG (13.98)	Hot Fuss	2	7
28	23	19	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize		1
29	12	2	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		1
30	22	6	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		6
31	NEW	1	LIL ROB UPSTAIRS 1027 (13.98)	Twelve Eighteen: Part I		31
32	26	21	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
33	31	32	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams		2
34	28	23	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	3	1
35	30	31	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		30
36	8	-	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		1
37	NEW	1	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean		37
38	32	33	SHAKIRA EPIC 93700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1		1
39	34	34	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		16
40	NEW	1	VARIOUS ARTISTS RUFF RYDERS 51713*/ARTEMIS (17.98)	Ruff Ryders: Redemption Volume 4		40
41	44	42	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		39
42	36	27	DAVE MATTHEWS BAND RCA 68796/RMG (18.98)	Stand Up		1
43	19	-	B5 BAD BOY 83812/AG (13.98)	B5		18
44	52	45	MICHAEL BUBLE 143 REPRIS 48916/WARNER BROS. (18.98)	It's Time		1
45	33	-	SOUNDTRACK COLUMBIA 94894/SONY MUSIC (13.98)	The Dukes Of Hazzard		33
46	46	50	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge		45
47	39	30	BACKSTREET BOYS JIVE 69611/ZOMBA (18.98)	Never Gone		1
48	37	39	WEEZER GEFFEN 004520*/INTERSCOPE (13.98)	Make Believe		1
49	38	29	THE OFFSPRING COLUMBIA 93459/SONY MUSIC (18.98)	Greatest Hits		8
50	NEW	1	ALANIS MORISSETTE MAVERICK 49345/WARNER BROS. (18.98)	Jagged Little Pill: Acoustic		50

With 86,000 sold, this is the highest-charting comedy album since Steve Martin reached No. 2 in 1979.

His first top 10 album (56,000) since 1996; set also bows at No. 3 on Top R&B/Hip-Hop Albums.

Newcomer, praised by Aretha Franklin and Ahmet Ertegun, starts with 42,000 sold, hits top 10 on R&B/Hip-Hop Albums.

After eight years and nine albums, rapper finally reaches chart with 10th effort (34,000), thanks to hit "Summer Nights."

Album debuts following six-week exclusive Starbucks window. Sold 157,000 at the coffee chain.

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	71	KEITH ANDERSON	113	BACKSTREET BOYS	47	BONE THUGS-N-HARMONY	166	MARIAH CAREY	3	KELLY CLARKSON	11	DEF LEPPARD	94	EMINEM	86	GORILLAZ	8	MARQUES HOUSTON	97
50 CENT	52	ARCH ENEMY	87	BECK	93	BOW WOW	13	CASSIDY	84	COLDPLAY	6	GAVIN DEGRAV	112	FALL OUT BOY	19	JOSH GRACIN	195	LARRY THE CABLE GUY	122
TRACE ADKINS	159	AS I LAY DYING	168	BEE GEES	145	BOYS N DA HOOD	193	CASTING CROWNS	165	COMMON	58	DESTINY'S CHILD	63	FANTASIA	132	NATALIE GRANT	141	AVRIL LAVIGNE	178
AKON	105	AUDIOSLAVE	53	PAT BENATAR	116	BOYZ N DA HOOD	64	CELIC WOMAN	106	DANE COOK	4	RAHEEM DEVAUGHN	198	FAT JOE	114	GREEN DAY	34	JOHN LEGEND	88
JASON ALDEAN	37	AVENGED SEVENFOLD	176	DIERKS BENTLEY	134	BRATZ	79	JOHN WENA & THA	155	COWBOY TROY	139	EDMEE	130	LUIS FONSI	118	VIVIAN GREEN	148	LIFEHOUSE	57
THE ALL-AMERICAN REJECTS	30	B5	43	BIRDMAN	160	THE BRAVERY	123	TRADEMARC	155	CROSSFADE	76	DIPSET	115	LUIS FONSI	118	GUNS N' ROSES	75	LIL JON & THE EAST SIDE BOYZ	133
AMERIC	163	BABYFACE	10	THE BLACK EYED PEAS	7	BREAKING BENJAMIN	169	RAY CHARLES	192	BRIAN CULBERTSON	161	DOOPE	126	THE GAME	61, 103	ANTHONY HAMILTON	109	LIL JON & THE EAST SIDE BOYZ	133
						MICHAEL BUBLE	44	CIARA	55	DADDY YANKEE	92	EAGLES	101	THE GAME	61, 103	EMMYLOU HARRIS	158	LIL ROB	31
								CKY	138	HOWE OAY	89	MISSY ELLIOTT	22	THE GAME	61, 103	HAWTHORNE HEIGHTS	68	LOS LONELY BOYS	193
																HOT APPLE PIE	140	LUDACRIS	104

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 85 adult contemporary stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

AUG
13
2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
2	2	10	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
3	3	10	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
4	8	13	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
5	4	15	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
6	7	10	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
7	9	11	GET IT POPPIN'	FAT JOE FEAT. NELLY (ERROR SQUAD/ATLANTIC)
8	5	18	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
9	12	15	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
10	6	18	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
11	14	14	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
12	15	9	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
13	10	16	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
14	16	13	YOU AND ME	LIFEHOUSE (GEFFEN)
15	28	3	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
16	11	19	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	13	21	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
18	19	15	FREE YOURSELF	FANTASIA (J/RMG)
19	23	11	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)
20	17	14	GIVE ME THAT	WEEBIE FEAT. BUN B (TRILL ASYLUM)
21	21	10	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
22	29	9	MUST BE NICE	LYFE JENNINGS (COLUMBIA)
23	18	18	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
24	22	9	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
25	20	26	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)

966 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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	7	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
27	35	16	HOLIDAY	GREEN DAY (REPRISE)
28	27	12	SOMETHING MORE	SUGARLAND (MERCURY)
29	31	5	BADD	YING YANG TWINS (COLLIPARK TV1)
30	39	4	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
31	36	10	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE) WRN)
32	41	3	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
33	49	2	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
34	30	23	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
35	26	28	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
36	45	3	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
37	33	11	LISTEN TO YOUR HEART	FRANKIE J (COLUMBIA)
38	32	16	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
39	43	4	COOL	GWEN STEFANI (INTERSCOPE)
40	25	10	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
41	38	35	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
42	42	7	PLAY SOMETHING COUNTRY	BROOKS & DUNN (ARISTA NASHVILLE)
43	40	13	SPEED OF SOUND	COLOPLAY (CAPITOL)
44	47	8	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)
45	48	10	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC/SONY DISCOS)
46	34	15	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
47	37	7	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
48	54	5	DO YOU WANT FRIES WITH THAT	TIM MCGRAW (CORB)
49	44	22	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
50	53	6	DON'T WORRY 'BOUT A THING	SHEDDISY (LYRIC STREET)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	26	#1 YOU AND ME	LIFEHOUSE (GEFFEN)	
2	3	13	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
3	2	26	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
4	4	15	SPEED OF SOUND	COLOPLAY (CAPITOL)	☆
5	5	34	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
6	6	22	CHARIOT	GAVIN DEGRAW (J/RMG)	
7	11	9	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	
8	7	37	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
9	9	37	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
10	10	33	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
11	8	53	COLLIDE	HOWIE DAY (EPIC)	☆
12	12	23	BETTER NOW	COLLECTIVE SOUL (EL)	
13	13	6	GET TO ME	TRAIN (COLUMBIA)	
14	14	11	HOLIDAY	GREEN DAY (REPRISE)	☆
15	15	20	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)	
16	17	8	ONLY YOU	JOSH KELLEY (HOLLYWOOD)	
17	16	11	WORDPLAY	JASON MRAZ (ATLANTIC)	☆
18	23	4	COOL	GWEN STEFANI (INTERSCOPE)	☆
19	20	7	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
20	18	10	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
21	26	7	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆
22	24	11	STATUE	LOW MILLIONS (MANHATTAN/EMC)	
23	25	11	FOREVER	VERTICAL HORIZON (HYBRID)	
24	22	24	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
25	21	15	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	15	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
3	4	7	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
4	3	20	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	
5	5	16	REMEDY	SEETHER (WIND UP)	☆
6	6	11	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
7	7	19	BEVERLY HILLS	WEEZER (GEFFEN)	
8	9	9	GIRL	BECK (INTERSCOPE)	
9	13	5	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	☆
10	8	19	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN COLUMBIA)	☆
11	12	20	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
12	14	11	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
13	35	2	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)	☆
14	10	15	SPEED OF SOUND	COLOPLAY (CAPITOL)	☆
15	15	4	WE ARE ALL ON DRUGS	WEEZER (GEFFEN)	
16	11	13	CAN'T REPEAT	THE OFFSPRING (COLUMBIA)	☆
17	20	5	STARS	SWITCHFOOT (COLUMBIA)	
18	17	12	SWING LIFE AWAY	RISE AGAINST (GEFFEN)	
19	16	4	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	
20	19	28	HOLIDAY	GREEN DAY (REPRISE)	☆
21	38	2	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
22	21	9	COLORS	CROSSFADE (FG COLUMBIA)	☆
23	23	3	STAND UP	TRAPT (WARNER BROS.)	
24	18	23	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)	
25	29	3	MY DOORBELL	THE WHITE STRIPES (THIRD MAN/V2)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	#1 PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
2	2	12	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	3	12	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
4	4	9	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
5	13	24	YOU AND ME	LIFEHOUSE (GEFFEN)	●
6	8	7	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
7	6	20	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
8	7	16	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
9	15	6	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
10	10	18	BEVERLY HILLS	WEEZER (GEFFEN)	●
11	12	10	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	
12	5	5	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)	
13	11	16	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	●
14	9	14	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	●
15	17	22	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	●
16	14	17	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	■
17	16	24	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
18	30	3	JUST THE GIRL	THE CLICK FIVE (LAVA)	
19	28	3	COOL	GWEN STEFANI (INTERSCOPE)	
20	18	8	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
21	19	15	SPEED OF SOUND	COLOPLAY (CAPITOL)	
22	20	9	GET IT POPPIN'	FAT JOE FEAT. NELLY (ERROR SQUAD/ATLANTIC)	
23	27	35	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
24	21	16	HOLIDAY	GREEN DAY (REPRISE)	
25	24	8	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	8	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
27	22	32	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	■
28	23	17	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
29	26	7	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER MUSIC GROUP)	
30	33	11	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
31	29	16	CHARIOT	GAVIN DEGRAW (J/RMG)	●
32	32	4	BE MY ESCAPE	RELIENT K (GOTE/CAPITOL)	
33	31	27	COLLIDE	HOWIE DAY (EPIC)	
34	34	12	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
35	36	12	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	
36	-	1	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	
37	37	15	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	
38	38	3	DIRTY LITTLE SECRET	THE ALL-AMERICAN JECKS (DOBHOUSE/INTERSCOPE)	
39	42	10	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))	
40	35	4	TRAPPED IN THE CLOSET	R. KELLY (JIVE ZOMBA)	
41	48	9	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE) WRN/WARNER BROS.)	
42	46	3	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	
43	44	42	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
44	47	12	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
45	45	42	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
46	40	17	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	■
47	43	18	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN COLUMBIA)	■
48	-	5	WORDPLAY	JASON MRAZ (ATLANTIC)	
49	39	24	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	■
50	49	40	1, 2, 3 STEP	CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	41	19	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
52	52	26	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
53	50	42	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	■
54	53	34	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	■
55	51	26	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	
56	57	38	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	■
57	54	8	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CORB)	
58	-	1	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	
59	58	35	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	●
60	55	4	HOW TO DEAL	FRANKIE J (COLUMBIA)	
61	65	2	CATER 2 U	DESTINY'S CHILD (COLUMBIA)	
62	59	9	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
63	70	4	SOMETHING MORE	SUGARLAND (MERCURY)	
64	56	12	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
65	63	26	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	■
66	64	14	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))	●
67	67	10	CLOCKS	COLOPLAY (CAPITOL)	●
68	-	1	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
69	-	1	BLACK BETTY	RAM JAM (EPIC)	
70	69	34	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH (WARNER BROS. (NASHVILLE) WRN)	■
71	68	40	SHE WILL BE LOVED	MAROONS (OCTONE/J/RMG)	■</

AUG 13 2005 POP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	10	10	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
3	16	16	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
4	19	19	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
5	17	17	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
6	14	14	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
7	27	11	YOU AND ME	LIFEHOUSE (GEFFEN)
8	10	9	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
9	28	28	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
10	22	7	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
11	12	12	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
12	24	10	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
13	13	13	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
14	8	15	COOL	GWEN STEFANI (INTERSCOPE)
15	18	18	BEVERLY HILLS	WEezer (Geffen)
16	17	14	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
17	11	27	LET ME HOLD YOU	BO WOVW FEAT. OMARION (COLUMBIA)
18	16	23	HOLIDAY	GREEN DAY (REPRISE)
19	21	21	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
20	36	22	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
21	12	26	HOW TO DEAL	FRANKIE J (COLUMBIA)
22	21	16	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	32	19	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
24	20	20	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
25	5	17	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
26	8	30	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
27	35	28	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
28	16	25	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
29	15	29	SPEED OF SOUND	COLDFEY (CAPITOL)
30	8	33	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (OTIP/DEF JAM SOUTH/IDJMG)
31	24	24	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
32	5	41	JUST THE GIRL	THE CLICK FIVE (LAVA)
33	14	32	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
34	16	31	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
35	4	46	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
36	22	35	CHARIOT	GAVIN DEGRAW (J/RMG)
37	30	37	COLLIDE	HOWIE DAY (EPIC)
38	18	36	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
39	26	34	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
40	28	38	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
41	9	40	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
42	2	63	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
43	14	43	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
44	6	39	INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)
45	22	42	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
46	11	45	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
47	4	54	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
48	6	49	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
49	9	48	BE MY ESCAPE	RELIENT K (GOTTE/CAPITOL)
50	16	50	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	44	25	LONELY	AKON (SRC/UNIVERSAL/UMRG)
52	51	16	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
53	52	26	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
54	66	3	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)
55	47	28	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
56	55	3	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
57	92	2	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)
58	58	8	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
59	56	5	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
60	53	7	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
61	60	9	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
62	57	7	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
63	93	7	WORDPLAY	JASON MRAZ (ATLANTIC)
64	59	18	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
65	62	30	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
66	61	28	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)
67	74	3	OHIO (COME BACK TO TEXAS)	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)
68	85	11	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
69	87	3	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)
70	73	8	SOMETHING MORE	SUGARLAND (MERCURY)
71	80	5	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
72	78	7	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)
73	70	28	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
74	68	15	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
75	69	29	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
76	75	11	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
77	82	4	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)
78	90	2	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
79	72	2	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)
80	76	28	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
81	79	8	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
82	-	1	GIRL	BECK (INTERSCOPE)
83	77	3	I'M A KING	PSC FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)
84	64	10	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)
85	71	20	FIGHTRIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)
86	83	5	DON'T WORRY 'BOUT A THING	KEITH ANDERSON (ARISTA NASHVILLE)
87	-	1	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
88	86	29	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
89	-	1	STRICKEN	DISTURBED (REPRISE)
90	88	24	1 THING	AMERIE (COLUMBIA)
91	84	6	PICKIN' WILDFLOWERS	KEITH ANDERSON (ARISTA NASHVILLE)
92	67	10	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
93	-	4	RIGHT HERE	STAINED (FLIP/ATLANTIC)
94	-	1	LIKE YOU	BO WOVW FEAT. CIARA (COLUMBIA)
95	-	1	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
96	-	1	MAKE HER FEEL GOOD	TEARRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)
97	99	2	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
98	-	1	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)
99	94	7	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
100	-	1	TAURUS HERE	TAURUS (LANDMINE)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
2	2	18	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
3	3	16	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	4	10	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
5	5	16	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
6	6	13	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
7	7	19	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
8	11	10	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
9	10	13	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
10	8	24	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
11	17	10	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
12	9	21	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
13	13	19	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
14	16	12	HOW TO DEAL	FRANKIE J (COLUMBIA)	
15	15	8	COOL	GWEN STEFANI (INTERSCOPE)	☆
16	12	25	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
17	24	6	LET ME HOLD YOU	BO WOVW FEAT. OMARION (COLUMBIA)	
18	14	15	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
19	21	12	HOLIDAY	GREEN DAY (REPRISE)	☆
20	18	14	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
21	22	10	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
22	19	37	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
23	11	11	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
24	35	3	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
25	9	7	BEVERLY HILLS	WEezer (Geffen)	

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	15	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	1	8	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	2	15	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
4	5	7	TAURUS HERE	TAURUS (LANDMINE)
5	10	6	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)
6	23	3	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
7	6	7	LONELY	AKON (SRC/UNIVERSAL/UMRG)
8	7	24	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
9	11	11	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
10	6	18	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
11	11	8	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
12	9	16	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
13	12	12	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
14	16	25	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
15	14	2	CAN I LIVE?	NICK CANNON FEAT. ANTHONY HAMILTON (JIVE/ZOMBA)
16	17	3	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
17	17	3	ALL THIS TIME STILL FALLING OUT OF LOVE	ERASURE (MUTE)
18	20	6	DREAM BIG	RYAN SHUPE & THE RUBBER BAND (CAPITOL (NASHVILLE))
19	21	6	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)
20	15	12	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
21	25	9	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
22	28	40	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)
23	13	13	CRY 4 ME	DOLLA & SKEET (BALL BOY)
24	24	26	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
25	33	17	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

GREEN DAY	Holiday REPRISE (73.4)	19
MARIAH CAREY	Shake It Off IDJMG (67.9)	24
BACKSTREET BOYS	Just Want You To Know ZOMBA (70.5)	38
THE CLICK FIVE	Just The Girl LAVA (78.3)	44
BOWLING FOR SOUP	Cho (Come Back To Texas) ZOMBA (69.4)	-
ROB THOMAS	This Is How A Heart Breaks ATLANTIC (69.6)	-
CARRIE UNDERWOOD	Inside Your Heaven RMG (76.5)	-
FOO FIGHTERS	Best Of You RMG (74.3)	-
KEITH URBAN	You'll Think Of Me emc (75.1)	-

ADULT TOP 40

GREEN DAY	Holiday REPRISE (79.0)	14
JASON MRAZ	Wordplay ATLANTIC (72.3)	17
GWEN STEFANI	Cool INTERSCOPE (65.7)	18
KEITH URBAN	You'll Think Of Me emc (69.6)	21
DEF LEPPARD	No Matter What IDJMG (68.3)	26
SIMPLE PLAN	Untitled (How Can This Happen To Me?) LAVA (72.6)	28
PAPA ROACH	Scars GEFEN (66.4)	34
BON JOVI	Have A Nice Day IDJMG (65.0)	37
HOWIE DAY	She Says EPIC (70.4)	-

ADULT CONTEMPORARY

HOWIE DAY	Collide EPIC (79.0)	17
CARRIE UNDERWOOD	Inside Your Heaven RMG (71.7)	19
DARYL HALL JOHN OATES	Ooh Child ok-e (85.3)	20
RASCAL FLATTS	Bless The Broken Road HOLLYWOOD (75.3)	21
JESSE MCCARTNEY	Beautiful Soul HOLLYWOOD (70.8)	24
KELLY CLARKSON	Behind These Hazel Eyes RMG (65.4)	37

MODERN ROCK

☆ 311	Don't Tread On Me (ZOMBA) (65.1)	13
NINE INCH NAILS	Only INTERSCOPE (65.2)	21
CROSSFADE	Colors COLUMBIA (69.5)	22
SYSTEM OF A DOWN	Question! COLUMBIA (68.4)	26
OUR LADY PEACE	Where Are You COLUMBIA (68.7)	35
DARK NEW DAY	Brother WARNER BROS. (67.2)	-
CHEVELLE	Panic Prone EPIC (68.7)	-

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

AUG
13
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
2	2	5	R. KELLY	JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP.3 Reloaded		2
3	NEW	1	BABYFACE	ARISTA 70568/RMG (18.98)	Grown & Sexy		3
4	5	16	GREATEST GAINER MARIAH CAREY	ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi		2
5	1	2	VARIOUS ARTISTS	THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		4
6	NEW	1	TREY SONGZ	SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		5
7	3	3	BOW WOW	COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted		6
8	5	2	SLIM THUG	STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		7
9	6	5	YING YANG TWINS	COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		8
10	11	3	SOUNDTRACK	GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		9
11	13	50	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192		10
12	10	15	MIKE JONES	SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		11
13	9	4	MISSY ELLIOTT	THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		12
14	4	2	MARY MARY	MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		13
15	NEW	1	VARIOUS ARTISTS	RUFF RYDERS 51713*/ARTEMIS (17.98)	Ruff Ryders: Redemption Volume 4		14
16	NEW	1	LIL ROB	UPSTAIRS 1027 (13.98)	Twelve Eighteen: Part I		15
17	8	8	THE BLACK EYED PEAS	A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		16
18	16	11	KEM	MOTOWN 004232/UMRG (13.98)	Album II		17
19	9	4	WEBBIE	TRILL 83825/ASYLUM (18.98)	Savage Life		18
20	19	10	PRETTY RICKY	ATLANTIC 83786/AG (18.98)	Bluestars		19
21	7	2	B5	BAD BOY 83812/AG (13.98)	B5		20
22	17	12	BOYZ N DA HOOD	BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood		21
23	12	2	VARIOUS ARTISTS	SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		22
24	15	13	COMMON	G.O.O./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		23
25	23	6	KEYSHIA COLE	A&M 003554*/INTERSCOPE (13.98)	The Way It Is		24
26	27	38	DESTINY'S CHILD	COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled		25
27	24	22	50 CENT	SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre		26
28	25	14	BOBBY VALENTINO	DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		27
29	NEW	1	THE GAME	FAST LIFE 41 (17.98)	Untold Story: Volume II		28
30	21	3	DIPSET	DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1		29
31	5	5	CASSIDY	FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla		30
32	20	5	ANTHONY HAMILTON	ATLANTIC 74695/RHINO (18.98)	Soulife		31
33	31	31	JOHN LEGEND	G.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted		32
34	30	10	MARQUES HOUSTON	T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		33
35	29	5	VIVIAN GREEN	COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		34
36	28	36	FANTASIA	J 64235*/RMG (18.98)	Free Yourself		35
37	26	5	RAHEEM DEVAUGHN	JIVE 53723/ZOMBA (11.98)	The Love Experience		36
38	32	44	CIARA	SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		37
39	6	6	PATTI LABELLE	DEF SOUL CLASSICS 004639/DJMG (13.98)	Classic Moments		38
40	40	23	OMARION	T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	C		39
41	NEW	1	MARVIN SAPP	VERITY 69951/ZOMBA (17.98)	Be Exaltec		40
42	35	35	T.I.	GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		41
43	34	29	THE GAME	AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary		42
44	38	7	FAT JOE	TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing		43
45	39	19	FRANKIE J	COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One		44
46	14	14	AMERIE	COLUMBIA 90763/SONY MUSIC (18.98) ⊕	Touch		45
47	NEW	1	VARIOUS ARTISTS	SOURCE 0956/IMAGE (17.98)	The Source Presents: Hip Hip Hits 10		46
48	36	29	BIRDMAN	CASH MONEY 004220*/UMRG (13.98)	Fast Money		47
49	33	38	LUDACRIS	DTP/DEF JAM SOUTH 003483*/DJMG (13.98/8.98)	The Red Light District		48
50	64	2	PLATE BITE MICHAEL JACKSON	LEGACY/EPIC 94287/SONY MUSIC (25.98)	The Essential Michael Jackson		49
51	46	5	VARIOUS ARTISTS	QUESTION MARK 60135/NOO TRYBE (18.98)	Wendy Williams Brings The Heat Vol. 1		50
52	37	24	FRAYSER BOY	HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me		51
53	43	40	FAITH EVANS	CAPITOL 77297* (18.98)	The First Lady		52
54	52	7	SOUNDTRACK	ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		53
55	47	46	JODECI	UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		54

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	48	10	DADDY YANKEE	EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		55
57	50	18	112	DEF SOUL 004471*/DJMG (13.98)	Pleasure & Pain		56
58	NEW	1	SOUNDS OF BLACKNESS	SLR 54693/LIGHTYEAR (17.98)	Unity		57
59	52	38	EMINEM	SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore		58
60	51	47	B.G.	CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz		59
61	56	10	GUCCI MANE	LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House		60
62	22	2	FATTY KOO	THE DAS LABEL/COLUMBIA 91256/SONY MUSIC (11.98) ⊕	House Of Fatty Koo		61
63	60	37	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98)	Greatest Hits		62
64	56	72	USHER	LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		63
65	54	6	LEELA JAMES	WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		64
66	55	5	VARIOUS ARTISTS	RAZOR & TIE 89096 (18.98)	Slow Motion		65
67	49	43	MASTER P	NEW NO LIMIT 5780*/KOCH (17.98)	Ghetto Bill		66
68	62	44	JOSS STONE	S-CURVE 94897* (18.98)	Mind Body & Soul		67
69	57	17	DONNIE MCCLURKIN	VERITY 84137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs		68
70	63	57	AKON	SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble		69
71	68	27	VARIOUS ARTISTS	WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005		70
72	59	18	WILL SMITH	OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		71
73	58	28	LIL JON & THE EAST SIDE BOYZ	BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice		72
74	69	12	JOHN CENA & THA TRADEMARC	WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me		73
75	67	48	PITBULL	DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)		74

FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	63	GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 98430	Greatest Hits: 30 Years Of Rock		1
2	20	2	B.B. KING	GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection		2
3	3	3	THE ROBERT CRAY BAND	SANCTUARY 84748	Twenty		3
4	4	3	CHICAGO BLUES REUNION	OUT THE BOX 3016/BAYSIDE ⊕	Buried Alive In The Blues		4
5	4	39	SUSAN TEDESCHI	NEW WEST 6065	Live From Austin TX		5
6	8	71	AEROSMITH	COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo		6
7	5	6	THE FABULOUS THUNDERBIRDS	ONE-CODL 51633/ARTEMIS	Painted On		7
8	13	71	ERIC CLAPTON	DUCK/REPRISE 48423*/WAFNER BROS.	Me And Mr Johnson		8
9	9	10	JOHN MAYALL AND THE BLUESBREAKERS	EAGLE 20069	Road Dogs		9
10	10	18	VARIOUS ARTISTS	MADACY 50799	Best Of Blues: 50 Hits		10
11	11	11	BUCKWHEAT ZYDECO	TOMMORROW 70008/TOMMORROW	Jackpot!		11
12	12	12	TINSLEY ELLIS	ALLIGATOR 4904	Live-Highwayman		12
13	13	14	MARCIA BALL	ALLIGATOR 4903	Live! Down The Road		13
14	14	26	SONNY LANDRETH	SUGAR HILL 3994	Grant Street		14
15	NEW ENTRY	1	STEVIE RAY VAUGHAN	LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan		15

BETWEEN THE BULLETS rgeorge@billboard.com

'GROWN' UP, BABYFACE RETURNS

While Boyz N Da Hood's Young Jeezy bows atop the chart (see Over the Counter, page 57), Babyface's "Grown & Sexy" makes waves at No. 3, his highest Top R&B/Hip-Hop Albums rank since 1993. With 56,000 sold, the album also enters The Billboard 200 at No. 10.

The new set's current single, "Sorry for the Stupid Things," moves 11-9 on Adult R&B—the producer/singer/songwriter's 12th top 10 at that format.



The album's bow was aided by a July 19 performance on "The Tonight Show With Jay Leno" and sale-pricing at Target, Best Buy and Circuit City. Babyface has also been co-headlining a tour with Anita Baker. —Keith Caulfield

AUG 13 2005 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	14	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
3	3	24	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
4	4	25	FREE YOURSELF	FANTASIA (J/RMG)	☆
5	6	24	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
6	5	11	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
7			LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
8			MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
9	15	5	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	7	11	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
11	20	4	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
12	23	11	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
13	15	22	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	☆
14	13	15	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
15	10	29	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
16	8	14	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
17	18	12	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
18	12	34	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
19	21	28	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
20	37	4	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
21	27	37	TRUTH IS	FANTASIA (J/RMG)	☆
22	25	7	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
23	16	27	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
24	31	16	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
25	17	20	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	26	9	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
27	36	15	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆
28	14		DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
29	35	6	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
30	36	18	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
31	46	16	(I JUST WANT IT) TO BE OVER	KEYSHIA COLE (A&M/INTERSCOPE)	☆
32	35		OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
33	29	27	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
34	24		PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
35	32	12	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
36	39	10	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
37		30	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
38			TOUCH	OMARION (T.U.G./EPIC/SUM)	☆
39	45	8	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
40	50	21	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
41	34	18	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	☆
42	22	21	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
43	38	10	GO!	COMMON FEAT. JOHN MAYER (G.O.O.D./Geffen/INTERSCOPE)	☆
44	12	10	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
45	51	3	FOOTPRINTS	T.O.K. (V/P)	☆
46	52	10	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
47	40	13	DEAR SUMMER	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
48	48	18	SITTIN' SIDEWAZ	PAUL WALL (SWISHHOUSE/ASYLUM)	☆
49	53	6	BAD CHICK	WEBBIE FEAT. TRINA (TRILL/ASYLUM/ATLANTIC)	☆
50	49	8	SO HIGH	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	30	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
3	3	20	FREE YOURSELF	FANTASIA (J/RMG)	☆
4	4	11	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
5	5	15	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	☆
6	6		GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
7	10		CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
8	15	9	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
9	11	10	SORRY FOR THE STUPID THINGS	BABYFACE (J/RMG)	☆
10	9	37	TRUTH IS	FANTASIA (J/RMG)	☆
11	7	25	AGAIN	FAITH EVANS (CAPITOL)	☆
12	8	51	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	☆
13	12	8	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
14	16	8	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
15			EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
16	13	24	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	☆
17	18	7	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
18	20	9	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
19	17	7	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
20	22		MESMERIZED	FAITH EVANS (CAPITOL)	☆
21	23	3	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY URBAN)	☆
22	19	11	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
23	24	12	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
24	21	14	SERIOUS	ANITA BAKER (BLUE NOTE/VIRGIN)	☆
25	26	6	SO HIGH	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
2	3	7	TAURUS HERE	TAURUS (LANDMINE)	☆
3	6	2	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
4		6	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
5		3	RIDE	BLUEZ BROTHAZ FEAT. LIL' BOOSIE (REALISTIC RECORDS SOUTH)	☆
6	17	4	GREED	G MENACE (BOLAMAN'S TALKING-DRUM)	☆
7	7	15	BIG WHEELS	GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	☆
8	12	18	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
9	9	7	THERE THEY GO	TOP NOTCH (COOL MILLION)	☆
10	16	3	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
11	11	9	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
12	23		KALI-I-4-NIA DREAM'N	KEELY B (NEGRIL WEST/ORPHEUS)	☆
13	10	3	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
14	8	3	U-CAN GET IT	Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)	☆
15	10		LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
16	5	8	CRY 4 ME	DOLLA & SKEET (BALL BOY)	☆
17	19	10	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
18	18	10	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
19	13	22	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
20	27	16	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
21	30	2	BABY GIRL	JIM JONES FEAT. MAX B (DIPLOMATS/KOCH)	☆
22	14	2	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
23	22	6	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
24		1	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
25	11	8	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
2	1	19	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3		10	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
4	3		GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
5	6	13	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	☆
6	4	12	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
7	7	10	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
8	9	7	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
9	10	14	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
10	8	19	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
11	11		GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
12	15	4	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
13	12	8	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
14	19	4	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
15	20	6	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
16	16	13	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
17	13	21	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
18	18	4	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
19	23		CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
20	24	14	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
21	14	16	HOW TO DEAL	FRANKIE J (COLUMBIA/SUM)	☆
22	25	6	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
23	17	14	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	☆
24	21	18	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
25	22	7	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LA3EL(Score) Chart Rank

R&B/HIP-HOP AIRPLAY

- ☆ PSC I'm A King ATLANTIC (82.7) 55
- ☆ DEM FRANCHISE BOYZ I Think They Like Me VIRGIN (78.2) 59

BOW WOW Let Me Hold You sum (90.3) 2
 DESTINY'S CHILD Cater 2 U sum (75.6) 3
 FANTASIA Free Yourself RMG (75.3) 4
 LYFE JENNINGS Must Be Nice sum (73.1) 5
 MISSY ELLIOTT Lose Control ATLANTIC (83.0) 7
 KANYE WEST Gold Digger IDJMG (88.0) 9
 BOW WOW FEAT. CIARA Like You sum (77.3) 11
 CHARLIE WILSON Charlie Last Name: Wilson ZOMBA (74.8) 12
 MARIAH CAREY Shake It Off IDJMG (95.8) 20
 DAVID BANNER Play UMRG (75.1) 22
 BOBBY VALENTINO Tell Me IDJMG (82.6) 26
 DAMIAN "JR. GONG" MARLEY Welcome To Jamrock UMRG (74.5) 27
 JERMAINE DUPRI Gotta Getcha VIRGIN (70.8) 36
 TONI BRAXTON Please UMRG (71.9) 46
 PRETTY RICKY Your Body ATLANTIC (72.3) 67
 OMARION I'm Tryna sum (81.5) -
 DA BACK@UJZ Your Gonna Luv Me MAJOR WAY (77.9) -

RHYTHMIC AIRPLAY

- ☆ MARCOS HERNANDEZ If You Were Mine TVT (78.5) -

BOW WOW Let Me Hold You sum (80.4) 1
 MISSY ELLIOTT Lose Control ATLANTIC (77.7) 9
 MARIAH CAREY Shake It Off IDJMG (88.5) 12
 DAVID BANNER Play UMRG (65.7) 14
 DESTINY'S CHILD Cater 2 U sum (72.4) 19
 BOBBY VALENTINO Tell Me IDJMG (69.6) 26
 BOW WOW FEAT. CIARA Like You sum (70.5) 28
 KANYE WEST Gold Digger IDJMG (79.2) 30
 YING YANG TWINS FEAT. PITBULL Shake TVT (78.4) 39
 DAMIAN "JR. GONG" MARLEY Welcome To Jamrock UMRG (70.2) -
 NA'SHA Fire PURE (68.4) -

ADULT R&B AND RHYTHMIC AIRPLAY: 53 adult R&B stations and 63 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.

AUG 13 2005 **LATIN Billboard**



HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	16	#1 LA TORTURA <small>10 WKS</small> S. MEBARAK R., L. MENDEZ (S. MEBARAK R., L. FOCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY DISCOS	1
2	3	2	NADA ES PARA SIEMPRE S. KRYS (A. GUTIERREZ)	Luis Fonsi UNIVERSAL LATINO	2
3	5	31	LO QUE PASO, PASO LUNYTUNES, E. LIND (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTEL/VI / MACHETE	3
4	4	23	LA CAMISA NEGRA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
5	6	15	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO")	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	5
8	18	10	GREATEST GAINER REGGAETON LATINO E. LIND (W.O. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD / URBAN BOX OFFICE	6
7	8	22	YA ME HABIAN DICHO PRIVERAL, RIVERA (S. MACIAS, SALGADO, R. RONQUILLO VON HORSTEN)	Lupillo Rivera UNIVISION	7
8	2	3	AMAR SIN SER AMADA ESTEFANO, J. PAGAN (ESTEFANO, J. PAGAN)	Thalia EMI LATIN	2
9	13	11	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / UNIVERSAL LATINO	9
10	9	8	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	7
11	7	17	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	3
12	12	13	VIVEME O. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	8
13	10	15	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G. LAUREANO)	La Secta Allstar UNIVERSAL LATINO	10
14	14	10	DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega SONY DISCOS	6
15	19	9	YO QUISIERA A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik SONY DISCOS	15
16	11	9	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
17	17	23	SIEMPRE TU A MI LADO M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	17
18	21	16	TIEMPO R. MUNOZ, R. MARTINEZ (A. MARTINEZ)	Intocable EMI LATIN	16
19	16	17	HOY COMO AYER J. GUILLE (C. VILLALOBOS)	Conjunto Primavera FONOVISA	1
20	15	18	ELLA Y YO E. LIND, L. SANTOS (W.O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	15
21	25	14	Y LAS MARIPOSAS J.M. FIGUEROA (J.M. FIGUEROA)	Pancho Barraza MUSART / BALBOA	21
22	27	28	QUE IRONIA ANDY ANDY (J.J. NOVAIRA, P. MARTINEZ)	Andy Andy WEPA / URBAN BOX OFFICE	18
23	20	12	BANDOLERO J.L. MORIN (J. TANON, M. TEJADA (J. TANON, J.L. MORIN))	Olga Tanon SONY DISCOS	6
24	23	29	NO PUEDO OLVIDARTE NOT LISTED (G. GONZALEZ)	Beto Y Sus Canarios DISA	23
25	24	20	OBSESION (NO ES AMOR) H. PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	2

"Reggaeton Latino" enters Hot 100
Airplay at No. 72, joining Shakira's "La Tortura" as the only two Spanish songs on this chart.

At No. 34, Control's cumbia version of Juanes' song (at No. 4) is the group's highest debut on this chart.

R&B artist's first appearance on this chart. Song moves 26-15 on Tropical Airplay.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	28	33	POBRE DIABLA H. "EL BAMBINO" DELGADO (W.O. LANDRON)	Don Omar VI / MACHETE	17
27	26	21	LA SORPRESA LDS TIGRES DEL NORTE (R.E. TOSCANO)	Los Tigres Del Norte FONOVISA	3
28	22	24	AMOR DEL BUENO M. DOMM, R. BARBA (R. BARBA)	Reyli SONY DISCOS	11
29	29	31	QUE MAS QUISIERA A. LIZARRAGA, J. LIZARRAGA (J. ALVAREZ)	Banda El Recodo FONOVISA	20
30	32	36	MIA E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARINI (E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	8
31	41	39	YA NO LLORES R. AYALA (R. AYALA)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	31
32	36	35	UNA DE DOS A.A. ALBA, H. MARANO (FATO)	Mariana UNIVISION	26
33	34	-	CANTA CORAZON K. SANTANDER (G. MARCO)	Alejandro Fernandez SONY DISCOS	33
34	HOT SHOT DEBUT	1	LA CAMISA NEGRA S. DEGOLLADO, R. GONZALEZ (JUANES)	Control UNIVISION	34
35	33	32	VENGADA T. TORRES (C. BRANT, D. FREIBERG)	Ednita Nazario SONY DISCOS	18
36	42	42	HASTA EL FIN M. D'LEON (B. MORILLO)	Monchy & Alexandra J&N	25
37	46	-	AUN SIGUES SIENDO MIA J. GUILLE (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)	Conjunto Primavera FONOVISA	37
38	31	34	PLAY THAT SONG DJ BLASS (R. LUKINS, I. PRICE, M. CLAREN, S. HAGUE, L. FREESE, N. ALBINO, J. A. HERNANDEZ, V. FELIX)	Tony Touch Featuring Nina Sky & B Real U+ELEMENT / EMI LATIN	31
39	NEW	-	PARTE DE MI CORAZON A.B. QUINTANILLA III, C. MARTINEZ (N. SCHAJRIJIS, C. BRANT)	A.B. Quintanilla III Presents Kumbia Kings Feat. Noel EMI LATIN	39
40	39	-	CUANDO A MI LADO ESTAS P. MANAVELLO (R. MONTANER, P. MANAVELLO)	Ricardo Montaner EMI LATIN	39
41	38	44	YO VOY LUNYTUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY DISCOS	38
42	NEW	-	SOLO QUEDATE EN SILENCIO A. AVILA (M. L. ARRIAGA)	RBD EMI LATIN	42
43	35	27	NI EN DEFENSA PROPIA A.A. ALBA (R. ORTEGA)	Los Temerarios FONOVISA	2
44	50	46	NO ME DEJES SOLO MONSERRATE, FIDO, DJ URBAN (R. AYALA, WISIN, YANDEL)	Daddy Yankee Featuring Wisin & Yandel EL CARTEL/VI / MACHETE	4
45	30	37	DON'T STOP BONES (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY DISCOS	30
46	49	-	QUE EL MUNDO RUEDE E. SQUIVEL, E. GONZALEZ (J. GABRIEL)	Los Rieleros Del Norte FONOVISA	46
47	NEW	-	HOLA MADAM V. DOTEI, J. C. CAMPOS, J. TAVARES (V. DOTEI, J. C. CAMPOS, MR. P)	M.R.P. SONY DISCOS	47
48	45	49	QUIERO QUE SEPAS S. CABALLERO, C. SANCHEZ (G. MEJIA, LLOSAS)	Cardenas De Nuevo Leon DISA	45
49	NEW	-	BURN IT UP LUNYTUNES, R. KELLY (R. KELLY, LUNYTUNES, WISIN, YANDEL)	R. Kelly Featuring Wisin & Yandel JIVE / ZOMBA	49
50	NEW	-	LO BUSQUE C. CABRAL "JUNIOR", A. BARBARA (A. BARBARA)	Ana Barbara FONOVISA	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	8	#1 SHAKIRA <small>8 WKS</small> EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
2	2	-	BETO Y SUS CANARIOS	Ardientes		2
3	4	3	DADDY YANKEE DISA 720549 (11.98) ⊕	Barrio Fino		1
4	5	2	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso		1
5	9	6	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.93 CD/DVD) ⊕	Chosen Few: El Documental		3
6	3	-	THALIA EMI LATIN 75589 (16.98) ⊕	El Sexto Sentido		3
7	7	8	RBD EMI LATIN 75852 (14.98)	Rebelde		7
8	14	11	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		2
9	10	10	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre		1
10	8	5	MARCO ANTONIO SOLIS FONOVISA 351843/UG (13.98) ⊕	La Historia Continua... Parte II		2
11	6	7	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia		6
12	12	9	CONJUNTO PRIMAVERA FONOVISA 351902/UG (13.98) ⊕	Dejando Huella II		5
13	40	49	GREATEST GAINER RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		13
14	15	12	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas		2
15	13	14	VARIOUS ARTISTS DISA 720548 (11.98) ⊕	Agarron Durango Vs Tierra Caliente		1
16	23	30	REYLI SONY DISCOS 93414 (15.98)	En La Luna		16
17	20	21	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		1
18	16	17	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album		11
19	13	4	VARIOUS ARTISTS MVP 375206/MACHETE (15.98)	MVP 2: The Grand Slam		4
20	11	-	ALACRANES MUSICAL UNIVISION 310432/UG (13.98) ⊕	Nuestra Historia Y Algo Mas		11
21	17	15	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It... Juntos		9
22	24	20	LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete		1
23	21	18	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando		1
24	33	34	LA 5A ESTACION SONY DISCOS 952127 (12.98)	Flores De Alquiler		22
25	22	16	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	-	RBD EMI LATIN 32384 (15.98)	En Vivo		23
27	19	13	RY COODER PERRO VERDE/WN0NESUCH 75877/WARNER BROS. (21.98)	Chavez Rav ne		1
28	29	27	LA SECTA ALLSTAR UNIVERSAL LATINO 004577 (14.98)	Consejo		1
29	28	22	VARIOUS ARTISTS DISA 720530 (11.98) ⊕	Los Grandes De Durango En Vivo		12
30	33	35	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
31	37	28	ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal: Special Edition		10
32	44	-	GRUPO MONTEZ DE DURANGO PATRULLA 81/LOS HOROSCOPOS DE DURANGO DISA 720574 (11.98)	Los Ranchos De...		32
33	27	23	INTOCABLE EMI LATIN 98613 (16.98)	X		2
34	30	31	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton		10
35	31	32	PATRULLA 81 LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL DISA 720547 (10.98)	La Mejor... Coleccion		20
36	34	29	LUPILLO RIVERA UNIVISION 98613 (16.98)	El Rey De Las Cantinas		7
37	25	19	EDNITA NAZARIO SONY DISCOS 95790 (17.98)	Apasionada		3
38	32	26	VARIOUS ARTISTS FLOW 900004/UNIVERSAL LATINO (14.98 CD/DVD) ⊕	Reggaeton Explosion		26
39	36	25	VARIOUS ARTISTS ALLSTAR VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production		2
40	48	-	VARIOUS ARTISTS UNIVISION 310469/UG (16.93 CD/DVD) ⊕	Guillera: Reggaeton Collection		40
41	42	36	ANA BARBARA/JEN NIFER PENA FONOVISA 351791/UG (14.94) ⊕	Confesiones		6
42	41	38	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
43	RE-ENTRY	34	GRUPO BRYNDIS DISA 720369 (12.98) ⊕	El Quinto Trago		4
44	43	39	VARIOUS ARTISTS MADACY LATINO 51065/MAC ACY (7.98)	Reggaeton Con Gasolina		28
45	HOT SHOT DEBUT	1	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		45
46	NEW	-	LOS RAZOS SONY DISCOS 95817 (14.98) ⊕	Al Estilo De Mi Tierra		46
47	45	43	DON OMAR VI 450618/MACHETE (17.98)	The Last Don: Live		2
48	39	33	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales		1
49	35	24	GLORY VI 604747/MACHETE (14.98)	Glou/G ory		22
50	72	62	PAGE SETTER LOS HOROSCOPOS DE DURANGO DISA 720503 (14.98) ⊕	Y Seguimos Con Duranguese!!!		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	51	-	ANGEL & KHRIZ MVP 375207/MACHETE (14.98)	Los MVP's		51
52	49	45	VARIOUS ARTISTS EVERYWHERE/VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection		9
53	50	41	VARIOUS ARTISTS FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Reggaeton Club Anthems		10
54	53	47	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da		30
55	RE-ENTRY	28	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/DVD) ⊕	A Corazon Abierto		2
56	54	40	VARIOUS ARTISTS PINA 270168/UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Reggaeton All Stars		14
57	RE-ENTRY	18	MANA WARNER LATINA 61045 (18.98)	Luna		13
58	46	37	VARIOUS ARTISTS FONOVISA 351942/UG (13.98) ⊕	Juntos... Grandes Duetos		37
59	RE-ENTRY	21	LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98)	Locos De Amor		3
60	47	42	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje		1
61	NEW	-	INDUSTRIA DEL AMOR UNIVISION 310483/UG (13.98) ⊕	Nuestros Mas Grandes Exitos		6
62	NEW	-	YERBA BUENA FUN MACHINE 82942/RAZOR & TIE (16.98)	Island Life		62
63	63	61	LUNYTUNES MAS FLOW/GOLD STAR 180008/UNIVERSAL LATINO (16.98)	La Trayectoria		7
64	56	46	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer		5
65	57	53	CHAYANNE SONY DISCOS 95678 (17.98)	Desde Siempre		8
66	60	-	EZEQUIEL PENA FONOVISA 351947/UG (13.98) ⊕	Nuestra Tradicion: La Charrera		60
67	RE-ENTRY	42	MARC ANTHONY SONY DISCOS 95194 (18.98)	Amar Sin Mentiras		1
68	52	50	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor... Coleccion		2
69	66	-	CUISILLOS MUSART 3462/BALBOA (14.98)	El Concierto Del Amor		69
70	68	54	MANA WARNER LATINA 61046 (18.98)	Eclipse		2
71	62	57	REIK SONY DISCOS 95680 (14.98)	Reik		57
72	59	63	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego		2
73	NEW	-	CARLOS SARABIA UNIVERSAL LATINO 005800 (16.98)	Tu Y Yo		73
74	58	52	MARIANA UNIVISION 310396/UG (13.98) ⊕	La Nina Buena		38
75	55	44	LOS TIGRES DEL NORTE FONOVISA 351601/UG (14.98) ⊕	Directo Al Corazon		2

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	13	#1 AS GOOD AS I ONCE WAS 4 WKS	Toby Keith DREAMWORKS		1	31	33	36	6	GOOD OLE DAYS	Phil Vassar ARISTA NASHVILLE	1
2	2	10	SOMETHING MORE G.FUNDIS (K.HALL, J.NETTLES, K.BUSH)	Sugarland MERCURY		2	32	32	13	32	BRING ME DOWN F.LIDDELL, M.WRUCKE (M.LAMBERT, T.HWARD)	Miranda Lambert EPIC/EMN	32
3	4	12	MISSISSIPPI GIRL D.HUFF, B.GALLIMORE, F.HILL (J.RICH, A.SHOENFIELD)	Faith Hill WARNER BROS./WRN		3	33	29	31	17	4TH OF JULY D.CORB, T.BROWN (S.JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH	29
4	3	21	FAST CARS AND FREEDOM M.BRIGHT, M.WILLIAMS, RASCAL FLATTS (G.LEVOX, N.THRASHER, W.MOBLEY)	Rascal Flatts LYRIC STREET		1	34	37	38	6	MISS ME BABY R.WRIGHT, C.CAGLE (C.CAGLE, M.POWELL)	Chris Cagle CAPITOL	34
5	5	11	PLAY SOMETHING COUNTRY T.BROWN, R.DUNN, K.BROOKS (R.DUNN, T.MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		4	35	42	49	3	COME A LITTLE CLOSER B.BEAVERS (B.BEAVERS, D.BENTLEY)	Dierks Bentley CAPITOL	35
6	6	15	ALCOHOL F.ROGERS (B.PAISLEY)	Brad Paisley ARISTA NASHVILLE		5	36	36	39	11	BOONDOCKS W.KIRKPATRICK, LITTLE BIG TOWN (W.KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	36
7	9	10	DON'T WORRY 'BOUT A THING D.HUFF, S.HEDDAISY (K.OSBORN, J.OEERE)	SheDaisy LYRIC STREET		7	37	34	27	24	THE TALKIN' SONG REPAIR BLUES K.STEGALL (D.LINDE)	Alan Jackson ARISTA NASHVILLE	
8	8	12	DO YOU WANT FRIES WITH THAT B.GALLIMORE, T.MCGRAW, D.SMITH (C.BEATHARD, K.K.PHILLIPS)	Tim McGraw CURB		8	38	39	40	12	THE BEST MAN R.L.FEEK, T.JOHNSON (B.LARSEN, T.JOHNSON, R.L.FEEK)	Blaine Larsen GIANTS/LAYER/BNA	38
9	11	14	A REAL FINE PLACE TO START S.EVANS, M.BRIGHT (R.FOSTER, G.DUCAS)	Sara Evans RCA		9	39	40	42	11	MUST BE DOIN' SOMETHIN' RIGHT C.CHAMBERLAIN (P.J.MATTHEWS, M.DODSDON)	Billy Currington MERCURY	39
10	10	7	MAKING MEMORIES OF US D.HUFF, K.URBAN (R.CROWELL)	Keith Urban CAPITOL		10	40	41	43	5	BETTER LIFE D.HUFF, K.URBAN (R.MARX, K.URBAN)	Keith Urban CAPITOL	40
11	12	15	HELP SOMEBODY M.WRIGHT, J.SCAIFE (K.RAINES, J.STEELE)	Van Zant COLUMBIA		11	41	38	41	6	USED TO THE PAIN J.STROUD (M.NESLER, T.MARTIN)	Tracy Lawrence DREAMWORKS	38
12	7	5	YOU'LL BE THERE T.BROWN (C.MAYO)	George Strait MCA NASHVILLE		4	42	35	37	7	TEXAS T.BROWN, G.STRAIT (S.O.JONES, P.WHITE)	George Strait MCA NASHVILLE	35
13	15	17	SOMEBODY'S HERO K.STEGALL (J.O'NEAL, S.SMITH, E.HILL)	Jamie O'Neal CAPITOL		13	43	49	-	2	WHERE WE BOTH SAY GOODBYE K.STEGALL (C.BRITT, J.SALLEY)	Catherine Britt & Elton John RCA	43
14	16	19	SOMETHING TO BE PROUD OF J.STEELE (J.STEELE, C.WALLIN)	Montgomery Gentry COLUMBIA		14	44	44	-	2	SHE DIDN'T HAVE TIME J.STROUD (N.WITT, P.BUNGH)	Terri Clark MERCURY	44
15	18	20	REDNECK YACHT CLUB C.MORGAN, P.DONNELL (T.SHEPHERD, S.WILLIAMS)	Craig Morgan BROKEN BOW		15	45	43	45	7	COME FRIDAY B.WATSON, M.BRADLEY, A.TIPPIN (K.ARCHER, M.T.BARNES)	Aaron Tippin LYRIC STREET	43
16	20	24	ARLINGTON S.HENDRICKS (J.SPILLMAN, D.TURNBULL)	Trace Adkins CAPITOL		16	46	45	50	3	XXL J.STEELE (K.ANDERSON, B.DIPIERO)	Keith Anderson ARISTA NASHVILLE	45
17	17	18	GEORGIA RAIN G.FUNDIS (E.HILL, K.ROCHELLE)	Trisha Yearwood MCA NASHVILLE		17	47	48	53	4	GOOD PEOPLE B.CHANCEY, K.BEARD (T.JAMES, K.MARVELL)	Jeff Bates RCA	
18	14	9	KEG IN THE CLOSET B.CANNON, K.CHESENEY (K.CHESENEY, B.JAMES)	Kenny Chesney BNA		6	48	50	44	7	RAINBOW IN THE RAIN C.BLACK (C.BLACK, H.NICHOLAS)	Clint Black EQUITY	44
19	19	23	AIR POWER STAY WITH ME (BRASS BED) M.WILLIAMS (B.JAMES, T.MCBRIDE, J.HUGHES)	Josh Gracin LYRIC STREET		19	49	46	46	3	SUMMER GIRL J.STROUD (J.ANDEREWS, M.CHAGNON, J.T.SLATER)	Jessica Andrews DREAMWORKS	46
20	21	21	AIR POWER HICKTOWN M.KNOX (V.MCGEHE, J.RICH, B.KENNY)	Jason Aldean BROKEN BOW		20	50	47	48	18	TWO HEARTS M.JONES, Z.JONES (E.HILL, A.J.MASTERS)	Zona Jones D/QUARTERBACK	47
21	HOT SHOT DEBUT	1	GREATEST GAINER ALL JACKED UP M.WRIGHT, G.WILSON, J.RICH (G.WILSON, J.RICH, V.MCGEHE)	Gretchen Wilson EPIC/EMN		21	51	NEW	1	1	LIKE WE NEVER LOVED AT ALL D.HUFF, F.HILL (J.RICH, S.SAX, V.MCGEHE)	Faith Hill WARNER-CURB/WRN	51
22	25	30	YOU'RE LIKE COMIN' HOME J.NIEBANK (B.KINNEY, B.D.MAHER, J.STOVER)	Lonestar BNA		22	52	56	-	2	YOUR MAN F.ROGERS (C.STAPLETON, C.DUBOIS, J.EVERETT)	Josh Turner MCA NASHVILLE	52
23	26	26	BEST I EVER HAD M.WRIGHT (M.SCANNELL)	Gary Allan MCA NASHVILLE		23	53	53	55	5	ANGELS K.LEHNING (B.MOORE, T.SEALS, H.MCANALLEY)	Randy Travis WORD-CURB/WARNER BROS./WRN	53
24	24	28	PROBABLY WOULDN'T BE THIS WAY D.HUFF (J.KENNEDY, T.KIDD)	LeAnn Rimes ASYLUM-CURB		24	54	52	56	5	THAT'S THE KIND OF LOVE I'M IN M.WRIGHT, G.DROMAN (C.BEATHARD, M.F.HEENEY)	Jace Everett EPIC/EMN	52
25	22	27	IT'S A HEARTACHE C.HOWARD (R.SCOTT, S.WOLFE)	Trick Pony ASYLUM-CURB		22	55	57	52	7	INSIDE YOUR HEAVEN D.CHILD (A.CARLSSON, P.NYHLEN, S.KOTECHA)	Carrie Underwood ARISTA/RMG	52
26	23	25	HE OUGHTA KNOW THAT BY NOW B.GALLIMORE (J.SPILLMAN, C.INGERSOLL)	Lee Ann Womack MCA NASHVILLE		23	56	54	51	1	KING OF THE CASTLE T.BROWN (M.JENKINS)	Matt Jenkins UNIVERSAL SOUTH	51
27	27	29	HILLBILLIES R.LANDIS, G.MCDOWELL (B.SEALS, K.PLUSH, G.MCDOWELL)	Hot Apple Pie DREAMWORKS		27	57	55	54	5	INTENTIONAL HEARTACHE D.YOAKAM (D.YOAKAM)	Dwight Yoakam VIA/NEW WEST/COLUMBIA	54
28	28	32	DELICIOUS SURPRISE (I BELIEVE IT) B.GALLIMORE, T.MCGRAW (G.BURKINCK, B.HART)	Jo Dee Messina CURB		28	58	51	47	11	DOIN' IT RIGHT J.STROUD (S.AZAR, A.J.MASTERS, T.COLTON)	Steve Azar MERCURY	47
29	31	16	BILLY'S GOT HIS BEER GOGGLES ON E.SILVER (M.MOBLEY, P.WHITE)	Neal McCoy 903		29	59	NEW	1	1	TEQUILA MAKES HER CLOTHES FALL OFF B.CANNON (G.HANNAN, J.W.WIGGINS)	Joe Nichols UNIVERSAL SOUTH	59
30	30	34	DREAM BIG J.DEERE (R.SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		30	60	NEW	1	1	IF I SAID YOU HAD A BEAUTIFUL BODY (WOULD YOU HOLD IT AGAINST ME) H.BELLAMY, D.BELLAMY (D.BELLAMY)	The Bellamy Brothers With Dolly Parton CURB	60



Missouri native's seventh top 10 takes second-largest gain, up 2.8 million audience impressions.



Former Marine and "American Idol" finalist achieves Airpower with 12.3 million audience impressions.



Tim McGraw lends backing vocals to second single from "Fireflies," expected to crown The Billboard 200 next issue with 300,000 copies.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	8	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY 4 WKS	CARRIE UNDERWOOD (ARISTA/RMG)
2	2	8	DREAM BIG	RYAN SHUPE & THE RUBBER BAND (CAPITOL)
3	5	2	IF I WAS AN ANGEL	MONTY LANE ALLEN & XMAS BALLS (S.D.E.G.)
4	3	25	IF SHE WERE ANY OTHER WOMAN	BUDDY JEWELL (COLUMBIA/SONY MUSIC)
5	4	10	RESTLESS	ALISON KRAUSS + UNION STATION (ROUNDER)
6	6	69	HURT	JOHNNY CASH (AMERICAN/LOST HIGHWAY)
7	7	38	THE BUMPER OF MY S.U.V.	CHELY WRIGHT (PAINTED RED)
8	8	50	BABY GIRL	SUGARLAND (MERCURY/UMGN)
9	RE-ENTRY		SPEED	MONTGOMERY GENTRY (COLUMBIA/SONY MUSIC)
10	10	41	YOU DON'T LIE HERE ANYMORE	SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)

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HOT COUNTRY SONGS: 119 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

HITPREDICTOR

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See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		TRACE ADKINS Arlington CAPITOL (88.1)	16
☆ TERRI CLARK She Didn't Have The Time MERCURY (86.5)	44	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	17
☆ RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	-	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	24
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (95.5)	5	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	25
BRAD PAISLEY Alcohol ARISTA NASHVILLE (93.0)	6	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	26
SHEDAISY Don't Worry 'Bout A Thing LYRIC STREET (85.4)	7	PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	31
TIM MCGRAW Do You Want Fries With That CURB (87.0)	8	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	34
SARA EVANS A Real Fine Place To Start RCA (81.3)	9	DIERKS BENTLEY Come A Little Closer CAPITOL (80.2)	35
JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	13	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	39
MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	14	RANDY TRAVIS Angels WARNER BROS. (79.3)	53
		CARRIE UNDERWOOD Inside Your Heaven ARISTA (84.7)	55

BETWEEN THE BULLETS wjessen@billboard.com

WILSON'S FAST START SETS CHART RECORD

With just five full days of airplay, the lead single from Gretchen Wilson's Sept. 27 album "All Jacked Up" invades the chart with history-making force.

The title track takes the Hot Shot Debut at No. 21 and Greatest Gainer applause for 11.2 million audience impressions, and is the highest debut for a female artist in the monitored airplay era. Since *Billboard* adopted technology-based Nielsen Broadcast Data Systems airplay information in January 1990, Wilson's debut is



second only to the No. 19 start that Garth Brooks' controversial single "The Thunder Rolls" logged in the May 19, 1991, issue.

With six or more first-time spins at 67 monitored stations, "All Jacked Up" handily captures the most new airplay during the tracking week.

A performance of the song on the CMA Music Festival's Aug. 2 ABC special should give "All Jacked Up" additional juice on next week's chart.

—Wade Jessen



LATIN

Billboard DANCE

AUG
13
2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	3	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
3	2	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
4	5	VIVEME	LAURA PAUSINI (WARNER LATINA)
5	4	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
6	8	YO QUISIERA	REIK (SONY DISCOS)
7	6	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
8	7	AMAR SIN SER AMADA	THALIA (EMI LATIN)
9	9	AMOR DEL BUENO	REYLI (SONY DISCOS)
10	14	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)
11	11	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
12	5	CANTA CORAZON	ALEJANDRO FERNANDEZ (SONY DISCOS)
13	13	VENGADA	EDNITA NAZARIO (SONY DISCOS)
14	10	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
15	12	BANDOLERO	DLGA TANON (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAYOR QUE YO	BABY BANKS, DADDY YANKEE, TONY TUCH, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
2	4	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
3	2	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
4	3	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
5	5	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
6	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
7	7	PLAY THAT SONG	TONY TOUCH FEATURING NINA SKY & B REAL (U+ELEMENT/EMI LATIN)
8	9	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
9	12	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
10	17	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
11	15	TU QUIERES DURO	HECTOR "EL BAMBINO" (NEW ERA/UNIVERSAL LATINO)
12	13	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
13	16	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
14	11	VEN BAILALO	ANGEL & KHRIZ (LJAR/MVP/MACHETE)
15	26	BURN IT UP	R. KELLY FEATURING WISIN & YANDEL (JIVE/ZOMBA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
2	2	ERES DIVINA	PATRULLA 81 (DISA)
3	4	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
4	3	MI CREDO	K-PAZ DE LA SIERRA (DISA)
5	5	TIEMPO	INTOCABLE (EMI LATIN)
6	7	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
7	8	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
8	8	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
9	9	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
10	10	QUE MAS QUISIERA	BANDA EL RECODO (FONOVISA)
11	13	YA NO LLORES	RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
12	19	LA CAMISA NEGRA	CONTROL (UNIVISION)
13	18	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
14	11	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
15	17	QUE EL MUNDO RUEDE	LOS RIELEROS DEL NORTE (FONOVISA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	3	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
3	2	THALIA	EL SEXTO SENTIDO (EMI LATIN)
4	4	RBD	REBELDE (EMI LATIN)
5	6	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	5	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
7	10	REYLI	EN LA LUNA (SONY DISCOS)
8	12	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
9	8	RBD	EN VIVO (EMI LATIN)
10	7	RY COODER	CHAVEZ RAVINE (PERRO VERDE/NOHESUCH/WARNER BROS.)
11	11	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
12	9	EDNITA NAZARIO	APASIONADA (SONY DISCOS)
13	13	ALEJANDRO FERNANDEZ	A CORAZON ABIERTO (SONY DISCOS)
14	14	MANA	LUNA (WARNER LATINA)
15	13	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
3	4	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
4	5	TONY TOUCH	THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)
5	5	VARIOUS ARTISTS	MVP 2: THE GRAND SLAM (MVP/MACHETE)
6	6	AKWID / JAE-P	KICKIN' IT...JUNTOS (UNIVISION/UG)
7	11	ZION & LENNOX	MOTIVANDO A LA YAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)
8	7	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
9	8	VARIOUS ARTISTS	REGGAETON EXPLOSION (FLOW/UNIVERSAL LATINO)
10	10	VARIOUS ARTISTS	LOS BANDOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
11	14	VARIOUS ARTISTS	GUILLERA: REGGAETON COLLECTION (UNIVISION/UG)
12	12	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
13	13	DON OMAR	THE LAST DON: LIVE (VI/MACHETE)
14	9	GLORY	GLOU/GLORY (VI/MACHETE)
15	17	ANGEL & KHRIZ	LOS MVP'S (MVP/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	BETO Y SUS CANARIOS	ARQUIENTES (DISA)
2	3	CONJUNTO PRIMAVERA	DEJANDO HUELLA II (FONOVISA/UG)
3	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
4	4	PATRULLA 81	DIVINAS (DISA)
5	5	VARIOUS ARTISTS	AGARRON DURANGO VS TIERRA CALIENTE (DISA)
6	2	ALACRANES MUSICAL	NUESTRA HISTORIA Y ALGO MAS (UNIVISION/UG)
7	8	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)
8	6	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
9	7	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
10	10	VARIOUS ARTISTS	LOS GRANDES DE DURANGO EN VIVO (DISA)
11	12	LOS CAMINANTES	TRESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
12	18	GRUPO MONTEZ DE DURANGO/PATRULLA 81/LOS HOROSCOPOS DE DURANGO	LO MAS RANCHERO DE... (DISA)
13	9	INTOCABLE	X (EMI LATIN)
14	11	PATRULLA 81/LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL	LA MEJOR...COLECCION (DISA)
15	13	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	ACCEPT ME	VERNESSA MITCHELL JYM 027
2	6	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMO/DJMG
3	8	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT
4	7	RIDE THE PAIN	JULIET VIRGIN PROMO
5	5	LOOKING FOR A NEW LOVE (REMIXES)	JODY WATLEY PEACE BISQUIT 007/CURVVE
6	6	WHAT A FEELING (FLASHDANCE)	GLOBAL DEEJAYS SUPERSTAR IMPORT
7	10	FASTLANE	ESTHERO FEATURING JEMINI AND JELLESTONE REPRISE #2814
8	8	LE FREAK (CHRIS COX/ROMAN S. MIXES)	GTS FEATURING NORMA JEAN & LUCA M. AVEK 1207/KING STREET
9	8	NOTHING MORE TO SAY	ALYSON PM MEDIA 3081
10	7	TECHNOLOGIC	DAFT PUNK VIRGIN 33351
11	10	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
12	11	SUMMER MOON	AFRICANAM ALL STARS YELLOW 2484/TOMMY BOY
13	5	BURNIN' OUT	LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
14	4	B MORE SHAKE	AFRIKA BAMBATAA TOMMY BOY SILVER LABEL 2477/TOMMY BOY
15	7	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
16	10	NEVER WIN	FISCHERSPOONER CAPITOL 30631
18	5	PREPARE FOR THE FIGHT	THE LOVEMAKERS CHERRYTREE *PROMO/INTERSCOPE
19	3	JETSTREAM	NEW ORDER FEATURING ANA MANTRON WARNER BROS. 42813
21	3	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672
22	5	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
23	7	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER DEFINITIVE PROMO/ESNITION
24	6	ORDINARY PEOPLE (M. JOSHUA REMIX)	JOHN LEGEND G.O.D.D. PROMO/COLUMBIA
25	6	EXODUS '04	UTADA ISLAND 004682/DJMG
		NO TE QUIERO OLVIDAR (R. ROSARIO MIXES)	BETZAILOA FONOVISA PROMO

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	38	POWER PICK	BACK TO BASICS SHAPE: UK ASTRALWERKS 34106
27	18	SEND ME AN ANGEL	PEPPER MASHAT WITH DIGITAL TRIP SONIC ADRENALIN/LIVE 002/MUSIC PLANT
28	16	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM
29	23	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
30	36	SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
31	34	EXCITED (BOBBY O, GUISEPPE D, F. INOA MIXES)	BOBBY O RAQIKAL PROMO
32	44	LOSE CONTROL	MISSY ELLIOTT FEATURING CARA & FREEMAN SCOOP THE GOLD HAND PROMO/ATLANTIC
33	39	YOU'RE MY ANGEL (M. CRUZ/FRISCIA & LAMBOY/G. PORGIE MIXES)	DJ MIKE CRUZ FEATURING MAYBE ACT 2 009/MUSIC PLANT
34	21	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384
35	41	TELL IT TO THE MOON	STEPHANI KRISIE DAUMAN PROMO
36	43	THE FIRST TIME	OFFER NISSIM FEATURING MAYA STAR 69 1351
37	25	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
38	NEW	BLEED LIKE ME (E. KUPPER MIXES)	GARBAGE ALMO SOUNDS PROMO/GEFFEN
39	28	DON'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
40	47	APART (PALASH/JACKNIFE LEE MIXES)	ELKLAND COLUMBIA 70171
41	33	SISTER, SISTER	CECILE BACHAEL TRAX 5011
42	48	MINDSTALKING	LUNASCAPE NOIR PROMO
43	NEW	FASCINATED	SUZANNE PALMER STAR 69 1310
44	42	ACTION ANTHEM	MANNY LEHMAN TOMMY BOY SILVER LABEL 2480/TOMMY BOY
45	NEW	I LIKE THE WAY	BODYROCKERS UNIVERSAL 005173/UMRG
46	NEW	SAVE THE LAST DANCE FOR ME (R. ROSARIO/E. BAEZ MIXES)	MICHAEL BUBLE 143 PROMO/REPRISE
47	46	TAKE ME UP	BARTON NETSPHERES 003
48	NEW	YOU WOULDN'T KNOW HOW	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
49	37	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
50	35	VOODOO	AMBER JMCA 00005/SOUND ADVISORS

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	5	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
2	2	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	1	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
4	FEW	ALL THIS TIME STILL FALLING OUT OF LOVE	ERASURE MUTE 9294
5	3	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
6	4	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
7	6	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
8	12	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETWORK
9	NEW	FASTLANE	ESTHERO FEATURING JEMINI AND JELLESTONE REPRISE 42814/WARNER BROS.
10	12	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672/SONY MUSIC
11	11	TECHNOLOGIC	DAFT PUNK VIRGIN 33351
12	7	JETSTREAM	NEW ORDER FEATURING ANA MANTRON WARNER BROS. 42813
13	10	TAKE ECSTASY WITH ME	III (CHK CHK CHK) TOUCH AND GO 20987
14	9	HEADLINES	NEON BLONDE DIM MAK 10084
15	15	FORGIVE	REINA ROBBINS 72127
16	RE-ENTRY	SHIVERS	ARMIN VAN BUUREN ULTRA 1301
17	14	TEMPLE TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
18	13	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/ICJMG
19	35	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
20	19	HOW LONG	JESSY WATER 060562/VARESE SARABANDE
21	16	GALVANIZE	THE CHEMICAL BROTHERS FEATURING Q-TIP FREE STYLE CUST 7659/A&M
22	18	EXODUS '04	UTADA ISLAND 004682/DJMG
23	24	TURN ME ON (REMIXES)	KEVIN LYTTLE ATLANTIC 88374/AG
24	30	KRAFTY	NEW ORDER WARNER BROS. 42800
25	RE-ENTRY	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS.

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
2	3	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DJMG
3	2	LISTEN TO YOUR HEART	D.H.T. ROBBINS
4	4	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
5	5	COME RAIN COME SHINE	JENN CUNETTA ULTRA
6	8	INSPIRATION	IAN VAN DAHL ROBBINS
7	10	FORGIVE	REINA ROBBINS
8	6	ONE WORD	KELLY OSBOURNE SANCTUARY
9	7	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
10	11	MR. BRIGHTSIDE	THE KILLERS ISLAND/DJMG
11	16	THESE WORDS	NATASHA BEDINGFIELD EPIC
12	21	AXEL F	CRAZY FROG NEXT PLATEAU/UNIVERSAL/UMRG
13	9	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
14	13	50 WAYS TO LEAVE YOUR LOVER	PLUM/MET BIG3
15	14	AND SHE SAID	LUCAS PRATA YO PAL/ULTRA
16	33	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
17	20	BE MY WORLD	MILKY ROBBINS
18	5	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
19	8	EVERYTHING	KASKADE OM
20	NEW	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
21	22	OH	CARA FEATURING LUCASRIA SHO'NUFF-MUSIC/LINE/LA/ACE/ZOMBA
22	2	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
23	9	STAY	MYNT FEATURING KIM SOZZI ULTRA
24	RE-ENTRY	NO STRINGS	LOLA SOBE
25	25	JERK IT OUT	CESARS ASTRALWERKS/EMC

HITS OF THE WORLD THE Billboard

AUG 13 2005

THIS WEEK		LAST WEEK		(SOUNDCAN JAPAN)		AUGUST 2, 2005	
1	NEW			BANG! BANG! VACANCES SMAP VICTOR			
2	1			SCREAM GLAYXKILE AVEK TRAX			
3	NEW			WINGS OF WORDS (LTD EDITION) CHEMISTRY DEFSTAR			
4	3			BOHOBO NO.5/KAMI NO SHIMA NO HARUKAKUNI SOUTHERN ALL STARS VICTOR			
5	2			PLANETARIUM BUMP OF CHICKEN TDY'S FACTORY			
6	NEW			HIMAWARI NO RHAPSODY (LTD EDITION) RYU SIWON TOKUMA			
7	NEW			IROPPOI JIRETTAI (LTD EDITION) MORNING MUSUME ZETIMA			
8	NEW			CAUSATION BRAHMAN DEFSTAR			
9	5			YOJIGEN FOUR DIMENSIONS MR. CHILDREN TDY'S FACTORY			
10	NEW			WINGS OF WORDS CHEMISTRY DEFSTAR			

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		JULY 31, 2005	
1	1			YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			
2	NEW			BAD DAY DANIEL POWTER WARNER BROS.			
3	4			GHETTO GOSPEL ZPAC FT. ELTON JOHN INTERSCOPE			
4	NEW			ASS LIKE THAT EMINEM INTERSCOPE			
5	2			WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM			
6	7			SINCE U BEEN GONE RYU CLARKSON RCA			
7	5			GASOLINA DADDY YANKEE EL CARTEL RECORDS			
8	9			ROC YA BODY 'MIC CHECK 1, 2' M.V.P POSITIVA			
9	3			ARMY OF LOVERS LEE RYAN BRIGHTSIDE			
10	10			AXEL F CRAZY FROG MACH1 RECORDS			

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE)		AUGUST 1, 2005	
1	1			AXEL F CRAZY FROG MACH1 RECORDS			
2	2			UN MONDE PARFAIT ILONA MITRECEY SCORPIO			
3	3			C'EST LES VACANCES ILONA MITRECEY SCORPIO			
4	5			T'ES PAS CAP PINOCCHIO PINOCCHIO EMI			
5	4			SAN OU (LA RIVIERE) DEZIL SONY BMG			
6	7			CARAVANE RAPHAEL CAPITOL			
7	6			LONELY AKON SRC/UNIVERSAL			
8	8			UN CASTING PARFAIT LE 8-9 ULM			
9	11			SUAVEMENTE PAUL CLESS FT. BRIXX EDEL			
10	12			MUTOTO BOOKA WARNER MUSIC			

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		AUGUST 3, 2005	
1	1			MARIA US 5 UNIVERSAL			
2	2			UN MONDE PARFAIT ILONA MITRECEY SCORPIO			
3	3			JUMP, JUMP D.J. TOMEK FT. FLER VIRGIN			
4	7			ALL 4 ONE KOOL SAVAS/AZAD SONY BMG			
5	17			SHAKE YOUR BALLA HOT BANDITOZ POLYDOR			
6	8			AXEL F CRAZY FROG MACH1 RECORDS			
7	5			LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC			
8	4			LONELY AKON SRC/UNIVERSAL			
9	6			HOLLABACK GIRL GWEN STEFANI INTERSCOPE			
10	27			LA CAMISA NEGRA JUANES UNIVERSAL			

THIS WEEK		LAST WEEK		(SOUNDCAN)		AUGUST 13, 2005	
1	1			INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD ARISTA/SONY BMG			
2	2			INSIDE YOUR HEAVEN/VEHICLE BO BICE RCA/SONY BMG			
3	3			DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL			
4	5			CITY OF BLINDING LIGHTS U2 ISLAND/UNIVERSAL			
5	4			WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG			
6	7			SPEED OF SOUND COLDPLAY PARLOPHONE/EMI			
7	6			THE HAND THAT FEEDS NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL			
8	8			GET RIGHT JENNIFER LOPEZ EPIC/SONY MUSIC			
9	RE			BLUE ORCHID THE WHITE STRIPES THIRO MAN/V2/SONY BMG			
10	RE			PERFECT SIMPLE PLAN LAVA/WARNER			

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		AUGUST 1, 2005	
1	NEW			ARMY OF LOVERS LEE RYAN BRIGHTSIDE			
2	1			I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION			
3	2			INCOMPLETE BACKSTREET BOYS JIVE			
4	3			LASCIA CHE IO SIA NEK WARNER MUSIC			
5	4			AXEL F CRAZY FROG MACH1 RECORDS			
6	7			BAD DAY DANIEL POWTER WARNER BROS.			
7	5			UNA POESIA ANCHE PER TE ELISA SUGAR			
8	5			LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC			
9	8			VIENI CON ME PAPS 'N' SKAR RITMICA RECORDS			
10	9			(TANTO)3 JOVANNOTTI MERCURY			

THIS WEEK		LAST WEEK		(PRDMUSICAE/MEDIA)		AUGUST 3, 2005	
1	1			AXEL F CRAZY FROG MACH1 RECORDS			
2	2			HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL			
3	4			AUTOMATIC IMPERFECTION MARLANGO SUBTERFUGE RECORDS			
4	7			SPEED OF SOUND COLDPLAY PARLOPHONE			
5	5			WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM			
6	6			LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC			
7	8			CITY OF BLINDING LIGHTS U2 ISLAND			
8	11			DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE			
9	10			EL UNIVERSO SOBRE MI AMARAL VIRGIN			
10	9			INCOMPLETE BACKSTREET BOYS JIVE			

THIS WEEK		LAST WEEK		(ARIA)		JULY 31, 2005	
1	1			AXEL F CRAZY FROG MACH1 RECORDS			
2	2			LONELY AKON SRC/UNIVERSAL			
3	3			WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM			
4	4			INCOMPLETE BACKSTREET BOYS JIVE			
5	6			VOODOO CHILD ROGUE TRADERS COLUMBIA			
6	5			FEEL GOOD INC GORILLAZ PARLOPHONE			
7	8			LOSE CONTROL MISSY ELLIOTT FT. CIARA/FAT MAN SCDDP ATLANTIC			
8	10			BAD DAY DANIEL POWTER WARNER BROS.			
9	7			OH CIARA FT. LUDACRIS SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
10	11			UNTITLED (HOW CAN THIS HAPPEN TO ME?) SIMPLE PLAN EAST WEST			

THIS WEEK		LAST WEEK		(MEGA CHARTS BV)		JULY 29, 2005	
1	1			KUMA HE K 3 STUDIO 100			
2	2			LONELY AKON SRC/UNIVERSAL			
3	NEW			EEN BEETJE MEER JANNES CNR			
4	5			ZOOP IN AFRIKA ZOOP CLOUD 9 MUSIC			
5	3			WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM			
ALBUMS							
1	2			IL DIVO IL DIVO SYCO/SONY BMG			
2	1			JAN SMIT JANSMIT.COM ARTIST & COMPANY			
3	5			GERARD/RENE/GORDON TOPPERS IN CONERT EMI			
4	3			COLDPLAY X&Y PARLOPHONE			
5	13			KEANE HOPES AND FEARS ISLAND			

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		AUGUST 2, 2005	
1	1			AXEL F CRAZY FROG MACH1 RECORDS			
2	2			LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC			
3	NEW			MAYBE IN HEAVEN KANDLBAUER UNIVERSAL			
4	3			LONELY AKON SRC/UNIVERSAL			
5	11			EVERYTHING BURNS BEN MOODY FT. ANASTACIA SONY BMG			
ALBUMS							
1	1			COLDPLAY X&Y PARLOPHONE			
2	2			SHAKIRA FIJACION ORAL VOL.1 EPIC			
3	5			JAMES BLUNT BACK TO BEOLAM ATLANTIC			
4	3			TIESTO LIPSERVICE GOTTHARD MUSIC			
5	NEW			ALANIS MORISSETTE JAGGED LITTLE PILL ACOUSTIC MAVERICK/WARNER BROS.			

THIS WEEK		LAST WEEK		(IFPI/NIELSEN MARKETING RESEARCH)		AUGUST 2, 2005	
1	1			F**K DIG ANNA DAVID PLAYGROUND			
2	2			AXEL F CRAZY FROG MACH1 RECORDS			
3	1			MR. NICE GUY TRINE DYRHOLM CMC			
4	3			LONELY AKON SRC/UNIVERSAL			
5	10			WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM			
ALBUMS							
1	NEW			TINA DICKOW IN THE RED A. LARM/MBD			
2	10			U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND			
3	1			COLDPLAY X&Y PARLOPHONE			
4	2			BROTHER & SISTER SONNY VS. GIGI COPENHAGEN			
5	6			VARIOUS ARTISTS DANSKE DISNEY HITS WARNER MUSIC			

THIS WEEK		LAST WEEK		(PROMUVI)		AUGUST 3, 2005	
1	1			AXEL F CRAZY FROG MACH1 RECORDS			
2	3			KUMA HE K 3 STUDIO 100			
3	2			QUE VIVA LA VIDA (CHIQUITAN) BELLE PEREZ ARS			
4	5			GOOSEBUMPS SANDRINA ARIOLA			
5	4			LONELY AKON SRC/UNIVERSAL			
ALBUMS							
1	1			LAURA LYNN DROMEN ARS			
2	2			BELLE PEREZ BEST OF APR			
3	3			COLDPLAY X&Y PARLOPHONE			
4	4			FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG			
5	5			STAR ACADEMY THE BEST SONGS UNIVERSAL			

THIS WEEK		LAST WEEK		(SUCESSO MAGAZINE)		AUGUST 3, 2005	
1	1			ANA CAROLINA PERFIL SONY BMG/SOM LIVRE			
2	2			BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG			
3	4			VARIOUS ARTISTS AMERICA - RODEIO SOM LIVRE			
4	5			VARIOUS ARTISTS ALMA GEMEA SOM LIVRE			
5	3			MARJORIE ESTIANO MARJORIE ESTIANO UNIVERSAL			
6	6			VARIOUS ARTISTS FLORIBELLA UNIVERSAL			
7	7			BANDA CALYPSO VOL.7 NA AMAZONIA MD			
8	48			BRUNO & MARRONE INEVITAVEL SONY BMG			
9	11			COLDPLAY X&Y PARLOPHONE			
10	NEW			IVETE SANGALO A ARTE DE... UNIVERSAL			

THIS WEEK		LAST WEEK		(YLE)		AUGUST 3, 2005	
1	1			PELIMIES MARTTI VAINAA & SALLITUT AINEET UHO PRODUCTION			
2	NEW			TAMA ON FESTI SPESIALISTI/LORD EST GBFAM RECORDS			
3	NEW			SIREN NIGHTWISH NUCLERA BLAST/SPINEFARM			
4	NEW			HATEHEAD SCOURGER STAY HEAVY			
5	NEW			KISS YOU HD MADE			
ALBUMS							
1	2			CRAZY FROG CRAZY HITS MACH1 RECORDS			
2	3			SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA			
3	1			THE OFFSPRING GREATEST HITS COLUMBIA			
4	4			GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE			
5	6			PMMP KOVEMMAT KADET SONY BMG			

THIS WEEK		LAST WEEK		(IFPI GREECE/DELOITTE & TOUCHE)		JULY 29, 2005	
1	1			CALL ME ANNA VISSI SONY BMG			
2	2			ONIRO ZO MIKHALIS KHATZIGIANNIS UNIVERSAL			
3	3			GINE OLIMPIAKOS NIGHTWISH ARTISTS UNIVERSAL			
4	4			ETIMAZO TAKSIDI GIORGOS GIANNIAS UNIVERSAL			
5	5			KATMAN VOULOSA NIKOS KATELIS LEGEND			
ALBUMS							
1	1			BACKSTREET BOYS NEVER GONE JIVE			
2	6			FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG			
3	2			SHAKIRA FIJACION ORAL VOL.1 EPIC			
4	4			THE OFFSPRING GREATEST HITS COLUMBIA			
5	7			RORY GALLAGHER BIG GUNS THE VERY BEST OF SONY BMG			

THIS WEEK		LAST WEEK		(MAHASZ)		JULY 29, 2005	
1	NEW			AXEL F CRAZY FROG MACH1 RECORDS			
2	2			A KORBEN ZORAN UNIVERSAL			
3	1			THE SIREN NIGHTWISH HAMMER MUSIC			
4	3			CITY OF BLINDING LIGHTS U2 ISLAND			
5	NEW			SOME KIND OF MONSTER EP METALLICA VERTIGO			
ALBUMS							
1	1			NOX RAGYOGAS UNIVERSAL			
2	2			GROOVEHOUSE EBREU MELLETEM PRIVATE MOON RECORDS			
3	3			KISTEHN TANCZENEKAR CSINTALAN TWELVE TOMES/MUSICOME			
4	8			RONY ALMOX ES VAGYAK MAGNEOTON			
5	5			MEGASZTAR BEST OF 2005 UNIVERSAL			

EUROCHART'S

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 3, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	2	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
3	3	LONELY	AKON SRC/UNIVERSAL
4	39	BAD DAY	DANIEL POWTER WARNER BROS.
5	6	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
6	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
7	5	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
8	7	GHETTO GOSPEL	2PAC FT. ELTON JOHN INTERSCOPE
9	9	MARIA	US 5 UNIVERSAL
10	10	C'EST LES VACANCES	ILONA MITRECEY SCORPIO
11	98	ASS LIKE THAT	EMINEM INTERSCOPE
12	13	SINCE U BEEN GONE	KELLY CLARKSON RCA
13	8	GASOLINA	DADDY YANKEE EL CARTEL RECORDS
14	15	JUMP, JUMP	D.J. TOMEKK FT. FLER VIRGIN
15	21	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI

ALBUMS

AUGUST 3, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	COLDPLAY	X&Y PARLOPHONE
2	3	JAMES BLUNT	BACK TO BEGLAM ATLANTIC
3	5	SHAKIRA	FIJACION ORAL VOL.1 EPIC
4	5	IL DIVO	IL DIVO SYCO/SONY BMG
5	4	GREEN DAY	AMERICAN IDIOT REPRISE
6	NEW	SOHNE MANNHEIMS	POWER OF THE SOUND SOHNE MANNHEIMS/UNIVERSAL
7	7	GORILLAZ	DEMON DAYS PARLOPHONE
8	12	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
9	9	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
10	NEW	ALANIS MORISSETTE	JAGGED LITTLE PILL ACOUSTIC MAVERICK/WARNER BROS.
11	11	BANAROO	BANAROO'S WORLD UNIVERSAL
12	NEW	CRAZY FROG	CRAZY HITS MACH1 RECORDS
13	14	50 CENT	THE MASSACRE INTERSCOPE
14	6	MICHAEL JACKSON	THE ESSENTIAL EPIC
15	13	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. AUGUST 3, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	3	BAD DAY	DANIEL POWTER WARNER MUSIC
2	5	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
3	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
4	1	SPEED OF SOUND	COLDPLAY PARLOPHONE
5	4	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
6	6	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
7	14	ALL THE WAY	CRAIG DAVID WILDSTAR
8	7	LONELY NO MORE	ROB THOMAS ATLANTIC
9	8	LONELY	AKON UNIVERSAL
10	11	CITY OF BLINDING LIGHTS	U2 ISLAND
11	9	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC
12	10	INCOMPLETE	BACKSTREET BOYS JIVE
13	12	SHIVER	NATALIE IMBRUGLIA SONY BMG
14	17	WAKE ME UP WHEN SEPTEMBER COMES	GREEN DAY REPRISE
15	13	FEEL GOOD INC.	GORILLAZ PARLOPHONE

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL	CERT.
1	1	2	MARY MARY	MARY MARY MY BLOCK	INTEGRITY GOSPEL/COLUMBIA 83537/PROVIDENT-INTEGRITY	
2	3	39	RELIENT K	MHMM GOTE/CAPITOL 2953/EMICMG		
3	5	17	VARIOUS ARTISTS	WOW #15 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY		
4	2	2	THOUSANDFOOTKRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG		
5	6	19	NATALIE GRANT	AWAKEN CURB 78860/WLG		
6	7	20	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG		
7	8	96	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY		
8	4	2	GUY PENROD	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG		
9	9	43	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG		
10	10	67	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY		
11	13	22	KUTLESS	STRONG TOWER BEC 5391/EMICMG		
12	11	45	CHRIS TOMLIN	ARRIVING SIX STEPS/SPARROW 4243/EMICMG		
13	17	43	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG		
14	14	19	BIG DADDY WEAVE	WHAT I WAS MADE FOR FERVENT 30067/WLG		
15	14	19	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY		
16	12	13	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB/WARNER BROS. 86391/WLG		
17	16	37	JEREMY CAMP	RESTORED BEC 8615/EMICMG		
18	18	10	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG		
19	15	8	MXPX	PANIC SIDEONEUMY 1269/WLG		
20	19	57	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG		
21	20	16	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIX STEPS/SPARROW 3574/EMICMG		
22	21	18	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG		
23	22	38	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY		
24	26	43	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG		
25	25	6	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG		

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL	CERT.
1	1	2	MARY MARY	MARY MARY MY BLOCK	COLUMBIA 92948/SONY MUSIC	
2	2	1	MARVIN SAPP	BE EXALTED	VERITY 69951/ZOMBA	
3	2	18	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS	VERITY 64137/ZOMBA	
4	3	28	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA		
5	NEW	1	LEE WILLIAMS AND THE SPIRITUAL QCs	TELL THE ANGELS: LIVE IN MEMPHIS	MCG 7034/MALACO	
6	4	1	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA		
7	6	1	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795		
8	11	31	GREATEST GAINER SHEKINAH GLORY MINISTRY	LIVE KINGDOM	1011/BOOKWORLD	
9	8	1	TAMELA MANN	GOTTA KEEP MOVIN'	TILLYMANN 10117	
10	10	23	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER	MALACO 6035	
11	5	64	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC		
12	NEW	1	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR		
13	9	1	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA		
14	7	1	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HAMMOND/VERITY 58473/ZOMBA		
15	12	1	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE		
16	14	15	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PDDIUM 2504		
17	13	18	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL		
18	15	11	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL		
19	16	99	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC		
20	19	36	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG		
21	17	48	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC		
22	24	15	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO		
23	16	36	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA		
24	32	12	JAMES FORTUNE & FIYA	YOU SURVIVED WORLD WIDE GOSPEL 3035		
25	30	42	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA		

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



AUG
13
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.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. ⊕ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock)

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.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊕ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1 WK	#1 DANE COOK	RETALIATION CD/MEYER CENTRAL 0034 (18.98 CD/DVD) ⊕	
2	1	5	YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
3	NEW		LIL ROB	TWELVE EIGHTEEN: PART 1 UPSTAIRS 1027 (13.98)	
4	NEW		JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
5	NEW		VARIOUS ARTISTS	RUFF RYDERS: REDEMPTION VOLUME 4 RUFF RYDERS 51713*/ARTEMIS (17.98)	
6	NEW		VARIOUS ARTISTS	THE SOURCE PRESENTS: HIP HIP HITS 10 SOURCE 0956/IMAGE (17.98)	
7	NEW		THE GAME	UNTOLD STORY: VOLUME II FAST LIFE 41 (17.98)	
8	NEW		HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)	
9	NEW		VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION SIDONEEDUMMY 1268 (8.98)	
10	E 3		GREATEST GAINER	SOUNDTRACK CHARLIE AND THE CHOCOLATE FACTORY WARNER SUNSET 72264 (18.98)	
11	NEW		TWIZID	MUTANT (VOL. 2) PSYCHOPATHIC 4052 (17.98)	
12	NEW		ARCH ENEMY	DOOMSDAY MACHINE CENTURY MEDIA 8283 (13.98)	
13	4	3	DIPSET	DIPLOMATS & DUKEDAGDOO PRESENT: MORE THAN MUSIC, VOL. 1 DIPLOMATS 5835/KOCH (17.98)	
14	NEW		DOPE	AMERICAN APATHY 3SIXTY 51568/ARTEMIS (12.98)	
15	7	7	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
16	12	21	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
17	6		AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
18	8	33	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	2
19	NEW		BOYS NIGHT OUT	TRAINWRECK FERRET 055 (12.98)	
20	11		SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTY 014 (15.98)	
21	9		DROPKICK MURPHYS	THE WARRIOR'S CODE HELLCAT 80472*/EPITAPH (13.98)	
22	13	15	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
23	NEW		NEVERMORE	THIS GODDLESS ENDEAVOR CENTURY MEDIA 8210 (15.98)	
24	22	3	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
25	10	5	ANDY ANDY	IRONIA WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	
26	16	8	VARIOUS ARTISTS	PUNK O RAMA 10 EPITAPH 86755 (8.98 CD/DVD) ⊕	
27	13	7	DWIGHT YOAKAM	BLAME THE VAIN VIA 6075/NEW WEST (17.98)	
28	NEW		BRIAN SETZER	ROCKABILLY RIOT! VOLUME ONE: A TRIBUTE TO SUN RECORDS SURFDODG 44068 (17.98)	
29	20	4E	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	
30	17	6	MASTER P	GHETTO BILL NEW NO LIMIT 5780*/KOCH (17.98)	
31	21	13	GUCCI MANE	TRAP HOUSE LAFIARE/BIG CAT 3016/TOMMY BOY (17.98)	
32	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
33	23	39	ATREYU	THE CURSE VICTORY 218 (15.98) ⊕	
34	5	3	THE BLACK DAHLIA MURDER	MIASMA METAL BLADE 14536 (13.98)	
35	9	14	JOHN PRINE	FAIR & SQUARE OH BOY 034 (16.98)	
36	24	6	VARIOUS ARTISTS	LOOK AT ALL THE LOVE WE FOUND: A TRIBUTE TO SUBLIME CORNERSTONE R.A.S. 44 (16.98)	
37	NEW		BOB MOULD	BODY OF SONG YEP ROC 2091* (15.98)	
38	27	8	MXPX	PANIC SIDONEEDUMMY 1269 (13.98)	
39	14	2	SOUNDTRACK	WEDDING CRASHERS NEW LINE 39050 (11.98)	
40	25	10	B.G.	THE HEART OF THE STREETZ CHOPPA CITY 5819/KOCH (17.98)	
41	25	6	JOHN HIATT	MASTER OF DISASTER NEW WEST 6076 (17.98)	
42	23	39	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
43	47	24	COLLECTIVE SOUL	YOUTH EL 60001 (15.98)	
44	NEW		LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO (10.98/16.98)	
45	3	33	SENSES FAIL	LET IT ENFOLD YOU DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD) ⊕	
46	30	21	BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)	
47	26	9	BETTER THAN EZRA	BEFORE THE ROBOTS SONG 51617/ARTEMIS (16.98)	
48	37	6	VARIOUS ARTISTS	BAM MARGERA PRESENTS: VIVA LA BANDS 456 1410 (12.98 CD/DVD) ⊕	
49	35	5	DARKEST HOUR	UNDOING RUIN VICTORY 244 (15.98 CD/DVD) ⊕	
50	42	2	SPOON	GIMME FICTION MERGE 565* (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 END NEW AGE:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly or biweekly, including ones that are exclusive to *Billboard's* web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	2	2	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	1	3	ZUCCHERO	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
3	3	7	RY COODER	CHAVEZ RAVINE PERRO VERDE/NDONESUCH 79877/WARNER BROS.	
4	4	3	BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 1116	
5	5	3	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ITALIAN CAFE PUTUMAYO 238	
6	6	6	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
7	8	18	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
8	7	23	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
9	9	18	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
10	11	13	VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
11	15	13	DANIEL O'DONNELL	LIVE FROM BRANSON OPTV MEDIA 236	
12	10	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NORTH AFRICAN GROOVE PUTUMAYO 237	
13	14	1	RAIATEA	SWEET & LOVELY RAIATEA HELM 8518	
14	13	13	CARLA BRUNI	QUELQU'UN M'A DIT NAIVE 27242/V2	
15	RE-ENTRY		MANUEL GUAJIRO MIRABEL	BUENA VISTA SOCIAL CLUB PRESENTS MANUEL GUAJIRO MIRABEL WORLD DRCUT/NDONESUCH 79810/WARNER BROS.	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	5	#1 JIM BRICKMAN	GRACE WINDHAM HILL 67979/RCA VICTOR	
2	2	3	MEDIAEVAL BABES	MIRABILIS NETTWERK 30415	
3	3		RYAN FARISH	FROM THE SKY NEURODISC 32001	
4	3		ANDREAS VOLLENWEIDER	MAGIC HARP SLG 17511	
5	6	5	ARMIK	MAR DE SUEÑOS BOLERO 7120	
6	4	65	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
7	7	71	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850/MADACY	
8	5	21	SECRET GARDEN	EARTHSONGS DECCA 004177/UNIVERSAL CLASSICS GROUP	
9	10	5	TIM JANIS	AMERICAN HORIZONS TIM JANIS ENSEMBLE 1110	
10	13	34	VARIOUS ARTISTS	THE HEALING GARDEN: ART OF WELL-BEING-DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5095/MADACY	
11	12	42	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
12	9	26	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
13	RE-ENTRY		JESSE COOK	MONTREAL NARADA 66076	
14	RE-ENTRY		ZADE	ROADS TO YOU SAWA 620	
15	11	27	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	

TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1 WK	#1 BRATZ	ROCK ANGELZ (HIP-0/UNIVERSAL/UME)	
2	1	23	KIDZ BOP KIDS	KIDZ BOP 7 (RAZOR & TIE)	
3	2	24	VARIOUS ARTISTS	DISNEYMANIA 3: MUSIC STARS SING DISNEY...THEIR WAY! (WALT DISNEY)	
4	4	5	VARIOUS ARTISTS	WORSHIP JAMZ (FUSEIC/RAZOR & TIE)	
5	3	8	VARIOUS ARTISTS	DISNEY GIRLZ ROCK (WALT DISNEY)	
6	6	103	TV SOUNDTRACK	THE CHEETAH GIRLS (EP) (WALT DISNEY)	
7	5	64	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)	
8	7	19	VARIOUS ARTISTS	RADIO DISNEY JAMS 7 (WALT DISNEY)	
9	9	2	SOUNDTRACK	THE BACKYARDIGANS: THE ADVENTURES BEGIN... (NICK/SONY BMG STRATEGIC MARKETING GROUP)	
10	8	45	VARIOUS ARTISTS	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION (WALT DISNEY)	
11	10	12	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: TRAVELING MELODIES - A CONCERT FOR LITTLE EARS (BUENA VISTA/WALT DISNEY)	
12	12	230	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1 (WALT DISNEY)	
13	11	44	TV SOUNDTRACK	JOURN THE EXPLORER (NICK/SONY BMG STRATEGIC MARKETING GROUP)	
14	14	68	VARIOUS ARTISTS	RADIO DISNEY: ULTIMATE JAMS-GREATEST HITS FROM VOLUMES 1-6 (WALT DISNEY)	
15	13	30	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: PLAYTIME MUSIC BOX (BUENA VISTA/WALT DISNEY)	

MUSIC VIDEO

LAUNCH PAD

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TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	7	#1 FAREWELL I TOUR: LIVE FROM MELBOURNE RHHO HOME VIDEO 70423 (29.98 DVD)	Eagles	9
2	4	7	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
3	1	23	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)	Chosen Few	
4	7	82	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
5	5	5	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004876 (19.98 DVD)	Eminem	
6	12	36	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
7	NEW		LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53497 (14.98 DVD)	Michael Jackson	
8	6	3	GOODIES: THE VIDEOS & MORE LAFACE VIDEO/ZOMBA VIDEO 68672 (16.98 DVD/CD)	Ciara	
9	9	7	PUNK O RAMA 10 EPITAPH VIDEO 86755 (7.98 CD/DVD)	Various Artists	
10	10	18	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
11	2	2	THE BEST OF GUY PENROD SPRING HILL VIDEO 44623 (19.98 DVD)	Guy Penrod	
12	11	13	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (18.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
13	14	35	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM WARNER BROS./WARNER MUSIC VIDEO 38628 (19.93 DVD/CD)	Jay-Z/Linkin Park	
14	3	2	THE RED LIGHT DISTRICT DEF JAM HOME VIDEO 52709 (14.98 DVD)	Ludacris	
15	18	90	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
16	13	2	THE OFFSPRING: THE COMPLETE VIDEO COLLECTION COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55335 (14.98 DVD)	The Offspring	
17	17	72	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
18	15	6	LIVE AT THE GREEK THEATRE IMAGE ENTERTAINMENT 00345 (24.98 DVD)	Chicago And Earth, Wind & Fire	
19	19	81	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHHO HOME VIDEO/WARNER MUSIC VIDEO 73932 (18.98 CD/DVD)	Pantera	
20	NEW		DEATH CAB FOR CUTIE: DRIVE WELL, SLEEP CAREFULLY PLEXIMUSIC 40023 (24.98 DVD)	Death Cab For Cutie	
21	20	13	THE CONCERT IN CENTRAL PARK 20TH CENTURY FOX 07583 (12.98/14.98)	Simon & Garfunkel	
22	16	7	IN RED SQUARE A&E HOME VIDEO 71104 (24.98 DVD)	Paul McCartney	
23	23	6	KILLADELPHIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57316 (14.98 DVD)	Lamb Of God	
24	26	13	FROM LUTHER WITH LOVE: THE VIDEOS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56961 (14.58 DVD)	Luther Vandross	
25	21	5	A FILM ABOUT JIMI HENDRIX (DELUXE EDITION) EXPERIENCE HENDRIX/WARNER HOME VIDEO 69846 (19.98 DVD)	Jimi Hendrix	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC	MISSY ELLIOTT
2	NEW		COOL GWEN STEFANI INTERSCOPE	GWEN STEFANI
3	2	9	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO DTP/DEF JAM SOUTH/IDJMG	LUDACRIS
4	3	5	GO! COMMON G O.O.D./Geffen	COMMON G
5	10	2	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	FALL OUT BOY
6	5	6	DIAMONDS FROM SIERRA LEONE KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	KANYE WEST
7	NEW		SINCE U BEEN GONE KELLY CLARKSON RCA/RMG	KELLY CLARKSON
8	8	6	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE REPRISE	MY CHEMICAL ROMANCE
9	11	2	THESE WORDS NATASHA BEDINGFIELD EPIC	NATASHA BEDINGFIELD
10	7	2	PON DE REPLAY RIHANNA SRP/DEF JAM/IDJMG	RIHANNA
11	NEW		GHOST OF A GOOD THING DASHBOARD CONFESSIOAL VAGRANT/INTERSCOPE	DASHBOARD CONFESSIOAL
12	9	8	BACK THEN MIKE JONES SWISHAHOUSE/ASYLUM/WARNER BROS.	MIKE JONES
13	23	6	TRAPPED IN THE CLOSET R. KELLY JIVE/ZOMBA	R. KELLY
14	NEW		UNTITLED (HOW CAN THIS HAPPEN TO ME?) SIMPLE PLAN LAVA	SIMPLE PLAN
15	24	15	WE BELONG TOGETHER MARIAH CAREY ISLAND/IDJMG	MARIAH CAREY
16	15	3	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN	GORILLAZ
17	16	5	AND THEN WHAT YOUNG JEEZY FEAT. MANNIE FRESH CORPORATE THUG/DEF JAM/IDJMG	YOUNG JEEZY
18	12	5	GOTTA GETCHA JERMAINE DUPRI SO SO DEF/VIRGIN	JERMAINE DUPRI
19	17	4	MAKE HER FEEL GOOD TEAIRRA MARI MUSICLINE/ROC-A-FELLA/IDJMG	TEAIRRA MARI
20	4	7	BEST OF YOU FOO FIGHTERS ROSWELL/RCA/RMG	FOO FIGHTERS
21	13	3	I'M A KING PSC FEAT. T.I. & LIL SCRAPPY GRAND HUSTLE/ATLANTIC	PSC
22	RE-ENTRY		NAKED MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG	MARQUES HOUSTON
23	22	8	LET ME HOLD YOU BOW WOW FEATURING OMARION COLUMBIA	BOW WOW
24	NEW		OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE	50 CENT
25	NEW		DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE	THE BLACK EYED PEAS

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	MTV	FALL OUT BOY, SUGAR, WE'RE GOIN' DOWN
2	MTV	GWEN STEFANI, COOL
3	MTV	MISSY ELLIOTT, LOSE CONTROL
4	MTV	COMMON, GO!
5	MTV	SIMPLE PLAN, UNTITLED (HOW CAN THIS HAPPEN TO ME?)
6	MTV	MY CHEMICAL ROMANCE, HELENA (SO LONG & GOODNIGHT)
7	MTV	LUDACRIS, PIMPIN' ALL OVER THE WORLD
8	MTV	KANYE WEST, DIAMONDS FROM SIERRA LEONE
9	MTV	GORILLAZ, FEEL GOOD INC
10	MTV	PSC, I'M A KING
1	CMT	FAITH HILL, MISSISSIPPI GIRL
2	CMT	LEANN RIMES, PROBABLY WOULDN'T BE THIS WAY
3	CMT	SARA EVANS, A REAL FINE PLACE TO START
4	CMT	TRISHA YEARWOOD, GEORGIA RAIN
5	CMT	BRAD PAISLEY, ALCOHOL
6	CMT	SUGARLAND, SOMETHING MORE
7	CMT	TOBY KEITH, AS GOOD AS I DANCE WAS
8	CMT	BROOKS & DUNN, PLAY SOMETHING COUNTRY
9	CMT	ALAN JACKSON, THE TALKIN' SONG REPAIR ELUES
10	CMT	SHANIA TWAIN, I AIN'T NO QUITTER
1	VH1 CLASSIC	NINE INCH NAILS, HURT
2	VH1 CLASSIC	ERASURE, LOVE TO HATE YOU
3	VH1 CLASSIC	U2, TWO HEARTS BEAT AS ONE
4	VH1 CLASSIC	U2, CITY OF BLINDING LIGHTS
5	VH1 CLASSIC	DARYL HALL & JOHN OATES, OUT OF TOUCH
6	VH1 CLASSIC	MOTLEY CRUE, KICKSTART MY HEART
7	VH1 CLASSIC	DARYL HALL & JOHN OATES, MANEATER
8	VH1 CLASSIC	ERASURE, DON'T SAY YOU LOVE ME
9	VH1 CLASSIC	DARYL HALL & JOHN OATES, SAY IT ISN'T SO
10	VH1 CLASSIC	JAZZY JEFF & FRESH PRINCE, SUMMERTIME

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	7	#1 DOPE 35IXITY 51568/ARTEMIS (12.98)	American Apathy
2	2	19	GREATEST GAINER NATALIE GRANT CURB 78860 (17.98)	Awaken
3	3	39	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
4	NEW		BRIAN CULBERTSON GRP 004535/VG (18.98)	It's On Tonight
5	NEW		MARVIN SAPP VERITY 69951/ZOMBA (17.98)	Be Exalted
6	1	22	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (12.98)	Put The O Back In Country
7	6	12	RBD EMI LATIN 75852 (14.98)	Rebelde
8	NEW		BOYS NIGHT OUT FERRET 055 (12.98)	Trainwreck
9	5	4	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois
10	12	19	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
11	NEW		NEVERMORE CENTURY MEDIA 8210 (15.98)	This Godless Endeavor
12	4	5	ANDY ANDY WEPA 1060/URBAN BDX OFFICE (13.98 CD/DVD) ⊕	Ironia
13	18	5	AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful
14	7	3	FRAYSER BOY HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me
15	15	10	GUCCI MANE LAFACE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House
16	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
17	NEW		BIG DADDY WEAVER FERVENT 30067 (13.98)	What I Was Made For
18	16	3	THE BLACK DAHLIA MURDER METAL BLADE 14536 (13.98)	Miasma
19	20	10	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
20	1	22	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee
21	13	7	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence
22	NEW		BOB MOULD YEP ROC 2091* (15.98)	Body Of Song
23	3	6	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
24	14	41	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
25	24	43	UNDEROATH SOLID STATE 83184/TDTH & NAIL (13.98)	They're Only Chasing Safety
26	35	35	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
27	5	9	REYLI SONY DISCOS 93414 (15.98)	En La Luna
28	30	14	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project
29	NEW		LEE WILLIAMS AND THE SPIRITUAL QC'S MDG 7034/MALACO (10.98/16.98)	Tell The Angels: Live In Memphis
30	27	15	CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings
31	10	6	RA REPUBLIC/UNIVERSAL 004833/UMRG (9.98)	Duality
32	3	2	ALACRANES MUSICAL UNIVISION 310432/JG (13.98) ⊕	Nuestra Historia Y Algo Mas
33	3	3	BRONSON ARROYO BRONSON ARROYO 69000/ASYLUM (18.98)	Covering The Bases
34	31	7	LIZZ WRIGHT VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake
35	16	5	DEVILDRIVER ROADRUNNER 618321/IDJMG (18.98)	The Fury Of Our Maker's Hand
36	22	7	AKWID / JAE-P UNIVISION 310478/JG (13.98) ⊕	Kickin' It... Juntos
37	11	2	FRANK BLACK BACK PORCH 77293 (16.98)	Honeycomb
38	37	6	DREG INTERSCOPE 004864 (9.98)	Catch Without Arms
39	33	7	FUNERAL FOR A FRIEND FERRET/ATLANTIC 62386/AE (13.98)	Hours
40	39	5	DARKEST HOUR VICTORY 244 (15.98 CD/DVD) ⊕	Undoing Ruin
41	32	36	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
42	35	37	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project
43	RE-ENTRY		LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler
44	NEW		PELICAN HYDRA HEAD 62242 (13.98)	The Fire In Our Throats Will Beckon The Thaw
45	46	5	MATTHEW WEST UNIVERSAL SOUTH 003931 (13.98)	History
46	RE-ENTRY		MATISYAHU JDUB 805022/OR (11.98)	Live At Stubbs
47	NEW		BARLOWGIRL FERVENT 30049 (14.98)	Barlowgirl
48	42	2	RBD EMI LATIN 32384 (15.98)	En Vivo
49	4	18	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead
50	29	3	THE ARCADE FIRE MERGE 269 (10.98)	The Arcade Fire (EP)

BREAKING & ENTERING

"She Waits for Night," by bluegrass quintet Uncle Earl, debuted last week at No. 7 on Top Bluegrass Albums. Discover developing artists making their Inaugural **Billboard** chart runs each week in Breaking & Entering on **billboard.com**.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1 THING (Zomba, ASCAP/Universal, ASCAP/EMI Blackwood, BMJ/Dam Rich, BMJ/EMI U Catalog, ASCAP, HL/WBM, POP 90)

4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 33

A

AIN'T NO WAY (Cotillion, BMJ/Fourteenth Hour, BMJ) RBH 66

AIPOH! (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 6, H100 72

ALGO MACKS UP (EMI April, ASCAP) LT 11

ALSO JASSED UP (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/EMI Blackwood, BMJ/Oklahoma Girl, BMJ), HL/WBM, CS 21

ALL THESE THINGS THAT I'VE DONE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, POP 69

ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMJ/EMI Blackwood, BMJ), HL/WBM, POP 80

AMAR SIN SER AMADA (World Deep, BMJ/Sony/ATV Latin, BMJ) LT 8

AMOR DEL BUENO (Monster Music, ASCAP) LT 28

AND THEN WHAT (Copyright Control/Money Mack, BMJ) H100 69; RBH 18

ANGELS (Songs Of Nashville DreamWorks, BMJ/Phonecta, BMJ/Horley Tork Heat, BMJ/Its Our Turn, BMJ/Cherry River, BMJ), CLM, CS 33

ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 16

ASAP (Domani And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMJ/Songs Of Universal, BMJ), HL, RBH 41

AS GOOD AS I ONCE WAS (Tokedo Tunes, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ/Florida Cracker, BMJ), HL, CS 1, H100 29; POP 59

ASS LIKE THAT (Eight Mile Style, BMJ/Aint Nuthin' Goin' On But Funkin', ASCAP/Elvis Marmbo, ASCAP/Platter, ASCAP/Music Of Westwood, ASCAP/Rad Future, BMJ/Songs Of Universal, BMJ/Jeniferlene, BMJ/Hard Workin' Black Folks, ASCAP), HL, POP 68

AUN SIGUES SIENDO MIA (Warner-Tamerlane, BMJ/Tecca, BMJ) LT 37

AXEL F (Famous, ASCAP/Mach 1 Publishing, SESAC/EMI Music Publishing UK, SESAC), HL, POP 57

B

BABY GIRL (Copyright Control/Zukhan Music, BMJ) RBH 82

BABY I'M BACK (Beytall Music, ASCAP/Famous, ASCAP/Latino Velvet, BMJ/Songs Of Universal, BMJ), HL, H100 39; POP 19

BACK THEN (Mike Jones, BMJ/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 24; POP 46; RBH 17

BAD CHICK (Trill Productions, ASCAP/Warner-Tamerlane, BMJ/Artist Publishing Group, BMJ) WBM, RBH 35

BADD (Cotill Park, BMJ/EMI Blackwood, BMJ/EWC, BMJ/Da Crayzee, BMJ/2 Players, BMJ/Mike Jones, BMJ/Warner-Tamerlane, BMJ), HL/WBM, H100 53; RBH 26

BANDOLERO (Mia Mussa, ASCAP) LT 23

BECAUSE OF YOU (EMI April, ASCAP/Snely Songs, ASCAP/12 06 Publishing, ASCAP/Smells Like Metal, SDC/AN/Dwight Frye, BMJ), HL, POP 87

BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marlene AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 60; POP 4

BELLY DANCER (BANAZAN) (Noka International, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, H100 98; POP 47

BE MY ESCAPE (Gotee, BMJ/1 Wenf, Fighting And I'll Go Was This Lousy Publis), WBM, H100 87; POP 49

BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 23

THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Mirathon Key II Music, BMJ/Warner-Tamerlane, BMJ/Songs Of The Collective, BMJ/Back In The Saddle, ASCAP), WBM, CS 38

BEST OF YOU (M.J. Twelve, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Ear-Form, BMJ), HL, H100 20; POP 33

BETTER LIFE (Chi-Boy, ASCAP/Guitar Monkey, BMJ), WBM, CS 40

BEVERLY HILLS (E.O. Smith, BMJ) H100 18; POP 15

BIG WHEELS (M Felon Entertainment, ASCAP) RBH 51

BILLY'S GOT HIS BEER GOOGLES ON (Castle Street, ASCAP/Murrah, BMJ/Teabamba Music, BMJ/Katank Music, BMJ) WBM, CS 29

BOONDOCKS (Warner-Tamerlane, BMJ/See The Cow, BMJ/Tower One, BMJ/WB, ASCAP/Toer Two, ASCAP/BLA, ASCAP), WBM, CS 36

BREATHE (2 AM) (ArmiBonnaMusic, ASCAP), WBM, H100 72; POP 20

BRING ME DOWN (Sony/ATV Tree, BMJ/WATSKI Music, ASCAP/Quit Pokin' At It, ASCAP), HL, CS 32

BURN IT UP (Zomba Songs, BMJ/R.Kelly, BMJ/Mas Flow, BMJ/Brown Marble, ASCAP) LT 49

B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 73; POP 64

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, POP 53

CAN I LIVE? (Famous, ASCAP/D, Li Music Publishing, ASCAP/Biography Music Publishing, ASCAP/Audio Elite Music Publishing, BMJ), HL, RBH 86

CANTA CORAZON (Estefan Music Publishing, ASCAP) LT 33

CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelodina, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric DeGue, ASCAP), HL, H100 14; POP 58; RBH 3

CHARIOT (DeGraw Music, BMJ/Warner-Tamerlane, BMJ), WBM, H100 48; POP 36

CHARLIE LAST NAME: WILSON (Zomba Songs, BMJ/R.Kelly, BMJ) WBM, H100 77; RBH 14

COLLIDE (H&D Music, BMJ/Warner-Tamerlane, BMJ/Intuitive, BMJ) WBM, H100 43; POP 37

COME A LITTLE CLOSER (Sony/ATV Tree, PRS, ASCAP/EMI Blackwood, BMJ/Christopher Gametts Publishing, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMJ/Angela Beyonce, ASCAP/Hico Music), HL, H100 95; RBH 46

GIRLFIGHT (Kakani Music, ASCAP/Beats Me, ASCAP/Li Jon 00017 Music, BMJ/White Rhino, BMJ/Songs Of Peer, BMJ/March ninth, ASCAP/Gnat Body, ASCAP/Chrislays, ASCAP/EMI Blackwood),

(Barnes, BMJ) CS 45

COOL (Harajuku Lover Music, ASCAP/Cytron, BMJ/EMI Blackwood, BMJ), HL, H100 26; POP 14

CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Jay-Qui, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 58

CUANDO A MI LADO ESTAS (EMI April, ASCAP/Hecho A Mano, ASCAP/Universal Musica, ASCAP) LT 40

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMJ/Each Teach, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Golden Fleece, BMJ/Mured, BMJ), HL, RBH 99

DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F O B, ASCAP/Mchoma, BMJ/Notdew, BMJ), HL, RBH 50

DELICIOUS SURPRISE (BELIEVE IT) (Chrislays, ASCAP/Wa. Bride, ASCAP/Jersei Blues, BMJ), HL, CS 28

DEM BOYZ (Regina's Son, ASCAP/Diemahmar Music, ASCAP/Jeezy Music, BMJ/My Own Chit, BMJ/Griffin Ga. Finest, BMJ/EMI April, ASCAP/Shotoot Music, BMJ/Warner-Tamerlane, BMJ), WBM, H100 64; RBH 15

DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMJ/Getting Our Our Dreams, BMJ/EMI Blackwood, BMJ/Our Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unart Catalog, BMJ/Bawlin, ASCAP), HL/WBM, H100 50; POP 41; RBH 52

DIAMONDS ON MY NECK (That's What's Up, ASCAP/Swizz Beat, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Warner-Tamerlane, BMJ/Tzihs Music, BMJ/The Royalty Network, BMJ/Teamstas, BMJ/EMI April, ASCAP/EMI Blackwood, BMJ/My Own Chit, BMJ/Justin Combs, ASCAP/Big Pop, Ay, HL/WBM, RBH 97

DIRTY LITTLE SECRET (Smells Like Flys, ASCAP/Big Songs, ASCAP) POP 36

DOIN IT RIGHT (Cotton City Music Publishing, BMJ/Riverz Music, BMJ/Latuna Tunes, BMJ/A.J. Masters Music, BMJ/Dave Stas, ASCAP/HorPro Entertainment Group, ASCAP/Cotton Music, ASCAP) CS 58

DOIT CHA (God Given, BMJ/Tzihs Music, BMJ/Ensign, BMJ), HL, H100 3; POP 1; RBH 8

DON'T LIE (will i am, BMJ/Nawasha Networks, BMJ/Jeezy, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sastia Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMJ), CLM/HL, H100 81; POP 42

DON'T PHUNK WITH MY HEART (Careers-BMG, BMJ/Zomba Songs, BMJ/will.i.am, BMJ/Cherry River, BMJ/Printz Polaj, BMJ/Songs Of Universal, BMJ/EMI Cubano, BMJ/EMI Blackwood, BMJ/Mokojumbi, BMJ), HL/WBM, H100 9; POP 5

DON'T STOP (EMI April, ASCAP) LT 45

DON'T TREAD ON ME (Hydroponic Music, BMJ) POP 96

DON'T TRIP (Diamond Puss Music, BMJ/Chubby Boy, ASCAP/Money Mack, BMJ/Mark Money Entertainment, ASCAP) RBH 78

DON'T WORRY 'BOUT A THING (Emeto, ASCAP/WB, ASCAP), WBM, CS 7, H100 60; POP 86

DOT COM (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Big Kid Music, BMJ/EMI Virgin Songs, BMJ/D. J. ASCAP/EMI April, ASCAP), HL, RBH 97

DO YOU WANT FRIES WITH THAT (Fender Zoo Music, BMJ/Sony/ATV Acuff Rose, BMJ/Circle C, ASCAP), HL, CS 8; H100 70

DREAM BIG (Warner-Tamerlane, BMJ), WBM, CS 30

DREAMS (BlackWallStreet, BMJ/Each Teach), ASCAP/Hip Hop Since 1978, BMJ/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL, H100 55; RBH 32

DUENO DE TI (Arpa, BMJ) LT 14

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMJ) LT 20

ENERGY (Natboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Latino Velvet, BMJ/Amaya-Sophia, ASCAP/Songs Of Universal, BMJ), HL, POP 92

ERES DIVINA (BMG Songs, ASCAP) LT 10

F

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onyx, BMJ/Warner-Tamerlane, BMJ/Sweet Summer, ASCAP/Warner-Tamerlane, BMJ/Ex's Palm Tree Music, BMJ), HL/WBM, CS 4; H100 54; POP 76

FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP) H100 15; POP 16

FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Soul Chest, BMJ), WBM, RBH 75

FOOTPRINTS (X C A R R, ASCAP/Greensleeves, PRS/Livingside, ASCAP/Copyright Control), RBH 48

FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/DraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisans Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, H100 44; RBH 4

FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP) RBH 66

G

GEORGIA PEACH (Zomba Songs, BMJ/Shedogs, ASCAP/Smoot Music, BMJ/Warner-Tamerlane, BMJ/Sunstrom Tunes, BMJ), WBM, RBH 93

GEORGIA RAIN (Careers-BMG, BMJ/Sagabeaux Songs, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ), HL/WBM, CS 17

GET IT POPPIN' (Warner-Tamerlane, BMJ/Joey & Ryan Music, BMJ/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 12; POP 11; RBH 37

GET LOOSE (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMJ/Noonline Tunes, BMJ/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP), WBM, RBH 70

GET NO OOH WEE (GG&L, ASCAP/Lab Rats, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP), RBH 81

GHETTO (Mr. Malt Music, ASCAP/Curtis Music, BMJ/92 Cosmic, ASCAP) RBH 28

GIRL (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP), HL, POP 82

GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Hendrina, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMJ/Christopher Gametts Publishing, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMJ/Angela Beyonce, ASCAP/Hico Music), HL, H100 95; RBH 46

GIRLFIGHT (Kakani Music, ASCAP/Beats Me, ASCAP/Li Jon 00017 Music, BMJ/White Rhino, BMJ/Songs Of Peer, BMJ/March ninth, ASCAP/Gnat Body, ASCAP/Chrislays, ASCAP/EMI Blackwood),

(BMJ), HL, POP 85

GIRL TONIGHT (Slaying High Music, ASCAP/Roi-dor, BMJ/Artist 101 Publishing Group, BMJ/Warner-Tamerlane, BMJ/Black Boy Hatchet, BMJ/EMI Blackwood, BMJ/Ready For The World, BMJ/Songs Of Universal, BMJ), HL/WBM, RBH 80

GIVE ME THAT (Trill Productions, ASCAP/My Own Chit, BMJ/Chase Chad, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ) H100 33; POP 72; RBH 19

GO! (Songs Of Universal, BMJ/Senseless, BMJ/Please Gimme My Publishing, BMJ/Getting Our Our Dreams, BMJ/EMI Blackwood, BMJ/Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, H100 93; RBH 43

GOIN' CRAZY (Natboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Bottz World, ASCAP/Latins Goin' Platinum, BMJ), HL, POP 73

GOLD DIGGER (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unchappell, BMJ/Mijac, BMJ), HL/WBM, H100 62; RBH 10

GOOD OLD DAYS (Phylyvester, ASCAP/Big Loud Shirt, ASCAP) CS 31

GOOD PEOPLE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswept Pacific, BMJ/Songs Of Universal, BMJ) CS 47

GOTTA GETCHA (Sharian Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Naked Under My Clothes, ASCAP/No Dumbcyence Music Publishing, BMJ/Breka Music, BMJ), HL/WBM, H100 61; POP 79; RBH 39

GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/SVG Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 33

GOTTA MAKE IT (April's Boy Music, BMJ/Kharatroy, ASCAP/Unice Bobby's Music, BMJ/EMI Blackwood, BMJ/Kim Hoiglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMJ/Slaying High Music, ASCAP/Almo, ASCAP/WB, ASCAP/No Dumbcyence Music Publishing, BMJ/Breka Music, BMJ), HL/WBM, H100 89; RBH 30

GREED (Bolaman's Talking-Drum Publishing, ASCAP) RBH 89

GRIND WITH ME (Blue Star Publishing, BMJ/Black Boy Hatchet, BMJ/EMI Blackwood, BMJ), HL, H100 13; POP 28; RBH 29

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 82

HASTA EL FIN (Jazz & Nelson, ASCAP) LT 36

HATE IT OR LOVE IT (BlackWallStreet, BMJ/Each Teach 1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Golden Fleece, BMJ/Mured, BMJ), HL/WBM, POP 55

HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/That's Plum Song, ASCAP/Tea Time, ASCAP/Baboshka Worldwide Tunes, ASCAP/Songs Of Universal, BMJ/Gold Fever Music, BMJ), HL, RBH 83

HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music, BMJ) H100 75; POP 50

HELP SOMEBODY (Careers-BMG, BMJ/Gotahaveable, BMJ/Songs Of Windswept Pacific, BMJ) CS 11; H100 76

HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Titlwhirl, BMJ), HL, CS 26

HICKTOWN (Warner-Tamerlane, BMJ/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 20; H100 61

HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMJ) CS 27

HOLA MADAM (Copyright Control) LT 47

HOLIDAY (WB, ASCAP/Green Oaze, ASCAP), WBM, H100 21; POP 18

HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ), HL, H100 6; POP 10; RBH 11

HOME (Michael Butie Publishing Designee, BMJ/Almost Outright Songs, BMJ/Universal-MCA, ASCAP/Aian Chang Publishing Designee, ASCAP), HL, H100 96

HOW TO DEAL (SoulSick Music, BMJ/Jumping Bean, BMJ/WB, SESAC/Baby's Little, SESAC/Noonline Tunes, SESAC), WBM, H100 42; POP 21

HOY COMD AYO (Maximo Aguirre, BMJ) LT 19

I

I CAN'T STOP LOVING YOU (KernUnity, BMJ) H100 85; RBH 21

IF I SAID YOU HAD A BEAUTIFUL BODY (WOULD YOU HOLD IT AGAINST ME) (Famous, ASCAP/Bellamy Brothers, ASCAP), HL, CS 60

I (JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Lelou, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP/BMG Songs, ASCAP) RBH 34

I'M A KING (Crow Club Publishing, BMJ/Joey Music, BMJ/S. Merritt Music, BMJ/TVI/Li Jon 00017 Music, BMJ/White Rhino, BMJ/EMI Blackwood, BMJ/Swizzle Music, BMJ/Air Control, BMJ/Prince Of Grunk Music, BMJ/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 97; POP 83; RBH 54

I'M READY (Mini Factory, ASCAP) RBH 79

INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelo, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL/WBM, H100 51; POP 38

INCREDIBLE FEELIN' (Slim Thug, BMJ/Bubba Gee, BMJ/Noonline Tunes, BMJ/Warner-Tamerlane, BMJ/Smoot Music, BMJ/EMI Blackwood, BMJ), HL/WBM, RBH 94

INSIDE YOUR HEAVEN (Andreas Carisson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oh Suki Music, STIM), HL/WBM, H100 66; POP 44; RBH 31

INSIDE YOUR HEAVEN (Andreas Carisson, STIM/WB, ASCAP/Universal, ASCAP/EMI Blackwood, BMJ/Oh Suk Music, STIM), HL/WBM, CS 55; H100 37; POP 31

INTENTIONAL HEARTACHE (So Forth, BMJ) CS 57

I THINK YOU LIKE ME (Franchise Record Publishing, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Thron/Tantrix Music, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Side That Music, ASCAP), HL, RBH 64

IT'S A HEARTACHE (Careers-BMG, BMJ/Lojo, BMJ/EMI April, CS 25)

IT'S LIKE THAT (Rye Songs, BMG/Songs Of Universal, BMJ/Stannah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrislays, ASCAP), HL, POP 75

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL,

H100 17; POP 22; RBH 44

JUST THE GIRL (Vaguely Familiar, ASCAP) H100 52; POP 32

JUST WANT YOU TO KNOW (Maratone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP) POP 54

K

KAL-14-14 DREAMIN' (Universal, ASCAP/Negril West, ASCAP), HL, RBH 98

KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/Andsoul, ASCAP/Onaly, BMJ), HL, CS 18

KING OF THE CASTLE (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 56

L

LA CAMISA NEGRA (Camaleon, BMJ/Peermusic III, BMJ) CS 34

LA CAMISA NEGRA (Camaleon, BMJ/Peermusic III, BMJ) CS 34

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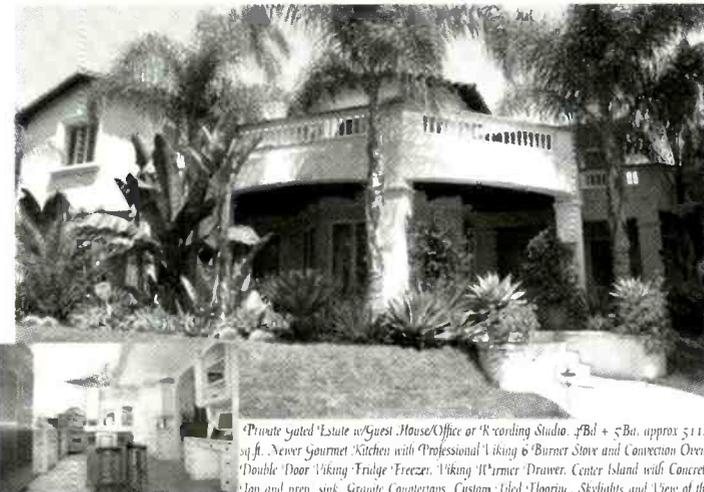
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Writer Al Aronowitz Dies

Alfred G. Aronowitz, a pioneering rock journalist, died Aug. 1 of cancer in Elizabeth, N.J. He was 77.

Aronowitz, known as Al, was a brash, high-living character who paved the way for writers covering the evolving rock scene of the 1960s and subsequent journalist/participants in the cultural revolution like Hunter S. Thompson.

In 1964, he went to England to investigate Beatlemania and returned to write two cover stories about the Liverpool lads for the Saturday Evening Post. The issues became best sellers for the magazine.

Aronowitz prided himself on introducing Bob Dylan to the Beatles Aug. 28, 1964, at the Hotel Delmonico in New York. Soon afterward, Dylan began working with an electric band in a rock style, and the lyrics of the Beatles took on a more introspective and acerbic tone.

His readers enjoyed his anecdotal style, which often involved profane quotes and self-incriminating elements dealing with marijuana—including the Dylan-Beatles meeting. But such touches got him in trouble with his editors.



AL ARONOWITZ, right, parties with MICK JAGGER, circa 1973. Photo: Chuck Pulin

Aronowitz worked at New Jersey newspapers before landing a job at the New York Post in 1957. In 1960, he wrote a 12-part series on the leading writers of the Beat Generation. He collaborated with author Pete Hamill on "Ernest Hemingway: The Life and Death of a Man."

Aronowitz became friends with many of the stars of the early rock era, including those who would suffer drug-related deaths, such as Janis Joplin, Jim Morrison and Brian Jones. He also managed folk performers Rosalie Sorrells and David Bromberg for several years.

After the death of his wife, Ann, in 1972, Aronowitz's own life began to unravel. He lost his job at the Post and fought his own drug problems for more than a decade. By the mid-1990s, however, he resurfaced with a still-active Web site, blacklistedjournalist.com, on which he offered his writings.

Aronowitz is survived by three children, longtime companion Ida Becker and two grandchildren. A memorial is planned for early fall. —Bill Holland

DEATHS Andrew J. Locandro, 78, of cancer, June 21 in Marietta, Ga. Locandro spent 30 years as a Capitol Records regional sales representative in his native New Jersey, retiring in 1989. His Capitol tenure included the wildly successful Beatles era, at which time the sales rep demonstrated some unusual initiative. According to the Atlanta Journal-Constitution, when Locandro was suddenly faced with a store's order for 200 or 300 Beatles records—vastly more than the store would normally order on a popular album—he drove to the record-pressing plant, grabbed a stack of "Meet the Beatles" albums in plain paper sleeves and promised store owners he would come back with the photo jackets later.

Survivors include his wife, son, three siblings and seven grandchildren.

Four Tops; Neil Diamond; Kool & the Gang; Earth, Wind & Fire; and Reba McEntire. Credited as one of the first high-profile agents to demand equal pay for black artists, Saffian took on several Motown performers and within weeks brought their performance pay to the level of other artists. In 1970, he started his own agency, American Talent International, whose clients included Rod Stewart, ZZ Top and Kiss. Saffian then went on to head what later became known as the urban music department at the William Morris Agency. He spent the last years before his retirement in 1996 at Buddy Lee Attractions.

Saffian is survived by two children. Memorial donations can be made in his name to Alive Hospice, 1718 Patterson St., Nashville, Tenn. 37203.

FOR THE RECORD

In the "Christmas Showdown" article about high-definition DVD players (*Billboard*, July 30), the format's disc capacity should have been stated as 45GB of data.

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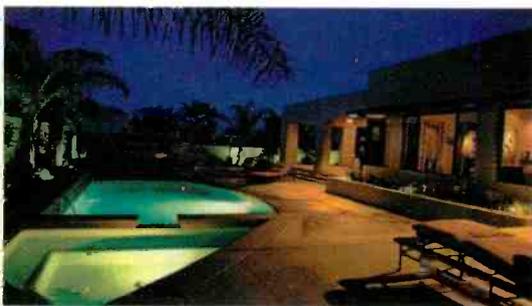
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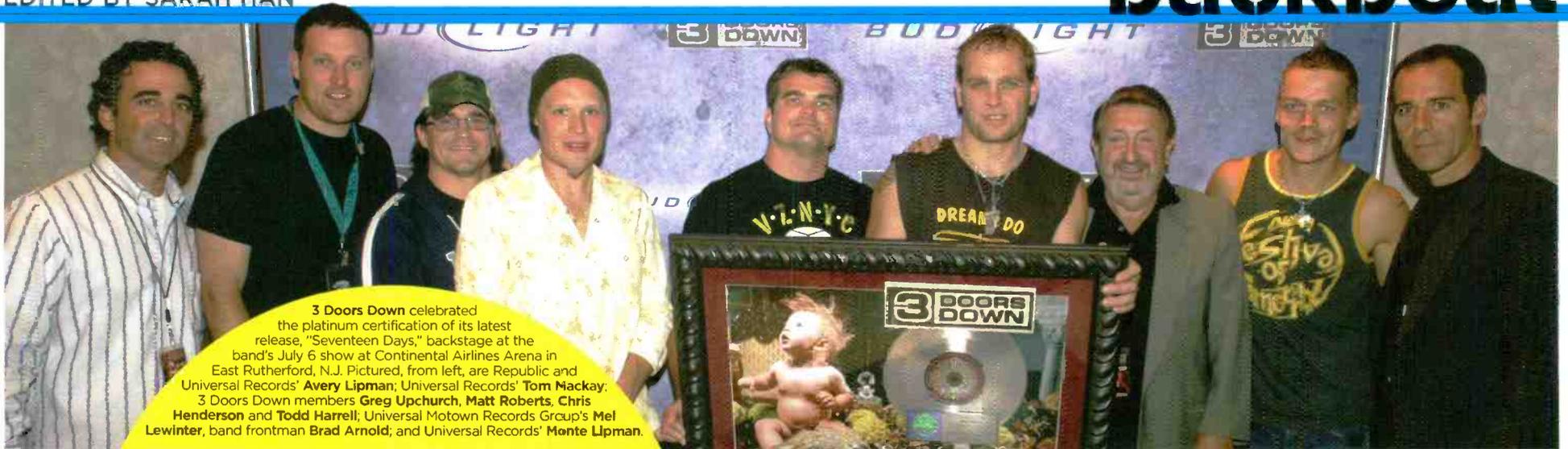
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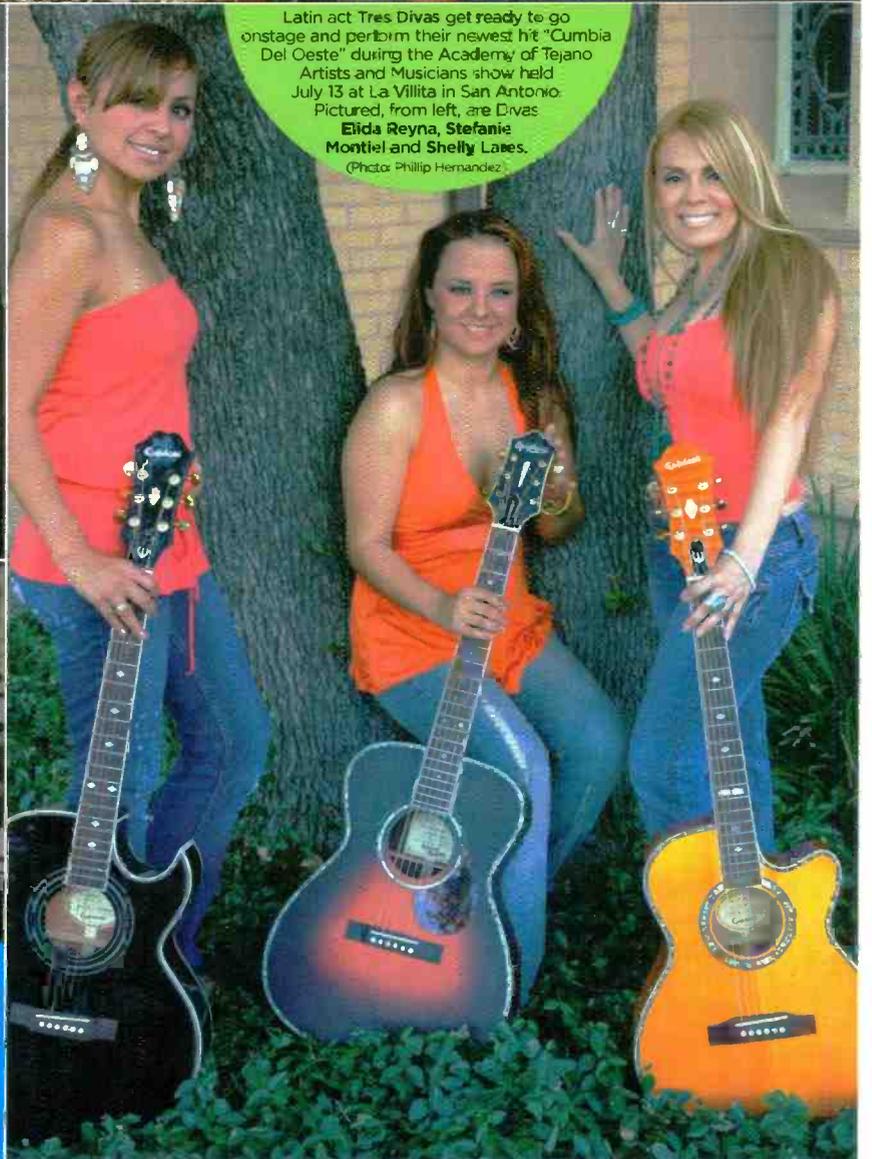
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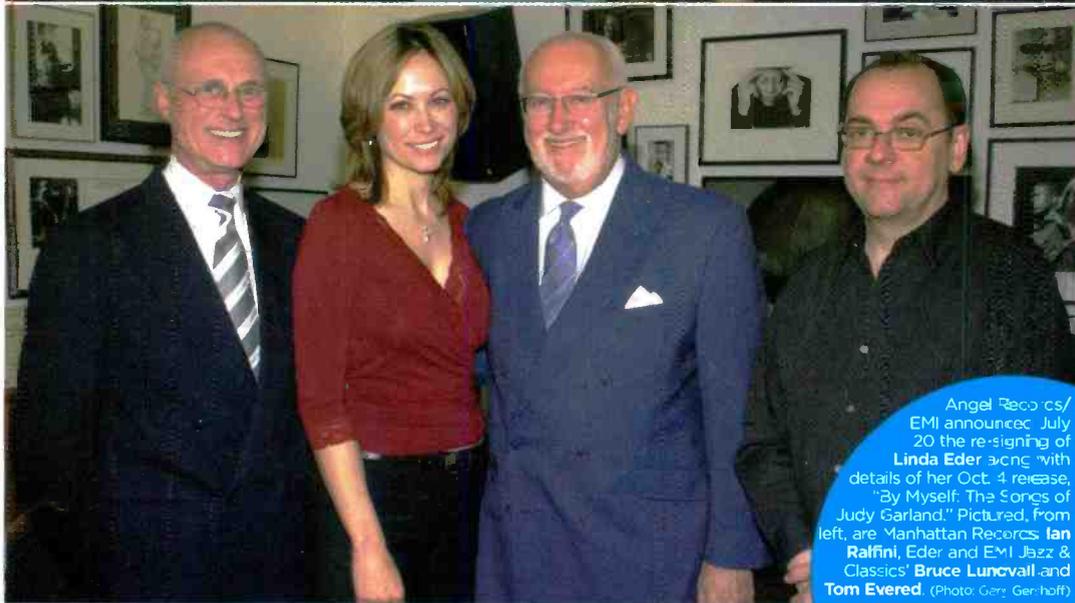
3 Doors Down celebrated the platinum certification of its latest release, "Seventeen Days," backstage at the band's July 6 show at Continental Airlines Arena in East Rutherford, N.J. Pictured, from left, are Republic and Universal Records' **Avery Lipman**; Universal Records' **Tom Mackay**; 3 Doors Down members **Greg Upchurch**, **Matt Roberts**, **Chris Henderson** and **Todd Harrell**; Universal Motown Records Group's **Mel Lewinter**, band frontman **Brad Arnold**, and Universal Records' **Monte Lipman**.



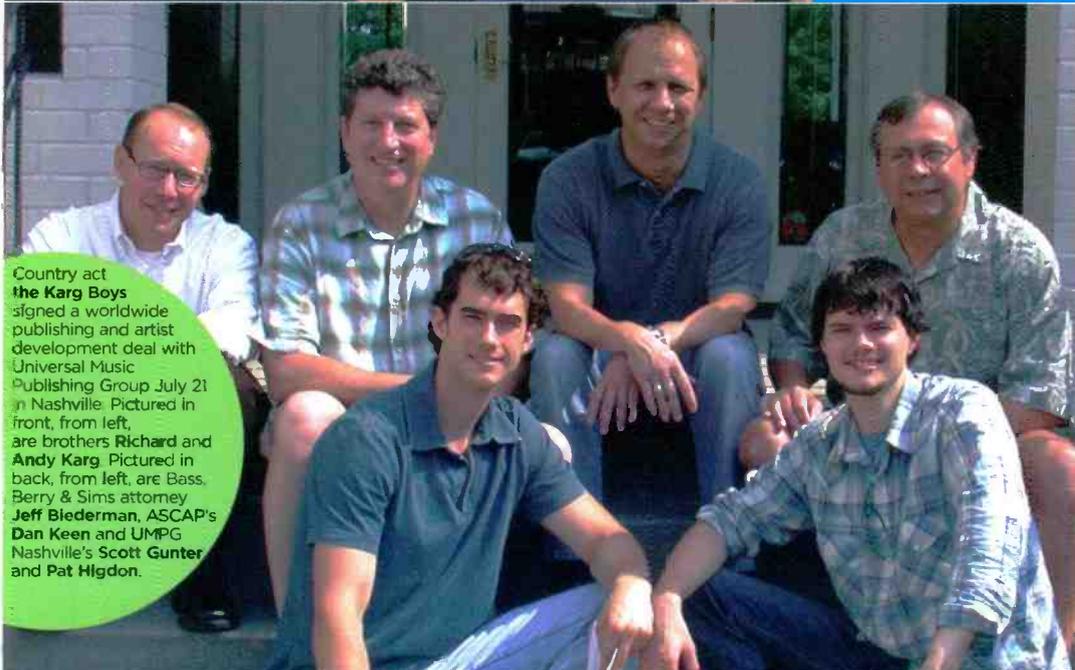
The International Christian Retail Show's presentation of upcoming projects related to the film version of C.S. Lewis' book "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe" drew more than 700 people to the Colorado Convention Center July 10 in Denver. Attendees get a sneak peek at the film and a first listen to songs from the soundtrack, produced by EMI Music, Walt Disney Studios and Walden Media. Pictured, from left, are soundtrack producer **Mark Johnson**, artists **Bethany Dillon** and **Rebecca St. James** (who appear on the soundtrack) and Walden Media president/co-founder **Michael Flaherty**.



Latin act Tres Divas get ready to go onstage and perform their newest hit "Cumbia Del Oeste" during the Academy of Tejano Artists and Musicians show held July 13 at La Villita in San Antonio. Pictured, from left, are Divas **Eida Reyna**, **Stefanie Montiel** and **Shelly Lares**. (Photo: Phillip Hernandez)



Angel Records/EMI announces July 20 the re-signing of **Linda Eder** along with details of her Oct. 4 release, "By Myself: The Songs of Judy Garland." Pictured, from left, are Manhattan Records' **Ian Ralfin**, Eder and EMI Jazz & Classics' **Bruce Lundvall** and **Tom Evered**. (Photo: Gerry Gerhart)



Country act **the Karg Boys** signed a worldwide publishing and artist development deal with Universal Music Publishing Group July 21 in Nashville. Pictured in front, from left, are brothers **Richard** and **Andy Karg**. Pictured in back, from left, are Bass, Berry & Sims attorney **Jeff Biederman**, ASCAP's **Dan Keen** and UMPG Nashville's **Scott Gunter** and **Pat Higdon**.



Al Kooper celebrated the release of his first studio album in 30 years, "Black Coffee," with a July 12 performance at B.B. King Blues Club & Grill in New York. He performed such new songs as "My Hands Are Tied." Pictured, from left, are artist/actor and Sirius Satellite Radio host "**Little Steven**" **Van Zandt**, Kooper and original **Rolling Stones** manager/producer **Andrew Loog Oldham**, who also has a show on Sirius. (Photo: Amy Elliott)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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PRODUCT PLACEMENT

Amid the speeches, seminars and oh-so-private meetings, product presentations remain among the most anticipated events of the National Assn. of Recording Merchandisers' convention. The 47th annual confab, set for Aug. 11-14 in San Diego, will not disappoint, according to NARM president Jim Donio. Universal Music & Video Distribution is embracing a NARM tradition, remaining tight-lipped about which of its artists will perform. But the company is whetting appetites by saying its presentation will feature six acts that combined have sold 17 million units. Meanwhile, in a NARM convention first, Clear Channel Entertainment will stage a presentation in conjunction with Ventura Distribution to preview Mötley Crüe's "Carnival of Sins" concert DVD. In addition, Sony BMG Norte's presentation will feature performances by Reik and La 5a Estación, while Navarre will showcase DRT recording artist Blindside.



RHYMEFEST

ON THE TOWN

Up-and-coming rapper Rhymefest goes to an otherwise mel-low industry crowd going at a private Records showcase Aug. 2 at Sony Studios in New York. The performance reached a fevered pitch when Kanye West made a guest appearance. On hand were J and BMG biggies Clive Davis and Charles Goldstuck, as well as J Records senior VP of urban marketing Jeff Burroughs. The party then moved to Webster Hall, where ATO/RCA artist David Gray performed to a sold-out crowd. RCA executive VP/CM Richard Sanders and Vector Recordings co-founder Jack Rovner were among those grooving to Gray's new tunes.

HEARD AT R&B CONFAB

If what Track heard at the Billboard-American Urban Radio Networks R&B/Hip-Hop Conference & Awards is true, Busta Rhymes is working on reggaeton tracks with Hector "El Bambino." Hector, along with Yung King Pinz and Buckshot, performed during the conference's welcoming reception.

SEE YOU IN SEPTEMBER

Jimmy Jam, Desmond Child, Randy Jackson and Dave Koz are the first artists confirmed to walk the halls of Congress Sept. 7 as part of the inaugural Recording Arts Day on the Hill. A couple dozen more recording artists, songwriters and producers are also expected to fly in and meet with legislators as part of the artist advocacy event.

GROWTH IN THE AMAZON

It seems amazon.com is moving closer to launching its

long-anticipated digital music service. Track hears the company is looking for a content acquisition manager to "seek and license digital music content worldwide, including content from major recording labels and independent recording labels and artists."

ONE-NIGHT STAND

Billboard Washington, D.C., bureau chief Bill Holland takes to the stage Aug. 10 at the New Strathmore Arts Center in Bethesda, Md. Yep, Bill Holland & the Rent's Due Band—which has not played much since its '70s/'80s heyday—is one of several acts scheduled to perform at what is billed as "A Tribute to the Band."

ON THE MOVE

Feisty recording-artist activist Ann Chaitovitz, who has been with the American Federation of Television and Radio Artists since 1995, is moving on. From what Track hears, she has accepted a job handling copyright issues for the U.S. Patent and Trademark Office.

SEGER PLAYS HOME TURF

Bob Seger, making a rare appearance, joined 3 Doors Down onstage Aug. 2 at the DTE Energy Music Theatre in Clarkston, Mich. The legendary artist performed on "Landing in London," a song he recorded with 3DD for the band's latest album, "Seventeen Days." This marked Seger's first public appearance since his induction into the Rock and Roll Hall of Fame last year—and his first singing appearance in nearly a decade in the area of his hometown, Detroit.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: MTV Networks Latin America in Miami promotes **Jose Tillan** to senior VP of music and talent. He was VP, MTV Networks Latin America also names **Marc Zimet** senior director of music and talent. He was VP of video promotion at Arista Records.

Sony BMG Music Entertainment in New York names **Sofia Sondervan** senior VP of feature films. She was head of East Coast production at ContentFilm.

PUBLISHING: BMG Music Publishing Worldwide in New York promotes **Andrew Jenkins** to president of BMG Music Publishing International. He was executive VP. BMG Music Publishing Worldwide also ups **Gary Gross** to president of BMG production music worldwide. He was president of BMG production music North America.

ASCAP in New York promotes **Jennifer Knoepfle** to pop/rock director of membership. She was associate director of membership.

DISTRIBUTION: Koch Entertainment Distribution in Port Washington, N.Y., names **Eric Lemasters** director of label relations and new media. He was head of new media at Bravado Merchandising.

HOME VIDEO: Paramount Worldwide Home Entertainment in Hollywood, Calif., ups **Carla Stock** to VP of business affairs administration. She was director.



TILLAN

GROSS

LEMASTERS

BROWN

RADIO: XM Satellite Radio in Washington, D.C., names **Nathaniel Brown** senior VP of corporate communications, based in New York. He was VP of media relations at Sony BMG Music Entertainment.

Infinity Broadcasting in Sacramento, Calif., promotes **Steve Cottingim** to senior VP/market manager. He was GM of KNCI-FM and KHWD-FM and senior VP of sales.

RELATED FIELDS: America Online in Dulles, Va., taps **Janet Rollé** as VP/GM of AOL Black Voices service. She was VP of programming enterprises and business development at MTV Networks.

TakeoutMarketing in New York taps **Andrew Steintal** as director of publicity and promotion. He was music publicist at Stunt Company Media.

Send submissions to shan@billboard.com.

GOODWORKS

FORMER LFO SINGER ORGANIZES CONCERT FOR LEUKEMIA & LYMPHOMA SOCIETY

Rich Cronin, former lead singer of boy band LFO—best-known for the 1999 top five hit "Summer Girls"—is battling leukemia and lymphoma. The 29-year-old Bostonian says he has been overwhelmed by the incredible outpouring of support from LFO fans and his music friends, including members of 'N Sync, Backstreet Boys and 98°. Aaron Carter and Joey Fatone are among the performers taking part in an Aug. 21 concert in Orlando, Fla. Produced by the Rich Cronin Hope Foundation, the concert will raise money for the Leukemia & Lymphoma Society. Cronin, who is readying his solo album for Hydrogen Records, says getting young people to donate bone marrow is his No. 1 priority.



TREOLOGIC (HIP HOP)
2005 Midwest
Grand Prize Winner

BANG SUGAR BANG (PUNK)
2005 West
Grand Prize Winner

RICH CREAMY PAINT (POP)
2004 Southeast
Grand Prize Winner

CHINUA HAWK (FOLK/R&B)
2004 Northeast
Grand Prize Winner

DIRTY POWER (METAL)
2003 West
Grand Prize Winner

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Entries must be postmarked by August 15, 2005.

Go to www.discmakers.com/ne05/billboard for registration, information, rules and regulations. Can't get online? Call 1-888-800-5796 to register.

“ We have been a part of a lot of showcases and never has one been run so expertly. It really gave all the artists the opportunity to perform at their best. We were amazed at the quality of all the acts. Everyone was so great, we definitely didn't think we would win. More importantly, we made a lot of new friends. It was an incredible experience for us. Thank you. thank you thank you! ”

Cooper, Bang Sugar Bang
Grand Prize Winner,
West 2005

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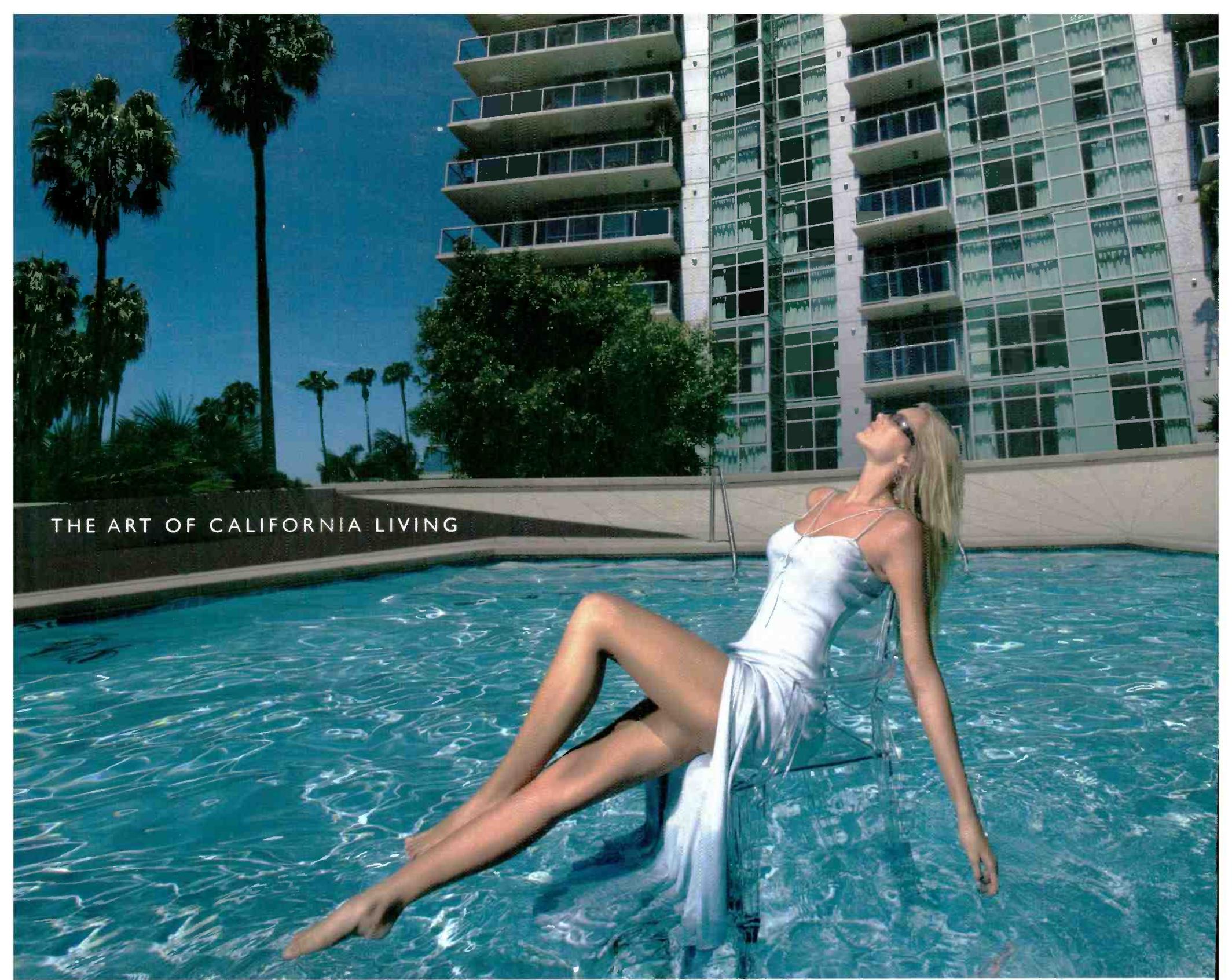
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