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♦ **MARIAH CAREY**



**GARTH BROOKS SIGNS
WITH WAL-MART >P.9**

Billboard

AUG
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2005

FOR MORE THAN 110 YEARS

A POWER PLAYERS
SPECIAL FEATURE:
**FIND OUT WHO
RULES THE
DIGITAL SPACE >P.25**

TOP **20** EXECES OF

DIGITAL ENTERTAINMENT

PLUS

- * **WILL APPLE FALL?**
BILLBOARD INVESTIGATES
KING IPOD >P.30
- * **HERBIE HANCOCK**
COLLABORATES WITH
SUPERSTARS >P.43
- * **Q&A WITH MTV'S
CHRISTINA NORMAN >P.23**



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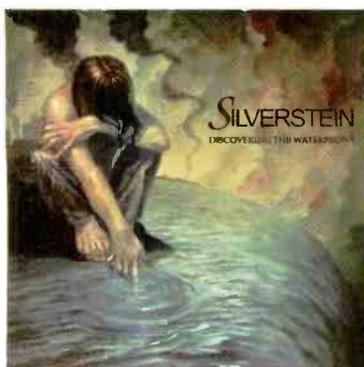
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SILVERSTEIN - *Discovering The Waterfront*
Long awaited sophomore release is a stellar collection of songs, fully realized and brilliantly executed. *Discovering The Waterfront* is the album you've been waiting for. Top 30 debut expected 8/24.

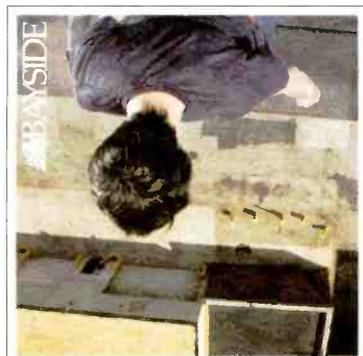
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BAYSIDE - *Bayside*

With 50,000 copies sold on their debut the creators of "Gloom Pop" are poised to see big growth with their sophomore masterpiece. A big Top 200 debut expected 8/31.

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JUNE - *If You Speak Any Faster*
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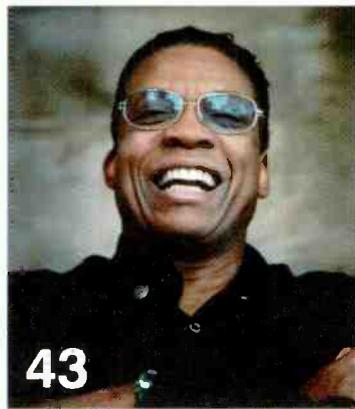
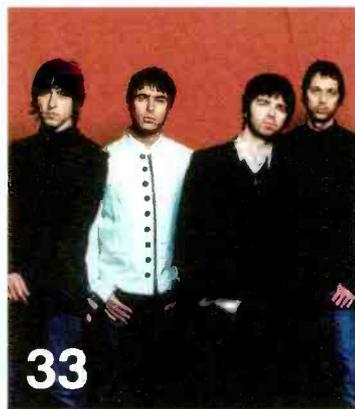
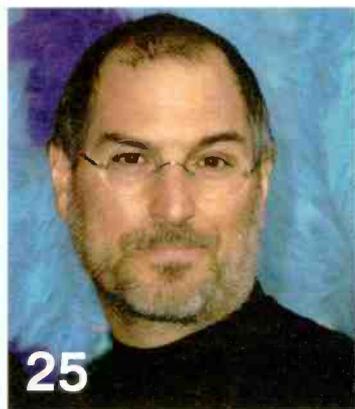
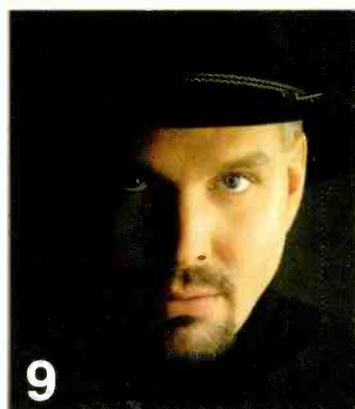
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SAVE THE DATE:
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 Details: billboardevents.com

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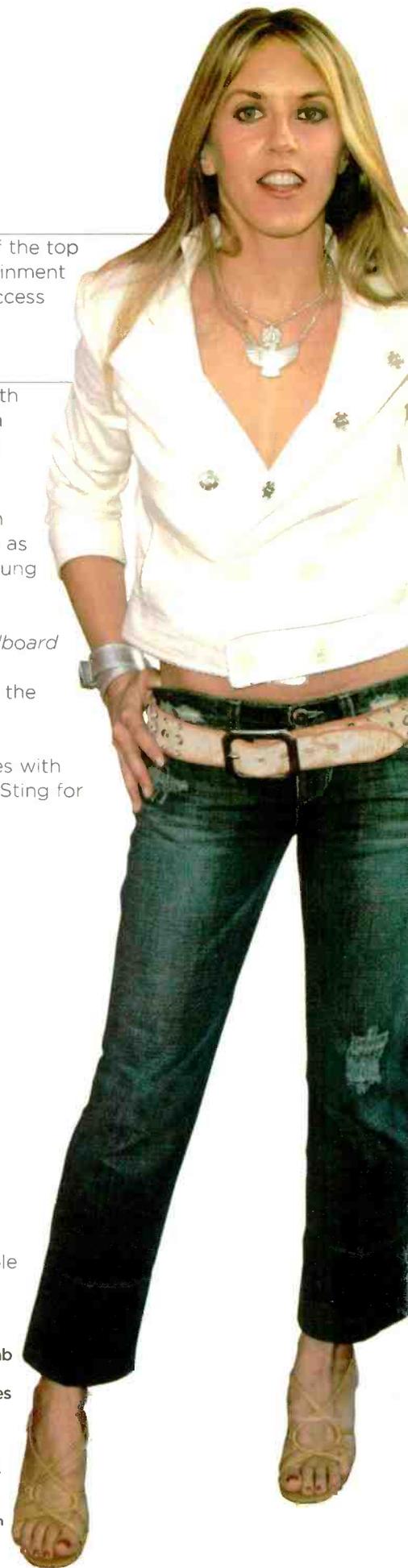
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Sept. 26
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Visit billboard.biz/NARM for full coverage of the 2005 National Assn. of Recording Merchandisers convention, including daily wrap-ups, analysis, news and the award winners.

ABOVE:
 This year's NARM confab featured 45 performances by artists including Liz Phair. See page 19.
 Photo: Steve Granitz/WireImage.com

COVER:
 Garth Brooks
 Photo: Larry Busacca/WireImage.com



TAMARA CONNIFF
Co-Executive Editor
Billboard



The Kids Are Alright

Andy Guerrero, a 23-year-old senior at the University of Colorado at Denver, wants to save funk music. In fact, he wants to save all music and the artists making it, which is why he buys albums and legal downloads. However, he is also very hard on retailers and record labels. According to him, CDs are too expensive, DualDiscs suck, big-box retailers are too impersonal and the iPod rules.

Andy was one of five young people who participated in the "Music Fans Speak" panel at the National Assn. of Recording Merchandisers convention in San Diego this month. These kids, all members of the Recording Academy's interactive advisory board What's the Download, know more about consumer trends, marketplace needs and the business models of the future than any music biz executive—or me, for that matter. These are the people we

need to listen to.

Yes, they have caught on to the wily ways of the business. They will not buy a CD based on "one hit single." All of them agree that record stores should have listening stations where they can hear the entire album before they lay down some cash. And as far as those rereleased albums with a few bonus tracks that hit stores a few months after the initial release, 22-year-old Bahareh Bat-manghelidj, a recent graduate of the University of Southern California, says that just does not fly: "We've caught on to that trick."

Four of the five panelists said that DualDiscs are a huge disappointment. The whole flip-it-over thing annoys them. The discs do not play on all machines, and they are more expensive than regular CDs. These consumers would rather have a bonus DVD in the package, separate from the CD.

But what about piracy—illegal downloads and CD burning? Well, that is easy: Most music fans go to free peer-to-peer networks to find rarities and live tracks. These are exactly what legitimate sites rarely offer because of licensing issues. But when they do, the fans are happy to pay. Christie Osborne, a 19-year-old sophomore at the University of San Diego, says that when iTunes offered an exclusive, previously unreleased Bright Eyes track, it was the "highlight" of her week.

They do not feel guilty about burning a CD for a friend—personal use, anyone? In fact, Osborne says such sharing makes for good marketing. In the long run, passing a CD to a friend can benefit the music biz by creating a new fan to buy a concert ticket, a T-shirt or the artist's next release.

Food for thought. Truths from the mouths of babes. —Tamara Conniff

FEEDBACK

In Search Of Black Execs

Kudos to Gail Mitchell for her insightful article on black execs in the music industry (*Billboard*, July 30). The most powerful and important statements were those at the article's end regarding the industry's historical absence of opportunity for people of color outside the boundaries of urban music.

There are gifted African-Americans in this industry who are more than capable of leadership in genres other than R&B and hip-hop. While the number of influential rock acts with black members (even black frontmen) has grown significantly, I'm not aware of any major, or major indie, that has any blacks in executive positions with respect to the rock genre. The industry has not kept pace with the culture in this regard.

In the days since "race records" and white artists becoming superstars playing black music while the music's originators died penniless, our society has seen quantum change in the area of diversity in virtually every sector of the culture. How ironic that our industry has remained in a kind of time warp, with the genre-driven equivalent of segregated drinking fountains continuing as the basis of how things are done.

I agree with Kevin Liles' closing statement: It is indeed time for our industry to stand up.

Dez Dickerson
President/CEO
Absolute Records/Pavilion Entertainment
Franklin, Tenn.

Thank you for taking the effort to investigate the issues concerning black executives in the music industry. As a young black female with an extensive academic background that includes a JD and MBA, I am often discouraged by the business decisions being made today. I am certain that I am not alone in my feelings toward the industry, and thus I hold dear to a belief that the continued rise of independent music is inevitable, despite continued consolidation. It is on this independent scene that I, and many others, have found a tolerant training ground for becoming competent music industry executives.

It is so unfortunate that the current internal structures of the majors do not accept qualified candidates like me. I believe that they are scared to hire competent, knowledgeable and experienced people, because doing so will naturally expose inefficiencies, the lack of creativity and the lack of general business skills that have real effects on the bottom line.

Gone are the days of artist development. Gone are the days of executive development. Thus, it should not be too surprising to have the most recent black executives described as ex-drug dealers, "retired" artists, current artists, highly visible music producers or recycled in-

terns from the mailrooms of the mid-'80s. I am doubtful that their white counterparts have such résumés. Instead, they are attorneys and seasoned business people who have unseen or rarely seen faces.

My résumé has sat in front of non-black and black decision-makers who have concluded that I am either not qualified or overqualified. I truly wonder what Berry Gordy would have concluded given a similar scenario in 1965.

Alberlyne "Abby" Harris
Los Angeles

Congratulations to Gail Mitchell on having the courage and integrity to write the piece on black execs. I thought it was right to the point as well as timely. As a person who has come up through the ranks of distribution and sales, I know there are even fewer black execs in our world. Companies that make their entire year's profit on black music have NO blacks on their regional sales staffs.

I often wonder why, at this point, there is no black-owned major distribution company. But a movement must first start with a thought, and you have a lot of people thinking!

T.J. Miller
SoBe Entertainment
Los Angeles

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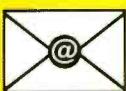
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MP3's Best Friend
Hasbro dog dances to iPods

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>>>FIONA FASHIONS A NEW 'MACHINE'

On Oct. 4, Fiona Apple will issue her third Epic album, "Extraordinary Machine," a new version of the record that was leaked on the Internet at various points last year. An "official" taste of "Machine" is available on her Web site, which will be streaming "Parting Gift" and "O, Sailor."

The tracks are available now for purchase at Apple Computer's iTunes Music Store.
—Jonathan Cohen

>>>BON JOVI ROCKING TIMES SQUARE AGAIN

Bon Jovi will be the first band to open the new Nokia Theatre Times Square with a live launch of its new Island Records album, "Have a Nice Day," Sept. 19. The album's debut will be a massive multimedia event via Network Live, the newly formed joint venture among America Online, XM Satellite Radio and AEG.
—Ray Waddell

>>>SAX, ANYBODY?

A compilation of former President Bill Clinton's favorite recordings will be available next month. An 11-track CD titled "The Bill Clinton Collection: Selections From the Clinton Music Room," is scheduled to be the first of a series. The inaugural CD favors jazz classics, and will initially be available through a link at clintonfoundation.org.
—Bill Holland

>>>COHEN SUES BIZ MANAGER, LAWYER

Legendary composer/artist Leonard Cohen filed a lawsuit Aug. 15 to recover at least \$5 million, most of which was his retirement savings,

continued on >>p10

UpFront

AUGUST 27, 2005

RETAIL BY MELINDA NEWMAN and ED CHRISTMAN

Wal-Mart Ropes Brooks

Retailer Signs Exclusive Deal For Country Singer's Catalog

Attention all Wal-Mart shoppers: Garth Brooks has signed a multiyear, exclusive pact with the retailer, making its stores, Sam's Clubs and walmart.com outlets the only places where his music will be commercially available.

The deal with Brooks marks the first time an artist—and certainly a superstar—has aligned himself and his entire catalog with one chain. (A number of other retailers have started labels, but they were never exclusive to the retailer and most have shut down.)

Additionally, the Bentonville, Ark.-based retailer is making other moves to secure proprietary material. At the National Assn. of Record Merchandisers convention, held Aug. 11-14 in San Diego, Wal-Mart representatives asked labels to make artists available for live studio performances, similar to AOL's "Sessions" series.

Following the performances' airing on its in-store closed-TV circuit, Wal-Mart executives envision selling the material exclusively via walmart.com as a way to tie together the merchant's online and brick-and-mortar stores.

Although Wal-Mart declined to comment, some label executives, based on conversations with Wal-Mart executives, believe the retailer may eventually try to create a physical compilation of the

performances available only through the chain.

These moves, coupled with an existing deal that occasionally allows the retailer to package exclusive video content provided by CMT with a new album release, are seen by some labels as a way for Wal-Mart to further edge into the content business.

As one head of sales at a major label put it, "They have Garth, they have CMT, and now they want to do a 'Sessions' line, and I can see where this is going. I am not going to give them my artists, but some labels might cave in to the pressure from the largest music account."

Other labels feel these deals are good for the business. As another record executive points out, since labels own their content, working with Wal-Mart makes sense because the retailer has the ability to grow market share, not shift sales. "It's a calculated risk that I am willing to try," that executive says.

Speculation about a pact brewing between Brooks and Wal-Mart grew after he performed at a Wal-Mart shareholders meeting June 3 in Bentonville. **continued on >>p10**



Wal-Mart has accounted for close to 30% the more than 100 million albums that **GARTH BROOKS** has sold during his career.

DIGITAL BY ANTONY BRUNO

Yahoo Music Service Lifts Off

Yahoo Music Unlimited ended a three-month trial run Aug. 18. And while the digital music service underwent some changes during its test phase, the biggest news is what will stay the same: pricing.

Yahoo rocked the digital-music boat at its May 11 beta launch by significantly undercutting its rivals. It charges a \$6 monthly subscription fee for access to more than 1 mil-

lion songs and the right to transfer content to compatible portable players; the fee drops to \$5 per month if the subscriber pays for one year upfront. A basic subscription to Napster or Rhapsody runs \$10 per month, and portability costs another \$5 monthly.

Observers anticipated that Yahoo would raise fees for the service once it moved out of beta, but Yahoo Music VP/GM David Goldberg says he be-

lieves the current pricing is in line with consumer expectations. "No one understands subscriptions," he says. "This is about trying to get people to pay for something that a large portion of them get for free."

Executives at Napster and Rhapsody say their pricing will not change and predict that Yahoo will not be able to maintain its pricing. Goldberg insists that Yahoo will stick with its current fees, dismissing the

notion that its ad-supported businesses will subsidize its music offerings.

"We're absolutely in the subscription business to make money from subscriptions," he says. "If you're a paid subscriber, you're not going to see any ads."

According to Goldberg, Yahoo can afford to charge less because it has less expensive customer-acquisition costs than its competitors. Yahoo claims more than 350 million

unique visitors per month to its various Internet properties, including 25 million to Yahoo Music alone. Goldberg also says that because Yahoo is one of the largest providers of online streaming services, bulk rates allow it to save costs related to broadband transmission.

The economics behind the company's pricing strategy illustrate the challenges ahead for dedicated digital music services, **continued on >>p10**

Photo: Kevin Parry/WireImage.com

UpFront

BROOKS (cont.)

from >>p9

However, until now, both sides declined to acknowledge that they had made a deal.

Brooks says he is not ready to discuss details of the marriage until "we get our ducks in a row," but adds that the forthcoming releases, "in everything, from cost to content, will be an amazing deal for the Garth fan."

David Porter, Wal-Mart VP/divisional merchandise manager, says, "Garth's music holds a magic that touches his fans of all ages, and making his titles available to our customers just makes sense since so many of his fans are Wal-Mart customers."

The initial deal is believed to cover only catalog since Brooks had vowed to remain retired from performing and recording new material until his youngest daughter graduates from high school in 2015. Then, he has said he will re-evaluate the marketplace and his desire to return to the music industry. Brooks' last studio album, 2001's "Scarecrow," has sold 2.9 million, according to Nielsen SoundScan.

Although neither Brooks nor Wal-Mart would comment on the first arrival under the pact, industry sources say that it will be a multidisc boxed set including previously unreleased material. It will street in late fall and will retail at around \$25.

This will not be Brooks' first boxed set. He rereleased a number of his early albums, each with bonus material, in a limited-edition boxed set in 1997, which was available to all retailers. The set debuted at No. 1 on The Billboard 200, and has sold 1.9 million units.

While other superstars, such as Elton John and the Rolling Stones, have released exclusive boxed sets through Best Buy, they were DVD projects. This is the first time an artist has released an audio boxed set exclusively through a traditional retailer.

Such a project, because it is not available to all retailers, would not be eligible for The Billboard 200, but would appear on the Comprehensive Albums chart, which appears on billboard.com. That chart tallies proprietary releases, catalog and albums on The Billboard 200.

Brooks' departure from Capitol Nashville, his label home since 1989, paved the way for the Wal-Mart deal. Capitol and Brooks dissolved their licensing deal in June (*Billboard*, June 18). Brooks owns his masters, leaving him free to shop for a new deal. His catalog includes 15 projects. Capitol parent EMI can sell remaining Brooks titles it already had in the pipeline to retailers prior to the June deal, but it cannot manufacture anymore units.

Wal-Mart is the biggest seller of music in the United States, accounting for approximately 20% of all album sales. Wal-Mart has accounted for close to 30% of the more than 100 million albums that Brooks has sold during his career.

Porter would not speculate on whether other retailers would purchase Brooks' releases from Wal-Mart stores to sell in their own outlets. No retailers that *Billboard* contacted returned calls by press time. •••

from former business manager Kelley Lynch and tax lawyer Richard A. Westin. Cohen alleges that Lynch set up a fraudulent scheme, taking his copyright earnings for herself, and that Westin failed to protect Cohen. Lynch and Westin could not be reached for comment.

—Susan Butler

>>>XM EMBRACES REGGAETÓN

XM Satellite Radio will begin focusing on reggaetón with a dedicated channel—Alegria, channel 90—for the popular Latin hip-hop genre. The channel will be produced by XM's music staff, including on-air host Karla Rodriguez. Alegria will offer such new programs as an exclusive audio version of "IMF Bodega Beats," the International Music Feed's reggaetón show, which is hosted by hip-hop star B-Real of Cypress Hill.

—Chris M. Walsh

>>>BELLSOUTH GIVES AWAY MP3 PLAYERS

Telecom giant BellSouth is offering its new DSL subscribers free MP3 players and trial memberships to Napster to Go. New customers choosing either of the two most expensive DSL packages BellSouth offers will receive a three-month membership to Napster to Go and a free flash-based MP3 player preconfigured for the service.

—Antony Bruno

>>>EA, DEF JAM EXTEND GAME PARTNERSHIP

Electronic Arts and Def Jam Enterprises have extended their partnership with a multiyear exclusive agreement that will deliver next-generation videogames in multiple genres. The first game to be released under the agreement has the working title of "Def Jam 3," which follows the successful release of "Def Jam: Vendetta" and "Def Jam: Fight for New York."

—John Gaudiosi, *The Hollywood Reporter*

continued on >>p12

LABELS BY BRIAN GARRITY

Flom Exits Atlantic

Kallman Takes Over, While Label Now Owns Lava Records

Warner Music Group continues to refashion itself in the image of recorded music boss Lyor Cohen with the recent ouster of Jason Flom as chairman/CEO of Atlantic Records Group.

WMG's East Coast label operation is now headed by chairman/CEO Craig Kallman and president Julie Greenwald, a pair of executives with strong roots in urban music and hip-hop—areas in which the company has long struggled, and that Cohen has been determined to turn around.

Kallman made a name for himself working with such acts as Aaliyah, Timbaland, Missy Elliott, Brandy and Junior M.A.F.I.A. Greenwald, a long-time Cohen ally, built her reputation working with such artists as LL Cool J, Jay-Z, DMX and Ashanti.

By contrast, Flom's A&R credits include Sugar Ray, Kid Rock, Tori Amos, Simple Plan, Skid Row, Twisted Sister, Matchbox Twenty and the Corrs.

Flom's departure comes amid long-rumored tensions with WMG management.

Sources say Flom was vacationing in Aspen when he was called to Los Angeles for a meeting with Cohen at the airport that led to Flom's Aug. 17 resignation.

That day, Atlantic held a town hall-style meeting featuring Kallman and Greenwald for all New York employees, to ease staff concerns.

In an internal memo to the Warner staff, Cohen called it his "sad duty" to announce Flom's resignation, describing him as "not only one of the industry's most talented A&R men, but also one of its leading entrepreneurs" who played a "critical role" in the restructuring of Atlantic.

In conjunction with his departure, Flom's imprint Lava Records—a joint venture between Flom and Atlantic—now becomes a wholly owned subsidiary of Atlantic. Sources say there may not be a cash buyout for Lava; control of the label in the event of Flom's departure is believed to have been worked out in the form of

upfront money and/or equity shares when he negotiated his deal to become head of Atlantic.

Many in the industry are left wondering if Lava, home to Simple Plan, Cold and Uncle Kracker, has a future; at a time when Warner has been aggressively cutting costs, Lava may find itself without a champion in the WMG board room. A source close to Warner says no decisions have been made.

Meanwhile, suitors are already said to be lining up for Flom's services. The executive is expected to talk with Universal Records regarding a role with the company, sources say.

Flom was part of the initial management team assembled by Edgar Bronfman Jr. and WMG's private equity investors in the wake of their acquisition of the major label.

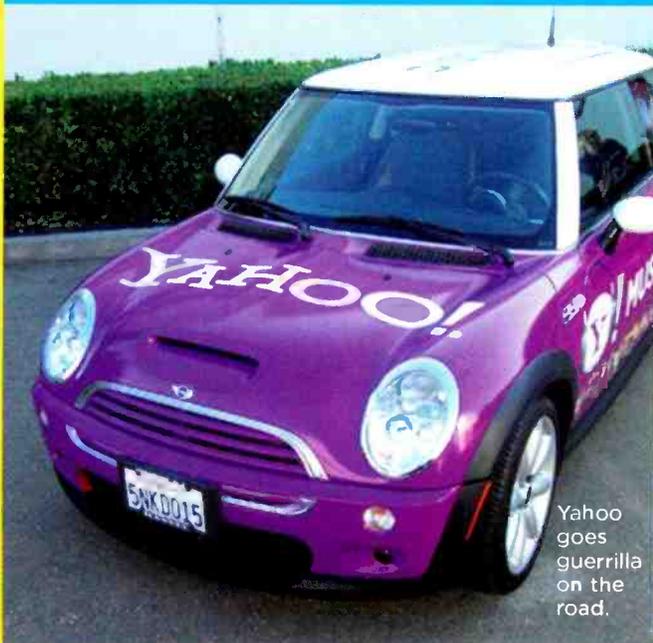
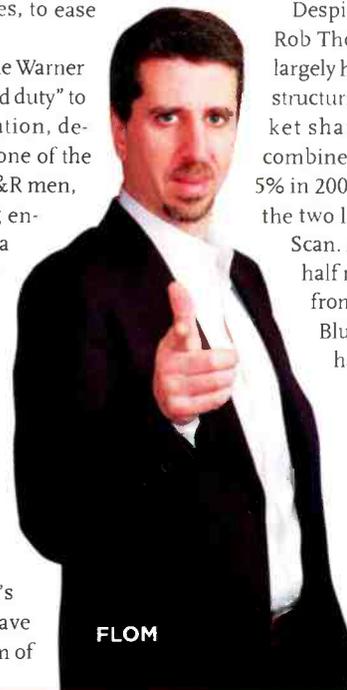
Some company sources suggest that WMG designed an admittedly unwieldy management structure at the top of Atlantic with the aim of creating stability in the wake of a dramatic restructuring of WMG's East Coast operations.

But the restructuring left Atlantic top heavy, with two co-chairmen and a president.

"The management structure was not proportionate to the streamlined nature of the company," a WMG insider says.

Despite key releases this year from Elliott, Rob Thomas and Fat Joe, Atlantic has been largely hit-starved as it worked through its restructuring efforts; Atlantic and Elektra's market share slipped from about 6.5% on a combined basis in 2003 to slightly less than 5% in 2004 in the wake of the consolidation of the two labels, according to Nielsen SoundScan. Hopes are running high for a second-half release schedule that includes music from Death Cab for Cutie, Lil' Kim, James Blunt and Sean Paul. Currently, Atlantic has the top-selling record on The Billboard 200, Staind's "Chapter V," and the top-selling track on iTunes, the Click Five's "Just the Girl."

Flom, a 26-year Atlantic veteran, was recently named the T.J. Martell Foundation's 2005 Humanitarian Award winner. He will be honored Oct. 6 at the foundation's 30th anniversary gala at the Marriott Marquis in New York. •••



YAHOO (cont.)

from >>p9

as deep-pocketed Internet portals move into the market. MSN Music is also readying a subscription service; the software giant recently sweetened its à la carte download service by giving away five tracks for each song purchased.

Yahoo would not discuss the number of users who signed on during the beta run, but industry sources estimate it to be around 600,000. Napster reported 410,000 subscribers as of April, and Rhapsody reported 1.5 million subscribers as of late June.

With the Unlimited service out of beta, Yahoo Music plans to launch a marketing campaign with TV spots during the MTV Video Music Awards Aug. 28. Additional TV ads will follow, supported by online media, radio, billboards and guerrilla and tastemaker marketing. The campaign will feature minute, detailed drawings of such well-known acts as Green Day and Missy Elliott. Yahoo would not divulge the cost of the effort, saying only that it will "be a lot more" than Napster's recent \$35 million

campaign touting the Napster to Go service.

Like Rhapsody, Yahoo is downplaying the portable aspect of the subscription service. Goldberg says the portable subscription experience remains "messy" because of technological limitations. Yahoo may eventually increase the cost of portable subscriptions, he adds, but it will not do so until the experience improves.

"It seems hard to charge people extra for something," Goldberg says, "when it doesn't work as well as it should." •••

Dear Ketel One Drinker
It appears we're on the same page.

**>>>UMG BACKS
BLU-RAY**

Universal Music Group joined the Blu-ray Disc Assn. Aug. 16 as a contributing member. UMG follows Sony BMG as the second major music company to contribute to the new high-definition DVD format. Blu-ray hardware and software are expected to be released in first-quarter 2006.

—Jill Kipnis

**>>>KOCH TO
DISTRIBUTE
BRUNSWICK**

Koch Entertainment Distribution has signed an exclusive North American distribution agreement with R&B label Brunswick Records. The label was the one-time home to Tyrone Davis, the Chilites and Jackie Wilson, among others. For the past four years, Brunswick has been distributed by the Innovative Distribution Network, but has largely focused on licensing its catalog. In switching to Koch, Brunswick owner Paul Tarnopol says the label will ramp up its CD releases.

—Todd Martens

**>>>VSDA CONFAB
PULLS HIGHER
NUMBERS**

The Video Software Dealers Assn. reported Aug. 16 that retailer attendance at its annual home entertainment conference increased 10% over last year. Home Entertainment 2005, which took place July 25-28 at the Bellagio Hotel and Casino in Las Vegas, also experienced a 27% increase in exhibitors over 2004. The dates and location for Home Entertainment 2006 are expected to be announced soon.

—Jill Kipnis

**>>>FOOS GO
WIRELESS**

The Foo Fighters are debuting their second single, "DOA," from "In Your Honor" as a ringtone exclusive to wireless operator Cingular before it is released to radio stations. The ringtone is available now and the track will hit radio Aug. 22.

—Antony Bruno

UpFront

TOURING BY RAY WADDELL

Rapino's Spin Control

New Clear Channel Entertainment CEO Preps For CCC Spinoff

Michael Rapino's naming as CEO of CCE Spinco, first reported on billboard.biz, could mean one of two things.

Either Rapino's vision just got a vote of confidence, or he is being set up as a sacrificial lamb whose reign will last only until CCE Spinco breaks up or is sold.

Some are banking on the former. "Any other choice could have been devastating for Clear Channel," Artists Group International president Dennis Arfa says.

On the arena side, SMG senior VP of sports and entertainment Michael Evans says his venue management firm has "enjoyed a great working relationship with Michael Rapino and thinks he is the right person as [Clear Channel Communications] spins off the entertainment division. Consistency is important at this time."

Even rivals agree. "Michael Rapino is the right choice," AEG Live CEO Randy Phillips says. "As a competitor, I would have relished them bringing in a non-music-industry chief executive, since it would have made my job easier."

House of Blues Concerts executive VP Alex Hodges adds, "The confirmation of Michael sends a message of stability, and this is a good thing for everyone in the live-music business."

According to sources, Rapino's appointment was

hotly contested, with a shortlist of big names competing for the job; one was reportedly tickets.com CEO Ron Benson, formerly a top-ranking executive at Universal Studios, which once included the entity that became House of Blues Concerts.

But it is Rapino who now oversees CCE Spinco's global music, theater, sports representation, and motor sports businesses. He replaces interim CEO Randall Mays, CFO of CCC and chairman of CCE Spinco. Former CCE CEO Brian Becker stepped down in April.

Rapino was most recently president/CEO of Clear Channel Music Group, which includes CCE's amphitheaters and global concert businesses. He was upped from head of international operations last summer during one of the most brutal concert seasons (billboard.biz, July 21, 2004).

Rapino's move to CEO of the entire company comes as CCE gears up to stand on its own, clear of its radio and outdoor-advertising conglomerate parent (billboard.biz, April 29).

After the spinoff, targeted for completion by year's end, CCE will be a separate, publicly traded company, and sources say it will likely move forward in one piece instead of being broken into separate entities. If that is the case, Rapino's appointment might

send a message of stability to Wall Street.

Given downturn in the industry, the going will no doubt be tough. In its quarterly report, CCC said live-entertainment revenue was flat for second-quarter 2005 because of a decline in concerts,



RAPINO

ticket revenue and attendance and the resulting drop in concession revenue.

The U2 Vertigo world tour and a strong European concert market have helped offset declines, however, and a strong autumn could make up for the somewhat tepid summer.

Even so, some question whether such an unwieldy beast as CCE can ever function profitably, with or without Rapino. Ultimately, the industry will have to wait and see. "Anyone drawing conclusions or writing the epitaph is wasting their time," Arfa says. "What this really is we don't know."

TOURING BY RAY WADDELL

Damages Tossed In JamSports Case

On Aug. 15, U.S. District Court Judge Matthew Kennelly threw out a \$90 million verdict against Clear Channel Entertainment previously won by a division of Chicago-based promoter Jam Productions.

On March 21 a Chicago jury awarded the damages to JamSports and Entertainment in a suit against CCE and Paradama Productions (doing business as AMA Pro Racing) regarding promotion of American Motorcycle Assn. events. JamSports claimed that CCE used its leverage as the world's largest live-entertainment producer to intimidate venue managers, threatening that they would lose CCE events if they went with JamSports on supercross events.

Kennelly set aside the award and ordered a new trial on the issue of damages for wrongfully interfering with a contract.

"The court clearly found that the jury's verdict was unreasonable in light of the evidence," Andy Levin, executive VP/chief legal officer for Clear Channel Communications, tells *Billboard*. "We're very pleased with the decision and look forward to a new trial and a just result."

In a post-trial motion filed by CCE, the judge ruled in favor of CCE by throwing out the "tortious interference with prospective advantage" claim. Kennelly upheld the jury's finding in favor of Jam on a sep-

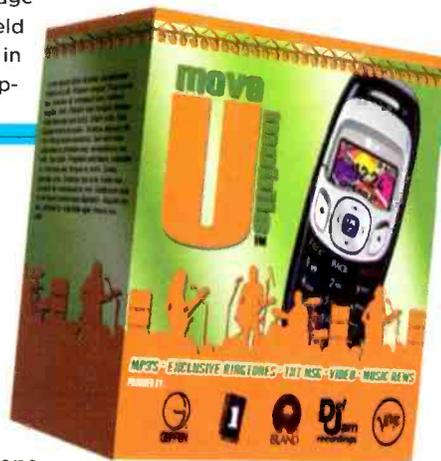
arate claim that CCE tortiously interfered with a contract that JamSports had entered with the AMA, saying he found "ample evidence" supporting the jury's decision in that regard.

The jury had lumped together the damages on the two claims, awarding Jam \$17,144,573 in lost profits plus \$73 million in punitive damages. To split them up and determine damages only on the contract-based claim, the judge says a new trial is required. A new jury will be impaneled to hear evidence and decide the amount.

"Although we are mildly disappointed by the result, we look forward to another trial where we expect a new jury will award JamSports even more money than the \$90 million that the first jury awarded," Jeffrey Singer, lead attorney for JamSports, tells *Billboard*.

JamSports filed the suit in April 2002 in the U.S. District Court for the Northern District of Illinois. The trial began Feb. 7.

In addition to the wrongful interference findings, the jury also held Paradama liable for breach of contract, awarding Jam \$169,314.19 in out-of-pocket expenses plus \$1 in lost profits. The jury ruled in favor of CCE on a key antitrust claim.



MOBILE BY ANTONY BRUNO

For UMG, A Phone Of Its Own

Universal Music Group and partner SingleTouch Interactive are bringing to market a music-focused mobile phone, called MoveU Mobile, which will provide access to such personalized entertainment as ringtones, wallpaper images and other music-related downloads.

The phone will include pre-paid cellular service managed by SingleTouch, which resells airtime from wireless operator Sprint PCS. The MoveU phone will ship with selected ringtones, but users will have the option to pay an additional monthly fee—as yet undetermined—for un-

limited access to master and polyphonic ringtones.

Additionally, SingleTouch will create phones branded for individual UMG artists, sold through each artist's Web site, with preloaded content specific to that person. SingleTouch has already sold 7,000 units of a Hilary Duff-branded phone, and is in the process of rolling out a Barbie-branded model.

The MoveU phone will be sold later this year for \$99.95 at Wal-Mart and other retail locations. That price is considered to be essential for mass-consumer adoption.

"I can't put an \$800 phone into Wal-Mart," SingleTouch founder Anthony Macaluso says. "There are a lot of people out there in the \$99 price range that would like to have music on their phone."

The deal is UMG's second recent wireless-related partnership. On Aug. 9, the company announced an investment in emerging wireless operator Amp'd Mobile.

SingleTouch also operates a wireless content access service called #147, which rolled out Aug. 15 in San Diego in conjunction with Clear Channel Radio. The

service allows wireless subscribers to access such content as ringtones by dialing #147 on their wireless phone when prompted by a radio DJ.

Once dialed, callers are connected to a content menu where they can buy the ringtone of the song just played on the radio. Ringtones are then sent to the phone via wireless messaging, with the charges added to the caller's wireless bill.

Currently, only Cingular subscribers can use the service. SingleTouch and Clear Channel plan to roll out #147

in Atlanta; Orlando, Fla.; Cleveland; and Memphis in the next two weeks. Eventually, Macaluso says, the system will allow users to purchase full tracks over the air as well.

SingleTouch also is developing a service that will let users listen to live concerts on their phones. During the broadcast, users can record a portion of the live concert to turn into a ringtone.

Lost Jazz Treasure Found!

Watch
the **Thelonious Monk Quartet**
with **John Coltrane Special**

Only on

BET★
JAZZ
THE 24 HOUR JAZZ CHANNEL

thelonious monk quartet
with john coltrane at carnegie hall



Blue Note Records release, in stores September 27th!

For almost 50 years, the 1957 collaboration between two Jazz giants, Thelonious Monk & John Coltrane, has been the stuff of legend... until now.

In January of this year, a landmark Jazz discovery was made when tapes of the seminal Carnegie Hall performance were found in the Library of Congress. BET Jazz presents the full story with an exclusive half-hour special, produced and directed by actress Kim Fields, featuring interviews with the sons of these two masters, the visionary behind the release of this treasure, and industry experts, as well as home movies, private photos, and most importantly, the music from this remarkable concert.

Air Dates

09/27/05 – 1:30 pm, 9:30 pm, 2:30 am
10/02/05 – 11:30 am, 7:30 pm, 1:30 am
10/11/05 – 1:30 pm, 9:30 pm, 2:30 am
10/16/05 – 11:30 am, 7:30 pm, 1:30 am

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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Seven7 Jeans Ads Fit Antigone Rising

Fashion Week, Print Spots Build On Starbucks Momentum

Antigone Rising, the fierce female rock band signed to Lava Records, is the centerpiece of an upcoming TV and print advertising campaign for Seven7 Jeans.

Created, lensed and produced by the Condé Nast Media Group on behalf of Seven7 Jeans, the campaign launches later this month at the Magic Apparel & Fashion Show in Las Vegas. On Aug. 30, Antigone Rising will perform at a CNMG/Seven7 Jeans cocktail party at the Joint in the Hard Rock Hotel & Casino.

Consider this performance a tease, if you will, as the campaign goes full throttle during the second annual Fashion Rocks concert. That event airs Sept. 9 on CBS, coinciding with Fashion Week in New York.

The two-hour special, presented by CNMG, will feature highlights from the previous evening's Fashion Rocks concert at New York's Radio City Music Hall. During the course of the televised special—with scheduled performances by Alicia Keys, Tim McGraw, Destiny's Child, Gwen Stefani, Nelly, the Arcade Fire and others—two 30-second Seven7

Jeans spots featuring Antigone Rising will run, although the band is not on the concert bill.

Around this time, a Fashion Rocks supplement—which includes a four-page Seven7 Jeans/Antigone Rising spread—will be included in October 2005 subscription issues of several CNMG titles, including Vogue, Glamour, Vanity Fair and W.

A Seven7 Jeans/Antigone Rising print ad will also be included in September issues of CNMG publications and in the Fashion Rocks event program.

The broadcast and print ads identify Antigone Rising by name. (Patrick Demarchelier shot the print ads, while Jaci Judelson handled the TV spots.)

According to CNMG president Richard Beckman, the success Antigone Rising has had—and continues to have—with Starbucks helped seal the Seven7 Jeans deal.

According to Nielsen SoundScan, the group's major-label debut, "From the Ground Up," has sold 83,000 copies since May 11, when its exclusive deal with Starbucks started. The album becomes available at all retailers Sept. 13—which is ideal timing, as the girls' faces will be every-

where. And Starbucks will relaunch its Antigone Rising campaign in October.

Sure, the band's successful partnership with the coffee chain helped, but it also owes a nod to Seven7 Jeans chairman Gerard Guez, who says he simply "looked at the band, heard their music and fell in love."

For the Seven7 Jeans campaign, Antigone Rising manager Scooter, of W Management, acknowledges that the band did not receive any money. Instead, it is a deal that stresses "media value."

Of course, in a time of shrinking radio and video playlists, such exposure is essential to help sell music and generate buzz. Scooter calls the Seven7 Jeans and Starbucks partnerships "welcome opportunities to get the band's music heard."

And for those who want to hear Antigone Rising's music live, it will open for the Allman Brothers on a handful of dates next month, followed by a similar slot on Rob Thomas' fall tour.

RYAN'S LINE: Like many of the artists he champions, Ryan Seacrest has branched out into the world of fashion. The host of TV's "American Idol" and syndi-



Lava act **ANTIGONE RISING** will perform at the Hard Rock Hotel & Casino as part of a new Seven7 Jeans campaign.

cated radio show "America's Top 40" has launched his own clothing line, the R Line.

For this latest venture—he is already involved in Los Angeles restaurants Sushi Roku, Katana and Boa—Seacrest partnered with JEM Sportswear and Awake, its women's division.

Primarily focusing on T-shirts—with polos for men and sweaters for women—the R Line is available at specialty stores like

Fred Segal and Scoop and such department stores as Marshall Field's and Bloomingdales.

UP ALL NIGHT: While channel surfing the other evening, we came across a TV spot for BOD, the sporty men's body spray from Parfums de Coeur. It features the sounds of dance-pop singer Gala, who is best-known for her late-'90s

international hit, "Freed From Desire."

Created by the WSAA ad agency in Westport, Conn., the BOD ad features Gala's new EMI France single, "Faraway." The groovy hip-pop track was penned by the New York-based singer and co-produced by Ali Dee, Vinny Alfieri and Timbaland's guitarist, Kevin Rudolf. ... Photo: Marc Bryan-Brown/WireImage.com



LEGAL BY BILL HOLLAND

Mom Fights To Dismiss RIAA Suit

A Wappingers Falls, N.Y., mother filed an Aug. 15 motion to dismiss the Recording Industry Assn. of America lawsuit that names her as an illegal file trader.

Patricia Santangelo is a 42-year-old, divorced working mom with five children. In February, she was sued as a "Jane Doe" defendant and later identified via a subpoena to her Internet service provider.

"I don't have a problem with the music industry for trying to stop piracy," Santangelo says. "But it just wasn't me."

Santangelo says she had no idea that a file-trading program was on her computer, and only later found out that a neighbor's child had apparently installed the software without her knowledge. "Peer-to-peer networks have made it easy for some child, a grandchild or a neighbor's kid, to [install software] without the parent's knowledge," she says.

Very few individuals have challenged the more than 13,000 RIAA-initiated suits filed since September 2003; of the nearly 3,000 cases that have been resolved, almost all

of the defendants settled, for amounts averaging between \$4,000 and \$5,000. (The remaining cases are in various stages of litigation, with most expecting to be settled, the RIAA says.)

Santangelo's New York lawyer, Morlan Ty Rogers, filed the motion to dismiss on procedural grounds, claiming that the complaint does not provide enough detail. Typically, judges either deny such a motion or require the plaintiff to provide more information. Rarely will a case be knocked out of court at this early stage.

Should the case proceed, Rogers says, he will argue that Santangelo is not liable on the grounds that she did not do the infringing, was not aware of the infringement and did not financially benefit from any infringement that took place.

The RIAA remains resolute. "We have ironclad evidence that the illegal downloading occurred in this person's house," an RIAA representative wrote in an e-mail. "The ISP identified her as the account holder, and all the evidence supports our good-faith belief to file a claim."

"I don't have a problem with the music industry... but it just wasn't me."

—PATRICIA SANTANGELO

LATIN BY LEILA COBO

Emusica Buys Fania Holdings

MIAMI—The assets of Fania Records, which include what is widely regarded as tropical music's most venerable catalog, have been sold to Emusica Entertainment Group, *Billboard* has learned. According to sources familiar with the sale, the deal is worth about \$10 million.

Representatives of Emusica, a Miami-based music company that counts indie label Protel Records among its holdings, confirmed the purchase of Fania's assets from the estate of Fania founder Jerry Masucci.

Emusica declined to disclose the purchase price.

The deal encompasses the entire catalog of Fania, as well as its publishing arm, FAF Publishing, which includes more than 1,000 albums, 3,000 compositions and approximately 10,000 master tracks.

Because Fania never had major distribution, myriad opportunities exist to repack and resell its catalog. The label holds a legendary spot in the history of Latin music, and its catalog includes landmark recordings that have defined the genre.

The label was founded in 1963 by Masucci, a Brooklyn, N.Y.-born lawyer with a love for Latin music, and musician/bandleader Johnny Pacheco. Fania artists blended traditional Afro-Cuban styles with the

drive and verve of American jazz, soul and R&B.

In 1968, Pacheco brought his acts together to create the Fania All-Stars, a superband that toured the world and issued recordings that ranged from daring and experimental to eminently commercial. To this day, the Fania All-Stars recordings are widely regarded as the benchmark for tropical music, comparable in status to Motown in American pop.

During the label's heyday in the 1970s, Fania's roster included virtually every luminary of the genre, among them Celia Cruz, Larry Harlow, Rubén Blades, Héctor Lavoe, Willie Colón and Eddie Palmieri.

Fania's power dwindled in the 1980s, and Masucci eventually shuttered the label. Prior to his death in 1997, he reopened it briefly under the name Nueva Fania.

Fania's relationships with its artists were not always cordial. Last year, Blades settled a longstanding suit against Fania and its publishing companies for copyright infringement and failure to pay recording and publishing royalties. Sony/ATV now administers his catalog.

Emusica representatives say they are still evaluating their purchase and will announce plans for Fania in the coming weeks. ...

To date, only two cases have even reached the point where evidence was considered. In both cases, one in New York and another in Chicago, the labels won summary judgments.

One wrinkle for the RIAA may be the judge hearing the case, Judge Colleen McMahon of the U.S. District Court in White Plains, N.Y. At a May 6 conference with Santangelo and record company lawyers, McMahon advised Santangelo to get a lawyer, told the record companies that their settlement center was no longer to be involved with the case and said she would "love to see a mom fighting one of these," refer-

ring to the RIAA suits. Minutes later, McMahon appeared to express sympathy with Santangelo, saying, "I live in perpetual fear that something I don't know my kids are doing is going to come back and bite me in the butt."

Stanley Pierre-Louis, senior VP of legal affairs for the RIAA, declined to comment on the judge's words. "We hope that this [case] will come to a speedy resolution," Pierre-Louis says. "We are accustomed to seeing posturing early in the litigation by some defendants. But in the end, these cases typically result in a settlement or in rulings in our favor." ...



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Is Wind-up's Publishing In A Major Match?

The score is 15 all, with Wind-up Entertainment's publishing interests teetering between two major players.

On one side of the net is a finalized deal, recently made public, that shifted exclusive administration rights in Wind-up's publishing outside the United States and Canada from EMI Music Publishing to Universal Music Publishing Group. Wind-up president Steve Lerner tells *The Publishers' Place* that UMPG landed the deal by offering an exciting plan for the future.

On the other side, EMI Group, parent of EMI Music Publishing, may be ready to join the match. A news report based on information from an unnamed source claims that EMI is in advanced discussions to buy Wind-up Records. The parties decline to confirm or deny the story. Wind-up holds all U.S. and Canadian publishing rights.

Undoubtedly, Wind-up's success has been due in large part to the indie's strategy of acquiring recording and publishing rights from its artists. Nearly all of the label's songwriter/acts—such as Evanescence, Creed, Scott Stapp, Ben

Moody, Drowning Pool, Finger Eleven and Seether—have their publishing through one of Wind-up's five publishing companies: Dwight Frye Music, Renfield Music Publishing, Wallachi Music Publishing, Jessop Music Publishing and Viovodes Music Publishing.

With the publishing rights intertwined so tightly with the label's rights, it is hard to imagine any equity deal between Wind-up and a major that would exclude publishing. If EMI sweetens the pot to acquire an equity interest in Wind-up, the two majors may find themselves walking toward the net to work out the next volley on publishing.

SING ALONG: Meanwhile, on the karaoke scene, Sybersound Records president Jan Stevens has been stirring up support from music publishers. Six indies have joined the lawsuit filed by the company, which does business as Party Tyme Karaoke, against six other karaoke record manufacturers.

The publishers became plaintiffs with Sybersound in a copyright infringement lawsuit filed Aug. 11 in federal District Court in Los Angeles. This suit, which replaces the Los Angeles County Superior

Court action that Sybersound filed in May against the company's competitors (*Billboard*, May 28), also claims that the defendants' failure to license compositions allows them to price their products for less than Sybersound's properly licensed packages.

The publishers and the compositions in which they claim an interest are Mark Hybner Publishing ("Chicks Dig It," "Laredo"), Full Circle Music Publishing ("Home-wrecker"), Skronk Bonk Tunes ("How Am I Doin'"), World House Hits ("Monday Morning Church"), SHC d/b/a Steele Wheels Music ("Nothin' Bout Love Makes Sense") and Logrhythm Music ("Miss Independent").

Defendants named in the federal suit are UAV d/b/a Karaoke Bay and Sterling Entertainment, Madacy Entertainment d/b/a Karaoke Party, Audio Stream d/b/a Keynote Karaoke, Top Tunes and Singing Machine.

To support its copyright claims, Sybersound alleges in the complaint that it holds exclusive karaoke rights infringed by the defendants that cover 26 songs, including "Goodies," "Lean Back," "Let Me Blow Ya Mind," "Naughty

Girl" and "Yeah!"

Sybersound's lawyer, Robert Meloni in New York, says that after publishers read about the earlier lawsuit, they decided to join the legal fight to share the cost of pursuing their rights. Peter Haviland (with Kaye Scholer) in Los Angeles is the lead litigation attorney for Sybersound and the publishers.

BACK IN PLAY: Latin American composers may hear more of their music on radio stations after rights in 418 compositions have been cleared up.

In a copyright infringement case lasting for nearly a decade, the U.S. District Court in Puerto Rico on Aug. 1 ruled in favor of Peer International, EMI Catalog Partnership, Sonida d/b/a FAF Publishing, BMI and related companies, awarding \$313,500 in damages.

The dispute began around 1996 after Latin American Music Co. and Asociacion de Compositores y Editores de Musica Latino attempted to enter publishing deals with a number of composers who were under contract with other publishers, says Barry Slotnick with Loeb & Loeb in New York, who represented the publishers and BMI. They attempted to use those deals to establish a performing rights society, insisting that U.S. and Puerto Rican Spanish radio broadcasters pay license fees to them—and suing some that refused.

Peer, EMI, Sonida and BMI then sued LAMCO, ACEMLA and its president, Luis Raul Bernard.

Meanwhile, some broadcasters reportedly refused to play the songs rather than risk becoming parties to the litigation.

After the arduous process of reviewing the chain of title to 468 compositions, rights to 418 were declared in favor of the Peer-led publishers. Rights in the remaining songs are still being reviewed, with another court hearing set for next month.

The defendants are expected to appeal the decision. ...



Such Wind-up acts as EVANESCENCE have their publishing through one of the label's five publishing companies.

GLOBAL BY LARRY LeBLANC

Fashioning Canadian Success

Arts & Crafts Riding A Tide Of Success In North America And Overseas

TORONTO—Canada's powerhouse label and management firm Arts & Crafts is becoming a force at home and abroad. This was underscored in the spring when singer Leslie Feist scored two key Juno Awards and two of its acts toured Japan.

Paris-based Canadian Feist won Junos in April for top new artist and top alternative album for her record "Let It Die," licensed for Canada by Arts & Crafts from Polydor France. In May, the label's acts Broken Social Scene and Stars headlined a series of all-Canadian events—billed as Canada Wet—in Tokyo and Osaka, Japan.

"We think globally, but we never forget Canada," says Jeffrey Remedios, co-owner of the Toronto-based firm with Daniel Cutler and Broken Social Scene member Kevin Drew. "That [strategy] has held us in good stead. Canadians like to see Canadians do well outside of Canada."

The 2-year-old Arts & Crafts is a record label, artist management, design house and production company. Its label roster also includes Canadians Jason Collett (also in Broken Social Scene), Apostle of Hustle, Valley of the Giants and Most Serene Republic. It handles Australia's New Buffalo and American Analog Set from Austin for North America.

EMI Music Canada distributes the label domestically, Caroline Distribution handles it in

the United States, and Pony Canyon distributes Arts & Crafts in Japan. A self-titled album by Broken Social Scene is due worldwide Oct. 4.

"Arts & Crafts is fantastic," says Los Angeles-based Martin Kierszenbaum, president of Interscope's in-house Cherry Tree imprint, which has Feist in the

to exploit the growing Canadian indie movement Broken Social Scene ignited two years ago. At the same time, the label continues to maintain a strong presence at grass-roots retail.

"We are aggressive in working collaboratively with major retailers," Remedios says. "We do campaigns and samplers.

"To get beyond that [sales plateau] you need mainstream outlets like radio and video. [Government-owned broadcaster] CBC has been a real champion for us as well."

Arts & Crafts also aggressively works the Internet, including having its own digital download site, which sells not



"We think globally, but we never forget Canada."

—JEFFREY REMEDIOS, ARTS & CRAFTS

United States. "I'm trying to create the same kind of environment here: having the resources from a major while having a boutique mentality in working with artists."

Arts & Crafts, according to Stars member Torq, "combines major-label and independent thinking." He adds, "Jeffrey and Daniel use the majors for distribution... for volume selling. But they see to it that their artists maintain creative control."

Collett adds, "We all feel inspired to do our best work here, because our closest friends are always one-upping us."

While indie labels in Canada traditionally have done little business with larger music retailers, Arts & Crafts has broken ground as these retailers sought

But we also have close relationships with many grass-roots stores. We have structured our [distribution] deals so that if [a distributor] doesn't sell direct to a retailer, we have the right to."

Arts & Crafts has also gained a firm foothold at commercial Canadian radio with Feist, Broken Social Scene and Stars. The label's strategy is not to be singles-driven but to work, Remedios says, "market by market with what tracks work best for each station."

Remedios also argues that indie labels have to push themselves beyond courting the music press that champions the indie sector.

"There are about 18,000 cool people in Canada," he claims.

only its own product but CDs from Toronto acts that cannot be found on iTunes.

While the majors have the resources and inter-company structures to consistently support and market their own acts, Arts & Crafts—with more limited resources—is forced to be innovative. Last summer, an increase in cash flow had its principals pondering moving to bigger office space. Instead, they purchased a 2004 Ford Club Wagon van so their bands could tour more effectively.

"The van's been used every day since we got it," Remedios says with a laugh. "Now we are doing well enough that we can move and still keep our van."

GLOBAL NEWSLINE

>>>EMI'S ANGEL TAKES WING

EMI Music U.K. senior VP Mark Collen has unveiled the executive structure for his newly named Angel Music Group.

The longtime EMI exec was promoted to his current role in May (billboard.biz, May 3), tasked with developing the firm's roster in the pop, mainstream and classical genres. The new London-based group comprises three labels: Innocent (pop), EMI Classics U.K. (classics/crossover classics) and the new imprint Angel (AC/adult standards/mainstream). It is the third label group at EMI Music U.K., alongside Capitol and Virgin.

Former Liberty A&R director Mike McNally is named director of international repertoire and special projects. The three Angel Music Group imprints will be supported by one marketing team, helmed by former Innocent label manager Sara Freeman as GM.

Innocent will be headed by A&R director Jamie Nelson. One other senior A&R executive is being sought to handle the Angel label and EMI Classics U.K. All the appointees report to Collen.

—Lars Brandle

>>>EC PROBES CD DUMPING

The European Commission has opened an investigation into whether cheap recordable CDs from China, Malaysia and Hong Kong are being unfairly "dumped" on the European market. The probe is expected to last nine months.

EC sources say if the commission concludes that the CDs are being sold too cheaply, the European Union can set hefty import duties to redress the balance.

A complaint from the Committee of CD-R Manufacturers, a European trade body, prompted the investigation. Any anti-dumping measures would be set after the probe looks at broader interests across the EU, including those of producers, importers, users and consumers.

—Leo Cendrowicz

>>>SONY BUYS STAKE IN FOUR MUSIC

Sony BMG Germany has bought a 50% stake in Four Music Productions. No price was given for the deal with the Berlin-based label owned by German hip-hop group Die Fantastischen Vier.

Four Music is distributed by Universal Music Germany but will switch to Sony BMG in August 2006. The label's acts include Freundeskreis, Max Herre and Gentleman. Die Fantastischen Vier's recordings are not part of the catalog; the act is signed directly to Columbia/Sony BMG.

Four Music managing director Fitz Braum remains in that role, with sole responsibility for the creative concerns of the label.

—Wolfgang Spahr

>>>COWELL QUILTS RIVE DROITE

Harry Cowell is quitting as managing director of U.K.-based independent music publisher and production firm Rive Droite Music to launch Private and Confidential Music, which incorporates studios, music publishing, production, management and a record label.

The new company is majority-owned by managing director Cowell and producer/songwriter Ben "Jammin" Robbins, with outside investors holding a 25% stake. Cowell says he will oversee the artist-management arm and the selection and writing of works.

Initial signings to the label include A-ha keyboardist Magne F and former M People vocalist Heather Small.

Rive Droite Music is a subsidiary of Paris-based indie music group XIII Bis. A successor for Cowell has not yet been named.

—Lars Brandle

>>>U.K. GETS VIDEO DOWNLOADS

Box Office 365, described as the United Kingdom's first around-the-clock video download service, is planning a full rollout by the end of next month.

The service (at boxoffice365.com) is operated by privately owned British Internet Broadcasting Co. and has clinched deals with Universal Music U.K., Sanctuary Group and V2 for music video content.

Box Office 365 had a "soft launch" Aug. 2. BIBC managing director Paul Hague says it has access to 600 hours of music videos and plans to start offering downloadable movies by the time of its full commercial launch.

Hague says London-based BIBC has agreements for worldwide online distribution for a majority of the content.

—Juliana Koranteng



Arts & Crafts band **BROKEN SOCIAL SCENE** will release its self-titled album worldwide Oct. 4.

GLOBAL BY LARS BRANDLE

Belgian Indie Acts Pump Up The Volume On Local Rock Scene

BRUSSELS—A new generation of bands is rejuvenating the Belgian rock scene.

Girls in Hawaii, Millionaire, Stash, Arsenal and Ghinzu are among the bands that have emerged from Belgium's independent labels in the past couple of years to join major-label acts like dEUS, Zita Swoon, Soulwax, Zornik, Admiral Freebee and Hooverphonic on the local charts.

These bands have achieved domestic success with debut or sophomore albums, and some are building international profiles.

Declining opportunities at Belgium's major labels have led domestic rock acts to indie homes. Girls in Hawaii is signed to Brussels-based Bang, while Stash, Millionaire, Arsenal and Ghinzu are with Halle-based Petrol, Anderlecht-based PIAS, Antwerp-based Play Out and Brussels-based Dragoon, respectively.

Sony BMG Belgium product and A&R manager Philippe Coppens concedes that his company's attitude to developing domestic rock talent has lately been "less patient and somewhat reticent."

Despite Sony BMG letting go of such acts as K's Choice and Arid after their contracts lapsed, Coppens says local product remains important to the company and that it has "a healthy

talent roster, with Ozark Henry and Hooverphonic doing quite well abroad."

While Warner Music axed its Belgian acts more than a year ago (*Billboard*, March 15, 2004), the other majors have developed some rock-oriented domestic talent.

Universal is enjoying success with dEUS and Admiral Freebee, as is EMI with Zornik. But overall, roster-

trimming has obliged new rock talent to release more material on indie labels.

That has affected radio, as indie-signed bands have created a renaissance of domestic songs on the air. Gerrit Kerremans, a producer at Flemish public alternative station StuBru, says that "since the majors reduced signing local rock talent, we've witnessed an increasing amount

of domestic acts on the radio. Our recent audience-voted singles chart had a record number of home-grown releases—12 out of 30 titles."

Universal Music Belgium managing director Dirk de Clippeleir agrees that Belgian acts are achieving more. He says they are increasingly delivering product that stands up to that of international artists.

Domestic road work is also

paying off, de Clippeleir says. "Playing more and bigger venues enhances an artist's confidence."

De Clippeleir notes that in the 1990s, local bands were only occasionally asked to play Belgium's major annual festivals like Rock Werchter, Dour and Pukkelpop, but now domestic acts are regularly featured on their main stages.

In 1997, Rock Werchter featured only three local acts. The 2005 installment (June 30-July 3) included 12 Belgian bands—including Zita Swoon, Arsenal, Millionaire and Admiral Freebee—alongside such international acts as Foo Fighters and R.E.M.

Rock Werchter and Pukkelpop organizer Herman Schueremans says quality has always been his main criterion when choosing domestic acts, "and quality has drastically improved over the past years."

He says the 165-act lineup for this year's Pukkelpop (Aug. 18-20) includes 30 Belgian rock performers. "With eight stages, we devoted more slots to domestic bands than ever before," Schueremans adds.

The new energy in the domestic scene has been evident on both sides of the language divide between the country's two regions, Flemish-speaking Flanders and French-speaking Wallonia.

Insiders say the English-language material of Girls in Hawaii and Ghinzu—who both hail from Wallonia—is also helping exports.

"A movement has started with results we would have never dreamt of, especially with bands singing in English," says Patrick Printz, director of Wallonie-Bruxelles Musique, a government- and industry-endorsed promotional organization for French-speaking Belgian artists.

Printz says Belgian acts are drawing increased interest from France, with Girls in Hawaii and Ghinzu having signed to Paris-based indie labels. He adds that the current Girls in Hawaii album, "From Here to There," has shipped 30,000 units across France, Italy, Spain and Germany.

The long-term picture is also encouraging, according to Bang managing director Damien Waselle. He says he is receiving a continuous flow of impressive demo recordings from a new generation of 18- to 25-year-olds in local bands.

"Until a few years ago we had no bands, no concerts, no promoters," Waselle says. "Now we see an explosion of festival [opportunities], facilitated by the fact that organizers have direct contact with local artists or booking agents. We're about to break the vicious circle." ...



EMI act ZORNIK is one of a handful of Belgian rock bands flying a major-label flag on a sea of indie talent.

GLOBAL BY MARCELO FERNANDEZ BITAR

Argentina's Music Market Shows Signs Of Recovery

BUENOS AIRES, Argentina—After four years of decline in the midst of a stagnant economy, Argentinian music sales are beginning to show signs of a sustained recovery.

According to midyear numbers released by Argentina's Chamber of Record Producers (CAPIF), music sales for the first six months of the year finally surpassed

those of 2001.

That was the year of Argentina's historic economic crisis, which resulted in a 30% currency devaluation and a fivefold crash in sales.

Now, for the first half of 2005, CAPIF reports sales of 6.7 million units, up from 5 million during the same period in 2004. Although the numbers are far from the country's peak of 12 million

units in the first six months of 1999, they are part of a two-year ascending trend.

The growth in sales stems from an increase in music DVD sales—which have risen 80% compared with the same period last year—and a strong slate of first-half releases.

These include "Floricienta" (Sony BMG), the newest album inspired by the teen

soap opera of the same name; Shakira's "Fijación Oral Vol. 1" (Sony BMG); a live album by pop folk group Los Nocheros (EMI); Chayanne's "Desde Siempre" (Sony BMG); and Diego Torres' "MTV Unplugged" (Sony BMG).

CAPIF executive director Gabriel Salcedo notes that in the last two years, record companies resumed signing

local acts. The results, he says, are now apparent.

"Ten albums of the top 20 are Argentine artists," Salcedo says. Noteworthy acts include Rata Blanca, Callejeros, Axel and Piñon Fijo.

Retail has reacted to the sales boost, with leading music stores Musimundo and Yenny announcing they will open new locations before year's end.

They will be fielding such upcoming releases as "Inconciente Colectivo" (Sony BMG), a collection of Argentine rock covers by Fabiana Cantillo, and "Testos-



terona" (Universal), a new set from rock act Bersuit Vergarabat.

Not all news is rosy, however. Piracy continues to ravage the music industry here. According to CAPIF, 55% of all music sold is illegal product. ...

RETAIL BY MARGO WHITMIRE

A 'Phenomenal' Benefit

Newton-John Album Raises Money For Breast Cancer

Inspired by the words of Maya Angelou, breast cancer survivor Olivia Newton-John is spotlighting the disease with a version of the Pulitzer Prize-winning writer's poem "Phenomenal Woman."

The song is the lead single to Newton-John's upcoming 10-song collection, "Stronger Than Before." The album will be available exclusively in Hallmark's Gold Crown stores Aug. 29-Oct. 31.

Newton-John recorded the song with Beth Nielsen Chapman, Diahann Carroll, Patti LaBelle, Amy Holland, Delta Goodrem and Mindy Smith. All involved have had cancer affect their lives in some way.

"I really think ["Phenomenal Woman"] has the potential to be an anthem for women and the breast cancer cause," says Newton-John's manager, Mark Hartley of the Fitzgerald-Hartley Co.

The project is timed with Breast Cancer Awareness month in October and marks the singer's second collaboration with Hallmark. In 2000, she and country artist Vince Gill teamed with the London Symphony Orchestra for a Christmas album.

"Their CD together did very well for us, so we knew we'd had success with her in the past," Hallmark manager of integrated marketing Ann Herrick says.

That, in addition to Newton-John's public campaign against the disease, made the artist the logical choice for the project, she adds.

Produced by Amy Sky, all the songs on the album are by songwriters who have had cancer affect them in some way. For example, "Can I Trust Your Arms" was written by Newton-John's daughter Chloe Lattanzi. Newton-John and Nielsen Chapman wrote the title track together.

For each purchase of the \$9.95 CD in the United States, Hallmark will make a \$2 donation to the Susan G. Komen Foundation. This marks the seventh year that Hallmark and the foundation have formed a partnership related to breast cancer. The two previously created a line of cards that remind friends and family to make an appointment for a mammogram.

"This was an opportunity for the Susan G. Komen Foundation to get a sizable donation from Hallmark," Hartley says, "and for Olivia to be able to write and sing songs about her experience."

Herrick says the company expects "Stronger Than Before" to ship gold, pointing to previous successful Hallmark releases. Among them are James Taylor's "James Taylor: A Christmas Album," which hit platinum within just 21 days of its November 2004 arrival, and gold shipments of Martina McBride's Valentine's Day compilation, "Martina McBride: My Heart," within nine days of its January release.

Like the Taylor and McBride sets, the full album was serviced to AC, adult top 40 and adult R&B radio, along with a radio edit of "Phenomenal Woman."

Newton-John will perform the song on ABC's "Good Morning America" Sept. 1 and the network's "The View" the following day. Segments highlighting the project aired in June and July on "Entertainment Tonight."

A line of products including night shirts and a set of toasting glasses are available for purchase along with "Stronger Than Before," a portion of which will also benefit the Susan G. Komen Foundation.

"We really wanted this CD to be focused on breast cancer awareness," Herrick says. "We wanted it to be really pure and tied into a donation."

Radio spots and print ads in periodicals like Oprah Winfrey's O Magazine are also planned.

As with past Hallmark deals, no returns will be accepted on the product.

In other Hallmark music news, Michael McDonald will ring in the holidays at the company this year with an exclusive 10-track album available Nov. 1-Dec. 25. The artist has already recorded the as-yet-untitled project.

Herrick says the company will also reveal collaborations with three additional artists in the coming weeks.



Hallmark will donate \$2 to the Susan G. Komen Foundation for each purchase of OLIVIA NEWTON-JOHN'S new album.



The Indies

TODD MARTENS tmartens@billboard.com

NARM Sees Signs Of Optimism, New Distribution Deals

Indie retailers preached solidarity at this year's National Assn. of Recording Merchandisers convention Aug. 11-14 in San Diego, maintaining a generally upbeat mood despite overall U.S. album sales that are down compared with last year.

Eric Levin, who runs Atlanta-based Criminal Records and the Alliance of Independent Media Stores, said there was no general trend among the stores in his coalition, nor did he sense a consensus among indie NARM attendees on the outlook for the business.

Most retailers conceded that summer sales have been hard to come by. Just as many retailers reported sales declines compared with 2004 as reported increases.

Still, there were signs of optimism. Newbury Comics indie

buyer Larry Mansdorf said releases from indie labels represented one of the chain's only music growth sectors. Additionally, indie distributors generally reported increased sales, with the likes of Alternative Dis-

tribution Alliance and Ryko Distribution citing rises of more than 30% from 2004.

Indie retailers indicated that they would not look for the answer to industry doldrums in DualDisc releases or installing

media-on-demand kiosks in their stores. Some were looking forward to upcoming releases and talking of expanding. And there are plenty of strong indie releases on the horizon, including Century Media's God Forbid; Epitaph's MF Doom-Danger Mouse collaboration, Dangerdoom; Overcoat's Iron & Wine-Calexico pairing; and Modest Mouse protégé Wolf Parade from Sub Pop.

NEW AT RED: RED Distribution executive VP/GM Bob Morelli used the NARM convention as an opportunity to quell rampant rumors of instability at his company.

To that end, the New York-based independent distribution arm of Sony BMG has named Lynn Hazan VP of finance. Hazan, who is scheduled to start

Aug. 29, comes to RED a few months after Mitch Wolk left his post as CFO.

Hazan was the VP of finance and administration for RCA Records until spring 2002, when she became the president of financial consulting firm Shrigator.

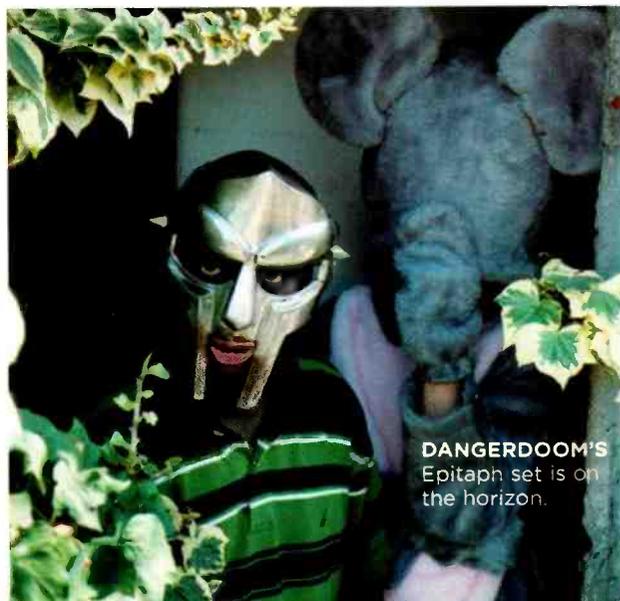
HOT TOPIC: Independent distribution remained a much-buzzed-about subject at the convention. Fontana, the indie arm of Universal Music Group, made a few key announcements, and attendees gossiped about which labels might go where as if they were playing in rotisserie distribution leagues.

Fontana revealed that it has signed American Gramophone, the Omaha, Neb.-based home to Mannheim Steamroller. Lawyers were finalizing the deal as the convention opened, but the secret was out when the label's name appeared on a Fontana poster in the hotel foyer.

Fontana has also inked a deal with Wu Records, the label formed recently by Wu Tang Clan member RZA. Fontana also signed veteran rock/punk label Taang Records to a U.S. distribution deal. The Taang catalog includes the Lemonheads, the Mighty Mighty Bosstones and Mission of Burma.

Word filtered through the convention that acclaimed indie Jade Tree Records is switching to Chicago's Touch & Go after more than a decade with Mordam Records (now part of the Toledo, Ohio-based Lumberjack Mordam Music Group). Wilmington, Del.-based Jade Tree has released albums from the Promise Ring, Jets to Brazil, Strike Anywhere and Pedro the Lion.

Another sought-after indie was Sun City, Calif.-based Face-down Records. The hardcore punk imprint has helped launch the careers of Sinai Beach and Comeback Kid, among others. It opted to re-up with Lumberjack Mordam.



DANGERDOOM'S Epitaph set is on the horizon.

Retail Track

ED CHRISTMAN echristman@billboard.com



NARM Makes The Most Of A Down Year

So, the National Assn. of Recording Merchandisers convention held Aug. 11-14 in San Diego was deemed a success by most participants. Retail Track came across, even though it lacked a dominant issue or theme. One distribution president called it "the flatline convention"—he didn't mean that it was dead, just that there was no controversy.

While there seemed to be universal concern about business being down, it wasn't transmitted with the panic or despair that permeated the 2003 convention. Instead, retailers and suppliers took a sanguine approach, pointing out that they had to work together to solve the industry's problems.

With that, some of the issues merchants were discussing appear to have been resolved. For the first time in a while, merchants said they hear the majors talking about releasing product in the upcoming first quarter. Now all the labels have to do is keep the flow consistent throughout 2006, instead of shoving it all into the fourth quarter, their usual modus operandi.

Looking to fourth-quarter 2005, merchants urged labels to examine the release schedule from last year, when music faced strong competition from DVDs. "The real opportunity for the intelligent music marketer this year is to target the weeks in last year's fourth quarter that had big DVD releases," says Kevin Cassidy, executive VP at West Sacramento, Calif.-based Tower Records. "We are looking for who is going to help us punch through last year's comparable-store numbers."

On the exclusives front, retailers switched from condemning them to asking for them.

Meanwhile, non-retailers finally acknowledged the CD burning problem. Recording Industry Assn. of America chairman Mitch Bainwol and Russ Crupnick, president of NPD Group, cited burning as a growing concern in their respective NARM talks.

On to the final night's award ceremony, where Sony BMG dazzled everyone with an 18-minute clip showing the history of music through the voices of its artists. That was followed by Rod Stewart, playing a tight mini-show of his greatest hits.

Earlier in the convention, Universal Music & Video Distribution presented a three-song performance by Styx, followed by a showcase of wares slated to arrive in the third and fourth quarters. Other acts who performed during the well-attended UMVD session were "American Idol" runner-up LaToya London, Ne-Yo, Fefe Dobson and the All-American Rejects.

Afterward, I joined distinguished com-

LIZ PHAIR rocked the NARM crowd.



petitor Mark Pearson for a chance to sit down with London, who has been signed to Concord. London was not surprised to be an "Idol" runner-up, she said, because she has never won a talent contest. She added that her runner-up status was for the best, given that Sony BMG and Simon Fuller's 19 Entertainment have an option for one month to sign any artist who competes on the show. By not winning, London said, she was able to sign with an indie label and have some control over her album.

The convention featured 45 performances in total, making it one of the most musically oriented NARM meets in years. Three nights of Club NARM featured great performances by World Leader Pretend, Antigone Rising, Rachel Sage, Raul Midón, Liz Phair and Charlie Sexton, among others. The convention kicked off with sets by Columbia's Delta Goodrem and Welk Music's Nickel Creek, while La 5a Estación and Reik were featured performers during Sony BMG Norte's product presentation, and Blindside was showcased during the Navarre session.

In addition, the trade show featured three or four bands each day. Retail Track was lucky enough to catch a sterling performance by Raining Jane. The guy who seemed to be everywhere at the convention, Harry Perry, also had a booth at the trade show, where he riffed all day long on guitar, promoting his band's album "Video Commander."

As usual, Sony Music Label Group gave a product presentation in its suite. A videoclip highlighted its upcoming releases, including albums from Ricky Martin, Barbra Streisand, Neil Diamond, Patti Loveless, Coheed & Cambria, Switchfoot, Three 6 Mafia and Gretchen Wilson. Also coming are albums from Chris Botti, Jamiroquai and Martha Stewart, who will release three Christmas-themed titles.

In other news from the convention, indie-retail coalition Music Monitor Network has expanded and made some key appointments.

The addition of Sound Garden, which has one store in Baltimore and one in Syracuse, N.Y., brings the network's store count to 96, with combined revenue exceeding \$100 million.

MMN named Michael Kurtz as president. Kurtz was previously executive director, running the network's day-to-day operations. It also appointed Jon Tueller, of Salt Lake City-based Graywhale, as chairman; and Chris Brown of Portland, Maine-based Bull Moose, as vice chairman.

When the NARM **continued on >>p20**

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UpFront

RETAIL BY BRIAN GARRITY

SoundScan International Will Monitor Downloads

SAN DIEGO—At the just completed National Assn. of Recording Merchandisers annual convention here, Nielsen SoundScan gave details of a new international venture that will track download sales around the world.

The offering, Nielsen SoundScan International World Digital Service, will feature coverage of more than 19 countries on three continents, including Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Japan, Luxembourg, the Netherlands, Norway, Portugal, Spain, Sweden and Switzerland, as well as the United States, the United Kingdom and Canada.

Initially, 120 sites will report to World Digital Service. Among them are Apple Computer's

iTunes Music Store and OD2 and its affiliates, including MSN, Virgin, MTV and CDON. Additional retailers are expected to be announced at a later date.

World Digital Service, which has been quietly monitoring European sales data since May, reports that between May and July more than 83 million tracks have been sold in the United States, 15 million tracks have been sold in Canada and 9 million tracks have been sold in the United Kingdom and continental Europe. World Digital Service claims 90% coverage in European markets.

Nielsen SoundScan has been tracking U.S. download sales since June 2003. It expanded into Canada at the beginning of this year. ...

RETAIL BY ED CHRISTMAN

Tower Tops At NARM

EMI Dumps Underdog Status For Distribution Honor

SAN DIEGO—At the National Assn. of Recording Merchandisers convention that ran here Aug. 11-14, Tower Records was named large-division retailer of the year for the second year in a row. Tower has spent most of the new century turning around its business and even filed a pre-package Chapter 11 last year, but the award reaffirmed its comeback.

Also in the retail category, Waterloo Records & Video in Austin picked up the award for the medium division, and Twist & Shout won for the small division for an astounding fifth straight year.

In the wholesaler of the year category, Alliance One Stop Group, based in Coral

Springs, Fla., scooped up the award for the large division, displacing the Troy, Mich.-based Handleman Co., which had won that award for the last three years. Baker & Taylor, based in Charlotte, N.C., repeated as the top wholesaler in the medium-sized division, while Electric Fetus in Minneapolis scored the top honor for the small wholesale division for an amazing sixth year in a row.

As for distribution company of the year, EMI Music Marketing, the underdog distributor with the smallest U.S. album market share, pulled off an upset, snaring the top honor for the first time in memory (or at least

for the first time in 20 years). In the medium division, New York-based RED received the honor, while Redeye Distribution in Graham, N.C., scored a three-peat in the small division.

In the label category, Rhino Entertainment in Burbank, Calif., won the honor for large-division entertainment software supplier of the year, while the Verve Music Group in New York picked up the award for the medium category and Rykodisc, also in New York, took the small-division honor.

In the related services and products area, Billboard Information Group scored the top honors for the second consecutive year. ...

NARM (cont.)

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awards were announced at this year's convention, many attendees wanted to know why Amoeba, hailed by many as the best record store in the country, wasn't nominated. Well, the answer is short and sweet: Amoeba isn't a member of NARM and therefore is not eligible for the awards.

In his speech at the convention, NARM chairman Richard Willis, who is also CEO of Baker & Taylor, noted

that most press on the industry is downbeat and urged attendees to work to change that. "We have got a good message, and we have to become advocates for the industry," he said.

He also addressed those who criticize the industry for thinking only in the short term. "We won't have a long term," he noted, "if we don't secure the short term."

In what appeared to be the

convention's most unpopular announcement, NARM said it will return to Orlando, Fla., next year. The 2006 event will take place Aug. 2-5 at the Gaylord Palms resort. More enthusiasm greeted the announcement that the 2007 convention will shift to spring and the Midwest, running April 29-May 2 at the Chicago Hilton. ...

Additional reporting by Brian Garrity and Todd Martens.

TOURING BY JILL KIPNIS

BALLPARKS HOPE FOR MUSIC FEST HOME RUN

LOS ANGELES—Fans will be going to ballparks in New York this fall for more than a baseball game.

The inaugural Across the Narrows music festival, featuring 28 rock and alternative acts, will take place Oct. 1-2 at Brooklyn's KeySpan Park, located on Coney Island, and Staten Island's Richmond County Bank Ballpark.

Each venue will host two shows, which will be priced at \$55 each or \$100 for a two-show package. All tickets are general admission.

KeySpan's Oct. 1 show will feature the Pixies and Gang of Four, while its Oct. 2 date has Beck and Belle & Sebastian. At Richmond County, the Killers and Interpol are performing Oct. 1, and Oasis and Jet are featured Oct. 2.

The fest is produced by Ron Delsener Presents, a promotion arm of Clear Channel Music Group.

Ron Delsener Presents president Jim Glancy says the idea for the event sprang from the venues themselves.

"These are two New York sites that hadn't been done to death and are in unique locations," Glancy says. "With Coney Island, you're looking out at the ocean, and with Staten Island, you're looking out at the southern tip of Manhattan."

Additionally, one of CCMG chairman Michael Rapino's goals is to create more festivals, like the new U.S. Download Festival Oct. 8 in Mountain View, Calif.

"His leadership has motivated a lot of people locally to do some things that haven't been done in the past," Glancy says. "Anything that is new and gets people talking is positive for the touring industry."

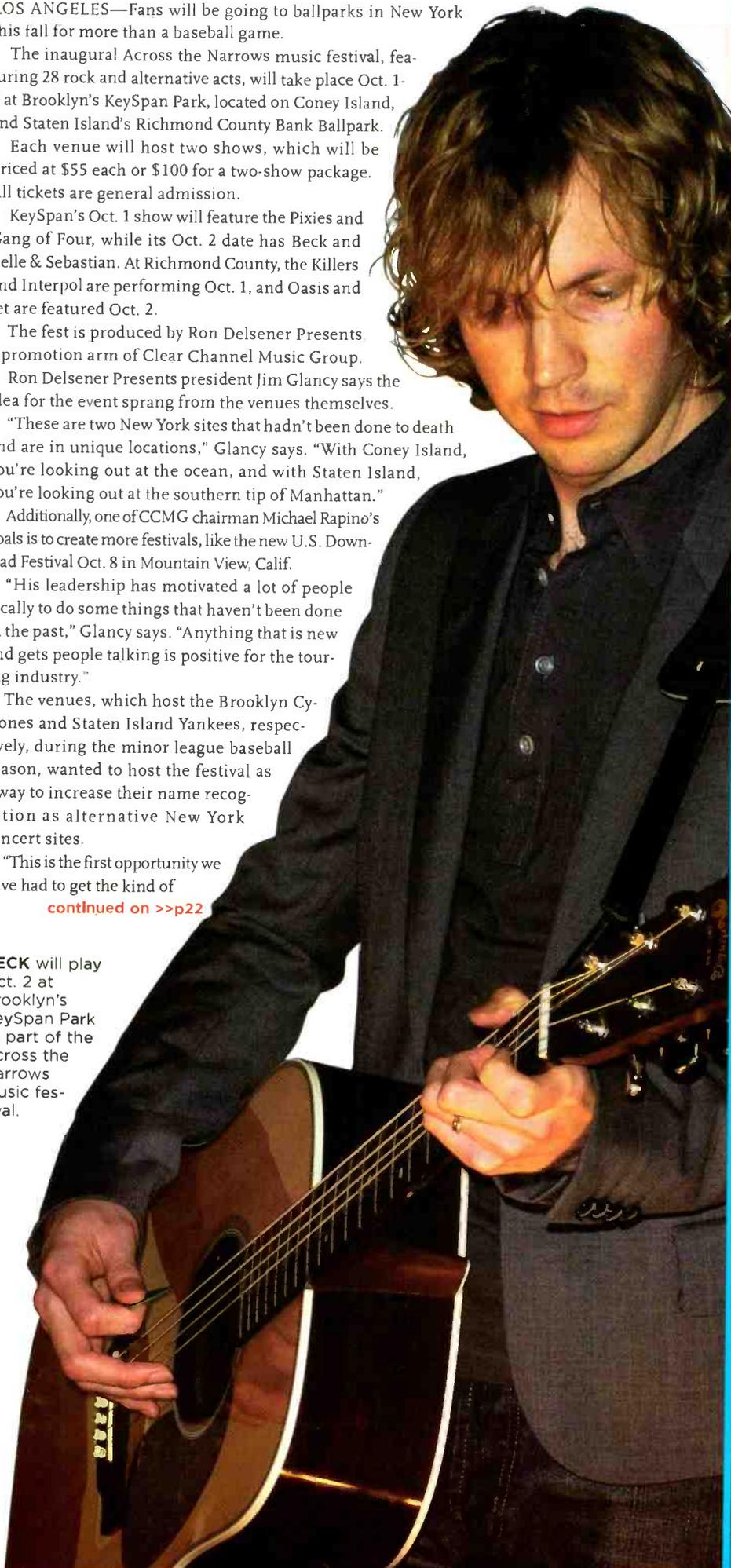
The venues, which host the Brooklyn Cyclones and Staten Island Yankees, respectively, during the minor league baseball season, wanted to host the festival as a way to increase their name recognition as alternative New York concert sites.

"This is the first opportunity we have had to get the kind of

continued on >>p22

BECK will play Oct. 2 at Brooklyn's KeySpan Park as part of the Across the Narrows music festival.

Tuscan Sun Photo: J. Henry Fair (c) 2005; Beck Photo: Steve Granitz/WireImage.com



TOURING BY ANASTASIA TSIOLCAS

Sun Fest Flourishes

Italian Classical Music Gathering Continues To Grow In Third Year

CORTONA, Italy—Three years ago, a new summer music event emerged from Italy's verdant hills: the Tuscan Sun Festival, held in this small town, less than an hour's drive from Florence.

The festival is the brainchild of IMG chairman Barrett Wissman and his wife, cellist Nina Kortova. Their high-powered connections that brighten the star wattage here is a brilliant contrast to Cortona's small-town vibe. Artists who regularly sell out the world's top classical venues play in Cortona's intimate Teatro Signorelli, which seats about 350.

The 2005 festival, which runs Aug. 5-21, features a superstar roster that includes pianists Lang Lang and Helene Grimaud; violinists Maxim Vengerov, Sarah Chang and Midori; and baritones Thomas Hampson and Dmitri Hvorostovsky. Famed dancer Mikhail Baryshnikov has a show displaying his photography.

Another big name is author Frances Mayes, who is the festival's artistic director along with Kortova.

"I'm a godmother to this festival, what the Italians call a *madrena*," Mayes says, speaking at her villa named Bramasole. Her home was made internationally famous through her best-selling memoirs "Under the Tuscan Sun" and "Bella Tuscany," which have transformed Cortona from another sleepy hillside town into a tourist

mecca. (Mayes' Tuscan-themed output also extends to a film adaptation, a coffee-table book and a signature Drexel Heritage furniture line.)

The Tuscan Sun Festival is generating tremendous buzz: Italian press reviews are favorably comparing it to the venerable Spoleto Festival.

However, attendance at many concerts ranges from modest to sparse, which organizers attribute to growing pains. Even so, the first five days of the 2005 box-office revenue already equals last year's total take, a situation boosted in part by an increase



in ticket prices, which now range from 35 euros (\$43) to 100 euros (\$123).

The Tuscan Sun concept extends well beyond concerts, lectures and art exhibitions to embrace what organizers dub "the art of living well." Festival attendees visit a nearby spa, attend cooking classes, participate in yoga and sample the fruits of local vineyards.

While classical music festivals often have luxe overtones, the Tuscan Sun's overtly articulated and marketed "lifestyle" component might well be a first. It is an idea that perhaps finds roots in the way that thematic album compilations have transformed classical music marketing to mainstream consumers during the

past 15 or so years.

Wissman contends that this multifaceted approach was instituted not just to lure audiences to the festival, but to offer the performers additional enticements. "Artists and musicians tend to be very focused on what they're doing," he observes. "They spend their lives in practice rooms."

The impresario hopes that the varied offerings of the festival help give the musicians a broader context for their music-making. "The really great artists integrate knowledge and experience of other areas into their own artistry," Wissman notes. "I think the combination of all of the elements of this festival is really important. I don't think we've gotten there quite yet, but our end goal is to create a place where people can learn from each other."

American composer John Corigliano is the festival's first composer-in-residence. He is among the musicians embracing Wissman's vision and the festival's relaxed, intimate feel.

"So often musicians rush into town, play their concert and rush right out again," the Pulitzer Prize and Academy Award winner observes. "There's no chance to sit down, talk, get acquainted. Here, it's different."

As Chinese superstar pianist Lang puts it: "Here in Cortona, we have fantastic colleagues, great food, delicious wine and incredible scenery—what's not to love?"



Soaking in the sounds of the Tuscan Sun Festival are, from left, cellist **NINA KORTOVA**, pianist **LANG LANG**, composer **JOHN CORIGLIANO**, dancer **MIKHAIL BARYSHNIKOV** and IMG chairman/festival director **BARRETT WISSMAN**.

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Cooper's Live Show Still Slaying Fans

Alice Cooper may be a more urbane killer these days, but he is still a killer.

Cooper and his band have been out since June 1 playing Australia and Europe in support of his new "Dirty Diamonds" release. He rocks U.S. stages beginning Aug. 20 at the U.S. Bank Arena in Cincinnati.

Cooper says his fans seem to be getting younger. "The age of the audience has dropped 10-15 years, maybe more," Cooper says, calling from Sweden. "All of the audiences through Spain, Italy through Germany, the Netherlands and Scandinavia are like 15-16 through 25. It's like 1972 again."

Cooper merchandise is clearly moving in Europe, as well. "I walked down the streets just a little while ago and I saw kids wearing retro Alice Cooper shirts," he says. "On the last tour I [wore] a shirt on the encore that said 'Britney Wants Me' and on the back it said 'Dead,' and I see kids wearing those shirts."

The Dirty Diamonds production is "full-out Alice Cooper theatrics [with] guillotines, strait jackets, female vampire whip dancers, the disappearing coffin tricks."

And the set list is a healthy 28 songs deep. "Out of the 28 songs I think two are ballads, all the rest is just hard-on Alice Cooper."

Despite the unique production elements, Cooper says the show is designed to work in any venue. "We've done a lot of big outdoor shows on this tour, and then the next night we'll be in a small German town in a 2,500-seat theater and

we never change the show," he says. "I personally think this show works better in a theater because everybody can really see the details. They can pick up on Alice's claustrophobia in the strait jacket, and all the little facial things going on in the guillotine part."

It is worth noting that some large fair dates dot the U.S. route this fall, but Cooper says he really does not need to alter his show for a family audience.

"There's no nudity in the show, no bad language, really nothing in the show anyone would have to censor," he says. "I created Alice now to be this refined sort of gentleman killer. He's like Hannibal Lecter. It would be rude to swear or have nudity onstage. He'd slit your throat in a second, but he'd be very polite about it."



CLARIFICATION: It has come to my attention that Creative Artists Agency managing partner Rob Light's comments on an International Assn. of Assembly Managers panel regarding longtime Boston promoter Don Law's Tea Party Concerts may have been misconstrued (On The Road, Aug. 13). I can safely write that neither Light nor myself meant any disrespect to Law's team in Boston, including senior VP Dave Marsden and marketing director Beth Cosimi, long known as some of the best in the business. Regrettably, the spirit of the spoken word does not always translate well to the printed page.

BALLPARKS (cont.)

from >>p21

national and international buzz that is already developing," says Josh Getzler, COO of the Staten Island Yankees, which leases the 5-year-old, 15,000-capacity Richmond County Bank Ballpark. "We want to be part of the thought process going forward to the Clear Channels and AEGs of the world."

Getzler's biggest concern is ensuring that enough food locations and restrooms are available. The venue is adding field vendors and other food locations outside of the main concourse.

Ron Delsener Presents does not get a cut of concession revenue.

Josh Young, concert coordinator for the 4-year-old KeySpan Park, says the festival's timing

will help add to his venue's bottom line, because baseball season will have ended and far fewer events are scheduled for the fall.

The 12,500-capacity park also provides a fairly intimate feel for an outdoor festival event, Young believes.

"There's a vibe here that works with alternative acts," he says. "There's not a bad seat in the house, which does keep the experience intimate."

Each location will feature one main stage.

For the acts, playing a new festival is a question of timing and the strength of the lineup.

Jim Romeo, booking agent for Belle & Sebastian at Ground Control Touring, says that having the event in October, rather

than during the more festival-heavy summer, was attractive.

"School will be back, and hopefully a lot of kids will be in the city," he explains. "It also seemed like a good fit for us with Beck."

Glancy would not comment on the event's talent budget or its overall budget, though he says that his aim was to create an eclectic lineup. Other acts include the New York Dolls, British Sea Power, Doves, the Lemonheads, Kasabian, Built to Spill and Rilo Kiley.

Glancy is hoping to break even on the event this year. To do so, he says he will have to sell "virtually all the tickets."

Across the Narrows is being promoted through print, radio and outdoor advertising.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,555,314 \$61.50/\$54.50	DAVE MATTHEWS BAND, THE BLACK EYED PEAS & OTHERS Randall's Island, New York, July 30-31	63,954 two sellouts	Ron Delsener Presents
2	\$2,040,850 \$85/\$42.50	NEIL DIAMOND Wachovia Center, Philadelphia, Aug. 12-13	33,693 two sellouts	Concerts West/AEG Live, Sal Bonafede, Apregan Group
3	\$2,034,008 \$85/\$42.50	NEIL DIAMOND United Center, Chicago, Aug. 1-2	31,529 two sellouts	Concerts West/AEG Live, Sal Bonafede, Apregan Group
4	\$1,627,226 \$67.25/\$32.25	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Alital Pavilion at Walnut Creek, Raleigh, N.C., Aug. 12-13	40,000 two sellouts	Clear Channel Entertainment, The Messina Group/AEG Live
5	\$1,488,068 \$85/\$42.50	NEIL DIAMOND Palace of Auburn Hills, Auburn Hills, Mich., Aug. 4-5	28,426 29,340 two shows	Concerts West/AEG Live, Sal Bonafede, Apregan Group
6	\$1,389,453 \$85/\$42.50	NEIL DIAMOND Gund Arena, Cleveland, Aug. 7-8	27,061 27,943 two shows	Concerts West/AEG Live, Sal Bonafede, Apregan Group
7	\$1,255,393 \$75/\$42.50	NEIL DIAMOND Qwest Center, Omaha, Neb., July 25-26	24,366 25,617 two shows	Concerts West/AEG Live, Sal Bonafede, Apregan Group
8	\$1,209,317 \$99.50/\$54.50	DESTINY'S CHILD, MARIO, AMERIE, TYRA Madison Square Garden, New York, July 29	14,506 sellout	Ron Delsener Presents
9	\$1,009,460 \$85/\$42.50	NEIL DIAMOND MCI Center, Washington, D.C., Aug. 10	14,704 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
10	\$949,564 \$87/\$47	OZZFEST: BLACK SABBATH, IRON MAIDEN & OTHERS DTE Energy Music Center, Clarkston, Mich., Aug. 4	17,202 sellout	The Cellar Door Cos.
11	\$936,538 \$83/\$30.50	OZZFEST: BLACK SABBATH, IRON MAIDEN & OTHERS Tweeter Center, Tinley Park, Ill., July 30	20,794 28,544	Elevated Concerts
12	\$915,030 \$29.50/\$20.25	VANS WARPED TOUR: TRANSPLANTS, THE STARTING LINE & OTHERS Pontiac Silverdome, Pontiac, Mich., July 31	32,750 38,000	The Cellar Door Cos.
13	\$883,454 (\$1070.28 Canadian) \$58.61/\$42.93	COLDPLAY, BLACK MOUNTAIN Air Canada Centre, Toronto, Aug. 2	16,066 sellout	CCE Canada
14	\$869,265 \$58/\$40.50	DAVE MATTHEWS BAND, BLUE MERLE HiFi Buys Amphitheatre, Atlanta, July 13	18,570 18,889	House of Blues Concerts
15	\$848,846 (\$1032.95 Canadian) \$58.39/\$46.88	COLDPLAY, BLACK MOUNTAIN Bell Centre, Montreal, Aug. 3	15,703 16,000	Gillett Entertainment Group, CCE Canada
16	\$827,050 \$66.75/\$31.75	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 11	29,020 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
17	\$802,414 \$55/\$18	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Tweeter Center for the Performing Arts, Mansfield, Mass., July 29	19,907 sellout	Tea Party Concerts
18	\$795,893 \$112.50/\$20	DESTINY'S CHILD, MAR O, AMERIE, TYRA MCI Center, Washington, D.C., July 31	12,573 15,581	The Cellar Door Cos., Musicentre Productions
19	\$793,901 \$66/\$26.50	COLDPLAY, BLACK MOUNTAIN New England Dodge Music Center, Hartford, Conn., Aug. 4	22,909 sellout	Jim Koplik Presents
20	\$776,992 \$59.50/\$18	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 30	25,081 sellout	Ron Delsener Presents
21	\$749,207 \$75.50/\$18	OZZFEST: IRON MAIDEN, MUDVAYNE & OTHERS Verizon Wireless Music Center, Noblesville, Ind., July 31	20,038 24,204	Sunshine Concerts
22	\$728,336 \$83/\$53.50	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS St. Pete Times Forum, Tampa, Fla., Aug. 1	10,941 14,851	The Cellar Door Cos.
23	\$725,593 \$79/\$18	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Sound Advice Amphitheatre, West Palm Beach, Fla., Aug. 2	12,100 20,072	The Cellar Door Cos.
24	\$721,911 \$78.25/\$18	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Verizon Wireless Amphitheater, Selma, Texas, July 29	15,879 19,262	PACE Concerts
25	\$686,083 \$45/\$39.50	GREEN DAY, JIMMY EAT WORLD Allstate Arena, Rosemont, Ill., Aug. 10	15,424 sellout	J&m Productions
26	\$590,780 \$75/\$42.50	NEIL DIAMOND The Mark of the Quad Cities, Moline, Ill., July 29	10,435 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
27	\$582,916 \$61	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Charleston Civic Center, Charleston, W.Va., Aug. 10	10,066 sellout	The Messina Group/AEG Live
28	\$555,958 \$75/\$42.50	NEIL DIAMOND Alliant Energy Center, Madison, Wis., July 28	8,892 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
29	\$552,023 \$65/\$15	BACKSTREET BOYS Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y., July 30	13,226 13,855	Ron Delsener Presents
30	\$541,978 \$83.50/\$58.50	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS HiFi Buys Amphitheatre, Atlanta, July 31	7,430 16,730	House of Blues Concerts
31	\$534,228 \$77.50/\$18	OZZFEST: BLACK SABBATH, IRON MAIDEN & OTHERS Germain Amphitheater, Columbus, Ohio, Aug. 2	14,606 20,000	Belkin Productions
32	\$533,503 \$75/\$50	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Smirnoff Music Centre, Dallas, July 28	7,452 19,502	House of Blues Concerts
33	\$502,434 (\$810.506 Canadian) \$109.46/\$51.85	DESTINY'S CHILD, MARIO, AMERIE, TYRA Bell Centre, Montreal, Aug. 9	7,556 8,000	Gillett Entertainment Group, CCE Canada
34	\$501,654 \$49.50/\$18	JAMES TAYLOR Verizon Wireless Amphitheater, Charlotte, N.C., July 30	15,466 17,706	The Cellar Door Cos.
35	\$499,118 \$92/\$39.50	DESTINY'S CHILD, MARIO, AMERIE, TYRA Nassau Veterans Memorial Coliseum, Uniondale, N.Y., July 30	7,959 14,717	Ron Delsener Presents

BY MICHAEL PAOLETTA

Christina Norman

Sitting in her corner office high atop Times Square, Christina Norman is calm, cool and collected. Not exactly what you would expect from the president of MTV on the eve of the 22nd annual MTV Video Music Awards.

But Norman, who was appointed to the position in May, knows what it means to work under pressure. She is, after all, a 14-year veteran of MTV Networks.

Though Norman has spent the bulk of her MTVN career at MTV (she joined the company as a production manager), the past three years saw her at VH1, where she seamlessly shifted from GM to president. While there, Norman helmed an overhaul of VH1's programming direction and on-air look, propelling the network to its highest viewership levels ever.

These days, Norman is dealing with the challenges of running one of the world's largest and most recognized brands. In addition to the overall MTV operation, she is responsible for the strategic direction of MTV2, mtvU, MTV Español, digital cable networks MTV Hits and MTV Jams, mtv.com and MTV Overdrive, the broadband hybrid service that launched earlier this year.

While MTV began life as a cable channel, it has become a content provider for broadcast, online and mobile services. These platforms will surely come together Aug. 28 when the 2005 VMAs are broadcast live on MTV from the American Airlines Arena in Miami. Hosted by the artist now known as Diddy (aka Sean Combs), this year's show will feature performances by Mariah Carey, the Killers, Kanye West, Kelly Clarkson, Green Day, Ludacris, Shakira and others.

Mention these artists to Norman and her demeanor changes. She becomes visibly animated and excited. She cannot wait to see them perform at the VMAs. She is ready for those unrehearsed moments that are part of the live experience. Norman also cannot wait for Shakira's performance, which will be in Spanish. "I am so psyched," she says. "Only a few more days."

Q: So, how is everything going with your new position? Is it more than you expected?

A: It's totally more than I expected. It's exhilarating and exciting . . . Before I started this job, I was thinking, "What's the thing that I'll have been there for?," and it really feels as if deciding who we are in this multiplatform era is the big challenge. And while we have a lot of pieces in place, we've got a lot to still figure out.

Q: What does Christina Norman's MTV look like?

A: It's about all the ways in which the audience is going to connect. How are we going to use the biggest platform we have in nearly 89 million homes in the U.S.? Our hugely competitive advantage is to use it to connect our audiences through our broadband services and through wireless and through the other screens at MTV. Reaching out to multicultural audiences, I believe, will be a hallmark of the Christina Norman era. I'm really excited that

we are actively re-creating and redeveloping MTV Español.

Q: The VMAs are fast approaching. How does it feel to be at the helm of this groundbreaking annual event?

A: First, the VMAs are a collective effort . . . I'm excited that this will be the most music we've had in a Video Music Awards show—the most performances and the most musical moments. But all the music doesn't have to come in a three- [or] four-minute performance. If a musician is presenting, shouldn't they be singing instead of just reading

teleprompter copy?

Q: The VMAs introduced a sense of irreverence to awards ceremonies. Other awards shows have followed the formula. How do you keep up with—and stay ahead of—the competition?

A: Reinvention. Part of this year's reinvention is putting more music than ever into the show.

This year's theme is water. We've got an infinity pool in the venue as well as water canyons. It might rain inside the venue during someone's performance. We've got a 45-foot waterfall with a video screen in it.

For us, it's about never being satisfied with what you did last year. It's about knowing that you're going to be copied tomorrow. You can copy a stage look, hire the same writers, and you can go for that irreverence, but that spirit of reinvention is something that everyone who works here comes to work with.

Q: What does Diddy bring to the awards ceremony?



phones, the Internet, satellite radio and videogames. How does a brand like MTV remain relevant and competitive?

A: It really is about putting the audience first. So, you can have a broadband application, but if it's not filled with things the audience wants, then you're wasting your time. We're creating our broadband experience for the VMAs this year on Overdrive. We create an experience that the audience can customize and control. That's how this audience wants to interact.

Q: Where do you see music in the United States today?

A: I love that it's all over the place. I love that someone like John Legend has been able to enjoy some success this year . . . I love that Common exists and that Kelly Clarkson is having a great moment. I love that reggaeton is happening and that it's speaking to so many people. Music is about speaking directly to an audience. If you do that, you are rewarded. Gwen Stefani is definitely speaking to her fans . . . 50 Cent, too.

Q: Looking into your crystal ball, what is ahead for you and MTV?

A: We've got this incredible collection of assets, starting with the big channel of MTV and going down to mobile and MTV2 and all the new channels. How are we going to make sure that all of those are presenting and creating a unique experience for the audience? That's job one everyday: making sure the audience is connected to the music and the artists and the shows that they love.

Q: When you leave the office today and turn on your iPod, what's the first song you will want to hear?

A: "Go!" by Common. It's become my walk-to-the-subway theme.

A: He's an artist and a musician. He knows what it's like to sit in the audience, to hold the Moon Man onstage and to perform on that stage. And artists—whether they're hip-hop or rock—can relate on that level. He's a fellow performer, not a stand-up comedian . . . The VMAs are a celebration for the artists—for their music and videos.

Q: Many people in the music industry and media say that MTV doesn't play music videos anymore. How do you respond?

A: We play videos on so many different platforms of MTV. Do

we play videos in a mix of other things? Absolutely. But I also think we're able to give the artist and the audience a connection to the music that no one else can. Yes, videos have become a commodity. They're available in a lot of different places. But the way in which we invite an artist to participate in and create with us a unique experience for their audience is something you can't do by watching a [music video] stream.

Q: These days, in addition to MTV, your audience is splitting its time among iPods, mobile

HIGHLIGHTS

CHRISTINA NORMAN

1991: Joined MTV as production manager

1999: Became senior VP of marketing and promos at MTV

2002: Joined VH1 as GM

2004: Appointed president of VH1

2005: Named president of MTV

MOBILE BY ANTONY BRUNO

Streaming Audio Calling

New Mobile Phone Service Links Subscribers To Ringtones, CDs, Graphics For Sale

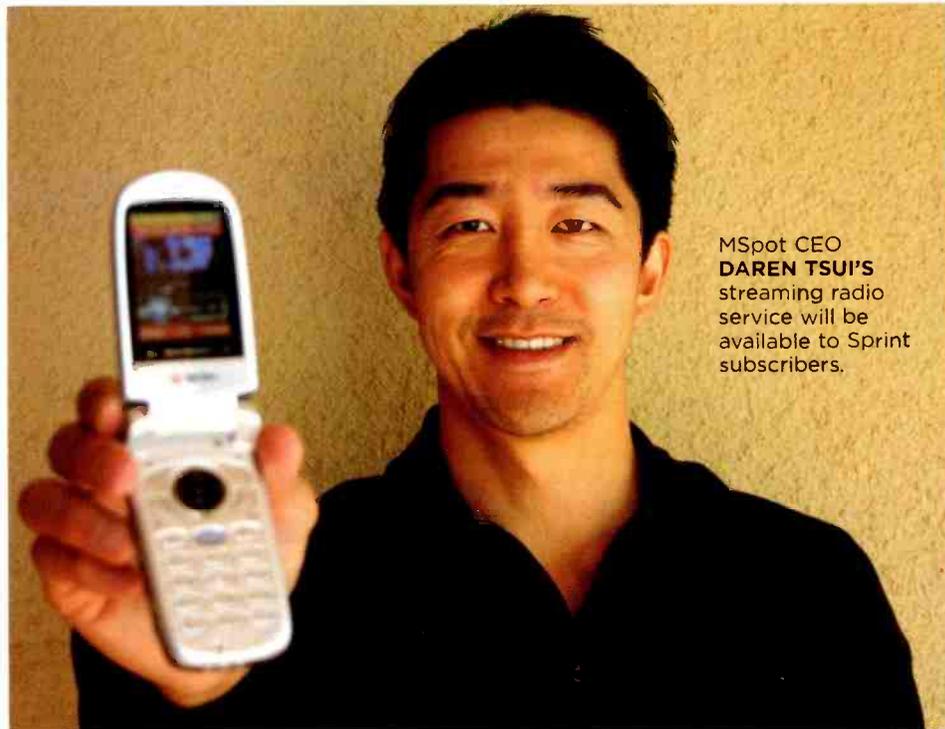
Wireless operator Sprint extended its streaming radio content to a significantly broader segment of its subscriber base with the Aug. 9 launch of its new MSpot Music Radio service.

Sprint's streaming radio had been available only to subscribers who own one of the seven smartphone models that use the carrier's Vision multimedia technology.

The new service, provided by the company MSpot, is based on the more widely available Java technology, which is supported by more than 14 phone models. They are less expensive than the multimedia smartphones, and subscribers are 10 times more likely to own them.

"We definitely want to go after the bigger pie," says Daren Tsui, CEO of MSpot.

MSpot Music Radio features 17 channels of streaming music in various genres, including Latin pop, R&B/hip-hop, classic rock, dance and



MSpot CEO **DAREN TSUI'S** streaming radio service will be available to Sprint subscribers.

others. In a new twist, MSpot Music Radio has a direct link built into each stream that allows users to buy the ringtone of the song playing or graphics of the artist.

Additionally, MSpot formed a relationship with amazon.com that allows users to buy the CD of any streamed track.

Once wireless carriers launch their own digital music services, Tsui says the service will allow subscribers to download the track directly to the wireless device as well.

MSpot is working with major and indie labels to spotlight newly signed acts or upcoming releases from established artists on its Featured Artist channel. Each featured artist link leads to a range of content, including streaming music, videos and interviews with the band.

The first featured act is Manhattan/EMI's Low Millions and its 2004 debut album, "Ex-Girlfriends."

Tsui says he is in negotiations with two other labels.

MSpot Music Radio also features original, exclusive content, including playlist mixes from DJ Davey D, plus celebrity interviews and music industry news from RadioScope and EUR Report.

This is MSpot's second streaming audio service for Sprint. Its MSpot Radio service, launched in April, was created for Sprint's Vision phones, containing streaming music channels, as well as radio news from NPR, MarketWatch and the Associated Press.

Tsui says the response to

MSpot Radio led the company to pursue a music-only service.

"Music is by far the most popular channel of anything that is on our service," he says.

MusicChoice also provides a streaming music service for Sprint Vision phones, and says customers have collectively listened to streams more than 1 million times since its January debut.

Because MSpot Music Radio is based on Java rather than on Sprint's exclusive technology, other carriers can incorporate the service. Tsui says two more U.S. wireless operators are considering offering the service before year's end. The only major U.S. wireless carrier that does not support Java applications is Verizon.

In June, Sprint signed a deal to add another channel of streaming radio to its subscribers, provided by Sirius Satellite Radio. Sprint is still evaluating which Sirius channels to include in the offer, as well as pricing. Still no word on when Sprint will make the content available.

MSpot Music Radio is available for \$6 a month, but Sprint customers must first pay \$15 a month for the Sprint Vision unlimited data plan in order to access it.

BITS & BRIEFS

KIDS HOLD HIGH-TECH PURSE STRINGS

According to a study conducted by Nickelodeon and Youth Intelligence in June, teens highly influence home entertainment purchasing decisions. More than 40% of those surveyed aged 9-14 said their parents seek their advice before making technology purchases, including computers and home entertainment consoles.

The study indicates that girls have more control over the selection of movies to watch and CDs to buy, while boys exert more influence on the choice of TV shows to watch and entertainment systems to purchase. Additionally, it found that these kids often save their allowances (\$9.15 per week, on average) to make significant entertainment purchases of their own.

IRIVER SUPPORTS SUBSCRIPTIONS

MP3 manufacturer iRiver has introduced the first

flash-based MP3 players to support the subscription download model. The new T10 and T30 devices each come in 512MB and 1GB storage sizes, with the T10 sporting a color display. Also, iRiver has partnered with Internet media storage company Streamload to give iRiver customers a discount on backing up their music online.

'NEUROTIC' PROMO FOR EMI MUSIC

Neurotic Media has signed on as the technology partner for EMI Music Special Markets Group's download promotional program. The deal will allow third-party companies to offer free downloads of EMI Music artists as part of a promotional campaign, such as those recently undertaken by Gap and Sauza Tequila. Additionally, EMI will be able to include promotional codes in new CDs that give buyers access to bonus tracks that are only available by download.

Pretty Ricky recently had a pie fight as part of the "Pepsi Smash on Yahoo Music" show. "Grind With Me" is up two slots from the last survey.



D.H.T.'s cover of Roxette's "Listen to Your Heart" makes its debut on the Yahoo chart, bowing at No. 17.

YAHOO! MUSIC AUG 27 2005

TOP 20 STREAMS		AUG 27 2005
1	R. KELLY Trapped In The Closet ZOMBA	3,561,359
2	KELLY CLARKSON Behind These Hazel Eyes RCA	3,247,232
3	MARIAH CAREY We Belong Together ISLAND	3,195,578
4	MARIAH CAREY Shake It Off ISLAND	2,856,048
5	SHAKIRA La Tortura EPIC	2,735,673
6	PRETTY RICKY Grind With Me ATLANTIC	2,716,956
7	CIARA Oh ZOMBA	2,712,791
8	RIHANNA Pon De Replay DEF JAM	2,614,628
9	BOW WOW Let Me Hold You COLUMBIA	2,511,271
10	THE PUSSYCAT DOLLS Don't Cha INTERSCOPE	2,341,477
11	GWEN STEFANI Hollaback Girl INTERSCOPE	2,220,436
12	MISSY ELLIOTT Lose Control ATLANTIC	2,177,821
13	SIMPLE PLAN Unriddled LAVA	2,149,597
14	KELLY CLARKSON Since U Been Gone RCA	2,139,701
15	FRANKIE J How To Deal COLUMBIA	2,046,854
16	JESSICA SIMPSON These Boots Are Made For Walkin' COLUMBIA	1,976,968
17	D.H.T. Listen To Your Heart ROBBINS	1,966,498
18	JESSE McCARTNEY Beautiful Soul HOLLYWOOD	1,854,622
19	FRANKIE J Obsession COLUMBIA	1,839,592
20	BACKSTREET BOYS Incomplete ZOMBA	1,779,949

The top 20 audio and video streams (combined) for the four weeks ending Aug. 14. Source: Nielsen Broadcast Data Systems

DIGITAL MUSIC GOES TO THE DOGS

Toymaker Hasbro has made a music lover out of man's best friend.

The company has created the I-Dog Interactive Music Companion, a robotic dog designed to play and react to music. Place it in front of a speaker or connect it to a portable music player via the headphone jack, and I-Dog will move and respond to the music being played.

I-Dog can display four personalities, depending on the type of music. Rock and punk make the dog rebellious, classical and country relax it, pop and R&B make it happy and dance music excites it. Moods are shown on the color LCD display on its face, as well as by the movements of its head and ears. I-Dog also has an internal speaker system to play music from a portable device via the headphone jack. Those preferring a more private listening experience can plug an additional set of headphones into the dog itself.

I-Dog is pocket-sized with adjustable legs. It is scheduled to hit store shelves this fall for a suggested price of \$30.

—Antony Bruno

Power Players 2005



This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.

Executives and companies in the vanguard of digital entertainment take the spotlight in our latest Power Players report.

Everyone involved with the music and entertainment industry—professionals and consumers alike—ask what the future will bring.

The answer will come, in large measure, from the individuals and organizations featured here.

The companies and their digital leaders here were chosen and ranked by editors based on their business achievements, innovation and impact on the digital entertainment field in the past year.

The profiles of the top 20 executives and their U.S.-based operations were written by digital/mobile editor Antony Bruno in Los Angeles and business editor Brian Garrity in New York.

Additional profiles of executives and internationally based companies were written by Asia bureau chief Steve McClure in Tokyo and contributing writer Juliana Koranteng in London.

These leaders and their companies represent a cross-section of the digital entertainment field, from hardware and software companies to wireless phone manufacturers and operators, from media companies to videogame creators, from Internet portals to traditional music labels that have embraced the digital challenge.

What they all share, of course, is vision. Theirs is a vision of digital entertainment that will drive business success and consumer enjoyment of creative works previously unimagined. Theirs is the power to shape the future.

—Thom Duffy

**STEVE JOBS** Apple Computer**LLOYD BRAUN** Yahoo Media Group**LARRY KENSWIL** Universal Music Group**1. Apple Computer**STEVE JOBS, CEO
Web site: apple.com

Really, is there any stopping Apple Computer's digital music dominance under CEO Steve Jobs? On the hardware side, Apple's iconic iPod line now leads sales in every price point, aided by its introduction of the flash-based iPod Shuffle in January. And on the software front, its iTunes Music Store is close to surpassing half a billion downloads since its April 2002 launch.

Apple almost single-handedly elevated the podcasting phenomenon into the mainstream by including the technology in its latest version of iTunes. Just two days after it was introduced, the iTunes podcast directory compiled more than 2 million subscriptions.

Until other devices and services can match Apple's consumer success, the market has little choice but to follow. Many now look to the wireless industry to present a long-awaited challenge to Apple's dominance. But Apple is prepping several wireless initiatives of its own. The industry anticipates an iTunes-compatible mobile phone from Motorola to roll out this summer from a leading U.S. cellular carrier, which could play a significant role in shaping the mobile music market.

2. YahooLLOYD BRAUN, HEAD OF YAHOO MEDIA GROUP
Web site: yahoo.com

Yahoo is the leading Internet destination today, claiming an average of 350 million worldwide unique visitors per month to its portal and related sites. The company now hopes to herd these visitors to the original programming it is producing and hosting.

On the music front, Yahoo revived the "Pepsi Smash" TV show as an exclusive programming partner for music-related video services, and is in the midst of a public beta test of its subscription-based music service, Yahoo Unlimited.

Led by Lloyd Braun, head of the Yahoo Media Group, the company's ultimate goal is to unite its programming with its Internet tools, such as its search engine, instant messaging, blogs and e-mail. The goal: create a one-stop shop for all manner of personalized entertainment content, all able to be shared in a vast Internet community.

Yahoo faces great expectations. "When Yahoo gets out of this beta, all the other players in this space are going to have to be looking over their shoulders," Gartner G2 analyst Mike McGuire says.

3. Universal Music GroupLARRY KENSWIL, PRESIDENT, UMG ELABS
Web site: umusic.com

Universal Music Group's leadership in digital music extends beyond the size and quality of its catalog. The major label, with its eLabs division led by Larry Kenswil, also ranks as the most aggressive dealmaker in the industry.

Case in point: It has been making waves by using its market leadership to force the issue of compensation for music video content—an effort that has set off a wave of similar initiatives by the other leading music companies.

Next up for the music giant is developing legitimate peer-to-peer services and mobile music solutions. In recent months UMG has launched its own mobile division and inked deals with P2P commerce enabler Snocap and WiFi music service Music Gremlin. "We are committed to delivering our artists' videos and music to fans in as many new and innovative ways as possible," UMG CEO Doug Morris says.

4. America OnlineBILL WILSON, VP OF PROGRAMMING
Web site: aol.com

America Online is the premier provider of original music and other entertainment programming on the Web, thanks in part to the team lead by Bill Wilson, VP of programming. The company in July hit a home run with its webcast of the Live 8 concerts—an event that attracted more than 8.5 million visitors and 25 million on-demand streams.

Meanwhile, the company continues to make strides with its MusicNet@AOL subscription service, which claims more than 477,000 monthly users. Next up for AOL is the launch of an ad-supported portal, featuring music initiatives, including countdown show "AOL Music Top 11," a Warner Music reality show called "The Biz" and lots of live music.

Interscope/Geffen/A&M chairman Jimmy Iovine says, "With media being so fragmented today, AOL Music really allows us to hit the target, as they have such an active and hungry music community. It really can make a difference in marketing our music."

5. Sony BMG Music EntertainmentTHOMAS HESSE, GLOBAL DIGITAL BUSINESS GROUP PRESIDENT
Web site: sonybm.com

The new behemoth on the block has been anything but afraid to throw its weight around in the digital arena. In its first year of existence, Sony BMG, whose Global Digital Business Group is led by Thomas Hesse, has led the charge on the industry's DualDisc push, selling more than 1 million units of the hybrid CD/DVD configuration.

It is also aggressively embracing copy management solutions, announcing substantial support for the technologies in the United States by year's end. As part of those efforts, the major label has been at the fore of inking deals with such music publishers as EMI Music Publishing, Warner/Chappell and BMG Music Publishing to enable easier licensing.

An emerging priority is converting pirate peer-to-peer services into legal ones and advocating adoption of music subscription solutions on college campuses.

as the keystone to any serious challenge to Apple Computer's dominance.

Meanwhile, the Xbox could be Microsoft's iPod. Due in stores this fall, the new Xbox 360 will feature options for connectivity and user customization as yet unseen in the videogame market. The system will allow gamers to add custom-made soundtracks to games, and may feature a sales channel routing users to the MSN Music Store.

7. Warner Music GroupEDGAR BRONFMAN JR., CHAIRMAN/CEO
Web site: wmg.com

Edgar Bronfman Jr. is banking on the music industry's digital future. His private-equity-backed acquisition of the major label last year for \$2.6 billion and its subsequent \$554.2 million initial public offering in May is a bet that digital distribution will trigger growth of music sales.

The company is doing its part by having its recorded-music and publishing divisions work together on the adoption of new business models and by licensing emerging ringback services and other mobile music opportunities.

"We are committed to delivering our artists' videos and music in as many innovative ways as possible."

—UMG CEO DOUG MORRIS

Mashboxx CEO Wayne Rosso, a new Sony BMG licensee, praises the major for its "great courage and foresight" to digital dealmaking.

6. MicrosoftBILL GATES, CHAIRMAN/CHIEF SOFTWARE ARCHITECT
Web site: microsoft.com

Microsoft's role in the digital entertainment landscape is pervasive as the company under chairman Bill Gates makes strong inroads into online music, digital music software and videogames.

In music, almost every iPod competitor uses the Windows Media Audio digital rights management technology. Additionally, its Janus DRM system is the leading portable subscription solution used by Napster, Rhapsody and Yahoo.

Microsoft has also ramped up the promotion of its MSN Music Store through a landmark five-for-one track giveaway program and supporting ad campaign. Although the company must walk a fine line between providing software to music services with whom it competes, Microsoft is seen

Now Bronfman wants the rest of the industry to follow suit, urging the legal community to find ways to work together in the name of digital commerce.

"As a music company," Bronfman says, "we fully understand that our ultimate success lies not in preventing people from getting what they want but in providing it to them in new and exciting ways."

8. Sprint PCSLEN LAUER, PRESIDENT/COO
Web site: sprint.com

While all wireless carriers are planning mobile music offerings in different ways, Sprint has been on the cutting edge of the wireless music distribution revolution for some time.

The company, led by president/COO Len Lauer, has scored deals with various streaming services, from music via MusicChoice and satellite radio operator Sirius to live TV from Fox. It also was the first carrier to marry ringtones with music videos.

As it rolls out its next-generation, high-speed broadband network, Sprint is expected to launch a full-song download serv-

continued on >>p28

IT'S LIKE GOING PLATINUM WITH NO AIRPLAY

So how did Rhapsody become the #1 rated digital music service without making a whole lot of noise? By playing a whole lot of music, that's how.

- On average, Rhapsody subscribers stream more than 3 million songs a day.
- The average Rhapsody subscriber* listens to more than 400 songs a month.
- 96% of the over 60,000 artists in Rhapsody catalog got played last month.
- Rhapsody fans give an ear to developing artists. Fall Out Boy was the #17 artist last month and currently has the #1 track*.



Top Rhapsody Streams

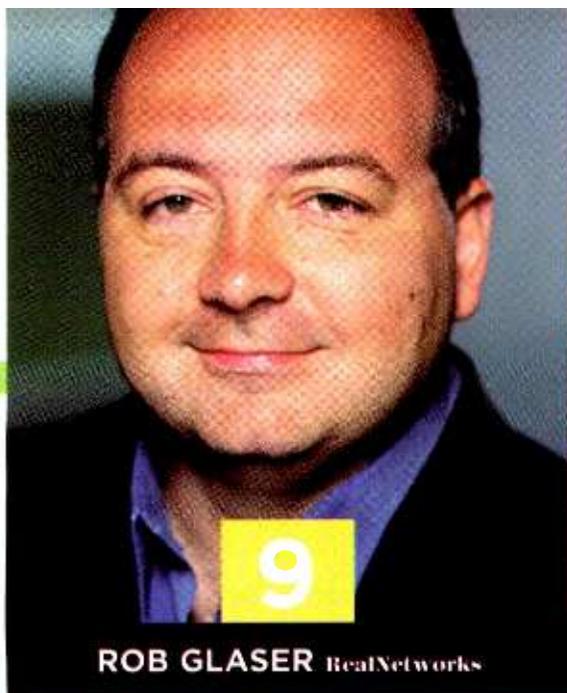
#	Artist / Album
1.	Fall Out Boy Sugar, We're Goin' Down
2.	Gorillaz Feel Good Inc.
3.	Mariah Carey We Belong Together
4.	Kelly Clarkson Behind These Hazel Eyes
5.	Rihanna Pon de Replay
6.	Mariah Carey Shake It Off
7.	My Chemical Romance Helena
8.	The Pussycat Dolls Don't Cha
9.	Cold Play Speed of Sound
10.	Foo Fighters

Track: **Best of You**
Artist: Foo Fighters
Album: In Your Honor
00:50 / 04:17 Streaming

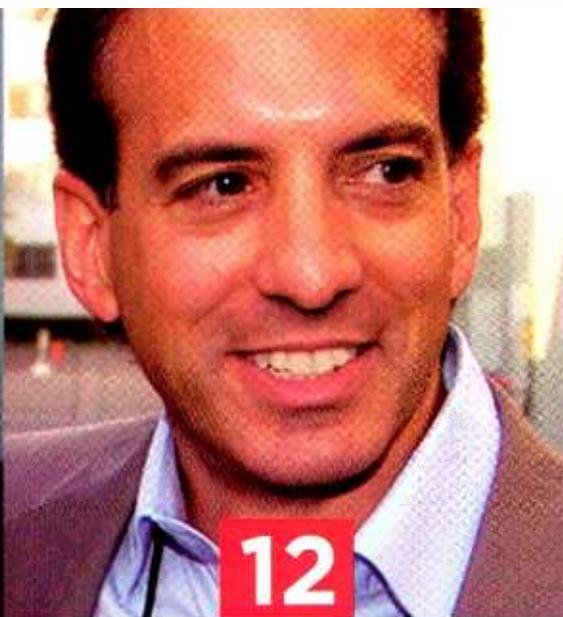
Rhapsody YOU GOTTA HEAR THIS.

14.	Kelly Clarkson Since U Been Gone
15.	Black Eyed Peas Don't Punk With My Heart
16.	Natasha Bedingfield These Words (I Love You, I Love You)
17.	Green Day Wake Me Up When September Ends
18.	Black Eyed Peas Don't Lie
19.	System of a Down B.Y.O.B

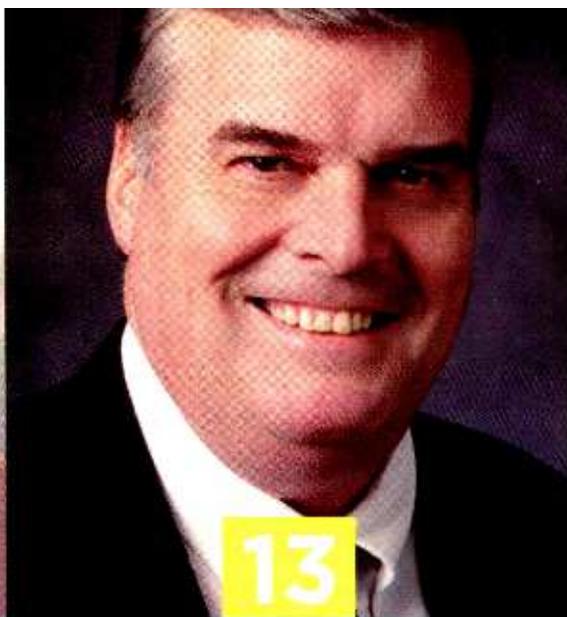
© 2005 RealNetworks, Inc. Rhapsody and the Rhapsody logo are trademarks and registered trademarks of RealNetworks, Inc. The top 20 streamed tracks within Rhapsody for the week ending 8/14/05. Source: Rhapsody usage database.
*Active Rhapsody subscribers, as of 8/14/05.



ROB GLASER RealNetworks



VAN TOFFLER MTV Networks



STAN SIGMAN Cingular



DENNY STRIGL

from >>p26

ice in the coming months.

Sprint also provides its network to most of today's mobile virtual network operators.

While the youth market remains the key demographic for mobile entertainment services, Sprint says it is committed to expanding the market to mainstream consumers.

9. RealNetworks

ROB GLASER, CHAIRMAN/CEO
Web site: realnetworks.com

Now claiming more than 1 million combined monthly users of its Rhapsody and Radio Pass services, RealNetworks is at the fore of the budding music subscription concept under chairman/CEO Rob Glaser.

The company wants to spur even greater subscription adoption with a new try-before-you-buy option for Rhapsody that allows anyone to listen to 25 full songs free for one month.

"RealNetworks is enhancing the Web experience for users in compelling new ways," says Sergey Brin, co-founder and president of technology at Google. "Providing free, legal music at such a large scale is an impressive accomplishment."

The company also continues to develop offerings in the greater digital entertainment space with a variety of gaming and video-on-demand products, including a movie download service through a partnership with Starz. Topping the agenda moving forward is driving greater usage of its newly launched Rhapsody to Go portable music service.

10. BitTorrent

BRAM COHEN, FOUNDER
Web site: bittorrent.com

In the wake of the Grokster ruling, analysts are calling BitTorrent—the brainchild of developer Bram Cohen—potentially the most disruptive peer-to-peer technology of the next few years. BitTorrent enables the distribution of large files of music, video and graphics by breaking them into small pieces and pulling bits from as many as 50 other computers in a networked environment when downloading a piece of content.

While the technology is proving to be a headache and a new favored litigation target for copyright owners, such companies as Microsoft are researching legitimate uses of the basic diffuse distribution concept BitTorrent employs.

As Gartner analysts Steve Prentice and Michael McGuire noted in a recent report, "This concept of spreading files over a network will be seminal in the development of video-on-demand and the delivery of multimedia files."

11. EMI Group

ADAM KLEIN, EXECUTIVE VP OF STRATEGY AND BUSINESS DEVELOPMENT
Web site: emigroup.com

EMI wins points for creativity with its digital strategy worldwide. In the United States the company scored a first in April when it debuted "Speed of Sound," the first track from Coldplay's smash "X&Y" album, as a ringer through Cingular Wireless.

With Adam Klein positioned as executive VP of strategy and business development, EMI has taken advantage of the promotional opportunities in digital-music-related marketing with third parties. TV ads for Apple Computer's iPod/iTunes in recent months have featured the music of Coldplay, Gorillaz, N*E*R*D, the Vines, Steriogram, Caesars and Daft Punk.

Now the company is looking to expand its revenue opportunities in areas like legal peer-to-peer file sharing and mobile music downloads through deals with the likes of Melodeo and Snocap. "EMI understands the role that innovation can play in taking the digital music market to the next level," Snocap chief strategy officer Shawn Fanning says.

Meanwhile, in the company's home market, EMI U.K. digital media director Danny van Emden has used the Internet, interactive TV, mobile platforms and now podcasts to push music sales. One recent promotion allowed Bluetooth-enabled mobile phone users to receive a message from Coldplay about the new "X&Y" album. And EMI superstar Robbie Williams in July struck a deal with T-Mobile that gives 60 million customers in nine European markets exclusive access to all EMI content related to Williams via third-generation T-Mobile handsets.

12. MTV Networks

VAN TOFFLER, PRESIDENT
Web site: mtv.com

MTV is involved with not only music and videos but also games, movies and various Internet and wireless initiatives.

"You can't be a media company today without being deeply immersed in technology," CEO Judy McGrath says.

MTV Networks under McGrath and president Van Toffler is on the verge of introducing an online music service and download store, to feature access to its massive collection of original programming and exclusive content.

MTV is also making wireless services a top priority. The company launched a mobile music serv-

ice in Japan called Flux; its subscribers may access short videos and music on their mobile handsets or computers and make recommendations to others. MTV continues to work with such popular hip-hop producers as Timbaland to create original ringtones via its Made Hear initiative. In Europe, MTV uses wireless content as a test market for new TV programming.

13. Cingular

STAN SIGMAN, PRESIDENT/CEO
Web site: cingular.com

Cingular is the wild card in the mobile music space. Although it is the largest wireless operator in the country, it is not expected to have a high-speed network capable of allowing full-song downloads as soon as its competitors will. To avoid being left behind in the mobile music race, many anticipate a deal with Apple Computer to roll out the long-anticipated Motorola iTunes phone.

Cingular president/CEO Stan Sigman has led his company to pursue exclusive branding and content deals aggressively, packaging a range of services in a marketing strategy that includes games, ringtones, videoclips and graphics. Most recently, it was the exclusive wireless provider of all "Star Wars Episode III: Revenge of the Sith" content.

This exclusive content strategy also extends to music. The Cingular Sounds ringtone program offers exclusive access to master-ringtone recordings of new music before those tracks are available in any other channel, including radio.

14. Napster

CHRIS GOROG, CHAIRMAN/CEO
Web site: napster.com

Give Chris Gorog credit. While others in the industry complain about Apple Computer's marketing and branding dominance in the digital music business but do nothing to stop it, the Napster chief executive is putting his advertising money where his mouth is by taking Apple's iPod/iTunes head on.

Flush with cash, the company has made itself synonymous with the promise of subscription portability by aggressively plugging its Napster to Go product. Meanwhile, Napster—which at the end of its fiscal year in March claimed 412,000 subscribers—continues to diversify its customer base by ramping up its presence on college campuses.

It is also looking to new markets like wireless: A U.S. ringtones offering with Dwango

just launched, and a mobile music service through Ericsson will debut in Europe in the next 12 months.

Ericsson president/CEO Carl-Henric Svanberg says Napster has "the strongest digital music brand in the world."

15. Verizon Wireless

DENNY STRIGL, CEO
Web site: verizon.com

Verizon leads the wireless industry in high-speed network capabilities, with a strong head-start over its rivals, and it is constantly adding new multimedia services. The carrier, led by CEO Denny Strigl, introduced its VCast mobile video service in January with content from a variety of sources, including music videos from Universal Music Group and TV programming from MTV and Fox.

Verizon recently partnered with Clear Channel to deliver streaming content and is taking the live-event strategy further by sponsoring the Unleashed concert series. The series features exclusive ringtones, wallpaper and contests all gained from footage from concerts, which also will be available exclusively to Verizon customers.

Looking forward, Strigl says the company will introduce a wireless music download service in the next six to eight months. It should prove the key test to its broadband content strategy.

16. MusicNet

ALAN McGLADE, CEO
Web site: musicnet.com

Digital music downloads are on the rise, with more online music stores launching on a regular basis. Behind much of this music store expansion is MusicNet, led by CEO Alan McGlade, which offers a turnkey, generic music service complete with 1.5 million tracks licensed for use that allows major retailers and other brands to quickly establish an online music presence. Customers using the service include America Online, Trans World Entertainment, Virgin Entertainment Group's Virgin Digital, retailer HMV and the new Yahoo Music Unlimited service. It is also powering the new service under development by peer-to-peer provider iMesh and several others.

The company was recently sold to a private investment group and now operates as an independent entity. With the new ownership, it has financial resources to pursue additional content licensing deals.



Verizon Wireless

HUGH PANERO XM Satellite Radio

CHRIS DeWOLFE Myspace.com



17. Comcast

BRIAN ROBERTS, CHAIRMAN/CEO
Web site: comcast.com

Comcast under chairman/CEO Brian Roberts is leading the charge in pushing the cable industry into the digital future. A leading provider of broadband Internet and digital cable service, Comcast is teaming with RealNetworks to deliver digital music and downloadable games to its high-speed Internet customers.

Meanwhile, the company recently announced a pact with Starz Entertainment Group to provide its digital cable users with free video-on-demand access to more than 1,500 movies per year. Comcast wants to use such programming features—particularly in VOD—to create subscriber loyalty for its cable and Internet services and stop customers from turning to rival telecoms and satellite TV companies for similar services.

Comcast was also an investor early this year in a Sony Corp.-led acquisition of movie studio MGM. RealNetworks chairman/CEO Rob Glaser says Comcast is a “company that is pioneering exciting, new broadband experiences.”

18. XM Satellite Radio

HUGH PANERO, PRESIDENT/CEO
Web site: xmradio.com

XM Satellite Radio is now available as a dealer-installed option in more than 120 vehicle models from six auto manufacturers, luring 4 million subscribers onboard. Now XM president/CEO Hugh Panero hopes to expand his company’s programming outside of the car and into the home and onto portable devices.

In the last year, Delphi, Tao and Pioneer Electronics have introduced portable, handheld receivers for the XM2Go portable satellite service. The company is also working with consumer electronics manufacturers like Eton, Pioneer, Denon, Harman Kardon, LG Electronics, Onkyo, Polk Audio and others to include its Connect-and-Play technology in their equipment to make them XM-ready.

The company most recently partnered with digital music service Napster and consumer electronics company Samsung to let subscribers save tracks heard via XM on a portable device and buy them directly through Napster.

19. Electronic Arts

STEVE SCHNUR, WORLDWIDE EXECUTIVE OF MUSIC AND AUDIO
Web site: ea.com

Videogames are becoming a major channel for new music discovery, and few game publishers are capitalizing on this trend more than Electronic Arts. The company has become increasingly cozy with music labels, working with them to bring unreleased music to their developing game titles.

Steve Schnur, worldwide executive of music and audio, led EA into a joint venture with Cherry Lane Digital to form a new music publishing company, Next Level Music. EA will continue to expose and promote music through its videogames, while Cherry Lane seeks licensing opportunities for these assets in other media like commercials, films and ringtones.

Schnur says, “The next-generation platforms are going to open up that world and give us the ability to interact with our consumers on a 24/7 basis.”

20. Myspace.com

CHRIS DeWOLFE, CEO
Web site: myspace.com

Whether by design or chance, music has become a centerpiece of the Myspace.com social networking blog experience. A favorite of struggling bands needing a cheap Web presence, Myspace.com under CEO Chris DeWolfe has leveraged its music-hosting capabilities to attract music fans by hosting some of the hottest new releases weeks before their street date.

The strategy has worked. Since its September 2003 launch, the site has managed to become the fifth-biggest Internet destination in the United States, and parent company InterMix was recently purchased by NewsCorp for more than half a billion dollars. It has more than 18 million registered users and says that 65,000 more sign up for every day.

“What’s really amazing about this growth is that it’s all word-of-mouth, rather than by a multimillion-dollar marketing budget,” DeWolfe says. “It’s all grass roots and listening to our users. Organic growth is the best growth there is because it’s all authentic.”

Firms Abroad Shape Digital Scene

1. Sony Corp., Tokyo

HOWARD STRINGER, CHAIRMAN/CEO
Web site: sony.net

After the huge success of Apple Computer’s iPod tarnished Sony’s reputation as a consumer-electronics innovator, the Japanese company bounced back with the PlayStation Portable handheld videogame system. The PSP features 3-D computer graphics that incorporate high-quality, full-motion video.

But the PSP is more than a game console: It also has the basic functions of a portable music player, such as built-in stereo speakers, an exterior headphone connector and sound mode selection.

“Sony did not compromise on anything, such as graphics and sound, when it came out with this new gadget,” says John Yang, an equity analyst at Standard & Poor’s Tokyo office. “Other appealing aspects of this machine are [the Universal Media Disc format] and mini-LAN [networking] capability.”

Looking ahead, Sony, under chairman/CEO

Howard Stringer, is expected to increasingly emphasize such combined mobile/digital content devices as the recently launched Sony Ericsson W600 Walkman mobile phone, which lets users listen to digital music, capture high-quality images and video, enjoy 3-D gameplay and access the Internet and e-mail. —Steve McClure



2. Vodafone, London

EDWARD KERSHAW, HEAD OF MUSIC, GROUP SERVICES
Web site: vodafone.com

When Edward Kershaw joined Vodafone in 2000 to develop its music strategy, he was gambling on the potential of the still untested high-speed, third-generation mobile phone technology. By November 2004, Vodafone had launched the first full-scale commercial 3G entertainment service in Europe.

“Now, only a year or two later, we have fast 3G networks to deliver the [music] files,” Kershaw says. “We’ve come a long way.”

By January, Vodafone’s full-track downloads serv-



ice had distributed more than 1 million songs. An award-winning venture, it is now in nine European markets, Australia and South Africa. Kershaw says this was achieved by working directly with the labels instead of relying on aggregators. Future challenges include integrating music entertainment with the network’s other services, such as music videos, games and TV programming.

Simon Dyson, senior analyst/co-author of “Mobile Music” at Informa Media, says: “It will take a while before mobile music from operators really takes off. But whatever happens in the future, Vodafone would have been the first.” —Juliana Koranteng

3. Nokia, Espoo, Finland

ANSSI VANJOKI, EXECUTIVE VP/GM OF MULTIMEDIA
Web site: nokia.com

Although Anssi Vanjoki does not say so directly, the executive VP/GM of multimedia at Nokia sees

the company’s new N91 mobile phone handset as a challenge to Apple Computer’s iPod.

With a tiny hard disc that will allow Internet downloads, e-mail, FM radio and mobile TV broadcasting, the N91 can store up to 3,000 tracks, with memory expansion possible.

But at the world’s biggest handset maker, Vanjoki is not sitting on his music laurels. This year, the company has started rolling out its Visual Radio service, a business-to-business offering that enables radio stations to transmit audiovisual material to listeners’ phones, starting in Europe and Asia.

In February, it unveiled a groundbreaking deal with Microsoft and Seattle’s digital-music service developer Loudeye, which allows consumers to transfer music between handsets to PCs for the first time.

Vanjoki’s unit also has sponsored some key live events—including the United Kingdom’s Isle of Wight Festival, London’s Urban Music Festival and the Night of the Proms in Europe—and struck a global marketing deal for the recent Live 8 concerts. —Juliana Koranteng

HOW LONG CAN STAY ON TOP

MARKET LEADER FACES GROWING COMPETITION BY ANTONY BRUNO

Enjoy it while it lasts. That is the message to Apple Computer CEO Steve Jobs from almost every other company in the digital music space vying for consumer attention after several years of domination by the iPod and iTunes.

Apple's successful combination of sexy design and elegant usability has propelled the iPod to the top of the digital music market as the undisputed king.

Every move Apple makes these days results in victory. As the rest of the flash-player market floundered, Apple took over the entire category in a day with the release of the iPod Shuffle. It turned podcasting from a cool-sounding technology that nobody used to a legitimate format by adding it to the new version of iTunes—and generating 2 million subscriptions in less than a week.

Today, Apple commands 80% of the MP3 player market and 75% of online music sales. But even as analysts predict another massive holiday sales season for the company this year, many believe Apple's reign will only last another 12-18 months before the playing field levels out.

"It's inevitable that over time their market share declines," Piper Jaffray senior research analyst Gene Munster says. "It's safe to say that nobody can sustain an 80% market share in a consumer electronics business for more than two or three years. It's pretty much impossible."

Privately, record company executives say they can't wait. Not because they want to see Apple stumble, but because a less dominant Apple means a more robust market for digital music. The company by itself cannot bring digital music to account for 25% of all music sales, as labels hope it will by 2009.

Apple points to the 500 million tracks downloaded on iTunes to date as a milestone. But dividing that figure by the more than 20 million iPods sold indicates that each iPod owner has bought an average of fewer than 30 songs from iTunes. Piper Jaffray estimates that only nine tracks are bought per month per iPod user.

"The mass market still is entrenched in a non-

MP3 world," Munster says. "Until that changes, there's just too few iPods out there to move the needle for the overall music industry."

"There's a whole lot of green field out there," Gartner G2 analyst Mike McGuire adds. "Some people at labels are acting like all this is over because Apple has it. Guys, 98% of music purchases [are] still coming from somewhere other than online."

Label sources say Apple stubbornly disregards their suggestions for drawing in new digital music customers. They say they would like more flexibility on track pricing and promotions. But more than anything, labels want to see the iPod become interoperable with music services other than iTunes.

"It's a monologue with them," one label executive who asked not to be identified says. "They pretty much say, 'This is what we want to do,' and if you disagree with them you're an idiot. It's like dealing with a cult."

The first step to chipping away at Apple's dominance is for a competitor to introduce a device that can capture the public's imagination as the iPod has. The story of the digital music revolution so far has been monopolized by the MP3 player, and the iPod outsells all others by a ratio of 3-to-1.

The leading competitor to date is Creative Labs. The South Korean manufacturer has brought to market a full range of critically acclaimed digital music players, capped most recently by the Zen Vision, which includes support for digital video files. But its market share remains about 9%, according to research firm Iristat.

Industry observers instead look to the much larger consumer electronics powerhouses Sony

and Samsung to lead the next round of battle against the iPod juggernaut. Unlike Creative, these two companies are supported by revenue from their other consumer electronics products and have strong global brand identity.

Although late to the market, both are taking aggressive steps to challenge Apple and target the many consumers who do not yet own a digital music device.

"Only 11% of the U.S. population owns an MP3 player," says Peter Weedfald, senior VP of consumer electronics sales and marketing for Samsung. "There is plenty of opportunity to capture market share."

Samsung has stated its intention to take 10% of the MP3 market this year, and aims to become the global leader by 2007. That is a tall order. Even a company representative, speaking on condition of anonymity, calls such success unlikely.

But Samsung has a history of successfully challenging seemingly invincible market leaders and succeeding. Ten years ago, the company bravely took on Sony in the broad consumer electronics space, and has since surpassed Sony on InterBrand's top 100 recognizable global brands list at No. 20—a 1% gain. Sony is No. 28.

Samsung made an equally aggressive push into the mobile phone market in 2002 with the advent of a camera phone, catapulting past industry stalwarts Ericsson and Motorola to briefly capture the No. 2 market position behind Nokia. Samsung today is No. 3 in market share at 13%, behind Nokia and Motorola, according to Strategy Analytics.

The company's line of flash-based MP3 players has received good reviews so far, but is not expected to take much away from Apple for at least another year. Weedfald says Samsung is developing multifunctional devices that will add games, video and other multimedia content to what today is a music-centric device.

Sony is also making moves. Having shamefully ceded its dominant portable music market share to Apple by dropping the digital ball, the company had exactly one MP3 device on the market last year. Today it has more than 10 and already is No. 1 in MP3 player sales in Japan, ahead of Apple.

The real battle is expected once Sony relaunches its failed Connect digital music store. Sony is one of the few companies in the position to offer an integrated device and retail service with the same brand, similar to Apple's iPod/iTunes combo.

Newly appointed Sony CEO Howard Stringer, intent on placing a greater focus on cooperation between business units, has put responsibility for the Network Walkman MP3 player line under the same division working on the relaunch of the Connect music service.

"With our new leadership, we're breaking down the silos and find[ing] areas where we can maximize opportunities," says Steve Haber, senior VP of Sony Electronics' personal, mobile and imaging division. "We spend a lot of our time working with our Connect team to make sure that the hardware and the service are integrated."

He adds that Sony MP3 players and Sony Connect will remain interoperable with other services and devices, a strategy that strikes at the heart of what is considered Apple's greatest weakness.

Today, the digital music story remains focused on the portable MP3 player, with the iPod leading the way. As long as consumers are content with limiting their digital music experience to their computer and MP3 player, Apple has little to fear. But its competitors are readying for a future that sees music shared seamlessly among



APPLE OP?

MP3 player, mobile phone, home entertainment system, in-car system and other peripherals.

Apple's influence here is significantly smaller. The only way to wirelessly extend iTunes-purchased music to home entertainment systems is via Apple's AirPort Express hub, which does not offer the same ease-of-use or elegant design as the iPod. Once users realize the music they purchase from iTunes cannot be shared with the home entertainment devices they prefer, a backlash is expected.

"The closed system is very difficult to sustain long term, because you have to out-innovate everyone," MSN Music GM Mike Conte says. "The Microsoft approach is a little more complicated and has a little bigger vision for the industry. There are more moving parts and partnerships in place to make that happen."

Conte acknowledges that Microsoft's broader vision is also more difficult to explain to consumers than Apple's closed system.

However, a system that allows for a variety of interoperable devices and services is what the music industry thinks it needs to fire up the digital music market. As interoperable services gain traction, Apple's share of the digital music market is expected to shrink.

"At some point, it has to be about the content and not just about the devices," says Gerd Leonhard, consultant and co-author of "The Future of Music." "They've paved the way, but they can't harvest what they've sown. They're good at innovating a great new technology, then killing it."

If Apple indeed has only 12-18 months of market dominance left, the next two months will

show exactly how its competitors plan to mount their attack. Sony, Samsung, MSN and others are expected to unveil new products and services in time to market them for the upcoming holiday season.

Anticipated developments include a music subscription service and subsequent advertising blitz from MSN Music, the long-anticipated relaunch of the Sony Connect store, several new MP3 devices and the introduction of mobile music services from several wireless carriers.

No one assumes Apple will go without a fight. It is expected to introduce a video-capable iPod in September and finally unveil its iTunes-compatible mobile phone with Motorola. It is also rumored to be working on a subscription service with the help of a former Xbox Live executive.

"They have shown, based on price performance, that they have the capability to remake themselves," McGuire says. "They have the flexibility to seize opportunities as they're presented."

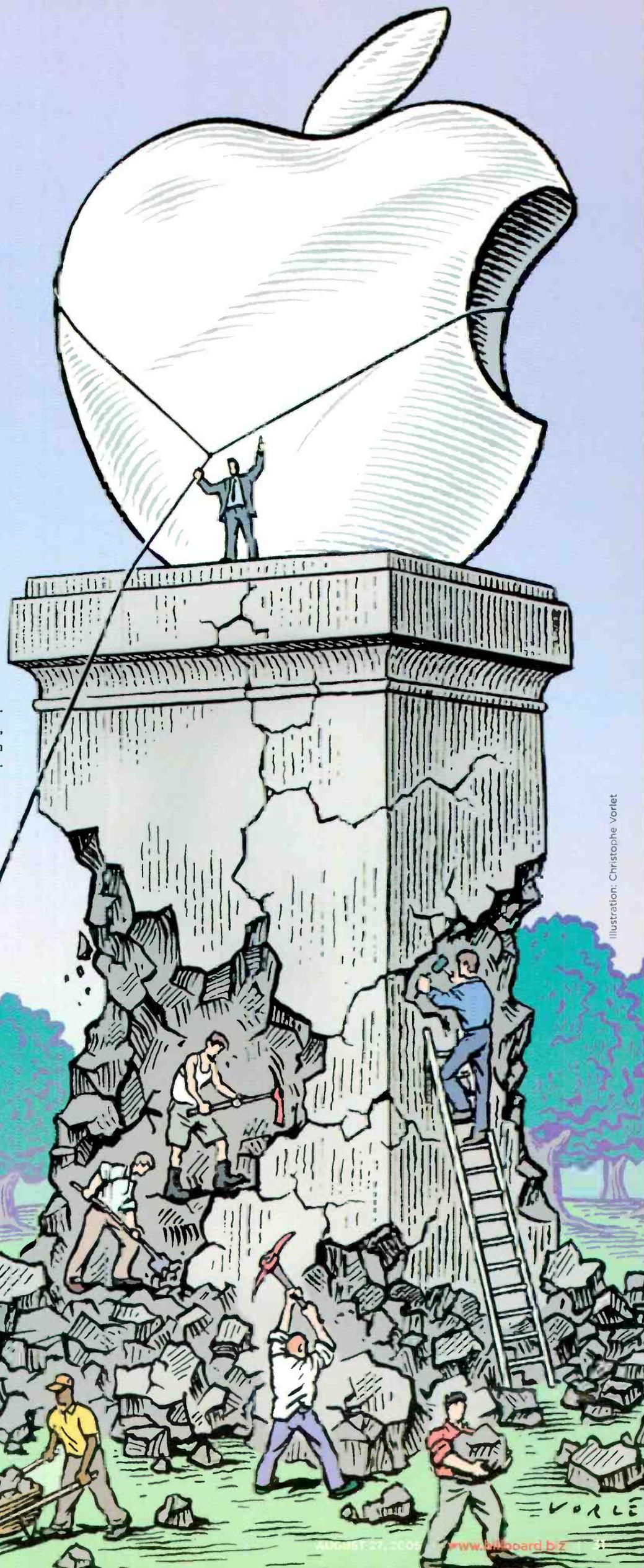


Illustration: Christophe Vorlet



oasis

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STARS



**HOW BRITAIN'S
BOLDEST BAND
SWAGGERED FAR
FROM HOME TO FIND
FAME AND 'TRUTH'**

OASIS

BY PAUL
SEXTON

It has often been a rocky decade, but Oasis has rolled with it.

Reinvigorating the dreary British music scene of the pre-Britpop 1990s, these dropouts hailing from a Manchester, England, housing project sparked and soared like the champagne supernova of their famous song.

Steadfast in the belief that it is better to risk a bad opinion than excite no opinion at all, the band raced up the rankings in U.K. rock without looking back. When it hit the top 10 for the first time in the summer of 1994 with "Live Forever," fans knew the title was no empty promise.

The swagger of Oasis' first chart singles earlier that year, "Supersonic" and "Shakermaker," presented an offer that a somnambulant British music industry could not, and did not, want to resist.

But the group's braggadocio was founded in hard work, endless rehearsals and gigs with little glamour from as early as 1991.

Noel Gallagher, then 24, was a Stone Roses fan who had been turned down as the frontman by another popular local act, Inspiral Carpets, and went to work instead as their roadie. Younger brother Liam was a mere 19. The pair even then were prone to the public sparring that would colorfully punctuate their eventual rock conquest.

The decision by Creation Records founder Alan McGee to sign and champion Oasis produced more than just personal riches. Beginning with the band's debut album, "Definitely Maybe," the Creation collaboration sparked a decade-plus career that has grown into a musical landmark for a generation, first in Britain and then around the world.

The history of a truly larger-than-life British rock band has unfolded in the last 10 years. Working with a variety of band members from that day through to the release of their current album, "Don't Believe the Truth," the Gallaghers have walked it exactly as they've talked it.

continued on >>p34

OASIS Q&A (cont.)

from >>p33

Except, of course, on those occasions when either or both of the brothers do not care to talk at all and fail to show for interviews. It is a frustration this writer already has experienced and one which, true to form, Liam chose to reprise for this report.

Nevertheless, his older brother was in an expansive yet thoughtful mood as he reflected on the past, present and future of Oasis.

press, the writers and photographers were shit; it was horrible.

We were in a rehearsal space in Manchester, in a little room at the Boardwalk. We were doing this set with "Live Forever," "Rock & Roll Star," "Bring It On Down" and "I Am the Walrus." And we were just waiting for somebody. We weren't going to go into East West Records or XL and say, "We're the greatest band in England, you've got to sign us," because then you're automatically in debt to them before they've even given you a pound.



What do you recall of the British music scene you gate-crashed in 1994?

Let me see. Suede were the great white hopes. Blur were a fucking mess. Carter the Unstoppable Sex Machine were still getting front covers. It wasn't that long since Ned's Atomic Dustbin. Primal Scream were in absolute limbo, and it was all kind of going down the toilet.

As I remember, nobody looked good, nobody sounded good, nobody was pointing to the sky and going, "Come on, let's have it!" The music

We knew that if we got it right, we would wipe the floor with everyone. Added to that, me and Liam were eminently quotable the whole time.

Now that you have become a long-serving band, does that help you to understand better the motivation behind groups like U2, R.E.M. and even the Rolling Stones?

I'm a massive fan of the Stones, and I don't think anybody should deny them the right to carry on making music. I just wish they would-

n't wear leggings.

In the case of R.E.M., I don't own any of their records, but we kind of meet them on the road every now and again. Peter Buck and the bass player are great, but it's the big blue stripe, there's no need for that.

U2, I love, I grew up listening to them, and I own all their albums. I remember going to see them on the Zoo TV tour and Bono in his alter ego as the Fly was ridiculing the guy with the mullet and the campaigning rock star. It's funny how it's now come full circle, and he's back.

The longer you go on, it magnifies more of what you are. The longer we do it, the more we look like where we come from.

In the case of me and Liam, who've been there the longest, we look like a couple of guys from a council estate in Burnage and always will be. We never went to college, we were kicked out of school and went straight onto building sites. There was no time for pretension.

But you were very single-minded about going after success, weren't you?

When we started off, we wanted the girls, the cocaine, the fur coats . . . we never got to the leather trousers though, thank God. It wasn't like an act, it was almost like working-class people winning the pools. We went bananas. I've got a fleet of cars I bought at that period, and I've never had a driving license, ever. But it was just, "Fuck it, man! I want a Rolls Royce!" You're in that position for a couple of years, and then you think, "This is bullshit. Who am I?"

Do you think it's possible for a long-running band to be on an upward curve all the time? Don't there have to be bad times?

I wrote the first three Oasis albums all before I had a record deal. So I never had to sit down and reinvent the band until [2000's] "Standing on the Shoulder of Giants," and I kind of took that too far. The band never needed reinventing, it was great as it was. You start using different techniques, like drum loops, and we kind of went away from what we were, and it was difficult to get that back.

All the songs off "Definitely Maybe" and "Morning Glory" I wrote when I was 21, so I was then trying to rewrite the script at the age of 31, and you're a completely different character. I do like all the words on "Giants," but I lost the formula, whatever it was.

After a band achieves the iconic status that you did, is that when you start questioning your motivation?

There are periods where you think, "What am I doing?" or "What am I doing it for?"; that's a more scary question. "I've made shitloads of money, I've left my mark in music, why am I still doing this?" and it takes a while to answer that question. It comes back every time we're at the end of a tour and you have three or four months off and then you've got to get back on the saddle. More often than not, the answer that comes back from me is, "What else are you going to do?"

I struggle with this conundrum. It's not a very noble thing to carry on, it's not very dashing. But I often meet people who've been in great bands and you go, "What are you doing now?" and they say, "I'm not doing anything," and I think that's more sad.

So I'd rather be doing something that I think is good. I never even rated that song "Lyla" [the first single off "Don't **continued on >>p36**

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OASIS Q&A (cont.)

from >>p34

Believe the Truth”), and then you see 70,000 people going mad to it and singing the song, and you think, “What do I know?”

And watching people doing that on the recent tour, they’re not just celebrating their favorite band or some of their favorite songs. They respond to Oasis almost as a complete validation of their lives.

You’ll look up at the stands, particularly doing “Don’t Look Back in Anger” [the band’s second British No. 1, in 1996], and there’ll be groups of people just hugging each other, not even watching the band, just singing that song to themselves. It’s obviously something that means so much to them. Those songs are now kind of part of British culture. It’s a great position to be in.

Did it make a big difference working with American producer Dave Sardy on this album? There’s two things to this. We decided early on that we wanted to use a producer, then it was a case of “We’re going to let somebody else make all the major decisions.” Luckily for us by the time we got to Dave Sardy, we’d already written all the songs and arranged them all, so all he really had to do was put them on tape.

It’s opened our eyes a little bit. I was sick of being a songwriter/producer/band member. I just wanted to be in a band again—I didn’t want to be a producer, just the guy that plays guitar and writes a few songs.

Even being the main songwriter and everybody looking to me for approval on everything, it was like, “Hang on, I’m an equal part of this band in songwriting terms now, so it’s all our

problem if it goes wrong but we’ll all share the glory if it goes right.” That’s why this album being a success, especially with critics in America, it makes it more special.

Your trials and tribulations with band in-fighting and canceled tours soured your reputation, especially in America. Do you feel more well-disposed toward the American market now?

I’ve never had a blatant disregard for it in the first place. It’s just that America is a really delicate flower that needs a lot of attention, and we’re not those kind of people.

The reason U2 and R.E.M. and Coldplay are the biggest white rock bands in America is because of their frontmen. Not being negative towards Liam, he’s just not Chris Martin, he’s not Bono, he’s not Michael Stipe. He’s Liam. For all intents and purposes, Americans don’t get Liams. I think we’re musically as strong as those three bands put together, but as characters we’re different.

Did starting your own label Big Brother, in 2000, change the way you view the record industry?

Big Brother was started in a haze of ideals: “We’re going to sign loads of bands.” Then it was like, “How much? Fuck that!” I take all my money out of Big Brother and put it into my own little label, Sour Mash. I’ve just signed the [Liverpool] band Shack, and I’ve done a few little things.

But the thing about bands these days is everybody wants to be the next Oasis, and that doesn’t mean slogging it out around the toilet [gigs], it means, “Give me the check, I need to go to the Levis shop and I need a 1960s Gibson.”

It’s all about advances these days, and most managers of these new bands are idiots. We

signed to Creation for 50 grand, and we didn’t get any money for about three years. You tell that to a kid these days, and they’ll vomit.

Have you ever thought seriously about going solo?

I think about it all the time. I’m doing a bit of a soundtrack for some film that’s coming out next year. But because I enjoy time off so much, by the time I’ve had my time off, it’s time to do Oasis again. I always think I’ll write the songs on the road, come back and in the six months Oasis are not doing anything, I’ll put out a solo album. But because I’m [lazy], it never gets done, and by the time I want to start doing stuff, it’s Oasis time. I hope it happens before I’m 40, but I’m 38 now.

What about Liam?

I think he’ll do it before I will. He’s got more songs, and he’s a lot more driven in that department. Because although he’s 30-odd, he’s only just started writing songs, so he’s kind of where I was when I was 21.

But now, in the United Kingdom, you can’t move for bands paying tribute to your influence.

We thought bands would read [our interviews in] NME and immediately form groups, which they did. But it’s only becoming apparent now, [with] the likes of Razorlight, the Libertines, the Killers, the Strokes, Kings of Leon and Jet, all these bands are [citing] “Definitely Maybe.” They don’t even go “Oasis, Oasis,” it’s *that* album.

We were the first people to come out and say, “The world’s a great place, life is for living. Forget grunge music. Get a pint of Guinness down your neck, and pick that guitar up.”

OASIS’ HIT LIST

TITLE	Peak Position	Debut Date	Label
1 WONDERWALL	1 (10 weeks)	Nov. 25, 1995	Epic
2 CHAMPAGNE SUPERNOVA	1 (5 weeks)	Feb. 24, 1996	Epic
3 LIVE FOREVER	2	Jan. 7, 1995	Epic
4 D’ YOU KNOW WHAT I MEAN?	4	July 19, 1997	Epic
5 DON’T GO AWAY	5	Sept. 27, 1997	Epic
6 DON’T LOOK BACK IN ANGER	10	June 22, 1996	Epic
7 U R ONIC	11	Oct. 1, 1994	Epic
8 GO LET IT OUT	14	Jan. 29, 2000	Epic
9 ALL AROUND THE WORLD	15	Jan. 24, 1998	Epic
10 LYLA	19	April 30, 2005	Epic

Titles on this chart are ordered by peak position on the Modern Rock chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

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September 8 • General Motors Place
September 9 • Everett Events Center
September 11 • Shoreline Amphitheatre
September 18 • Dodge Theatre
September 20 • Red Rocks Amphitheatre
September 25 • Cynthia Woods Mitchell Pavilion



WINNING OVER HEARTS AND MINDS IN U.S.

BY JIM
BESSMAN

When Oasis' latest album, "Don't Believe the Truth," entered The Billboard 200 in June as a Hot Shot Debut at No. 12, the achievement marked a high point in the band's decadelong campaign to win over the hearts and minds of American fans.

Sales of the new album, released by Epic Records in the United States, were bolstered by a five-date concert swing in June. Oasis played major venues in Detroit, Chicago, Boston, Philadelphia and New York, where it sold out a June 22 gig at Madison Square Garden.

Those shows, and the early sales of "Don't Believe the Truth," have excited Epic executives who are geared up to work the new album through Oasis' return for additional U.S. concert dates in September and beyond.

"They're an incredibly important band to us," Epic president Steve Barnett says. "We've done great things together and are very respectful of their heritage and that they want to do business on their terms. And while we're excited about the start [of "Don't Believe the Truth"] we know we've got to keep going through the fall, and we're going to do that."

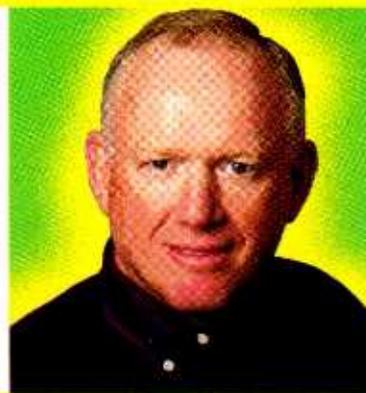
"There's just so much energy and excite-

ment," Epic VP of rock promotions Jacqueline Saturn says. "I'd already felt the first wave of it because concert tickets [for the June shows] sold out so fast, but I was stunned, in a good way.

"The last time they were here they played a

"We respect their heritage and that they do business on their terms."

—STEVE BARNETT, EPIC RECORDS



lot smaller places," Saturn adds, citing New York's Hammerstein Ballroom as an example. "So there was a buzz about them coming back and the excitement was so huge, and at the same time we were ready to work the new record and were so excited about the new music."

According to senior marketing VP Lee Stimmel, strategizing for the album release started

early, with long-range planning as the goal.

"When we were first talking about the album with management, we were very strategic in wanting to launch it from a long-term, yearlong plan, not just as an event," Stimmel says. "So we pushed the timetable back a bit: We released the first single ["Lyla"] and did the traditional things, but we also rereleased [the group's 1994 gold debut album] 'Definitely Maybe' in a DualDisc version two weeks prior to the [May 31 release of the] new album."

The "Definitely Maybe" DualDisc accomplished two things, Stimmel notes. "We had a wonderful 'Definitely Maybe' DVD that we released late last year that we wanted to re-energize and expose to new Oasis fans, so we put the

Sherman clothing store chain took place in 12 markets.

"The L.A. party was packed," Stimmel says, adding that the label did "real groundwork, street-level marketing."

"Starting May 13 'Lyla' was being used in Coors Light radio commercials," he adds. "So we built a slow momentum with multiple touch-points; not one big event to galvanize the old fans or get new ones, but just a lot of different, small touch-points for new and old fans."

Saturn recalls going to Los Angeles to set up the "Definitely Maybe" DualDisc armed with an unfinished version of "Lyla."

"I went to [modern rock station KROQ] and had it in my bag, but didn't want to play it because it wasn't mastered—but I did," she says. "They said, 'Give it to us and we'll play it 25 times a week out of the box,' but we had to wait. But there was never any question in all the major markets: We kept hearing, 'We don't even need to hear the song because we love Oasis, but after hearing it, it's such a great song!' They're such a music lover's band. So there was a big buzz going on at the stations, and people were excited to have Oasis back on the air."

Noel Gallagher, who co-founded the band with younger brother Liam Gallagher, was especially helpful at radio, Saturn says.

"It was just a short run, but he went to [active rock WXRK] in New York and did an on-air turn," she says. "What a great personality. And he had so many stories and was so enthusiastic and is such a great star. Then we went to Sirius [Satellite Radio]—where he's never been."

Since then, requests for Gallagher's radio time are "never-ending," Saturn says. Despite the well-known quarrels between the Gallagher brothers that have **continued on >>p40**



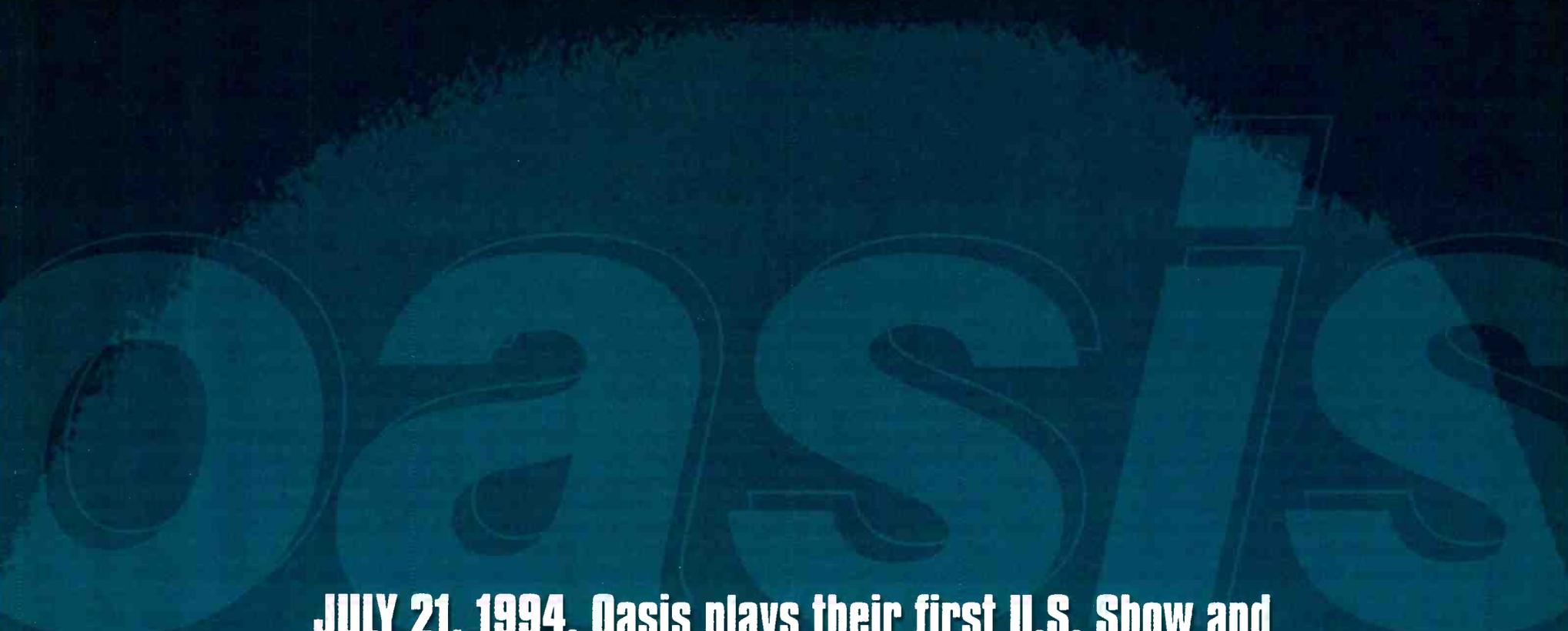
It is easy to be like the others but to be different and break new ground is special – and Oasis are just that – "special".

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OASIS

DO BELIEVE THE TRUTH
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WINNING HEARTS (cont.)

from >>>p38

often thwarted joint interviews, Noel Gallagher has been "taking care of all the stations and doing phoners, and being very professional," Saturn says.

Pointing to Coors Light's partnership with Sony Music's online music store Sony Connect in promoting "Don't Believe the Truth," Stimmel says the radio spot will continue through August, and has already run on "tons" of pop, adult and alternative stations nationwide.

Besides the "great success" with the single at radio, Stimmel cites a "big focus" online, "which we find is a great haven for music lovers to find out about a new record."

Epic premiered the album (which was released in CD and DualDisc configurations) on the online community myspace.com, Stimmel says.

"QuickTime had behind-the-scenes videoclips from the album, and Yahoo Music premiered the 'Lyla' video," he adds. "We did promotions on the Comedy Central and the WB sites, and with vh1.com's 'Hear Music First.' There was also a global chat on MSN, so we basically four-walled musical consumers [online] to let them know Oasis was back in a big way with a new album and touring. . . . The results were great from the first week and going forward.

"When they were on tour in the East Coast markets," Stimmel adds, "we sniped the cities and had wrapped vans and trucks and cars to build awareness [of the album] because people buying tickets to the shows might not know a new record was out, and there was a concerted effort [to raise awareness further] in and outside the arenas."

Stimmel now looks ahead to September's Oasis dates, when album track "Let There Be Love," which has just shipped to adult and alternative formats, should be taking hold. "So we'll have another record in the market on radio when they're back," he says. Saturn adds that many stations will promote the forthcoming tour.

"Everyone wants the band to come in and play live on-air or talk to people," she says. "The connection with the fans is such a big deal with this band, especially right now, with some exciting new music and so many artists saying they love Oasis and it's

their favorite band. It keeps them so relevant."

The new album's campaign, then, centered on a "three-tiered plan," Stimmel says, commencing with the efforts capped by the band's appearances in late June, to be buttressed when it returns to perform in September.

"Then we roll into Christmas, making sure we're in front of the shelves for the holiday season," he says, "and then we re-evaluate in January. But it's a full-year plan for the record."

The fruits of the push so far have impressed Mark Hudson, rock buyer for music retailer Trans World.

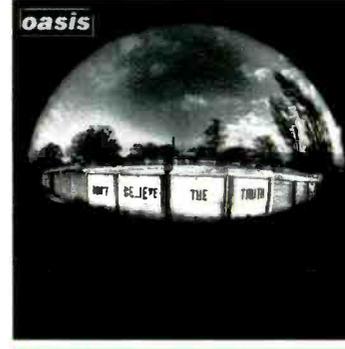
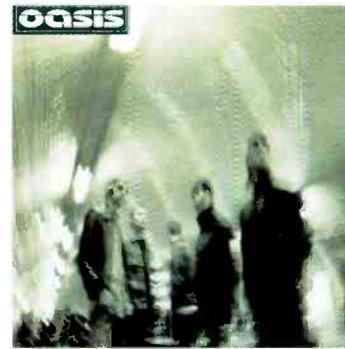
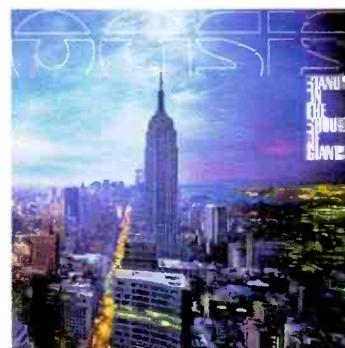
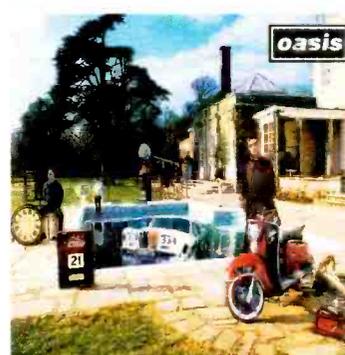
"We're pleasantly surprised at how well the album has done," Hudson says. "With the business being the way it is, it's great when something over-performs, which is definitely the case with Oasis because they've been away awhile and you worry that the fan base has declined. But they came back very strong and sold out Madison Square Garden, and this album trounced the last one as far as first-week sales."

The album continues to perform better than expected for the Albany, N.Y.-based chain, Hudson adds. "It's a good, solid Oasis record, and it's good to see they still got their fans even though the days of Britpop are long gone. We've supported it with price-and-positioning since it came out, both in the DualDisc and regular versions since we're big supporters of the Dual-Disc format."

Jay Harren, music director of modern rock station WNNX in Atlanta, attended the band's concert at Madison Square Garden.

"I thought it was great, especially as part of the jaded music industry," he says. "They were there full-on and not just phoning it in or going through the motions. You could tell they were thrilled to be in front of 20,000 fans."

Impressed with the variety of the material on "Don't Believe the Truth," and the results of Noel Gallagher's "opening up the floor a little bit to the rest of the players" in their increased participation, Harren adds that "we were [playing] 'Lyla' a lot and are waiting now on the next single."



Oasis has cut seven studio CDs beginning with its 1994 debut 'Definitely Maybe' (top).

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OASIS ROCKS

AROUND

THE GLOBE

BY STEVE ADAMS

Oasis called its current album "Don't Believe the Truth" but the numbers do not lie. And the simple truth is that this band that led the Britpop explosion of the '90s is very much a global force.

The act has sold 34 million albums worldwide, with its home territory of Britain leading the way with 12 million sales, according to Sony BMG Music.

The United Kingdom is the band's strongest market by some margin. Oasis' first album, "Definitely Maybe," was the fastest-selling debut in British history, while 1995's sophomore effort "(What's the Story) Morning Glory?" remains one of the country's top three selling albums of all time, with sales of more than 4 million, says Sony BMG.

The United States is the act's second-biggest market, followed by Europe outside the United Kingdom. It achieves million-plus sales in Germany, France and Italy as well as in Japan.

Japan is becoming a key market for the act; "Don't Believe the Truth" shipped 200,000 units on release and entered Japan's combined album charts at No. 1—the first time a U.K. act had done so since the Bay City Rollers in 1977.

The sales figures are as much a product of hard work as the band's talent, according to Suzanne Steers, VP of Sony BMG International, the parent of Oasis' Big Brother label.

"A huge part of the marketing is that Oasis and its management are very cooperative and

album-marketing-oriented, even though their touring business is so successful," she says.

Steers cites 10 "wake up" shows that the band performed at small venues in London, Edinburgh, Milan, Paris, Berlin, Brussels and Madrid in May to preview the launch of "Don't Believe the Truth."

"Oasis can obviously sell out much bigger venues than [London's] Astoria, but as far as setting up an album release and creating real interest and excitement, it was ideal," Steers says. "Equally doing radio partnerships for the shows and tying in media partners has been hugely helpful and cooperative."

"Cooperative" is a word that hardly fits with the stereotypical image of a snarling Liam Gallagher, the band's often belligerent frontman and brother of co-founder Noel Gallagher. But Steers is quick to acknowledge the band's input to the project.

"It was a real eye-opener for me," she says. "I sat with them at the beginning of the project and we targeted the six markets in Europe that we thought would most benefit from this kind of show and help us make a real partnership out of it. The band did an incredible amount of promotion in each of those markets once we confirmed them."

Marcus Russell, senior manager at London-based Ignition Management, has been with the band since its first demo in 1993. He also dispelled the notion that the act is difficult to work with.

"Their attitude has always been exemplary," he

says. "From day one they've always understood that to get established and remain relevant means there's a lot of hard work, whether you're on the way up or have got there and want to stay there."

"The pressures of being part of the music industry can sometimes seem completely irrelevant to the artist—they didn't form a band to do a lot of things they are called upon to do—but they are very understanding providing things are explained," he adds.

No explanation is needed for the key element of promoting "Don't Believe the Truth"; the band will be on the road through 2005 and into 2006. U.K. stadium shows have already taken place, as well as three European festivals and seven shows on the East Coast of America, including the band's first appearance at Madison Square Garden, which sold out in slightly more than an hour.

The lengthy itinerary will also include three shows in Japan, five more European festivals (all in August), 14 North American dates in September,

14 European shows in October and 10 shows split equally between Australia and Japan in November. Another U.K. tour is set for December, followed by shows in the United States, Latin America and Asia in 2006.

The schedule might seem arduous, but the power of touring is something that the band believes in, according to Russell.

"There's an ever-increasing market for them in Southeast Asia, but once you've covered

all the first bases it's difficult to schedule everything," he says. "We also don't get to South America as much as we'd like to. The band have always done very well there but it's not the easiest place to just pack your bags and go off and play shows in because of the nature of the market."

Russell explains that ticket sales alone do not cover the cost of playing in South America, so dates depend heavily on sponsorship.

Steers says the act has developed a number of partnerships for online activities, which has become a key marketing tool.

"The band has been very proactive in giving us exclusive material to be able to make partnerships with Web sites and online initiatives," she says, citing such relationships with AOL, Yahoo and MSN, as well as a live chat conducted by Noel Gallagher for the 10th anniversary of the band's own Web site, oasisinet.com, in April.

"Obviously the best thing about the Web is that it is worldwide, so those initiatives spilled over into other markets and all the core fans have been able to be really active from the start," Steers says.

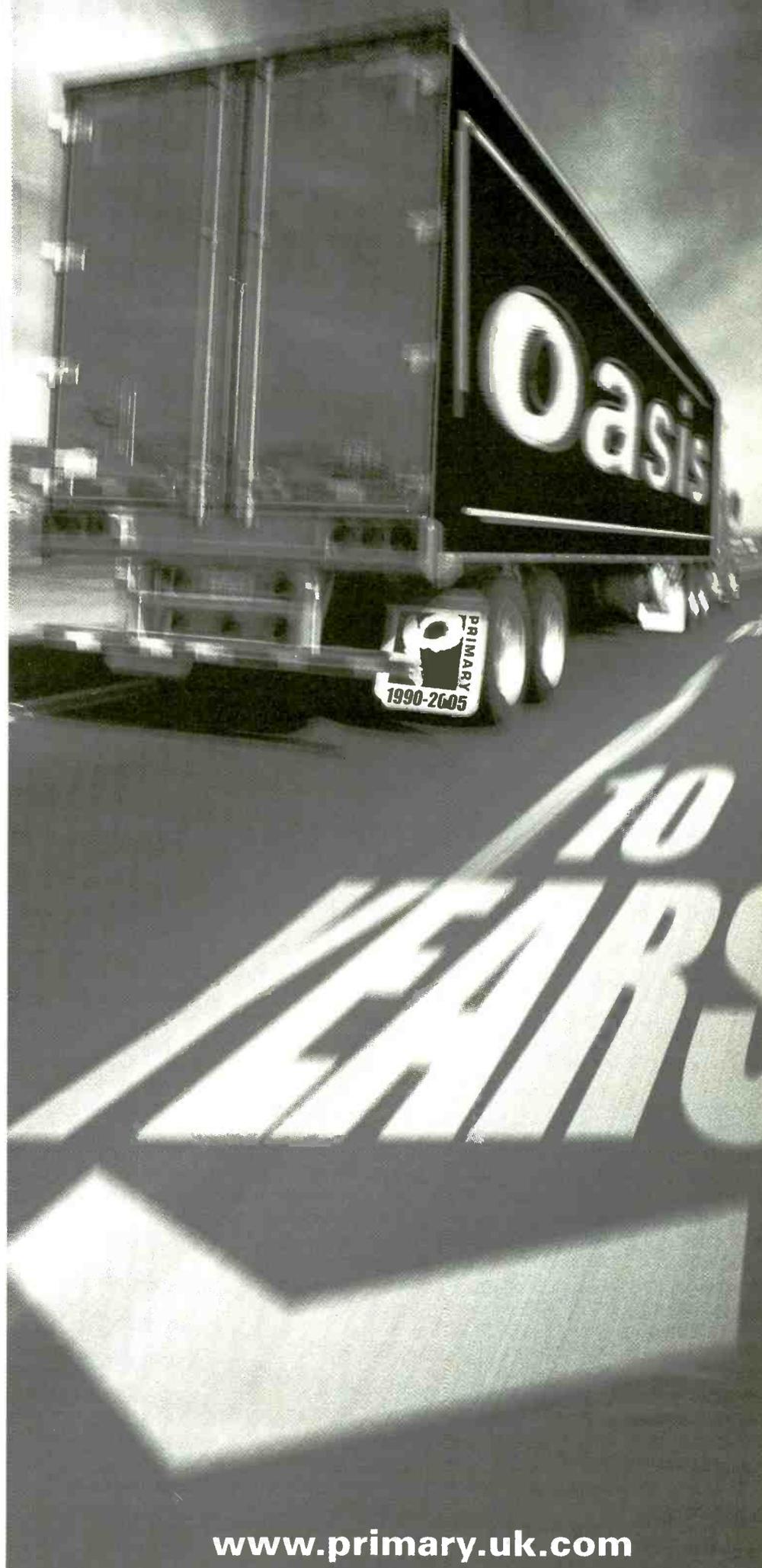
"And that will continue. We've got a lot of exclusives and specific online marketing assets—short videos, film-style trailers and tools that have been created to be placed through partnerships or offered as exclusives to local sites. There's been a lot of online activity that will push the album on even further." ■■■

Oasis' Global Album Sales



SOURCE: SONY BMG

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Charlie Walk
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Donna S. Clower, VP, Strategic Marketing & Artist Development, J/RCA/Arista

Jason Flom, Chairman & CEO, Atlantic Recording Corporation

Geoffrey Frost, Chief Brand Officer, Motorola

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Presentations from:





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David Banner's CD gets a lot of 'Play'

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Kevin Liles takes self-help book on the road

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Univision gives artist a fresh start

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Country radio drinks up Neil McCoy's 'Beer'

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MUSIC

AUGUST 27, 2005

POP BY DAN OUELLETTE

HANCOCK GOES BEYOND JAZZ

ately Herbie Hancock has been popping up in the strangest places: Internet chat rooms about Christina Aguilera and on John Mayer's Web site; at Bonnaroo in Manchester, Tenn., as the music and arts festival's first-ever artist in residence; in Japan with Carlos Santana at a series of concerts commemorating the 60th anniversary of the bombing of Hiroshima and Nagasaki.

Hancock has a long history of exploring beyond jazz parameters, beginning with his 1973 electric-funk album "Head Hunters" and his 1983 MTV-friendly, techno-funk single "Rockit" from "Future Shock." Additionally, DJs have liberally sampled his material, including his tune "Cantaloupe Island," recorded during his early solo years while still a member of Miles

Davis' classic '60s quintet.

But with the release of his new album, "Possibilities," Hancock ups the crossover ante. The 10-track set features the 65-year-old pianist collaborating with young stars (Mayer, Aguilera, Raul Midón and Joss Stone) and veterans (Sting, Paul Simon, Stevie Wonder, Annie Lennox and Santana). The result is a gear-shifting collection of pop tunes under-

girded by a jazz sensibility that cultivates music free of genre borders.

"They brought what they do to the table, and I brought what I do to the table," Hancock says. "The result is a music that allows us to all go outside the pigeonholes the music business forces us to stay in. We're breaking down expectations, walking the tightrope while not scaring our fan bases away."

Case in point: Aguilera's show-stopping cover of Leon Russell's balladic gem, "Song for You," which sheds a new light on her vocal prowess. Hancock, who dreamily accompanies, says, "Christina's delivery is stellar."

The CD, jointly issued by Hear Music, Vector Recordings and Hancock Music, will be launched Aug. 30 at retail and Starbucks locations. It comes one year after Concord Records and the coffee chain's Hear imprint issued Ray Charles' posthumous "Genius Loves Company." According to Nielsen SoundScan, Starbucks' **continued on >>p44**

FACT FILE

Label: Hancock Music/Vector Recordings/Starbucks Hear Music*

Management: Ken Levitan, Jack Rovner and Alan Mintz, Vector Management*

Booking: Scott Clayton, Creative Artists Agency*

Publishing: Hancock Music (BMI)*

Top-selling albums: "Head Hunters" (Columbia, 1974), "Future Shock" (Columbia, 1983); both certified platinum pre-Nielsen SoundScan

Last album: "Directions in Music: Live at Massey Hall" (Verve, 2002), 43,000

*all info is for "Possibilities" only

HANCOCK

LATEST BUZZ

>>> YOUNG RE-UPS

Neil Young has renewed his contract with Reprise Records with a multi-album deal. The first release under the new pact will be "Prairie Wind," due Sept. 27. Young released his first solo album on Reprise in 1969. —Melinda Newman

>>> MONTERO SIGNS DEAL

Mexican crooner Pablo Montero has signed with Univision Records, and will make his label bow in October. Producers on the album include Gustavo Arenas, Manuel Cazares and Milton Salcedo for Santander Productions. Montero, who was previously on BMG U.S. Latin, has seen his popularity soar thanks to leading roles in various Spanish-language soap operas and the use of his hits as themes. He has recorded six previous solo albums. —Leila Cobo

>>> PAISLEY'S 'CAR' TUNE

Country artist Brad Paisley will write and record a song for the upcoming animated Pixar film "Cars." —Deborah Evans Price

>>> WQYK'S NEW TEAM

Comedian Cledus T. Judd and singer Chad Brock have been tapped as the new morning team for WQYK Tampa, Fla., making it the first country station to have two recording artists for its morning show. The pair start a multiyear deal Aug. 19. Both plan to continue their recording careers. Judd's next Koch album, a tribute to Ray Stevens, comes out Oct. 4. Brock has recorded for Broken Bow and Warner Bros. Prior to WQYK, Brock was half of the morning show team at country WTRS Ocala, Fla. —Phyllis Stark and Ken Tucker

>>> IBMA PICKS HOSTS

The International Bluegrass Music Assn. has named Alison Krauss and Ricky Skaggs to host the 16th annual International Bluegrass Music Awards show, set for Oct. 27 at Nashville's Ryman Auditorium. The show is the centerpiece of the IBMA's annual World of Bluegrass convention Oct. 24-30. —Deborah Evans Price

Photo: Martin Schoeller

Banner Makes Move With 'Play'

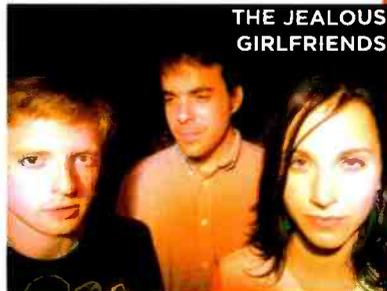
>>>THE JEALOUS GIRLFRIENDS

One-time solo songwriter Holly Miranda met keyboardist/bassist Alex Lipsen at New York's Headgear Studios, the Brooklyn-based recording/rehearsal space that Lipsen owns. And thus were born the Jealous Girlfriends. Using their own space to full advantage, the Jealous Girlfriends have honed and refined their raw craft, a Spoon-like modern twist on guitar rock. Miranda's voice carries a blues bite, which whips its way around challenging melodies. Lipsen fills in the gaps with chunky synths and buzzes, and his bass keeps

Miranda's garage-rock guitar work sounding fresh and free of clichés. With drummer Josh Abbott, the expanded threesome released its debut full-length this month. It is about time, Miranda says. "I

was used to playing solo folk stuff, and I'm kind of done with that now. I was ready to rock." A follow-up is already in the works.

Contact: Holly Miranda, holly@thejealousgirlfriends.com
—Katie Hasty



THE JEALOUS GIRLFRIENDS

>>>DIVINITY DESTROYED

Toms River, N.J.-based quintet Divinity Destroyed is a metal melting pot, incorporating everything from Japanese folk to progressive rock to videogame scores. According to singer/guitarist Mark Ward and drummer Dan Leonard, such metal standbys as depression and anger fuel the music's dark aura. "We've since moved on a little bit, and now our hearts are in a different place," Ward says. "Now we're a little bit more determined. Our depression has turned into ambition." The group's profile received a boost in March when Screaming Ferret Records picked up its self-released "Eden in Ashes" album for distribution. The move helped the act garner a slew of recent press, including reviews in *Unrestrained*, *Pit* and *Metal Maniacs*. Divinity Destroyed has made it to the final round of a battle-of-the-bands competition that will be held Aug. 21. The winner will perform at a New Jersey date on the Gigantour metal tour.

Contact: Jim Cowan, bassist, 848-448-7246

—Christa Titus

When you share a name with the Incredible Hulk's alter ego, the pressure to live up to the hype can be daunting. So it would not be surprising if rapper/producer David Banner were a tad anxious as the Sept. 20 release date for his third SRC/Universal album, "Certified," approaches. However, with current single "Play" gathering steam with each passing week, anxiety is the last thing he is feeling right now.

After six weeks on The Billboard Hot 100, "Play" has reached No. 26, and it is No. 7 on the Rhythmic Top 40 chart and No. 8 on the Hot R&B/Hip-Hop Songs chart.

For those who think "Play" sounds a lot like the Ying Yang Twins' breakout hit, "Wait (The Whisper Song)," there's a good reason: Both songs are the product of Atlanta producer Mr. ColliPark.

"It's part of a movement, a whispering movement," Banner says.

The artist tells *Billboard* that he wanted to make a song for the ladies. But Tosha Love, assistant PD at R&B/hip-hop WVEE (V-103) Atlanta, knows that "Play" appeals to both sexes.

"I think it's doing so well because of the success of 'The Whisper Song,' and it's melodic. We've been getting yelled at for so long, I think people are looking for something different," she says.

Banner is pleased with the song's success. "The single has blown up so big right now. It's crazy because this is the first time in my career I've ever had the proper

FACT FILE

Label: SRC/Universal
Management: Scott Johnson, Big Face Entertainment
Booking: Not available
Publishing: Crump Tight Publishing (ASCAP)
Last and top-selling album: "Mississippi: The Album" (2003), 560,000



second album was quickly released to build on the enthusiasm shown for the first project.

So far, "Play" is shaping up to be his biggest single to date. Although "Like a Pimp" from his 2003 debut, "Mississippi: The Album," reached the top spot on the Bubbling Under R&B/Hip-Hop Singles chart, it peaked at No. 48 on The Billboard Hot 100. "Ain't Got Nothing," the first track off "Certified," peaked at No. 93 on Hot R&B/Hip-Hop Songs.

For the new album, Banner enlisted the help of Lil Jon, Jadakiss, Talib Kweli and Dead Prez, among others. The noted producer, who has crafted tracks for T.I. and Chingy, says fans can expect a bit more experimentation on the album.

"When you're a rapper, you don't really have a lot of room [to experiment]. I've produced rock for other people, but never recorded a rock song myself," he says, referring to the rock-infused track "X-ed," which he produced, along with nine of the set's 17 tracks.

Although the album was initially scheduled to street Aug. 23, the label pushed back the release to give it greater setup time. SRC Records executive VP Kirk Harding hopes the project will ship at least 500,000. "We've plotted things out from the beginning of the year," he says.

SRC/Universal is taking a much different marketing approach than that of Banner's previous two albums.

In the past, he gave away \$50,000 in college scholarships. This time, a grass-roots campaign includes a mix tape featuring five album tracks, promotional appearances and extensive street-team coverage.

"I'm so confident that this is one of the best albums in the last five or six years that I took 'Play,' 'Westside,' 'Ain't Got Nothing,' 'Gangsta Walk' and 'Certified' . . . and said, 'Here, y'all take this.' Those songs are nothing compared to the rest of the stuff that's on the album." ●●●

HANCOCK (cont.)

from >>p43

North American stores have sold 775,000 copies of the triple-platinum disc, which debuted Aug. 31, 2004.

Hancock is fully aware of the comparisons likely to be made, especially with the Starbucks connection and the duets.

"But this represents a different way of collaboration than Ray's album," he says. "We were composing on the fly in many instances, improvising new songs and coming up with different arrangements of other songs. We pretty much recorded all the sessions with the artists and a full rhythm section and did only a minimum of overdubs. We played together with a spirit of 'anything is possible.'"

Thus, the title of the album that is steeped in the jazz essence of improvisation. Hancock works with Sting to re-

imagine the latter's "Sister Moon" with African flavors arranged by Benin-born guitarist Lionel Loueke, and with Simon to re-envision his "I Do It for Your Love" with subtly layered percussion.

As for new tunes, Hancock and guitarist Trey Anastasio cook up the instrumental "Gelo No Montana," while the pianist and Mayer spontaneously combust on the highlight of the CD, the catchy, uptempo leadoff number "Stitched Up."

"I was interested in John's music, and I liked his voice," says Hancock, who had never met Mayer—or, for that matter, many of the artists with whom he worked. "He came to the studio with a fragment. We played around with it and structured it at the tracking session, and on the spot he sang scratch vocals, some of

which are in the final mix."

So impressed was Hancock with the creative alchemy, he enlisted Mayer to join the latest incarnation of his Headhunters band that played Bonnaroo.

The genesis of "Possibilities" rests with Hancock, who made a wish list of artists. Then he contacted Vector Management to help build an "infrastructure" to solidify the project and expand on his vision. Vector, which had worked on other projects with Starbucks/Hear, brought the project to the company, which was immediately interested.

Just like the album is a collaborative artistic endeavor, so too is the production and marketing, jointly handled by Hear, Vector Recordings and Hancock Music. All are co-owners of the album and will share sales royalties, though Hancock

says he owns the masters.

"Possibilities" will be sold at Starbucks outlets worldwide, unlike "Genius," which was sold only in North American stores. (Hancock is signed to Verve, but he is not bound contractually to the company for projects that lie beyond straight-ahead jazz.) "We all participated in one form or another," says Ken Levitan, who runs Vector with Jack Rovner.

Starbucks Entertainment president Ken Lombard says the project is a perfect fit for the chain's customers. "Herbie Hancock is a legendary artist, and he's brought together an extraordinary group of people," he says.

Lombard is vague about what percentage of production costs Starbucks ponied up, what the early buy count will be and whether the company

will share a percentage of retail sales outside its coffee shops, as it did with the Charles project. "Every project we're involved in is different," he says.

A Starbucks representative adds, "Starbucks is participating in all facets of the album's life cycle—from production to distribution and marketing . . . beyond that, we do not disclose specific deal terms."

Outside of Starbucks locations, the marketing will entail TV ads, extensive print advertising and an aggressive outreach to adult radio, which is being serviced the complete album. "Herbie will be touring, and we're hoping to put together a special event or two that will include collaborators," Rovner says. In addition, he notes, all the tracking sessions were filmed and could take

form as a theatrical release or a PBS program.

Of course, Charles' amazing feat is still on people's minds. Levitan says, "We're hoping for a success like this. Who wouldn't be?"

Jessica Sandra, jazz buyer for Borders Books & Music, echoes his sentiment. "Cautiously we're thinking Herbie's album has the same kind of potential [as Charles'] to cross over and hit the adult music fan who's not necessarily into jazz," she says.

As for Hancock, the experience was such a treat that he is already compiling a list for another collaborative disc. "At the beginning we were looking at this not as a record but a project," he says. "A lot of people expressed interest, but because of scheduling conflicts couldn't participate. So, there's a lot more to explore." ●●●

Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com



Waters' New Concept

Pink Floyd Legend Composes Opera Memorializing French Revolution

Back in his days with Pink Floyd, Roger Waters took on the big issues of life. In high-concept projects like "The Dark Side of the Moon" and "The Wall," he grappled with such challenging topics as social oppression, the long shadows of war, the interplay of money and power, and the abuse of authority.

Since 1989, Waters wrestled with many of those same concerns in a genre new to him: an opera, set during the French Revolution. The result, "Ca Ira," arrives in stores Sept. 27 from Columbia/Sony BMG Masterworks. Spread over two Super Audio CDs and accompanied by a "making of" DVD and a lavish 60-page booklet, the recording features a first-rate cast, including bass baritone Bryn Terfel, soprano Ying Huang and tenor Paul Groves.

The opera's setting and themes were inspired by a libretto written for the French Revolution's bicentennial by songwriter Etienne Roda-Gil and his wife, Nadine, who also created gorgeous illustrations for their co-written text. (Some of those images are included in the booklet.) Introduced to the couple by a mutual friend, Waters took on the task of writing the opera's music, adding another dimension to these artistic portraits of characters like King Louis Capet, Marie Antoinette and the revolutionaries who changed the course of history.

"Eventually, though," Waters recalls, "Sony urged me to use English instead of French, so I wrote an English version of Etienne and Nadine's work, and then I felt compelled to expand on their original text. Their work was really a series of gorgeous tableaux, and I added more personal narrative and history for some of the characters."

Waters' music recalls the lush, hyper-Romantic sound of opera composers like Puccini. "[He is] definitely an inspiration," concurs Waters, who also sees commonalities between some of Puccini's

own music and his own: "After all, his opera 'Tosca' takes place in a police state."

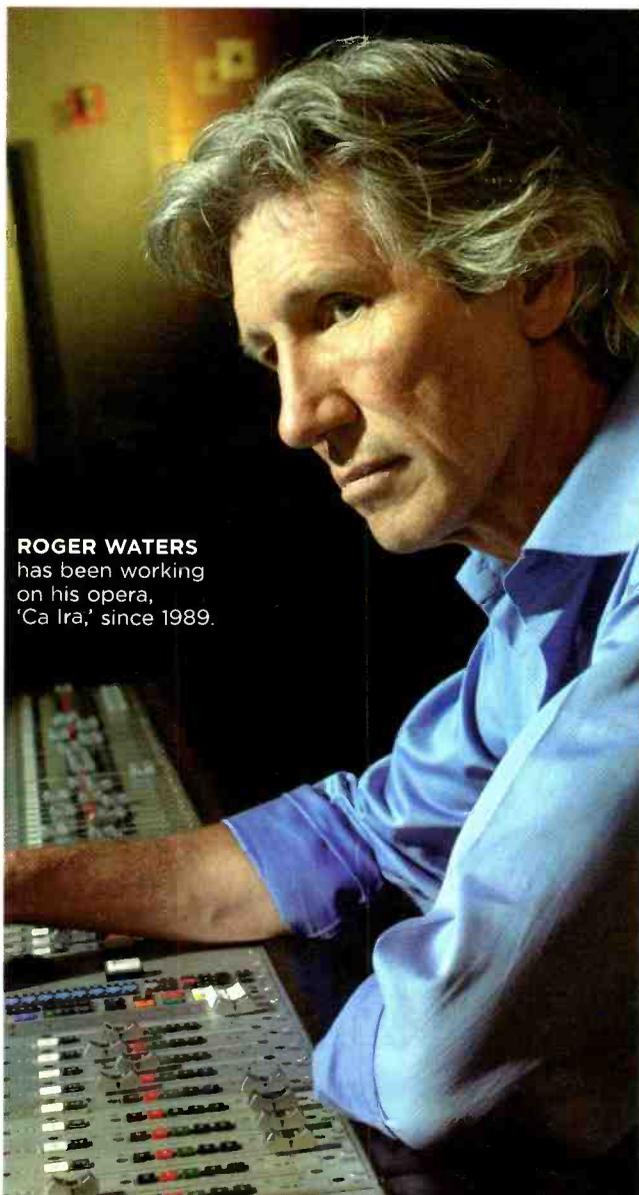
It will not come as much surprise to Pink Floyd fans that "Ca Ira" also contains a number of non-musical elements. Waters' full concept involves sound effects, a number of non-singing roles and a staging inspired by the theatrical conceit of a three-ring circus. "All of this," he concedes, "would be hugely expensive to mount." As a result, the opera has yet to be staged live, though a concert performance is planned for November in Rome.

Waters sees strong parallels between the turbulence of the French Revolution and contemporary geopolitics.

"All my life," muses Waters, whose father died in World War II, "I have been preoccupied with the great tragedy of losing family in wars. The pain of

losing a parent or a child in [an act of] violence that is purposefully and directly generated by political forces is in a certain way harder to bear than if someone dies in, say, an accident. The death feels more preventable."

EAST MEETS WEST: Two recently released titles celebrate intercultural dialogue involving the Middle East. The first, led by Daniel Barenboim, is a performance of Tchaikovsky's Fifth Symphony by the West-Eastern Divan Orchestra, an ensemble that brings together young Israeli and Arab musicians (Warner Classics, July 26). "The Waltz: Ecstasy and Mysticism" juxtaposes performances of Beethoven, Lanner and Strauss played by the Concerto Koln with Turkish waltzes performed by Ensemble Sarband (Archiv, Aug. 9).



ROGER WATERS has been working on his opera, 'Ca Ira,' since 1989.

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Beats & Rhymes

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'Hotlanta' Sets Off Inspiring Confab

Ying Yang Twins, Black Sheep, Rahzel, Native Tongues Dazzle At Billboard/AURN R&B/Hip-Hop Conference

Change. Though inevitable, it is not always easy.

This year, the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference relocated from sunny Miami to the crunk capital of Atlanta. While the move was not without its share of bumps in the road, we came out of the sixth an-

nual event with a lot of knowledge learned, contacts made and a load of ideas to make next year even better.

With so much information being shared at the many panels, it is hard to recap it all. Perhaps Interscope national urban field director Kevin Black summed it up best during the "Between the Sheets" session when he ad-

vised, "There's no right or wrong in this record business, but there is a path."

It was not all work and no play, however. On the closing day of the Aug. 3-5 event, my colleague Gail Mitchell was scheduled to sit down with Ying Yang Twins and their producer, Mr. Collipark. Though only one-half of the boisterous duo showed up,

D-Roc proved that he was just as engaging without his musical partner. While laughs abounded, he also revealed an introspective side as he shared his thoughts on the group's success and the music industry in general.

D-Roc did not fly solo for long; Kaine, his partner in crime, joined him later that day to close out the awards show. Held at Atlanta's Compound nightclub, the show was a much-needed antidote to any frayed nerves that occurred behind the scenes. The legendary DJ Red Alert and Jive/Zomba rapper Rasheeda were among the celebs in the crowd.

Hip-hop fans were treated to a semi-reunion of the Native Tongue collective when De La Soul and Black Sheep's Dres presented A Tribe Called Quest with the Hip-Hop Founders Award. An impromptu performance would have been the

icing on the cake, but just the sight of everyone onstage brought back memories of hip-hop's humble beginnings.

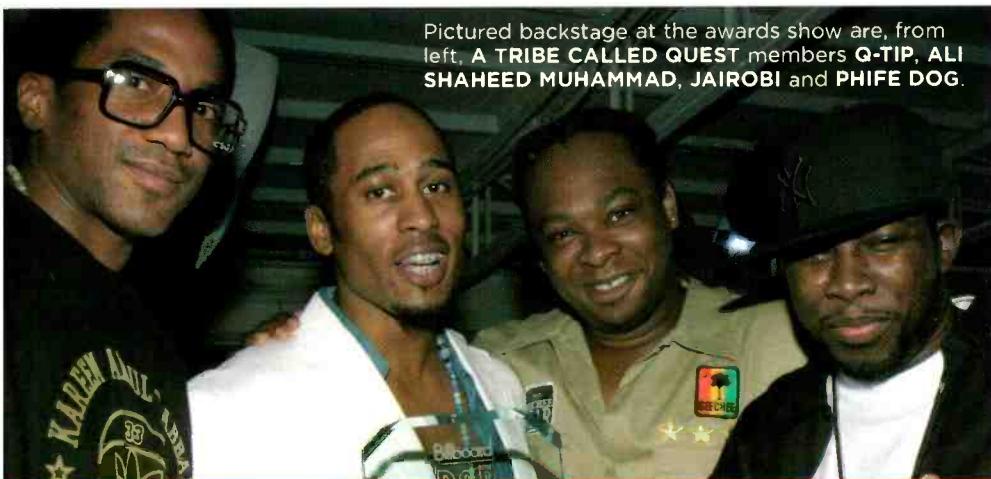
The Billboard/AURN confab was not the only event held in Atlanta that week. The National Assn. of Black Journalists' convention, Bishop T.D. Jakes' MegaFest and the National Book Club conference officially put the "hot" in "Hotlanta" by drawing all sorts of celebs and artists to the city. The iconic George Clinton was seen backstage at the Billboard R&B/Hip-Hop Awards show congratulating Chaka Khan, who received the R&B Founders Award.

While in Atlanta, I had a chance to speak to T-Mo of locally based hip-hop unit Goodie Mob. T-Mo proudly revealed that he and original Goodie Mob members Big Gipp, Khudjo and Cee-Lo have hit the studio to-

gether to begin work on new material. Many will recall that internal strife led the group to disband in late 2002. While T-Mo admitted that the reunited quartet still had some issues to work through, he said the foundation has been laid.

"All the details haven't been worked out yet," T-Mo said regarding a possible release date or label home. "All I know is [that] it felt so good to have all of us in the studio again; it just felt right. I'm so excited."

MC/beatbox extraordinaire Rahzel is currently touring with De La Soul, Common and John Legend on the second leg of the Kool Nu Jazz Philosophy tour. They played Atlanta venue the Tabernacle, which proved a perfect ending to a long, busy week. The 14-city tour winds down this month. ●●●



Pictured backstage at the awards show are, from left, A TRIBE CALLED QUEST members Q-TIP, ALI SHAHEED MUHAMMAD, JAIROBI and PHIFE DOG.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Super Furry Animals 'Kraft' Less Political Album

A decade into its recording career, Welsh alternative-rock quintet Super Furry Animals continues to develop on its seventh album, "Love Kraft" (Epic/Sony BMG).

The band formed in 1994 and signed to London-based indie Creation (then home to Oasis and Primal Scream) one year later. It has been signed to Epic outside of North America since 2000.

"Love Kraft" finds the Super Furies toning down the political sentiments found on earlier releases. "The world is so ridiculously dark at the moment," vocalist Gruff Rhys explains. "When you don't know where to start politically, it's sometimes easier to become inward-looking or to enter the world of the imagination."

The album arrives Aug. 22 in Britain and rolls out internationally from Sony BMG through September. A 13-date U.K. tour, booked by the Agency, will begin Sept. 11.

The North American release

date is Sept. 13 on XL Recordings/Beggars Group. Super Furry Animals will play U.S. dates in November, booked by Little Big Man. The band's publishing is through Universal Music Publishing.

—STEVE ADAMS

NEW 'GROUND: South African seven-piece Freshly-ground has broken out nationally from its Cape Town base with sophomore album "Nomvula" (Freeground/Sony BMG) and format-crossing radio hit "Doo Be Doo."

The ingredients in Freshly-ground's sonic brew include pop, jazz, soul and rural South Africa's mbaqanga music. The group's success has led to a new publishing deal with Sony/ATV South Africa.

Domestic shipments of "Nomvula" are fast approaching platinum (50,000 units), according to Sony BMG Africa domestic labels GM Lance McCormack. "What's so unique and exciting about Freshly-ground," he says, "is that their

music effortlessly bridges the huge divide in genres so prevalent in contemporary South African music."

Sony BMG Africa is now looking to spread Freshly-ground's music globally. Live dates overseas will precede any releases, beginning this month with Belgian dates, including an Aug. 20 appearance at the Pukkelpop alternative-music festival in Hasselt-

Kiewit. —DIANE COETZER

A FEW WORDS: Norwegian electronica act Röyksopp adopted a more traditional songwriting approach for its sophomore album, "The Understanding."

The duo's largely instrumental debut set, "Melody A.M." (2002), has shipped more than 1 million units globally, according to EMI Music

France's Virgin label. For the new album, Röyksopp member Svein Berge says, "we needed to do something different, something that was new to us, hence the 'lyrical' approach." EMI has been rolling out the album globally since June. It hit U.S. stores July 12 via Astralwerks.

Laurence Muller, Paris-based international development executive at EMI Music France, is confident that "Understanding" will

outsell its predecessor. "It's our goal to break the band into the pop market," he says. "Röyksopp will tour key countries in Europe, plus the United States and Japan over the coming months and toward summer 2006."

U.S. dates are through the Windish Agency; European dates are booked by Coda. Röyksopp is published worldwide by Universal Music Publishing.

—STEVE ADAMS



Welsh band SUPER FURRY ANIMALS' new album, 'Love Kraft,' is due Sept. 13 in North America. The band will play U.S. dates in November.

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com



FARRIS RETURNS ON SANCTUARY URBAN

It has been a good little while, but Dionne Farris is back.

The singer/songwriter is finishing a new album, slated for first-quarter 2006 release through Sanctuary Urban.

Those up on their R&B/hip-hop history will remember Farris' distinctive vocals on Arrested Development's 1992 breakthrough hit, "Tennessee," and on her solo song "Hopeless" from the 1997 soundtrack to the movie "Love Jones." Not to mention the vibrant mix of R&B, hip-hop, alternative rock and consciousness-raising lyrics that distinguished her 1994 debut solo album, "Wild Seed Wild Flower."

Sanctuary Urban president Mathew Knowles describes Farris' new music as "in the same vein where she was before. It is a lot more R&B but still has a slight alternative edge."

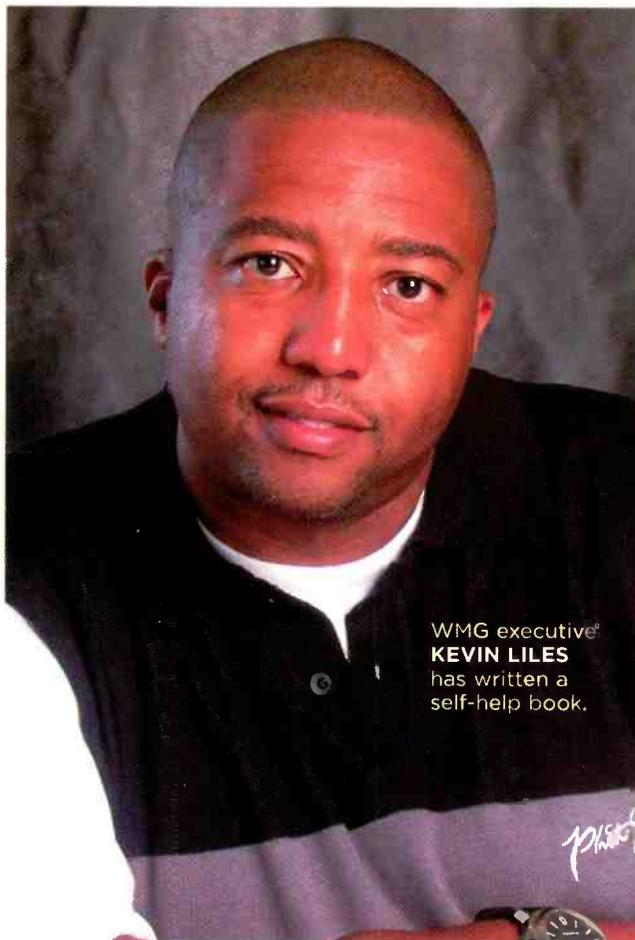
Following recent staff downsizing across the board at Sanctuary Group, it is apparently all systems go at Knowles' urban division. Also on Sanctuary Urban's first-quarter 2006 roster is Sunshine Anderson's long-awaited sophomore album. The label plans to close out 2005 with projects from Keith Sweat and Ray J.

ing from our culture, which has built itself [on the premise] of 'You should not be here.' That motivation, along with the browning of America, helped me decide it was the right time for this type of book."

Liles' lead-by-example advice revolves around three

oree the Gap Band Aug. 26 in Miami Beach at the Club Tropigala in the Fontainebleau Resort.

In other BMI activity, Malik Levy has been named director of writer/publisher relations, based in Los Angeles. Levy's credentials include VP of A&R at Loud Records



WMG executive KEVIN LILES has written a self-help book.

ON TOUR: Warner Music Group executive VP Kevin Liles is going on tour—a book tour, that is. The Sept. 27 publication of his self-help tome, "From Intern to President: Make It Happen—The Hip-Hop Generation Guide to Success," doubles as the kickoff date for a two-week national road show. Liles wrote the book with Samantha Marshall, a senior reporter at Crain's New York Business. The publisher is Atria Books, a division of Simon & Schuster.

In researching the self-help marketplace, Liles says that he "found nothing com-

simple rules. First, find something to do that stokes the fire inside of you. Second, be willing to give of yourself. And third, also be willing to sacrifice.

Warming to his author alter ego, Liles says he is already considering a second book with the working title "Make a Difference." He adds, "I want to be the next Tony Robbins for our culture."

QUICK BITES: Kanye West, Pharrell, Fat Joe, the Game and 112 are among the guests expected to attend BMI's fifth annual Urban Awards. They will join BMI Icon hon-

and urban A&R director at Capitol.

DJ Jazzy Jeff loads his turntable with music by Angie Stone & Omar, Dwele, Leela James, Digable Planets' Ladybug Mecca, Martin Luther and Incognito's Kelli Sae for his upcoming album. "The Soul Mixtape" is due Sept. 27 through Groovin' Records, distributed by Fontana.

Charlie Wilson's debut album for Jive Records is now set for Sept. 13.

Additional reporting by Jonathan Cohen in New York.

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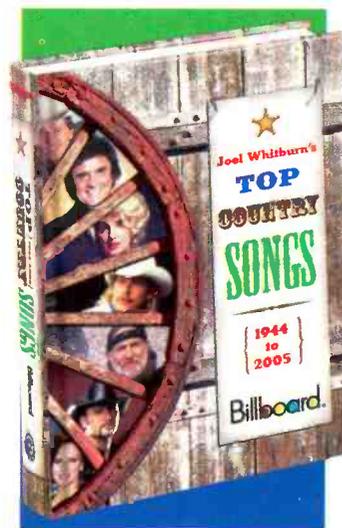
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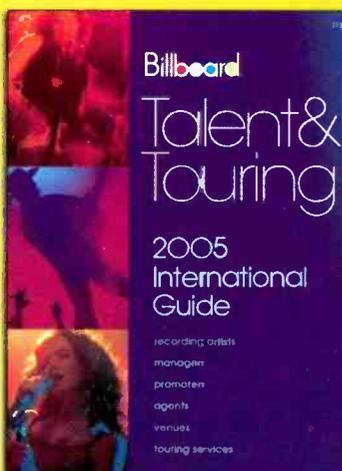
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Colombian Artist Anasol Gets Second Chance

Call it a bit of a Cinderella story. Anasol released her Sony Colombia debut in 2003, and despite the label's efforts, the album went nowhere. Or so the Colombian singer/songwriter thought.

Somehow, the disc reached the hands of Los Angeles-based manager Steve Drimmer, who contacted Anasol in Colombia, took her music to various labels in the United States and eventually got her a deal with Univision Records.

On Aug. 30, the label will rerelease "Anasol," a pop album with tinges of rock and electronica produced by Luis Fernando Ochoa, who produced Shakira's breakthrough album, "Pies Descalzos."

"That this album has come

about is a miracle," says Anasol (whose last name is Escobar).

"I had a following in Colombia, but it was very underground because I never got strong promotion there," she says. "I was playing in bars and fighting for my music and almost shining in the dark. I wanted to live off my songs, so I'm very fortunate."

Although Univision is the country's leading Latin music label, its roster comprises mostly regional Mexican and more straight-ahead pop acts, as well as a healthy urban roster.

Anasol, who describes her music as "virtual pop," sounds like no one else in the label's lineup, and Univision is taking a different approach with her.

Although Anasol signed directly to Univision in the

United States, the label initially released her album in Mexico and then put her on a promotional tour in that country for the past several weeks.

"The idea is to create a story in Mexico so that story influences California," says Gerardo Vergara, marketing director for Univision Records.

Mexico, where radio is more open-minded toward new pop sounds, has traditionally been a breeding ground for fresh talent to come into the United States. Anasol is already booked to play 14 radio festivals there in September.

Aside from traditional radio promotion, Vergara says the company will also focus on lifestyle marketing, including working dance remixes of the single "Sentimiento."

In addition, Univision will rerelease "Anasol" in Mexico as a CD/DVD combo that will include her first video. The revised album will street Aug. 30 in Mexico.

Thankful for second chances, Anasol says she is ready to meet the challenges: "I want to take advantage of this opportunity, because I know what it is not to have one."

FACT FILE

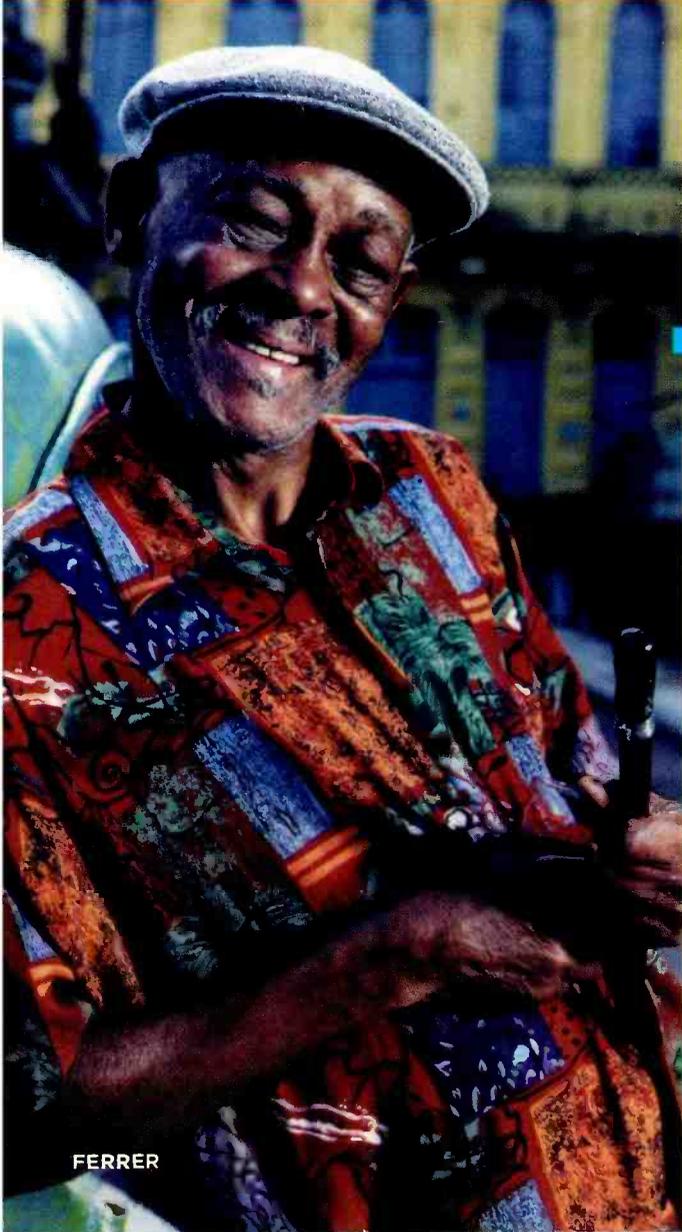
Label: Univision Records

Management: Reaction Entertainment

Booking: JEP Entertainment

Publishing: Univision Music Publishing

Debut album: "Anasol"



Latin Notas

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Remembering Ibrahim Ferrer

The Late Artist's Success With 'Buena Vista Social Club' Defied The Odds

The Aug. 6 death of 78-year-old Cuban singer Ibrahim Ferrer brought fresh memories of one of the most spectacular and improbable music success stories of the past decade (*Billboard*, Aug. 20).

It is the story of a group of old musicians, little-known and supposedly past their prime, who got together for a rare recording gig in Havana.

Playing together for the first time, they produced an album of music so real and heartfelt that it defied all the odds—of geography, culture, language, looks and basic common sense—and sold millions of copies around the world.

The album, of course, was "Buena Vista Social Club." Released by World Circuit, it has sold 6.5 million copies since its 1997 arrival, according to the label. Later, Ferrer's solo debut, "Buena Vista Social Club Presents . . . Ibrahim Ferrer," moved 1.5 million units worldwide, including nearly 500,000 in the United States alone, according to Nielsen SoundScan.

The numbers remind us, yet again, that when it comes to music, that which seems most improbable, most outside of the box, is quite often what strikes a chord and becomes most spectacularly successful.

In remembering Ferrer, "Buena Vista" producer/guitarist Ry Cooder recalls first meeting "a man who had given up his ambitions and desires," and whose dreams returned after he started to record "Buena Vista."

At the time, Cooder says, Ferrer spoke with his daughter and told her what he was up to. She replied: "Daddy, you're going to be famous."

Not even Cooder believed that at first. "I thought, 'Ten old guys playing old Cuban music. Who's going to listen to it?'" he says. "So, we go home [to Los Angeles]. We say, 'Listen,

this shit is pretty good.' And the rest is history."

Some people may call the story of "Buena Vista" and Ferrer a fluke.

And there may be an element of that, of course; timing and luck are crucial in success. But there is more.

"I don't know what to call it," Cooder says. "The next time I see Ibrahim Ferrer [after making the album], he's walking onstage in Carnegie Hall. The reaction to the human onstage—and this is a direct line from the audience; this poor anorexic audience starved for humanity—they go crazy. It's a wonderful case of what real beauty can do to the world."

There are so many other "Buena Vista"-like stories: Norah Jones, Bebo & Cigala, Juan Luis Guerra, Los Lonely Boys. Even Eminem (a white rapper) and Carlos Santana (an instrumentalist) are artists whose look and sound initially defied what conventional wisdom, radio and mass media in general dictated should work.

In these cases, as with Ferrer and "Buena Vista," the visceral appeal of the music—rather than its apparent marketability—finally prevailed. But there are many other instances when projects die from myopia.

Lack of common sense, of course, will have adverse effects on any industry. But when it comes to music, lack of imagination wipes all else out.

Ferrer, at least, reclaimed his hope, and one result was that consumers got music to cherish. There could even be more.

According to Cooder, there are recordings from live performances of Ferrer with pianist Ruben González.

"Those were the greatest of the live shows," Cooder says. "If they're good, and they're bound to be, they will be released."

Ferrer Photo:Youri Lenquette

The Beat



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Scene & Heard



MARGO WHITMIRE mwhitmire@billboard.com

SUM, Columbia Bolster A&R Efforts

Despite cutbacks resulting in the loss of more than 2,000 jobs since Sony and BMG merged last August, Sony BMG Music Entertainment chief executive Andy Lack has steadfastly maintained that the layoffs should not come from the A&R divisions.

Sony Urban Music and Columbia Records evidently heard Lack loud and clear.

The two have inked a production and label deal with Mike Lynn, who was Dr. Dre's right-hand man at Aftermath Entertainment for nearly 10 years.

Additionally, Columbia has hired six A&R execs to complement its existing staff.

"Mike's work with artists such as Eminem, 50 Cent and the Game has helped establish him as a major force in the world of rap and hip-hop," says Lisa Ellis, GM of SUM.

As part of Lynn's deal, the Los Angeles-based exec will run his own imprint, Big Ego Entertainment, which will go through SUM/Columbia.

The other new staffers are based in Columbia's New York headquarters.

"From the very top of this company, there has been a renewed commitment to A&R in spite of the cutbacks that have affected many areas of our business," Columbia Records president Steve Greenberg says.

Recent recruits to Columbia are senior VP of A&R Steve Yegelwel, who worked with Greenberg at S-Curve Records and signed Fountains of Wayne, and Nick Castinelli, former A&R executive at Atlantic Records, who is senior director of A&R.

Coming on as managers of A&R are Maria Egan, previously A&R manager for Nettwerk Management/Nettwerk America; Maureen Kenny, who was associate manager of A&R for Universal Records; Beka Callaway, associate director of

writer/publisher relations for BMI; and Benjamin Simone, former creative director for Deston Songs Music Publishing and Management.

The six staffers report to Greenberg.

"Columbia Records has a first-rate veteran A&R staff that has built this label and will continue to contribute mightily to its future," Greenberg says, "but in recognition of the central role of great A&R to the future of this industry, we have brought on a number of additions, notably four young A&R execs who will bring a fresh perspective to the company while being mentored in the art of making records."

Indeed, as much as these additions are expected to bring in talent, Greenberg also wants to develop a new generation of record makers. During his stints at Atlantic, Mercury and S-Curve, Greenberg's A&R approach was very hands-on with his acts, such as pairing Hanson with classic songwriters for the trio's multiplatinum debut, "Middle of Nowhere," and introducing Joss Stone to the world through a collection of rare R&B covers on "The Soul Sessions."

Greenberg would not comment on the financial investment Columbia has made in expanding its A&R team, nor would he address how the moves will affect the number of signings made by the label.

As far as what he expects of his recruits, he says their mandate is to "be original. Go out and find acts that aren't copycats." He also hopes to diversify Columbia's artist roster as "the dramatic increase in the number of avenues through which people are exposed to music allows for a greater variety of musical styles to reach the public."

Greenberg says Columbia's A&R evolution is ongoing. Indeed, rumors have circulated for months that the label is

bringing on Steve Lillywhite in an A&R capacity (*Billboard*, May 28).

GOOD NEWS: Dick Clark will return to where he rightfully belongs on New Year's Eve: After suffering a stroke last December that kept him away from New York's Times Square, Clark will return as co-host of ABC's "New Year's Rockin' Eve" with Ryan Seacrest.

A little more than a year ago, Dan Fogelberg announced that he had been diagnosed with advanced prostate cancer. According to an Aug. 13 letter posted on his Web site, Fogelberg is thriving. He says his treatment has managed to slow the progression of the disease to "an almost negligible level." While he says he has no current plans to return to the studio or the road, he does not rule out future activity.

SICK BAY: Madonna is recovering from an Aug. 16 horse-riding accident in which she suffered three cracked ribs and a broken collarbone and hand (*billboard.com*, Aug. 16). The accident is not expected to affect the release of her album "Confessions on a Dancefloor," which is due Nov. 15 on Warner Bros.

More than two weeks before it was slated to start, Eminem has canceled his European tour. That leg of the Anger Management tour was scheduled to start Sept. 1 in Hamburg and conclude Sept. 17 in Dublin (*billboard.biz*, Aug. 16). In a statement, *Inter-scope* cited exhaustion and, perhaps more forebodingly, other medical issues, for the cancellation. No word on whether touring partner 50 Cent will continue the dates without him.

TO OUR READERS
In The Spirit is on hiatus. It will return in two weeks.

TALKIN' FILM SCORES

The Film Music Media Group will officially launch its newest property, an Internet station devoted to the film scoring community, Sept. 12.

The bow of Film Music Radio on *filmmusicradio.com* will feature David Newman on its composer Q&A series, "On

film music. Log on to listen to a range of compositions like "Anakin's Dream" from John Williams' "Star Wars Episode III: Revenge of the Sith" and Orchestra of Bologna Muncip Thetra's "Cavalleria Rusticana Intermezzo" from the soundtrack to "Raging Bull."

The station's assistant PD,

Peterson and Aaron Crockett help bring the intense tale of "Happy Valley" to life.

The artists contributed original material for Tina Murgas' first effort as a director, writer and producer. The film, which follows a man dealing with his guilt over a childhood friend's accident, is still in the



"Films are one of the few places that people get to hear new orchestral music anymore."

—MARK NORTHAM, FOUNDER, FILM MUSIC MEDIA GROUP

the Score." He joins a list of composers—including Tyler Bates, John Frizzell, George S. Clinton and Cliff Eidelman—who were interviewed during the station's soft launch in early August.

The series is part of the station's programming schedule that will air in two-hour blocks during the morning and evening hours of 7-9. "On the Score" runs Tuesdays and Fridays.

The show alternates with other such programs as the news and reviews segment "Clef Notes From Tinseltown"—hosted by *SoundtrackNet's* Dan Goldwasser—and a feature on international soundtracks, "Foreign Focus."

"The response has been fantastic," says Film Music Media Group founder Mark Northam, who is also the station's PD. "People are e-mailing us things like, 'Thanks for putting film music out there.'"

Available to high-speed and dial-up users, *filmmusicradio.com* also features a 24-hour stream of orchestral

Beth Krakower, hosts an informal countdown of film music based on playlist submissions from terrestrial, Internet and satellite radio in the United States and Canada.

"We hope to reach both film music fans and classical music fans who are interested in new orchestral music," says Northam, who adds that the station has been getting a lot of queries for fresh orchestral compositions. "Films are one of the few places that people get to hear that kind of thing anymore."

Starting on launch date, a regular weekly contest will solicit e-mail from listeners. To encourage feedback, the station will randomly select a weekly winner who will receive a \$100 gift certificate to *amazon.com*.

VALLEY OF MUSIC: Melancholy lyrics and heartfelt acoustic melodies from such local New York musicians as Michael Brunnock, Lascivious Biddies and Earlymay's Brad

editing phase awaiting funds for completion.

Crockett, who also scored the film, sings the title track in a breathy tenor capable of inducing goose bumps: "I'm on my way to a little town, a little place/Try to believe/It's a happy town, a happy place."

"Happy Valley" was shot on Super 16 film in the Pennsylvania town of the same name last year before moving production to the Bronx. Filming wrapped in August 2004.

To hear the soundtrack, go to *happyvalleymovie.com*.

FILM TALK: AFI has added a new speaker series to its annual film festival. Set for Nov. 3-13 at Los Angeles' ArcLight Hollywood, AFI Fest 2005 will feature filmmaker interviews with New York Times journalists during its Times Talks series.

Now in its 19th year, the event will honor films in the international feature, documentary and shorts genres. AFI will reveal the entries Oct. 5.

COUNTRY BY PHYLLIS STARK

McCoy Finds New 'Life' On His Own Label

NASHVILLE—Neal McCoy certainly is not the first person on Music Row to launch an artist-owned label, but he intends to be among the first to be successful at it.

The former major-label hitmaker is off to a good start with the first single from his new 903 Music label. "Billy's Got His Beer Goggles On" is No. 25 on the *Billboard* Hot Country Songs chart this issue, becoming his biggest hit since 1998. A humorous video featuring actor Rob Schneider and celebrity zookeeper Jack Hanna is performing well at CMT and GAC.

Dave Daniels, PD at country KJUG Tulare, Calif., is a supporter, calling the track "a great summer song . . . Neal has always been a favorite artist in [this area]. Even during his dry spell fans continued to support him," Daniels says. "He is an entertainer, not just a singer."

McCoy's first album for the label, "That's Life," drops Aug. 23. The 14-track enhanced CD includes the "Beer Goggles" music video, as well as a duet with Charley Pride on Pride's 1979 No. 1 hit "You're My Jamaica." Also included is a brief recitation from retired Gen. Tommy Franks, a friend from McCoy's numerous tours with the USO, as well as McCoy's first-ever recording of "Hillbilly Rap," a concert staple and crowd favorite he has performed for 16 years.

"That's Life" is McCoy's 11th album, including two greatest-hits packages. He had his

biggest success on Atlantic Records, where he scored three platinum albums and notched eight top 10 hits, including the back-to-back No. 1s "No Doubt About It" and "Wink." Before launching 903 Music he was briefly affiliated with the short-lived SEA Records in Nashville but split from that label before any music was released.

McCoy and manager Karen Kane unveiled the Navarre-distributed 903 Music in February and hired a full promotion staff to work the single. Kane, who serves as label president, and McCoy are speaking with established and new artists and say they are close to signing several others to their roster.

"With the success that some of the independents and smaller labels were starting to have, I thought the timing was right to try this on my own," McCoy says. The label's simple business model, he says, is to "cut an album economically, get the fans to buy it and we'll do OK. We don't have to sell millions of albums to be successful, not that we wouldn't want to."

The initial shipment for "That's Life" is 85,000 units.

As the man in charge, McCoy is discovering the joy of simplicity. He selected "Beer Goggles" as the single after playing it only for his family and deciding that if they liked it, others would too. "It can be as simple as that without running

it past research groups and focus groups and staff meetings," he says. "Sometimes you just have to [rely on] gut feeling."

Many programmers were surprisingly quick to play music from an unproven new label, although some have needed convincing.

"We weren't sure how [radio] was going to respond," McCoy admits. "We were just hoping they'd give us an open attitude, and they have. Not to say we haven't been struggling at some stations. We've had to prove ourselves."

"Good music is good music," Daniels says. "Neal is a pro and knows what a record needs to sound like to get airplay . . . I wish him luck, because Neal is a fun artist and country music needs guys like him."

To raise awareness for the CD, McCoy is GAC's artist of the month for August. He continues to play 120-130 dates per year, which McCoy says is "a lot for someone who hasn't had a hit in seven years," and he is using his tour dates to promote the new release.

McCoy's own goals are simple. He wants to start having hits again "because that's what makes people come see us [on tour]. We think if people come out and see us, they'll become fans."

McCoy recently taped a concert in Rhinelander, Wis., for a live DVD due in early 2006.



McCOY

FACT FILE

Label: 903 Music

Management: Karen Kane

Booking: Creative Artists Agency

Publishing: Swayde Man Music (ASCAP)

Best-selling album: "Greatest Hits" (1997), 748,000

Most recent album: "24-7-365" (2000), 37,000



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Murrah Music: Small, But Strong

Veteran Publisher's Success Runs The Gamut From Al Jarreau To Alan Jackson

In a tough industry buffeted by change, Roger Murrah has managed to successfully run an independent publishing company for 15 years.

Murrah first rose to prominence in Music City as a songwriter, a job he has continued for four decades. Among his best-known compositions are Al Jarreau's pop hit "We're in This Love Together," Alan Jackson's "Don't Rock the Jukebox," Conway Twitty's "A Bridge That Just Won't Burn" and the Oak Ridge Boys' "Ozark Mountain Jubilee."

This eclectic collection of songs has given Murrah a distinct profile on Music Row. "I have this interesting persona in the industry," he says. "Some people think I'm corn country. Some people think I'm R&B, and the rest think I'm in between. But I just love good music."

After stints as a writer with

four other publishing companies, Murrah opened Murrah Music in 1990. Just two years later, the company became *Billboard's* independent country publisher of the year.

Murrah says the challenges of operating a small publisher are mostly monetary. "Since we basically finance it ourselves, with the help of our bank, we have to run a little leaner kind

of operation," he says. "The large corporations have bottomless pits to draw from, so it forces us to do better business." But Murrah does not let a tighter belt affect his staff and writers. "They don't feel the pressure of the finances," he says. "I try to keep that in my office."

As a result of running a smaller outfit, Murrah and his staff cannot afford to make mis-

takes in their signings. "When we select writers we have to be on the money, or we could end up sinking a lot of money into the wrong person," he says. "We have to do things carefully, but remain optimistic."

In looking for writers, Murrah says he is seeking "somebody who knows how to evoke emotion in the listener with lyrics and melody." He also wants "somebody with the eye of the tiger, somebody who has a great work ethic. So much of the time [success] depends on the person and how persistent and determined they are." Murrah also looks for "decent people, so we're not doing an extraordinary amount of babysitting bad character."

Murrah's writer roster includes Kelly Shiver, Shannon Brown, Rachel Proctor, Luke Bryan and Rachel Thibodeau. The company's catalog includes hits by Rascal Flatts,

Tracy Byrd, Alabama, Tanya Tucker, Wynonna, Kenny Chesney, Clay Walker, Reba McEntire and Martina McBride.

Murrah says his own expertise as a songwriter, and the experience of his staff, are the most valuable assets his company offers writers. "I can work with them as an editor and help them bring their skills along," he says. "That close contact with the writer is where we excel in helping the song be the best it can be."

There are clear benefits to being an independent, according to Murrah. "We make decisions right here in this office," he says, and Murrah and his team do not "go around with a cloud over our heads, the cloud coming down from New York or L.A. It's always sunny skies over here."

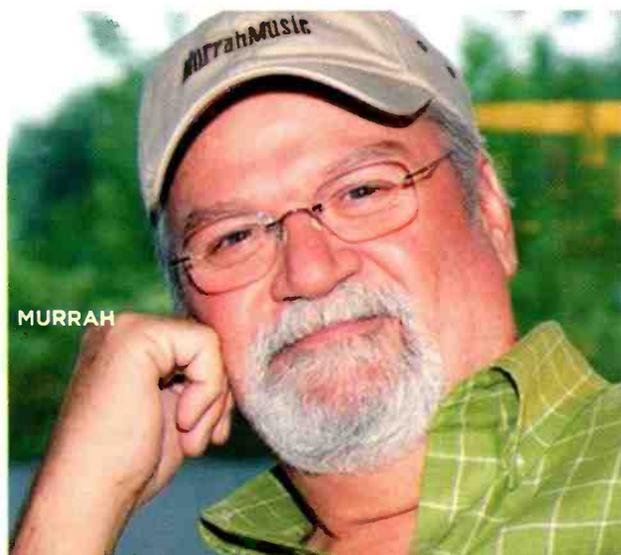
In addition, Murrah says his company works well with independent labels in supplying

songs to their artists "when a lot of the majors try to dodge that" in favor of major-label acts.

Murrah, a member of the Alabama Music Hall of Fame, says his favorite moments on the job come from what he calls the "firsts." They include seeing one of his writers get their first cut or their first hit.

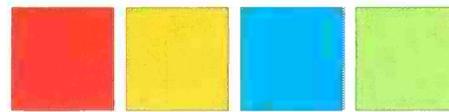
He believes in giving back to the industry that has been so good to him. Murrah has served on numerous boards, including two terms as president of Nashville Songwriters Assn. International and one as chairman of the Nashville Songwriters Foundation. He also enjoys working on the music industry's behalf, particularly on issues of new media.

"The laws of the land have always run slowly behind technology," he says, "but the things we feared the most will end up being good allies for us in terms of income streams."



MURRAH

REVIEWS

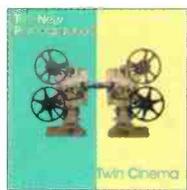


SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

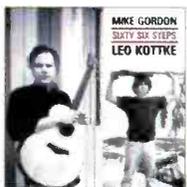
ALBUMS



THE NEW PORNOGRAPHERS
Twin Cinema
Producers: John Collins, David Carswell, A.C. Newman, Kurt Dahle
Matador

Release Date: Aug. 23

A.C. Newman has gotten away with writing simply good pop songs for long enough. With "Twin Cinema," the leader of the New Pornographers and his star-studded band have exceeded the bare minimum of indie-pop awesomeness, pumping up the hooks with more excitement and taking more chances with arrangements and the range of each player. The group has already produced a barrage of great singles, but this time around, it digs in its collective heels for a worthy *album*, allowing the songs, and not just the musicians, to shine. Singer Neko Case soars, but doesn't rock the boat, on "The Jessica Numbers" and "The Bones of an Idol," while Newman transcends prior vocal plainness on "Sing Me Spanish Techno." "Twin Cinema" proves to be the New Pornographers' best step forward.—KH



LEO KOTTKE & MIKE GORDON
Sixty Six Steps
Producer: David Z
RCA Victor
Release Date: Aug. 23

Bearing the audible stamp of writing sessions in Costa Rica and a recording date in Jamaica, the second collaborative album by Leo Kottke and former Phish bassist Mike Gordon is a platter of sunny, feel-good

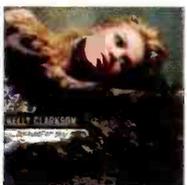
tunes that will easily please each artist's core audience. Although genial originals like Kottke's "Balloon" and Gordon's "The Grid" get the job done, the real surprises here are two covers. The pair turns Aerosmith's "Sweet Emotion" into groovy acoustic funk with stellar fingerpicking from Kottke, and his deadpan vocal delivery on Fleetwood Mac's "Oh Well" reinforces the underlying bravado of the riff-driven classic rocker. Phish fans will recognize the Cyril Ferguson-penned "Ya Mar" from the band's live shows, though the jam showcase is reigned in to a comfortable five minutes here. A fine choice for a late-summer musical diversion.—JC



SHIRLEY CAESAR
I Know the Truth
Producer: Sanchez Harley
Artemis Gospel
Release Date: Sept. 6

Almost 50 years into one of gospel's most storied careers, the first lady of the genre continues to forge ahead with no signs of slowing down. Steeping herself in tradition filtered through very hip, modern sensibilities, Shirley Caesar—with the sure-handed production of veteran hitmaker Sanchez Harley—shows why many consider her one of the few artists in modern gospel who deserves to be called legendary. The title cut, a duet with gospel/hip-hop kingpin Tonex, is an amazingly original amalgam of old-school romp and cutting-edge contemporary. "Touch, Heal and Deliver" is heartfelt, Sunday-morning balladry, and "Jailbird" is a powerful, country-flavored gospel narrative. "I Know the Truth" is a breathtaking showcase of an artist who never grows old.—GE

SINGLES



KELLY CLARKSON
Because of You (3:39)
Producers: David Hodges, Ben Moody
Writers: K. Clarkson, D. Hodges, B. Moody
Publishers: various
RCA (CD promo)

Four singles into triple-platinum "Breakaway," Kelly Clarkson keeps rewriting the rule book for millennium-era pop. "Since U Been Gone" is already one of the globe's soundtrack songs of 2005, and now, Clarkson rewards fans with a ballad. But thanks to her collaboration with former Evanescence member Ben Moody and David Hodges, there is no schmaltz factor here, only a potent, pained, grown-up anthem of gross betrayal and loss. She sings, "Because of you, I don't know how to let anyone else in/I'm ashamed of my life because it's empty/I am afraid because of you." It is time for Clarkson to return to No. 1 on The *Billboard* Hot 100; she has certainly become the most consistent hope for top 40 staple status.—CT



SHERYL CROW **Good Is Good (4:16)**
Producers: John Shanks, Jeff Trott, Sheryl Crow
Writers: S. Crow, J. Trott
Publishers: various
A&M (CD promo)

Since her 2002 release "C'mon, C'mon," Sheryl Crow has reinvented herself as a celebrity icon amid partnerships with Starbucks, Dell and the Tour de France. Enter John Shanks, the wildly promiscuous producer du jour, who teamed with Crow for her new album, "Wildflower" (due Sept. 27). "Good Is Good" is a safe, radio-friendly ride. But Crow is a soul driver: Her voice is full of the sun-kissed melancholy that has given her guitar pop an authentic shine—though as Crow's vocals zoom in on the "thunder" and "lightning" of midlife nostalgia, the high-concept production leaves little room for uniqueness. Even so, the breezy, far-reaching hook and achy charm makes "Good" worth the ride.—SP

ROCK

BLACK REBEL MOTORCYCLE CLUB (1)
Howl
Producer: Black Rebel
Motorcycle Club
RCA

Release Date: Aug. 23

★ As expected, Black Rebel Motorcycle Club resurfaces here with a sound that differs substantially from that of its two studio albums for Virgin. Indeed, "Howl" dispenses with the electrifying psychedelica of its predecessors, in favor of acoustic guitar on nearly every track and a back-to-basics songwriting approach that takes several listens to get used to. Dylan-lite numbers like "Devil's Waitin'" and "Complicated Situation" don't leave much of an impression, and "Promise" is a bewildering slice of midtempo piano pop. But the trio stakes out worthy new territory on the drumless, harmonica-tinged "Fault Line," the slide guitar-drenched "Ain't No Easy Way" and the rousing folk/rock gem "Still Suspicion Holds You Tight," with the latter two providing some much needed oomph. "Howl" is an interesting sonic detour, but it remains to be seen whether BRMC ultimately will be better served by turning down the volume.—JC

TAPROOT (2)
Blue Sky Research
Producer: Toby Wright
Atlantic

Release Date: Aug. 16

▶ Taproot has been a band in waiting since releasing its 2000 debut album, "Gift," which won critical praise as a post-nu-metal endeavor with promise. Though follow-up "Welcome" included the top five rock hit "Poem," the set did not elevate the Michigan foursome's level of exposure. "Blue Sky Research" could change Taproot's fortunes, thanks to tracks like first single "Calling." The cut is one of several rich but tightly constructed emo outpourings that contemplate weighty matters like eternal love ("Forever Endeavor") and making up for lost time (the soaring "Birthday"). Buzz-sawing guitars in "Facepeeler," "Nightmare" and

"What's Left" and Tool-ish vocals hold to the band's alt-metal roots, but that doesn't stop Taproot from taking an enjoyable romp through the new wave-influenced "Promise."—CLT

SOUNDTRACK

BJÖRK
The Music From Drawing Restraint 9
Producers: various
One Little Indian
Release Date: Aug. 23

★ If you thought Björk's last album, "Medulla," was experimental even by her standards, brace yourself for "Drawing Restraint 9." This soundtrack marks the first creative collaboration between Björk and her husband, multimedia artist Matthew Barney. The Icelandic wonder has produced a collection of primarily nonvocal music across these 11 tracks, which are studies in such instruments as harpsichord, trombone, celeste and oboe. When singing does weave its way into the mix, it's from Björk, a children's choir and, of all people, indie rock veteran Will Oldham on opener "Gratitude." Elsewhere, electronic beatmeister Mark Bell graces the celestial "Ambergris March." Anyone expecting something akin to a new Björk studio recording may not enjoy "Drawing Restraint 9," but taken at face value, the disc is a rewarding sidestep.—MP

DANCE

VARIOUS ARTISTS
The Music of the Saint 1980-1988: Morning Music
Producers: various
Candystorerecords
Release Date: Aug. 16

★ New York's gay community in the '80s was split between two now defunct discos: the Saint (primarily white) and the Paradise Garage (primarily black). While the Garage has been remembered via CD collections, film documentaries and books, the Saint has largely been ignored. But that is changing, fortunately, with the 15-volume "Music of the Saint 1980-1988" series. The first three themed discs out of the gate—"Morning Music,"

"Showstoppers" and "The Queens' Music I"—spotlight such Saint classics as Time Bandits' "Endless Road," Rainey's "I Can Fly" and Croisette's "Landslide," respectively. While each volume is an essential (and memorable) step back in time, "Morning Music" will surely hold a special place for many. It is here that timeless tracks by Modern Talking, Limahl, Bucks Fizz, Brenda Jones and Jean Carn shine on.—MP

BLUES

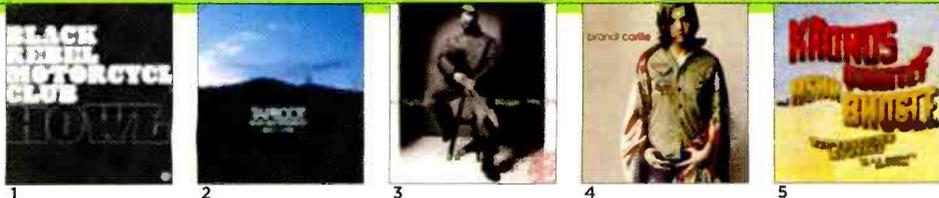
OTIS TAYLOR (3)
Below the Fold
Producer: Otis Taylor
Telarc
Release Date: Aug. 23

★ Otis Taylor is one of the most innovative, thought-provoking blues artists to emerge in the last 20 years. Every album he has released has been notable, and that includes "Below the Fold." Taylor's previous records were produced by Kenny Passarelli or Randy Labbe, but this time around he helmed his own session. The added responsibility clearly did not interfere with Taylor's creative muse. Once again, his original material is filled with dark colors, haunting images and evocative arrangements. Taylor's daughter Cassie plays bass on the disc, and she and her father wrote the fine track "Working for the Pullman Company," on which she also sings. As always, Taylor draws threads of memory together to craft vivid songs that fall across the listener like shadows.—PVV

LATIN

BRONCO
Por Tí
Producer: Bronco
Fonovisa
Release Date: Aug. 23

▶ Regional Mexican group Bronco is the kind of band critics routinely ignore. Its music is direct, simple and, well, regional Mexican, filled with the strains of 1970s keyboards and accordions. But given that Bronco's last two sets have debuted at No. 1 on the Top **continued on >>p52**



from >>p51

Latin Albums chart, the band obviously connects with its audience. It's all thanks to the good nature of Bronco's music—in danceable tracks that are immediately catchy and in romantic numbers laced with virtuoso accordion riffs (as in the Pepe Garza-penned "Porque Contigo" and the cover of Estéfano's "Dejaría Todo," originally recorded by Chayanne). Don't expect sophistication or high-gloss production here; Bronco is not about that, nor does it pretend to be. Instead, enjoy the quickly arriving, hummable choruses, sung with plaintive conviction.—LC

NATALIA Y LA FORQUETINA

Casa

Producers: Emanuel del Real, Aureo Baqueiro
Sony BMG Norte

Release Date: Aug. 16

After a critically acclaimed debut, Natalia LaFourcade—who is now recording as Natalia y La Forquena—releases an interesting and ambitious 15-track album. The set is eclectic and multilayered, interlacing rock guitars with electronica and generous dabs of Brazilian rhythms. But interesting music is not always compelling, and no amount of sonic fusion can make up for hazy melody lines that eventually fade into the background. While LaFourcade's debut sounded fresh, much of the material here, including first single "Ser Humano," is derivative, harking back to 1980s rock or Latin alternative stalwarts like Aterciopelados. Luckily, a few tracks hit the target, notably the bossa-ish "Casa," which is catchy and beautiful, highlighting LaFourcade's sweet, lovely voice.—LC

RAP/HIP-HOP

VARIOUS ARTISTS

Def Jazz

Producer: Tony Joseph
GRP

Release Date: Aug. 9

The coupling of rap/hip-hop and jazz proved fortuitous with the successful "Unwrapped" series. One of the guiding forces behind that project, former radio and club DJ Tony Joseph, tries a different spin here. Paying tribute to the 20th anniversary of Def Jam, Joseph invited key jazz musicians to rework selections from the label's catalog. Highlights include Jay-Z's "Can I Get A . . ." featuring Jeff Lorber on vibes, LL Cool J's "Doin' It" with guitarist Dwight Sills and Method Man's "Bring the Pain" with flutist Hubert Laws. But the musical intersection becomes a rocky patch on Mary J. Blige & Method Man's 1995 Ashford & Simpson medley "All I Need," coming off more like Muzak than hip-hop. While the execution here is commendable, might the novelty of this genre-jumping be wearing off?—GM

POP

BRANDI CARLILE (4)

Brandi Carlile

Producers: Brandi Carlile, the Twins, John Goodman
Red Ink/Columbia

Release Date: July 12

★ Androgynous newcomer

Brandi Carlile has a loyal following on the club circuit, but only time will tell if that popularity will translate to album sales. She's certainly off to a good start here. Blending wispy melodies and soft vocals, the singer/songwriter ranges from country to blues to classic rock on her uplifting, self-titled debut. Recorded in a log cabin, the set includes such ethereal gems

as "What Can I Say," "Closer to You" and lead single "Fall Apart Again." There is nothing groundbreaking about Carlile's sound, but she will likely appeal to top 40 and AC listeners hunting for the next Jewel or Sarah McLachlan. With producer John Goodman's help, Carlile has laid some promising groundwork.—KK

WORLD

KRONOS QUARTET & ASHA BHOSLE (5) You've Stolen My Heart: Songs From R.D. Burman's Bollywood

Producer: David Harrington
Nonesuch

Release Date: Aug. 23

★ Ever on the lookout for wild and wonderful music from across the globe, the Kronos Quartet alights here on a Technicolor landscape: the Indian song-and-dance dream factory known as Bollywood, and more specifically, tunes penned by R.D. Burman, who for decades set the industry pace. Clever and richly textured arrangements highlight Burman's marvelous sense of style and humor, from the sly wink of "Dum Maro Dum" to the fre*netic, juicy "Piya Tu Ab To Aaja." Bollywood vocal legend Asha Bhosle, Burman's widow, performs eight songs. Now 72, she still possesses a voice that flutters and glides like a coy ingénue's. There is plenty of campy fun, but the musicians transcend kitsch, producing a memorably *masala*-spiced feast.—AT

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ADDITIONAL
REVIEWS

- The Coral, "Invisible Invasion" (Columbia)
- Ozomatli, "Live at the Fillmore" (Concord)
- The Warlocks, "Surgery" (Mute)

SINGLES

POP

RIHANNA If It's Lovin' That You Want (3:27)

Producers: Poke and Tone
Writers: various

Publisher: Def Jam (CD promo)

▶ The season's hottest insta-artist is Barbados-born Rihanna, who has convinced Def Jam president/CEO Jay-Z to make her the rising star of the label's roster. Her debut single, the Caribbean-infused romp "Pon De Replay," took top 40 and R&B/hip-hop radio by storm (topping the Hot Digital Songs sales chart), and the prognosis is as favorable for second single "If It's Lovin' That You Want." The number, produced by TrackMasters (aka Poke and Tone), reinforces Rihanna's tropical reggae signature with an itchy hook that, albeit monotonous, cannot miss. What sets this 17-year-old apart from so many other rapidly rising female R&B singers of late is that—besides her striking beauty—she possesses genuine ability, technically and emotionally. This replay is as much as guaranteed.—CT

LUCAS PRATA And She Said . . . (4:01)

Producer: Valentin
Writers: L. Prata, Valentin

Publisher: Lookieluke, ASCAP; Valkryis, SESAC
Ultra (CD single)

▶ Lucas Prata is no stranger to the dance charts, but with "And She Said . . ." the singer/songwriter has issued a pop single that is as infectious as a case of poison ivy. On the surface, the song is not particularly unique, and its bombastic high-energy production could be considered dated. But all is forgiven once the track's "Yeah, yeah, yeah" hook slathers itself all over the brain; melodically, "Said" is an absolute kick in the britches. Dance station WKTU New York is the song's primary proponent at this point, but with the proper push, Prata could ignite as the ultimate late-summer guilty pleasure. Ultra provides seven mixes of the single, but none top the Valentin Radio Edit. Consider this a musical heat wave.—CT

R&B

JAVIER Dance for Me (3:19)

Producers: The Co-Stars
Writers: various

Publisher: not listed
Capitol Records (CD promo)

▶ As the long days of summer begin to wane, Javier does his best to keep the sizzling spirit of the season alive on "Dance for Me." The reggaetón-influenced single is a sharp departure from his 2003 self-titled debut album, which was aimed at the adult R&B crowd. This time around, it is apparent that crossover success is his goal. The bass-heavy, stop-and-go rhythm provides the backdrop as Javier croons his way from the dancefloor to the bedroom. While certainly rhythmic, one cannot help but wonder if "Dance for Me" is a nod to his Latino roots or just an uninspired attempt to capitalize on the current reggaetón craze.—IMJ

COUNTRY

GRETCHEN WILSON All Jacked Up (3:29)

Producers: Gretchen Wilson, Mark Wright,
John Rich

Writers: G. Wilson, J. Rich, V. McGehee

Publisher: Epic (CD promo)

▶ Gretchen Wilson slammed onto the Billboard Hot Country Songs chart with one of the most anticipated new singles in recent history. The fiery, uptempo "All Jacked Up" debuted at No. 21, taking the Hot Shot Debut and Greatest Gainer honors in the Aug. 13 issue and making history as the highest debut for a female artist in the monitored-airplay era. This is the lead single from Wilson's forthcoming set and mightily demonstrates her ability to avoid that ol' sophomore slump. The tune has the elements that radio has come to expect from Wilson—a lyric that will grab audiences by the ears and a tour de force vocal performance. Her "Redneck Woman" persona is fully engaged on this potent barroom escapade, and listeners will want to roll the windows down in their pickup trucks and sing along.—DEP

ROCK

RA Every Little Thing She Does Is Magic (3:45)

Producer: Sahaj Ticotin
Writer: Sting

Publisher: EMI Blackwood
Universal (CD promo)

▶ According to its profile, New York's RA is an "unlikely" quartet with a love for hip-hop, jazz, metal and seven-string guitars. Sounds interesting, right? Unfortunately, the act's flaccid cover of the Police's "Every Little Thing She Does Is Magic" suggests the sort of musical illiteracy usually reserved for the deaf. There are simply no ideas at work here, nothing whatsoever to suggest creative thought. Rather, the band drags out every modern rock cliché that should have died five years ago, including bland power chords and a mostly unremarkable vocalist. As the song draws to a close, the band members seem mere moments from trying to stretch themselves, and perhaps shatter any old standard of asinine interpretation—but then the song fades out. Mercifully.—JHW

DANCE

DJ SAMMY Why (4:00)

Producers: DJ Sammy,
Martin Eyerer, Oliver Laib

Writer: A. Lennox
Publishers: BMG/
Lalenoxxa, ASCAP,
Robbins (CD promo)

▶ DJ Sammy deserves a boatload of credit for returning high energy to the U.S. airwaves. His 2004 cover of Bryan Adams' "Heaven" was the first hit indulgence of a remake with a beat since Nicki French's "Total Eclipse of the Heart" 10 years ago. Miraculously, lightning has struck again with D.H.T.'s similarly conceived uptempo re-rub of Roxette's "Listen to Your Heart," which has beat all odds to land in the top 10. So it is apropos that Sammy would return with "Why," a fast-paced rearrangement of the 1992 Annie Lennox staple. The song goes exactly where you would expect: joyous beats, riveting tempo and a vocal that closely mimics Lennox's original (kudos to Britta Medeiros). It ain't rocket science, but it sure is a blast.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Gordon Ely, Katie Hasty, Ivory M. Jones, Katy Kroil, Gail Mitchell, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Philip Van Vleck, Jordan Heller Weissmann

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

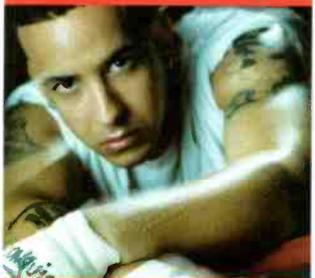


KELLY'S COUP

>>After stalling at No. 2 with "Breakaway" and "Since U Been Gone," Kelly Clarkson earns her first No. 1 at Adult Top 40 with "Behind These Hazel Eyes." This is the first time a solo female artist has topped that chart since March 2004, when Sheryl Crow's "The First Cut Is the Deepest" ruled.

'COLLEGE' BÖY

>>Mötley Crüe's Tommy Lee enters Top Independent Albums at No. 7 and The Billboard 200 at No. 62, the first chart entry for Handeman distributor Artist2Market. Strong 18-34 ratings for the Aug. 16 bow of NBC's "Tommy Lee Goes to College" could lift second-week sales.



FIRST ONE

>>Daddy Yankee owns the first No. 1, and three top 10 spots, on the new Latin Rhythm Airplay chart. He previously had two tracks reach eight weeks each atop the Tropical Airplay list.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Staind Leaves Its Mark; New Latin Radio List Bows

Has the top rung on The Billboard 200 become a summertime jinx?

Last August, Geffen let go of its sales executives on the same day that Ashlee Simpson returned to the top slot. This week, a No. 1 bow by rock band Staind coincides with the exit of Atlantic co-chairman/CEO Jason Flom (see story, page 10).



STAIND

"Chapter V" is Staind's third consecutive album to bow atop the big chart, and its first since prior distributor Elektra got folded into Atlantic last year.

While the band still sells enough to lead the pack—it does so with smaller numbers. Its best sales week happened in 2001, when "Break the Cycle" started with 716,000 copies. In 2003,

Staind's "14 Shades of Grey" rang the bell with 221,000. "Chapter V" starts with 184,500 units.

NEW SENSATION: In May, *Billboard* recognized the sales impact of reggaetón and other Latin street genres with the launch of Latin Rhythm Albums. That chart now has a radio partner with the bow of Latin Rhythm Airplay (see page 67).

A number of U.S. mainland stations flipped to reggaetón-leaning formats this year (*Billboard*, April 9), with New York (WCAA), Los Angeles (KXOL) and Chicago (WVIV) among the markets to jump on this fast-growing trend.

The Latin Rhythm Airplay list reflects audience impressions, as tracked by Nielsen Broadcast Data Systems, from a panel of 15 stations, including eight that previously reported to the Tropical Airplay panel.

The two Latin Rhythm lists will rotate in *Billboard* with the tropical radio and sales charts. All four of those charts will be updated weekly on billboard.biz, and Latin Rhythm Airplay will also appear weekly in sister magazine *Billboard Radio Monitor*.

NEW MATH: In my rush to pack for San Diego, I mangled the math last issue when I attempted to add digital track sales as an approximation of album sales to the album volume of this year and 2004 (*Billboard*, Aug. 20).

According to data shared by Nielsen Music at the recent National Assn. of Recording Merchandisers convention, if you divide track sales by 10 and add them to the mix, album sales to date would be down by 1.9%, rather than the 8.2% decline that you see below in Market Watch.

If you divide the digital tracks by nine, as I attempted to do in last issue's column, the drop would be 1.5%. Now you know why I'm still amazed my math score was higher than my verbal score on one of the College Board exams.

A LOOK AHEAD: He's a whole lot country and she's a little bit rock-'n-roll, and both are in a tight race to lead next issue's *Billboard* 200. Chains' first-day numbers suggest that a new Brad Paisley album and a hits set from Hilary Duff will each open at around 200,000 copies.

One astute chart watcher puts Paisley in the range of 205,000-215,000,

with Duff tracking at 200,000-210,000, so it's too close to call.

SAN DIEGONE: The Aug. 11-14 confab of the National Assn. of Recording Merchandisers in San Diego did not raise the us-versus-them friction that sometimes occurs in a down sales year, although suppliers were annoyed by lackluster attendance at some of the product presentations.

The room was only about half full, for example, during Sony BMG Norte's Latin session, featuring live performances by Reik and La 5a Estación. Bob Higgins, head of Trans World Entertainment, the record chain with the most stores, and key Target Stores executive Sue Peterson attended that presentation, so I suspect some smaller accounts could have made time, too.

Of new faces among the 40-plus acts who played NARM, my pick to click is Def Jam's Ne-Yo, who has enough vocal skill, dance moves and polish to remind me of Usher without looking like a knockoff.

The song heard there that won't leave my head is "Out of the Blue" by charming Australian import Delta Goodrem.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Alan Jackson makes headline news with "USA Today" (Arista), the highest new entry on Hot Country Songs. Fred Bronson reveals why that should remind us of hits by Dr. Hook, the Pozo Seco Singers, Elvis Presley and Madonna.

>>Also making chart news: Mariah Carey, just one frame away from tying the record set by Deborah Cox for the longest-running No. 1 R&B song since 1955; Jamie Foxx, back on Hot R&B/Hip-Hop Songs as a lead artist for the first time in almost 11 years; Bow Wow, holding down first and second place on Hot Rap Tracks; and Busta Rhymes, reaching a new peak on The *Billboard* Hot 100.

Market Watch

A Weekly National Music Sales Report

For week ending Aug. 14, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

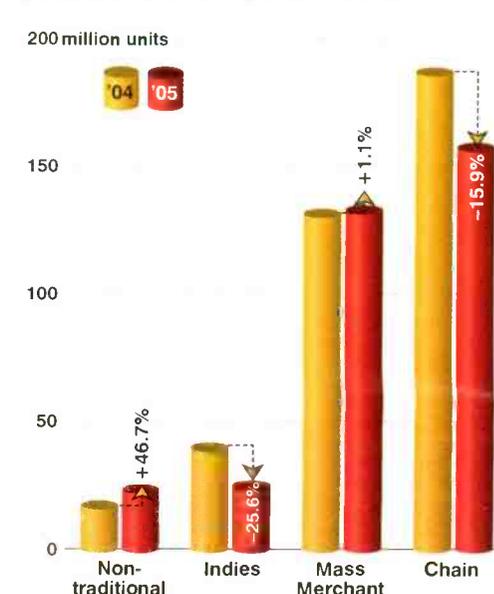
WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,201,000	108,000	6,575,000
Last Week	10,560,000	118,000	6,820,000
Change	-3.4%	-8.5%	-3.6%
This Week Last Year	11,435,000	144,000	2,754,000
Change	-10.8%	-25.0%	138.7%

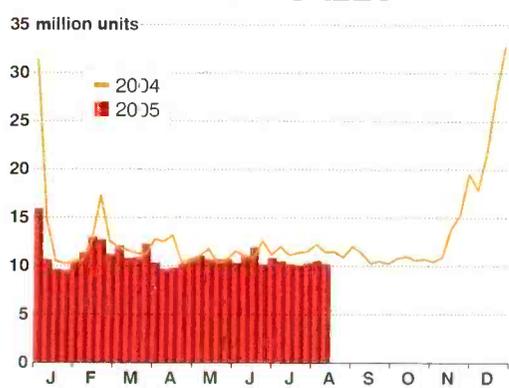
YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	375,393,000	344,748,000	-8.2%
Store Singles	5,281,000	3,474,000	-34.2%
Digital Tracks	70,077,000	197,433,000	181.7%
Total	450,751,000	545,655,000	21.1%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



WEEKLY ALBUM SALES



Album Sales

'04	375.4 million
'05	344.7 million

Digital Tracks Sales

'04	70.1 million
'05	197.4 million

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	367,747,000	342,258,000	-6.9%
Cassette	6,587,000	1,769,000	-73.1%
Other	1,059,000	721,000	-31.9%



ALG 27 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	STAINED	Chapter V		1
2	2	1	VARIOUS ARTISTS	Now 19		1
3	1	2	FAITH HILL	Fireflies		1
4	3	3	MARIAH CAREY	The Emancipation Of Mimi		2
5	8	7	GREATEST GAINER THE BLACK EYED PEAS	Monkey Business		2
6	4	2	YOUNG JEEZY	Let's Get It: Thug Motivation 101		2
7	7	6	COLDPLAY	X&Y		2
8	10	8	GORILLAZ	Demon Days		6
9	9	11	KELLY CLARKSON	Breakaway		3
10	12	13	BOW WOW	Wanted		3
11	22	24	KEITH URBAN	Be Here		3
12	11	16	RASCAL FLATTS	Feels Like Today		2
13	16	19	FALL OUT BOY	From Under The Cork Tree		9
14	23	34	GREEN DAY	American Idiot		3
15	13	12	GWEN STEFANI	Love. Angel. Music. Baby.		2
16	20	14	FOO FIGHTERS	In Your Honor		1
17	NEW	1	NICKEL CREEK	Why Should The Fire Die?		1
18	21	15	YING YANG TWINS	U.S.A.: United State Of Atlanta		2
19	NEW	1	MICHAEL MCDONALD	The Ultimate Collection		19
20	17	18	MIKE JONES	Who Is Mike Jones?		3
21	14	9	R. KELLY	TP3 Reloaded		1
22	15	4	DANE COOK	Retaliation		4
23	25	28	SYSTEM OF A DOWN	Mezmerize		1
24	19	26	SUGARLAND	Twice The Speed Of Life		16
25	6	2	KIDZ BOP KIDS	Kidz Bop 8		6
26	32	45	SOUNDTRACK	The Dukes Of Hazzard		26
27	18	21	TOBY KEITH	Honkytonk University		2
28	27	30	THE ALL-AMERICAN REJECTS	Move Along		8
29	31	27	THE KILLERS	Hot Fuss		2
30	29	33	JACK JOHNSON	In Between Dreams		2
31	28	22	MISSY ELLIOTT	The Cookbook		2
32	30	32	50 CENT	The Massacre		4
33	36	29	SLIM THUG	Already Platinum		5
34	5	2	TEAIRRA MARI	Roc-A-Fella Presents Teairra Mari		5
35	33	17	CARLY SIMON	Moonlight Serenade		7
36	35	35	SOUNDTRACK	Hustle & Flow		30
37	52	57	LIFEHOUSE	Lifehouse		10
38	24	5	JASON MRAZ	Mr. A-Z		5
39	39	38	SHAKIRA	Fijacion Oral Vol. 1		4
40	42	46	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge		40
41	48	48	WEEZER	Make Believe		2
42	40	39	PRETTY RICKY	Bluestars		16
43	34	10	BABYFACE	Grown & Sexy		10
44	37	23	CAROLE KING	The Living Room Tour		17
45	43	41	LYFE JENNINGS	Lyfe 268-192		39
46	38	25	GEORGE STRAIT	Somewhere Down In Texas		7
47	NEW	1	HOOTIE & THE BLOWFISH	Looking For Lucky		7
48	41	36	MARY MARY	Mary Mary		8
49	46	53	AUDIOSLAVE	Out Of Exile		12
50	26	2	NATASHA BEDINGFIELD	Unwritten		26

Two rising singles at radio plus sale pricing at Best Buy and Circuit City, spark a 21% gain (74,000).

His third top 20 album (40,000) in less than two years has Doobie Brothers' songs and solo hits.

Ohio rock band's best sales week (14,000) and highest-charting album; tours East Coast this month.

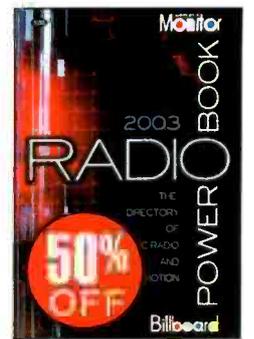
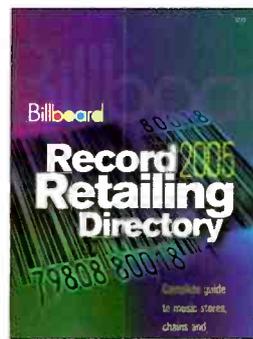
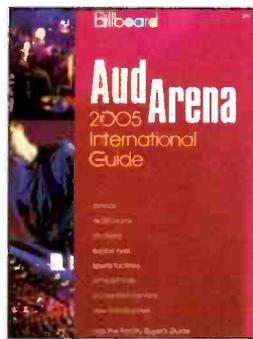
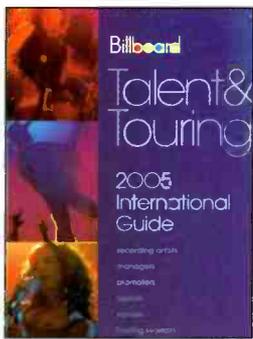
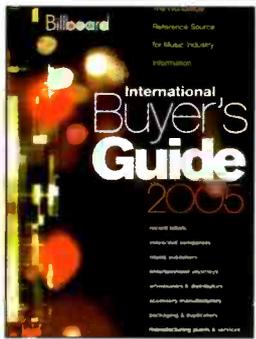
Set has sold 457,000 in five months — 16% more than the cumulative tally of 2002 album "Stanley Climbfall."

Quarter's first indie release (26,000) after six albums with Atlantic. Single "One Love" rises 28-25 on Adult Top 40.

THE BILLBOARD 200 ARTIST INDEX		C		D		E		F		G		H		I		J		K		L		M	
3 DOOR DOWN	77	KEITH ANDERSON	116	BOW WOW	10	COMMON	58	FALL OUT BOY	13	GREEN DAY	14	HOT APPLE PIE	149	THE KILLERS	2	JACK JOHNSON	30	THE KILLERS	2	LIFEHOUSE	37	KEVIN ADAMS	173
ANDY ANDY	32	ANDY ANDY	157	BACKSTREET BOYS	52	DANE COOK	22	FANTASIA	145	JOSH GROBAN	184	MARQUES HOUSTON	103	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
AS I LAY DYING	187	AS I LAY DYING	187	NATASHA BEDINGFIELD	50	CELIC WOMAN	83	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
AUDIOSLAVE	49	AUDIOSLAVE	49	BEE GEES	176	BOYZ N DA HOOD	81	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
AVENGED SEVENFOLD	110	AVENGED SEVENFOLD	110	PAT BENATAR	147	BRATZ	93	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
BOW WOW	10	BOW WOW	10	BEE GEES	176	BRATZ	93	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
CELIC WOMAN	83	CELIC WOMAN	83	PAT BENATAR	147	BRATZ	93	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
CELIC WOMAN	83	CELIC WOMAN	83	PAT BENATAR	147	BRATZ	93	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173
CELIC WOMAN	83	CELIC WOMAN	83	PAT BENATAR	147	BRATZ	93	FAT JOE	109	GRUPO BRYNDIS	168	THE DIVO	70	THE KILLERS	27	JACK JOHNSON	30	THE KILLERS	27	LIFEHOUSE	37	KEVIN ADAMS	173

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AUG 27 2005 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	82	60	3	VARIOUS ARTISTS SOURCE 0956/MAGE (17.98)	The Source Presents: Hip Hip Hits 10		60
102	101	124	59	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90556/SONY MUSIC (18.98)	You Do Your Thing	●	10
103	95	97	12	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		13
104	NEW		1	VARIOUS ARTISTS HOLLYWOOD 162522 (18.98)	Killer Queen / A Tribute To Queen		104
105	RE-ENTRY		16	TINA TURNER CAPITOL 63536 (24.98)	All The Best	■	2
106	104	111	38	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98)	The Phantom Of The Opera	■	16
107	97	108	51	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	■	3
108	111	101	53	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	■	3
109	113	114	9	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing		6
110	137	177	10	PAGE BENDER HOPELESS 48613/WARNER BROS. (15.98)	City Of Evil		30
111	117	134	14	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) ⊕	Modern Day Drifter		6
112	103	90	22	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA EPIC 93863/SONY MUSIC (18.98)	Now 18		2
113	121	109	7	ANTHONY HAMILTON ATLANTIC 74695*/RHINO (18.98)	Soulife		12
114	102	102	48	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	■	2
115	115	89	37	HOWIE DAY EPIC 93560*/SONY MUSIC (12.98) ⊕Ⓜ	Stop All The World Now	●	46
116	114	113	15	KEITH ANDERSON ARISTA NASHVILLE 66294/RIG (16.98)	Three Chord Country And American Rock & Roll		71
117	110	104	36	LUDACRIS DTP DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	■	1
118	99	84	7	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla		5
119	107	94	13	DEF LEPPARD BLUDGEON RIFF/DLA 004647/UMG/IDJMG (19.98)	Rock Of Ages: The Definitive Collection	●	10
120	106	110	18	MUDVAYNE EPIC 90784/SONY MUSIC (18.98) ⊕	Lost And Found	●	2
121	45	-	2	EMERY TOOTH & NAIL 60604 (13.98)	The Question		45
122	100	103	30	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	■	1
123	109	122	20	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms	●	7
124	105	116	10	PAT BENATAR CAPITOL 78858 (18.98)	Greatest Hits		47
125	116	99	7	VARIOUS ARTISTS RAZOR & TIE 89096 (18.98)	Slow Motion		37
126	112	98	46	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul	■	15
127	120	121	27	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RIG (18.98)	Totally Country Vol. 4	●	5
128	125	95	4	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		43
129	118	100	20	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	●	1
130	123	120	4	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	■	1
131	122	117	45	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	●	11
132	133	143	25	OMARION T.U.G. EPIC 92818/SONY MUSIC (18.98) ⊕	Songs About Me	○	1
133	142	159		TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
134	129	129	19	VARIOUS ARTISTS PROVIDENT/WORD CURB/EMICMG 10769/PROVIDENT-INTEGRITY (22.98)	WOW #1s	●	58
135	149	167	16	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'		40
136	RE-ENTRY		5	MOTION CITY SOUNDTRACK EPITAPH 86765 (13.98)	Commit This To Memory		72
137	136	130	4	D.H.T. FEATURING EDMEE ROBBINS 75061 (18.98)	Listen To Your Heart		76
138	157	155	14	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me		16
139	148	152	13	RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture		136
140	98	40	3	VARIOUS ARTISTS RUFF RYDERS 51713*/ARTEMIS (17.98)	Ruff Ryders: Redemption Volume 4		40
141	128	135	37	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	■	7
142	140	157	22	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene		18
143	151	150	18	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Wicked		138
144	143	162	29	LEANN RIMES CURB 78859 (18.98)	This Woman		3
145	127	132	38	FANTASIA J 64235*/RMG (18.98)	Free Yourself	■	8
146	156	141	8	NATALIE GRANT CURB 78860 (17.98)	Awaken		141
147	153	123	20	THE BRAVERY ISLAND 004163*/IDJMG (13.98)	The Bravery		18
148	191	-	3	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		148
149	139	140	7	HOT APPLE PIE DREAMWORKS 003866/UMGN (13.98)	Hot Apple Pie		60
150	130	126	8	WILLIE NELSON LOST HIGHWAY 004706*/UMGN (12.98)	Countryman		48

"Op an 'Win'ney rerun causes 331% increase; it's Turner's best-selling album since 1993."

Country diva's new single "Shes" leads the "Desperate Housewives" soundtrack, due Sept. 20.

Live set arrives Nov. 8. Played Aug. 13 Hope Rocks concert benefiting City of Hope, that airs Sept. 3 on Fox.

Third straight gain (up 41% to 7,000) in wake of Aug. 9 MTV show of "Everything's Alright." Played "Cor an" Aug. 17.

Fourth increase in a row (up 2% to 6,000); "Remixed" album out Sept. 13.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	126	142	7	MEGADETH CAPITOL 73929 (18.98) ⊕	Greatest Hits: Back To The Start		65
152	144	137	53	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (14.98)	Garden State	■	26
153	96	77	5	SOUNDTRACK WARNER SUNSET 72264 (18.98)	Charlie And The Chocolate Factory		76
154	124	125	42	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98)	Blake Shelton's Barn & Grill	●	26
155	180	-	32	HILARY DUFF HOLLYWOOD 162473 (18.98)	Hilary Duff	■	2
156	171	188	16	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise		7
157	RE-ENTRY		8	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia		15
158	164	191	38	U2 INTERSCOPE 003613 (13.98)	How To Dismantle An Atomic Bomb	■	3
159	172	196	35	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	●	11
160	146	176	50	THE ROLLING STONES VIRGIN 61682 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93	●	30
161	150	146	73	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	■	9
162	165	118	5	LUIS FONSI UNIVERSAL LATIN 004881 (14.98)	Paso A Paso		62
163	174	163	16	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) ⊕	Touch	●	5
164	134	107	5	ZUCCHERO UNIVERSAL ITALIA/HEAR 2301/CONCORD (18.98)	Zucchero & Co.		84
165	168	174	48	BOWLING FOR SOUP FFROE/JIVE 62294/ZOMBA (18.98) ⊕	A Hangover You Don't Deserve	●	37
166	132	139	13	COWBOY TROY RAYBOW/WARNER BROS. (NASHVILLE) 49316/WRN (18.98)	Loco Motive		15
167	RE-ENTRY		4	RBD EMI LATIN 75852 (14.98)	Rebelde	○	16
168	159	195	8	TLC ARISTA 50208/ZOMBA (18.98)	Now & Forever: The Hits		53
169	141	91	4	BETO Y SUS CANARIOS DISA 720549 (11.98) ⊕	Ardientes		62
170	131	96	4	MICHAEL JACKSON LEGACY/EPIC 94287/SONY MUSIC (25.98)	The Essential Michael Jackson		86
171	155	149	13	VAN MORRISON EXILE/GEFFEN 004662/INTERSCOPE (13.98)	Magic Time		25
172	190	171	15	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		19
173	173	179	64	AVRIL LAVIGNE RCA 59774/RMG (18.98) ⊕	Under My Skin	■	2
174	138	115	5	DIPSET DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1		22
175	181	181	10	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country		12
176	145	145	4	BEE GEES POLYDOR/UNIVERSAL 003777/UMG (13.98 CD/DVD) ⊕	Number Ones	●	23
177	163	151	26	VARIOUS ARTISTS WALT DISNEY 861248 (18.98)	Disneymania 3: Music Stars Sing Disney ... Their Way!		30
178	154	154	32	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	■	25
179	166	166	34	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		95
180	160	144	12	SOUNDTRACK DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE (13.98)	Madagascar		36
181	184	178	25	ROB ZOMBIE Geffen 001041/UMG (12.98 CD/DVD) ⊕	Past, Present & Future	●	11
182	RE-ENTRY		29	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental		65
183	152	147	11	VARIOUS ARTISTS LIBERTY 60812/CAPITOL (21.98)	More Than 50 Most Loved Hymns		106
184	135	148	7	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		18
185	192	-	33	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. I	●	4
186	176	165	6	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns	■	59
187	167	168	9	AS I LAY DYING METAL BLADE 14522 (13.98)	Shadows Are Security		35
188	193	-	81	JOSH GROBAN 133/REPRISE 48450/WARNER BROS. (18.98) ⊕	Closer	■	1
189	RE-ENTRY		77	HILARY DUFF BUENA VISTA 861006/HOLLYWOOD (18.98)	Metamorphosis	■	3
190	RE-ENTRY		3	GUY PENROD GATHER MUSIC GROUP 42612 (17.98)	The Best Of Guy Penrod		92
191	RE-ENTRY		15	BLOC PARTY VICE/DIM MAK 93615*/ATLANTIC (13.98)	Silent Alarm		11
192	183	-	28	SHEDAISSY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here		16
193	186	193	50	RAY CHARLES HEAR 2218*/CONCORD (18.98)	Genius Loves Company	■	3
194	170	169	38	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98)	We Are Not Alone	■	20
195	177	-	86	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	■	1
196	158	133	25	KIDZ BOP KIDS RAZOR & TIE 89099 (18.98)	Kidz Bop 7		7
197	NEW		1	RICHARD THOMPSON COOKING VINYL 4725* (17.98)	Front Parlour Ballads		197
198	188	185	64	SLIPKNOT ROADRUNNER 618388/IDJMG (18.98)	Vol. 3: (The Subliminal Verses)	■	2
199	197	186	10	VARIOUS ARTISTS WALT DISNEY 861322 (18.98)	Disney Girlz Rock		145
200	RE-ENTRY		4	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois		121

MICHAEL MCDONALD .19	JASON MRAZ .38	THE OFFSPRING .63	PROOF .65	SHEDAISSY .192	THE DUKES OF HAZZARD .26	JOSS STONE .121	SHANIA TWAIN .114	VARIOUS ARTISTS .104	TO QUEEN .104	VANS WARPED TOUR 2005 .94	YING YANG TWINS .18
REBA MCENTIRE .178	MUDVAYNE .120	NY CHEMICAL .132	RASCAL FLATTS .12	BLAKE SHELTON .154	GARDEN STATE .152	GEORGE STRAIT .46	U2 .158	MORE THAN 50 MOST LOVED HYMNS .183	LOVED HYMNS .183	COMPILATION .94	YOUNG JEEZY .6
TIM MCGRAW .107	ROMANCE .40	OMARION .132	RBD .167	SHOOTER JENNINGS .175	HUSTLE & FLOW .36	S J GARLAND .24	KEITH URBAN .11	NOW 18 .112	NOW 18 .112	WOW #1S .134	
MEGADETH .151			RELENT K .88	CARLY SIMON .35	MADAGASCAR .180	SYSTEM OF A DOWN .23	USHER .161	NOW 19 .2	NOW 19 .2		
JO DEE MESSINA .156			LEANN RIMES .144	SIMPLE PLAN .87	THE PHANTOM OF THE OPERA .106			DISNEYMANIA 3: MUSIC STARS SING DISNEY THEIR WAY .177	RUFF RYDERS: REDEMPTION .2		
MONTGOMERY GENTRY .102	ANNA NALICK .54	WICKED .143	SLIM THUG .33	SLIPKNOT .198	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN .172			JERMAINE DUPRI PRESENTS... YOUNG FLY & FLASHY VOL. 1 .128	WALT DISNEY 861322 (18.98) .2		
MARQUES HOUSTON .95	WILLIE NELSON .60	PAPA ROACH .51	WILL SMITH .129	WILL SMITH .129	STAND .172			KILLER QUEEN / A TRIBUTE .128	WALT DISNEY 861322 (18.98) .2		
VARIOUS ARTISTS .104	NICKEL CREEK .17	PENNYWISE .78	SEE-THUR SHAKIRA .39	SEE-THUR SHAKIRA .39	CHOCOLATE FACTORY .153			TINA TURNER .105	WALT DISNEY 861322 (18.98) .2		
TINA TURNER .105	NINE INCH NAILS .84	PRETTY RICKY .42							WALT DISNEY 861322 (18.98) .2		
SOUNDTRACK .106									WALT DISNEY 861322 (18.98) .2		
TIM MCGRAW .107									WALT DISNEY 861322 (18.98) .2		
EAGLES .108									WALT DISNEY 861322 (18.98) .2		
FAT JOE .109									WALT DISNEY		

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

AUG 27 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 WE BELONG TOGETHER	KELLY CLARKSON (ISLAND/IDJMG)
2	2	12	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
3	3	15	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
4	4	12	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
5	9	5	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
6	5	17	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
7	6	12	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DIP/DEF JAM SOUTH/IDJMG)
8	15	4	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
9	8	11	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
10	7	16	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
11	12	15	YOU AND ME	LIFEHOUSE (GEFFEN)
12	11	11	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
13	17	5	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX (RCA-A-FELLA/DEF JAM/IDJMG)
14	10	13	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
15	13	20	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
16	20	5	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
17	14	20	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
18	29	6	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
19	19	7	BADD	YING YANG TWINS (COLLIPARK/TVT)
20	18	13	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/RCA-A-FELLA/IDJMG)
21	16	18	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	21	17	FREE YOURSELF	FANTASIA (J/RMG)
23	23	11	MUST BE NICE	LYFE JENNINGS (COLUMBIA)
24	27	11	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
25	37	6	COOL	GWEN STEFANI (INTERSCOPE)

963 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	15	#1 BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
2	1	28	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
3	3	17	SPEED OF SOUND	COLDFLAY (CAPITOL)	☆
4	4	28	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
5	5	36	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
6	6	11	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
7	8	39	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
8	12	13	HOLIDAY	GREEN DAY (REPRISE)	☆
9	14	8	GET TO ME	TRAIN (COLUMBIA)	☆
10	11	39	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	☆
11	9	25	BETTER NOW	COLLECTIVE SOUL (EL)	☆
12	7	24	CHARIOT	GAVIN DEGRAW (J/RMG)	☆
13	13	35	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
14	10	55	COLLIDE	HOWIE DAY (EPIC)	☆
15	16	6	COOL	GWEN STEFANI (INTERSCOPE)	☆
16	15	10	ONLY YOU	JOSH KATZ (HOLLYWOOD)	☆
17	19	9	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
18	17	13	WORDPLAY	JASON MRAZ (ATLANTIC)	☆
19	20	9	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL) (NASHVILLE)/EMC	☆
20	18	22	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)	☆
21	30	2	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
22	21	12	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
23	22	13	FOREVER	VERTICAL HORIZON (HYBRID)	☆
24	23	13	STATUE	LOW MILLIONS (MANHATTAN/EMC)	☆
25	28	4	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	27	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	49	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
3	3	30	HOME	MICHAEL BUBLE (143/REPRISE)	☆
4	4	18	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
5	5	62	HEAVEN	LOS LONELY BOYS (OR/EPIC)	☆
6	6	22	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
7	10	47	SHE WILL BE LOVED	MARIONOS (OCTONE/J/RMG)	☆
8	9	47	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CUMB)	☆
9	8	36	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)	☆
10	7	47	DAUGHTERS	JOHN MAYER (AWARE/COLUMBIA)	☆
11	12	13	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
12	15	13	I COULD	KIMBERLY LOCKE (CUMB)	☆
13	11	31	TRUE	RYAN CARRERA (E.V.L.A./ATLANTIC)	☆
14	17	28	COLLIDE	HOWIE DAY (EPIC)	☆
15	14	50	IN MY DAUGHTER'S EYES	MARTINA MCBRIE (RCA NASHVILLE)	☆
16	16	8	NO MORE CLOUDY DAYS	EAGLES (ERC)	☆
17	18	8	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	☆
18	19	6	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
19	21	5	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
20	20	15	OOH CHILD	DARYL HALL JOHN OATES (U-WATCH/DK-E)	☆
21	22	8	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
22	23	23	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
23	24	26	BEAUTIFUL SOUL	JESSE MCCARTNEY (HOLLYWOOD)	☆
24	26	5	LOST WITHOUT YOU	DELTA GOODREM (DAYLIGHT/COLUMBIA)	☆
25	27	9	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	3
2	6	9	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	3
3	2	14	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	3
4	4	5	JUST THE GIRL	THE CLICK FIVE (LAVA)	3
5	5	14	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	3
6	3	26	YOU AND ME	LIFEHOUSE (GEFFEN)	3
7	7	8	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	3
8	9	20	BEVERLY HILLS	WEEZER (GEFFEN)	3
9	11	12	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	3
10	14	19	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	3
11	10	22	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	3
12	13	16	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	3
13	17	3	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	3
14	16	7	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)	3
15	19	5	COOL	GWEN STEFANI (INTERSCOPE)	3
16	25	2	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)	3
17	2	18	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	3
18	5	18	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	3
19	33	3	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	3
20	18	24	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	3
21	23	18	HOLIDAY	GREEN DAY (REPRISE)	3
22	29	3	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	3
23	22	11	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	3
24	26	10	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	3
25	21	37	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	28	34	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	3
27	20	26	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	3
28	24	17	SPEED OF SOUND	COLDFLAY (CAPITOL)	3
29	37	5	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGGHOUSE/INTERSCOPE)	3
30	30	13	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	3
31	-	1	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	3
32	27	10	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DIP/DEF JAM SOUTH/IDJMG)	3
33	31	29	COLLIDE	HOWIE DAY (EPIC)	3
34	32	11	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)	3
35	34	9	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER MUSIC GROUP)	3
36	42	5	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	3
37	36	19	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	3
38	35	6	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)	3
39	-	3	RIGHT HERE	STAINO (FLIP/ATLANTIC)	3
40	58	2	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)	3
41	40	17	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	3
42	-	1	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	3
43	68	2	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	3
44	38	14	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	3
45	43	12	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))	3
46	39	18	CHARIOT	GAVIN DEGRAW (J/RMG)	3
47	44	10	DIAMONDS FROM SIERRA LEONE	KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)	3
48	51	20	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	3
49	41	14	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	3
50	8	11	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	50	14	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	3
52	-	1	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	3
53	48	44	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	3
54	52	42	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	3
55	49	44	YEAH!	USHER FEATURING LIL JON & LUDACRIS (LAFACE/ZOMBA)	3
56	47	28	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	3
57	54	44	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	3
58	53	40	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	3
59	-	11	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	3
60	45	7	WORDPLAY	JASON MRAZ (ATLANTIC)	3
61	62	37	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	3
62	71	2	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	3
63	46	6	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	3
64	57	6	SOMETHING MORE	SUGARLAND (MERCURY)	3
65	55	26	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	3
66	61	10	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CUMB)	3
67	64	2	GIRL	BECK (INTERSCOPE)	3
68	59	36	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	3
69	-	1	OUTTA CONTROL	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	3
70	56	19	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	3
71	66	14	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	3
72	60	28	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	3
73	67	3	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)	3
74	-	1	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	3
75	72	25	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	3

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	#1 FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
2	1	17	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
3	3	9	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
4	4	13	RIGHT HERE	STAINO (FLIP/ATLANTIC)	☆
5	5	18	REMEDY	SEETHER (WIND-UP)	☆
6	6	22	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
7	7	4	DON'T TREAD ON ME	311 (VOLCAIN/ZOMBA)	☆
8	9	7	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	☆
9	8	11	GIRL	BECK (INTERSCOPE)	☆
10	11	13	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	10	21	BEVERLY HILLS	WEEZER (GEFFEN)	☆
12	14	6	WE ARE ALL ON DRUGS	WEEZER (GEFFEN)	☆
13	17	4	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
14	15	14	SWING LIFE AWAY	RISE AGAINST (GEFFEN)	☆
15	2	21	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
16	6	7	STARS	SWITCHFOOT (COLUMBIA)	☆
17	3	22	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	☆
18	8	6	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	☆
19	23	4			

AUG 27 2005 POP Billboard



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	2	12	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	18	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
4	4	21	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
5	6	29	YOU AND ME	LIFEHOUSE (Geffen)
6	5	16	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
7	8	19	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
8	10	13	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
9	11	12	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
10	9	30	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
11	12	10	COOL	GWEN STEFANI (INTERSCOPE)
12	15	20	BEVERLY HILLS	WEEZER (Geffen)
13	7	12	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)
14	17	15	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
15	21	6	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
16	16	7	JUST THE GIRL	THE CLICK FIVE (LAVA)
17	13	24	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
18	14	2	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
19	18	1	HOLIDAY	GREEN DAY (REPRISE)
20	24	4	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
21	19	14	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
22	22	11	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
23	23	14	HOW TO DEAL	FRANKIE J (COLUMBIA)
24	20	41	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
25	27	13	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
26	25	34	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
27	30	37	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
28	28	17	SPEED OF SOUND	COLDPLAY (CAPITOL)
29	26	23	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
30	31	-	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
31	29	23	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
32	34	16	BEST OF YOU	FOO FIGHTERS (RD/SWELL/RCA/RMG)
33	33	4	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
34	32	22	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
35	35	8	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
36	43	3	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
37	41	2	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
38	36	24	CHARIOT	GAVIN DEGRAW (J/RMG)
39	46	4	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)
40	42	15	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
41	4	5	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)
42	4	8	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
43	38	30	SUGAR (GIMME SOME)	TRUCK DADDY FEAT. LUDACRIS, LIL KIM & CEE-LO (SLIP-N-SLIDE/ATLANTIC)
44	39	23	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
45	3	9	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
46	52	5	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
47	49	20	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
48	64	4	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
49	82	2	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
50	45	9	SUMMER NIGHTS	LIL ROB (UPSTAIRS)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	18	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
52	48	13	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
53	74	3	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
54	54	18	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
55	51	11	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
56	50	11	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)
57	38	3	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
58	39	6	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
59	53	8	INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)
60	57	13	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
61	55	28	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
62	56	11	DIAMONDS FROM SIERRA LEONE	KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)
63	65	5	OHIO (COME BACK TO TEXAS)	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)
64	66	20	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
65	62	10	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
66	60	27	LONELY	AKON (SRC/UNIVERSAL/UMRG)
67	70	5	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)
68	59	30	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
69	63	9	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
70	-	13	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
71	58	9	WORDPLAY	JASON MRAZ (ATLANTIC)
72	67	30	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)
73	77	3	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
74	61	9	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
75	69	10	SOMETHING MORE	SUGARLAND (MERCURY)
76	73	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
77	93	2	OUTTA CONTROL	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
78	71	3	GIRL	BECK (INTERSCOPE)
79	94	2	YOUR BODY	PRETTY RICKY (ATLANTIC)
80	75	6	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)
81	81	2	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
82	84	3	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/RCA-A-FELLA/IDJMG)
83	78	10	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
84	72	13	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
85	79	30	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
86	76	9	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)
87	-	8	GRAND THEFT AUTUMN (WHERE IS YOUR BOY)	FALL OUT BOY (FUELED BY RAMEN)
88	-	8	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
89	83	7	DON'T WORRY 'BOUT A THING	SHEDAISSY (LYRIC STREET)
90	95	4	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
91	80	17	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
92	85	30	ALMOST	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)
93	92	4	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)
94	-	1	IF YOU WERE MINE	MARCOS HERNANDEZ (DIAZ BROTHERS/TVT)
95	86	2	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
96	-	1	REDNECK YACHT CLUB	CHAIR MORGAN (BROKEN BOW)
97	-	1	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLUPARK (COLLUPARK/TVT)
98	-	1	SWING LIFE AWAY	RISE AGAINST (Geffen)
99	-	25	1 THING	MARIE (COLUMBIA)
100	87	13	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
2	2	20	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
3	3	18	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
4	5	12	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
5	4	15	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
6	7	5	YOU AND ME	LIFEHOUSE (Geffen)	☆
7	8	12	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
8	9	12	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
9	6	19	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
10	10	21	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
11	12	10	COOL	GWEN STEFANI (INTERSCOPE)	☆
12	14	8	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
13	13	14	HOW TO DEAL	FRANKIE J (COLUMBIA)	
14	18	5	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
15	11	26	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
16	22	9	BEVERLY HILLS	WEEZER (Geffen)	
17	17	27	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
18	20	12	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
19	15	21	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
20	16	14	HOLIDAY	GREEN DAY (REPRISE)	☆
21	24	4	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
22	27	8	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
23	19	23	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
24	23	39	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
25	21	17	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)	☆

118 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	31	4	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)	☆
27	26	13	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
28	25	16	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
29	30	8	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	
30	29	26	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
31	28	25	SUGAR (GIMME SOME)	TRUCK DADDY (SLIP-N-SLIDE/ATLANTIC)	
32	32	7	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
33	35	17	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	☆
34	33	10	SPEED OF SOUND	COLDPLAY (CAPITOL)	
35	40	5	JUST THE GIRL	THE CLICK FIVE (LAVA)	☆
36	34	27	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
37	36	20	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
38	39	5	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)	
39	38	23	CHARIOT	GAVIN DEGRAW (J/RMG)	☆
40	43	2	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
41	37	9	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)	
42	41	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	
43	42	3	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)	
44	49	2	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
45	-	1	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
46	45	28	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	
47	48	2	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
48	47	2	OHIO (COME BACK TO TEXAS)	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)	☆
49	-	1	IF YOU WERE MINE	MARCOS HERNANDEZ (DIAZ BROTHERS/TVT)	☆
50	46	27	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	2	10	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	3	9	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
4	4	9	TAURUS HERE	TAURUS (LANDMINE)
5	12	5	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
6	5	9	LONELY	AKON (SRC/UNIVERSAL/UMRG)
7	6	26	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
8	10	2	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RCA-A-FELLA/DEF JAM/IDJMG)
9	7	20	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
10	11	10	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
11	9	18	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
12	8	2	APPRECIATE/EVERY PART OF ME	LATOYA LONDON (PEAK/CONCORD)
13	13	8	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
14	17	8	DREAM BIG	RYAN SHUPE & THE RUBBER BAND (CAPITOL (NASHVILLE))
15	1	1	ANGEL	THE JONES GANG (REALITY/A&D)
16	18	4	CAN I LIVE?	NICK CANNON FEAT. ANTHONY HAMILTON (JIVE/ZOMBA)
17	15	27	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
18	20	14	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
19	16	8	ALL BECAUSE OF YOU	MARQUEE HOUSTON (T.U.G./UNIVERSAL/UMRG)
20	1	8	THAT GIRL	TRE FEAT. TWENTY II (SEL-SUM)
21	47	2	I'M NOT YOUR GIRL	LALAINA (REPRISE)
22	21	5	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
23	26	28	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
24	23	11	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
25	22	42	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)

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	
☆ ALL AMERICAN REJECTS	
Dirty Little Secret INTERSCOPE (76.1)	46
☆ KELLY CLARKSON Because Of You RMG (82.8)	57
MARIAH CAREY Shake It Off IDJMG (67.9)	15
THE CLICK FIVE Just The Girl LAVA (78.3)	16
BACKSTREET BOYS Just Want You To Know ZOMBA (70.5)	41
ROB THOMAS This Is How A Heart Breaks ATLANTIC (69.6)	42
BOWLING FOR SOUP Ohio (Come Back To Texas) ZOMBA (69.4)	63
KEITH URBAN You'll Think Of Me emc (75.1)	90
MARCOS HERNANDEZ If You Were Mine TVT (66.1)	94
SAVING JANE The Girl Next Door ALERT (65.4)	-
ADULT TOP 40	
☆ SHERYL CROW Good Is Good INTERSCOPE (67.1)	21
☆ HOOTIE & THE BLOWFISH One Love VAUGHAN (74.1)	25
GWEN STEFANI Cool INTERSCOPE (65.7)	15
JASON MRAZ Wordplay ATLANTIC (72.3)	18
KEITH URBAN You'll Think Of Me emc (69.6)	19
DEF LEPPARD No Matter What IDJMG (68.3)	26
BCN JOV Have A Nice Day IDJMG (65.0)	31
HCWIE D'VY She Says EPIC (70.4)	35
ADULT CONTEMPORARY	
HOWIE DAY Collide EPIC (79.0)	14
CARRIE UNDERWOOD Inside Your Heaven RMG (71.3)	17
RASCAL FLATTS Bless The Broken Road HOLLYWOOD (75.3)	22
JESSE MCCARTNEY Beautiful Soul HOLLYWOOD (70.8)	23
DELTA GOODEN Last Without You COLUMBIA (66.4)	24
KELLY CLARKSON Behind These Hazel Eyes RMG (65.4)	25
MODERN ROCK	
NINE INCH NAILS Only INTERSCOPE (65.2)	10
SYSTEM OF A DOWN Question COLUMBIA (68.4)	19
OUR LACY PEACE Where Are You COLUMBIA (68.7)	29
DARK NEW DAY Brother WARNER BROS. (67.2)	48
CHEVELLE Panic Prone EPIC (68.7)	-

Billboard R&B/HIP-HOP

AUG
27
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	#1 YOUNG JEEZY CORPORATE THUGZ/DEF JAM 0044 1*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
2	4	18	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi		1
3	5	5	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ©	Wanted		1
4	6	4	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		1
5	7	7	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ©	TP3 Reloaded		1
6	7	7	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
7	9	17	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
8	5	5	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
9	52	52	LYFE JENNINGS COLUMBIA 90946*/SONY MUSIC (12.98) ©	Lyfe 268-192		7
10	17	10	GREATEST GAINER THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
11	11	8	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		2
12	2	1	TEAIRRA MARI MUSICLINE/RDC-A-FELLA 004526*/DJMG (13.98)	Roc-A-Fella Presents Teairra Mari		2
13	10	3	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		3
14	15	13	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
15	16	25	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
16	14	1	KEM MOTOWN 004232/UMRG (13.98)	Album II		1
17	18	14	MARY MARY MY BLOCK/COLUMBIA 92948*/SONY MUSIC (18.98)	Mary Mary		4
18	19	20	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		5
19	13	6	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
20	20	19	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life		4
21	12	12	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ©	Be		1
22	29	23	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		1
23	22	4	DESTINY'S CHILD COLUMBIA 92595*/SONY MUSIC (18.98) ©	Destiny Fulfilled		3
24	2	10	BOBBY VALENTINO DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
25	5	27	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre		1
26	23	1	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood		1
27	30	34	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
28	33	1	ANTHONY HAMILTON ATLANTIC 74695*/RHINO (18.98)	Soulife		4
29	21	4	B5 BAD BOY 83812/AG (13.98)	B5		7
30	31	33	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ©	Get Lifted		1
31	34	31	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla		2
32	36	36	FANTASIA J 64235*/RMG (18.98)	Free Yourself		2
33	HOT SHOT DEBUT	1	PROOF IRON FIST 60297 (17.98) ©	Searching For Jerry Garcia		33
34	40	37	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
35	37	30	DIPSET DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1		1
36	38	30	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		1
37	20	10	LIL ROB UPSTAIRS 1027 (13.98)	Twelve Eighteen: Part I		1
38	3	7	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		1
39	41	3	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		1
40	3	2	OMARION T.U.G./EPIC 92818*/SONY MUSIC (18.98) ©	O		1
41	32	15	VARIOUS ARTISTS RUFF RYDERS 51713*/ARTEMIS (17.98)	Ruff Ryders: Redemption Volume 4		1
42	51	65	PACE SETTER LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
43	46	4	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing		2
44	43	14	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) ©	Touch		3
45	42	31	THE GAME AFTERMATH/G-UNIT 003582*/INTERSCOPE (13.98/8.98)	The Documentary		1
46	54	11	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		1
47	45	35	LUDACRIS DTP/DEF JAM SOUTH 003483*/DJMG (13.98/8.98)	The Red Light District		1
48	47	11	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money		1
49	44	15	FRANKIE J COLUMBIA 90945*/SONY MUSIC (18.98) ©	The One		1
50	49	38	PATTI LABELLE DEF SOUL CLASSICS 004639/DJMG (13.98)	Classic Moments		1
51	51	58	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady		1
52	53	59	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore		1
53	58	7	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble		11
54	63	1	112 DEF SOUL 004471*/DJMG (13.98)	Pleasure & Pain		2
55	54	53	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		30

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	60	58	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		56
57	57	55	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		1
58	55	69	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs		5
59	61	60	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz		5
60	72	61	GUCCI MANE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House		20
61	70	67	MASTER P NEW NO LIMIT 5780*/KOCH (17.98)	Ghetto Bill		12
62	64	51	VARIOUS ARTISTS QUESTION MARK 60135/NOO TRYBE (18.98)	Wendy Williams Brings The Heat Vol. 1		27
63	56	52	FRAYSER BOY HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me		24
64	59	63	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
65	84	81	BEANIE SIGEL DOMG/CRIMINAL BACKGROUND 003082*/DJMG (13.98/8.98)	The B. Coming		1
66	RE-ENTRY	6	TINA TURNER CAPITOL 63536 (24.98)	All The Best		12
67	48	29	THE GAME FAST LIFE 41 (17.98)	Untold Story: Volume II		29
68	66	76	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys		1
69	26	1	PUBLIC ENEMY DEF JAM/CHRONICLES 001923/UME (13.98)	Power To The People And The Beats: Public Enemy's Greatest Hits		26
70	80	74	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498*/SONY MUSIC (18.98)	You Can't See Me		10
71	71	64	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		1
72	RE-ENTRY	1	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
73	76	84	TLC ARISTA 50208/ZOMBA (18.98)	Now & Forever: The Hits		22
74	81	78	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall		44
75	73	68	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul		11

▶▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	65	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock		1
2	2	22	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection		1
3	5	41	SUSAN TEDESCHI JFW WEST 6065	Live From Austin TX		1
4	3	5	CHICAGO BLUES REUNION DPT THE BOX 3016/BAYSIDE ©	Buried Alive In The Blues		1
5	4	4	THE ROBERT CRAY BAND 3=NCTUARY 84748	Twenty		1
6	12	34	ERIC CLAPTON JACK/REPRISE 48926/WARNER BROS. ©	Sessions For Robert J		1
7	7	73	ERIC CLAPTON JACK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson		1
8	RE-ENTRY	1	MARCIA BALL LIGATOR 4903	Live! Down The Road		1
9	13	4	TINSLEY ELLIS LIGATOR 4904	Live-Highwayman		1
10	8	2	MARIA MULDAUR SONY PLAIN 1304	Sweet Lovin' Ol' Soul		1
11	7	63	STEVIE RAY VAUGHAN L'GACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan		1
12	11	21	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits		1
13	10	20	SONNY LANDRETH S JGAR HILL 3994	Grant Street		1
14	NEW	1	LITTLE MILTON T LARC BLUES 83618/TELARC	Think Of Me		1
15	8	72	FEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo		1

BETWEEN THE BULLETS rgeorge@billboard.com

JAMES CLIMBS ALBUM LIST

After a "Live With Regis and Kelly" visit and special pricing at Circuit City, Leela James' "A Change Is Gonna Come" earns Pacesetter honors on Top R&B/Hip-Hop Albums (51-42).

At the overall store panel, a 21% increase yields a 5-3 jump on Top Heatseekers and a 191-148 leap on The Billboard 200.

The video for initial single



"Music" is in rotation at VH1, and James is featured on the channel's daily "You Oughta Know" segment.

The album, named for a 1964 Sam Cooke hit, offers production work by Raphael Saadiq, Wyclef Jean and Kanye West. James' next tour will kick off Sept. 1.

—Raphael George

AUG 27 2005 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	16	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
3	3	26	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
4	6	7	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	7	6	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
6	4	27	FREE YOURSELF	FANTASIA (J/RMG)	☆
7	5	26	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
8	9	19	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
9	13	6	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
10	8	13	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
11	16	9	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
12	11	13	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
13	15	14	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
14	10	17	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
15	12	13	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
16	17	17	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
17	22	11	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
18	14	24	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	☆
19	19	30	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
20	30	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
21	32	10	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
22	21	8	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
23	24	17	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆
24	20	18	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
25	23	16	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	18	31	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
2	2	3	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
3	31	20	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
4	25	36	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
5	26	39	TRUTH IS	FANTASIA (J/RMG)	☆
6	41	12	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
7	44	5	I'M A KING	PSC FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
8	28	29	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
9	34	5	FOOTPRINTS	T.O.K. (VP)	☆
10	33	14	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
11	27	22	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
12	43	20	SITTIN' SIDEWAZ	PAUL WALL (SWISHHOUSE/ASYLUM)	☆
13	29	29	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
14	39	15	DEAR SUMMER	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
15	40	16	TOUCH	OMARION (T.U.G./EPIC/SUM)	☆
16	34	32	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
17	37	12	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
18	36	11	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
19	52	12	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEATURING DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
20	53	4	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
21	50	5	I THINK THEY LIKE ME	DEM FRANCHISE BOYZ (SO SO DEF/VIRGIN)	☆
22	47	20	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	72	2	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
24	49	8	BAD CHICK	WEBBIE FEATURING TRINA (TRILL/ASYLUM/ATLANTIC)	☆
25	51	3	GIRL TONIGHT	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	3	13	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
3	2	32	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
4	4	22	FREE YOURSELF	FANTASIA (J/RMG)	☆
5	6	17	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
6	5	17	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	☆
7	8	11	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
8	7	15	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
9	9	12	SORRY FOR THE STUPID THINGS	BABYFACE (J/RMG)	☆
10	10	10	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
11	13	53	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	☆
12	14	10	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
13	15	9	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
14	12	27	AGAIN	FAITH EVANS (CAPITOL)	☆
15	16	3	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
16	20	3	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
17	17	9	MESMERIZED	FAITH EVANS (CAPITOL)	☆
18	22	5	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY URBAN)	☆
19	21	14	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
20	18	26	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	☆
21	19	22	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
22	23	8	SO HIGH	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
23	34	4	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
24	24	3	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	☆
25	35	6	TAKE ME HIGHER	CRUNA (CROSSTRACKS/REPRISE/WARNER BROS.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
2	2	9	TAURUS HERE	TAURUS (LANDMINE)	☆
3	3	4	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
4	6	3	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	8	8	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
6	7	1	UNBREAKABLE	BIG TRELL (UNBROKEN)	☆
7	1	5	RIDE	BLUEZ BROTHAZ FEAT. LIL' BOOSIE (REALISTIC RECORDS SOUTH)	☆
8	1	15	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
9	1	1	U GOT SOMEBODY	KEVIN L (PSALMS/KEV-L/STREET PRIDE)	☆
10	1	1	HERE WE GO	D-TRUMP (ENTROPRENEUR)	☆
11	5	5	U-CAN GET IT	Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)	☆
12	5	5	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
13	17	11	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
14	39	2	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
15	16	9	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
16	9	12	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
17	18	10	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
18	24	2	WHUTEVA	REMY MA (TERROR SQUAD/SRC/UMRG)	☆
19	11	5	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
20	31	5	CAN I LIVE?	NICK CANNON FEAT. ANTHONY HAMILTON (JIVE/ZOMBA)	☆
21	26	9	THERE THEY GO	TOP NOTCH (COOL MILLION)	☆
22	15	2	APPRECIATE/EVERY PART OF ME	LATOYA LONDON (PEAK/CONCORD)	☆
23	1	1	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
24	19	8	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
25	7	7	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
2	2	21	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3	7	9	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
4	4	12	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
5	3	12	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
6	8	3	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
7	1	5	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
8	1	15	SUMMER NIGHTS	LIL' ROB (UPSTAIRS)	☆
9	1	22	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
10	10	16	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
11	10	10	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
12	18	3	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
13	14	7	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
14	10	8	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
15	17	6	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
16	9	14	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
17	13	12	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
18	21	5	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
19	20	16	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
20	21	8	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
21	23	3	I'M SPRUNG	T-PAIN (KONVICIT MUZIK/JIVE/ZOMBA)	☆
22	27	4	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	24	4	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
24	19	15	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
25	22	23	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆

HITPREDICTOR	
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.	
ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ YOUNG JEEZY FEAT. AKON Soul Survivor IDJMG (65.1)	27
☆ E_LACK BUDDAFLY Rock-A-Bye IDJMG (67.1)	75
DESTINY'S CHILD Cater 2 U SUM (75.6)	3
KANYE WEST Gold Digger IDJMG (88.0)	4
BOW WOW FEAT. CIARA Like You SUM (77.3)	5
MARIAH CAREY Shake It Off IDJMG (95.8)	9
DAV J BANNER Play UMRG (75.1)	11
CHARLIE WILSON Charlie Last Name: Wilson ZOMBA (74.8)	12
BOBBY VALENTINO Tell Me IDJMG (82.6)	17
PSC I'm A King ATLANTIC (82.7)	32
DEM FRANCHISE BOYZ I Think They Like Me VIRGIN (78.2)	46
PRETTY RICKY Your Body ATLANTIC (72.3)	52
T-PAIN I'm Sprung ZOMBA (66.2)	62
TRINA FEAT. LIL WAYNE Don't Trip ATLANTIC (65.6)	-
SHA'RISSA In Love With A Thug VIRGIN (65.4)	-
OMARION I'm Tryna SUM (81.5)	-
RHYTHMIC AIRPLAY	
BOW WOW Let Me Hold You SUM (80.4)	1
MARIAH CAREY Shake It Off IDJMG (88.5)	6
DAVID BANNER Play UMRG (65.7)	7
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	10
BOW WOW FEAT. CIARA Like You SUM (70.5)	12
DESTINY'S CHILD Cater 2 You SUM (72.4)	13
T-PAIN I'm Sprung ZOMBA (78.2)	21
KANYE WEST Gold Digger IDJMG (79.2)	22
YING YANG TWINS FEAT. PITBULL Shake TVT (78.4)	26
MARCOS HERNANDEZ I! You Were Mine TVT (78.5)	30
DAMIAN "JR. GONG" MARLEY Welcome To Jamrock UMRG (70.2)	31
RAY One Wish SANCTUARY URBAN (81.3)	-
NA'SHA Fire PURE (68.4)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 53 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.



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Systems



Nielsen
SoundScan

AUG 27 2005

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	10	#1 GREATEST GAINER NADA ES PARA SIEMPRE S. KRYS (A. GUTIERREZ)	Luís Fonsi UNIVERSAL LATINO	1
2	1	18	LA TORTURA S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)	Shakira Featuring Alejandro Sanz EP C / SONY DISCOS	1
3	3	33	LO QUE PASO, PASO LUNYTUNES, E. LIND (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTELVI / MACHETE	1
4	7	9	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / UNIVERSAL LATINO	4
5	6	5	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO" DELGADO)	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	5
6	12	8	AMAR SIN SER AMADA ESTEFANO, J. L. PAGAN (ESTEFANO, J. L. PAGAN)	Thalia EMI LATIN	2
7	5	4	LA CAMISA NEGRA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
8	8	10	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	7
9	10	23	VIVEME D. PARISIINI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	8
10	16	20	ELLA Y YO E. LIND, L. SANTOS (W. O. LANDRON, A. ROMEU SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	10
11	14	12	DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega SONY DISCOS	6
12	11	12	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
13	15	24	NO PUEDO OLVIDARTE NOT LISTED (C. GONZALEZ)	Beto Y Sus Canarios DISA	13
14	13	19	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	3
15	14	11	YO QUISIERA A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik SONY DISCOS	14
16	17	13	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G. LAUREANO)	La Secta Allstar UNIVERSAL LATINO	10
17	15	14	TIEMPO R. MUNOZ, R. MARTINEZ (A. MARTINEZ)	Intocable EMI LATIN	16
18	4	6	REGGAETON LATINO E. LIND (W. O. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD / URBAN BOX OFFICE	4
19	2	17	SIEMPRE TU A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISIA	17
20	20	19	HOY COMO AYER J. GUILLEN (C. VILLALOBOS)	Conjunto Primavera FONOVISIA	1
21	9	7	YA ME HABIAN DICHO PRIVERA, L. RIVERA (S. MACIAS SALGAO, R. RONQUILLO VOW HORSTEN)	Lupillo Rivera UNIVISION	7
22	36	32	UNA DE DOS A. A. ALBA, H. MARRANO (FATO)	Mariana UNIVISION	22
23	26	41	YO VOY LUNYTUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY DISCOS	23
24	3	8	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUA/MVF / MACHETE	24
25	30	26	POBRE DIABLA H. "EL BAMBINO" DELGADO (W. O. LANDRON)	Don Omar V / MACHETE	17

Fonsi's third No. 1 on this chart is his first track to appear on The Billboard Hot 100.

"La Camisa Negra" is the top-selling single in Germany this issue. See page 68.

Song gains 42% in audience, thanks to increased spins at WSKQ New York; enters Tropical Airplay at No. 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	22	7	AUN SIGUES SIENDO MIA J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)	Conjunto Primavera FONOVISIA	22
27	26	40	CUANDO A MI LADO ESTAS P. MANAVELLO (R. MCNTANER, P. MANAVELLO)	Ricardo Montaner EMI LATIN	26
28	45	42	SOLO QUEDATE EN SILENCIO A. PVI, A. (M. L. ARRIAGA)	RBD EMI LATIN	28
29	24	22	QUE IRONIA ANDY ANDY (J. J. NO JAI, P. VARTINEZ)	Andy Andy WEPA / URBAN BOX OFFICE	18
30	23	16	Y LAS MARIPOSAS J. M. FIGUEROA (J. M. FIGUEROA)	Pancho Barraza MUSART / BALBOA	31
31	46	5	ESTA NOCHE DE TRAVESURA LUNYTUNES, NELLY (F. "EL BAMBINO" DELGADO, DIVINO)	Hector "El Bambino" Featuring Divino FLOW / UNIVERSAL LATINO	31
32	36	11	HASTA EL FIN M. M. LEON (B. MORILLO)	Monchy & Alexandra J&N	25
33	RE-ENTRY	8	QUIERO QUE SEPAS S. CABALLERO, C. SA. JCHEZ (G. MEJIA LLOSAS)	Cardenales De Nuevo Leon DISA	33
34	31	33	CANTA CORAZON K. SANTANDER (G. MARCO)	Alejandro Fernandez SONY DISCOS	31
35	32	45	DON'T STOP BONES (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY DISCOS	30
36	43	29	QUE MAS QUISIERA A. LIZARRAGA, J. LIZARRAGA (J. ALVAREZ)	Banda El Recodo FONOVISIA	20
37	27	28	AMOR DEL BUENO M. ZOMM, R. BARBA (R. BARBA)	Reyli SONY DISCOS	11
38	36	40	BURN IT UP LUNYTUNES, R. KELLY (R. KELLY, LUNYTUNES, WISIN, YANDEL)	R. Kelly Featuring Wisin & Yandel JIVE / ZOMBA	36
39	40	39	PARTE DE MI CORAZON A. B. QUINTANILLA III, C. MARTINEZ (N. SCHAHRIS, C. BRANT)	A.B. Quintanilla III Presents Kumbia Kings Feat. Noel EMI LATIN	39
40	RE-ENTRY	1	DONCELLA E. LIND (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY DISCOS	40
41	47	38	PLAY THAT SONG DJ BLASS (R. LARINKS, PRICE, MCCLAREN, S. HAGUE, L. FRESE, N. ALBINO, J. A. HERNANDEZ, V. FELIX)	Tony Touch Featuring Nina Sky & B Real U+ELEMENT / EMI LATIN	31
42	39	44	NO ME DEJES SOLO MCNSEFRATE, FIDO, J. URBIA (R. AYALA, W. SIN, YANDEL)	Daddy Yankee Featuring Wisin & Yandel EL CARTELVI / MACHETE	39
43	35	34	LA CAMISA NEGRA S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)	Control UNIVISION	34
44	37	30	MIA E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI (E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	8
45	33	35	VENGADA T. TORRES (C. BRAN, D. FREIBERG)	Ednita Nazario SONY DISCOS	18
46	44	25	OBSESION (NO ES AMOR) H. PEJEZ (A. ROMEU SANTOS)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	2
47	RE-ENTRY	2	HOLA MADAM V. GOTEI, J. C. CAMPOS, J. TAVARES (V. GOTEI, J. C. CAMPOS, MR. P)	M.R.P. SONY DISCOS	47
48	50	46	QUE EL MUNDO RUEDE D. ESCOBAR, E. GONZALEZ (J. GABRIEL)	Los Rieleros Del Norte FONOVISIA	46
49	46	17	NI EN DEFENSA PROPIA A. A. ALBA (R. ORTEGA)	Los Temerarios FONOVISIA	3
50	49	26	E. AUTOBUS P. GUILAR, M. CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	10	#1 SHAKIRA Epic 93700/SONY MUSIC (16.98) ⊕	Fijacion Oral Vol. 1		1
2	2	2	GRUPO BRYNDIS DISA 720576 (11.98) ⊕	Por Muchas Razones Te Quiero		2
3	3	57	DADDY YANKEE EL CARTELVI 450839/MACHETE (15.98)	Barrio Fino		1
4	5	8	GREATEST GAINER WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia		4
5	7	4	LUIS FONSI UNIVERSAL LATINO 0048B1 (14.98)	Paso A Paso		2
6	6	22	RBD EMI LATIN 75852 (14.98)	Rebelde		6
7	4	2	BETO Y SUS CANARIOS DISA 720549 (11.98) ⊕	Ardientes		7
8	7	36	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental		2
9	1	22	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		2
10	11	12	MARCO ANTONIO SOLIS FONOVISIA 351643/UG (13.98) ⊕	La Historia Continúa... Parte II		2
11	5	2	LOS RIELEROS DEL NORTE FONOVISIA 351923/UG (13.98) ⊕	Y Que El Mundo Ruede		8
12	10	46	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre		1
13	13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		13
14	7	4	THALIA EMI LATIN 75589 (16.98) ⊕	El Sexto Sentido		3
15	14	17	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas		2
16	31	16	PAGE SETTER SONY DISCOS 62127 (12.98)	Flores De Alquiler		16
17	17	16	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		5
18	1	2	LOS HOROSCOPOS DE DURANGO DISA 720575 (11.98) ⊕	En Vivo Gra En Mexico 2005		14
19	12	7	CONJUNTO PRIMAVERA FONOVISIA 351902/UG (13.98) ⊕	Dejandc Huella II		5
20	RE-ENTRY	1	BRAZERS MUSICAL DE DURANGO DISA 720591 (11.98) ⊕	Romanticos Incurables		20
21	22	57	LOS TEMERARIOS FONOVISIA 351342/UG (15.98)	Veintisiete		1
22	20	4	ALACRANES MUSICAL UNIVISION 310432/UG (13.98) ⊕	Nuestra Historia Y Algo Mas		11
23	2	2	LOS HURACANES DEL NORTE FONOVISIA 351625/UG (13.98) ⊕	Legado Norteno-Corridos		20
24	16	23	REYLI SONY DISCOS 93414 (15.98)	En La Luna		16
25	2	2	VARIOUS ARTISTS UNIVISION 310508/UG (13.98) ⊕	Hip Hop Nation En Espanol		25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	15	VARIOUS ARTISTS DISA 720548 (11.98) ⊕	Agarron Durango Vs Tierra Caliente		7
27	35	26	RBD EMI LATIN 32384 (15.98)	En Vivo		23
28	28	28	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando		1
29	36	2	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina		29
30	34	12	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4
31	43	15	LA SECTA ALLSTAR UNIVERSAL LATINO 004577 (14.98)	Consejo		8
32	24	2	DIANA REYES MUSIMEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense		24
33	29	21	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		9
34	33	30	LOS CAMINANTES SONY DISCOS 95837 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
35	49	2	DUELO UNIVISION 310382/UG (13.98) ⊕	En Vivo Desde Monterrey		35
36	27	18	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album		11
37	21	15	VARIOUS ARTISTS MVP 375207/MACHETE (15.98)	MVP 2: The Grand Slam		4
38	32	27	RY COODER PERRO VERDE/NONESUCH 79=77/WARNER BROS. (21.98)	Chavez Ravine		4
39	37	44	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina		28
40	51	4	ANGEL & KHRIZ LUA/MVP 375207/MACHETE (14.98)	Los MVP's		40
41	47	12	LUPILLO RIVERA UNIVISION 310388/UG (14.98)	El Rey De Las Cantinas		7
42	40	34	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton		10
43	46	59	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
44	19	46	LOS RAZOS SONY DISCOS 95817 (14.98) ⊕	Al Estilo De Mi Tierra		19
45	52	10	ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal: Special Edition		10
46	38	29	VARIOUS ARTISTS DISA 720530 (11.98) ⊕	Los Grandes De Durango En Vivo		12
47	55	43	GRUPO BRYNDIS DISA 720369 (12.98) ⊕	El Quinto Trago		4
48	RE-ENTRY	5	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento		48
49	42	33	INTOCABLE EMI LATIN 98613 (16.98)		X	2
50	48	54	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da		39

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	38	VARIOUS ARTISTS FLOW 90004/UNIVERSAL LATINO (14.98 CD/DVD) ⊕	Reggaeton Explosion		26
52	50	48	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales		5
53	61	69	CUISILLOS MUSART 3462/BALBOA (14.98)	El Concierto Del Amor		53
54	69	71	REIK SONY DISCOS 95680 (14.98)			54
55	45	2	JOHN ERIC WHITE LION 95908/SONY DISCOS (15.98)	Peso Completo		45
56	60	39	VARIOUS ARTISTS ALLSTAR/VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production		2
57	RE-ENTRY	3	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo		57
58	44	35	PATRULLA 81 LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL DISA 720547 (10.98)	La Mejor... Coleccion		20
59	39	32	GRUPO MONTEZ DE DURANGO PATRULLA 81 LOS HOROSCOPOS DE DURANGO DISA 720574 (11.98)	La Vieja Ranchera De...		32
60	58	47	DON OMAR VI 450618/MACHETE (17.98)	The Last Don: Live		2
61	70	57	MANA WARNER LATINA 61045 (18.98)	Luna		13
62	53	41	ANA BARBARA/JENNIFER PENA FONOVISIA 351791/UG (14.98) ⊕	Confesiones		6
63	56	58	VARIOUS ARTISTS FONOVISIA 351942/UG (13.98) ⊕	Juntos... Grandes Duetos		37
64	66	55	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/DVD) ⊕	A Corazon Abierto		2
65	59	52	VARIOUS ARTISTS EVERYWHERE/VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection		9
66	54	53	VARIOUS ARTISTS FLOW/MACHETE 29004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Reggaeton Club Anthems		16
67	62	50	LOS HOROSCOPOS DE DURANGO DISA 720503 (11.98) ⊕	Y Seguimos Con Duranguense!!!		2
68	63	60	LUNYTUNES MAS FLOW/GOLD STAR 180008/UNIVERSAL LATINO (18.98)	La Trayectoria		7
69	71	67	MARC ANTHONY SONY DISCOS 95194 (18.98)	Amar Sin Mentiras		1
70	57	45	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		45
71	64	56	VARIOUS ARTISTS PINA 270168/UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Reggaeton All Stars		14
72	65	68	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor... Coleccion		2
73	RE-ENTRY	7	EDNITA NAZARIO SONY DISCOS 95790 (17.98)	Apasionada		3
74	67	40	VARIOUS ARTISTS UNIVISION 310469/UG (16.98 CD/DVD) ⊕	Guillaera: Reggaeton Collection		40
75	68	72	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego		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	15	#1 AS GOOD AS I ONCE WAS GWINES (J. STROUD, T. KEITH, T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS	1	1	41	30	33	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH	29	29
2	2	20	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY	2	2	42	32	32	BRING ME DOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN	32	32
3	3	14	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN	3	3	43	36	34	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	33	33
4	4	13	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	4	4	44	37	36	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	34	34
5	5	17	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	5	5	45	42	32	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	35	35
6	6	14	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB	6	6	46	38	39	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. OGDON)	Billy Currington MERCURY	36	36
7	7	17	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA	7	7	47	39	38	THE BEST MAN R. L. FEEK, T. JOHNSON (D. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS/SLAYER/BNA	37	37
8	10	11	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA	8	8	48	43	43	WHERE WE BOTH SAY GOODBYE K. STEGALL (C. BRITT, J. SALLEY)	Catherine Britt & Elton John RCA	38	38
9	8	4	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	9	9	49	40	41	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS	38	38
10	15	21	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC/EMN	10	10	50	52	59	TEQUILA MAKES HER CLOTHES FALL OFF B. CANDON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	40	40
11	9	7	DON'T WORRY 'BOUT A THING D. HUFF, S. DAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET	11	11	51	46	46	XXL J. STEELE (K. ANDERSON, B. DIPIERO)	Keith Anderson ARISTA NASHVILLE	41	41
12	12	14	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA	12	12	52	48	49	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SDUTH)	Marina McBride RCA	42	42
13	13	21	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL	13	13	53	44	44	TEXAS T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE	39	39
14	14	15	REDNECK YACHT CLUB C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW	14	14	54	45	45	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	44	44
15	17	18	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET	15	15	55	45	45	COME FRIDAY B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)	Aaron Tippin LYRIC STREET	43	43
16	16	16	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL	16	16	56	46	49	SUMMER GIRL J. STROUD (J. ANDREWS, M. CHAGNON, J. T. SLATER)	Jessica Andrews DREAMWORKS	46	46
17	17	19	HICKTOWN M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW	17	17	57	47	52	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBDIS, J. EVERETT)	Josh Turner MCA NASHVILLE	47	47
18	18	17	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE	18	18	58	48	47	GOOD PEOPLE B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA	47	47
19	22	24	AIR POWER PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	19	19	59	49	48	USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	49	49
20	20	11	AIR POWER YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA	20	20	60	47	48	RAINBOW IN THE RAIN C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY	44	44
21	23	12	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE	21	21	61	51	53	ANGELS K. LEHNING (B. MOORE, T. SEALS, H. MCNALLEY)	Randy Travis WORD-CURB/WARNER BROS./WRN	51	51
22	34	5	GREATEST GAINER BETTER LIFE D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	22	22	62	58	52	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, J. R. SCHULTZ)	Luke Stricklin PACIFIC-TIME	52	52
23	26	17	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE	23	23	63	54	55	INSIDE YOUR HEAVEN D. CHILD (A. CARLSSON, P. NYHLIN, S. KOTECHA)	Carrie Underwood ARISTA/RMG	52	52
24	27	10	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTNICK, B. HART)	Jo Dee Messina CURB	24	24	64	57	56	KING OF THE CASTLE T. BROWN (M. JENKINS)	Matt Jenkins UNIVERSAL SOUTH	51	51
25	29	18	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903	25	25	65	59	59	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	55	55
26	28	24	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS	26	26	66	58	54	GLORYLAND B. MAHER, M. SELBY (K. THOMAS, B. MONTANA, H. PAUL, D. ROBBINS)	Kenii Thomas Featuring Blackhawk MORaine	56	56
27	24	18	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	27	27	67	55	54	THAT'S THE KIND OF LOVE I'M IN M. WRIGHT, G. OROMAN (C. BEATHARD, M. PHEENEY)	Jace Everett EPIC/EMN	52	52
28	31	10	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE	28	28	68	53	53	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	58	58
29	35	5	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	29	29	69	53	53	BEAT OF YOUR HEART K. GATTIS (C. MORROW, P. AVIS)	Cory Morrow WRITE ON/SMITH ENTERTAINMENT	59	59
30	33	19	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL	30	30	70	53	53	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH ENTERTAINMENT	60	60

A sixth week at No. 1 gives Keith his longest solo reign. A duet with Willie Nelson stayed six weeks in 2005.

Despite the title's clever wordplay, the track is a near-break theme, not a newspaper plug.

Up 4.3 million impressions, the song takes top gain and most new stations (31).

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	10	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	Carrie Underwood
2	2	10	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	Ryan Shupe & The Rubber Band
3	7	4	IF I WAS AN ANGEL MONTY LANE ALLEN & XMAS BALLS (S.D.E.G.)	Monty Lane Allen & Xmas Balls
4	4	42	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
5	3	27	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
6	5	91	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
7	RE-ENTRY		VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Grascals with Special Guest Dolly Parton
8	9	52	BABY GIRL SUGARLAND (MERCURY/UMGN)	Sugarland
9	6	40	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	Chely Wright
10	8	62	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	Big & Rich

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HOT COUNTRY SONGS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

HITPREDICTOR

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	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		KEITH URBAN Better Life CAPITOL (82.4)	22
FAITH HILL Mississippi Girl WARNER BROS. (90.9)	3	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	23
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (93.5)	4	PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	28
BRAD PAISLEY Alcohol ARISTA NASHVILLE (93.0)	5	DIERKS BENTLEY Come A Little Closer CAPITOL (80.2)	29
TIM MCGRAW Do You Want Fries With That CURB (87.0)	6	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	33
SARA EVANS A Real Fine Place To Start RCA (81.3)	7	RASCAL FLATTS Skin (Sarabeth) LYRIC STREET (86.3)	35
MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	12	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	36
JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	13	JOE NICHOLS Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)	40
TRACE ADKINS Arlington CAPITOL (86.1)	16	TERRI CLARK She Didn't Have Time MERCURY (86.5)	44
TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (36.6)	18	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	58
LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	19		

BETWEEN THE BULLETS wissen@billboard.com

WILSON SETS MARK WITH THREE-WEEK CLIMB

Gretchen Wilson continues to write chart history as her new single, "All Jacked Up," makes the fastest top 10 climb by a solo female artist in the monitored era.

After setting a high-debut benchmark for female acts and narrowly missing a Nielsen Broadcast Data Systems-era record among all artists three weeks ago, Wilson's single gains 3.8 million audience impressions and vaults 15-10.

Previously, no solo female had cracked



country's top 10 faster than four weeks. Shania Twain's "Love Gets Me Every Time" made it in four in October 1997, and Faith Hill's "Mississippi Girl" recently did so in the June 18 issue. Hill is the only other female associated with a three-week top 10 country climb: "It's Your Love," her duet with husband Tim McGraw, flew that fast in the spring of 1997.

"All Jacked Up" makes 204 million audience impressions during the tracking week.

—Wade Jessen

LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	NADA ES PARA SIEMPRE LUIS FONSI (UNIVERSAL LATINO)
2	1	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
3	1	VIVEME LAURA PAUSINI (WARNER LATINA)
4	4	ALGO MAS LA 5A ESTACION (SONY DISCOS)
5	6	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (UNIVERSAL LATINO)
6	5	YO QUISIERA REIK (SONY DISCOS)
7	8	AMAR SIN SER AMADA THALIA (EMI LATIN)
8	7	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
9	15	SOLO QUEDATE EN SILENCIO RBD (EMI LATIN)
10	13	SIEMPRE TU A MI LADO MARCOS ANTONIO SOLIS (FONOVISIA)
11	10	CUANDO A MI LADO ESTAS RICARDO MONTANER (EMI LATIN)
12	11	CANTA CORAZON ALEJANDRO FERNANDEZ (SONY DISCOS)
13	9	AMOR DEL BUENO REYLI (SONY DISCOS)
14	14	MIA PAULINA RUBIO (UNIVERSAL LATINO)
15	12	VENGADA EDNITA NAZARIO (SONY DISCOS)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	LO QUE PASO, PASO DADDY YANKEE (EL CARTEL/VI/MACHETE)
2	3	RAKATA WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
3	2	MAYOR QUE YO BRYAN RIVERA, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
4	5	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
5	6	YO VOY ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
6	4	REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
7	1	ELLA Y YO AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
8	8	ESTA NOCHE DE TRAVESURA HECTOR 'EL BAMBINO' FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
9	12	VEN BAILALO ANGEL & KHRIZ (LUAR/MVP/MACHETE)
10	9	POBRE DIABLA DON OMAR (VI/MACHETE)
11	10	PLAY THAT SONG TONY TOUCH FEATURING NINA SKY & B REAL (U+ELEMENT/EMI LATIN)
12	11	DON'T STOP ZION & LENNOX (WHITE LION/SONY DISCOS)
13	14	QUIERO BAILAR JYV QUEEN (PERFECT IMAGE/UNIVERSAL LATINO)
14	15	DONCELLA ZION & LENNOX (WHITE LION/SONY DISCOS)
15	13	BURN IT UP R. KELLY FEATURING WISIN & YANDEL (JIVE/ZOMBA)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	ERES DIVINA PATRULLA 81 (DISA)
2	6	DUENO DE TI SERGIO VEGA (SONY DISCOS)
3	3	MI CREDO K-PAZ DE LA SIERRA (DISA)
4	4	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
5	1	TIEMPO INTOCABLE (EMI LATIN)
6	2	YA ME HABIAN DICHO LUPILLO RIVERA (UNIVISION)
7	7	Y LAS MARIPOSAS PANCHITO BARRAZA (MUSART/BALBOA)
8	8	LA SORPRESA LOS TIGRES DEL NORTE (FONOVISIA)
9	16	QUIERO QUE SEPAS CARDENALES DE NUEVO LEON (DISA)
10	10	HOY COMO AYER CONJUNTO PRIMAVERA (FONOVISIA)
11	13	QUE MAS QUISIERA BANDA EL RECORD (FONOVISIA)
12	9	AUN SIGUES SIENDO MIA CONJUNTO PRIMAVERA (FONOVISIA)
13	11	LA CAMISA NEGRA CONTROL (UNIVISION)
14	15	QUE EL MUNDO RUEDA LOS RIELEROS DEL NORTE (FONOVISIA)
15	14	NI EN DEFENSA PROPIA LOS TEMERARIOS (FONOVISIA)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	LUIS FONSI PASO A PASO (UNIVERSAL LATINO)
3	3	RBD REBELDE (EMI LATIN)
4	6	MARCOS ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE II (FONOVISIA/UG)
5	5	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
6	4	THALIA EL SEXTO SENTIDO (EMI LATIN)
7	7	LA 5A ESTACION FLORES DE ALQUILER (SONY DISCOS)
8	8	REYLI EN LA LUNA (SONY DISCOS)
9	10	RBD EN VIVO (EMI LATIN)
10	11	ANA GABRIEL HISTORIA DE UNA REINA (SONY DISCOS)
11	12	LA SECTA ALLSTAR CONSEJO (UNIVERSAL LATINO)
12	9	RY COODER CHAVEZ RAVINE (PERRO VERDE/NONESUCH/WARNER BROS.)
13	-	LAURA PAUSINI ESCUCHA ATENTO (WARNER LATINA)
14	15	REIK REIK (SONY DISCOS)
15	16	MANA LUNA (WARNER LATINA)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	DADDY YANKEE BARRIO FIDO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
3	3	LUNYTUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
4	5	VARIOUS ARTISTS HIP HOP NATION EN ESPANOL (UNIVISION/UG)
5	6	AKWID / JAE-P KICKIN' IT...JUNTOS (UNIVISION/UG)
6	6	TONY TOUCH THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)
7	7	VARIOUS ARTISTS MVP 2: THE GRAND SLAM (MVP/MACHETE)
8	8	VARIOUS ARTISTS REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
9	2	ANGEL & KHRIZ LOS MVP'S (LUAR/MVP/MACHETE)
10	3	VARIOUS ARTISTS THE HITMAKERS OF REGGAETON (VI/MACHETE)
11	3	ZION & LENNOX MOTIVANDO A LA VIAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)
12	10	VARIOUS ARTISTS REGGAETON EXPLOSION (FLOW/UNIVERSAL LATINO)
13	11	JOHN ERIC PESO COMPLETO (WHITE LION/SONY DISCOS)
14	12	VARIOUS ARTISTS LOS BAMBOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
15	15	DON OMAR THE LAST DON: LIVE (VI/MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	GRUPO BRYNDIS POR MUCHAS RAZONES TE QUIERO (DISA)
2	2	BETO Y SUS CANARIOS ARDIENTES (DISA)
3	3	LOS RIELEROS DEL NORTE Y QUE EL MUNDO RUEDA (FONOVISIA/UG)
4	4	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
5	5	PATRULLA 81 DIVINAS (DISA)
6	6	LOS HOROSCOPOS DE DURANGO EN VIVO GIRA EN MEXICO 2005 (DISA)
7	7	CONJUNTO PRIMAVERA DEJANDO HUELLA II (FONOVISIA/UG)
8	8	BRAZOS MUSICAL DE DURANGO ROMANTICOS INCURABLES (DISA)
9	11	LOS TEMERARIOS VENTISIEETE (FONOVISIA/UG)
10	10	ALACRANES MUSICAL NUESTRA HISTORIA Y ALGO MAS (UNIVISION/UG)
11	10	LOS HURACANES DEL NORTE LEGADO NOROCCIDENTAL (FONOVISIA/UG)
12	13	VARIOUS ARTISTS AGARRON DURANGO VS TIERRA CALIENTE (DISA)
13	14	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
14	16	VARIOUS ARTISTS EXPLOSION DURANGUENSE (DISA)
15	12	DIANA REYES LA REINA DEL PASITO DURANGUENSE (MUSIMEX/UNIVERSAL LATINO)

Billboard DANCE

AUG 27 2005

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	9	9	RIIDE THE PAIN JULIET VIRGIN PROMO
2	7	7	LOOKING FOR A NEW LOVE (REMIXES) JODY WATLEY PEACE BISQUIT 007/CURVVE
3	8	8	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES) MARIAH CAREY ISLAND PROMO/IQJMG
4	6	6	SHOUT SISAUNDRA GLOBAL 002/MUSIC PLANT
5	7	7	BURNIN' OUT LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
6	10	10	SUNSHINE GEORGIE PORGIE LIVE 001/MUSIC PLANT
7	5	5	JETSTREAM NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
8	11	11	BACK TO BASICS SHAPE: UK ASTRALWERKS 34106
9	11	11	CATER 2 U DESTINY'S CHILD COLUMBIA 74672
10	8	8	WHAT A FEELING (FLASHDANCE) GLOBAL DEEJAYS SUPERSTAR IMPORT
11	6	11	ACCEPT ME VERNESSA MITCHELL JYM 027
12	4	4	LOSE CONTROL MISS ELIOTT FEATURING CARA & FAT MAN SCOOP THE GOLD MIND PROMO/ATLANTIC
13	5	5	SHY HELLO DEEP DISH DEEP DISH 90736/THRIVE
14	7	7	WHEN THE BROKEN HEARTED LOVE AGAIN DANIELLE BOLLINGER ESNTION SILVER 007/ESNTION
15	12	12	FASTLANE ESTHERO FEATURING JEMINI AND JELLESTONE REPRISE 42814
16	9	10	LE FREAK (CHRIS COX/ROMAN S. MIXES) GTS FEATURING NORMA JEAN & LUCI M. AVEX 1207/KING STREET
17	8	8	NO TE QUIERO OLVIDAR (R. ROSARIO MIXES) BETZAIDA FONOVISIA PROMO
18	7	7	PREPARE FOR THE FIGHT THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
19	10	10	NOTHIN MORE TO SAY ALYSON PM MEDIA 3081
20	2	2	MESMERIZED (FREEMASONS/B. WATT/D. HERNANDEZ MIXES) FAITH EVANS CAPITOL PROMO
21	5	5	YOU'RE MY ANGEL (M. CRUZ/FRISCA & LAMBOY/G. PORGIE MIXES) DJ MIKE CRUZ FEATURING MAYOBE ACT 2 009/MUSIC PLANT
22	8	8	NEVER WIN FISCHERSPOONER CAPITOL 30631
23	3	3	TECHNOLOGIC DAFT PUNK VIRGIN 33351
24	9	9	B MORE SHAKE AFRIKA BAMBAAZAA TOMMY BOY SILVER LABEL 2477/TOMMY BOY
25	29	5	TELL IT TO THE MOON STEPHANI KRIS DAUMAN PROMO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
25	28	4	THE FIRST TIME OFFER NISSIM FEATURING MAYA STAR 69 1351
26	31	3	BLEED LIKE ME (E. KUPPER MIXES) BARGABE ALMO SOUNDS PROMO/SEFFEN
27	42	2	POWER I LIKE IT (BUT I DON'T NEED IT) VIVIAN GREEN COLUMBIA 80131
28	23	12	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES) THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
29	14	3	FASCINATED SUZANNE PALMER STAR 69 1310
30	4	3	PON DE REPLAY (NORTY COTTO REMIX) RIHANNA SRP/DEF JAM PROMO/IQJMG
31	38	3	I LIKE THE WAY BODYROCKERS UNIVERSAL 005173/UMRG
32	36	4	APART (PALASH/JACKNIFE LEE MIXES) ELKLAND COLUMBIA 70171
33	27	8	EXODUS '04 UTADA ISLAND 004682/IQJMG
34	30	9	SEND ME AN ANGEL PEPPER MASHAY WITH DIGITAL TRIP 5096 ADRENALIN/LIVE 002/MUSIC PLANT
35	39	3	SAVE THE LAST DANCE FOR ME (R. ROSARIO/E. BAEZ MIXES) MICHAEL BUBLE 143 PROMO/REPRISE
36	15	12	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72899
37	32	9	ORDINARY PEOPLE (M. JOSHUA REMIX) JOHN LEGEND G.O.O.D. PROMO/COLUMBIA
38	41	4	MINDSTALKING LUNASCAPE NOIR PROMO
39	46	1	EVERYTHING U SUPERHUMBO TWISTED PROMO
40	44	3	YOU WOULDN'T KNOW HOW SARAH ATERHER BEGUILLE PROMO/LIGHTYEAR
41	47	2	LOVE IN A TRASHCAN (E. BAEZ/PASSENGERZ MIXES) THE RAVEDNETTES COLUMBIA PROMO
42	43	6	EXCITED (BOBBY O, GUISEPPE D, F. INOA MIXES) BOBBY O RADIKAL PROMO
43	44	1	NATION SK8 TOMMY BOY SILVER LABEL 2488/TOMMY BOY
44	25	13	SUMMER MOON AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
45	NEW	NEW	LA GORDA LINDA (NORTY COTTO MIXES) ARTHUR HANLON FEATURING TITO NIEVES FONOVISIA PROMO
46	43	12	HOLLABACK GIRL GWEN STEFANI INTERSCOPE 004435
47	33	15	KILLIN' ME (WHERE DID I GO WRONG) JENNA DREY AUDIO ONE 522401
48	45	6	TAKE ME UP BARTON NETSPHERES 003
49	NEW	NEW	SUGAR DADDY YERBA BUENA FUN MACHINE 80848/RAZOR & TIE

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	4	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES) THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
2	2	27	WE WILL COME SILHOUETTES THE POSTAL SERVICE SUB POP 70656
3	3	5	THE HAND THAT FEEDS (PHOTEK/DFA MIXES) NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
4	5	6	LISTEN TO YOUR HEART D.H.T. ROBBINS 72116
5	4	8	ONE WORD KELLY OSBOURNE SANCTUARY 84751
6	3	3	ALL THIS TIME STILL FALLING OUT OF LOVE ERASURE MUTE 9294
7	4	4	ADAGIO FOR STRINGS TIESTO BLACK HOLE 33252/NETTWERK
8	7	16	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72899/SONY MUSIC
9	14	14	HEADLINES NEON BLONDE DIM MAK 10084
10	15	10	TAKE ECSTASY WITH ME I! (CHK CHK CHK) TOUCH AND GO 20987
11	9	9	TECHNOLOGIC DAFT PUNK VIRGIN 33351
12	23	3	BETO BE TIESTO FEATURING KIRSTY HAWKSHAW BLACK HOLE 33236/NETTWERK
13	12	12	CATER 2 U DESTINY'S CHILD COLUMBIA 74672/SONY MUSIC
14	20	14	IT'S LIKE THAT (D. MORALES REMIXES) MARIAH CAREY ISLAND 004621/IQJMG
15	NEW	NEW	I TOUCH MYSELF M*4*S*H FEATURING STACIE B WATER MUSIC DANCE 060587/VARESE SARABANDE
16	11	11	FASTLANE ESTHERO FEATURING JEMINI AND JELLESTONE REPRISE 42814/WARNER BROS.
17	13	13	TEMPTED TO TOUCH (REMIXES) RUPEE ATLANTIC 93646/AG
18	18	18	ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
19	15	15	JETSTREAM NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
20	RE-ENTR	RE-ENTR	SOLDIER/LOSE MY BREATH DESTINY'S CHILD FEATURING T.I. & LIL WAYNE COLUMBIA 70781/SONY MUSIC
21	RE-ENTR	RE-ENTR	BE MY WORLD MILKY ROBBINS 72125
22	19	19	ME AGAINST THE MUSIC BRITNEY SPEARS FEATURING MADONNA JIVE 57757/ZOMBA
23	RE-ENTR	RE-ENTR	SYMPATHY FOR THE DEVIL (REMIXES) THE ROLLING STONES ABKCO 719666
24	NEW	NEW	SUN, DRUMS & SOIL FOUR TET DOMINO 057
25	RE-ENTR	RE-ENTR	SHIVERS ARMIN VAN BUUREN ULTRA 1301

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	WE BELONG TOGETHER 2 WKS MARIAH CAREY ISLAND/IQJMG
2	2	8	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
3	6	6	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA/RMG
4	3	27	LISTEN TO YOUR HEART D.H.T. ROBBINS
5	13	13	BACK TO BASICS SHAPE: UK ASTRALWERKS/EMC
6	12	4	PON DE REPLAY RIHANNA SRP/DEF JAM/IQJMG
7	5	12	FORGIVE REINA ROBBINS
8	10	3	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN
9	12	12	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS A&M/INTERSCOPE
10	14	7	AND SHE SAID... LUCAS PRATA ULTRA
11	8	22	INSPIRATION IAN VAN DAHL ROBBINS
12	4	8	BE MY WORLD MILKY ROBBINS
13	19	2	SAY HELLO DEEP DISH DEEP DISH/THRIVE
14	17	11	EVERYTHING KASKADE OM
15	18	4	I LIKE THE WAY BODYROCKERS UNIVERSAL/UMRG
16	21	1	THESE WORDS NATASHA BEDINGFIELD EPIC
17	16	9	50 WAYS TO LEAVE YOUR LOVER PLUMMET BIG3
18	7	20	COME RAIN COME SHINE JENNA CUNETTA ULTRA
19	21	1	ONE WORD KELLY OSBOURNE SANCTUARY
20	15	5	AXEL F CRAZY FROG NEXT PLATEAU/UNIVERSAL/UMRG
21	21	23	WHEN THE DAWN BREAKS NARCOTIC THRUST YOSHITOSH/DEEP DISH
22	22	1	OH GIARA FEATURING LUDACRIS SHD NUFF-MUSIC/LINE/LAFACE/ZOMBA
23	20	1	NO STRINGS LOLA SOBE
24	NEW	NEW	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ EPIC
25	NEW	NEW	WHY DJ SAMMY ROBBINS

HITS OF THE WORLD

AUG
27
2005

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN) AUGUST 16, 2005	
1	NEW	1	NEW	OCEAN	B2 VERMILLION RECORDS
2	1	1	1	FAIRYLAND (CD+DVD)	AYUMI HAMASAKI AVEX TRAX
3	NEW	3	NEW	FLOWER	KUMI KODA AVEX TRAX
4	2	2	2	KIRAKIRA	AIKO PONY CANYON
5	5	5	5	SCREAM	GLAYXILE AVEX TRAX
6	NEW	6	NEW	TODOKANAIAITO SHITTEITANONI OSAEKIREZUNI	GACKT CROWN
7	4	4	4	BANG! BANG! VACANCES	SMAP VICTOR
8	7	7	7	FAIRYLAND	AYUMI HAMASAKI AVEX TRAX
9	8	8	8	SEKAIWASOREWO AITOYOBUNDAZE	SAMBOMASTER SONY BMG
10	NEW	10	NEW	KISEKI/NATSUKAGE/SANAGI (LTD EDITION)	SUGASHIKA0 BMG FUNHOUSE

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.) AUGUST 14, 2005	
1	1	1	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
2	2	2	2	BAD DAY	DANIEL POWTER WARNER BROS.
3	NEW	3	NEW	ALL THE WAY	CRAIG DAVID WARNER MUSIC
4	NEW	4	NEW	OOH LA LA	GOLDFRAPP MUTE
5	NEW	5	NEW	BELLY DANCER (BANANZA)	AKON SRC/UNIVERSAL
6	4	6	4	OH	CIARA FT. LUDACRIS SHO'NUFF-MUSICLINE/LAFACE/ZOMBA
7	5	7	5	SINCE U BEEN GONE	KELLY CLARKSON RCA
8	3	8	3	GHETTO GOSPEL	2PAC FT. ELTON JOHN INTERSCOPE
9	7	9	7	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
10	9	10	9	ASS LIKE THAT	EMINEM INTERSCOPE

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE) AUGUST 16, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	3	2	3	SAN OU (LA RIVIERE)	DEZIL SONY BMG
3	2	3	2	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI
4	4	4	4	C'EST LES VACANCES	ILONA MITRECEY SCORPIO
5	5	5	5	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
6	6	6	6	CARAVANE	RAFAEL CAPITOL
7	7	7	7	PLUS BELLE LA VIE	EVA FRANCE TELEVISION
8	8	8	8	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
9	13	9	13	SUAVENTE	PAUL CLESS FT. BRIXX EDEL
10	14	10	14	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR

THIS WEEK		LAST WEEK		(MEDIA CONTROL) AUGUST 17, 2005	
1	5	1	5	LA CAMISA NEGRA	JUANES UNIVERSAL
2	1	2	1	MARIA	US 5 UNIVERSAL
3	15	3	15	DIE EINE 2005	DIE FIRMA SONY BMG
4	2	4	2	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	8	5	8	SPACE COWBOY	BANAROO NA KLAR
6	3	6	3	JUMP JUMP	D.J. TO MEKK FT. FLER VIRGIN
7	7	7	7	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
8	11	8	11	SINCE U BEEN GONE	KELLY CLARKSON RCA
9	4	9	4	AXEL F	CRAZY FROG MACH1 RECORDS
10	6	10	6	ALL 4 ONE	KOOL SAVAS/AZAD SONY BMG

THIS WEEK		LAST WEEK		(SOUNDSCAN) AUGUST 27, 2005	
1	3	1	3	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL
2	2	2	2	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD ARISTA/SONY BMG
3	4	3	4	INSIDE YOUR HEAVEN/VEHICLE	BO BICE RCA/SONY BMG
4	1	4	1	ON MY OWN	HEDLEY UNIVERSAL
5	RE	5	RE	AWAKE IN A DREAM	KALAN PORTER VIK/BMG
6	6	6	6	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG
7	5	7	5	CITY OF BLINDING LIGHTS	U2 ISLAND/UNIVERSAL
8	7	8	7	SPEED OF SOUND	COLDPLAY PARLOPHONE/EMI
9	RE	9	RE	ALL BECAUSE OF YOU	U2 ISLAND/UNIVERSAL
10	10	10	10	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 ISLAND/UNIVERSAL

THIS WEEK		LAST WEEK		(FIMI/NIELSEN) AUGUST 15, 2005	
1	1	1	1	ARMY OF LOVERS	LEE RYAN BRIGHTSIDE
2	2	2	2	I BAMBINI FANNO OH	POVIA TARGET DISTRIBUTION
3	5	3	5	BAD DAY	DANIEL POWTER WARNER BROS.
4	3	4	3	INCOMPLETE	BACKSTREET BOYS JIVE
5	7	5	7	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
6	9	6	9	SEMPLICEMENTE	ZERO ASSOLUTO UNIVERSO
7	6	7	6	LASCIA CHE IO SIA	NEK WARNER MUSIC
8	4	8	4	AXEL F	CRAZY FROG MACH1 RECORDS
9	8	9	8	UNA POESIA ANCHE PER TE	ELISA SUGAR
10	18	10	18	SARA	PAOLO MENEGUZZI AROUND THE MUSIC

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA) AUGUST 17, 2005	
1	1	1	1	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL
2	NEW	2	NEW	OOH LA LA	GOLDFRAPP MUTE
3	4	3	4	SPEED OF SOUND	COLDPLAY PARLOPHONE
4	6	4	6	EL UNIVERSO SOBRE MI	AMARAL VIRGIN
5	2	5	2	AXEL F	CRAZY FROG MACH1 RECORDS
6	20	6	20	PSYCHEDELIC SALLY	J. TEIXI BAND D.R.O.
7	12	7	12	ES EL MOMENTO	ZENIT ZONA BRUTA
8	3	8	3	AUTOMATIC IMPERFECTION	MARLANO SUBTERFUGE RECORDS
9	9	9	9	CITY OF BLINDING LIGHTS	U2 ISLAND
10	17	10	17	ENAMORADA DE TI	MONICA NARANJO SONY BMG

THIS WEEK		LAST WEEK		(ARIA) AUGUST 14, 2005	
1	2	1	2	LONELY	AKON SRC/UNIVERSAL
2	-	2	-	AXEL F	CRAZY FROG MACH1 RECORDS
3	4	3	4	BAD DAY	DANIEL POWTER WARNER BROS.
4	5	4	5	WOODOO CHILD	ROGUE TRADERS COLUMBIA
5	3	5	3	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
6	9	6	9	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR
7	7	7	7	LOSE CONTROL	MISSY ELLIOTT FT. CIARA/FAT MAN SCDDP ATLANTIC
8	8	8	8	OH	CIARA FT. LUDACRIS SHO'NUFF-MUSICLINE/LAFACE/ZOMBA
9	6	9	6	INCOMPLETE	BACKSTREET BOYS JIVE
10	10	10	10	FEEL GOOD INC	GORILLAZ PARLOPHONE

THIS WEEK		LAST WEEK		(MEGA CHARTS BV) AUGUST 12, 2005	
1	1	1	1	FEARLESS	KANE RCA
2	9	2	9	AMARILLO	ALBERT WEST VISCO
3	4	3	4	KUMA HE	K 3 STUDIO 100
4	2	4	2	QUE VIVA LA VIDA (CHIQUITAN)	BELLE PEREZ ARS
5	8	5	8	KYLIE	AKCENT DIGIDANCE
ALBUMS					
1	2	1	2	IL DIVO	IL DIVO SYCO/SONY BMG
2	1	2	1	JAN SMIT	JANSMIT.COM ARTIST & COMPANY
3	4	3	4	COLDPLAY	X&Y PARLOPHONE
4	3	4	3	KEANE	HOPES AND FEARS ISLAND
5	6	5	6	RACoon	ANOTHER DAY PIAS

THIS WEEK		LAST WEEK		(MEDIA CONTROL) AUGUST 15, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	2	2	2	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
3	3	3	3	EVERYTHING BURNS	BEN MOODY FT. ANASTACIA SONY BMG
4	NEW	4	NEW	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
5	4	5	4	LONELY	AKON SRC/UNIVERSAL
ALBUMS					
1	1	1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
2	2	2	2	COLDPLAY	X&Y PARLOPHONE
3	3	3	3	SHAKIRA	FIJACION ORAL VOL.1 EPIC
4	NEW	4	NEW	CRAZY FROG	CRAZY HITS MACH1 RECORDS
5	6	5	6	ALANIS MORISSETTE	JAGGED LITTLE PILL ACOUSTIC MAVERICK/WARNER BROS.

THIS WEEK		LAST WEEK		(IFPI/NIELSEN MARKETING RESEARCH) AUGUST 16, 2005	
1	1	1	1	F**K DIG	ANNA DAVID PLAYGROUND
2	3	2	3	MR. NICE GUY	TRINE DYRHOLM CMC
3	2	3	2	AXEL F	CRAZY FROG MACH1 RECORDS
4	4	4	4	LONELY	AKON SRC/UNIVERSAL
5	5	5	5	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
ALBUMS					
1	NEW	1	NEW	TUE WEST	MELDINGEN KOMMER UNIVERSAL
2	NEW	2	NEW	ELECTRIC LIGHT ORCHESTRA	ALL OVER THE WORLD - THE VERY BEST OF EPIC
3	2	3	2	COLDPLAY	X&Y PARLOPHONE
4	1	4	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
5	17	5	17	JAMES BLUNT	BACK TO BEDLAM ATLANTIC

THIS WEEK		LAST WEEK		(PROMUVI) AUGUST 27, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	3	2	3	NEW DAY	KATERINE UNIVERSAL
3	2	3	2	KUMA HE	K 3 STUDIO 100
4	5	4	5	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
5	4	5	4	QUE VIVA LA VIDA (CHIQUITAN)	BELLE PEREZ ARS
ALBUMS					
1	1	1	1	LAURA LYNN	DROMEN ARS
2	3	2	3	COLDPLAY	X&Y PARLOPHONE
3	2	3	2	BELLE PEREZ	BEST OF APR
4	4	4	4	MICHAEL JACKSON	THE ESSENTIAL EPIC
5	11	5	11	VARIOUS ARTISTS	VIVA TURA TOPKAPI

THIS WEEK		LAST WEEK		(SUCESSO MAGAZINE) AUGUST 16, 2005	
1	1	1	1	ANA CAROLINA	PERFIL SONY BMG/SOM LIVRE
2	3	2	3	BRUNO & MARRONE	MEU PRESENTE E VOCE SONY BMG
3	2	3	2	VARIOUS ARTISTS	ALMA GEMEA SOM LIVRE
4	4	4	4	VARIOUS ARTISTS	AMERICA - RODEIO SOM LIVRE
5	5	5	5	MARJORIE ESTIANO	MARJORIE ESTIANO UNIVERSAL
6	8	6	8	VARIOUS ARTISTS	FLORIBELLA UNIVERSAL
7	7	7	7	DANIEL	MEU REINO ENCANTADO VOL. 3 WARNER MUSIC
8	NEW	8	NEW	LEONARDO	CANTA GRANDES SUCESSOS 2 SONY BMG
9	10	9	10	BRUNO & MARRONE	INEVITAVEL SONY BMG
10	14	10	14	BANDA CALYPSO	VOL. 7 NA AMAZONIA MD

THIS WEEK		LAST WEEK		(CAPIF) AUGUST 9, 2005	
1	1	1	1	LEON GIECO	POR FAVOR PERDON Y GRACIAS EMI
2	2	2	2	SHAKIRA	FIJACION ORAL VOL.1 EPIC
3	5	3	5	IL DIVO	IL DIVO SYCO/SONY BMG
4	4	4	4	FLORICENTA Y SU BANDA	FLORICENTA EMI
5	3	5	3	COLDPLAY	X&Y PARLOPHONE
6	8	6	8	QUIQUE SINESI	JAZZ AND 80'S MUSIC BROKERS
7	6	7	6	VARIOUS ARTISTS	D-MODE X4 ENERGY DRINK DBN
8	9	8	9	VARIOUS ARTISTS	BOSSA N STONES P/MB/MUSIC BROKERS
9	NEW	9	NEW	JUANES	MI SANGRE UNIVERSAL
10	7	10	7	LOS NOCHEROS	VIVO EMI

THIS WEEK		LAST WEEK		(RECORD PUBLICATIONS LTD.) AUGUST 17, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	2	2	2	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
3	3	3	3	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA/FAT MAN SCDDP THE GOLD MIND/ATLANTIC
4	4	4	4	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR
5	5	5	5	ANCHOR ME	GREENPEACE FMR
ALBUMS					
1	NEW	1	NEW	HAYLEY WESTENRA	ODYSSEY UNIVERSAL
2	3	2	3	FOO FIGHTERS	IN YOUR HONOR RCA
3	9	3	9	GORILLAZ	DEMON DAYS EMI
4	4	4	4	COLDPLAY	X&Y PARLOPHONE
5	5	5	5	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE

THIS WEEK		LAST WEEK		(IFPI) AUGUST 12, 2005	
1	1	1	1	ANETA LANGEROVA	SPOUSTA ANDELU SONY BMG
2	2	2	2	CECHOMOR	CO SA STALO NOVE SONY BMG
3	3	3	3	DIVOKAJ BILL	LUCERNA EMI
4	5	4	5	VARIOUS ARTISTS	CESKO HLEDA SUPERSTAR TOP1 SONY BMG
5	9	5	9	RADUZA	V HORE INDIES
6	4	6	4	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
7	6	7	6	VARIOUS ARTISTS	HOT SUMMER HITS 2005 UNIVERSAL
8	7	8	7	IVA FRUHLINGOVA	LITVINOV EMI
9	12	9	12	ARASH	ARASH ARASH WARNER MUSIC
10	8	10	8	ZUZANA NAVAROVÁ	SMUTKUM NA KABAT EMI

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 17, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	3	BAD DAY	DANIEL POWTER WARNER BROS.
3	4	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
4	2	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	6	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
6	NEW	ALL THE WAY	CRAIG DAVID WARNER BROS.
20	20	LA CAMISA NEGRA	JUANES UNIVERSAL
8	8	SINCE U BEEN GONE	KELLY CLARKSON RCA
9	5	LONELY	AKON SRC/UNIVERSAL
11	11	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI
11	13	SAN OU (LA RIVIERE)	DEZIL SONY BMG
12	10	MARIA	US 5 UNIVERSAL
13	12	OH	CIARA FT. LUDACRIS SHONUFF-MUSICLINE/LAFACE/ZOMBA
14	9	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
15	14	C'EST LES VACANCES	ILONA MITRECEY SCORPIO

ALBUMS

AUGUST 17, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	COLDPLAY	X&Y PARLOPHONE
2	2	JAMES BLUNT	BACK TO BEOLAM ATLANTIC
3	5	CRAZY FROG	CRAZY HITS MACH1 RECORDS
4	3	SHAKIRA	FJACION ORAL VOL.1 EPIC
4	4	IL DIVO	IL DIVO SYCO/SONY BMG
6	6	GREEN DAY	AMERICAN IDIOT REPRISE
7	7	GORILLAZ	DEMON DAYS PARLOPHONE
10	10	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
9	9	SOHNE MANNHEIMS	POWER OF THE SOUND SOHNE MANNHEIMS/UNIVERSAL
10	14	JUANES	MI SANGRE UNIVERSAL
11	8	BANAROO	BANAROO'S WORLD NA KLAR
12	16	KAISER CHIEFS	EMPLOYMENT B-UNIQUE/POLYDOR
13	11	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
14	52	DANIEL POWTER	DANIEL POWTER WARNER BROS.
15	15	MICHAEL JACKSON	THE ESSENTIAL EPIC

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 17, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
2	1	BAD DAY	DANIEL POWTER WARNER BROS.
3	5	ALL THE WAY	CRAIG DAVID WARNER BROS.
4	2	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
5	4	SPEED OF SOUND	COLDPLAY PARLOPHONE
6	9	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE
7	6	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
8	8	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC
9	7	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
10	10	LONELY NO MORE	ROB THOMAS ATLANTIC
11	11	LONELY	AKON UNIVERSAL
12	17	SINCE U BEEN GONE	KELLY CLARKSON SONY BMG
13	16	SEVEN DAYS IN SUNNY JUNE	JAMIROQUAI SONY BMG
14	14	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE
15	34	PON DE REPLAY	RIHANNA UNIVERSAL

SALES DATA COMPILED BY



Billboard ALBUMS

AUG 27 2005

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	4	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 83537/PROVIDENT-INTEGRITY	
2	3	41	RELIENT K	MHMM GOTE/EMICMG	
3	2	2	EMERY	THE QUESTION TOOTH & NAIL 0604/EMICMG	
4	4	19	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
5	6	21	NATALIE GRANT	AWAKEN CURB 78860/WLG	
6	5	22	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
7	8	38	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 107... PROVIDENT-INTEGRITY	
8	23	4	GUY PENROD	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG	
9	7	4	THOUSANDFOOTKRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	
10	11	47	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
11	9	45	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
12	10	69	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY	
13	13	24	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
14	12	12	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
15	14	21	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
16	17	45	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
17	18	59	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
18	20	10	MXPX	PANIC SIDEDNEUMMY 1269/WLG	
19	15	15	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB/WARNER BROS. 86391/WLG	
20	19	39	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
21	22	20	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
22	24	18	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	
23	25	64	SELAH	HIDING PLACE CURB 78834/WLG	
24	21	3	BIG DADDY WEAWE	WHAT I WAS MADE FOR FERVENT 30067/WLG	
25	29	8	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG	
26	36	42	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
27	16	27	RANDY TRAVIS	PASSING THROUGH WORD-CURB/WARNER BROS. 86348/WLG	
28	26	45	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
29	30	20	SUPERCHICK	BEAUTY FROM PAIN INPOP 1279/EMICMG	
30	33	42	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
31	28	2	JEFF DEYO	SURRENDER GOTE 2957/EMICMG	
32	27	40	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY	
33	31	44	VARIOUS ARTISTS	I WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 83197/PROVIDENT-INTEGRITY	
34	32	22	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG	
35	38	63	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	
36	40	58	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
37	39	67	BARLOWGIRL	BARLOWGIRL FERVENT 30046/WLG	
38	44	15	JOY WILLIAMS	GENESIS REUNION 10082/PROVIDENT-INTEGRITY	
39	34	17	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY	
40	43	15	UNITED	LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY	
41	46	20	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG	
42	41	11	NEWSONG	RESCUE [LIVE WORSHIP] INTEGRITY 83391/PROVIDENT-INTEGRITY	
43	42	43	PILLAR	WHERE DO WE GO FROM HERE FLICKER 2631/EMICMG	
44	45	15	PAUL WILBUR	THE WATCHMAN HOSANNA! 83340/PROVIDENT-INTEGRITY	
45	47	7	HASTE THE DAY	WHEN EVERYTHING FALLS SOLID STATE 0567/EMICMG	
46	48	11	MATT REDMAN	BLESSED BE YOUR NAME: THE SONGS OF MATT REDMAN VOL. 1 SIXSTEPS 3573/EMICMG	
47	50	77	JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 9613/EMICMG	
48	45	2	VARIOUS ARTISTS	ABSOLUTE SMASH HITS 2 FERVENT/WARNER BROS. 30068/WLG	
49	RE-ENTRY	11	KRYSTAL MEYERS	KRYSTAL MEYERS ESSENTIAL 10771/PROVIDENT-INTEGRITY	
50	46	18	VARIOUS ARTISTS	HERE I AM TO WORSHIP 2 WORSHIP TOGETHER 3579/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	4	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC	
2	2	20	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
3	3	30	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
4	4	3	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA	
5	6	3	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
6	7	45	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	
7	11	26	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	
8	12	21	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
9	9	33	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
10	8	44	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
11	10	2	KIERRA KIKI SHEARD	JUST UNTIL... EMI GOSPEL 74632	
12	13	66	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	
13	16	9	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE	
14	14	3	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	
15	19	13	LYNDA RANDLE	GOO ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
16	17	20	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
17	5	9	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	
18	18	17	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY P00IUM 2504	
19	15	5	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HAMMOND/VERITY 58473/ZOMBA	
20	25	101	GREATEST SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	
21	20	50	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
22	22	101	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	
23	26	17	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO	
24	21	13	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL	
25	24	38	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
26	23	38	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG	
27	26	44	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	
28	28	11	ELAINE NORWOOD	GOO HAS A WAY TRUEVINE 2072/EVEJIM	
29	26	62	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
30	27	32	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	
31	32	87	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	
32	30	81	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA	
33	RE-ENTRY	15	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
34	33	51	DETRICK HADDON	CROSSROADS TYSCT/VERITY 59482/ZOMBA	
35	31	19	ANOINTED	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC	
36	41	8	KEITH WONDERBOY JOHNSON PRESENTS THE SPIRITUAL VOICES AND FRIENDS	UNITY WORLD WIDE GOSPEL 3038	
37	34	13	THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011	
38	39	14	JAMES FORTUNE & FIYA	YOU SURVIVED WORLD WIDE GOSPEL 3035	
39	42	49	KIERRA KIKI SHEARD	I LOVE YOU EMI GOSPEL 97304	
40	36	18	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873	
41	37	13	JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108	
42	44	48	NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.	
43	40	66	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA	
44	44	11	THE WILLIAMS BROTHERS	GREATEST HITS PLUS BLACKBERRY 1651/MALACO	
45	4	24	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668	
46	30	13	THE ERIC CARRINGTON PROJECT	T.E.C.P. RELATIONSHIP VOL. 1 WORLD WIDE GOSPEL 0019	
47	46	6	MARY ALESSI	BEBE MIAMI LIFE SOUNDS 90000	
48	48	11	BEBE WINANS	DREAM STILL WATERS/TMG 90727/SONY MUSIC	
49	45	87	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	
50	48	47	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN 71206*	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



AUG 27 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.

PRICE 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. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** DualDisc available. **+** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

● CD single available. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V+** Vinyl Single available. **CD** Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club D.J.s.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Gold). □ Certification of 200,000 units (Platinum). [B] Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● FIAA gold certification for net shipment of 25,000 units for video singles. ○ FIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	1	24	#1 NICKEL CREEK	WHY SHOULD THE FIRE DIE?	SUGAR HILL 3990 (17.98)		
2	2	7	YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA	COLLIPARK 2520*/TVT (17.98/11.98)		
3	1	3	DANE COOK	RETRIBUTION	COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕		
4	NEW	1	HOOTIE & THE BLOWFISH	LOOKING FOR LUCKY SNEAKY	LONG 79784/VANGUARD (16.98)		
5	3	3	JASON ALDEAN	JASON ALDEAN BROKEN BOW	7657 (12.98)		
6	5	62	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE	VICTORY 220 (13.98)	●	
7	NEW	1	TOMMY LEE	TOMMYLAND: THE RIDE	TL EDUCATIONAL SERVICES 90005 (11.98)		
8	NEW	1	PROOF	SEARCHING FOR JERRY GARCIA	IRON FIST 60297 (17.98) ⊕		
9	NEW	1	PENNYWISE	THE FUSE	EPITAPH 86769 (13.98)		
10	4	3	LIL ROB	TWELVE EIGHTEEN: PART I	UPSTAIRS 1027 (13.98)		
11	7	10	VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION	SIDEONEDUMMY 1268 (8.98)	●	
12	6	3	VARIOUS ARTISTS	THE SOURCE PRESENTS: HIP HIP HITS 10	SOURCE 0956/MAGE (17.98)		
13	13	23	CRAIG MORGAN	MY KIND OF LIVIN'	BROKEN BOW 75472 (17.98)		
14	21	10	GREATEST GAINER	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY	EPITAPH 86785 (13.98)	
15	10	3	VARIOUS ARTISTS	RUFF RYDERS: REDEMPTION VOLUME 4	RUFF RYDERS 51713*/ARTEMIS (17.98)		
16	9	5	SOUNDTRACK	CHARLIE AND THE CHOCOLATE FACTORY	WARNER SUNSET 72264 (18.98)		
17	24	8	ANDY ANDY	IRONIA	WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕		
18	11	5	DIPSET	DIPLOMATS & DUKEDAGOD PRESENT: MORE THAN MUSIC, VOL. 1	DIPLOMATS 5835/KOCH (17.98)		
19	15	39	BONE THUGS-N-HARMONY	GREATEST HITS	RUTHLESS 25423 (18.98)		
20	16	9	AS I LAY DYING	SHADOWS ARE SECURITY	METAL BLADE 14522 (13.98)		
21	20	21	BLOC PARTY	SILENT ALARM	VICE/DIM MAK 93815*/ATLANTIC (13.98)		
22	NEW	1	RICHARD THOMPSON	FRONT PARLOUR	BALLADS COOKING VINYL 4725* (17.98)		
23	22	6	SUFJAN STEVENS	ILLINOIS	ASTHMATIC KITT 014 (15.98)		
24	14	3	ARCH ENEMY	DOOMSDAY MACHINE	CENTURY MEDIA 8283 (13.98)		
25	18	40	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE	BME 2690*/TVT (17.98/11.98) ⊕	2	
26	23	3	TWIZTID	MUTANT (VOL. 2)	PSYCHOPATHIC 4052 (17.98)		
27	19	3	DOPE	AMERICAN APATHY	35IXTY 51568/ARTEMIS (12.98)		
28	12	3	THE GAME	UNTOLD STORY: VOLUME II	FAST LIFE 41 (17.98)		
29	25	8	DROPKICK MURPHYS	THE WARRIOR'S CODE	HELLCAT 80472*/EPITAPH (13.98)		
30	8	2	BLINDSIDE	THE GREAT DEPRESSION	WASA 00436/DRT (15.98)		
31	26	51	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE)	DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●	
32	27	10	VARIOUS ARTISTS	PUNK O RAMA 10	EPITAPH 86755 (8.98 CD/DVD) ⊕		
33	NEW-ENTRY	1	MATISYAHU	LIVE AT STUBBS	JDUB 805022/OR (11.98)		
34	33	12	GUCCI MANE	TRAP HOUSE	LAF/LARE/BIG CAT 3016/TOMMY BOY (17.98)		
35	31	24	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY	FREDDIE 1890 (16.98)		
36	29	41	ATREYU	THE CURSE	VICTORY 218 (15.98) ⊕		
37	NEW	1	CURSIVE	THE DIFFERENCE BETWEEN HOUSES AND HOMES	SADDLE CREEK 70* (13.98)		
38	NEW	1	STEPHEN STILLS	MAN ALIVE!	TITAN 50102/PYRAMID (18.98)		
39	41	10	MXPX	PANIC	SIDEONEDUMMY 1269 (13.98)		
40	28	9	DWIGHT YOAKAM	BLAME THE VAIN	VIA 6075/NEW WEST (17.98)		
41	38	4	SOUNDTRACK	WEDDING CRASHERS	NEW LINE 39050 (11.98)		
42	34	3	BOYS NIGHT OUT	TRAINWRECK	FERRER 055 (12.98)		
43	32	8	MASTER P	GHETTO BILL	NEW NO LIMIT 5780*/KÖCH (17.98)		
44	35	8	VARIOUS ARTISTS	LOOK AT ALL THE LOVE WE FOUND: A TRIBUTE TO	SUBLINE CORNERSTONE R.A.S. 44 (16.98)		
45	36	12	B.G.	THE HEART OF THE STREETZ	CHOPPA CITY 5819/KÖCH (17.98)		
46	42	41	THE ARCADE FIRE	FUNERAL MERGE	255* (15.98)		
47	NEW	1	THE SPILL CANVAS	ONE FELL SWOOP	ONE ELEVEN 1119/EAST WEST (13.98)		
48	30	16	JOHN PRINE	FAIR & SQUARE	OH BOY 034 (16.98)		
49	17	2	ALICE COOPER	DIRTY DIAMONDS	NEW WEST 6078 (17.98)		
50	37	5	THE BLACK DAHLIA MURDER	MIASMA	METAL BLADE 14536 (13.98)		

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. WORLD AND NEW AGE: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [billboard's](http://billboard.biz) web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	24	#1 CELTIC WOMAN	CELTIC WOMAN	MANHATTAN 60233	
2	2	5	ZUCCHERO	ZUCCHERO & CO. UNIVERSAL	ITALIA/HEAR 2301/CONCORD	
3	3	9	RY COODER	CHAVEZ	RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS.	
4	5	2	AMADOU & MARIAM	DI MANCHE	A BAMOKO/NONESUCH 79912/WARNER BROS.	
5	4	2	DUNGEN	TA DET LUGNT	KEMADO 016/HOLLYWOOD	
6	6	11	BEBEL GILBERTO	BEBEL GILBERTO REMIXED	SIX DEGREES 1116	
7	7	8	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ITALIAN CAFE	PUTUMAYO 238	
8	8	38	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE	PUTUMAYO 219	
9	9	25	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL	PUTUMAYO 234	
10	10	20	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY	PUTUMAYO 235	
11	NEW	1	BONA, LOKUA, TOTO	TOTO BONA LOKUA	SUNNYSIDE 3030	
12	2	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: SWING AROUND THE	WORLD PUTUMAYO 239	
13	NEW	1	MARIZA	TRANSPARENTE	TIMES SQUARE 9047/SILVA AMERICA	
14	11	21	VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC	ALBUMS EVER MOUNTAIN APPLE 2105	
15	NEW	1	BEBO & CIGALA	LAGRIMAS NEGRAS	CALLE 54/BLUEBIRD 55910/RCA VICTOR	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	17	#1 JIM BRICKMAN	GRACE	WINDHAM HILL 67979/RCA VICTOR	
2	2	4	MEDIAEVAL BABES	MIRABILIS	NETTWERK 30415	
3	3	67	JIM BRICKMAN	GREATEST HITS	WINDHAM HILL 60616/RCA VICTOR	
4	6	7	ARMIK	MAR DE SUEÑOS	BOLERO 7120	
5	5	23	SECRET GARDEN	EARTHSONGS	OECCA 004177/UNIVERSAL CLASSICS GROUP	
6	13	2	KEVIN KERN	IMAGINATION'S LIGHT	REAL MUSIC 2633	
7	11	76	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION	MADACY SPECIAL PRODUCTS 4850/MADACY	
8	7	44	GEORGE WINSTON	MONTANA - A LOVE STORY	DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
9	4	9	ANDREAS VOLLENWEIDER	MAGIC HARP	SLG 17511	
10	10	36	VARIOUS ARTISTS	THE HEALING GARDEN: ART OF WELL-BEING	DISCOVER THE PATH TO WELL-BEING	MADACY SPECIAL PRODUCTS 50696/MADACY
11	NEW	1	TIM JANIS	COMING HOME	TIM JANIS ENSEMBLE 1111	
12	15	16	VANGELIS	ALEXANDER	(SOUNDTRACK) SONY CLASSICAL 92942/SONY MUSIC	
13	14	35	VARIOUS ARTISTS	20 BEST OF RELAXATION	MADACY 5065	
14	9	29	VARIOUS ARTISTS	SLACK KEY GUITAR	VOLUME 2 PALM 4017	
15	12	28	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC	IN THE UNIVERSE DENON 17494	

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	14	9	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATIN)
2	3	8	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATIN)
3	2	21	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONNY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATIN)
4	25	4	AMIGO	MARC ANTHONY (SONY DISCOS)
5	5	8	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
6	6	18	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
7	23	24	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
8	9	9	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
9	8	12	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
10	1	1	UNA DE DOS	MARIANA (UNIVISION)
11	19	19	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
12	15	23	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
13	33	7	TE EXTRANO	XTRME (SGZ)
14	21	24	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATIN)
15	27	6	AMAR SIN SER AMADA	THALIA (EMI LATIN)

MUSIC VIDEO

LAUNCH PAD

AUG 27 2005

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	9	#1 FAREWELL TOUR: LIVE FROM MELBOURNE 9 WKS RHHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	9
2	2	9	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
3	NEW	1	JERRY GARCIA BAND: LIVE AT SHORELINE RHHINO HOME VIDEO 70433 (19.98 DVD)	Jerry Garcia Band	
4	3	84	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.33 CD/DVD)	Rob Zombie	
5	7	25	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)	Chosen Few	
6	4	38	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
7	1	7	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004876 (19.98 DVD)	Eminem	
8	24	4	THE BEST OF GUY PENROD SPRING HILL VIDEO 44623 (19.98 DVD)	Guy Penrod	
9	8	20	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
10	6	3	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53497 (14.98 DVD)	Michael Jackson	
11	10	9	PUNK O RAMA 10 EPITAPH VIDEO 86755 (7.98 CD/DVD)	Various Artists	
12	9	5	GOODIES: THE VIDEOS & MORE LAFACE VIDEO/ZOMBA VIDEO 68672 (16.98 DVD/CD)	Clara	
13	12	92	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	16
14	11	15	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (13.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
15	NEW	1	YES: 25TH ANNIVERSARY CONCERT SONCS IMAGE ENTERTAINMENT 02754 (19.98 DVD)	Yes	
16	13	37	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS. WARNER MUSIC VISION 38728 (19.98 DVD/CD)	Jay-Z/Linkin Park	
17	14	74	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
18	17	83	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
19	18	15	THE CONCERT IN CENTRAL PARK 20TH CENTURY FOX 07583 (12.98/14.98)	Simon & Garfunkel	
20	20	15	FROM LUTHER WITH LOVE: THE VIDEOS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56961 (14.98 DVD)	Luther Vandross	
21	15	8	LIVE AT THE GREEK THEATRE IMAGE ENTERTAINMENT 00345 (24.98 DVD)	Chicago And Earth, Wind & Fire	
22	23	15	CELTIC WOMAN MANHATTAN RECORDS/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman	
23	19	8	KILLADELPHIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57316 (14.98 DVD)	Lamb Of God	
24	16	4	THE RED LIGHT DISTRICT DEF JAM HOME VIDEO 52709 (14.98 DVD)	Ludacris	
25	21	4	THE OFFSPRING: THE COMPLETE VIDEO COLLECTION COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55335 (4.48 DV3)	The Offspring	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	3	#1 OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE	
2	3	4	PON DE REPLAY RIHANNA SRP/DEF JAM/IDJMG	
3	1	9	LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC	
4	NEW	1	SHAKE IT OFF MARIAH CAREY ISLAND/IDJMG	
5	4	5	COOL GWEN STEFANI INTERSCOPE	
6	9	4	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	
7	6	8	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE REPRISE	
8	8	10	LET ME HOLD YOU BOW WOW FEATURING OMARION COLUMBIA	
9	10	7	AND THEN WHAT YOUNG JEEZY FEAT. MANNIE FRESH CORPORATE THUGS/DEF JAM/IDJMG	
10	11	5	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN	
11	5	8	DIAMONDS FROM SIERRA LEONE KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	
12	25	3	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE	
13	15	7	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE	
14	23	6	MAKE HER FEEL GOOD TEAIRRA MARI MUSICLINE/ROC-A-FELLA/IDJMG	
15	13	10	BACK THEN MIKE JONES SWISHHOUSE/ASYLUM/WARNER BROS.	
16	16	17	WE BELONG TOGETHER MARIAH CAREY ISLAND/IDJMG	
17	5	5	SO SEDUCTIVE TONY YAYO FEATURING 50 CENT G-UNIT/INTERSCOPE	
18	20	2	SITTIN' SIDEWAYZ PAUL WALL FEATURING BIG POKEY SWISHHOUSE/ASYLUM	
19	24	10	GIVE ME THAT WEBBIE FEATURING BUN B TRILL/ASYLUM	
20	NEW	1	GIRL BECK INTERSCOPE	
21	NEW	1	BADD YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK COLLIPARK/TVT	
22	1	10	CATER 2 U DESTINY'S CHILD COLUMBIA	
23	12	1	GOTTA GETCHA JERMAINE DUPRI SO SO DEF/VIRGIN	
24	7	4	THESE WORDS NATASHA BEDINGFIELD EPIC	
25	RE-ENTRY	1	NAKED MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG	

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	VH1	BECK, GIRL
2		GWEN STEFANI, COOL
3		COLDPLAY, SPEED OF SOUND
4		ROB THOMAS, THIS IS HOW A HEART BREAKS
5		THE PUSSYCAT DOLLS, DON'T CHA
6		SHERYL CROW, GOOD IS GOOD
7		FOO FIGHTERS, BEST OF YOU
8		NATASHA BEDINGFIELD, THESE WORDS
9		MARIAH CAREY, SHAKE IT OFF
10		MARIAH CAREY, WE BELONG TOGETHER
1	BET	YOUNG JEEZY, AND THEN WHAT
2		50 CENT, OUTTA CONTROL (REMIX)
3		TEAIRRA MARI, MAKE HER FEEL GOOD
4		MARQUES HOUSTON, NAKED
5		PAUL WALL, SITTIN' SIDEWAYZ
6		JERMAINE DUPRI, GOTTA GETCHA
7		RIHANNA, PON DE REPLAY
8		MISSY ELLIOTT, LOSE CONTROL
9		OMARION, I'M TRYNA
10		BOW WOW, LIKE YOU
1	GAC	BRAD PAISLEY, ALCOHOL
2		BROOKS & DUNN, PLAY SOMETHING COUNTRY
3		SUGARLAND, SOMETHING MORE
4		VAN ZANT, HELP SOMEBODY
5		SARA EVANS, A REAL FINE PLACE TO START
6		SHEDAISY, DON'T WORRY 'BOUT A THING
7		FAITH HILL, MISSISSIPPI GIRL
8		TOBY KEITH, AS GOOD AS I ONCE WAS
9		NEAL MCCOY, BILLY'S GOT HIS BEER GOGGLES ON
10		MONTGOMERY GENTRY, SOMETHING TO BE PROUD OF

TCP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	41	#1 RISE AGAINST 2 WKS GEFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
2	2	21	NATALIE GRANT CURB 78860 (17.98)	Awaken	
3	5	8	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
4	11	8	GREATEST GAINER ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	
5	6	14	RBD EMI LATIN 75852 (14.98)	Rebelde	
6	3	24	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
7	7	21	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
8	9	6	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois	
9	12	7	AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful	
10	13	2	LOS RIELEROS DEL NORTE FONOISA 351923/UG (13.98) ⊕	Y Que El Mundo Ruede	
11	4	3	DOPE 3SIXTY 51568/ARTEMIS (12.98)	American Apathy	
12	13	4	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
13	HOT SHOT DEBUT	1	KACI BROWN THE DAS LABEL 005141/INTERSCOPE (9.98)	Instigator	
14	31	6	MATISYAHU JDUB 805022/OR (11.98)	Live At Stubbs	
15	20	12	GUCCI MANE LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
16	15	15	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
17	14	9	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence	
18	18	4	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
19	19	3	BRIAN CULBERTSON GRP 004535/VG (18.98)	It's On Tonight	
20	50	5	BRONSON ARROYO BRONSON ARROYO 69000/ASYLUM (18.98)	Covering The Bases	
21	NEW	1	CURSIVE SADDLE CREEK 70* (13.98)	The Difference Between Houses And Homes (Lost Songs And Loose Ends 1995-2001)	
22	17	2	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
23	23	4	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
24	NEW	1	LA SA ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	
25	6	2	THE WARREN BROTHERS BNA 70268/RLG (16.98)	Barely Famous Hits	
26	33	16	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
27	22	3	BOYS NIGHT OUT FERRET 055 (12.98)	Trainwreck	
28	24	3	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
29	NEW	1	THE SPILL CANVAS ONE ELEVEN 1119/EAST WEST (13.98)	One Fell Swoop	
30	16	3	MARVIN SAPP VERITY 69951/ZOMBA (17.98)	Be Exalted	
31	NEW	1	BRAZeros MUSICAL DE DURANGO DISA 720591 (11.98) ⊕	Romanticos Incurables	
32	29	5	THE BLACK DAHLIA MURDER METAL BLADE 14536 (13.98)	Miasma	
33	21	4	ALACRANES MUSICAL UNIVISION 310432/UG (13.98) ⊕	Nuestra Historia Y Algo Mas	
34	28	5	FRAYSER BOY HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me	
35	26	5	LOS HURACANES DEL NORTE FONOISA 351626/UG (13.98) ⊕	Legado Norteno-Corridos	
36	36	5	DREDD INTERSCOPE 004864 (9.98)	Catch Without Arms	
37	3	5	LIZZ WRIGHT VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake	
38	RE-ENTRY	1	REYLI SONY DISCOS 93414 (15.98)	En La Luna	
39	NEW	1	CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings	
40	41	24	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
41	40	2	FUNERAL FOR A FRIEND FERRET/ATLANTIC 62386/AG (13.98)	Hours	
42	RE-ENTRY	1	RBD EMI LATIN 32384 (15.98)	En Vivo	
43	32	2	BIG DADDY WEAVE FERVENT 30067 (13.98)	What I Was Made For	
44	42	5	RAUL MIDON MANHATTAN 71330 (9.98)	State Of Mind	
45	48	3	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
46	RE-ENTRY	1	MATTHEW WEST UNIVERSAL SOUTH 003931 (13.98)	History	
47	NEW	1	RA REPUBLIC/UNIVERSAL 004836/UMRG (9.98)	Duality	
48	NEW	1	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina	
49	RE-ENTRY	1	MARC BROUSSARD ISLAND 002938/IDJMG (9.98)	Carencro	
50	37	33	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	

BREAKING & ENTERING THIS WEEK ON **.com**
 "One Fell Swoop" by indie rock band the Spill Canvas enters Top Heatseekers at No. 29. 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



AUG
27
2005

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 (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dani Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, POP 99

4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 31

A

AINT NO WAY (Columbia, BMI/Parade, BMI/Parade, RBH 66)

ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 5, H100 66

ALGO MAS (EMI April, ASCAP) LT 14

ALL JACKED UP (Sony/ATV Cross Keys, ASCAP/Hoosiermedia Music, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Oklahoma Girl, BMI), HL/WBM, CS 10, H100 87

ALL THESE THINGS THAT I'VE OONE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 95, POP 67

ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonitrac, BMI/EMI Blackwood, BMI), HL/WBM, POP 92

AMAR SIN SER AMADA (World Deep, BMI/Sony/ATV Latin, BMI) LT 6

AMERICAN BY GODS AMAZING GRACE (Log Jam, ASCAP/Fossum Ind, ASCAP/Facile-Tone, ASCAP), CS 52

ANJOR DEL BUENO (Monster Music, ASCAP) LT 37

AND THEN WHAT? (Copyright Control/Money Mack, BMI) H100 67, RBH 14

ANGELS (Songs Of Nashville DreamWorks, BMI/Pncetta, BMI/Honky Tonk Heart, BMI/Its Out Turn, BMI/Cherry River, BMI), CLM, CS 51

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, BMI/Songs Of Universal, BMI), HL, RBH 49

AS GOOD AS I ONCE WAS (Tokeco Dunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI), HL, CS 1, H100 32, POP 60

ASS LIKE THAT (Eight Mile Style, BMI/Ant Nuthin Goin On Bu Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept Pacific, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Janellelene, BMI/Hard Workin Black Folks, ASCAP), HL, POP 100

AUN SIGUES SIENDO MIA (Warner-Tamerlane, BMI/Tecca, BMI) LT 26

EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 50

AXEL F (Famous, ASCAP/Mach 1 Publishing, SESAC), HL, H100 72, POP 39

B

BABY I'M BACK (Jive! Music, ASCAP/Famous Music/Latino Velvet, BMI/Songs Of Universal, BMI), H, POP 26

BACK THEN (Mike Jones, BMI/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 27, POP 52, RBH 17

BAD CHICK (Trill Productions, ASCAP/Warner-Tamerlane, BMI/Artist Publishing Group, BMI), WBM, RBH 52

BADD (Columbia, BMI/EMI Blackwood, BMI/EWC, BMI/Da Crupler, BMI/2 Players, BMI/Mike Jones, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 40, POP 97, RBH 19

B-BY STANCE (Larsny, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, RBH 93

BEAT OF YOUR HEART (Morrow, BMI/Patrick Davis, BMI), CS 59

BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/2006 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMI), HL/WBM, H100 11, POP 31

BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marotone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 7, POP 4

BELLY DANCER (BANANZA) (Noka International, ASCAP/Famous, ASCAP/Plangent Visions PRS), HL, H100 79, POP 36

BE MY ESCAPE (Gotee, BMI/1 Went Fishing And All I Got Was This Lousy Publis), WBM, POP 56

BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 21

THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marotone Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Back In The Saddle, ASCAP), WBM, CS 37

BEST OF YOU (J. Twelve, BMI/1 Love The Funk, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Ear-loom, BMI), HL, H100 25, POP 32

BETTER LIFE (Chi-Boy, ASCAP/Guitar Monkey, BMI), WBM, CS 22

BEVERLY HILLS (E O Smith, BMI), H100 14, POP 12

BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murah, BMI/Teabamba Music, BMI/Katank Music, BMI), WBM, CS 25

BOONDOCS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 34

BREATHE (2 AM) (AnnBonnaMusic, ASCAP), WBM, H100 53, POP 5

BRING ME DOWN (Sony/ATV Tree, BMI/WATSKI Music, ASCAP/Quit Pickin' At It Music, ASCAP), HL, CS 32

BURN IT UP (Zomba Songs, BMI/R Kelly, BMI/Mas Flow, BMI/Brown Marble, ASCAP) LT 38

B.Y.O.B. (Sony/ATV Tunes, ASCAP/Dewil, ASCAP), HL, H100 81, POP 64

C

CANDY SHOP (Scotti Bros., ASCAP/Hit Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, POP 61

CAN I LIVE? (Famous, ASCAP/D, L Music Publishing, ASCAP/Bogology Music Publishing, ASCAP/Audio Elite Music Publishing, BMI), HL, RBH 86

CANTA CORAZON (Estelan Music Publishing, ASCAP) LT 34

CATER 2 U (Sony/ATV Tunes, ASCAP/Bevonce, ASCAP/Kelenida, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP), HL, H100 17, POP 65, RBH 4

CHARIOT (G DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 61, POP 38

CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R Kelly, BMI), WBM, H100 78, RBH 13

COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 43

COME A LITTLE CLOSER (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 29

COME FLY WITH ME (Brooklyn Mint Publishing, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Zabughabi, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Woush Music, SOCAN/EMI Blackwood, BMI), HL, RBH 59

COME FRIDAY (Songs Of Daniel Music, BMI/Max T Barnes, BMI) CS 45

COOL (Harajuku Lover Music, ASCAP/Cytron, ASCAP/Blackwood, BMI), HL, H100 19, POP 11

CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Jay-Qui, ASCAP/No Gravy, ASCAP/EMI April, ASCAP), HL, RBH 57

CUANDO A MI LADO ESTAS (EMI April, ASCAP/Hecho A Mano, ASCAP/Universal Musica, ASCAP) LT 27

DEAR SUMMER (Warner Boys, ASCAP/EMI April, ASCAP/F O B, ASCAP/Mchoma, BMI/Notdew, BMI), HL, RBH 43

DELICIOUS SURPRISE (BELIEVE IT) (Chrysalis, ASCAP/War, Bride, ASCAP/Jezbebl Blues, BMI), HL, CS 24

DEM BOYZ (Regina's Son, ASCAP/Dienahmar Music, ASCAP/Jeezy Music, BMI/Flywid It, BMI/Griffin Ga, BMI), WBM, H100 45, POP 93, RBH 42

DEM BOYZ (Regina's Son, ASCAP/Dienahmar Music, ASCAP/Jeezy Music, BMI/Flywid It, BMI/Griffin Ga, BMI), WBM, H100 45, POP 93, RBH 42

DIAMONDS FROM SIERRA LEONE (Please Gimme Music Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unr Catalog, BMI/Berwin, ASCAP), HL/WBM, H100 86, POP 62, RBH 65

DIAMONDS ON MY NECK (That's What's Up, ASCAP/Swizz Beat, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Warner-Tamerlane, BMI/TZians Music, BMI/The Royalty Network, BMI/Teasdale, BMI/EMI April, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI/Justin Combs, ASCAP/Ric Poppa, AI, HL/WBM, RBH 92

DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) H100 80, POP 46

DONCELLA (EMI April, ASCAP/EMI Blackwood, BMI) LT 40

DONT CHA (God Given, BMI/TZians Music, BMI/Ensign, BMI), HL, H100 2, POP 1, RBH 8

DONT LIE (will.i.am, BMI/Navassa Networks, BMI/Jeezy, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), CLM/HL, H100 31, POP 20

DONT PHUNK WITH MY HEART (Careers-BMG, BMI/Zomba Songs, BMI/will.i.am, BMI/Cherry River, BMI/Printz Polar, BMI/Songs Of Universal, BMI/El Cubano, BMI/EMI Blackwood, BMI/Mokojombi, BMI), HL/WBM, H100 16, POP 7

DONT STOP (EMI April, ASCAP) LT 35

DONT TRIP (Diamond Princess Music, BMI/Chubby Boy, ASCAP/Money Mack, BMI/Mark Money Entertainment, ASCAP) RBH 82

DONT WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 11, H100 76, POP 89

DOWN AND OUT (Lonely Motel, BMI) CS 60

DO YOU WANT FRIES WITH THAT? (Lavender Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Circle C, ASCAP), HL, CS 6, H100 62

DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 30

DREAMS (BlackWallStreet, BMI/Each Teach, ASCAP/Hip Hop Since 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 91, RBH 37

DUENO DE TI (Arpa, BMI) LT 11

E LLA Y YO (Premium Latin, BMI), H100 110, POP 18

ERES DIVINA (BMG Songs, ASCAP) LT 8

ESTA NOCHE DE TRAVESURA (Universal-Musica Unica, BMI), LT 31

EXTRAVAGANZA (Mike City, BMI/Warner-Tamerlane, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL/WBM, RBH 77

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Sweet Sumner, ASCAP/Warner-Tamerlane, BMI/Lex's Palm Tree Music, BMI), HL/WBM, CS 9, H100 60, POP 84

FATHER ELEPHANT (Greensleeves, PRS/Black Cherry Music, ASCAP) RBH 97

FEEL GOOD INC (EMI Blackwood, BMI/80s Kid Music, BMI/Underground Animals, ASCAP) H100 15, POP 21

FIND YOUR WAY (BACK IN MY LIFE) (Kernumy Sony, Chest, BMI), WBM, RBH 74

FOOTPRINTS (K C A R, ASCAP/Greensleeves Records/Vertigo, ASCAP/Copyright Control) RBH 38

FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/Craig/Van, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Masns Music, ASCAP/Music Of 1991, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, H100 48, RBH 6

FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP) RBH 63

GEORGIA PEACH (7, mb, songs, ILL, thedogs, ASCAP/Ishmoor Music, BMI/Warner-Tamerlane, BMI/Soundtron Tunes, BMI), WBM, RBH 89

GEORGIA RAIN (Careers-BMG, BMI/Sagabeaux Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 18, H100 96

GET IT POPPIN' (Warner-Tamerlane, BMI/Joe & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 13, POP 8, RBH 54

GET LOOSE (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP), WBM, RBH 88

GET NO OOH WEE (GG&L, ASCAP/Lab Rats, ASCAP/Hico South, ASCAP/Music Of Windswept Pacific, ASCAP) RBH 73

GHEETO (M, Mail Music, ASCAP/Cutta Music, ASCAP/302 Music, ASCAP) RBH 30

GIRL (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP), HL, POP 78

GIRL TONIGHT (Staying High Music, ASCAP/Ronchor, BMI/Artist 101 Publishing Group, BMI/Warner-Tamerlane, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI/Ready For The World, BMI/Songs Of Universal, BMI), HL/WBM, RBH 55

GIVE ME THAT (Trill Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 54, POP 86, RBH 29

GLORYLAND (West Moraine, ASCAP/Gunslinger, ASCAP/Dave Robbins, ASCAP/Songs Of Music, BMI/Mike Curb, BMI/Henry Paul, BMI), WBM, CS 56

GO! (Songs Of Universal, BMI/Sensless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Specific Ham, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, RBH 53

GO CRAZY (Young Jeezy Music, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Canon Music, BMI), HL/WBM, RBH 70

GOIN' CRAZY (Natboogie Publishing, ASCAP/Chavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Botz World, ASCAP/Latins Goin' Platinum, BMI), HL, POP 85

GOLD DIGGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappell, BMI/Mi/Mi/Mi), HL/WBM, H100 30, RBH 3

GOOD IS GOOD (Warner-Tamerlane, BMI/Old Crow, BMI/Cyricc Song, ASCAP/Wien, ASCAP), WBM, POP 81

GOOD OLE DAYS (Phylveste, ASCAP/Big Loud Shirt, ASCAP) CS 28

GOOD PEOPLE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswept Pacific, BMI/Songs Of Thorich, BMI) CS 48

GOTTA GETCHA (Shanah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 64, POP 93, RBH 42

GOTTA GO GOTTA LOVE (TIRED) (Sony/ATV Tunes, ASCAP/VSG Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 31

GOTTA MAKE IT (April's Boy Music, BMI/Kharatoy, BMI/Unchappell, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Staying High Music, ASCAP/Almo, ASCAP/WB, ASCAP/No Quinocence Music Publishing, BMI/Breka Music, BMI), HL/WBM, H100 99, RBH 27

GRAND THEFT AUTUMN (WHERE IS YOUR BOY) (Chicago X Software, BMI) POP 87

GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI), HL, H100 24, POP 33, RBH 39

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) LT 43

LAFFY TAFFY (Copyright Control) RBH 62

LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 16

LA TORTURA (The Caramel Music, BMI/Sony/ATV Latin, BMI/Nomad, BMI) H100 42, LT 2, POP 40

LET ME GO (Escalvapa, BMI/Songs Of Universal, BMI) H100 45, POP 26

LET ME HOLD YOU (Shanah Cymone, ASCAP/EMI April, ASCAP/Invisble, BMI/Chrysalis Songs, BMI/Almo Irving, BMI), HL, H100 4, POP 14, RBH 2

LIGHTERS UP (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, RBH 51

LIKE YOU (Universal-MCA, ASCAP/Unicity, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP/Universal, ASCAP), HL, H100 12, POP 53, RBH 6

LISTEN TO YOUR HEART (EMI Blackwood, BMI/EMI Fun Music, BMI) H100 8, POP 6

LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP), WBM, POP 72

LONELY (Famous, ASCAP/Bytal Music, ASCAP/Feather, BMI), HL, POP 66

LONELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 38, POP 44

LO QUE PASO, PASO (Los Cangris, ASCAP) LT 3

LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner-Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Energy, BMI), WBM, H100 9, POP 13, RBH 15

MAKE HER FEEL GOOD (Team 8, Top Publishing, BMI/Hico Music, BMI/M/GT, BMI/M/S Eight Zero Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Soshia, BMI/Jonathan Three, BMI), HL, H100 35, POP 82, RBH 9

MAKING MEMORIES OF US (Sony/ATI Milene, ASCAP/J, Onaly, ASCAP), HL, H100 77, POP 91

MAYOR QUE YO (Universal-Musica Unica, BMI) LT 5

MESMERIZED (Chyna Baby, BMI/Bingo Long, BMI/Haleem, BMI/Zomba Songs, BMI/Golden Pleace, BMI/Mured, BMI), HL/WBM, POP 68

HEAVEN (EMI April, ASCAP/Wet Ink Regd, ASCAP/That Plum Song, ASCAP/T's Tea Tyne, ASCAP/Baboocha Worldwide Tunes, ASCAP/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 84

HELENA (SO LONG & GOODNIGHT) (Bow The Doors Of The Jersey Shore Music, BMI) H100 73, POP 51

HELP SOMEBODY (Careers-BMG, BMI/Gotthaveable, BMI/Songs Of Windswept Pacific, BMI) CS 8, H100 74

HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tiltawhir, BMI), HL, CS 23

HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 17, H100 94

HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 26

HOLA MADAM (Copyright Control) LT 47

HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 22, POP 19

HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 11, POP 18, RBH 16

HOW TO DEAL (SoulSick Musik, BMI/Jumping Bean, BMI/WBM, SESAC/Babybys Little, SESAC/Noontime South, SESAC), WBM, H100 47, POP 23

HOY COMO AYER (Maximo Aguirre, BMI) LT 20

I CAN'T STOP LOVING YOU (Kernumy, BMI) H100 97, RBH 22

IF YOU WERE MINE (Tosha, ASCAP/K David, ASCAP/Christyann Music, ASCAP) POP 94

(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Blow, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP/BMG Songs, ASCAP) RBH 72

I'M A KING (Crow Club Publishing, BMI/Nojsey Music, BMI/S Merritt Music, BMI/TVT, BMI/LL Jon 00017 Music, BMI/White Rhino, BMI/EMI Blackwood, BMI/Swizole Music, BMI/Amore, BMI/Prince Of Crunk Music, BMI/Air Control, ASCAP/Basajamba, ASCAP), HL, RBH 35

I'M SPRUNG (Copyright Control) H100 100, RBH 67

INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angeloul, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL/WBM, H100 65, POP 47

INCREDIBLE FEELIN' (Slim Thug, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ishmoor Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 100

(I NEVER PROMISED YOU A) ROSE GARDEN (Sony/ATV Tree, BMI), HL, CS 42

INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oh Suki Music, STIM), HL/WBM, POP 59

INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Oh Suki Music, STIM), HL/WBM, CS 53, H100 63, POP 45

I THINK THEY LIKE ME (Franchise Records Publishing, ASCAP/Shanah Cymone, ASCAP/EMI April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, RBH 50

I WANNA BE LOVED (Indie B, BMI/Universal-Songs Of PolyGram International, BMI/Demoties, BMI), HL, RBH 78

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) LT 43

LAFFY TAFFY (Copyright Control) RBH 62

LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 16

LA TORTURA (The Caramel Music, BMI/Sony/ATV Latin, BMI/Nomad, BMI) H100 42, LT 2, POP 40

LET ME GO (Escalvapa, BMI/Songs Of Universal, BMI) H100 45, POP 26

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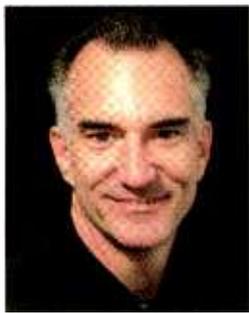
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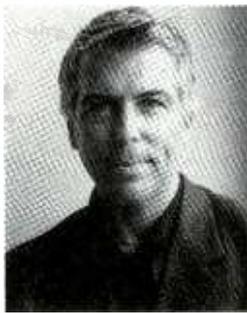
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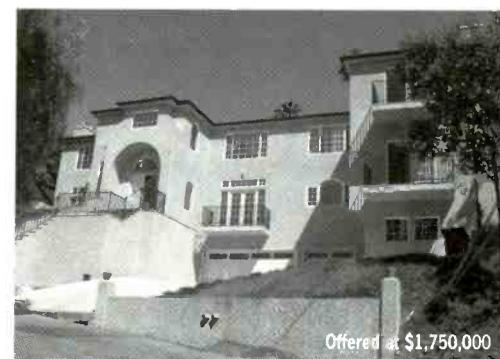
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Billboard, a VNU Publication, is currently seeking a Director of Integrated Marketing & Brand Development in our New York office. This person will direct the public relations, marketing, and promotional efforts for the Billboard Information Group portfolio of products. This individual will also be responsible for developing new business opportunities working in conjunction with Billboard's eMedia and Licensing departments. Additionally this individual will manage the Billboard brand market message by utilizing both internal and external media as well as through the development of partnerships and event promotions. The qualified candidate will be responsible for developing sales tools for the Billboard world-wide sales team as well as assisting the development of new revenue generating ventures by the brand, eMedia and Licensing departments.

We are seeking someone who is adept at managing numerous projects simultaneously, able to manage a team of 3 reports, has a strong knowledge of emerging and traditional media, able to maneuver in both creative and business environments, knows advertising and marketing industry operations, is a skilled copywriter and has a strong knowledge of media sales. Ideal candidate should have a minimum of 5-7 years experience.

If you possess the attributes we described, please send your résumé and a cover letter including salary requirements to: entertainrecruit@vnubusinessmedia.com. Visit our website: www.vnubusinessmedia.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

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Bluegrass Icon Clements Dies

Acclaimed fiddle virtuoso Vassar Clements died Aug. 16 of cancer at his daughter's home outside of Nashville. He was 77.

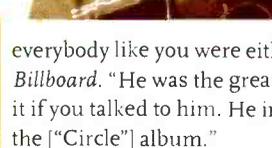
Known to some as the "Miles Davis of bluegrass," Clements began performing with Bill Monroe's Blue Grass Boys when he was just 14, becoming a regular member of the legendary group in 1949.

In 1956, he left the group and began a four-year stint with Jim & Jesse McReynolds, after which he performed with banjo star Earl Scruggs.

"Vassar Clements was a special artist and notable among the early pioneers as well as for his remarkable work in recent years," says Dan Hays, president of the International Bluegrass Music Assn. "He and his fiddle were integral among the collection of other giants who were responsible for giving birth to bluegrass."

Clements' work on the Nitty Gritty Dirt Band's groundbreaking 1972 multi-artist album, "Will the Circle Be Unbroken," was a milestone in a career that spanned more than five decades.

CLEMENTS



"He was the nicest guy. He treated everybody like you were either family or friend," the band's John McEuen tells *Billboard*. "He was the greatest fiddle player in the world, but you never knew it if you talked to him. He influenced the next 30 years of fiddle playing with the ["Circle"] album."

During his career, Clements performed with a variety of acts that included Faron Young, Dicky Betts, Grateful Dead, the Allman Brothers, Linda Ronstadt, David Grisman and Paul McCartney.

He signed his first major-label record deal in 1973 with Mercury/Polygram and went on to record 27 albums that explored country and swing, earning him a second nickname, "the king of hillbilly jazz."

Clements' only solo bluegrass album was 1992's "Grass Routes" on Rounder Records, but he played as a member of bluegrass supergroup the Blue Grass Album Band during the 1980s and 1990s. The lineup included Tony Rice, J.D. Crowe, Doyle Lawson and Mark Schatz.

In addition to fiddle, he played viola, cello, bass, mandolin, guitar and tenor banjo.

The IBMA recognized Clements as a first-generation pioneer of bluegrass music at its 2001 awards.

"There didn't seem to be any musical boundaries around Vassar's creativity or abilities," Hays says. "He appeared to me to be right at home and just as articulate within a jazz ensemble as he was in his collaborations with the Blue Grass Album Band."

—Deborah Evans Price

BIRTHS GIRL: Marilyn Frances, to Kelly and Gary Voorhies, Aug. 11 in Nashville. Father is editor of the Country Music Assn.'s CMA Close Up.

MARRIAGES Jules Wortman to Jay Pomeroy, July 27 in Anguilla, British West Indies. Wortman is senior VP of publicity and artist development for Warner Bros. Nashville.

DEATHS William Thomas "Keter" Betts, 77, of unspecified causes, Aug. 6 in Silver Spring, Md. A giant on jazz bass who accompanied Dinah Washington and Ella Fitzgerald and helped present bossa nova to the American public, Betts was active to the end of his 50-year career and was to perform the day he died.

Betts landed his first major gig in 1949 with Earl Bostic and went on to play with Washington from 1951 to 1956, eventually working with such luminaries as Cannonball Adderley, Woody Herman, Tommy Flanagan and Bobby Timmons.

In 1957, Betts teamed with acoustic guitarist Charlie Byrd, playing the innovative bossa nova music of such Brazilian artists as João Gilberto. The story goes that when Verve Records asked tenor giant Stan Getz to do a bossa nova album with Byrd in 1962, Betts got a call because the hired New York session players had not mastered the "new samba" beat. The resulting album, "Jazz Samba," became a best seller. Betts also had a two-decade association with Fitzgerald, playing on such albums as 1960's "Ella in Berlin."

Starting in the 1980s, Betts taught and performed in Washington, D.C., for two decades. In 1994, he was inducted into the Washington Area Music Assn. Hall of Fame.

Betts is survived by five children and four grandchildren.

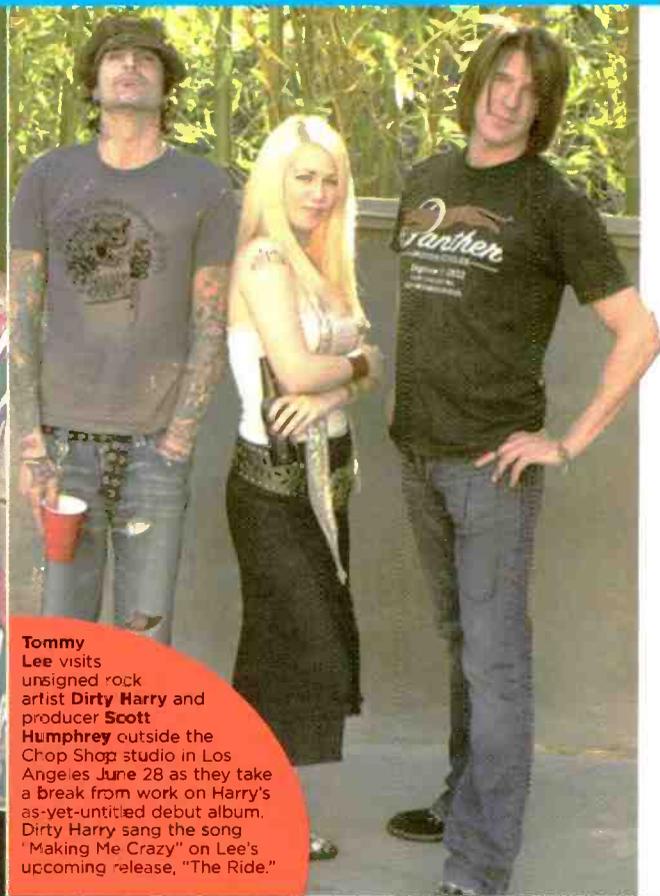
FOR THE RECORD

Keith Urban has not selected a producer for his next project, contrary to what was reported in the Aug. 20 issue.

EDITED BY SARAH HAN



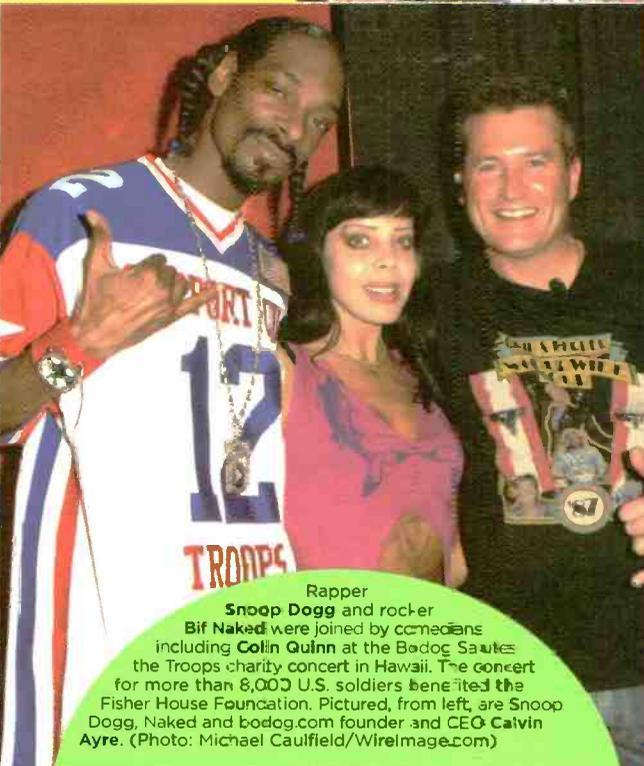
The Los Angeles edition of Billboard Underground/Live From the Knitting Factory kicked off July 28 with local top act **the Plebz**. The monthly series, which premiered in New York several months ago, showcases unsigned bands to the music industry. Pictured, from left, are Billboard staff writer **Todd Martens** and digital editor **Antony Bruno**; Plebz members **Jeremy Smith**, **Chris Penny**, **Tyler Steele** and **Jason Altshuler**; Billboard West Coast bureau chief **Melinda Newman**; and Plebz manager **Trae Carlson**.



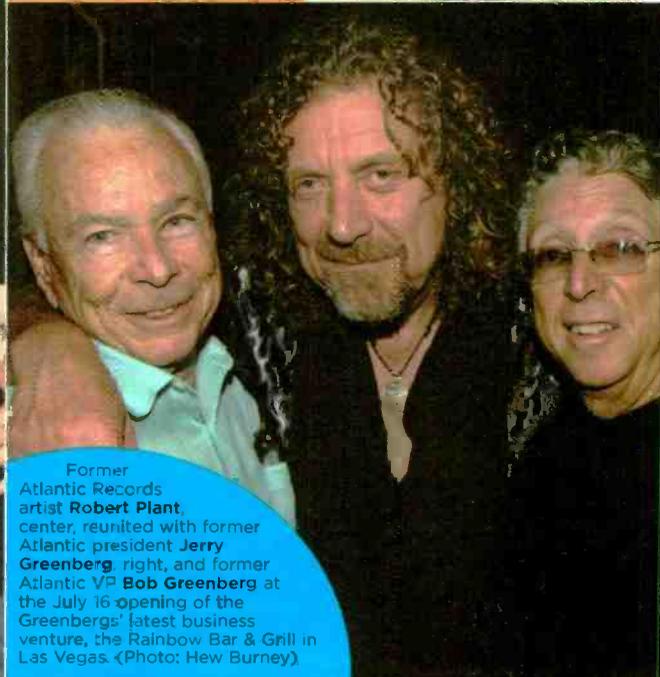
Tommy Lee visits unsigned rock artist **Dirty Harry** and producer **Scott Humphrey** outside the Chop Shop studio in Los Angeles June 28 as they take a break from work on Harry's as-yet-untitled debut album. Dirty Harry sang the song "Making Me Crazy" on Lee's upcoming release, "The Ride."



The **Honey Brothers** performed July 20 at a Virgin Mobile party to celebrate its new three-way payment offer. The event was held at Sky Studios' pool penthouse in New York. Pictured, from left, are "Entourage" star/Honey Brothers frontman **Adrien Grenier**, burlesque artist **Dita Von Teese** and Virgin Mobile USA VP **Peter Boyd**. (Photo: Ryan Born/WireImage.com)

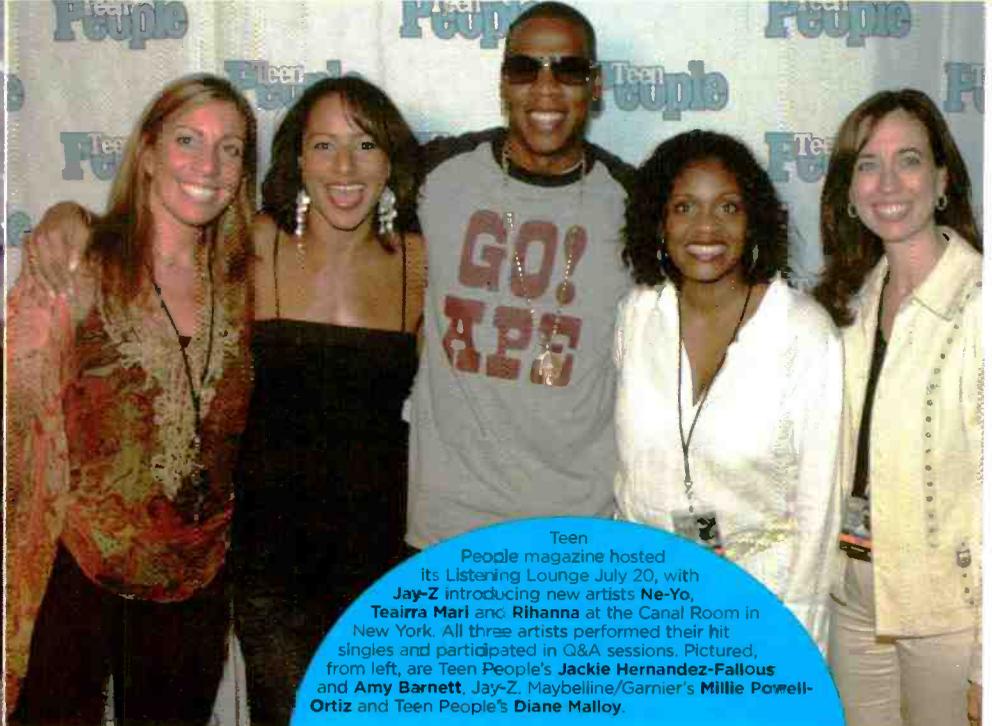
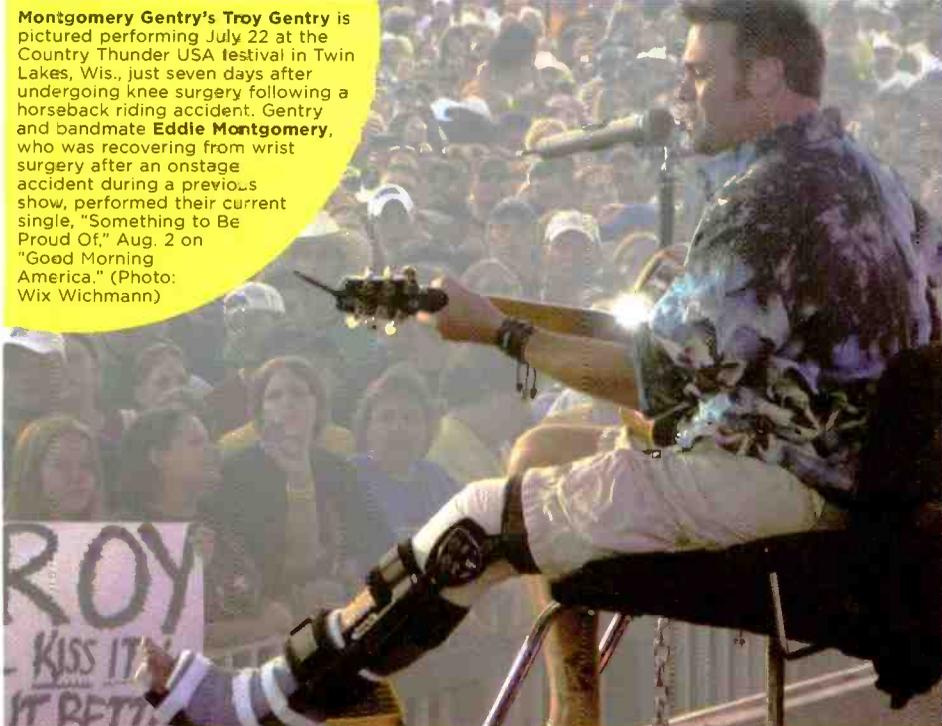


Rapper **Snoop Dogg** and rocker **Bif Naked** were joined by comedians including **Colin Quinn** at the Bodog Sautes the Troops charity concert in Hawaii. The concert for more than 8,000 U.S. soldiers benefited the Fisher House Foundation. Pictured, from left, are Snoop Dogg, Naked and bodog.com founder and CEO **Calvin Ayre**. (Photo: Michael Caulfield/WireImage.com)



Former Atlantic Records artist **Robert Plant**, center, reunited with former Atlantic president **Jerry Greenberg**, right, and former Atlantic VP **Bob Greenberg** at the July 16 opening of the Greenbergs' latest business venture, the Rainbow Bar & Grill in Las Vegas. (Photo: Hew Burney)

Montgomery Gentry's Troy Gentry is pictured performing July 22 at the Country Thunder USA festival in Twin Lakes, Wis., just seven days after undergoing knee surgery following a horseback riding accident. Gentry and bandmate **Eddie Montgomery**, who was recovering from wrist surgery after an onstage accident during a previous show, performed their current single, "Something to Be Proud Of," Aug. 2 on "Good Morning America." (Photo: Wix Wichmann)



Teen People magazine hosted its Listening Lounge July 20, with **Jay-Z** introducing new artists **Ne-Yo**, **Teaira Mari** and **Rihanna** at the Canal Room in New York. All three artists performed their hit singles and participated in Q&A sessions. Pictured, from left, are Teen People's **Jackie Hernandez-Fallous** and **Amy Barnett**, Jay-Z, Maybelline/Garnier's **Millie Powell-Ortiz** and Teen People's **Diane Malloy**.

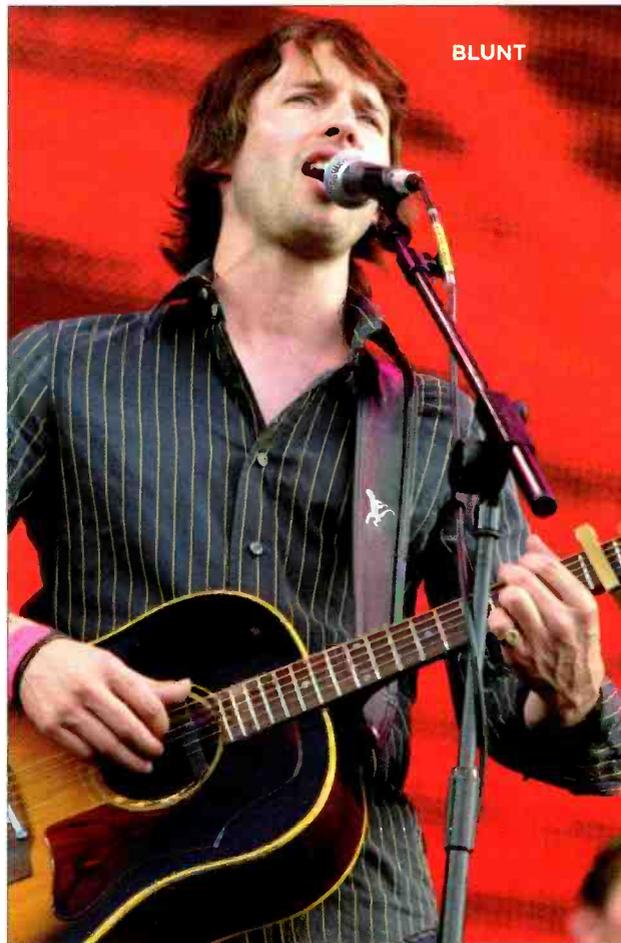
INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

A PERFECT GENTLEMAN

Sure, James Blunt titled his debut album "Back to Bedlam," but it was anything but at his Aug. 15 showcase at the Cutting Room in New York. The singer/songwriter, who has been enjoying much success in his British homeland, wowed the SRO crowd—which included such Warner Music Group heavy hitters as Lyor Cohen, Craig Kallman, Edgar Bronfman Jr., Julie Greenwald and labelmate Jason Mraz—with an achingly beautiful set. Though the album is not out stateside until Oct. 4, several people in the room already knew the words to every song Blunt sang. He dedicated his international hit single, "You're Beautiful," to WMG senior VP of corporate communications Will Tanous, who was celebrating his birthday.



BLUNT

KUDOS TO CAMPBELL

Sony Music Nashville director of press and publicity Craig Campbell announced plans earlier this year to leave the label to open an independent publicity firm. Now, not only is he staying with Sony, but he will shortly be given VP stripes, Track has learned. Campbell has been with the company for more than 10 years.

SOUNDS GREAT

In announcing the completion of the Nextel merger, Sprint CEO Len Lauer has said that the company will launch a wireless downloadable music store this winter. Of course, whether people will feel the need to pay \$2 or more per track remains to be seen.

WATERMARK WAVES GOODBYE

Rocketown Records duo Watermark—the husband/wife duo of Nathan and Christy Nockels—will cease recording and touring as Watermark next year. Nathan will concentrate on producing and writing for others, while Christy will focus on serving as a worship leader. A Watermark concert, slated for Aug. 25 in Nashville—with special guests Louie Giglio, Chris Tomlin, Charlie Hall, Shane & Shane, Point of Grace and Ed Cash—will be recorded for a February 2006 album release.

OUT OF 'CONTROL'

Wondering why Missy Elliott's "Lose Control" took a nose-dive on The Billboard Hot 100 and Hot Digital Songs charts? So did we, since the title slides four places to No. 9 on the former and 8-50 on the latter, with a 72% sales decline on that list. It turns out the rapper's Gold Mind/Atlantic set "The Cookbook"—which includes "Lose Control"—essentially disappeared from Apple Computer's iTunes Music Store during the tracking week. Sales of individual songs from the album also ceased.

At press time, the set was available only as a "pre-order" on iTunes, even though the physical album was released July 5. Since iTunes is the leader in digital music sales and

because the Hot 100 uses those sales to rank popularity, "Control" lost out this week. The digital album sales of "Cookbook" also dropped like a flourless chocolate cake, down 85%.

While calls to Apple were not returned at press time, one Atlantic staffer suggests that it might have been a technical blunder on Apple's end that caused the vanishing act. "The Cookbook" continues to be available at other download services.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: WEA Corp. in New York names **Matt Signore** CFO. He was CFO/GM at Island/Def Jam.

Universal Music Group promotes **David Ring** to senior VP of business affairs and business development for eLabs. He was VP.

Island Def Jam Music Group in New York appoints **Karen Yee** VP of artist development. She was VP of tour marketing at J Records.

Arista Nashville promotes **Dustin Eichten** to manager of artist development and marketing. He was coordinator of sales and marketing.

RCA Label Group in Nashville names **Maurice Miner** associate director of syndicated and satellite radio. He was senior director of country programming at Premiere Radio Networks.

Tilo Entertainment Group in Nashville names **John Clore** promotions coordinator. He was a publicist at Webster & Associates Public Relations.

HOME VIDEO: New Line Home Entertainment in New York taps **Lynelle Kerstine** to be VP of creative advertising. She held the same title at MGM Home Entertainment.



DIGITAL: Glu Mobile in San Mateo, Calif., names **Chris Meredith** VP of publishing of EMEA Studio. He was managing director at Majesco Europe.

RELATED FIELDS: FremantleMedia North America in Santa Monica, Calif., ups **Cecile Frot-Coutaz** to CEO. She was COO of production/executive producer of "American Idol." FremantleMedia also promotes **Olivier Gers** to executive VP of FremantleMedia Licensing Worldwide. He was senior VP of licensing.

Clear Channel Entertainment Television in New York names **Kate McDonald** international sales executive of music and entertainment. She was VP of TV sales at Eagle Rock Entertainment.

Hart Media in Nashville names **Anne Sarosdy** media development director. She was regional promotion director at Moraine Music Group.

Zuffa in Las Vegas names **Don Gold** executive VP of entertainment. He was founder and president of StudioWorks Entertainment.

Send submissions to shan@billboard.com.

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