

Billboard

MIDYEAR BLUES: BIZ LOOKS FOR HITS
AS U.S. SALES SLIDE >P.27

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JULY
16
2005

FOR MORE THAN 110 YEARS

WHY FANS
ARE GETTING
BURNED >P.24

HOT TICKETS



JAPAN'S
PLAN
MOBILE, DIGITAL
ARE KEYS TO
RECOVERY >P.47

LIVE 8'S
OTHER
MESSAGE:
DIGITAL RULES
THE DAY >P.7



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CONTENTS

UPFRONT

- 7 News
- 10 Washington Roundup
- 12 The Publishers' Place
- 13 Making The Brand
- 14 Digital Entertainment
- 15 Global
- 18 Retail Track
- 21 The Indies
- 22 Q&A: Timothy J. Leiweke
- 44 On The Road, Boxscore

COVER STORY

24 THE HOT ISSUE OF SUMMER SEATS. Internet sales are meant to provide convenience for ticket buyers. Instead, ticket brokers gobble up the best seats for tours by such acts as the Rolling Stones.

HIGHLIGHTS

- 27 THE U.S. MUSIC INDUSTRY IS** slumping again. Most experts say more major hit releases like 50 Cent's "The Massacre" are essential for a rebound.
- 29 BEE GEES'** Robin Gibb rejoices in the legacy of the band with extensive projects, including an album tribute to his late brother, Maurice.
- 31 VETERAN ACTS LIKE THE EAGLES,** U2 and Rod Stewart led the way at the box office for the touring business in the first half of 2005.
- 47 JAPAN'S MUSIC MARKET** seeks to escape from its long sales slide by investing in domestic acts, digital technology and mobile music.

MUSIC

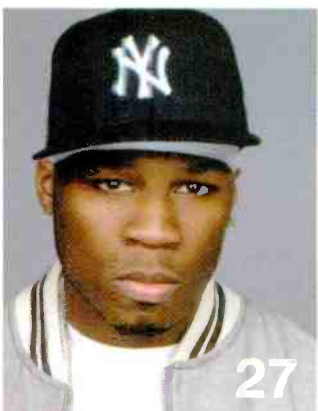
- 56 Latin Notas
- 57 Global Pulse
- 58 Nashville Scene
- 59 In The Spirit
- 60 Scene & Heard, Rhythm & Blues
- 61 Beats & Rhymes, Classical Score
- 62 Reviews

DEPARTMENTS

- 6 Opinion
- 65 Over The Counter, Market Watch
- 66 Charts
- 83 Marketplace
- 84 Mileposts
- 85 Backbeat
- 86 Inside Track, Executive Turntable



24



27



29



31



ABOVE: Carly Simon turns standards into a hip collection for the younger generation with "Moonlight Serenade." See page 56. Photo: Kevin Mazur/WireImage.com

No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
TOP BILLBOARD 200	66	GEORGE STRAIT / SOMEWHERE DOWN IN TEXAS	
TOP BLUEGRASS	74	ALISON KRAUSS + UNION STATION / LOVELY RUNS BOTH WAYS	
TOP BLUES	71	GEORGE THOROGOOD & THE DESTROYERS / GREATEST HITS: 30 YEARS OF ROCK	
TOP CHRISTIAN	79	RELIENT K / MATHMAN	
TOP COUNTRY	74	GEORGE STRAIT / SOMEWHERE DOWN IN TEXAS	
TOP GOSPEL	79	DONNIE MCCLURKIN / PSALMS, HYMNS & SPIRITUAL SONGS	
TOP LATIN	76	SHAKIRA / FJACION ORAL VOL. 1	
TOP HEATSEEKERS	81	DEVILDRIVER / THE FURY OF OUR MAKER'S HAND	
TOP INDEPENDENT	80	YING YANG TWINS / U.S.A.: UNITED STATE OF ATLANTA	
TOP NEW AGE	80	JIM BRICKMAN / GRACE	
TOP R&B/HIP HOP	71	YING YANG TWINS / U.S.A.: UNITED STATE OF ATLANTA	
TOP WORLD	80	CELTIC WOMAN / CELTIC WOMAN	
SINGLES		PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	69	KELLY CLARKSON / BREAKAWAY	
ADULT TOP 40	69	ROB THOMAS / LONELY NO MORE	
HOT COUNTRY	75	RASCAL FLATTS / FAST CARS AND FREEDOM	
COUNTRY SINGLES SALES	75	CARRIE UNDERWOOD / INSIDE YOUR HEAVEN/INDEPENDENCE DAY	
HOT DANCE CLUB PLAY	77	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES / DON'T CHA	
HOT DANCE AIRPLAY	77	D.H.T. / LISTEN TO YOUR HEART	
HOT DANCE SINGLES SALES	77	THE POSTAL SERVICE / WE WILL BECOME SILHOUETTES	
HOT DIGITAL SONGS	69	GWEN STEFANI / HOLLABACK GIRL	
HOT 100	68	MARIAH CAREY / WE BELONG TOGETHER	
HOT 100 AIRPLAY	69	MARIAH CAREY / WE BELONG TOGETHER	
HOT 100 SINGLES SALES	70	BO BICE / INSIDE YOUR HEAVEN/VEHICLE	
HOT LATIN TRACKS	76	SHAKIRA FEATURING ALEJANORO SANZ / LA TORTURA	
MODERN ROCK	69	FOO FIGHTERS / BEST OF YOU	
POP 100	70	MARIAH CAREY / WE BELONG TOGETHER	
POP AIRPLAY	70	MARIAH CAREY / WE BELONG TOGETHER	
HOT R&B/HIP HOP	72	MARIAH CAREY / WE BELONG TOGETHER	
HOT R&B/HIP HOP AIRPLAY	73	MARIAH CAREY / WE BELONG TOGETHER	
R&B HIP HOP SINGLES SALES	72	TAURUS / TAURUS HERE	
R&B/ADULT	72	FANTASIA / FREE YOURSELF	
RHYTHMIC	72	MARIAH CAREY / WE BELONG TOGETHER	
VIDEOS		PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	81	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP / LOSE CONTROL	
TOP MUSIC VIDEOS	81	EAGLES / FAREWELL TOUR: LIVE FROM MELBOURNE	
THIS WEEK ON .biz			ARTIST / TITLE
TOP ELECTRONIC	#1	GORILLAZ / DEMON DAYS	
TOP CLASSICAL	#1	MORMON TABERNACLE CHOIR / CHOOSE SOMETHING LIKE A STAR	
TOP CLASSICAL CROSSOVER	#1	IL DIVO / IL DIVO	
TOP INTERNET	#1	COLDPLAY / X&Y	
TOP JAZZ	#1	MICHAEL BUBLE / IT'S TIME	
TOP CONTEMPORARY JAZZ	#1	LIZZ WRIGHT / DREAMING WIDE AWAKE	
TOP POP CATALOG	#1	COLDPLAY / A RUSH OF BLOOD TO THE HEAD	
TOP REGGAE	#1	VARIOUS ARTISTS / REGGAE GOLD 2005	
TOP RINGTONES	#1	50 CENT / JUST A LIL BIT	
TOP SOUNDTRACKS	#1	THE LONGEST YARD	
TOP DVD SALES	#1	HOSTAGE	
VHS SALES	#1	TARZAN II	
VIDEO RENTALS	#1	HITCH	
GAME RENTALS	#1	PS2: STAR WARS III: REVENGE OF THE SITH	

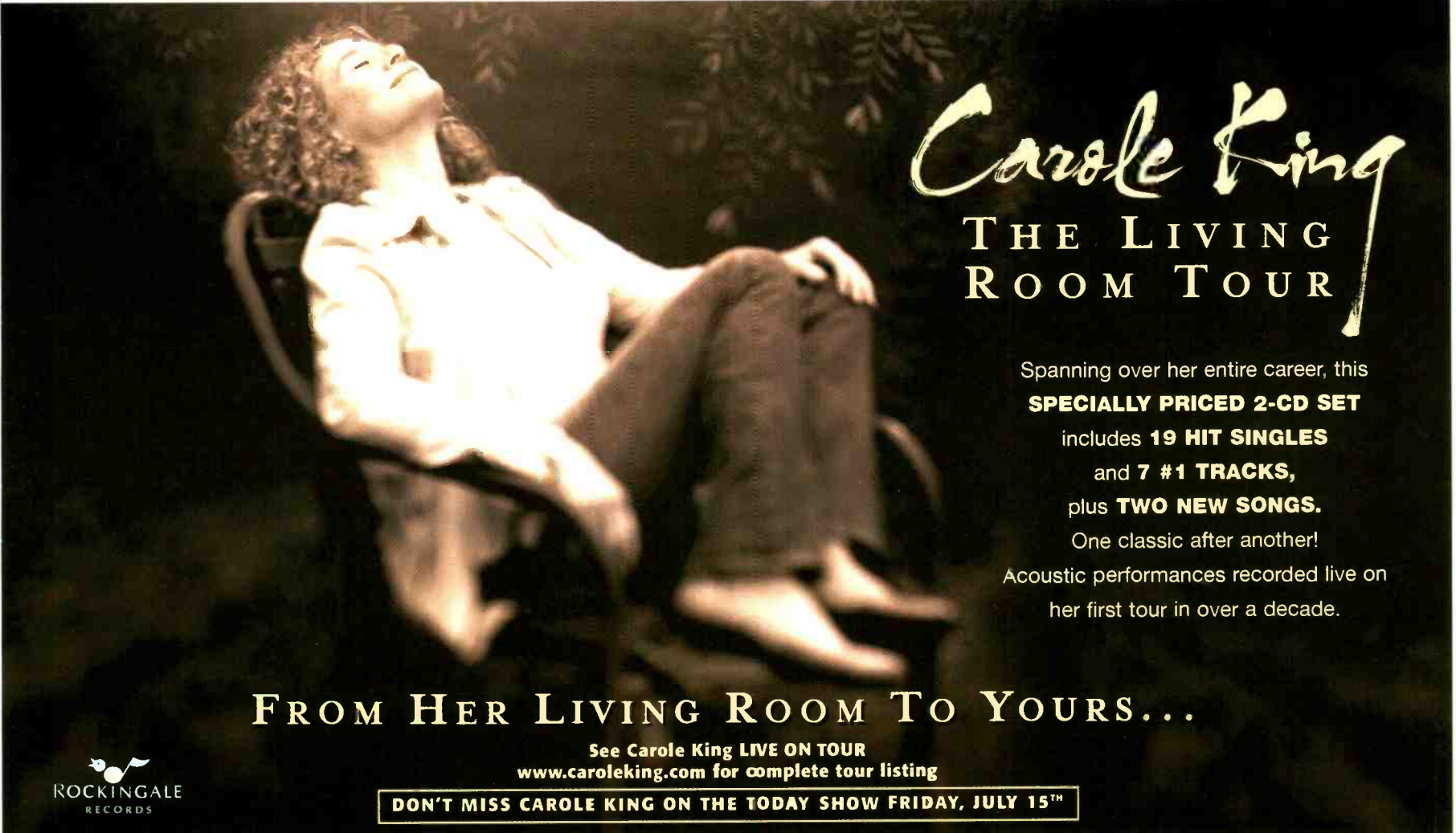


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OPINION

EDITORIALS | COMMENTARY | LETTERS

After Grokster, Can Music Business Save Itself?

BY FRED GOLDRING

Last week, the Supreme Court handed down a decision in the MGM vs. Grokster case that the news wires immediately heralded as a "sweeping victory" for our industry. Then, of all people, former Recording Industry Assn. of America head Hilary Rosen spoiled the party, pointing out that while the ruling "maybe [sic] important psychologically, it just won't really matter in the marketplace." She clarified that "knowing we were right legally really still isn't the same thing as being right in the real world."

Then The New York Times piled on, insisting that "[h]owever valid the industry's desire to protect its products, trying to stop file sharing has become a Sisyphean exercise." Rosen got the last word in that story, too, calling the Grokster decision "meaningless."

Next, a Los Angeles Times piece suggested that the recording industry might try making MP3 music legitimately available rather than trying to sell files "that restrict copying, deter sharing and limit portability." People in our industry found this last suggestion "outrageous." It reminded me that I made a similarly outrageous suggestion—nearly two years ago—in a piece I wrote for these pages, "Abandon the 'Shock and Awe' Tactics: An Eight-Step Recovery Program for a Healthier Music Industry."

At the time, the recording industry had initiated the first few hundred of what would become a monthly round of John Doe lawsuits filed against accused music uploaders. I posited that the strategy of suing customers (thieves) and building ever-better locks for CDs and digital singles simply was not working, and that everything we had done thus far had in fact made the problem much worse.

Sales were down. File swapping was up. Alarmed by our strategic direction, I wrote as someone who earns his living working with musicians, record companies and publishing companies (and as a musician myself) that an industry intervention was needed, to offer "tough love" as one would to "a good friend or family member who is not thinking clearly, hell-bent on a collision course of self-destruction."

In 2003, I suggested a few immediate steps that would put us on the path to recovery, specifically:

- Admit you're powerless. File sharing is not going away. Downloading is already more popular than the CD.

- Give up on anti-piracy technologies—they don't work.

- Stop attacking your own customers. (Bad PR, worse business.)

- Focus less on finger-pointing and more on immediate, practical, fair solutions.

- Give the people what they want, even if it requires that laws be changed.

- Support initiatives that will allow unlimited access to every piece of music in the MP3 format whenever and wherever someone wants it, with no conditions or restrictions, in an easy-to-use interface. People will pay for this.

Glancing over my tough-love recommendations of two years ago, I have to point out the obvious: 2005 sure looks a helluva lot like 2003. The cynic in me would almost think that the industry had read my suggestions and decided to do the exact opposite.

So now, we are far worse off, even perhaps to the point of no return. And we are busy celebrating the "mother of all Pyrrhic victories" when file sharing is at an all-time high.

This is not just the latest in a long history of missed opportunities for our business. It is truly a defining moment.

It is no accident that The New York Times, Los Angeles Times, Newsweek and Reuters are reporting that the music industry emperor is not wearing any clothes. Business is down another 8% this year,

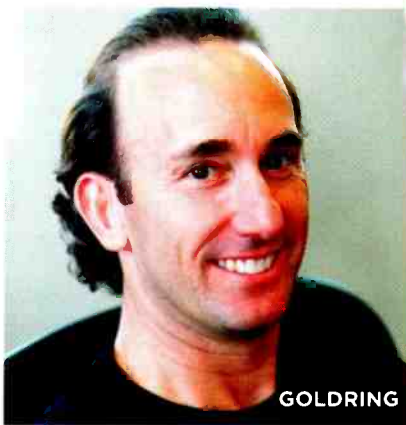
I offer "tough love," as one would to a good friend or family member.

and we have pinned our hopes again on the deus ex machina. The industry has received its long-awaited vindication on paper by the U.S. Supreme Court, and yet the pundits—even Rosen (who ironically originally led this charge)—insist we are tilting at windmills. We are finally out of practical options, because there is no higher authority to appeal to.

Two years ago, I ended with this simple recommendation: "Stop your futile efforts to change the behavior of millions of music fans. Spend all your efforts on designing a system that gets everyone paid around

the overwhelming behavior that exists."

Today, I'm asking the hard questions: Will the recording industry save itself? Or are we too far gone? Is there a realistic scenario for withdrawal, a retreat from the "lawsuits and locksmiths" mentality and a swift about-face? Can we swallow our pride and prevail over hubris long enough to embrace the real world and the real market opportunity? Or is The Motley Fool cor-



GOLDRING

rect in predicting a not-so-distant future when "the major labels won't be the same batch of old-school vinyl-pushers... the real power brokers in the music industry will be Google, Yahoo and Microsoft?"

Wall Street analysts and the mainstream press do not like our prospects, and so more than ever I fear we are living in a bubble and kidding ourselves about this war and the definition of winning.

Two years ago I advocated change, and two years later I see status quo. So now I can only envision a frustratingly bleak future where we publicly celebrate shutting down a few peer-to-peer businesses like Grokster, though like shuttering Napster, doing so will be a useless exercise. I envision us marking 500 million songs sold in the course of a couple of years at Apple Computer's iTunes Music Store, remaining blind to the reality that (even the RIAA admits) nearly 3 billion free MP3s are swapped every month. I envision us continuing to hold out hope for a turning of the tide, an improvement in our position and a validation of our strategy that, like a desert oasis shimmering on the horizon, is always just two years away.

It turns out I was right in 2003. Going forward, I hope I am wrong. Because we don't have another two years.

Fred Goldring is a founding partner of Goldring, Hertz & Lichtenstein, a Beverly Hills, Calif.-based entertainment law firm.

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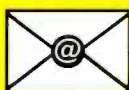
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Evan Harrison assesses podcast-ready iTunes



The Soul of Canada
Jully Black, others succeed up north



What's Next for DVD
Bob Chapek sees mature market at Magic 8

11

13

14

16

20

>>> LONDON BOMBINGS CAUSE CANCELLATIONS

Terrorist bombings July 7 in London forced the cancellation or postponement of multiple concerts in the city. They include Queen + Paul Rodgers' and R.E.M.'s concerts at Hyde Park, Sum 41 at the Astoria, Queens of the Stone Age at Somerset House, the Prodigy at London Carling Brixton, Nate James at Shepherd's Bush Empire, El Presidente at the Underbelly, Blue at Wembley Pavilion and Love at Islington Academy.
—*Billboard staff*

>>> WARNER GETS 'BUY'

Deutsche Bank Securities, an underwriter in the recent Warner Music Group initial public offering, has issued a buy rating on the major label's stock. In a July 6 research note to investors, analyst Doug Mitchelson said that "investor concerns regarding Warner Music's prospects are overblown, creating an attractive opportunity for patient investors." Mitchelson expects WMG's digital revenue to top \$147 million in 2005, up from \$38 million last year, and has set a price target of \$22 for the stock. At press time the stock was trading at \$15.82. It has a 52-week high of \$17.04.
—*Brian Garrity*

>>> TOURING STILL SLUMPING

After a poor performance in 2004, the concert business is showing a continued downward trend, but promoters are cautiously optimistic for a mid-summer rebound. Early numbers reported to Billboard Boxscore for January through May are less than encouraging
continued on >>p8

UpFront

JULY 16, 2005

DIGITAL BY BILL WERDE and ANTONY BRUNO

Live 8's Other Message

Benefit Concerts Show The Whole World The Power Of Digital Media

In the hours leading up to the TV broadcast of Live 8, AOL senior VP of programming Bill Wilson watched from his desk in New York as the number of visitors to his site's concert coverage grew.

MTV was set to air the event at noon ET July 2, when Wilson expected a nosedive in traffic. People would leave the Web, he reasoned, to watch the concerts on TV. Meanwhile, AOL was streaming feeds from shows in six countries and, aside from a few technical glitches, everything was going smoothly.

On a day intended to demand debt relief from global leaders, the entertainment industry received a mandate of its own: An estimated 1 billion people tuned in via one media or another, but it was digital broadcasts that achieved landmark moments.

"This has really woken up the broader entertainment industry and consumers that online is a really satisfying experience," Wilson says. "And from an awareness standpoint, this is a watershed moment for streaming."

At 8 a.m. ET, AOL began streaming the Berlin concert

to roughly 30,000 people. By the time London's feed kicked in an hour later, the number was 65,000.

"We didn't know if we'd reach that all day," Wilson says. "We expected a modest audience Saturday and a huge audience on command later."

At noon, AOL had 100,000 viewers as MTV launched coverage with tape of Paul McCartney and U2 playing "Sgt. Pepper's Lonely Hearts Club Band"—footage that AOL had streamed live three hours earlier. Wilson waited for AOL's numbers to plummet. But a

funny thing happened: They began to climb. And they didn't stop climbing until several hours later, when AOL broke the 175,000 mark. By day's end, more than 5 million people had streamed parts of Live 8.

BETTER ON THE WEB

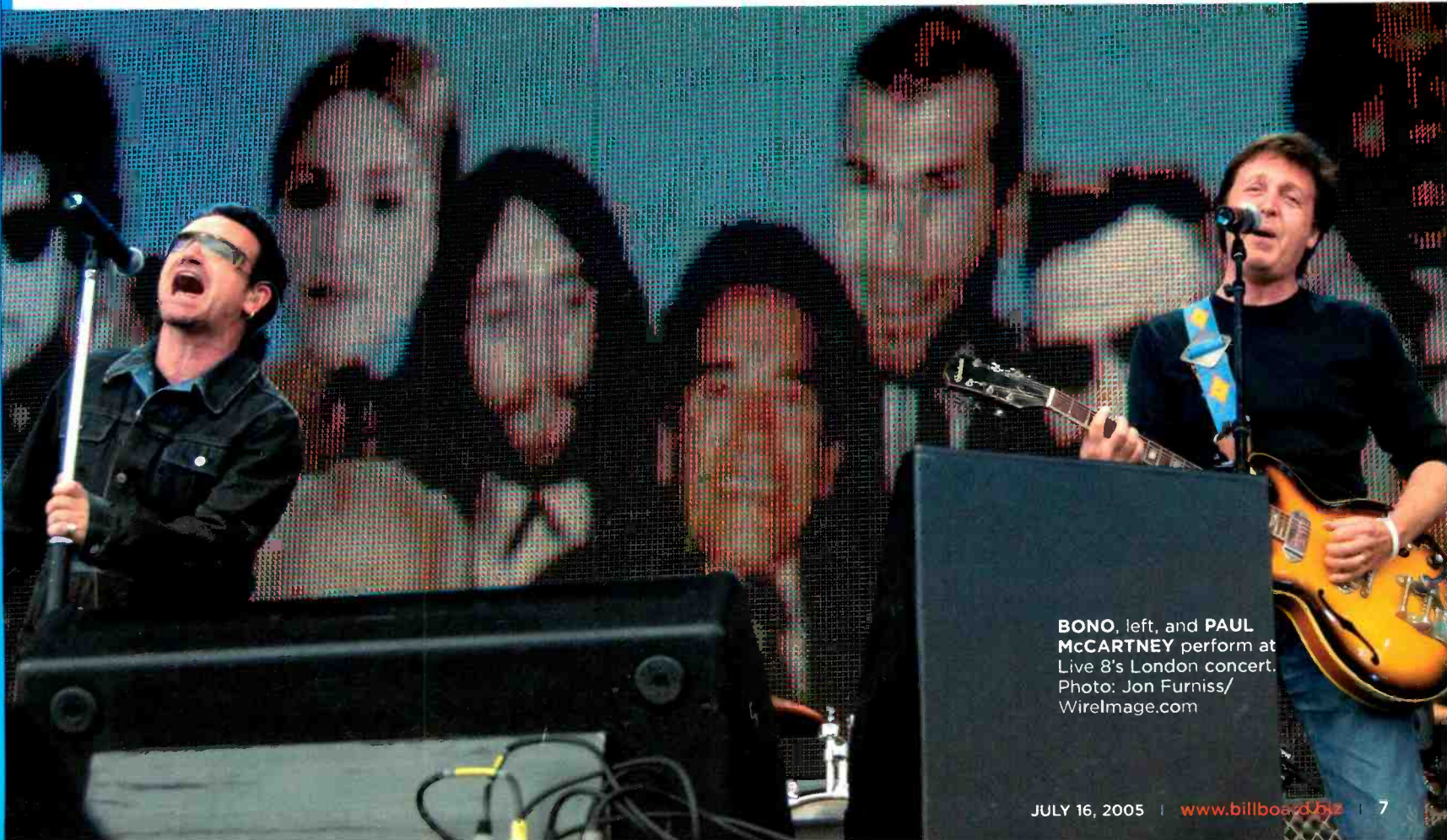
"People had been watching on AOL, turned on their TV and realized it was better online," Wilson says.

Indeed, while AOL emerged as one of the day's stars, global broadcaster MTV's experience was more checkered.

Viewership was high, but not

staggering. An average of 2.2 million people tuned in, according to *Billboard* sister company Nielsen Media Research, and the network was No. 1 across cable networks during the concerts.

But the week's ratings failed to top previous weeks featuring MTV's award show premieres. And the network took a beating in the press, particularly from Los Angeles Times music critic Robert Hilburn. The longtime music scribe eviscerated the network's coverage for cutting from such key concert moments as Pink Floyd's reunion **continued on >>p8**



BONO, left, and **PAUL MCCARTNEY** perform at Live 8's London concert. Photo: Jon Furniss/WireImage.com

compared with the same period last year: total dollars are down 19%, total attendance is down 22%, and the number of shows is down only 10%.

Recognizing that many numbers have not come in yet, average figures aren't much better—average gross per show is down 9.8%, while average attendance is down 13%.

—Ray Waddell

>>> MCDONALD'S MAKEOVER

In its ongoing quest to remain relevant to young adults, McDonald's is looking to various fashion houses—including Sean John, Rocawear and Phat Farm—to help revamp its employee uniform. The company has tapped Steve Stoute, founder and chief creative officer of New York-based consulting and branding firm Translation, to spearhead this endeavor.

—Michael Paoletta

>>> VH1 BECKONS BROADBAND USERS

MTV Networks continued to expand its broadband programming efforts with the July 7 premiere of VSpot on vh1.com, aimed at the channel's devotees with fast Internet connections. The Web offering—similar to the MTV Overdrive broadband initiative that debuted in April—features original VH1 programming and exclusive content including news, music videos, live-performance footage, movie trailers, short films and artist interviews.

—Brian Garrity

>>> DELL TAKES NAPSTER TO SCHOOL

Dell has agreed to include Napster's music service in servers marketed to university systems in an effort to promote legitimate digital music on campuses. The University of Washington is the first school to adopt the integrated system. Dell will install 10 servers that feature Napster's SuperPeer cache

continued on >>>p9

LIVE 8 (cont.)

from >>p7

to showcase "mindless chatter from the MTV hosts."

MTV spokeswoman Jeannie Kedas says the network's plan was to feature as many of the artists as possible. "We played 69 performances in eight hours, which meant not being able to show full sets."

Live 8 organizers were quick to defend MTV's role.

"Whatever you might think of their programming decisions... MTV was crucial to spreading our message," says Kevin Wall, the concerts' executive producer, who brokered the media deals all over the globe. "There were so many countries we wouldn't have been in, were it not for their efforts." Ultimately, Live 8 was broadcast to more than 140 countries.

At press time, MTV planned a July 9 broadcast of 10 consecutive hours of Live 8 concert footage, split between VH1 and MTV—and uninterrupted by hosts or commercials.

MTV had access to the same feeds as AOL; the online company was Live 8's North American broadcast partner and licensed its raw feeds to MTV, along with Clear Channel's Premiere Radio Networks and satellite broadcaster XM.

In noninteractive mediums, such networks as MTV had to make programming decisions about what their one broadcast would be. In the interactive, digital world, AOL could simply stream all the concerts and let viewers decide for themselves.

The online giant appeared to win over tens of thousands of new users at a crucial time. Live 8 took place just weeks after AOL moved much of its content from behind its subscriber wall, as part of the company's transition from Internet service provider to online portal and content destination.

AOL paid handsomely for the event. Sources familiar with Live 8's financing say that AOL and co-sponsor Nokia's contributions exceeded \$10 million. For AOL, it was money well-spent, even putting aside a noble cause.

"Live 8 was a huge catalyst in letting people know that our content is available free now," Wilson says. In the 48 hours following Live 8's broadcast, the exec says, 70% of aolmusic.com traffic came from nonsubscribers, compared with roughly 30% in the weeks before the event. Traffic for AOL's "Top 11,"

a new online show that targets MTV's "TRL," "went from tens of thousands to hundreds of thousands" of viewers post-Live 8, Wilson says.

FROM STAGE TO CD

AOL wasn't the only big digital story of the day. McCartney and U2 created an immediate hit with "Sgt. Pepper's Lonely Hearts Club Band." U2 guitarist the Edge downloaded the single in his hotel room just 10 hours after playing it in London.

The track was actually available on 200 sites only 40 minutes after it was performed, a testament to the power of fast-tracked licensing.

Universal Music's eLabs got approval to release the recording while U2 was onstage; the label had already cleared the legal paperwork with Apple Corps, the Beatles' label. The track topped iTunes charts in several countries, with Universal donating proceeds from the sale of the single to Live 8.

Mobile technology also played a key role in the day. Unlike the original 1985 Live Aid concert, Live 8 asked people to contribute their voice, not money, to the cause. Fans at the concerts could send text messages with their names, which would scroll across a ticker screen at their venue and be added to a petition urging world leaders to fight global poverty. All told, some 26.4 million messages were sent (including e-mail and other messages sent from home viewers).

Wireless companies around the globe were challenged to link networks to handle international dialing issues and traffic the incoming messages to the show organizers.

With little time to develop on-stage display mechanisms, Sun Microsystems stepped up the system it had been using for U2's interactive messaging service for the band's latest tour.

"This is a fascinating case study on how the music business can apply interactive technologies to its activities," says Ralph Simon, chairman of the U.S. chapter of the Mobile Entertainment Forum, who helped coordinate the concerts' mobile efforts. "The days of paid cable television are fast being replaced."

Additional reporting by Lars Brandle, Emmanuel LeGrand and Paul Sexton in London.

GLOBAL BY EMMANUEL LEGRAND

U.K. Publishers, Labels In War Of Words

LONDON—A dispute over royalty rates in the United Kingdom is poisoning the relationship between British labels and publishers. And it is threatening to spill over into other countries.

On June 29, the British Phonographic Industry took its fight with the Mechanical Copyright Protection Society and the Performing Rights Society—a publishers' collecting group known as MCPS-PRS Alliance—to the country's Copyright Tribunal.

The BPI and seven online services—AOL, iTunes, Music-

PRS' annual meeting July 1, the alliance's CEO Adam Singer accused the BPI and the online services of "driving down the value of music" by challenging the rates. He also blasted the BPI for starting a lengthy and costly legal process. Costs of the legal procedures relating to the tribunal could exceed £1 million (\$1.7 million) for each party, according to industry estimates.

"The music that underpins much of the digital growth, the jobs, the economy, must not be taken for granted or, more to the point, taken for nothing," PRS chairman Ellis Rich said. "Whether it's music from your mobile, from iTunes, as podcasts or any other means of transmission, whenever you hear some notes, someone should be paying for them."

Singer explained that currently on CDs, MCPS-PRS collects about 6 pence (10.6 cents) per track, and roughly the same amount from the iTunes Music Store.

"In this network world there are no storage costs, no shop rental, no plastic boxes, no transport costs, no silver discs, and our crime is, like Oliver when faced with thin gruel, we had the audacity to ask for more," he says. "The [music services] and record companies will now plead poverty, but in this battle those arranged against us have a market value of \$250 billion—that's a quarter of a trillion dollars."

BPI executive chairman Peter Jamieson downplayed the dispute, however. "MCPS-PRS has set a rate—either you accept it or you challenge it," Jamieson says. "We had to go to the tribunal because there is no other option. It is part of the negotiating process."

The International Federation of the Phonographic Industry supports the BPI. IFPI director of licensing and litigation Lauri Rechardt called the action the result of "the inflexibility" of MCPS-PRS after several years of negotiations.

Rechardt adds that the situation in the United Kingdom reflects a much wider disagreement over rates set by collecting societies for online music in Europe. Rechardt

says no progress has been made in the online tariff discussions with the societies outside the United Kingdom. "Other territories may well be forced to consider similar actions elsewhere," he warns.

Attorney Michael Sukin of New York-based Sukin Law Group is a founding member of the International Assn. of Entertainment Lawyers. He agrees that the United Kingdom will garner international attention. "Everybody is watching," he says. "The same issue exists in every country."

Now, many in the U.K. in-



JAMIESON

Net, Napster, RealNetworks, Sony Connect and Yahoo—object to the online royalty rates set by MCPS-PRS.

Mechanical royalties on physical product stands at 6.5% of retail price (or 8.5% of the published wholesale price); broadcasting rates range from 3% to 5.25% of a radio station's net advertising revenue.

The BPI and the online services object to MCPS-PRS' tariff proposals, which would set the rate for online downloading, streaming and subscription use of compositions at 12% of gross revenue.

By referring MCPS-PRS to the Copyright Tribunal, BPI has started a war of words—and legal wrangling—between two sides of the music industry.

"It is a pity that at a time when we should be using our resources to combat piracy, we the songwriters, artists and publishers are required to defend our livelihood before the tribunal with the limited monies we have," EMI Music Publishing chairman/CEO Martin Bandier says.

In a public speech at MCPS-



SINGER

industry are left worried that the dispute will damage its image, especially in its relationship with the government.

Sarah Faulder, chief executive of the British Music Publishers Assn., says the dispute could "enormously" damage the industry. "We don't always agree on everything, but we have shown the government that we are more united than not."

Sukin says the infighting is "extremely short-sighted... All major record companies, and in fact all minor record companies, own publishing companies. So, to some extent they're taking a certain amount of money and moving it from one pocket to the other and arguing that one pocket should get less than the other pocket, but it's the same pair of pants."

"Both parties need to go back to the negotiation process," Faulder says.

Jamieson too hopes that a pragmatic spirit will prevail: "I don't believe the two sides are too far apart."

Additional reporting by Susan Butler in New York.

RETAIL BY TODD MARTENS

It's A Bird! It's A Plane! It's Superman Unlicensed!

LOS ANGELES—Not even the Man of Steel could stop the new album by critically acclaimed artist Sufjan Stevens from hitting most store shelves on its July 5 release date. He came close, though.

Stevens' latest set, "Illinois," originally featured a comic-book-style cover image of Superman soaring over the Chicago skyline. When the singer's label, Asthmatic Kitty, realized the image was not licensed, it asked retailers to pull the album. By the end of the release day, however, it was back on most store shelves—if it had even left them.

BACKTRACKING

The confusion began in late June, when the Lander, Wyo.-based label was informed by its lawyers that it should contact "Superman" publisher DC Comics for copyright clearance. (Contrary to published reports, DC did not contact the label first.) Most retailers, however, had already received their orders of "Illinois."

The label's distributor, Bloomington, Ind.-based Secretly Canadian, sent notices to retailers June 30 asking them to not sell the album.

Chris Swanson, who heads Secretly Canadian's distribution department, says the company opted not to recall the album while it awaited word from Asthmatic Kitty's talks with DC Comics.

"There's no one overriding image in the artwork, and nothing was trying to be capitalized on," Swanson says of the original cover.

Still, the distributor is manufacturing copies without the superhero image that should be in stores by

the end of this month.

"There are a number of people who feel that they should have noticed it, and I'm one of them," Asthmatic Kitty co-owner Lowell Brams says. "Someone we work with in the U.K. asked us about it, so we asked our attorney, and that's when we realized we should do something."

"Illinois," which generated a bounty of critical buzz, is the second album in Stevens' "50 States" project. The first, "Greetings From Michigan: The Great Lakes State," has sold 27,000 copies, according to



Nielsen SoundScan. Indie retailers were looking to the new set to boost depressed summer sales.

Swanson says most indie outlets complied with Secretly Canadian's request and did not sell "Illinois" on its release date. However, the distributor sent another notice July 5 giving indie stores the go-ahead when it realized larger chains were still selling the album.

Eric Levin at Criminal Records in Atlanta says he brought in 100 copies and sold about 30 once he was allowed to Tuesday evening. Others, including East Coast chain Newbury Comics, were still getting the album back on shelves as of July 6.

Predictably, as word of the alternate cover spread, copies of the set with the Superman character were selling for as much as \$75 on eBay. But at least one indie retailer says it will take more than superheroic snafus to substantially boost sales.

"The people who are interested in it are interested it," Newbury Comics buyer Carl Mello says. "We don't expect a bunch of Shania Twain fans to buy it because of Superman." ...

LEGAL BY SUSAN BUTLER

Groups Oppose Licensing Reform Act

Nine music and digital-media trade groups with a wide range of ideas about music licensing voiced a single opinion June 28 to a House subcommittee. In a respectful manner, they trashed the U.S. Copyright Office's proposed bill that would abolish the compulsory mechanical license and form music rights organizations, or MROs.

While acknowledging the good intentions and hard work of Register of Copyrights Marybeth Peters in proposing the 21st Century Music Licensing Reform Act (*Billboard*, July 2), the groups wrote that requirements in the draft bill would not work in practice and would create financial havoc for some.

The groups submitted letters expressing their concerns to the House Judiciary Committee's Subcommittee on Courts, the Internet and Intellectual Property, which wants to revamp the mechanical-license process (section 115 of

the Copyright Act).

Among their concerns: that the proposal cannot ensure that the MRO mechanical-licensing process would run smoothly and efficiently, that publishers' bargaining power to negotiate rights and royalty rates would not be kept in check and that royalty rates could exceed reasonable limits.

While some groups suggested specific changes to the bill, many generally supported a "joint uni-license proposal" previously presented to the subcommittee by ASCAP, BMI and the National Music Publishers' Assn. as well as its subsidiary the Harry Fox Agency.

Although there is no formal written version of that proposal available for the public, *Billboard* has learned that it focuses on only one aspect of the Copyright Office proposal: performance and mechanical licenses for online subscription services.

The uni-license proposal

would create one "super agency" for all U.S. publishers that would handle "blanket" licenses granting performance and mechanical rights to digital subscription services. Similar to SoundExchange, which licenses and distributes non-interactive webcasting royalties to performers and owners of sound recordings, the new agency would also collect and distribute royalties to publishers or publishers' agents.

Negotiations on the uni-license proposal among certain publishing interests, the Recording Industry Assn. of America and the Digital Media Assn. are ongoing. The royalty rate tossed around at this point is 16.666% of a digital service's gross revenue, with a flat-fee dollar rate as a minimum payment.

This represents an increase from the current mechanical statutory rate of 8.5 cents per song, per download, a source says. It is intended to place a value on the ease of one-stop

shopping to secure a license for all U.S. repertoire without the risk of copyright-infringement liability. In other words, it would help spread the cost of building an infrastructure to handle the administration responsibilities.

This proposal does not cover licenses for master ringtones or other new products—something the RIAA and DiMA would like to resolve.

SESAC wrote in its response that it has been excluded from the uni-license negotiations and that it wants to have a voice in the operation of any such agency.

Most industry observers do not expect the Copyright Office's proposal to stand.

DiMA was among those that criticized the Copyright Office proposal for permitting an unlimited number of MROs to handle performance and mechanical licenses, which it said only "guarantees turbulence and uncertainty and increased risk for

law-abiding services, which is precisely what the legitimate online music market does not need."

ASCAP wrote that performing right organizations do not have the internal structure to handle mechanical licenses.

The RIAA and some publishers' agents wrote that the bill changes the terms of current contracts and might invalidate many agreements, including mechanical licenses, recording contracts, songwriter agreements and subpublishing deals.

"The economic dislocation of this unprecedented action would be staggering," the RIAA wrote.

While a date for the House subcommittee to act on the proposals has not been set, *Billboard* has learned that a Senate subcommittee has begun an inquiry about the issue. ...

Additional reporting by Bill Holland in Washington, D.C.

application, allowing students at the Seattle campus to access music and other Napster content. Beginning this fall, Dell account executives will sell discounted Napster subscriptions to other colleges and universities adopting the integrated server system.
—Antony Bruno

>>> SURVEY: CDs, RADIO RULE

A survey by IDC Audio indicates that despite interest in emerging digital audio technologies, U.S. consumers still rely on CDs and FM radio as their primary sources for new music. The study found that 53% of U.S. citizens own a CD player, while only 6% have a digital music player. And when it comes to fast-growing satellite radio, 6% indicated they subscribe to XM or Sirius and 12% said they would consider purchasing a satellite receiver in the coming year. Only 4% had ever used a pay-per-download music service. Conversely, 70% of the households surveyed said they spent money on recorded music every month.
—Bram Teitelman

>>> INDIAN POLICE BUST ALLEGED PIRATES

Police officers in Mumbai, India, seized 42 DVD-R burners June 29 in what is being touted as the country's largest pirate burner seizure. Using information from a Motion Picture Assn. program that rewards individuals for providing piracy tips, police raided a DVD-R burner lab, catching two men in the act of alleged movie piracy and seizing 1,123 DVD-Rs. The burners, if operated 10 hours per day, were capable of producing 3.6 million DVD-Rs annually, which could yield revenue of \$4.22 million, the MPA says. The MPA estimates that its member companies lose more than \$896 million in potential revenue annually because of piracy in the Asia-Pacific region.
—Susan Butler



Senate Pushes CAFTA One Step Further Along

landmark intellectual-property protection in Central America came a step closer to becoming a reality June 30, when the Senate passed the Bush administration's Central American Free Trade Agreement by a 54-45 margin. In the House, the Ways and Means Committee furthered the bill in a 24-11 vote.

CAFTA still faces a major hurdle—an approval vote on the House floor—before ratification can proceed.

The entertainment industry supports the upgraded anti-piracy provisions of the agreement, but CAFTA has become a politically sensitive issue for the White House. Many members of Congress—Democrats, but also some Republicans—worry that more safeguards for U.S. agricul-

tural and factory workers are necessary to avoid a voter backlash.

In response, U.S. Trade Representative Rob Portman has told lawmakers that the administration is committed to spending \$160 million over four years to promote labor and environmental laws, as well as \$150 million over five years to help subsistence farmers who might be displaced by an increase in U.S. agriculture imports.

With a 15-day clock running, the House must take up the measure this month.

ORPHAN ROUND TABLE: Orphan works will be the subject of a series of round-table discussions hosted by the Copyright Office later this month and in August.

The office has heard from more than 800 individuals

and companies in its ongoing proceeding on how best to free up copyrighted works, including sound recordings and musical compositions, whose authors

cannot be easily traced (*Billboard*, May 14).

Two round tables, on July 26 and 27, are to be held on Capitol Hill: one in a Senate hearing room and the other



Attorney General ALBERTO GONZALES sees big results from the Justice Department's anti-piracy task force.

in the House. A third will take place Aug. 2 at the University of California at Berkeley's Boalt Hall School of Law.

ON THE HUNT: Operation Site Down, described by the Department of Justice as "one of the largest ever international law enforcement actions dedicated to stopping intellectual-property theft on the Internet," has netted some big results. The campaign is part of the DOJ's aggressive Intellectual Property Task Force, initiated in March 2004.

Attorney General Alberto Gonzales announced June 30 that the FBI's cyber and criminal divisions, teaming with law enforcement from the United Kingdom, Canada, Australia, Israel and six European nations, have recently conducted more than 90

searches worldwide and have dismantled at least eight major online distribution servers.

In the United States, Operation Site Down, working with 25 U.S. attorneys' offices and 32 FBI field offices, has led to the arrest of four individuals, now charged with criminal copyright-infringement violations.

Before the establishment of the task force last year, the DOJ did not give top priority to pursuing criminal actions against pirates.

Gonzales also gave thumbs up to the Supreme Court's 9-0 *Grokster* decision. "The department argued in support of numerous artists, entertainers and other copyright-holders. We are pleased that they continue to have the ability to seek damages in court."

Billboard, Knitting Factory Extend Showcase Series

Billboard and the Knitting Factory have partnered to present "Billboard Underground, Live at the Knitting Factory." The series, which started at the Knitting Factory's New York club and will expand to the Los Angeles location this month, exposes new talent to top-tier industry tastemakers.

The next act slated to appear in the series is Australian hard rock band Doomfoxx. The group will play the Knitting Factory in New York July 26.

Among the acts that have

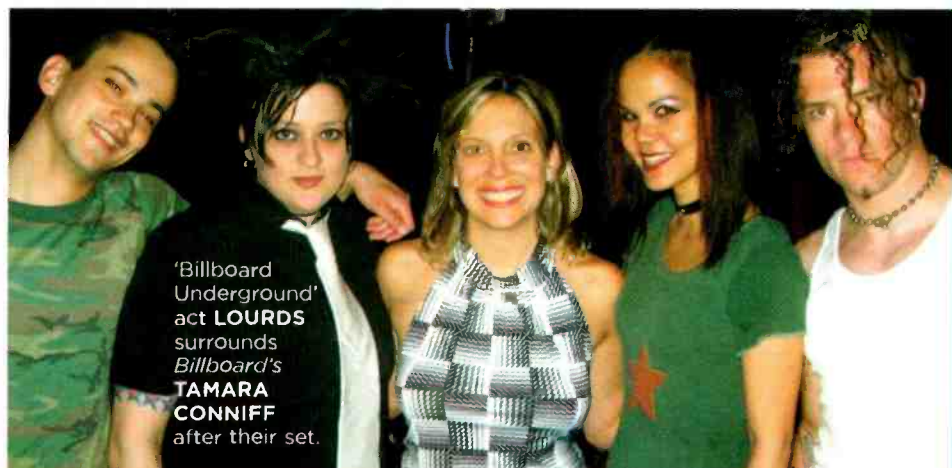
already played in New York are Tina Sugandh, Roadside Graves, Lourds, Geoff Byrd and Bandcamp. *Billboard's* editorial staff and co-executive editor Tamara Conniff select the performers.

"The goal is to get good music exposed to the people who can take a musician to the next level," Conniff says. "We're excited to lend our resources to this valuable endeavor."

Jared Hoffman, president of Knitting Factory Entertainment, welcomes the partnership. "We are thrilled to have *Billboard* as a partner in the

creation of this fantastic platform for nurturing up-and-coming talent," Hoffman says. "As the monitor of the American recording industry, *Billboard's* voice carries great weight. We welcome their commitment to stepping out and standing behind the best in emerging talent."

For a complete schedule of the "Billboard Underground, Live at the Knitting Factory" concert series, go to billboard.com or knittingfactory.com. For more information, e-mail underground@billboard.com.



'Billboard Underground' act LOURDS surrounds *Billboard's* TAMARA CONNIFF after their set.

GOSPEL BY DEBORAH EVANS PRICE

AIR's New Owners

Malaco, Select-O-Hits Purchase Gospel Label

NASHVILLE—Malaco Music Group and Select-O-Hits have purchased Atlanta International Records (AIR Gospel) for an undisclosed price.

One of the gospel music community's best-known independents, the 25-year-old label's roster includes the Rev. F. C. Barnes, Timothy Wright, Dottie Peoples, Luther Barnes & the Red Budd Community Choir and Maurette Clark Brown. Peoples' new release, "Live From Memphis, He Said It," debuts at No. 50 on the *Billboard* Top Gospel Albums chart in this issue.

AIR CEO Alan Freeman will continue to serve the label as a consultant and work from his Atlanta office. (His father, Ron, launched AIR in 1980.) The remainder of the label operations will move to Malaco's Jackson, Miss., headquarters. Select-O-Hits will continue to distribute AIR. (Malaco bought 50% of the Memphis-based distributor in 1996.)

"We look at companies



AIR's catalog drew Malaco's TOMMY COUCH SR.

Sound Gospel, 601 Records and Savoy.

Select-O-Hits VP Johnny Phillips says AIR is a perfect fit. "Acquiring something like AIR is like having another Malaco," he says. "We can now go in with all the Malaco titles and Atlanta International titles and do so many more promotions with different companies. Dottie Peoples and Luther Barnes are top-of-the-line gospel artists. Add that to what Malaco already has, and it's a match made in heaven."

AIR is Select-O-Hits' latest acquisition. The company recently purchased 50% of the Latino Jam label, whose roster includes the Latino Jam Cartel and Capone. It also just closed a deal to acquire 50% of Sawed Off Records, a Hispanic label based in Southern California whose roster includes Knightowl and Dyablo.

R&B/HIP-HOP BY GAIL MITCHELL

Industry Mourns Passing Of Luther Vandross

During a career stretching into four decades, Luther Vandross' soulful, supple tenor became the yardstick by which many contemporary balladeers were measured.

"The first songs I ever learned were Luther's," Warner Bros. R&B singer Jaheim recalls. "I got my deal singing three of his hits. Luther is 'music' to me. There will never be another voice like his."

Friend and fellow R&B icon Patti LaBelle echoes, "He had one of the greatest voices that ever sang a song. Luther was one of a kind."

Similar sentiments from industry colleagues and fans alike followed news of Vandross' death July 1 at John F. Kennedy Medical Center in Edison, N.J. Though an exact cause of death was not announced, the 54-year-old singer had suffered a major stroke two years ago after which he lapsed into a coma for almost six weeks. A recovering Vandross appeared on "The Oprah Winfrey Show" in May.

"Luther Vandross had a peaceful passing

under the watchful eye of friends, family and the medical support team," according to a statement issued by the medical center.

Throughout his career, Vandross fought a much-publicized battle with weight gain. Still, he retained the warm, seductive vocals that earned him one-name icon status in the vein of Marvin Gaye and Stevie Wonder. The New York-born and -raised eight-time Grammy Award winner was a consummate talent who wrote, arranged and produced songs for Aretha Franklin, Diana Ross, Whitney Houston and Dionne Warwick.

Selling more than 20 million albums worldwide, Vandross approached his artistry very simply. As he told *Billboard* in 2001, "I just like excellent music, music people can feel."

Inspired early on by the female singers he emulated and later worked with, Vandross first earned kudos in the early '70s as a top-notch backup vocalist for David Bowie, Bette Midler, Barbra Streisand and Chaka Khan, among others. As a popular jingle singer, he did spots for Kentucky Fried Chicken and the U.S. Army.

Recording two albums under the name Luther for Cotillion, Vandross also recorded with session groups Roundtree and Change and sang on hits by Chic before landing a solo deal with Epic.

Breaking through with his 1981 No. 1 R&B album debut "Never Too Much," Vandross proceeded to record a string of R&B chart-topping albums in the '80s including "Forever, for Always, for Love," "The Night I Fell in Love" and "Any Love." Key R&B/pop singles include "Here and Now" (the 1989 single was his first top 10 pop showing) and "Endless Love" with Mariah Carey.

Following a brief stint with Virgin Records, Vandross signed with J Records, releasing a self-titled CD for the label in 2001.

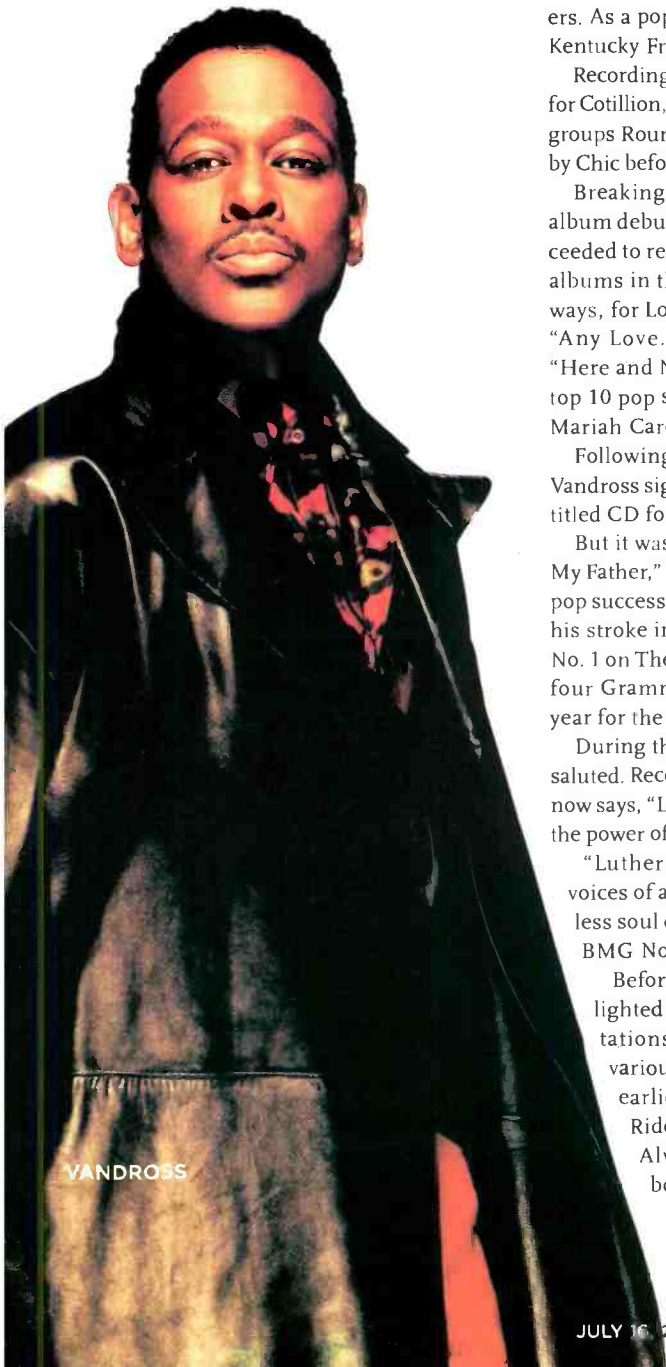
But it was his second J album, "Dance With My Father," that gave Vandross the mainstream pop success he had long coveted. Released after his stroke in April 2003, the album debuted at No. 1 on The Billboard 200 and last year earned four Grammy Awards (including song of the year for the bittersweet title track).

During that ceremony, Vandross' legacy was saluted. Recording Academy president Neil Portnow says, "Luther's life and songs demonstrated the power of love; his music will live on forever."

"Luther was not only one of the greatest voices of all time, but his influence as a peerless soul creative force was second to none," BMG North America CEO Clive Davis says.

Before Vandross' death, Davis had greenlighted a tribute album featuring interpretations of signature Vandross songs by various artists. It is due in September. An earlier tribute album produced by Rex Rideout and Bud Harner, "Forever, for Always, for Luther" on Verve/GRP, bowed last August.

Funeral services for Vandross were to be held July 8 at Riverside Church in New York.



VANDROSS

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BEST SPANISH POP BAND
NEW ALBUM
"PÁJAROS EN LA CABEZA"
TRIPLE PLATINUM IN SPAIN
NUMBER 1 SIX WEEKS IN A ROW IN THE SPANISH SALES CHARTS

1.500.000 ALBUMS SOLD WORLDWIDE

SPANISH MUSIC AWARDS:
BEST NEW SONGWRITER
BEST NEWCOMER

BEST SONG - "SIN TI NO SOY NADA"
BEST POP ALBUM - "ESTRELLA DE MAR"
BEST POP SONG - "SIN TI NO SOY NADA"

MTV EUROPE MUSIC AWARDS:
BEST SPANISH BAND 2002



**LATINAMERICAN TOUR
FALL/WINTER 2005**

Music from **EMI**



Education Initiatives About File Sharing Proliferate

Publishers and songwriters are joining in efforts by a number of groups to take the latest message about illegal file sharing to the streets.

Educating the public about file sharing took on a new sense of purpose after the U.S. Supreme Court unanimously held that peer-to-peer operators who promote unlawful file sharing can be liable for inducing copyright infringement.

"I believe there has been a lot of confusion, particularly in adult minds, that if these services were indeed wrong, then the law would shut them down," says **Ralph Peer**, CEO of Peermusic. "Education is a very important part of the response [to the decision]. It gives us an extra opportunity to identify that our society considers it wrong."

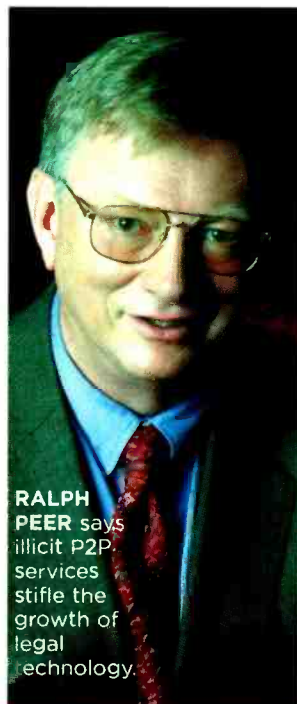
Peer is chairman of the International Confederation

of Music Publishers, the umbrella trade association for publisher groups on six continents, including the National Music Publishers' Assn. and the Music Publishers' Assn. of the United States. ICMP is an active member of European Web site pro-music.org, which, Peer says, highlights the value of music, promotes legitimate online music services and exposes myths about online music piracy.

In the United States, Music United for Strong Copyright (musicunited.org) is a coalition that represents virtually every segment of the music community, including publishers and songwriters. Two days after the Grokster decision, Music United launched two educational initiatives.

The "Feed a Musician, Download Legally" campaign will tack advertisements to outdoor poster spaces, such as

metro transit stops, in 11 cities: New York, Los Angeles, San Francisco, Chicago, Atlanta, Boston, Baltimore, Dallas, Philadelphia, Houston and



RALPH PEER says illicit P2P services stifle the growth of legal technology.

Washington, D.C.

Music United also joined **Childnet International** (childnet-int.org), which is leading the campaign to distribute a new pamphlet, "Young People, Music and the Internet—A Guide for Parents About P2P, File Sharing and Downloading," through partners in 18 countries. The pamphlet includes information on how parents can help understand and influence kids' choices when downloading music, pointing out security and legal risks.

Yet consumers are not the only focus for educational efforts. As Peer notes, "There are groups who are opposed to copyright as a dimension of society. They keep talking about the fact that copyright somehow closets ideas, and of course that's a very fundamental misconception of copyright, which is structured to protect only the expression

of those ideas—not the ideas themselves."

Some of these groups are publicizing their view that the Grokster decision chills innovation. Many publishers believe that this idea should be challenged publicly.

"Nothing could be more incorrect," Peer says. "What has happened so far is that they've hindered innovation of wonderful new technologies like **Snocap**, which has not had a market as long as there was a zero price point on the other side. By allowing the unlicensed P2P, [those companies] hindered development of positive technologies."

Another educational angle is under way in school classrooms. "There have been a lot of efforts through music teachers' groups to reach children in school and to encourage them to copyright their homework essays. This will

help the children understand what [copyright] means so that they will know that they shouldn't be pilfering other people's works," Peer says.

There are many opportunities for songwriters, with their lyrical and musical talent, and for publishers, with their marketing expertise, to move the message from the courtroom to the public and protect their rights.

BMG & THE BEEB: BMG Music Publishing sealed a deal with **BBC Worldwide**, acquiring the British media giant's existing music publishing interests, including music from such TV productions as "Teletubbies," "The Tweenies," "Walking With Dinosaurs" and "The Planets."

BMG has been BBC Worldwide's publishing administrator since 1996, and will continue to administer its new catalog. ...

CONTEMPORARY CHRISTIAN BY DEBORAH EVANS PRICE

Elefantes Fly With New Company

3.1 Productions Promises Multiple Distribution Channels For Christian Acts

NASHVILLE—Veteran musician/entrepreneurs John and Dino Elefante are partnering with Weston Entertainment's Greg Weston to start 3.1 Productions, *Billboard* has learned. The company will house two new labels, Skytone and Selectric.

John Elefante was a member of classic rock band Kansas from 1981 to 1986 before he embarked on a solo career in Christian music. But the real news for 3.1 will be a three-pronged distribution strategy designed to serve the specific marketing needs of the labels' artists.

Provident-Integrity Distribution will handle the Christian Booksellers Assn. market. A deal with a major distributor for the mainstream market was being finalized at deadline and is expected to be announced soon.

The third prong in the Elefantes' strategy is their existing Deep Music Distribution operation, which will focus on distributing the labels' developing acts in the

mainstream and Christian markets. Franklin, Tenn.-based Deep works exclusively with indie acts and indie labels, including Executive Music, Syntax Records and Face Down Records.

David Bach, most recently VP of A&R at Reunion Records, has been tapped to head the label side of the company.

The Selectric roster includes such Christian rock acts as Monday Morning, Homeless J and Cross Culture. The label's first release, due Aug. 30, will be from Monday Morning, a new group that Dino Elefante compares to Velvet Revolver.

Skytone will house the company's adult contemporary-oriented acts. Texas worship leader Andrea Webber will make her bow on the label in February.

John Elefante will issue a new project on Skytone in November. The set, "Now and Then," will reprise previous hits and include new material. It will be his first re-

lease as an artist since "Defying Gravity," which was issued in 2001 on Pamplin Entertainment. (Dino Elefante is a former executive VP of A&R at Pamplin.)

The Elefantes say they started 3.1 Productions to give talented, faith-based bands a route to mainstream consumers.

"We've been getting interest from the majors in New York and L.A. about wanting to get into the whole Christian rock scene," Dino says.

John sees the barriers between mainstream rock and Christian rock starting to crumble. "Thanks to the P.O.D.s, Switchfoots and Chevelles, the wall is not up as high anymore," he says. "The wall is now only about

three feet high, and it used to be 30 feet high."

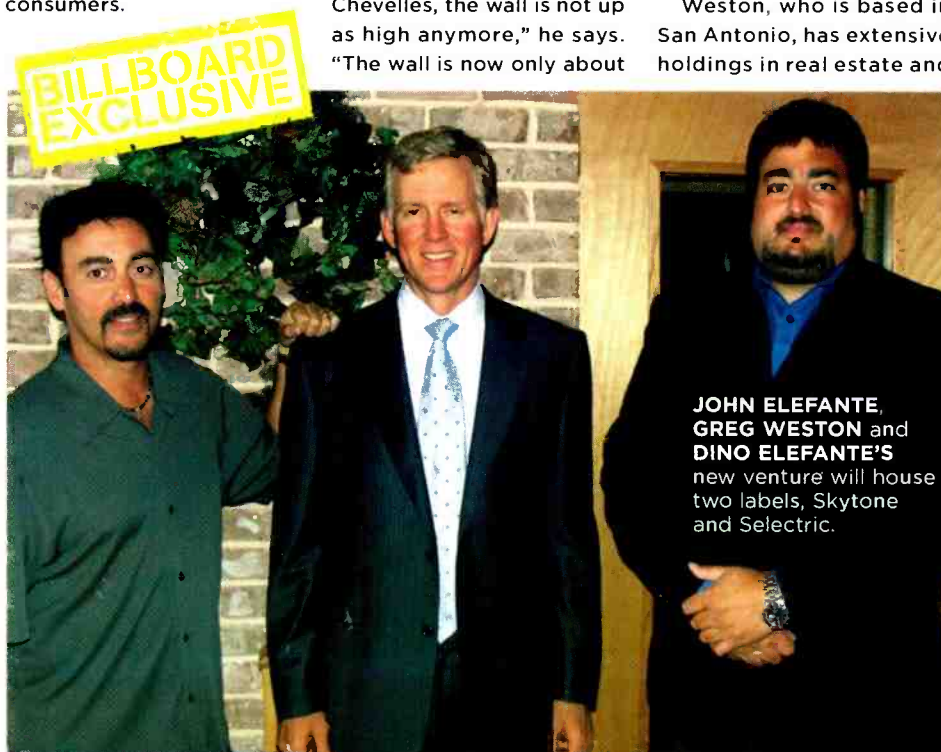
The Elefantes met Weston through a mutual friend and sold him their successful recording studio, the Franklin, Tenn.-based Sound Kitchen, in August 2003. The brothers had run the studio for a decade.

Weston, who is based in San Antonio, has extensive holdings in real estate and

the hospitality industry. The Elefantes are now partners with the Texas businessman in Weston Entertainment which, in addition to 3.1 Productions, includes Deep Music Distribution, grassrootsmusic.com and Street Launch, a marketing operation.

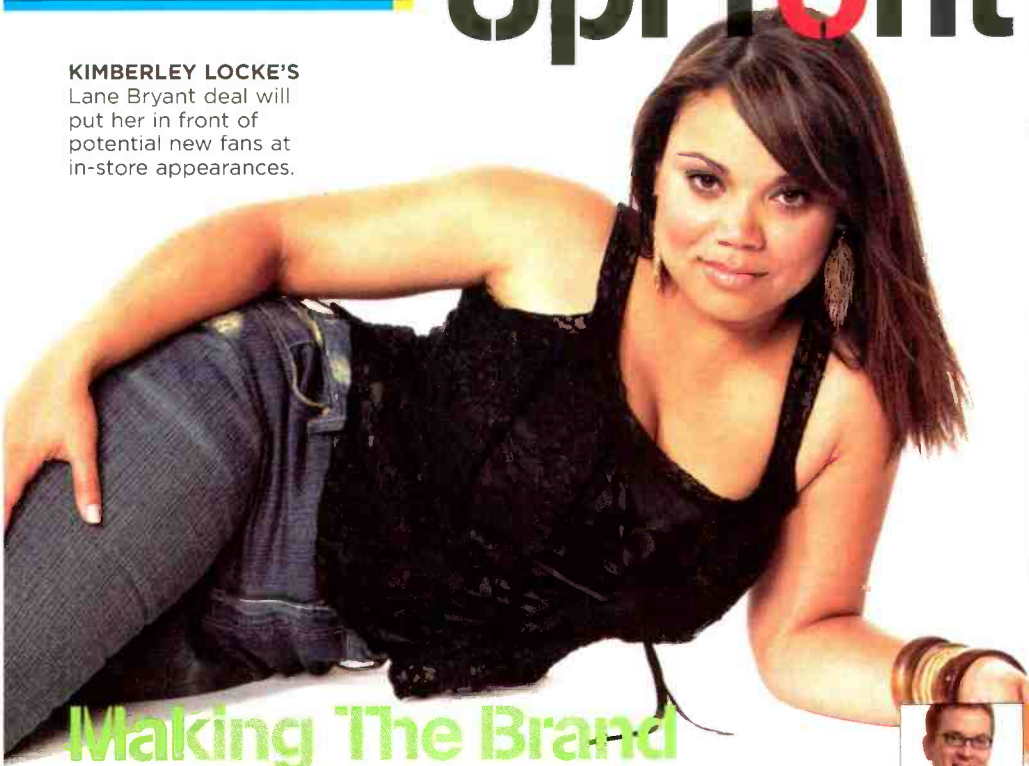
Other members of the 3.1 staff include former ForeFront employee Jenny Catron, who is heading the creative department. Marc Theodosian will head marketing and merchandising efforts, and his wife, Recah Theodosian, will handle marketing and publicity. Independent public relations firm Savvy Media has also been retained.

Characterizing the deal with Provident-Integrity as "long term," Dino says that Provident Music Group chief Terry Hemmings has been extremely supportive of the new venture. "He has really gotten our vision and been a great partner," he says. ...



JOHN ELEFANTE, GREG WESTON and DINO ELEFANTE'S new venture will house two labels, Skytone and Selectric.

KIMBERLEY LOCKE'S Lane Bryant deal will put her in front of potential new fans at in-store appearances.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Locke Thinks Big

Singer Embraces Gig As Plus-Size Spokesmodel

On 'American Idol,' people noticed that I wasn't a typical size 2," Kimberley Locke says. Seconds later, she corrects herself. "I mean, it's the typical size for Hollywood, but not the rest of the world."

With her newly inked partnership with women's plus-size retailer Lane Bryant (billboard.biz, June 29), the refreshingly outspoken Locke will be the spokesmodel for the "rest of the world." And Locke—the second runner-up on season two of the Fox series—wouldn't have it any other way.

"In today's society, where everyone is so conscious of their size, it's important for women to know that it's OK to be a plus size—and it's nice to have a celebrity associated with that," the Curb recording artist says.

For her Lane Bryant deal, which launches July 10 and runs through the end of the year (possibly longer), Locke will appear in fall and holiday print ads and make personal appearances for the retail chain's Seven7 Jean Collection. Lane Bryant, with 735 stores, is the exclusive retailer for Seven7's plus-size line.

According to Lane Bryant president Lorna Nagler, partnering with Locke was a perfect fit. "She's talented, she's a fresh face for women, and she's comfortable in her curvy body," Nagler says. "Our customers can relate to her."

Locke's manager, Jerry J. Sharell of Stiletto Entertainment in Los Angeles, says the branding partnership (the artist's first) happened quickly. While Locke is represented by the William Morris Agency, she signed with Ford Models' 12-plus division in February for additional opportunities.

One month later, the Lane Bryant deal was hammered out by Sharell, Ford agent Gary Dakin, Nagler and Lane Bryant director of business management/marketing Kathy Quickert.

Sharell says Locke received "a nice flat fee" for her services. Locke adds that she also received tons of swag from Lane Bryant. More important, she says the campaign will expose her to a variety of potential fans.

In addition to store posters and online banners, Locke's image will appear in direct-mail brochures and in ads in upcoming issues of Glamour, In

Style, Essence and O—The Oprah Magazine. A huge billboard arrives next month in Chicago, Philadelphia and in New York's Times Square.

On July 17, the artist kicks off a seven-city tour of Lane Bryant stores at the Southcoast Plaza in Costa Mesa, Calif. The trek (meet-and-greets, with a few live performances) wraps up Aug. 27 at the Mall of America in Bloomington, Minn.

The timing for this partnership is ideal for Locke, as her voice is in many places at the same time. Her latest single, "I Could" (from her 2004 debut album, "One Love"), is ascending the *Billboard* Adult Contemporary chart. She also appears on two Disney collections ("Wishes" and "DisneyMania 3") and Curb's soundtrack to "The Perfect Man."

In addition to recording tracks for her sophomore album (due early next year), Locke has her eyes set on Hollywood. "With Lane Bryant, people will say, 'Oh, she's modeling now,'" Locke says. "So, when I act in a film or host a show, people won't be totally surprised."

Sure enough, Locke will host the Game Show Network's "Word Slam" Sept. 8.

COKE IS ROCKIN': The infectious jam "I Like the Way" by U.K. dance-rock duo the Bodyrockers has been licensed to Coca-Cola for use in an ad campaign for Diet Coke. Created by ad agency FCB in New York, the TV spot begins airing July 18, and will run for two months.

The timing is perfect: Universal Records is sending "I Like the Way" to radio July 19, with a self-titled album arriving Aug. 30. Earlier this year, "I Like the Way" debuted at No. 3 and No. 12 on the Official U.K. Charts Co.'s Singles Chart and the Eurochart Singles Sales list, respectively.

Speaking of Coke, remember the classic commercial from 1971 that spotlighted a multi-cultural group of young adults singing "I'd Like to Buy the World a Coke"?

The concept has been reimagined for Coca-Cola's new zero-calorie soft drink, Coca-Cola Zero. The new ad features artist G. Love surrounded by a handful of people, singing "I'd Like to Teach the World to Chill."

The "Chilltop" ad was created by Miami-based ad agency Crispin Porter + Bogusky.

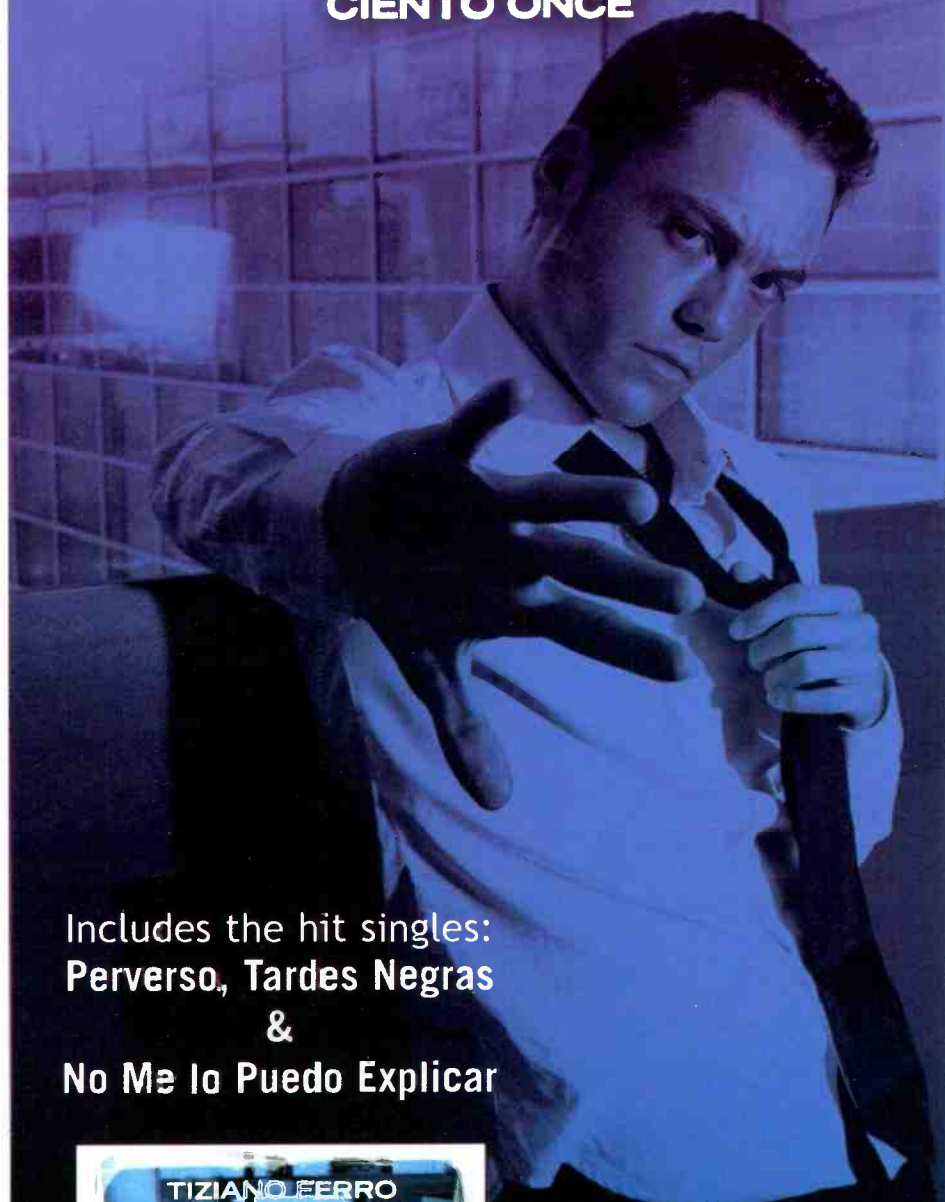
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MOBILE BY ANTONY BRUNO

Podcasts Get iTunes Stamp Of Approval

If Apple Computer podcasts, they will come. Or so it seems after the company added support for the new broadcasting technology to its latest version of iTunes.

In the days following Apple's June 28 release of the update, podcasters saw significant boosts in press and traffic. And just two days after launching the service, Apple reported more than 1 million podcast subscriptions from the new directory.

"We were certainly very, very pleased with the results we saw," Apple VP of applications Eddy Cue says.

Although podcasting—a method of publishing audio files online for delivery at regular intervals to subscribers with the appropriate software—has been around for more than a year, Cupertino, Calif.-based Apple is first in the race to combine quality programming and easy-to-use software. The company is aggregating more than 3,000 podcasts—by everyone from media giants like Disney, the BBC, ESPN Radio and abc-news.com to smaller podcast pioneers with cult followings—for a pleasant and simple user experience.

"The bottom line is Apple

does a great job presenting a clean and easy-to-understand user interface," says Evan Harrison, executive VP of Clear Channel Radio's online music and radio division, which has several programs in the iTunes directory. "What Apple is doing will absolutely move the mark in moving this market further. I think other people will jump onto this bandwagon, which will continue to help define this market."

Podcasters included in the Apple launch were pleased, if somewhat overwhelmed. Unlike Apple's music tracks, which it hosts on its site, its podcast content directs traffic back to the source. Some smaller podcasters were not prepared for the demand.

Noncommercial triple-A radio station KCRW Santa Monica, Calif., which had two programs featured on the iTunes podcast home page, reported a tenfold spike in traffic the day Apple launched the service. According to Will Lewis, KCRW's management consultant, the leap from a daily average of 10,000 downloads to 100,000 forced the sta-

tion to upgrade to a larger Internet server.

"We weren't ready for it," Lewis says. "I've never seen a phenomenon like this. It's like the killer app."

Demand for "The Dawn and Drew Show," a podcast created by a married couple from their Wisconsin farmhouse (and described as a mix of "The Howard Stern Show" and "A Prairie Home Companion") reportedly rendered the show's Web site inaccessible for two days following the launch.

Adam Curry, whose "Daily Source Code" is another program in the iTunes podcast directory, predicts "tens of millions" more subscribers in coming months. For its part, Apple reported a "significant" uptick in the number of submissions from podcasters requesting placement on the service.

Industry observers expect Apple will not be alone for long. Many predict podcasting will become a standard feature of any Internet portal, just as search engines, blog tools and instant messaging are now. The goal will be to offer a one-stop shop for users' Internet navigation needs, rather than provide one program to find podcasts, another to find music and so on.

Forrester Research analyst Ted Schandler believes Yahoo will develop such a service, and "Google probably will. These companies that have desktop tool bars and are in either the search or music business, you'll see them make this simpler as well."

It is unclear whether Apple's podcasting presence will encourage major labels to allow their music to be included in podcast programming. Because of ongoing licensing complexities, most podcasts that include music only use the work of unsigned acts or those who own the rights to their music.

"Creating a business model around music podcasting is a wide-open game. No one's

doing it yet," Schandler says. "Once there's a rights structure in place, that will certainly make podcasting more interesting."

But until the podcasting format generates significant traffic, there is little incen-



HARRISON

tive for labels to work toward a solution.

"Podcasting has gotten a disproportionate amount of press compared to how many people even understand what it is," Harrison says. "As the demand picks up for content in this format, the market as it relates to rights will work itself out."

Apple's involvement in this effort is expected to play a role similar to CEO Steve Jobs' aligning the major labels to embrace online music stores. With 1 million subscribers onboard, Apple's podcasting initiative could spark the demand needed to bring the labels to the table. But while the recent spike in traffic is certainly eye-opening, it might be just the result of curiosity or experimentation.

"There's a lot of 'hmm, let's try it' kind of behavior," Schandler says. "In the early going of something like podcasting you see a lot of that. What will win is quality programming."

Not surprisingly, Apple has made music a focus of its podcast directory. Among the programs are several created by indie labels to promote their acts. Apple also produces its own podcast, "iTunes New Music Tuesday," featuring 30-second clips of new releases recently added to its store. It remains the most-requested podcast on iTunes.

BITS & BRIEFS

CALLING ALL HOB CLUBS

Mobile-phone provider Motorola is working with House of Blues to bring wireless entertainment applications and services to HOB clubs nationwide. The two plan to develop customized content and exclusive access to Motorola mobile phones branded by HOB. Details remain sketchy, but the deal is expected to include priority information and access to concerts, ticket presales and special discounts. In addition, Motorola says it will develop wireless applications for HOB to allow fan interaction with artists during events. To kick off the relationship, Motorola is giving away tickets to select HOB events to sweepstakes winners who register at the company's Web site.

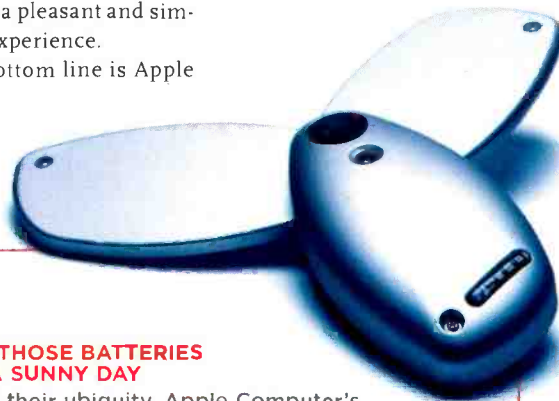
WHAT, US WORRY?

Although the U.S. Supreme Court made its opinion on file sharing glaringly clear, it seems college students were too busy downloading free music to get the message. According to a recent study conducted by Ipsos Public Affairs on behalf

of the Business Software Alliance, two-thirds of college students surveyed feel there is nothing unethical about swapping music, movies or software via peer-to-peer services. More than half feel it is OK to do so in the workplace as well. The study also found that 45% of students use campus networks to download free music, and 36% say they plan to do so even more in the future. As far as deterrents go, 27% are most concerned about the legal consequences of downloading copyrighted material, while 23% say computer viruses are their greatest fear.

POINTS FOR SHARING

Passalong.com, a peer-to-peer music site using PayPal online payment technology, was recently the largest e-commerce store on eBay, based on active listings. The site gives file swappers reward points for sharing files that result in a sale. Files are protected with Windows digital rights management and can be traded through instant messaging, text messaging, e-mail, Wi-Fi and device-to-device transfer.



SAVE THOSE BATTERIES FOR A SUNNY DAY

For all their ubiquity, Apple Computer's iPods are notorious for having a frustratingly short battery life. U.K. firm Better Energy Solutions is addressing the problem in an eco-friendly way. Its Solio line of battery chargers uses solar power to energize not only fading iPods, but also mobile phones and other devices.

At 5.8 ounces, the chargers are designed to be as portable as the devices to which they provide power. Both the iPod and mobile-phone chargers feature a fan-blade design and open to capture the sun's rays and charge their internal batteries. When there is no sunlight, the Solio can be plugged into its wall charger.

The mobile-phone charger uses an adapter system to work with an array of mobile devices, while the iPod charger ships with an iPod connector kit.

The Solio line caught the eye of the always socially conscious Coldplay, which recently made available a limited edition of the Solio iPod charger featuring the cover art of the band's new "X&Y" album. Only 200 were made and sold via Coldplay's U.K. Web site.

The iPod and mobile-phone chargers are available for about \$100 at the Solio Web site and such retailers as J&R Music World (online and in-store). Adapter packs for different mobile devices sell for about \$20 each.

—Antony Bruno

AOL Music TOTAL MONTHLY STREAMS JUL 16 2005

Top Songs		
1	MARIAH CAREY We Belong Together ISLAND	356,561
2	PRETTY RICKY Grind With Me ATLANTIC	196,020
3	BO BICE Vehicle RCA	167,557
4	BACKSTREET BOYS Incomplete * JIVE	164,355
5	FALLOUT BOY Sugar, We're Going Down ISLAND	130,334
6	MISSY ELLIOTT Lose Control ELEKTRA	130,071
7	YING YANG TWINS Wait (The Whisper Song) TVT	126,596
8	SHAKIRA La Tortura EPIC	119,521
9	THE BLACK EYED PEAS Don't Phunk With My Heart INTERSCOPE	114,668
10	KELLY CLARKSON Behind These Hazel Eyes RCA	106,819



"American Idol" runner-up Bo Bice debuts at No. 3 with "Vehicle," the highest new song entry of the week.

Top Videos

1	JESSICA SIMPSON These Boots Are Made For Walkin' COLUMBIA	859,766
2	MARIAH CAREY We Belong Together ISLAND	480,614
3	BRITNEY SPEARS Someday JIVE	431,890
4	GWEN STEFANI Hollaback Girl INTERSCOPE	340,474
5	EMINEM Ass Like That INTERSCOPE	285,860
6	SHAKIRA La Tortura EPIC	253,594
7	KELLY CLARKSON Behind These Hazel Eyes RCA	251,436
8	50 CENT Just A Lil Bit INTERSCOPE	242,746
9	AKON Lonely UNIVERSAL	209,947
10	BACKSTREET BOYS Incomplete JIVE	185,619



Jessica Simpson's "These Boots Are Made for Walkin'" remains the No. 1 video for a third consecutive week.

* First Listen/First View ** AOL Music Live † Artist of the Month †† Breaker Artist ††† Sessions@AOL Source: AOL Music for the four weeks ended June 30.

GLOBAL BY TOM FERGUSON

HMV U.K. Sales Flat

Chain Will Continue To Open New Stores

LONDON—Music merchant HMV is confident it will ride out any short-term downturn in the U.K. retail sector, despite flat sales, and is stepping up its store-opening program.

Figures for the 2004/2005 financial year published June 28 by HMV Group showed zero growth in same-store sales at HMV U.K. & Ireland.

In the financial year ended April 30, the division's sales totaled £999.4 million (\$1.81 billion). For accounting reasons, that was a 53-week year.

Discounting the final week, sales totaled £986 million (\$1.78 billion), up 6% on the year ended April 24, 2004, because of the impact of 23 store openings. The division provided slightly more than 70% of group sales and 69% of operating profits in 2004/2005.

HMV U.K. & Ireland managing director Steve Knott says

19%, respectively, in 2003.

According to HMV U.K. & Ireland, music CDs accounted for 43.9% of its sales in 2004/2005, with DVD/video sales accounting for 44%.

Giles says the retailer is testing its HMV Digital downloads service, with plans for a Sept. 5 launch.

HMV Digital's software was developed in partnership with Microsoft (*Billboard*, Jan. 15). It will be available for free at hmv.co.uk and through HMV U.K. & Ireland's 205 stores. MusicNet is providing content and back-office support.

Knott says the service will reflect HMV's ethos of "giving people access to music and home entertainment products however they may wish to enjoy them."

After the annual figures were published, the group's shares rose 3.16% on the London Stock

suggested HMV had displayed "recent improvement, with year-over-year strength in the music release schedule partially offset by year-on-year weakness in the DVD release schedule."

Meanwhile, sales at the group's U.K. bookseller chain Waterstone's rose 2.6% to £440 million (\$796.4 million) in the 52-week period, with operating profit up 0.4% to 26.1 million (\$47.2 million).

Waterstone's operates 194 stores, and Giles says it will open "between five and 10" in the current financial year.

At HMV Asia Pacific, sales dropped 1% during 52 weeks to £280.9 million (\$508.4 million), and operating profit fell 7.4% to £7 million (\$12.7 million). "The music market in Japan remains tough," Giles says, "but there have been better releases in recent weeks, and we are allo-

"We feel well-positioned for a return in consumer confidence."

—ALAN GILES of HMV GROUP



the company has had to elevate its game to take its business forward in a "very challenging" retail environment.

"The market in 2005-06 isn't likely to get any easier," he admits, "but HMV is well-placed to continue in the same direction by opening a record number of new stores."

HMV Group CEO Alan Giles says at least 25 new U.K. stores are planned in the current financial year.

Business conditions are tough for all major U.K. retailers, Giles acknowledges. "[But] at HMV itself, we're gaining significant market share," he says. "We feel well-positioned for a return in consumer confidence when that comes."

Figures from research company TNS back up Giles' claim. They show HMV accounted for 22.6% of U.K. consumer album expenditure and 24.7% of singles in 2004, up from 20.9% and

Exchange to close June 28 at 236.75 pence (\$4.29).

The group's report showed global sales for the 53 weeks at £1.88 billion (\$3.40 billion). On the comparative 52-week basis, sales rose 3.8% on 2003/2004 to £1.86 billion (\$3.37 billion).

Operating profit was £137.5 million (\$248.9 million), up 4.5%, and underlying debt was reduced by £40.5 million (\$73.3 million) to £17.3 million (\$31.3 million).

According to analyst Richard Ratner of Seymour Pierce, the market is looking favorably on HMV. "This business is still very cash-generative," he says, "perhaps more so than a lot of other retailers. It's a very strong business in that direction, [and] we think the shares are still good value."

London-based Bridgewell Securities said in a June 28 note that the group has "solid organic growth prospects." Bridgewell

cating more space to DVD, much as we did in Canada." HMV has 53 Japanese stores, and will open "five or six" new outlets this year, he adds.

Giles says HMV's Canadian business is much improved and "back on the expansion trail." The chain will open seven new stores before Christmas, he says, "including three in New Brunswick, which is the first time that we've opened in that province."

HMV is also taking over the 40,000-square-foot Virgin Megastore site in central Vancouver Sept. 4 (*Billboard*, July 9). Giles says the store "fills a significant gap in our portfolio."

Operating profit for Canada (indicated in the annual report as HMV North America) rose 217% to £7.6 million (\$13.8 million) on a 52-week basis, aided by the closure of the group's U.S. stores, which recorded a £2 million (\$3.62 million) operating loss the previous year. ...



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Music from **EMI**

GLOBAL BY LARRY LeBLANC

Canadian R&B Comes Of Age

Newcomers Brown, Black Add Urban Appeal To Great White North

TORONTO—The success of recent debut albums by two Toronto-based urban artists offers proof of the growing mainstream acceptance of Canadian R&B/hip-hop.

The albums, by soul chanteuse

“From a black experience into the mainstream; that’s the movement happening right now,” Black says.

Why is it happening? Insiders cite a significant new approach to urban promotion by

top 40 [stations],” Universal Music Canada VP of national promotion Jeremy Summers says. “Now there are conservative, small-market hot AC stations spinning the track while top 40 is banging the day-

slated for a summer 2003 release but was shelved when MCA was folded into Interscope. Universal Music Canada subsequently stepped in to complete the album, which includes collaborations with American rapper Nas and production by the Soul Diggaz, Saukrates and Colin “Demarco” Edwards.

“Many of the same producers and writers I’d worked with at MCA came back to work with me for free,” Black says.

Brown, a vocalist/multi-instrumentalist/producer, was a veteran of musicals and Canada’s R&B club circuit before signing to Blacksmith.

“I spent six years trying to get a label deal,” she recalls. But “A&R people felt my sound was too mature.”

Two years ago, Toronto-based manager Chris Smith—whose artists include Nelly Furtado, K-os and Fefe Dobson—sought out Brown to launch his Blacksmith label.

“She’s an unbelievable talent,” Smith says. “I told her, ‘I am behind you 110%, whether we sell one record or a million.’”



“I spent six years trying to get a label deal. But A&R people felt my sound was too mature.”

—DIVINE BROWN

Divine Brown and hip-hop/R&B songstress Jully Black, are distinctly different, impeccably crafted works.

Brown’s self-titled release arrived May 31 from Blacksmith Entertainment, an independent, Toronto-based label distributed by Universal. Black’s “This Is Me” was issued June 21 by Universal Music Canada.

Brown’s album was No. 32 on the Nielsen SoundScan album chart for the week ending June 26, and has scanned 14,488 units. Universal will release it in September in Germany, Austria, Switzerland, Sweden, Finland, Denmark, Norway, Italy, Belgium, Holland, France and Japan. There is currently no U.S. commitment.

Black’s album debuted in Canada the same week at No. 34 with sales of 2,018 units. Releases outside Canada are not yet finalized.

Long held to be a niche genre, Canadian R&B/hip-hop is now making an impact on the country’s mainstream marketplace with a mixture of new talent and seasoned artists.

“It’s a coming of age of the scene,” says Phil Vassell, publisher of Toronto-based urban culture magazine Word.

Other Canadian urban acts making inroads to the mainstream include K-os (EMI); Keshia Chanté, Jacksoul and Shawn Desman (all on Sony BMG); Choclair (Sextant); Massari (Capitol Prophet Records); and Sweatshop Union (Battle Axe).

Canadian multinationals; local pop success for international urban acts like the Black Eyed Peas, OutKast and Sean Paul; and Canadian broadcasters’ increased acceptance of urban-based acts.

Industry observers here see the success of “Joyful Rebellion,” the sophomore album by rapper K-os, as a key breakthrough for domestic urban talent. The album was released in August 2004, and EMI Music Canada says it has gone platinum (100,000 units shipped).

“K-os showed that a Canadian black artist could be successful as both a rapper and as a pop artist,” Vassell says.

Nevertheless, the swift multiformat radio acceptance of leadoff singles by Brown and Black caught many by surprise.

For the week ending June 27 on the Nielsen Entertainment Broadcast Data Systems airplay charts, Brown’s “Old Skool Love” was No. 9 on the top 40 and adult top 40 listings and No. 6 at adult contemporary. Black’s “Sweat of Your Brow” was No. 11 at top 40 and No. 26 at adult top 40.

“It’s unusual for an urban act like [Brown] to be played on three formats,” Nielsen Entertainment BDS director of Canadian operations Paul Tuch says. “However, Black Eyed Peas, OutKast and K-os have brought urban music back into the mainstream again.”

“It surprised us how quickly ‘Sweat of Your Brow’ moved at

lights out of it.”

Warner/Chappell Music Canada signed Black as a songwriter in 1998. After she released several independent singles and recorded as a vocalist with I.L.L. Vibe act Baby Blue Soundcrew, U.S. label MCA Records signed her in 2002, in a joint venture with Universal Music Canada.

“This Is Me” was originally

JULLY BLACK was signed as a songwriter by Warner Chappell Music Canada in 1998.



>>>U.K. LABELS EXPLORE JAPAN

Executives from 30 British labels will attend a series of seminars and networking opportunities July 29-Aug. 4 in Japan. The labels are embarking on a fact-finding mission to explore business opportunities in the world’s second-largest recorded-music market.

The British Phonographic Industry is spearheading the initiative, with funding from U.K. Trade and Investment, a government-funded organization that fosters international trade.

The U.K. party will include dance labels Moshi Moshi, Ninja Tune and Warp. Japanese importers, distributors, labels and media representatives will attend the networking sessions. BPI international manager Matt Glover will head the mission.

—Lars Brandle

>>>ITALIAN INDIES UNITE

The 21 companies that recently left Italy labels trade group FIMI (*Billboard*, May 14) have created a new representative body. The members of Milan-based Produttori Musicali Indipendenti exited FIMI after a dispute over representation for indies within that body. The formation of PMI means Italy’s record labels now have four representative groups: FIMI, PMI and two other indie label groups, AFI and Audiocoop. PMI members include Sugar, Edel, Carosello, V2, Ala Bianca and Nar International.

Nar managing director Mario Limongelli was a VP at FIMI until the recent split. He says PMI “will appoint its governing body and administrators over the next three weeks.”

—Mark Worden

>>>PARIS REGGAE FEST CANCELED

The 15th annual Garance Reggae Festival was canceled one week before it was due to be held in Paris. The 11-act July 2 event was pulled by hosting venue Paris-Expo and promoter Garance Productions following weeks of public protest about the inclusion of Jamaican artist Sizzla on the bill.

The protesters—led mainly by gay rights groups—argued that Sizzla should not perform because of allegedly homophobic lyrics in his songs.

Paris-Expo director Renaud Hamaide says that after consulting with police, the venue chose not to stage the event for fear of public unrest. Other acts that were booked to perform included Admiral T, Ken Boothe and Seeed.

Sizzla has previously been the subject of protests from gay lobby groups in the United Kingdom. —Aymeric Pichevin

>>>TAIWAN BIZ LOSES P2P CASE

Taiwan’s music industry has lost a landmark ruling against local file-sharing Web site ezpeer.com.tw.

On June 30 the Shihlin District Court in Taipei found EzPeer not guilty of infringing copyright law in the first case of its kind to be decided in Taiwan.

The court ruled that EzPeer could not be found guilty because Taiwan legislation does not contain any clear law against peer-to-peer services.

The case began in July 2002 when the Taiwan affiliate of the International Federation of the Phonographic Industry filed a complaint with the criminal investigation bureau alleging copyright infringement. A criminal case was filed in December 2003, and legal arguments concluded June 6 this year. The industry had been hoping for a court decision that would shut down P2P services. IFPI Taiwan CEO Robin Lee says he expects the body to appeal.

The Taiwan industry is now awaiting a ruling in a case against a second local file-sharing service, Kuro, that is expected to be handed down in September.

Both services charge \$3 per month for access.

—Tim Culpan

>>>HILL TAKES HELM AT BMR

Umbrella U.K. authors body British Music Rights has named former EMI executive Leslie Hill chairman, effective Sept. 1. He will succeed longtime chairman Alistair Hunter, who is stepping down.

Hill is currently chairman of media consultancy/analyst group the Harthill Partnership. He held various senior posts at EMI in New Zealand and the United Kingdom between 1971 and 1980, including managing director of EMI Records U.K. and of EMI Music Europe. London-based Hill also held senior executive roles in the commercial TV sector during the 1980s and 1990s.

—Lars Brandle

GLOBAL BY JULIANA KORANTENG

French Telecoms Like The Sound Of Music

France's leading mobile telecommunications companies are stepping up their use of music to drive consumers to their latest third-generation cell phone services.

Wireless operator SFR—jointly owned by Vivendi Universal and Vodafone—has launched an ambitious music-distribution program to boost use of its high-speed 3G network, which combines fast Internet connection with the ability to download high-quality audio/video files.

At the same time, France Telecom, which is part state-owned, is developing music services with London-based Warner Music International.

"Catalogs are now available in substantial volume, and operators are putting in a lot of marketing push," says Virgin France deputy managing director Morvan Boury, who is also director of EMI France's digital music strategy.

Boury says that among the recent projects involving an EMI artist was a spring campaign with Bouygues Telecom, France's third-largest mobile operator. The project included Bouygues using Moby artist Moby's "Lift Me Up" in TV advertising. The campaign also offered consumers Moby ringtones and the chance to win tickets for Moby's concerts.

SFR is leveraging music as it attempts to increase its 3G subscriber base in France from its current level of 100,000 customers to 500,000 by the end of the year.

Since June 1, the company has been offering 300,000 full-length song downloads from EMI Music, Warner Music and French independents. SFR also has an initial catalog of 300 music videoclips, including material from Sony BMG and Warner Music, plus retransmitted footage from several French music TV channels.

Each audio track costs 1.99 euros (\$2.40), or 14.99 euros (\$18.15) for a package of 10. Videoclips cost 1 euro (\$1.20) each; the cost of downloading or streaming concerts varies.

Exclusive concert footage will be sought for streaming or

downloading. "Having programs on mobile that cannot be seen anywhere else is very attractive," SFR's Paris-based head of music Frédéric Plais says.

SFR is sponsoring a string of festivals this summer in Paris, Belfort in the east of France and La Rochelle in the southwest. Highlights of this year's events and archive footage will be available exclusively to French subscribers to the SFR Music channel on the Vodafone Live multimedia portal.

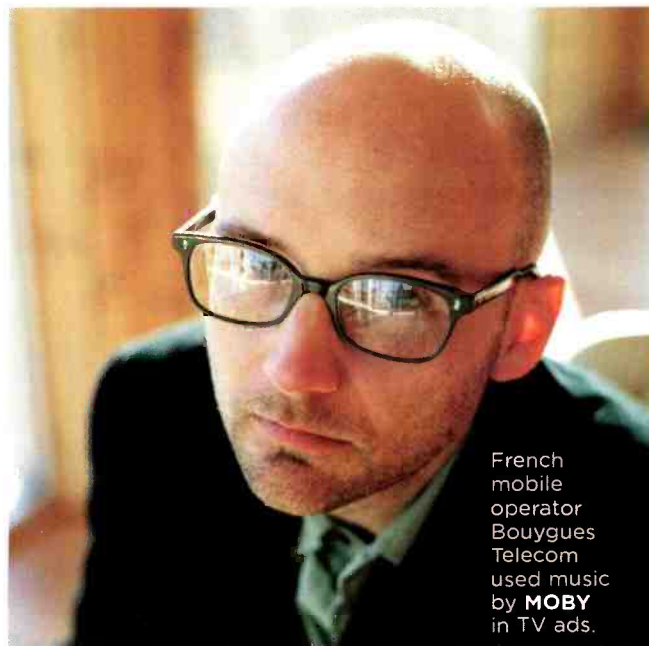
France Telecom operates France's biggest fixed-line network. It also owns international cell phone operator Orange and Internet service provider Wanadoo.

Spain and the Netherlands. It is powered by U.K.-based OD2, and offers more than 450,000 tracks.

A representative says the company will make further announcements about music services in September. France Telecom is aiming to make its 3G services available to 2 million subscribers internationally by the end of 2006.

Industry observers suggest the phone companies' interest in music at present is largely brand-building. It is "product positioning to acquire and retain customers," says London-based Mark Mulligan, European research director at analyst Jupiter Research.

"Operators [currently] need



French mobile operator Bouygues Telecom used music by MOBY in TV ads.

Under the WMI agreement, unveiled May 31, the two companies will develop music-related services, including downloads, ringtones and music videos for mobile phones. The services will be for mobile, fixed-line and Internet platforms in France and nine other European markets.

"France Telecom are trying to globalize their deals to encompass all their different platforms," Boury says. "That sets them apart from their competitors."

France Telecom confirms the services will build upon Orange's existing European mobile-music ventures, such as its Music Player download store.

Wanadoo operates its own downloads service, Music Club, in France, the United Kingdom,

to get the message across to their customers about their new systems," Boury says. "For the moment, [their efforts are] more about communication than real business."

Plais says the various operators will fine-tune their music offers based on consumer reaction. He suggests, however, that live material is key to SFR's music strategy.

"The success of live-music events these days," he says, "gives us strong reason to believe that having exclusive clips of the best moments can provide a lot of interest to the customers."

Additional reporting by Emmanuel Legrand in London.

One of the year's best records by a female pop artist

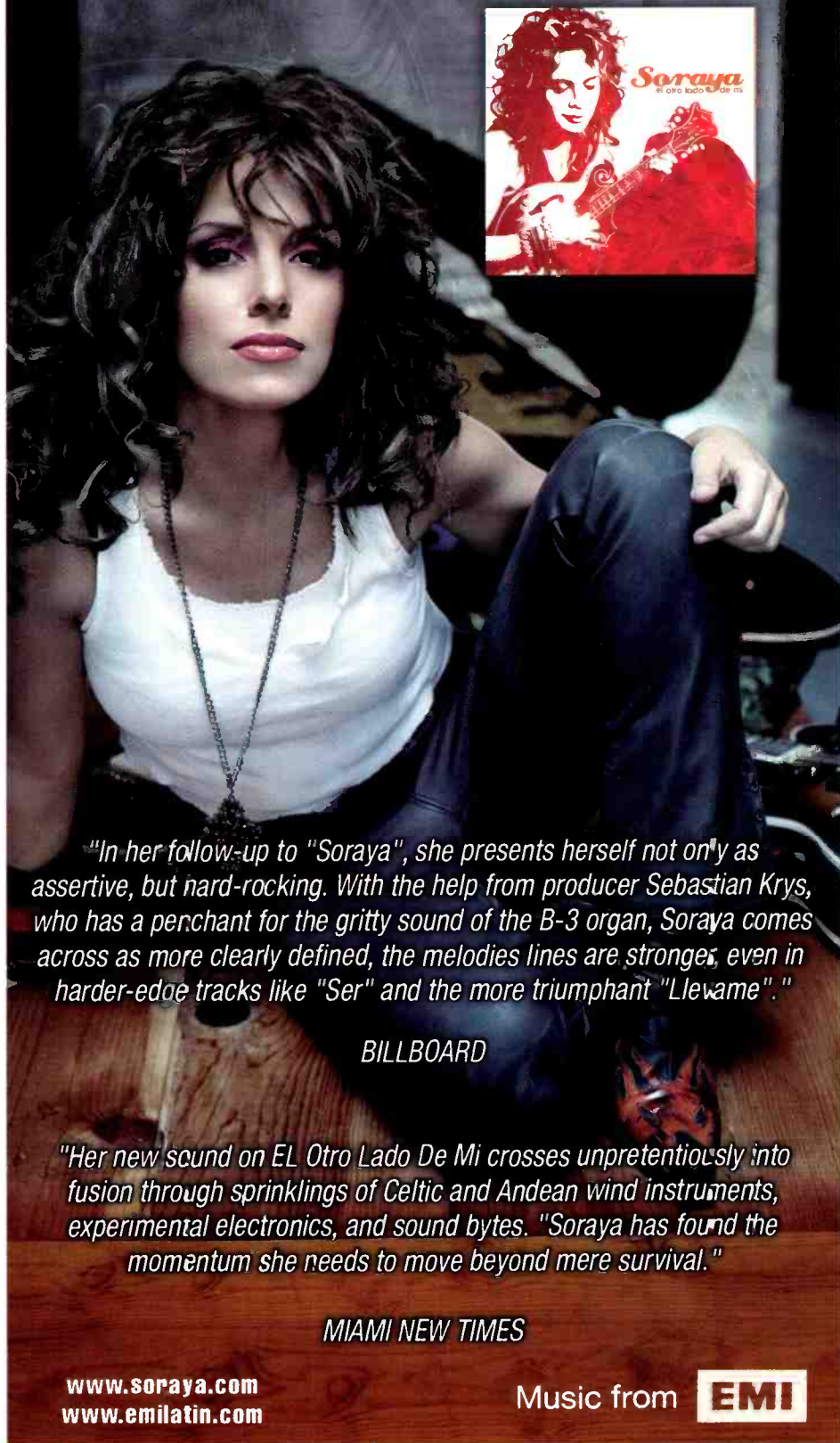
EL OTRO LADO DE MI

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"Llévame" (Lead Me) and "Como Sería"



"In her follow-up to "Soraya", she presents herself not only as assertive, but hard-rocking. With the help from producer Sebastian Krysz, who has a penchant for the gritty sound of the B-3 organ, Soraya comes across as more clearly defined, the melodies lines are stronger, even in harder-edge tracks like "Ser" and the more triumphant "Llévame"."

BILLBOARD

"Her new sound on EL Otro Lado De Mi crosses unpretentiously into fusion through sprinklings of Celtic and Andean wind instruments, experimental electronics, and sound bytes. "Soraya has found the momentum she needs to move beyond mere survival."

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Retail Track

ED CHRISTMAN echristman@billboard.com

Handleman Rethinks Music Focus With REPS Acquisition

Handleman Co. released semi-strong annual figures during a June 27 conference call, but spent much of the time defending a recent deal.

Wall Street investors challenged management on its acquisition of servicing company REPS. But Handleman chairman **Steve Strome** defended the deal as a way to expand beyond music to provide "service around other home entertainment products."

Troy, Mich.-based Handleman announced the REPS ac-

quisition June 24, declining to reveal what it paid.

ago, Handleman was said to be among the bidders. (Willis Stein bought the wholesaler in July 2003.)

If Handleman expands outside music, it would be reversing a strategy begun in 1998 when it sold its book business to **Levy Entertainment** and abandoned its movie business to focus on music, which at the time was enjoying strong growth. Since 2000, music has been the weakest category in the home entertainment sector, apparently prompting Handleman to reconsider its plans.

But any further Handleman acquisition plans could face resistance from its investors. During the call, analysts questioned the REPS acquisition and wondered why those funds were not used in Handleman's popular stock-buyback program. Management maintained that it returned \$54 million to investors last year between buybacks and dividends, and reminded investors that the board of directors in February authorized the buyback of another 3.2 million shares.

Handleman senior VP/CFO **Tom Braum** also pointed out that the REPS acquisition is "immediately accretive" to earnings, which means it adds profits.

Meanwhile, for the quarter ended April 30, Handleman posted net income of \$4.4 million, or 20 cents per diluted share, on revenue of \$273.9 million. That was down from \$5.3 million, or 22 cents per diluted share, in the same period the prior year, when sales totaled \$297.2 million. The company attributed the revenue decline to a weaker U.S. release schedule and a higher rate of customer returns.

For the year ended April 30, Handleman garnered net income of \$34.2 million, or \$1.51 per diluted share, on sales of \$1.26 billion. While sales in fiscal 2005 were up 3.6% from the prior year, net income was stronger in fiscal 2004 at \$35.8 million, or \$1.45 per share. But if the impact of discontinued operations in both years is excluded, the company saw its highest-ever earnings per share from continuing operations.

SHAKE-UP: In a surprise move, **Enterprise Partners Venture Capital** has installed one of its own team, **Bill Stensrud**, as CEO of **Muze**. Stensrud, a managing director at the investment firm, replaces Muze co-founder **Paul Zullo**, who has left the company.

San Diego-based Enterprise Partners acquired Muze from **John Kluge Co.** in May and named Stensrud chairman. Muze, a leading provider of entertainment product information, is said to have been valued at \$30 million in the deal.

"Moving forward," Stensrud says, "we are going to make a real significant and heavy investment in technology to substantially increase content coverage" and enable more efficient delivery of that content.

Muze's music, video and book databases contain detailed information on millions of titles, powering about 1,050 kiosks in stores nationwide. Muze's content database also serves as the backbone for the home entertainment category in hundreds of online stores. Its main competitor is **All Music Guide**, which is said to be on the block.

Stensrud acknowledges AMG would be a good fit with Muze.

In the meantime, he says, Muze is "playing to win." Until recently, the company "has been hamstrung by access to resources," he adds. "We will make a major commitment to grow it and make it successful."

Muze was founded by Zullo and **Trev Huxley** in 1986 under the name **Digital Radio Network**. Initially it provided radio stations and their listeners with information on albums being released on CD.

Realizing the value of entertainment product information in a retail environment, Zullo and Huxley installed the first in-store music information kiosk in **Tower Records** in 1991.

The following year, **John Kluge**, who built the powerful **Metromedia** company, became a majority investor. Huxley left in 2000.

Earlier this year, John Kluge Co. decided to cash in its Muze investment. Zullo led the search for a new owner. ...



Handleman CEO **STEVE STROME** says REPS deal will provide 'service around other home entertainment products.'

quision June 24, declining to reveal what it paid.

According to Handleman, Murfreesboro, Tenn.-based REPS has \$17 million in revenue and a field service staff of about 1,000. Strome says the acquisition gives Handleman a "broader base of stores and product that we [can] call on, and hopefully we may be able to leverage that."

In addition to providing in-store merchandising for every Wal-Mart location, REPS services stores for chains like Sam's Club, Kmart, Target and Best Buy with such products as Electronic Arts videogames, Microsoft software, Gillette razors and Duracell batteries.

Sources say Handleman would consider diversifying if the right platform came along. In fact, when Baker & Taylor, the Charlotte, N.C.-based wholesaler of books, video and music, was up for sale two years

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PLEASE TAKE NOTICE: By virtue of the occurrence of a Termination Event pursuant to that certain Loan Agreement dated as of February 19, 1999, as amended, between Prudential Securities Credit Corp., LLC (the "Lender"), TVT Catalog Enterprises, LLC (the "Borrower"), TVT Music II, LLC, White Rhino Music II, LLC and Dutchmastas II, LLC (collectively the "SPE Subsidiaries" and together with the Borrower, collectively the "Debtors"), the Lender, pursuant to that certain Security Agreement dated as of February 19, 1999, as amended, between the Lender and the Debtors, will sell on August 17, 2005 at 2:00 p.m., at the offices of Proskauer Rose LLP, 1585 Broadway, New York, NY 10036, at Public Auction to the highest bidder, conducted by Lisa Weiss, as the auctioneer (the "Auctioneer"), the following property (the "Collateral"):

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PLEASE TAKE NOTICE that the Lender will not consider any bid for a portion of the Collateral and that bids will be considered for all of the Collateral only.

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Dated: July 5, 2005

Prudential Securities Credit Corp., LLC
c/o Prudential Investment Management, Inc.
Two Gateway Center – 7th Floor
Newark, NJ 07102
Attn: Edward M. Schwartz, Jr.

SCHEDULE COLLATERAL DESCRIPTION

I. All rights held by Lender to the following albums, EPs and singles and the sound recordings therein, subject to the terms of the Artist recording agreements and other applicable licenses, recorded during the approximate dates below:

Connells: 1987-1998; KMFDM: 1986-1999; and Nine Inch Nails: 1989-1992, including Pretty Hate Machine.

II. All rights held by Lender to the following compilation albums and the sound recordings therein, subject to the terms and material restrictions of third party master-use license agreements and other applicable licenses, some of which may have already or may soon expire:

Mortal Kombat: Original Motion Picture Soundtrack; Mortal Kombat: More Kombat; Mortal Kombat: Original Motion Picture Score; Mortal Kombat Annihilation: Original Motion Picture Soundtrack; Television's Greatest Hits, Vol. 1-7 and CBS: The First 50 Years (includes ownership of 131 re-recorded masters); TeeVee Toons: The Commercials; Black Box -- Wax Trax! Records: The First 13 Years; Black Box: A Video Retrospective Volume I; Black Box: A Video Retrospective Volume II; Scream: Music from the Dimension Motion Picture; and Big Night: Original Motion Picture Soundtrack.

III. Publishing rights held by Lender to artist-written compositions (or artist-written shares thereof) for the following Artists, subject to the terms of the publishing/administration agreements and other applicable licenses, recorded during the approximate dates below:

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IV. The following trademarks:

Television's Greatest Hits logo (U.S. Reg. No. 2,190,339; Serial No. 75-212,366); Television's Greatest Hits text (U.S. Reg. No. 2,190,340; Serial No. 75-212,367); and Television's Greatest Hits (Community Trademark Reg. No. 000446518).

UpFront

HOME VIDEO BY JILL KIPNIS

Next-Gen DVD Formats Concern Industry

LOS ANGELES—Attendees of the DVD Magic 8 Home Entertainment Summit are looking to next-generation formats to maintain a robust video market.

But high-definition DVD may fall prey to a format war before it launches. And though titles with the Universal Media Disc format are filling shelves, some wonder what the growth strategy will be there.

"With household penetration of DVD exceeding 83% in 2005, HD is required to maintain growth in the category in 2006 and beyond," said Steve Nickerson, Warner Home Video senior VP of market management.

Debuting HD software soon is imperative: Current DVD prices are dropping, and the overall DVD market, while still growing, is starting to flatten.

Ben Ken, chief analyst for Screen Digest, noted that av-

erage sell-through prices during the past two years have decreased 13% in the United States and 26% in Europe.

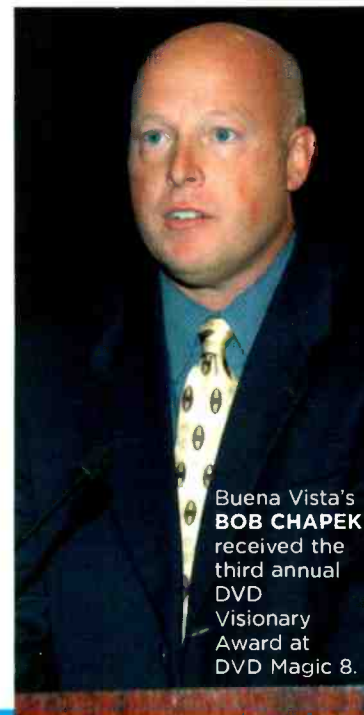
Further, Nielsen Entertainment analyst Ruben Alcaez said that DVD households are now purchasing about nine titles per year, which is flat compared with 2004.

"We need the new format," said Kevin Cassidy, executive VP of sales and operations for Tower Records. "Ideally, we'd have a unified format this fourth quarter. Two formats will be extremely problematic to explain to consumers."

Home video company presidents were reluctant to address the possible format war. The two potential HD formats—

HD DVD and Blu-ray—are expected in the marketplace starting this fall. Talks between the Toshiba-led HD DVD and Sony-led Blu-ray camps to create a single HD format are believed to be stalled.

"It's not productive to talk about a format war," said Thomas Lesinski, president of worldwide home entertainment for Paramount Pictures.



Buena Vista's **BOB CHAPEK** received the third annual DVD Visionary Award at DVD Magic 8.

RETAIL BY ED CHRISTMAN

Court Rules Borders Online Owes California Sales Tax

NEW YORK—A recent California appellate court ruling that the Borders Group online store owes the state back taxes is being hailed as an important first step toward equity among retailers on the sales-tax issue.

For years, brick-and-mortar retailers have groused that online merchants have an unfair advantage because they do not have to charge sales tax. But that is not exactly true. States apply sales tax to out-of-state businesses that are deemed to have a substantial physical presence, or "nexus." Every state has different parameters for establishing nexus. A major factor is whether the out-of-state business has a physical presence—such as a store, warehouse or office—in the state. Some states even consider nexus to exist when employees travel to the state a certain number of times each year.

Generally speaking, online merchants, catalog operations, record clubs and other direct marketers have fewer points of nexus than retail chains, and thus are required to charge sales tax only in the states where they have their headquarters or warehouses. Amazon, for example, charges consumers sales tax in only three states: Washington, where its corporate headquarters are located, and North Dakota and Kansas, where it has warehouses.

In contrast, Albany, N.Y.-based Trans World

Entertainment operates stores in 49 states and consequently must charge sales tax to its fye.com customers in the states that levy it.

But not all retailers interpret tax rules the way Trans World does. Borders.com has never charged customers local sales taxes, even in states that have Borders Books & Music stores. On May 31, the California First District Court of Appeal affirmed a California Board of Equalization recommendation from 2001 that Borders Online had nexus in the state and therefore owes back sales taxes.

The board based its recommendation on Borders Online operations from April 1998 to September 1999. It decided the Ann Arbor, Mich.-based company was liable for back use taxes because its California stores accepted returns of borders.com purchases during those 18 months.

In 2001, Borders turned over operation of its online store to amazon.com and stopped allowing consumers to return online purchases to its stores.

"The California ruling is an important first step because it eliminates the ambiguity," says Oren Teicher, CEO of Tarrytown, N.Y.-based American Booksellers Assn.

The ABA holds that an Internet company that is not required to charge sales tax operating in tandem with a bricks-and-mortar merchant is a facade. The ABA joined with organizations

"The goal is to make progress."

Executives pointed to several new opportunities for growth in the existing DVD business while the market awaits the new format.

For the 12-month period ending March 31, 2004, sell-through revenue was \$14.1 billion. That figure rose to \$16.2 billion for the year ending March 31, 2005, a 14.5% gain, according to DEG VP Peter Staddon. Overall software revenue, including rentals, grew 9.8% from \$22.2 billion to \$24.4 billion.

"The market is evolving into a more casual buyer," said Steve Beeks, president of Lions Gate Entertainment. "We need to be more creative with packaging and retail exclusives."

Bob Chapek—president of Buena Vista Home Entertainment and winner of this year's DVD Visionary Award—noted that with an older audience just starting to enter the market, it is necessary to figure out a way to "warm them up to the industry. The DVD market is in its maturity phase."

New Line Home Entertainment president Stephen Einhorn said that flat revenue is

projected for catalog titles.

There are other categories, however, that are expected to generate significant growth for years to come, mainly TV episode collections and children's titles. The emerging UMD market for Sony's PlayStation Portable is also gaining ground.

TV titles grew 49.5% year over year, from \$2 billion to \$3 billion, according to Staddon's DEG research.

"The TV business is booming, but it is difficult for retail to find homes for all of these releases," said Ron Sanders, executive VP/GM for WHV.

Children's titles also face severe shelf space issues. The category is expected to grow 4% per year from 2004 to 2009, said Glenn Ross, executive/GM for Universal Studios Home Entertainment Family Productions. Among families with kids, four out of 10 DVDs are purchased for children.

Studios see an advantage in acquiring kids' properties that are already part of an established brand. "TV is a great launch vehicle for this cate-

gory," said Michael Arkin, senior VP of marketing for Paramount Home Entertainment. "We can also create tent-pole events for releases that are already part of a brand."

The UMD market is also one that studios are watching, as some titles have already sold 100,000 units or more since the format's March launch.

Though most of the major studios have numerous UMD titles in the pipeline, some are concerned that the initial success needs to be followed by stronger marketing efforts and in-store placement.

"We are taking a measured approach through the year" with UMD, said Todd Rowan, VP of marketing for Twentieth Century Fox Home Entertainment. "We see a lack of merchandising vision at retail."

The summit took place June 27-28 at the Century Plaza Hotel & Spa here. It was produced by Home Media Retailing in cooperation with the Digital Entertainment Group and The Hollywood Reporter.



The Indies

TODD MARTENS tmartens@billboard.com

A New World At Target

Putumayo Secures Space In Unique Area Of Mass Merchant

Without much radio or mainstream exposure, New York-based Putumayo World Music unsurprisingly does the bulk of its sales at the indie and chain level. Yet the label recently found a way into mass retailer Target that bypasses the store's music section.

"They have an international area where they sell home furnishings and gifts, so we have about six titles on display in an endcap in that area," Putumayo founder and CEO Dan Storper says.

For the promotion, which runs through the end of August, the label shipped about 30,000 units to Target, Storper says. So far, it has paid off. For the chart week ending July 9, Putumayo had five titles in the top 10 of the *Billboard* Top World Music chart, led by its "French Café" and "Acoustic Brazil" albums.

"So even though it's not with the record department," Storper says, "we're hoping that after the presentation is over, several of the titles that have been strong will shift to the record department, but I doubt they'll ever

have more than a sampling of our CDs."

Storper says Putumayo held back from any major promotions mainly because of pricing considerations. "We bend over backwards to not offer anything special to a major retailer just because they're a bigger account . . . We've always been paranoid about pricing. We want to preserve a healthy pricing at retail, and we shoot for a list of \$14.98. If we do a promotion, we don't want the price to drop more than a dollar or two below \$14.98."

PRIME TIME: After logging nine weeks in the upper echelon of the *Billboard* Top Independent Albums chart, John Prine's "Fair & Square" has sold more than 76,000 units in the United States, according to Nielsen SoundScan. The album, Prine's first set of new material for his own Nashville-based Oh Boy Records in nine years, is outselling any of his releases in the SoundScan era by more than 30%, says Oh Boy president Al Bunetta, who is also Prine's manager.

In its first week, "Fair & Square" scanned nearly 19,000 copies. Prine's previous best sales week came in 1999, when covers set "In Spite of Ourselves" sold 8,400 copies during the holiday season. Additionally, about 13% of sales for "Fair & Square" are attributed to the online sector, mainly Oh Boy's own Web site, office manager Josh Swann says.

In an attempt to expand Prine's audience and beef up online promotions, Oh Boy gave iTunes a two-week exclusive on the full album. Swann believes a number of those who purchased the songs via iTunes later bought a hard copy from Oh Boy.

"We heard from a lot of fans who downloaded it and then came to us to buy it," Swann says. "We really think it's helped us reach a different audience. We've done surveys, and we know what audience we have. We accounted on those sales, and this has exceeded every expectation we had."

Bunetta also points to such indie retailers as Waterloo in Austin and Ear X-Tacy in Louisville, Ky., as some of the album's biggest cheerleaders. He says Oh Boy hopes to capitalize on the success of this album by lining up price-and-positioning programs through the remainder of the year.

GIGANTIC GROWS: New York-based Gigantic Music has signed on with EMI's Caroline Distribution, marking the first time the rock label will be selling direct to a distributor.

Previously, Gigantic sold to Caroline via a subdistribution agreement with French Kiss Records. Gigantic is home to such acts as the Cloud Room, Seedy Gonzalez, Human Television and Shelby.

like the International Council of Shopping Centers and such merchants as Wal-Mart in the e-Fairness Coalition, which has been fighting for years for parity among merchants. As Teicher puts it: "You shouldn't be picking favorites."

As to who is doing the picking, John Marmaduke, chairman/CEO of Amarillo, Texas-based Hastings Entertainment, has no problem pointing a finger. "For the life of me, I don't understand why Internet commerce is not taxed," he told *Billboard* last year. "The last vestige of the Internet bubble is Congress."

Congress has enacted legislation that gives pure online stores favorable dispensation when it comes to charging (or, in most cases, not charging) sales tax. Pure online merchants are also protected by a 1992 Supreme Court ruling that restricts the imposition of obligations to collect state and local sales and use taxes for sales made over the Internet, according to amazon.com's interpretation in a Securities and Exchange Commission filing.

For cases in which a retailer is based in a state that has a sales tax, the tax must be collected by the merchant at the time of any transaction. If the retailer exists out-of-state, the state with the sales tax generally does not try to collect it directly from the consumer. However, if the state can ascribe nexus to the out-of-state retailer, that retailer generally must collect sales tax and pay it to the appropriate state agency.

Proponents of Internet retailing say that the United States has about 7,500 tax jurisdictions and that it would require an army of account-

ants to comply with the various state, city and local tax regulations. Of course, that argument ignores bricks-and-mortar retailers like McDonald's, Starbucks and Wal-Mart that have thousands of outlets across the country and face those regulations wherever they operate.

Press reports suggest that Borders is preparing to appeal the May 31 ruling. A Borders spokeswoman declined to comment, saying only that the company is "reviewing" the California court decision.

According to a source familiar with the arrangement, Borders has not charged sales tax since the amazon.com deal was struck. Like amazon.com's other affiliates, Borders gets only a percentage of sales, except in states where nexus has been established based on amazon.com's business.

But the ABA's Teicher believes amazon.com should be charging sales tax in most states. This is because its affiliate program allows stores to sell used or out-of-print product, and thousands of Web sites link to amazon.com, driving sales. Teicher says, "Amazon has nexus in many states because they are dealing with someone who does have a physical presence there."



JOHN PRINE'S new CD, "Fair & Square," is off to a fast start.

BY RAY WADDELL

(Timothy J. Leiweke)

As president/CEO of Los Angeles-based Anschutz Entertainment Group, Timothy J. Leiweke runs a collection of companies involved in virtually all aspects of live entertainment.

Now in his ninth year with AEG, Leiweke has acquired or merged with more than 40 entities, creating a live-entertainment organization capable of developing, producing, promoting, marketing and managing sports and entertainment on a global scale.

AEG's events division, AEG Live, is the second-largest promoter in the world, reporting grosses of \$454 million last year, according to Billboard Boxscore. AEG Facilities operates such venues as the Staples Center and the Home Depot Center in the Los Angeles market and the Manchester (U.K.) Evening News Arena. It is also developing the O2 Millennium Dome in London.

Q: Could you describe AEG's overall business strategy?

A: We're in four businesses. We're in the facility business, and our goal is not to be in the most facilities around the world. We would like to be in the best facilities in the most important markets around the world.

Second, we're in the content business. As the second-largest live entertainment company now, we want to continue to grow in music, exhibitions and sports and try to find quality content that can fill our facilities as well as others.

Third, we're in the development business, obviously, with building entertainment districts around some of our key capital market facilities, i.e., Los Angeles, London and Berlin.

And fourth, we're in the sports business. We own more sports teams than anyone in the world. That gives us content, it gives us distribution, and in many cases, it's the anchor which makes the economics work for our facilities and for our real estate.

Q: With massive projects under way in Los Angeles and London, as well as the growing venue presence in other U.S. and international markets, it seems AEG is quite bullish on live entertainment.

A: We are. Live entertainment has been celebrated since the beginning of mankind, and it's not going to change. It's what brings people together and is at the very core of what we do to survive and enjoy our lives.

Q: Are you bothered by short-term downward trends like the one the concert business experienced last year?

A: No. I think we have some issues we have to address in the concert business, just like the

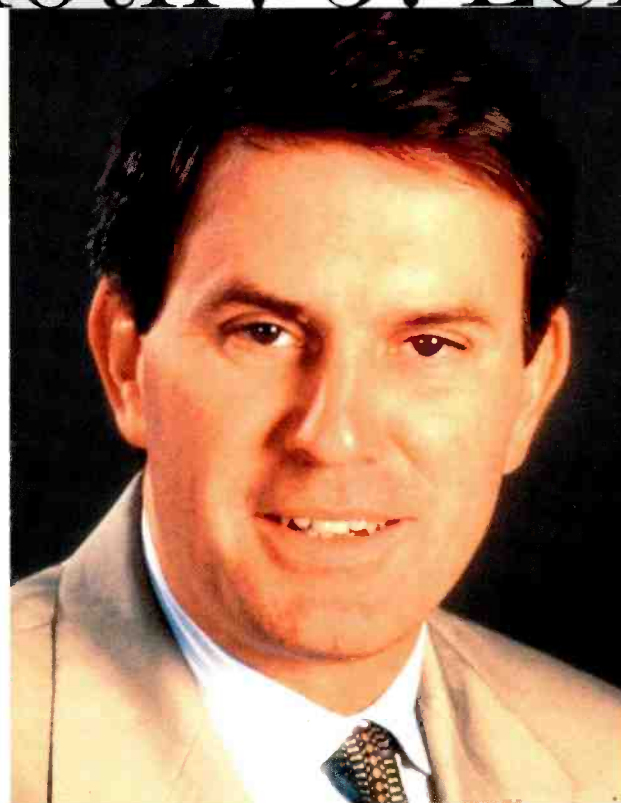
sports business. We may be pricing out way too much of the market, and I think there are considerations that are short term... [that] we have to deal with. I think our industry will be transformed, but it's not going away.

Q: Will you be exploring additional opportunities for U.S.-quality arenas in Europe?

A: Yes. We own the Manchester Evening News Arena now, we're building the new O2 in London, and we're building the new National Arena for Germany in Berlin, and we're looking for other opportunities. Europe is a little behind the U.S. for that particular industry, so we're trying to fill the void. We think we're at the right time in the right places, but that doesn't mean the U.S. is exempt. It simply means it's mature.

Q: You've described AEG as "a roof company," but you've also been aggressive in building midsize soccer stadiums that can host concerts.

A: We're spending the money and building this infrastructure for soccer. We'll have one in New York, Chicago and L.A., but we're also working with our partners who are building stadiums in Dallas, Denver, Salt Lake and Columbus [Ohio], so there's a bit of a footprint here. Since we have that infrastructure and have made that investment, the ability of doing a half-dozen or 10 concerts a year in those facilities is a natural. They're all reserved seating, they're intimate, they have a roof, they have great infrastructure. With reserved seating, the grosses



are higher than they would be at, say, an amphitheater, and I think the experience is much more enjoyable for the consumer.

Q: And what about the midsize theaters like your Nokia Theatre at Grand Prairie in Texas and Nokia Theatre Times Square in New York? Will we see more of those?

A: Yes. It's one of our high priorities, simply because if you look at the music business, there aren't a lot of new artists that can fill up an arena. Realistically, some of the best music today is [by] people like Norah Jones or Alicia Keys that are more suited for the intimacy of a 6,000- to 7,000-seat theater. So we are clearly focused on trying to build these, and that's going to continue to be a high priority for our company.

Q: All that's left is the club level.

A: Same thing. What you want to do if you're in the live-entertainment business, you

way. I think it's good for the industry to have two companies out there doing this. Clear Channel is not our enemy; they're not my competitor. Our opportunity lies within our company, not outside our company.

Q: AEG's name surfaced as a potential suitor for Clear Channel Entertainment and House of Blues Concerts. Have you kicked the tires in either of those situations?

A: I always hear all that speculation, and I go back to what I said earlier: Our answers, our growth and our opportunities lie within. We believe in building the company. That doesn't mean if there's an acquisition out there that makes us better we wouldn't do it. But at this point, we're much more focused on building from scratch than in being the highest bidder.

Q: The O2 Millennium Dome deal is the most lucrative naming-rights agreement ever, at \$11 million. What makes it so valuable, and will we see others of similarly high stakes?

A: It's not only one of the largest financial commitments ever made, but I think it's also the best-integrated naming-rights deal I've ever seen. For O2, they get a tremendous amount of integration at all segments of their business, whether it be content, content distribution, customer service, customer priority... You're going to see a similar announcement before the end of the calendar year for Berlin.

Q: With all these investments, is AEG profitable at this point?

A: AEG has been profitable for a while. We continue to get better and better every year, and by '07, when suddenly the majority of our current capital projects are open, we will be a very healthy company. ...

HIGHLIGHTS

TIMOTHY J. LEIWEKE

1980: At 24, becomes youngest GM in professional sports with the Major Indoor Soccer League's Baltimore Blast

1986: Named president of the MISL's Kansas City Comets

1988: Becomes VP of the NBA's Minnesota Timberwolves, also overseeing events at the city's Target Center

1991-95: President of the NBA's Denver Nuggets

1996: Joins L.A. Kings/L.A. Arena Co., which later becomes Anschutz Entertainment Group, as president

2000: Named Anschutz president/CEO

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HOT TITIC

ONLINE SALES MAKE IT TOUGHER THAN EVER FOR FANS TO SCORE CHOICE SEATS

BY RAY WADDELL

Despite technological advances that have brought the box office literally into consumers' homes, getting a good seat at a hot show is tougher than ever for today's average fan.

In fact, Internet sales enable ticket brokers to gobble up a significant number of choice concert seats for resale—often at several times face value.

For the most part, this "secondary ticket market" contributes nothing to those who invest in the shows. But it does leave promoters, venues and artists to deal with frustrated fans who cannot get the tickets they want.

"The Internet has created the potential for everybody to be a scalper," says TNA International president Arthur Fogel, producer of U2's white-hot Vertigo tour.

As the touring business enters its most superstar-laden summer in more than a decade, the industry is torn between connecting with consumers via marketing tools like Internet pre-sales and falling prey to the exploding secondary market.

"This summer there are special acts touring, and when the McCartneys, U2s and the Stones of the world go out, there is no question that demand is going to far exceed supply," Ticketmaster president/CEO John Pleasants says.

Supply can disappear quickly in the digital age. Approximately 55% of Ticketmaster's sales now come from the Internet, up from single digits in 1998, Pleasants says. And while the act of buying a ticket is easier than ever, the process is open to millions who can all try to tap in at once.

"Now that everybody's bedroom or office is essentially an outlet, you've got more people pounding, and your transaction processing is faster," Pleasants says. "So a show that would sell out in an hour or 45 minutes 10 years ago can literally sell out in two or three minutes now."

Those who have built businesses around the secondary market claim they offer an essential service. Many operate Web sites, where tickets are sold at a fixed rate above face value, based on what the secondary market will likely support. At other sites, such as eBay, tickets are auctioned to the highest bidder.

Jeff Fluhr, co-founder of online ticket reselling portal stubhub.com, maintains tickets are always available. "You can get any seat you want for any concert in this country. Just go to stubhub.com," he says. "And you will get **continued on >>p26**



U2'S Vertigo tour has triggered a dizzying rush of secondary ticket sales, according to the tour's producer.

KETTS



Photo: Kevin Mazur/WireImage.com

from >>p24

a fair market price." Stubhub, like most online ticket brokers, serves as a middleman between buyers and sellers, deriving revenue from commissions on ticket sales.

Clearly, many consumers are using these services. Dell Furano, CEO of leading merchandising firm Signatures Network, says his company conducts ongoing research on the secondary ticket market. "There is a very large and active secondary ticket market out there," Furano says. His in-house research shows that nearly 50% of the first 15 rows of seats ends up in the hands of secondary ticket brokers.

"It's very simple: The premium seats, the 15%-20% of seats at the best locations, are empirically worth more than their face value," Furano says. "What has happened is the ticket brokers have gone in and rescaled the house, so to speak."

Some view such secondary ticketing sites as Ticketsnow, RazorGator, Stubhub and newcomer Mailstorm as platforms for profiteering. And they fear the practice is growing.

"I see a proliferation of [U2] tickets on these various sites, well beyond what we saw on Elevation" in 2001, TNA's Fogel says. "I know that there are people out there whose livelihood is about figuring out how to get their hands on these tickets. But at the same time, the Joe Public everybody's worried about is also profiteering."

HOLDING BACK

Making matters even worse for the average fan is the common practice of holding back 10%-40% of a given venue's tickets for most shows. These "holds" serve such constituencies as the band and management, promoters, sponsors, radio stations, suite holders, sports tenants, record labels and fan clubs.

"That whole segment has taken away some of the inventory that normally would have gone on sale to the public," Fogel says. "But people tend to forget those who join fan clubs or have American Express cards, they are the public, as well."

Most agree that a sizable portion of seats that are held back end up on secondary sales sites. "A lot of the [Stubhub] tickets are coming from those holds, from the corporate sponsors, the band themselves who are holding back inventory, from the season ticketholders who have tickets," Fluhr says of Stubhub. "We don't care who the buyer or seller is, we want to create as many buyers and sellers in the marketplace as we can, so that competition is optimized."

Ticketsnow founder Mike Domek says he doubts much of his inventory comes from industry holds.

"Our inventory is representative of what is made available to the general public," he says. "As far as promoter holds or things like that, there is a misconception that brokers have access to that."

The fan clubs in particular, which often take up about 10% of the available tickets, "are just another form of marketing" in the eyes of Peter Luukko, president of Philadelphia-based arena management firm Comcast-Spectacor Ventures.

And while scalpers may crack the system, "if you look at the majority of people in the fan clubs, it's really fans of that band, and you're marketing directly to them and selling them a ticket," Luukko maintains. "Sure there are scalpers intermingled in, but 99.9% are fans."

Concert producers love the cost-effective nature of e-marketing direct to specific fan groups through Internet presales. However, the strategy can be exclusionary to the casual fan.

"Unless you're on one of those lists, you may not get the first notification of when those tickets are available," says Brad Wavra, senior VP of Clear Channel Entertainment touring, producer of half the dates on the upcoming sold-out Paul McCartney tour.

As for industry holds ending up in secondary hands, Furano thinks that artists will begin seeking greater control of these tickets.

"We believe the artists will impose more controls over the distribution of their tickets so that they don't end up in the hands of brokers," Furano says. "And the artists will continue to run affinity ticketing programs off their Web sites, because they can control the price [and] who gets the tickets."

Ever since phone outlets became a big ticket-selling mechanism nearly 20 years ago, scalpers have tried to beat the system by slamming the phone banks with thousands of calls. With the Internet, bro-

kers devise programs that attempt the same thing, trying to lock up presales, steal passwords and devour as much inventory as possible.

"This game has been going on forever," Ticketmaster's Pleasants says. "Fighting fraud is a huge, time-consuming effort that we do constantly, and I think we're pretty good at it. But it's a real cat-and-mouse game; there are thousands of people trying to get around the system every day."

According to Fluhr, "There are over 1,000 ticket brokers in the country—businesses that buy and sell tickets for a living. And they're playing an important role in the market, in my opinion, because they're taking inventory off the hands of the promoters."

'WE DON'T LIKE SCALPERS'

Others take a much dimmer view. "We don't like scalpers," Luukko says. "They don't invest in the tour, in the venue. They don't have any of the risk associated and the capital needed to build buildings and put on tours. So I don't know why they deserve to make any money off that ticket."

Few issues raise the ire of concert professionals like scalpers. "We all work hard to try and find a fair price point for an artist, and we all hate seeing the fan get screwed," says Marty Diamond, agent for Coldplay at Little Big Man. "The scalping business is nothing more than organized crime."

But Domek says there is a risk for his sellers. "They are giving the promoter an immediate return on their investment, and they are taking the risk that that ticket will sell or not sell," he says. "There are millions of dollars of tickets every year that go unsold."

As for the artists, "they got their asking price," Domek says. "They set the price, they got their price, they got paid. I don't see where there's any room to accept criticism from them."

Fluhr realizes some people will never accept ticket reselling. "There are people who don't like the resale of tickets, but frankly I think those people are living in the past," he says. "This is a different age from the street scalper."

True, the open marketplace of the Internet has brought into the mainstream a reselling business that until recently was largely underground. "Scalping has always existed, it has just been more

hidden than it is now," Pleasants says. "And it's not thought of positively by anybody who's in the primary business."

Even so, the Internet resale business can have a positive impact, Pleasants says, if it leads to a more controlled environment. "I actually think it's a good thing that you can take what has been a very dimly lit industry and put a spotlight on it, clean it up and make it legitimate, and do it in a way where the people who are putting on these acts have the brand, the tools, the control, the auditing, to make sure that fraud isn't occurring," he says.

"It's good that people have the right—if it's legal—to buy and sell products after their primary sale," Pleasants continues. "You can't stop it from happening. But can you make it legitimate, good for the consumer and ultimately have some of the profit coming back to the primary people? I think you can do all that."

The legality of ticket reselling can be murky. There is no federal law against scalping, but there are statutes in some states and municipalities. Online brokers claim they adhere to all such laws.

Clearly, companies like Stubhub, Ticketsnow, RazorGator and eBay have accelerated the secondary market. "These are companies that are enabling both consumers and brokers to easily create a more visible aftermarket than what existed in the past," Pleasants says. "I don't know that that's a bad thing, assuming it's legal. What's terrible [is] when you have counterfeit tickets, or when aftermarket resellers are gouging the consumer."

Wavra says when he hears reports of fans paying thousands of dollars for McCartney tickets, "it makes me sick. But this is the environment we live in, perpetuated by the customers that pay the money."

DEMAND DRIVES THE MARKET

Of course, if the demand did not exist for the resold tickets, there would not be a supply, Wavra concedes. "You cannot blame Stubhub or Ticketsnow or the others for creating portals to allow that," he says. "We would all love to be able to capture that revenue. Do you realize how many sins that would overcome if we could let the market set those ticket prices? If we had 500 tickets that could be sold at \$4,000, then we could effectively put up 500 tickets to be sold at \$10 and create the same gross revenue."

Fluhr maintains his company is simply giving music fans what they want. "If the consumer would rather pay \$500 to go to an event rather than sit at home, then that consumer should have that choice," he says.

"I think the secondary market can even be used as a scapegoat for [promoters] not delivering all the tickets that should be made available to the public during the regular on-sale," Domek adds. He says that the primary concert business is "more accepting of what we do than they would let on with a reporter. They wouldn't be looking to get into the business otherwise."

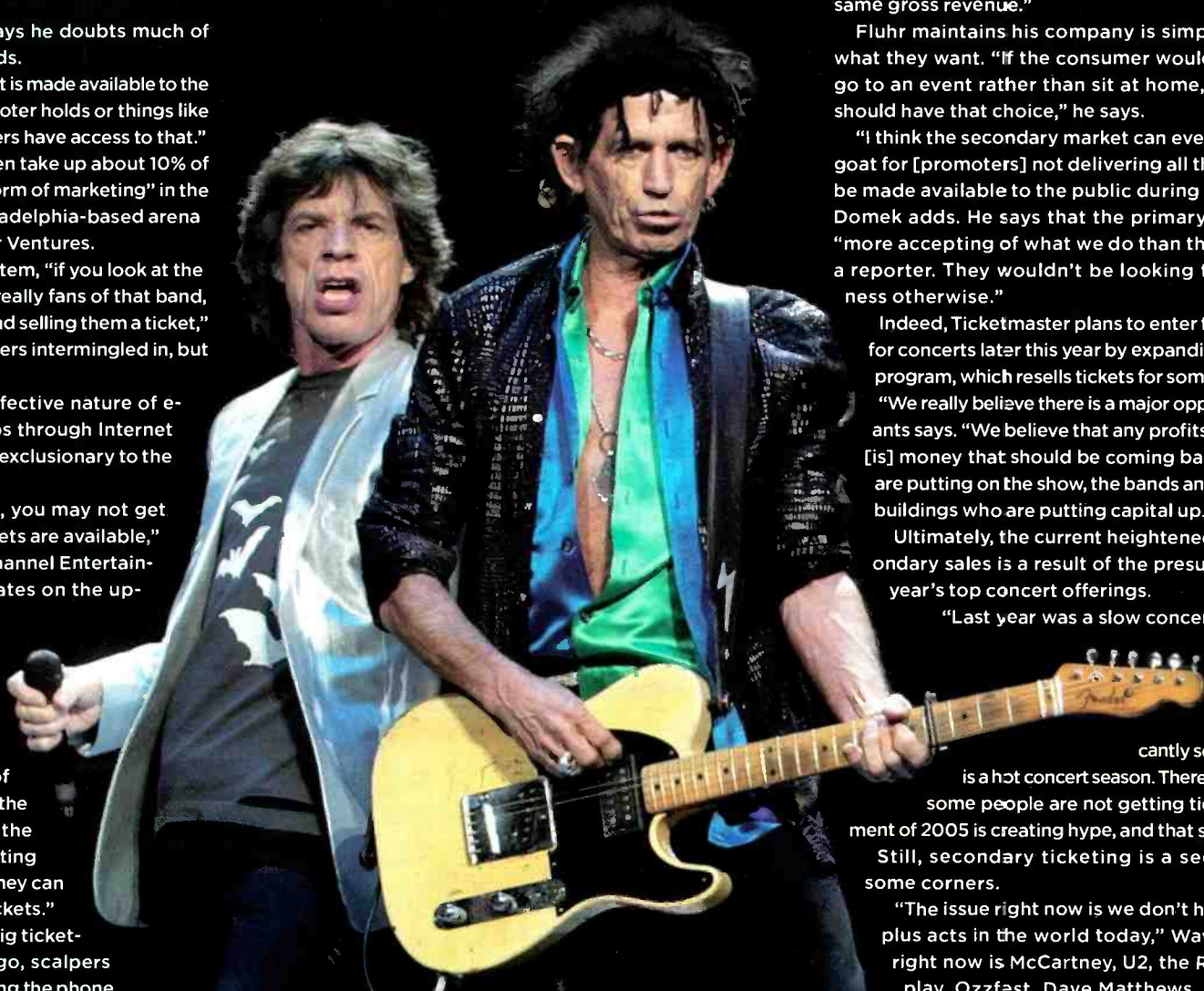
Indeed, Ticketmaster plans to enter the secondary market for concerts later this year by expanding its Team Exchange program, which resells tickets for some 30 pro sports teams. "We really believe there is a major opportunity there," Pleasants says. "We believe that any profits from the aftermarket [is] money that should be coming back to the people who are putting on the show, the bands and/or the promoters or buildings who are putting capital up."

Ultimately, the current heightened concern about secondary sales is a result of the presumed strength of this year's top concert offerings.

"Last year was a slow concert season, everybody knows it," says Pleasants, who adds that Ticketmaster's volume is up significantly so far in 2005. "This year is a hot concert season. There is a lot of demand, and some people are not getting tickets. So the environment of 2005 is creating hype, and that spills into anxiety."

Still, secondary ticketing is a secondary concern in some corners.

"The issue right now is we don't have enough of the A-plus acts in the world today," Wavra says. "The world right now is McCartney, U2, the Rolling Stones, Coldplay, Ozzfest, Dave Matthews, Jimmy Buffett. And everything else is still a tough sell." ●●●



Tours by superstar acts like THE ROLLING STONES send the secondary ticketing market into hyperdrive.

Photo: Kevin Mazur/WireImage.com



Where Are The Hits?

**WITH U.S. SALES DOWN 7.6%,
INDUSTRY LOOKS FOR ANSWERS**

BY ED CHRISTMAN

As the U.S. music industry limps into midyear with album sales down 7.6%, there is no shortage of explanations for the downturn. For most, it comes down to hits—or the lack thereof.

In the 26 weeks ending July 3, album sales totaled 282.6 million units, according to Nielsen SoundScan. That is down 23.1 million units from the 305.7 million scanned during the 26 weeks ended June 27, 2004—last year's midpoint.

The performance drops album sales back to 1996-1997 levels, when the U.S. industry generated half-year scans of 273.4 million and 288 million units, respectively.

In mid-2004, the industry was riding high, enjoying the first positive sales totals since 2000. Some industry executives giddily proclaimed that the industry had bottomed out and was on the way back up. That excitement was dampened when a particularly tough fourth quarter ate into the gains, leaving the industry up only 1.6% in the 52-week comparison (and 3.8% on a 53-week calendar).

Fred Fox, executive VP of merchandising and marketing at Albany, N.Y.-based Trans World Entertainment, blames this year's declining sales on the lack of major hit releases.

"Look at the top 10 albums this year," he says. "Sales are down 16.5%."

Last year, the top 10 collectively scanned 22.2 million units by midyear, compared with this year's 18.5 million. Furthermore, overall current album sales are down 8.9%, while catalog sales are off only 5.4% (see Market Watch, page 65).

So far this year only three albums have rung up more than 2 million sales. 50 Cent's "The Massacre" is the top-selling album, moving 4 million copies. Mariah Carey holds down the No. 2 slot with 2.3 million scans of "The Emancipation of Mimi." The Game's "The Documentary" is No. 3 with 2.1 million units.

In contrast, five albums had generated more than 2 million scans in the first half of 2004, with Usher's "Confessions" leading the way at 4.5 million, followed by Kenny Chesney's "When the Sun Goes Down" at 3.1 million.

(For purposes of this article, *Billboard* is adhering to the numbers used in the weekly Market Watch calculations. SoundScan also offers year-to-date totals based on a calendar that **continued on >>p28**

50 Cent, right, has the year's top-selling album to date, followed by Mariah Carey.



Top: Spencer Platt/Getty Images
Mariah Carey: Lester Cohen/WireImage.com
50 Cent: Kevin Mazur/WireImage.com

begins Dec. 27, 2004, in order to align 2005 with last year's 53-week calendar. In that comparison, album sales are down 7%.)

Universal Music Group is the only major that is enjoying an uptick in sales this year. As of July 3, the company generated 90.4 million scans, good for a 32% share of the U.S. albums market, up from the 82.8 million the company moved in the comparable period last year, when its market share was 27.1%.

Sony BMG Music Entertainment racked up sales of 77.1 million units for a 27.3% midyear market share. Last year, when Sony Music and BMG were separate companies, their combined scans totaled 96 million units, which would have been a 31.4% market share.

Warner Music Group, EMI Music and the independent sector are also off in scans this year versus last year. (A full market-share report will appear in next week's issue.)

Amid such numbers, some say album sales are no longer the only relevant measure of the industry's health. As the industry adapts to a digital world, other revenue streams have to be taken into consideration, they say.

"You have to stop looking at your assets only in terms of the round disc," one senior distribution executive says. "When you monetize tracks and subscription sales, it lessens the sales gap substantially."

Sales of digital tracks at the six-month mark total 158.8 million units, up 195% from the 53.8 million scanned in 2004. When those digital tracks are factored in, 2005 unit sales are up 22.1% in the six-month comparison, to 444.1 million units. That appears to be the highest half-year unit total in the SoundScan era.

If digital tracks are projected into album sales at 14 cuts per album, that would add 11.3 million albums to this year's total and 3.8 million to last year's, reducing the 23.1 million gap in album sales between 2005 and 2004 to 15.6 million.

The sales gap is further reduced if the labels' share of revenue from music subscription services—estimated by *Billboard* at \$50 million—is taken into consideration. Based on an estimated industry average album wholesale cost of \$9.70, the subrevenue translates into another 5.2 million album units, leaving the gap at 10.2 million units.

If you bring such ancillary revenue as synchronization rights and ringtone sales into the

picture, the U.S. music industry "is not as bad off as the press makes it out to be," the distribution executive says.

While digital sales, synch licensing and ringtones may be comforting to labels and publishers, they do not do much to drive consumers into stores. In fact, the rise of the digital market is likely having a negative impact on traffic.

"I can only look at this from my son's—and his friends'—point of view, and they have no interest in going to a music store," Super D president Bruce Ogilvie says. "They go to the mall to hang out, but not in the music stores. They have no interest in music stores, but it's not like they aren't into music. They know what's coming out." They have iPods and communicate with each other about music



"There is now a generalized perception that you don't need to go to record stores to get music."

—JOE BIANCO of SHERIDAN SQUARE

via e-mail, he adds.

Joe Bianco, co-president of Artemis parent Sheridan Square, also thinks stores are losing their luster to the digital world. "After being curbed last year, I think illegal file sharing is growing again and legal downloading is growing, and there is now a generalized perception that you don't need to go to record stores to get music; that you can get it anytime you want."

But others say hits are what retailers need, and so far this year, "the release schedule hasn't been as strong a factor," Tower Records executive VP Kevin Cassidy says.

He also cites a lack of strong DVD titles: "DVDs are a little bit soft as well, so you are not experiencing the same type of traffic that DVDs were driving last year."

Some look at an even bigger picture. "You have to factor in that all retailing has been soft since gas went north of \$2," Hastings Entertainment chairman/CEO John Marmaduke says. "Anytime the consumer is hit with a large increase in a fundamental, they tend to cut back on nonessentials. That's the psychology of the consumer, and video rental, the box office, DVD and book sales are all feeling it right now."

Within the music realm, specialty chains and independent stores are being hit harder than mass

merchants. Music sales at discount department stores, which account for 38.2% of the album market, are up 2.2% this year. Nontraditional accounts like online stores, TV marketing and concert sales also look strong, with sales at the half growing 47.6% to 20.1 million units—or 7.1% of all U.S. album sales.

Specialty stores are a different story. Chain sales are down 15.6%, or more than twice the overall album sales decline of 7.6%. It is even worse for independent merchants, which are down 24.4% (*Billboard*, July 2). This shift among store sectors is not new, but some say it is being accelerated in favor of mass merchants like Target and Wal-Mart as they compete on price against big-box chains like Best Buy and Circuit City.

Chains and independents may not be the only victims of the price wars. Some industry executives suggest that sales of niche genres and developing artists are feeling the impact as chains cut back music's presence in favor of other, more profitable product lines. Already this year, such merchants as Borders Books & Music and Best Buy—which are counted in the chain numbers by Nielsen SoundScan—have stated they are cutting back on music.

That follows a trend at music specialists, which for several years have been diversifying into other product lines to combat the erosion of music sales.

At West Sacramento, Calif.-based Tower Records, "we are performing slightly better than the industry trend on audio sales," Cassidy says. Still, he says, "our CEO and senior management have outlined several revenue initiatives designed to offset the audio trend while providing our customers additional product choices without significantly altering the breadth of audio titles available in our stores. These initiatives are in test mode currently or about to be in the very near future."

Most merchants say they are maintaining breadth of selection, but some label executives believe slow-moving releases—such as niche titles—are being pulled from stores. Others suggest that the niche genres—including jazz, classical and

new age—are suffering because price and exclusives are drawing music shoppers to mass merchants, which typically do not carry those genres.

"With the impact that the big boxes have had on hits, initially everyone got intoxicated with the bigger order and went along with it," says industry veteran Jim Caparro, a member of the board of Entertainment Distribution Co.

Now, he says, the impact is being felt. "Consumers are being pulled away from broader selection because of pricing."

The softening of genre sales is apparent in the midyear numbers.

Classical album sales are down more than 2 million units, or 21.5%, to 7.7 million at midyear, while jazz is down almost 1.9 million units, or 20.4% to 7.4 million. Likewise, new age is down 17.6%, and soundtracks are down 14.4%.

In fact, with the notable exception of Latin, all genres tracked by Nielsen SoundScan are down from last year's sales. Latin is enjoying a whopping 17.6% increase in sales this year, to 17.1 million units. Some attribute that to the rackjobbers' expertise in supplying Latin titles to mass merchants, while others cite the strength of Latin releases.

Of the other mass genres, alternative rock, with 59.5 million copies scanned this year, is down only 2.5%, but within that, metal album sales are down 18.9%.

Country is down less than 1 million units, or 2.4%, to 31.9 million copies. Meanwhile, R&B is keeping slightly ahead of the industry, with scans totaling 68.8 million units, which is down 6.7% from the 73.7 million it had halfway through last year. Within that, rap is down 5.7% to 36.1 million units.

Going forward, some see reasons for optimism. Marmaduke says sales have been picking up in the last few weeks, while Paul Epstein, owner of Denver's Twist & Shout, cites the potential of the DualDisc, which "will indoctrinate consumers into putting music into their DVD player."

Other merchants point to upcoming releases from the likes of Kanye West and Shaggy, which fell out of the release schedule earlier this year. But some worry the holiday selling season again will be crowded and some big releases will not realize the kind of sales they could have if they were issued earlier in the year.

Additional reporting by Todd Martens in Los Angeles and Brian Garrity in New York.

'The Documentary' by the Game, left, is No. 3 in U.S. album sales at midyear, followed by releases from Green Day, center, and Kelly Clarkson,



BEE GEES FEVER

MULTIPLE PROJECTS WILL HAVE FANS DANCING

BY TAMARA CONNIFF

When “How Deep Is Your Love” comes on the radio or plays over the loud speakers at a party, the Bee Gees song may remind some of their first kiss or first heartbreak. Others might remember seeing the group in concert, or the 1977 film “Saturday Night Fever.” Robin Gibb thinks of his late fraternal twin brother Maurice.

“It’s different,” Gibb says. “Losing someone that you love so much and never knowing when you are going to hear their voice. It’s amazing and wonderful and hard.”

It has been more than 40 years since Robin, Maurice and their older brother Barry formed the Bee Gees, renowned for their vocal harmonies. Gibb has taken it upon himself to turn grief into rejoicing with an extensive plan to keep Maurice’s memory and the Bee Gees’ music alive.

Gibb’s co-manager John Campbell says a slate of Bee Gees events begins next year. In the works are a Maurice Gibb tribute album, a free summer concert in Central Park, a prime-time special, a Broadway musical, a film and a book.

The timing could not be better. The Bee Gees get back the rights to their entire catalog in 2006, from Universal. “It is one of the most successful catalogs of all time,” Campbell notes.

Gibb hopes that the legacy of his brother and the band they shared will get new life through these projects.

The tribute album, which is being produced by Kenneth “Babyface” Edmonds, is especially close to Robin’s heart. “We’ve asked artists of every generation to express our songs in their own way,” Gibb says. So far, Paul McCartney, Wyclef Jean, Jagged Edge, Rascal Flatts, Snoop Dogg and Sheryl Crow are working on tracks. A portion of the proceeds from the sale of the album will go to charity.

“I’m a major Bee Gees fan,” Edmonds says. “They are great songs, we just re-did them and flipped them a little bit.”

Gibb and his team are in negotiations to find a label to release the tribute album next year. EMI and Universal Music Group are currently in the running. Gibb consciously chose to start recording without signing a deal. “We wanted to make the album without external pressure from a label,” he says.

Along with the album, an outdoor tribute concert is tentatively scheduled for July Fourth weekend in 2007 in New York’s Central Park. Clear Channel has signed on to produce the concert and partner on all TV rights. Campbell and Gibb’s co-manager Ken Graydon are also partners in the production.

Steve Sterling, senior VP of Clear Channel Entertainment Television, says the tribute concert is a multimedia project that includes a network broadcast, a live DVD and a four-to six-episode “making of” series featuring tribute artists in the recording studio.

“This will bring [another] dimension to the Bee Gees’ music, which continues to be cross-generational,” Sterling says.

The Bee Gees stage musical, named after their song “You Win Again,” is using hit shows like ABBA’s “Mama Mia!” and Queen’s “We Will Rock You” for its model. It goes into pre-production in the fall, and will debut on Broadway and London’s West End toward the end of next year.

Campbell says the story, written by Maurice and Sidney Greenberg, centers on a fashion designer and the model he falls in love with, and is, of course, all set to Bee Gees hits. Talks are under way for Clear Channel to partner on that project as well. Numerous labels are said to be interested in releasing the soundtrack.

A brand-new generation may also get to discover “Saturday Night Fever.” Industry sources say advanced talks are continuing with a major film studio to invest \$30 million into a remake. A Bee Gees book is also being discussed. Campbell declined to comment on the film and book deals.

Barry Gibb has given his blessing on all these projects, but is on the sidelines for now. “We’ve worked together all our lives,” Robin says. “We need some emotional space.”

After Maurice’s death in 2003, Robin and Barry decided to cease performing as the Bee Gees. Maurice died of cardiac arrest while receiving treatment for an intestinal blockage. “It was a needless death,” Gibb says. “He was too young.”



ROBIN GIBB

Photos by Matthew Heckerling



Sheryl Crow and Kenneth “Babyface” Edmonds are part of the Bee Gees tribute.

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—ROBIN GIBB

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Touring's Top Shows Of The Year (So Far)

BY RAY WADDELL Powered by a sold-out run through the Pacific Rim and a return to U.S. soil earlier this year, the Eagles are back in familiar territory as the No. 1 tour so far this year, based on numbers reported to Billboard Boxscore between Nov. 17, 2004, and May 17, 2005.

"We didn't even work that much," Eagles manager Irving Azoff says. But they apparently worked enough, including the band's first run through Australia and the Pacific Rim in about a decade.

"The run through Australia was stupid good," Azoff tells *Billboard*. Among the highlights were five sellouts at Rod Laver Arena in Melbourne that grossed \$10.3 million, the top gross of the year so far. The shows were filmed for the DVD "Farewell I Tour—Live From Melbourne."

So why do the Eagles continue to draw so well? Because they're great, Azoff says. "Great music, great show, and everybody knows it."

The Eagles should remain near the top of the list come year's end, powered by a hugely successful tour of California this fall. However, U2 is already creeping up on them.

The worldwide Vertigo tour was just hitting second gear when the window for these rankings closed, so the band is now well on its way to what will inevitably be the top-grossing tour of 2005, and one of the most lucrative tours of all time.

With out-of-the-box demand so intense that it overwhelmed ticketing systems worldwide, U2's Vertigo is a monster.

"This has been a fantastic start to what will be a record-setting touring year for U2," says Arthur Fogel, president of TNA International and worldwide promoter of Vertigo. "Every ticket for every show sold. That is the ultimate statement of demand."

For this reported time period, Vertigo had 24 sellouts that grossed \$41.3 million and moved 429,036 tickets. The band is heading toward a \$300 million year, a very rare bird in the touring industry.

With \$27.4 million in grosses so far this year, Rod Stewart is showing no signs of slowing down. "His level has enhanced; we're doing better this year than last, and last year was through the roof," says Dennis Arfa, president of Artists Group International, which is Stewart's agency.

Cher's three-year, 325-date, \$200 million farewell tour concluded April 29-30 at the Hollywood Bowl in Los Angeles with two sellouts that grossed \$2.8 million. Her final dates in 2005 were enough to rank her among the top acts for the year, with \$27.2 million in grosses.

Brad Wavra, touring VP at Clear Channel Entertainment, promoted the North American dates for Cher, and believes her achievements on the road cannot be overstated. "No other female artist has ever come close to what she did," he says. "Not Madonna, not Bette Midler, not Janet [Jackson], not Whitney [Houston], not Tina [Turner]. She outworked them all."

After finishing seventh among all touring acts in 2004, Sting returns to the chart this year with \$23.8 million in grosses from 54 shows.

"Each segment of the 1½-year world tour was a total success, from theaters and arenas worldwide to the pairing with Annie Lennox and back to a stripped down rock show," says Fogel, who promoted Sting's shows. "Great concept, well-executed plan and great shows."

Pop diva Kylie Minogue was in the process of putting up some of the best numbers of her career before her 2005 touring efforts were derailed by her cancer diagnosis.

"The U.K. and European tour was her most successful to date, and we broke a number of records," says Dave Chumbley, Minogue's agent with Primary Talent International, who adds that Minogue set ticket-selling records for a female artist in Glasgow, Scotland, and

The Eagles' top-grossing trek continues through '05.

Birmingham, England. "At Earls Court she sold out more shows than any other female artist . . . Her career total of tickets sold in the U.K. is now in excess of 2.5 million."

Twenty Australian arena dates sold out before the diagnosis. "We are hoping to reschedule them when her health gets better," Chumbley says. "Her headline slot at the Glastonbury Festival this year [also was] canceled, unfortunately."

\$20 MILLION CLUB

Meanwhile, several other acts are hovering in the \$20 million range for the first half of 2005, among them Bette Midler (\$21 million), Trans-Siberian Orchestra (\$20.9 million), Kenny Chesney (\$19.6 million) and Mötley Crüe (\$19.8 million).

Midler's success carries over from 2004, when she launched her Kiss My Brass tour. "Bette Midler is one of the great entertainers of all time," says Larry Magid, president of Electric Factory Concerts, which produces Midler's tours in North America. "That translates into ticket sales. And we've found very little, if any, price resistance because she's so special."

In its first year being booked by Marc Geiger at the William Morris Agency, TSO drew 540,223 people to 88 shows. "The growth pattern for TSO in ticket sales is an agent's and promoter's dream," Geiger says.

For Chesney, the bulk of his earning power lies ahead with a major amphitheater summer tour. "Kenny Chesney has become the biggest and most important touring act in the business," says his tour director, Louis Messina at TMG/AEG Live. "He sells out everywhere he goes, [and has] an affordable ticket price."

Mötley Crüe's success, which few saw coming, is all about attendance, which hit 404,305 for the period covered. "That's a big number," says Arfa of AGI, which books the band. "It's nice to see the experts humbled."

It is also great to see some developing acts among the top performers. In just his second headlining tour, Josh Groban reports \$16.6 million in grosses. Also on the rise are Rascal Flatts (\$7.9 million), Maroon5 (\$8.8 million) and Hilary Duff (\$7.3 million). . . .

JULY
16
2005

SPECIAL FEATURE

MIDYEAR
REPORT

Billboard
TOURING

Photo by Jim Shea



Venue Biz Ramps Up Down Under

BY RAY WADDELL

For the first half of 2005, there is an international twist to the top-grossing venues in the world, with several non-U.S. buildings making appearances.

Although the top arena (15,001 or more) is in the United States—New York's Madison Square Garden, which reported more than \$27 million in grosses—the No. 2 arena at this point is Australia's Sydney Superdome, which parlayed a winning four-night, \$8.5 million stand by the Eagles into nearly \$20 million in grosses and 200,000 in attendance for the reporting period.

The Superdome also rang up strong numbers with Neil Diamond and Bette Midler, who grossed more than \$9 million combined from seven sellouts between them.

With the Eagles, Diamond and Midler all touring Down Under, other Australian venues also did extremely well: The Brisbane Entertainment Centre (\$12.3 million) and the Adelaide Entertainment Centre (\$4.4 million) rank at No. 1 and No. 9, respectively, on the list for 10,001-15,000 capacity venues. Meanwhile, Westpac Centre in Christchurch, New Zealand, ranks No. 6 with \$5.1 million on the list of 5,001-10,000 capacity venues.

Coming in at No. 3 is another international star venue, the Sportpaleis in Antwerp, Belgium, which parlayed extended runs by Night of the Proms and Clouseau into a stellar start to the year.

Sportpaleis reports grosses of \$17.7 million for the period, including two among the top 25 Billboard Boxscores this year to date. Night of the Proms, featuring James Brown, Joe Cocker, Shaggy and others, grossed nearly \$9 million from 20 shows, coming in at No. 2 among all Boxscores. And Clouseau reported \$8.7 million from 18 shows, good for No. 3 in the Boxscore rankings.

The Arrowhead Pond of Anaheim (Calif.) reported \$16.3 million in grosses to claim the No. 4 position.

"We are fortunate to have a beautiful facility in one of the hottest markets in the country," says Tim Ryan, president/CEO of Anaheim Arena Management. "Internally, we will continue to do whatever it takes to provide a seamless experience for our fans, artists and promoters."

U2's two sellouts April 1-2 at the Pond were clearly a highlight of the year so far, grossing \$3.4 million to rank No. 20 among the Boxscore entries.

U2 also provided a box-office boost to the HP Pavilion (No. 5) in San Jose, Calif., which reported more than \$14 million in grosses. The Vertigo tour's two San Jose sellouts grossed \$3.3 million.

Meanwhile, Las Vegas' Thomas & Mack Center ranks No. 6 among arenas, reporting slightly less than \$14 million in grosses.

"The two big daddy events would be our 10 days of National Finals Rodeo and our four performances by the Budweiser World Cup of Equestrian Jumping," Thomas & Mack director Daren Libonati says. "We also did a Christian show [with] Jeremy Camp and some family business with the Wiggles and Sesame Street Live."

Three sellouts from the Eagles, two from U2 and clean houses for Andrea Bocelli, Cher and Rod Stewart helped the Continental Airlines Arena in East Rutherford, N.J., run up more than \$12 million in grosses, and land at No. 7.

Rounding out the list is Philadelphia's Wachovia Center at No. 8 (\$11.5 million), Coliseo de Puerto Rico José Miguel Agrelot in Hato Rey, Puerto Rico, at No. 9 (\$10.7 million) and Chicago's United Center at No. 10 (\$10.2 million).

For venues in the 5,001- to 10,000-seat range, New York's Radio City Music Hall sits in its customary place atop the list with grosses of more than \$87 million.

"In addition to the 'Christmas Spectacular' . . . Radio City Music Hall experienced a great lineup of shows and multiple-night sellouts with Maroon5, Widespread Panic and Alicia Keys, to name just a few," Radio City Entertainment president Jay Marciano says. "Of course, it never hurts to have some of the world's greatest artists play the world's most beautiful concert hall in the world's best market."

Among 5,001-10,000 capacity theaters in the United States without a resident artist, Gibson Amphitheatre at Universal Citywalk—previously known as Universal Amphitheatre—in Universal

City, Calif., is the top grosser, with some \$16 million reported.

Alex Hodges, executive VP at House of Blues Concerts, which operates Gibson Amphitheatre, says the popular Los Angeles venue is thriving under its new moniker after being known as the Universal Amphitheatre for 33 years.

"We are often producing the most successful shows on entire tours at Gibson," Hodges says.

And, as it has been since it opened, the Colosseum at Caesars Palace in Las Vegas is the world's top-grossing concert venue under 5,000 seats.

In its fourth year, the Colosseum reports \$62 million from combined dates by Celine Dion—for whom the venue was built—and Elton John, with the former grossing slightly less than \$43 million and the latter about \$17 million.

Among similar-sized venues without a resident artist, the Fox Theatre in Atlanta is tops, taking in \$14.6 million for the period.

Billboard's midyear venue charts run from Nov. 17, 2004, through May 17, 2005. All grosses are in U.S. dollars.

BOXSCORE Top 25 Tours

Ranked by Gross. Compiled from Billboard Boxscore Nov. 17, 2004, through May 17, 2005.

	Total Gross	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$76,708,208	676,196	684,926	46	39
2	\$41,375,920	429,036	429,036	24	24
3	\$27,354,405	299,452	322,334	33	24
4	\$27,237,641	380,589	427,190	40	11
5	\$23,832,491	375,221	406,062	54	31
6	\$20,954,514	191,452	231,319	21	0
7	\$20,899,054	540,223	645,305	88	25
8	\$19,972,894	288,976	288,976	23	23
9	\$19,862,725	404,305	426,622	45	37
10	\$19,778,860	349,690	353,368	27	26
11	\$19,036,405	299,544	391,072	51	2
12	\$16,619,609	291,769	303,538	30	20
13	\$14,581,803	212,710	221,197	15	14
14	\$14,138,957	247,971	261,746	18	9
15	\$12,965,311	173,684	180,983	12	10
16	\$11,829,150	206,702	233,935	35	9
17	\$10,745,537	323,843	344,653	33	22
18	\$9,673,610	159,690	163,548	10	7
19	\$9,214,622	216,783	335,280	39	6
20	\$8,802,169	259,233	286,620	35	22
21	\$8,070,902	151,534	157,379	23	2
22	\$7,927,878	218,362	232,190	34	22
23	\$7,555,171	227,416	286,174	44	7
24	\$7,376,477	286,923	473,539	35	4
25	\$7,375,811	185,149	186,248	17	15

BOXSCORE Top 10 Venues

Capacities 15,001 or More

Ranked by Gross. Compiled from Billboard Boxscore Nov. 17, 2004, through May 17, 2005.

	Venue Capacity	FACILITY Location	Total Gross	Total Attendance Total Capacity	No. of Shows, No. of Sellouts
1	20,697	MADISON SQUARE GARDEN New York	\$27,304,118	732,518 1,041,066	95, 15
2	21,000	SYDNEY SUPERDOME Sydney	\$19,705,680	195,502 205,386	13, 8
3	20,000	SPORTPALEIS Antwerp, Belgium	\$17,712,162	543,677 554,369	38, 16
4	19,400	ARROWHEAD POND Anaheim, Calif.	\$16,340,834	309,682 545,704	47, 5
5	20,000	HP PAVILION San Jose, Calif.	\$14,108,128	348,465 513,717	48, 8
6	19,354	THOMAS & MACK CENTER Las Vegas	\$13,908,592	301,950 359,510	28, 0
7	21,000	CONTINENTAL AIRLINES ARENA East Rutherford, N.J.	\$12,092,173	152,867 163,939	12, 3
8	21,000	WACHOVIA CENTER Philadelphia	\$11,544,997	339,582 557,267	41, 19
9	18,500	COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT Hato Rey, Puerto Rico	\$10,740,372	156,542 185,618	22, 6
10	25,000	UNITED CENTER Chicago	\$10,236,187	122,446 133,874	9, 4

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BOXSCORE Top 10 Venues

Capacities 10,001 - 15,000

Ranked by Gross. Compiled from Billboard Boxscore Nov. 17, 2004, through May 17, 2005.

	Venue Capacity	FACILITY Location	Total Gross	Total Attendance Total Capacity	No. of Shows, No. of Sellouts
1	13,500	BRISBANE ENTERTAINMENT CENTRE Brisbane, Australia	\$12,357,782	122,907 / 134,563	14, 7
2	13,000	NATIONAL EXHIBITION CENTRE Birmingham, England	\$9,499,456	155,959 / 158,721	16, 9
3	12,864	VAN ANDEL ARENA Grand Rapids, Mich.	\$7,884,46E	222,695 / 292,021	37, 5
4	13,800	ATLANTIC CITY BOARDWALK HALL Atlantic City, N.J.	\$6,854,590	129,552 / 182,562	19, 4
5	12,500	GIANT CENTER Hershey, Pa.	\$6,455,547	226,274 / 347,080	46, 6
6	10,500	JOHN LABATT CENTRE London, Ontario	\$5,995,095	181,205 / 308,218	41, 12
7	10,500	WACHOVIA ARENA Wilkes-Barre, Pa.	\$5,356,613	115,715 / 151,165	22, 4
8	10,404	PATRIOT CENTER Fairfax, Va.	\$4,631,732	118,329 / 231,273	34, 6
9	11,000	ADELAIDE ENTERTAINMENT CENTRE Adelaide, Australia	\$4,433,249	41,072 / 47,074	8, 2
10	11,500	METRO RADIO ARENA Newcastle, England	\$4,350,702	80,531 / 83,486	14, 2

BOXSCORE Top 10 Venues

Capacities 5,001 - 10,000

Ranked by Gross. Compiled from Billboard Boxscore Nov. 17, 2004, through May 17, 2005.

	Venue Capacity	FACILITY Location	Total Gross	Total Attendance Total Capacity	No. of Shows, No. of Sellouts
1	5,901	RADIO CITY MUSIC HALL New York	\$87,155,111	1,447,170 / 1,538,726	262, 15
2	9,683	AUDITORIO NACIONAL Mexico City	\$17,562,295	581,354 / 931,170	97, 6
3	6,089	GIBSON AMPHITHEATRE AT UNIVERSAL CITYWALK Universal City, Calif.	\$16,242,040	305,782 / 336,970	64, 26
4	6,333	NOKIA THEATRE Grand Prairie, Texas	\$6,915,763	151,171 / 172,122	45, 10
5	9,600	SCOTTISH EXHIBITION & CONFERENCE CENTRE Glasgow, Scotland	\$6,693,974	113,070 / 115,026	15, 7
6	8,800	WESTPAC CENTRE Christchurch, New Zealand	\$5,156,540	75,397 / 86,535	13, 2
7	8,500	POINT THEATRE Dublin	\$4,470,812	57,152 / 57,152	11, 11
8	10,000	EVERETT EVENTS CENTER Everett, Wash.	\$4,241,495	126,262 / 164,067	31, 6
9	10,000	ODYSSEY ARENA Belfast, Northern Ireland	\$4,035,675	49,989 / 51,012	7, 6
10	9,000	SOVEREIGN CENTER Reading, Pa.	\$3,580,080	87,703 / 118,667	21, 4

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IAAM Plans Largest Confab Yet

BY JILL KIPNIS



The 80th annual International Assn. of Assembly Managers Conference & Trade Show, which takes place July 15-19 at the Washington (D.C.) Convention Center, will offer attendees the largest show floor ever, a heavy focus on professional development and more interactive sessions.

The conference, called An Assembly of Nations, will also reflect outgoing IAAM executive committee president Jimmy Earl's commitment to the mantra "out of many, we are one."

"We manage arenas, stadiums, theaters and convention centers, but we have this one association that relates us and bonds us," Earl says. "We will all learn how to better do our business at this conference through the trade show and all of the educational offerings."

One of the highlights will be the show floor, which this year is a joint project with the National Assn. of Concessionaires.

"It's a far larger trade show than we've ever done," IAAM executive director Dexter King says. "We have worked on this for probably two years. We have joint interests, so we were trying to develop some synergies between the two organizations."

NAC is also offering its own programs.

King notes that the many sessions geared toward education—which include "Becoming a Certified Facilities Executive" (July 16), "Current Issues in Safety and Security" (July 16), "Update on New ADA Regulations" (July 18) and more—are becoming a major attraction to attendees.

"We have a program on [July 19] geared towards those individuals interested in becoming better instructors," King adds. "We're all mentors in our own right because of our positions. That puts you on the dais, working a room full of people interested in what you do."

A number of the panels will also be more interactive this year.

King notes that the July 18 agency forum—"Fill Your Book . . . And Still Sleep at Night"—will not only include representatives from major talent firms like Creative Artists Agency and the William Morris Agency, but will work as a Q&A session. It will be moderated by Paul Beard, managing director of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth, Texas.

"Attendees will really get a chance to talk with these agents," King explains. "It will also be followed by a reception for more networking."

Though exact numbers were not available at press time, King and Earl say that attendance at this year's conference is expected to be high.

The conference will also see a changing of the guard in the organization's leadership, as Earl will be succeeded by current first VP David Ross. Earl will become past president, and will still serve as a board member. Larry Perkins will become first VP.

One of Earl's main goals as president was to "maintain the financial viability of IAAM," he says. Earl adds that although the organization is not "out of the woods yet, we have made some great progress. It wasn't too long ago that we had serious issues."

Further, Earl wanted to see all IAAM members contributing to the IAAM Foundation, which donates funds for educational programs and research for the public assembly industry.

"We have made some significant gains in the number of members who give, but we still have a lot to go," he says.

Earl's goals for the year also included being the "paperless president."

"I wanted to provide an electronic version of our member services," he explains. "You can put a check mark by that one."

Earl also made strides in creating a rewards and recognition program for volunteer leadership in IAAM.

"There are a number of people who serve who won't ever be president or be in senior leadership ranks," he notes. "That does not mean their contributions will go unrecognized."

Attendees will get a full rundown of these changes within the organization.

They will also be able to attend a number of other notable events, including a keynote session, "The Keys to Success," delivered by Cal Ripken Jr. on July 16.

Attendees should also make time on that day for sessions such as "Global Issues Summit," moderated by Rod M. Pilbeam, group director of operations for Ogden IFC in Brisbane, Australia; "Smaller Markets and Venues," moderated by Garnett G. Mills, assistant GM for the Allen County War Memorial Coliseum in Fort Wayne, Ind.; "Developing Non-Traditional Events to Fill Dark Days," moderated by Jeffrey Hunter, GM of the Curb Events Center at Belmont University, and Doug Booher, director of Indiana University Auditorium; and "Changing Times, Changing Deals: Co-Pro's & Buying Shows," moderated by Douglas Higgons, GM of Constant Center for Global Spectrum, and Cheryl Swanson, director of Eastern Michigan University Convocation Center.

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IAAM Europe: On The Rise

BY JILL KIPNIS



Since its creation at last year's 79th annual International Assn. of Assembly Managers conference, IAAM Europe has made great strides.

Chaired by former IAAM executive committee president Bob Mayer, IAAM Europe is setting up operations under steering committee head Peter Gruber, CEO of the Wiener Stadthalle arena in Vienna.

A "need assessment survey" is being conducted to determine what programs and support potential IAAM Europe members desire. Additionally, a full-fledged promotional campaign is in effect, aiming to increase IAAM Europe membership from 23 to 1,000 during the next several years.

"There is so much to learn from Europeans," Mayer says of the new division, which is also known as District VIII. "They've been assembly managers before anyone in the United States. They have a lot to share, and so do we."

Global issues are expected to be central to IAAM's convention this summer because, executive committee president Jimmy Earl says, "our world is getting a lot smaller. Meeting with Europeans and others away from North America, my experience is that while they have different currencies, languages and governments, they are similar in that they want an efficient operation and way to book events. We are much more similar than we are different."

Mayer acknowledges that since Sept. 11, 2001, concerns over safety and security at public assembly facilities have become universal.

"Another issue that is particularly of interest in the European market is bringing more events in and how arenas all over the world can work together for block-booking situations," Mayer adds. "They are really anxious to get more touring events and concerts going through their doors."

A common problem for European facilities is the lack of standardization. It is more difficult for artists to stage European tours because venues have such different equipment requirements.

"The technical aspect of rigging and hanging shows is different at different venues," Mayer says. "There's a lot of advance work that has to be done at each arena. When you come to the U.S., it's all standardized."

IAAM executive director Dexter King says the location of this year's conference—Washington, D.C.—bodes well for global discussion.

"Being in the U.S. capital, there will certainly be a focus on speaking to issues from a global perspective," he says. "We're bringing together people from many nations in an enclave to figure out how to work better for the good of the industry. That's been a really heavy focus for us with the IAAM Europe initiative."

The IAAM Europe assessment report may be ready for presentation at this year's conference, which will include a presentation from Mayer about the division's progress.

Discussion will also center on the establishment and location of an IAAM Europe branch office. "We need somebody on the ground in Europe," Mayer explains. "We are hoping to see this established within the next six months."

Mayer notes that Gruber will be present, as will other members of the IAAM Europe steering committee, who will continue to refine District VIII's operating policies.

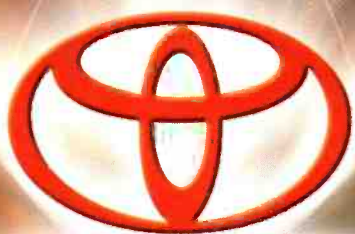
"If this model works, we will see other districts established that aren't tied to North America," he says. "There is a great desire to have other countries provide educational product. We want to know about all of the laws and regulations affecting our industry in other parts of the world and how we can all work together."

BOXSCORE Top 10 Venues

Capacities 5,000 or Less

Ranked by Gross.
Compiled from Billboard
Boxscore Nov. 17, 2004,
through May 17, 2005.

	Venue Capacity	FACILITY Location	Total Gross	Total Attendance Total Capacity	No. of Shows, No. of Sellouts
1	4,000	THE COLOSSEUM AT CAESARS PALACE Las Vegas	\$62,827,103	437,348 455,133	114, 80
2	4,600	FOX THEATRE Atlanta	\$14,643,878	337,715 690,066	152, 5
3	3,561	WANG CENTER FOR THE PERFORMING ARTS Boston	\$12,427,441	213,603 224,343	63, 0
4	2,600	TAMPA BAY PERFORMING ARTS CENTER, MORSANI HALL Tampa, Fla.	\$11,573,668	207,506 255,730	105, 10
5	2,830	TEMPLE HOYNE BUELL THEATRE Denver	\$10,854,459	225,115 338,682	121, 6
6	2,452	COMMUNITY CENTER THEATER Sacramento, Calif.	\$10,751,100	189,975 214,140	93, 54
7	4,800	FOX THEATRE Detroit	\$9,284,513	213,456 336,391	87, 3
8	2,476	MURAT THEATRE Indianapolis	\$8,755,055	202,856 337,390	133, 2
9	2,518	BOB CARR PERFORMING ARTS CENTRE Orlando, Fla.	\$7,113,951	165,594 254,196	102, 2
10	4,278	FOX THEATRE St. Louis, Mo.	\$6,613,952	147,519 199,530	48, 3



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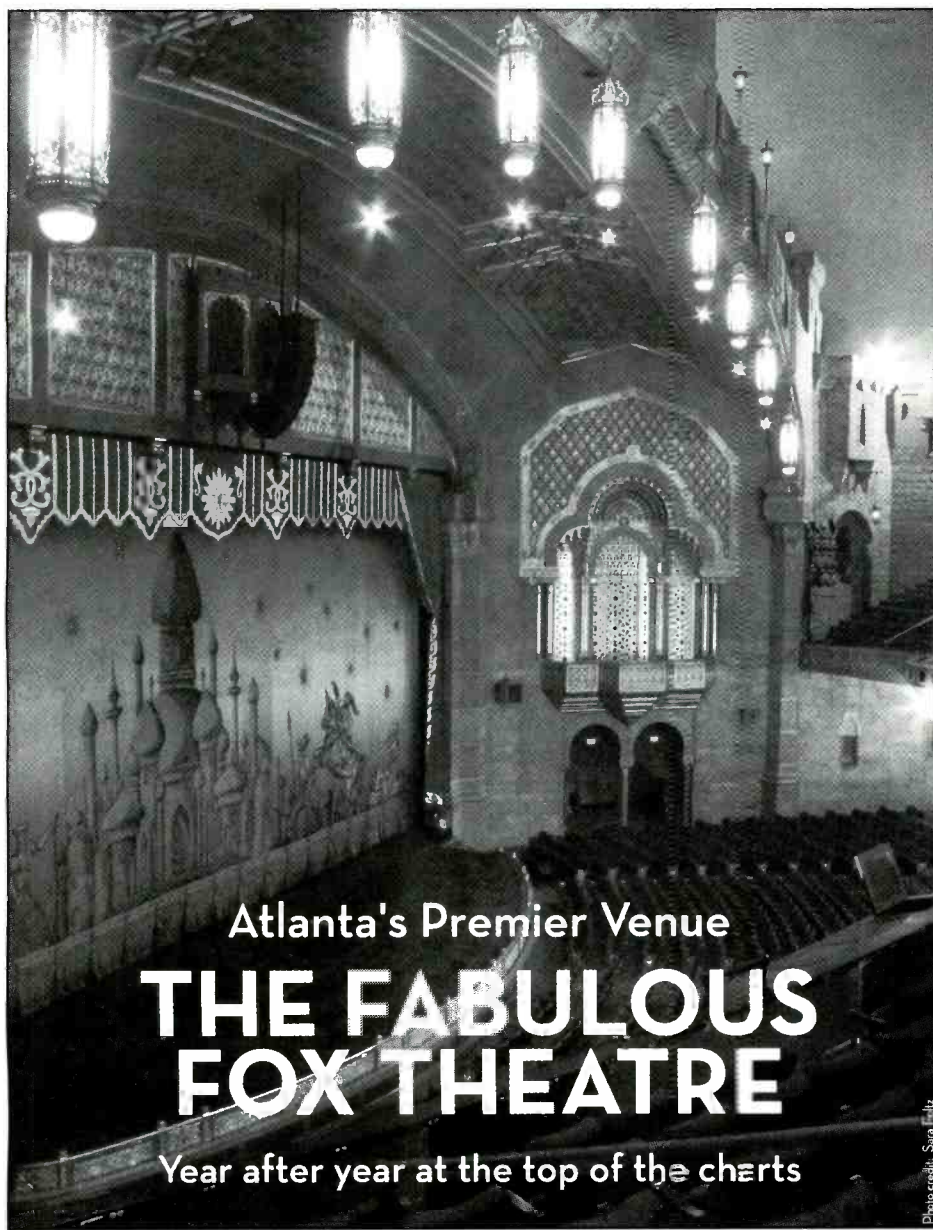


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Top grossers include, from left, Bette Midler, Kylie Minogue and U2.

BOXSCORE Top 25 Boxscores

Ranked by Gross. Compiled from Billboard Boxscore Nov. 17, 2004, through May 17, 2005.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$10,312,665 (\$13,427,915 Australian) \$423, \$175, \$75	EAGLES Rod Laver Arena, Melbourne, Nov. 14-27	60,379 five sellouts	Frontier Touring
2	\$8,914,107 (€6,753,112) \$43.38, \$39.66, \$28.51, \$19.83	NIGHT OF THE PROMS: JAMES BROWN, JOE COCKER & OTHERS Sportpaleis, Antwerp, Belgium, Oct. 15-Nov. 13	292,758 299,473 20 shows	PSE Belgium
3	\$8,798,055 (€6,716,073) \$43.30, \$36.64, \$29.98, \$23.32	CLOUSEAU Sportpaleis, Antwerp, Belgium, Dec. 2-Jan. 12	250,919 254,896 18 shows, 16 sellouts	PSE Belgium
4	\$8,506,535 (\$10,931,493 Australian) \$423, \$175, \$75	EAGLES Sydney Superdome, Sydney, Nov. 19-Dec. 4	83,606 four sellouts	Frontier Touring
5	\$7,541,679 \$165, \$49.50	U2, KINGS OF LEON United Center, Chicago, May 7-12	77,173 four sellouts	The Next Adventure/Clear Channel Chicago
6	\$7,125,132 (€3,735,325) \$71.53, \$38.15	KYLIE MINOGUE, MELODY CLUB Earls Court, London, April 30-May 7	105,840 seven sellouts	3A Entertainment/Jack Utsick Presents
7	\$6,257,470 (\$62,290,625 yen) \$300, \$50	EAGLES Tokyo Dome, Tokyo, Oct. 30-31	69,239 two sellouts	Udo Artists
8	\$6,025,655 (\$7,764,019 Australian) \$210.71, \$76.83	BETTE MIDLER Sydney Superdome, Sydney, April 13-May 1	47,210 50,000 four shows	Garry Van Egmond Enterprises/Michael Chugg Entertainment/Jack Utsick Presents
9	\$5,475,903 (\$7,211,219 Australian) \$423, \$175, \$75	EAGLES Subiaco Oval, Perth, Australia, Nov. 11	29,774 sellout	Frontier Touring
10	\$5,234,740 (€2,734,688) \$71.73, \$36.37	KYLIE MINOGUE, MELODY CLUB Evening News Arena, Manchester, England, April 23-28	74,060 five sellouts	3A Entertainment/Jack Utsick Presents
11	\$5,103,788 (\$6,523,407 Australian) \$423, \$175, \$75	EAGLES Entertainment Centre, Brisbane, Australia, Nov. 23-Dec. 2	34,686 three sellouts	Frontier Touring
12	\$4,953,170 \$172, \$23	EAGLES Continental Airlines Arena, East Rutherford, N.J., March 31-April 8	47,577 51,904 three shows	Clear Channel Entertainment
13	\$4,572,554 (€2,429,625) \$70.58	KYLIE MINOGUE, MELODY CLUB National Exhibition Centre, Birmingham, England, April 15-21	65,976 six sellouts	3A Entertainment/Jack Utsick Presents
14	\$3,838,066 \$165, \$49.50	U2, KINGS OF LEON Continental Airlines Arena, East Rutherford, N.J., May 17-18	40,347 two sellouts	The Next Adventure/Ron Delsener Presents
15	\$3,814,586 (\$4,962,902 Australian) \$205.68, \$75.09	BETTE MIDLER Rod Laver Arena, Melbourne, April 18-23	29,620 30,828 three shows	Garry Van Egmond Enterprises/Michael Chugg Entertainment/Jack Utsick Presents
16	\$3,767,178 \$160, \$49.50	U2, KINGS OF LEON Wachovia Center, Philadelphia, May 14-22	39,273 two sellouts	The Next Adventure/Electric Factory Concerts
17	\$3,673,850 \$171, \$51.25	U2, KINGS OF LEON Staples Center, Los Angeles, April 5-6	34,527 two sellouts	The Next Adventure/Avalon Attractions/AEG Live
18	\$3,618,727 (€1,910,425) \$337.49, \$142.07	CREAM Royal Albert Hall, London, May 2-6	18,088 four sellouts	3A Entertainment/Jack Utsick Presents
19	\$3,509,741 \$160, \$49.50	U2, KINGS OF LEON Pepsi Center, Denver, April 20-21	36,714 two sellouts	The Next Adventure/Chuck Morris Presents/Bill Graham Presents
20	\$3,454,198 \$165, \$49.50	U2, KINGS OF LEON Arrowhead Pond, Anaheim, Calif., April 1-2	33,535 two sellouts	The Next Adventure/Avalon Attractions
21	\$3,357,098 \$160, \$49.50	U2, KINGS OF LEON HP Pavilion, San Jose, Calif., April 9-10	36,140 two sellouts	The Next Adventure/Bill Graham Presents
22	\$3,209,995 (\$4,085,003 Australian) \$78.19, \$47.15	NEIL DIAMOND Rod Laver Arena, Melbourne, March 22-28	45,873 four sellouts	Dainty Consolidated Entertainment/Sal Bonafede
23	\$3,198,861 \$160, \$49.50	U2, KINGS OF LEON Glendale Arena, Glendale, Ariz., April 14-15	34,905 two sellouts	The Next Adventure/Evening Star Productions
24	\$3,105,766 (\$3,920,432 Australian) \$78.82, \$47.53	NEIL DIAMOND Sydney Superdome, Sydney, March 11-13	43,780 three sellouts	Dainty Consolidated Entertainment/Sal Bonafede
25	\$3,105,754 \$160, \$49.50	U2, KINGS OF LEON KeyArena, Seattle, April 24-25	30,251 two sellouts	The Next Adventure/Bill Graham Presents

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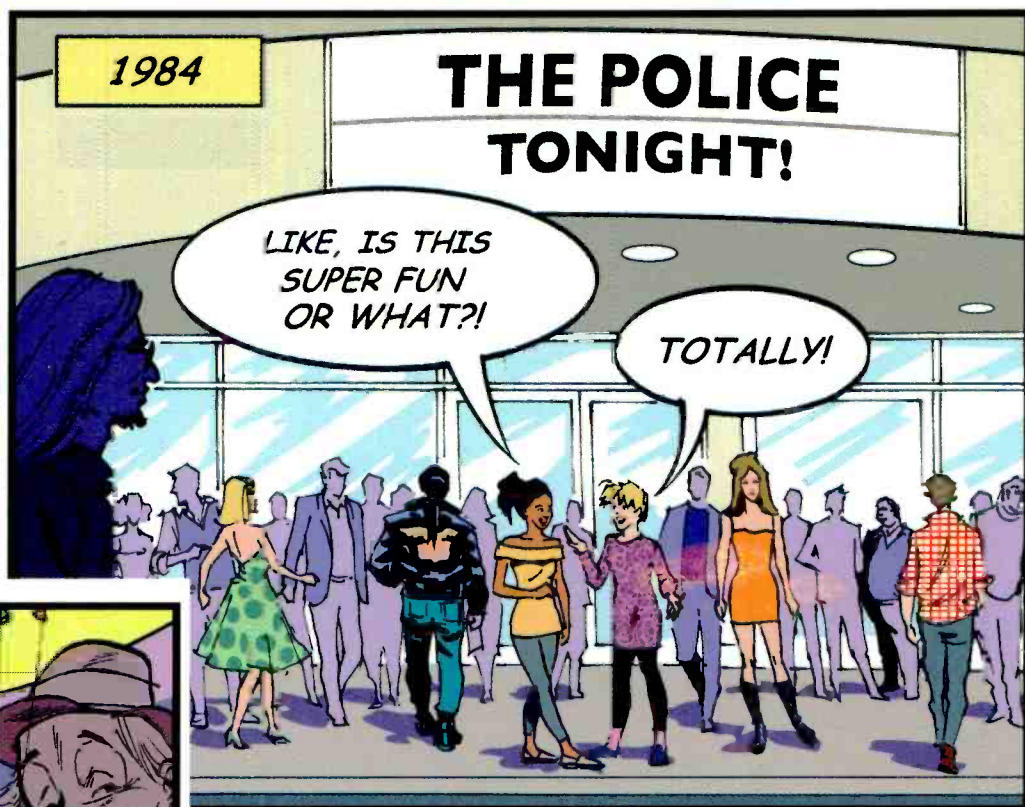
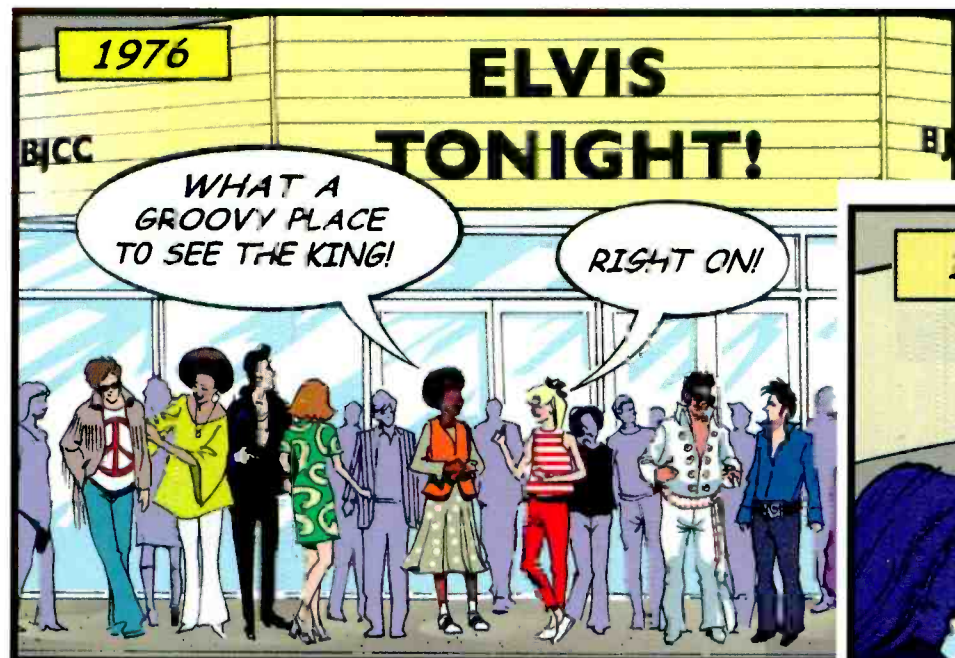
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Promoters' top artists include, from left, Kenny Chesney, Cher and Cream's Eric Clapton.



BOXSCORE Top 25 Promoters

Ranked by Gross. Compiled from Billboard Boxscore Nov. 17, 2004, through May 17, 2005.

	Total Gross All Promotions	PROMOTER Total Gross-Sole Promotions	Total Attendance	No. of Shows	No. of Sellouts
1	\$372,321,370	CLEAR CHANNEL ENTERTAINMENT \$255,229,777	8,219,951	2,798	1,033
2	\$156,222,605	AEG LIVE \$41,378,516	2,045,685	461	222
3	\$87,685,500	JACK UTSICK PRESENTS \$7,793,778	1,480,283	498	102
4	\$84,770,271	HOUSE OF BLUES CONCERTS \$65,936,470	2,383,109	1,499	549
5	\$42,963,935	FRONTIER TOURING \$41,162,175	348,862	27	20
6	\$41,847,159	3A ENTERTAINMENT 0	712,400	173	69
7	\$26,042,797	MICHAEL CHUGG ENTERTAINMENT 0	344,388	158	15
8	\$25,252,942	OUTBACK CONCERTS \$16,407,166	648,740	192	70
9	\$22,420,381	OCESA PRESENTS \$17,999,390	733,552	86	21
10	\$18,937,912	JAM PRODUCTIONS \$16,111,395	522,344	234	133
11	\$18,156,703	UDO ARTISTS \$13,604,062	202,798	14	11
12	\$14,581,803	DAINTY CONSOLIDATED ENTERTAINMENT 0	212,710	15	14
13	\$14,026,557	NEDERLANDER \$7,412,682	249,341	77	36
14	\$12,809,841	GARRY VAN EGMOND ENTERPRISES 0	99,625	10	0
15	\$10,719,355	VARNELL ENTERPRISES \$9,032,325	182,763	13	10
16	\$8,423,030	GILLET ENTERTAINMENT GROUP \$1,238,970	235,567	139	42
17	\$7,407,338	AIKEN PROMOTIONS \$7,407,338	114,829	47	46
18	\$7,273,486	FRANK PRODUCTIONS \$1,945,511	144,348	25	14
19	\$5,918,715	MISCHELL PRODUCTIONS \$307,235	107,068	12	9
20	\$5,871,067	C&C CONCERTS 0	73,370	8	8
21	\$5,625,440	FANTASMA PRODUCTIONS \$2,753,824	129,853	46	14
22	\$5,545,958	POLICE PRODUCTIONS \$2,479,055	127,065	25	6
23	\$5,430,552	ATLANTA WORLDWIDE TOURING \$1,215,129	88,500	15	5
24	\$4,667,004	ANOTHER PLANET ENTERTAINMENT \$4,503,034	106,798	20	9
25	\$4,646,015	LUSHINGTON ENTERTAINMENT \$3,505,235	36,951	4	3

Kenny Chesney and Cher photos by Kevin Mazur/WireImage.com; Eric Clapton photo by George Chin/WireImage.com

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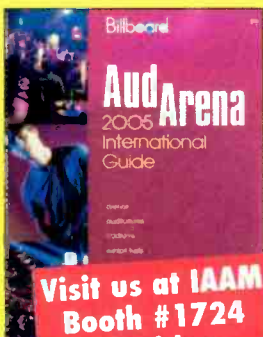
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Ross Ready To Lead IAAM

David Ross, director of the Show Me Center at Southeast Missouri State University in Cape Girardeau, Mo., will be installed as president of the International Assn. of Assembly Managers at the IAAM's annual convention July 15-19.

For Ross, as for all IAAM heads, assuming the president's role for this association is rewarding on several different levels.

"Personally, it means that my family and friends can be proud of the honor. It doesn't replace all the hours I spent away from family during the past 20 years, but it helps provide some validation," Ross says.

"Professionally, I recognize what an honor it is to represent this great association," he adds. "I'm humbled by the opportunity and at the same time, I'm motivated to keep the standards set by the previous IAAM presidents at a high level."

Going through the various senior office chairs before becoming president is also a rewarding, albeit grueling and time-consuming, process. He says support from the association has been key.

"I learned very quickly that you can't get the job done alone, that it takes considerable effort from many people who do not receive enough recognition for their contributions," he says. "I learned a lot about the staff at [IAAM] world headquarters [in Coppell, Texas] about how hard they work to keep things running smoothly and how deeply committed they are to IAAM."

Ross says he has a better handle now on how complex and diverse IAAM actually is.

"Being responsible for the annual conference as the second VP gives the incoming president some feeling of re-

sponsibility for leading the organization," he says. "Preparing and monitoring the association budget as the first VP crystallizes how important maintaining successful programs are."

Apparently, those who set up the system knew what they were doing, Ross says. "I've learned to admire the wisdom of our previous leaders in setting up this structure. They provided enough time for the incoming president to grow into the position."

Through working with IAAM leadership, Ross says he wants his year as president to really make a difference in the industry, and he wants to raise the profile of IAAM in the public consciousness. To facilitate this goal, he will focus on four areas: education, membership, the IAAM Foundation and smaller markets and facilities.

Ross adds that while current IAAM educational programs are "excellent" he hopes to communicate the message of ongoing education to IAAM members. "Keeping abreast of the latest industry

trends and stimulating our intellectual curiosity is what keeps us young at heart," he says. "I would like to reach out to more people both domestically and internationally and grow our membership base."

Ross says his goal for the IAAM Foundation is to get a majority of members to contribute something to the foundation in 2005-2006.

"For the smaller markets and facilities, I want to recognize them for the contributions their facilities make to their communities and to our association," he says.

Ross becomes the third IAAM president in the past five years to come from a university facility, following Lionel DuBay from O'Connell Center at the University of Florida in Gainesville in 2002 and current president Jimmy Earl from the University of Texas' Frank Erwin Center in Austin. Is this a mini-trend?

"I see more of a coincidence than a trend," Ross notes. "These things tend to run in cycles and the universities are enjoying a good run right now."

Incoming IAAM president **DAVID ROSS** wants to raise the organization's profile.



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$21,163,695 (17,573,441 euros) \$96.34/\$65.63	U2, THE RADIATORS, THE THRILLS, THE BRAVERY & OTHERS Croke Park, Dublin, June 24-25, 27	246,743 three sellouts	The Next Adventure, Solo Entertainment, MCD
2	\$6,406,073 (€3,528,545) \$154.32/\$72.62	U2, STARSAILOR, THE KILLERS Millennium Stadium, Cardiff, Wales, June 29	63,677 sellout	The Next Adventure, Solo Entertainment
3	\$5,819,053 (€3,191,670) \$154.97/\$91.16	U2, BLACK REBEL MOTORCYCLE CLUB, INTERPOL Hampden Park, Glasgow, Scotland, June 21	53,395 sellout	The Next Adventure, Solo Entertainment
4	\$2,800,756 \$86/\$36	JIMMY BUFFETT Tweeter Center, Mansfield, Mass., June 20, 22	39,765 39,800 two shows one sellout	Tea Party Concerts
5	\$2,459,932 (€1,356,605) \$82.16	NEIL DIAMOND Woburn Abbey, Eastfordshire, England, June 4	25,939 sellout	Clear Channel Entertainment-U.K.
6	\$2,248,948 (€1,221,458) \$76.56	NEIL DIAMOND Evening News Arena, Manchester, England, May 19-20	25,375 two sellouts	Clear Channel Entertainment-U.K.
7	\$2,232,496 (€1,224,359) \$71.38	NEIL DIAMOND Earls Court, London, May 31-June 1	31,277 two sellouts	Clear Channel Entertainment-U.K.
8	\$2,042,070 (€1,126,100) \$75.21	NEIL DIAMOND SECC, Glasgow, Scotland, June 6-8	27,150 three sellouts	Clear Channel Entertainment-U.K.
9	\$1,961,511 \$53.50/\$36	DAVE MATTHEWS BAND, HOWIE DAY Meadows Music Centre, Hartford, Conn., June 18-19	4E, 926 two sellouts	Jin Koplik Presents
10	\$1,872,078 (€1,036,244) \$91.80	NEIL DIAMOND Ashton Gate Stadium, Bristol, England, June 14	2C, 394 sellout	Clear Channel Entertainment-U.K.
11	\$1,796,333 (€984,508) \$74.80	NEIL DIAMOND National Exhibition Centre, Birmingham, England, May 28-29	24,014 two sellouts	Clear Channel Entertainment-U.K.
12	\$1,730,602 (€947,704) \$79.90	NEIL DIAMOND Kingston Communications Stadium, Hull, England, May 22	21,659 sellout	Clear Channel Entertainment-U.K.
13	\$1,534,836 (€837,701) \$89.61	NEIL DIAMOND Ipswich Town Football Club, Ipswich, England, May 26	17,27 sellout	Clear Channel Entertainment-U.K.
14	\$1,138,223 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, BLAINE LARSEN Tacoma Dome, Tacoma, Wash., June 25	2Q, 731 sellout	The Messina Group/AEG Live
15	\$882,186 \$58.75/\$23.75	KENNY CHESNEY, GRETCHEN WILSON, FAT GREEN Marcus Amphitheatre, Milwaukee, July 2	22,417 sellout	Summerfest, The Messina Group/AEG Live
16	\$857,064 (€466,328) \$73.39	NEIL DIAMOND Hallam FM Arena, Sheffield, England, May 17	11,678 sellout	Clear Channel Entertainment-U.K.
17	\$851,698 \$58/\$40	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Blossom Music Center, Cuyahoga Falls, Ohio, June 15	18,322 19,511	House of Blues Concerts
18	\$823,743 \$53.50/\$36	DAVE MATTHEWS BAND, BLUE MERLE Verizon Wireless Amphitheater, Virginia Beach, Va., June 22	20,020 sellout	The Cellar Door Companies
19	\$794,870 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Rose Garden, Portland, Ore., June 24	14,268 sellout	The Messina Group/AEG Live
20	\$788,801 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Delta Center, Salt Lake City, June 21	14,297 sellout	The Messina Group/AEG Live
21	\$773,883 \$56.50/\$39	DAVE MATTHEWS BAND, HOWIE DAY Ford Pavilion at Montage Mountain, Scranton, Pa., June 22	17,127 17,528	Electric Factory Concerts
22	\$765,846 (€418,518) \$78.22	NEIL DIAMOND Metro Radio Arena, Newcastle, England, May 24	9,791 sellout	Clear Channel Entertainment-U.K.
23	\$640,695 \$101/\$56	STEVIE NICKS & DON HENLEY The Arena at Gwinnett Center, Duluth, Ga., June 16	7,595 10,203	The Messina Group/AEG Live
24	\$607,020 \$55/\$25	TOM PETTY & THE HEARTBREAKERS THE BLACK CROWES Blossom Music Center, Cuyahoga Falls, Ohio, June 30	18,180 20,000	House of Blues Concerts
25	\$575,104 \$40/\$19.99	ROCKFEST: SEETHER, SHINEDOWN, CHEVELLE & OTHERS Liberty Memorial Park, Kansas City, Mo., June 11	21,104 sellout	AEG Live
26	\$558,637 \$61/\$51	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Peoria Civic Center, Peoria, Ill., June 30	9,686 sellout	Police Productions, The Messina Group/AEG Live
27	\$534,325 (€296,058) \$45.12	BLUE, CHOCOLATE MONDAY, GLITZY GIRLS, LYCORON National Exhibition Centre, Birmingham, England, June 30-July 1	12,757 13,000 two shows	3A Entertainment Jack Utsick Presents
28	\$508,851 \$61.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Roberts Stadium, Evansville, Ind., July 1	8,843 sellout	Miscell Productions, The Messina Group/AEG Live
29	\$489,117 (€267,438) \$78.64	CROSBY, STILLS & NASH Carling Apollo Farnersmith, London, June 28-29	6,400 two sellouts	3A Entertainment Jack Utsick Presents
30	\$485,609 \$89.50/\$29	STEVIE NICKS & DON HENLEY DTE Energy Music Center, Clarkston, Mich., June 18	8,621 15,274	The Cellar Door Companies, Palace Sports & Entertainment
31	\$471,783 \$59.50/\$39.50	JAMES TAYLOR Hersheypark Stadium, Hershey, Pa., June 18	9,335 17,854	Electric Factory Concerts
32	\$457,970 \$125/\$35	MARCO ANTONIO SOLIS, ALICIA WILLAREAL, JIMENA Staples Center, Los Angeles, June 25	5,677 7,811	Niederlander, Soanvoice/AEG Live
33	\$426,756 \$75.25/\$39.75	CHICAGO, EARTH, WIND & FIRE Charter One Pavilion, Chicago, June 24	7,328 7,563	Clear Channel Entertainment
34	\$426,474 \$28.50/\$20.24	VANS WARPED TOUR Sminoff Music Centre, Dallas, June 24	15,217 sellout	House of Blues Concerts
35	\$422,510 \$75/\$25	JAMES TAYLOR Blossom Music Center, Cuyahoga Falls, Ohio, June 22	9,813 15,000	House of Blues Concerts

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TOKYO—
Any sign of hope for the still-struggling Japanese music market is big news nowadays.

Case in point: The Nihon Keizai Shimbun (or Nikkei, for short)—the Japanese equivalent of The Wall Street Journal—ran a story in early June saying that Apple Computer would launch its popular iTunes Music Store in Japan in August.

At press time, the story—which did not quote any sources—was unconfirmed. But as with other media reports from the past year breathlessly announcing iTunes' imminent launch in the world's second-biggest music market, the story was widely picked up by other media for the obvious reason that iTunes is a hot brand.

The story also reignited industry speculation as to whether iTunes can kick-start Japan's music sales, which have been heading south since 1998.

Japan continues to develop promising new acts like Orange Range, Base Ball Bear, Kagrra and Ayaka Hirahara. Yet according to the Recording Industry Assn. of Japan, 2004 audio-product retail sales (i.e., net of returns) in Japan totaled 282.4 million units, down 4% from 2003, for a value of 507.8 billion yen (\$4.8 billion), down 2%.

As a result, mechanical royalties from CD sales now account for less than 25% of Japanese authors' society JASRAC's annual collections. In the year ending March 31, CD mechanicals were worth 26.8 billion yen (\$244.7 million), according to the society. In comparison, CD mechanicals in

the year ending March 31, 2001, totaled 37.7 billion yen (equal to \$307.7 million at that time), or 35.5% of JASRAC's collections for the year.

Meanwhile, JASRAC reports a 10.2% increase in "compound use" income from on-line karaoke service operators and downloadable ringtones to 5.2 billion yen (\$141.5 million), or 8.4% of the society's collections, for the year ending March 31. Four years ago, such royalties accounted for slightly more than 1% of JASRAC's collections.

As in other major music markets, Apple's iPod has been a huge hit in Japan—which is ironic, given that Japan is the home turf of Sony, which a generation ago developed the Walkman, the first mega-popular portable music player.

Since the July 2004 launch of the iPod mini in Japan, Apple has staked what it claims is a 50% share of the country's portable digital music player market, and the company says it is aiming for an 80% share following the introduction of the iPod

DIGITAL DOWNLOADS, MOBILE MUSIC, NEW ACTS PROMISE BOOST

shuffle. Japanese electronics companies are fighting back by launching a new generation of portable digital music players.

While it remains to be seen how much of a boost iTunes can give to music sales in Japan, telecom operator KDDI has helped revive the country's singles market through its Chaku-Uta Full mobile phone-based music download service, introduced last November.

Online and mobile-based distribution will obviously help the Japanese music business. "All new distribution channels are welcome to us," Toshiba-EMI president Shoji Doyama says. "Online and mobile are the two distribution channels we expect to grow fastest over the next couple of years."

Universal Music K.K. president/CEO Kei Ishizaka welcomes these distribution channels but adds a word of caution.

"New means of distribution are already contributing to profits as an actual business model," Ishizaka says. "The most pressing management issue at the moment is ensuring that expanding our online

distribution business will remain compatible with strengthening our packaged sales business."

But leading industry figures are aware that their top priority is to find and market artists and music that appeal to the public. With the rapid "graying" of Japanese society, that is more of a challenge than ever.

"Opening up and fortifying the middle-aged music market" is a crucial task for the industry, Ishizaka says. "In 2007, a lot of baby boomers will retire, leaving them with a lot of time on their hands—this will be a good market."

Universal Music International executive VP of marketing and A&R Max Hole sees a need for more local acts that middle-aged Japanese can listen to without feeling guilty.

"We need something like a Japanese Coldplay," Hole says.

"The only thing you can do is go back to the basics," Sony Music Entertainment (Japan) executive VP Mamoru Sakuma says. "Of course, the methods of selling are changing, and the users are changing, but these have to be accepted as a matter of course; changes have always taken place."

Sakuma's rhetoric is matched by Sony's impressive results for the year ending March 31. Despite the Japanese market's overall decline, revenue for SMEJ and its 30 subsidiaries totaled 54.2 billion yen (\$1.5 billion), up 6.6% from the previous year. Of that amount, 85.1 billion yen (\$804 million) came from sales and distribution of recorded music (including product from other record companies), marking an 8.1% increase.

Crucial to Sony's success in 2004, Sakuma says, was its decision three years ago to break SMEJ into six largely autonomous labels in which younger A&R staffers were given free rein to sign promising new acts.

That strategy paid off with the extraordinary success of Okinawan band Orange Range, SMEJ's biggest hit-maker last year, which sold a total of 2.7 million albums and singles. Sakuma notes that sales of master ringtones accounted for 5%-10% of Orange Range's total sales for the year.

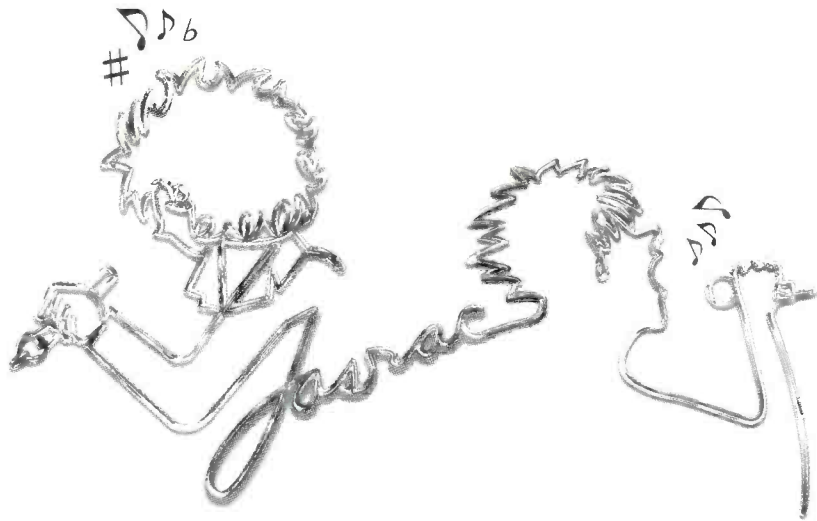
One music executive describes Orange Range's success as "the Utada effect," referring to the way female vocalist Hikaru Utada's steady run of mega-hits has buoyed Toshiba-EMI's sales figures. "It fits into the overall pattern in Japan

continued on >>p48

STRUGGLES ONWARD

BY STEVE
McCLURE

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JAPAN STRUGGLES ONWARD (cont.)

from >>p47

today, where there are fewer big sellers, but when they 'pop,' they can still be very big indeed," he says.

Another key trend in the Japanese market last year was the "Korea effect," as Korean music—and Korean pop culture in general—became more popular in Japan, to the point where "K-pop" is now a distinct musical genre.

By far the biggest Korean star in Japan is 18-year-old female vocalist BoA, whose four albums on Tokyo-based Avex have

sold 4.7 million copies since 2001, according to the label. Other South Korean acts popular in Japan include male vocalist K (Sony Music Records) and Se7en (Columbia Music Entertainment).

But Japanese labels know that there is no substitute for domestic acts with hit potential. Such foreign-affiliated labels as Universal Music K.K. and BMG Japan, traditionally strong on international repertoire but weak when it came to local acts, have started having success with Japanese talent.

For example, female hip-hop artist Ai, signed to Universal imprint Def Jam Japan, saw her single "Story" climb the charts following its mid-May release.

"We must create new superstars; there aren't enough of them," UMKK's Ishizaka says. "There haven't been any big stars like Eminem, Michael Jackson, Madonna, the Beatles, Yosui Inoue or Hikaru Utada recently."

BMG Japan president Hidehiko Tashiro says his company "has totally revised its domestic roster with attractive, unique and appealing artists. This effort is already seeing results with the recent chart successes of artists such as Sukima Switch, THC!! and MCU."

Toshiba-EMI's Doyama puts it bluntly: "The biggest challenge is to generate more million-selling hits."

In 2004 the only single that sold 1 million copies in Japan was Orange Range's "Hana," while 10 albums hit that mark. In 2003, two singles and nine albums reached the 1 million total.

Doyama adds that the launch of iTunes in Japan could affect labels' pricing policies. According to the Nikkei story, iTunes Japan will charge 150 yen (\$1.41) per song. In comparison, download service Mora, which is operated by a consortium of major Japanese labels, offers domestic repertoire at 210 yen (\$1.97) and international repertoire for 240 yen (\$2.25) per track; non-Japanese catalog product sells for as low as 158 yen (\$1.48) per track.

"Pricing strategy will become more important after iTunes launches in Japan," Doyama says. ●●●



The hot rock quintet Kagrra taps traditional Japanese musical styles and instruments.

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JAPAN'S MUSIC FANS ARE GROWING GRAYER

BY STEVE McCLURE | TOKYO—Japanese music fans aren't getting any younger.

As recently as 1998, 57.5% of CD purchasers in Japan were younger than 30, according to the Recording Industry Assn. of Japan.

That was the peak year for music sales in Japan. Since then, RIAJ data shows that Japan's recorded-music market has shrunk by 37% on a shipment-value basis.

In 2003, however, the under-30 share of the market fell to 40.2%, while the share for the 30-50 age group rose from 23.4% in 1998 to 41.5%—the first time music buyers in their 30s and 40s outnumbered younger ones.

A recent survey the RIAJ conducted shows that this trend is continuing: the share for thirty- and fortysomethings was constant at 41.5% in 2004, while the share for those under 30 fell to 38.2%.

"The market has matured so quickly," notes Sumio Amanuma, president of King Records International. "The first baby boomers will retire from their jobs within a few years. So King Records has been trying to buy many different types of masters for our future business."

The survey results reflect Japanese society's steadily declining birthrate, along with how an increasing number of consumers in the world's second-biggest music market are getting their music through such new media as mobile phones and online download sites.

For example, the percentage of people who have used fee-based music download services has increased from 5% in 2003 to 8.2% in 2004.

Of those responding to the survey, 56.9% were aware of paid music download services on the Internet (excluding ringtones). But only 29.3% of respondents clearly understood the services available, with 27.6% indicating that they were somewhat aware. A surprisingly high 42.5% were completely unaware of Internet-based music download services.

The survey "correctly recognizes the growing mature market" of people in their 30s and 40s, says Yoshi Terashima, executive director of BMG international labels for BMG Funhouse in Tokyo. "It is a shift that is radical and one that we have also identified by targeting—with great success—compilations and catalog products to these consumers."

continued on >>p50

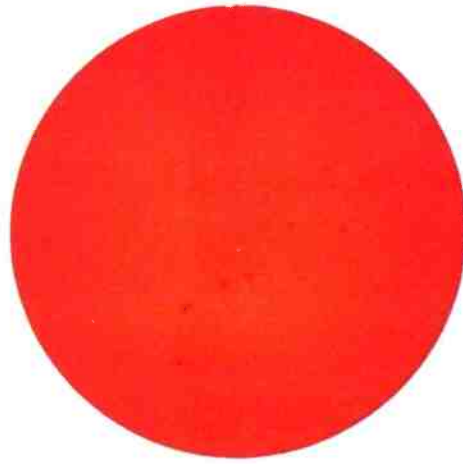
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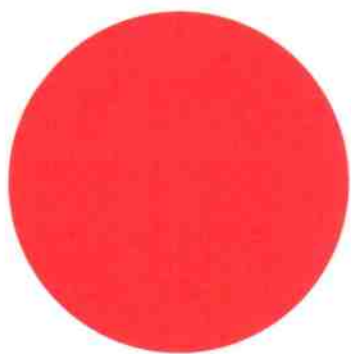
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FANS GROWING GRAYER (cont.)

from >>p48

"We don't think it means, however, that young people are moving away from music as traditional entertainment—just that there are more types of entertainment on offer to grab a share of their wallets," Terashima adds.

According to the survey, mobile phone bills topped the list of average entertainment-related expenditures for the past six months. The average monthly music-related expenditures of those polled was 14,997 yen (\$138.57), slightly higher than their average monthly mobile bill of 14,687 yen (\$135.70).

Sony Music Entertainment (Japan) executive VP Mamoru Sakuma notes, "Until now, packaged products were the main means of distribution. But this music is something that has been entrusted to us by the artists performing it, and it's up to us to maximize the sales and profits for it. And so we'll do not only packaged products, but also net-based distribution and whatever else is available."

The survey, which polled 1,200 people between the ages of 12 and 69 living within an 18-mile radius of Tokyo, was conducted Oct. 1-Oct. 20, 2004.

It also found that the percentage of people who have used ringtones is high in all age groups, with figures exceeding 50% through the 40s age group. Master ringtones are used mainly by junior high school and high school students, but the percentage of chaku-uta (master ringtones) users is less than 20% for all age groups, leaving plenty of room for development.

"At this point in time, we don't believe chakumero [ringtones] or chaku-uta to be a serious competitor to traditional CDs or digital music available on the Internet," BMG's Terashima says. "It is a nice alternative revenue stream, but remains nothing more—however, this may change with the advent of mobile phones that have huge storage capacities."

Japanese labels are paying careful attention to the survey.

Terashima says, "It's up to music companies such as ourselves to deliver to the market the most appealing and interesting music so that the consumer will always put music at the forefront of his or her entertainment priorities."



'MOBILE-MAD' JAPAN EMBRACES MUSIC TO GO

BY STEVE McCLURE TOKYO—Question: When is a mobile phone not a mobile phone?

Answer: When it is a music download and playback device.

Japan is mobile-mad. The country—with a population of 127 million—had 83.8 million mobile phone users as of the end of September 2004. That was up 6.6% from a year earlier, according to the country's Telecommunications Carriers Assn.

And an increasing number of Japanese music fans are using mobile-based music applications, including full-song downloads, which were first offered by telecom operator KDDI in November 2004. As of April 3, KDDI says consumers had downloaded 5 million songs via its Chaku-Uta Full service.

Takashi Kamiyama, senior manager of the media business department at KDDI's content and media business division, estimates that 25 million tracks will have been downloaded from the service by the end of 2005. So far KDDI is the only Japanese telecom to offer full-song downloads, but NTT Docomo and Vodafone, the territory's two other major mobile operators, are expected to follow suit soon.

Artists have found another path to their fans via ringtones. The single "Story" from Universal Music K.K. artist Ai is one of the market's top master ringtones.

Mobile-based music applications are a welcome new revenue source for the Japanese music industry, which has seen CD sales fall by more than 30% since 1998.

According to Japanese authors' society JAS-RAC, royalty fee collections for ringtones totaled 7.9 billion yen (\$73.2 million) in the year ending March 31, 2005, up 3.9%, while those for master ringtones rose a staggering 384.4% to 806.7 million yen (\$7.4 million).

Meanwhile, PC-based legal downloads have yet to catch on in a big way in Japan. Industry sources say that Japan's 10 legal music-download services have sold just a few hundred thousand tracks in total.

One reason for that is that just 15.2 million people subscribe to broadband Internet service providers in Japan, according to a recent survey by Tokyo-based Fuji Chimera Research Industry. The survey projects that the number of broadband users will rise to 35.5 million by 2008.

Apple Computer's launch **continued on >>p52**

Singer Ai's hit 'Story' is one of Japan's top-selling master ringtones.



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JAPAN EMBRACES MUSIC TO GO (cont.)

from >>p50

of a Japanese version of its iTunes Music Store, which is expected some time in the coming months, will likely boost PC-download sales. Apple's iPod portable music players are wildly popular in Japan. Other companies marketing portable music players include Sharp and Sony.

Japan's nascent online music distribution sector got a boost in February when Yahoo Japan and Tokyo-based download service operator Label Gate, which is owned by several Japanese labels, launched the Yahoo Music Download service. It currently offers some 73,000 songs.

MSN Music launched its Japanese site in October, with individual tracks costing 158 yen-367 yen (\$1.44-\$3.34) and albums selling for 1,300 yen-2,200 yen (\$11.85-\$20.05).

There are several factors working in favor of mobile music services in Japan. These include widespread consumer familiarity with the offerings, due in part to marketing and promotion by the mobile operators; simple billing systems that do not require credit cards; and the rapid rate of adoption of third-generation phones, which feature improved Internet access and data-storage capabilities. Nearly 30 million people in Japan now have 3G mobile phones.

It is also worth pointing out that a disproportionately high percentage of PC users in Japan are male, while the majority of music consumers are female.

And some industry sources blame Japanese record companies for not fully getting behind PC-based downloads by keeping prices relatively high, for example.

Japanese labels' defensive attitude toward the new world of online and mobile-based music

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MOBILE MUSIC IS A WELCOME SOURCE OF NEW REVENUE FOR THE JAPANESE INDUSTRY.

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applications led five major record companies to form what the government's Fair Trade Commission called a cartel to monopolize distribution of master ringtones.

On March 24 the FTC warned the five labels—Sony Music Entertainment (Japan), Avex, Universal Music K.K., Victor Entertainment and Toshiba-EMI—to take steps that would allow other master ringtone providers access to their master recordings. So far, the FTC says the labels have been consigning exclusively to their Label Mobile joint venture.

Toshiba-EMI agreed to comply with the FTC's warning, but the other four labels rejected it and plan to present their case at a hearing set for Aug. 31.

"At least for the near future, mobile music distribution is more promising than online distribution," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies.

Japan's online download market is expected to benefit from the entry of such high-profile brands as Yahoo and Apple. Ringtones have fast become an important promotional tool for Japanese record companies. It is now common for labels to offer a ringtone version of a new single weeks before the single is released.

"The quality of ringtone downloads has gotten better and better," says Takeshi Natsuno, managing director of DoCoMo's i-mode planning department, noting that DoCoMo is now offering mobile phones that can reproduce ringtones with "3-D" sound.

Another mobile-based music application recently introduced in Japan is song recognition. London-based audio technology firm Shazam launched its MTV Music Finder service in Japan in July 2004, together with its Japanese licensee, SystemK; MTV Japan; and MTV Japan's mobile-services partner, Yamaha.

Users of the MTV Music Finder—billed as the first such service in Japan—can identify individual songs from Shazam's database of some 2.2 million tracks by dialing a four-digit code on their handset and holding it up to the speaker of their music source. An e-mail is then sent to the phone identifying the artist and song.

Meanwhile, telecom giant NTT plans to launch a service aimed at consumers who might remember a melody but can't name the tune. SoundCompass System will allow users to find the names of songs by humming part of the melody into a mobile phone.

Looking ahead, industry sources see mobile phones morphing into portable music storage and playback devices.

"The market and demand for both digital audio players and mobile phones will expand simultaneously," says Miyuki Nakayama, a spokeswoman for Japanese electronics company Sharp.

Japanese fans have embraced portable music players, including those from Apple, Sony and Sharp, shown at right.



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Carly Simon
Adds hip values to select standards



Joann Rosario
Voices the blessings of her second release



Vivian Green
Returns with a modern R&B twist



Missy Elliott
Billboard reads into 'The Cookbook'

56

59

60

62

MUSIC

JULY 16, 2005

LATIN BY LEILA COBO

FONSI STEPS UP HIS SOUND

MIAMI—Luis Fonsi began his career as a classic Latin balladeer, a purveyor of romantic songs with lyrical lines adorned by singing strings.

On the eve of his fifth album, he boasts an updated sound.

"Paso a Paso," (Step by Step) due July 12 on Universal Music Latino, is pure Fonsi in its penchant for romance and its showcasing of his beautiful voice. But it is more contemporary in arrangements, edgier in feel and more organic, with guitars taking the place of strings. It is also the first album Fonsi co-produced in full.

"It really is step by step," the 26-year-old Fonsi says of the quiet evolution that has taken him from his days as a singing teen in Orlando, Fla., to an English-language album, "Fight the Feeling," which MCA released in 2002 only to abruptly cut off its promotion.

Now, Fonsi returns to Spanish and a sound he deems more his. Speaking at the Hit Factory here, where much of the album was recorded, he says, "It's still pop ballads. It isn't rock'n'roll. But the ballads are less traditional. They're more aggressive. And while the lyrics and the emotion and the style of singing are the same, the construction of the songs, with the guitars in front, is different. We wanted something more modern."

Helping to make the sound "real," as Fonsi says, was recording with musicians in the studio with him. Gesturing toward the Hit Factory's roomy studios, he says, "That's how we recorded. With the band behind to get the feeling of listening to an artist singing live."

Fonsi, a native of Puerto Rico raised in Orlando, was one of the first artists signed to fledgling Universal Latino in 1997. At the time, he was majoring in vocal performance at Florida State University.

Despite his classical training, his calling was in pop music. (Among other projects, he sang in a group with 'N Sync's Joey Fatone.) With the help of a friend of a friend of a friend, his demo landed at Universal.

Fonsi has been a priority for the label, which has aggressively worked him in much of Latin America, Puerto Rico and the East Coast, where he is an established star. According to Universal, he has sold more than 1.5 million albums worldwide, including 300,000 copies of his last album, 2003's "Abrazar la Vida." Two songs have topped the *Billboard* Hot Latin Songs chart.

continued on >>p56



FONSI

FACT FILE

Label: Universal Music Latino

Management and Booking: Tony Mojena Entertainment

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

Top-selling album (U.S.): "Eterno" (2000), 83,000

Last album: "Abrazar la Vida" (2003), 67,000

LATEST BUZZ

>>>PAUL'S 'BACK'

Paul McCartney will release his first studio album in four years, "Chaos and Creation in the Back Yard," Sept. 13. The 13-track album was produced by Nigel Godrich (Radiohead, Travis, Beck) and was recorded in London and Los Angeles during the past two years. It will be McCartney's 20th studio album since the Beatles disbanded. As previously announced, McCartney will kick off a 37-city tour Sept. 16.



—Phyllis Stark

>>>IN THE MODE

Depeche Mode will release its first studio album in four years in October. The Mute/Reprise project, "Playing the Angel," was recorded in Santa Barbara, Calif., and New York with producer Ben Hillier (Doves, Blur). A world tour will follow in late 2005.

—Melinda Newman, Jonathan Cohen

>>>SECADA'S BIG DEAL

Jon Secada has signed a multi-album deal with Florida-based Big3 Records and a management deal with Big3 Entertainment through its Okie Dokie Management. Secada's first album under the new pact will be released in the fall. A single, in English and Spanish, will go to radio in July. A two-time Grammy Award winner, Secada had been signed to a management deal with Emilio Estefan and to Estefan's label, Crescent Moon Records.

—Leila Cobo

>>>ROLL FILM (SCHOOL)

San Francisco-based rock band Film School has signed a worldwide deal with Beggars Banquet. The act released an EP in 2003 on Amazing Grease, the label run by ex-Pavement guitarist Scott Kannberg. It will issue its first Beggars release in the United Kingdom this fall. Sources close to the band say the U.S. release should follow in early 2006.

—Todd Martens

FONSI (cont.)

from >>p55

The label is hoping the new “updated” Fonsi will spur sales in other territories, such as Spain, Mexico and the West Coast. The strategy seems to be working.

“I think this is the album that will truly break for us,” Fonsi’s Puerto Rico-based manager Tony Mojena says. “The West Coast has always been so difficult, but we’re making great headway.”

Fonsi’s new single, “Nada Es Para Siempre,” is No. 3 on Hot Latin Songs, a position boosted by his play on West Coast stations.

Mexico has long been a crucial step toward breaking Latin pop acts in the United States, where radio is far more reticent to play new acts than it is south of the border.

With “Abrazar la Vida,” Fonsi did extensive promotion in Mexico, and that will help break him on the West Coast, Universal Music Latino president John Echevarría says. “He’s more of an East Coast artist, and he’s already established in Latin America. Now that he’s hot in Mexico, we expect this album will make him explode.”

Promotion for Fonsi will be evenly divided among Mexico, the United States (and Puerto Rico) and Spain, where he is doing several promotional campaigns for radio network Cadena Ser.

“To break in those markets you have to go constantly,” says Walter Kolm, senior VP of marketing and A&R for Universal. He says Fonsi will tour before year’s end.

In looking for a breakthrough album, Fonsi teamed with producer Sebastian Kryz (Carlos Vives, Obie Bermúdez) for a different approach. It was a new experience for Kryz as well.

“I had worked with more singer/songwriter alternative projects, but I hadn’t worked on what I would say is a straight pop artist,” Kryz says. “We wanted to go from ‘Abrazar la Vida’ and have a natural growth from there.”

As with past albums, Fonsi—who writes for many other artists—wrote or co-wrote much of the material. But he also took songs from other writers, to “have different points of view,” he says.

One of them was “Nada Es

Para Siempre,” written by Cuban singer/songwriter Amaury Gutiérrez. The track’s lyrics, about the need to embrace life and love fully at the moment, struck a chord with Fonsi, whose girlfriend, Adamari López, is battling breast cancer.

“I felt [the song] as my own, because its lyrics are very positive,” says Fonsi, who also wrote the poignant title track especially for López after he learned she was ill.

“My form of escape has always been my guitar and my music,” he says. “And that’s what I did. Instead of locking myself up in my room, I sat down with my guitar and wrote. And that’s how ‘Paso a Paso’ was born. It’s a very dramatic song, for me, but also, very positive.”

Sung simply with guitar, “Paso a Paso” is also a dramatic statement of Fonsi’s vocal prowess and of his desire to showcase a more intimate, vulnerable side.

“I recorded this album at a difficult personal moment in my life,” Fonsi says. “The feelings you hear in every song are very honest.”

POP BY JILL KIPNIS

CLASSIC CARLY

LOS ANGELES—Call Carly Simon a romantic.

Her new album “Moonlight Serenade” (Columbia), due July 19 as a DualDisc, is a collection of standards penned by Cole Porter, George & Ira Gershwin, Glenn Miller, Rodgers & Hart and other great songwriters.

Simon considers new interpretations of time-honored songs to be a vital aspect of her career. She has recorded three other standards albums—1981’s “Torch” (Warner Bros.), 1990’s “My Romance” (Arista) and 1997’s “Film Noir” (Arista). “Film Noir” is her top-selling standards project, moving 200,000 units, according to Nielsen SoundScan.

“I’ve always been a singer as well as a singer/songwriter, so in a way I wear two hats,” Simon says. “An awful lot of singers have plied their trade in this milieu. I think that there’s a hip value to it in that the younger generation thinks it’s hip to like these songs. The older generation will have a nostalgic feel about them.”

“Moonlight Serenade”—her first album for Columbia—features big band-style renditions

of such songs as “I’ve Got You Under My Skin,” “I Only Have Eyes (For You)” and “In the Still of the Night.” The recording reunited her with producer Richard Perry. The pair created a number of Simon’s 1970s pop hits, including “You’re So Vain.”

“He and I picked all of the songs specifically for what would be well-adapted to the girl as the singer in the band as opposed to the lead who is backed up by the orchestra,” Simon says. “I had



SIMON

FACT FILE

Label: Columbia Records

Management: Kerri Brusca, KB Management

Booking: No signed agreement

Publishing: Self-administered by Lee Phillips, Manatt Phelps Phillips (ASCAP)

Top-selling album: “The Best of Carly Simon” (1975, Elektra), 3 million (according to the Recording Industry Assn. of America)

Last studio album: “The Bedroom Tapes” (2000, Arista), 136,000



Latin Notas

LEILA COBO lcobo@billboard.com

LAMC: What’s It Worth?

Despite Changing Tastes And Sounds, The Latin Alternative Music Conference Still Provides Necessary Outlet

Is the Latin Alternative Music Conference still relevant?

In the six years since it began as a supporter of alternative Latin music—which covers artists whose production and sound do not fit established U.S. Latin radio formats—much has changed.

For one, Latin rock (not pop disguised as rock) has failed to sell big numbers in the United States, save for a few exceptions. For another, the most alternative of alternative music—reggaetón—has gone mainstream.

What then, is left?

Plenty. This year’s LAMC takes place Aug. 3-6 in New York (after a stint in Los Angeles) and features performances from eclectic but exciting artists.

They include Spanish singer Bebe, Argentine rock act Catupecu Machu and Mexican act Natalia y la Forquetina (Natalia LaFourcade’s group), as well as

relative unknowns (in the U.S. market) like Colombian singer/songwriter Julio Nava and Puerto Rican rock group Circo.

Beyond their sheer musical value, what is interesting about many of these acts is that they have achieved commercial suc-

cess on their home turfs. This is particularly true of Virgin’s Bebe and EMI’s Catupecu Machu, whose projects have been certified gold in their native countries.

Here in the States, though, their music is harder to push,

and LAMC provides at least one outlet to do so.

“It’s one of the few channels available to expose artists who otherwise would have no exposure,” says Diana Rodriguez, marketing director for Spanish-speaking artists at EMI

Latin’s regional office in Miami.

But, LAMC founder Tomas Cookman is quick to note, LAMC is not bound by either an “alternative” or “commercially viable” label, although they can co-exist, or not be there at all.

At “the first LAMC, we had [Chilean rock band] La Ley playing, and also [reggaetón singer] Ivy Queen,” Cookman says. At that time, Ivy Queen was not famous, “and people said, ‘Why is this woman there?’ And the answer is, ‘Because she’s valid.’”

“That’s what LAMC is about. And that is my biggest focus,” Cookman adds. “The worst thing we could do is become one more hip-hop conference because it’s popular.”

LAMC is embracing hip-hop to a degree with its first Latin hip-hop Slam Night. Talent is still being confirmed.

The New York locale also

makes for a more focused conference: In the vast Los Angeles area, events could get overlooked. In New York, the conference’s panels and exhibits take place at the Puck Building, showcases are held at nearby venues, and concerts will be staged in Central Park and Brooklyn’s Prospect Park.

Bolstered by support from the city, the LAMC is being publicized in public spaces throughout the Big Apple. For example, posters emblazoned with the LAMC logo will hang in more than 200 bus shelters in the city’s five boroughs.

ROCK THAT VOTE: Members of the Latin Recording Academy and the Recording Academy have until July 20 to return first-round ballots for the Latin Grammy Awards to accounting firm Deloitte & Touche.



Argentine rock band CATUPECU MACHU will appear at this year’s Latin Alternative Music Conference in New York.

Music

to restrain myself when I wanted to do rock'n'roll licks and be very careful not to take attention away from the horn players. It was refreshing to me to sing them kind of straight."

The DualDisc extras include a documentary about the making of the album.

Will Botwin, chairman of Columbia Records Group, says that the company made a deal for this album after meeting with Simon during its recording.

"We would love to think that there will be other projects with her down the line," Botwin says. "We've long admired her and felt she was a classic artist who should be on a classic label. We might do another volume of a similar type of record if the reaction is what we are hoping for."

The sales prospects for "Moonlight Serenade" are high, particularly because of a renewed interest in standards and the success such artists as Rod Stewart are having with the genre.

Stewart's "It Had to Be You ... The Great American Songbook" (J Records, 2002) has sold 2.9 million units in the United States, and is the artist's second-

biggest seller. Successive "Songbook" volumes have sold a combined 3.9 million units.

Botwin says Columbia's marketing campaign for "Moonlight Serenade" will tap into the audience that has responded to the Stewart projects.

"I think it will be a pretty wide demographic that should be interested in this," he notes. "Her fan base from over the years and people that haven't been Carly buyers will come together because it's a very beautiful, romantic record."

The label's marketing campaign will begin two weeks before release with a direct-response ad.

Spots will be placed during such mainstream shows as "Today" and "Live With Regis and Kelly" as well as on such specialty cable networks as Lifetime, Oxygen and VH1.

Simon will appear on "Good Morning America" July 20, "The View" July 22 and "CBS This Morning" July 27.

Ads will appear in print and on NPR. A special sampler will be sent to adult contemporary stations nationwide.

Columbia is working with major retailers on in-store positioning. The album will be featured on signage at Barnes & Noble stores for three months, according to Botwin.

Retailers say that if Columbia's marketing effort captures the 40-plus demographic, big sales could result.

Jim Kaminski, product specialist for Tower Records in New York's Greenwich Village, says that "the iron is still hot enough for another artist to establish a profile doing standards. This could be just as big as Rod Stewart."

Stephanie Ford, rock music product manager for Virgin Megastores, adds that the project could have long legs. "I hope that it carries on into the holidays," she says. "I think the timing is right to see a female icon doing performances like this."

Columbia also anticipates the recording of a "Moonlight Serenade"-themed concert that may air on PBS and ultimately lead to a DVD. It is uncertain whether Simon will tour, but it is expected that she will play some dates supporting the album.

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com



U.K.'s Magic Summer

The figures are adding up for London-based pop quartet the Magic Numbers and their combination of country, soul and West Coast harmony.

manager Carole MacDonald. Heavy prerelease touring helped build the Numbers' fan base, she says. "The pull from the marketplace was fantastic and very unusual for a development act."

Hailed by critics as "the sound of the summer," the album entered the Official U.K. Charts Co. listing June 25 at No. 7 and is rolling out globally through EMI. A U.S. release on Capitol is due Oct. 4, with live shows to follow.

In Europe, the act will play festivals before headlining dates in September and October. Booking is through London-based 13 Artists outside the United States, where the band is handled by Little Big Man. Publishing is by Warner/Chappell. —STEVE ADAMS

ITALIAN BLUE: As the son of an American opera singer and an Italian sound engineer, veteran Italian vocalist/songwriter Eugenio Finardi is well-qualified when it comes to

singing in English.

Since his musical career began in the early 1970s, Finardi has intermittently recorded in English, as he does on current release, "Anima Blues" (EF Sounds/Edel).

Edel Italy president Paolo Franchini concedes that "when the idea of an Italian artist doing a [blues] album in English was first mooted, it was deemed lunacy." But the record hit the FIMI album chart one week after its April 28 release, and Edel is investigating international distribution.

The project came about almost by chance. "I had signed up with my band to play three blues shows [in Italy] and thought we'd write a couple of our own numbers," Finardi recalls. "We ended up producing an album's worth, ranging from traditional Delta [blues] to 1960s psychedelia."

Finardi is published by his own EF Sounds company.

—MARK WORDEN



THE MAGIC NUMBERS

Formed 18 months ago, the act comprises sibling pairs Romeo Stodart (vocals, guitar) and Michele Stodart (bass, vocals) and Sean Gannon (drums) and Angela Gannon (percussion, vocals).

Their self-titled Heavenly/EMI debut shipped 100,000 on its June 13 U.K. release, according to Capitol Music U.K. senior international project

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'God Has His Way' On Mary Mary's Return

NASHVILLE—After taking three years off to start families, Grammy Award-winning sister act Erica and Tina Campbell, better-known as Mary Mary, have resumed their gospel recording career with renewed spirit.

"We missed the recording process," Erica admits, but she says the experience of recording the pair's third album in the studio differed markedly from before. "We had a chance to learn the difference between us getting in the way and God having his way, and I know that God definitely had his way. If we weren't feeling it in the studio, if things weren't coming together, then we'd just go home."

"Mary Mary" streets July 19 on My Block/Sony Urban/Columbia. The sisters' 2000 debut, "Thankful," topped the *Billboard* Top Gospel Albums chart for seven weeks and the Top Christian Albums chart for four. Their breakthrough single, "Shackles (Praise You)," became a crossover hit that climbed to No. 9 on the *Billboard* Hot R&B/Hip-Hop Songs chart. 2002 sophomore set "Incredible" spent 13 weeks at No. 1 on the Top Gospel Albums chart and five weeks at No. 1 on the Top Christian Albums chart.

Stacy Merida, VP of gospel marketing for Sony Urban Music, feels the new album's wide musical spectrum will appeal to the sisters' broad fan base. "There's everything from huge ballads to the big-band jazz sound to praise and worship Mary Mary style. There's something on there for everyone."

The duo, which takes its name from two Marys in the Bible—Jesus' mother and Mary Magdalene—quickly rose to prominence in the gospel field. Tina admits it is hard not to feel the pressure to match past successes, but she and her sister just try to focus on their original purpose.

"We realized that God has given us a gift and we don't have to try to be inspired, all we have to do is sit back and chill and let God inspire us just like he did before we knew all the politics and the business and the pressures," she says. "[We asked God,] 'Just give us

passion, give us clear minds so we can just do what you allow us to do,' and I think that's what happened."

The duo again worked with producer Warryn Campbell (Erica's husband, who coincidentally has the same surname as Tina's husband). "It wasn't broke, so we figured, why fix it?" Erica says of her spouse, who runs My Block Records. "If you have something that works, just work it."

It's obviously working. The album's lead single, "Heaven," has spent seven weeks at No. 1 on the *Billboard* Hot Gospel Songs chart, and is No. 96 on the Hot R&B/Hip-Hop Songs chart. "Heaven" was released as a 12-inch commercial single July 5, and the label has tapped "The Real Party" as the next single. A DualDisc will go to retail Aug. 16 with new footage of the duo. The label also plans to release a concert DVD Nov. 8.

According to Merida, street-week activities begin in Atlanta with a July 17 appearance at Bishop Eddie Long's church. That afternoon, the duo will host a Mary Mary song competition at gospel WPZE's annual Praise in the Park Festival. They will appear at an Atlanta Wal-Mart on street date, then head to Baltimore and Cleveland for events at Christian and mainstream retail.

The marketing plan calls for consumer advertising as well as heavy media exposure, including an hourlong program on BET featuring the making of the video "Heaven." The label plans to employ street teams on the mainstream and Christian side to blanket key events with posters, hand bills and CD samplers.

Though the duo took nearly three years between records, the sisters were not idle. They appeared in the movie "The Fighting Temptations," performed in Africa and each gave birth to a baby girl.

"It gives you more passion," Tina says of motherhood. "Erica has said that she loves deeper, and now that I've had my baby, I know that to be true. It gives you an appreciation for things that you might not have noticed before."



MARY MARY

FACT FILE

Label: My Block Records/Sony Urban/Columbia

Management: Demette Guidry, Yysman

Booking: Yysman

Publishing: EMI Christian Music Publishing (ASCAP)

Top-selling album: "Thankful" (2000), 1.3 million

Last album: "Incredible" (2002), 509,000

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EDITED BY TODD MARTENS tmartens@billboard.com



Nashville Scene

PHYLLIS STARK pstark@billboard.com

>>> SARAH FIMM

Weaving ambient soundscapes with lush keyboards, Sarah Fimm creates music that is as powerful as it is emotionally stirring. At 24, she has three albums on her résumé, including 2004's self-released "Nexus." Additionally, she has licensed her songs for such films as "D.E.S." and "Comic Book: The Movie," as well as a number of MTV reality shows. In May, Fimm graduated from gigs in her Northeast stomping grounds to a 14-date U.S. tour supporting Peter Murphy. This month, the pair head overseas for 20-odd shows in such cities as Paris, Athens and Rome. One of Fimm's goals is "to make an entire album of music for life, for experiences and of the movie in my head," she says with a laugh. "These are things we have to get out, but I'm heavily infused right now, so I'm due for a pouring." Contact: Hedi Kim, Vanguard Management Group, 212-544-7700. —Christa Titus

>>> DIRT BIKE ANNIE

Power-pop act Dirt Bike Annie made its first 7-inch in a New York University dorm in 1996. Since then, the New York-based band has released 11 recordings on various indie labels. In 2003, "Show Us Your Demons" came out on Dirtnap Records, and it has sold about 3,000 copies, according to vocalist/guitarist Adam Rabuck. But after years living in near obscurity, DBA finally is getting some attention: "Show Us Your Demons" single "Battle Lines" received video play on Fuse, and two of that album's songs were included on the Xbox videogame "Project Gotham Racing 2." Onstage, the band exudes punk rock energy and a quirky attitude. Rabuck says, "The most common thing said to me after a show is, 'Man, I didn't want to go out tonight—my girlfriend dumped me, my boss yelled at me, the dog crapped on the rug—but now I feel great!'" Contact: Mark Eichner, manager, eichent@aol.com. —Katy Kröll

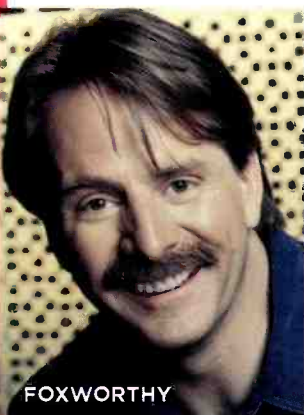
Redneck Radio Countdown

Jeff Foxworthy's Multifaceted Career Includes His Weekly Music Show

While it may seem like a contradiction, comedian Jeff Foxworthy is a redneck renaissance man.

His career has included TV series and specials, films, calendars, a line of greeting cards and commercial endorsements. He also stars in and produces the WB series "Blue Collar TV."

Foxworthy has written 13 books and has a deal for another, "The Redneck Dictionary," due



FOXWORTHY

this fall. He is a multiple Grammy Award nominee for his comedy albums, 12 of which have appeared on the *Billboard* Top Country Albums chart.

On top of all of that, for the last six years he has had a side job as host of Premiere Radio Networks' three-hour weekly show "The Jeff Foxworthy Countdown." Last month he celebrated his 300th show, which airs on more than 220 country stations nationwide.

Even before he got his own show, Foxworthy spent a decade working in the medium as a regular morning guest.

"I remember living in L.A. and I'd get up at 4 a.m., which would be 7 a.m. East Coast drive time, and just work myself across the time zones," he says. "I would sit up there for two or three hours and just do 12-15 radio shows a morning. We had a little studio apartment in L.A., and there was nowhere to go. I remember

climbing out of bed at five minutes 'til four and sitting over in the corner with the phone trying to get the sleepy out of my voice . . . I'd look over at my wife, and she'd just be holding the pillow over her ears."

It's hard enough to be funny on the radio, but being funny at four in the morning 12 times in a row is particularly challenging. That's especially true, Foxworthy says, "if you've been to bed. There's people that think they're funny at four in the morning, but most of them haven't been to bed and none of them are sober."

He is happy to be hosting a show in the country format, saying it is one that "comics in general and me in particular mix real well with. I grew up a rock-'n'-roller. I like the song 'Layla' and I've heard it 10,000 times, but I don't really know what it's about. Whereas if you like a country song, you know what it's about."

Foxworthy says radio has "a different intimacy" than TV, but he really enjoys the medium. "I still love the fact that all you've got is your words. You can't cross your eyes. You can't put on a funny hat. You just have your voice, and you have to make 'em laugh."

When Foxworthy put out his most recent album, last year's "Have Your Loved Ones Spayed or Neutered," he announced that it would be his last.

"Golly, enough is enough, isn't it? You think people are going to puke if they see another one," he says. "I didn't mean from that that I would quit doing stand-up. We just agreed to do a third [stand-up-based] 'Blue Collar' movie. But at this point in my life I can't imagine doing another album."

"I've been very lucky in that I've gotten to do a ton of different things in my career," he adds. "I can say I've never, ever been bored."



ROSARIO VOICES MORE THANKS 'NOW'

For a promising new artist with a career on the rise, there are few things worse than developing vocal problems. Joann Rosario knows first hand how scary such a situation can be.

After the release of "More, More, More," her debut release on Fred Hammond Music/Verity Records, Rosario suffered debilitating vocal problems that left her unable to sing or speak for three months. Thus, her July 12 release, "Now More Than Ever . . . Worship" represents a triumph of spirit and a creative leap forward.

It's a leap she almost couldn't make. Rosario noticed a little hoarseness during the recording of her debut album that began to worsen when she was working on a DVD project with

TO OUR READERS

The Beat is on hiatus. It will return in the next issue.

Hammond.

"Suddenly it felt like my voice just gave out," says Rosario, who was told by a doctor she had small nodules on her vocal chords.

"It seemed like the more I rested, [the more] it lasted," she says. "That was at the end of 2002 and [the label] had wanted my album out at the beginning of 2003."

Her vocal problems delayed her sophomore release as she was unable to go back into the studio until last November. During that time, she was also unable to tour.

Her livelihood had been disrupted. She recalls thinking: "If I don't make it through this, I'll never be able to fulfill my purpose in God. I understood that this was such a huge challenge that only God could take care of."

But Rosario says she "did her part" by going to vocal therapy and working with a vocal coach.

By June 2003, she was able to play her first date since her troubles began.

"I sounded so horrible," she says, "but every time I sang it got a little bit better and I was finally able to finish this record."

The result is a stunning project that fulfills the promise Rosario displayed on "More, More, More." She admits her vocal difficulties gave her a different viewpoint on the sophomore slump.

"All of sudden, it didn't matter if I had a great second album, all that mattered was, 'Will I ever sing again?' It brought everything into perspective," she says. "It didn't matter if the album sold one album or a million. Just the fact that God did the miracle for me is enough."

With Hammond's encouragement, Rosario was able to spread her wings on this album, working not only with Hammond, but other producers including Don-

ald Lawrence, Michael-Anthony Taylor, Alex Ward, Steve Huff and Ralph "Buttaz" Kearns. She also wrote the bulk of the 14-song collection.

"That, for me, was a really big breakthrough," she says. "Fred has been one of the main people who have helped me build my confidence in writing."

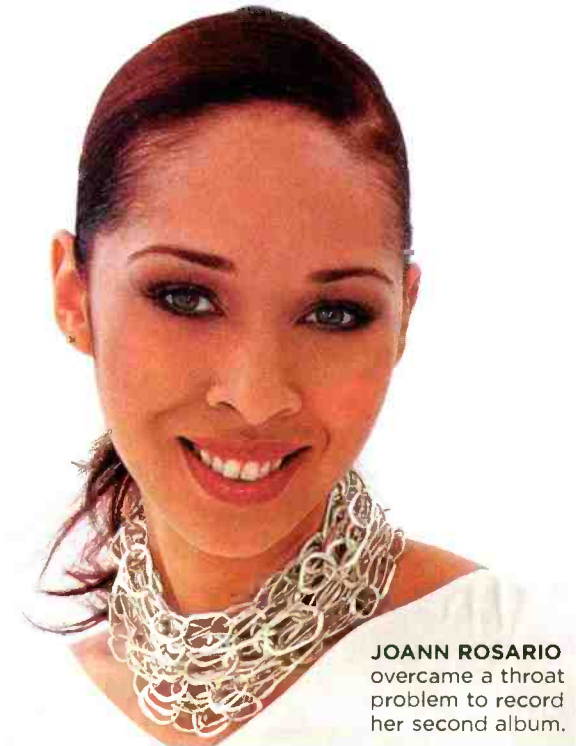
The first single, "I Hear You Say," is currently at gospel radio, and the track "Cuando Reposo En Ti" is being worked to Latin stations. This fall Rosario will tour with Latin Christian band Salvador.

"It's going to be really good," she says of the William Morris Agency-booked outing. "I'll be getting to expose them to my audience and [I'll be] getting exposed to their audience."

NEWS NOTES: Platinum Records artist Johnny Sanders is recuperating from a recent shooting in Miami. He had left

rehearsals for the play "What's on the Hearts of Men" and had stopped to get gas when he was

approached by a lone gunman who robbed and shot Sanders in the jaw. . . .



JOANN ROSARIO overcame a throat problem to record her second album.

Billboard STARS

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Scene & Heard



MARGO WHITMIRE mwhitmire@billboard.com

Elfman Visits Wonka's Factory

Rather than rifling through countless chocolate bars for a golden ticket, a simple listen to Danny Elfman's score to the film "Charlie and the Chocolate Factory" will transport anyone to Willy Wonka's elusive realm.

Elfman brings Tim Burton's adaptation of the Roald Dahl novel to life with influences ranging from Bollywood musicals to 1970s funk to tribal chanting.

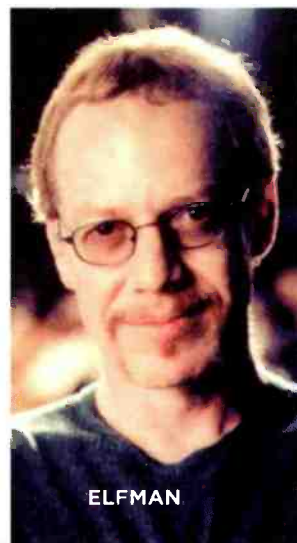
"There were moments that I couldn't believe what I was doing, it was so over the top," Elfman says. In addition to the orchestral score—recorded at London's Abbey Road Studios—the composer wrote four songs based on the mischievous children in the book: Augustus Gloop, Violet Beauregarde, Mike Teavee and Veruca Salt.

Elfman took the lyrics from Dahl's original Oompa Loompa chants and recorded all the voices himself with a quirky falsetto here and a deep baritone there. "It was really fun at first," he

says, but in the middle of recording each part as a different Oompa Loompa, he thought, "This is madness. Why am I doing this?"

The Warner Sunset score is due July 12, while the movie hits theaters July 15.

SUMMER SOUNDS: Here's a look at a few highlights from



ELFMAN

this summer's soundtrack lineup:

"Hustle & Flow": Led by the Lil Jon-produced single "I'm a King (Remix)," by rapper P\$C featuring T.I. and Lil Scrappy, the Atlantic soundtrack—supervised by Sam Taylor—bows July 12 with a track listing that includes Juvenile, Mike Jones and Trillville.

Terrence Howard, who stars in the movie as street hustler-turned-performer DJay, appears on the set with the original tracks "Hustle & Flow (It Ain't Ovah)" and "Whoop That Trick." Both were written by Memphis rapper Al Kapone, who contributes his own track, "Get Crunk, Get Buck." The Paramount/MTV Films movie opens July 13.

"Stealth": Also out July 12, this Epic/Sony Music Soundtrax set is a sneak peek at upcoming fall sets from Epic/Legacy's Sly & the Family Stone and Interscope artist

Gavin Rossdale. The soundtrack—supervised by Bob Badami—marks the first commercial release of a remixed version of funk classic "Dance to the Music"—from Sly & the Family Stone's remix album, "Different Strokes by Different Folks," out Sept. 20—and former Bush frontman Rossdale's "Bullet-Proof Skin." The latter song is the first single from Rossdale's debut with new band Institute. The set, "Distort Yourself," will bow Sept. 13.

Incubus contributed the soundtrack's first single, "Make a Move," along with two other songs written for specific scenes in the movie (billboard.com, Nov. 23, 2004). David Bowie, who collaborated with the film's composer, BT, also provides a new song, "(She Can) Do That." Starring Jamie Foxx, the Sony Pictures film opens July 29.

"The Dukes of Hazzard":

6 QUESTIONS with AL KOOPER

by Wayne Robins

Only 21 when he became famous for playing the signature organ riffs on Bob Dylan's "Like a Rolling Stone," Al Kooper has a list of credits that could fill this magazine.

He started Blood, Sweat & Tears and discovered, signed and produced Lynyrd Skynyrd. He played on hundreds of sessions including working with the Rolling Stones and Jimi Hendrix. He has held A&R positions, written an uncommonly candid autobiography, composed TV and film scores, taught at the Berklee College of Music, survived a brain tumor, coped with vision loss and, of course, recorded solo albums.

"Black Coffee," his seventh solo set and first in 30 years, comes out July 12 on Favored Nations in the United States. Sony Japan will issue it July 27.

Kooper, 61, spoke to *Billboard* from his home in Boston.

Q: How did you get your singing as expressive and natural as it sounds on "Black Coffee"?

A: I learned to sing better in the last 10 years. I've improved key factors like pitch, and I'm pleased to have the opportunity to make this record to show the improvement in my singing. It was always my weakest card.

Q: Was playing a lot of guitar on the album one of the conditions of getting a deal with guitarist Steve Vai's Favored Nations?

A: That's an interesting joke. Their A&R guy, Howard Gabriel, was talking to me about another matter and found out I had a solo album. Originally I cut the deal with Sony Japan, just for Japan. I toured there in 2003, and it was quite successful. They rereleased my whole catalog . . . they sell more pieces than any other country on me.

Q: How did you team up with Dan Penn to write "Going, Going, Gone"?

A: We wrote it around 1994-95. We were both living in Nashville . . . We got together and tried to write, but we were laughing too hard. Now I consider him a wonderful friend. The song is [about] as you get older, one day you wake up and they don't make anything you like, or play anything you like, and that's the day you realize you're a senior citizen.

Q: You lost two-thirds of your vision in 2001. How have you coped with that?

A: I can't see some dark places and lighter places, and my focus is not what it used to be. I was thankful that it wasn't my hands or my ears.

Q: When you played on "Like a Rolling Stone," did you think it would be a lasting moment in music history?

A: I was fighting for my life that day, so I didn't get a chance remotely to think. The producer [Tom Wilson] invited me to the session because he knew I was a Dylan fan. I was trying with my 21-year-old ambition to play on the session, and I actually succeeded. [Those] were the years I was 90% ambition and 10% talent. Now it has reversed itself, but now I have very little desire to leave the house.

Q: Is "Black Coffee" a culmination of your dips into soul, blues and rock through the decades?

A: I had 140 pieces of material, so I was able to pick my favorites. I had stopped making [solo albums] because they weren't selling and I didn't want to embarrass myself. Ten years ago I wanted to reverse that decision, but being over 50 I couldn't get a record deal. Getting a record deal at 60, it's a miracle in the music business.

Rhythm & Blues



GAIL MITCHELL gmitchell@billboard.com

GREEN'S 'GOTTA GO' FORWARD

Could Vivian Green's future include a role in the hotly anticipated film version of the Broadway hit "Dreamgirls"? If so, the singer would join a cast that includes Eddie Murphy, Jamie Foxx and Sony Urban Music/Columbia labelmate Beyoncé.

Green says she received a script for the movie, and she will "read for it and see what happens." But right now she is focusing on another career milestone, her sophomore set "Vivian," released June 28.

The album debuts this issue at No. 5 on the Top R&B/Hip-Hop Albums chart, propelled by first single "Gotta Go Gotta Leave (Tired)" and strong reviews for her engaging live performances on a recent major-market promo tour.

Though "Gotta Go" covers the same breakup territory her 2002 hit "Emotional Rollercoaster" traversed, Green—who recently ended a three-year engagement—is not crying this time around. A younger, more playful and positive vibe

courses through "Vivian," reflecting her growth in the three years since the release of her first album, "A Love Story."

"I got pigeonholed in a category I thought didn't define me," Green says of her debut, which carried a decidedly melancholic, jazz-oriented tone. "I'm an R&B singer."

Taking a more modern approach, Green wrote and helped produce the new 12-track set, collaborating with the likes of James Poyser, Anthony Bell, Junius Bervine and Clay Sears. She also added hip-hop elements to the mix, working with hot producer Scott Storch.

Now Green has designs on scoring films, recording more soundtracks (she contributed to 2004's "De-Lovely"), penning songs for others and working on TV projects for children.

"I love songwriting and want to take that into different avenues," Green says. "I want to do whatever comes across the table."

ON BROADWAY: Speaking of songwriting, for the first time, Motown gurus Eddie Holland, Lamont Dozier and Brian Holland are setting their sights on Broadway.

The legendary writing trio is reuniting to compose songs for a musical adaptation of the 1996 film "The First Wives Club."

Eddie Holland and Dozier tell *Billboard* the musical will likely take a couple of years before it is ready to open. In the meantime, they are working separately on various projects.

Through Warner Bros.-distributed HDH Records, Eddie is polishing up releases by new R&B singer/songwriter Paul Hill (the first single is "Beauty") and veteran musician Ronnie Laws, whose album will feature cuts with singer Randy Crawford.

In addition to his album "Ladies Man," targeted for the top of the year, Dozier



GREEN



Beats & Rhymes

IVORY M. JONES ijones@billboard.com

Duo's 'Chemistry' Set

Buckshot, 9th Wonder Join Forces On New Album

Jessica Simpson, who stars as Daisy Duke in the film version of the late-1970s/1980s TV series, also headlines the Columbia Records/Sony Music Soundtrax set, due July 19. Simpson's rendition of the Nancy Sinatra classic "These Boots Are Made for Walkin'" is the album's first single.

Willie Nelson, who plays Uncle Jesse, also pulls double duty with a cover of Waylon Jennings' "Good Ol' Boys," which was made famous as the TV show's theme song.

Classic rock and country tracks by the Allman Brothers, Lynyrd Skynyrd, Montgomery Gentry, the Charlie Daniels Band and Molly Hatchet round out the album, which was supervised by Nic Harcourt, host of noncommercial triple-A KCRW Los Angeles' "Morning Becomes Eclectic." The movie, which also stars Johnny Knoxville, Seann William Scott and Burt Reynolds, opens Aug. 5.

Fans of **Black Moon** and **Little Brother** can enjoy the best of both worlds July 12, when the "Chemistry" album by Black Moon frontman **Buckshot** and Little Brother producer **9th Wonder** drops. The record is on Buckshot's **Duck Down** imprint, distributed by **Navarre**.

Brooklyn, N.Y.'s **Black Moon** burst onto the scene in 1993 with "Enta Da Stage," an album that spawned hip-hop classics like "I Got Cha Opin" and "How Many Emcees." North Carolina-based **Little Brother** began making waves on the underground circuit 10 years later with "The Listening." Since then, **9th Wonder** has produced tracks for **Jay-Z**, **Destiny's Child** and **De La Soul**.

Buckshot tells *Billboard* that the idea for a collaboration with **9th Wonder** came about while he was hunting for tracks with other members of his **Boot Camp Clik**. "We went down to North Carolina to get tracks for **Smif 'N Wessun** and **Sean Price**. We liked what we heard, and it was a wrap from there," he says.

Buckshot describes the album as a hybrid of jazz, soul and boom bap, a style of hip-hop identified by its drum arrangement. "I think **9th** captures the essence of soul and the essence of what the hip-hop generation considers boom bap. Boom bap's the driving force of hip-hop. I think that's the energy of the album."

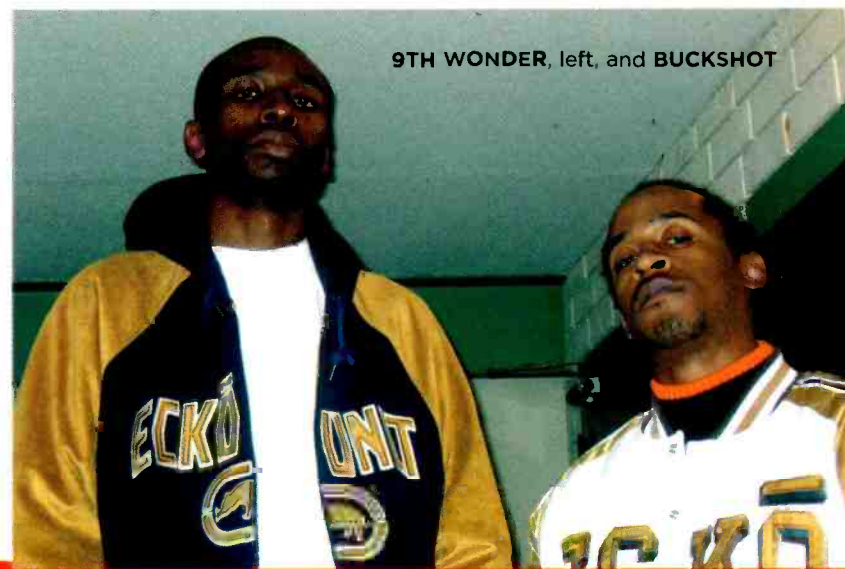
"Chemistry" is the second album in a series that the label has tagged "Duck Down's Triple Threat." The first was **Heltah Skeltah** member **Price's** "Monkey Barz." **Tek & Steel's** upcoming "Smif 'N Wessun: Reloaded" will complete the pyramid.

DOUBLE DUTY: Dropping independent mix tapes between major-label releases seems to be the move du jour in the hip-hop world. **Little Brother** dropped its "Chitlin' Circuit 1.5" last month, and the Motor City's **Slum Village** will bless anxious fans with "Prequel to a Classic: The Mixtape" July 12 on **Barak Records/IDN Distribution**.

The CD's 16 tracks serve as a tasty snack between last year's "Detroit Deli" full-length and SV's upcoming project, which does not yet have a release date. Collaborating with SV's **T3** and **Elzhi** are **J. Isaac**, **Kurupt**, **B.R. Gunna** and **Frank & Dank**.

Another noteworthy release also ar-

rives July 12 courtesy of rapper **Capone**. Although he first hit the scene in 1997 with partner in crime **Noreaga**, **Capone** is just now offering his first solo album. "Pain, Time and Glory," on **Glory Enterprises/Fastlife Music**, features a cast including **Akon**, **Scarface**, **Raekwon**, **C-Murder** and **Peedi Crakk**.



9TH WONDER, left, and BUCKSHOT



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Bell Revisits Tchaikovsky Concerto

is recording songs with 14-year-old female country singer **P.E. Chase**.

And just when you thought **Universal Motown Record Group** could not come up with another way to creatively compile **Motown's** extensive catalog, here comes "Heaven Must Have Sent You: The Story of Holland/Dozier/Holland."

The 65-track, three-CD set, released June 21, is touted as the songwriting team's first comprehensive collection. They helped coordinate the package, which spans 1961-2003 and includes vintage photos and an essay by former *Billboard* international editor **Adam White**.

"All the information is there," **Dozier** says. "From what happened to us as a writing team to even after we broke up and went our separate ways."

Eddie adds, "I'm very happy with the package. It brings back a lot of memories." ...

Violinist **Joshua Bell** is undoubtedly riding high. Ever since his spectacular teenage debut with the **Philadelphia Orchestra**, the 37-year-old has garnered critical acclaim and legions of fans around the world—not to mention a nod as one of *People Magazine's* "50 Most Beautiful People." Bell's last solo release, 2003's "Romance of the Violin," earned the Grammy Award winner the No. 1 album spot and the top classical artist position on the *Billboard* year-end classical charts last year.

The Indiana native was inducted into the Hollywood Bowl Hall of Fame June 24 by his friend **Josh Groban**, with whom he recorded the track "Mi Mancherai" for Groban's smash album "Closer."

The violinist's latest album, slated for release Sept. 20 on **Sony Classical**, features the **Tchaikovsky Violin Concerto**, recorded live in Berlin with conductor **Michael Tilson Thomas** and the **Berlin Philharmonic**. It is an all-Tchaikovsky program: Along with the concerto, Bell performs the *Meditation in D* and the "Dance Russe" from the ballet *Swan Lake*.

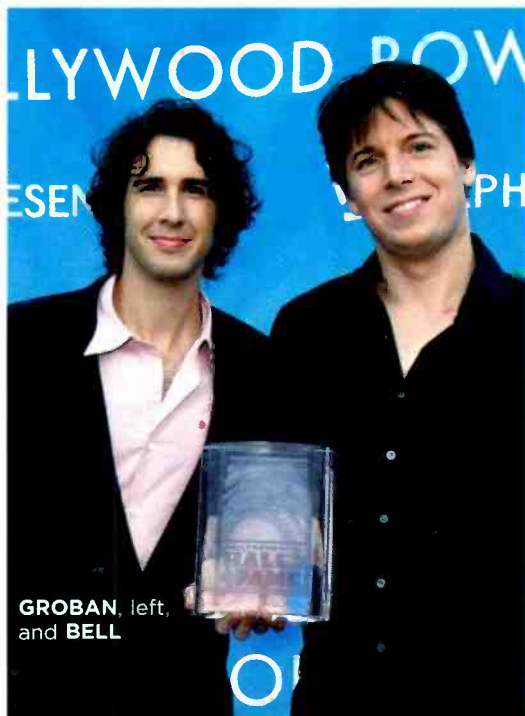
Bell recorded the Tchaikovsky concerto once before, when he was 19, for a **Decca** release with the **Cleveland Orchestra** and **Vladimir Ashkenazy**. (Gimlet-eyed observers will note that **Universal** reissued that recording in April as part of a two-for-one set.)

"That was a long time ago," Bell says. "I've played this work hundreds of times in the last 19 or 20 years, and the way I look at it is quite different now. I was always a very instinctual player, and that's a good

thing for the most part. But as I've gotten older, I've looked at this concerto as part of a bigger picture.

"The way I pace it is different now, and I see more in it than I used to. It's big and beautiful, but there's also such elegance, grace and intimacy there as well."

The new recording is also structurally different, **Bell** adds. "There are a bunch of cuts that became fashionable over time to include, but I've restored the complete version here."



GROBAN, left, and BELL

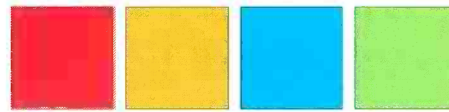
"I've worked with **Michael** quite a bit, so recording with him was very comfortable," he continues. "And the **Berlin Philharmonic** has been transformed into this very youthful, energetic, sitting-on-the-edge-of-your-seat kind of orchestra. I think it's the most exciting orchestra in the world today."

Bell says this release is a notable addition to his discography in another way. "This is actually my first recording that has been taken from a live performance and frankly nothing can replace the experience of being in front of an audience."

"I don't really enjoy the process of being in a studio setting anywhere near as much as I love the energy of playing live: feeling the adrenaline of the audience and psyching myself up to deliver everything in one straight shot rather than in take after take."

NOTES FROM ALL OVER: The **Cincinnati Pops Orchestra**, directed by **Erich Kunzel**, will tour China and Singapore in October. This marks the first time a professional American pops ensemble will tour China... Violinist **Isidore Cohen** passed away June 23. Cohen, 82, was one of the great figures in American chamber music for the last six decades. Not only was he a member of three great ensembles (**Schneider String Quartet**, **Juilliard String Quartet**, **Beaux Arts Trio**), he served as teacher and mentor to generations of other musicians through his work at Vermont's **Marlboro Music Festival** and at many other institutions.

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



MISSY ELLIOTT
The Cookbook
Producers: *various*
The Gold Mind/Atlantic
Release Date: *July 5*
As a producer, Missy Elliott's signature sound is lean and

provocative. As a rapper, she wastes no words. But she has never applied that economy to choosing tracks for her albums, and her sixth set, "The Cookbook," is no different, serving up all you can eat when one full plate would suffice. Elliott makes her best moves at the edge of the hip-hop canon (the grime-influenced "Bad Man" and the electro-tinged "Lose Control"; the latter is No. 10 on *The Billboard* Hot 100) and her missteps are mostly ballads ("Teary Eyed," "Time and Time"). Longtime production partner Timbaland appears on only two tracks, allowing Elliott to chow down with everyone from the Neptunes ("On & On") to relative newcomers like Rhemario "Rio Beats" Webber ("We Run This"). Though it could use some portion control, "The Cookbook" still whips up a tasty meal.—JM



RÖYKSOPP
The Understanding
Producers: *Torbjorn Brundtland, Svein Berge*
Astralwerks
Release Date: *July 12*
Röyksopp's 2002

debut, "Melody A.M.," rightfully made the Norwegian duo stars in the world of dance and electronic music, spawning such hits as "Poor Leno" and "Eple." The pair's knack for excelling amid a range of styles and approaches is even more apparent on "The Understanding," which resists the temptation to overtly court the masses. There is

a stronger focus on vocals here: Newcomer Chelonis R. Jones shines on the jubilant "49 Percent," while Röyksopp's Torbjorn Brundtland and Svein Berge acquit themselves nicely at the mic on the get-up-and-dance "Circuit Breaker" and the seductive synth ballad "Beautiful Day Without You." While tracks like "Only This Moment" and "What Else Is There?" seem more serious than their "Melody A.M." predecessors, there are number of smile-inducing moments, from the strutting electro-funk of "Follow My Ruin" to the majestic "Dead to the World."—JC



DANIEL LANOIS
Belladonna
Producer: *Daniel Lanois*
Anti-
Release Date: *July 12*
Daniel Lanois plays the pedal steel guitar to conjure a largely

ethereal sound on this trippy instrumental album. The supporting cast includes jazz drummer Brian Blade, who treads lightly throughout except on the booming wake-up call "Frozen," and ruminative jazz pianist Brad Mehldau, who quietly adds to the gently dripping atmospherics. At first blush, Lanois' music is flowery wallpaper, but on repeated listens the colorful textures sink in and evoke a hushed mysticism. An '80s protégé of ambient maestro Brian Eno, Lanois has revitalized pop careers as a producer, most notably on albums by Bob Dylan and Emmylou Harris. But here he returns to a cinematic beauty that serenely kindles the imagination. Gems include the sweetly folk/country-tinged "Desert Rose," the ominous "The Deadly Nightshade," the solo pedal steel muse "Panorama" and the subtly gripping "Telco."—DO

SINGLES



MARIAH CAREY
Shake It Off (3:54)
Producers: *Jermaine Dupri, Mariah Carey*
Writers: *M. Carey, J. Dupri, B.M. Cox, J. Austin*
Publishers: *various*

Island (CD promo)
Coming off her first *Billboard* Hot 100 No. 1 single in five years, Mariah Carey wastes no time in issuing "Shake It Off." The bouncy midtempo single finds the resuscitated diva dumping her disrespectful, cheating man while name-checking Louis Vuitton and Calgon. The tune is straightforward and simple—and the sparse thumping beat wisely doesn't distract from Carey's unmistakable vocals. At one point, she simply kisses off her ex with a voice mail: "Save this recording because I'm never comin' back home, baby I'm gone." After "We Belong Together" brought her back to radio big time, "Shake It Off" will take Carey's good fortune to the next step.—KC



HILARY DUFF **Wake Up (3:38)**
Producers: *Dead Executives*
Writers: *Dead Executives, H. Duff*
Publishers: *Dead Executive (BMI); Hilary*

Duff (ASCAP)
Hollywood (CD promo)
Top 40 radio appears to depend on two female vocalists to fulfill its pop quotient: Kelly Clarkson and Hilary Duff. Early programmer reaction to the latter's "Wake Up," the first single from her upcoming greatest-hits collection (!) "Most Wanted," is staging the uptempo hook-happy tune as a summer beach staple. The song is generously doused with memorable lines and rhymes. Seventeen-year-old Duff does a terrific job of maintaining youthful appeal while making strides with her sunny vocal style. "Wake Up" will put her singing career on par with her hyperactive acting endeavors. An easy ace.—CT

LATIN

LUIS FONSI (1)
Paso a Paso
Producers: *Sebastian Kryst, Luis Fonsi*
Universal Music Latino
Release Date: *July 12*

Luis Fonsi's fifth album starts with a dramatic flourish and ends in a whisper. On both ends, he sings about the possibility of loss and the hopefulness of love. The trick is how he does it: Fonsi has always had a beautiful voice, one whose correct dose of R&B inflections doesn't interfere with his pop delivery. But here, his vocals are more exposed, toned up instead of down by textured arrangements full of acoustic guitars for earthiness and cello lines for drama. It is an edgier sound than what we are used to hearing from Fonsi, and it's also more interesting. Even big, standard ballads like "Escondido" hold musical surprises in their waltz rhythms, while "Por Una Mujer" veers toward good-natured rock'n'roll. By the same token, first single "Nada Es Para Siempre" is slow to reach the chorus, but worth the wait.—LC

POP

CAROLE KING (2)
The Living Room Tour
Producers: *Rudy Guess, Carole King*
Rockingale/Concord/Hear Music
Release Date: *July 12*

Carole King is a timeless treasure, so being invited to experience her intimate Living Room tour on CD is pure bliss. The singer performs 21 songs, all of which she helped write, collected on two discs. Just being reminded of King's robust catalog is humbling: "Go Away Little Girl," "One Fine Day," "Will You Love Me Tomorrow," "Natural Woman (You Make Me Feel Like)," "You've Got a Friend," "The Loco-Motion." It goes on and on. Adding to the intimacy, King chats up the audience with some anecdotal quips, and it's actually endearing to hear the occasional sour or scratchy note. This is a quiet album, designed for front-and-center listening.

It's beautifully packaged, too. On all fronts, a total class act.—CT

ROCK

CLUTCH
Robot Hive/Exodus
Producer: *J. Robbins*
DRT
Release Date: *June 27*
Since emerging in the early '90s, Clutch has managed to evolve with each album. Maintaining a basic formula of heavy, groove-oriented rock and Neil Fallon's gruff vocals, the band has gone from a hardcore/metal hybrid to almost jam band territory on this solid effort. New keyboardist Mick Schauer is a large part of that, fleshing out songs like first single "100011" and "Never Be Moved." Fallon's lyrics remain as wry as ever, and the band even covers Howlin' Wolf's "Who's Been Talking." Save for tracks like "Burning Beard," the heaviness of past albums isn't present, but adventurous fans of blues and hard rock should offset alienated metal purists.—BT

XIU XIU (3)
La Forêt
Producer: *Cory McCulloch*
5 Rue Christine
Release Date: *July 12*

So rare is an album where the listener feels just as emotionally spent as the musicians who performed it. Experiencing Xiu Xiu's "La Forêt" is confrontational; it is challenging to turn it up, turn it off or laugh it off. Alternating between mania and depression, Jamie Stewart's whispers, murmurs and screams are disquieting, while the electronic elements inject the musical backdrop with tension and dissonance. The album is true to its title: "La Forêt" (The Forest) is dim and shadowy, the lyrics expectantly dreary. It makes for a difficult listen but will be fulfilling for those who find their way out on the other side.—KH

THE ALL-AMERICAN REJECTS
Move Along
Producer: *Howard Benson*
Interscope
Release Date: *July 12*
The All-American Rejects' first attempt at a new

album didn't pass muster with the powers that be; the band was told to lighten up, resulting in the majestically saccharine "Move Along." The Rejects' Avril Lavigne-ish style of pop/"punk" delivers radio-ready verse-chorus-verse singles in the form of the monster title track and first single "Dirty Little Secret." And while these hearts-on-hoodie-sleeves bleed efficiently at times, the ruse gets old after three songs, as singer Tyson Ritter's adorable boo-hoing hits the same predictable climaxes without any memorable basslines or guitar licks underneath. While the band's hooks are undeniably clean, the gap between its emo instincts and pop ambitions remains only a shallow ditch.—KH

HIP-HOP

BOW WOW (4)
Wanted
Producers: *various*
Columbia/Sony Urban
Release Date: *July 12*
The artist formerly known as Lil' Bow Wow is back, once again trying to prove that now he's all grown up. Backed by longtime producer Jermaine Dupri, he covers his usual fare of party-starters, odes to the ladies and boastful tales of "making more than your dad." He shows off his storytelling skills on "Big Dreams," where he spins a tale about dreams deferred because of bad decisions. He even tries his hand at production on "B.O.W.," proving he has picked up a thing or two from Dupri. Guest appearances abound, with Snoop Dogg, J-Kwon, Dupri and Bow Wow's rumored love interest, Ciara, stopping in for a visit. Omarion lends his vocal skills to "Let Me Hold You," a teeny-bopperish love song that has BET's "106 & Park" written all over it.—IMJ

SLIM THUG
Already Platinum
Producers: *various*
Boss Hogg Outlawz/Star Trak/Geffen
Release Date: *July 12*
Resistance is futile when it comes to rapper Slim Thug's debut.



Even if you're not a fan of Southern rap or the chopped and screwed music indigenous to his Houston roots, chances are you'll soon find yourself sucked into his world. Star Trak honchos the Neptunes have allowed Slim to remain true to the style that made him a successful independent rapper by not drowning him in the syncopated, out-of-this-world production that has become their signature style. But when they do serve up a few of those tracks ("I Ain't Heard of That," "Already Platinum"), Slim does a decent job of keeping up the pace. Though his tales of weed smoking, pimping and balling won't change the world, he is sure to keep a lot of trunks thumping this summer.—*IMJ*

JAZZ
ERIK TRUFFAZ
Saloua

Producer: *Nicolas Pflug*
Blue Note
Release Date: *July 19*
This is one of trumpeter Erik Truffaz's most inventive initiatives. Working in a basic quartet with Manu Codjia (guitars, electronics), Philippe Pipon Garcia (drums, samples, parlophone) and Michel Benita (bass, samples), Truffaz entered an extremely rewarding alliance with Tunisian vocalist/*bendir* player Mounir and poet/vocalist Nya. The result is a dozen tunes that blend jazz, world music, dub reggae and electronica. Truffaz's trumpet is a study in economy and insight—much like that of Miles Davis—and the excellence of his collaborators, from Garcia's very cool feel for dub to Mounir's dazzling vocals, is unflagging. "Saloua" is yet another bold

statement by Truffaz, whose jazz imagination continues to elaborate all manner of inspired musical connections.—*PVV*

GOSPEL
JOANN ROSARIO
Now More Than Ever . . .
Worship
Producers: *various*
Verity

Release Date: *July 12*
Joann Rosario's dazzling 2002 debut seemed destined to introduce a new star into the gospel firmament, until nodules on her vocal chords threatened to steal her truly amazing voice, leaving her sidelined and uncertain of her future. With this "second debut," it is clear that Rosario has not only healed, but come roaring back stronger than ever. Working with a roster of heavy-hitting producers, Rosario spices her gospel with a strong Latin flavor and irresistible morsels of R&B, jazz and pop, yielding results that are tastily accessible and truly original. "Never Be the Same" is an uncannily catchy mix that could be dubbed "flamenco funk," but Rosario shines her brightest on lushly orchestrated pop ballads ("I Hear You Say," "God," "With All My Heart"). She has clearly made the most of a second chance that is nothing short of heavenly.—*GE*

THE OAK RIDGE BOYS (5)
Common Thread
Producers: *Michael Sykes, Duane Allen*
Spring Hill Music Group
Release Date: *May 24*
This is one of those albums that manages to strike the perfect balance between being fresh and comfortably familiar. The legendary Oak Ridge Boys have spun a rich musical tapestry here by reviving

such well-loved tunes as "Jesus Is Coming Soon," "I Saw the Light" and "Amazing Grace," as well as serving up new offerings like "Keep Our World Safe," penned by Norah Lee Allen. "You Don't Have to Go Home, but You Can't Stay Here," reprised from their album "The Journey," is a potent track contributed by songwriters Jerry Salley, Larry Shell and Larry Cordle. One of the Oaks' strengths has always been the uniqueness and appeal of their individual voices, and they each get a chance to shine on these tunes, but the most powerful moments come when those voices soar in harmony. For anyone who loves country gospel/Southern gospel, this is a must-have collection.—*DEP*

NEW & NOTEWORTHY
TSAR
Band-Girls-Money
Producer: *David Katznelson*
TVT

Release Date: *June 28*
Masterfully mixing glam showmanship with a gritty Sunset Strip attitude, Tsar's "Band-Girls-Money" is one of the best rock albums so far this year. Full of glossy vocals, playful lyrics and infectious guitar riffs, it delivers one power-pop punch after another on such songs as "Superdeformed," and "Conquerer Worm." The title track/lead single is featured in a national Napster/Nestlé Crunch ad campaign; that could give Tsar enough exposure to grab the brass ring.—*KK*

www.billboard.com
THIS WEEK ON .COM
ADDITIONAL REVIEWS:
• Art Brut, "Bang Bang Rock'n'Roll" (Fierce Panda)
• Ernest Ranglin, "Surfin'" (Telarc)
• The Prom Kings, "The Prom Kings" (Three Kings/Geffen)

SINGLES

POP
CLICK FIVE *Just the Girl*
(3:54)
Producer: *Mike Deneen*
Writer: *A. Schlesinger*
Publisher: *Vaguely Familiar (ASCAP)*
Lava (CD promo)

Just in time for the warm-weather touring season, newcomer Click Five issues a debut that could become part of the summer 2005 soundtrack. "Just the Girl" meshes LFO with Phantom Planet and a touch of Simple Plan—it's tough enough to be cool, but power poppy enough to have the braces crowd bellowing in unison. Click Five has already signed on to warm up for the Backstreet Boys' tour through August, following gigs with Ashlee Simpson and Jesse McCartney. With Fountains of Wayne's Adam Schlesinger lending a hand, these Boston-based, Berklee School of Music-trained twentysomethings are poised to be the next Tiger Beat pinups. Ringtones, iTunes and blogs are already buzzing. Look for the full-length "Greetings From Imrie House" Aug. 16.—*CT*

R&B
ERIC BENET *Hurricane*
(4:38)
Producers: *David Foster, Humberto Gatica*
Writers: *E. Benet, D. Foster*
Publishers: *India B. Music/Songs of PolyGram/One Four Three/Peermusic (BMI)*
Warner Bros. (CD track)

Now that the firestorm surrounding Halle Berry's divorce from an admittedly unfaithful Eric Benet has died down, he returns with his first album in six years. The ballad "Hurricane" is all about demonstrating earnest humility: "Sometimes the only thing that brings you back again/Hurricane." It's a mighty gust of wind that Benet is employing to regain the public's favor, complete with admissions of tears and listless searching. Many artists record songs reflecting their public trials, but this one is a little too personal. Because today's 24/7 media makes every celebrity's life play out like cinema, we already know more than enough. Benet is likely sincere in asking forgiveness from his

Academy Award-winning wife, but this comeback effort would have been better if it were signed, sealed and delivered in private.—*CT*

COUNTRY
ALISON KRAUSS + UNION STATION *Goodbye Is All We Have*
(3:52)
Producers: *A. Krauss, Union Station*
Writer: *not listed*
Publishers: *various Philo/Rounder (CD promo)*

"Lonely Runs Both Ways," the 2004 project from perennial Grammy Award winners Alison Krauss + Union Station, gets another shot in the arm with the release of "Goodbye Is All We Have." As ever, Krauss' seemingly fragile voice raises the bar on just how affecting a four-minute song can be. Of course, if Krauss were to sing a word from the dictionary, most would still get misty, but here, the lyric cuts deeply: She wants to settle the score, but "if I don't hear you knockin' on my door/Then I'll know/Goodbye is all we have." Turn the lights down, pour a jigger of scotch and wallow in the heartache. Even if just for a few minutes, no one is better at delivering such delectable misery.—*CT*

ROCK
GREEN DAY *Wake Me Up When September Ends*
(4:45)
Producers: *Rob Cavallo, Green Day*
Writers: *B. Armstrong, Green Day*
Publishers: *Warner/Chappell Reprise (CD promo)*

It's rare that a rock band releases four singles from one album, but California punk trio Green Day treats fans to yet another track from its satiating, Grammy Award-clad "American Idiot." "Wake Me Up When September Ends" alludes to the Sept. 11, 2001, terrorist attacks and the death of lead singer Billie Joe Armstrong's father, punctuated with a heartfelt lyric and sincere vocals that make for a beautiful ballad. Considering the success of previous releases from "American Idiot"—every one has reached No. 1 on the Modern Rock chart—this simply orchestrated

number is a sure-fire hit certain to saturate the souls of moody teenagers across the land.—*KT*

COLD *Happens All the Time*
(3:28)
Producer: *Michael Baskette*
Writers: *S. Ward, S. McCandless*
Publisher: *Warner/Chappell Lava (CD promo)*

Known for dark, brooding cuts like "No One," Cold has been under the radar since its "Suffocate" was top 20 at rock radio in December 2003. "Happens All the Time" is the prelude to the arrival of new album "A Different Kind of Pain." This is trademark Cold: leader Scooter Ward sings about his pain alongside sinister guitars and bass, and sometimes tribal drums. The lyric is about being torn between letting a lover go and hoping that person will come back. (Ward indicates his torment by singing, "I must hold on . . . I can't hold on" at the chorus.) Obviously, it's a sad song, but the music builds to a climax that also feels uplifting. It's solidly performed and produced, so there's no reason "Happens" shouldn't help Cold to rehearse its career.—*CLT*

AC
KATRINA CARLSON *Suddenly Beautiful*
(3:18)
Producer: *not listed*
Writers: *K. Carlson, Denim*
Publishers: *Kataphonic/Belgian Tattoo (ASCAP) Kataphonic (CD promo)*

Katrina Carlson should be a tutor in indie promotion. "Suddenly Beautiful" is the fourth hit single from debut CD "Untucked," which, oddly, has yet to be picked up by a major label. Unlike previous adult contemporary offerings (most notably, "I Know You by Heart" with Benny Mardones and a cover of the Cars' "Drive"), Carlson demonstrates a bit more acoustic-leaning grit in the Jack Joseph Puig radio mix—which makes sense, given the lyric: "I'm a fallen star, the sky gets so dark you don't know/Suddenly, you make me feel beautiful." Such poignancy is rare for AC radio, but programmers are clearly developing a rare core artist for the format. Talent can still transcend the machine. "Beautiful," indeed.—*CT*

LEGEND & CREDITS

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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.
All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

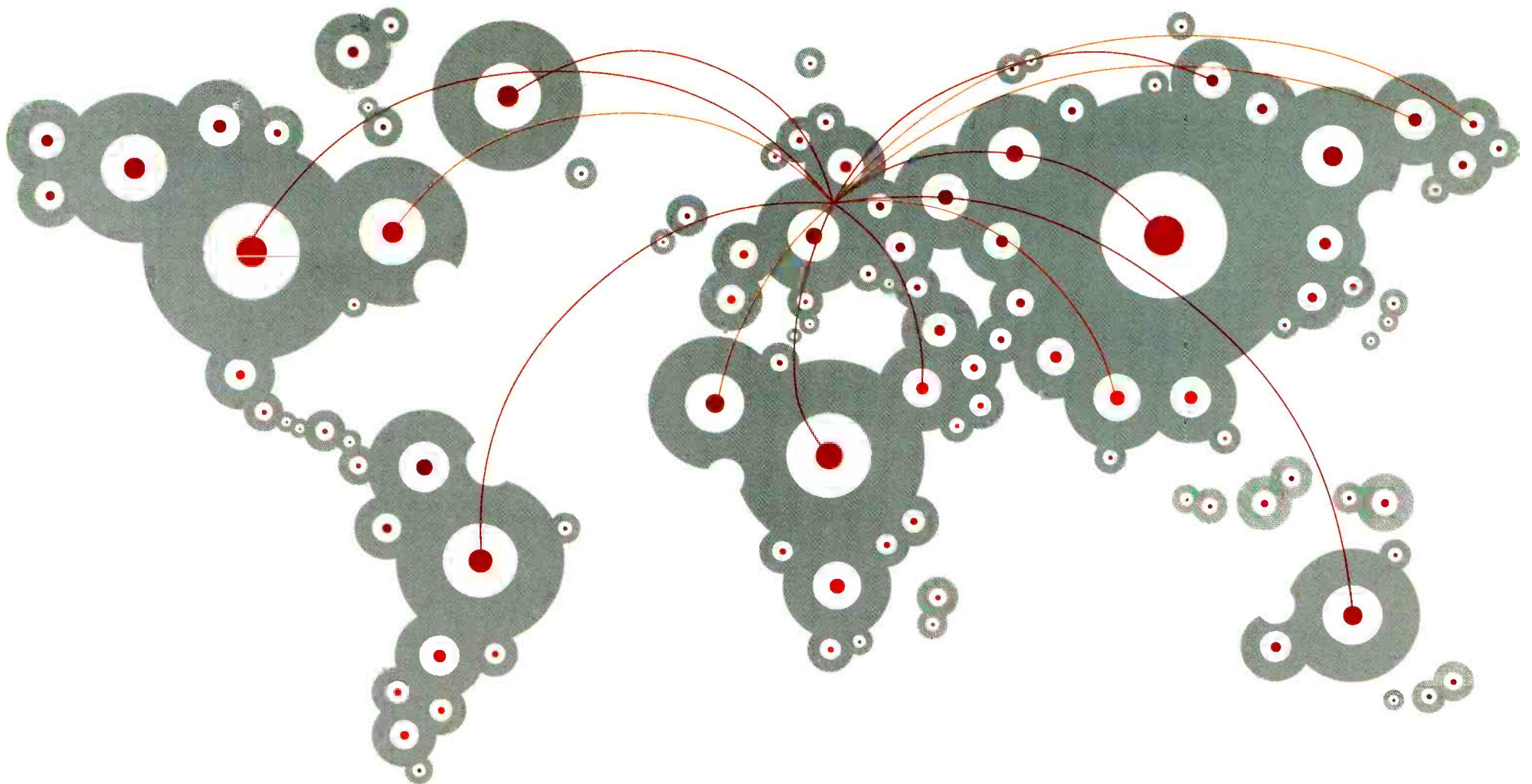
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GREEN MEANS GO

>> Green Day's "Wake Me Up When September Ends" moves 14-10 at Modern Rock to become the fourth top 10 track from the album "American Idiot." The trio becomes the first act in that chart's history to generate four or more top 10 tracks from two different albums—the band's 1994 set "Dookie" held five.

RED, WHITE & BOO

>> Apropos of Independence Day, billboard.com's Hot Ringtone chart sees "The Star Spangled Banner" bow at No. 28. Yet, eight months past Oct. 31, the 11st's best-ranked holiday tune remains the theme from John Carpenter's "Halloween" (15-14). Go figure.



RETRO CHIC

>> Not only do 53,000 copies and a No. 12 start on The Billboard 200 for "Souffle" set personal bests for Anthony Hamilton, those numbers also mark the best rank in the 27-year history of the august Rhino label, as well as its best Nielsen SoundScan week.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Here's the ideal present for Jessica Simpson's 25th birthday July 10: a new pair of boots. Her remake of Nancy Sinatra's "These Boots Are Made for Walkin'" marches onto The Billboard Hot 100 at No. 33, the highest debut of Simpson's career. If "Boots" reaches the top, it will be Simpson's first No. 1 on this chart, and the 10th time in the rock era that the same song has been No. 1 by two different artists (see Between The Bullets, page 68).

>> Fred Bronson also reports on Kelly Clarkson's new milestone on the Adult Contemporary chart, where her "Breakaway" is tied for the third-longest-running No. 1. Plus, Coldplay had the longest No. 1 run on The Billboard 200 for any international act since Shania Twain's "Up!" in 2003.

Billboard

CHARTS



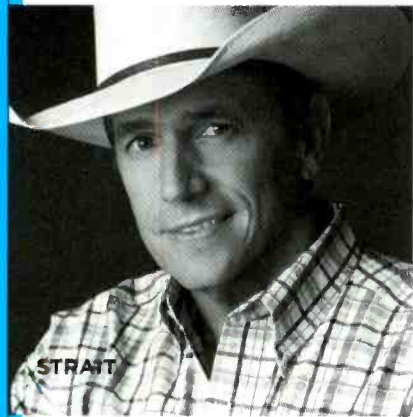
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Strait Pads Country Mark; Fans Remember Luther

George Strait stands tall with his third No. 1 on The Billboard 200, as "Somewhere Down in Texas" opens with 245,000 copies, his best sales week yet for a studio album.

Of the 21 albums Strait has charted in Nielsen SoundScan's 14-year history, last year's "50 Number Ones" was the only one to manage a bigger number,



pounding an opening sum of 343,000 when it entered the big chart at No. 1.

"Somewhere" also represents the Texan's 20th No. 1 on Top Country Albums, more than any other act has amassed in the 41 years *Billboard* has published that chart. Tied for second are two notable names, Willie Nelson and

Merle Haggard, who have each scored 15 chart-topping albums on the country list.

Strait becomes the second country act to lead the big chart in 2005, compared with just one during the first half of 2004. Five more, including Strait, rang that bell during the second half of last year.

FOND FAREWELLS: Some recording artists live for their performance on the *Billboard* charts. Luther Vandross, who died July 1 (see story, page 11), was one such artist.

Despite his considerable success on multiple charts, Vandross for years fretted the crossover success of another R&B crooner, Freddie Jackson, whose "You Are My Lady" had reached No. 12 on The Billboard Hot 100 while the 1985 album that hosted it, "Rock Me Tonight," hit No. 10 on The Billboard 200.

Key decisions Vandross made concerning videos as well as label and management affiliations revolved around his quest to conquer charts beyond the R&B sphere.

He needn't have worried. With seven top 10 albums on The Billboard 200—the earliest of those from as far back as 1988—and four top 10s on the

Hot 100, Vandross' chart feats affirmed a larger celebrity than most musicians earn in a lifetime. Those mileposts included the Grammy Award-winning "Dance With My Father," which bowed at No. 1 on the big chart in 2003, just a few weeks after he was felled by a stroke.

Although news of his death arrived late in the tracking week, fans' fast reactions make waves on our charts.

Three Vandross albums show up on Top Pop Catalog. Two of them—including "Dance With My Father"—make their first appearances on that list. That one posts a 381% gain over prior-week sales, placing it at No. 6, while "Greatest Hits" re-enters one spot higher with a 566% spike.

"The Essential Luther Vandross" also bows at No. 48. Combined, those three sets move more than 22,000 copies.

Vandross' velvety voice also owns seven of the top 16 on Top R&B/Hip-Hop Catalog Albums, including three of the top five. Tribute album "Forever, for Always, for Luther" re-enters Top Contemporary Jazz at No. 6.

ON DECK: R. Kelly is a lock to top next issue's Billboard 200. Estimates derived from chains' first-day num-

bers for his "TP.3 Reloaded" give the singer a shot at his best Nielsen SoundScan week to date, in the range of 550,000-600,000.

Missy Elliott's "The Cookbook" should find a home in the top three with a start of 150,000-160,000. That would be better than the 2003 opener of her fifth album, "This Is Not a Test!," but less than the 250,000-plus starts of the two that came before that one.

NOTES ON A SCORECARD: For the first time since it bowed 19 weeks ago at No. 1 on Top Kid Audio, the multi-act "Disneymania 3: Music Stars Sing Disney... Their Way!" returns to first place (see chart, page 80).

Magazine ads targeting tweens help stir a 25% gain. That spike and a No. 2 bow by the *Kidz Bop Kids*-inspired "Worship Jamz" ends an 18-week run at No. 1 by "Kidz Bop 7."

Meanwhile, a new artists-owned label taps a familiar name to garner its first chart action. Co-founder Richard Elliot puts ARTizen on the map as the sax man's "Metro Blue" bows at No. 2 on Top Contemporary Jazz, his 10th top 10 on that chart. Trumpeter and ARTizen co-owner Rick Braun will follow with an album in coming months.

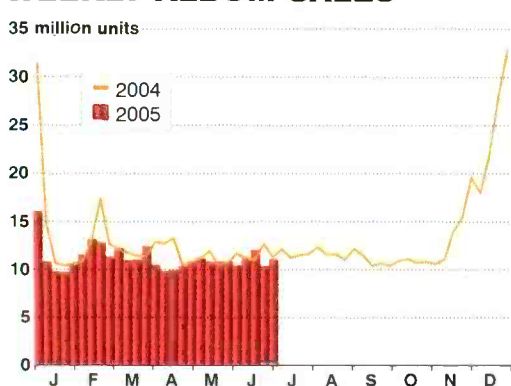
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,869,000	210,000	6,585,000
Last Week	10,193,000	259,000	6,063,000
Change	6.6%	-18.9%	8.6%
This Week Last Year	11,169,000	279,000	2,600,000
Change	-2.7%	-24.7%	153.3%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	305,715,000	282,609,000	-7.6%
Store Singles	4,123,000	2,683,000	-34.9%
Digital Tracks	53,822,000	158,771,000	195.0%
Total	363,660,000	444,063,000	22.1%

SALES BY ALBUM FORMAT

CD	299,056,000	280,480,000	-6.2%
Cassette	5,758,000	1,519,000	-73.6%
Other	901,000	610,000	-32.3%

Album Sales

'04	305.7 million
'05	282.6 million

Digital Tracks Sales

'04	53.8 million
'05	158.8 million

For week ending July 3, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	191,636,000	174,658,000	-8.9%
Catalog	114,079,000	107,951,000	-5.4%
Deep Catalog	78,544,000	73,119,000	-6.9%

Current Album Sales

'04	191.6 million
'05	174.7 million

Catalog Album Sales

'04	114.1 million
'05	108.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JULY 16 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas		1
2	NEW	1	YING YANG TWINS COLL/PARK 2520/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		2
3	1	1	COLDPLAY CAPITOL 74786 (18.98)	X&Y		1
4	2	4	MARIAH CAREY ISLAND 003943/IDJMG (13.98)	The Emancipation Of Mimi		2
5	NEW	1	CASSIDY FULL SURFACE/J 68073/RMG (18.98)	I'm A Hustla		5
6	4	5	THE BLACK EYED PEAS A&M 004341/INTERSCOPE (13.98/8.98)	Monkey Business		3
7	3	2	FOO FIGHTERS ROSWELL/RCA 68038/RMG (19.98) Ⓢ	In Your Honor		1
8	11	12	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		2
9	12	9	GWEN STEFANI INTERSCOPE 003469 (13.98)	Love. Angel. Music. Baby.		2
10	13	7	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University		3
11	10	10	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize		1
12	NEW	1	ANTHONY HAMILTON ATLANTIC 74895/RHINO (18.98)	Soulife		12
13	16	14	RASCAL FLATTS LYRIC STREET 185049/HOLLYWOOD (18.98)	Feels Like Today		2
14	14	13	50 CENT SHADY/AFERMATH 004092/INTERSCOPE (13.98/8.98)	The Massacre		4
15	7	3	BACKSTREET BOYS JIVE 69611/ZOMBA (18.98) Ⓢ	Never Gone		3
16	5	2	BOYZ N DA HOOD BAD BOY 83810/AG (18.98)	Boyz N Da Hood		5
17	18	16	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		1
18	NEW	1	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		18
19	8	2	THE OFFSPRING COLUMBIA 93459/SONY MUSIC (18.98) Ⓢ	Greatest Hits		1
20	20	21	MIKE JONES SWISHHOUSE/ASYLUM 49340/WARNER BROS. (18.98)	Who Is Mike Jones?		1
21	19	20	GORILLAZ PARLOPHONE 73838/VIRGIN (18.98)	Demon Days		6
22	15	8	SHAKIRA EPIC 93700/SONY MUSIC (18.98) Ⓢ	Fijacion Oral Vol. 1		4
23	21	17	DAVE MATTHEWS BAND RCA 68796/RMG (18.98) Ⓢ	Stand Up		1
24	17	11	THE WHITE STRIPES THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan		1
25	26	18	THE KILLERS ISLAND 002458/IDJMG (13.98)	Hot Fuss		2
26	27	23	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		23
27	29	22	GREEN DAY REPRISE 48777/WARNER BROS. (18.98)	American Idiot		3
28	33	30	CIARA SHO'NUFF-MUSIC/CLINE/LAFACE 62819/ZOMBA (18.98/12.98)	Goodies		3
29	25	15	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile		1
30	30	28	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		16
31	22	19	COMMON G.O.O.D./Geffen 004670/INTERSCOPE (13.98/8.98) Ⓢ	Be		2
32	6	2	KEYSHIA COLE A&M 003554/INTERSCOPE (13.98)	The Way It Is		6
33	32	26	JACK JOHNSON JACK JOHNSON BRUSHFIRE 004149/UMRG (13.98)	In Between Dreams		1
34	33	40	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree		1
35	NEW	1	CKY ISLAND 004837/IDJMG (13.98)	An Answer Can Be Found		1
36	9	2	BIRDMAN CASH MONEY 004220/UMRG (13.98)	Fast Money		1
37	NEW	1	VARIOUS ARTISTS RAZOR & TIE 89096 (18.98)	Slow Motion		37
38	34	25	WEEZER Geffen 004520/INTERSCOPE (13.98)	Make Believe		2
39	42	36	KEM MOTOWN 004232/UMRG (13.98)	Album II		1
40	23	6	FAT JOE TERROR SQUAD/ATLANTIC 83749/AG (18.98)	All Or Nothing		1
41	27	31	AKON SRC/UNIVERSAL 000860/UMRG (13.98)	Trouble		18
42	44	43	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		42
43	40	37	WILL SMITH OVERBROOK 004306/INTERSCOPE (13.98)	Lost And Found		6
44	38	32	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98 DD) Ⓢ	...Something To Be		1
45	35	24	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) Ⓢ	Il Divo		1
46	NEW	1	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		46
47	41	38	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect		8
48	NEW	1	BIZARRE RED HEAD/ARSENAL 87535/SANCTUARY URBAN (18.98)	Hannicap Circus		48
49	45	46	MICHAEL BUBLE 143 REPRISE 48946/WARNER BROS. (18.98) Ⓢ	It's Time		7
50	46	42	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18		2
51	24	2	PATTI LABELLE DEF SOUL CLASSICS 004639/IDJMG (13.98)	Classic Moments		21
52	49	45	VARIOUS ARTISTS SIDEONE/DUMM 1268 (8.98)	Vans Warped Tour 2005 Compilation		13
53	51	47	LIFEHOUSE Geffen 004308/INTERSCOPE (13.98)	Lifehouse		10
54	70	86	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) Ⓢ	Destiny Fulfilled		3
55	58	79	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge		45
56	55	64	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder		17
57	47	53	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day		20
58	52	55	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) Ⓢ	The One		3
59	56	62	HAWTHORNE HEIGHTS VICTORY 220 (13.98)	The Silence In Black And White		58
60	NEW	1	HOT APPLE PIE DREAMWORKS 003866/UMGN (13.98)	Hot Apple Pie		60
61	57	60	THE GAME AFTERMATH/G-UNIT 003562/INTERSCOPE (13.98/8.98)	The Documentary		2
62	NEW	1	TWIZTD PSYCHOPATHIC 4051 (17.98 CD/DVD) Ⓢ	Man's Myth Vol. 1		62
63	61	57	EMINEM SHADY/AFERMATH 003771/INTERSCOPE (19.98/8.98)	Encore		2
64	60	49	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2		3
65	NEW	1	MEGADETH CAPITOL 73929 (18.98) Ⓢ	Greatest Hits: Back To The Start		65
66	81	68	JOSS STONE S-CURVE 94897 (18.98)	Mind Body & Soul		11
67	89	92	GREATEST GAINER JOHN LEGEND G.O.O.D./COLUMBIA 92776/SONY MUSIC (18.98) Ⓢ	Get Lifted		4
68	54	50	BOBBY VALENTINO DTP/DEI JAM 004293/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		3
69	43	33	SOUNDTRACK DERBY UNIVERSAL 004552/UMRG (13.98)	The Longest Yard		11
70	50	44	NINE INCH NAILS NOTHING 004553/INTERSCOPE (13.98) Ⓢ	With Teeth		1
71	65	66	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		2
72	59	58	SOUNDTRACK DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE (13.98)	Madagascar		36
73	69	39	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of		3
74	62	41	DEF LEPPARD BLVD/DEF JAM SOUTH 004647/UMRG (19.98)	Rock Of Ages: The Definitive Collection		19
75	63	48	3 DOORS DOWN REPUBLIC UNIVERSAL 004018/UMRG (13.98)	Seventeen Days		1
76	101	2	SOUNDTRACK HOLLYWOOD 162518 (18.98)	Herbie: Fully Loaded		76
77	28	2	TRANSPLANTS LASALLE/ATLANTIC 93814/AG (15.98)	Haunted Cities		28
78	67	56	KENNY CHESNEY BNA 98801/RLG (18.98/12.98)	When The Sun Goes Down		3
79	72	76	FANTASIA J 64235/RMG (18.98)	Free Yourself		1
80	78	59	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color		2
81	83	93	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul		15
82	RE-ENTRY	9	SOUNDTRACK ROWDY/TOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		19
83	77	87	SIMPLE PLAN LAVA 93411/AG (18.98 CD/DVD) Ⓢ	Still Not Getting Any...		3
84	84	85	HOWIE DAY EPIC 93560/SONY MUSIC (12.98) Ⓢ	Stop All The World Now		46
85	80	84	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98) Ⓢ	Crossfade		41
86	82	61	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party		4
87	75	74	LUDACRIS DTP/DEF JAM SOUTH 003483/IDJMG (13.98/8.98)	The Red Light District		1
88	87	65	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying		3
89	71	34	LARRY THE CABLE GUY JACK WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms		7
90	66	77	DADDY YANKEE EL CARTEL VI 450639/MAGCHE (15.98)	Barrio Fino		26
91	64	67	BECK INTERSCOPE 003481 (13.98) Ⓢ	Guero		2
92	74	75	MUDVAYNE EPIC 90784/SONY MUSIC (18.98) Ⓢ	Lost And Found		2
93	99	70	VAN ZANT COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man		21
94	39	2	MASTER P NEW NO LIMIT 5780/KOCH (17.98)	Ghetto Bill		39
95	119	105	GEORGE STRAIT MCA NASHVILLE 004559/UMGN (25.98)	50 Number Ones		3
96	85	71	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98)	The Phantom Of The Opera		16
97	90	97	MARQUES HOUSTON T.U.G. UNIVERSAL 004896/UMRG (13.98)	Naked		13
98	48	2	DROPKICK MURPHYS HELLCAT 80472/EPITAPH (13.98)	The Warrior's Code		48
99	100	69	COWBOY TROY RAYSAW WARNER BROS. (NASHVILLE) 49318/WRN (18.98)	Loco Motive		16
100	88	83	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits		3

Despite having been charged with murder, the rapper debuts with 93,000; the set's title track hit the top 10 on Hot R&B/Hip-Hop Songs.

An album of old material gives the soul singer his best chart position and sales week (53,000) as label Rhino celebrates, too (see The Hot Box, page 65).

The June 28 release of the film's DVD poses the soundtrack a mighty 233% (\$5,000).

A \$9.99 tag at Best Buy helps push the rock trio to its highest sales frame ever (28,000) with its third album.

Rapper is the second D12 member after Eminem to chart with a solo effort (21,000).

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	75	KEITH ANDERSON	116	PAT BENATAR	110
50 CENT	14	AS I LAY DYING	109	DIERKS BENTLEY	102
112	123	AUDIOSLAVE	29	B.G.	160
		AVENGED SEVENFOLD	151	BIG & RICH	80
TRACE ADKINS	134	BIRDMAN	36	BIRDMAN	36
AKON	41	BACKSTREET BOYS	15	THE BLACK EYED PEAS	48
ALKALINE TRIO	182	BECK	31	PEAS	6, 104
AMERIE	122	BEE GEES	135	BONE THUGS-N- <td>158</td>	158
AMICI FOREVER	198				

CELTIC WOMAN	115	COMMON	31	DESTINY'S CHILD	54
JOHN CENA & THA TRADEMARC	106	BILLY CORGAN	127	RAHEEM DEVAUGHN	46
RAY CHARLES	154	COWBOY TROY	99	DEVILDRIVER	117
KENNY CHESNEY	78, 137	CROSSFADE	85	DROPKICK MURPHYS	98
CIARA	28				
KEY	35	DADDY YANKEE	90	EAGLES	73
KELLY CLARKSON	8	DARKEST HOUR	138	EMINEM	63
CLUTCH	200	HOWIE DAY	84	ERIKA JO	132
COLDPLAY	3	DEF LEPPARD	74	FRANKIE J	163
KEYSHIA COLE	32	GAVIN DEGRAW	114		

FALL OUT BOY	34	GORILLAZ	21	HASTE THE DAY	175
FANTASIA	79	AMY GRANT	181	HAWTHORNE HEIGHTS	59
FAT JOE	40	NATALIE GRANT	191	JOHN HIATT	173
FINCH	187	GREEN DAY	27	HOT APPLE PIE	60
FOO FIGHTERS	7	VIVIAN GREEN	18	MARQUES HOUSTON	97
FOUNTAINS OF WAYNE	168	JOSH GROBAN	169		
FRANKIE J	58	GUCCI MANE	179	IL DIVO	45
		GUNS N' ROSES	71	KEANE	180
				TOBY KEITH	10, 64
				KEM	39
				ALICIA KEYS	199
				LIL JON & THE EAST SIDE BOYZ	136

LYFE JENNINGS	42	THE KILLERS	25
JODECI	129		
JACK JOHNSON	33	PATTI LABELLE	51
MIKE JONES	20	MIRANDA LAMBERT	170
		LARRY THE CABLE GUY	89
		AVRIL LAVIGNE	171
		JOHN LEGEND	67
		LIFEHOUSE	53
		LIL JON & THE EAST SIDE BOYZ	136

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 85 adult contemporary stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

JULY 16 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
2	2	14	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
3	3	15	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	17	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
5	5	14	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
6	7	11	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
7	6	12	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
8	9	6	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
9	10	6	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
10	12	7	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
11	14	6	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)
12	8	20	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/DJMG)
13	17	6	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
14	13	22	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
15	18	19	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
16	16	24	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	21	10	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
18	22	9	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
19	24	10	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
20	11	20	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLI/PARK/TVT)
21	23	11	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
22	19	12	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
23	20	11	FREE YOURSELF	FANTASIA (J/RMG)
24	32	5	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
25	15	31	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)

965 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)
1	1	22	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
2	2	22	YOU AND ME	LIFEHOUSE (GEFFEN)
3	3	30	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
4	5	11	SPEED OF SOUND	COLDPLAY (CAPITOL)
5	4	29	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
6	6	33	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
7	7	18	CHARIOT	GAVIN DEGRAW (J/RMG)
8	10	9	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
9	8	33	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
10	9	49	COLLIDE	HOWIE DAY (EPIC)
11	11	15	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
12	12	19	BETTER NOW	COLLECTIVE SOUL (EL)
13	15	16	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)
14	14	39	GIVE A LITTLE BIT	GOD GOOD DOLLS (WARNER BROS.)
15	16	5	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
16	13	24	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)
17	19	7	HOLIDAY	GREEN DAY (REPRISE)
18	18	7	WORDPLAY	JASON MRAZ (ATLANTIC)
19	20	9	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
20	17	20	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
21	22	6	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
22	24	4	ONLY YOU	JOSH KELLEY (HOLLYWOOD)
23	21	11	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
24	27	3	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
25	30	2	GET TO ME	TRAIN (COLUMBIA)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	43	#1 BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
2	2	24	HOME	MICHAEL BUBLE (143/REPRISE)
3	3	21	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
4	4	56	HEAVEN	LOS LONELY BODYS (DR. EPIC)
5	6	30	GIVE A LITTLE BIT	GOD GOOD DOLLS (WARNER BROS.)
6	5	41	DAUGHTERS	JOHN MAYER (AWARE COLUMBIA)
7	7	41	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)
8	10	12	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
9	8	41	SHE WILL BE LOVED	MAROONS (OCTONE/J/RMG)
10	9	25	TRUE	RYAN CABRERA (E.V.L.A./ATLANTIC)
11	11	23	HOMESICK	MERCYME (NO CURB)
12	12	44	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE (COLUMBIA)
13	14	44	I'LL BE AROUND	DARYL HALL JOHN OATES (U-WATCH/OK-E)
14	17	16	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
15	13	59	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL)
16	16	24	SUNDAY MORNING	MAROONS (OCTONE/J/RMG)
17	18	22	COLLIDE	HOWIE DAY (EPIC)
18	19	7	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
19	20	9	OOH CHILD	DARYL HALL JOHN OATES (U-WATCH/OK-E)
20	22	7	I COULD	KIMBERLEY LOCKE (CURB)
21	21	11	HEAR ME (TEARS INTO WINE)	JIM BRICKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/BEA VICTOR)
22	23	17	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
23	30	2	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
24	25	10	NEW YORK CITY GIRL	JOHN WAITE (NO BRAKES)
25	31	2	NO MORE CLOUDY DAYS	EAGLES (ERC)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	16	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
2	1	12	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
3	3	12	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	■
4	4	8	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
5	10	5	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	●
6	6	13	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	●
7	5	20	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	●
8	-	1	THESE BOOTS ARE MADE FOR WALKING	JESSICA SIMPSON (COLUMBIA)	■
9	8	10	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	●
10	18	4	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	●
11	9	14	BEVERLY HILLS	WEEZER (GEFFEN)	●
12	12	20	YOU AND ME	LIFEHOUSE (GEFFEN)	●
13	11	13	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	●
14	14	11	SPEED OF SOUND	COLDPLAY (CAPITOL)	●
15	19	8	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
16	13	5	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	●
17	20	18	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	●
18	17	23	COLLIDE	HOWIE DAY (EPIC)	●
19	16	28	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	■
20	28	6	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	●
21	21	31	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
22	23	12	HOLIDAY	GREEN DAY (REPRISE)	■
23	24	12	CHARIOT	GAVIN DEGRAW (J/RMG)	■
24	22	8	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	●
25	15	13	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	7	3	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	■
27	39	3	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	■
28	27	15	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	●
29	37	4	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)	●
30	26	5	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	●
31	30	14	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN COLUMBIA)	■
32	33	8	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	■
33	32	20	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	■
34	36	38	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
35	72	2	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	■
36	38	30	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	●
37	31	18	LONELY	AKON (SRC/UNIVERSAL/UMRG)	■
38	34	11	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	■
39	29	4	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	●
40	40	22	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	●
41	35	18	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	●
42	42	38	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
43	41	22	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	■
44	53	4	LET ME HOLD YOU	BOW WOW FEAT. DMARION (COLUMBIA)	●
45	45	36	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	■
46	25	2	INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)	■
47	43	22	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	■
48	51	6	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))	■
49	55	3	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER MUSIC GROUP)	■
50	46	31	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	47	34	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	■
52	46	22	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	■
53	60	7	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	■
54	49	38	SOMEBODY TOLD ME	THE KILLERS (ISLAND/DJMG)	■
55	50	8	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	■
56	44	8	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	■
57	54	5	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)	■
58	56	10	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))	■
59	65	2	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	■
60	59	37	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	■
61	63	5	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	■
62	-	3	WORDPLAY	JASON MRAZ (ATLANTIC)	■
63	66	36	SHE WILL BE LOVED	MAROONS (OCTONE/J/RMG)	■
64	68	4	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	■
65	58	11	GIRLFIGHT	BROOKE VALENTINE (SUBMINIMAL/VIRGIN)	■
66	61	6	CLOCKS	COLDPLAY (CAPITOL)	●
67	62	19	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	■
68	67	30	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	■
69	64	28	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
70	-	1	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)	■
71	69	7	SWEET HOME ALABAMA	LYNYRD SKYNYRD (MCA/UMG)	■
72	-	1	SOMETHING MORE	SUGARLAND (MERCURY)	■
73	-	3	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	■
74	75	2	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	●
75	74	36	I DON'T WANT TO BE	GAVIN DEGRAW (J/RMG)	■

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	3	16	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
3	2	15	BEVERLY HILLS	WEEZER (GEFFEN)	☆
4	4	15	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
5	5	11	SPEED OF SOUND	COLDPLAY (CAPITOL)	☆
6	6	11	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
7	7	12	REMEDY	SEETHER (WIND-UP)	☆
8	11	7	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
9	10	9	CAN'T REPEAT	THE OFFSPRING (COLUMBIA)	☆
10	14	3	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
11	9	24	HOLIDAY	GREEN DAY (REPRISE)	☆
12	8	11	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)	☆
13	15	16	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	☆
14	13	21	HAPPY?	MUDVAYNE (EPIC)	☆
15	12	19	AN HONEST MISTAKE	THE BRAVERY (ISLAND/DJMG)	☆
16	21	5	GIRL	BECK (INTERSCOPE)	☆
17	19	6	MAKE A MOVE	INCUBUS (IMMORTAL/EPIC)	☆
18	16	17	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)	☆
19	18	22	E-PRO	BECK (INTERSCOPE)	☆
20	20	40	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	☆
21	23	5	COLORS	CROSSFADE (FG/COLUMBIA)	☆
22	25	7	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
23	24	8	SWING LIFE AWAY	RISE AGAINST (GEFFEN)	☆
2					

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
2	4	13	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
3	5	18	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
4	6	15	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
5	7	12	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
6	3	3	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
7	1	2	INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)
8	8	20	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
9	11	6	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
10	9	17	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
11	12	24	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
12	16	10	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
13	10	16	OH	CIARA FEAT. LUDACRIS (SHO/NUFF-MUSICLINE/LAFACE/ZOMBA)
14	22	6	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
15	18	23	YOU AND ME	LIFEHOUSE (GEFFEN)
16	13	28	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	14	34	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
18	15	17	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
19	20	7	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
20	19	31	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
21	18	18	CHARIOT	GAVIN DEGRAW (J/RMG)
22	14	14	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
23	26	12	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
24	1	1	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
25	25	26	COLLIDE	HOWIE DAY (EPIC)
26	21	24	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
27	28	12	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
28	27	14	BEVERLY HILLS	WEEZER (GEFFEN)
29	29	12	HOLIDAY	GREEN DAY (REPRISE)
30	24	22	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
31	30	10	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
32	31	11	SPEED OF SOUND	COLDFEEL (CAPITOL)
33	36	6	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
34	35	8	HOW TO DEAL	FRANKIE J (COLUMBIA)
35	34	21	LONELY	AKON (SRC/UNIVERSAL/UMRG)
36	33	24	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
37	39	13	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
38	42	4	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
39	41	33	COLD	CROSSFADE (FG/COLUMBIA)
40	37	22	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
41	40	7	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
42	51	4	COOL	GWEN STEFANI (INTERSCOPE)
43	5	5	LET ME HOLD YOU	BOB WOV FEAT. OMARION (COLUMBIA)
44	1	1	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
45	38	16	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBMILANAL/VIRGIN)
46	44	14	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
47	45	26	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
48	47	12	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
49	50	6	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
50	43	24	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	10	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
52	49	25	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
53	71	7	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
54	54	7	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
55	48	24	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
56	61	12	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
57	60	16	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
58	84	3	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
59	62	5	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
60	65	11	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
61	67	5	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
62	63	6	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
63	68	2	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)
64	58	24	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
65	1	3	WORDPLAY	JASON MRAZ (ATLANTIC)
66	71	4	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
67	64	6	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)
68	55	21	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
69	10	10	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)
70	77	7	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
71	79	4	SOMETHING MORE	SUGARLAND (MERCURY)
72	70	10	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
73	76	3	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
74	69	25	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
75	80	2	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
76	73	9	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
77	59	11	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB (DERRTY/UNIVERSAL/UMRG)
78	74	4	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
79	87	5	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)
80	78	20	1 THING	AMERIE (COLUMBIA)
81	57	4	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
82	72	16	GIRL	DESTINY'S CHILD (COLUMBIA)
83	1	1	DON'T WORRY 'BOUT A THING	SHEDAIY (LYRIC STREET)
84	56	9	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
85	95	2	PICKIN' WILDFLOWERS	KEITH ANDERSON (ARISTA NASHVILLE)
86	91	3	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
87	1	1	YOU'LL BE THERE	GEORGE STRAIT (MCA NASHVILLE)
88	92	20	DO SOMETHIN'	BRITNEY SPEARS (JIVE/ZOMBA)
89	75	6	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)
90	1	1	JUST THE GIRL	THE CLICK FIVE (LAVA)
91	89	24	BABY GIRL	SUGARLAND (MERCURY)
92	1	1	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
93	86	6	TECHNOLOGIC	DAFT PUNK (VIRGIN)
94	82	26	GET RIGHT	JENNIFER LOPEZ (EPIC)
95	10	10	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
96	12	12	IN THE KITCHEN	R. KELLY (JIVE/ZOMBA)
97	1	1	VEHICLE	BO BICE FEAT. RICHELLE SAMBORA (RCA/RMG)
98	83	4	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA (CURB)
99	99	18	STILL TIPPIN'	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
100	93	10	DRAGOSTEA DIN TEI (MA YA HI)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT/REDIT
1	1	12	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
2	2	14	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
3	3	13	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	4	17	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
5	5	20	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
6	10	6	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
7	8	21	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
8	12	12	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
9	6	11	OH	CIARA FEAT. LUDACRIS (SHO/NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
10	11	15	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
11	9	15	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
12	14	9	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
13	10	10	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
14	13	33	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
15	21	9	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
16	15	19	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
17	9	11	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	☆
18	20	17	CHARIOT	GAVIN DEGRAW (J/RMG)	☆
19	24	6	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
20	18	20	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
21	16	14	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
22	17	21	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
23	25	8	HOW TO DEAL	FRANKIE J (COLUMBIA)	
24	26	7	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
25	13	18	COLLIDE	HOWIE DAY (EPIC)	☆

15 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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT/REDIT
27	8	8	HOLIDAY	GREEN DAY (REPRISE)	☆
27	34	4	COOL	GWEN STEFANI (INTERSCOPE)	
28	11	11	COLD	CROSSFADE (FG/COLUMBIA)	☆
29	29	6	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
30	30	17	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
31	31	24	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	
32	37	6	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
33	33	19	LONELY	AKON (SRC/UNIVERSAL/UMRG)	
34	35	5	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
35	40	4	SPEED OF SOUND	COLDFEEL (CAPITOL)	
35	38	21	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	
37	39	5	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)	
38	36	22	GOIN' CRAZY	AKON (SRC/UNIVERSAL/UMRG)	
39	45	1	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	
40	32	8	GIRLFIGHT	BROOKE VALENTINE (SUBMILANAL/VIRGIN)	
41	43	3	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)	
42	46	2	LET ME HOLD YOU	BOB WOV FEAT. OMARION (COLUMBIA)	
43	47	3	BEVERLY HILLS	WEEZER (GEFFEN)	
44	41	12	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	
45	1	1	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	
45	44	23	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	
47	49	2	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
48	1	1	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
49	50	1	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)	
50	1	1	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	

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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
2	2	4	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	3	11	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	4	14	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
5	7	3	TAURUS HERE	TAURUS (LANDMINE)
6	5	12	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
7	9	4	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
8	10	20	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
9	1	1	LONELY	AKON (SRC/UNIVERSAL/UMRG)
10	8	2	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
11	1	1	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
12	24	1	JUICY	THE NOTORIOUS B.I.G. (BAD BOY)
13	11	2	GO!	COMMON FEAT. JOHN MAYER (G.O.D.D./GEFFEN)
14	12	2	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)
15	1	1	CRY 4 ME	DOLLA & SKEET (BALL BOY)
16	12	2	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
17	9	1	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
18	1	1	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
19	20	21	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
20	13	13	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)

Billboard R&B/HIP-HOP

JULY 16 2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	YING YANG TWINS U.S.A.: United State Of Atlanta	U.S.A.: United State Of Atlanta	1	1
2	NEW	1	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla	2	2
3	3	12	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	2	1
4	NEW	1	ANTHONY HAMILTON ATLANTIC 74695/RHINO (18.98)	Soulife	4	4
5	NEW	1	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian	5	5
6	1	2	BOYZ N DA HOOD BAD BOY 83810/AG (18.98)	Boyz N Da Hood	1	1
7	6	6	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
8	2	2	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
9	NEW	1	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
10	9	5	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	1
11	7	4	COMMON G.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	1
12	7	43	LYFE JENNINGS COLUMBIA 90945/SONY MUSIC (12.98)	Lyfe 268-192	1	1
13	8	2	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	1
14	4	6	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money	1	1
15	8	8	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	1	1
16	5	2	PATTI LABELLE DEF SOUL CLASSICS 004639/DJMG (13.98)	Classic Moments	1	1
17	14	9	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	1	1
18	10	2	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	2	2
19	17	1	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	1	1
20	15	10	BOBBY VALENTINO DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	1
21	16	11	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	2
22	18	13	CIARA SHOW'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
23	23	18	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	1	1
24	48	42	GREATEST GAINER SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	6
25	12	2	MASTER P NEW ND LIMIT 5780*/KOCH (17.98)	Ghetto Bill	12	12
26	NEW	1	BIZARRE RED HEAD/ARSENAL 87535/SANCTUARY URBAN (18.98)	Hannicap Circus	1	1
27	NEW	1	VARIOUS ARTISTS QUESTION MARK 60135/NOD TRYBE (18.98)	Wendy Williams Brings The Heat Vol. 1	1	1
28	11	6	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	5
29	20	15	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
30	NEW	1	VARIOUS ARTISTS RAZOR & TIE 89096 (18.98)	Slow Motion	30	30
31	32	29	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	O	1	1
32	24	26	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) ⊕	Touch	3	3
33	NEW	1	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded	33	33
34	26	21	LUDACRIS DTP/DEF JAM SOUTH 003483*/DJMG (13.98/8.98)	The Red Light District	1	1
35	21	12	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	6	6
36	28	21	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	1
37	29	23	112 DEF SOUL 004471*/DJMG (13.98)	Pleasure & Pain	2	2
38	34	25	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1	1
39	25	20	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	1	1
40	31	19	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	11
41	33	31	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One	1	1
42	35	27	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	4	4
43	38	35	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	1
44	40	30	GUCCI MANE LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	20	20
45	43	34	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	15	15
46	30	16	SOUNDTRACK DERRTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	10	10
47	37	37	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33	33
48	44	36	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	5	5
49	36	28	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	10	10
50	22	2	TLC ARISTA 50208/ZOMBA (18.98)	Now & Forever: The Hits	22	22
51	45	2	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	45	45
52	50	43	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	2	2
53	42	33	BEANIE SIGEL DOMG/CRIMINAL BACKGROUND 003082*/DJMG (13.98/8.98)	The B. Coming	1	1
54	41	32	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/DJMG (13.98)	534	1	1
55	36	24	YOUNG GUNZ ROC-A-FELLA/DEF JAM 004419*/DJMG (13.98)	Brothers From Another	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	47	45	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	1
57	49	48	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
58	57	50	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point	1	1
59	52	46	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	1	1
60	55	39	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup	1	1
61	58	52	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	1	1
62	46	41	MINT CONDITION CAGED BIRD 0474/IMAGE (15.98 CD/DVD) ⊕	Livin' The Luxury Brown	1	1
63	27	2	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	1	1
64	64	23	VARIOUS ARTISTS WORD-CURB/EMICOM/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	13	13
65	73	76	PAGE SETTER JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	1	1
66	53	33	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	5	5
67	63	56	SMOKIE NORFUL EMI GOSPEL 77795 (17.98)	Nothing Without You	1	1
68	NEW	1	TONY TOUCH U+ ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album	1	1
69	53	24	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik	1	1
70	60	47	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	4	4
71	53	57	CAM'RON ROC-A-FELLA/DEF JAM 002728*/DJMG (13.98/8.98)	Purple Haze	4	4
72	71	61	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	1	1
73	74	3	VARIOUS ARTISTS MOTOWN 003900/UME (13.98)	Motown: Remixed	38	38
74	62	53	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	2	23
75	53	59	LIL WAYNE CASH MONEY 001537*/UMRG (13.98)	Tha Carter	2	2

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	59	1	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	1	1
2	2	16	B.B. KING EE FEN/CHRONICLES 003854/UME	The Ultimate Collection	1	1
3	3	6	THE ROBERT CRAY BAND SANCTUARY 84748	Twenty	1	1
4	7	67	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	1	1
5	12	4	TINSLEY ELLIS FLIGATOR 4904	Live-Highwayman	1	1
6	5	4	BUCKWHEAT ZYDECO TOMORROW 70008/TOMORROW	Jackpot!	1	1
7	10	67	ERIC CLAPTON LUCY/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	1	1
8	4	3	JOHN MAYALL AND THE BLUESBREAKERS EAGLE ROCK 20069/EAGLE	Road Dogs	1	1
9	6	23	SONNY LANDRETH CUBAR HILL 3994	Grant Street	1	1
10	8	35	SUSAN TEDESCHI PEV WEST 6065	Live From Austin TX	1	1
11	RE-ENTRY	1	FLOYD TAYLOR MALACO 7519	No Doubt	1	1
12	9	3	POPA CHUBBY ELND PIG 5097	Big Man Big Guitar Popa Chubby Live	1	1
13	10	10	MARCIA BALL FLIGATOR 4903	Live! Down The Road	1	1
14	14	15	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits	1	1
15	14	15	THE FABULOUS THUNDERBIRDS TONE-COOL 51633/ARTEMIS	Painted On	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

YING YANG SET MAKES TWIN BILL

Completing a launch that began with the February chart bow of "Wait (The Whisper Song)," Ying Yang Twins move more than 200,000 units at retail to place the duo high on Top R&B/Hip-Hop Albums and The Billboard 200.



Kicking off its R&B/hip-hop chart

debut at No. 1, "U.S.A.: United State of Atlanta" (TVT) has already topped the combined first-week sales of the pair's four previous albums. The Twins also pull into the runner-up position on The Billboard 200, their first top 10 on that chart.

—Raphael George

JULY 16 2005 R&B/HIP-HOP Billboard

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	5	10	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	★
3	2	21	FREE YOURSELF	FANTASIA (J/RMG)	★
4	6	20	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	★
5	3	30	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
6	10	25	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	★
7	4	23	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	★
8	8	17	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
9	15	7	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	★
10	9	20	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
11	7	16	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	★
12	11	7	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	★
13	16	8	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	★
14	22	10	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	★
15	12	26	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
16	18	18	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	★
17	23	14	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	★
18	17	11	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	★
19	25	11	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	★
20	14	23	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	★
21	13	13	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	★
22	19	13	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	★
23	20	24	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
24	21	8	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	★
25	24	11	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	26	33	TRUTH IS	FANTASIA (J/RMG)	★
27	31	8	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	★
28	37	20	CAN'T SATISFY HER	I WAYNE (VP)	★
29	36	17	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	★
30	27	19	ALL BECAUSE OF YOU	MARQUES HOUSTON FEATURING YOUNG ROMÉ (T.U.G./UNIVERSAL/UMRG)	★
31	32	41	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	★
32	43	34	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	★
33	40	5	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
34	28	21	AGAIN	FAITH EVANS (CAPITOL)	★
35	35	11	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)	★
36	38	6	GO!	COMMON FEAT. JOHN MAYER (G.O.O.D./Geffen/INTERSCOPE)	★
37	29	29	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	★
38	34	7	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
39	48	2	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	★
40	39	12	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	★
41	30	12	(I JUST WANT IT) TO BE OVER	KEYSHIA COLE (A&M/INTERSCOPE)	★
42	49	9	DEAR SUMMER	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	★
43	42	10	TOUCH	OMARION (T.U.G./EPIC/SUM)	★
44	45	26	1 THING	AMERIE (COLUMBIA/SUM)	★
45	41	6	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	★
46	47	14	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★
47	33	20	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	★
48	50	14	SITTIN' SIDEWAZ	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	★
49	55	6	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	★
50	-	1	GOLD DIGGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 FREE YOURSELF	FANTASIA (J/RMG)	★
2	3	10	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
3	2	26	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
4	4	21	AGAIN	FAITH EVANS (CAPITOL)	★
5	5	7	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
6	6	33	TRUTH IS	FANTASIA (J/RMG)	★
7	9	11	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	★
8	8	47	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	★
9	7	20	I'M READY	MINT CONDITION (CAGED BIRD/MAGE)	★
10	11	30	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	★
11	13	32	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	★
12	10	16	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	★
13	18	11	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★
14	12	27	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	★
15	15	4	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	★
16	9	10	SERIOUS	ANITA BAKER (BLUE NOTE/VIRGIN)	★
17	17	11	SORRY FOR THE STUPID THINGS	BAFFYFACE (J/RMG)	★
18	3	9	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	★
19	14	10	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	★
20	5	4	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	★
21	21	7	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
22	22	5	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	★
23	20	17	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	★
24	23	3	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	★
25	24	11	BETTER AND BETTER	LALAH HATHAWAY (MESA BLUEMOON/PYRAMID)	★

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	3	#1 TAURUS HERE	TAURUS (LANDMINE)	★
2	1	11	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
3	10	7	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	★
4	3	14	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	★
5	13	11	BIG WHEELS	GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	★
6	14	9	BE ME	RUIN (BLAQ PSYRICLE)	★
7	4	4	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	★
8	5	3	THERE THEY GO	TOP NDTCH (COOL MILLION)	★
9	5	5	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	★
10	20	6	BROKE & TRIFLIN'	TIMBUK II (RAW NAKED/STREET PRIDE)	★
11	9	3	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★
12	21	4	CRY 4 ME	DOLLA & SKEET (BALL BOY)	★
13	8	3	GO!	COMMON FEAT. JOHN MAYER (G.O.O.D./Geffen)	★
14	22	3	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	★
15	12	4	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	★
16	11	2	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	★
17	16	10	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
18	6	2	THAT GIRL	TRÉ FEAT. TWENTY II (SEL/SUM)	★
19	25	10	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	★
20	-	6	LONELY	AKON (SRC/UNIVERSAL/UMRG)	★
21	17	4	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	★
22	29	18	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	★
23	23	3	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	★
24	26	5	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
25	7	12	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	★

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
2	2	15	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
3	3	16	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	★
4	6	8	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	★
5	5	17	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
6	-	-	HOW TO DEAL	FRANKIE J (COLUMBIA/SUM)	★
7	4	14	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	★
8	0	6	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	★
9	12	5	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	★
10	8	9	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	★
11	9	10	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	★
12	11	10	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	★
13	14	6	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	★
14	13	7	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	★
15	17	9	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	★
16	20	6	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	★
17	26	3	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	★
18	21	9	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	★
19	18	24	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	★
20	19	22	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
21	15	20	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
22	28	4	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	★
23	23	20	GIRLFIGHT	BRODIE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	★
24	29	3	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	★
25	24	24	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	★

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
★ DAVID BANNER Play UMRG (75.1)	37
MARIAH CAREY We Belong Together IDJMG (70.7)	1
BOW WOW Let Me Hold You sum (90.3)	2
FANTASIA Free Yourself rmg (75.3)	5
LYFE JENNINGS Must Be Nice sum (73.1)	9
LUDACRIS Pimpin' All Over The World IDJMG (68.1)	10
THE GAME Dreams INTERSCOPE (85.2)	15
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	17
T.I. ASAP ATLANTIC (75.8)	20
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (77.0)	26
JERMAINE DUPRI Gotta Getcha VIRGIN (70.8)	28
BOBBY VALENTINO Tell Me IDJMG (82.6)	30
COMMON Got INTERSCOPE (80.0)	31
R. KELLY Playa's Only ZOMBA (83.3)	38
BRODIE VALENTINE Long As You Come Home VIRGIN (70.2)	-
JOHN LEGEND So High sum (69.9)	-
DA ECKWUDZ Your Gonna Luv Me MAJOR WAY (77.9)	-
RHYTHMIC AIRPLAY	
★ AKON Belly Dancer (Bananza) UMRG (78.5)	-
★ DAVID BANNER Play UMRG (65.7)	-
MARIAH CAREY We Belong Together IDJMG (70.7)	1
BOW WOW Let Me Hold You sum (80.4)	9
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	12
THE GAME Dreams INTERSCOPE (79.9)	14
R. KELLY Playa's Only ZOMBA (82.0)	24
BOBBY VALENTINO Tell Me IDJMG (82.6)	33
DESTINY'S CHILD Cater 2 You sum (72.4)	36
MARIAH CAREY Shake It Off IDJMG (88.5)	-
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (80.6)	-
COMMON Got INTERSCOPE (70.7)	-
FATTY KOO Bounce sum (70.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	17	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		1
2	4	1	AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		2
3	4	6	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		3
4	5	15	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		4
5	3	2	MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		1
6	7	8	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN		6
7	8	7	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		6
8	12	12	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		8
9	13	13	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCGRIDE)	Brooks & Dunn ARISTA NASHVILLE		9
10	9	9	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		9
11	6	3	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTAN, D. BENTLEY)	Dierks Bentley CAPITOL		3
12	10	10	GOODBYE TIME B. BRADDOCK (R. MURRAH, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		10
13	11	11	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		11
14	14	15	DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET		14
15	17	19	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		15
16	18	17	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE		16
17	21	23	GREATEST AIR GAINER A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. OUCAS)	Sara Evans RCA		17
18	20	17	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		18
19	19	18	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		18
20	23	22	AIR POWER SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		20
21	24	24	GEORGIA RAIN G. FUNDIS (E. HILL, K. RDCHELLE)	Trisha Yearwood MCA NASHVILLE		21
22	22	21	BABY DOLL D. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		21
23	25	23	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		23
24	26	26	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		24
25	32	31	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		25
26	31	33	REDNECK YACHT CLUB C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		26
27	28	29	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCGRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		27
28	30	30	HICKTOWN M. KNOX (V. MCGHEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		28
29	36	35	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		29
30	33	32	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, E. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		30

Newcomer's debut single is second such track to go top 10 this year, after Sugarland's "Baby Girl." Only one rookie outing made the top 10 in the same period in 2004.



Lead single from Oct. 4 album takes Greatest Gainer (6 million) and Airpower honors, reaching 14.5 million impressions.



Indie label inks promo deal with Columbia, returning singer to chart after a two-year absence.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	27	28	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		27
32	34	37	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		32
33	35	48	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS		32
34	38	39	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA		34
35	39	36	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		36
36	37	38	BRING ME DOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN		36
37	40	40	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		37
38	41	50	TEXAS T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE		38
39	44	52	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE		39
40	47	47	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTNICK, B. HART)	Jo Dee Messina CURB		40
41	42	43	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		41
42	46	55	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		42
43	43	42	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS LAYER/BNA		42
44	NEW	1	OUR AMERICA P. WORLEY (TRADITIONAL)	Gretchen Wilson, Big & Rich and Cowboy Troy RAYBOW/WARNER BROS./WRN		44
45	52	-	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS		45
46	48	46	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DOOSON)	Billy Currington MERCURY		46
47	45	41	SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE		38
48	50	48	TWO HEARTS M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones D/QUARTERBACK		48
49	51	51	DOIN' IT RIGHT J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)	Steve Azar MERCURY		48
50	53	54	RAINBOW IN THE RAIN C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY		50
51	49	49	GO HOME L. MILLER (J. COLLINS, C. WRIGHT)	Steve Holy CURB		49
52	59	59	INSIDE YOUR HEAVEN D. CHILD (A. CARLSSON, P. NYLEN, S. KOTECHEA)	Carrie Underwood ARISTA/RMG		52
53	55	53	THAT SUMMER SONG D. HUFF, D. JOHNSON (B. E. NASH, S. LEWIS, T. LEAH)	Blue County ASYLUM-CURB		53
54	56	58	COME FRIDAY B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)	Aaron Tippin LYRIC STREET		54
55	NEW	1	INTENTIONAL HEARTACHE D. YOAKAM (D. YOAKAM)	Dwight Yoakam VIA/NEW WEST/COLUMBIA		55
56	NEW	1	NOBODY EVER DIED OF A BROKEN HEART D. JOHNSON, A. BREWER (W. WILSON, K. GREENBERG, T. RADIGAN)	Cowboy Crush ASYLUM-CURB		56
57	57	-	DOMESTIC, LIGHT AND COLD B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		57
58	58	-	ANGELS K. LEHNING (B. MOORE, T. SEALS, H. MCNALLEY)	Randy Travis WORD-CURB/WARNER BROS./WRN		58
59	NEW	1	THAT'S THE KIND OF LOVE I'M IN M. WRIGHT, G. DROMAN (C. BEATHARD, M. PHEENEY)	Jace Everett EPIC/EMN		59
60	RE-ENTRY	3	KING OF THE CASTLE T. BROWN (M. JENKINS)	Matt Jenkins UNIVERSAL SOUTH		59

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	4	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	
2	3	4	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	
3	2	21	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	
4	4	36	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	
5	5	85	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	
6	6	34	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	
7	7	27	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	
8	10	46	BABY GIRL SUGARLAND (MERCURY/UMGN)	
9	8	37	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	
10	RE-ENTRY		WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	

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HOT COUNTRY SONGS: 117 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			
☆ PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	39	JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	20
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (95.5)	9	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	21
DARRYL WORLEY I Somethin' Should Happen DREAMWORKS (76.1)	10	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	23
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	12	MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	24
BRAD PAISLEY Alcohol ARISTA NASHVILLE (83.0)	13	TRACE ADKINS Arlington CAPITOL (88.1)	25
SHEDEISY Don't Worry 'Bout A Thing LYRIC STREET (85.4)	14	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	30
TIM MCGRAW Do You Want Fries With That CURB (87.0)	15	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	31
REBA MCENTIRE My Sister MCA NASHVILLE (80.1)	16	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	42
SARA EVANS A Real Fine Place To Start RCA (81.3)	17	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	46
		CARRIE UNDERWOOD Inside Your Heaven ARISTA (84.7)	52
		RANDY TRAVIS Angels WARNER BROS. (79.3)	53

BETWEEN THE BULLETS wjessen@billboard.com

MUZIK MAFIA WAVES STAR-SPANGLED BANNER

The recent chart invasion by Muzik Mafia members Gretchen Wilson, Big & Rich and rapper Cowboy Troy has been well-documented. But the movement's three leading acts never charted together until now, as "Our America" pops on Hot Country Songs with the Hot Shot Debut at No. 44. Issued on the Warner Bros.-distributed Raybow imprint, "Our America" uses the national anthem as its foundation, interspersed with recita-



tions by each of the three acts.

"Our America" enters the chart with 1.9 million audience impressions from 47 monitored stations. It was available as a free download July 1-5 at ouramerica2005.com in a sponsorship arrangement with Chevrolet, and will appear as a bonus track on upcoming albums by Wilson and Big & Rich. They performed the song on a CBS TV Fourth of July special with the Boston Pops. —Wade Jessen



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

JULY 16 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	12	#1 LA TORTURA 6 WKS S.MEBARAK R., L.MENDEZ (S.MEBARAK R., L.FOCHOA)	Shakira Featuring Alejandro Sanz EPIC /SONY DISCOS	1
2	2	2	11	LA CAMISA NEGRA G.SANTOALLA, J.JUANES (JUANES)	SURCO /UNIVERSAL LATINO	1
3	4	14	4	NADA ES PARA SIEMPRE S.KRYS (A.GUTIERREZ)	Luis Fonsi UNIVERSAL LATINO	3
4	6	4	11	ALGO MAS A.AVILA (A.AVILA, N.JIMENEZ)	La 5A Estacion SONY DISCOS	3
5	5	8	11	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R.AYALA, WISIN, YANDEL, H. "EL BAMBINO")	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector Mas Flow /UNIVERSAL LATINO	5
6	3	3	27	LO QUE PASO, PASO LUNYTUNES, E.LIND (R.AYALA, J.ORTIZ)	Daddy Yankee EL CARTEL/VI /MACHETE	3
7	8	6	11	HOY COMO AYER J.GUILLEN (C.VILLALOBOS)	Conjunto Primavera FONOVISA	1
8	7	9	11	BANDOLERO J.L.MORIN, D.TANON, M.TEJADA (O.TANON, J.L.MORIN)	Olga Tanon SONY DISCOS	6
9	10	7	11	ERES DIVINA A.RAMIREZ CORRAL (J.GABRIEL)	Patrulla 81 DISA	7
10	20	-	2	GREATEST GAINER RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW /UNIVERSAL LATINO	10
11	13	26	6	DUENO DE TI S.VEGA (L.E. LOPEZ)	Sergio Vega SONY DISCOS	11
12	9	5	11	OBSESION (NO ES AMOR) H.PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA /SONY DISCOS	2
13	11	13	17	VIVEME D.PARISINI (J.BADIA, L.PAUSINI, B.ANTONACCI)	Laura Pausini WARNER LATINA	8
14	12	17	9	REGGAETON LATINO E.LIND (W.O.LANDRON, E.LIND)	Don Omar CHOSEN FEW EMERALD /URBAN BOX OFFICE	12
15	19	20	4	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G.LAUREANO)	La Secta Allstar UNIVERSAL LATINO	15
16	15	10	21	LA SORPRESA LOS TIGRES DEL NORTE (R.E.TOSCANO)	Los Tigres Del Norte FONOVISA	3
17	14	11	24	AIRE C.FLORES (J.L.ROSAS, J.E.CONTRERAS)	Intocable EMI LATIN	1
18	26	27	6	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	18
19	18	12	11	NI EN DEFENSA PROPIA A.A.ALBA (R.ORTEGA)	Los Temerarios FONOVISA	3
20	21	18	28	AMOR DEL BUENO M.DOMM, R.BARBA (R.BARBA)	Reyli SONY DISCOS	11
21	HOT SHOT DEBUT	1	1	AMAR SIN SER AMADA ESTEFANO (ESTEFANO, J.L.PAGAN)	Thalia EMI LATIN	21
22	16	15	11	MIA E.ESTEFAN JR., R.GAITAN, A.GAITAN, T.MARDINI (E.ESTEFAN JR., R.GAITAN, A.GAITAN, T.MARDINI, T.MCHILLIAMS)	Paulina Rubio UNIVERSAL LATINO	8
23	22	46	9	QUE IRONIA ANDY ANDY (J.J.NOVAIRA, P.MARTINEZ)	Andy Andy WEPA /URBAN BOX OFFICE	2
24	28	29	11	TIEMPO R.MUNOZ, R.MARTINEZ (A.MARTINEZ)	Intocable EMI LATIN	24
25	24	21	10	Y LAS MARIPOSAS J.M.FIGUEROA (J.M.FIGUEROA)	Pancho Barraza MUSART /BALBOA	21



Tony Touch debuts at No. 46. His new album is No. 11 on Top Latin Albums and No. 68 on Top R&B/Hip-Hop Albums.



Reggaeton duo becomes the only act besides Daddy Yankee to hold the No. 1 and No. 2 titles on Tropical Airplay.



Thalia's 14th entry on this chart marks her second-highest debut. Her new album arrives July 19.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	17	19	15	POBRE DIABLA H."EL BAMBINO" DELGADO (W.O.LANDRON)	Don Omar VI /MACHETE	17
27	35	40	3	YO QUISIERA A.VAZQUEZ (J.AMAYA, A.VAZQUEZ)	Reik SONY DISCOS	27
28	25	25	9	VENGADA T.TORRES (C.BRAMT, D.FREIBERG)	Ednita Nazario SONY DISCOS	18
29	27	-	2	ELLA Y YO E.LIND, L.SANTOS (W.O.LANDRON, A.ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	27
30	23	28	4	YA ME HABIAN DICHO PRIVERA, L.RIVERA (S.MACIAS SALGADO, R.RONQUILLO VON HORSTEN)	Lupillo Rivera UNIVISION	23
31	30	22	9	ECHAME A MI LA CULPA L.MIGUEL (J.A.ESPINOSA)	Luis Miguel WARNER LATINA	18
32	29	44	3	SIEMPRE TU A MI LADO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	29
33	31	24	11	CONTRA VIENTOS Y MAREAS R.L.TOLEDO (F.DE VITA)	Chayanne SONY DISCOS	6
34	33	38	5	QUE MAS QUISIERA A.LIZARRAGA, J.LIZARRAGA (O.ALVAREZ)	Banda El Recodo FONOVISA	20
35	32	35	28	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III, R.VELA)	Los Horoscopus De Durango PROCAN /DISA	11
36	NEW	1	1	DON'T STOP NOT LISTED (ZION, LENNOX)	Zion & Lennox WHITE LION /SONY DISCOS	36
37	41	34	18	HASTA EL FIN M.D'LEON (B.MORI, LO)	Monchy & Alexandra J&N	25
38	NEW	1	1	NO PUEDO OLVIDARTE NOT LISTED (NOT LISTED)	Beto Y Sus Canarias DISA	38
39	36	33	8	YA NO LLORES R.AYALA (R.AYALA)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	33
40	49	-	2	ESTA NOCHE DE TRAVESURA LUNYTUNES, NELY IH "EL BAMBINO", D.VINDI)	Hector "El Bambino" Featuring Divino FLOW /UNIVERSAL LATINO	40
41	RE-ENTRY	1	1	UNA DE DOS A.A.ALBA, H.MARANON (FATO)	Mariana UNIVISION	41
42	38	42	24	YO ME QUEDA SIN NADIE S.VALTIERREZ, J.L.CORRAL (M.EUSSE TOLEDO, F.FRESTREPO)	La Autoridad De La Sierra DISA	24
43	44	43	4	EL UNIVERSO SOBRE MI C.JENKINS (E.AMARAL, J.AGUIRRE)	Amaral EMI LATIN	43
44	NEW	1	1	I LOVE SALSA NOT LISTED (V.M.RUIZ)	N'Klabe NU /SONY DISCOS	44
45	43	39	8	ASI COMO HOY A.GARCIA IBARRA (O.ALFANVO)	Alegres De La Sierra VIVA	39
46	NEW	1	1	PLAY THAT SONG BLASS (R.LARKINS, L.PRICE, M.MCLAREN, S.HAGUE)	Tony Touch Featuring Nina Sky & B Real EMI LATIN	46
47	48	48	3	VEN BAILAO NOT LISTED (A.RIVERA, N.NORIEGA MONTES)	Angel & Khriz LIJAR	47
48	42	30	24	EL AUTOBUS PAGUILAR, M.CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
49	37	32	10	NO ME QUEDA MAS PALOMO (R.VELA)	Palomo DISA	19
50	45	49	11	LUNA LLENA M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	21

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	4	#1 SHAKIRA 4 WKS EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
2	2	2	5	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1
3	4	3	6	MARCO ANTONIO SOLIS FONOVISA 351843/UG (13.98) ⊕	La Historia Continua... Parte II	2	2
4	6	8	11	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	2	2
5	3	-	1	EDNITA NAZARIO SONY DISCOS 95790 (17.98)	Apasionada	3	3
6	HOT SHOT DEBUT	1	1	VARIOUS ARTISTS DISA 720548 (12.98) ⊕	Agarron Durango Vs. Tierra Caliente	6	6
7	5	4	4	RY COODER PERRO VERDE/ANDRESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine	4	4
8	7	6	4	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	1	1
9	NEW	1	1	CONJUNTO PRIMAVERA FONOVISA 351902/UG (14.98) ⊕	Dejando Huella II	9	9
10	11	7	7	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	2	2
11	NEW	1	1	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album	11	11
12	13	11	16	RBD EMI LATIN 75852 (14.98)	Rebelde	11	11
13	9	10	10	AKWID /JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos	9	9
14	10	5	3	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental	2	2
15	12	13	13	VARIOUS ARTISTS DISA 720530 (11.98) ⊕	Los Grandes De Durango En Vivo	12	12
16	8	-	2	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia	8	8
17	15	12	6	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense	4	4
18	14	9	6	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	7	7
19	16	14	22	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	1	1
20	NEW	1	1	PATRULLA 81 LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL DISA 720547 (11.98) ⊕	La Mejor... Coleccion	20	20
21	19	20	18	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	5	5
22	NEW	1	1	GLORY VI 004747/MACHETE (15.98)	Glou/Glory	22	22
23	21	15	4	VARIOUS ARTISTS ALLSTAR/VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production	2	2
24	20	22	17	REYLI SONY DISCOS 93414 (15.98)	En La Luna	18	18
25	31	50	51	GREATEST GAINER LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	23	14	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton	10	10
27	18	16	11	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales	5	5
28	28	28	15	ANA BARBARA/JENNIFER PENA FONOVISA 351751/UG (14.98) ⊕	Confesiones	6	6
29	23	25	26	INTOCABLE EMI LATIN 98613 (16.98)	X	2	2
30	36	44	5	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina	30	30
31	35	36	29	LOS CAMINANTES SONY DISCOS 91637 (9.98)	Tesoros De Coleccion: La Romantica De Los Caminantes	22	22
32	33	33	1	VARIOUS ARTISTS EVERYWHERE/VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection	9	9
33	32	26	11	VARIOUS ARTISTS PINA 270168/UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Reggaeton All Stars	14	14
34	22	30	10	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	22	22
35	39	34	5	RAMON AYALA * SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Antologia De Un Rey	16	16
36	24	17	14	LOS TIGRES DEL NORTE FONOVISA 351561/UG (14.98) ⊕	Directo Al Coazon	2	2
37	26	27	11	CAFE TAC JBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje	1	1
38	37	24	11	LA SECTA ALLSTAR UNIVERSAL LATINO 0457702 (14.98)	Consejo	8	8
39	34	40	14	VARIOUS ARTISTS FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Reggaeton Club Anthems	16	16
40	30	21	9	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Ya No Llores: El Disco Que Se Ve	13	13
41	41	39	5	DON OMAR VI 450618/MACHETE (17.98)	The Last Don Live	2	2
42	45	37	53	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion	8	8
43	40	42	49	MANA WARNER LATINA 61046 (18.98)	Eclipse	2	2
44	NEW	1	1	VARIOUS ARTISTS UNIVISION 310561/UG (14.98) ⊕	Los Cuatro De Chihuahua!	44	44
45	27	19	11	JAGUARES SONY DISCOS 91044 (15.98)	Cronicas De Un Laberinto	11	11
46	38	29	14	VICENTE FERNANDEZ SONY DISCOS 91824 (12.98)	Mis Corridos Consentidos	5	5
47	51	47	14	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 73411 (16.98) ⊕	Duebs	11	11
48	46	41	14	CHAYANNE SONY DISCOS 95678 (17.98)	Desde Siempre	8	8
49	52	52	54	LUNYTUNES MAS FLOW GOLD STAR 180008/UNIVERSAL LATINO (16.98)	La Trayectoria	7	7
50	43	45	42	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor... Coleccion	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
41	NEW	1	1	LOS REHENES FONOVISA 351921/UG (14.98) ⊕	Por Tu Amor	51	51
52	53	51	17	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da	39	39
53	49	32	11	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	5	5
54	29	18	4	ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal: Special Edition	10	10
55	42	38	11	LOS HOROSCOPOS DE DURANGO DISA 720503 (14.98) ⊕	Y Seguimos Con Duranguense!!!	2	2
56	59	54	12	LA MAFIA SONY DISCOS 94090 (9.98)	Tesoros De Coleccion	44	44
57	48	46	6	DUELO UNIVISION 310496/UG (13.98)	En El Area De Sueños	12	12
58	58	58	25	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98)	30 Recuerdos	17	17
59	47	35	11	VARIOUS ARTISTS EMI LATIN 77340 (16.98)	Selena Vive!	1	1
60	54	48	34	LUIS MIGUEL WARNER LATINA 61977 (17.98)	Mexico En La Piel	1	1
61	44	31	6	LOS HURACANES DEL NORTE UNIVISION 310379/UG (13.98) ⊕	Dejate Querer	15	15
62	NEW	1	1	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo	62	62
63	74	-	37	PACE SETTER A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2	2
64	55	49	9	RIGO TOVAR FONOVISA 351939/UG (14.98)	La Historia De Un Idolo	17	17
65	60	55	65	LOS BUKIS FONOVISA 350895/UG (13.98)	25 Joyas Musicales	3	3
66	65	53	44	JAVIER SOL			



LATIN

Billboard DANCE

JULY 16 2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	3	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
3	2	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
4	5	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
5	4	VIVEME	LAURA PAUSINI (WARNER LATINA)
6	6	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
7	9	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
8	7	AMOR DEL BUENO	REYLI (SONY DISCOS)
9	11	BANDOLERO	OLGA TANON (SONY DISCOS)
10	10	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
11	8	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
12	16	YO QUISIERA	REIK (SONY DISCOS)
13	12	VENGADA	EDNITA NAZARIO (SONY DISCOS)
14	-	AMAR SIN SER AMADA	THALIA (EMI LATIN)
15	13	ECHAME A MI LA CULPA	LUIS MIGUEL (WARNER LATINA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	3	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVI/UG)
3	2	EDNITA NAZARIO	APASIONADA (SONY DISCOS)
4	4	RY COODER	CHAVEZ RAVINE (PERRO VERDE/NOVUSUCH/WARNER BROS.)
5	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	6	RBD	REBELDE (EMI LATIN)
7	7	REYLI	EN LA LUNA (SONY DISCOS)
8	8	LA SECTA ALLSTAR	FLORES DE ALQUILER (SONY DISCOS)
9	4	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
10	11	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
11	12	MANA	ECLIPSE (WARNER LATINA)
12	10	JAGUARES	CRONICAS DE UN LABERINTO (SONY DISCOS)
13	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	QUETOS (EMI LATIN)
14	13	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
15	5	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAYOR QUE YO	BARBY RANKS, DADDY YANKEE, TOMMY TUNIK, WISIN, YANDEL & HECTOR IMAS FLOW (UNIVERSAL LATINO)
2	4	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
3	3	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
5	7	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
6	5	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
7	14	I LOVE SALSA	NKLABE (NU/SONY DISCOS)
8	15	DON'T STOP	ZION & LENNOX (WHITE LION/SONY DISCOS)
9	10	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
10	6	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
11	13	PLAY THAT SONG	TONY TOUCH FEATURING NINA SKY & B REAL (EMI LATIN)
12	9	VEN BAILALO	ANGEL & KHRIZ (LUAR)
13	20	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
14	11	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
15	25	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
3	-	TONY TOUCH	THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)
4	3	AKWID / JAE-P	KICKIN' IT...JUNTOS (UNIVISION/UG)
5	4	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
6	-	GLORY	GLOU/GLORY (VI/MACHETE)
7	6	VARIOUS ARTISTS	LOS BANDOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
8	7	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
9	12	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
10	10	VARIOUS ARTISTS	ULTIMATE REGGAETON COLLECTION (EVERYWHERE/VI/MACHETE)
11	9	VARIOUS ARTISTS	REGGAETON ALL STARS (PINA/UNIVERSAL LATINO)
12	11	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (FLDW/MACHETE/UNIVERSAL LATINO)
13	13	DON OMAR	THE LAST ONE: LIVE (VI/MACHETE)
14	14	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/GOLD STAR/UNIVERSAL LATINO)
15	8	ZION & LENNOX	MOTIVANDO A LA YAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA	PATRULLA 81 (DISA)
2	2	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
3	3	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVI/UG)
4	4	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVI/UG)
5	8	MI CREDO	K-PAZ DE LA SIERRA (DISA)
6	9	TIEMPO	INTOCABLE (EMI LATIN)
7	5	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVI/UG)
8	6	Y LAS MARIPOAS	PANCHO BARRAZA (MUSART/BALBDA)
9	7	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
10	11	QUE MAS QUISIERA	BANDA EL RECODD (FONOVI/UG)
11	10	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
12	14	AIRE	INTOCABLE (EMI LATIN)
13	22	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
14	12	YA NO LLORES	RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
15	13	YO ME QUEDA SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	VARIOUS ARTISTS	AGARRON DURANGO VS. TIERRA CALIENTE (DISA)
2	-	CONJUNTO PRIMAVERA	DEJANDO HUELLA II (FONOVI/UG)
3	1	PATRULLA 81	DIVINAS (DISA)
4	2	VARIOUS ARTISTS	LOS GRANDES DE DURANGO EN VIVO (DISA)
5	4	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
6	3	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
7	5	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
8	-	PATRULLA 81/LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL	LA MEJOR...COLECCION (DISA)
9	11	LOS TEMERARIOS	VEINTISIETE (FONOVI/UG)
10	6	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
11	9	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVI/UG)
12	7	INTOCABLE	X (EMI LATIN)
13	12	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
14	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
15	15	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVI/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 DONT CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
2	5	SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
3	7	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
4	11	ACCEPT ME	VERNESSA MITCHELL JVM 027
5	7	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384
6	2	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
7	4	LE FREAK (CHRIS COX REMIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEK 1207/KING STREET
8	12	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
9	3	KRAFTY (DJ DAN/E. KUPPER/MOREL MIXES)	NEW ORDER WARNER BROS. 42800
10	4	AS I AM	DEEPA SOUL JVM PROMO
11	10	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
12	18	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM
13	19	FASTLANE	ESTHERO FEATURING JEMANI AND JELLESTONE REPRISE 42814
14	8	LONELY NO MORE (L. NEVINS/FRANCOIS LSCUMFROG MIXES)	ROB THOMAS MELISMA PROMO/ATLANTIC
15	9	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO
16	13	VOODOO	AMBER JMCA PROMO/SOUND ADVISORS
17	21	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
18	25	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT
19	22	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
20	14	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
21	29	RISE THE PAIN	JULIET VIRGIN PROMO
22	27	NOTHING MORE TO SAY	ALYSON PM MEDIA 3081
23	42	#2 POWER PICK	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES) MARIAH CAREY ISLAND PROMO/DJMG
24	15	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
25	24	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	38	WHAT A FEELING (FLASHDANCE)	GLOBAL DEJAYS SUPERSTAR IMPORT
27	34	TECHNOLOGIC	DAFT PUNK VIRGIN PROMO
28	16	ONE WORD (CHRIS COX/M. RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
29	31	SISTER, SISTER	SCREENIN' RACHAEL TRAX 5011
30	35	ORDINARY PEOPLE	JOHN LEGEND G.O.O.D. PROMO/COLUMBIA
31	33	ACTION ANTHEM	MANNY LEHMAN TOMMY BOY SILVER LABEL 2480/TOMMY BOY
32	26	THE ONLY ONE (A. MORAES/S. YOUNAN MIXES)	TODD GARDNER FEATURING SHAWNNE TAYLOR TWEAK'D 0011
33	20	I FEEL YOU	SCHILLER FEATURING HEPNER RAOIKAL 99213
34	1	B MORE SHAKE	AFRIKA BAMBAATAA TOMMY BOY 2477
35	23	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
36	41	SEND ME AN ANGEL	PEPPER MASHAT WITH DIGITAL TRIP SONIC ADRENALIN/LIVE 002/MUSIC PLANT
37	30	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING PROMO/INTERSCOPE
38	HOT SHOT DEBUT	LOOKING FOR A NEW LOVE (REMIXES)	JODY WATLEY PEACE BISQUIT PROMO/CURVVE
39	47	NEVER WIN	FISCHERSPOONER CAPITOL 30631
40	32	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3 36774
41	36	ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DOORS 3AM 1268/ULTRA
42	49	EXODUS '04	UTADA ISLAND 004682/DJMG
43	28	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
44	NEW	BURNIN' OUT	LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
45	48	NO TE QUIERO OLVIDAR (R. ROSARIO MIXES)	BETZALGA FONOVI/UG
46	37	YOU'RE ALL	MIKE RIZZO PRESENTS ALLIE KOCH 9910
47	NEW	PREPARE FOR THE FIGHT	THE LOVEMAKERS CHERYTREE PROMO/INTERSCOPE
48	NEW	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER DEFINITIVE PROMO/ESNTION
49	46	CAN'T LET YOU GO	MURK VIBE FEATURING JACQUELINE CURVVE PROMO
50	43	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	#1 WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
2	2	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
3	4	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
4	3	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
5	5	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20987
6	7	ADAGIO FOR STRINGS	TESTO BLACK HOLE 33252/NETTWERK
7	6	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/DJMG
8	9	THE DISTRICT SLEEPS ALONE TONIGHT	THE POSTAL SERVICE SUB POP 70614
9	8	TEMPTED TO TOUCH (REMIXES)	RUFEE ATLANTIC 93646/AG
10	10	FORGIVE	REINA ROBBINS 72127
11	17	KRAFTY	NEW ORDER WARNER BROS. 42800
12	14	EVERYTHING	KASKADE OM 174
13	25	SORRY NO REQUESTS	JIMI LALUMIA LIQUID 178
14	11	EXODUS '04	UTADA ISLAND 004682/DJMG
15	16	SOLDIER/LOSE MY BREATH	DESTINY'S CHILD FEATURING T.I. & LIL WAYNE COLUMBIA 70781/SONY MUSIC
16	RE-ENTRY	GALVANIZE	THE CHEMICAL BROTHERS FEATURING Q-TIP FRESHSTYLE DUST 78589/ASTRALWERKS
17	21	I'VE BEEN THINKING ABOUT YOU	DAMAE VIBE 002805/VARESE SARABANDE
18	RE-ENTRY	TURN ME ON (REMIXES)	KEVIN LYTTLE ATLANTIC 88374/AG
19	20	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
20	22	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTACIA DAYLIGHT/EPIC 76705/SONY MUSIC
21	12	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
22	PE-ENTRY	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719566
23	15	GET RIGHT (L. VEGA REMIX)	JENNIFER LOPEZ EPIC 71896/SONY MUSIC
24	NEW	CALI SPACES	DJ MARK FARINA OM 182
25	NEW	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES)	THE KILLERS ISLAND 003253/DJMG

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 LISTEN TO YOUR HEART	D.H.T. ROBBINS
2	2	ONE WORD	KELLY OSBOURNE SANCTUARY
3	4	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
4	3	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DJMG
5	5	COME RAIN COME SHINE	JENN CUNETTA ULTRA
6	5	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSH/DEEP OISH
7	6	MR. BRIGHTSIDE	THE KILLERS ISLAND/DJMG
8	9	FORGIVE	REINA ROBBINS
9	8	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
10	10	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
11	19	DONT CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
12	12	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
13	14	SO MANY TIMES	GADJO SUBLIMINAL
14	8	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
15	15	STAY	MYNT FEATURING KIM SOZZI ULTRA
16	13	INSPIRATION	IAN VAN DAHL ROBBINS
17	16	BE MY WORLD	MILKY MOTIVO/ROBBINS
18	20	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3
19	17	PUT 'EM HIGH	STONEBRIDGE FEATURING THERESE ULTRA
20	NEW	THESE WORDS	NATASHA BEDINGFIELD EPIC
21	NEW	AND SHE SAID	LUCAS PRATA YO PAL/ULTRA
22	25	SOMEBODY TOLD ME	THE KILLERS ISLAND/DJMG
23	NEW	NO STRINGS	LOLA SOBE
24	21	EVERYTHING	KASKADE OM
25	RE-ENTRY	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA

JULY
16
2005

HITS OF THE WORLD

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN)		JULY 5, 2005	
1	NEW	1	NEW	YOJIGEN FOUR DIMENSIONS	MR. CHILDREN TOY'S FACTORY		
2	NEW	2	NEW	DRAMATIC	YUKI EPIC		
3	1	3	1	DREAMLAND	BENNIE K FOR LIFE		
4	2	4	2	ONEGAI! SENORITA	ORANGE RANGE SONY MUSIC		
5	3	5	3	BUTTERFLY (LTD EDITION)	KUMI KODA AVEV TRAX		
6	6	6	6	KOKONISHIKA SAKANAI HANA	KDBUKURO WARNER MUSIC		
7	7	7	7	KOI NI OCHITARA	CRYSTAL KAY EPIC		
8	NEW	8	NEW	HERE I AM/NEW ALBUM PLAYLIST	GLOBE AVEV TRAX		
9	15	9	15	STORY	AI UNIVERSAL		
10	12	10	12	LOVE PARADE	ORANGE RANGE SONY MUSIC		

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		JULY 4, 2005	
1	1	1	1	GHETTO GOSPEL	2 PAC FEATURING ELTON JOHN UNIVERSAL		
2	NEW	2	NEW	CRAZY CHICK	CHARLOTTE CHURCH SONY BMG		
3	3	3	3	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC		
4	2	4	2	AXEL F	CRAZY FROG MACH1 RECORDS		
5	6	5	6	SHOT YOU DOWN	AUDIO BULLYS FT. NANCY SINATRA SOURCE		
6	5	6	5	ROC YA BODY 'MIC CHECK 1, 2'	M.V.P. POSITIVA		
7	4	7	4	SLOW DOWN	BOBBY VALENTINO DEF JAM		
8	NEW	8	NEW	INCOMPLETE	BACKSTREET BOYS JIVE		
9	7	9	7	LOSE CONTROL	MISSY ELLIOTT FT. CIARA/FAT MAN SCOOP ATLANTIC		
10	8	10	8	FEEL GOOD INC	GORILLAZ PARLOPHONE		

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE)		JULY 5, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS		
2	2	2	2	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO		
3	3	3	3	C'EST LES VACANCES	ILONA MITRECEY SCORPIO		
4	4	4	4	LONELY	AKON SRC/UNIVERSAL		
5	5	5	5	CARAVANE	RAUPHAELE CAPITOL		
6	NEW	6	NEW	SAN OU (LA RIVIERE)	DEZIL SONY MUSIC		
7	9	7	9	BOUGER BOUGER	MAGIC SYSTEM VIRGIN		
8	7	8	7	MUTOTO	BOOKA WARNER MUSIC		
9	8	9	8	ZOOKEY - LIFT YOUR LEG UP	AFRICANISM & YVES LAROCK UP MUSIC/WARNER MUSIC		
10	6	10	6	LE CASSE DE BRICE	JEAN DUJARDIN VIRGIN		

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		JULY 6, 2005	
1	1	1	1	LONELY	AKON SRC/UNIVERSAL		
2	NEW	2	NEW	MARIA	US 5 UNIVERSAL		
3	2	3	2	DUBI DAM DAM	BANARDO NA KLAR		
4	3	4	3	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE		
5	4	5	4	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC		
6	12	6	12	WILLST DU MIT MIR GEHN	NENA WARNER MUSIC		
7	6	7	6	AXEL F	CRAZY FROG MACH1 RECORDS		
8	11	8	11	FEEL GOOD INC	GORILLAZ PARLOPHONE		
9	7	9	7	GASOLINA	DADDY YANKEE UNIVERSAL		
10	9	10	9	GHETTO GOSPEL	2 PAC UNIVERSAL		

THIS WEEK		LAST WEEK		(SOUNDSCAN)		JULY 16, 2006	
1	1	1	1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD ARISTA/SONY BMG		
2	2	2	2	INSIDE YOUR HEAVEN/VEHICLE	BO BICE RCA/SONY BMG		
3	3	3	3	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL		
4	5	4	5	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG		
5	4	5	4	CITY OF BLINDING LIGHTS	UZ ISLAND/UNIVERSAL		
6	8	6	8	SPEED OF SOUND	COLDPLAY PARLOPHONE/EMI		
7	7	7	7	BLUE ORCHID	THE WHITE STRIPES THIRD MAN/V2/SONY BMG		
8	6	8	6	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		
9	9	9	9	SO WHAT'S THE FUSS	STEVIE WONDER MOTOWN/UNIVERSAL		
10	RE	10	RE	ALL BECAUSE OF YOU	UZ ISLAND/UNIVERSAL		

THIS WEEK		LAST WEEK		(FIM/NIELSEN)		JULY 4, 2005	
1	1	1	1	I BAMBINI FANNO OH	POVIA TARGET DISTRIBUTION		
2	2	2	2	INCOMPLETE	BACKSTREET BOYS JIVE		
3	4	3	4	LASCIA CHE IO SIA	NEK WARNER MUSIC		
4	3	4	3	UNA POESIA ANCHE PER TE	ELISA SUGAR		
5	6	5	6	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC		
6	12	6	12	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE		
7	7	7	7	(TANTO)3	JOVANNOTTI MERCURY		
8	5	8	5	CITY OF BLINDING LIGHTS	UZ ISLAND		
9	8	9	8	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE		
10	15	10	15	AXEL F	CRAZY FROG MACH1 RECORDS		

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA)		JULY 6, 2005	
1	NEW	1	NEW	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		
2	1	2	1	CITY OF BLINDING LIGHTS	UZ ISLAND		
3	2	3	2	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC		
4	4	4	4	INCOMPLETE	BACKSTREET BOYS JIVE		
5	3	5	3	SPEED OF SOUND	COLDPLAY PARLOPHONE		
6	NEW	6	NEW	SALVAME	NANCYS RUBIAS O.R.D.		
7	5	7	5	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE		
8	NEW	8	NEW	AXEL F	CRAZY FROG MACH1 RECORDS		
9	7	9	7	NUNCA VOLVERA	EL SUENO DE MORFEO GLOBOMEDIA		
10	10	10	10	EL UNIVERSO SOBRE MI	AMARAL VIRGIN		

THIS WEEK		LAST WEEK		(ARIA)		JULY 4, 2005	
1	1	1	1	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM		
2	2	2	2	INCOMPLETE	BACKSTREET BOYS JIVE		
3	5	3	5	FEEL GOOD INC	GORILLAZ PARLOPHONE		
4	3	4	3	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE		
5	4	5	4	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE		
6	6	6	6	BEHIND THESE HAZEL EYES	KELLY CLARKSON SONY BMG		
7	10	7	10	VOODOO CHILD	ROGUE TRADERS COLUMBIA		
8	9	8	9	HELL NO!	RICKIE LEE JONES SHOCK		
9	11	9	11	SWITCH	WILL SMITH INTERSCOPE		
10	8	10	8	OBSESSION (NO ES AMOR)	FRANKIE J FT. BABY BASH COLUMBIA		

THIS WEEK		LAST WEEK		(MEGA CHARTS BV)		JULY 1, 2005	
1	2	1	2	LONELY	AKON SRC/UNIVERSAL		
2	1	2	1	WATSKEBURT?!	DE JEUDG VAN TEGENWOORDIG PIAS		
3	7	3	7	AXEL F	CRAZY FROG MACH1 RECORDS		
4	3	4	3	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC		
5	NEW	5	NEW	KUMA HE	K 3 STUDIO 100		

THIS WEEK		LAST WEEK		(ALBUMS)		JULY 1, 2005	
1	1	1	1	COLDPLAY	X&Y PARLOPHONE		
2	2	2	2	JAN SMIT	JANSMIT.COM ARTIST & COMPANY		
3	4	3	4	KANE	FEARLESS RCA		
4	3	4	3	IL DIVO	IL DIVO SYCO/SONY BMG		
5	6	5	6	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG		

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		JULY 5, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS		
2	3	2	3	LONELY	AKON SRC/UNIVERSAL		
3	2	3	2	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC		
4	4	4	4	INCOMPLETE	BACKSTREET BOYS JIVE		
5	5	5	5	DUBI DAM DAM	BANARDO NA KLAR		

THIS WEEK		LAST WEEK		(ALBUMS)		JULY 5, 2005	
1	1	1	1	COLDPLAY	X&Y PARLOPHONE		
2	2	2	2	TIESTO	LIPSERVICE GOTTHARD MUSIC		
3	4	3	4	SHAKIRA	FIJACION ORAL VOL.1 EPIC		
4	3	4	3	JAMIROQUAI	DYNAMITE EPIC		
5	5	5	5	BACKSTREET BOYS	NEVER GONE JIVE		

THIS WEEK		LAST WEEK		(IFPI/NIELSEN MARKETING RESEARCH)		JULY 5, 2005	
1	3	1	3	F**K DIG	ANNA DAVID PLAYGROUND		
2	1	2	1	AXEL F	CRAZY FROG MACH1 RECORDS		
3	4	3	4	LONELY	AKON SRC/UNIVERSAL		
4	5	4	5	MR. NICE GUY	TRINE OYRHOJLM CMC		
5	6	5	6	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE		

THIS WEEK		LAST WEEK		(ALBUMS)		JULY 5, 2005	
1	1	1	1	COLDPLAY	X&Y PARLOPHONE		
2	3	2	3	JAKOB SVEISTRUP	JAKOB SVEISTRUP MY WAY MUSIC		
3	2	3	2	FOUR JACKS	SAMLEDE UGIVELSER 1957-1963 EMI		
4	8	4	8	SIMONE	VINDENS FARVER CMC		
5	5	5	5	VARIOUS ARTISTS	DANSKE DISNEY HITS WARNER MUSIC		

THIS WEEK		LAST WEEK		(PROMUVI)		JULY 6, 2005	
1	1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS		
2	2	2	2	LONELY	AKON SRC/UNIVERSAL		
3	3	3	3	QUE VIVA LA VIDA (CHIQUITAN)	BELLE PEREZ ARS		
4	4	4	4	FAME	STAR ACADEMY UNIVERSAL		
5	33	5	33	GOOSEBUMPS	SANDRINE ARIOLA		

THIS WEEK		LAST WEEK		(ALBUMS)		JULY 6, 2005	
1	2	1	2	STAR ACADEMY	THE BEST SONGS UNIVERSAL		
2	1	2	1	COLDPLAY	X&Y PARLOPHONE		
3	4	3	4	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG		
4	5	4	5	IL DIVO	IL DIVO SYCO/SONY BMG		
5	3	5	3	FOO FIGHTERS	IN YOUR HONOR RCA		

THIS WEEK		LAST WEEK		(SUCESSO MAGAZINE)		JULY 5, 2005	
1	1	1	1	ANA CAROLINA	PERFIL SONY BMG/SOM LIVRE		
2	2	2	2	BRUNO & MARRONE	MEU PRESENTE E VOCE SONY BMG		
3	3	3	3	BANDA CALYPSO	VOL. 7 NA AMAZONIA MD		
4	5	4	5	VARIOUS ARTISTS	FLORISBELLA UNIVERSAL		
5	9	5	9	VARIOUS ARTISTS	AMERICA - RODEIO SOM LIVRE		
6	4	6	4	MARJORIE ESTIANO	MARJORIE ESTIANO UNIVERSAL		
7	6	7	6	VARIOUS ARTISTS	SUMMER ELETRONICS SOM LIVRE		
8	NEW	8	NEW	GUILHERME & SANTIAGO	10 ANOS ACUSTICO AO VIVO - VOL. 8 HRP/UNIMAR		
9	NEW	9	NEW	GINO & GENO	A GALERIA DO CHAPEU EMI		
10	13	10	13	VARIOUS ARTISTS	AMERICA SOM LIVRE		

THIS WEEK		LAST WEEK		(GAPIF)		JULY 6, 2005	
1	2	1	2	COLDPLAY	X&Y PARLOPHONE		
2	NEW	2	NEW	IL DIVO	IL DIVO SYCO/SONY BMG		
3	3	3	3	SHAKIRA	FIJACION ORAL VOL.1 EPIC		
4	4	4	4	LOS NOCHEROS	VIVO EMI		
5	5	5	5	FLORICIENTA Y SU BANDA	FLORICIENTA EMI		
6	7	6	7	VARIOUS ARTISTS	BOSSA N STONES PMB/MUSIC BROKERS		
7	1	7	1	LA BARRA	MAJESTUDSO EDEN		
8	NEW	8	NEW	QUIQUE SINESI	JAZZ AND 80'S MUSIC BROKERS		
9	NEW	9	NEW	VARIOUS ARTISTS	CUBA LE CANTA A SERRAT RANDOM RECORDS		
10	NEW	10	NEW	MIRANDA	SIN RESTRICCIONES PELO MUSIC/SECYS DISCOS/LOCOMO		

THIS WEEK		LAST WEEK		(BIMSA)		JULY 5, 2005	
1	1	1	1	SHAKIRA	FIJACION ORAL VOL.1 EPIC		
2	NEW	2	NEW	RBD	TOUR GENERACION RBD EN VIVO EMI		
3	26	3	26	BACKSTREET BOYS	NEVER GONE JIVE		
4	7	4	7				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 6, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	35	AXEL F	CRAZY FROG MACH 1 RECORDS	
2	2	16	LONELY	AKON SRC/UNIVERSAL	
3	3	4	GHETTO GOSPEL	2 PAC FEATURING ELTON JOHN UNIVERSAL	
4	4	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	
5	5	5	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE	
6	7	7	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE	
7	6	6	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	
8	12	12	INCOMPLETE	BACKSTREET BOYS JIVE	
9	NEW	NEW	CRAZY CHICK	CHARLOTTE CHURCH SONY BMG	
10	9	9	FEEL GOOD INC.	GORILLAZ PARLOPHONE	
11	10	10	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
12	8	8	DUBI DAM DAM	BANAROO NA KLAR	
13	11	11	C'EST LES VACANCES	ILONA MITRECEY SCORPIO	
14	NEW	NEW	MARIA	US 5 UNIVERSAL	
15	14	14	JUST A LIL BIT	50 CENT INTERSCOPE	

ALBUMS

JULY 6, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	1	COLDPLAY	X&Y PARLOPHONE	
2	2	2	JAMIROQUAI	DYNAMITE EPIC	
3	3	3	SHAKIRA	FIJACION ORAL VOL. 1 EPIC	
4	3	3	FOO FIGHTERS	IN YOUR HONOR RCA	
5	4	4	BACKSTREET BOYS	NEVER GONE JIVE	
6	8	8	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	
7	7	7	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE	
8	6	6	GORILLAZ	DEMON DAYS PARLOPHONE	
9	2	2	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG	
10	9	9	IL DIVO	IL DIVO SYCO/SONY BMG	
11	15	15	GREEN DAY	AMERICAN IDIOT REPRISE	
12	13	13	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA	
13	18	18	50 CENT	THE MASSACRE INTERSCOPE	
14	16	16	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE	
15	19	19	BANAROO	BANAROO'S WORLD UNIVERSAL	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 6, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	2	2	SPEED OF SOUND	COLOPLAY PARLOPHONE	
2	1	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE	
3	4	4	BAD DAY	DANIEL POWTER WARNER MUSIC	
4	3	3	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN	
5	5	5	SHIVER	NATALIE IMBRUGLIA SONY BMG	
6	6	6	LONELY	AKON UNIVERSAL	
7	7	7	LONELY NO MORE	ROB THOMAS ATLANTIC	
8	9	9	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM	
9	8	8	CITY OF BLINDING LIGHTS	U2 ISLAND	
10	12	12	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
11	11	11	FEEL GOOD INC.	GORILLAZ PARLOPHONE	
12	16	16	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC	
13	10	10	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE	
14	13	13	INCOMPLETE	BACKSTREET BOYS JIVE	
15	14	14	LET ME LOVE YOU	MARIO J RECORDS	

SALES DATA COMPILED BY



JULY 16 2005

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	35	RELIANT K	MMHMM GÖTEE/CAPITOL 2953/EMICMG	
2	16	16	GREATEST VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
3	3	3	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORO-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
4	4	4	SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG	
5	5	5	HASTE THE DAY	WHEN EVERYTHING FALLS SOLID STATE 0567/EMICMG	
6	3	9	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WARNER BROS. 86391/WORO-CURB	
7	5	32	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY	
8	8	15	NATALIE GRANT	AWAKEN CURB 78660/WORO-CURB	
9	6	39	VARIOUS ARTISTS	WOW HITS 2005 WORO-CURB/PROVIDENT 1106/EMICMG	
10	7	7	MXPX	PANIC SIDEONEDUMMY 1269/WORO-CURB	
11	9	15	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
12	14	30	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY	
13	10	6	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
14	13	18	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
15	11	11	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
16	15	35	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
17	24	30	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
18	21	30	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
19	18	30	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
20	22	14	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
21	30	34	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY	
22	17	2	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG	
23	20	12	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	
24	23	30	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
25	25	16	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
26	27	36	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
27	28	2	JOHN REUBEN	THE BOY VS THE CYNIC GÖTEE 2947/EMICMG	
28	36	37	PILLAR	WHERE DO WE GO FROM HERE FLICKER 2631/EMICMG	
29	12	57	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	
30	34	9	JOY WILLIAMS	GENESIS REUNION 10082/PROVIDENT-INTEGRITY	
31	26	50	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
32	29	14	SUPERCHEIK	BEAUTY FROM PAIN INPOP 1279/EMICMG	
33	32	6	NEWSONG	RESCUE [LIVE WORSHIP] INTEGRITY 83391/PROVIDENT-INTEGRITY	
34	33	14	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG	
35	31	4	KRYSTAL MEYERS	KRYSTAL MEYERS ESSENTIAL 10771/PROVIDENT-INTEGRITY	
36	38	4	ANBERLIN	NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG	
37	35	52	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
38	39	11	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY	
39	39	11	TERMINAL	HOW THE LONELY KEEP TOOTH & NAIL 0559/EMICMG	
40	40	53	SELAH	HIDING PLACE CURB 78834/WORO-CURB	
41	41	9	UNITED	LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY	
42	NEW	NEW	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313	
43	47	21	RANDY TRAVIS	PASSING THROUGH WARNER BROS. 86348/WORO-CURB	
44	37	4	DISCIPLE	DISCIPLE SRE/INO 83519/PROVIDENT-INTEGRITY	
45	43	61	BARLOWGIRL	BARLOWGIRL FERVENT 30046/WORO-CURB	
46	42	25	PHILLIPS, CRAIG AND DEAN	LET THE WORSHIPPERS ARISE INO 83071/PROVIDENT-INTEGRITY	
47	19	2	AS CITIES BURN	SON, I LOVED YOU AT YOUR DARKEST SOLID STATE 5471/EMICMG	
48	45	71	JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 9613/EMICMG	
49	44	5	JACI VELASQUEZ	BEAUTY HAS GRACE WORO-CURB 86337	
50	48	38	VARIOUS ARTISTS	WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 83197/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	14	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
2	3	24	VARIOUS ARTISTS	WOW GOSPEL 2005 WORO-CURB/EMICMG/VERITY 65344/ZOMBA	
3	4	4	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795	
4	9	38	GREATEST J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
5	5	5	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
6	11	9	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	
7	27	27	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
8	2	60	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	
9	12	3	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	
10	6	3	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE	
11	7	7	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
12	10	7	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL	
13	13	4	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
14	16	95	SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	
15	32	32	RUBEN STUDDARD	I NEED AN ANGEL J 62823/RMG	
16	17	1	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
17	18	56	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
18	24	4	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
19	20	95	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	
20	21	7	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
21	15	7	JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108	
22	34	26	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	
23	27	43	KIERRA KIKI SHEARD	I OWE YOU EMI GOSPEL 97304	
24	25	38	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	
25	25	16	RODNEY BRYANT FEAT. CCMC, YET UNSEEN & IYGM	CHANGE OF SEASONS TYSCOT 4144	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
26	28	11	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO	
27	22	12	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873	
28	23	13	ANointed	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC	
29	36	5	THE WILLIAMS BROTHERS	GREATEST HITS PLUS BLACKBERRY 1651/MALACO	
30	33	2	KEITH "WONDERBOY" JOHNSON PRESENTS THE SPIRITUAL VOICES AND FRIENDS	UNITY WORLD WIDE GOSPEL 3038	
31	NEW	NEW	TRU-LIFE	THE JOURNAL VOL. 1 CROSS MOVEMENT 30012	
32	19	7	THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011	
33	31	21	BRIDGJETTE TAYLOR	BRIDGJETTE TAYLOR ABLIFE 4000	
34	32	75	VARIOUS ARTISTS	WOW GOSPEL 2004 WORO/EMICMG/VERITY 57494/ZOMBA	
35	29	81	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	
36	26	45	DEITRICK HADDON	CROSSROADS TYSCOT/VERITY 59482/ZOMBA	
37	35	18	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668	
38	30	8	JAMES FORTUNE & FIYA	YOU SURVIVED WORLD WIDE GOSPEL 3035	
39	37	19	BEBE WINANS	DREAM STILL WATERS/TMG 90727/SONY MUSIC	
40	48	46	THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYSCOT 4140/TASEIS	
41	38	16	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
42	40	7	THE ERIC CARRINGTON PROJECT	T.E.C.P.: RELATIONSHIP VOL. 1 WDRLO WIDE GOSPEL 0019	
43	39	42	NICOLE C. MULLEN	EVERYDAY PEOPLE WORO-CURB 86317/WARNER BROS	
44	46	60	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA	
45	42	4	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN 71206*	
46	RE-ENTRY	RE-ENTRY	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	LET IT RAIN TELLAH/LIGHT 5497/ARTEMIS GOSPEL	
47	47	9	VIP MASS CHOIR FEATURING JOHN P. KEE	LIVE AT THE FELLOWSHIP NEW LIFE/VERITY 68072/ZOMBA	
48	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	
49	50	3	KURT CARR SINGERS	COME LET US WORSHIP ARTEMIS GOSPEL 51703	
50	NEW	NEW	DOTTIE PEOPLES	LIVE IN MEMPHIS - HE SAID IT AIR GOSPEL 10290/MALACO	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JULY
16
2005

ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail sales, mass merchant and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

★ Indicates title earned HitPredictor status. In that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-plat num level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	18	YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520* (TVT) (17.98/11.98)
2	3	4	VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION SIDEONE DUMMY 1268 (8.98)
3	4	56	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)
4	NEW		TWIZTID	MAN'S MYTH VOL. 1 PSYCHOPATHIC 4051 (17.98 CD/DVD) Ⓢ
5	1	2	MASTER P	GHETTO HILL NEW NO LIMIT 5780*/KOCH (17.98)
6	2	2	DROPKICK MURPHYS	THE WARRIOR'S CODE HELLCAT 80472*/EPITAPH (13.98)
7	5	3	AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)
8	6	3	DWIGHT YOAKAM	BLAME THE VAIN VIA 5075 NEW WEST (17.98)
9	11	34	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE 8ME 2690*/TVT (17.98/11.98) Ⓢ
10	NEW		DARKEST HOUR	UNDOING RUIN VICTORY 244 (15.98 CD/DVD) Ⓢ
11	NEW		THROWDOWN	VENOETTA TRUSTKILL 63 (13.98)
12	8	2	VARIOUS ARTISTS	REGGAE GOLD 2005 VP 1729* (16.98)
13	14	33	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)
14	9	2	VARIOUS ARTISTS	LOOK AT ALL THE LOVE WE FOUND: A TRIBUTE TO SUBLIME CORNERSTONE R.A.S. 44 (16.98)
15	12	6	B.G.	THE HEART OF THA STREETZ CHOPPA CITY 5819/KOCH (17.98)
16	10	2	JOHN HIATT	MASTER OF DISASTER NEW WEST 6076 (17.98)
17	15	4	VARIOUS ARTISTS	PUNK O RAMA 10 EPITAPH 86755 (8.98 CD/DVD) Ⓢ
18	17	6	GUCCI MANE	TRAP HOUSE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)
19	19	45	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)
20	7	2	CLUTCH	ROBOT HIVE / EXODUS ISSACHAR 00433/DRT (15.98)
21	15	15	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)
22	20	4	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)
23	NEW		THE STRING CHEESE INCIDENT	ONE STEP CLOSER SCI FIDELITY 1024 (16.98)
24	2E	17	GREATEST GAINER CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)
25	13	2	VARIOUS ARTISTS	BAM MARGERIA PRESENTS: VIVA LA BANDS 456 1410 (12.98 CD/DVD) Ⓢ
26	25	10	JOHN PRINE	FAIR & SQUARE OH BOY 034 (16.98)
27	24	4	MXPX	PANIC SIDEONE DUMMY 1269 (13.98)
28	16	3	SOUNDTRACK	BATMAN BEGINS WARNER SUNSET 71324/WARNER HOME VIDEO (18.98)
29	2E	5	BETTER THAN EZRA	BEFORE THE ROBOTS SONG 51617/ARTEMIS (16.98)
30	RE-ENTRY		ATREYU	THE CURSE VICTORY 218 (15.98) Ⓢ
31	31	8	SPOON	GIMME FICTION MERGE 565* (15.98)
32	32	15	JIMMY BUFFETT	LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/DVD) Ⓢ
33	29	6	SLEATER-KINNEY	THE WOODS SUB POP 70670* (15.98) Ⓢ
34	44	35	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)
35	NEW		DEMONS & WIZARDS	TOUCHED BY THE CRIMSON KING STEAMHAMMER 9949/SPV (17.98)
36	RE-ENTRY		SENSES FAIL	LET IT ENFOLD YOU DRIVE-THRU 0403/VAGANT (13.98 CD/DVD) Ⓢ
37	21	2	ANDY ANDY	IRONIA WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) Ⓢ
38	26	5	KOTTONMOUTH KINGS	KOTTONMOUTH KINGS SUB/URBAN NOIZE 44 (15.98)
39	NEW		A LIFE ONCE LOST	HUNTER FERRET 054 (9.98)
40	40	23	BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)
41	NEW		RICHARD ELLIOT	METRO BLUE ARTIZEN 1001-0 (16.98)
42	34	4	SOUNDTRACK	MR. & MRS. SMITH FOX 33827/LAKESHORE (18.98)
43	33	6	AT THE DRIVE-IN	THIS STATION IS NON-OPERATIONAL FEARLESS 30074 (16.98 CD/DVD) Ⓢ
44	27	2	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SDNG BIRD 08/BLACK HOLE (18.98)
45	17	17	BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)
46	50	18	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)
47	46	56	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ
48	39	33	NB RIDAZ	NB RIDAZ.COM NASTYBOY 1020/UPSTAIRS (13.98)
49	48	49	TAKING BACK SUNDAY	WHERE YOU WANT TO BE VICTORY 228 (15.98)
50	NEW		MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005 (15.98)

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. WORLD NEW AGE AND BILLBOARD.BIZ: See chart legend for rules and explanations. © 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)
1	1	18	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233
2	2	3	RY COODER	CHAVEZ RAVINE PERRÒ VERDE/NONESUCH 79877/WARNER BROS.
3	3	5	BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 1116
4	5	19	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234
5	9	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ITALIAN CAFE PUTUMAYO 238
6	4	32	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219
7	7	14	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235
8	14	7	RAIATEA	SWEET & LOVELY RAIATEA HELM 8518
9	8	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NORTH AFRICAN GROOVE PUTUMAYO 237
10	13	15	VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105
11	12	12	DANIEL O'DONNELL	LIVE FROM BRANSON DPTV MEDIA 236
12	11	14	RONAN TYNAN	ROMAN DECCA 003863/UNIVERSAL CLASSICS GROUP
13	RE-ENTRY		DANIEL O'DONNELL	SONGS OF FAITH DPTV MEDIA 225
14	15	12	DANIEL O'DONNELL	BRANSON ENCORE DPTV MEDIA 238
15	RE-ENTRY		CARLA BRUNI	QUELQU'UN M'A DIT NAÏVE 27242/V2

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	1	11	JIM BRICKMAN	GRACE WINDHAM HILL 67979/RCA VICTOR
2	4	3	ANDREAS VOLLENWEIDER	MAGIC HARP 5LG 17511
3	3	17	SECRET GARDEN	EARTHSONGS DECCA 004177/UNIVERSAL CLASSICS GROUP
4	5	61	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR
5	8	5	TIM JANIS	AMERICAN HORIZONS TIM JANIS ENSEMBLE 1110
6	6	38	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR
7	9	70	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850/MADACY
8	7	23	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017
9	NEW		ARMIK	MAR DE SUEÑOS BOLERO 7120
10	10	30	VARIOUS ARTISTS	THE HEALING GARDEN ART OF WELL-BEING DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5005/MADACY
11	NEW		RYAN FARISH	FROM THE SKY NEURODISC 32001
12	13	26	MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215
13	11	22	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494
14	2	16	OTTMAR LIEBERT + LUNA NEGRA	LA SEMANA 33RD STREET 3338
15	14	30	VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065

TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	20	VARIOUS ARTISTS	DISNEYMANIA 3: MUSIC STARS SING DISNEY...THEIR WAY! (WALT DISNEY)
2	1	1	VARIOUS ARTISTS	WORSHIP JAMZ (FUSEIC/RAZOR & TIE)
3	1	19	KIDZ BOP KIDS	KIDZ BOP 7 (RAZOR & TIE)
4	3	4	VARIOUS ARTISTS	DISNEY GIRLZ ROCK (WALT DISNEY)
5	4	15	VARIOUS ARTISTS	RADIO DISNEY JAMS 7 (WALT DISNEY)
6	5	60	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)
7	7	99	TV SOUNDTRACK	THE CHEETAH GIRLS (EP) (WALT DISNEY)
8	24	11	KID CONNECTION	ABSOLUTE MODERN WORSHIP FOR KIDS (FERVENT)
9	6	40	TV SOUNDTRACK	DORA THE EXPLORER (NICK/SONY BMG STRATEGIC MARKETING GROUP)
10	1	1	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP KIDS: A TOTAL WORSHIP EXPERIENCE (INTEGRITY/MARANATHA/SONY MUSIC)
11	8	8	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: TRAVELING MELODIES - A CONCERT FOR LITTLE EARS (BUENA VISTA/WALT DISNEY)
12	9	38	CELINE DION	MIRACLE (EPIC/SONY MUSIC)
13	11	41	VARIOUS ARTISTS	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION (WALT DISNEY)
14	12	15	VARIOUS ARTISTS	NICKELDEON KIDS' CHOICE (NICK/SONY BMG STRATEGIC MARKETING GROUP)
15	13	26	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: PLAYTIME MUSIC BOX (BUENA VISTA/WALT DISNEY)

Go to www.billboard.biz for complete chart data

Data for week of JULY 16, 2005

MUSIC VIDEO

LAUNCH PAD

JULY 16 2005

TOP MUSIC VIDEOS			Principal Performers		CERT.
THIS WEEK	LAST WEEK	TITLE			
#	#	LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)			
1	1	FAREWELL TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles		
2	NEW	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004876 (19.93 DVD)	Eminem		
3	3	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights		
4	32	LIVE AT THE GREEK IMAGE ENTERTAINMENT 00345 (24.98 DVD)	Chicago w/Earth Wind & Fire		
5	2	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (19.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)		
6	6	PUNK O RAMA 10 EPITAPH VIDEO 86755 (7.98 CD/DVD)	Various Artists		
7	7	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC		5
8	5	IN RED SQUARE A&E HOME VIDEO 71104 (24.98 DVD)	Paul McCartney		
9	4	KILLADELPHIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57316 (14.98 DVD)	Lamb Of God		
10	NEW	A FILM ABOUT JIMI HENDRIX (DELUXE EDITION) EXPERIENCE HENDRIX/WARNER HOME VIDEO 69846 (19.98 DVD)	Jimi Hendrix		
11	9	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed		
12	11	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 33628 (19.98 DVD/CD)	Jay-Z/Linkin Park		
13	8	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BDX OFFICE 12061 (13.98 CD/DVD)	Chosen Few		
14	10	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson		●
15	12	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC		1
16	14	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie		
17	38	LIVE AID WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383 (25.98 DVD)	Various Artists		
18	17	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 DVD/CD)	Pantera		
19	NEW	FROM LUTHER WITH LOVE: THE VIDEOS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56961 (14.98 DVD)	Luther Vandross		●
20	15	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin		
21	13	ELVIS BY THE PRESLEYS RCA/BMG VIDEO 67884 (24.98 DVD)	Elvis Presley		
22	18	CELTIC WOMAN MANHATTAN RECORDS/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman		
23	21	COLDPLAY LIVE 2003 CAPITOL VIDEO 99014 (25.98 DVD/CD)	Coldplay		1
24	19	SEASONS IN CONCERT WINDHAM HILL VIDEO/BMG VIDEO 11471 (14.98 DVD)	George Winston		
25	16	START A WAR WARNER MUSIC VISION 49301 (21.98 CD/DVD)	Static-X		

TOP HEATSEEKERS			Title		CERT.
THIS WEEK	LAST WEEK	ARTIST			
#	#	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	NEW	DEVILDRIVER ROADRUNNER 618321/DJMG (18.98)	The Fury Of Our Maker's Hand		
2	NEW	DARKEST HOUR VICTORY 244 (15.98 CD/DVD) ⊕	Undoing Ruin		
3	18	GREATEST GAINER SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country		
4	NEW	THROWDOWN TRUSTKILL 63 (13.98)	Vendetta		
5	13	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture		
6	NEW	HASTE THE DAY SOLID STATE 60567 (13.98)	When Everything Falls		
7	1	GUCCI MANE LAFIARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House		
8	13	NATALIE GRANT CURB 78860 (17.98)	Awaken		
9	NEW	RAUL MIDON MANHATTAN 71330 (9.98)	State Of Mind		
10	2	RA REPUBLIC/UNIVERSAL 004836/UMRG (9.98)	Duality		
11	15	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm		
12	3	LIZZ WRIGHT VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake		
13	NEW	THE STRING CHEESE INCIDENT SCI FIDELITY 1024 (16.98)	One Step Closer		
14	18	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee		
15	2	DREDD INTERSCOPE 004864 (9.98)	Catch Without Arms		
16	11	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		
17	NEW	JOHN STEVENS MAVERICK 48937/WARNER BROS. (18.98)	Red		
18	3	FUNERAL FOR A FRIEND FERRET/ATLANTIC 62386/AG (13.98)	Hours		
19	8	RBD EMI LATIN 75852 (14.98)	Rebelde		●
20	3	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence		
21	5	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		
22	15	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave		
23	13	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics		
24	NEW	ESTHERO REPRISE 47931/WARNER BROS. (18.98)	Wicked Lil Grrrls		
25	33	THE ARCADE FIRE MERGE 225* (15.98)	Funeral		
26	NEW	DEMONS & WIZARDS STEAMHAMMER 9949/SPV (17.98)	Touched By The Crimson King		
27	5	ANDY ANDY WEPA 1060/URBAN BDX OFFICE (13.98 CD/DVD) ⊕	Ironia		
28	NEW	A LIFE ONCE LOST FERRET 054 (9.98)	Hunter		
29	13	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas		
30	NEW	RICHARD ELLIOT ARTIZEN 10010 (16.98)	Metro Blue		
31	NEW	PATRULLA 81/LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL DISA 720547 (11.98)	La Mejor...Coleccion		
32	RE-ENTRY	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project		
33	NEW	MATTHEW WEST UNIVERSAL SOUTH 003931 (13.98)	History		
34	21	BOBBY PINSON RCA NASHVILLE 68173/RLG (17.98)	Man Like Me		
35	11	TIESTO SONG BIRD 08/BLACK HOLE (18.98)	In Search Of Sunrise 4: Latin America		
36	43	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety		
37	44	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead		
38	42	DANE COOK COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	Harmful If Swallowed		
39	44	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution		
40	3	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com		
41	15	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church		
42	3	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		
43	RE-ENTRY	KID CONNECTION FERVENT 30062 (8.98)	Absolute Modern Worship For Kids		
44	NEW	GLORY VI 004747/MACHETE (15.98)	Glou/Glory		
45	2	EVERGREEN TERRACE EULOGY 84660 (13.98)	Sincerity Is An Easy Disguise In This Business		
46	3	REYLI SONY DISCOS 93414 (15.98)	En La Luna		
47	4	ACCEPTANCE COLUMBIA 89016/SONY MUSIC (11.98)	Phantoms		
48	2	LIFE OF AGONY EPIC 93515/SONY MUSIC (11.98)	Broken Valley		
49	3	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik		
50	4	CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings		

HOT VIDEOCLIPS			TITLE		ARTIST
THIS WEEK	LAST WEEK	ARTIST (IMPRINT / PROMOTION LABEL)			
#	#	#			
1	4	LOSE CONTROL MISSY ELLIOTT FEAT. CARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC			
2	2	WE BELONG TOGETHER MARIAH CAREY ISLAND/DJMG			
3	10	TRAPPED IN THE CLOSET R. KELLY JIVE/ZOMBA			
4	5	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA/RMG			
5	9	DREAMS THE GAME AFTERMATH/UNIT/INTERSCOPE			
6	15	DEM BOYZ BOYZ N DA HOOD BAD BOY			
7	6	SPEED OF SOUND COLDPLAY CAPITOL			
8	7	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS A&M/INTERSCOPE			
9	1	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO DTP/DEF JAM SOUTH/DJMG			
10	12	BACK THEN MIKE JONES SWISHHOUSE/ASYLUM/WARNER BROS.			
11	8	BEST OF YOU FOO FIGHTERS ROSWELL/RCA/RMG			
12	17	GIVE ME THAT WEBBIE FEATURING BUN B TRILL/ASYLUM/ATLANTIC			
13	13	CATER 2 U DESTINY'S CHILD COLUMBIA			
14	3	JUST A LIL BIT 50 CENT SHADY/AFTERMATH/INTERSCOPE			
15	11	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE REPRISE			
16	NEW	AND THEN WHAT YOUNG JEEZY FEAT. MANNIE FRESH SHONUFF/DEF JAM/DJMG			
17	NEW	GO! COMMON G.O.D./Geffen			
18	19	DIAMONDS FROM SIERRA LEONE KANYE WEST ROC-A-FELLA/DEF JAM/DJMG			
19	NEW	GOTTA GETCHA JERMAINE DUPRI SO SO DEF/VIRGIN			
20	23	GRIND WITH ME PRETTY RICKY ATLANTIC			
21	18	HOLLABACK GIRL GWEN STEFANI INTERSCOPE			
22	24	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ EPIC			
23	NEW	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES ASYLUM/CURB			
24	NEW	I AIN'T NO QUITTER SHANIA TWAIN MERCURY			
25	20	CAN I LIVE? NICK CANNON FEAT. ANTHONY HAMILTON JIVE/ZOMBA			

VIDEO MONITOR			ARTIST TITLE	
THIS WEEK	LAST WEEK	ARTIST TITLE		
#	#	ARTIST TITLE		
MTV				
1	1	KELLY CLARKSON, BEHIND THESE HAZEL EYES		
2	2	MISSY ELLIOTT, LOSE CONTROL		
3	3	MY CHEMICAL ROMANCE, HELENA (SO LONG & GOODNIGHT)		
4	4	MARIAH CAREY, WE BELONG TOGETHER		
5	5	LUDACRIS, PIMPIN' ALL OVER THE WORLD		
6	6	THE BLACK EYED PEAS, DON'T PHUNK WITH MY HEART		
7	7	FOO FIGHTERS, BEST OF YOU		
8	8	THE GAME, DREAMS		
9	9	COLDPLAY, SPEED OF SOUND		
10	10	50 CENT, JUST A LIL BIT		
VH1				
1	1	DESTINY'S CHILD, CATER 2 U		
2	2	KANYE WEST, DIAMONDS FROM SIERRA LEONE		
3	3	MARIAH CAREY, WE BELONG TOGETHER		
4	4	MISSY ELLIOTT, LOSE CONTROL		
5	5	R. KELLY, TRAPPED IN THE CLOSET		
6	6	AMERIE, TOUCH		
7	7	VIVIAN GREEN, GOTTA GO GOTTA LEAVE (TIRED)		
8	8	COMMON, GO!		
9	9	OMARION, TOUCH		
10	10	LEELA JAMES, MUSIC		
GAC				
1	1	TOBY KEITH, AS GOOD AS I ONCE WAS		
2	2	ALAN JACKSON, THE TALKIN' SONG REPAIR BLUES		
3	3	FAITH HILL, MISSISSIPPI GIRL		
4	4	KEITH ANDERSON, PICKIN' WILDFLOWERS		
5	5	SUGARLAND, SOMETHING MORE		
6	6	KEITH URBAN, MAKING MEMORIES OF US		
7	7	BLAKE SHELTON, GOODBYE TIME		
8	8	NEAL MCCOY, BILLY'S GOT HIS BEER GOGGLES ON		
9	9	DARRYL WORLEY, IF SOMETHING SHOULD HAPPEN		
10	10	TRICK PONY, IT'S A HEARTACHE		

BREAKING & ENTERING

"State of Mind," the debut album from singer/songwriter Raul Midón, enters Top Heatseekers at No. 9. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON .com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The *Billboard* 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the *Billboard* 200 chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX

JULY
16
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, 2 STEP (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Robb Gee, BMI/Noonline Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 44
1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, POP 80, RBH 44
4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 29

A

AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra-grammation, ASCAP/Nivarc Tyke, ASCAP/Jesse Jay, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 38
AIN'T NO WAY (Cotillion, BMI/Fourteenth Hour, BMI), RBH 98
AIRE (Ser-Ca, BMI) LT 17
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 13, H100 83
ALGO MAS (EMI April, ASCAP) LT 4
ALSO BECAUSE OF YOU (Lessons First Born Music, BMI/Winkson Ave., BMI/Mix City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Peermusic II, BMI/Young Film, SESAC/All Blac Muzik, ASCAP/EMI April, ASCAP), HL, RBH 29
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrac, BMI/EMI Blackwood, BMI), HL/WBM, POP 64
AMAR SIN SER AMADA (World Deep, BMI/Sony/ATV Latin, BMI) LT 21
AMERICAN BABY (Corden Grey, ASCAP/Tinco Publishing, ASCAP/Bal Future, BMI/Songs Of Universal, BMI), HL, H100 87, POP 72
AMOR DEL BUENO (Monster Music, ASCAP) LT 20
AND THEN WHAT (Copyright Control/Money Mack, BMI), RBH 30
ANGELS (Songs Of Nashville DreamWorks, BMI/Princeton, BMI/Honky Tonk Heart, BMI/Its Out Turn, BMI/Cherry River, BMI), CLM, CS 58
AN HONEST MISTAKE (Ammitt Coast Music, BMI), POP 89
ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 25
ASAP (Domani And Ya Majesty's Music, BMI/Songs Of Universal, BMI), HL, H100 76, RBH 18
AS GOOD AS I ONCE WAS (Tobee Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Flori-da Cracker, BMI), HL, CS 2, H100 35, POP 54
ASI COMO HOY (EMOA, ASCAP) LT 45
ASS LIKE THAT (Eight Mile Style, BMI/Aunt Nuttin' Goin' On Bul Funking, ASCAP/Elvis Marmbo, ASCAP/Biotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Cherry River, BMI/Hard Workin' Black Folks, ASCAP), HL, H100 69, POP 14
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 48

B

BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 22
BABY GIRL (Copyright Control/Zukhan Music, BMI), RBH 69
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) POP 91
BABY I'M BACK (Byellal Music, ASCAP/Famous, ASCAP/Latin Velvet, BMI/Songs Of Universal, BMI), HL, H100 31, POP 18
BACK THEN (Mike Jones, BMI/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 39, POP 53, RBH 20
BAD CHICK (Triii Productions, ASCAP/Warner-Tamerlane, BMI/Artist Publishing Group, BMI), WBM, RBH 74
BADD (Collipark, BMI/EMI Blackwood, BMI/EWC, BMI/Oa Crigler, BMI/2 Players, BMI/Mike Jones, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 92, RBH 57
BANDOLERO (Mia Mussa, ASCAP) LT 8
B-B-OY STANCE (Larsny, ASCAP/Swiz Beat, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, RBH 75
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maraton, ASCAP/Zomba, ASCAP/Kasz Music Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 8, POP 4
BE ME (Copyright Control) RBH 81
BE MY ESCAPE (Gotee, BMI/Went Fishing And I'll Get Was This Lousy Publi), WBM, POP 79
BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 32
THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Stay The Giant, SESAC/Marathon Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Back In The Saddle, ASCAP), WBM, CS 43
BEST OF YOU (M.J. Twelve, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Ear-ton, BMI), HL, H100 18, POP 31
BEVERLY HILLS (E.O. Smith, BMI) H100 22, POP 28
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI/EMI April, ASCAP), HL, H100 97
BIG WHEELS (M Felton Entertainment, ASCAP) RBH 81
BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BMI/Tejama Music, BMI/Katank Music, BMI), WBM, CS 35
BLACKOUT (Karima, BMI/Swiz Beat, ASCAP/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Christopher Garrett's Publishing, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/III Will, ASCAP/Zomba, ASCAP/My Own Chit, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 98
BLUE ORCHID (Peppermint Stripe, BMI) POP 76
BOONDOCS (Warner-Tamerlane, BMI/Sel) The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 41
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 40
BREATHE (2 AM) (AnniBonnarMusic, ASCAP), WBM, H100 57, POP 48
BRING ME DOWN (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Quit Picking At It Music, ASCAP), HL, CS 36
BR0 & TRIFLIN' (Raw Naked Entertainment, ASCAP) RBH 85
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 52, POP 46

C

CANDY SHOP (Scott Storch, ASCAP/Triii Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, POP 40
CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam

Dne, ASCAP) RBH 34
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric Rude, ASCAP), HL, H100 37, POP 66, RBH 5
CHARIOT (DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 30, POP 21
CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R Kelly, BMI), WBM, RBH 41
COLLIDE (HKO Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 28, POP 25
COME FLY WITH ME (Brooklyn Mint Publishing, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Zabouhah, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonish Music, SOCAN/EMI Blackwood, BMI), HL, RBH 61
COME FRIDAY (Songs Of Daniel Music, BMI/Max T. Barnes, BMI), CS 54
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muziekteveens Artemis BV, BMI) LT 33
COOL (Harajuku Lover Music, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 86, POP 42
CROSS MY MIND (Universal, ASCAP/Jetcat, ASCAP/Bliss Baby, ASCAP/Jay-Cui, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 68
CRY 4 ME (Maya, ASCAP/Skeety Copperfield, ASCAP/Food Stamp Muzik, ASCAP/Zomba, ASCAP), WBM, RBH 90

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMI/Each1 Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL, RBH 64
DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/O.B., ASCAP/Mchona, BMI/Nowdev, BMI), HL, RBH 4
DELICIOUS SURPRISE(I BELIEVE IT) (Chrysalis, ASCAP/Nar Bird, ASCAP/Jezebel Blues, BMI), HL, CS 40
DEM BOYZ (Mo Loving, ASCAP/Life Print, ASCAP/Sony/ATV Songs, BMI/Irving, BMI), HL, RBH 93
DEM BOYZ (Reginas Son, ASCAP/Dienahmar Music, ASCAP/Jezzy Music, BMI/Forrest, BMI/Grif-in-Ga, Finest, BMI/EMI April, ASCAP/Ishmoor Music, BMI/Batwin, ASCAP), WBM, H100 56, POP 63, RBH 19
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Our Deuce Publishing, ASCAP/You Gant Take It With You, ASCAP/EMI Unart Catalog, BMI/Batwin, ASCAP), HL/WBM, H100 62, POP 61, RBH 23
DOIN' IT RIGHT (Cotton City Music Publishing, BMI/Riverz Music, BMI/Latuna Tunes, BMI/A.J. Masters Group, BMI/Dixie Stars, ASCAP/HorPro Entertainment Group, ASCAP/Cotton Music, ASCAP) CS 49
DOMESTIC, LIGHT AND COLD (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 57
DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Robb's Song And Salvage, BMI/Bill Butler, BMI/JonesOne Music, ASCAP/Three Times Music, ASCAP), HL, H100 88
DON'T CHA (God Given, BMI/T2zah's Music, BMI/Ensign, BMI), HL, H100 7, POP 5, RBH 21
DON'T 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 Cutano, BMI/EMI Blackwood, BMI/Mokjombi, BMI), HL/WBM, H100 3, POP 2
DON'T STOP (Warner-Tamerlane, BMI), WBM, CS 37
DON'T WORRY 'BOUT A THING (Emero, ASCAP/WB, ASCAP), WBM, CS 14, H100 67, POP 83
DO SOMETHIN' (Muriyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP), HL, POP 88
DOT COM (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Big Kidd Music, BMI/EMI Virgin Songs, BMI/U.R. IV, ASCAP/EMI April, ASCAP), HL, RBH 63
DO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Circle C, ASCAP), HL, CS 15, H100 90
DRAGOSTEA DIN TEI (MA YA HI) (Media Services, UCMR-ADA/EMI Music Publishing, UCMR-ADM/Arayette Music, ASCAP/Looklike Songs, ASCAP/EMI April, ASCAP), HL, POP 100
DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 37
DREAMS (BlackWallStreet, BMI/Each1 Teach1, ASCAP/Hip Hop Since 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 1, RBH 82
DUENO DE TI (Arpa, BMI) LT 11

E

ECHAME A MI LA CULPA (EMMI, ASCAP/Peer International, BMI) LT 31
ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 29
ENERGY (Natoogee Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Latin Velvet, BMI/Amaya-Sophia, ASCAP/Songs Of Universal, BMI), HL, H100 66, POP 49
ERES DIVINA (BMG Songs, ASCAP) LT 9
ERRTIME (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Robb Gee, BMI/Intonime Tunes, BMI/Warner-Tamerlane, BMI/Intonime Music, BMI), HL/WBM, POP 77, RBH 97
ESTA NOCHE DE TRAVESURA (Universal-Musica Unica, BMI) LT 40
FALL TO PIECES (Almo, ASCAP/Avril Lavigne, SOCAN/Under Zenith, SOCAN), HL, POP 84
FOST CARNS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Ornaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lexis Palm Tree Music, BMI), HL/WBM, CS 1, H100 38, POP 70
FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP) H100 46, RBH 81
FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Song Chest, BMI), WBM, RBH 82
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, H100 51, RBH 3
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 62

F

G
GEORGIA RAIN (Careers-BMG, BMI/Sagrabeaux Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 21
GET CRUNK (Swale, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizote Music, BMI) RBH 89
GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 14, POP 19, RBH 24
GET NO OOH WEE (G8L, ASCAP) RBH 73
GET RIGHT (Darrin Rietz, BMI/EMI Blackwood, BMI/Unichappel, BMI/EMI April, ASCAP), HL/WBM, POP 94
GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendria, ASCAP/Michelle MW, ASCAP/Its A Wonderful World Music, BMI/Christopher Garrett's Publishing, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP/Hitco Music), HL, H100 73, POP 82, RBH 32
GIRLRIGHT (Katem Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/Will Rhine, BMI/Songs Of Peer, BMI/Marchonit, ASCAP/Gnat Booty, ASCAP/Chrysalis, BMI/Archie Blackwood, BMI), HL, H100 58, POP 45
GIVE ME THAT (Triii Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 36, POP 86, RBH 8
GO! (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, H100 81, RBH 3
GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Malibx Money Music, ASCAP), HL/WBM, CS 51
GOIN' CRAZY (Natoogee Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Bottz World, ASCAP/Latin Groz Platinum, BMI), HL, POP 85
GOOD DIGGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappel, BMI/Mijac, BMI), HL, RBH 53
GOODBYE TIME (Sony/ATV Tree, BMI) CS 12, H100 77
GOOD OLE DAYS (Phyivester, ASCAP/Big Loud Shirt, ASCAP), CS 39
GOTTA GETCHA (Shaniah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL, H100 100, RBH 46
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/50 Cent, ASCAP/JunebugSpade, ASCAP), HL, RBH 49
GOTTA MAKE IT (Aprils Boy Music, BMI/Kharatrof, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Slaying High Music, ASCAP/Almo, ASCAP/WB, ASCAP), HL/WBM, RBH 43
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatcher, BMI/EMI Blackwood, BMI), HL, H100 11, POP 27, RBH 11

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 71
HASTA EL FIN (Juan & Nelson, ASCAP) LT 37
HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1 Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL/WBM, H100 47, POP 36
HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/Thats Flum Song, ASCAP/7's Te Team, ASCAP/Babosozhka WorldWide Tunes, ASCAP/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 92
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Off The Jersey Shore Music, BMI) H100 84, POP 56
HELP SOMEBODY (Careers-BMG, BMI/Gottahave-a-ble, BMI/Songs Of Windswept Pacific, BMI) CS 18, H100 91
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tillawhirl, BMI), HL, CS 30
HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 28
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 33
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 27, POP 29
HOLLBACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 2, POP 3, RBH 9
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hol Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Undox's Songs, BMI/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, RBH 50
HOW TO DEAL (Sou/Sick Muzik, BMI/Jumping Bean, BMI/WBM, SESAC/Babyboys Little, SESAC/Noon-line South, SESAC), WBM, H100 41, POP 34
HOY COMO AYER (Maximo Aguirre, BMI) LT 10

I

I CAN'T STOP LOVING YOU (Kemunity, BMI) H100 95, RBH 27
ICY (Furline, BMI) RBH 54
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 10, H100 78
(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Left, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP/80's Songs, ASCAP) RBH 42
I LOVE SALSA (VNR, ASCAP) LT 44
I'M A HUSTLA (Larsny, ASCAP/Swiz Beat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 74, POP 69, RBH 39
I'M READY (Mint Factory, ASCAP) RBH 67
INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL/WBM, H100 34, POP 27
INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oh Suki Music, STIM), HL/WBM, H100 5, POP 7
INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Oh Suki Music, STIM), HL/WBM, CS 52, H100 4, POP 6
INTENTIONAL HEARTACHE (So Forth, BMI) CS 55

IN THE KITCHEN (Zomba Songs, BMI/R Kelly, BMI), WBM, POP 96
IN YA FACE (Ebony Williams Publishing Designee, ASCAP/Notting Dale, ASCAP/Tiapo, ASCAP) RBH 88
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEP, BMI) CS 23
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Maked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, POP 92

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 6, POP 10, RBH 6
JUST A MOMENT (Zomba, ASCAP/III Will, ASCAP/Notting Dale, ASCAP/Mawkees, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernards Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 95
JUST THE GIRL (Vaguely Familiar, ASCAP) POP 90

K

KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Ornaly, BMI), HL, CS 7, H100 65
KING OF THE CASTLE (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 60

L

LA CAMISA NEGRA (Carnaleon, BMI/Peermusic II, BMI) LT 2
LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 15
LA SORPRESA (TN Ediciones, BMI) LT 16
LA TORTURA (The Carame! House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) H100 55, LT 1, POP 51
LET ME GO (Escapawa, BMI/Songs Of Universal, BMI) H100 25, POP 16
LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMI/Chrysalis Songs, BMI/Almo Irving, BMI), HL, H100 15, POP 43, RBH 7
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Real Soul Music, ASCAP/RH Compound, ASCAP/EMI April, ASCAP), HL, RBH 35
LIKE THAT (Vai's Child, ASCAP/Swiz Beat, ASCAP/Universal, ASCAP/Trio BM/Alley, BMI/Paul Simon, BMI/WB, ASCAP) RBH 72
LIKE YOU (Los Cangris, ASCAP) H100 94, POP 67
LISTEN TO YOUR HEART (EMI Blackwood, BMI/Jimmy Fun Music, BMI) H100 19, POP 12
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP), WBM, POP 50
LOVELY (Famous, ASCAP/Beyati Music, ASCAP/Feather, BMI), HL, POP 35
LOVELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 24, POP 30
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 6
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rights, ASCAP/Warner-Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Energy, BMI), WBM, H100 10, POP 14, RBH 17
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 11, H100 72
LUNA LLENA (Primo, BMI) LT 50

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hitco Music, BMI/MO GT, BMI/M5 Eight Zero Two Music, BMI/Universal-Songs Of Polygram International, BMI/EMI Soshia, BMI/Jonathan Three, BMI), HL, H100 61, RBH 22
MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP/Oniy, ASCAP), HL, CS 5, H100 49, POP 60
MAYOR QUE YO (Universal-Musica Unica, BMI) LT 5
MESMERIZED (Carmela Baby, BMI/Long Long, BMI/Haleem, ASCAP/Life Print, ASCAP/Worlan On Top Music, ASCAP/Irving, BMI/Screen Gems-EMI, BMI/Fred Alvert Music, BMI) RBH 60
MIA (I F P P) LT 22
MI CREDO (Vander America, BMI) LT 18
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Eve's Guy, SESAC/Carol Vincent And Associates, SESAC), WBM, CS 6, H100 45, POP 59
MISS ME BABY (Her Beautiful Song, ASCAP/Fonk Burnstead, McCreezy & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 42
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 26, POP 20
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 46
MUST BE NICE (Lyfe, ASCAP) H100 63, RBH 13
MY GIVE A DAMN'S BUSTED (DiffTunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Weronga, BMI/Mike Curb, BMI/EMI Blackwood, BMI), HL/WBM, POP 96
MY SISTER (Zomba Melodies, SESAC/Aratha Mon-roze, SESAC/Zomba, SESAC/Arabbellas Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 16, H100 93

N

NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 3
NAKED (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hol Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Strange Motel Music, ASCAP/Almo, ASCAP/Life Print, ASCAP/Undox's Muzik, ASCAP), RBH 66
NI EN DEFENSA PROPIA (EMI Blackwood, BMI) LT 19
NOBODY EVER DIED OF A BROKEN HEART (Songs Of The Knoll, BMI/Uno Mas, BMI/Cherry River, BMI/Greenberg, BMI/Bug, BMI/Sony/ATV Cross Keys, ASCAP/Catherine The Great, ASCAP), CLM/HL, CS 56
NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Wolf, BMI) LT 49
NO PUEDO OLVIDARTE (Not Listed) LT 38
NOTICE ME (Urbans Music, ASCAP/Marco Carde-ras, ASCAP/Daniel Saas, ASCAP/Ricardo Martinez, ASCAP) POP 73

O

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) WBM, LT 12
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) WBM, POP 47
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty

Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/EMI April, ASCAP), HL, H100 12, POP 13, RBH 15
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-tunes, SESAC/Hale Year, SESAC/Songs Of Peer, BMI/Morningside/atl, ASCAP/Nivea B Hamilton, ASCAP/Zomba, ASCAP), WBM, POP 68
ORDINARY PEOPLE (John Legend, BMI/Will I am, BMI/Cherry River, BMI), CLM/HL, RBH 37
OUR AMERICA (Public Domain) CS 44
OUTTA CONTROL (REMIX) (Aunt Nuttin' Goin' On Bul Funking, ASCAP/WB, ASCAP/50 Cent, ASCAP/Universal, ASCAP/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/Music Of Windswept, ASCAP/Biotter, ASCAP/Elvis Marmbo, ASCAP/Bat Future, BMI/JanelleRene, BMI/Hard Workin' Black Folks, ASCAP), HL/WBM, POP 92, RBH 65

P

PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 8, H100 64, POP 85
PIMPIN' ALL OVER THE WORLD (Ludacris, ASCAP/2590 Music Publishing, ASCAP/Scanz, SESAC/Universal, ASCAP), HL, H100 16, POP 36, RBH 10
PLAY (Crump Tight, ASCAP/Collipark, BMI/EMI Blackwood, BMI), HL, RBH 56
PLAYAS ONLY (Zomba Songs, BMI/R Kelly, BMI/Scott Storch, ASCAP/TVT, ASCAP/BlackWall-Street, BMI/Each1 Teach1, ASCAP) H100 73, RBH 36
PLAY SOMETHING COUNTRY (Sony/ATV Tree, BMI/Showbilly, BMI/Turn Me On Music, BMI/Still Working For The Man, BMI/CG, BMI), HL/WBM, CS 9, H100 82
PLAY THAT SONG (EMI April, ASCAP/EMI Songs, BMI/Charrisita, ASCAP/Universal, ASCAP) LT 46
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Hoga Flame, BMI/EMI Blackwood, BMI/Da Family Music, ASCAP/EMI April, ASCAP/Pepsi Music, ASCAP), HL, RBH 52
POBRE DIABLA (Crown P, BMI) LT 26
PON DE REPLAY (VNM Publishing, ASCAP/Below Da Belt Music, BMI/AMP Group Publishing, BMI/Songs Of Universal, BMI/Bayun Beat, BMI) H100 9, POP 9, RBH 58
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving BMI), HL, CS 31
PUMP IT (EMI April, ASCAP/Will I am, BMI/Jeepee, BMI/Cherry River, BMI/Avenue XIII, BMI/Reach Global Songs, BMI/Headphone Junkie Publishing, ASCAP), CLM/HL, POP 81
PURIFY ME (Cytron, BMI/EMI Blackwood, BMI/Soundtrun Tunes, BMI/Chrysalis Songs, BMI/No I.D., BMI), HL, RBH 70

Q

QUE IRONIA (V.M. ASCAP) LT 23
QUE MAS QUISIERA (LGA, BMI) LT 34

R

RAINBOW IN THE RAIN (Blackened, BMI), WBM, CS 2
RAKATA (Not Listed) LT 10
A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL, CS 17, H100 60
REDNECK YACHT CLUB (This Is Hit, ASCAP/Mus-tang, ASCAP/Songs Of Mosaic, ASCAP/Wilburns, ASCAP) CS 26
REGGAETON LATINO (Joy Wonder Ruiz, ASCAP/UBO, ASCAP) LT 14
RIGHT HERE (Greenland, ASCAP/rm nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 89
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, RBH 87

S

SCARS (Viva La Cucaracha, ASCAP), HL, H100 21, POP 11
SERIOUS (East Bay Music, BMI) RBH 99
SET IT OFF (Swiz Beat, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Young Chris, ASCAP), RBH 87
SIEMPRE TU A MI LADO (Crisma, SESAC) LT 32
SILA QUIERES (EMI Blackwood, BMI) LT 35
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Music Publishing, ASCAP), WBM, H100 20, POP 17
SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, POP 74
SITTIN' SIDEWAYZ (Paul Wall, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP/Carnival Beats, ASCAP), HL, CS 46
SLOW DDOWN (Tight Werk, BMI/Irving, BMI/Time4Fives, BMI/Songs Of DreamWorks, BMI/Songs Of The Knoll, BMI/Cherry River, BMI/Songs Of SKG, BMI), CLM, H100 29, POP 57, RBH 4
SO FRESH (Blak Daryl, Music, ASCAP) RBH 45
SO HIGH (Jobete, ASCAP/John Legend, BMI/Cherry River, BMI/New Wave Hip Hop, ASCAP/Four Deuce Publishing, ASCAP), CLM, RBH 59
SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon, BMI/EMI Blackwood, BMI/Staye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 20
SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clothing Paida, ASCAP) CS 47
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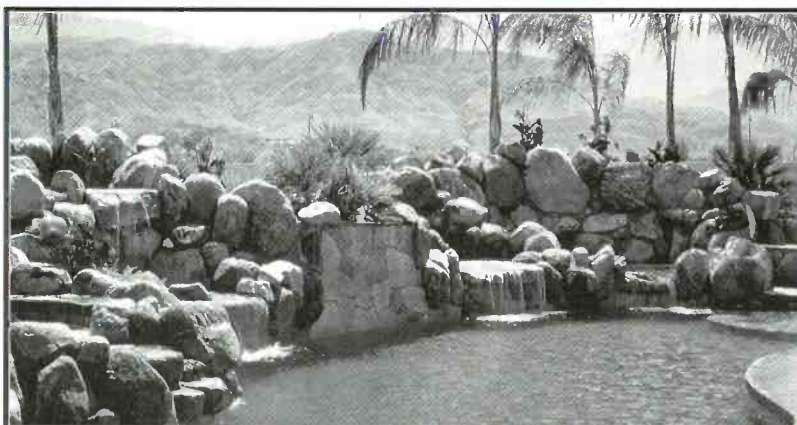
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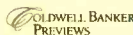


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Big Al Downing Dies At 65

Pioneering African-American country artist Big Al Downing died July 4 at a hospital near his home in Leicester, Mass.

Downing, 65, died of complications from leukemia, with which he had been recently diagnosed.



DOWNING

Known for his singing and piano playing, Downing placed 15 titles on the *Billboard* Hot Country Songs chart between 1978 and 1989, including the top 20 hits "Mr. Jones," "Touch Me (I'll Be Your Fool Once More)" and "Bring It On Home." During his more than 40 years in music, he recorded for the Warner Bros., Team and Vine St. labels, among numerous others.

Downing was inducted into the Rockabilly Hall of Fame and the Oklahoma Music Hall of Fame and was a frequent guest at the Grand Ole Opry.

As a songwriter, he had two of his compositions recorded by his idol, *Fats Domino*: "Mary, Oh Mary" and "Heartbreak Hill."

Downing's last album, "One of a Kind," was released in 2003. He had been recording tracks for a new album at the time of his diagnosis and had continued to perform more than 75 dates a year.

—Phyllis Stark

DEATHS

Renaldo "Obie" Benson, 69, after a long illness, July 1 in Detroit. Benson was the bass voice in the Four Tops, one of the most successful vocal groups ever and a cornerstone of Motown Records during its glory days in the '60s and '70s. Starting out as the Four Aims in the 1950s, the quartet signed to Motown in 1963 and switched to its famous moniker. Under the tutelage of the label's Berry Gordy, the Detroit-based group reached No. 1 with its 1965 self-titled debut, which included the top five R&B single "Baby I Need Your Loving." The group reached No. 1 again a year later with "Four Tops Live!" During

more than 20 years of recording, the act notched seven top five releases on the R&B albums list, as well as two songs that reached No. 1 on The *Billboard* Hot 100 and the R&B singles chart: "I Can't Help Myself" and "Reach Out I'll Be There." All told, the Four Tops reached the top 20 of the Hot 100 18 times between 1964 and 1981. Benson was also a songwriter, penning the Marvin Gaye classic "What's Goin' On" with Gaye and Alfred Cleveland. Benson is survived by two members of the group, lead singer Levi Stubbs and Abdul "Duke" Fakir. The fourth original member, Lawrence Payton, died of liver cancer in 1997.

INDUSTRY EVENTS

JULY 12 What Teens Want: Marketing to Teens Using Music, Movies & the Media, Marriott Marquis, New York. 646-654-4660.

JULY 15 Challenge for the Children Charity Weekend, Allstate Arena, Chicago. 866-497-2382.

JULY 15-19 80th annual IAAM Conference & Trade Show, Washington Convention Center and Renaissance Washington D.C. Hotel. 972-906-7441.

AUG. 3-5 Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards, Intercontinental Hotel, Atlanta. 646-654-4660.

AUG. 11-14 47th annual NARM Convention & Marketplace, San Diego Marriott. 856-596-2221.

SEPT. 8-10 Americana Music Assn. Conference, Nashville Convention Center. 615-321-3456.

SEPT. 19-21 Billboard Dance Music Summit, Union Square Ballroom, New York. 646-654-4660.

SEPT. 26 Billboard MECCA at CTIA, Moscone Center, San Francisco. 646-654-4660.

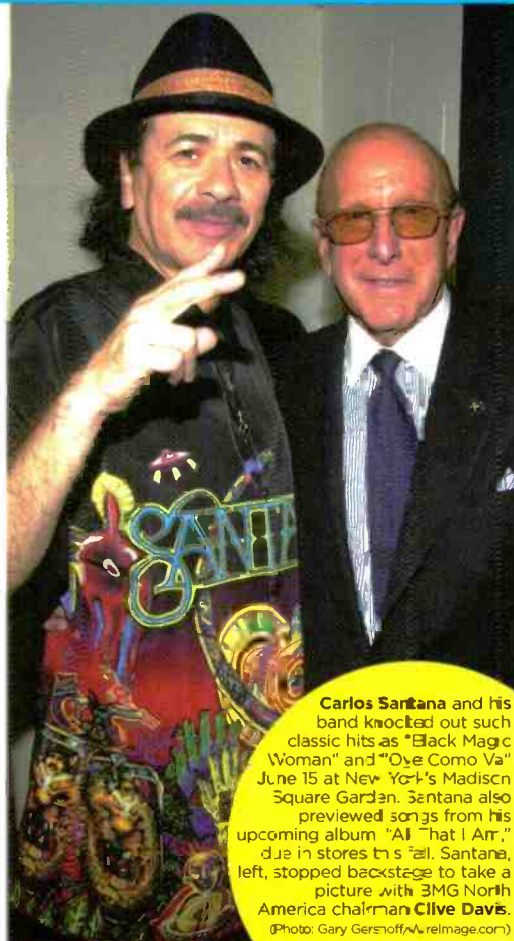
SEPT. 27-29 CTIA Wireless I.T. & Entertainment 2005, Moscone Center, San Francisco. 301-694-5243.

OCT. 7-9 Fourth annual Midatlantic Music Conference, Best Western Uptown, Charlotte, N.C. 888-755-0036.

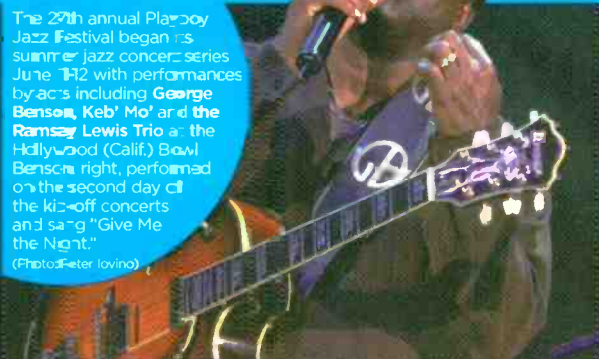
OCT. 17 43rd annual ASCAP Country Music Awards, Nashville. 615-742-5000.

OCT. 25-26 Billboard Touring Conference & Awards: Roadwork '05, Roosevelt Hotel, New York. 646-654-4660.

NOV. 15-16 The Hollywood Reporter/Billboard Film/TV Music Conference, Beverly Hilton, Los Angeles. 646-654-4660.



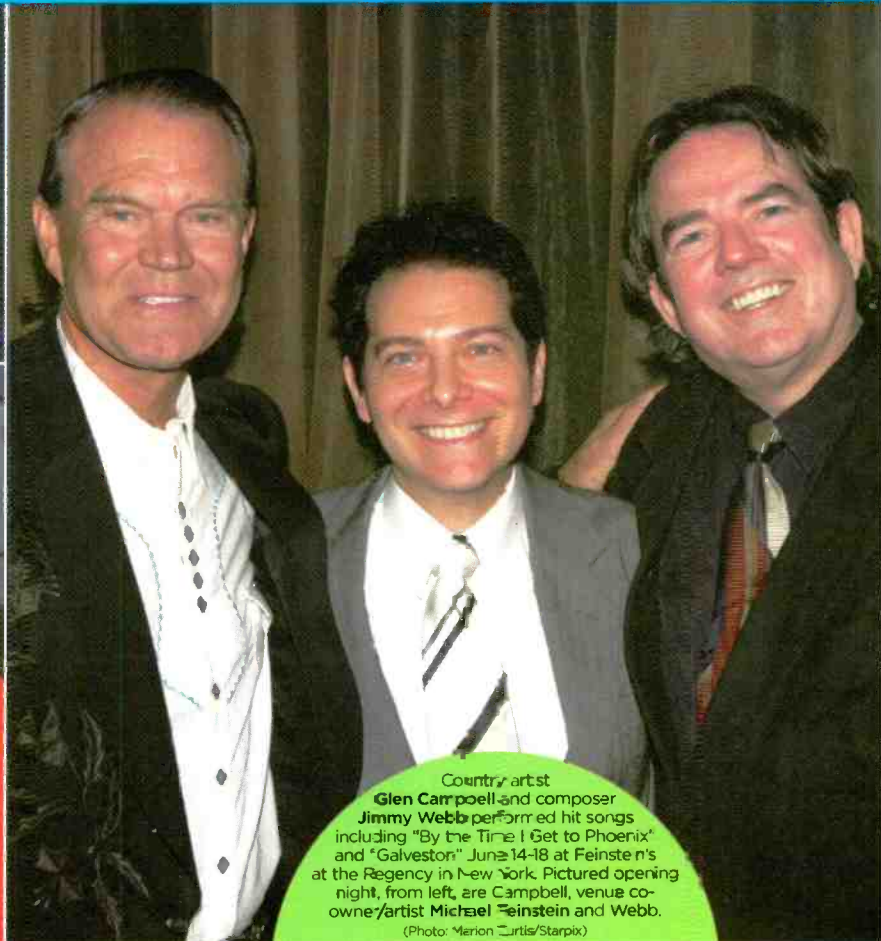
Carlos Santana and his band knocked out such classic hits as "Black Magic Woman" and "Oye Como Va" June 15 at New York's Madison Square Garden. Santana also previewed songs from his upcoming album "All That I Am," due in stores this fall. Santana, left, stopped backstage to take a picture with BMG North America chairman **Clive Davis**. (Photo: Gary Gersloff/WireImage.com)



The 27th annual Playboy Jazz Festival began its summer jazz concert series June 14 with performances by acts including **George Benson**, **Kebl' Mo'** and the **Ramsay Lewis Trio** at the Hollywood (Calif.) Bowl. **Benson**, right, performed on the second day of the kick-off concerts and sang "Give Me the Night." (Photo: Peter Linov)



The John Lennon Educational Tour Bus, a state-of-the-art mobile recording studio, visited numerous schools in Canada to provide music education programs for teens. The tour, sponsored by companies including Apple Computer and Maxell, began June 16 in Toronto and will end July 11 in Montreal. Artist **Mos Def** supports the tour and is currently utilizing the studio for an upcoming album. Pictured June 19 in front of the Toronto Film Studios are **Mos Def**, left, and **Brian Rothschild**, executive director and co-founder of the bus.



Country artist **Glen Campbell** and composer **Jimmy Webb** performed hit songs including "By the Time I Get to Phoenix" and "Galveston" June 14-18 at Feinstein's at the Regency in New York. Pictured opening night, from left, are Campbell, venue co-owner/artist **Michael Feinstein** and Webb. (Photo: Merion Curtis/Starpix)



Funk legend **Bootsy Collins**, Heineken USA, and the Michael Lang Organization celebrated a partnership for the AmsterJam festival at the Heineken USA offices June 10 in White Plains, N.Y. The festival set for Aug. 20 at Randall's Island in New York, will feature mash-up performances that will pair up acts like **Snoop Dogg** and **Red Hot Chili Peppers**. Pictured, from left, are MLO's **Chris Wangre**, Heineken USA's **Franz van de Minne**, AmsterJam curator/MC **Collins** and MLO's **Michael Lang**. (Photo: Herin Valentini)



First Star, the national nonprofit organization focused on the prevention of child abuse and neglect, in conjunction with Confidential magazine, held the second annual "Come Be a Kid Again" event June 12 at the estate of **Raquel and Ber Oberfeld** in Beverly Hills, Calif. Artist/actor **Ice-T** and his wife, **Nicole "Coco" Austin**, attended the event. He and his fellow cast members of TV show "Law & Order: Special Victims Unit" received the Image Award. (Photo: Clinton H. Wallace/Photomundo.com)



The 2005 Songwriters Hall of Fame Awards inducted **Steve Cropper**, **John Fogerty**, **Isaac Hayes** and **David Porter**, **Richard and Robert Sherman**, and **Bill Withers** June 9 at the Marriott Marquis in New York. The ceremony also honored the legendary careers of **Smokey Robinson**, **Les Paul**, **Bee Gees**, **Bourne**, **Henry Jaszewicz** and presented **Alicia Keys** with the Starlight Award. Pictured after the gala from left are Motown founder **Berry Gordy**, Johnny Mercer Award winner **Robinson**, SHOF chairman/CEO **Hal David**, **Fogerty** and **Cropper**. (Photo: Larry Busacca/WireImage.com)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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A RED + WHITE BULL'S-EYE

Target reportedly is readying an online digital music store, working with Loudeye to offer an à la carte download and monthly subscription service. The store, Studio Red, will complement Target's Red Room program, a music marketing initiative that involves concert sponsorships and compilation CDs available exclusively at Target's retail locations. No word on when the service will go live.

WHEN'S DINNER?

IFPI chairman/CEO John Kennedy, who was one of the co-organizers of the multicity Live 8 extravaganza, is going back to his normal life after a crazy 12 weeks. The end of the Live 8 process has been much welcomed at home. "My wife was very supportive, but she told me on the Sunday following the show that I'd better clear the kitchen table of all the paperwork that's been accumulated," Kennedy tells Track.

ADIOS

Track hears that Jorge Pino is leaving his post as EMI Music U.S. Latin president. EMI declined to comment.

PHAT FRAGRANCE

Kimora Lee Simmons—wife of Russell and ruler of the Baby Phat fashion empire—has partnered with Coty for a new fragrance, Goddess. It should be in stores in September. Track also understands that Simmons will soon launch a baby shoe line.

LONDON CALLING

Backstage was the place to be at Live 8 in Hyde Park July 2. Musical stars, from Paul McCartney to R.E.M.'s Michael Stipe, were rubbing shoulders with other glitterati from the entertainment and political world, including Brad Pitt, United Nations secretary general Kofi Annan and Bill Gates. The Microsoft chairman, who introduced Dido onstage, desperately tried to salute Snoop Dogg but could not pass the rapper's wall of bodyguards. "I think it was undoubtedly an incredible backstage area to see all the number of stars of the stature that were there," says Stuart Galbraith, festival director for Clear Channel Entertainment U.K.

THE AGE OF AQUARIUS

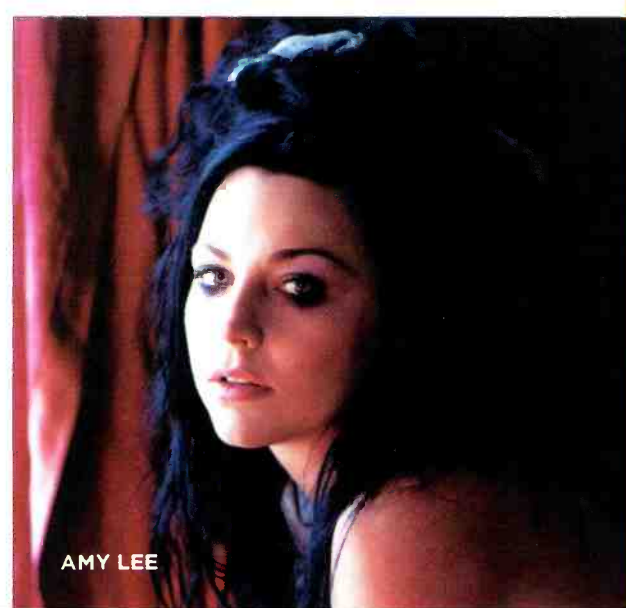
In a perfect world, karma would act like a boomerang. Until that day arrives, the songwriting team of Bruce Roberts and Andy Goldmark (Cher, 'N Sync, Celine Dion, Barbra Streisand) is doing its part to increase karma's chances of coming back around. The duo has created Karma Guard, a cleansing liquid made up of purified water and wild ginseng root. Track understands that Jessica Simpson already has her very own bottle of Karma Guard, while Oprah Winfrey recently got sprayed with the stuff at the Four Seasons Hotel in New York. The two-ounce pump spray bottle, priced at under \$10, will soon be available at such specialty retailers as Fred Segal and Intuition in Los Angeles and Scoop in New York. Spritz away.

DATE WITH THE COMMISSION

The European Court in Luxembourg is soon expected to confirm the date for the hearing in the case brought against the European Commission by European indie labels' body Impala over the clearance of the Sony-BMG merger. Impala initially hoped that the hearings would start before the summer, but September now seems more likely.

GOOD WORKS

The Epilepsy Foundation will launch a new national awareness campaign, Out of the Shadows, at a July 14 luncheon at Le Parker Meridien in New York. Campaign chairperson Evanescence frontwoman Amy Lee will attend. Also on hand will be former congressman Tony Coelho, the primary author of the Americans with Disabilities Act and chair of the Epilepsy Foundation's board of directors. Out of the Shadows is intended to increase public understanding of epilepsy and end discrimination of those with the neurological condition.



AMY LEE

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Walt Disney Records in Burbank, Calif., promotes **Kelly Hugunin** to director of marketing. She was senior manager. Walt Disney Records also appoints **Phil Guerini** senior manager of synergy and promotions. He was account and talent relations manager of synergy and alliance marketing at the Walt Disney World Resort in Orlando, Fla.

Sony BMG Music Entertainment in New York promotes **Jim Lucas** to executive VP/GM. He was senior VP of national sales and marketing.

Three Kings Records in Burbank, Calif., names **Sue Mount** head of sales. She was regional sales manager at Atlantic Records.



PUBLISHING: TVT Music Publishing in New York names **Leotis Clyburn** creative director. He was music publisher at DreamWorks/SKG.

The Harry Fox Agency in New York taps **Paul Gilbert** as VP of client relations and index. He was VP of international business administration at Sony BMG Music Entertainment.

PRO AUDIO: Sony Music Studios in New York appoints **David Kutch** mastering engineer. He was formerly at Masterdisk.

RADIO: Sirius Satellite Radio names **Jennifer Betka** VP of interactive. She was VP of global marketing at Time Warner.

RELATED FIELDS: MTV Networks Music Group and LOGO in New York promotes **George Cheeks** to executive VP/general counsel. He was senior counsel for Nickelodeon. MTV Networks also ups **Sabrina Silverberg** to executive VP of music strategy and relations. She was counsel of music television business and legal affairs.

Gospel Music Channel in Denver appoints **Jeff Brown** central regional director of affiliate sales. He was regional sales manager at Great American Country.

ScreenPlay in Seattle promotes **Derek Phillips** to senior director of advertising and promotions. He was director of retail promotions.

Barry Massarsky Consulting in New York appoints **Elon Altman** economic analyst. He recently studied applied economics and management at Cornell University.

Send submissions to shan@billboard.com.

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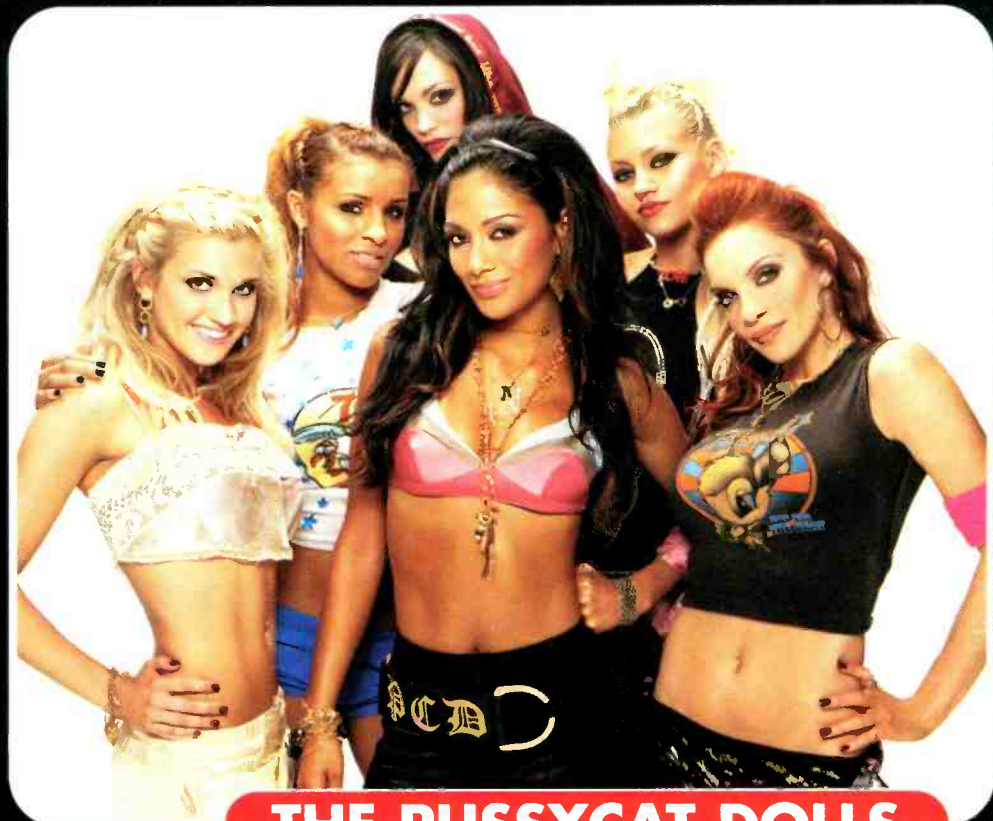


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– 8 million sales worldwide
"Monkey Business"
– just released
– 2 million sales worldwide
in three weeks
'Don't Phunk With My Heart'
#3 Hot 100



THE PUSSYCAT DOLLS

"Don't Cha"
#7 Hot 100,
#1 Hot Dance Club Play
Album in stores 9/13 with
tracks produced by
Will.I.Am; Timbaland,
Kwame, Rich Harrison,
Polow, Sean Garrett
and Ron Fair



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"The Way It Is" #6 Debut Billboard Top 200 Albums
#2 Debut Top R&B/Hip Hop Albums. August Cover of Vibe Vixen Magazine.

