

# Billboard



**SIZZLERS 2005**  
THE ULTIMATE GUIDE TO  
HOT SUMMER HITS >P.31

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JULY  
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## HOLIDAY HARDWARE

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FOR GIFT SEASON >P.26

## WHERE ARE THE BLACK EXECS?

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WATCH OUT DVD!  
VIDEO  
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IS HERE >P.29



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**BILLBOARD**  
**MECCA 2005**

# No. 1

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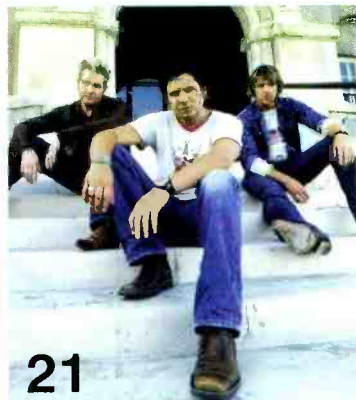
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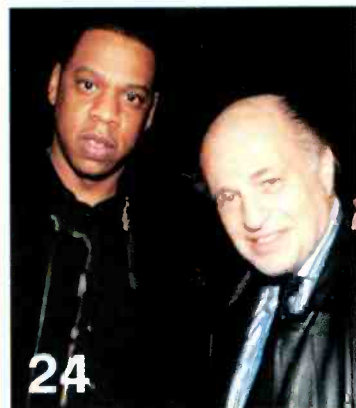
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ABOVE:  
 Audioslave frontman Chris Cornell is riding the wave of strong rock album sales.  
 See page 31.  
 Photo: Rowen Lawrence/WireImage.com

COVER:  
 Photo by Steve Speller/  
 RETNAUK/Retna Ltd., USA.



# OPINION

EDITORIALS | COMMENTARY | LETTERS

## DRM, Legit P2Ps Will Bring Life Back To Biz

BY LARRY KENSWIL

Cartman, that most recognizable face of "South Park" (who would probably grow up to be a '70s promo guy), defined the way to get rich in the new millennium: step one, steal underwear; step two (Cartman shrugs his shoulders and puts his hands in the air, signifying "who knows?"); step three, profit. Critics of content owners—that is, everyone who does not own content—wonder why no one in the business seems to recognize the obvious riches of the Internet. They say those riches would be ours if we'd only give in to it, let it envelop us, let it steal our underwear, and then reap the profits generated by... well, by who knows what?

Fred Goldring is the latest to offer his advice in these pages (*Billboard*, July 16). Unlike many of our critics, Goldring has a real job at which he excels and offers his advice as a friend of the industry, not as one of the "death to the Man" or "the music business is full of idiots" bloggers.

But that doesn't make him right. Goldring reasons that (1) 3 billion MP3s without digital rights management are traded each month on illicit peer-to-peer services (the greatest underwear stealers of all time), but (2) many, many fewer tracks are actually bought in DRM form on iTunes et al., therefore (3) DRM must be the reason legitimate services aren't growing faster. "Support initiatives that will allow unlimited access... with no conditions or restrictions," Goldring suggests. Assuming he would agree that one condition we may want to invoke is that the downloaders pay for the music, DRM is the only difference between what he is asking for and the offerings on current subscriptions services and download stores.

After suggesting removing the DRM, Goldring offers no insights into why that would fix the problem, nor does he provide a new business model that would compensate those who own and create content. Like Cartman, he is shrugging his shoulders and putting his hands in the air.

The DRM on iTunes allows you to transfer the songs to an unlimited number of iPods (the limitation to iPods is Apple's choice, not ours) and burn each song as many times as you like to a CD. If you want it in MP3 form, you can re-encode the CD into MP3. These restrictions do one thing only: They stop a fair

number of people from sharing the files on P2P services or with their freeloading friends, but only if they don't feel like going through the rip and re-encode process. This is why P2P has more file transfers than iTunes? Or why more people don't use legitimate subscription services? Wow, I thought it had something to do with the fact that getting music for free sure beats having to pay for it.

But let's take Goldring's suggestion to its extreme, as advocated by a few—some well-meaning folk, some socialists and some copyright-policy exhibitionists. That extreme is the compulsory license for sound recordings. Let the music flow for free over the Internet and levy a per-user fee to be paid to the copyright holders, bringing an end to the copyright "monopoly." The government will decide what is good for the owners to get paid.

A royalty of five bucks a month per Internet household to be paid to sound-recording owners has been proposed by some generous souls. This would add up each month to something like \$300 million—and more as the number of Internet households grows. That's a deal; I'll take it.

But wait, P2P is not just for music anymore. What's the levy for owners of copyrights to the movies, TV shows, games, books, artwork, photos and, of course, pornography being traded? Do they each get their own five bucks? How much are we going to have to pay for Internet access? And what about my mother? All she does is send e-mails and play Snood. She has to pay all these levies because the socialists and the "music's gotta be free" chorus won the day? What happens if artists, like the Beatles, don't want their music online at all? Is it right that the government just order this? And don't try to suggest systems for filtering out that unauthorized stuff. The Internet service providers are on record as saying filters on that scale are technologically impractical.

Compulsory licensing means loss of all control, and not just for big, fat, cigar-chomping types like me who work from the beach on their cell phones. No, it means loss of control for those without record company advances as well. Want to be in a local band that makes a good living selling 50,000 CDs to fans through its Web site? Forget about it. Now you're going to get your pro-rata share of a fixed pool of money based on some actuarial valuation

of your tracks compared with the whole. Bet that share won't be 50,000 CDs worth.

Let me be the first to tell you a secret: The legitimate online music business is exploding. There are multiple sources of revenue that are growing by double-digit percentages every month. The public has gone from not knowing wrong from right, to knowing what is wrong and knowing where to get what is right. All of this has



KENSWIL

been done, despite the propaganda being written, without suing customers—just illegal distributors of music.

The Grokster decision isn't "meaningless." We know it to be a very important decision, not because anyone who works at a record company thinks unauthorized file-sharing will suddenly disappear, and not because anyone is so naive as to think we can sue into oblivion everyone who is illegally downloading. Rather, MGM v. Grokster is a unanimous affirmation that society recognizes that businesses should not be based on theft. The decision, along with the growing realization that stealing—even if it is "only" music—is just wrong, will further spur all the legitimate services that already are gaining traction. The Supreme Court has paved the way for all sorts of innovative services, like legitimate P2Ps.

The music business is less similar to Cartman on "South Park" than to his Lazarus-like pal Kenny: You may think we're dead after reading all that is written about us, but we'll turn up alive the next week, looking better than ever.

Larry Kenswil is president of Universal Music Group's eLabs.

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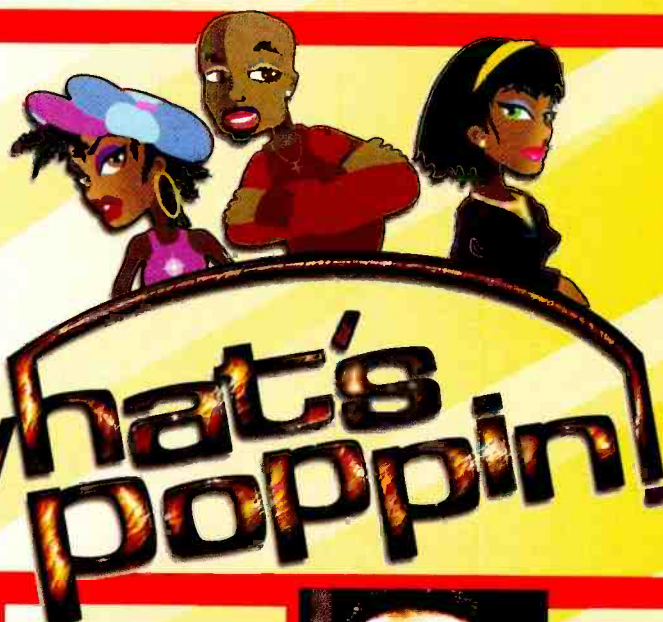


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**Rascal Rousers**  
Rascal Flatts builds fan base via touring

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**>>> BUSH TO CHINA: RESPECT IP**

President George W. Bush addressed piracy in China July 19 at a White House press conference. When asked about his views on trade with China, the president responded by citing problems with currency inequity and then moved on to piracy. "It's very important to emerging economies to understand that in order to be a fair trading partner, that you've got to honor somebody else's intellectual property. And sometimes that's a hard concept for countries to understand. And so we're working very closely on that issue with China," Bush said.  
—Bill Holland

**>>> GRAMMYS STICK WITH CBS**

CBS and the Recording Academy have signed a five-year extension that will keep the annual Grammy Awards telecast on the network through 2011. CBS has been the television home of the awards show since 1973.  
—Chris M. Walsh

**>>> INDIE MEET SET FOR L.A.**

The American Assn. of Independent Music will hold its first West Coast meeting July 25 at the Knitting Factory in Los Angeles. Acting president Don Rose will be on hand, as well as four of AAIM's seven interim board members. The meeting follows last month's conclave in New York. Jared Hoffman, president of Knitting Factory Entertainment and an AAIM member, offered his venue for the Los Angeles meeting.  
—Todd Martens

continued on >>p8

# UpFront

JULY 30, 2005

**DIGITAL** BY BRIAN GARRITY

## Room For MySpace?

Analysts Debate Staying Power Of Social Networking Site

MySpace is thinking big. The online hot spot is gunning to become the Internet's next major consumer brand.

Media titan Rupert Murdoch's News Corp. is rolling the dice that it has an emerging rival to the likes of Yahoo, eBay and other Web communities with its planned \$580 million acquisition of the popular social networking site and its parent company, Los Angeles-based InterMix Media.

But analysts are not so confident. Jupiter Media analyst David Card says that while there is evidence that MySpace has figured out the formula for success in social networking, it is still not clear that its popularity is sustainable.

Card points out that other social networking sites have enjoyed rapid jumps in traffic only to later lose ground to other flavor-of-the-week rivals.

"I'm not sure anybody in the category has figured out how to make money yet," Card says. "MySpace is supposed to be about advertising. They've built a big audience, now they have to hold on to it."

The 2-year-old MySpace has rapidly transformed itself from an also-ran to social networking rival Friendster to one of the most heavily trafficked destinations on the Internet (*Billboard*, July 2).

MySpace in May generated more than 15 million unique **continued on >>p8**

**RETAIL** BY LEILA COBO

## Latin Albums Surge Amid Industry Declines

**A**s the U.S. Hispanic population continues to grow, so does the importance of Latin releases to the music industry.

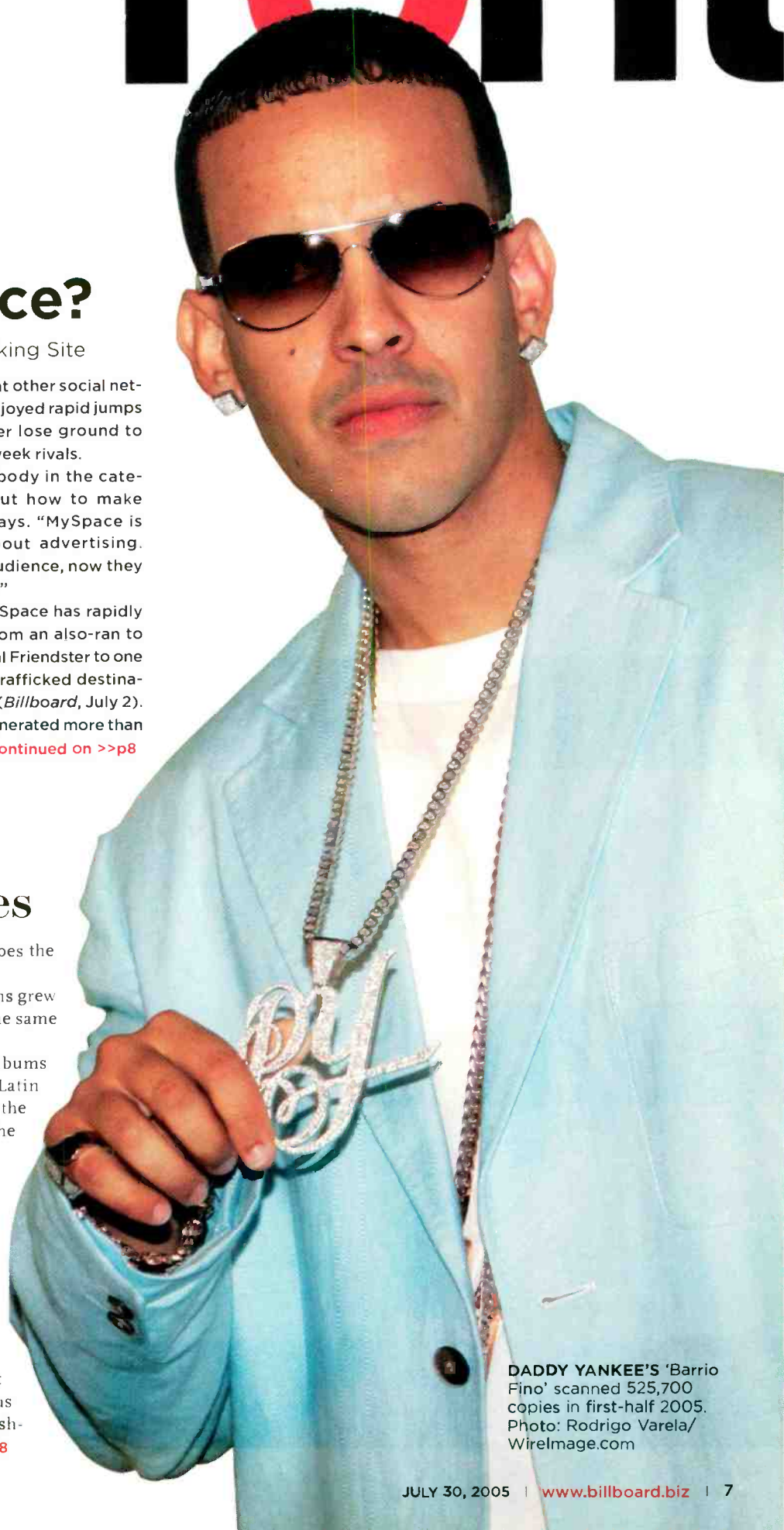
For the first six months of 2005, sales of Latin albums grew a startling 17.6%, or roughly 2.5 million units over the same period in 2004, according to Nielsen SoundScan.

The growth in Latin sales vastly outpaced the overall U.S. albums market, which was down 7.6% for the period. What's more, Latin music, defined as albums that are at least 51% in Spanish, was the only genre Nielsen SoundScan tracked that showed growth in the first half of the year.

The genre remains strong going into the second half. For the week ending July 10, Latin titles moved 17.1 million units, up from 14.6 million for the same time period in 2004.

The numbers are consistent with the steady Latin growth that Nielsen SoundScan has reported in the past two years. Until now, this trend has been generally attributed to the shift of sales to mass merchants and mainstream accounts from mom-and-pop retailers that SoundScan does not monitor.

But an analysis of the top-selling Latin albums for the first half of 2004 and 2005 clearly indicates there are other factors at play. These include the emergence of *reggaetón*, a new retail focus on Latin consumers and promotion that goes beyond Spanish-language media. **continued on >>p8**



**DADDY YANKEE'S 'Barrio Fino'** scanned 525,700 copies in first-half 2005. Photo: Rodrigo Varela/WireImage.com



## MYSPEACE (cont.)

from >>p7

users and more than 7.5 billion page views, making it the fifth-largest domain in the United States, according to ComScore Media Metrix. Worldwide, MySpace claims more than 22 million users.

Much of that transformation has been fueled by the site's strong ties to music. In addition to well-publicized promotion deals where the site streams major releases before street date, MySpace hosts Web pages for more than 350,000 bands, most of them independent and many of which have made their MySpace destinations their de facto home pages.



DeWOLFE

Now with the deep pockets of News Corp., MySpace wants to expand its vision.

"We have plans to build MySpace into a next-generation portal where people interact around the features of our site," CEO Chris DeWolfe tells *Billboard*. "We think [News Corp.] can have an impact by providing the capital to make some pretty big moves."

Among the initiatives in the works include MySpace creating products and services for mobile devices. It also is looking to increase its audience online by pushing MySpace into Europe and Asia.

DeWolfe says U.K. expansion represents one of its biggest opportunities in the near term. The site already claims more than 700,000 users in the region, without any marketing efforts.

It is that type of organic growth, the bulk of which is coming from 18- to 34-year-old consumers, that is fueling News Corp.'s interest.

"We see a great opportunity to combine the popularity of InterMix's sites, particularly MySpace, with our

existing online assets," News Corp. chairman/CEO Murdoch said in a statement announcing the agreement.

DeWolfe points out that with a growing chunk of advertising spending shifting to the Web, MySpace and InterMix will help improve News Corp.'s clout with marketers by more than doubling its online traffic to 45 million monthly users in the United States.

Richard Greenfield, a media analyst with Fulcrum Global Partners, believes that while the deal has tremendous potential, it is "impossible [and] unfair to judge today, as MySpace is just beginning to benefit from its recent surge in traffic."

However, DeWolfe says MySpace has passed the critical mass point in traffic and users that signals the site is definitely more than a flash in the pan.

"A network of 22 million people has a lot of momentum with it," he says. "Everyone is inter-connected; there would be high switching costs for consumers to leave." ...

INDIES BY TODD MARTENS and SUSAN BUTLER

## For Navarre, New Hires, Lawsuits

It has been a tumultuous couple of months for Minnesota-based Navarre Corp., one the industry's largest independent distributors. In June, the company and key executives—including chairman/CEO Eric Paulson and CFO Jim Gilbertson—became the targets of five lawsuits alleging federal

A number of class-action lawyers around the country have posted notice of the suits online, hoping to attract large, institutional investors so the attorneys could become lead counsel for a consolidated suit.

The legal actions followed Navarre's announcement that it would postpone the May 31 filing of its fourth-quarter results. In a statement, the company said the delay resulted from the amount and timing of a deferred-compensation expense relating to an employee agreement signed in 2001 by Paulson. Navarre said it was also "reviewing the recognition and classification of certain fiscal 2005 tax items."

In its June 2 filing, Navarre reported losses of \$2.5 million, or 9 cents per diluted share, on sales of \$141.9 million in the three-month period ended March 31. Still, the company had a record-breaking year in fiscal 2004, reporting \$12.5 million in net income.

Sources close to the company hesitate to draw a connection between Gilbertson's departure and the class-action suits. "A class-action suit almost seems like a normal procedure any time a company has to refile a statement these days," one Navarre source says.

Navarre-distributed labels do not seem too concerned about Gilbertson's departure or the pending suits.

"I'm sure their CFO leaving isn't going to make our check bounce," says Vique Martin, a sales manager with Huntington Beach, Calif.-based Revelation Records. "We've been with them for about three years, and I still have nothing bad to say about them."

"It's off my radar," says Siddiq Sayers, CEO of Minneapolis-based label Rhymesayers. "I'm not noticing any sort of cause and effect since [Gilbertson] left."

Navarre has named VP/controller Diane D. Lapp interim CFO. A Navarre representative did not return calls by press time, but the company is said to be seeking a permanent replacement. ...



GILBERTSON

securities violations. Then, on July 12, Gilbertson resigned.

The three class-action suits and two stockholder-derivative suits were filed in the U.S. District Court in Minneapolis and claim that the defendants profited by misstating company revenue and misleading investors.

Class-action lawyer Gregg Fishbein with Lockridge Grindal Nauen in Minneapolis tells *Billboard* that the claims are tied to the defendants' motive to profit, noting that Navarre "insiders," including Paulson and Gilbertson, sold nearly 1.3 million personal shares in the company during a two-year period for a total exceeding \$16 million. "That's awfully high for any company, let alone a company the size of Navarre," Fishbein says.

Counsel for Navarre did not return calls for comment.

Fishbein's firm also handled a class-action suit filed in 1999 against Navarre on securities claims. The court dismissed the suit in 2001.

In August, the separate lawsuits may be consolidated into one, a standard practice under federal law. The court would then appoint a lead plaintiff and attorney to shape the litigation; the court generally chooses the party with the most shares of stock. ...

Additional reporting by Ed Christman in New York.

### >>>REEBOK RUNS WITH NELLY

In its latest musical partnership, Reebok has teamed with hip-hop/rap artist Nelly for a signature collection of athletic footwear, apparel and accessories. Nelly's yet-to-be-named collection, to be priced between \$75 and \$85, debuts with a holiday 2005 line in select boutiques and athletic retailers. Distribution is expected to expand in 2006.

—Michael Paoletta

### >>>CAL SCHOOLS DIG CDIGIX

The University of California and California State University systems have selected Cdigix as the official provider of legal digital entertainment services for their combined 33 campuses statewide. Cdigix has also secured contracts with colleges and universities in Arkansas, Maine and Maryland, but the California deals are by far the largest for the company. Together, the U.C. and Cal State systems have an enrollment of 600,000 students.

—Antony Bruno

### >>>KAISER CHIEFS CANDIDATES FOR MERCURY PRIZE

The Kaiser Chiefs' debut album "Employment" (B Unique/Polydor) is the leading contender for the 2005 Nationwide Mercury Prize, the short-list for which was unveiled July 19 in London. The prize recognizes the best albums of British and Irish music. The MerCs are voted on by a panel of music industry experts, journalists and artists. Finalists are whittled down from a list of more than 170 entries. The winner will be unveiled Sept. 6 at the "Albums of the Year" gala in London. BBC Radio 1, BBC 2 and BBC 4 will broadcast the event.

—Stephanie Wittmer

### >>>XM GOES GLOBAL WITH WORLDSPEACE

XM Satellite Radio has announced an initial \$25 million investment

continued on >>p10

## LATIN MUSIC (cont.)

from >>p7

In 2004, the top 10 Latin albums for the first six months were evenly distributed between pop and regional Mexican releases.

In contrast, for the first six months of 2005, the top 10 records consisted of four reggaeton titles, four regional Mexican titles and two pop titles.

The No. 1 seller was Daddy Yankee's "Barrio Fino" (El Cartel/VI). Released in July 2004, it scanned 102,400 copies in its first six months. In the past six months, the album scanned 525,700 copies. That was more than the combined sales of last year's top five Latin albums for the time period.

The No. 2 title so far for 2005, Shakira's "Fijación Oral Vol. 1" (Epic), has sold 356,110 copies, more than the combined sales of last year's top three albums.

This first half was so strong for Latin at retail that the top four titles of the year

so far have each sold more than the best-selling album for all of 2004.

Beyond the top 10, however, most titles this year had sales similar to their 2004 counterparts.

Mainstream promotion appears to be a major factor in the strong performance of this year's hit titles. Yankee's sales rose dramatically once the single "Gasolina" garnered airplay on English-language stations and the album gained broader distribution.

"The year before, reggaeton was on the map, but it wasn't embraced by a lot of the domestic accounts," Universal Music & Video Distribution senior director of sales Nydia Laner told *Billboard* in April. "And little by little, they've been opening up to it. Whereas before it was just Puerto Rico and the East Coast, now, it's all over the West Coast, and big accounts have come forth." ...

Likewise, "Fijación Oral" has been marketed and promoted as a major release instead of as a Latin title, with all the effort that implies.

Retailers are also more aggressively pursuing Latin sales.

Handleman Co. group VP Scott Wilson says, "There's a high degree of focus" on Latin product among the rackjob-

**17.6%**

Percentage rise of Latin album sales in first-half 2005 over first-half 2004

ber's big-box customers. And Tower Records has launched a series of campaigns focused on the Latin consumer.

"We are committed to the Hispanic consumer and are seeing amazing results by making this customer a priority," Tower CEO Allen Rodriguez said in a statement. ...



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FILM BY IVORY M. JONES

## Rappers' Screen Test

Will Smith, LL Cool J Cross Over To Film Production

NEW YORK—One rapper wants to provide an outlet for creative African-Americans. The other wants to provide something for the ladies. Both hope to do it at the movies.

Will Smith and LL Cool J each have unveiled plans to take on the movie industry behind the scenes.

LL Cool J, aka James Todd Smith, has aligned himself with indie studio Lions Gate Films to produce movies targeting African-American women.

The first film slated for release will be an African-American version of the 1987 Michael Douglas and Glenn Close hit "Fatal Attraction." LL

Cool J will star as a man who finds himself in hot water after cheating on his wife. Two other projects are in the works.

Lions Gate is looking to tap into what it considers to be the underserved African-American female market by using the rapper's sex appeal.

Michael Paseornek, president of production at Lions Gate, said in a statement: "We are not looking to develop gimmicks, but make real movies. LL has a huge following and is very credible with women."

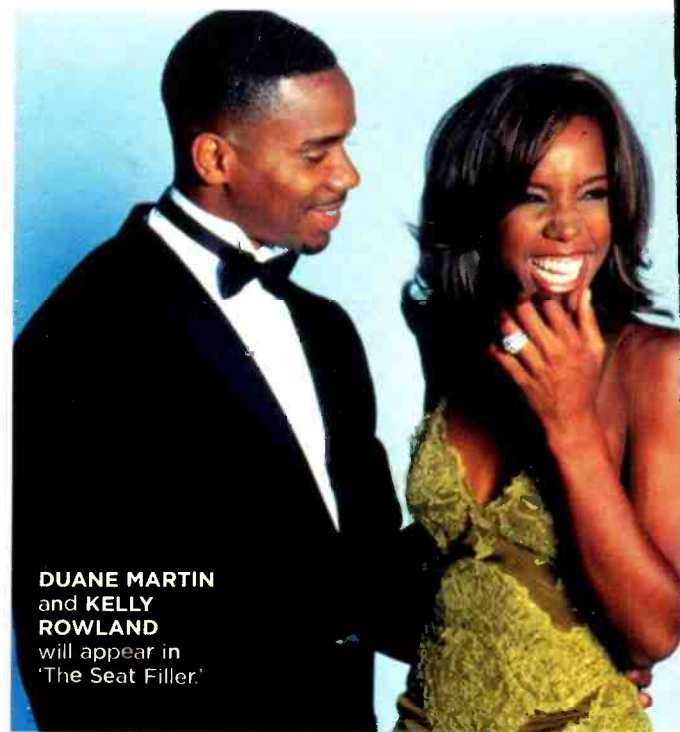
On the flip side, Smith—who was nominated for an Academy Award for his role in the film "Ali"—is a top investor in the Momentum Ex-

perience, a new company that seeks to debut films in live venues rather than traditional movie houses. It would then distribute the titles on DVD.

Momentum also intends to give a voice to independent African-American filmmakers.

Smith (whose latest album, "Lost and Found," is No. 56 on The Billboard 200) is excited about the endeavor, Momentum co-founder Duane Martin says.

"I talked to Will about it, and he was like, 'You know what? This is revolutionary, and I'm always willing to be a part of something that's powerful.' He's a big-game hunter," Martin tells *Billboard*.



DUANE MARTIN and KELLY ROWLAND will appear in 'The Seat Filler.'

Momentum's first project, "The Seat Filler," will star Kelly Rowland of Destiny's Child.

Martin predicts it will be Rowland's breakout role.

"People aren't going to just know her as 'Kelly from Des-

tinny's Child' anymore," he says. "This is her breaking out on her own. She really stepped up to the plate. She's accessible and has innocence about her.

At the end of the day, she's just a regular girl." ...

in international satellite radio broadcaster WorldSpace, which currently targets Africa and Asia. The investment gives XM a strategic alliance on these continents with the industry's oldest satellite radio broadcaster. XM said it will receive warrants to acquire another \$37.5 million in WorldSpace stock "and an option to invest along with WorldSpace and other partners in various countries around the world."

—Tony Sanders

### >>> SPANISH 'SESAME' ON DVD

Ventura Distribution has teamed with Sesame Workshop to release the Spanish-language version of "Sesame Street"—"Plaza Sésamo"—on DVD starting this fall. This is the first DVD release in the United States for a Spanish-language children's TV show, according to Ventura.

—Jill Kipnis

### >>> FAMOUS IN CANADA

West Coast singer/songwriter Gary Fjellgaard, veteran broadcaster Paul Kennedy and Royalty Records founder R. Harlan Smith will be inducted into the Canadian Country Music Hall of Fame. The ceremony, held by the Canadian Country Music Assn., will take place Sept. 9 in Calgary, Alberta.

—Larry LeBlanc

### >>> NEAR MINT USES ITS IMAGINATION

The first release by new label Near Mint (distributed by Fontana) will be a compilation of acoustic guitar music dubbed "Imaginational Anthem." Due Oct. 25, the 16-track set spans 40 years of performances from 1965 to 2005 and features tracks by John Fahey, Kaki King and Terry Riley. Near Mint founder and former Sony Music executive Josh Rosenthal compiled the album.

—Greg Prato

RETAIL BY JILL KIPNIS

## Music Category Exempt From DVD Sales Slowdown

LOS ANGELES—While the growth curve for overall DVD sales appears to be returning from orbit, the music DVD category is just starting to take off.

According to the Digital Entertainment Group, a nonprofit trade consortium that measures software and hardware sales, music DVD sales have doubled in the last two years.

DVD sales are still growing, but not at the exorbitant rates of the format's early years. In 2003 and 2004, DVD sales increased 33% each year, totaling \$11.6 billion and \$15.5 billion, respectively. In contrast, DVD sales increased 61% between 2001 and 2002.

"We're expecting a flattening in overall sales," DEG executive director Amy Jo Smith says. "Late adopters aren't buying titles at the same rate as early adopters."

Lately, the most anticipated theatrical releases are not selling as well as expected. Recent top DVD debuts from DreamWorks—"Shrek 2" (Nov. 5, 2004) and "Shark Tale" (Feb. 8)—and Pixar/Disney—"The Incredibles" (March 15)—reportedly were subject to unexpected returns from retailers.

Meanwhile, according to the Recording Industry Assn.

of America, the value of music DVD shipments was \$561 million last year, up from \$80 million in 2000. Plus, the number of music DVD releases increased more than 220% between 2000 and 2004, according to the DVD Release Report.

Video Software Dealers Assn. president Bo Andersen says there is a growing appre-



ciation for high-quality audio and video as more consumers hook up home theater systems. "Music has a chance for its growth curve to turn upwards fairly dramatically," he says.

Music will be a focus at the VSDA Home Entertainment conference July 25-28 at the

Bellagio Hotel and Casino in Las Vegas. The DEG will present its midyear DVD sales figures there July 27.

A key music exhibitor will be Rhino Entertainment, which will premiere its fall DVD slate July 27 at the Light nightclub.

A recent Rhino sales success is "The Eagles Farewell I Tour—Live From Melbourne" DVD. It sold 114,000 units in its first week in June, according to the company. Another Rhino title holds the first-week sales record in the music category: 2003's "Led Zepelin," which sold 120,000 units in that time frame.

In an exclusive to *Billboard*, Rhino VP of home video Paul DeGooyer says Rhino's fall music DVD slate will include "Ramones Video Box" (Sept. 27), "Cream Live" (Oct. 4), "Barbra Streisand Box Set" (Nov. 15) and "The Concert for Bangladesh" (Oct. 25).

Other music DVDs due this fall that are expected to be big sellers include a series of "Live 8" titles (EMI, November), "VH1 Storytellers—Bruce Springsteen" (Columbia Music Video, Sept. 6) and "The Last Great Traffic Jam" (Epic Records, Sept. 20), which follows Traffic on its reunion tour. ...

LEGISLATION BY BILL HOLLAND

## Media Ownership Eyed By House

WASHINGTON, D.C.—House Democrats are introducing sweeping media-ownership regulations even as the Federal Communications Commission has tabled the ownership question until next month.

Rep. Maurice Hinchey, D-N.Y., introduced the Media Ownership Reform Act of 2005, H.R. 3302, July 14 in an effort to bring back many of the rules jettisoned in the 1996 Telecommunications Act. Hinchey and some of the 15 Democratic co-sponsors of the bill have criticized what they see as efforts by conservative Republicans to take control of America's mass media, including public broadcasting.

In a written statement, Hinchey said his MORA bill "seeks to undo the massive consolidation of the media that has been ongoing for nearly 20 years."

The bill would reinstate a national cap on radio ownership and lower the number of radio stations a company can own in an individual market. It would also restore the Fairness Doctrine, which was repealed in the '80s. That measure required broad-

casters to ensure that individuals on both sides of a controversial issue were offered airtime to express their viewpoints.

MORA would also require stations to regularly submit detailed public-interest reports to the FCC.

Hill insiders say it is doubtful that MORA will gain traction in the Republican-majority Congress. No Senate companion bill is expected, and a spokesman for the National Assn. of Broadcasters says the trade group opposes the bill.

Meanwhile, the FCC has postponed consideration of its court mandate to rewrite the country's media-ownership rules until early August.

The issue was pulled from the commission's July 14 meeting because of disagreements on the number of outreach field hearings, the conduct of independent studies on the effects of consolidation and the length of a public comment period.

A federal appeals court ruling in June 2004 required the FCC to throw out most of the 2003 ownership changes that former chairman Michael Powell put forward and to start the process over again. ...



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## 400,000 SPINS

Lose Yourself/ **Eminem** /INTERSCOPE  
You Sang To Me/Muy Dentro De Mi/ **Marc Anthony** /COLUMBIA/SONY DISCOS  
Ride Wit Me/ **Nelly** /UNIVERSAL

## 300,000 SPINS

Live Like You Were Dying/ **Tim McGraw** /CURB  
Harder To Breathe/ **Maroon 5** /OCTONE/J  
I Don't Want To Be/ **Gavin DeGraw** /J

## 200,000 SPINS

Let Me Go/ **3 Doors Down** /REPUBLIC/UNIVERSAL  
We Belong Together/ **Mariah Carey** /ISLAND/IDJMG  
I Just Wanna Love U (Give It 2 Me)/ **Jay-Z** /DEF JAM/IDJMG  
Cold/ **Crossfade** /COLUMBIA

## 100,000 SPINS

Just A Lil Bit/ **50 Cent** /SHADY/AFTERMATH/INTERSCOPE  
Wait (The Whisper Song)/ **Ying Yang Twins** /TVT  
Holiday/ **Green Day** /REPRISE  
Anything But Mine/ **Kenny Chesney** /BNA  
My Give A Damn's Busted/ **Jo Dee Messina** /CURB  
Baby I'm Back/ **Baby Bash** /UNIVERSAL  
If Heaven/ **Andy Griggs** /RCA  
Switch/ **Will Smith** /INTERSCOPE  
Grind With Me/ **Pretty Ricky** /ATLANT.C  
Girlfight/ **Brooke Valentine Feat. Lil Jon & Big Boi** /VIRGIN  
If Nobody Believed In You/ **Joe Nichols** /UNIVERSAL SOUTH  
Up!/ **Shania Twain** /MERCURY  
Too Much Of A Good Thing Is A Good Thing/ **Alan Jackson** /ARISTA  
Superwoman/ **Lil' Mo** /ELEKTRA/ATLANTIC  
O' Red/ **Blake Shelton** /WARNER BROS.

## 50,000 SPINS

Behind These Hazel Eyes/ **Kelly Clarkson** /RCA  
Don't Phunk/Mess With My Heart/ **Black Eyed Peas** /A&M  
Incomplete/ **Backstreet Boys** /JIVE/ZOMBA  
Making Memories Of Us/ **Keith Urban** /CAPITOL  
Chariot/ **Gavin DeGraw** /J  
Speed Of Sound/ **Coldplay** /CAPITOL  
Fast Cars And Freedom/ **Rascal Flatts** /LYRIC STREET  
Happy?/ **Mudvayne** /EPIC  
You'll Be There/ **George Strait** /MCA NASHVILLE  
Beverly Hills/ **Weezer** /Geffen  
I'm A Hustla/ **Cassidy** /J  
Long, Slow Kisses/ **Jeff Bates** /RCA  
Home/ **Michael Buble** /143/REPRISE/WARNER MUSIC CANADA  
E-Pro/ **Beck** /INTERSCOPE  
Don't Cha/ **Pussycat Dolls** /A&M  
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Goodbye Time/ **Blake Shelton** /WARNER BROS.  
Ugly/ **Exies** /VIRGIN  
B.Y.O.B./ **System Of A Down** /COLUMBIA  
Still Trippin'/ **Mike Jones Feat. Slim Thug & Paul Wall** /WB/SWISHAHOUSE/ASYLUM  
Again/ **Faith Evans** /CAPITOL  
Fly Away/ **FFH** /ESSENTIAL/PLG  
Pickin' Wildflowers/ **Keith Anderson** /ARISTA  
You're My Everything/ **Anita Baker** /BLUE NOTE/VIRGIN  
Yo No Soy Esa Mujer/ **Paulina Rubio** /UNIVERSAL  
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LATIN BY LEILA COBO

## EMI, Televisa Link For Labels

Partnership Covers U.S., Mexico

MIAMI—The recently announced partnership between EMI and Mexican media giant Televisa marks a unique approach to business in the Latin marketplace.

EMI gains access to the massive reach of Televisa's magazine, TV and other media outlets. And Televisa gains the infrastructure of a major music label.

Under the terms of the July 19 deal, EMI changes the name of its U.S. Latin operation to EMI Televisa Music and launches a joint venture label in Mexico—Televisa EMI Music—that will operate as a



BISSI

separate entity from the existing EMI Mexico.

The U.S. deal is described as a partnership, with Televisa enjoying "significant participation" in the label operation. However, EMI says Televisa has no equity in the label.

Televisa Music director Rodolfo López-Negrete and EMI Music Latin America president/CEO Marco Bissi spoke exclusively to *Billboard* regarding the venture. López-Negrete will oversee EMI Televisa and Televisa EMI, reporting jointly to Bissi and Javier Prado, general director of Televisa Entertainment.

The EMI deal positions Televisa to compete with Univision, the largest Spanish-language entertainment conglomerate in the United States.

Televisa has a long history with Univision. Both companies were started by members of the Azcarraga family, who sold the company that became Univision in 1986 because of laws regarding foreign ownership of U.S.

media companies.

In the '90s, Televisa's Fonovisa was the top U.S. indie Latin label before being sold to Univision in 2002.

Meanwhile, just a few months before the Fonovisa sale, Univision and Televisa forged a deal that gave Televisa slightly more than a 10% ownership stake in Univision and Univision rights to Televisa programming through 2017.

Univision Music Group, which includes Fonovisa, is the country's leading Latin music company and has slightly more than 33% of the U.S. Latin market share. (EMI is currently at 8%.)

Earlier this year, a three-year non-compete clause with Univision expired, allowing Televisa to return to the music industry.

Televisa will avail its considerable media platforms to its artists. In Mexico, that includes the Televisa network, Editorial Televisa (the magazine group) and various cable, satellite and radio properties.

In the United States, EMI Televisa will also enjoy media benefits, including preferential rates on the Univision TV network. Televisa still owns a stake in Univision and produces much of the U.S. network's TV programming.

Digital and global development were also key to the deal for the two companies, Bissi says.

In Mexico, the Televisa EMI startup will have a threefold strategy: sign artists, develop and market music from Televisa TV shows and stars and produce TV-advertised compilation albums.

In the United States, EMI Televisa will preserve its current roster of acts—including Fey, Thalía, Intocable and Soraya—and sign new talent.

"Signing is a must," says Bissi, noting that the company will give priority to regional Mexican and *reggaetón* acts.

Named senior VP of A&R for both labels is veteran exec Adrian Posse, who worked under López-Negrete at BMG U.S. Latin, where the latter was chairman.

LEGAL BY ED CHRISTMAN

## Early TVT Titles On Auction Block

NEW YORK—The music catalog assets used as collateral to secure a \$23.5 million loan to TVT Catalog Enterprises LLC and subsidiaries are being put up for auction by the lender, Prudential Securities Credit Corp.

The assets include rights to Nine Inch Nails' "Pretty Hate Machine," "Mortal Kombat" soundtracks, the first seven volumes of "Television's Greatest Hits" and a Wax Trax boxed set; certain publishing rights in compositions from KMFDM, Gil Scott-Heron and Nine Inch Nails, among others; and trademarks, including the "Television's Greatest Hits" logo.

The public auction will take place in the New York offices of Proskauer Rose. The winning bidder must provide a deposit of 20% of the bid in cash or certified check, with the balance due within seven days.

The assets, served as collateral against a loan by UCC Lending, a predecessor of Newark, N.J.-based Prudential Securities. The loans were made in 1999, when the music industry was growing.

During the next three years, TVT paid more than \$10 million toward the loan, but even as it was making those payments, revenue from the assets used as collateral was falling as overall industry sales began to slip.

When asset revenue began to drop dramatically, TVT first put in its own funds to make up the shortfall in the cash collateral coverage ratio, and then sought to renegotiate its loan payments. Those negotiations proved unsuccessful, and in August 2002, Prudential began litigation, alleging default.

On Sept. 24, 2003,

New York Supreme Court Judge Herman Cahn granted Prudential's motion for summary judgment and directed that certain collateral assets held by TVT be turned over to the lender.

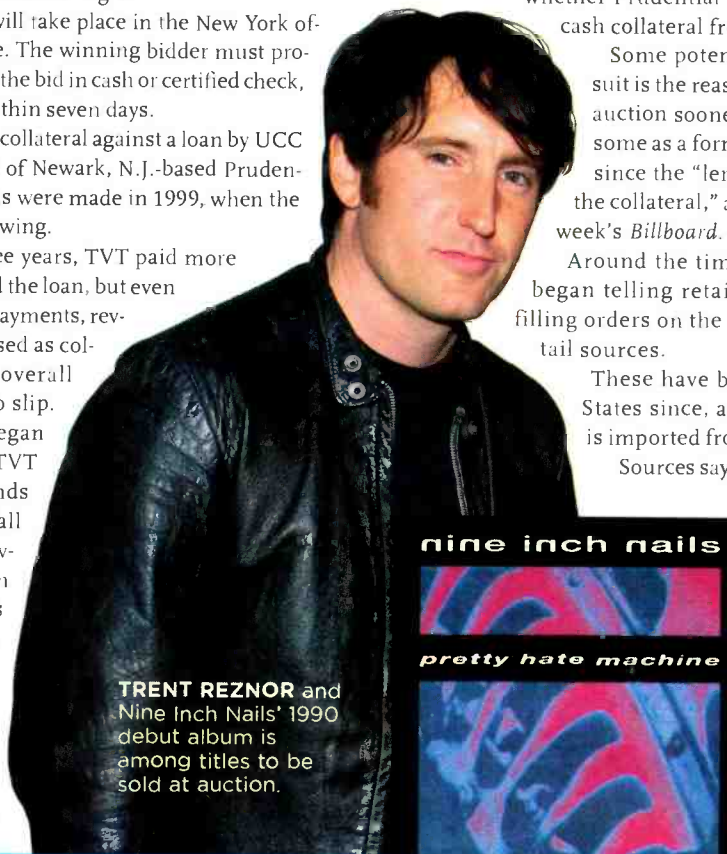
That decision was upheld March 16, 2004, by the New York Appellate Division First Department, but other litigation continues. A related lawsuit brought by TVT alleges that Prudential violated the loan agreement by not appointing a "backup manager" from one of the majors before it terminated TVT's management of the collateral assets. TVT's suit also questions whether Prudential is entitled to the \$1.1 million in cash collateral from TVT.

Some potential bidders speculate that this suit is the reason the catalog was not put up for auction sooner. In fact, the auction is seen by some as a formality in the foreclosure process, since the "lender reserves the right to bid on the collateral," according to a legal notice in this week's *Billboard*.

Around the time the appeal was upheld, TVT began telling retailers that it was no longer fulfilling orders on the relevant titles, according to retail sources.

These have been unavailable in the United States since, although "Pretty Hate Machine" is imported from licensees in other territories.

Sources say, with interest and legal costs, the lender values its loan at about \$26.5 million and hopes to realize \$16 million by the sale of the assets. But potential bidders say that price is unrealistic. TVT declined to comment but has positioned itself in court documents to retain matching rights to any bid, while Prudential is reserving the right to reject any and all bids.



TRENT REZNOR and Nine Inch Nails' 1990 debut album is among titles to be sold at auction.

MOBILE BY ANTONY BRUNO

## MTV's Toffler Will Visit MECCA For Keynote Q&A

**M**TV Networks Group president Van Toffler will participate in a keynote Q&A session with *Billboard* executive editor Tamara Conniff at *Billboard's* Mobile Entertainment Con-



TOFFLER

tent, Commerce and Applications conference.

MTV's embracing of emerging media and technologies, such as the wireless platform, has helped the company remain the top-rated cable TV destination for 12- to 24-year-olds for 12 years. The company recently launched a mobile music service in Japan called Flux, and in the United States works with such popular hip-hop producers as Timbaland to create original ringtones via its "Made Hear" initiative.

In his tenure with MTV, Toffler has overseen such programming hits as "The Osbournes," taken the "MTV Unplugged" franchise platinum, led *mtv.com* to become one of the top entertainment music sites and spearheaded the creation of MTV Films. At

MECCA, he will share his insights into how the entertainment and wireless industries can best partner to deliver on the promise of mobile entertainment.

"Wireless networks and phones have evolved to the point where they're becoming a significant distribution platform for entertainment programming of all sorts, such as music, videos, games and movies," Toffler says. "Here at MTV Networks Music Group, we're constantly looking for new ways to reach consumers and use this exciting new technology across all our brands. I'm looking forward to presenting our music services perspective on both the opportunity and challenges of mobile entertainment, and think *Billboard's*

MECCA is the perfect event to have this discussion."

Another MECCA highlight features a round-table keynote of mobile operators with Jim Ryan, VP of consumer data for Cingular; Bill Stone, VP of market strategy, planning and segmentation for Verizon Wireless; and Peter Adderton, CEO of Amp'd Mobile. They join several other high-level executives from the wireless and entertainment industries speaking at the event. For the most updated list of speakers and to view the program, visit [billboardevents.com](http://billboardevents.com).

Taking place Sept. 26 at the Moscone Center in San Francisco, MECCA is the official mobile entertainment program for the Wireless I.T. & Entertainment conference, held by CTIA—The Wireless Assn.



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The remaining members of Aussie rock band INXS will pick a new singer during the finale of reality show 'Rock Star: INXS.'

TELEVISION BY CHRIS M. WALSH

## A New Reality For INXS

Band Replacing Lead Singer Via Televised Competition

The greatest question facing INXS since lead singer Michael Hutchence died of an apparent suicide in 1997 was how to replace him. Now, the question many have for the band is, Why do it with a reality show?

Ratings for CBS' "Rock Star: INXS" are low, and predictably, some fans are dismayed by the band's decision to find a new frontman via a TV genre perhaps best symbolized by people willing to eat insects. "Doesn't anyone think it's in incredibly poor taste to have a reality show auditioning members for your band to replace your lead singer who hung himself?" one post from the 15minute-hipster.blogspot.com asks.

But for INXS, it may be a clever move. On national TV, even poor ratings translate into invaluable exposure for an act trying to re-establish itself. The week of the show's premiere, sales of "The Best of INXS" nearly tripled to more than 5,000, according to Nielsen SoundScan. That represents the album's best week since its debut. And despite not releasing an album since 1997's "Eligantly Wasted," the band has a new record deal with Epic, thanks largely to the show.

INXS guitarist and co-founder Tim Farriss believes the televised contest "promotes the band, promotes the singer, [and] it puts the singer through the rigors of what they're going to have to go through."

"In all seriousness," he adds, "what were we supposed to do? Put an ad in the paper?"

Ratings for "Rock Star" certainly have been poor. Its July 11 debut episode finished last in its time slot among the big four networks on a night when CBS won every other prime-time slot. But INXS manager Dave Edwards says he is not concerned. "It's a weird time of the

**"What were we supposed to do? Put an ad in the paper?"**

—TIM FARRISS, INXS GUITARIST

year, a brand-new show and a whole new format," he says. "People still aren't sure what the show is."

The idea for "Rock Star" came from INXS guitarist Kirk Pengilly during a band meeting seven years ago. But it was not until 2003 that the group approached producer Mark Burnett, the creator of "Survivor" and "The Apprentice."

"Rock Star" stands apart from other reality TV music shows—"American Idol," notably—because it is built around an internationally successful

rock band. R&B group TLC will mount a similar effort with "R U the Girl," which debuts July 27 on UPN. That show will follow remaining members T-Boz and Chilli as they audition possible replacements for Lisa "Left Eye" Lopes, who died in a car accident in 2002.

INXS will choose a winner during the show's Oct. 5 finale. Then the band—new singer in tow—will record an album of new material.

Farriss says INXS is excited to hit the studio. "We've got a shitload of great songs. We've been writing for a really long time now."

The new Epic record will be followed by a tour at the end of the year.

It remains to be seen who will buy the album. Plenty of longtime INXS fans have registered their disapproval—at inxs.com and elsewhere on the Web—of the show's impact on Hutchence's legacy.

Farriss says the band would never do anything to diminish Hutchence's memory. "Michael was like a brother to me and part of our family. We'd never do anything to disrespect his legacy."

Farriss thinks Hutchence would find the situation amusing. "He always had a great sense of humor. But I also think he'd be kind of bummed, because he's dead—he'd be really disappointed that we had to make the show in the first place."



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

## If The Shoe Fits . . .

Organizers Deem Underwood's Skechers Deal A Natural

**C**arrie Underwood is the latest "American Idol" graduate to enter the world of branded entertainment. Weeks after Underwood was crowned the winner of the hit show's fourth season, she signed on as the latest spokesmodel for fashion brand Skechers.

Underwood also signed with Hershey. She will appear in new TV spots that are part of Hershey's vintage T-shirt promotion, singing such classic jingles as "Sometimes you feel like a nut . . . Sometimes you don't." The ad campaign and T-shirt designs were created by Hershey's ad agency, DDB New York.

With her Skechers deal, Underwood is following in the footsteps of Britney Spears and Christina Aguilera, both former spokesmodels for the footwear company.

The global endorsement deal, which runs through December 2006, was brokered by Skechers president Michael Greenberg and 19 Merchandising Limited, an extension of the 19 Entertainment franchise, which oversees the "American Idol" empire.

Partnering with Underwood was a natural, Greenberg notes. "To young women, she is a very real role model," he says. "[She is] a small-town girl who made it big by pursuing her dreams and just going for it."

Greenberg continues, "When you couple this with a beautiful voice and equally beautiful face, she is a dream as a spokesperson." Greenberg has learned from past celebrity endorsements that "when you put two great things together, you achieve excitement and much success."

Although financial terms of the deal were not disclosed, Greenberg acknowledges that the ad campaign will run into the multimillions. Print ads in leading consumer magazines will be the campaign's foundation, but Greenberg is also looking into mall kiosks, in-store appearances and other platforms.

Underwood, whose debut single "Inside Your Heaven" recently debuted at No. 1 on The Billboard Hot 100 and Pop 100 charts, calls Skechers "a hip company with a great attitude and image." She says she has worn the brand for years, which gives this partnership a natural feel. "I can proudly endorse Skechers," she adds, "and happily add more pairs to my closet."

The campaign, which launches in the fall and focuses on sport and fusion styles of footwear, arrives at an ideal time for Underwood. She is currently on the 41-city American Idols Live! Tour 2005, which commenced July 12, and her debut album arrives in November via 19 Recordings/Arista.

With the synergy be-

tween fashion and music at an all-time high, Greenberg hopes to work with 19 Recordings/Arista on promotional tie-ins—"just as we did in the past with Britney and Christina's labels in the U.S. or overseas," he says.

**A SPLASH OF LEMON-LIME:** The re-branding of MTV2 continues with Sprite-enhanced TV spots for the cable network. The ads, which revel in nifty product placement—and which run on MTV2 through mid-August—were created in-house by the MTV Promotions group.

"The magic of these spots lies in the way the two brands blend," explains Tim Rosta, senior VP of integrated marketing/sponsorship development for MTV/MTV2/mtvU. "So, it was essential that the people who created the new MTV2 environment be the creative force behind these 'entertainment' pieces."

According to Rosta, MTV2 is considering other brands/partnerships that will result in similar content. He says discussions are under way with companies that have brand attributes that enhance the MTV2 viewer experience.

"Sprite has built tremendous brand equity in hip-hop and urban music," Rosta notes. "So, while they were a natural fit for our hip-hop programming blocks, you'll see more of these in the months to come with brands that work in some of our other programming destinations."

**BURN, BABY, BURN:** Country singer/songwriter Phil Vassar is the new spokesman for Prilosec OTC, Procter & Gamble's over-the-counter heartburn medication. The feisty TV spot was handled by ad agency Manning Salvage and Lee. The deal includes media appearances and online tie-ins. Surely, Vassar is keeping Prilosec handy during his current trek in support of his Arista Nashville album "Shaken Not Stirred."

**THIS 'N' THAT:** Grammy Award winner Sheryl Crow and Dell have teamed for a new ad campaign. In the TV spots, Crow demonstrates the benefits of home technology—from Dell Media Center PCs to 42-inch plasma TVs. The ads were developed by Dell's ad partner, DDB. A print and online campaign, as well as direct-mail catalogs and newspaper inserts, will follow.

Lenny Kravitz and two partners have formed Kravitz Design, focusing on commercial, residential and product design. The Miami-based firm created the Casino Royale chandelier for Swarovski's Crystal Palace Collection. Custom orders for the chandelier will be taken later this year. Meanwhile, Kravitz Design is working on a penthouse recording studio for Setai Resort and Residences in Miami Beach.



CARRIE UNDERWOOD says she has worn Skechers for years and can proudly endorse them.





## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

# Retailers Sour On Exclusives For Indie Acts

When a major retailer is given an exclusive window to sell a new album, there's a general outcry from the independent retail community. Of late, however, a number of strong-selling artists for indie stores have seen their full albums released for purchase at the iTunes store in advance of an album's physical street date.

To say retailers are unhappy about the practice is an understatement. Still, the uproar has been relatively muted compared with the hullabaloo raised when Starbucks sells an exclusive.

This year alone, psychedelic rockers Mercury Rev and veteran folk artist John Prine have given iTunes a head start on new projects. Domino Records recently placed the debut full-length for buzz act Sons & Daughters—the scorching roots rock album “The Repul-

sion Box”—for sale on iTunes a month ahead of its Aug. 9 street date.

“Nobody wants to see anyone else get an advantage,” says Jim McGuinn, owner of Hot Poop in Walla Walla, Wash. He won't hold it against a label or an artist to sell an album online pre-street date, but he is concerned about the practice. “I'm hearing the word ‘iTunes’ thrown out in the store more and more. I didn't realize that we were sharing customers as much as we are.”

Indeed, since the idea of selling an album online is relatively new, most seem unsure of exactly how much it is potentially taking away from their business. This much is known: According to Nielsen SoundScan, online sales of albums have jumped nearly fourfold from 1.78 million to 6.78 million year-to-date. On a new

indie release such as “Illinois” from Sufjan Stevens, about 20% of his first-week sales of 9,000 came from the Web.

“We're worried about it,” says Quinn Bishop, GM of Cactus Music and Video in Houston. “I see both sides of the argument. The record

companies say these are the kind of fans who will want the physical goods and they'll come in and buy the album. Yet if they're going to buy the tunes on iTunes ahead of time, it seems like it's double-dipping, like it's fleecing the fan base. But it's viewed as a

promotional tool.”

That is how those at Domino Records see it, and the label is hoping fans will preview or buy a couple of Sons & Daughters tracks ahead of time to boost first-week sales. As a music fan, it is hard not to be pleased, as albums tend to find their way online weeks in advance of street date regardless of an official release.

“I know a lot of store owners who are curmudgeons about this stuff, and maybe I haven't been in the game long enough to be jaded about it,” says Doyle Davis, who owns Grimey's in Nashville. “If people are going out of their way to find it online early, I see it as a good thing that they're proactively interested in music.”

**UPDATE:** Those wishing to get their hands on a potential

collectible should head out to their nearest indie retailer this week. The latest from singer/songwriter Sufjan Stevens, “Illinois,” was initially released by Asthmatic Kitty with an unlicensed image of Superman on its cover (*Billboard*, July 16). The label quickly contacted “Superman” publisher DC Comics in the hopes of resolving its error.

Bloomington, Ind.-based Secretly Canadian says that as of July 12, it shipped its final copy of the album containing the Superman image. New copies should be shipping the week of July 29. “Illinois” has sold more than 15,000 units in the United States in its first two weeks of release, according to Nielsen SoundScan.

DC Comics did not return calls or e-mails for comment. ●●●



SONS & DAUGHTERS' debut album was available at iTunes one month prior to street date.



## Retail Track

ED CHRISTMAN [echristman@billboard.com](mailto:echristman@billboard.com)

# Merchants Are Missing More Than Just The Hits

In the July 16 issue, I wrote a story on the music industry's soft first half, which most key retailers blamed in part on a lack of hits. But at least one respected indie retailer sees the problem differently.

For the last four or five weeks, despite a string of strong core releases, Brighton, Mass.-based Newbury Comics has had its weakest music numbers in 16 years. “We are down 16%-18% in music on a [comparable]-store basis, year over year,” Newbury CEO Mike Dreese says.

Among the recent releases that normally would ensure strong sales for the chain are albums by the White Stripes, Coldplay, Foo Fighters, Gorillaz, Audioslave, Weezer, Nine Inch Nails, the All-American Rejects and Fall Out Boy as well as local sensations Bronson Arroyo and Dropkick Murphys.

“It is significant that sales are down so much, because we didn't expect it,” Dreese

says. “It's the worst comp-store period since Tower Records opened its Back Bay store [in Boston] 16 years ago. It has just been unbelievably ugly. And if it doesn't turn around by Labor Day, we will probably begin looking at a fundamental restructuring of our business.”

Dreese says he was already concerned about Newbury's business, but that concern deepened when Trans World Entertainment announced that it would not meet its earnings guidance for the second quarter and DreamWorks announced that some of its video titles—including “Shrek 2,” according to press reports—are not meeting sales expectations and will result in returns.

Albany, N.Y.-based Trans World expects to suffer a decline in comparable-store sales in the low single digits for the second fiscal quarter, a reversal of its previous forecast of positive comparable-store sales for that pe-

riod. It also announced that it expects a net loss of 15-20 cents per share in the second quarter and lowered its guidance for the year by 5 cents, to 80-85 cents per share.

“Then, there was the Apple announcement that [it] had shipped 6.5 million iPods in 90 days,” Dreese says. “So, my operating theory is summer [business] is being ruined for the first time in memory by Apple. When people go to the beach, it's no longer about buying CDs at Newbury, it's about iPods and hooking them up to the car stereo.”

Not all retailers feel the same way. Hastings Entertainment chairman/CEO John Marmaduke acknowledges that sales are soft but says, “based on the few-week trends, we are more optimistic. Adult rock sales are exceeding expectations. We are sure seeing people come in and buy one or two titles without much resistance right now, which is surpris-

ing since business has been soft since gas went north of \$2 a gallon.”

Marmaduke's optimism comes on the heels of a fiscal first quarter when Hast-

music than other merchants, Marmaduke cites the buying team. “We've just got a great team of buyers now, headed by Bryan Everitt, and they are making the difference,”

the Gulf Coast states this month. “We had up to seven stores close for one to three days last week,” says Rob Perkins, president of the Value Music chain.



“If it doesn't turn around by Labor Day, we will probably look at restructuring our business.”

—MIKE DREESE of NEWBURY COMICS



ings outperformed most other merchants in music. Its sales were down only 1.3%, while merchants like Borders Group and Best Buy were announcing double-digit declines for the same period.

Asked why Hastings appears to be doing better in

he says. “We are just so proud of them and the job we are doing.”

### DISLIKE A HURRICANE:

As if music merchants didn't have enough to worry about, hurricanes Dennis and Emily have been plowing through

Likewise, Trans World Entertainment executive VP John Sullivan says some of his stores shuttered because of the storms: “On July 9, four stores didn't open; July 10, six didn't open and three others closed early; and July 11, two didn't open.” ●●●



RETAIL BY DEBORAH EVANS PRICE

## Some Retailers Not High On Nelson Album Art

New Release 'Countryman' Features Covers With Pot Leaf Or Palm Tree

NASHVILLE—Pot leaves or palm trees? Retailers have a choice as to which of those images will grace their shelves as the cover of Willie Nelson's new Lost Highway project "Countryman," a reggae album a decade in the making.

Though marijuana is a substance long associated with reggae and the red-headed stranger, the label is taking no chances in its push to attract as wide a consumer base as possible.

"We made a decision months before the record came out," says Ben Kline, senior VP of sales and marketing at Universal Music Group Nashville. He denies that the label bowed to pressure from Wal-Mart for a safer cover.

"We anticipated that some customers might not want to carry the version that has a pot leaf on it. So we made two covers from day one, and in fact, the majority of our customers have chosen the alternate cover [the palm tree] . . . There's a perception that this was done for one customer. That was simply not the case."

Kline declined to comment on what version of the album any particular retailer is carrying. "Countryman" streeted July 12.

Virgin Megastores is carrying both covers. "We really feel it's up to the customer to decide which version they prefer to buy," says Virgin chief marketing officer Dave Alder, who observes that both album covers are selling equally well. "When there are two versions offered, we'll usually carry both versions and let the customer decide . . . We're located in considerably different types of locations, from Salt Lake City to Los Angeles and New York's Times Square. We

need to make sure we appeal to a very broad section of music buyers."

According to Musicland spokeswoman Laurie Bauer, "We have the weed on the front. Generally we tend to appeal to a little edgier audience, and we don't shy away from the controversy."

Brian Smith, VP of store operations for Value Central Entertainment, sees the controversy as much ado about nothing.

"His fans are seeking out the original cover, according to our store managers, and sales are proving that out," Smith says. "I imagine other traditional music retailers feel the same way. The true fans don't want the palm tree version. Hey, we're talking Willie here."

"Countryman" sold 21,000 units its first week, according to Nielsen SoundScan. "At the end of the day, we want this music to be heard," Kline says. "It's a very unique Willie record. I didn't want anyone in America to not be able to walk in any

store and buy this record. It was a pre-emptive move on our part to ensure that people could hear the music."

Retailers understand the label's sensitivity. "People have different tastes, and you need to appeal to different preferences," Bauer says.

Jon Kerlikowske, GM of Tower Records' downtown Nashville location, says his store is carrying the pot leaf version. He says it is not unusual for a label to offer different cover options, if there is a risk of alienating a potential sale. "There's always going to be someone out there like that," he says of people who take offense, "but that's not necessarily our customer base."



Some might be surprised by the marijuana leaf on WILLIE NELSON'S new album, but one retailer says, "Fans don't want the palm tree version. Hey, we're talking Willie here."

RETAIL BY TODD MARTENS

## Rhymesayers Grows Beyond Hip-Hop Roots

When Rhymesayers CEO Siddiq Sayers opened a hip-hop specialty store in the same building that housed his label, he had more on his mind than generating some extra retail revenue.

As a relatively small underground rap label in Minneapolis, Sayers hoped his Fifth Element store would build his relationships with independent distributors as much as it would fuel the Midwest's hip-hop scene.

His plan is working. Fifth Element—which opened in 1999

—and Rhymesayers are expanding. When a karate school next door went out of business, Sayers saw an opportunity to nearly double the size of Fifth Element and add a second floor to Rhymesayers' headquarters.

New product lines are being brought in to Fifth Element, and the store is looking to expand beyond its hip-hop roots.

As for Rhymesayers, the 10-year-old label—home to such acts as Atmosphere, Brother Ali and Eyedea & Abilities—recently launched an indie rock

imprint, Women Records. Rapper Murs and Slug, the latter the MC behind Atmosphere and a former clerk at Fifth Element, head the label.

Sayers, who worked 13 years at Best Buy as an urban buyer and a store supervisor, says he modeled Fifth Element after New York's Fat Beats, long considered a sort of ground zero for indie hip-hop.

"It needed to have a purpose," Sayers says. "We couldn't just open a record store. The overall plan and concept was to

bring that specialty store to Minneapolis. If you were into that underground vinyl stuff, there were very few stores out here carrying it. Chicago was the closest place to go."

Sayers also believed Fifth Element would keep Rhymesayers on the minds of his distributors. "It was a way of keeping them honest with us," Sayers says. "We had a retail store that was doing a couple thousand a week with a handful of independent distributors. At the end of the month, these were

Willie Nelson: Photo: Lester Cohey/WireImage.com



Fifth Element will likely expand into such lifestyle products as clothing and DJ equipment.



RETAIL BY JILL KIPNIS

## New Marketing Outlets Driving DVDs Home

LOS ANGELES—DVD marketing campaigns are increasingly bucking tradition.

Though print, radio and TV promotions still play a role in marketing, the Web—and soon cell phones—are becoming a more prominent part of DVD advertising.

"It used to be that only big titles had a heavy online marketing campaign," says Duncan Plexico, executive director of online marketing for Twentieth Century Fox Home Entertainment. "Now, every title has a good ad spend online. Budgets in the last five years have gone up quite significantly."

Ken Graffeo, executive VP of marketing for Universal Studios Home Entertainment, notes that online advertising can be much more interactive than any traditional promotions.

"Over the last year and a half, we have used a lot of rich media," he explains. "Our ads aren't stagnant. You're getting trailers and clips and exclusive content."

Advertising online, through major portals like Yahoo, MSN and AOL and on specialty movie or lifestyle Web sites, is just the tip of the iceberg.

Studios are offering exclusive content on each title's Web site prior to DVD street dates to generate interest.

Plexico notes that in between the theatrical and DVD release (May 24) of "Garden State," the film's star and creator Zach Braff filed a blog to

keep traffic coming to the Web site.

"The blog was really impactful," Plexico says. "Usually there's a lag in consumer awareness between the theatrical and DVD release, and this kept interest high."

Fox may pursue the blog idea with a film's key crew members in the future. "If we got a renowned cinematographer to do it, we might target film schools with a blog," he notes.

Graffeo says that offering special DVD-related events online has also been effective.

For the May 17 DVD release of "White Noise," for example, the studio hosted a weekend event at Hollywood's Roosevelt Hotel that explored the film's theme: communicating with the dead. The event was streamed live on the movie's Web site.

Cell phone marketing is still largely uncharted territory.

Laura Saez, senior director of new media marketing for Warner Strategic Marketing, notes that packaging

could prove key in exploring mobile marketing.

"We stickered a recent Anthony Hamilton CD with short codes for mobile content," she says. "We want to expand that idea to DVDs."

Plexico says the Sept. 27 direct-to-DVD title "Family Guy Presents Stewie Griffin: The Untold Story" (\$29.98) will be its first title to feature a large-scale cell phone marketing scheme.

"The beauty of 'Family Guy' is that its audience is hungry for all things 'Family Guy,'" Plexico says. "We're looking to offer wallpapers, ringtones, licensing/merchandising items, [instant messaging] environments and e-cards."

Graffeo says that Universal has not pursued cell phone marketing tactics for any of its DVD releases as of yet, though it is looking into the strategy.

Cell phones "don't have the overall penetration here yet," he says. "Moving forward, I do expect it to be a very important medium."



also the people who owed us money. It was a good way to keep everyone on the up and up."

Although Rhymesayers artists get preference, Fifth Element dedicates plenty of shelf space to like-minded artists and labels, such as Definitive Jux and Stone's Throw Records. The store generally shirks co-op programs with other labels, preferring to make its own decisions about what product is brought in and displayed.

"Labels are basically paying for retail coverage, and we don't do a lot of co-ops," Sayers says.

"We support the art and artists that we sell. The store was either going to be about Rhymesayers or whoever was paying us to take their shit. So it was going to be about [our] scene."

To that end, the expansion of Fifth Element will likely see a larger focus on lifestyle products, such as clothing and DJ equipment, says Jordan Daley, who oversees the store's day-to-day operation. "The initial idea was to make more space for the label," Daley says. "The label needed to expand more than we did, but the store has been doing well, even when it

seemed like the retail business was down."

With the opening of Women Records, Daley says Fifth Element may add a small indie-rock section, but the focus would likely be on local talent. "We're starting to see more of a cross-over audience and are just getting into carrying some titles outside of hip-hop," he says.

With the remodeling, Fifth Element recently set up shop at fifthementonline.com. He says that in just a couple of months the Web site has contributed nearly a quarter of Fifth Element's business.

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GLOBAL BY LARRY LeBLANC

## Open Road Paves Way For Country Acts

Canadian Indie Leading Outlet For Genre's Domestic Artists

TORONTO—With major labels no longer signing home-grown country acts, the indie sector has stepped into the breach.

A case in point is Open Road Recordings and its band the Road Hammers. The act is fronted by 2004 Canadian Country Music Assn. top male vocalist Jason McCoy, along with Clayton Bellamy and Chris Byrne.

Toronto-based entertainment company MapleCore launched Open Road two years ago as a sister label to alternative-styled MapleMusic Recordings, home to Kathleen Edwards, Pilate and the Dears. Universal Music Canada, a minority shareholder in MapleCore, distributes both labels.

Open Road has swiftly become Canada's leading outlet for domestic country music. Its roster also includes Canadian acts Doc Walker, the Wilkinsons, Jake Mathews, Johnny Reid and Australia's Adam Harvey.

Open Road's birth came as the Canadian arms of the major labels, including Universal, drew down their investment in home-grown country music.

There are currently no Canadian country acts directly signed to majors in Canada. The cream of Canada's country crop—including Shania Twain, Terri Clark and George Canyon—is signed to U.S. labels.

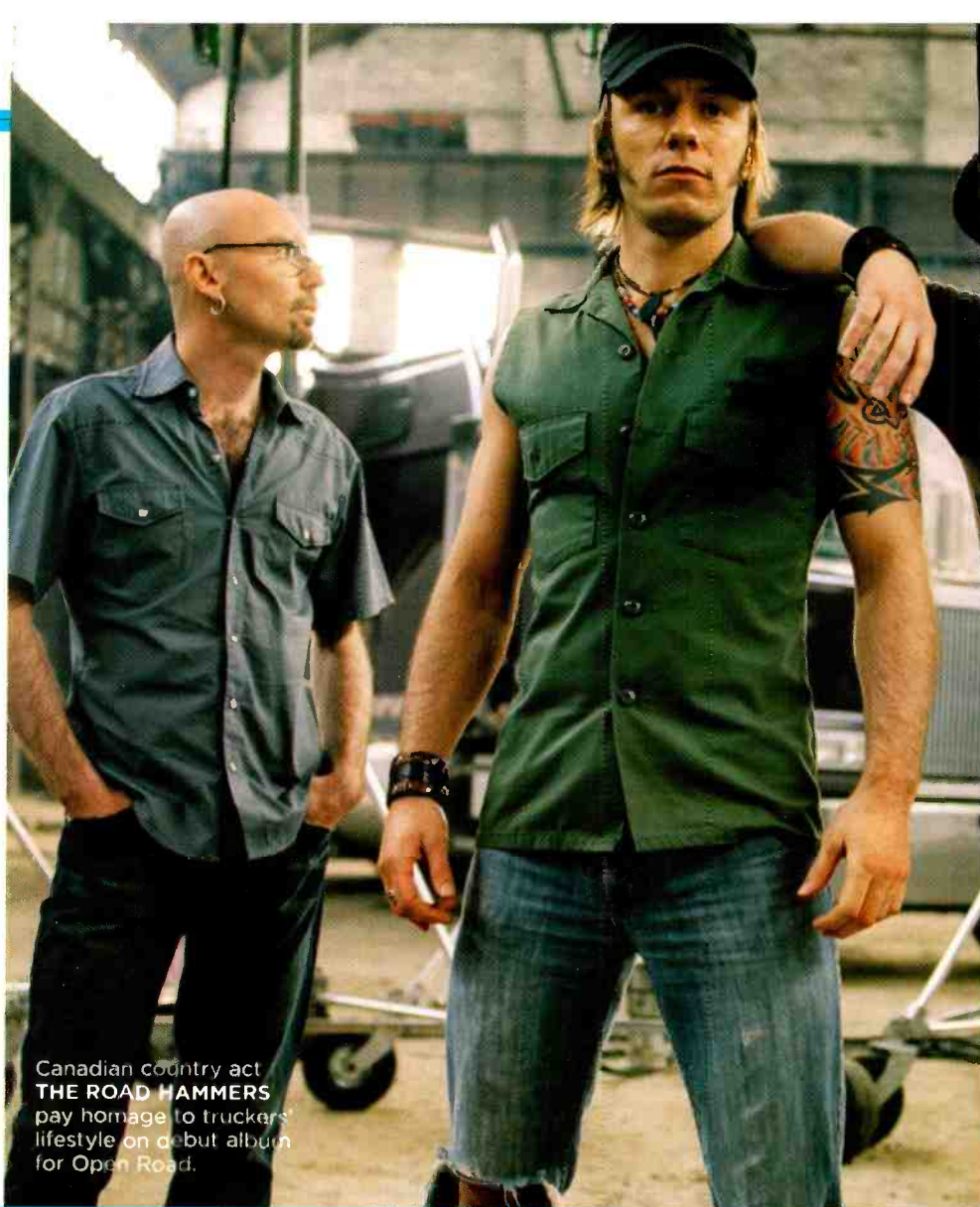
"Today, the bulk of Canadian country product comes

from independent labels—mostly mom-and-pop operations," says Bruce Leperre, PD/music director of country station CKDM in Dauphin, Manitoba. "Open Road is the only Canadian country label taking any risks."

"We felt that there was a vacuum in the country market," MapleMusic GM Kim Cooke says, "and that it was a good time to stake a presence."

Veteran Canadian manager Ron Kitchener was enlisted to run the label. As head of RGK Management, he had been handling McCoy and Walker for more than a decade.

"I was hesitant to do it," Kitchener admits. "But I didn't have a lot of options. I did not want to leave Universal, where



Canadian country act **THE ROAD HAMMERS** pay homage to truckers' lifestyle on debut album for Open Road.



## 'The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

## EC PROPOSAL COULD BENEFIT U.S. PUBLISHERS

obbying European lawmakers is not a typical role for the American music industry. This could change after publishers discover a hidden gem in a European Commission proposal offered to promote online music licensing.

At first glance, the proposal appears to deal only with European issues, sorting out problems in licensing rights across borders within the European Union. Yet deep inside the report, it says that "international" rights holders could "opt for direct membership" in a collecting society of their choice.

This means that American publishers could collect mechanical and performance royalties directly from EU societies rather than forming a European company or relying on European subpublishers or American collecting societies to do the job.

Set out in the July 7 "Study on a Community Initiative on the Cross-Border Collective Management of Copyright," the proposal ex-

plains the music industry's "complex licensing arrangements" through the European societies, which it calls collective rights managers, or CRMs (*Billboard*, July 23).

Although there are more than 150 CRMs, the report focuses on those that manage musical works for two groups of rights holders: composers, authors and editors (songwriters and publishers) for their mechanical and performance rights, and performers and phonogram producers (artists and labels) for their reproduction rights and "neighboring rights" (which allow artists and labels to receive royalties for analog performances, such as radio broadcasts, and digital performances, such as webcasts, of their recordings).

In most EU countries, one CRM licenses mechanical and performance rights, collects royalties and distributes them to members or to CRMs in other countries for their members. In other EU countries, these rights are split between



JENNY VACHER sees further EC action.

two CRMs.

Most CRMs enter "bilateral agreements" with CRMs in other countries, authorizing local licensing and royalty collection for their repertoire. To facilitate these arrangements, CRMs have formed alliances—umbrella organizations—that have prepared "model agreements" for CRMs to use. For example, BIEM represents the mechanical-right interests of publishers and has a model agreement.

The report noted that these

bilateral agreements include a number of restrictions that do not promote certain fundamental principles of the European community. For example, many CRMs agree among themselves that they will not accept as a member anyone who is a member of another CRM or with a nationality of the country where the other CRM operates. They also often agree that they will only license rights for their country.

In effect, a German publisher may only authorize a German CRM to handle its repertoire. That CRM authorizes CRMs in other EU countries to license rights and collect royalties, and then pay them to the German publisher. As the report notes, this means that there are multiple deductions for fees within this reciprocal network before rights holders receive revenue.

The EC also noted that in many agreements—either as written or as they are followed in practice—the distribution of royalties shows bias favoring domestic rights holders. For

example, non-domestic repertoire represents 55%-62% of works exploited in Spain. Yet the royalties distributed from Spain to non-domestic CRMs have been below 12%. The EC wrote that this is "not good for the performance of the EU music sector as a whole."

Further, this system does not promote "cross-border" licenses necessary for online music offerings—and the EC wants to narrow the gap in online music revenue between Europe (\$32.8 million in 2004) and the United States (\$250 million in 2004), especially since 50% of mobile phone content revenue in the future is expected to come from music.

By proposing that rights holders be permitted to select—and change—their CRM and to grant them the right to issue multiterritorial licenses, the EC indicates a belief that free-market competition will create three or four powerful CRMs "who effectively defend rights-holders' interests vis-à-vis powerful commercial users

at a pan-European level." The report noted concerns over the "vertical integration" of the media, which is expected to "evolve into an increasing threat to the collective power of right-holders and their ability to maximize their revenue, especially in the online environment."

The EC also believes that competition among CRMs would force them to provide better services and to be more complete and transparent in their reporting of royalties.

Jenny Vacher, general counsel to the International Confederation of Music Publishers in Paris, tells *Billboard* that further EC action is expected by this fall. It may decide to issue a directive (enforceable by law) or a recommendation. She says that a directive would take at least one year—possibly up to three years—to clear the legislative process. A recommendation would be a more immediate response and, if not voluntarily followed in the next couple of years, could be the basis for a directive.





I had solid relations with Jason having three albums there. With encouragement from [Universal Music Canada president/CEO] Randy Lennox, I agreed to run Open Road."

Today, Kitchener continues to manage McCoy and Walker, both headlining acts on Canada's tour circuit. He also handles the Road Hammers—with McCoy co-managing—and Alberta's Corjo Lund Band.

MapleCore's staff handles the day-to-day functions of Open Road, including marketing, publicity and accounting. Kitchener, working from a separate office along with two management employees, is responsible for signing acts at Open Road, and for developing marketing strategies.

"Ron is the king of country music in Canada today," CKDM's Leperre says. "He has almost single-handedly built up the country music industry in Canada from three years ago when it was really

faltering. It is still faltering, but it's on an upswing from where it was."

While Kitchener spends at least a week in Nashville each month, trying to further his contacts there, as well as working extensively in the United Kingdom and Australia, he also emphasizes the opportunities for Canadian country at home.

"There's plenty of outlets for country at radio, at CMT Canada and in touring," he says. "If we create the best possible music and develop strong long-term artist plans, then we'll start seeing a stronger domestic scene."

The Road Hammers' self-titled debut has scanned 15,000 units in Canada, according to Nielsen SoundScan, since its May 17 release. The album is slated for release in Australia in August by Universal Music.

The band was formed to pay homage to truckers. Last year, McCoy came up with the

idea for a side project, an album of vintage trucking-related hits.

"What I'd been searching for, and what fans seem to be looking for, sort of collided," says McCoy, who divides his time between Minesing, Ontario, and Nashville. "We want something different. The album encapsulates the fact that truckers and musicians have the same lifestyle. As musicians, we're always in truck stops at three in the morning eating alongside truckers."

Prior to its album hitting Canadian retail, the band's profile was bolstered in Canada by a six-part weekly series, titled "The Road Hammers," on CMT Canada. It premiered April 23.

"It's nice seeing something off-centered that is not 100% country," says Casey Clarke, director of programming and production at CMT Canada. "Their music has a American Southern rock feel." ...

## GLOBAL NEWSLINE

**>>>IRMA HAILS FILE-SHARING RULING**  
Irish labels have hailed a July 8 court ruling as a landmark in their fight against illegal file-sharing.

Justice Peter Kelly in the Commercial Division of the High Court in Dublin granted the local affiliates of EMI, Universal, Sony BMG and Warner an order compelling the country's two leading Internet service providers, Eircom and BT Ireland, to hand over names and addresses of 17 individuals accused of serial illegal file-sharing. Neither ISP opposed the order, which is the first of its type in Ireland.

The Irish Recorded Music Assn. acted as an agent for the record companies in the case. IRMA director general Dick Doyle says the body is "very pleased" with the order. It is seeking damages from the 17 of up to 6,000 euros (\$7,250) per person for breach of copyright law. —Nick Kelly

**>>>JAPAN'S MUSIC MARKET SHRINKS**  
The Japanese recorded-music market declined in first-half 2005, based on wholesale shipments, according to the Recording Industry Assn. of Japan.

January-June shipments of prerecorded audio software by the 42 RIAJ member companies totaled 138.2 million units, down 8% from the corresponding period in 2004. Value fell 7% to 163.5 billion yen (\$1.5 billion).

Domestic repertoire fell 12% in volume to 100.6 million units and 8% in value to 117 billion yen (\$1 billion). Shipments of international repertoire rose 2% to 37.7 million units, although value fell 5% to 46.5 billion yen (\$414 million). —Steve McClure

**>>>AUSSIE SITE INFRINGED COPYRIGHT**

The Federal Court in Sydney found the operator of an Australian Web site guilty of copyright infringement for posting hyperlinks to other sites offering illegal MP3 downloads. The decision also found the site's host Internet service provider liable for damages.

Justice Brian Tamberlin ruled July 14 that, although the mp3s4free.net site had not hosted unauthorized downloads, it aided their distribution by linking to other sites. The decision is a first for Australia.

Brisbane-based site operator Stephen Cooper, Sydney-based ISP ComCen Internet Services and its parent E-Talk Communications were all found guilty of copyright infringement, as were a director and an employee of E-Talk.

Michael Kerin, GM of the Music Industry Piracy Investigations unit, says all five defendants will be pursued for damages. The case was brought by 31 music companies in October 2003. —Christie Eliezer

**>>>U.K. LABELS SEEK TAX BREAKS**

The U.K. record business is asking the British government to consider granting tax credits for investment in recordings.

Speaking at the British Phonographic Industry's annual general meeting July 14 in London, chairman Peter Jamieson said he hopes to open "a formal dialogue" with the government on the issue. "I can think of no better single action by which the government could extend their support to the music industry in the area it needs it most—the area of extreme risk reward, where currently the hits have to fund the misses," he said.

Jamieson also called on the British government to lobby for changing the European term of copyright for recordings to bring it closer to the U.S. model. The term is 50 years from the date of recording in the European Union but 95 years in the United States. —Emmanuel Legrand

**>>>JAPANESE UPLOAD CASES SETTLED**

The Recording Industry Assn. of Japan says five of its member companies have reached out-of-court settlements with five individuals for illegal uploading of music files.

The RIAJ, which declined to name the five companies involved, says each user paid an average of 480,000 yen (\$4,274) in compensation.

According to the trade body, each user submitted a written oath to never again commit similar infringements and agreed to pay damages.

The settlements were the first to be reached with file-sharers in Japan. —Steve McClure

GLOBAL BY STEVE McCLURE

# Music Tops Japanese Mobile Content Sales

TOKYO—With sales of master ringtones and downloads booming, music is quickly becoming a significant revenue source for the Japanese mobile phone business.

Mobile content in Japan has been boosted by the advent of third-generation phone systems, according to a report that the Tokyo-based Mobile Contents Forum published July 4. The MCF represents 205 carriers, manufacturers and content providers.

The report states, "The growth of the market as a whole was due to rapid growth in enriched content for third-generation phones such as master ringtones and games."

Overall mobile content sales in Japan in 2004 rose 22% from 2003 to 260.3 billion yen (\$2.3 billion), according to the MCF. Music services account for the vast majority of the revenue.

The MCF report reveals that master-ringtones revenue increased a staggering 631% to 20.1 billion yen (\$179.2 million) in Japan in 2004 over 2003. A reason cited for that in-

crease was the introduction of flat-rate subscriptions by Japan's three major mobile-phone companies—NTT DoCoMo, KDDI and Vodafone.

In contrast, the mature polyphonic-ringtones market grew at a much slower 6% rate to 116.7 billion yen (\$1.04 billion), while the mobile games market was worth 41.2 billion yen (\$367.4 million), marking a 53% rise over 2003.

Steve Myers, president of Tokyo-based software developer Theta Music Technologies, says he expects polyphonic-ringtones

sales in Japan to mark their first decline in 2005 and soon be overtaken by master ringtones.

"For *chakumero* [ringtone] providers, the challenge is to maintain their subscriber bases by continuing to provide selected *chaku-uta* [master ringtones] and other types of content beyond standard *chakumero* files on their sites," Myers says.

He predicts that this year's master-ringtones sales will rise 2.5 times above 2004's levels. He also forecasts a fivefold increase in the fledgling full-song mobile-based downloads market.

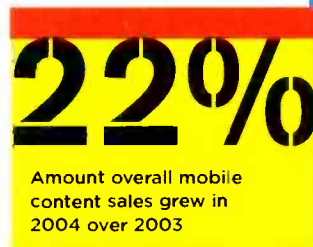
Japan's second-largest mobile operator KDDI says that its mobile-based full-song download service—Chaku-Uta Full—had racked up 10 million downloads as of June 15. That number had been 2 million in February.

Chaku-Uta Full launched Nov. 19, 2004. It is currently Japan's only mobile-based full-song download service, featuring some 37,000 MP3 titles.

The industry anticipates that mobile song download services

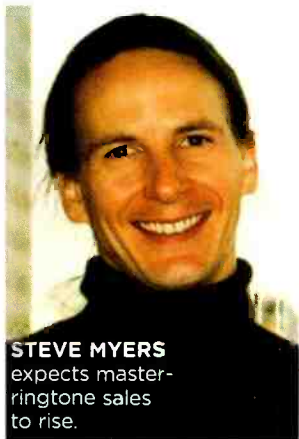
may face stiff competition from the Japanese version of iTunes, which is expected to launch here soon.

Industry sources suggest Apple Computer's iTunes



Music Store Japan will charge between 150 yen and 200 yen (\$1.34-\$1.78) per track. Chaku-Uta Full charges 100 yen-400 yen (89 cents-\$3.57) for individual MP3-quality tracks. Apple declined to comment.

The download market should also benefit from the launch of NTT DoCoMo's own mobile song download service, expected this fall. Myers says the *chaku-uta* market represents a great new sales outlet for owners and aggregators of niche music content. ...



STEVE MYERS expects master-ringtones sales to rise.



MOBILE BY ANTONY BRUNO

# Multimedia Messaging, Just In Time

The first steps in getting video, pictures and sound to cross from one carrier network to another—just as text messages do now—are under way.

Cingular announced this month that its customers can share multimedia messages—known as MMS—with any Sprint, T-Mobile, Verizon Wireless, Leap Wireless or US Cellular subscriber who has an MMS-enabled phone. In addition, Sprint and T-Mobile announced that their subscribers could do the same, and Sprint will announce a similar deal with Verizon shortly.

All U.S. operators are expected to achieve MMS interoperability before the end of the year, a significant step in the evolution of mobile messaging services.

While this type of interoperability is possible today for simple text messages, the wireless industry is placing large bets on the success of mobile multimedia. Without a fully interoperable wireless environment, few in the content community saw much promise in MMS.

"It's about time and long



CARAEFF

overdue," Universal Music Mobile VP/GM Rio Caraeff says. "Everything in the mobile world is dead in the water without interoperability. It's a critical factor that needs to be there for a market to take off."

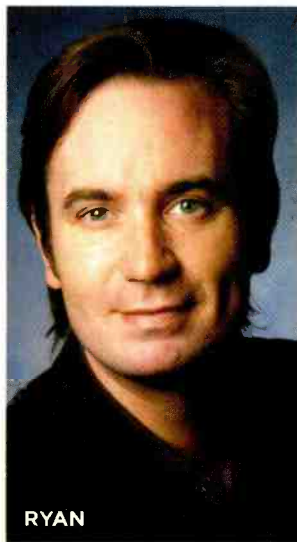
Even with MMS interoperability, users still cannot share ringtones or full-length songs. MMS services are like multimedia e-mails, but their low file-size limit allows for only a 10-second song clip.

But the process of achieving the current level of interoperability has laid groundwork for technology and partnerships that labels see as critical to mo-

mobile music's success.

In particular, executives are excited at the prospects for mobile "superdistribution," where users can send one another legal, protected music files across multiple platforms—and make purchases on a whim.

"This could be the beginning of a good thing," says Thomas Ryan, senior VP of mobile and digital development at EMI Music. "Regardless of platform, we want to make it seamless for consumers to enjoy content on all devices. While MMS is not



RYAN

specifically at this stage a music product, we see MMS interoperability as a positive step in this overall direction."

In the meantime, interoperability is expected to make MMS a more powerful marketing channel for multimedia content, such as music.

"Anything you can send as a text alert today you can send as rich media tomorrow," Sprint director of data communications services John Styers says. "Everything kicks up a few levels once you add multimedia."

Until now, MMS traffic has been low because of interoperability issues. For instance, the best-selling mobile phones today have cameras, yet platform incompatibility often hampers the ability to send photos to other phones. The industry hopes this will now change.

"We don't know what the real applications are for this yet," says Mark Desautels, VP of wireless Internet develop-

ment for CTIA-The Wireless Association. "What we do know is what happens to messaging when interoperability is in place."

Just two years ago, text-messaging services suffered from the same lack of interoperability. According to Desautels, text-messaging traffic in the United States grew from an average of 600,000 messages a month before there was interoperability to 4.5 billion a month today.

MMS traffic is not expected to reach those levels, because it requires more advanced phones. But interoperability is expected to raise the profile of MMS with users and content providers.

In addition to an expected spike in MMS usage, content owners conducting MMS campaigns can benefit from the viral nature of wireless messaging.

Whereas before an MMS message hit a dead end once it reached the phone, now users can forward the messages they sign up for to others.

"People being able to forward opted-in marketing messages with images or animations about their favorite artist could be good for the

**4.5 Billion**

Number of text messages sent per month in the U.S.

promotion of our content," EMI's Ryan says.

As younger generations increasingly view mobile phones as the preferred devices for accessing e-mail, sharing pictures and, potentially, sharing music, MMS interoperability brings phones one step closer to replicating the desktop computer experience.

"It makes messaging a lot more compelling than it is today," Styers says. "I think it's really going to open the doors to a lot of fun, new applications."

## BITS & BRIEFS

### BLING GIVES LATIN A RING

Wireless record label and content aggregator Blingtones is expanding into the Latin music market with the launch of Barrio Mobile, a sister brand targeting urban Latin wireless subscribers. Blingtones has focused specifically on the hip-hop market, with such artist/producers as Q-Tip and Lil Jon participating. Barrio Mobile is signing Latin artists to produce exclusive, original ringtones and full-length tracks created specifically for the mobile market. Participating artists so far include Pitbull, Tego Calderón, Don Dinero and Cuban Link.

### INDIE MUSIC MARKS THE SPOT

Internet radio station Live 365 has jumped into the podcasting business. Its new

initiative, SPOTcast, is a weekly series of seven podcasts featuring independent music. Its July 15 podcast tapped the clientele of digital distribution service provider Iris Distribution, including Heartless Bastards from Fat Possum Records and String Cheese Incident from SCI Fidelity Records.

### 10 YEARS OLD AND GOING STRONG

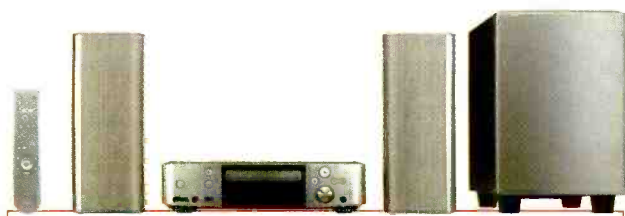
The MP3 format celebrates its 10th anniversary this year, which is shaping up to be the biggest yet for digital music. According to Nielsen SoundScan data, track downloads from January through June totaled 159 million. That is more than the entire 2004 total of 143 million, and much more than the 54 million tracks downloaded by this time last year.

## YAHOO! MUSIC

TOP 20 STREAMS JUL 30 2005

1	MARIAH CAREY We Belong Together ISLAND	5,055,112
2	SHAKIRA La Tortura EPIC	4,266,038
3	R. KELLY Trapped In The Closet ZOMBA	4,102,658
4	KELLY CLARKSON Behind These Hazel Eyes RCA	3,574,173
5	CIARA Oh ZOMBA	3,110,063
6	GWEN STEFANI Hollaback Girl INTERSCOPE	3,070,103
7	JESSICA SIMPSON These Boots Are Made For Walkin' COLUMBIA	3,042,898
8	PRETTY RICKY Grind With Me ATLANTIC	2,930,334
9	PUSSYCAT DOLLS Don't Cha INTERSCOPE	2,611,424
10	BACKSTREET BOYS Incomplete ZOMBA	2,563,087
11	WILL SMITH Switch INTERSCOPE	2,509,734
12	AKON Lonely UNIVERSAL	2,482,010
13	50 CENT Just A Lil Bit INTERSCOPE	2,463,901
14	MISSY ELLIOTT Lose Control ATLANTIC	2,340,600
15	SIMPLE PLAN Untitled LAVA	2,282,614
16	THE BLACK EYED PEAS Don't Phunk With My Heart INTERSCOPE	2,247,996
17	DESTINY'S CHILD Cater 2 U COLUMBIA	2,116,791
18	ROB THOMAS Lonely No More ATLANTIC	2,066,524
19	KELLY CLARKSON Since U Been Gone RCA	2,057,552
20	JESSE MCCARTNEY Beautiful Soul HOLLYWOOD	2,048,796

The top 20 audio and video streams (combined) for the four weeks ending July 17. Source: Nielsen Broadcast Data Systems



### PORTABLE MP3 PLAYERS COME HOME

Consumer electronics powerhouse Denon is pushing forward with a mantra of convergence, introducing two home entertainment systems that feature specific connections for leading portable MP3 players.

The Denon S-Series comprises 2.1 channel surround sound DVD home theater systems that are among the first to incorporate connectivity—and dedicated controls—for MP3 players from such companies as Apple Computer and Rio. Users can play music stored on their portable devices through the system via a dedicated docking cable. The system also features a customized navigational function that allows users to view all track-selection and playlist-creation controls on their TV screen, using the system's remote control.

iPod owners can use the customized connection kit to charge their devices when docked and to view photos stored on iPod Photo devices. Other MP3 players are connected via a simple USB 2.0 dock.

The system includes a DVD player/receiver, two satellite speakers and subwoofers. The series will ship in August for between \$1,000 and \$1,600, depending on the model. —Antony Bruno



TOURING BY RAY WADDELL

## Rascal Flatts Is Looking Sharp

Country Trio Has Risen From Opening Act To Headliner, But Best Is Yet To Come

Headliners off and on since 2002, the members of country trio Rascal Flatts have seen their ticket-selling clout surge this year.

"The guys are having one of those kinds of years that only comes around once in a while," says Trey Turner, manager of Rascal Flatts with Doug Nichols. "They've been elevated to superstar status, and that's great for them and great for country music."

Slightly more than one-third of the way through the 95-date Here's to You tour, the Lyric Street act has grossed more than \$11 million and moved more than 313,000 tickets. The band is averaging close to 14,000 a night in tickets sold.

"Any time you can draw 20,000 people, it's absolutely a breakthrough," says Brian O'Connell, VP at Clear Channel Entertainment overseeing country music. "Not many acts can do that in any genre, and we've had seven or eight shows in that range."

But the band's handlers believe the best is yet to come for the multiplatinum act. "I think what 2005 really has shown all of us on the Rascal Flatts

team is the real potential is there to grow into an elite, superstar level," says Rob Beckham, VP at William Morris Agency and responsible agent for Rascal Flatts for six years. "This has been a breakthrough year, but there is still a lot of room to grow."

The members of Rascal Flatts—Gary LeVox, Jay DeMarcus

and Joe Don Rooney—released their first album in June 2000, and first headlined on the CMT tour in fall 2002.

"We sold that tour out, and that opened up opportunities to go to the next level," Beckham says. But even though that tour proved the band was capable of topping marquee acts, the trio continued to open for bigger country acts, notably Brooks & Dunn in 2002, Toby Keith in 2003 and Kenny Chesney in 2004. The Chesney tour, which also featured Uncle Kracker on the bill, was named top package at the Billboard Touring Awards last fall.

"The guys excel at live performance, and we were able to get in front of a variety of audiences on those three tours," co-manager Nichols says. "It allowed us to create a buzz in front of people that hadn't seen us prior to that."

According to Turner, "During all their success, the guys never lost sight that they weren't too big to open for Kenny or Toby. It

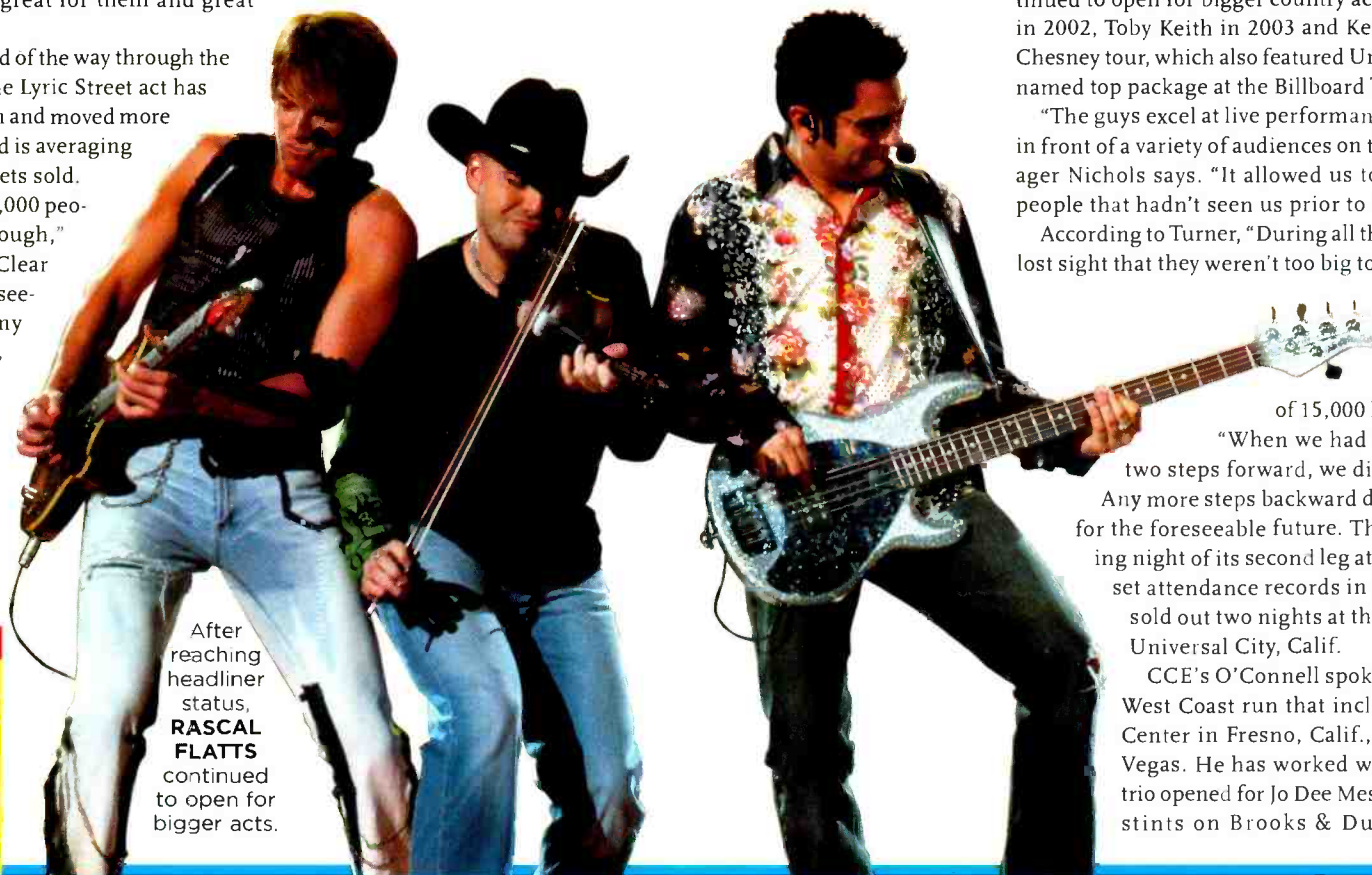
came down to a business decision. They recognized this was an opportunity to play in front

of 15,000 here, 18,000 people there."

"When we had to take a step back to take two steps forward, we did it," Beckham adds.

Any more steps backward do not appear likely, at least for the foreseeable future. The band sold out the opening night of its second leg at Savvis Center in St. Louis, set attendance records in Dallas and Cleveland, and sold out two nights at the Gibson Amphitheatre in Universal City, Calif.

CCE's O'Connell spoke with *Billboard* while on a West Coast run that included sellouts at SaveMart Center in Fresno, Calif., and Mandalay Bay in Las Vegas. He has worked with Rascal Flatts since the trio opened for Jo Dee Messina in 2001, right through stints on Brooks & Dunn's **continued on >>p22**



After reaching headliner status, **RASCAL FLATTS** continued to open for bigger acts.

**14K**  
Average number of tickets Rascal Flatts sells each night on its current tour

TOURING BY JILL KIPNIS

## Sponsorship On Venue Managers' Minds At IAAM Confab

WASHINGTON, D.C.—Build a better mousetrap for sponsors and ticket buyers, and the world will beat a path to your venue's door. So went the wisdom at the 80th annual International Assn. of Assembly Managers conference and trade show, held here July 15-19 at the Washington Convention Center.

Rene Boisvert, principal for event producer Rainy Day Productions, noted that facility sponsorship is "an opportunity ripe for the picking and leads to profits. Even though each venue is different, this works everywhere."

To attract sponsors, venues need to provide more than just a place to post a sign, said Brad Mayne, president/CEO of American Airlines Center in Dallas. "Venues need to create experiences for sponsors, such as LED signs that include animation and theme spaces in a lobby or restaurant," he said.

"You need to deliver more than required to retain sponsors." In addition to an American Airlines-themed area, Mayne's facility includes a Red Bull lounge and an interactive Nokia area.

Venues may become more involved in their ticketing systems in the coming months.

Shaw Taylor, marketing director for ticketing company Paciolan, said that venues want

to take control of the secondary ticket market, particularly sports arenas that are selling season ticket packages.

The company is now rolling out a resale function allowing season ticket holders to sell unused tickets. The system is currently being utilized by 10%-15% of college Division 1 football teams.

Andrew Donkin, co-presi-

dent of tickets.com, said that the ticketing needs to help venues "create a connection with the fan, and not just sell them a ticket." In the future, Donkin hopes that fans will have multiple ticket delivery choices and will be able to pick the most convenient one for them.

Tickets.com is exploring cell phone delivery, though security concerns are still high. Ad-

ditionally, print-at-home technology will become more consumer-friendly in the future.

The IAAM conference also included discussion about controlling fan behavior and a rundown of current legislation that could affect venues.

Stu Mayer, senior VP of Palace Sports and Entertainment in Auburn Hills, Mich., noted that his venue was not legally responsible for the brawl between the NBA's Detroit Pistons and Indiana Pacers last November, which ultimately led players into the stands, fists swinging. "This could happen anywhere," he noted. "We haven't changed security, but have added more education to the fans."

Turner Madden, partner at Washington, D.C.-based law firm Madden and Patton (which represents the IAAM), said that the proposed Ohio Criminal Trespass Bill would make it a misdemeanor if a fan enters a

clearly prohibited area in a venue. Violators could be fined up to \$1,000 and be sentenced to six months in jail and 120 hours of community service.

"If Ohio passes this, this will be a model bill for IAAM," he said.

Other pending legislation includes the Combat Meth Act of 2005, which would fine or imprison any promoter who "knows or reasonably ought to know that a controlled substance will be used or distributed" at an entertainment event. Madden said that this language might be taken out of the bill, but it could have serious consequences to venue managers if it is not.

The conference was attended by more than 2,600 people. The sold-out trade show featured 359 exhibitors. Gross revenue from the conference was \$975,000, according to new IAAM president David Ross.

American Airlines Center's president/CEO says venues "need to create experiences for sponsors."



Rascal Flatts photo: Kevin Mazur/WireImage.com



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)



# Sky's The Limit For Network Live Venture

If Live 8 was the watershed event that married live music with digital delivery, then Network Live could be the offspring of that marriage.

The joint venture among AOL, XM Satellite Radio and AEG Live (*Billboard*, July 23) is designed to bring live music into the digital age via live Internet and satellite radio broadcasts of mostly AEG Live-produced content.

According to AEG Live president/CEO **Tim Leiweke**, "This is probably the most important thing we've done to date with AEG Live. We will spend more money on some other projects, facilities and initiatives, but I don't think any has the potential of this."

The well-documented success of AOL's handling of Live 8 "proved there is explosive growth within this platform," Leiweke says. He adds that AOL's efforts surpassed everyone's expectations, and in many ways eclipsed the event's TV coverage.

"Live 8 made it a lot easier for us to come back after the fact and say, 'For definition of vision, please see Live 8,'" Leiweke adds.

The increasingly international presence of AEG Live will be a key component in keeping Network Live programmed 24/7. "Now people

are going to begin to see what we're up to. [A presence in] London, Berlin, New York, L.A. and eventually Asia will give us the opportunity 24 hours a day to have something going on somewhere in an AEG venue, and that's good news for Network Live," Leiweke says.

AEG Live seems ideally positioned to be the premier provider of Network Live content. "As aggressive as we are, the fact that we're an equity partner in [Network Live], and in particular that we are the innovators of this field now, I believe that we will have no problem feeding the majority of the pipeline," Leiweke says. "But we've made it clear to [Network Live CEO Kevin Wall] that the priority here is the pipeline, and we will take any and all good content and use it to fill the pipeline."

Leiweke thinks the exposure Network Live will bring to artists is going to change the concert business paradigm. "We'll suddenly be able to go to an artist and say, 'Do this release party or take your first night of the tour and we will give you a potential audience of well over 300 million people you can talk to about your music,'" he says.

And any revenue derived is shared with the artists, Lei-

weke adds. "Maybe it will take a bit of the pressure off having to generate 100% of your revenue from ticket sales. I think there are ways for us to diversify live touring so we don't have to go to the consumer and ask for a \$125 average ticket."

**SPRINGFIELD SOUNDS:** Musicians from Springfield, Mo., which indeed has a great music scene, are on the road together with the Big Noise



From Springfield tour. Organized by **HighTone Records** and in support of four **Lou Whitney**-produced records, the tour features **the Morells**, **the Bel Airs**, **Whitney's Domino Kings** and **Brian Capps**. The tour begins Aug. 12 with a live broadcast on XM Satellite Radio from the Iota in Arlington, Va., and will play big ol' sweaty clubs heading into the fall. **Brad Madison** at **Mongrel Music** is booking the tour. ●●●

# RASCAL FLATTS (cont.)

from >>p21

Neon Circus and Wild West Show and the opening slots for Keith and Chesney. "The build has been very strategic every step of the way," he says.

A sold-out run of major fair dates awaits, with grosses almost as high as those at arenas and amphitheaters, Beckham says. "We first headlined [the Illinois State Fair in] Springfield three years ago and did 2,800 people," he recalls. "We just sold it out at 14,000."

Rascal Flatts also recently broke 'N Sync's sales record for the Ohio State Fair in Columbus, and the trio is on

its way to more than 21,000 tickets sold and what could be the band's first million-dollar gross. With ticket prices in the \$35-\$45 range, entry into the million-dollar club is tough.

Even so, the Rascal Flatts team's objective is to break 500,000 tickets sold and the \$25 million barrier, which would likely be enough to place the act among the top 25 tours of the year for the first time. A 24,000-ticket sellout July 29 at Nissan Pavilion in Bristow, Va., will help.

The second leg of the Here's to You tour runs

through mid-September, with a third leg set to run from Oct. 13 to mid-December. Blake Shelton has supported Rascal Flatts on the summer dates, with such artists as Keith Anderson, Blaine Larson and Lauren Lucas lined up for the fall.

The trio will likely begin touring again in February in support of a new record. "There are other places we can still grow," Beckham says. "We continue to add markets. Our goal for the future is to play all the SoundScan markets and continue to grow as we go." ●●●

# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,638,286 \$126/\$46	<b>JIMMY BUFFETT</b> PNC Park, Pittsburgh June 26	41,021 sellout	Belkin Productions
2	\$2,413,962 \$61.50/\$51.50	<b>KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN</b> Phillips Arena, Atlanta, July 16-18	42,283 three sellouts	The Messina Group/AEG Live
3	\$2,285,145 \$225/\$87.50	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, July 6-10	17,156 18,939 five shows one sellout	Concerts West/AEG Live
4	\$2,071,341 \$225/\$87.50	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, July 14-17	15,470 15,625 four shows two sellouts	Concerts West/AEG Live
5	\$2,055,277 \$54/\$39.50	<b>DAVE MATTHEWS BAND, G. LOVE &amp; SPECIAL SAUCE</b> Tweeter Center at the Waterfront, Camden, N.J., July 5-6	49,897 two sellouts	Electric Factory Concerts
6	\$2,021,873 \$58/\$40.50	<b>DAVE MATTHEWS BAND, GALACTIC</b> Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 1-2	46,269 50,064 two shows one sellout	Ron Delsener Presents
7	\$1,953,320 (£1,076,150) \$136.13/\$63.53	<b>ELTON JOHN, LULU</b> Reebok Stadium, Bolton, England, June 5	21,013 26,224	Marshall Arts
8	\$1,350,972 \$69.50/\$25	<b>JAMES TAYLOR</b> Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y., July 1-2	23,851 27,710 two shows	Ron Delsener Presents
9	\$1,208,176 \$69.50/\$26	<b>JAMES TAYLOR</b> Tweeter Center for the Performing Arts, Mansfield, Mass., June 28-29	26,015 39,800 two shows	Tea Party Concerts
10	\$1,164,794 \$53.75/\$40.75	<b>DAVE MATTHEWS BAND, BLUE MERLE</b> Hersheypark Stadium, Hershey, Pa., June 25	26,458 30,006	Electric Factory Concerts
11	\$1,068,266 \$53.50/\$36	<b>DAVE MATTHEWS BAND, BLUE MERLE</b> Nissan Pavilion at Stone Ridge, Bristow, Va., June 26	24,811 24,999	The Cellar Door Cos.
12	\$1,007,929 \$67/\$17.50	<b>JAMES TAYLOR</b> PNC Bank Arts Center, Holmdel, N.J., June 25-26	24,154 33,944 two shows	Ron Delsener Presents
13	\$814,871 \$53.50/\$36	<b>DAVE MATTHEWS BAND, DRIVE-BY TRUCKERS</b> Verizon Wireless Amphitheater, Charlotte, N.C., June 28	18,912 sellout	The Cellar Door Cos.
14	\$814,290 \$61.25/\$51.25	<b>KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN</b> FedEx Forum, Memphis, July 15	14,444 sellout	The Messina Group/AEG Live
15	\$781,093 \$57.50/\$28.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, THE BLACK CROWES</b> Darien Lake Performing Arts Center, Darien Center, N.Y., June 25	21,331 sellout	Ron Delsener Presents
16	\$775,174 (€630,379 euros) \$92.78	<b>BRUCE SPRINGSTEEN</b> The Ahoy, Rotterdam, The Netherlands, June 19	8,355 sellout	Clear Channel Entertainment
17	\$764,270 \$85/\$15	<b>CHICAGO &amp; EARTH, WIND &amp; FIRE</b> Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y., July 3	12,845 14,000	Ron Delsener Presents
18	\$756,136 \$53.50/\$36	<b>DAVE MATTHEWS BAND, DRIVE-BY TRUCKERS</b> Alltel Pavilion at Walnut Creek, Raleigh, N.C., June 29	19,226 sellout	The Cellar Door Cos.
19	\$752,865 (€413,662) \$88.18	<b>BRUCE SPRINGSTEEN</b> Royal Albert Hall, London, May 27-28	8,538 two sellouts	Harvey Goldsmith
20	\$745,463 \$82.50/\$54	<b>EMINEM, LUDACRIS, LIL JON &amp; THE EAST SIDE BOYZ &amp; OTHERS</b> Verizon Wireless Music Center, Noblesville, Ind., July 7	14,445 24,549	The Cellar Door Cos.
21	\$744,753 \$50/\$46.50	<b>BIG SUMMER CLASSIC: STRING CHEESE INCIDENT &amp; OTHERS</b> Red Rocks Amphitheatre, Morrison, Colo., July 2-3	16,849 18,900 two shows one sellout	Chuck Morris Presents, Kroenke Sport Enterprises
22	\$723,462 \$75.25/\$39.75	<b>CHICAGO &amp; EARTH, WIND &amp; FIRE</b> Charter One Pavilion, Chicago, June 24-25	13,734 15,136 two shows	Clear Channel Entertainment
23	\$691,569 (€550,876 euros) \$100.40	<b>BRUCE SPRINGSTEEN</b> Forest National, Brussels, May 30	5,838 sellout	Clear Channel Entertainment-Belgium
24	\$622,762 (€514,339 euros) \$88.32	<b>BRUCE SPRINGSTEEN</b> Olympiahalle, Munich, June 13	7,051 sellout	Marek Lieberberg Konzertagentur, Clear Channel Entertainment
25	\$616,190 (€501,092 euros) \$76.34	<b>BRUCE SPRINGSTEEN</b> Palais Omnisports de Paris Bercy, Paris, June 20	8,072 sellout	Gerard Drouot Productions
26	\$615,587 (€509,466 euros) \$78.56	<b>BRUCE SPRINGSTEEN</b> Color Line Arena, Hamburg, June 27	7,835 sellout	Marek Lieberberg Konzertagentur, Clear Channel Entertainment
27	\$606,293 (€509,490 euros) \$89.83/\$47.91	<b>ROD STEWART</b> Pavilhão Atlântico, Lisbon, Portugal, July 11	11,633 sellout	Ritmos E Blues
28	\$603,635 (€501,814 euros) \$88.07	<b>BRUCE SPRINGSTEEN</b> Festhalle, Frankfurt, June 15	6,854 sellout	Marek Lieberberg Konzertagentur, Clear Channel Entertainment
29	\$594,540 (4,576,709 krona) \$72.23	<b>BRUCE SPRINGSTEEN</b> Scandinavium, Göteborg, Sweden, June 23	8,231 sellout	Clear Channel Entertainment, Thomas Johansson
30	\$573,571 (470,099 euros) \$80.68	<b>BRUCE SPRINGSTEEN</b> Palacio de los Deportes, Madrid, June 2	7,109 sellout	Doctor Music
31	\$564,640 (461,796 euros) \$79.34	<b>BRUCE SPRINGSTEEN</b> Palalottomatica, Rome, June 6	7,117 sellout	Barley Arts Promotions
32	\$560,289 (458,428 euros) \$65.92	<b>BRUCE SPRINGSTEEN</b> Palasport, Bologna, Italy, June 4	8,500 sellout	Barley Arts Promotions
33	\$547,981 (4,252,497 krona) \$73.11	<b>BRUCE SPRINGSTEEN</b> Hovet, Stockholm, June 25	7,495 sellout	Clear Channel Entertainment, Thomas Johansson
34	\$539,001 (3,297,285 krona) \$81.92	<b>BRUCE SPRINGSTEEN</b> Forum, Copenhagen, June 22	6,580 sellout	Clear Channel Entertainment, Thomas Johansson
35	\$516,450 (421,077 euros) \$64.93	<b>BRUCE SPRINGSTEEN</b> Forum, Milan, June 7	7,954 sellout	Barley Arts Promotions



BY DEBORAH EVANS PRICE

**B**ill Hearn is one of the foremost visionaries in contemporary Christian music.

As president/CEO of EMI Christian Music Group since 1996, Hearn has built a powerhouse. EMI CMG's labels placed first among Christian companies in the *Billboard* 2004 wrap-up, with 102 charted titles—twice the number of its closest competitor.

EMI CMG comprises a label group, a publishing company, a distribution arm and the EMI Gospel label. EMI CMG also has joint ventures with Gotee Records and Tooth & Nail/BEC Recordings.

The label group includes Sparrow Records, ForeFront and a joint venture with Sixstepsrecords. It is also on the brink of reactivating the Re:think label, original home of breakout act Switchfoot (now signed to Sparrow for the Christian market and Columbia for the general market). The EMI CMG stable of artists includes Steven Curtis Chapman, Kierra "KiKi" Sheard, Nichole Nordeman, Bethany Dillon, tobyMac and Smokie Norful.

EMI CMG recently signed a deal to distribute select Disney releases to the Christian Booksellers Assn. market, and will create two soundtrack albums for Disney's upcoming film "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe" based on the classic C.S. Lewis novel.

Hearn is a second-generation Christian label chief. His father, Billy Ray, launched the Myrrh label during his tenure with Word Records, then left to start Sparrow Records in 1976. The Hearn family sold Sparrow to EMI in 1992, initiating a trend toward mainstream music companies purchasing Christian labels.

In 1996, the family patriarch retired, and the younger Hearn became CEO. Hearn has been involved in several key developments in the growth of Christian music. He is one of

the industry leaders who advocated the use of Nielsen SoundScan to track Christian sales, a practice that began in 1995. He also helped initiate the "WOW" series of Christian compilation CDs, which have sold more than 15 million units since 1995.

**Q:** What did you learn from your dad that equipped you to run the label?

**A:** What my father taught me from the beginnings of Myrrh Records and on to Sparrow Records and now EMI is you have to really commit to artists and the development of artists. If you are really focused on supporting artists and their visions and their music and creating great music, the business will really take care of itself.

## HIGHLIGHTS

### BILL HEARN

**1977:** Starts working in the warehouse at his father's label, Sparrow Records

**1991:** Named president of Sparrow, he moves the label from California to Nashville.

**1992:** EMI purchases Sparrow Records.

**1996:** Named president/CEO of EMI Christian Records Group

**Q:** How did you enter the family business?

**A:** I began when I was 17 years old. I worked part time at the end of each day. After school I would go by the warehouse and sweep floors and empty garbage cans, and that was literally my

first job at Sparrow, in 1977. After that I was a warehouse worker for three years, and as I finished high school and went through the first couple of years of college out in L.A.

**Q:** What prompted you to move the company from the West Coast to Nashville in 1991?

**A:** There were really three reasons. One, to be closer to the artists and the creative community where most of our music was coming from. Two, the cost of operating a family-owned business in L.A. had become very significant in the middle to late '80s, and so those were the two main reasons, and the other reason was just quality of life for our employees.

**Q:** How did the sale of Sparrow to EMI come about? Did you foresee the wave of mainstream companies that would be investing in Christian music?

**A:** No, we didn't have any great vision about the future of the Christian music industry. We sold to EMI because we are committed to artists and artist development, and we knew in order to grow our company and in order to grow the business, we needed more resources and improved distribution to get our music out to the culture at large.

We felt the best way to support our artists and grow our business was to align ourselves with a major mainstream company, and EMI shared the vision for the potential of Christian music... It has been an unbelievable relationship. The company has grown sig-

## (Bill Hearn)



nificantly. Sales were just under 30 million when we sold to EMI, and now we are right at 100 million.

**Q:** Some EMI CMG artists, such as Stacie Orrico, have found success on the mainstream side via another EMI label. [Orrico is also on Virgin.] Switchfoot didn't go through the EMI system on the mainstream side and have been racking up huge sales for Columbia. Any regrets?

**A:** We can always look back and then Monday-morning-quarterback our decisions. I think our decision to support Switchfoot in their need to grow and to partner with a mainstream label was right at the time. They are still signed with Sparrow for the Christian marketplace and signed with Columbia for the mainstream marketplace, and we enjoy a very healthy and successful relationship with the band to this day.

I think what we've been able to do is go on and look at each individual relationship and artist-development story on a case-by-case basis. With Relient K, we've now partnered with Capitol and are having tremendous success. Relient K was added to MTV yesterday, they'll be on the "TRL" show, and we are very excited about what MTV is doing to help us break that band. We are having success at top 40 radio.

**Q:** What initiatives are you taking to break additional acts in the mainstream?

**A:** We're committed from this point forward that all of our artists at EMI stay within the system. That's why we are very excited about the new initiative that we are launching.

We've just launched EMI Music Reactive, our own promotion team, to support the artists that we are developing

on our Tooth & Nail, Gotee and EMI CMG labels. This is very important to our future, because we believe that there are more artists that have the quality of music, the quality of artistry, to reach the masses.

We are going to become very aggressive in developing artists, not just in the Christian marketplace, but in mainstream media as well, and we are looking at ourselves more than ever as a music company [rather] than just a Christian music company.

**Q:** In recent years, sales of Christian music have increased at mainstream retail. What do you see as the future of Christian retailers?

**A:** Christian retailers are just facing the same challenges any other retail community is facing, but at the end of the day, I think there will be a need for strong independent and strong chained retail stores and those who really serve the consumer, create an environment that the consumer wants to shop in and really focus on consumers' needs.

**Q:** How do you feel about the future of Christian music?

**A:** Our industry and our company are going to continue to grow because of the quality of our music and what seems to be a new appetite from mainstream media to use our music. That's another reason why I'm excited about our relationship with Disney and "The Chronicles of Narnia" soundtrack deal. They realize our ability to create great music, quality music, that appeals to the culture at large and to tie in with their movie. It's going to be a huge blockbuster, one of the biggest movies of the year without question, and that relationship with Disney is just another sign to me that the barriers are breaking down. ●●●



# BLACK EXECS

**DOWNSIZED**



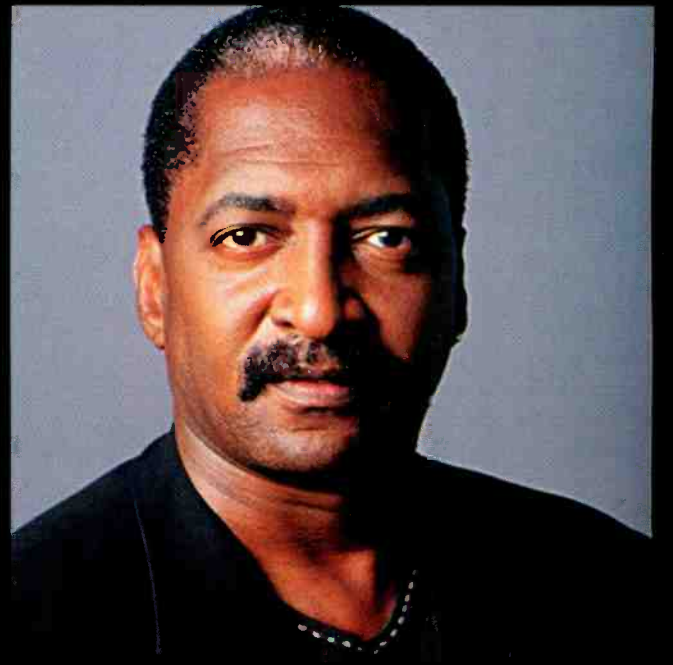
Almost one-quarter of the total album sales for 2005 are R&B, rap or hip-hop releases. To date, more than 74 million albums have been sold, worth more than \$1 billion.

However, as the major labels continue to downsize, African-American executives—who are largely responsible for signing, promoting and creating the careers of these top-selling artists—are often the first to be cut.

Today, there are only a handful of African-American execs in key major-label roles. Some top players say black executives are first to be “downsized” because most of the financial decision-makers are white. “You’re not going to cut one of your own if you can cut a black person,” one African-America major-label exec says. On the flip side, manager/record executive Mathew Knowles said during his keynote at the Billboard R&B/Hip-Hop Conference last year, maybe black executives themselves are at fault for not being as business-savvy as they need to be.

Is it a black-and-white issue?

*Billboard’s senior R&B editor Gail Mitchell investigates.*



CLOCKWISE FROM TOP LEFT: KEVIN LILES, JERMAINE DUPRI, MATHEW KNOWLES, MICHAEL MAULDIN



**W**hen Sanctuary Group's half-year earning results were reported in June, the company's underperforming urban division was cited as one of the reasons behind Sanctuary's 40% drop in profits. That news launched industry speculation about the future of Sanctuary Urban president Mathew Knowles.

It especially fueled water-cooler talk among the industry's R&B/hip-hop cognoscenti. Would the dwindling ranks of key, decision-making African-American executives at major labels be losing another member?

It is no secret that major-label consolidation has reduced the number of available executive posts across the board. However, R&B/hip-hop represents 24.5% of total album sales for 2005, about half of which is rap music.

Yet despite black music's impressive gains and some of the talented executives spurring those sales, there are only a handful of African-Americans in key executive roles at the major labels.

That list includes Island Def Jam chairman Antonio "L.A." Reid, Motown Records CEO Sylvia Rhone, Warner Music Group executive VP Kevin Liles, Sony Urban Music GM Lisa Ellis, Interscope/Geffen/A&M senior VP of urban promotion Step Johnson, Virgin president of urban music Jermaine Dupri and Def Jam Recordings president/CEO Jay-Z.

Can the limited number be attributed solely to consolidation and restructuring? Does it stem from racism? Or are African-American executives themselves at fault for not being as business-savvy as their white counterparts?

#### UNDER A MICROSCOPE

"It just amazes me that there is so much to-do about a startup record label not being profitable," Sanctuary's Knowles says. "It's unrealistic to think

you bear the burden of having to prove yourself past others' mistakes."

"Any black man or woman in corporate America will unfortunately have more scrutiny placed on them," Knowles says. "That's reality, and it behooves all of us to understand that. Whenever there is failure or perceived failure, the doors can close for you somewhat faster."

Most of those who agreed to be interviewed for this story stopped short of accusing the music industry of blatant racism. But others acknowledged that there are still some color barriers.

"I want to say it's not a race thing, but it is to a degree," Michael Mauldin says. The former president of black music at Columbia Records operates his own Atlanta-based firms, MBA (Mauldin Brand Agency) and Artistic Control Group. He's also Dupri's father.

"Consolidation," Mauldin continues, "is the word everyone is using. That they are just picking executives from the cream of the crop. But it's hard for me to believe not as many brothers or sisters are considered the cream of the crop."

Or as former LaFace Records executive Dorsey James notes, "At the major labels in general, people have a tendency to hire people who look like them and do what they do. At some labels, African-Americans are a necessary evil; at others they're welcomed and embraced as part of the structure."

Doug Morris acknowledges James' assessment. The Universal Music Group chairman/CEO is responsible for bringing Reid and former Elektra Entertainment CEO Rhone into the Universal fold.

"White executives don't always understand black culture," Morris says. "It makes them uncomfortable. They would rather go with what they're familiar with, and that's a mistake. Diversity makes a company strong."

Citing such trailblazers as the late CBS Records senior executive LeBaron Taylor, vet-

even as white executives replaced black executives who were not always given the tools to be successful at their jobs.

"A lot of our ability was diluted," London says. "You don't have to do anything to anybody, you just don't help them," London says. "One way is not to give financial support."

Restructuring also diminished the ranks of black executives, although Busby is skeptical about how the word is used. "Sometimes blacks get hung up in a great accounting process called 'restructuring,'" Busby says. "It allows you to write off everything."

#### 'MAKE MY OWN WORLD'

The systematic lack of access, opportunity and support is the principal reason behind the entrepreneurial spirit born out of hip-hop, contends WMG's Liles, previously co-president at Def Jam.

"That's the reason why hip-hop became culture," he says. "And it's the same reason why hip-hop has more entrepreneurs like Puffy [Bad Boy chief Sean Combs], Damon Dash or Russell Simmons."

It's the same motivation that propelled earlier African-American music pioneers. "People like [Motown founder] Berry Gordy and [Tabu Records and former Motown chairman] Clarence Avant said, 'Look, I can't make it in that world,'" London says. "I'll make my own world so I can make money."

Massenburg, who credits his 10 years at Universal as a positive learning experience, says he is too busy running a new label, Kedar Entertainment, a wine company and various other enterprises to consider accepting another major-label executive post.

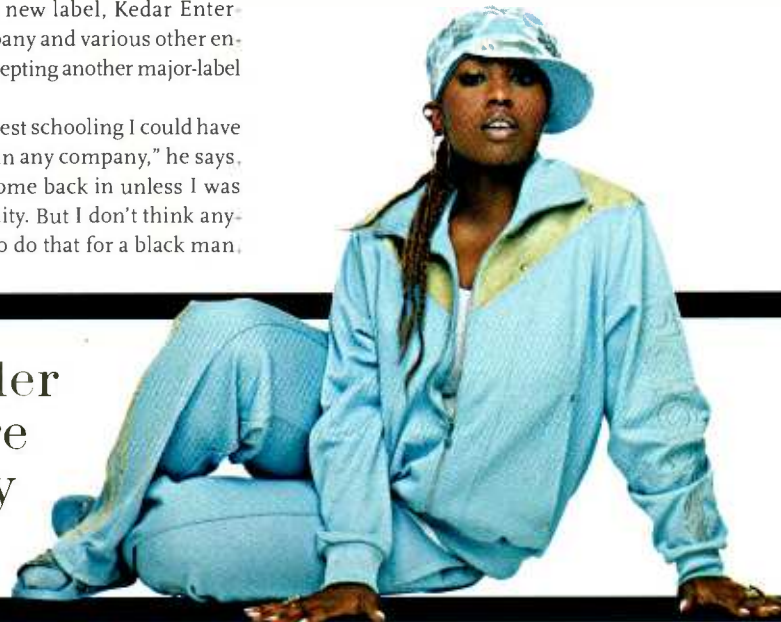
"Universal was the best schooling I could have gotten, so now I can run any company," he says. "It would be hard to come back in unless I was given some sort of equity. But I don't think anyone would be willing to do that for a black man,

"We do it to ourselves," Massenburg says. "I don't know if it's ego or what, but we don't mentor each other at all."

"We have to start internal growth campaigns again. We have to have training systems. And who says the executive has to have a music background in order to run a record company?" Busby says.

Knowles adds, "We have to be careful that we don't always put it on race. We have to make sure we have all the necessary tools and skills. We have to be proactive. If we wait for it to happen, we'll still be waiting."

A major training ground to learn those skills was lost because of consolidation, James says. Mergers and downsizing began to hit hard four years ago. During 2001 alone, BMG dismantled its entire black music department, Interscope took on urban promotion duties for DreamWorks Records, and Capitol and Priority merged. Two years later, Sony consolidated its Epic and Columbia R&B departments under the Sony Urban Music banner before Sony's momentous merger with BMG; Elektra was absorbed into the Warner Music Group; and Island Def Jam Music Group acquired the remaining 50% of joint venture Roc-a-Fella Records. These changes left a sizable number of talented mid-level and higher promotion, marketing, A&R and distribution executives on the street. As former Universal Records executive VP/GM Jean Riggins told *Billboard* in 2001, "It's sad that even as black music dominates the



**"Black people can't do anything wrong. We are under a microscope, and we automatically look like we're messing up when we're not. People will always say we don't know what we're doing." —MISSY ELLIOTT**

a label is going to be profitable in its first year. Is that a surprise to anyone?"

Knowles' situation calls to mind that of another high-profile African-American music executive: Reid, the former president/CEO of Arista. He was terminated in 2004 amid reports that the label had lost \$100 million in 2003. Reid, however, quickly landed as chairman of Island Def Jam Music Group, now reaping double-platinum-and-counting success with Mariah Carey's "The Emancipation of Mimi."

After he succeeded Clive Davis at Arista, the sentiment was that Reid—despite his earlier success with LaFace Records—was more scrutinized than a white executive would have been in the same situation.

"Black people can't do anything wrong," rapper Missy Elliott says. The songwriter/producer also operates the Atlantic-distributed label the Gold Mind. "We are under a microscope, and unfortunately, we automatically look like we're messing up when we're not. People will always say we don't know what we're doing."

Kedar Massenburg, who exited as Motown president/CEO a year ago, says black executives can start off with a fair chance. "But the expectations of a turnaround can be unrealistic. You just don't have time on your side. It's sad that

eran label executive Miller London, owner/publisher of industry/consumer publication *Urban Network*, recalls a time 30 years ago when major-label black executives were being "hired for our abilities and paid at the same high salaries as our white counterparts."

"Taylor and others, who came up when R&B music was first known as 'race records,' trained young people in this business how to hold down these jobs," continues London, a former executive VP/GM at Motown and also VP of sales for RCA, where he oversaw "all departments, not just urban."

"And white executives saw the need to have us in these jobs and continued to elevate us."

The Taylor era at CBS Records (later Sony) was the beginning of black executives getting their shots across the board, according to former Motown president Jheryl Busby.

"LeBaron put together the first division inside of a major corporation where the signing of artists, the budget process and staffing were controlled by black executives," Busby says. "And everything from product managers to marketing to creative reported directly to him. And what you had were executives being groomed at every level."

But through time, that climate changed as black music, especially hip-hop, became the new pop crossover music. The playing field became un-

The only one who could pull that shit off, sell Arista and come back with J, was Clive Davis. There's only one story going down like that, and it won't be a black guy."

But there are signs that the tide may be shifting. Earlier this year, Lisa Ellis was appointed GM of Sony Urban Music. Virgin tapped Dupri to head its urban music division. Plus veterans Rhone and Reid are back at major-label helms.

"Kudos to Doug Morris," Busby says. "In both cases, he saw Sylvia and L.A.'s skill sets, knew these were qualified executives and didn't let one day go before he had placed them inside areas where they could affect the growth of his business."

Also signaling a change in the industry paradigm, Jay-Z moved from the artist to the executive ranks as president/CEO of Def Jam Recordings this year. Declining most interviews, Jay-Z seems to be letting his artists do the talking. He is already creating a buzz with such artists as Teairra Mari and Rihanna.

"Right now, he's feeling everything out," Elliott says. "He knows talent, as he's a talent himself. Things have changed. It's not by the books anymore."

One thing that has not changed and needs to, those who were interviewed agree, is the mentoring process.

charts and generates a lot of money, so many black executives are no longer employed."

Those who are back in the game have primarily hung out their own shingles as independent record promoters, artist managers and small-label owners. Massenburg acknowledges there is a new era of young executives, a contingent that includes J Records VP of A&R Larry Jackson.

For African-American execs who have major-label posts, it is also about understanding and being able to navigate its politics. "You have to mingle with the other execs," Dupri says. "You've got to continue to learn. You can't play the 'Big Willie in the club' role, going crazy with your corporate card. You can be fired."

Without that mind-set, Dupri and others contend, African-Americans will remain stagnant in promotion and marketing jobs and never get the chance to break out of the urban music box into other mainstream, decision-making posts.

"Why should a black executive be limited to signing black artists when a white executive can sign as many black artists as he wants to?" Avant asks. "There are a whole lot of black kids who can do anything anyone else can do, but will they ever get that opportunity?"

"It's time for our industry to stand up," Liles says. ●●●



# CHRISTMAS SHOWDOWN

When consumers enter the malls this holiday season, they will be confronted by a wide array of new technology. It will be in the form of new hardware vying for their dollars—satellite radio, Xbox 360, cell phones, MP3 players, high-definition DVD and radio. What they spend their money on will determine how they use music, video and videogame content in 2006 and beyond. In this issue our team gives an overview of some key developments that will be evident in the electronics sections of stores later this year.





## MP3 PLAYERS

The holiday season is likely to offer MP3 players that claim more bells and whistles at increasingly competitive prices.

Technology research firm the Yankee Group forecasts that digital audio player sales will top 33 million by year's end, up from slightly more than 10 million in 2004.

The color screen—which allows for the display of photos and album art—is shaping up to be one of the biggest competitive features for hard-drive players this Christmas.

Apple Computer set the bar on this trend, announcing in June that it is making the color screen standard on all its 20GB and 60GB white iPods.

Toshiba and iRiver are among the other manufacturers marketing devices with color screens.

"Color screens are going to be a required component on any average-priced digital audio player," Yankee Group analyst Nitin Gupta says. "Apple defines the market here. If Apple has color screens, the competitors will have to as well."

Another potential feature is video playback. Talk is circulating of Apple preparing to introduce a video-capable iPod, though the company is not commenting. Industry observers point out that Apple supports video playback through iTunes and offers music video down-

loads as a value-add on some albums—practices viewed as hints of things to come.

Apple Computer's color-screen iPod

Apple is also pushing the envelope on price. The 20GB and 60GB iPods are \$299 and \$399, respectively. Meanwhile, its 1GB flash player, the iPod Shuffle, retails for \$129.

Price is likely to be one of the most important factors for consumers this holiday season. "Price points revolve around capacity," Gupta says. "And right now it's about having the most gigabytes in the smallest package."

For Apple's rivals, the biggest competitive difference will be whether they support Microsoft's Janus digital rights management technology. Janus allows users access to portable subscription services from Napster, Rhapsody, Yahoo, Virgin and FYE.

Napster is touting 15 devices that support its Napster to Go service, including new models from Palm, Rio and Samsung.

The industry also continues to watch Sony Electronics, which will try to boost interest in its offerings with a new slate of flash and hard-drive players. Price and compatibility with other formats and services remain potential sticking points.

—BRIAN GARRITY



## HD DVD

High-definition DVD players are debuting in the fourth quarter, but it is still unclear whether they will ring registers at retail.

The two HD DVD formats—HD DVD and Blu-ray—will compete for consumers' attention. Toshiba, Sanyo and NEC will issue HD DVD hardware this fall, while Blu-ray hardware is expected early next year from Sony, Apple Computer, Dell, Hewlett Packard, Hitachi, LG, Mitsubishi, Panasonic, Pioneer, Philips, Samsung, Sharp, TDK and Thomson.

The differences between HD DVD and Blu-ray may not be obvious enough to consumers. The main software variances are storage—HD DVD can hold 30GB, and Blu-ray has a 50GB capacity.

It is unclear whether HD DVD hardware will offer any features that differ from standard DVD players, though HD DVD players are expected to have direct Internet and/or broadband connectivity.

HD DVD players, when hooked up to HD TVs, will also offer much higher quality picture and sound than standard DVD players connected to HD TVs.

So far, the only hardware details the HD DVD camp will reveal are some release dates. Toshiba will issue HD DVD players and notebook PCs with HD DVD drives in the fourth quarter, NEC will have HD DVD-ROM drives in September, and Sanyo also will debut HD DVD players in the fourth quarter.

Pricing and marketing plans for these devices are hush-hush. Representatives for NEC and Sanyo could not be reached, and a Toshiba representative was unavailable.

About 50 HD DVD titles will bow in the fourth quarter, including such major releases as Warner Home Video's "Batman Begins."

Meanwhile, each Blu-ray supporter has its own timetable for hardware releases.

Philips, for example, plans a 2006 release for the PC-based Triple Writer, which reads and records Blu-ray, standard DVD and CD.

"We've been supporting the product by demonstrating the technology at industry events," Philips Electronics VP Marty Gordon says. "Consumers will look at the brands backing Blu-ray and will congregate around the brands they trust."

Sony's PlayStation 3 game console, debuting next spring, will also support Blu-ray.

Consumers will determine who wins the format war.

"If there are two formats," Circuit City spokeswoman Amanda Tate says, "we'll carry both of them and let consumers decide." —JILL KIPNIS

Toshiba's prototype HD DVD



## CELL PHONES

The wireless industry traditionally enjoys its greatest gains in the fourth quarter and tends to back its most exciting new devices more strongly during the holiday sales season.

Last year, the must-have wireless gadget was the camera phone. This year, phones with significantly enhanced multimedia capabilities, featuring video and music services, are expected to win the day.

These devices are coming to prominence now because wireless carriers have bulked up their networks to provide higher speeds and greater bandwidth, allowing for such multimedia applications as downloads and streaming video and audio.

But to access such services, subscribers will need new mobile devices that can handle them.

Nokia, the leading provider of mobile phones worldwide, recently unveiled its first new line of mobile phones in years. The N series, which should hit retail shelves in time for holiday shoppers, features megapixel cameras, multigigabyte memory, VHS-like screen resolution and broadband network access.

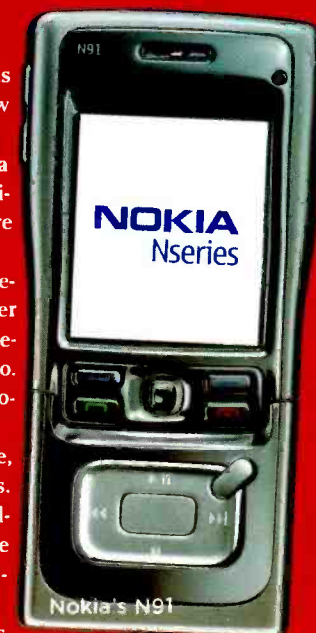
Most interesting to music fans, the N91 model boasts a 4GB hard drive that can store 3,000 tracks and a USB port for transferring content from existing music libraries. But there is a cost. In Europe, the N91 reportedly can run as much as 747 euros (\$900), and even with carrier subsidies, the U.S. price is likely to exceed \$500.

And then there is the much-anticipated, long-delayed, controversy-filled iTunes-compatible phone from Motorola. Details remain sketchy, because Apple Computer did not want to introduce it before it was available for purchase, and wireless carriers were reluctant to carry it, fearing that Apple might steal their mobile music thunder.

But at long last, the phone is due later this summer, reportedly from Cingular Wireless. Meanwhile, other carriers will be introducing music services in conjunction with phones from LG, Samsung and Sony Ericsson, among others.

Despite all the talk about music phones, carriers consider video to be the mobile multimedia killer app. Proponents believe video can more immediately transform how consumers view their mobile phones. Once mainstream subscribers see wireless phones as multimedia outlets on par with their home computers, some believe, all entertainment applications are expected to benefit.

—ANTONY BRUNO



## VIDEOGAMES

Without a doubt, the most anticipated new videogame product for this holiday season is Microsoft's Xbox 360.

Microsoft has not yet announced a street date or pricing for its follow-up to the original Xbox, but the company has indicated it expects the console to be available worldwide by November. It has set an aggressive goal of 10 million sales in the first year.

If Microsoft follows this schedule, it will beat Sony and Nintendo to the punch with the first next-generation game console. Sony's PlayStation 3 will not be available until spring 2006 at the earliest—and likely only in Japan if history is any indicator—while Nintendo's Revolution is slated to arrive sometime next year.

Microsoft's early release of the Xbox 360 is a clear bid to gain market share against Sony, which traditionally has dominated the videogame console market. Sony, however, is expected to ramp up the hype behind PlayStation 3 in time to put a dent in the Xbox's appeal.

"More of the attention will be focused on turning up the marketing heat around the PS3 and trying to persuade consumers to hold off," NPD Group games analyst Ross Rubin says.

Sony already has shown a cunning ability to eat into Xbox hype. At this year's E3, the game industry's largest confab, Sony pre-empted the Xbox 360 unveiling with the first sneak peek of the PS3. The demonstration blew the audience away, showcasing games in development with such stunning graphic detail that attendees were tripping over their dropped jaws on the way out.

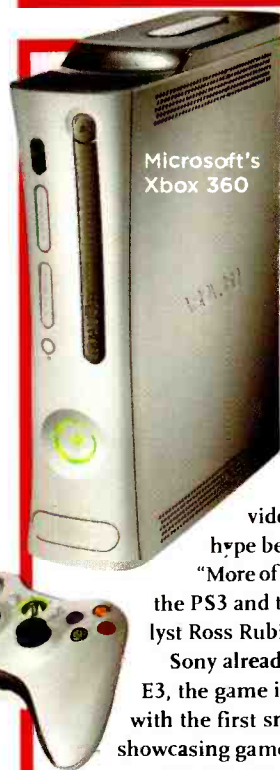
Sony is expected to release additional details on pricing, availability and functionality for the PS3 this holiday season to make the Xbox 360 a less obvious choice.

"Even though they don't have an actual product to sell them, if Sony can convince consumers not to buy a 360 when it's the only next-gen choice this holiday season, that's definitely to their advantage," Rubin says.

Sony's PlayStation Portable device is expected to enjoy a sales resurgence during the holiday season as well.

But Microsoft has a few aces up its sleeve. Unlike the PS3, the Xbox 360 is being positioned as a converged, connected multimedia device that transcends game play. It can act as a low-end media center, playing music and video files stored on the home PC through a connected TV, for instance. And Microsoft plans to release the next installment of its best-selling "Halo" series for the Xbox 360 in the same time frame as Sony's PS3 launch.

—ANTONY BRUNO





## SATELLITE RADIO

As XM and Sirius ramp up for the crucial fourth-quarter buying season, they are cranking out smaller, sexier, more efficient radios that cost less and offer more than any models they previously offered.

Banc of America Securities broadcasting analyst Jonathan Jacoby forecasts 1.5 million new subscribers in the fourth quarter. "Howard Stern helped people understand what satellite radio is," Barrington Research analyst Jim Goss says. "Now they have to decide if they want to buy it."

The battle comes down to this: XM, with its more technologically advanced and versatile hardware, versus Sirius, with its megawatt talent deals. XM expects to end the year with more than 5.5 million subscribers. Sirius says it will surpass 2.7 million subscribers by year's end.

One chipset-generation ahead of Sirius, XM introduced the world's first "wearable" satellite radio, the Delphi-produced MyFi, last October. Sirius plans to bow its own wearable products before the holidays.

Much of the current Sirius product line consists of transportable "plug and play" units like the sleek Star Mate, which is about the size of a deck of cards. The new Sportster Instant Replay radio records up to 44 minutes of programming.

Stern will play a pivotal role in Sirius marketing efforts.

How big a draw will Stern be? "It definitely will be big," Jacoby says. "Stern has 7.7 million weekly listeners, 5.5 million daily. A percentage of them can't go a day without Howard, and they are going to follow him."

Jacoby expects Sirius to add 2.4 million subscribers in 2006. But it is difficult to attribute subscriber growth to just one element of an entertainment package.

"People are coming for commercial-free music and the depth and breadth of the programming," Jacoby adds.

"Stern will be big, but unless he starts shifting the market share toward Sirius, he's going to be a disappointment."

"He's our nuclear weapon for sure, but we have other weapons in the arsenal," Sirius senior VP of communications Patrick Reilly says. XM VP of corporate affairs Chance Patterson counters that XM is "happy not to be positioned as 'Stern satellite radio.' We're going to continue to talk about our offerings—not just one or two personalities."

—PAUL HEINE

Delphi's MyFi XM receiver



Photo: Kathy McCallum

## RETAIL LIKES MP3 AT XMAS

Consumer electronics stores that carry music and other home entertainment software are at the nexus of what the future holds for the industry, and they have no shortage of product offerings to lure holiday consumers.

Meanwhile, record stores are diversifying into all areas of home entertainment and beyond, including portable electronics. Since such stores cannot go toe to toe with the consumer electronics chains, they have to be more selective in choosing which items to back. For them, it is the MP3 player that holds the most promise for the holiday selling season.

MP3 players out there," the executive adds, "I think Jobs just laughs them off."

Apple has created a whole new accessories business to feed the huge iPod market. Other electronics manufacturers are trying to get a piece of this business, which includes such products as high-end speakers. All of them will make great Christmas gifts, J&R marketing director Phil Tudanger says.

Trans World expects that prepaid cellular phones and portable DVD players will also do amazingly well during the holidays, Fox says.

This could be a good year for



"We expect a huge lift for MP3 players."

—MIKE BARETTA of TRANS WORLD

Trans World Entertainment executive VP Fred Fox says MP3 players are exploding.

"Obviously, [Apple Computer's] iPods will remain strong, but other people are getting into MP3 players," he says. "We are seeing players from Memorex, SanDisc and Phillips."

Mike Baretta, portable electronics and accessories divisional merchandise manager for Trans World, also predicts an MP3 boom.

"Microsoft is subsidizing a lot of the marketing plans [of MP3] manufacturers in order to push their platform going forward. So we expect a huge lift for MP3 players."

But one buying executive at an electronics chain notes that companies are continually trying to go up against Apple, and founder and CEO Steve Jobs is always one step ahead of them.

"So, while there may be loads of

videogames as well. With Sony PlayStation 3 not appearing until spring, some holiday consumers might jump on the Microsoft Xbox 360 bandwagon.

Baretta sees Sony PlayStation Portable units doing well, thanks to their music-video capability. Tudanger expects Xbox and Nintendo to do decent business, though he says the PlayStation Portable will "still be the big winner."

He also believes the Gizmondo game system, due this fall from Tiger Electronics, could be a surprise best seller. "It has got phenomenal graphics and sound," he says.

Still, an outside force could suck consumer dollars away. Tudanger points to price erosion on large-screen plasma and LCD TVs that might induce holiday consumers to buy TVs instead of other entertainment hardware. —ED CHRISTMAN

## HD RADIO

Satellite radio has already revolutionized the way radio is perceived. Now, we stand on the verge of the medium's next evolution in the way it is received: high definition.

Digital radio promises to make FM radio CD-quality and AM sound like FM stereo. But the real allure is multicasting, allowing a station to split its primary signal two or more ways to broadcast additional programming. To date, 438 stations are broadcasting in HD, with 1,300 stations expected to sign on by the end of 2006, according to HD developer and licensor iBiquity.

So far, around 20 audio manufacturers are hitched to the HD bandwagon, ranging from household brands like Panasonic, Sanyo, JVC and Yamaha to audiophile specialists Vesteon, Rotel and Audio Design Associates.

Among those raising the bar are Polk Audio, Boston Acoustics and Radiosophy. Each of their HD models is expected by the fourth quarter. All offer multicasting, text scrolling, standard AM/FM, an alarm clock and a stereo input connection for an iPod.

Polk's I-Sonic offers a slick unit packed with functionality: HD radio, CD, MP3, DVD and an XM hookup. The system, which is the size of a bloated boom box, is priced at \$599.

"Being the cocky sorts that we are, we believe that we can do it better than anybody else," Polk Audio marketing manager Paul DiComo says.

Boston Acoustics' Receptor HD Radio is more compact and designed for simplicity. The main unit has a speaker, text display and dials for volume and tuner. A separate speaker allows stereo separation. The model will sell for \$499.

"The trump card here is additional channels, plus text display and great sound," says Stephen Shenefield, senior director of product development for Boston Acoustics.

Radiosophy was founded on the idea that digital radio is going to supplant analog AM/FM. The company's tabletop MultiStream integrates all controls in a 4-by-6-inch receiver, with speakers towering behind. Its charm: The receiver detaches to become a portable player that operates anywhere there is 12V capability. The MultiStream also connects to the Internet to allow for software upgrades.

"HD is going to take off way faster than the press thinks," Radiosophy president Richard Skeie says. "If broadcasters get their act together and present a united front, people will be talking, and that will sell products."

—CHUCK TAYLOR

Polk's I-Sonic HD radio receiver





# SUPPLY AND DEMAND

## Fans Are Plentiful, But Profits Are Nowhere In Sight

# [VIDEO ON]

BY JILL KIPNIS

LOS ANGELES—As video-on-demand brings instant gratification to a growing number of home consumers, questions remain about the business model for a service in which most content is free.

VOD via digital cable or the Internet allows consumers to access everything from music videos to full-length movies with extras with just a click of a remote or mouse.

"Content and consumer awareness are finally starting to jell together" in the VOD arena, says Curt Marvis, CEO of Internet VOD service CinemaNow. "This is accelerating fairly quickly."

The extent to which VOD will replace DVD "is something we all need to be thinking about," says Peter Worsley, managing director of licensing, worldwide for Eagle Vision, a division of Eagle Rock Entertainment.

Because most VOD content is delivered free to Internet users or digital cable subscribers, monetizing the traffic is largely reliant on advertising revenue. However, for VOD providers, it is essential that the ads do not encroach on the viewing experience.

VOD distributors and content providers are grappling with a number of other issues, including release windows, which place VOD, like pay-per-view, after DVD street dates.

"VOD will be a very important landscape in the future," says Steve Beeks, president of Lions Gate Entertainment. "We want to make sure that it happens in the right sequence."

Other challenges on the distributor side include obtaining the rights to offer content and, with Internet VOD, convincing content providers that their material is protected from piracy.

"Even if you have the most motivated content partners, it takes time to clear rights with video," says Rob Bennett, senior director of MSN Entertainment. "There's still hesitance by the content industry due to piracy."

Additionally, consumer education has to become even more of a priority for VOD to become a truly strong competitor for consumers' home entertainment dollars.

Although growing rapidly, VOD is a reality in only a small slice of U.S. homes.

Jupiter Research forecasts that 24 million U.S. households will have the ability to watch VOD by year's end. That's 21% of the country's 115 million TV households. By 2009, it is expected that 41 million homes will have VOD access.

But VOD access does not equal VOD use. Jupiter reports that 50% of digital cable subscribers who have access to VOD have not watched or paid for VOD programs in the last year. Another 12% have not even heard of VOD. About 16% of digital cable subscribers have watched free VOD and about 22% have paid for individual VOD programs. Internet VOD figures are unavailable.

The digital cable industry is making inroads, particularly as such major players as Comcast and Time Warner offer a range of free and subscription VOD to its subscribers.

Page Thompson, Comcast's VP/GM of On Demand, says more than 95% of Comcast's VOD content is free. The remaining 5% is free to subscribers of such pay channels as HBO and Showtime. Actual PPV on-demand movie content ranges in price from \$2.99 for a library title to \$3.99 for a new release.

Thompson says that during March 2005, Comcast digital cable customers watched more than 100 million VOD programs. That is triple the number of programs viewed in the same month a year earlier. More than 276 million VOD programs were viewed in the first quarter of this year, and Comcast forecasts that by the end of

the year that number will top 1 billion.

Cable operators say they are not making money from the free VOD services. However, since most of this content is produced in-house by the likes of HBO and Fuse On Demand, they are not paying extra for this content either.

Joe Glenon, VP of affiliated sales and senior VP of distribution for Fuse On Demand, says his company is making nothing from VOD. "For us, it's not helping our bottom line at all but helps our relationship with the cable operators," he says.

Eventually, the hope is that VOD technology will allow consumers to directly purchase products related to the content they are viewing and thus create a steady shared revenue stream. Glenon says, "It would be natural if they could click straight through and buy a CD" after watching a video.

Thus far, cable operators are "resistant" to paying for content, says Amanda Marks, executive VP of Universal Music Group's eLabs. "It does keep my group extremely busy because you have to figure out how content is going to be monetized," she says. On the Internet side, Universal and other labels have struck licensing deals, but that model has yet to make the transition to cable.

**"We're in 10 million-plus homes . . . That's a big audience to reach."**

—DAVID ASCH of IN DEMAND

Some content providers are recognizing the value of VOD as "a promotional tool," Thompson says. "Music in particular works really well because it's very easy to find [a] particular artist or video."

David Asch, head of programming for In Demand, which provides VOD content to cable operators, says that movie lovers are "using VOD like a video store . . . We're distributing to 10 million-plus homes, and studios are acknowledging that that's a big audience to reach."

In the music area, digital cable subscribers can also go directly to such VOD channels as Music Choice (available in more than 8 million homes) and Fuse On Demand (available in about 6 million homes). Both offer music videos and live performance clips. Fuse On Demand also provides behind-the-scenes footage and other extras.

With so much free VOD content available on cable, advertising is needed to bring in cash.

David Del Beccaro, founder and president/CEO of Music Choice, says he is going after "A-level" accounts to advertise on the main Music Choice pages.

It is unclear whether major advertisers are tuned in to VOD, however. Cherie Wenstrom, VP/media director for Wenstrom

Communications in Clearwater, Fla., says that advertisers seem to have a "wait-and-see attitude" about VOD. "We haven't had any of our clients on a local level request video-on-demand information," she says. "It makes more sense that the bigger brands like the Toyotas and Cokes would be looking to do this."

Gotuit Media president Mark Pascarella says most ads will look like banner ads on Web sites. Gotuit Media provides software and indexing services to cable operators that enable consumers to navigate through available VOD content.

"These ads will never disrupt the main viewing," Pascarella says. He expects his company to share ad revenue with content owners and cable operators.

Advertising is more entrenched on the Internet side of the business, which includes such major portals as MSN, Yahoo and AOL that offer free music videos, news and sports clips.

AOL reports more than 100 million VOD streams per month. MSN has grown from 6 million VOD streams in January 2004 to more than 60 million in May 2005.

When watching a music video on MSN, a 15-second ad typically plays beforehand, and banners can be clicked on after playback for more information. Links also lead consumers to MSN Music, where they can purchase singles or full-length CDs tied to that video.

MSN and AOL recently signed deals that require them to pay UMG for access to its music videos for VOD. AOL also has an agreement to pay for Warner Music Group videos.

Though MSN Video is free to consumers, such major advertisers as Procter & Gamble and McDonald's are "moving their TV budgets online," MSN's Bennett says. "There are other ways we can help monetize this, maybe a per-stream fee, maybe selling clips that are exclusives."

Cable operators and PPV-style Web sites such as Movielink and CinemaNow, which offer full-length movies at a cost similar to renting, say that shortening the VOD window may bring in more business for theatrical VOD product.

"It would be beneficial to change the windows," Comcast's Thompson says. "That's an ongoing discussion with the studios."

"The major studios are always very, very cautious historically when any new distribution medium is being introduced," CinemaNow's Marvis says. CinemaNow and Movielink have studio financial backing.

More clear-cut rights deals are also expected to emerge. Companies like Eagle Vision are trying to build VOD rights into contracts now. "By controlling both the video rights and television rights, we are in a good position," Eagle Vision's Worsley says. "We bridge the gap."

Movielink CEO Jim Ramo says that clearing music is particularly hard when it comes to full-length content. Ramo adds that concern about potential piracy of VOD online is waning. He says improved digital rights management technology "is giving content providers more confidence."

Some rental chains are also starting to get into the business. Netflix, for example, will offer VOD trials later this year or in early 2006, though details about the plan are still being hammered out.

"We want to shake out the bugs and figure out what works," says Neil Hunt, chief product officer for Netflix. "We think it's the right time to start exploring, though it won't be a big piece of revenue in the near future."

"The main challenge in this industry is customer awareness," Comcast's Thompson says. "This is the type of service where the true benefit is difficult to understand unless you are using it." . . .



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# SUMMER SIZZLERS 2005

LOOKING AT THE SEASON'S HOTTEST HITMAKERS

# MUSIC

JULY 30, 2005

ROCK BY BRAM TEITELMAN

## ROCK STILL HAS PLENTY OF FIRE

It's an odd cast of characters: an Armenian-American thrash-rock quartet; a cartoon band that exists mainly in cyberspace; a pair of supposed siblings (or exes) with a strict red, black and white dress code; and a group that openly aspires to be the next U2.

But those artists and others have made for a rock-heavy summer on The Billboard 200 this year. While the "rock is dead" debate continues, the past few months have shown these acts are, to quote Stevie Wonder, hotter than July.

The success is all the more noteworthy given that it comes at a time when there are fewer radio stations playing rock than a year ago and rap and hip-hop still rule the pop singles charts.

That has not stopped the flow of strong-selling rock titles, though. A string of releases debuting at No. 1 for six weeks in May and June was the longest streak of rock in the pole position since Creed's "Weathered" reigned for eight weeks in 2001. Rock-leaning Rob Thomas started the assault, followed by Bruce Springsteen, Nine Inch Nails, Dave Matthews Band, System of a Down and Audioslave. After a week off, rock returned to the top with Coldplay.

And it has not just been established acts in the upper reaches of the chart. Fall Out Boy, Seether, the Mars Volta, the White Stripes, Gorillaz and Mudvayne have made strides toward greater mainstream success with top 10 spring/summer debuts.

In some ways, the moves are just continued momentum. The market share for modern rock albums has increased every year since 1998, according to Nielsen SoundScan. In 2004, modern rock accounted for 135.9 million of the 681 million albums sold in the United States, or 19.9%. Year-to-date in 2005, the category accounts for 62 million of the 293 million albums sold, or 21%.

While radio can take some credit for the genre's sales, the fact remains that there are fewer outlets for the music to be heard than there were a year ago. Hispanic outlets have replaced rock stations in Washington, D.C., and San Francisco, and while modern rock mainstay WXRK (K-Rock) New York is still playing many of the acts mentioned here, it has scaled back much of its current music, relegating it to an Internet side stream. Last year at this time, Nielsen Broadcast Data Systems monitored 84 modern rock and 61 active rock

continued on >>p32

Dave Grohl of the Foo Fighters Photo: Rolf Klatt/WireImage.com



FOO FIGHTERS  
FRONTMAN  
DAVE GROHL

## LATEST BUZZ

### >>> EDER AN ANGEL

Singer/actress Linda Eder has returned to Angel Records after a stint on Atlantic. Her first release will be "By Myself: The Songs of Judy Garland," out Oct. 4. Eder originally signed with Angel parent EMI Classics & Jazz in 1993. Eder is also executive producer/host of a new Animal Planet program, "Trail Mix," which focuses on horses. It will debut in January 2006.

—Melinda Newman

### >>> NEW 'FOOT

Switchfoot will follow up its 2003 double-platinum breakthrough, "The Beautiful Letdown," with "Nothing Is Sound" (Columbia, Sept. 13). Available as a DualDisc and a traditional CD, the album is preceded by first single "Stars," which is climbing the Modern Rock chart.

—Melinda Newman

### >>> 'SHOP' ON TV

Ice Cube will serve as co-executive producer of the new Showtime series "Barbershop," based on the popular movie franchise. Ice Cube's movie character Calvin will be played by Omar Gooding in the series, which premieres Aug. 14.

—Gail Mitchell

### >>> WYNONNA CAN WRITE

Wynonna Judd has written a candid memoir, "Coming Home to Myself," due Sept. 27 from New American Library. Judd is slated to promote the book with an appearance on "The Oprah Winfrey Show" during publication week. She also has a live CD and DVD slated for release this fall on Curb Records.

—Phyllis Stark



### ROCK STILL HOT (cont.)

from >>p31

stations. Now, it monitors 80 and 59, respectively.

While hesitating to call the past few months a new golden age of rock, modern rock radio is thrilled with the heavy flow from its biggest artists. "We needed this influx of new material from core artists," modern rock KTBZ (the Buzz) Houston PD Vince Richards says. "It's probably the best time we've had in a long time in the format for these records. It's definitely better than it was a year ago, but it's not like it was seven to eight years ago when the format was smoking."

WXRK OM Robert Cross agrees, adding that the format's roll is attributable to solid albums from superstars, rather than some mythical modern rock listener who craves whatever he—and modern rock listeners are predominately male—hears.

"Most of the bands are at least on [their] third albums," he says. "It's hard to lump the Gorillaz in with System of a Down and Audioslave. I don't think the same person going out and popping down \$15 for a Gorillaz record is the same guy who's buying the System of a Down and Audioslave records."

Mudvayne's third album, "Lost and Found," debuted at No. 2, and has sold 438,000 copies since its May release. Vocalist Chad Gray also points to the raft of summer releases as a reason for rock's resurgence. "Maybe the market's been dull for a while," he says. "A lot of big rock releases just dropped. Generally, the big releases are in the fall or the spring, but it's been a huge summer for rock. It's a really good time for the rock fan base."

Indeed, some believe the string is cyclical. "I think it's probably just a coincidence of larger names putting out releases in a relatively compressed period of time," active rock KQRC (the Rock) Kansas City, Kan., PD Bob Edwards says. "It's the bigger names that are driving those sales. There's certainly a lot of good product at rock radio right now, but I don't think anything has significantly changed in the last year or two as far as the overall quality or impact goes."

But other executives believe

the current boom shows growth and is not just more of the same. Foo Fighters' RCA double-album "In Your Honor" debuted at No. 2 on The Billboard 200, selling more than twice what they did in their previous best opening week.

"I have no problem with it being called 'a resurgence,' especially given the beating that the format's taking, whether it's on the modern side where every other station's flipping, or the analogy that rock radio doesn't sell records," RCA VP of rock promotion Bill Burrs says. "System of a Down's sales have been massive. Obviously, these are the biggest bands of the format, but the good thing is that they're remaining the biggest bands and continuing to come out at a gangbuster pace."

Retail is noticing rock ruling the charts as well. Bull Moose president Brett Wickard says strong marketing has helped push titles. "Labels have gotten a lot more creative with a lot of the rock records," he says. "The marketing has been much more aggressive. With Coldplay, you could not exist on this planet and not know that their record is out."

Burrs agrees that some rock acts work harder than artists from other genres to cultivate excitement around their new releases. "Rock acts tour and perform and do all these interesting things leading up to the release," Burrs says. "It's not like Shakira is coming into New York City to do an acoustic set or playing festivals."

Value-added elements have increased demand for rock product as well at retail.

"You've got a ton of additional stuff added on to records, be it the add-ons they're doing at retail or the built-ins, like the DualDiscs and DVDs," Wickard says. "Who would have guessed five years ago that they would virtually give away a Dave Matthews Band DVD with a CD? That's content that, in the past, they might have split off separately and tried to sell. It makes all records seem a little more valuable. It gives people a reason to come into a store to check out something they can't download."

Some acts benefiting from high debuts and strong sales

have noticed a change in their audience. "I've noticed more females at our shows," Gray says. "And not the typical female Mudvayne fans. Not that there's anything wrong with the dark-edged Goth girls, but actual girls that are just dressed normally and rocked-up a little."

#### LESS RADIO, MORE OUTLETS

If there are fewer terrestrial radio stations that play rock, that loss is more than compensated for by satellite radio and digital outlets.

"I guess that's what a lot of modern rock stations are having a hard time with," Cross says. "People have iPods and iTunes and digital cable, and there's just so many avenues to hear that music that it's leaking out of every electronic device there is. It's not that people have decided they don't need music as much—the problem is that music is available so widely, and [the rock] audiences are the first ones to go grab it. They love it, they live it, they eat, sleep and breathe it." He mentions the "Garden State" soundtrack, which featured a wealth of modern rock acts and has gone platinum with little to no radio airplay.

Richards notices a difference as well. "The audience is a little more savvy, a little more distracted than they've ever been, and they're being way more critical as to what it is they're going to spend their precious time with," he says.

While other genres have revitalized themselves on The Billboard 200 in recent weeks, a slate of releases due before year's end promise that rock will roll on. Bon Jovi, Staind, Nickelback, Disturbed, Trapt and Shinedown all have albums coming in the next few months, and System of a Down will release "Hypnotize," the companion to "Mezmerize," in November.

Gray says that whether rock continues on its roll is irrelevant to fans of the genre. "It's always going to be there, whether it's mainstream, partially mainstream or underground. I don't know if it will always top the charts, but there will always be a rock market." ■



## The Beat

MELINDA NEWMAN mnewman@billboard.com

### One-Hit Wonderland

Feel-Good Summer Smashes From Yesterday And Today

While songs from throughout the year make up the soundtrack of our lives, there is something about a summer song that just seems a little sweeter than a hit from another season.

Maybe it's because the songs hark back to school breaks spent lying by the pool glistening with baby oil (OK, this was before we were all worried about skin cancer) or the glorious feeling of driving with all the windows down.

For my money, the best summer songs are one-hit wonders. With a one-hit wonder, your memory is unfettered by any other song from that act. Most of the time, you can't even remember who performed the song, just the delectable memory it recalls.

Among my top summer songs from my elementary through college years are (non-one-hit wonders included) "Brandy (You're a Fine Girl)," Looking Glass; "My Love," Paul McCartney & Wings; "Will It Go

Round in Circles," Billy Preston; "Rock the Boat," Hues Corporation; "Beach Baby," First Class; "Shadow Dancing," Andy Gibb; "Hot Child in the City," Nick Gilder; "Magic," Pilot; "Bad Girls," Donna Summer; and "Don't You Want Me," the Human League. Clearly, I was a top 40 baby all the way.

Even though it is only halfway through, summer 2005 has provided us with quite a few tunes that have the scent of summer all over them.

The biggest hit so far is Mariah Carey's "We Belong Together." The song, which has been No. 1 on The Billboard Hot 100 for eight weeks, makes a little chart history this issue. The song is No. 1 at Adult R&B, R&B/Hip-Hop, Rhythmic Top 40 and Mainstream Top 40, making it the first song to top those four charts at the same time.

"We Belong Together" is Carey's biggest hit since 1995's "One Sweet Day," and ensures

that none of us will ever mention "Glitter" again and snicker. Well, almost.

At Adult Contemporary, the clear winner is Kelly Clarkson's "Breakaway," even though it ends its stakeout at No. 1 on that chart this issue after a staggering 20 weeks. That tally makes it the third-longest-running No. 1 at AC. The song, which appeared in "The Princess Diaries 2: Royal Engagement," is the longest-running No. 1 from a movie or soundtrack on that chart.

Any doubts that Clarkson is only an "American Idol" creation have been erased. The show may have given her a start, but Clarkson has definitely proved she is here to stay, especially with follow-ups "Since U Been Gone" and "Behind These Hazel Eyes" hitting the top five on the Mainstream Top 40 and Adult Top 40 radio charts.

Sharing AC honors with Clarkson is Rob Thomas with his first solo shot, "Lonely No



## Latin Notas

LEILA COBO lcobo@billboard.com

### Reggaetón Rules

Even Latin Pop Acts Are Doing Remixes To Join The Craze

'Tis the summer of reggaetón.

It's on the sales charts and on the Latin radio charts in all its forms, thanks to the latest trend: reggaetón remixes of straight-ahead pop tracks.

Take the *Billboard* Latin Tropical Airplay chart. This week, seven out of 10 tracks on the chart belong to reggaetón acts. Of the three that do not, two of them—Shakira's

"La Tortura" and Thalía's "Amar Sin Ser Amada"—have reggaetón versions that give them additional clout.

The third non-reggaetón act on the top 10 is Aventura, with the track "Ella y Yo," featuring reggaetón star Don Omar.

Tracks like "La Tortura" are uptempo and as such, seem natural candidates for reggaetón remixes. "La Tortura," in fact, has a reggaetón undercurrent in its original version as well.

But even acts whose sound has nothing to do with reggaetón are finding that the beat can fit into their mix. Whereas before those acts might have opted only for a salsa version to gain traction on the tropical chart, now they're going for reggaetón, which allows them airplay on traditional tropical stations as well as on reggaetón, urban



FONSI



# Music SUMMER SIZZLERS

More.” The track spent 10 weeks atop the Adult Top 40 chart, and we predict even bigger things for new single “This Is How a Heart Breaks.”

Ying Yang Twins are also obviously in it for the long haul. Their “Wait (The Whisper Song)” is the hip-hop song of the summer and their biggest hit to date. Even though I would never dare play it for my mother (or most of my friends), I love its hypnotic appeal. I suspect it is not going to wear particularly well as a catalog title, but that’s not what summer hits are all about.

On the rock front, we salute Foo Fighters’ “Best of You,” which is their biggest hit since 2002’s “All My Life,” my fave Foo tune. “Best” tops the Modern Rock, Active Rock and Heritage Rock charts this issue, making it only the third song to do so.

Our pick for song of the summer? Gwen Stefani’s “Hollaback Girl.” It took it awhile to grow on us (which is a cardinal sin for a summer song—it should be instantly infectious), but now it is implanted in our brains and will always remind us of 2005.

Additional reporting by Keith Caulfield and Patrick McGowan in Los Angeles.

CAREY

and urban stations.

Most surprisingly, Luis Fonsi’s very romantic new single, “Nada Es Para Siempre,” also has a reggaetón remix, featuring up-and-coming female reggaetón artist Adassa.

“I’m surprised, very surprised,” Fonsi says of the mix. “Because taking such a cut-your-veins ballad, it can sound strange with a remix. But the way they did it gave the song a new breath of fresh air that has made it work really well.”

So well that “Nada Es Para Siempre” is on the Latin Tropical Airplay chart, at No. 16 this issue, thanks to the benefit of traditional salsa and reggaetón remixes.

Reggaetón is also moving the needle beyond tropical airplay.

The *Billboard* Hot Latin Songs chart features two reggaetón tracks in its top 10. Also in that pile are the afore-

mentioned Shakira, Thalía and Fonsi, as well as Juanes’ “La Camisa Negra,” all with reggaetón remixes.

More evidence of reggaetón’s enormous clout: The best-selling Latin album of the year so far, according to Nielsen SoundScan, is Daddy Yankee’s “Barrio Fino” (VI/Universal), which has sold 526,000 copies. Sales should continue to increase as Yankee embarks on his first U.S. tour next month.

Touring, in fact, is the new frontier for reggaetón acts, who have been capitalizing on radio interest.

Radio network Spanish Broadcasting System, for example, not only has flipped several of its stations to reggaetón, but is also actively supporting the genre through festivals.

“All of SBS’ summer promotional events are based

on reggaetón acts,” says John Sepulveda, VP/GM of SBS’ entertainment division. SBS’ reggaetón-themed concerts now include New York’s Megatón (coordinated through radio station WSKQ) and Miami’s Reggaetón Sol concert (with radio station WXDJ). SBS is also planning an awards show in October as part of its Megatón festivities.

Just how long the reggaetón movement can last is the million-dollar question. It could be just the beginning as mainstream labels begin to seriously put their muscle behind the genre. Aside from releases by Tego Calderón and Daddy Yankee (on Atlantic and Interscope, respectively) expected this year, newly formed labels Bad Boy Latino and Wu Tang Latino are among those also preparing to enter the market.

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# All-Time Hottest Songs Of Summer

When it comes to the charts, summer is not just a season, but a state of mind: Some of the biggest hits with "Summer" in the title have peaked in the dead of winter. The following are the top 10 summer songs, according to chart performance on The Billboard Hot 100. The list, based on a point system developed for the book "Billboard's Hottest Hot 100 Hits," is led by the most successful instrumental in the history of the Hot 100.

**1. "The Theme From 'A Summer Place,' " Percy Faith (No. 1 for nine weeks, 1960)**

It's not the heat of summer weather but the heat of passion that inspired Max Steiner's music for the 1959 film "A Summer Place," starring Richard Egan, Dorothy McGuire, Troy Donahue and Sandra Dee. The movie was pure soap opera, a steamier "Peyton Place." Toronto-born orchestra leader Percy Faith recorded Steiner's main theme and released it as a single. A review appeared in the Sept. 28, 1959, issue of *Billboard*, but the song did not debut on the Hot 100 until Jan. 11, 1960. Six weeks later it was No. 1.

**2. "Summer in the City," the Lovin' Spoonful (No. 1 for three weeks, 1966)**

Mark Sebastian wrote a poem about summer in the city and

showed it to his brother John, frontman for the Lovin' Spoonful. John liked the chorus but thought it needed a grittier opening with more tension, so Spoonful bassist Steve Boone added a piano piece that had not fit into any other song. John thought the finished product sounded like something George Gershwin would have written for "An American in Paris."

"We hired an old sound man . . . from the radio era, and he had old acetates of traffic jams and car horns," John recalls. "We found a pneumatic hammer . . . to provide the payoff."

The song had a second go at No. 1 when it was sampled in "Stutter," a 2001 chart-topper for Joe Featuring Mystikal.

**3. "In the Summertime," Shaggy Featuring Rayvon (No. 3, 1995)**

Already a hitmaker in the United Kingdom, Shaggy had his first U.S. hit with "Boombastic" in 1995. After the song had spent 10 weeks on the chart, this B-side gained enough airplay to join it. Shaggy's reggae remake of Mungo Jerry's 1970 hit entered the chart the week of July 29, 1995, helping the single move 8-4. Three weeks later, Shaggy's remake peaked at No. 3, the same position achieved by the original.

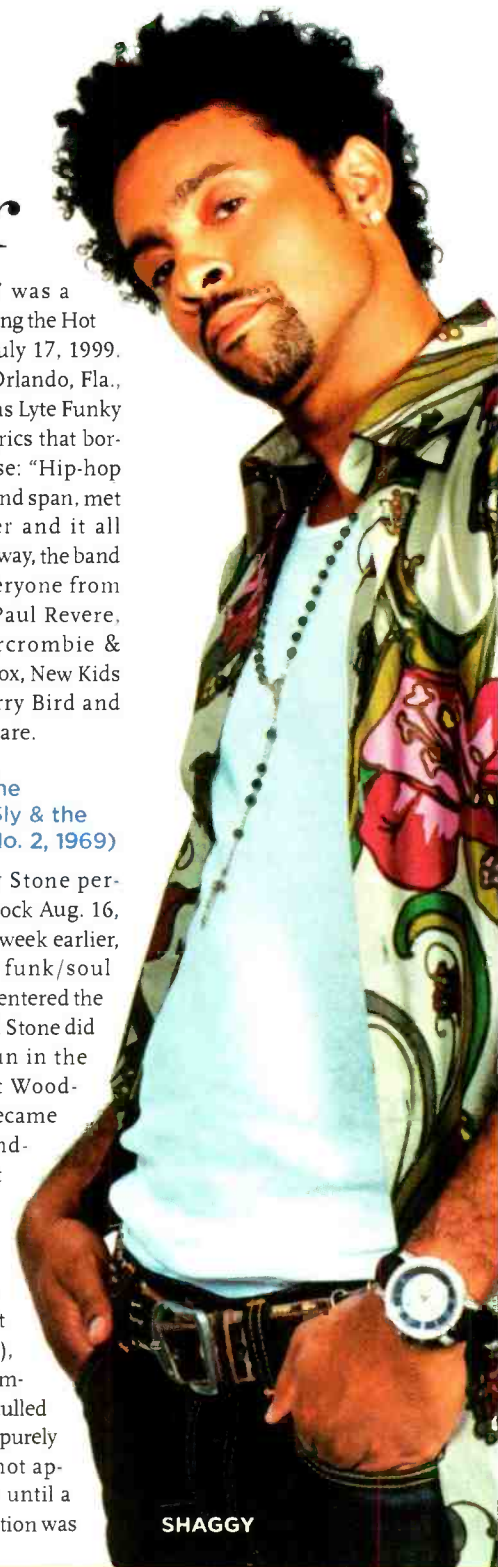
**4. "Summer Girls," LFO (No. 3, 1999)**

"Summer Girls" was a summer hit, entering the Hot 100 the week of July 17, 1999. LFO, a trio from Orlando, Fla., originally known as Lyte Funky Ones, relied on lyrics that bordered on nonsense: "Hip-hop marmalade, spic and span, met you one summer and it all began." Along the way, the band name-checks everyone from Kevin Bacon to Paul Revere, along with Abercrombie & Fitch, Michael J. Fox, New Kids on the Block, Larry Bird and William Shakespeare.

**5. "Hot Fun in the Summertime," Sly & the Family Stone (No. 2, 1969)**

Sly & the Family Stone performed at Woodstock Aug. 16, 1969. Exactly one week earlier, the psychedelic funk/soul band's fifth single entered the Hot 100. Although Stone did not sing "Hot Fun in the Summertime" at Woodstock, the single became the band's second-biggest hit by that point, spending two weeks in the runner-up spot.

While the group had an album out at the time ("Stand!"), "Hot Fun in the Summertime" was not pulled from the LP. It was purely a single and did not appear on an album until a greatest-hits collection was



SHAGGY

### >>> LOURDS

There's a certain audacity that's attached to a young band that places a song titled "Fuck" on its [myspace.com](http://myspace.com) page. Yet there's also an air of aplomb and intellect that embodies New York-based rock quartet Lourds. Its namesake lead singer howls and growls, but she's a musical prodigy who played Carnegie Hall at age 6. Lourds also possesses some wickedly dexterous hands, as exemplified when she plays an amplified violin and mandolin. The act's song "Victory" is airing during ESPN's coverage of women's basketball, and the group recently performed as part of *Billboard's* "Underground" series at the Knitting Factory in New York. "Fans run the spectrum of emotion, from fighting back tears to screaming to exaltation to out-and-out laughter, because in our set we move from pissed off to pensive, from quirky to flirty, from torn to triumphant," Lourds says.

Contact: Lourds, [lourds@lourdsmusic.com](mailto:lourds@lourdsmusic.com)

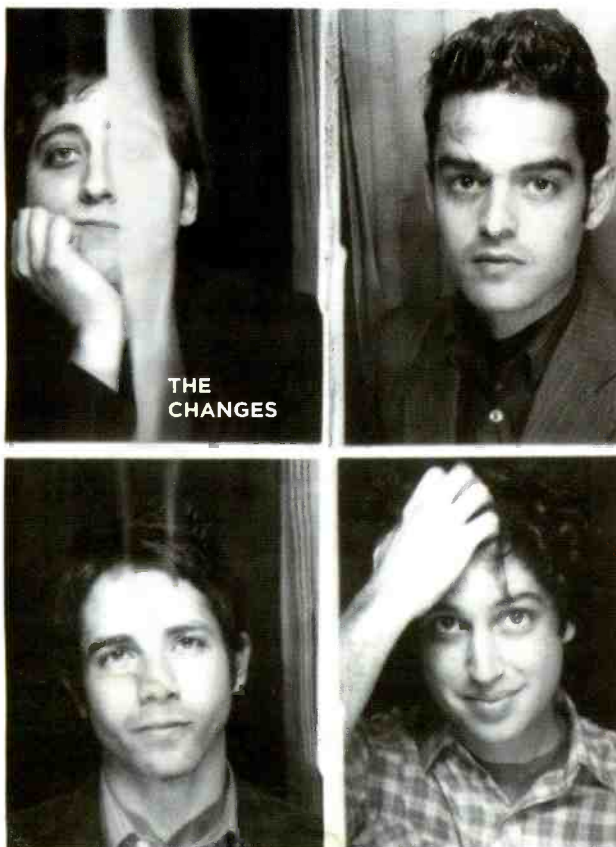
—Chuck Taylor

### >>> THE CHANGES

For a young, unsigned Chicago pop act, the Changes have a powerful ally. Manager Chris Baronner books shows for the city's famed Cabaret Metro, which has helped the Changes play in front of the likes of Stephen Malkmus, the Futureheads and the Walkmen. But drummer Jonny Basofin says the quartet keeps things in perspective. "It's tough to be the opening act. People are sort of programmed to be annoyed by the opening act, so we try, at minimum, to get people to look like they're having fun." With bouncy keyboards, jangly guitars and easy-to-hum choruses, the Changes have become darlings of the city's pop scene. The group stands apart from its peers by adding a light touch of jazzy improvisation, à la Chicago's beloved Sea and Cake. The Changes will perform in their hometown July 24 at Lollapalooza, the lone unsigned act on the festival's bill.

Contact: Chris Baronner, [chrisb@metrochicago.com](mailto:chrisb@metrochicago.com)

—Todd Martens



THE CHANGES



## Beats & Rhymes

IVORY M. JONES [ijones@billboard.com](mailto:ijones@billboard.com)

## Dupri Goes South For Summer

Artist/Exec Fires Up 'Flashy' Start For So So Def/Virgin Imprint

**A**s the new president of Virgin Records Urban Music, Jermaine Dupri has no plans to just sit pretty in a cushy corner office. On July 19, he released "Jermaine Dupri Presents . . . Young, Fly & Flashy Vol. 1," a compilation of acts hailing primarily from the South.

The first single could be one of the summer's biggest hits: Dupri's own "Gotta Getcha" is gaining heat on the *Billboard* Hot R&B/Hip-Hop Songs chart, where it is No. 31 this issue.

The compilation mixes older artists like Da Brat and Pastor Troy with newer names like Kaviious and Kato.

"I really wanted to introduce new artists to the world of music," Dupri says. "I wanted people to see that the South is going to keep doing what it has been doing. It's just a good collection of good Southern music."

In addition to being the first release under the So So Def/Virgin imprint, "Young, Fly & Flashy" is the first content-protected

disc issued by EMI Music in the United States. While the technology hinders unauthorized copying and distribution, consumers who purchase the disc will be able to copy the tracks and transfer them to Windows Media-compatible devices—however, the CD is not compatible with iTunes or the iPod.

**MORE SUMMER HEAT:** So far, this summer has been a hot one. Hot releases and even hotter tours have kept fans in a virtual sweat.

Newcomers like Mike Jones, Webbie and Boyz N Da Hood have staked a claim on the charts. Jones' "Who Is Mike Jones?" (Swishahouse/Asylum), Webbie's "Savage Li'e" (Trill/Asylum) and the self-titled Boyz album (Bad Boy) all have reached the top 10 of the *Billboard* Top R&B/Hip-Hop Albums chart.

For those who enjoy live shows, there are plenty to choose from. Eminem, 50 Cent, Lil Jon, G-Unit and D12 recently em-



released in the fall of 1970.

6. "Endless Summer Nights," Richard Marx (No. 2, 1988)

Almost two years after he wrote the music for the song that would become "Endless Summer Nights," Richard Marx took his then-girlfriend Cynthia Rhodes to Hawaii for a short vacation.

The trip home reminded him of coming back from summer vacations when he was a kid. While the lyrics were inspired by his visit to Hawaii, he says he wrote the song as a theme to the summer love you cannot have because you go your separate ways in the fall (even though he and Rhodes were married after their trip).

7. "Summertime," DJ Jazzy Jeff & the Fresh Prince (No. 4, 1991)

One of the earliest rap acts to have a hit on the Hot 100, DJ Jeff Townes and rapper Will Smith were friends from Philadelphia. Smith was still a teenager when they had their first hit, "Parents Just Don't Understand," in 1988. Three years later, the duo scored its biggest hit (and only top 10 single) with "Summertime," which sampled a 1975 Kool & the Gang B-side, "Summer Madness." "Summertime" entered the Hot 100 just before the official start of summer, during the week of June 15, 1991.

8. "In the Summertime," Mungo Jerry (No. 3, 1970)

Skiffle pop group Mungo Jerry is a one-hit wonder in the United States, thanks to the original "In the Summertime," which entered the Hot 100 the week of July 11, 1970. In its native United Kingdom, the group had nine chart entries. Named for a cat in a T.S. Eliot poem, Mungo Jerry was led by Ray Dorset, who worked as a lab assistant when "In the Summertime" hit but was soon able

to give up his day job. "In the Summertime" is the only song to appear twice in the summer songs top 10, thanks to the remake by Shaggy.

9. "The Boys of Summer," Don Henley (No. 5, 1985)

Like "The Theme From 'A Summer Place,'" Don Henley's "The Boys of Summer" was not a hit in the summer. The single debuted on the Hot 100 the week of Nov. 10, 1984, preceding the release of its parent album, "Building the Perfect Beast." At first glance, one might think Henley was writing about baseball, but the title serves as a metaphor for wanting to reconnect with someone from the past and realizing you cannot return to yesterday.

10. "Cruel Summer," Ace of Base (No. 10, 1998)

The original version of "Cruel Summer," by British girl group Bananarama, debuted on the Hot 100 the week of July 21, 1984, and peaked at No. 9 that fall. Fourteen years later, Swedish quartet Ace of Base recorded the album "Flowers" for European release. But before Arista would issue the CD in the United States, label chief Clive Davis wanted some changes: "Cruel Summer" was upped to title status and became the first American single. Ace of Base had its first top 10 hit in four years when "Cruel Summer" peaked at No. 10 in August 1998.

Fred Bronson writes billboard.com's Chart Beat column.

AND THE RUNNERS-UP:

11. "Suddenly Last Summer," The Motels
12. "Summer Nights," John Travolta & Olivia Newton-John
13. "Summer of '69," Bryan Adams
14. "Summer," War
15. "Summer Breeze," Seals & Crofts
16. "Summertime Blues," Eddie Cochran
17. "Cruel Summer," Bananarama
18. "A Summer Song," Chad & Jeremy
19. "Those Lazy-Hazy-Crazy Days of Summer," Nat "King" Cole
20. "Summertime Blues," Blue Cheer

barked on their 20-date, 5½-week tour. On the lighter side is a **Black Eyed Peas** trek, with **Talib Kweli** joining them on select dates. Those in New York can check out the eighth annual **Black August Benefit Concert**, featuring **Mos Def** and **Smif-N-Wessun**, Aug. 7 at B.B. King Blues Club & Grill.

If you plan to hit the beach, there are a few new and noteworthy books geared toward the hip-hop community.

Brian Coleman's "Rakim Told Me" (Wax Facts Press, April) delves into hip-hop's early years. Each of its 21 chapters examines an album released in the '80s and includes comments from the artists involved.

Stacy Gueraseva revisits the history of one of hip-hop's most influential labels in "Def Jam, Inc." (One World, August). Readers will find insight into its grass-roots beginnings and how it became the empire it is today.

Minya Oh, aka Miss Info of R&B/hip-hop

**WQHT** (Hot 97) New York, speaks to the hip-hop culture's obsession with all things shiny in "Bling Bling" (Wenner Books, August). The book features a foreword by **Ludacris** and interviews with **Slick Rick**, **Lil Jon**, **Chuck D** and others.



JONES



## Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

# European Heat

Summer Sizzles, Thanks To A Frog, A Forró Band And A Festival Hit

Europe has a fondness for summer hits that provide a soundtrack to the long holiday months. Here is a glimpse at the songs that European audiences are creating memories to this very hot summer.

**A FROGGY SOUND:** 2005 is proving to be the year Europe was invaded by frogs.

"Axel F" by **Crazy Frog** has spent four weeks at No. 1 on the *Billboard* Eurochart Hot 100 Singles list. The novelty song on Berlin-based indie **Mach1** mixes the massively successful "Frog" ringtone with **Harold Faltermeyer's** 1985 hit theme to "Beverly Hills Cop."

Combined European sales have reached 1 million, according to **Wolfgang Boss**, managing director of Mach1, a joint venture with U.K. dance powerhouse **Ministry of Sound**.

The disc was created from a popular ringtone sold by jamster.com, with frog sound effects by Swede **Daniel Malmedahl**. Boss says Malmedahl and jamster.com take a share of the record royalties, but all publishing royalties go to Faltermeyer, via **Famous/BMG**.

Mach1 has lined up local label and distribution partners across Europe for Crazy Frog: in the United Kingdom, where the track exploded in late May, it is on **Pinnacle**-distributed **Gusto**. It spent four weeks at No. 1 there, amassing sales of 394,000, according to the **Official U.K. Charts Co**.

"Axel F" has also hit No. 1 in France, Spain, Norway, Switzerland and Belgium's French-speaking Wallonia region.

The album "Crazy Frog Presents Crazy Hits" will be released across Europe starting this month. It contains the follow-up single, a version of **Hot Butter's** 1972 hit "Popcorn." Boss says Mach1 recently licensed the project to **Universal** for the United States.

—PAUL SEXTON

**THE AGE OF INNOCENCE:** In Italy, the undisputed hit of the spring and summer is "I Bambini Fanno Ooh." The single by 33-year-old singer/songwriter **Povia** is a tribute to childhood innocence.

Released at the end of February by Milan-based indie **Target** and distributed by **Delta Dischi**, "I Bambini Fanno Ooh" has occupied the No. 1 spot on the Italian charts since March 4.

Target managing director **Angelo Carrara**, who is also the song's producer, reports shipments of 110,000 units in Italy, in addition to 300,000 downloads. Povia's simultaneously released debut album, "Evviva I Pazzi Che Hanno Capito Cos'è L'amore," has sold 60,000 units.

The single was released during this year's San Remo Festival, and festival director **Paolo Bonolis** liked it so much that he invited Povia to perform it in front of the festival's massive TV audience.

Later this summer, **Siebenpunkt** will release the tune (in Italian) to German-speaking territories, while **Target** is negotiating a Spanish-language version release with an-

other major company.

Carrara believes the song's success lies "in the childlike innocence of the artist himself."

Carrara's **Cronometro** owns the publishing rights to Povia's work. —MARK WORDEN

**FRANCE DANCES:** A Brazilian sound is filling the dancefloors in France.

For the past two months, Parisian venue **La Boule Noire** has been converted every weekend into a *forró* ballroom, with a band playing all night long to a packed crowd.

*Forró*, a genre born in Brazil's Nordeste region 100 years ago, is "all about contact, with dancers switching from one partner to another every song," veteran French producer **Daniel Vanguard** says.

The band behind the craze is **O Karaíva**, a Brazilian act that Vanguard brought to France. He has signed a worldwide licensing deal for O Karaíva's recordings with **Becaue**, the French label founded in 2004 by former **EMI Continental Europe** CEO **Emmanuel de Buretel**.

The band's self-titled album was released June 20. First single "Xote das Meninas (Ela So Quer)" is a standard co-written by *forró* legend **Luiz Gonzaga**. Both are in the top 20 of the French charts.



POVIA

"It has taken off faster than I thought," de Buretel says of O Karaíva's music. "The world needs other rhythms, other sounds."

"The single has the potential to become a summer hit," says **Bernard Chérèze**, head of music and programming at national radio station **France Inter**.

De Buretel says international release plans are in the works. Becaue is distributed in France by **Wagram** and has a worldwide licensing deal with **Warner Music International**.

"Xote das Meninas" is published by **Irmaões Vitale S.A.** in Brazil, with **Peermusic** holding the administration and subpublishing rights worldwide, except for Brazil and Mexico.

—AYMERIC PICHEVIN





## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# New Talent Enjoys Season Of Success

**S**ummertime and the listening is . . . well, we can fill in the blank in one of several ways.

Let's start with the incessant buzz swirling around a fresh crop of R&B talent surfing the waves of success in the wake of Ciara, Fantasia, Mario and Bobby Valentino. Dotting those waters are several teen newcomers, including two artists who are part of the first-phase rollout by Def Jam Recordings president/CEO Jay-Z: Teairra Mari ("Make Her Feel Good") and Rihanna ("Pon De Replay").

Also just out of the starting blocks is Jive/Zomba teen recruit Chris Brown ("Run It"), whose debut album is due this fall. Later this year, keep an ear out for Jessika Quynn (who has recorded a duet with Brown) and Columbia/Sony Urban Music's Tiffany Evans. Also weighing in on the teen front is Bad Boy's new boy group, B5. And though she is no longer a teenager, Keyshia Cole (A&M/Interscope) is another newcomer people should take note of.

"It's time for a new crew in R&B, rap . . . in every genre really," says Tina Davis, a former Def Jam A&R VP who manages Brown.

"Usher isn't a kid anymore," she says. "Labels are going for young acts because everyone is getting older."

Davis also sees artist development coming back into play. "With strong artist development, you can get six to seven years of good albums from these acts."

**VETERANS' DAY:** But don't count out veteran artists. Hooking up with R. Kelly, former Gap Band member Charlie Wilson finds himself ascending the *Billboard* R&B/Hip-Hop Songs chart with "Charlie, Last Name Wilson," the title track from his Jive/Zomba debut. The album, due in late August, follows his unfortunately overlooked 2000 project, "Bridging the Gap."

There's also Babyface, whose anticipated return, "Grown & Sexy," bows

July 26 via J Records. And look for Mary J. Blige's new Geffen project later this year.

And here are a few other names in the R&B hopper to keep in mind: Johnata Austin (Virgin), Trey Songz (Atlantic), Dwele (Virgin) and Raheem DeVaughn (Jive).

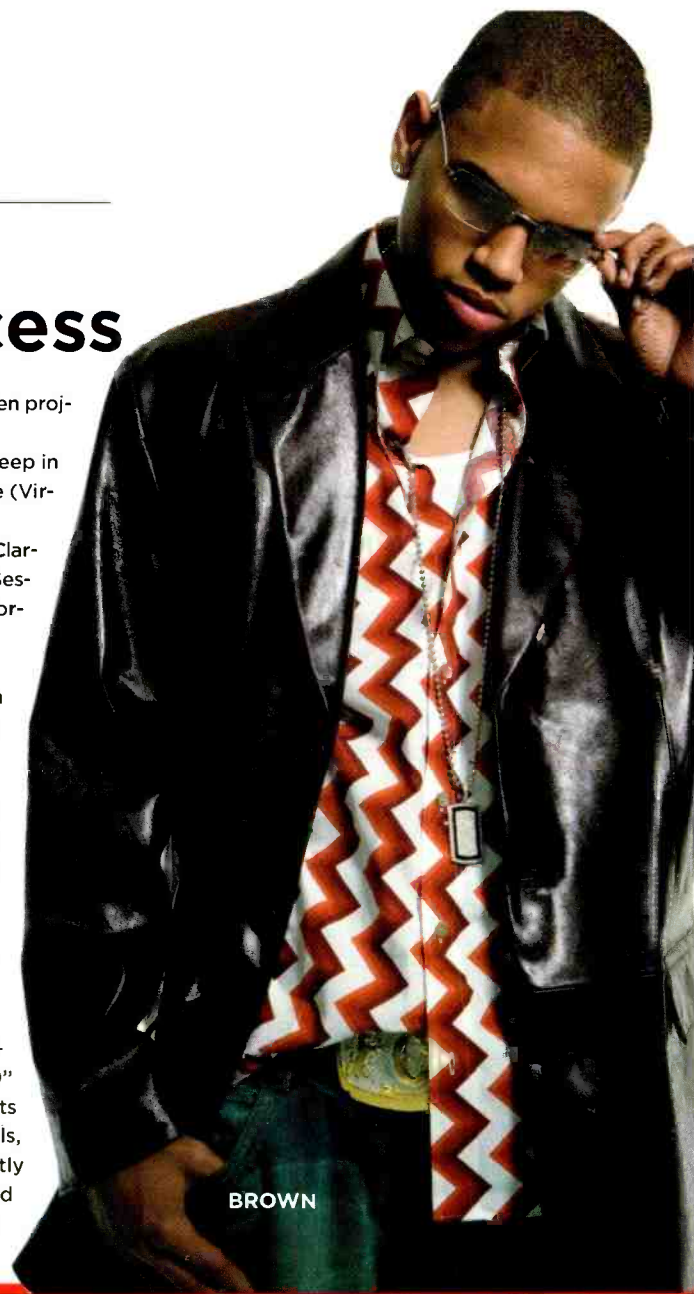
Standouts on the indie front include Wayna ("Moments of Clarity, Book 1"), Marlon Saunders ("A Groove So Deep: The Live Sessions"), Vonyse ("When Sleeping Giants Wake") and P.J. Morton ("Emotions").

**FAST FORWARD:** Speaking of veterans, George Clinton isn't wasting any time following a recent court decision that awarded him ownership of the masters for four Funkadelic albums (*Billboard*, June 18).

The king of funk is back in the mix with a new independent label, the C Kunspruhzy (pronounced "conspiracy"), being handled by Big Daddy Music Distribution. The company also distributes NPG Music Club, the label founded by another pioneering legend, Prince.

In addition to a new album, "How Late Do You Have 2 B B 4 U R Absent?," due in September, Clinton is prepping a national tour celebrating his 50th year in music.

A second volume of the Grammy Award-winning compilation "Night Train to Nashville: Music City R&B, 1945-1970" pulls into stores Sept. 20. Like the first volume, it integrates hits and rarities by locals and nonlocals, including the Imperials, Jimmy Church and Esther Phillips. Both collections are jointly released by the Country Music Hall of Fame and Museum and Lost Highway Records.



BROWN



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Songs Of The Summer In Ears Of Beholders



ALDEAN

It says a lot about the health of country radio that when programmers were asked to pick the summer's hottest songs, they had so many strong choices that they barely agreed on any of them.

*Billboard* randomly polled 25 country programmers and music directors from all over the United States. They collectively named a whopping 37 different titles, with only a few emerging as consensus hits.

Craig Morgan's funny "Redneck Yacht Club" and Sugarland's uptempo "Something More" were the singles most often cited.

WKSJ Mobile, Ala., PD Bill Black says Morgan's song "just screams summer . . . It's fun in the sun." Gwen Foster, music director for KNIX Phoenix and KUSS San Diego, adds, "I want to be a member of this club!"

As for Sugarland, WWQM (Q106) Madison, Wis., music director Mel McKenzie says the group's song "speaks to the working person. Even if you can't give your two weeks' [notice] and give in to wild abandon, at least you can for the three minutes and 30 seconds that this one's cranking on your radio."

McKenzie calls Sugarland "the hottest new act of the year." KBKO Bakersfield, Calif., PD Lee Logan agrees that "the group is on a roll." And Brad Hansen, OM of Journal Broadcast Group's Springfield, Mo., cluster, says, "They represent the future of country." "Something More" is No. 3 on the *Billboard* Hot Country Songs chart this issue.

The next most-often cited title in our survey was Toby Keith's "As Good As I Once Was," now in its second week at No. 1. That was followed by newcomer Jason Aldean's debut single, "Hicktown," which was co-written by Big & Rich's John Rich.

KILT Houston assistant PD/music director Greg Frey says "As Good As I Once Was" is "just going over huge with the audience. I think people really respond best to Toby when he's tongue-in-cheek."

As for "Hicktown," WQYK/WYUU Tampa, Fla., music director Jay Roberts says "there's already been a huge listener response." And KZKX Lincoln, Neb., OM Brian Jennings says it "plays great with 95 degrees and a cooler full of beer."

With Morgan and Aldean on its roster, Broken Bow Records has two of country radio's hottest four songs of the summer. Their singles are Nos. 20 and 21, respectively, on this issue's chart.

Brooks & Dunn's "Play Something Country," rising to No. 6 this issue, was also cited by several of the programmers. Other frequently mentioned titles were Faith Hill's "Mississippi Girl," Keith Anderson's "XXL" and Trace Adkins' "Arlington."

And even though the label won't even go for airplay on the song until July 26, Gretchen Wilson's "All Jacked Up," the first single from her upcoming sophomore album, was cited by several programmers who saw Wilson do the song in concert to great audience response.

"I think she will continue smokin'," WSLC Roanoke, Va., music director Robynn Jaymes says.

**ON THE ROW:** Nashville-based 903 Music, the label launched earlier this year by country artist Neal McCoy and his manager, Karen Kane, will be distributed by Navarre. The first release will be McCoy's album, "That's Life," due Aug. 23, followed by a live concert DVD from McCoy, due in early 2006.



# Music SUMMER SIZZLERS

## In The Spirit

DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)



## NEAL LOOKS TO SCORE WITH DEBUT, TOUR

What would summer be without sunshine, good friends, big parties and of course, hot summer music? The gospel music community is definitely serving up plenty of tunes.

One of the most talked about new releases is Antonio Neal's EMI Gospel debut, "Days of My Life," due Aug. 2. Neal has previously issued two independent CDs and his songs have been recorded by numerous artists. He attended college on a basketball scholarship and was heading for the NBA before an injury dashed his hopes and changed his career path.

"I still love basketball more than music," he admits. "In my heart, I'm still a basketball player, but my body got to a point where I couldn't compete at a high level. It was devastating to me."

Music proved to be a healing force. He began writing songs, singing in church and was encouraged to see his music having an impact.

"When I saw that, it really helped heal me," he says. "It helped me realize God had something else [planned] for my life . . . He put something else in me that I didn't even know was there."

During a visit to Nashville, Neal ran into Toby McKeehan (aka tobyMac) in a parking lot. McKeehan took him to Gotee Records, introduced him to friends and associates and, before long, Neal was collaborating with writer/producer Todd Collins. His first cuts came when he landed five songs on the Katinas' "Destiny" album. He continued to have success as a songwriter and began gaining attention as an artist, signing first with producer Tedd T.'s production company and then with EMI Gospel.

"I believe in the songs on

the record," Neal says. "Days of My Life' represents my life over the last 3 1/2 years, the struggles and the triumphs. There are so many things I experienced while making this record. I wanted to present great music to people, not the flavor of the month, and wanted to say something beyond what they might expect from a gospel artist. I have failures in my life and victories. I'm a husband, father, brother and I feel like the album sums up who I am and what I have to say."

The first single is "Jesus Will." Fans will get to see Neal in person when he hits the road this fall with Joann Rosario and Salvador.

"I'm really pumped about that," he says of the tour. "It's going to be a mix of people from all cultures and backgrounds, and if you listen to my album, that's what it's like. It's not just one genre."

Other highly anticipated gospel summer releases in-

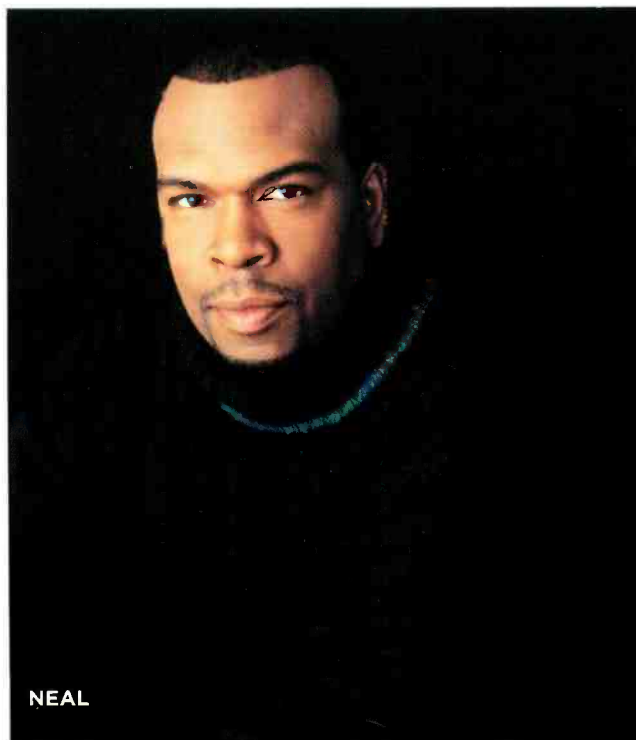
clude new projects from Mary Mary, both Ron Kenoly and his talented son Bingo, and a remix album dropping Aug. 2 from teen singer Kierra "KiKi" Sheard.

### SUMMER GATHERINGS:

August is going to be a lively month as several major conferences will keep gospel artists and execs busy. T.D. Jakes' Megafest will again be held in Atlanta Aug. 3-6 and will include performances from a who's who of top gospel acts.

From Aug. 7 to Aug. 10, Dr. Bobby Jones will hold the first Urban Impact Summit at Foxwoods Resort and Casino in Mashantucket, Conn. During the event the legendary Shirley Caesar will be honored for her immense contributions to the gospel community.

The Gospel Music Workshop of America will be held Aug. 13-19 in Milwaukee and will showcase many of gospel's rising talents.



NEAL

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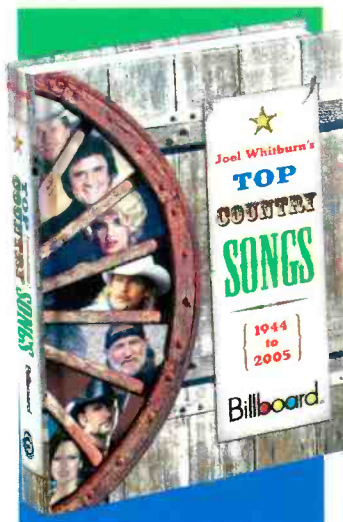
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## Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

# Ma Still Rising 'Beyond The Horizon'

The indefatigably adventurous cellist **Yo-Yo Ma** is a man for all seasons, at least as far as the classical and classical crossover charts are concerned. "Silk Road Project: Beyond the Horizon" (Sony Classical) is his latest richly colored, culture-crossing release to lead the Top Classical Albums chart. Ma and his group continue their globe-trotting touring schedule this summer, including an Aug. 7 date at the Hollywood Bowl.

Ma's last two albums also continue to hold fast. His tribute to one of the greatest movie composers of all time, "Yo-Yo Ma Plays Ennio Morricone," released last September, is a fixture on the classical chart, and his "Obrigado Brazil," a July 2003 release, remains a staple on the Top Classical Crossover chart.

This summer's sleeper hit has been by the **Mormon Tabernacle Choir**. Following its chart success this spring, a northwestern U.S. tour in June and July has helped continue sales. Three of the choir's self-released albums—including its newest effort, "Choose Something Like a Star"—are hold-

ing strong on the Top Classical chart.

The crossover story of the summer is undoubtedly the **Simon Cowell**-assembled **Il Divo**. The quartet's self-titled **Syco/Columbia** debut covers everything from **Toni Braxton**'s "Un-Break My Heart" (reborn as the Italian-language "Regresa A Mi") to **Frank Sinatra**'s signature "My Way" in a semi-operatic style. It has ruled not only the Classical Crossover chart, but peaked at No. 4 on The Billboard 200.

Another opera-flavored vocal act reigning on the crossover charts this summer is **RCA Victor**'s sultry quintet **Amici forever**. After the debut of a PBS special in June and with a U.S. tour scheduled for this fall, **Amici forever**'s appeal is likely to have lasting power. Of course, there are the solitary crossover crooners, too: namely, perennial faves **Josh Groban** and **Andrea Bocelli**.

Speaking of PBS: Some longtime favorites will be returning to the airwaves



with new specials in time for pledge drive season in August, including RCA Victor crossover vocal trio **Cook, Dixon & Young** and **Denon** violinist **Andre Rieu**.

Traditionally, the scores for blockbuster movies have also amped up the Classical Crossover chart, and summer 2005 is no exception. The big winners this year? Sony Classical's "Star Wars Episode III: Revenge of the Sith" and **Decca**'s "War of the Worlds." The common denominator between these two releases is composer **John Williams**, who penned both scores—making him perhaps the biggest winner of all.

While many labels are releasing their fall priority titles in September, a number of tasty new delights will be available sooner than that. Among them are two albums featuring music by Estonian composer **Arvo Part** ("Arvo Part: A Tribute" with the **Estonian Philharmonic Chamber Choir** and the **Theatre of Voices**, directed by **Paul Hillier** on **Harmonia Mundi**, Aug. 9; and "Lamentate," featuring the **Hilliard Ensemble** and pianist **Alexei Lubimov** on **ECM New Series**, Aug. 30).

There is also a recital album, "Lamento," by Czech mezzo **Magdalena Kozena** (**Deutsche Grammophon**, Aug. 9); a collaboration between the **Kronos Quartet** and Bollywood singing queen **Asha Bhosle**, "You've Stolen My Heart" (**Nonesuch**, Aug. 23); and a new live recording of **Verdi**'s "Requiem" led by **Nikolaus Harnoncourt** on **RCA Red Seal** (Aug. 30).

Yo-Yo Ma Photo: Michael Caulfield/WireImage.com

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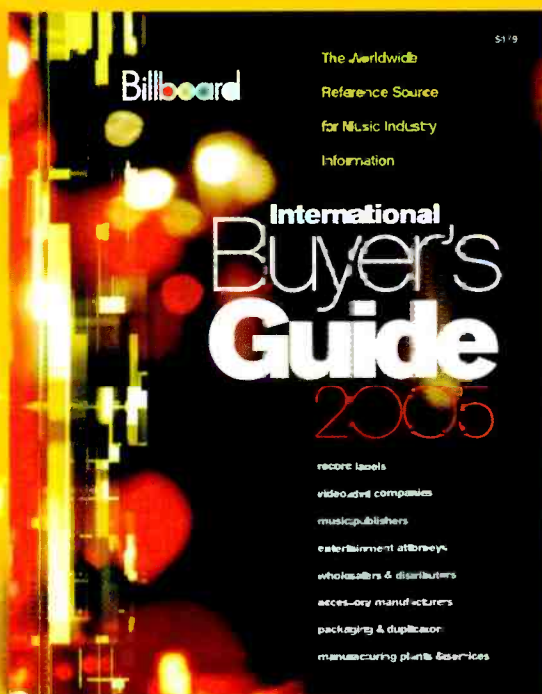
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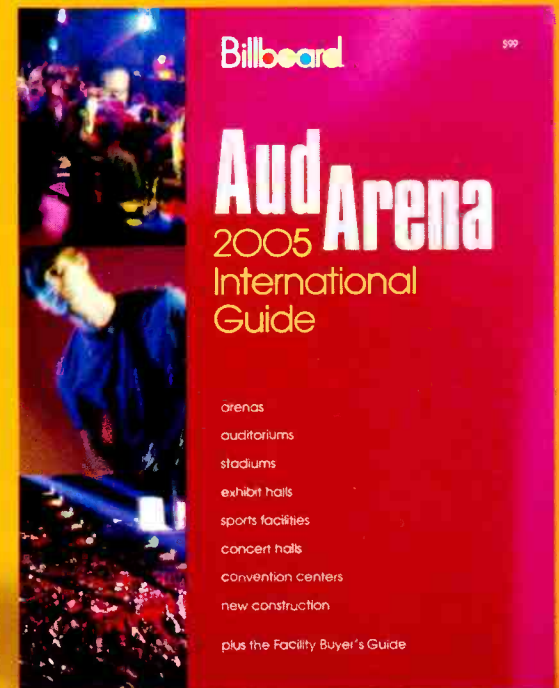
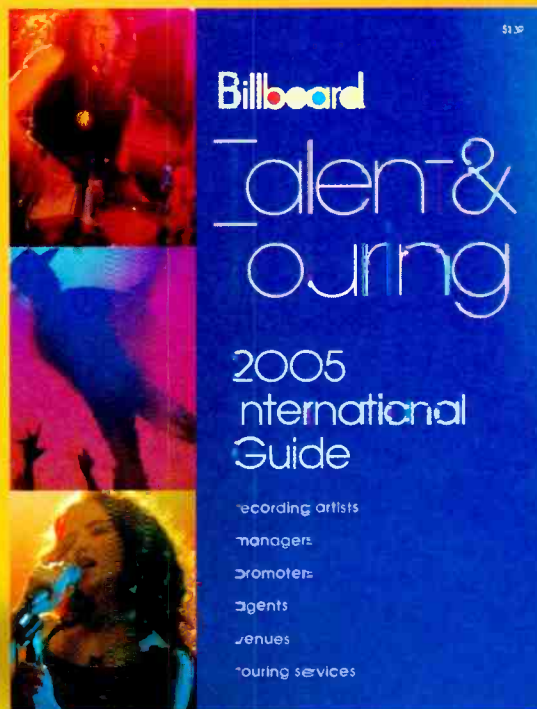
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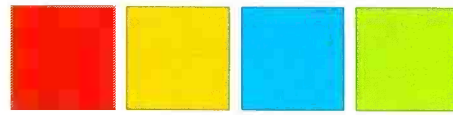
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# REVIEWS



## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

### ALBUMS



#### BABYFACE

##### Grown & Sexy

**Producers:** *Babyface, Pagani, the Underdogs*  
*J Records*

**Release Date:** *July 26*

In addition to Anita Baker, the underserved

adult R&B market has something else to cheer about: Babyface is back. Luther Vandross' heir apparent returns with the long-awaited follow-up to "Face2Face." That 2001 project found Babyface upping his hip quotient through collaborations with the Neptunes and Snoop Dogg, which left some fans scratching their heads. But it is the classic Babyface they'll encounter here: the sultan of smooth, whose ballads ("Tender Lover," "When Can I See You") were '90s staples. Dipping back into his familiar love and relationship zone, Babyface orchestrates a pleasing collection of midtempo songs and ballads brushed with, but not obscured by, a contemporary sheen. The steppin' groove of the title track gives way to the tongue-in-cheek "Goin' Outta Bizness," with references to Vandross and Usher. Above all, Babyface proves he is still a force to be reckoned with when it comes to love songs ("The Loneliness").—*GM*

uptempo, airy pop, easy to digest ("24,000 Besos") and easy to envision on airwaves and dancefloors. International—rather than Latin—in sound, it is deliberately accessible to European audiences and clubgoers, who can connect to either the Spanish tracks or their English counterparts and who will find that songs like "Sabe Bien" are sultry rather than bubble gum. With first single "Amar Sin Ser Amada," Thalia also seeks to satisfy Latin radio with an upbeat track that harks back to previous hit singles. But most distinctive are the two ballads—"Loca" and "Un Alma Sentenciada"—that highlight a surprising depth of expression, aided by fine lyrics.—*LC*



#### ALARM WILL SOUND

##### Performs Aphex Twin—Acoustica

**Producer:** *Lawson White*  
*Cantaloupe*

**Release Date:** *July 12*

Richard James (aka

Aphex Twin) has made some of the smartest and most deeply shaded electronica around. His fans include the 22 players of the New York new music ensemble Alarm Will Sound; the group has recorded some of Aphex Twin's music entirely on acoustic instruments. Is that idea just too quixotic? Maybe, but "Acoustica" reveals a staggering palette of colors and nuances, despite arrangements that hew as closely as possible to the electronically produced originals. Even those unfamiliar with Aphex Twin will be beguiled by the expert execution of such tracks as "Blue Calx," arranged by Caleb Burhans, in which ethereally serene, nearly medieval-sounding strings are layered upon a relentless march of percussive strikes marking time.—*AT*



#### THALÍA

##### El Sexto Sentido

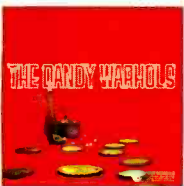
**Producer:** *Estéfano*  
*EMI Latin*

**Release Date:** *July 19*

Following her modestly successful crossover effort,

Mexican diva Thalía returns to Spanish with an album that's alternately playful and soulful. "El Sexto Sentido" is dominated by

### SINGLES



#### THE DANDY WARHOLS

##### Smoke It (4:06)

**Producers:** *Courtney Taylor-Taylor, Gregg Williams*

**Writers:** *The Dandy Warhols*

**Publisher:** *not listed*  
*Capitol (CD promo)*

With chords borrowed straight from Blur's "Song 2" and a healthy dose of guitar gymnastics, "Smoke It," the lead single from the Dandy Warhols' upcoming LP "Odditorium or Warlords of Mars," will undoubtedly be the soundtrack to parties at liberal arts campuses this fall. A frat anthem for the indie set, it doesn't really matter whether this ode to stoner escapism is serious; the Dandies' refrain of "People got problems/People got problems with people/I know what it is, give me that/Smoke It!" has enough shout-along value to prop a standard garage romp into something decently enjoyable. Rock radio could certainly do worse.—*JHW*



#### CRAZY FROG Axel F

##### (Crazy Frog Song) (2:48)

**Producers:** *Bass Bumpers*

**Writers:** *H. Faltermeyer, D. Malmédahl*

**Publisher:** *not listed*  
*Universal (download)*

The ultimate in Eurotrash or a clever pop culture nanosecond? "Crazy Frog" started as an annoying sound effect in 1997; last year on the continent it became an enormously popular ringtone. That led to this merciless three-minute single, mashed with a trance pop cover of Harold Faltermeyer's grating 1985 hit "Axel F," the theme to "Beverly Hills Cop." How did this song top the charts in seven nations? A couple of spins reveal what over-the-brink mental incapacity would sound like if put to music. The frog part comprises a round of sped-up nonsense, with "Axel F" racing alongside. This confounding creation more resembles a torture device than a novelty designed to elicit pleasure or amusement.—*CT*

## ALBUMS

### ROCK

#### BOB MOULD (1)

##### Body of Song

**Producer:** *Bob Mould*  
*Yep Roc*

**Release Date:** *July 26*

★ Bob Mould's dalliance with electronica/dance music on his 2002 album "Modulate" left fans simultaneously intrigued and baffled. Luckily, the rock'n'roll master craftsman behind Hüsker Dü and Sugar returns to more familiar territory on "Body of Song," bolstered by contributions from Fugazi drummer Brendan Canty and former Sugar bassist David Barbe. Tightly wound tracks like "Underneath Days" and "Missing You" would not have sounded out of place on Sugar's 1992 debut "Copper Blue," and it is a treat to hear Mould summoning his signature angry wall of guitar sound on "Paralyzed" and "Circles." And while "(Shine Your) Light Love Hope" goes to the vocoder well one too many times, the downtempo groove of "Always Tomorrow" calibrates the rock-to-synth ratio just right. Bonus: Mould is touring this fall with a full band for the first time in seven years.—*JC*

#### ARCH ENEMY

##### Doomsday Machine

**Producers:** *Rickard Bengtsson, Arch Enemy*  
*Century Media Records*

**Release Date:** *July 26*

★ Ozzfest has just started cranking its amplifiers. Who will be the breakout band for 2005? It's too early to call, but "Doomsday Machine" makes Swedish import Arch Enemy a solid contender. The quintet is several albums into its career, which explains how it developed its laudable writing skills. The dual attack of brothers Michael and Christopher Amott is the star—their rhythm and lead guitars blaze with wicked hooks and speedy, nimble solos that pay homage to late-'80s thrash. Death metal rears its head in the lightning-quick drums and guttural (but intelligible) vocals, yet Arch Enemy also lets the music refresh itself by allowing it a few deep, progressive breaths. "Nemesis," "My Apocalypse" "I Am Legend/Out for

Blood" "Mechanic God Creation"—these are what make kids want to pick up instruments. A stellar effort all around.—*CLT*

#### CHRIS WHITLEY (2)

##### Soft Dangerous Shores

**Producer:** *Malcolm Burn*  
*Messenger*

**Release Date:** *July 26*

★ It is comforting to hear Chris Whitley diversify his blues-based portfolio 12 albums into his career. "Soft Dangerous Shores" departs from his usual raw, National steel guitar power in exchange for otherworldly production and heavy rhythms. Deliciously balancing between suffering and ecstasy, "Soft Dangerous Shores" is exactly what its title evokes: the tension between extremes. While he wholly connects to his steel-string, his guitar resonating loudly, Whitley's voice is droopy and detached, in a good way: Check out standout tracks like "Fireroad (For Two)" and the rhythmic, gutsy "Last Million Miles." While Whitley still remains a blues-based writer, he embraces dark pop and soul more readily with production that is thick and involved. "Soft Dangerous Shores," though at times a little too serious, is sexy and well-built, a triumph for the artist's long game.—*KH*

are lovely, and this set would probably be a delight in an intimate cabaret setting. But as part of Simon's catalog, this serenade simply does not shine.—*CT*

### HIP-HOP

#### YOUNG JEEZY

##### Let's Get It: Thug Motivation 101

**Producers:** *various*  
*Def Jam*

**Release Date:** *July 26*

▶ It is rare for both a group's new album and a related side project to be released within a few weeks of each other, but Young Jeezy has done just that on "Let's Get It: Thug Motivation 101." Jeezy manages to slightly alter his style to distinguish himself as a solo artist from his work as a member of Boyz n Da Hood. He gets help from Akon on the radio-friendly "Soul Survivor" and Mannie Fresh on "My Hood." Other Southern rappers such as T.I., Bun B., Trick Daddy and Young Buck also lend their talents. And while he adopts a more laid-back approach on the Boyz' P. Diddy-influenced new release, Jeezy's delivery is much edgier when he stands alone.—*IMJ*

### BLUEGRASS

#### THE DEL MCCOURY BAND

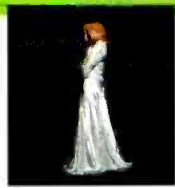
##### The Company We Keep

**Producers:** *Del and Ronnie McCoury*  
*McCoury Music*

**Release Date:** *July 12*

▶ Some 40 years into a sterling career, Del McCoury and company sit atop bluegrass music, equally appreciated by fans at the Grand Ole Opry and Bonnaroo. No matter how broad the audience though, this is pure, if progressive, bluegrass, and the themes here are friends and family. It's a joyous journey, from McCoury-penned cuts like the jaunty "Never Grow Up Boy" and the introspective "If Here Is Where You Are" to rousing covers like Gary Nicholson's superb "Fathers and Sons." It goes without saying that McCoury's tenor is a well-worn treasure, and the picking and harmonies are flawless. The instrumental "Seventh Heaven" features





# SINGLES

## POP

### JEM Just a Ride (3:20)

**Producers:** Jem, Yoad Nevo  
**Writer:** Jem  
**Publisher:** Universal Music Group  
*RCA (CD promo)*

★ While Jem is firmly established as a summer sensation in her native Great Britain, the quirky DJ-turned-producer-turned-singer/songwriter has yet to make her mark in the United States. Featured on the first season of "The OC" and following two previous singles from debut album "Finally Woken," the rerelease of "Just a Ride" could finally provide Jem with deserved recognition. Jem's genre-defying electropop is perfectly represented by the song, while the nostalgia-inducing acoustic guitar riff that opens "Just a Ride" is matched by her silky vocals and pretty harmonies. Although it lacks the punch of an obvious summer hit, this song could be your favorite on the "Summer 2005 Compilation" made for that road trip.—*MS*

### ANNA NALICK Breathe (2AM) (4:03)

**Producers:** Eric Rossee, Brad Smith, Christopher Thorn  
**Writer:** A. Nalick  
**Publisher:** Annibonna Music  
*Columbia (CD promo)*

▶ The very notion of an act crossing from adult radio to mainstream top 40 in 2005 is commendable. Newcomer Anna Nalick has truly beaten the multiformat odds with a song whose vocal edge continues to slice its way across the radio dial. Adult contemporary and adult top 40 took it top 10 and now, Columbia is loading promotional guns to sell Nalick in the same vein as organic acts Gavin DeGraw or Howie Day. "Breathe" is admittedly one of those slow-grow songs that takes more than a minute to make its mark, but after a couple of spins, it sticks for good. Bless Columbia for insisting that the song reaches mass appeal.—*CT*

### FEFE DOBSON Don't Let It Go to Your Head (3:50)

**Producer:** Howard Benson  
**Writers:** J. Alexander, B. Steinberg, F. Dobson  
**Publishers:** various  
*LeftHook/Island (CD promo)*

In a particularly weak summer, Island is gunning to turn Fefe Dobson into the next, hmm, is it Kelly Clarkson, Avril Lavigne or Ashlee Simpson? Last year, the Canadian got off to a great start with the refreshing retro punk-pop "Don't Go (Girls and Boys)." Radio, unfortunately, missed the boat, so follow-up "Take Me Away," a homogenized grrrl anthem with a poison ivy hook garnered more attention. The first single from Dobson's second disc, "Don't Let It Go to Your Head," could not be more of an Everywoman top 40 release. While the writing team employs veteran hitmaker Billy Steinberg, the song sounds like it was injected with an anesthetic to make it align with too many sound-alike releases. Dobson has shown that she has the edge and personality to ignore the clutter and forge her own path. What in the world went wrong?—*CT*

## COUNTRY

### AARON LINES It Takes a Man (3:10)

**Producers:** Chris Lindsey, Troy Verges  
**Writers:** D. Frasier, J. Kear, E. Hill  
**Publishers:** various  
*BNA Records (CD promo)*

★ The new single from Aaron Lines' forthcoming BNA album, "Waitin' On Wonderful," is a poignant ballad about a young man getting the news that he is going to be a father. The listener can visualize a young couple sitting in his daddy's El Camino in the rain, wrestling with the decisions that will alter their future. The choice is summed up in the chorus as Lines sings, "Any fool can make a baby, it takes a man to raise a child," and he opts for manhood. The song is a little slice of reality sure to resonate with audiences. Lines continues to demonstrate that he's a newcomer with considerable talent. He

has a good ear for material and possesses one of those smooth, confident voices you'll want to hear again and again.—*DEP*

## ROCK

### BILLY IDOL Cherie (3:21)

**Producer:** Keith Forsey  
**Writers:** B. Idol, B. Tichy  
**Publisher:** various  
*Sanctuary (CD promo)*

Never say never. "Scream" from Billy Idol's current album "Devil's Playground" has done moderately well at radio. Now, instead of following with another "Rebel Yell"-style single, Idol shuts off the amplifiers to woo a girl he foolishly left behind. He channels Neil Diamond's "Cherry Cherry" (even down to the woman's name) for a love song with lots of jingle-jangle, full of cymbals, claps and tambourine, with Steve Stevens' bouncy acoustic guitar strumming leading the way. Idol's smooth-but-raspy vocals are a welcome contrast, giving his romantic waxings an extra charge.—*CLT*

## DANCE

### ERASURE Here I Go Impossible Again (3:30)

**Producer:** Erasure  
**Writers:** V. Clarke, A. Bell  
**Publishers:** Musical Moments/Minotour/So NY U.K.  
*Mute (CD single)*

In their native United Kingdom, Erasure just scored its 31st consecutive top 40 hit. Ah, to live in a land where pop music continues to flourish. But don't discount U.S. pundits: The enduring duo of Andy Bell and Vince Clarke just completed a sold-out North American tour, including a record-breaking 10 nights at New York's Irving Plaza. The second commercial single from "Nightbird" is another fresh, inspired and yet signature composition that will bring grins to the faithful. "Here I Go Impossible Again" offers two new mixes, as well as a new version of "All This Time Falling Out of Love," plus live footage from Cologne, Germany. As always, Erasure—and longtime label Mute—know how to treat fans. A delight, a keepsake and a mutual love letter.—*CT*

jaw-dropping mandolin work by Ronnie McCoury, and (you'll feel better) "When It Stops Hurtin'" and "When Fall's Comin' Down" are high lonesome personified. When McCoury cries "Nothin' Special," he isn't talking about his band; this 'grass is gold.—*RW*

## JAZZ

### DANNY FEDERICI (4)

**Out of a Dream**  
**Producers:** Danny Federici, Mike Cates  
*V2*

**Release Date:** July 26

★ Best-known for adding gentle but effective instrumentation to every Bruce Springsteen & the E Street Band record, keyboardist Danny Federici has concocted an instrumental soundscape on his second release. "Out of a Dream" is indeed dreamlike and slightly funky, with well-drawn melodies that highlight Federici's B3 and piano work. Backed by stellar musicians, the gorgeous "Light Is Calling" and grooving "Fragments of an Afternoon" are cool, smooth jazz pieces; "Two Oceans" ebbs and flows with easy authority; and "Venus' Pearl" cooks with accordion and sax spice. "Maya" has a majestic East Coast feel to it, and the title cut owns a monster sax line from producer Cates. A take on the Rolling Stones' "Miss You" features brilliant Federici organ and tasty horns, while the album's other cover, Bob Dylan's "Knocking on Heaven's Door," utilizes tempo changes and a blend of keyboards to create a shiny recasting of a classic.—*RW*

## REGGAE

### T.O.K. (5)

**Unknown Language**

**Producers:** Stephen Marsden, Tony Kelly, Richard Browne  
*VP Records*

**Release Date:** June 28

▶ T.O.K. is to dancehall music what R&B group 112 is to hip-hop. While both can make even the toughest guy party hard on the dancefloor, they can also set the mood for the party after the party. The Jamaican-based quartet provides listeners with a fusion of dancehall, soca and soul music. Sexy tunes like "Hey Ladies" and "Gal Yu Ah Lead" are odes to the female form that are sure to make the ladies "whine their hips." There is a more serious tone on "Footprints," a solemn tale of murder that pays tribute to one of the members' fallen brothers. In the blink of an eye, however, they are back in party mode with songs like "Music Pumpin'" and the standard tribute to marijuana, "I Get High." Things falter slightly on "Dejã Vu," which features a garbled appearance by Shaggy.—*IMJ*

## GOSPEL

### MARY MARY

**Mary Mary**  
**Producers:** various  
*My Block/Sony Urban/Columbia*

**Release Date:** July 19

▶ Mary Mary returns with its third outing, following the sisterly duo's 2000 platinum crossover debut "Thankful" and its gold follow-up "Incredible." With its strong gospel sales base, the twosome makes no effort to chase the secular market by watering down its message. And with the strong creative hand of principal producer Warryn Campbell still steering the ship, the pair deliver its most diverse, adventuresome and

entertaining work to date. Lead single "Heaven" topped the Hot Gospel Tracks chart for eight weeks and is a lighthearted, funky joyride, with "made for summer" written all over it. "Believer" is a slammin', hooky hip-hop hit-to-come. But when stretching out on letter-perfect big band swing ("Biggest Greatest Thing") and torchy blues ("Yesterday"), Mary Mary shows a range and depth that portend even more daring, and delightful, things to come.—*GE*

## WORLD

### VARIOUS ARTISTS

**Italian Cafe**  
**Producer:** Dan Storper  
*Putumayo*

**Release Date:** July 5

"Italian Cafe" is a cool and thoroughly enjoyable collection of Italian jazz, swing and old-fashioned pop that spans from the 1950s through the present. Although these selections are Italian through and through, they're far from parochial. Listen to the cool, silky suaveness of Fred Buscaglione's insouciant "Juke Box," a 1958 gem that recalls the songs of Bing Crosby and Rosemary Clooney, or the stylish, cosmopolitan sound of Vinicio Caposella's "Che Cosse L'amor," which is heavily spiced with Afro-Cuban rhythms. Other highlights include "Gne Gne," sung by Giorgio Conte, a song whose deeply sardonic lyrics are cut by a playful horn.—*AT*

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**ADDITIONAL REVIEWS:**  
• Clap Your Hands Say Yeah, "Clap Your Hands Say Yeah" (self-released)  
• Architecture in Helsinki, "In Case We Die" (Bar None)  
• Goldrush, "Ozona" (Phantom)

## LEGEND & CREDITS

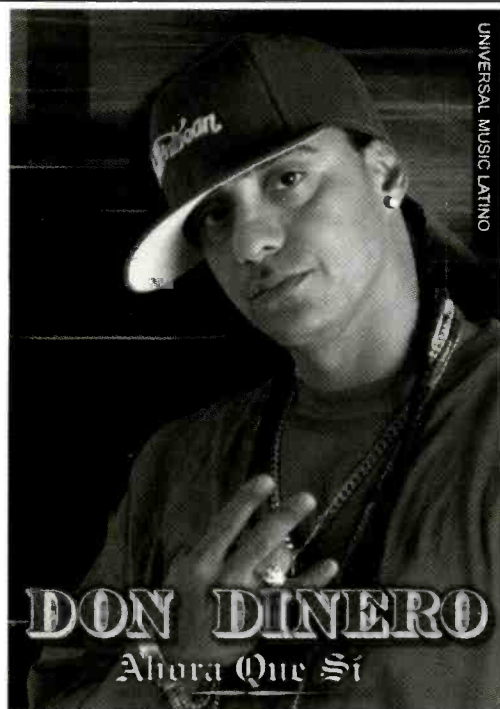
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**PICK ▶:** A new release predicted to hit the top half of the chart in the corresponding format.

**CRITICS' CHOICE ★:** A new release, regardless of chart potential, highly recommended for musical merit.

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UNIVERSAL MUSIC LATINO



**DON DINERO**  
Ahora Que Si

Selection #  
80005021-02

Miami based rapper, **DON DINERO**, whose 2002 independent debut sold more than 100,000 copies, is back with his long awaited CD entitled "AHORA QUE SI". The first single, "Arte de la Calle", is already getting airplay in Urban/Latino radio stations.

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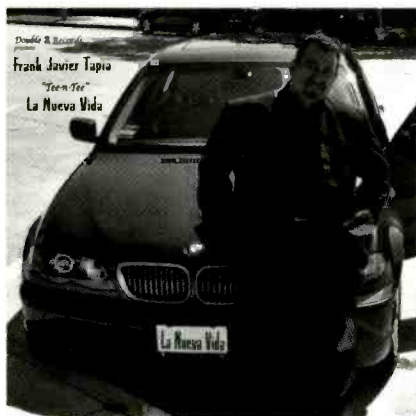


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# Music SUMMER SIZZLERS



## Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

### Missing: A Summer Hit

Can Jessica Add Juice To Soundtrack Biz?

Though the July 9 opening of Fox's "Fantastic Four" bucked a 19-weekend downward trend in box-office sales, there seems to be little hope of the same resurgence for this year's summer movie soundtrack slump.

Sales so far reflect the absence of a hit like last year's "Breakaway" by Kelly Clarkson from the Walt Disney/Hollywood soundtrack to "The Princess Diaries 2: Royal Engagement." The song, still going strong nearly a year later as the longest-running No. 1 single from a movie on the *Billboard* Adult Contemporary chart (20 weeks), has propelled the album to sales of 593,000, according to Nielsen SoundScan.

In fact, a look back to 2000 shows that this is the first summer of the new millennium without an obvious soundtrack hit.

In 2003, Nelly made a summer anthem out of "Shake Ya Tailfeather" featuring P. Diddy and Murphy Lee. The "Bad Boys II" (Bad Boy) single spent four weeks atop The *Billboard* Hot 100, and the soundtrack was the last to appear at No. 1 on The *Billboard* 200, where it spent four consecutive weeks. Nickelback frontman Chad Kroeger ruled the summer of 2002 with "Hero" featuring Josey Scott from the Sony soundtrack to "Spider-Man"; Christina Aguilera, Lil' Kim, Pink and Mya heated up 2001 with "Lady Marmalade" from the "Moulin Rouge" soundtrack (Interscope); and Janet Jackson's "Doesn't Really Matter" from Def Soul Classics' "Nutty Professor 2: The Klumps" was the stand-out summer track of 2000, spending three weeks atop the Hot 100.

This year, the top-selling summer soundtrack features no singles at all. Composer John Williams' Sony Classical/Sony Music score for "Star Wars Episode III: Revenge of the Sith" has sold 285,000 units, and with a No. 6 entry on The *Billboard* 200, it is also the highest-charting soundtrack of the summer period (which started May 1).

Derry/Universal's "The Longest Yard" soundtrack isn't far behind with a No. 11 entry and 252,000 copies sold.

**RADIO, ANYONE?** Though this year's summer soundtracks aren't hurting for star power, they are failing to produce radio-friendly hits. Hollywood's "Herbie: Fully Loaded," which moves 73-86 on The *Billboard* 200 this issue, features such acts as Rooney, the Donnas and Sugar Ray's Mark McGrath, but the lead single, Lindsay Lohan's "First," has yet to catch on at radio.

Wind-up's "Fantastic Four" boasts songs by Velvet Revolver, Taking Back Sunday, Simple Plan, Joss Stone and Sum 41, but lead single "Everything Burns" by Anastacia and Ben Moody received a lukewarm reception at radio. The album bowed at No. 77 on The *Billboard* 200 in the July 23 issue and drops to No. 107 this issue.

Showing potential to turn things around is Jessica Simpson's remake of the Nancy Sinatra classic "These Boots Are Made for Walkin'." The first single from the "Dukes of Hazzard" soundtrack (Columbia Records/Sony Music Soundtrax)—released July 19 to first-week retail predictions of 15,000-20,000—debuted at No. 33 on the Hot 100 in the July 16 issue and stands at No. 20 this issue.

Also promising is P\$C's "I'm a King" featuring T.I. and Lil Scrappy, which is chart-bound for the *Billboard* Hot R&B/Hip-Hop Airplay list. The Lil Jon-produced song leads the July 12 release of the "Hustle & Flow" soundtrack (Atlantic). The album bows this issue at No. 31 on The *Billboard* 200, making it only the third movie soundtrack to debut in the top 40 this summer.

Additional reporting by Patrick McGowan in Los Angeles.



SIMPSON

Photo: Steve Granitz/WireImage.com



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## PERSONAL BEST

>> With his biggest Nielsen SoundScan week to date (15,000 copies), Luis Fonsi enters Top Latin Albums at No. 2 and The Billboard 200 at No. 62. His prior best was 12,000 units for "Amor Secreto" in 2003, which hit No. 109 on the big chart.

## GOOD 'COMPANY'

>> The Del McCoury Band, an institution in bluegrass music, earns its best rank yet on the 3-year-old Top Bluegrass Albums chart. "The Company We Keep" bows at No. 2, beating prior peaks of No. 4 in 2003 and No. 11 in 2002.



## SAY AMEN

>> Nichole Nordeman replaces Joy Williams at No. 1 on billboard.com's Hot Christian Adult Contemporary chart, the first time one female succeeds another in the list's two-year history. Dr. Charles G. Hayes becomes the first indie-distributed artist to reach No. 1 on Hot Gospel Songs.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

## Starbucks Sweetens Sales For King, Zucchero

About a decade ago, the fast growth of Starbucks and other coffee bistros led some music retailers to add coffee bars to some of their larger stores. Turn-about can leave a bitter aftertaste, though, because Starbucks has become a formidable competitor in the music marketplace.

If you've checked out billboard.biz's Comprehensive Albums chart, where current titles vie with proprietary albums and catalog fare, you may have noticed Starbucks' fingerprints on no less than seven recent entries, including five on the current list.

Three of them also appear on The Billboard 200, as Carole King enters at No. 17 (44,000 copies), Zucchero bows at No. 85 (12,000 copies) and Ray Charles' album, "Genius Loves Company," stands at No. 180. Zucchero's sum is large enough to score the Italian vocalist an easy No. 1 on Top World Albums.

All three of those titles were collaborations between Starbucks' Hear Music imprint and jazz label Concord, and sales from the coffee chain contributed a great deal to their total sales.

King, who realizes her best chart rank in more than three decades,

fetches 41% of her first-week sales from Starbucks. Zucchero, making his first appearance on any Billboard chart, owes more than 83% to the coffee chain. And, since August of last year, the posthumous "Genius"—Charles' first No. 1 album in 43 years—has drawn 23% of the 3 million sold to date from Starbucks' stores.

Joining King and Zucchero on Comprehensive Albums are three sets that are exclusive to the coffee chain. Etta James' "Enduring Soul" enters at No. 58, Alanis Morissette's "Jagged Little Pill: Acoustic" is No. 80 and Sly & the Family Stone's "Higher" bows at No. 92.

Combined, the James and Stone sets sell 28,000 in the frame that ended July

17. Morissette's outing has scanned 147,000 copies in the five weeks it has been exclusive to Starbucks.

Antigone Rising's own Starbucks exclusive, "From the Ground Up," which clocked five weeks on Comprehensive Albums, has sold 74,000 units to date.

**SOULFUL HEAT:** Even as rock enjoys its hot summer at the top of The Billboard 200 (see story, page 31), hip-hop and R&B are catching up, ready to take the baton—at least judging by the last two weeks.

Despite a sharp second-week decline of 71%, R. Kelly holds court on the big chart with "TP.3 Reloaded."

Followed by new entries from Slim Thug (129,000 copies) and Bow Wow (119,500), that means seven of the top 10 are also residents of Top R&B/Hip-Hop Albums, accounting for 73% of the 927,500 sales those 10 titles move this week. In the previous issue, R&B/hip-hop fare occupied six of the big chart's top 10.

Next week, an album representing multiple tastes will lead the pack, as first-day numbers reported by chains suggest that "Now 19" will begin in the ballpark of 350,000-370,000.

It could be the only new entry in the top 10, as none of the other July 19 releases, including those by Mary Mary, B5 and Carly Simon, look like they'll start with as many as 50,000 copies.

**KEEPING SCORE:** The New York Yankees and Boston Red Sox own the most heated rivalry in Major League Baseball, but producer Loren Harriet and veteran marketing executive Lou Mann refuse to pick sides.

Both were players—Harriet as producer, Mann as consultant—in the debut album by Sox pitcher Bronson Arroyo, which bows at No. 2 on Top Heatseekers, as well as guitar album "The Journey Within" by Yankees centerfielder Bernie Williams, which peaked at No. 3 on Top Contemporary Jazz and No. 8 on Heatseekers in 2003.

The score? Sox fans will gloat that Arroyo's start of 9,000 copies for "Covering the Bases" beats Williams' launch of 6,000. The latter has sold 115,000 so far, strong for its genre.

Yankee fans will argue you can't compare Williams' smooth jazz album with a set of rock covers and will instead count the number of original compositions, with their veteran outfielder shutting out the Sox hurler by a score of 7-0. ...



THE LIVING ROOM TOUR

## CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> Will we still love her tomorrow? Considering that 44 years have passed since Carole King wrote her first hit, the answer on The Billboard 200 is undoubtedly yes. The No. 17 debut of "The Living Room Tour" (Rock-Ingale/Hear/Concord) is King's highest-charting album in 28 years.

>> This week's lucky number must be 17, as Fred Bronson also reports on the 17th "American Idol" contestant to chart. He predicted it would be LaToya London, but Jasmine Trias beats her to the punch with a new entry on Heatseekers for her self-titled debut album. Plus, Michael Bubl  bursts Kelly Clarkson's bubble on the Adult Contemporary chart.

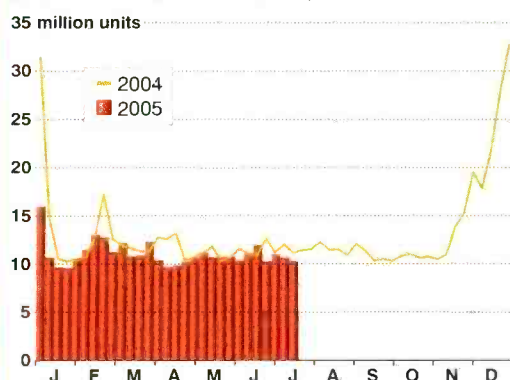
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,281,000	145,000	6,349,000
Last Week	10,528,000	171,000	6,585,000
Change	-2.3%	-15.2%	-3.6%
This Week Last Year	11,115,000	232,000	2,719,000
Change	-7.5%	-37.5%	133.5%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	328,834,000	303,419,000	-7.7%
Store Singles	4,640,000	2,999,000	-35.4%
Digital Tracks	59,144,000	171,705,000	190.3%
Total	392,618,000	478,123,000	21.8%

### Album Sales



### Digital Tracks Sales

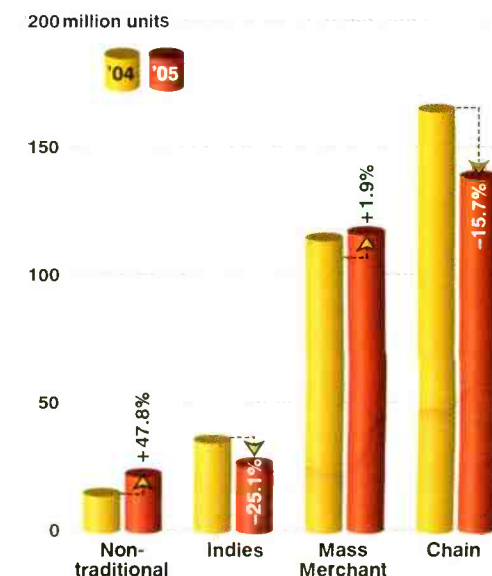


### SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	321,823,000	301,164,000	-6.4%
Cassette	6,055,000	1,604,000	-73.5%
Other	956,000	651,000	-31.9%

For week ending July 17, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE





# JULY 30 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>R. KELLY</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	TP3 Reloaded		1
2	HOT SHOT DEBUT	1	<b>SLIM THUG</b> STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		2
3	NEW	1	<b>BOW WOW</b> COLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ	Wanted		3
4	3	3	<b>COLDPLAY</b> CAPITOL 74786 (18.98)	X&Y		2
5	4	4	<b>MARIAH CAREY</b> ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi		1
6	NEW	1	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		6
7	2	2	<b>MISSY ELLIOTT</b> THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
8	7	6	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		2
9	5	2	<b>YING YANG TWINS</b> COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
10	6	1	<b>GEORGE STRAIT</b> MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas		1
11	9	7	<b>FOO FIGHTERS</b> ROSWELL/RCA 68038*/RMG (19.98) Ⓢ	In Your Honor		2
12	10	9	<b>GWEN STEFANI</b> INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.		2
13	11	8	<b>KELLY CLARKSON</b> RCA 64481/RMG (18.98)	Breakaway		3
14	18	21	<b>GREATEST GORILLAZ</b> PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		6
15	12	20	<b>MIKE JONES</b> SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
16	15	13	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		2
17	NEW	1	<b>CAROLE KING</b> ROCKINGALE/HEAR 6200/CONCORD (19.98)	The Living Room Tour		17
18	13	10	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University		2
19	14	11	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize		1
20	19	17	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		3
21	17	14	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre		4
22	NEW	1	<b>DIPSET</b> DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1		22
23	20	27	<b>GREEN DAY</b> REPRISE 4877*/WARNER BROS. (18.98)	American Idiot		3
24	29	34	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree		9
25	25	25	<b>THE KILLERS</b> ISLAND 002468*/IDJMG (13.98)	Hot Fuss		2
26	16	26	<b>SUGARLAND</b> MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		16
27	21	23	<b>DAVE MATTHEWS BAND</b> RCA 68796/RMG (18.98) Ⓢ	Stand Up		1
28	8	2	<b>WEBBIE</b> TRILL 83825/ASYLUM (18.98)	Savage Life		8
29	24	19	<b>THE OFFSPRING</b> COLUMBIA 93459/SONY MUSIC (18.98) Ⓢ	Greatest Hits		8
30	23	15	<b>BACKSTREET BOYS</b> JIVE 69611/ZIMBA (18.98) Ⓢ	Never Gone		3
31	NEW	1	<b>SOUNDTRACK</b> GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		31
32	33	33	<b>JACK JOHNSON</b> JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams		2
33	28	22	<b>SHAKIRA</b> EPIC 93700/SONY MUSIC (18.98) Ⓢ	Fijacion Oral Vol. 1		1
34	27	30	<b>PRETTY RICKY</b> ATLANTIC 83786/AG (18.98)	Bluestars		16
35	30	28	<b>CIARA</b> SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		2
36	35	31	<b>COMMON</b> G O O D / GEFFEN 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be		2
37	34	24	<b>THE WHITE STRIPES</b> THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan		6
38	31	29	<b>AUDIOSLAVE</b> EPIC 004603/INTERSCOPE (13.98)	Out Of Exile		1
39	38	38	<b>WEEZER</b> GEFFEN 004520*/INTERSCOPE (13.98)	Make Believe		2
40	26	16	<b>BOYZ N DA HOOD</b> BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood		5
41	46	56	<b>PAPA ROACH</b> EL TONAL/GEFFEN 003141*/INTERSCOPE (13.98)	Getting Away With Murder		17
42	39	42	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		39
43	36	45	<b>IL DIVO</b> SYCO/COLUMBIA 93963/SONY MUSIC (18.98) Ⓢ	Il Divo		4
44	22	5	<b>CASSIDY</b> FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla		5
45	49	49	<b>MICHAEL BUBLE</b> 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	It's Time		7
46	NEW	1	<b>WILLIE NELSON</b> LOST HIGHWAY 004706*/UMGN (12.98)	Countryman		46
47	41	50	<b>VARIOUS ARTISTS</b> SONY BMG/UNIVERSAL EMI ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18		2
48	37	44	<b>ROB THOMAS</b> MELISMA/ATLANTIC 83723/AG (18.98 DD) Ⓢ	...Something To Be		1
49	47	53	<b>LIFEHOUSE</b> GEFFEN 004308/INTERSCOPE (13.98)	Lifehouse		10
50	51	55	<b>MY CHEMICAL ROMANCE</b> REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge		45

Oklahoma band rocks its best sales week (90,000) and a new chart peak. Begins European tour in August.

BET reality show sextet opens with 15,000 units: "Bounce" single is favored by WRDW Philadelphia.

Album earns its sixth gain (13%) in the past seven weeks as single "Sugar, We're Goin' Down" rises 19-17 on Modern Rock.

Documentary film fest award winner spawns hip-hop-laden album (29,000 units); opens at No. 1 on Top Soundtracks.

Latest single "Girl" rises 14-11 on Modern Rock and has sold more than 21,000 digital downloads to date; will open for the Rolling Stones later this year.

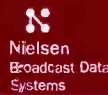
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	47	<b>SEETHER</b> MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect		8
52	58	57	<b>ANNA NALICK</b> COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day		20
53	42	39	<b>KEM</b> MOTOWN 004232/UMRG (13.98)	Album II		5
54	55	58	<b>FRANKIE J</b> COLUMBIA 90945/SONY MUSIC (18.98) Ⓢ	The One		3
55	54	64	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2		2
56	43	43	<b>WILL SMITH</b> OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		6
57	50	52	<b>VARIOUS ARTISTS</b> SIDEDONEDUMMY 1263 (8.98)	Vans Warped Tour 2005 Compilation		13
58	60	68	<b>BOBBY VALENTINO</b> DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		3
59	57	54	<b>DESTINY'S CHILD</b> COLUMBIA 92595/SONY MUSIC (18.98) Ⓢ	Destiny Fulfilled		3
60	56	59	<b>HAWTHORNE HEIGHTS</b> VICTORY 220* (13.98)	The Silence In Black And White		50
61	40	32	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is		4
62	NEW	1	<b>LUIS FONSI</b> UNIVERSAL LATINO 004881 (14.98)	Paso A Paso		62
63	62	71	<b>GUNS N' ROSES</b> GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		2
64	NEW	1	<b>FATTY KOO</b> THE DAS LABEL/COLUMBIA 91256/SONY MUSIC (11.98) Ⓢ	House Of Fatty Koo		64
65	45	37	<b>VARIOUS ARTISTS</b> RAJON & TIE 89096 (18.98)	Slow Motion		37
66	32	12	<b>ANTHONY HAMILTON</b> ATLANTIC 74695/RHINO (18.98)	Soulife		12
67	64	75	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days		1
68	67	85	<b>CROSSFADE</b> FG/COLUMBIA 87148/SONY MUSIC (12.98) Ⓢ	Crossfade		41
69	70	83	<b>SIMPLE PLAN</b> LAVA 93411/AG (18.98 CD/DVD) Ⓢ	Still Not Getting Any...		3
70	59	61	<b>THE GAME</b> AFTERMATH G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary		2
71	84	86	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party		4
72	72	70	<b>NINE INCH NAILS</b> NOTHING 004553*/INTERSCOPE (13.98) Ⓢ	With Teeth		1
73	52	41	<b>AKON</b> SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble		18
74	75	113	<b>RELIENT K</b> GOTEE 72953/CAPITOL (14.98)	MMHMM		15
75	68	78	<b>KENNY CHESNEY</b> BNA 58601/RG (18.98/12.98)	When The Sun Goes Down		3
76	66	74	<b>DEF LEPPARD</b> BLUDDEN RIFFOLA 004647/UMGN/IDJMG (19.98)	Rock Of Ages: The Definitive Collection		10
77	65	80	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color		2
78	63	67	<b>JOHN LEGEND</b> G O O D / COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Get Lifted		4
79	83	84	<b>HOWIE DAY</b> EPIC 93591*/SONY MUSIC (12.98) Ⓢ	Stop All The World Now		46
80	48	40	<b>FAT JOE</b> TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing		6
81	74	90	<b>DADDY YANKEE</b> EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		28
82	71	63	<b>EMINEM</b> SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore		4
83	87	81	<b>JESSE MCCARTNEY</b> HOLLYWOOD 162470 (18.98)	Beautiful Soul		15
84	85	87	<b>LUDACRIS</b> DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District		1
85	NEW	1	<b>ZUCCHERO</b> UNIVERSAL ITALIA/HEAR 2301/CONCORD (18.98)	Zucchero & Co.		85
86	73	76	<b>SOUNDTRACK</b> HOLLYWOOD 162518 (18.98)	Herbie: Fully Loaded		73
87	91	92	<b>MUDVAYNE</b> EPIC 90784/SONY MUSIC (18.98) Ⓢ	Lost And Found		2
88	76	73	<b>EAGLES</b> WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of		3
89	NEW	1	<b>SON VOLT</b> TRANSMIT SOUND/LEGACY 94743/SONY BMG (18.98 DD) Ⓢ	Okemah And The Melody Of Riot		89
90	79	66	<b>JOSS STONE</b> S-CURVE 94897* (18.98)	Mind Body & Soul		11
91	89	91	<b>BECK</b> INTERSCOPE 003481* (13.98) Ⓢ	Guero		1
92	86	88	<b>TIM MCGRAW</b> CURB 78858 (18.98)	Live Like You Were Dying		3
93	101	116	<b>KEITH ANDERSON</b> ARISTA NASHVILLE 66294/RG (16.98)	Three Chord Country And American Rock & Roll		71
94	90	89	<b>LARRY THE CABLE GUY</b> JACK WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms		7
95	61	36	<b>BIRDMAN</b> CASH MONEY 004220*/UMRG (13.98)	Fast Money		9
96	81	72	<b>SOUNDTRACK</b> DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE (13.98)	Madagascar		36
97	53	18	<b>VIVIAN GREEN</b> COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		18
98	102	114	<b>GAVIN DEGRAW</b> J 63461/RMG (18.98)	Chariot - Stripped		56
99	95	97	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		13
100	119	150	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89089 (18.98)	Kidz Bop 7		7

THE BILLBOARD 200 ARTIST INDEX		THE BLACK EYED PEAS		CASSIDY		KEYSHIA COLE		RAHEEM DEVAIGHN		FANTASIA		NATALIE GRANT		MIRANDA LAMBERT	
112	162	KEITH ANDERSON	93	BECK	91	CASTING CROWNS	182	COMMON	36	DIPSET	22	FAT JOE	108	GRATEFUL DEAD	137
3 DOORE DOW	67	ANDY ANDY	186	BEE GEES	158	BOWLING FOR SOUP	189	CONJUNTO PRIMAMERA	192	GREEN DAY	23	IL DIVO	43	KEANE	177
50 CENT	2	BRONSON ARROYO	123	PAT BENATAR	108	BOYZ N DA HOOD	3	TRADEMARK	131	LUS FONSI	64	R. KELLY	18	KEM	179
TRACE ADKINS	142	AS I LAY DYING	130	DIERKS BENTLEY	113	THE BRAVEY	40	RAY CHARLES	180	FOO FIGHTERS	62	KEM	53	KIDZ BOP KIDS	100
AKON	73	AUDIOSLAVE	38	BIG & RICH	77	BREAKING BENJAMIN	157	KENNY CHESNEY	75	FRANKIE J	54	LIFEHOUSE	49	LL JON & THE EAST SIDE	144
THE ALL-AMERICAN REJECTS	6	AVENGED SEVENFOLD	168	BIRDMAN	95	MICHAEL BUBLE	45	CLAY	35	FRAYSER BOY	124	GUNS N' ROSES	63	LOS LOVELY BOYS	163
AMERICIE	149	BACKSTREET BOYS	30	MURDER	118	MARIAH CAREY	5	DADDY YANKEE	81	THE GAME	70	ANTHONY HAMILTON	66	LUDACRIS	84
								HOWIE DAY	79	GORILLAZ	14	HAWTHORNE HEIGHTS	60	MIKE JONES	15
								DEF LEPPARD	76	JOSH GRACIN	194	HOT APPLE PIE	122	JUANES	193
								GAVIN DEGRAW	98			MARQUES HOUSTON	99	PATTI LABELLE	114
								DESTINY'S CHILD	59					RANKS	196



AIRPLAY MONITORED BY

SALES DATA COMPILED BY



# Billboard HOT 100

JULY 30 2005

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> WE BELONG TOGETHER 10 WKS MARIAH CAREY (ISLAND/IDJMG)
2	4	8	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA)
3	2	16	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
4	9	8	PON DE REPLAY Rihanna (SRP/DEF JAM/IDJMG)
5	6	13	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
6	5	16	GRIND WITH ME PRETTY RICKY (ATLANTIC)
7	11	8	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
8	10	9	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
9	3	17	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	7	14	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)
11	8	19	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
12	13	11	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
13	12	13	CATER 2 U DESTINY'S CHILD (COLUMBIA)
14	16	12	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
15	20	7	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
16	17	13	FREE YOURSELF FANTASIA (J/RMG)
17	26	11	YOU AND ME LIFEHOUSE (GEFFEN)
18	15	24	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
19	14	22	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
20	18	12	GIVE ME THAT WEBBIE FEAT. BUN B (TRILU/ASYLUM/ATLANTIC)
21	19	8	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
22	23	16	SCARS PAPA ROACH (EL TONAL/GEFFEN)
23	21	26	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
24	28	8	AS GOOD AS I ONCE WAS TOBY KEITH (DREAMWORKS (NASHVILLE))
25	36	9	MAKE HER FEEL GOOD TEAIRRA MARI (MUSICLINE/ROC-A-FELL/IDJMG)

971 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	24	<b>#1</b> YOU AND ME 1 WKS LIFEHOUSE (GEFFEN)
2	2	24	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
3	4	13	SPEED OF SOUND COLDFPLAY (CAPITOL)
4	6	11	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
5	3	32	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
6	5	20	CHARIOT GAVIN DEGRAW (J/RMG)
7	8	35	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)
8	9	35	BREATHE (2 AM) ANNA NALICK (COLUMBIA)
9	7	31	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)
10	10	51	COLLIDE HOWIE DAY (EPIC)
11	12	7	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)
12	11	21	BETTER NOW COLLECTIVE SOUL (EL)
13	14	18	A LIFETIME BETTER THAN EZRA (SONG/ARTEMIS)
14	16	9	HOLIDAY GREEN DAY (REPRISE)
15	15	41	GIVE A LITTLE BIT GOO GOO DOLLS (WARNER BROS.)
16	22	4	GET TO ME TRAIN (COLUMBIA)
17	18	9	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
18	17	26	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)
19	19	8	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
20	20	6	ONLY YOU JOSH KELLEY (HOLLYWOOD)
21	13	17	AMERICAN BABY DAVE MATTHEWS BAND (RCA/RMG)
22	24	13	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
23	23	22	RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPE)
24	25	5	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
25	21	11	FALL TO PIECES AVRIL LAVIGNE (RCA/RMG)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	26	<b>#1</b> HOME 1 WKS MICHAEL BUBLE (143/REPRISE)
2	1	45	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
3	3	23	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
4	4	58	HEAVEN LOS LONELY BODYS (OR/EPIC)
5	6	14	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
6	5	43	DAUGHTERS JOHN MAYER (AWARE/COLUMBIA)
7	8	32	GIVE A LITTLE BIT GOO GOO DOLLS (WARNER BROS.)
8	7	43	LIVE LIKE YOU WERE DYING TIM MCGRAW (CURB)
9	9	43	SHE WILL BE LOVED MARDONS (OCTONE/J/RMG)
10	10	27	TRUE RYAN CABRERA (E V L A ATLANTIC)
11	13	18	BREATHE (2 AM) ANNA NALICK (COLUMBIA)
12	11	46	IN MY DAUGHTER'S EYES MARTINA MCBRIDE (RCA NASHVILLE)
13	14	46	I'LL BE AROUND DARYL HALL JOHN OATES (U-WATCH/DK-E)
14	12	61	YOU'LL THINK OF ME KEITH URBAN (CAPITOL)
15	17	24	COLLIDE HOWIE DAY (EPIC)
16	18	9	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
17	15	25	HOMESICK MERCYME (INO/CURB)
18	16	26	SUNDAY MORNING MARDONS (OCTONE/J/RMG)
19	19	11	OOH CHILD DARYL HALL JOHN OATES (U-WATCH/DK-E)
20	20	9	I COULD KIMBERLEY LOCKE (CURB)
21	23	4	NO MORE CLOUDY DAYS EAGLES (ERC)
22	22	4	INSIDE YOUR HEAVEN CARRIE UNDERWOOD (ARISTA/RMG)
23	21	19	BLESS THE BROKEN ROAD RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
24	24	13	HEAR ME (TEARS INTO WINE) JIM BRICKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/CA VICTORY)
25	25	6	YOU TOUCH MY HEART PHIL COLLINS (RENDEZVOUS)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	6	6	<b>#1</b> PON DE REPLAY 1 WKS Rihanna (SRP/DEF JAM/IDJMG)
2	3	7	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
3	1	3	THESE BOOTS ARE MADE FOR WALKIN' JESSICA SIMPSON (COLUMBIA)
4	2	18	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
5	5	10	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	4	14	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	16	10	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
8	7	14	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
9	11	12	BEST OF YOU FOO FIGHTERS (RD SWELL/RCA/RMG)
10	9	16	BEVERLY HILLS WEezer (Geffen)
11	8	15	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
12	10	22	SWITCH WILL SMITH (OVERBROOK/INTERSCOPE)
13	13	22	YOU AND ME LIFEHOUSE (GEFFEN)
14	17	8	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
15	15	13	SPEED OF SOUND COLDFPLAY (CAPITOL)
16	19	20	SCARS PAPA ROACH (EL TONAL/GEFFEN)
17	24	5	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
18	14	2	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)
19	20	7	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
20	18	15	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
21	22	14	HOLIDAY GREEN DAY (REPRISE)
22	21	30	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)
23	30	4	THESE WORDS NATASHA BEADINGFIELD (EPIC)
24	23	25	COLLIDE HOWIE DAY (EPIC)
25	26	14	CHARIOT GAVIN DEGRAW (J/RMG)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> BEST OF YOU 4 WKS FOO FIGHTERS (RD SWELL/RCA/RMG)
2	2	18	THE HAND THAT FEEDS NINE INCH NAILS (NOTHING/INTERSCOPE)
3	5	13	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
4	3	17	BEVERLY HILLS WEezer (Geffen)
5	7	14	REMEDY SEETHER (WIND-UP)
6	4	17	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
7	9	5	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
8	8	9	RIGHT HERE STAINED (FLIP/ATLANTIC)
9	6	13	SPEED OF SOUND COLDFPLAY (CAPITOL)
10	10	11	CAN'T REPEAT THE OFFSPRING (COLUMBIA)
11	14	7	GIRL BECK (INTERSCOPE)
12	11	18	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE (REPRISE)
13	12	26	HOLIDAY GREEN DAY (REPRISE)
14	22	3	DOESN'T REMIND ME AUDIOSLAVE (EPIC/INTERSCOPE)
15	13	21	AN HONEST MISTAKE THE BRAVERY (ISLAND/IDJMG)
16	16	23	HAPPY? MUDVAYNE (EPIC)
17	19	9	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
18	17	8	MAKE A MOVE INCUBUS (IMMORTAL/EPIC)
19	18	7	COLORS CROSSFADE (FG/COLUMBIA)
20	20	10	SWING LIFE AWAY RISE AGAINST (Geffen)
21	15	13	BLUE ORCHID THE WHITE STRIPES (THIRD MAN/V2)
22	21	19	BE YOURSELF AUDIOSLAVE (EPIC/INTERSCOPE)
23	24	3	STARS SWITCHFOOT (COLUMBIA)
24	39	2	WE ARE ALL ON DRUGS WEezer (Geffen)
25	30	2	ALL THESE THINGS THAT I'VE DONE THE KILLERS (ISLAND/IDJMG)



**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)
2	2	15	<b>DON'T PHUNK WITH MY HEART</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
3	3	17	<b>BEHIND THESE HAZEL EYES</b>	KELLY CLARKSON (RCA/RMG)
4	5	14	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
5	6	8	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)
6	4	20	<b>HOLLABACK GIRL</b>	GWEN STEFANI (INTERSCOPE)
7	9	12	<b>LISTEN TO YOUR HEART</b>	D.H.T. (ROBBINS)
8	7	22	<b>SWITCH</b>	WILL SMITH (OVERBROOK/INTERSCOPE)
9	8	26	<b>SCARS</b>	PAPA ROACH (EL TONAL/GEFFEN)
10	11	8	<b>LOSE CONTROL</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
11	13	25	<b>YOU AND ME</b>	LIFEHOUSE (GEFFEN)
12	17	9	<b>GET IT POPPIN'</b>	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
13	10	5	<b>INSIDE YOUR HEAVEN</b>	CARRIE UNDERWOOD (ARISTA/RMG)
14	12	3	<b>THESE BOOTS ARE MADE FOR WALKIN'</b>	JESSICA SIMPSON (COLUMBIA)
15	15	19	<b>JUST A LIL BIT</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
16	17	18	<b>OH</b>	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
17	16	30	<b>LET ME GO</b>	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
18	18	19	<b>BABY I'M BACK</b>	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
19	14	4	<b>INSIDE YOUR HEAVEN</b>	BO BICE (RCA/RMG)
20	20	36	<b>SINCE U BEEN GONE</b>	KELLY CLARKSON (RCA/RMG)
21	23	16	<b>BEVERLY HILLS</b>	WEEZER (GEFFEN)
22	26	14	<b>HOLIDAY</b>	GREEN DAY (REPRISE)
23	21	33	<b>MR. BRIGHTSIDE</b>	THE KILLERS (ISLAND/IDJMG)
24	25	14	<b>GRIND WITH ME</b>	PRETTY RICKY (ATLANTIC)
25	35	6	<b>COOL</b>	GWEN STEFANI (INTERSCOPE)
26	33	8	<b>THESE WORDS</b>	NATASHA BEDINGFIELD (EPIC)
27	24	14	<b>UNTITLED (HOW CAN THIS HAPPEN TO ME?)</b>	SIMPLE PLAN (LAVA)
28	22	20	<b>CHARIOT</b>	GAVIN DEGRAW (J/RMG)
29	30	13	<b>SPEED OF SOUND</b>	COLDPLAY (CAPITOL)
30	37	15	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)
31	32	10	<b>HOW TO DEAL</b>	FRANKIE J (COLUMBIA)
32	29	24	<b>LONELY NO MORE</b>	ROB THOMAS (MELISMA/ATLANTIC)
33	34	12	<b>BEST OF YOU</b>	FOO FIGHTERS (ROSWELL/RCA/RMG)
34	27	28	<b>COLLIDE</b>	HOWIE DAY (EPIC)
35	28	16	<b>INCOMPLETE</b>	BACKSTREET BOYS (JIVE/ZOMBA)
36	40	9	<b>LET ME HOLD YOU</b>	BOW WOW FEAT. OMARION (COLUMBIA)
37	31	26	<b>SUGAR (GIMME SOME)</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
38	39	6	<b>PIMPIN' ALL OVER THE WORLD</b>	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
39	44	6	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
40	34	5	<b>TRAPPED IN THE CLOSET</b>	R. KELLY (JIVE/ZOMBA)
41	41	26	<b>HATE IT OR LOVE IT</b>	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
42	42	25	<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)
43	57	3	<b>JUST THE GIRL</b>	THE CLICK FIVE (LAVA)
44	4	5	<b>SUMMER NIGHTS</b>	LIL ROB (UPSTAIRS)
45	45	24	<b>CANDY SHOP</b>	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
46	52	12	<b>LA TORTURA</b>	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
47	50	9	<b>BACK THEN</b>	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
48	66	7	<b>BE MY ESCAPE</b>	RELIENT K (GOTEE/CAPITOL)
49	43	14	<b>BREATHE (2 AM)</b>	ANNA NALICK (COLUMBIA)
50	75	4	<b>THIS IS HOW A HEART BREAKS</b>	ROB THOMAS (MELISMA/ATLANTIC)

**POP 100:** The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)
2	2	16	<b>BEHIND THESE HAZEL EYES</b>	KELLY CLARKSON (RCA/RMG)
3	3	15	<b>DON'T PHUNK WITH MY HEART</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	4	8	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)
5	5	14	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	6	11	<b>LISTEN TO YOUR HEART</b>	D.H.T. (ROBBINS)
7	7	17	<b>SCARS</b>	PAPA ROACH (EL TONAL/GEFFEN)
8	8	19	<b>HOLLABACK GIRL</b>	GWEN STEFANI (INTERSCOPE)
9	9	22	<b>SWITCH</b>	WILL SMITH (OVERBROOK/INTERSCOPE)
10	10	8	<b>GET IT POPPIN'</b>	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
11	11	23	<b>LET ME GO</b>	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
12	11	11	<b>YOU AND ME</b>	LIFEHOUSE (GEFFEN)
13	12	13	<b>OH</b>	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
14	11	17	<b>BABY I'M BACK</b>	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
15	13	12	<b>JUST A LIL BIT</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
16	17	10	<b>HOW TO DEAL</b>	FRANKIE J (COLUMBIA)
17	23	6	<b>COOL</b>	GWEN STEFANI (INTERSCOPE)
18	15	35	<b>SINCE U BEEN GONE</b>	KELLY CLARKSON (RCA/RMG)
19	21	9	<b>GRIND WITH ME</b>	PRETTY RICKY (ATLANTIC)
20	13	13	<b>UNTITLED (HOW CAN THIS HAPPEN TO ME?)</b>	SIMPLE PLAN (LAVA)
21	30	8	<b>LOSE CONTROL</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
22	13	21	<b>SUGAR (GIMME SOME)</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
23	21	23	<b>LONELY NO MORE</b>	ROB THOMAS (MELISMA/ATLANTIC)
24	25	10	<b>HOLIDAY</b>	GREEN DAY (REPRISE)
25	22	22	<b>MR. BRIGHTSIDE</b>	THE KILLERS (ISLAND/IDJMG)

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	<b>INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b>	CARRIE UNDERWOOD (ARISTA/RMG)
2	2	5	<b>INSIDE YOUR HEAVEN/VEHICLE</b>	BO BICE (RCA/RMG)
3	3	13	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	4	5	<b>TAURUS HERE</b>	TAURUS (LANDMINE)
5	5	16	<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)
6	6	16	<b>IN THE KITCHEN TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)</b>	R. KELLY (JIVE/ZOMBA)
7	7	22	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
8	8	22	<b>DO YOU BELIEVE IN MAGIC</b>	ALY & A.J. (HOLLYWOOD)
9	9	6	<b>LOSE CONTROL</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
10	10	4	<b>THAT GIRL</b>	TRE FEAT. TWENTY II (SEL-SUM)
11	11	4	<b>FROM THE BOTTOM OF MY HEART</b>	STEVIE WONDER (MOTOWN/UMRG)
12	12	20	<b>WAIT (THE WHISPER SONG)</b>	YING YANG TWINS (COLLIPARK/TVT)
13	13	4	<b>ALL BECAUSE OF YOU</b>	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)
14	14	4	<b>DIAMONDS FROM SIERRA LEONE</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
15	15	10	<b>LISTEN TO YOUR HEART</b>	D.H.T. (ROBBINS)
16	16	23	<b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b>	THE POSTAL SERVICE (SUB POP)
17	17	7	<b>SO SEDUCTIVE</b>	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
18	18	6	<b>CRY 4 ME</b>	OLLIA & SKEET (BALL BOY)
19	19	4	<b>DREAMS</b>	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
20	20	4	<b>GO!</b>	COMMON (G.O.O.D./GEFFEN)
21	21	4	<b>DREAM BIG</b>	RYAN SHUPE & THE RUBBER BAND (CAPITOL (NASHVILLE))
22	22	24	<b>SOLDIER</b>	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
23	23	15	<b>HOLLABACK GIRL</b>	GWEN STEFANI (INTERSCOPE)
24	24	38	<b>LOSE MY BREATH</b>	DESTINY'S CHILD (COLUMBIA)
25	25	6	<b>GET IT POPPIN'</b>	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title\_Label (Score) Chart Rank

**POP 100 AIRPLAY**

- ☆ ROB THOMAS This Is How A Heart Breaks ATLANTIC (69.6) —
- ☆ CARRIE UNDERWOOD Inside Your Heaven/RMG (76.5) —
- ☆ FOO FIGHTERS Best Of You RMG (74.3) —
- LIFEHOUSE You And Me GEFFEN (70.5) 12
- GWEN STEFANI Cool INTERSCOPE (69.8) 17
- GREEN DAY Holiday REPRISE (73.4) 24
- MARIAH CAREY Shake It Off RMG (67.3) 43
- THE CLICK FIVE Just The Girl LAVA (78.3) 47
- BACKSTREET BOYS Just Want You To Know ZOMBA (70.5) —
- BOWLING FOR SOUP Ohio (Come Back To Texas) ZOMBA (69.4) —
- OLIVIA (Feat. 50 Cent) Shady/Aftermath/InterScope (76.1) —
- KEITH URBAN You'll Think Of Me EMI (76.1) —

**ADULT TGP 40**

- BACKSTREET BOYS Incomplete Zomba (75.0) 22
- KEMURBAN You'll Think Of Me EMI (74.0) 28
- DEF LEPPARD No Matter What IDJMG (68.8) 38
- GWEN STEFANI Cool INTERSCOPE (69.7) 37
- SIMPLE PLAN Untitled (How Can This Happen To Me?) LAVA (72.6) 34
- PAPA ROACH Scars GEFFEN (66.4) 48

**ADULT CONTEMPORARY**

- ☆ CARRIE UNDERWOOD Inside Your Heaven RMG (71.7) 22
- ☆ KELLY CLARKSON Behind These Hazel Eyes RMG (65.4) —
- DARYL HALL JOHN OATES Don't Cha (65.3) 19
- KIMBERLEY LOCKE I Could Care (65.3) 20
- RASCAL FLATTS Bless The Broken Road WOOD (75.3) 23
- JESSE MCCARTNEY Beautiful Soul HOLLYWOOD (70.8) 26

**MODERN ROCK**

- ☆ SYSTEM OF A DOWN Question! COLUMBIA (68.4) —
- AJIO SLAVE Doesn't Remind Me INTERSCOPE (74.3) 14
- CROSSFADE Colors COLUMBIA (69.5) 19
- DISTURBED Guarded REPRISE (74.0) 28
- DARK NEW DAY Brother WARNER BROS. (61.2) —
- U2 City Of Blinding Lights INTERSCOPE (69.2) —
- OUR LADY PEACE Where Are You COLUMBIA (68.7) —



SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

JULY 30 2005

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	33	<b>#1 R. KELLY</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded	1	1
2	2	1	<b>SLIM THUG</b> STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum	2	2
3	NEW	1	<b>BOW WOW</b> COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted	3	3
4	5	3	<b>MARIAH CAREY</b> ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
5	2	2	<b>MISSY ELLIOTT</b> THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		
6	3	1	<b>YING YANG TWINS</b> COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	1	1
7	NEW	1	<b>DIPSET</b> DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1		
8	6	7	<b>MIKE JONES</b> SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		
9	4	2	<b>WEBBIE</b> TRILL 83825/ASYLUM (18.98)	Savage Life		
10	NEW	1	<b>SOUNDTRACK</b> GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		
11	10	12	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		
12	8	6	<b>BOYZ N DA HOOD</b> BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood	1	1
13	12	8	<b>COMMON</b> G.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		
14	11	10	<b>KEM</b> MOTOWN 004232/UMRG (13.98)	Album II	1	1
15	7	2	<b>CASSIDY</b> FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla		
16	15	13	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		
17	16	15	<b>PRETTY RICKY</b> ATLANTIC 83786/AG (18.98)	Bluestars		
18	13	8	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
19	9	4	<b>ANTHONY HAMILTON</b> ATLANTIC 74695/RHINO (18.98)	Soulife		
20	17	17	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
21	21	20	<b>BOBBY VALENTINO</b> DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	1
22	NEW	1	<b>FATTY KOO</b> THE DAS LABEL/COLUMBIA 91256/SONY MUSIC (11.98) ⊕	House Of Fatty Koo	22	22
23	11	5	<b>VIVIAN GREEN</b> COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		
24	NEW	1	<b>FRAYSER BOY</b> HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me	24	24
25	20	9	<b>RAHEEM DEVAUGHN</b> JIVE 53723/ZOMBA (11.98)	The Love Experience		
26	23	19	<b>DESTINY'S CHILD</b> COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	3	3
27	24	23	<b>JOHN LEGEND</b> G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	1	1
28	22	21	<b>FANTASIA</b> J 64235*/RMG (18.98)	Free Yourself		
29	18	14	<b>BIRDMAN</b> CASH MONEY 004220*/UMRG (13.98)	Fast Money		
30	26	22	<b>CIARA</b> SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
31	27	28	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	5
32	28	29	<b>THE GAME</b> AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
33	19	18	<b>FAT JOE</b> TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing		
34	25	6	<b>PATTI LABELLE</b> DEF SOUL CLASSICS 004639/IDJMG (13.98)	Classic Moments	5	5
35	31	21	<b>OMARION</b> T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕			
36	35	36	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		
37	24	13	<b>SOUNDTRACK</b> ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	6
38	34	32	<b>LUDACRIS</b> DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District		
39	41	41	<b>GREATEST GAINER FRANKIE J</b> COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One	3	3
40	31	38	<b>FAITH EVANS</b> CAPITOL 77297* (18.98)	The First Lady	1	1
41	34	32	<b>AMERIE</b> COLUMBIA 90763/SONY MUSIC (18.98) ⊕	Touch		
42	NEW	1	<b>CAPONE</b> PAIN, TIME & GLORY 6*/FAST LIFE (17.98)	Pain, Time & Glory	42	42
43	33	25	<b>MASTER P</b> NEW NO LIMIT 5780*/KOCH (17.98)	Ghetto Bill	12	12
44	37	37	<b>112</b> DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain	2	2
45	39	30	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89096 (18.98)	Slow Motion		
46	40	30	<b>JODECI</b> UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	5	5
47	38	38	<b>B.G.</b> CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	6	6
48	48	48	<b>PACE SETTER DONNIE MCCLURKIN</b> VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	5	5
49	45	47	<b>DADDY YANKEE</b> EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33	33
50	46	43	<b>EMINEM</b> SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	1
51	44	15	<b>WILL SMITH</b> OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	4	4
52	43	44	<b>GUCCI MANE</b> LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	20	20
53	29	27	<b>VARIOUS ARTISTS</b> QUESTION MARK 60135/NOO TRYBE (18.98)	Wendy Williams Brings The Heat Vol. 1	27	27
54	42	40	<b>AKON</b> SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	11
55	49	45	<b>JOSS STONE</b> S-CURVE 94897* (18.98)	Mind Body & Soul	15	15

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	56	56	<b>USHER</b> LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	9
57	52	61	<b>LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION</b> LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall		44
58	54	52	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	2	2
59	61	57	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 25423 (18.98)	Greatest Hits		30
60	51	46	<b>SOUNDTRACK</b> DERRTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard		10
61	50	51	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		45
62	NEW	1	<b>JAGUAR WRIGHT</b> SONG 51611/ARTEMIS (16.98)	Divorcing Neo 2 Marry Soul		62
63	60	49	<b>JOHN CENA &amp; THA TRADEMARC</b> WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me		10
64	55	64	<b>VARIOUS ARTISTS</b> WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005		13
65	57	53	<b>BEANIE SIGEL</b> DOMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming		
66	63	59	<b>PITBULL</b> DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)		
67	59	58	<b>MARIO</b> 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point		
68	62	50	<b>TLC</b> ARISTA 50208/ZOMBA (18.98)	Now & Forever: The Hits		22
69	NEW	1	<b>9TH WONDER &amp; BUCKSHOT</b> DUGK DOWN 2012 (16.98)	Chemistry		69
70	53	54	<b>MEMPHIS BLEEK</b> ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534		
71	73	81	<b>DR. CHARLES G. HAYES AND THE WARRIORS</b> ICEE INSPIRATIONAL 7206/ICEE (15.98)	The Remix		55
72	75	65	<b>JILL SCOTT</b> HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2		
73	55	62	<b>MINT CONDITION</b> CAGED BIRD 0474/IMAGE (15.98 CO/DVD) ⊕	Live'n' The Luxury Brown		
74	47	26	<b>BIZARRE</b> RED HEAD/ARSENAL 87535/SANCTUARY URBAN (18.98)	Hannicap Circus		26
75	69	90	<b>NSANE AKA N.E.W.</b> NSANE ENTERTAINMENT 10 (12.98)	Nationwide Slang		

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.
1	1	61	<b>#1 GEORGE THOROGOOD &amp; THE DESTROYERS</b> 99 WKS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	18	18	<b>B.B. KING</b> GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
3	6	6	<b>CHICAGO BLUES REUNION</b> OUT THE BOX 3016/BAYSIDE ⊕	Buried Alive In The Blues	
4	8	8	<b>THE ROBERT CRAY BAND</b> SANCTUARY 84748	Twenty	
5	3	3	<b>THE FABULOUS THUNDERBIRDS</b> TONE-COOL 51633/ARTEMIS	Painted On	
6	37	37	<b>SUSAN TEDESCHI</b> NEW WEST 6065	Live From Austin TX	
7	5	5	<b>JOHN MAYALL AND THE BLUESBREAKERS</b> EAGLE 20069	Road Dogs	
8	69	69	<b>ERIC CLAPTON</b> DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	
9	8	8	<b>MARCIA BALL</b> ALLIGATOR 4903	Live! Down The Road	
10	4	4	<b>AEROSMITH</b> COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	
11	RE-ENTRY	11	<b>TAB BENOIT</b> TELARC BLUES 83622/TELARC	Fever For The Bayou	
12	RE-ENTRY	12	<b>TINSLEY ELLIS</b> ALLIGATOR 4904	Live-Highwayman	
13	11	11	<b>VARIOUS ARTISTS</b> MADACY 50799	Best Of Blues: 50 Hits	
14	13	13	<b>ERIC CLAPTON</b> DUCK/REPRISE 48926/WARNER BROS. ⊕	Sessions For Robert J	
15	RE-ENTRY	15	<b>TOMMY CASTRO</b> BLIND PIG 5094	Soul Shaker	

BETWEEN THE BULLETS rgeorge@billboard.com

### 'PLATINUM' FATTENS UP SLIM THUG

Rapper Slim Thug makes double bows at No. 2 this week, earning Hot Shot Debut honers on Top R&B/Hip-Hop Albums and The Billboard 200. Joining Slim Thug in the later chart's top 10 are six other R&B/Hip-Hop Albums titles.

"Already Platinum" (Geffen) sold more than 128,000 units in its first week, by far Slim Thug's biggest Nielsen SoundScan week



3: Da Bottom," has sold 18,000 copies since it bowed in March. His best prior rank on R&B/Hip-Hop Albums was No. 37 for a 2003 album with Lil' Keke.

Noted for using the "chopped and screwed" production technique, Slim Thug held off Bow Wow's "Wanted" on both charts.

—Raphael George



# JULY 30 2005 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	<b>#1 WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	18	<b>LET ME HOLD YOU</b>	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
3	4	22	<b>CATER 2 U</b>	DESTINY'S CHILD (COLUMBIA/SUM)	☆
4	3	23	<b>FREE YOURSELF</b>	FANTASIA (J/RMG)	☆
5	5	22	<b>MUST BE NICE</b>	LYFE JENNINGS (COLUMBIA/SUM)	☆
6	6	22	<b>PIMPIN' ALL OVER THE WORLD</b>	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
7	7	32	<b>SLOW DOWN</b>	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
8	8	9	<b>HOLLABACK GIRL</b>	GWEN STEFANI (INTERSCOPE)	☆
9	10	27	<b>GIVE ME THAT</b>	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	☆
10	8	25	<b>WAIT (THE WHISPER SONG)</b>	YING YANG TWINS (COLLIPARK/TVT)	☆
11	20	12	<b>SO SEDUCTIVE</b>	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
12	18	15	<b>MAKE HER FEEL GOOD</b>	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
13	12	10	<b>DREAMS</b>	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
14	11	18	<b>GRIND WITH ME</b>	PRETTY RICKY (ATLANTIC)	☆
15	14	20	<b>DEM BOYZ</b>	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY)	☆
16	15	13	<b>BACK THEN</b>	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
17	13	13	<b>LOSE CONTROL</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
18	25	10	<b>AND THEN WHAT</b>	YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	☆
19	16	28	<b>OH</b>	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
20	22	26	<b>I CAN'T STOP LOVING YOU</b>	KEM (MOTOWN/UMRG)	☆
21	23	16	<b>ASAP</b>	T.I. (GRAND HUSTLE/ATLANTIC)	☆
22	13	19	<b>JUST A LIL BIT</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
23	21	25	<b>U ALREADY KNOW</b>	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
24	29	13	<b>WELCOME TO JAMROCK</b>	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆
25	19	35	<b>TRUTH IS</b>	FANTASIA (J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	24	10	<b>GET IT POPPIN'</b>	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
27	35	7	<b>TELL ME</b>	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
28	48	5	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
29	46	5	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
30	27	9	<b>CHARLIE LAST NAME: WILSON</b>	CHARLIE WILSON (JIVE/ZOMBA)	☆
31	51	12	<b>TOUCH</b>	OMARION (T.U.G./EPIC/SUM)	☆
32	33	8	<b>GOTTA GETCHA</b>	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
33	36	14	<b>GOTTA MAKE IT</b>	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
34	31	8	<b>GO!</b>	COMMON FEAT. JOHN MAYER (G.O.O.D./GEPHEN/INTERSCOPE)	☆
35	69	7	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)	☆
36	26	1	<b>TRAPPED IN THE CLOSET</b>	R. KELLY (JIVE/ZOMBA)	☆
37	57	1	<b>OUTTA CONTROL (REMIX)</b>	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
38	62	1	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
39	44	4	<b>BADD</b>	YING YANG TWINS (COLLIPARK/TVT)	☆
40	30	43	<b>LET ME LOVE YOU</b>	MARID (3RD STREET/J/RMG)	☆
41	34	19	<b>GIRL</b>	DESTINY'S CHILD (COLUMBIA/SUM)	☆
42	28	13	<b>DIAMONDS FROM SIERRA LEONE</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
43	40	4	<b>PLAYA'S ONLY</b>	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
44	38	23	<b>AGAIN</b>	FAITH EVANS (CAPITOL)	☆
45	37	16	<b>GOTTA GO GOTTA LEAVE (TIRED)</b>	VIVIAN GREEN (COLUMBIA/SUM)	☆
46	41	11	<b>DEAR SUMMER</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
47	43	8	<b>PLEASE</b>	TONI BRAXTON (BLACKGROUND/UMRG)	☆
48	39	36	<b>ORDINARY PEOPLE</b>	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
49	45	14	<b>(I JUST WANT IT) TO BE OVER</b>	KEYSHA COLE (A&M/INTERSCOPE)	☆
50	50	16	<b>SITTIN' SIDEWAYZ</b>	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	12	<b>#1 WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
2	1	18	<b>FREE YOURSELF</b>	FANTASIA (J/RMG)	☆
3	3	28	<b>I CAN'T STOP LOVING YOU</b>	KEM (MOTOWN/UMRG)	☆
4	4	9	<b>CHARLIE LAST NAME: WILSON</b>	CHARLIE WILSON (JIVE/ZOMBA)	☆
5	6	13	<b>PURIFY ME</b>	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	☆
6	5	23	<b>AGAIN</b>	FAITH EVANS (CAPITOL)	☆
7	35	1	<b>TRUTH IS</b>	FANTASIA (J/RMG)	☆
8	11	13	<b>GOTTA GO GOTTA LEAVE (TIRED)</b>	VIVIAN GREEN (COLUMBIA/SUM)	☆
9	8	49	<b>FOREVER, FOR ALWAYS, FOR LOVE</b>	LALAH HATHAWAY (GRP/VERVE)	☆
10	13	11	<b>CROSS MY MIND</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
11	9	22	<b>I'M READY</b>	MINT CONDITION (CAGED BIRD/IMAGE)	☆
12	10	32	<b>EVERYTIME YOU GO AWAY</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
13	14	10	<b>LET ME LOVE YOU</b>	MARID (3RD STREET/J/RMG)	☆
14	15	6	<b>SORRY FOR THE STUPID THINGS</b>	BABYFACE (J/RMG)	☆
15	15	6	<b>FROM THE BOTTOM OF MY HEART</b>	STEVIE WONDER (MOTOWN/UMRG)	☆
16	17	7	<b>PLEASE</b>	TONI BRAXTON (BLACKGROUND/UMRG)	☆
17	18	1	<b>GIRL</b>	DESTINY'S CHILD (COLUMBIA/SUM)	☆
18	19	6	<b>FIND YOUR WAY (BACK IN MY LIFE)</b>	KEM (MOTOWN/UMRG)	☆
19	20	1	<b>SLOW DOWN</b>	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
20	18	12	<b>SERIOUS</b>	ANITA BAKER (BLUE NOTE/VIRGIN)	☆
21	21	5	<b>AIN'T NO WAY</b>	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
22	25	7	<b>WORK IT OUT</b>	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
23	12	1	<b>TRAPPED IN THE CLOSET</b>	R. KELLY (JIVE/ZOMBA)	☆
24	5	1	<b>MESMERIZED</b>	FAITH EVANS (CAPITOL)	☆
25	24	13	<b>BETTER AND BETTER</b>	LALAH HATHAWAY (MESA BLUEMOON/PYRAMID)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	13	<b>#1 DON'T CHA</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
2	3	5	<b>TAURUS HERE</b>	TAURUS (LANDMINE)	☆
3	4	4	<b>THAT GIRL</b>	TRE FEAT. TWENTY 11 (SEL/SUM)	☆
4	6	13	<b>BIG WHEELS</b>	GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	☆
5	18	6	<b>CRY 4 ME</b>	DOLLA & SKEET (BALL BOY)	☆
6	1	1	<b>RIDE</b>	BLUEZ BROTHAZ FEAT. LIL' BOOSIE (REALISTIC RECORDS SOUTH)	☆
7	5	16	<b>IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)</b>	R. KELLY (JIVE/ZOMBA)	☆
8	7	7	<b>BROKE &amp; TRIFLIN'</b>	TIMBUK II (RAW NAKED/STREET PRIDE)	☆
9	11	6	<b>LOSE CONTROL</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
10	14	20	<b>WAIT (THE WHISPER SONG)</b>	YING YANG TWINS (COLLIPARK/TVT)	☆
11	13	2	<b>GREED</b>	G MENACE (BOLAMAN'S TALKING-DRUM)	☆
12	10	5	<b>THERE THEY GO</b>	TOP NOTCH (COOL MILLION)	☆
13	12	5	<b>DIAMONDS FROM SIERRA LEONE</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
14	9	8	<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)	☆
15	8	7	<b>SO SEDUCTIVE</b>	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
16	23	8	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)	☆
17	16	7	<b>KAL-I-4-NIA DREAM'N</b>	KEELY B (NEGRIL WEST/ORPHEUS)	☆
18	27	6	<b>DREAMS</b>	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
19	22	5	<b>PLAYA'S ONLY</b>	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
20	15	5	<b>GO!</b>	COMMON (G.O.O.D./GEPHEN)	☆
21	1	1	<b>U-CAN GET IT</b>	Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)	☆
22	17	11	<b>BE ME</b>	RUIN (BLAQ PSYRICLE)	☆
23	28	14	<b>HOLLABACK GIRL</b>	GWEN STEFANI (INTERSCOPE)	☆
24	20	5	<b>PIMPIN' ALL OVER THE WORLD</b>	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
25	38	4	<b>GOTTA GETCHA</b>	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	<b>#1 WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
2	5	7	<b>LET ME HOLD YOU</b>	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
3	2	18	<b>GRIND WITH ME</b>	PRETTY RICKY (ATLANTIC)	☆
4	4	10	<b>GET IT POPPIN'</b>	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
5	3	17	<b>JUST A LIL BIT</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
6	10	8	<b>PIMPIN' ALL OVER THE WORLD</b>	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
7	6	8	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)	☆
8	7	11	<b>SUMMER NIGHTS</b>	LIL ROB (UPSTAIRS)	☆
9	8	14	<b>HOW TO DEAL</b>	FRANKIE J (COLUMBIA/SUM)	☆
10	12	12	<b>LOSE CONTROL</b>	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
11	16	5	<b>BADD</b>	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
12	9	19	<b>OH</b>	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
13	15	8	<b>GIVE ME THAT</b>	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	☆
14	13	12	<b>ENERGY</b>	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	☆
15	11	16	<b>HOLLABACK GIRL</b>	GWEN STEFANI (INTERSCOPE)	☆
16	17	11	<b>MAKE HER FEEL GOOD</b>	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
17	18	6	<b>BACK THEN</b>	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
18	14	9	<b>DREAMS</b>	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
19	19	11	<b>DON'T PHUNK WITH MY HEART</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
20	20	1	<b>PLAYA'S ONLY</b>	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
21	21	1	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
22	37	2	<b>OUTTA CONTROL (REMIX)</b>	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
23	20	26	<b>BABY I'M BACK</b>	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	☆
24	33	2	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
25	25	1	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)	☆

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ Indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
☆ DAMIAN "JR. GONG" MARLEY Welcome To Jamrock JMG (74.5)	24
☆ KANYE WEST Gold Digger IDJMG (88.0)	28
☆ BOW WOW Like You SUM (77.3)	38
☆ OMARION I'm Trina SUM (81.5)	-
LUDACRIS Pimpin' All Over The World IDJMG (61.1)	6
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (77.0)	11
THE GAME Dreams INTERSCOPE (83.2)	13
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	17
BOBBY VALENTINO Tell Me IDJMG (82.6)	27
DAVID BANNER Play UMRG (75.1)	29
CHARLIE WILSON Charlie Last Name: Wilson ZOMBA (74.8)	30
JERMAINE DUPRI Gotta Getcha VIRGIN (70.8)	32
COMMON Go! INTERSCOPE (80.0)	34
R. KELLY Playa's Only ZOMBA (83.3)	43
TONI BRAXTON Please UMRG (77.9)	47
MARIAH CAREY Shake It Off IDJMG (85.8)	52
BROOKE VALENTINE Long As You Come Home VIRGIN (70.2)	69
PRETTY RICKY Your Body ATLANTIC (72.3)	-
NICK CANNON FEAT. ANTHONY HAMILTON Can I Live? ZOMBA (71.0)	-
DA BACKWUDZ Your Gonna Luv Me MAJOR WAZ (77.9)	-
<b>RHYTHMIC AIRPLAY</b>	
☆ KANYE WEST Gold Digger IDJMG (79.2)	-
☆ NA'SHA Fire PURE (68.4)	-
BOW WOW Let Me Hold You SUM (80.3)	2
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	10
R. KELLY Playa's Only ZOMBA (82.0)	20
MARIAH CAREY Shake It Off IDJMG (81.5)	21
DAVID BANNER Play UMRG (65.7)	24
DESTINY'S CHILD Cater 2 You SUM (72.4)	27
BOBBY VALENTINO Tell Me IDJMG (69.6)	29
AKON Belly Dancer (Banzza) UMRG (73.5)	-
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (80.6)	-
COMMON Go! INTERSCOPE (70.7)	-

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.



AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard COUNTRY

JULY 30 2005

## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	11	<b>#1 AS GOOD AS I ONCE WAS</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS	1	1
2	2	1	18	<b>FAST CARS AND FREEDOM</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	1	1
3	3	3	16	<b>SOMETHING MORE</b> G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY	3	3
4	4	6	10	<b>MISSISSIPPI GIRL</b> D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN	4	4
5	5	4	17	<b>YOU'LL BE THERE</b> T. BROWN (C. MAYO)	George Strait MCA NASHVILLE	4	4
6	8	9	9	<b>GREATEST GAINER</b> <b>PLAY SOMETHING COUNTRY</b> T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	6	6
7	6	5	20	<b>MAKING MEMORIES OF US</b> D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL	7	7
8	9	13	13	<b>ALCOHOL</b> F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	8	8
9	7	7	13	<b>KEG IN THE CLOSET</b> B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	9	9
10	12	14	26	<b>DON'T WORRY 'BOUT A THING</b> D. HUFF, S. HEDDAISY (K. OSBORN, J. OEBER)	SheDaisy LYRIC STREET	10	10
11	11	8	32	<b>PICKIN' WILDFLOWERS</b> J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE	11	11
12	14	15	10	<b>DO YOU WANT FRIES WITH THAT</b> B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB	12	12
13	13	12	26	<b>GOODBYE TIME</b> B. BRADDOCK (R. MURRAY, J. D. HICKS)	Blake Shelton WARNER BROS./WRN	13	13
14	6	17	13	<b>A REAL FINE PLACE TO START</b> S. EVANS, M. BRIGHT (R. FOSTER, G. DUGAS)	Sara Evans RCA	14	14
15	18	18	19	<b>HELP SOMEBODY</b> M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA	15	15
16	7	16	20	<b>MY SISTER</b> R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE	16	16
17	9	20	17	<b>SOMEBODY'S HERO</b> K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL	17	17
18	21	21	14	<b>AIR POWER</b> <b>GEORGIA RAIN</b> G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE	18	18
19	22	24	11	<b>AIR POWER</b> <b>SOMETHING TO BE PROUD OF</b> J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA	19	19
20	25	25	11	<b>AIR POWER</b> <b>REDNECK YACHT CLUB</b> C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW	20	20
21	26	26	15	<b>HICKTOWN</b> M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW	21	21
22	23	23	25	<b>IT'S A HEARTACHE</b> C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB	22	22
23	27	27	14	<b>STAY WITH ME (BRASS BED)</b> M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET	23	23
24	24	25	8	<b>ARLINGTON</b> S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL	24	24
25	29	30	13	<b>HE OUGHTA KNOW THAT BY NOW</b> B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE	25	25
26	28	32	8	<b>BEST I EVER HAD</b> M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE	26	26
27	20	19	18	<b>THE TALKIN' SONG REPAIR BLUES</b> K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE	27	27
28	30	31	14	<b>PROBABLY WOULDN'T BE THIS WAY</b> D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	28	28
29	33	33	28	<b>HILLBILLIES</b> R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS	29	29
30	32	34	7	<b>YOU'RE LIKE COMIN' HOME</b> J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA	30	30

Keith's 33.1 million impressions are the most in one week since August 2004, when he reigned as a second week.

Keith's debut, reaching 1.4 million impressions with spins at 72 stations.

While debut single holds at No. 11, second track starts with \$76,000 impressions.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	31	29	18	<b>4TH OF JULY</b> D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH	29	29
32	37	40	8	<b>DELICIOUS SURPRISE (I BELIEVE IT)</b> B. GALLIMORE, T. MCGRAW (G. BURTNICK, B. HART)	Jo Dee Messina CURB	32	32
33	35	36	16	<b>BRING ME DOWN</b> F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN	33	33
34	34	37	18	<b>DREAM BIG</b> J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL	34	34
35	36	35	14	<b>BILLY'S GOT HIS BEER GOGGLES ON</b> E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903	35	35
36	38	39	4	<b>GOOD OLE DAYS</b> F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE	36	36
37	39	38	5	<b>TEXAS</b> T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE	37	37
38	41	42	8	<b>MISS ME BABY</b> R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	38	38
39	40	41	9	<b>BOONDOCKS</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	39	39
40	42	43	16	<b>THE BEST MAN</b> R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS/LAYER/BNA	40	40
41	44	45	4	<b>USED TO THE PAIN</b> J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS	41	41
42	43	46	7	<b>MUST BE DOIN' SOMETHIN' RIGHT</b> C. CHAMBERLAIN (P. J. MATTHEWS, M. OODSON)	Billy Currington MERCURY	42	42
43	<b>HOT SHOT DEBUT</b>	1	1	<b>BETTER LIFE</b> D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	43	43
44	46	50	5	<b>RAINBOW IN THE RAIN</b> C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY	44	44
45	52	54	5	<b>COME FRIDAY</b> B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)	Aaron Tippin LYRIC STREET	45	45
46	<b>NEW</b>	1	1	<b>SUMMER GIRL</b> J. STROUD (J. ANDREWS, M. CHAGNON, J. T. SLATER)	Jessica Andrews DREAMWORKS	46	46
47	47	49	8	<b>DOIN' IT RIGHT</b> J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)	Steve Azar MERCURY	47	47
48	50	48	17	<b>TWO HEARTS</b> M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones D/QUARTERBACK	48	48
49	<b>NEW</b>	1	1	<b>COME A LITTLE CLOSER</b> B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	49	49
50	<b>NEW</b>	1	1	<b>XXL</b> J. STEELE (K. ANDERSON, B. DIPIERRE)	Keith Anderson ARISTA NASHVILLE	50	50
51	53	60	3	<b>KING OF THE CASTLE</b> T. BROWN (M. JENKINS)	Matt Jenkins UNIVERSAL SOUTH	51	51
52	59	52	11	<b>INSIDE YOUR HEAVEN</b> D. CHILD (A. CARLSON, P. NYHLEN, S. KOTECHA)	Carrie Underwood ARISTA/RMG	52	52
53	57	-	1	<b>GOOD PEOPLE</b> B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA	53	53
54	56	55	11	<b>INTENTIONAL HEARTACHE</b> D. YOAKAM (D. YOAKAM)	Dwight Yoakam VIA/NEW WEST/COLUMBIA	54	54
55	<b>RE-ENTRY</b>	1	1	<b>ANGELS</b> K. LEHNING (B. MOORE, T. SEALS, H. MCNALLEY)	Randy Travis WORD-CURB/WARNER BROS./WRN	55	55
56	55	59	11	<b>THAT'S THE KIND OF LOVE I'M IN</b> M. WRIGHT, G. DROMAN (C. BEATHARD, M. PHEENEY)	Jace Everrett EPIC/EMN	56	56
57	51	57	4	<b>DOMESTIC, LIGHT AND COLD</b> B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	57	57
58	58	-	1	<b>THIS I GOTTA SEE</b> R. SCRUGGS (T. MARTIN, N. THRASHER)	Andy Griggs RCA	58	58
59	<b>RE-ENTRY</b>	20	20	<b>SOMEWHERE BETWEEN TEXAS AND MEXICO</b> D. GEHMAN (T. SUMMAR, J. KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	59	59
60	60	56	11	<b>NOBODY EVER DIED OF A BROKEN HEART</b> D. JOHNSON, A. BREWER (W. WILSON, K. GREENBERG, T. RADIGAN)	Cowboy Crush ASYLUM-CURB	60	60

## COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	6	<b>#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b> 6 WKS CARRIE UNDERWOOD (ARISTA/RMG)	Carrie Underwood
2	2	6	<b>DREAM BIG</b> RYAN SHUPE & THE RUBBER BAND (CAPITOL)	Ryan Shupe & The Rubber Band
3	3	23	<b>IF SHE WERE ANY OTHER WOMAN</b> BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
4	4	38	<b>RESTLESS</b> ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
5	6	87	<b>HURT</b> JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
6	5	36	<b>THE BUMPER OF MY S.U.V.</b> CHELY WRIGHT (PRINTED RED)	Cheley Wright
7	7	29	<b>VIVA LAS VEGAS</b> THE BRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Brascals with Special Guest Dolly Parton
8	8	48	<b>BABY GIRL</b> SUGARLAND (MERCURY/UMGN)	Sugarland
9	10	39	<b>YOU DON'T LIE HERE ANYMORE</b> SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	Shelly Fairchild
10	<b>RE-ENTRY</b>	1	<b>SPEED</b> MONTGOMERY GENTRY (COLUMBIA/SONY MUSIC)	Montgomery Gentry

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## HIT PREDICTOR

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
<b>COUNTRY</b>		<b>MONTGOMERY GENTRY</b> Something To Be Proud Of COLUMBIA (77.6)	19
FAITH HILL Mississippi Girl WARNER BROS. (90.9)	4	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	22
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (95.5)	6	TRACE ADKINS Arlington CAPITOL (88.1)	24
BRAD PAISLEY Alcohol ARISTA NASHVILLE (83.0)	8	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	25
SHEDAISY Don't Worry 'Bout A Thing LYRIC STREET (85.4)	10	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	28
TIM MCGRAW Do You Want Fries With That CURB (87.3)	12	PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	36
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	13	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	38
SARA EVANS A Real Fine Place To Start RCA (81.3)	14	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	42
REBA MCENTIRE My Sister MCA NASHVILLE (81.1)	16	DIERKS BENTLEY Come A Little Closer CAPITOL (80.2)	49
JAMIE O'NEAL Somebody's Hero CAPITOL (75.1)	17	CARRIE UNDERWOOD Inside Your Heaven ARISTA (84.7)	52
TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	18	RANDY TRAVIS Angels WARNER BROS. (79.3)	55

## BETWEEN THE BULLETS wjessen@billboard.com SHEDAISY PLANTS FIRST TOP 10 IN FIVE YEARS

With more than 22 million audience impressions during the tracking week, SheDaisy's "Don't Worry 'Bout A Thing" gains 1.5 million impressions and becomes the trio's first top 10 single in almost five years.

The sister act from Salt Lake City rises 12-10, its highest chart benchmark since "I Will... But" rose to No. 2 in 2000, SheDaisy's highest-charted title to date. The group has had a few close calls with the top 10 as well. "Lucky 4 You (Tonight For Just Me)"

stopped at No. 11 in 2001, while "Passenger Seat" and "Come Home Soon" peaked at No. 12 and No. 14, respectively, in 2004.

The new track is detected at 118 monitored signals, with top audience penetration at WUSN Chicago (1.4 million). The trio keeps top 10 company with Rascal Flatts (No. 2) and Sugarland (No. 3), marking the first time in the monitored airplay era that three trios have competed simultaneously in that part of the chart.

—Wade Jessen





# JULY 30 2005

# LATIN Billboard

## HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	13	<b>#1</b> LA TORTURA S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)	Shakira Featuring Alejandro Sanz	1
2	2	3	NADA ES PARA SIEMPRE S. KRYS (A. GUTIERREZ)	Luis Fonsi	2
3	14	21	<b>GREATEST GAINER</b> AMAR SIN SER AMADA E. ESTEFANO, J. L. PAGAN (E. ESTEFANO, J. L. PAGAN)	Thalia	3
4	3	2	LA CAMISA NEGRA G. SANTAOLALLA, J. JUANES	Juanes	1
5	7	5	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO")	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector	5
6	4	6	LO QUE PASO, PASO LUNYTUNES E. LIND (R. AYALA, J. ORTIZ)	Daddy Yankee	3
7	5	4	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion	3
8	8	9	ERES DIVINA A. RAMIREZ, C. CORRAL (J. GABRIEL)	Patrulla 81	7
9	9	18	MI CREDO K. PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra	9
10	6	11	DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega	6
11	12	10	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel	10
12	11	8	BANDOLERO J. L. MURIN, D. TANON, M. TEJADA (D. TANON, J. L. MORIN)	Olga Tanon	6
13	13	13	VIVEME D. PARISIINI (J. BADIA, L. PANSINI, B. ANTONACCI)	Laura Pausini	8
14	15	14	REGGAETON LATINO E. LIND (W. D. LANDRON, E. LIND)	Don Omar	12
15	17	15	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G. LAUREANO)	La Secta Allstar	15
16	27	24	TIEMPO R. MUNOZ, R. MARTINEZ (A. MARTINEZ)	Intocable	16
17	10	7	HOY COMO AYER J. GUILLEN (C. VILLALOBOS)	Conjunto Primavera	1
18	23	29	ELLA Y YO E. LIND, L. SANTOS (W. D. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar	18
19	21	27	YO QUISIERA A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik	19
20	16	12	OBSESION (NO ES AMOR) H. PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash	2
21	20	16	LA SORPRESA LOS TIGRES DEL NORTE (R. E. TOSCANO)	Los Tigres Del Norte	3
22	28	30	YA ME HABIAN DICHO PRIVERA, L. RIVERA (S. MACIAS, S. GAGDO, R. RONQUILLO, VON HORSTEN)	Lupillo Rivera	22
23	26	32	SIEMPRE TU A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	23
24	22	20	AMOR DEL BUENO M. DOMM, R. BARBA (R. BARBA)	Reyli	11
25	30	25	Y LAS MARIPOSAS J. M. FIGUEROA (J. M. FIGUEROA)	Pancho Barraza	21

Fonsi enters Top Latin Albums at No. 2 and The Billboard 200 at No. 62. See Hot Box, page 43.



Daddy Yankee is the first artist to place five songs on this chart at the same time. Selena, Alejandro Fernandez and Don Omar each had four.



Intocable's "X" has been certified Latin platinum (200,000 units shipped).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	19	17	AIRE C. FLORES (J. L. ROSAS, J. E. CONTRERAS)	Intocable	1
27	24	19	NI EN DEFENSA PROPIA A. A. ALBA (R. ORTEGA)	Los Temerarios	3
28	18	23	QUE IRONIA ANDY ANDY (J. J. NOVAIRA, P. MARTINEZ)	Andy Andy	18
29	38	38	NO PUEDO OLVIDARTE NOT LISTED (C. GONZALEZ)	Beto Y Sus Canarios	29
30	40	45	ASI COMO HOY A. GARCIA IBARRA (O. ALFARNO)	Alegres De La Sierra	30
31	31	34	QUE MAS QUISIERA A. LIZARRAGA, J. LIZARRAGA (D. ALVAREZ)	Banda El Recodo	20
32	46	28	VENGADA T. TORRES (D. BRANDT, F. FREIBERG)	Ednita Nazario	18
33	29	26	POBRE DIABLA H. "EL BAMBINO", DELGADO (W. D. LANDRON)	Don Omar	17
34	34	46	PLAY THAT SONG DJ BLASS (R. LABRINS, I. PRICE, M. MCCLAREN, S. HAGUE, L. FREESE, N. ALBINO, N. ALBINO, J. A. HERNANDEZ, Y. FELIX)	Tony Touch Featuring Nina Sky & B Real	34
35	25	41	UNA DE DOS A. A. ALBA, H. MARANO (FATO)	Mariana	25
36	32	22	MIA E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI (E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)	Paulina Rubio	8
37	33	36	DON'T STOP BONES (ZION, LENNOX)	Zion & Lennox	33
38	35	31	ECHAME A MI LA CULPA L. MIGUEL (J. A. ESPINOSA)	Luis Miguel	18
39	36	39	YA NO LLORES R. AYALA (R. AYALA)	Ramon Ayala Y Sus Bravos Del Norte	33
40	37	35	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A. B. QUINTANILLA III, R. VELA)	Los Horoscops De Durango	11
41	39	33	CONTRA VIENTOS Y MAREAS R. L. TOLEDO (F. DE VITA)	Chayanne	6
42	43	37	HASTA EL FIN M. D'LEON, B. MORILLO	Monchy & Alexandra	25
43	41	-	MANANA QUE YA NO ESTES GRUPO INNOVACION (M. FLORES)	Grupo Innovacion	38
44	47	-	YO VOY LUNYTUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee	44
45	49	47	VEN BAILALO NOT LISTED (A. RIVERA, N. NORIEGA, MONTES)	Angel & Khriz	45
46	HOT SHOT DEBUT	1	NO ME DEJES SOLO MONSERRATE FIDO, D. J. URBA (R. AYALA, WISIN, YANDEL)	Daddy Yankee Featuring Wisin & Yandel	46
47	RE-ENTRY	-	SOLO DEJE YO A MI PADRE A. RAMIREZ, C. CORRAL (E. J. REYNA)	Grupo Montez De Durango	45
48	RE-ENTRY	-	I LOVE SALSA A. TORRES (V. M. RUIZ)	N'Klabe	44
49	50	-	QUIERO QUE SEPAS S. CABALLERO, C. SANCHEZ (G. MEJIA, LLOSAS)	Cardenales De Nuevo Leon	47
50	44	-	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	Spikilla (Spikilla & Sany) & Gem Star, Big Mato, Almonte, L. Vasquez, R. Garcia, Ramirez, R. Ayala, N. Albino, N. Albino	22

## TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	6	<b>#1</b> SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
2	HOT SHOT DEBUT	1	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso		2
3	2	2	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		1
4	NEW	1	VARIOUS ARTISTS M.V.P. 375206/MACHETE (15.98)	MVP 2: The Grand Slam		4
5	4	3	MARCO ANTONIO SOLIS FONOVISA 351643 UG (13.98) ⊕	La Historia Continua... Parte II		2
6	3	14	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental		2
7	6	16	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia		6
8	13	18	<b>GREATEST RBD GAINER</b> EMI LATIN 75852 (14.98)	Rebelde		8
9	5	9	CONJUNTO PRIMAVERA FONOVISA 351902/UG (13.98) ⊕	Dejando Huella II		5
10	10	8	JUANES SURCO 003475 UNIVERSAL LATINO (17.98)	Mi Sangre		1
11	8	4	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		2
12	9	10	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas		2
13	11	7	RY COODER PERRO VERDE/NOBESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine		4
14	7	6	VARIOUS ARTISTS DISA 720548 (11.98) ⊕	Agarron Durango Vs Tierra Caliente		6
15	12	13	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It... Juntos		9
16	17	17	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4
17	15	11	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album		11
18	13	19	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando		1
19	14	5	EDNITA NAZARIO SONY DISCOS 95790 (17.98)	Apasionada		3
20	20	25	LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete		1
21	9	21	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		5
22	16	15	VARIOUS ARTISTS DISA 720510 (11.98) ⊕	Los Grandes De Durango En Vivo		12
23	26	29	INTOCABLE EMI LATIN 98613 (16.98)	X		2
24	22	22	GLORY VI 004747/MACHETE (14.98)	Glou/Glory		22
25	23	25	VARIOUS ARTISTS ALLSTAR/VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	NEW	1	VARIOUS ARTISTS FLOW MACHETE 900004/UNIVERSAL LATINO (14.98 CD/DVD) ⊕	Reggaeton Explosion		26
27	30	38	LA SECTA ALLSTAR UNIVERSAL LATINO 457702 (14.98)	Consejo		8
28	34	54	<b>PACE SETTER</b> ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal... Special Edition		10
29	24	18	LUPILLO RIVERA UNIVISION 310380 UG (14.98)	El Rey De Las Cantinas		7
30	27	24	REYLI SONY DISCOS 93413 (15.98)	En La Luna		18
31	25	26	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton		10
32	21	20	PATRULLA 81 LA PROPIEDAD DE DURANGO ALACRANES MUSICAL DISA 720547 (10.98)	La Mejor... Coleccion		20
33	31	27	ALACRANES MUSICAL UNIVISION 310384 UG (13.98) ⊕	100% Originales		5
34	33	34	LA 5A ESTACION SONY DISCOS 95627 (12.98)	Flores De Alquiler		22
35	32	31	LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
36	29	28	ANA BARBARA/JENNIFER PENA FONOVISA 351791 UG (14.98) ⊕	Confesiones		6
37	NEW	1	VARIOUS ARTISTS FONOVISA 351942/UG (13.98) ⊕	Juntos... Grandes Duetos		37
38	39	42	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
39	28	30	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina		28
40	35	33	VARIOUS ARTISTS PINA 270168 UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Reggaeton All Stars		14
41	38	39	VARIOUS ARTISTS FLOW MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Reggaeton Club Anthems		16
42	37	37	CAFE TACUBA UNIVERSAL LATINO 004161 (15.98) ⊕	Un Viaje		11
43	40	41	DON OMAR VI 450618/MACHETE (17.98)	The Last Don: Live		2
44	42	36	LOS TIGRES DEL NORTE FONOVISA 351601 UG (14.98) ⊕	Directo Al Corazon		2
45	36	32	VARIOUS ARTISTS EVERYWHERE VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection		9
46	54	53	OLGA TANON SONY DISCOS 95079 (16.98)	Una Nueva Mujer		5
47	49	52	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguence A Todo Lo Que Da		39
48	47	46	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos		5
49	45	35	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		16
50	46	50	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor... Coleccion		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	40	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Ya No Llores: El Disco Que Se Ve		13
52	58	70	MARIANA UNIVISION 310396/UG (13.98) ⊕	La Nina Buena		38
53	51	48	CHAYANNE SONY DISCOS 95678 (17.98)	Desde Siempre		8
54	44	43	MANA WARNER LATINA 61046 (18.98)	Eclipse		2
55	41	44	VARIOUS ARTISTS UNIVISION 310536/UG (13.98) ⊕	Los Cuatro De Chihuahua!		41
56	60	56	LA MAFIA SONY DISCOS 94090 (9.98)	Tesoros De Coleccion		44
57	57	71	REIK SONY DISCOS 95680 (14.98)	Reik		57
58	48	47	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 73410 (16.98) ⊕	Duetos		11
59	63	60	LUIS MIGUEL WARNER LATINA 61977 (17.98)	Mexico En La Piel		1
60	55	58	GRUPO EXTERMINADOR FONOVISA 351612 UG (13.98) ⊕	30 Recuerdos		17
61	50	49	LUNYTUNES MAS FLOW GULL STAR 180008/UNIVERSAL LATINO (18.98)	La Trayectoria		7
62	59	55	LOS HOROSCOPOS DE DURANGO DISA 720503 (14.98) ⊕	Y Seguimos Con Duranguence!!!		2
63	53	63	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego		2
64	67	69	CARDENALES DE NUEVO LEON DISA 720416 (9.98)	La Mejor... Coleccion		18
65	56	45	JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto		11
66	64	65	LOS BUKIS FONOVISA 350895 UG (13.98)	25 Joyas Musicales		3
67	RE-ENTRY	-	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro		54
68	68	66	JAVIER SOLIS SONY DISCOS 95328 (9.98)	Tesoros De Coleccion		21
69	RE-ENTRY	-	MARCO ANTONIO SOLIS FONOVISA 351483 UG (15.98) ⊕	Razon De Sobra		1
70	RE-ENTRY	-	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98)	Hasta El Fin		7
71	52	51	LOS REHENES FONOVISA 351921 UG (13.98) ⊕	Por Tu Amor		51
72	70	73	LOS TEMERARIOS SONY DISCOS 95604 (12.98)	Tesoros De Coleccion		26
73	RE-ENTRY	-	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento		64
74	66	-	DJ TEPEHUANES DISA 720527 (12.98)	Duranguense Mix 2005		19
75	71	59	VARIOUS ARTISTS EMI LATIN 77340 (16.98)	Selena Vive!		10





# LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	2	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
3	3	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
4	4	VIVEME	LAURA PAUSINI (WARNER LATINA)
5	6	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
6	5	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
7	8	YO QUISIERA	REIK (SONY DISCOS)
8	11	AMAR SIN SER AMADA	THALIA (EMI LATIN)
9	7	AMOR DEL BUENO	REYLI (SONY DISCOS)
10	9	BANDOLERO	OLGA TANON (SONY DISCOS)
11	10	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
12	17	VENGADA	EDNITA NAZARIO (SONY DISCOS)
13	12	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
14	14	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)
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	FUJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
3	2	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
4	5	RBD	REBELDE (EMI LATIN)
5	3	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	4	RY COODER	CHAVEZ RAYNE (PEPPO VERDE/NONESUCH/WARNER BROS.)
7	6	EDNITA NAZARIO	APASIONADA (SONY DISCOS)
8	8	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
9	7	REYLI	EN LA LUNA (SONY DISCOS)
10	9	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
11	10	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
12	15	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
13	18	MARIANA	LA NIÑA BUENA (UNIVISION/UG)
14	13	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
15	11	MANA	ECLIPSE (WARNER LATINA)

TROPICAL			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAYOR QUE YO	BABY BASH, DADDY YANKEE, TONY TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
2	3	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
3	4	REGGAETON LATINO	DON OMAR (CHOSEN FLOW EMERALD/URBAN BOX OFFICE)
4	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
5	5	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
6	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
7	7	PLAY THAT SONG	TONY TOUCH FEATURING NINA SKY & B REAL (EMI LATIN)
8	21	AMAR SIN SER AMADA	THALIA (EMI LATIN)
9	9	DON'T STOP	ZION & LENNOX (WHITE LION/SONY DISCOS)
10	13	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
11	14	VEN BAILALO	ANGEL & KHRIZ (LIJAR)
12	17	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
13	16	I LOVE SALSA	N'KLABE (NU/SONY DISCOS)
14	12	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
15	10	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)

RHYTHM			
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS	MVP 2: THE GRAND SLAM (M.V.P./MACHETE)
3	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	3	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
5	4	AKWID / JAE-P	KICKIN' IT... JUNTOS (UNIVISION/UG)
6	5	TONY TOUCH	THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)
7	6	GLORY	GLORY (VI/MACHETE)
8	8	VARIOUS ARTISTS	REGGAETON EXPLOSION (FLOW/MACHETE/UNIVERSAL LATINO)
9	7	VARIOUS ARTISTS	THE BANDOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
10	10	ZION & LENNOX	MOTIVANDO A LA YAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)
11	8	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
12	9	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
13	11	VARIOUS ARTISTS	REGGAETON ALL STARS (PINA/UNIVERSAL LATINO)
14	13	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
15	14	DON OMAR	THE LAST DON: LIVE (VI/MACHETE)

REGIONAL MEXICAN			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	ERES DIVINA	PATRUILLA 81 (DISA)
2	3	MI CREDO	K-PAZ DE LA SIERRA (DISA)
3	1	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
4	7	TIEMPO	INTOCABLE (EMI LATIN)
5	8	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
6	4	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
7	5	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
8	9	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/ALBOA)
9	14	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
10	6	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
11	15	ASI COMO HOY	ALEGRES DE LA SIERRA (VIVA)
12	10	QUE MAS QUISIERA	BANDA EL RECCOD (FONOVISA)
13	11	YA NO LLORES	RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
14	13	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
15	16	MANANA QUE YA NO ESTES	GRUPO INNOVACION (GARMEX/FONOVISA)

REGIONAL MEXICAN			
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CONJUNTO PRIMAVERA	DEJANDO HUELLA II (FONOVISA/UG)
2	3	PATRUILLA 81	DIVINAS (DISA)
3	2	VARIOUS ARTISTS	AGARRON DURANGO VS TIERRA CALIENTE (DISA)
4	5	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
5	6	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
6	7	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)
7	4	VARIOUS ARTISTS	LOS GRANDES DE DURANGO EN VIVO (DISA)
8	10	INTOCABLE	X (EMI LATIN)
9	9	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
10	8	PATRUILLA 81	LA MEJOR... COLECCION (DISA)
11	12	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
12	13	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
13	11	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISA/UG)
14	14	VARIOUS ARTISTS	JUNTOS... GRANDES DUETOS (FONOVISA/UG)
15	14	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY DISCOS)

# Billboard DANCE

JULY 30 2005

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	1	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
2	5	3	LE FREAK (CHRIS COX/ROMAN S. MIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEV 1207/KING STREET
3	4	2	ACCEPT ME	VERNESSA MITCHELL JVM 027
4	8	1	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMO/DJMG
5	7	3	FASTLANE	ESTHERO FEATURING JEMINI AND JELLESTONE REPRISE 42814
6	1	3	SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
7	10	6	SUNSHINE	GEORGIE FORDIE LIVE 001/MUSIC PLANT
8	3	8	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M PROMO/INTERSCOPE
9	13	5	RIDE THE PAIN	JULIET VIRGIN PROMO
10	16	6	NOTHIN MORE TO SAY	ALYSON PM MEDIA 3081
11	19	4	WHAT A FEELING (FLASHDANCE)	GLOBAL DEEJAYS SUPERSTAR IMPORT
12	6	1	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 52240
13	9	5	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM
14	14	1	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBRAN COPPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
15	27	2	LOOKING FOR A NEW LOVE (REMIXES)	JODY WATLEY PEACE BISQUIT 007/CURVVE
16	17	11	AS I AM	DEEPA SOUL JVM PROMO
17	16	12	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
18	25	3	TECHNOLOGIC	GRAFT PUNK VIRGIN PROMO
19	1	3	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384
20	15	3	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004135
21	26	3	ORDINARY PEOPLE (M. JOSHUA REMIX)	JOHN LEGEND G.O.O.D. PROMO/COLUMBIA
22	30	5	SEND ME AN ANGEL	PEPPER MASH WITH DIGITAL TRIP SOMIC ADRENALIN/LIVE 002/MUSIC PLANT
23	29	5	B MORE SHAKE	AFRIKA BAMBATAA TOMMY BOY SILVER LABEL 2477/TOMMY BOY
24	22	1	VOODOO	AMBER JMC 005/SOUND ADVISORS
25	21	11	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	31	4	NEVER WIN	FISCHERSPOONER CAPITOL 30631
27	12	14	KRAFTY (DJ DAN/E. KUPPER/MOREL MIXES)	NEW ORDER WARNER BROS. 42800
28	34	3	BURNIN' OUT	LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
29	38	3	PREPARE FOR THE FIGHT	THE LOVEMAKERS CHEIRYTRIEE PROMO/INTERSCOPE
30	35	2	POWER PICK SHOUT (NORTY COTTO MIXES)	SISAUNDR GLOBAL 002/MUSIC PLANT
31	32	4	EXODUS '04	UTADA ISLAND 004682/DJMG
32	28	7	SISTER, SISTER	SCREAMIN RACHAEL TRAX 5011
33	37	4	NO TE QUIERO OLVIDAR (R. ROSARIO MIXES)	BETZAIDA FONOVISA PROMO
34	36	3	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER OEFIN/LIVE PROMO/ESN/ION
35	25	10	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
36	43	1	EXCITED (BOBBY O, GIUSEPPE D. F. INOA MIXES)	BOBBY O RADIKAL PROMO
37	33	6	ACTION ANTHEM	MANNY LEHMAN TOMMY BOY SILVER LABEL 2480/TOMMY BOY
38	25	12	HOLLYWOOD SWINGIN'	KOO! & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
39	NEW	1	JETSTREAM	NEW ORDER FEATURING ANA MANTRON WARNER BROS. 42813
40	24	12	LOVELY NO MORE (J. NEVINS/FRANCOIS LUSCUMFROG MIXES)	ROB THOMAS MELISMA PROMO/ATLANTIC
41	NEW	1	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672
42	NEW	1	YOU'RE MY ANGEL	DJ MIKE CRUZ FEATURING NAYOBE ACT 2 009/MUSIC PLANT
43	47	2	TAKE ME UP	BARTON NEISPHERS 003
44	4	9	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
45	NEW	1	SAY HELLO	DEEP DISH DEEP DISH PROMO/THRIVE
46	NEW	1	TELL IT TO THE MOON	STEPHAN KRISIE DAUMAN PROMO
47	42	8	ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DOORS 3AM 1268/ULTRA
48	35	13	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
49	43	5	CAN'T LET YOU GO	MACK VIBE FEATURING JACQUELINE CURVVE 006
50	45	13	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69

## HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	23	WE WILL BECOME SILHOUETTES	17 WKS THE POSTAL SERVICE SUB POP 70656
2	2	4	ONE WORD	THE HITMAKERS OF REGGAETON SANCTUARY 84751
3	3	16	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
4	4	11	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
5	5	10	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETWORK
6	6	6	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20987
7	NEW	1	JETSTREAM	NEW ORDER FEATURING ANA MANTRON WARNER BROS. 42813
8	1	12	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
9	NEW	1	HEADLINES	NEON BLONDE DIM MAK 10084
10	3	33	TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
11	3	13	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/DJMG
12	3	15	EVERYTHING	KASKADE OM 174
13	2	8	FORGIVE	REINA ROBBINS 72127
14	9	4	EXODUS '04	UTADA ISLAND 004682/DJMG
15	NEW	1	THE BOXER	THE CHEMICAL BROTHERS FREESTYLE DUST 72949/ASTRALWERKS
16	16	33	ENJOY THE SILENCE...04	DEPECHE MODE WHITE/REPRISE 42757/WARNER BROS.
17	NEW	1	MAKE YOUR MOVE	LIZA QUIN WITH EL GENERAL TRU LIFE 100202
18	2	11	KRAFTY	NEW ORDER WARNER BROS. 42800
19	1	58	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTACIA DAYLIGHT/EPIC 76705/SONY MUSIC
20	1	24	GALVANIZE	THE CHEMICAL BROTHERS FEATURING Q-TIP FREESTYLE DUST 76994/ASTRALWERKS
21	11	2	I LIKE IT	NARCOTIC THRUST YOSHITOSHI 72129/ROBBINS
22	RE-ENTRY	1	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS.
23	RE-ENTRY	1	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI 013/DEEP DISH
24	24	71	ME AGAINST THE MUSIC	BRITNEY SPEARS FEATURING MADONNA JIVE 57757/ZOMBA
25	28	28	SOLDIER/LOSE MY BREATH	DESTINY'S CHILD FEATURING T.I. & LIL WAYNE COLUMBIA 70781/SONY MUSIC

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	LISTEN TO YOUR HEART	4 WKS D.H.T. ROBBINS
2	4	4	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
3	3	16	COME RAIN COME SHINE	JENN CUNETTA ULTRA
4	7	8	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
5	5	5	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DJMG
6	6	9	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
7	2	17	ONE WORD	KELLY OSBOURNE SANCTUARY
8	10	8	FORGIVE	REINA ROBBINS
9	11	9	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
10	8	19	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
11	13	2	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
12	9	13	MR. BRIGHTSIDE	THE KILLERS ISLAND/DJMG
13	14	22	SO MANY TIMES	GADJO SUBLIMINAL
14	12	18	INSPIRATION	JAN VAN DAIL ROBBINS
15	16	10	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
16	20	3	AND SHE SAID	LUCAS PRATA YO FILL ULTRA
17	22	3	THESE WORDS	NATASHA BEDINGFIELD EPIC
18	15	11</		



# HITS OF THE WORLD THE Billboard

JULY  
30  
2005

JAPAN		SINGLES		(SOUNDSCAN JAPAN)		JULY 18, 2005	
THIS WEEK	LAST WEEK						
1	NEW	TEPPEN (LTD EDITION)					
2	1	YOJIGEN FOUR DIMENSIONS					
3	NEW	TEPPEN					
4	NEW	NEKO NI FUSEN (CD + DVD)					
5	NEW	YUNAGI UNION					
6	3	DREAMLAND					
7	NEW	NEKO NI FUSEN					
8	NEW	SUMMER SMILE					
9	NEW	LOOP IN MY HEART/HEY!					
10	4	E1 MIRADOR TENBOUDAI NO UTA					

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)		JULY 18, 2005	
THIS WEEK	LAST WEEK						
1	3	YOU'RE BEAUTIFUL					
2	1	GHETTO GOSPEL					
3	2	WE BELONG TOGETHER					
4	NEW	ELECTRICITY					
5	4	CRAZY CHICK					
6	5	SINCE U BEEN GONE					
7	7	ROC YA BODY 'MIC CHECK 1, 2'					
8	6	AXEL F					
9	NEW	NASTY GIRL					
10	9	SHOT YOU DOWN					

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)		JULY 19, 2005	
THIS WEEK	LAST WEEK						
1	1	AXEL F					
2	3	UN MONDE PARFAIT					
3	2	C'EST LES VACANCES					
4	5	SAN OU (LA RIVIERE)					
5	4	LONELY					
6	63	UN CASTING PARFAIT					
7	19	T'ES PAS CAP PINOCCHIO					
8	6	CARAVANE					
9	8	MUTOTO					
10	9	BOUGER BOUGER					

GERMANY		SINGLES		(MEDIA CONTROL)		JULY 20, 2005	
THIS WEEK	LAST WEEK						
1	2	MARIA					
2	1	LONELY					
3	7	UN MONDE PARFAIT					
4	3	JUMP, JUMP					
5	6	LA TORTURA					
6	4	HOLLABACK GIRL					
7	10	ALL 4 ONE					
8	8	AXEL F					
9	12	WILLST DU MIT MIR GEHN					
10	5	DUBI DAM DAM					

CANADA		SINGLES		(SOUNDSCAN)		JULY 30, 2005	
THIS WEEK	LAST WEEK						
1	1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY					
2	2	INSIDE YOUR HEAVEN/VEHICLE					
3	3	DON'T CHA					
4	5	CITY OF BLINDING LIGHTS					
5	6	SPEED OF SOUND					
6	4	WHEN YOU TELL ME THAT YOU LOVE ME					
7	8	THE HAND THAT FEEDS					
8	10	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN					
9	9	BLUE ORCHID					
10	R	ALL BECAUSE OF YOU					

ITALY		SINGLES		(FIMI/NIELSEN)		JULY 18, 2005	
THIS WEEK	LAST WEEK						
1	1	I BAMBINI FANNO OH					
2	3	INCOMPLETE					
3	4	UNA POESIA ANCHE PER TE					
4	6	LASCIA CHE IO SIA					
5	5	LA TORTURA					
6	7	AXEL F					
7	2	VIENI CON ME					
8	8	(TANTO)3					
9	14	CITY OF BLINDING LIGHTS					
10	13	BLACK HORSE & THE CHERRY TREE					

SPAIN		SINGLES		(PRDMUSICAE/MEDIA)		JULY 20, 2005	
THIS WEEK	LAST WEEK						
1	1	AXEL F					
2	2	HIMNO OFICIAL DEL SEVILLA FC					
3	3	WE BELONG TOGETHER					
4	6	SPEED OF SOUND					
5	NEW	AUTOMATIC IMPERFECTION					
6	7	INCOMPLETE					
7	4	LA TORTURA					
8	5	CITY OF BLINDING LIGHTS					
9	8	DON'T PHUNK WITH MY HEART					
10	11	SALVAME					

AUSTRALIA		SINGLES		(ARIA)		JULY 18, 2005	
THIS WEEK	LAST WEEK						
1	1	LONELY					
2	2	WE BELONG TOGETHER					
3	3	INCOMPLETE					
4	4	FEEL GOOD INC					
5	7	VOODOO CHILD					
6	5	DON'T PHUNK WITH MY HEART					
7	9	LOSE CONTROL					
8	6	HOLLABACK GIRL					
9	11	UNTITLED (HOW CAN THIS HAPPEN TO ME?)					
10	22	BAD DAY					

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)		JULY 15, 2005	
THIS WEEK	LAST WEEK						
1	1	KUMA HE					
2	2	LONELY					
3	6	WE BELONG TOGETHER					
4	7	THE DJUMBO JUMP					
5	5	LA TORTURA					
ALBUMS							
1	4	IL DIVO					
2	1	COLDPLAY					
3	2	JAN SMIT					
4	3	GERARD/RENE/GORDON					
5	9	U2					

SWITZERLAND		SINGLES		(MEDIA CONTROL)		JULY 19, 2005	
THIS WEEK	LAST WEEK						
1	1	AXEL F					
2	2	LONELY					
3	3	LA TORTURA					
4	4	INCOMPLETE					
5	9	WE BELONG TOGETHER					
ALBUMS							
1	1	COLDPLAY					
2	2	SHAKIRA					
3	3	TIESTO					
4	4	JAMIROQUAI					
5	6	THE BLACK EYED PEAS					

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH)		JULY 19, 2005	
THIS WEEK	LAST WEEK						
1	1	F**K DIG					
2	2	AXEL F					
3	5	MR. NICE GUY					
4	4	LONELY					
5	3	WE BELONG TOGETHER					
ALBUMS							
1	1	COLDPLAY					
2	33	MARIAH CAREY					
3	2	JAKOB SVEISTRUP					
4	4	NEPHEW					
5	3	FOUR JACKS					

FLANDERS		SINGLES		(PROMUVI)		JULY 20, 2005	
THIS WEEK	LAST WEEK						
1	1	AXEL F					
2	2	LONELY					
3	3	QUE VIVA LA VIDA (CHIQUITAN)					
4	4	KUMA HE					
5	6	JE HEBT ME DUIZEND MAAL BELOGEN					
ALBUMS							
1	1	STAR ACADEMY					
2	2	COLDPLAY					
3	46	LAURA LYNN					
4	8	BELLE PEREZ					
5	3	FAITHLESS					

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)		JULY 19, 2005	
THIS WEEK	LAST WEEK						
1	1	ANA CAROLINA					
2	2	BRUNO & MARRONE					
3	3	VARIOUS ARTISTS					
4	4	VARIOUS ARTISTS					
5	6	MARJORIE ESTIANO					
6	5	BANDA CALYPSO					
7	37	VARIOUS ARTISTS					
8	8	VARIOUS ARTISTS					
9	7	RIONEGRO & SOLIMÕES					
10	10	GINO & GENO					

PORTUGAL		ALBUMS		(RIM)		JULY 19, 2005	
THIS WEEK	LAST WEEK						
1	1	D'ZRT					
2	2	HUMANOS					
3	4	ADRIANA CALCANHOTO					
4	3	COLDPLAY					
5	10	ROD STEWART					
6	5	IL DIVO					
7	9	THE BLACK EYED PEAS					
8	8	MARTINHO DA VILA					
9	7	ESCOLINHA DE MUSICA					
10	6	ROUPA NOVA					

IRELAND		SINGLES		(IRMA/CHART TRACK)		JULY 15, 2005	
THIS WEEK	LAST WEEK						
1	1	GHETTO GOSPEL					
2	4	YOU'RE BEAUTIFUL					
3	2	AXEL F					
4	6	WE BELONG TOGETHER					
5	8	SINCE U BEEN GONE					
ALBUMS							
1	1	JAMES BLUNT					
2	2	COLDPLAY					
3	4	GREEN DAY					
4	NEW	GIPSY KINGS					
5	3	FOO FIGHTERS					

POLAND		ALBUMS		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)		JULY 15, 2005	
THIS WEEK	LAST WEEK						
1	1	VARIOUS ARTISTS					
2	43	VARIOUS ARTISTS					
3	4	VARIOUS ARTISTS					
4	3	ATB					
5	2	VARIOUS ARTISTS					
6	5	ANNA MARIA JOPEK					
7	7	BRODKA					
8	8	KOMBI					
9	6	KAZIK					
10	27	VARIOUS ARTISTS					



## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 20, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	AXEL F	CRAZY FROG MACH1 RECORDS	1
2	2	LONELY	AKON SRC/UNIVERSAL	2
3	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	4
4	5	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM	5
5	3	GHETTO GOSPEL	2PAC FT. ELTON JOHN INTERSCOPE	3
6	9	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	9
7	7	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	7
8	12	MARIA	US 5 UNIVERSAL	12
9	6	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE	6
10	8	C'EST LES VACANCES	ILONA MITRECEY SCORPIO	8
11	13	FEEL GOOD INC	GORILLAZ PARLOPHONE	13
12	10	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE	10
13	NEW	ELECTRICITY	ELTON JOHN ROCKET MUSIC	1
14	11	INCOMPLETE	BACKSTREET BOYS JIVE	11
15	22	SAN OU (LA RIVIERE)	DEZIL SONY BMG	22

### ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 20, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	COLDPLAY	X&Y PARLOPHONE	1
2	2	SHAKIRA	FIJACION ORAL VOL.1 EPIC	2
3	3	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	3
4	5	FOO FIGHTERS	IN YOUR HONOR RCA	5
5	9	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE	9
6	8	GORILLAZ	DEMON DAYS PARLOPHONE	8
7	4	JAMIROQUAI	DYNAMITE EPIC	4
8	10	GREEN DAY	AMERICAN IDIOT REPRISE	10
9	6	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG	6
10	12	IL DIVO	IL DIVO SYCO/SONY BMG	12
11	6	BACKSTREET BOYS	NEVER GONE JIVE/SONY BMG	6
12	11	BANAROO	BANAROO'S WORLD UNIVERSAL	11
13	16	50 CENT	THE MASSACRE INTERSCOPE	16
14	15	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE	15
15	22	MARIAH CAREY	THE EMANCIPATION OF MIMI ISLAND/DEF JAM	22

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 20, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	SPEED OF SOUND	COLDPLAY PARLOPHONE	2
2	3	BAD DAY	DANIEL POWTER WARNER MUSIC	3
3	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM	4
4	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE	1
5	5	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN	5
6	9	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	9
7	8	LONELY NO MORE	ROB THOMAS ATLANTIC	8
8	7	LONELY	AKON UNIVERSAL	7
9	10	CITY OF BLINDING LIGHTS	UZ ISLAND	10
10	6	SHIVER	NATALIE IMBRUGLIA SONY BMG	6
11	12	INCOMPLETE	BACKSTREET BOYS JIVE	12
12	11	FEEL GOOD INC.	GORILLAZ PARLOPHONE	11
13	13	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC	13
14	15	SINCE U B EEN GONE	KELLY CLARKSON SONY BMG	15
15	23	DON'T CHA WANNA RIDE	JOSS STONE RELENTLESS/VIRGIN	23

SALES DATA COMPILED BY



## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	37	#1 RELIENT K	MMHMM GOTE/CAPITOL 2953/EMICMG	●
2	3	15	VARIOUS ARTISTS	WOW #1\$ PROVIDENT WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	●
3	5	17	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	●
4	4	94	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY	■
5	2	18	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	●
6	6	41	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	●
7	7	11	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB/WARNER BROS. 86391/WORD-CURB	●
8	NEW	NEW	SHAUN GROVES	WHITE FLAG ROCKTOWN 20039/PROVIDENT-INTEGRITY	●
9	11	43	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	●
10	12	65	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY	●
11	10	17	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	●
12	14	8	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	●
13	8	NEW	MXPX	PANIC SIDEDUMMYY 1269/WORD-CURB	●
14	15	20	KUTLESS	STRONG TOWER BEC 5391/EMICMG	●
15	13	35	JEREMY CAMP	RESTORED BEC 8613/EMICMG	●
16	9	41	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6477/EMICMG	●
17	16	55	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	●
18	10	14	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	●
19	18	16	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG	●
20	24	52	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	●
21	17	59	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	●
22	21	41	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	●
23	25	18	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG	●
24	22	36	J MOSS	THE J MOSS PROJECT GOSPEL CENTRIC 70068/PROVIDENT-INTEGRITY	●
25	23	4	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	26	38	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	●
27	19	3	HASTE THE DAY	WHEN EVERYTHING FALLS SOLID STATE 0567/EMICMG	●
28	35	8	GREATEST GAINER NEWSONG	RESCUE [LIVE WORSHIP] INTEGRITY 83391/PROVIDENT-INTEGRITY	●
29	32	38	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	●
30	31	16	SUPERCHICK	BEAUTY FROM PAIN INPOP 1279/EMICMG	●
31	25	33	BARLOWGIRL	BARLOWGIRL FERVENT 30046/WORD-CURB	●
32	30	59	PILLAR	WHERE DO WE GO FROM HERE FLICKER 2631/EMICMG	●
33	33	41	JOY WILLIAMS	GENESIS REUNION 10082/PROVIDENT-INTEGRITY	●
34	29	16	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG	●
35	38	34	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	●
36	46	30	SELAH	HIDING PLACE CURB 78834/WORD-CURB	●
37	41	11	UNITED	LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY	●
38	44	40	VARIOUS ARTISTS	WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 8319/PROVIDENT-INTEGRITY	●
39	37	6	KRYSTAL MEYERS	KRYSTAL MEYERS ESSENTIAL 10771/PROVIDENT-INTEGRITY	●
40	43	27	PHILLIPS, CRAIG AND DEAN	LET THE WORSHIPPERS ARISE INO 83071/PROVIDENT-INTEGRITY	●
41	NEW	NEW	INHABITED	THE REVOLUTION FERVENT 30066/WORD-CURB	●
42	42	13	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY	●
43	49	23	RANDY TRAVIS	PASSING THROUGH WORD-CURB/WARNER BROS. 86348/WORD-CURB	●
44	27	17	ANBERLIN	NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG	●
45	RE-ENTRY	RE-ENTRY	BUILDING 429	SPACE IN BETWEEN US WORD-CURB/WARNER BROS. 86321/WORD-CURB	●
46	34	6	DISCIPLE	DISCIPLE SRE/INO 83519/PROVIDENT-INTEGRITY	●
47	50	11	JACI VELASQUEZ	BEAUTY HAS GRACE WORD-CURB 86337	●
48	36	36	NEWSBOYS	DEVOTION SPARROW 5547/EMICMG	●
49	RE-ENTRY	RE-ENTRY	EMERY	THE WEAK'S END TOOTH & NAIL 4044/EMICMG	●
50	45	73	JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 9813/EMICMG	●

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	16	#1 DONNIE MCCLURKIN	16 WKS PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
2	2	26	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
3	1E	9	GREATEST GAINER LYNDIA HANDLE	GOD ON THE MOUNTAIN GATHER MUSIC GROUP 42611	●
4	NO SHIP DEBUT	NEW	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HANMOND/VERITY 58473/ZOMBA	●
5	9	5	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	●
6	3	6E	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	●
7	4	4E	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795	●
8	5	4C	J MOSS	THE J MOSS PROJECT GOSPEL CENTRIC 70068/ZOMBA	●
9	7	2E	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/B00KWORLD	●
10	6	21	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	●
11	8	17	KURT CARR PROJECT	ONE CHURCH GOSPEL CENTRIC 70058/ZOMBA	●
12	10	5	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE	●
13	11	1E	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	●
14	11	9	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL	●
15	11	4E	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	●
16	1	1C	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	●
17	1	3E	RUBEN STUDDARD	I NEED AN ANGEL J 82623/RMG	●
18	2	9E	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	●
19	1	1E	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO	●
20	24	9E	SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLO/COLUMBIA 90286/SONY MUSIC	●
21	24	3E	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPEL CENTRIC 70072/ZOMBA	●
22	31	4E	KEITH WONDERBOY JOHNSON PRESENTS THE SPIRITUAL VOICES AND FRIENDS	UNITY WORLD WIDE GOSPEL 3038	●
23	13	5E	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	●
24	13	23	BRIDGJETTE TAYLOR	BRIDGJETTE TAYLOR ABLIFE 4000	●
25	3	8E	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	RE-ENTRY	RE-ENTRY	CAMPBELL BROTHERS	CAN YOU FEEL IT? ROPEADOPE 50	●
27	24	9	THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011	●
28	27	14	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873	●
29	34	18	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	●
30	38	10	JAMES FORTUNE & FIYA	YOU SURVIVED WORLD WIDE GOSPEL 3035	●
31	31	20	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668	●
32	35	15	ANOINTED	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90829/SONY MUSIC	●
33	44	6E	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA	●
34	22	2E	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	●
35	32	7E	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA	●
36	26	4E	KIERRA KIKI SHEARD	I LOVE YOU EMI GOSPEL 97304	●
37	33	7	THE WILLIAMS BROTHERS	GREATEST HITS PLUS BLACKBERRY 1651/MALACO	●
38	29	40	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	●
39	36	9	THE ERIC CARRINGTON PROJECT	T.E.C.P.: RELATIONSHIP VOL. 1 WORLD WIDE GOSPEL 0019	●
40	46	4E	THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYSCOT 4140/TASEIS	●
41	40	47	DETRICK HADDON	CROSSROADS TYSCOT/VERITY 59482/ZOMBA	●
42	25	9	JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108	●
43	41	3	RODNEY BRYANT FEATURING CCMC, YET UNSEEN & IYGM	CHANGE OF SEASONS TYSCOT 4144/TASEIS	●
44	RE-ENTRY	RE-ENTRY	MARY ALESSI	MORE MIAMI LIFE SOUNDS 90000	●
45	3E	4E	NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.	●
46	43	2E	BEBE WINANS	DREAM STILL WATERS/TMG 90727/SONY MUSIC	●
47	RE-ENTRY	RE-ENTRY	VICKI YOHE	I JUST WANT YOU PURESPRINGS GOSPEL B423D/EMI GOSPEL	●
48	4E	4E	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN 71206*	●
49	4E	8E	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC	●
50	RE-ENTRY	RE-ENTRY	BISHOP PAUL S. MORTON	SEASONS CHANGE TEHILLAH/LIGHT 5907/ARTEMIS GOSPEL	●



# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



# JULY 30 2005 ALBUMS

## 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** GG Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓛ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓛ DualDisc available. Ⓛ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

### CONFIGURATIONS

● CD single available. Ⓛ Digital Download available. Ⓛ DVD single available. Ⓛ Vinyl Maxi-Single available. Ⓛ Vinyl Single available. Ⓛ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

## AWARD/CERTIFICATION LEVELS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓛ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓛ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level.

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	3	<b>YING YANG TWINS</b> U.S.A., UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
2	NEW		<b>DIPSET</b> DIPLOMATS & DUKEDAGOD PRESENT: MORE THAN MUSIC, VOL. 1 DIPLOMATS 5835/KOCH (17.98)	
3	2	6	<b>VARIOUS ARTISTS</b> VANS WARPED TOUR 2005 COMPILATION SIDEONEDUMMY 1268 (8.98)	
4	3	51	<b>HAWTHORNE HEIGHTS</b> THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)	
5	NEW		<b>THE BLACK DAHLIA MURDER</b> MIASMA METAL BLADE 14536 (13.98)	
6	5	5	<b>AS I LAY DYING</b> SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
7	NEW		<b>SOUNDTRACK</b> CHARLIE AND THE CHOCOLATE FACTORY WARNER HOME VIDEO 72264 (18.98)	
8	9	36	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> CRUNK JUICE BME 2690*/TVT (17.98/11.98)	2
9	10	5	<b>DWIGHT YOAKAM</b> BLAME THE VAIN VIA 6075/NEW WEST (17.98)	
10	7	4	<b>DROPKICK MURPHYS</b> THE WARRIOR'S CODE HELLCAT 80472*/EPITAPH (13.98)	
11	11	38	<b>BONE THUGS-N-HARMONY</b> GREATEST HITS RUTHLESS 25423 (18.98)	
12	6	4	<b>MASTER P</b> GHETTO BILL NEW NO LIMIT 5780*/KOCH (17.98)	
13	19	16	<b>GREATEST GAINER</b> <b>CRAIG MORGAN</b> MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
14	12	4	<b>ANDY ANDY</b> IRONIA WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD)	
15	13	6	<b>VARIOUS ARTISTS</b> PUNK O RAMA 10 EPITAPH 86755 (8.98 CD/DVD)	
16	NEW		<b>RICK SPRINGFIELD</b> THE DAY AFTER YESTERDAY GOMER 481200/DK-E (17.98)	
17	NEW		<b>RUFIO</b> THE COMFORT OF HOME NITRD 15865 (13.98)	
18	8	12	<b>JOHN PRINE</b> FAIR & SQUARE ON BOY 034 (16.98)	
19	15	8	<b>GUCCI MANE</b> TRAP HOUSE LAF LARE BIG CAT 3016/TOMMY BOY (17.98)	
20	NEW		<b>JASMINE TRIAS</b> JASMINE TRIAS CLOCKWORK 100 (16.98)	
21	NEW		<b>FELT</b> FELT 2: A TRIBUTE TO LISA BONET RHYMESAYERS ENTERTAINMENT 0064* (15.98)	
22	22	47	<b>PITBULL</b> M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	
23	4	2	<b>SUFJAN STEVENS</b> ILLINOIS ASTHMATIC KITTY 014 (15.98)	
24	NEW		<b>CAPONE</b> PAIN, TIME & GLORY PAIN, TIME & GLORY 6*/FAST LIFE (17.98)	
25	21	6	<b>MOTION CITY SOUNDTRACK</b> COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
26	17	4	<b>VARIOUS ARTISTS</b> LOOK AT ALL THE LOVE WE FOUND: A TRIBUTE TO SUBLIME CORNERSTONE R.A.S. 44 (16.98)	
27	20	4	<b>JOHN HIATT</b> MASTER OF DISASTER NEW WEST 6076 (17.98)	
28	23	17	<b>BLOC PARTY</b> SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
29	16	8	<b>B.G.</b> THE HEART OF THE STREETZ CHOPPA CITY 5819/KOCH (17.98)	
30	NEW		<b>THE ARCADE FIRE</b> THE ARCADE FIRE (EP) MERGE 269 (10.98)	
31	25	37	<b>ATREYU</b> THE CURSE VICTORY 218 (15.98)	
32	NEW		<b>ROYKSOPP</b> THE UNDERSTANDING WALL OF SOUND 11352*/ASTRALWERKS (17.98)	
33	24	6	<b>MXPX</b> PANIC SIDEONEDUMMY 1269 (13.98)	
34	NEW		<b>9TH WONDER &amp; BUCKSHOT</b> CHEMISTRY DUCK O'OWN 2012 (16.98)	
35	18	3	<b>TWIZTD</b> MAN'S MYTH (VOL. 1) PSYCHOPATHIC 4051 (17.98 CD/DVD)	
36	NEW		<b>DEEP DISH</b> GEORGE IS ON DEEP DISH 90732/THRIVE (18.98)	
37	26	3	<b>THROWDOWN</b> VENETTA TRUSTKILL 63 (13.98)	
38	29	7	<b>BETTER THAN EZRA</b> BEFORE THE ROBOTS SONG 51617/ARTEMIS (16.98)	
39	28	4	<b>CLUTCH</b> ROBOT HIVE / EXODUS ISSACHAR 00433/DRT (15.98)	
40	31	4	<b>VARIOUS ARTISTS</b> BAM MARGERIA PRESENTS: VIVA LA BANDS 456 1410 (12.98 CD/DVD)	
41	27	3	<b>DARKEST HOUR</b> UNDOING RUIN VICTORY 244 (15.98 CD/DVD)	
42	33	10	<b>SPOON</b> GIMME FICTION MERGE 565* (15.98)	
43	30	5	<b>SOUNDTRACK</b> BATMAN BEGINS WARNER HOME VIDEO 71324 (18.98)	
44	37	58	<b>DANE COOK</b> HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD)	
45	36	37	<b>THE ARCADE FIRE</b> FUNERAL MERGE 255* (15.98)	
46	41	19	<b>BLACK LABEL SOCIETY</b> MAFIA ARTEMIS 51610 (17.98)	
47	32	20	<b>ARMOR FOR SLEEP</b> WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
48	39	25	<b>BRIGHT EYES</b> I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
49	34	17	<b>JIMMY BUFFETT</b> LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/OVD)	
50	RE-ENTRY		<b>TAMELA MANN</b> GOTTA KEEP MOVIN' TILLYMANN 10117 (17.98)	

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		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	NEW	1 WK	<b>ZUCCHERO</b> ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
2	1	26	<b>CELTIC WOMAN</b> CELTIC WOMAN MANHATTAN 60233	
3	2	5	<b>RY COODER</b> CHAVEZ RAVINE PERRÓ VERDE/NDNESUCH 79677/WARNER BROS.	
4	3	7	<b>BEBEL GILBERTO</b> BEBEL GILBERTO REMIXED SIX DEGREES 1116	
5	4	4	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: ITALIAN CAFE PUTUMAYO 238	
6	8	11	<b>RONAN TYNAN</b> RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
7	6	11	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
8	7	16	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
9	5	2	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
10	10	7	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: NORTH AFRICAN GROOVE PUTUMAYO 237	
11	11	14	<b>DANIEL O'DONNELL</b> LIVE FROM BRANSON DPTV MEDIA 236	
12	9	17	<b>VARIOUS ARTISTS</b> THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
13	12	9	<b>RAIATEA</b> SWEET & LOVELY RAIATEA HELM 8518	
14	RE-ENTRY		<b>MAKAHA SONS</b> JUST THE VERY BEST OF THE MAKAHA SONS: HEKE WALE NO TROPICAL MUSIC 9074	
15	RE-ENTRY		<b>VARIOUS ARTISTS</b> THE CELTIC CIRCLE 2 WINDHAM HILL 45902/SONY BMG STRATEGIC MARKETING GROUP	

TOP NEW AGE		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	6	<b>JIM BRICKMAN</b> 13 WKS GRACE WINDHAM HILL 67979/RCA VICTOR	
2	2	5	<b>ANDREAS VOLLENWEIDER</b> MAGIC HARP SLG 17511	
3	5	36	<b>JIM BRICKMAN</b> GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
4	3	9	<b>SECRET GARDEN</b> EARTHSONGS DECCA 004177/UNIVERSAL CLASSICS GROUP	
5	6	3	<b>ARMIK</b> MAR DE SUEÑOS BOLERO 7120	
6	9	0	<b>GEORGE WINSTON</b> MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
7	8	7	<b>TIM JANIS</b> AMERICAN HORIZONS TIM JANIS ENSEMBLE 1110	
8	11	24	<b>VARIOUS ARTISTS</b> MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
9	13	2	<b>VARIOUS ARTISTS</b> THE HEALING GARDEN: ART OF WELL-BEING MADACY SPECIAL PRODUCTS 50695/MADACY	
10	7	3	<b>RYAN FARISH</b> FROM THE SKY NEURODISC 32001	
11	12	2	<b>VARIOUS ARTISTS</b> THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850/MADACY	
12	10	25	<b>VARIOUS ARTISTS</b> SLACK KEY GUITAR VOLUME 2 PALM 4017	
13	14	7	<b>ZADE</b> ROADS TO YOU SAWA 620	
14	15	2	<b>VARIOUS ARTISTS</b> 20 BEST OF RELAXATION MADACY 5065	
15	RE-ENTRY		<b>STEVE QUINZI</b> PIANO FAVORITES MADACY SPECIAL PRODUCTS 51189/MADACY	

TOP REGGAE		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	1 WK	<b>WILLIE NELSON</b> COUNTRYMAN LOST HIGHWAY/UMGN	
2	1	-	<b>VARIOUS ARTISTS</b> REGGAE GOLD 2005 (VP)	
3	2	2	<b>BOB MARLEY AND THE WAILERS</b> GOLD (TUFF GONG ISLAND/CHRONICLES/UME)	
4	3	13	<b>MATISYAHU</b> LIVE AT STUBBS (JDU8/OR)	
5	4	75	<b>SOUNDTRACK</b> 50 FIRST DATES (MAVERICK/WARNER BROS.)	
6	5	1	<b>VARIOUS ARTISTS</b> BLAZIN' REGGAE (RAZOR & TIE)	
7	6	38	<b>BOB MARLEY</b> THE BEST OF BOB MARLEY (MADACY)	
8	7	41	<b>SKINDRED</b> BABYLON (BIELER BROS./LAVA/AG)	
9	8	-	<b>T.O.K.</b> UNKNOWN LANGUAGE (VP)	
10	10	-	<b>SIZZLA</b> SOUL DEEP (GREENSLEEVES)	
11	13	11	<b>BOB MARLEY</b> BOB MARLEY COLLECTION (MADACY SPECIAL PRODUCTS/MADACY)	
12	9	23	<b>VARIOUS ARTISTS</b> STRICTLY THE BEST 32 (VP)	
13	10	7	<b>BOB MARLEY AND THE WAILERS</b> THE BEST OF BOB MARLEY & THE WAILERS: 20TH CENTURY MASTERS THE (JAD/HIP-O/UME)	
14	12	6	<b>MORGAN HERITAGE</b> FULL CIRCLE (71/VP)	
15	11	6	<b>VARIOUS ARTISTS</b> SOCA GOLD 2005 (VP)	



# MUSIC VIDEO

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	5	<b>FAREWELL TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
2			<b>CIARA: GOODIES - THE VIDEOS</b> LAFACE VIDEO/ZOMBA VIDEO 68672 (16.98 DVD)	Ciara	
3	3	5	<b>THE SILENCE IN BLACK AND WHITE</b> VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
4	2	3	<b>EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004876 (19.98 DVD)	Eminem	
5	5	21	<b>CHOSEN FEW: EL DOCUMENTAL</b> CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)	Chosen Few	
6	7	5	<b>PUNK O RAMA 10</b> EPITAPH VIDEO 86755 (7.98 CD/DVD)	Various Artists	
7	6	11	<b>STAR WARS EPISODE III: REVENGE OF THE SITH</b> SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (18.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
8	8	16	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
9	10	33	<b>MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE</b> ROC-A-FELLA/DEF JAM WARNER BROS./WARNER MUSIC VISION 33328 (19.98 DVD/CD)	Jay-Z/Linkin Park	
10	11	34	<b>GREATEST HITS</b> WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
11	18	80	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
12	12	5	<b>IN RED SQUARE</b> A&E HOME VIDEO 71104 (24.98 DVD)	Paul McCartney	
13	13	4	<b>LIVE AT THE GREEK THEATRE</b> IMAGE ENTERTAINMENT 00345 (24.98 DVD)	Chicago And Earth, Wind & Fire	
15	15	88	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58963 (14.98 DVD)	AC/DC	6
15	17	70	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
16	19	4	<b>KILLADELPHIA</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57316 (14.98 DVD)	Lamb Of God	
17	20	79	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS: VULGAR HITS</b> ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
18	21	11	<b>THE CONCERT IN CENTRAL PARK</b> 20TH CENTURY FOX 07583 (12.98 DVD)	Simon & Garfunkel	
19	16	3	<b>A FILM ABOUT JIMI HENDRIX (DELUXE EDITION)</b> EXPERIENCE HENDRIX/WARNER HOME VIDEO 69846 (19.98 DVD)	Jimi Hendrix	
20	22	106	<b>LED ZEPPELIN</b> ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin	
21			<b>20 YEARS AGO TODAY: THE STORY OF LIVE AID</b> RHINO HOME VIDEO 70451 (9.98 DVD)	Various Artists	
22	4	2	<b>TRUCKIN' UP TO BUFFALO</b> GRATEFUL DEAD MERCHANDISING, INC./MONTEREY HOME VIDEO 319952 (24.98 DVD)	Grateful Dead	
23	9	24	<b>LIVE AID</b> WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383 (29.98 DVD)	Various Artists	
24	14	11	<b>FROM LUTHER WITH LOVE: THE VIDEOS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56961 (14.98 DVD)	Luther Vandross	
25	26	31	<b>GREATEST HITS 1978-1997</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	

## HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	<b>#1 LOSE CONTROL</b> 2 WKS MISSY ELLIOTT THE GOLD MIND/ATLANTIC	MISSY ELLIOTT, LOSE CONTROL
2	1	4	<b>TRAPPED IN THE CLOSET</b> R. KELLY JIVE/ZOMBA	R. KELLY, TRAPPED IN THE CLOSET
3	6	6	<b>BACK THEN</b> MIKE JONES SWISHHOUSE/ASYLUM/WARNER BROS.	MIKE JONES, BACK THEN
4	4	4	<b>DIAMONDS FROM SIERRA LEONE</b> KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	KANYE WEST, DIAMONDS FROM SIERRA LEONE
5	5	9	<b>BEHIND THESE HAZEL EYES</b> KELLY CLARKSON RCA/RMG	KELLY CLARKSON, BEHIND THESE HAZEL EYES
6	15	7	<b>PIMPIN' ALL OVER THE WORLD</b> LUDACRIS FEAT. BOBBY VALENTINO OTP/DEF JAM SOUTH/IDJMG	LUDACRIS, BOBBY VALENTINO, PIMPIN' ALL OVER THE WORLD
7	8	8	<b>SPEED OF SOUND</b> COLDFEEL CAPITOL	COLDFEEL, SPEED OF SOUND
8	13	5	<b>BEST OF YOU</b> FOO FIGHTERS ROSWELL/RCA/RMG	FOO FIGHTERS, BEST OF YOU
9	18	4	<b>THESE BOOTS ARE MADE FOR WALKIN'</b> JESSICA SIMPSON COLUMBIA	JESSICA SIMPSON, THESE BOOTS ARE MADE FOR WALKIN'
10	10	3	<b>GOTTA GETCHA</b> JERMAINE DUPRI SO SO DEF/VIRGIN	JERMAINE DUPRI, GOTTA GETCHA
11	14	4	<b>HELENA (SO LONG &amp; GOODNIGHT)</b> MY CHEMICAL ROMANCE REPRISE	MY CHEMICAL ROMANCE, HELENA (SO LONG & GOODNIGHT)
12	3	13	<b>WE BELONG TOGETHER</b> MARIAH CAREY ISLAND/IDJMG	MARIAH CAREY, WE BELONG TOGETHER
13	16	3	<b>GO!</b> COMMON G O O D /Geffen	COMMON G O O D, GO!
14	11	2	<b>MAKE HER FEEL GOOD</b> TEAIRRA MARI MUSICLINE/ROC-A-FELLA/IDJMG	TEAIRRA MARI, MAKE HER FEEL GOOD
15	NEW		<b>NAKED</b> MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG	MARQUES HOUSTON, NAKED
16	17	7	<b>CATER 2 U</b> DESTINY'S CHILD COLUMBIA	DESTINY'S CHILD, CATER 2 U
17	NEW		<b>I'M A KING</b> PSC FEAT. TI & LIL SCRAPPY GRAND HUSTLE/ATLANTIC	PSC, TI, LIL SCRAPPY, I'M A KING
18	7	9	<b>DEM BOYZ</b> BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY	BOYZ N DA HOOD, DEM BOYZ
19	12	3	<b>AND THEN WHAT</b> YOUNG JEEZY FEAT. MANNIE FRESH SHO'NUFF/DEF JAM/IDJMG	YOUNG JEEZY, MANNIE FRESH, AND THEN WHAT
20	NEW		<b>FEEL GOOD INC</b> GORILLAZ PARLOPHONE/VIRGIN	GORILLAZ, FEEL GOOD INC
21	21	2	<b>COOL</b> GWEN STEFANI INTERSCOPE	GWEN STEFANI, COOL
22	NEW		<b>TWIST IT</b> OLIVIA FEATURING LLOYD BANKS G-UNIT/INTERSCOPE	OLIVIA, LLOYD BANKS, TWIST IT
23	NEW		<b>GIMME DAT</b> BIG RO NO LABEL	BIG RO, GIMME DAT
24	NEW		<b>CITY OF BLINDING LIGHTS</b> U2 INTERSCOPE	U2, CITY OF BLINDING LIGHTS
25	9	12	<b>DON'T PHUNK WITH MY HEART</b> THE BLACK EYED PEAS A&M/INTERSCOPE	THE BLACK EYED PEAS, DON'T PHUNK WITH MY HEART

## VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	MISSY ELLIOTT, LOSE CONTROL
2	R. KELLY, TRAPPED IN THE CLOSET
3	MIKE JONES, BACK THEN
4	JERMAINE DUPRI, GOTTA GETCHA
5	MARQUES HOUSTON, NAKED
6	TEAIRRA MARI, MAKE HER FEEL GOOD
7	YOUNG JEEZY, AND THEN WHAT
8	BIG RO, GIMME DAT
9	OLIVIA, TWIST IT
10	B5, U GOT ME

THIS WEEK	ARTIST TITLE
1	HAWTHORNE HEIGHTS, OHID IS FOR LOVERS
2	MY CHEMICAL ROMANCE, HELENA (SO LONG & GOODNIGHT)
3	FALL OUT BOY, SUGAR, WE'RE GOIN' ODWN
4	WEEZER, BEVERLY HILLS
5	GREEN DAY, HOLIDAY
6	GORILLAZ, FEEL GOOD INC
7	SIMPLE PLAN, UNTITLED (HOW CAN THIS HAPPEN TO ME?)
8	PAPA ROACH, SCARS
9	SYSTEM OF A DOWN, B.Y.O.B.
10	TRANSPLANTS, GANGSTERS & THUGS

THIS WEEK	ARTIST TITLE
1	MINDY SMITH, ONE MOMENT MORE
2	FAITH HILL, MISSISSIPPI GIRL
3	TOBY KEITH, AS GOOD AS I ONCE WAS
4	KEITH URBAN, MAKING MEMORIES OF US
5	ALAN JACKSON, THE TALKIN' SONG REPAIR BLUES
6	SUGARLAND, SOMETHING MORE
7	TRISHA YEARWOOD, GEORGIA RAIN
8	PAT GREEN, BABY DOLL
9	RASCAL FLATTS, HERE'S TO YOU
10	HOT APPLE PIE, HILLBILLIES

# LAUNCH PAD

JULY 30 2005

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	NEW	1 WK	<b>#1 THE BLACK DAHLIA MURDER</b> METAL BLADE 14536 (13.98)	Miasma
2	NEW		<b>BRONSON ARROYO</b> BRONSON ARROYO 69000/ASYLUM (18.98)	Covering The Bases
3	NEW		<b>FRAYSER BOY</b> HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me
4	2	20	<b>SHOOTER JENNINGS</b> UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
5	3	37	<b>RISE AGAINST</b> Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
6	5	1	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken
7	4	4	<b>ANDY ANDY</b> WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia
8	12	10	<b>GREATEST RBD GAINER</b> EMI LATIN 75852 (14.98)	Rebelde
9	NEW		<b>RUFIO</b> NITRO 15865 (13.98)	The Comfort Of Home
10	7	8	<b>GUCCI MANE</b> LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House
11	NEW		<b>JASMINE TRIAS</b> CLOCKWORK 100 (18.98)	Jasmine Trias
12	NEW		<b>FELT</b> RHYMESAYERS ENTERTAINMENT 0064* (15.98)	Felt 2: A Tribute To Lisa Bonet
13	1		<b>SUFJAN STEVENS</b> ASTHMATIC KITTY 014 (15.98)	Illinois
10	39		<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
8	17		<b>BLOC PARTY</b> VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
16	NEW		<b>SHAUN GROVES</b> ROCKETOWN 20039 (17.98)	White Flag
17	NEW		<b>THE ARCADE FIRE</b> MERGE 269 (10.98)	The Arcade Fire (EP)
18	9	3	<b>DEVILDRIVER</b> ROADRUNNER 618321/IDJMG (18.98)	The Fury Of Our Maker's Hand
19	3	20	<b>AMOS LEE</b> BLUE NOTE 97350 (12.98)	Amos Lee
20	6	4	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
21	21	4	<b>RA</b> REPUBLIC/UNIVERSAL 004836/UMRG (9.98)	Duality
22	NEW		<b>ROYKSOPP</b> WALL OF SOUND 11352*/ASTRALWERKS (17.98)	The Understanding
23	19	8	<b>NICHOLE NORDEMAN</b> SPARROW 63575 (17.98)	Brave
24	NEW		<b>LYNDA RANDLE</b> GATHER MUSIC GROUP 42611 (17.98)	God On The Mountain
25	NEW		<b>9TH WONDER &amp; BUCKSHOT</b> DUCK DOWN 2012 (16.98)	Chemistry
26	17	5	<b>LIZZ WRIGHT</b> VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake
27	18	5	<b>DARK NEW DAY</b> WARNER BROS. 49318 (18.98)	Twelve Year Silence
28	NEW		<b>DEEP DISH</b> DEEP DISH 90732/THRIVE (18.98)	George Is On
29	3		<b>THROWDOWN</b> TRUSTKILL 63 (13.98)	Vendetta
30	20	5	<b>FUNERAL FOR A FRIEND</b> FERRET/ATLANTIC 62386/AG (13.98)	Hours
31	22	41	<b>UNDEROATH</b> SOLID STATE 83184/TODTH & NAIL (13.98)	They're Only Chasing Safety
32	5		<b>AKWID / JAE-P</b> UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos
33	6	3	<b>DARKEST HOUR</b> VICTORY 244 (15.98 CD/DVD) ⊕	Undoing Ruin
34	NEW		<b>IOMMI</b> SANCTUARY 84759 (18.98)	Fused
35	15	3	<b>RAUL MIDON</b> MANHATTAN 71330 (9.98)	State Of Mind
36	28	12	<b>AVENTURA</b> PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project
37	9	23	<b>DANE COOK</b> COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	Harmful If Swallowed
38	RE-ENTRY		<b>AQUALUNG</b> RED INK/COLUMBIA 23888/SONY MUSIC (14.98)	Strange And Beautiful
39	27		<b>THE ARCADE FIRE</b> MERGE 225* (15.98)	Funeral
26	3		<b>ESTHERO</b> REPRISE 47931/WARNER BROS. (18.98)	Wikked Lil Grrrls
41	34	4	<b>DREDD</b> INTERSCOPE 004864 (9.98)	Catch Without Arms
42	36	34	<b>RAY LAMONTAGNE</b> RCA 63459/RMG (11.98)	Trouble
43	24	16	<b>ARMOR FOR SLEEP</b> EQUAL VISION 104 (13.98)	What To Do When You Are Dead
44	NEW		<b>JOANN ROSARIO</b> F HAMMOND/VERITY 58473/ZOMBA (17.98)	Now More Than Ever...Worship
45	RE-ENTRY		<b>TAMELA MANN</b> TILLYMANN 10117 (17.98)	Gotta Keep Movin'
46	31	9	<b>BOBBY PINSON</b> RCA NASHVILLE 68173/RLG (17.98)	Man Like Me
47	RE-ENTRY		<b>M.I.A.</b> XL 004844*/INTERSCOPE (13.98)	Arular
48	32	3	<b>GLORY</b> VI 004747/MACHETE (14.98)	Glou/Glory
49	38	13	<b>CITIZEN COPE</b> RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings
50	23	53	<b>ISRAEL AND NEW BREED</b> INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level

### BREAKING & ENTERING

"Covering the Bases," the debut album by Boston Red Sox pitcher Bronson Arroyo, enters Top Heatseekers at No. 2. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON **billboard.com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



# SINGLES & TRACKS



JULY  
30  
2005

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song) and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart Position

**1 THING** (Mr. Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog ASCAP), HL/WBM, POP 83

**4TH OF JULY** (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 31

## A

**AGAIN** (Yna L. G. B., J. M. Universal, V.I.P. I. I. I. grammation, ASCAP/Nivrac Lye, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinsun Music Group, BMI/29 Black Music, BMI), HL, RBH 46

**AIN'T NO WAY** (Cotillion, BMI/Fourteenth Hour, BMI), RBH 89

**AIR** (Soc Ca, BMI), LT 26

**ALCOHOL** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 8, H100 74

**ALGO MAS** (EMI April, ASCAP), LT 7

**ALL THESE THINGS THAT IVE DONE** (The Killers, ASCAP), POP 97

**ALMOST** (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonitrac, BMI/EMI Blackwood, BMI), HL/WBM, POP 73

**AMAR SIN SER AMADA** (World Deep, BMI/Sony/ATV Tree, BMI), LT 3

**AMERICAN BABY** (Golden Gate, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMI/Songs Of Universal, BMI), LT, POP 78

**AMOR DEL BUENO** (Monster Music, ASCAP), LT 24

**AND THEN WHAT** (Copyright Control/Money Mack, BMI), H100 76, RBH 18

**ANGELS** (Songs Of Nashville DreamWorks, BMI/Princceta, BMI/Honky Tonk Heart, BMI/Its Out Turn, BMI/Cherry River, BMI), CLM, CS 55

**AN HONEST MISTAKE** (Amali Coast Music, BMI), POP 95

**ARLINGTON** (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 24

**ASAP** (Domani, And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMI/Songs Of Universal, BMI), HL, H100 82, RBH 22

**AS GOOD AS I ONCE WAS** (Tokcoo Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Flores Cracker, BMI), HL, CS 1, H100 30, POP 54

**AS I COME HOY** (EMKA, ASCAP), LT 30

**ASTI LIKE THAT** (Egih Mite Style, BMI/Ami Nuthin' Goin' On But Funkin', ASCAP/Elvis Mando, ASCAP/Blotter, ASCAP/Music Of Windswep, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Janellelene, BMI/Hard Workin Black Folks, ASCAP), HL, H100 98, POP 55

## B

**BABY GIRL** (Copyright Control/Dwan Music, BMI), RBH 58

**BABY GIRL** (Dirkopt, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegamood, ASCAP), POP 100

**BABY I'M BACK** (Byetta Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL, H100 38, POP 18

**BACK THEN** (Mike Jones, BMI/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 28, POP 47, RBH 17

**BAD CHICK** (Trill Productions, ASCAP/Warner-Tamerlane, BMI/Artist Publishing Group, BMI), WBM, RBH 63

**BADD** (CollPark, BMI/EMI Blackwood, BMI/EWC, BMI/Da Crupler, BMI/2 Players, BMI/Mike Jones, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 59, RBH 37

**BANDOLERO** (Mia Mussa, ASCAP), LT 12

**B-B BOY STANCE** (Larsmy, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, RBH 89

**BEHIND THESE HAZEL EYES** (Smelly Songs, ASCAP/Maraton AS, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 7, POP 3

**BELLY DANCER (BANANZA)** (Noka International, ASCAP/Famous, ASCAP/Piangent Visions, PRS), HL, POP 60

**BE MY ESCAPE** (Gotee, BMI/Went Fishing And I Got Was This Lousy Public), WBM, H100 88, POP 49

**BEST I EVER HAD** (WB, ASCAP/Mascan, ASCAP), WBM, CS 26

**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 40

**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-form, BMI), HL, H100 19, POP 23

**BETTER LIFE** (Chi-Boy, ASCAP/Guitar Monkey, BMI), CS 43

**BEVERLY HILLS** (E. O. Smith, BMI), H100 23, POP 21

**BIG WHEELS** (M. Felon Entertainment, ASCAP), RBH 81

**BILLY'S GOT HIS BEER GOGGLES ON** (Castle Street, ASCAP/Murrah, BMI/Texabama Music, BMI/Katank Music, BMI), WBM, CS 35

**BLACKOUT** (Karina, BMI/Swiz Beat, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Christopher Garrett's Publishing, ASCAP/Hico South, ASCAP/Music Of Windswep, ASCAP/Hi! Will, ASCAP/Zomba, ASCAP/My Own Chit, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI), HL/WBM, RBH 100

**BLUE ORCHID** (Peppermint Stripe, BMI), POP 88

**BOONDOCKS** (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 39

**BOULEVARD OF BROKEN DREAMS** (WB, ASCAP/Green Day, ASCAP), WBM, H100 45

**BREATHE (2 AM)** (AnniBonnalMusic, ASCAP), WBM, H100 57, POP 49

**BRING ME DOWN** (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Out Pickin At II Music, ASCAP), HL, CS 33

**BROKE & TRIFLIN'** (Raw Naked Entertainment, ASCAP), RBH 92

**B.Y.O.B.** (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 62, POP 32

## C

**CANDY SHOP** (Scott Storch, A-C, Trill Productions, ASCAP/EMI Cent, ASCAP/Universal, ASCAP), HL, POP 45

**CAN I LIVE?** (Famous, ASCAP/D, Lil Music Publishing, ASCAP/Bogology Music Publishing, ASCAP/Audio Eille Music Publishing, BMI), HL, RBH 87

**CATER 2 U** (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelenna, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Music, ASCAP/Pic Rude, ASCAP), HL, H100 22, POP 66, RBH 3

**CHARIOT** (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 35, POP 28

**CHARLIE LAST NAME: WILSON** (Zomba Songs, BMI/R Kelly, BMI), WBM, RBH 32

**COLLIDE** (P&D Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 34, POP 34

**COME A LITTLE CLOSER** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 49

**COME FLY WITH ME** (Brooklyn Mint Publishing, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Zabouhhabi, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonsh Music, SOCAN/EMI Blackwood, BMI), HL, RBH 59

**COME FRIDAY** (Songs Of Daniel Music, BMI/Max T Stars, BMI), CS 45

**CONTRA VIENTOS Y MAREAS (WB)** ASCAP/Muzekuligeveris Arteris BV, BMI, LT 41

**COOL** (Harajuku Lover Music, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 50, POP 25

**CROSS MY MIND** (Universal, ASCAP/Jatcat, ASCAP/Blues Baby, ASCAP/Jay-Qu, ASCAP/No Grav, ASCAP/EMI April, ASCAP), HL, RBH 57

**CRY 4 ME** (Maya, ASCAP/Skeety Copperfield, ASCAP/Food Stamp Muzik, ASCAP/Zomba, ASCAP), WBM, RBH 85

**DA MVP** (Universal, ASCAP/Mary J. Elige, ASCAP/BlackWallStreet, BMI/Each1 Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL, RBH 82

**DEAR SUMMER** (Carter Boys, ASCAP/EMI April, ASCAP/F. O. B., ASCAP/Mohoma, BMI/Notdiew, BMI), HL, RBH 48

**DELICIOUS SURPRISE (I BELIEVE IT)** (Chrysalis, ASCAP/War Brde, ASCAP/Jezebel Blues, BMI), HL, CS 32

**DEM BOYZ** (Regina S. Son, ASCAP/Dienahrty Music, ASCAP/Jeezy Music, BMI/Flywid II, BMI/Grin-In Ga Fines, BMI/EMI April, ASCAP/Ishmoot Music, BMI/Warner-Tamerlane, BMI), WBM, H100 58, POP 90, RBH 16

**DIAMONDS FROM SIERRA LEONE** (Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unrat Catalog, BMI/Barwin, ASCAP), HL/WBM, H100 69, POP 61, RBH 36

**DIAMONDS ON MY NECK** (That's Whats Up, ASCAP/Swiz Beat, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Warner-Tamerlane, BMI/T Ziah's Music, BMI/The Royalty Network, BMI/Teamstas, BMI/EMI April, ASCAP), HL/WBM, RBH 95

**DIRTY LITTLE SECRET** (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), POP 62

**DOIN IT RIGHT** (Giffon City Music Publishing, BMI/Roverz Music, BMI/LaLuna Tunes, BMI/J. Masters Music, BMI/Dave Stars, ASCAP/HonPro Entertainment Group, ASCAP/Cotton Music, ASCAP), CS 47

**DOMESTIC, LIGHT AND COLD** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 57

**DONT CHA** (God Given, BMI/T Ziah's Music, BMI/Ensign, BMI), HL, H100 4, POP 4, RBH 23

**DONT PHUNK WITH MY HEART** (Careers-BMG, BMI/Zomba Songs, BMI/Will iam, BMI/Cherry River, BMI/Pintz Polar, BMI/Songs Of Universal, BMI/EI Cubano, BMI/EMI Blackwood, BMI/Mokqumbi, BMI), HL/WBM, H100 5, POP 2

**DONT STOP** (EMI April, ASCAP), LT 37

**DONT TRIP** (Diamond Princess Music, BMI/Chubby Boy, ASCAP/Money Mack, BMI/Mark Money Entertainment, ASCAP), RBH 91

**DONT WORRY ABOUT A THING** (Emerto, ASCAP/WB, ASCAP), WBM, CS 10, H100 61, POP 80

**DOT COM** (I Luke Em Thicke, ASCAP/Da Gass Co, ASCAP/Big Kid Music, BMI/EMI Virgin Songs, BMI/U. R. IV, ASCAP/EMI April, ASCAP), HL, RBH 75

**DO YOU WANT FRIES WITH THAT** (Laverdu Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/WCircle C, ASCAP), HL, CS 12, H100 81

**DREAM BIG** (Warner-Tamerlane, BMI), WBM, CS 34

**DREAMS** (BlackWallStreet, BMI/Each1 Teach1, ASCAP/Hip Hop Sun, 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 36, POP 76, RBH 13

**DUENO DE TI** (Arpa, BMI), LT 10

**ECHAME A MI LA CULPA** (CMMI, ASCAP/Her International, BMI), LT 38

**ELLA Y YO** (Piemrui Latin, ASCAP/Crown P, BMI), LT 38

**ENERGY** (Nathooogee Publishing, ASCAP/ChaChavez Inc, ASCAP/EMI April, ASCAP/Latino Velvet, BMI/Armya-Sophia, ASCAP/Songs Of Universal, BMI), HL, H100 73, POP 56

**ERRES DIVINA** (BMG Songs, ASCAP), LT 8

**ERRITIME** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Bubba Gee, BMI/Noonime Tunes, BMI/Warner-Tamerlane, BMI/Ishmoot Music, BMI), HL/WBM, POP 92

**FAST CARS AND FREEDOM** (Sony/ATV Cross Keys, ASCAP/Ornaly, BMI/Marior Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lex's Palm Tree Music, BMI), HL/WBM, CS 2, H100 42, POP 72

**FEEL GOOD INC** (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP), H100 25, POP 30

**FIND YOUR WAY (BACK IN MY LIFE)** (Kernunity Songs/Theist, BMI), WBM, RBH 79

**FOOTPRINTS** (K. A. R. ASCAP/Greensleeves, BMI/Universal, ASCAP/Copyright Control), RBH 65

**FREY 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 41, RBH 4

**FROM THE BOTTOM OF MY HEART** (Black Bull, ASCAP), RBH 63

**GEDAGIA RAIN** (Careers-BMG, BMI/LaLuna Tunes, BMI), WBM, CS 18

**GET IT POPPIN'** (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 9, POP 12, RBH 24

**GET NO OOH WEE** (GG&L, ASCAP), RBH 73

**GET RIGHT** (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI/EMI April, ASCAP), HL/WBM, POP 93

**GIRL** (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendra, ASCAP/Michelle M, ASCAP/Ts A Wonderful World Music, BMI/Christopher Garrett's Publishing, ASCAP/Hico South, ASCAP/Music Of Windswep, BMI/EMI Full Kee, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP/Hico Music), FL, H100 90, POP 91, RBH 43

**GIRLFIGHT** (Kakem Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, Music/Maroonnini, ASCAP/Gnat Body, ASCAP/Chrysalis, ASCAP/EMI Blackwood, BMI), HL, POP 67

**GIVE ME THAT** (Trill Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), H100 33, POP 75, RBH 11

**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 86, RBH 34

**GOIN' CRAZY** (Nathooogee Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Boiz World, ASCAP/Lains Goin Platinum, BMI), HL, POP 68

**GOLD DIGGER** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappell, BMI/MJac, BMI), HL, H100 92, RBH 29

**GOODBYE TIME** (Sony/ATV Tree, BMI), CS 13, H100 78

**GOOD OLD DAYS** (Phyvelter, ASCAP/Big Loud Shirr, ASCAP), CS 38

**GOOD PEOPLE** (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswep Pacific, BMI/Songs Of Thorch, BMI), CS 53

**GOTTA GETCHA** (Shanah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL/WBM, H100 75, RBH 31

**GOTTA GO GOTTA LEAVE (TIRED)** (Sony/ATV Tunes, ASCAP/50 Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 45

**GOTTA MAKE IT** (April's Boy Music, BMI/Kharatro, ASCAP/Ancle 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/No Uncoindence Music Publishing, BMI/Breka Music, BMI), HL/WBM, RBH 38

**GREED** (Bolanz's Talking-Drum Publishing, ASCAP), RBH 83

**GRIND WITH ME** (Blue Star Publishing, BMI/Black Boy Hatchel, BMI/EMI Blackwood, BMI), HL, H100 11, POP 24, RBH 15

**HASTE EL FIN** (Juan & Nelson, ASCAP), LT 42

**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, POP 41

**HEAVEN** (EMI April, ASCAP/Wet Ink Red, ASCAP/That's Plum Song, ASCAP/Pts Te Yrme, ASCAP/Batoboschka Worldwide Tunes, ASCAP/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 84

**HELENA (SO LONG & GOODNIGHT)** (Blow The Doors Off The Jersey Shore Music, BMI/White 80, POP 19

**HELP SOMEBODY** (Careers-BMG, BMI/Gottahave, BMI/Songs Of Windswept Pacific, BMI), CS 15, H100 87

**HE DUGHTA KNOW THAT BY NOW** (Universal, ASCAP/Songs Of The Village, ASCAP/Tiltawrli, BMI), HL, CS 25

**HICKTOWN** (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, ASCAP), HL, CS 42

**HILLBILLIES** (Goyey Outfit, ASCAP/Soul Of Eve Music, ASCAP/Ward Of Groove Music, ASCAP/Haber Corporation, BMI), CS 29

**HOLIDAY** (WB, ASCAP/Green Daze, ASCAP), WBM, H100 27, POP 22

**HOLLABACK GIRL** (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 3, POP 6, RBH 8

**HOME** (Michael Buble Publishing Designee, BMI/Almost October Songs, BMI/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP), HL, H100 97

**HOW TO DEAL** (SoulSick Muzik, BMI/Jumping Bean, BMI/WBM, SESAC/Babyboys Little, SESAC/Noon-10th, SESAC), WBM, H100 39, POP 31

**HOY COMO AYER** (Maximo Aguirre, BMI), LT 17

**I CAN'T STOP LOVING YOU** (Kernunity Songs/Heritage, BMI), H100 29, RBH 20

**I JUST WANT TO BE OVER** (Book Of Daniel, ASCAP/Lellow, ASCAP/EMI April, ASCAP/She Wrote II, ASCAP/80's BMG Songs, ASCAP), RBH 47

**I LOVE SALSA** (VMR, ASCAP), LT 48

**I'M A KING** (Crown Club Publishing, BMI/Inosey Music, BMI/S, Merritt Music, BMI/TVT, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/EMI Blackwood, BMI/Swzole Music, BMI/Amore, ASCAP/Basajamba, ASCAP), HL, POP 89, RBH 68

**I'M RICH** (EMI Factory, ASCAP), RBH 69

**INCOMPLETE** (Word, ASCAP/Gromo Music, ASCAP/Universal-PolyGram International, ASCAP/Angeoul, ASCAP/Right Bank, ASCAP/My Getaway Live, ASCAP), HL/WBM, H100 40, POP 35

**INSIDE YOUR HEAVEN** (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oh Suk Music, STIM), HL/WBM, H100 26, POP 19

**INSIDE YOUR HEAVEN** (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Oh Suk Music, STIM), HL/WBM, CS 52, H100 17, POP 13

**INTENTIONAL HEARTACHE** (So Forth, BMI), CS 54

**I THINK THEY LIKE ME** (Franchise Record Publishing, ASCAP/Shanah Cymone, ASCAP/EMI April, ASCAP/Thrown! Trantums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP), RBH 76

**IT'S A HEARTACHE** (Careers-BMG, BMI/Lylo, BMI/EM, BMI), CS 27

**IT'S LIKE THAT** (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone, ASCAP/EMI April, ASCAP/Sel Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, POP 71

**JUST A LIL BIT** (Ed Lent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 10, POP 15, RBH 21

**JUST THE GIRL** (Vaguely Familiar, ASCAP), H100 83, POP 43

**JUST WANT YOU TO KNOW** (Marlatone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP), POP 93

**KEG IN THE CLOSET** (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Ornaly, BMI), HL, CS 9, H100 79

**KING OF THE CASTLE** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 51

## L

**LA CAMISA NEGRA** (T. Amaleon, ISL1-Meremusic II, BMI), LT 4

**LA LOCURA AUTOMATICA** (Warner-Tamerlane, BMI), LT 15

**LA SORRENA** (TN Ediciones, BMI), LT 21

**LA TORTURA** (The Caramel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI), H100 51, LT 1, POP 46

**LET ME GO** (Escalvapa, BMI/Songs Of Universal, BMI), H100 11, POP 17

**LET ME HOLD YOU** (Shanah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMI/Chrysalis Songs, BMI/Almo Irving, BMI), HL, H100 8, POP 36, RBH 2

**LET ME LOVE YOU** (Scott Storch, ASCAP/TVT, ASCAP/Pop-Soul Music, ASCAP/R. H. Compound, ASCAP/EMI April, ASCAP), HL, RBH 44

**LIKE THAT** (Val's Child, ASCAP/Swiz Beat, SESAC/Universal, ASCAP/Trio, BMI/Alley, BMI/Paul Simon, BMI/WB, ASCAP), RBH 97

**LIKE YOU** (Los Cangris, ASCAP), H100 95, POP 59

**LIKE YOU** (Universal-MCA, ASCAP/Unicoily, ASCAP/EMI April, ASCAP/Shanah Cymone, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP/Universal, ASCAP), HL, RBH 42

**LISTEN TO YOUR HEART** (EMI Blackwood, BMI/Jimmy Fun Music, BMI), H100 14, POP 7

**LIVE LIKE YOU WERE DYING** (Warner-Tamerlane, BMI/Big Loud Shirr, ASCAP/Integrated Copyright Group, ASCAP), WBM, POP 57

**LOVELY** (Famous, ASCAP/Blat Music, BMI/Scott Storch, BMI), HL, POP 42, RBH 98

**LOVELY NO MORE** (EMI April, ASCAP/EMI April, ASCAP), HL, H100 24, POP 32

**LONG AS YOU COME HOME** (Kakem Music, ASCAP/Beats Me, ASCAP/Conjunction, ASCAP/H. R. Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL,





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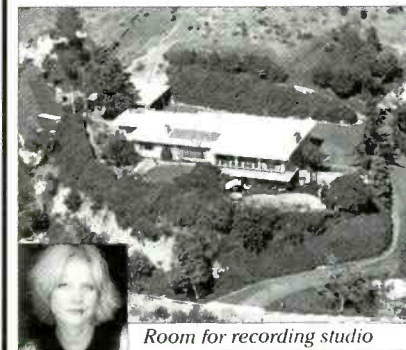
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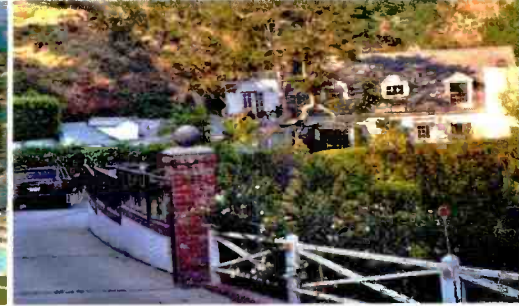
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# Mileposts

COMPILED BY MARGO WHITMIRE [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com)

## Audio Engineer Donald Plunkett Dies

Former Audio Engineering Society executive director



PLUNKETT

Donald Plunkett died in his sleep July 15 at his home in New York. He was 81.

Plunkett's lifelong interest in recording began when he was a child and stumbled on a Columbia Graphophone Cylinder Recording Reproducing machine in his grandparents' attic. The early years of his career included stints at

Capitol Records and Fairchild Recording Equipment.

In 1948, he joined the organizing committee for AES and attended the first formal meeting the same year. Plunkett served as president, executive president and governor during the society's formative years.

In 1974, he was appointed executive director and, during 20 years in that position, was responsible for the expansion of European membership and the broadening of the organization's convention scope throughout the world. Plunkett was awarded fellowship honors and a distinguished service medal for his 50-plus years with AES. He continued as an AES ambassador until his death.

He is survived by his wife, son, three daughters and four grandchildren. —Margo Whitmire

**BIRTHS** Girl: Audrey Brooke, to Jessica and Randy Harrell, July 8 in Jacksonville Beach, Fla. Mother is VP of sales for the Marketing Group/Impact Radio Networks.

Boy: Jackson Dylan, to Erika and Bryan White, July 11 in Nashville. Father is a pop/country artist.

**DEATHS** Peter Jason Jennings, 33, of unspecified causes, July 12 in Atlanta. As co-founder of Neurotic Med-

ia and its executive VP since 2001, Jennings helped record companies find digital distribution and marketing opportunities with the online music business. He is survived by his parents and sister.

Peggy Bradley, 62, of unspecified causes, July 15 in Nashville. The industry veteran was president of Nashville-based Bradley Music Management, which she founded eight years ago. Bradley also served

as an artist manager and industry consultant. She is survived by her husband, two daughters, mother and sister.

Tracy Jones, 49, of cancer, July 15 in Nashville. Jones served as a booking agent with ACTS Nashville for 15 years, where he worked with such acts as George Jones, Confederate Railroad and Cletus T. Judd. He is survived by a fiancée, two children, three siblings and two grandchildren.

## INDUSTRY EVENTS

**JULY 21-23** Midwest Music Summit, Indiana Convention Center, Indianapolis. 805-498-5880.

**JULY 25-28** Video Software Dealers Assn. Home Entertainment 2005, Bellagio Hotel & Casino, Las Vegas. 818-385-1500.

**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.

**AUG. 28** MTV Video Music Awards, American Airlines Arena, Miami. [mtv.com](http://mtv.com).

**SEPT. 8-10** Americana Music Assn. Conference, Nashville Convention Center. 615-321-3456.

**SEPT. 13** The Music Upfront 2005, B.B. King Blues Club & Grill, New York. 646-654-4660.

**SEPT. 14-16** Popkomm 2005, Messe Berlin Exhibition Grounds, Germany. [popkomm.de](http://popkomm.de).

**SEPT. 14-17** CMJ Music Marathon, Lincoln Center, New York. 917-606-1908.

**SEPT. 19-21** Billboard Dance Music Summit, Union Square Ballroom, New York. 646-654-4660.

**SEPT. 21-23** NAB Radio Show, Pennsylvania Convention Center, Philadelphia. 202-429-5486.

**SEPT. 24-27** IAAM Arena Management Conference, Gaylord Texan Resort & Convention Center, Dallas. 972-906-7441.

**SEPT. 26** Billboard MECCA at CTIA, Moscone Center, San Francisco. 646-654-4660.

**SEPT. 26-30** Advertising Week 2005, various venues, New York. 646-351-5915.

**SEPT. 27-29** CTIA Wireless I.T. & Entertainment 2005, Moscone Center, San Francisco. 301-694-5243.

**OCT. 2-4** 35th annual IEBA Conference, Hilton Suites Nashville Downtown. 615-463-0161.

**OCT. 7-9** Fourth annual Mid-Atlantic Music Conference, Best Western Uptown, Charlotte, N.C. 888-755-0036.

**OCT. 7-10** 119th AES Convention, Jacob K. Javits Convention Center, New York. 212-661-8528.

**OCT. 17** 43rd annual ASCAP Country Music Awards, Nashville. 615-742-5000.

**OCT. 20** MTV Video Music Awards Latin America, Xcaret Park, Playa Del Carmen, Mexico. 305-535-3700.

**OCT. 25-26** Billboard Touring Conference & Awards: Roadwork '05, Roosevelt Hotel, New York. 646-654-4660.

**NOV. 3** Sixth annual Latin Grammy Awards. 212-687-8080.

**NOV. 6-9** 23rd annual IAAM International Crowd Management Conference, Dallas. 972-906-7441.

**NOV. 15-16** The Hollywood Reporter/Billboard Film/TV Music Conference, Beverly Hilton, Los Angeles. 646-654-4660.

**NOV. 30-DEC. 1** The Digital Entertainment & Media Expo, Century Plaza Westin, Los Angeles. 646-654-4660.

**JAN. 10-13** International Ticketing Assoc. (INTIX) Annual Conference and Exhibition 2006, John B. Hynes Convention Center, Boston. 617-954-2000

**JAN. 22-26** MIDEM 2006, Palais Des Festivals, Cannes. [midem.com](http://midem.com).

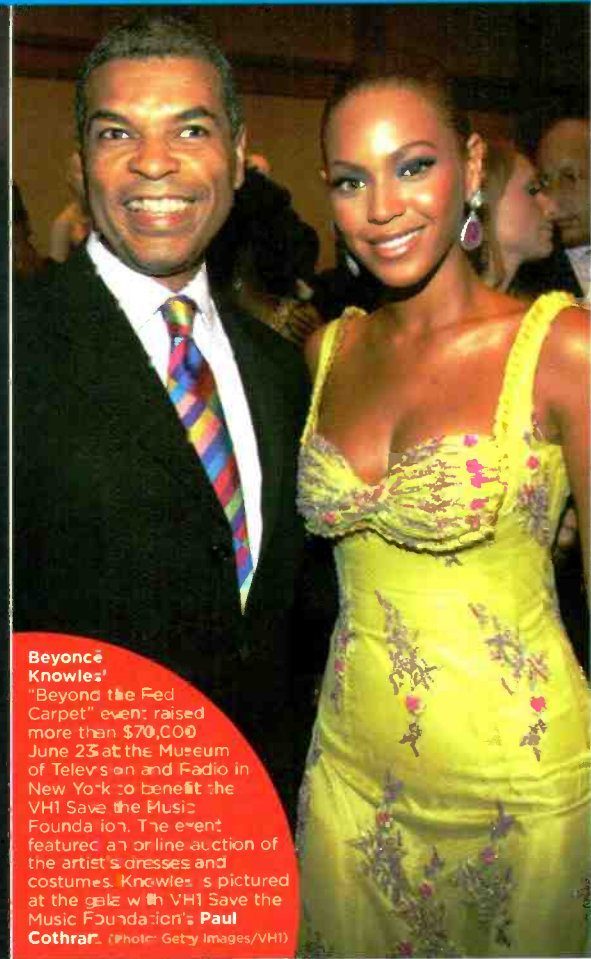
### FOR THE RECORD

Because of an editing error in the Power Players special feature in the July 23 issue, the wrong executive was listed for Reprise Records. Tom Whalley, chairman/CEO of Warner Bros. Records, is the top executive at Reprise.





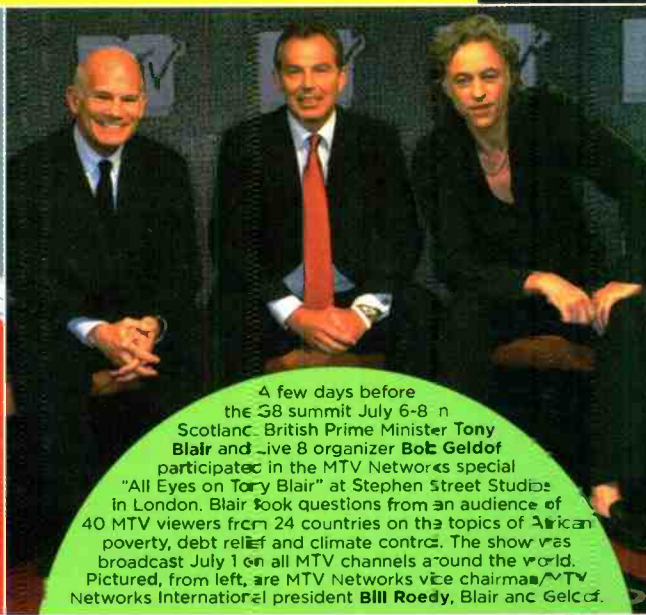
Rerecordings of songs from rock artists including **Alice Cooper** and **Stewart Copeland** are featured on the soundtrack to documentary film "Rock School" about the real-life School of Rock in Philadelphia. The soundtrack was released May 31 by Social Capital Entertainment's newly formed Social Capital Records. Pictured at the film's Los Angeles premiere, from left, are SCE's **Martin Stone**, Cooper, Yes frontman **Jon Anderson**, the Recording Academy's **Jonathan McHugh**, SCE's **Jonathan Miller**, Copeland, School of Rock's **Paul Green** and SCE's **Jonathan Platt**. (Photo: Jeff Kravitz/FilmMagic.com)



**Beyoncé Knowles'** "Beyond the Red Carpet" event raised more than \$70,000 June 23 at the Museum of Television and Radio in New York to benefit the VH1 Save the Music Foundation. The event featured an online auction of the artist's dresses and costumes. Knowles is pictured at the gala with VH1 Save the Music Foundation's **Paul Cothran**. (Photo: Getty Images/VH1)



Acts like Gavin DeGraw and John Legend part to Hollywood's Conway Studio to take part in Clear Channel's "Stripped" the in-studio performance series available through Clear Channel Radio station Web sites, Clear Channel Online Music and Radio's **Evan Harrison**, right, is pictured at DeGraw's recent "Stripped" taping, where the artist performed songs including "Chariot" and "Follow Through." The DeGraw set went live on the Web July 5. (Photo: Craig K. Sobres)



A few days before the G8 summit July 6-8 in Scotland, British Prime Minister **Tony Blair** and Live 8 organizer **Bob Geldof** participated in the MTV Networks special "All Eyes on Tony Blair" at Stephen Street Studios in London. Blair took questions from an audience of 40 MTV viewers from 24 countries on the topics of African poverty, debt relief and climate control. The show was broadcast July 1 on all MTV channels around the world. Pictured, from left, are MTV Networks vice chairman/MTV Networks International president **Bill Roedy**, Blair and Geldof.



Singer/songwriter **Mat Kearney** stopped by Billboard's New York office July 12 and played some tunes from his upcoming **Aware/Donumcia Records** debut, "Nothing Left to Lose." Pictured, from left, are Billboard Radio Monitor editor-in-chief **Scott McKenzie**, Kearney and Billboard Information Group president/publisher **John Kikullen**.



Dance-pop star **Dorena Summer** treated her New York fans to an exuberant show July 9 at the Tommy Hilfinger at Jones Beach Theater in Long Island, N.Y. She kept her loyal following on its feet with such classic songs as "Fact Stuff," "She Works Hard for the Money" and "Las Dance." After the show, **Billboard** brand marketing editor **Michael Paolotta** and Beat Box columnist **Kerr Mason** met with the artist in the dressing room. Pictured, from left, are Summer's husband/recording artist **Bruce Sudano**, Summer, Paolotta and Mason.



Photographer **David LaChapelle** made his filmmaking debut as the director of "RISE," a documentary chronicling a budding dance movement in South Central Los Angeles, at the ninth annual Urbanworld Film Festival held June 22-26 in New York. LaChapelle hosted a screening June 23 for Sean "P. Diddy" Combs. Pictured standing, from left, are dancers **Miss Prissy** and **Larry the Clown**, Combs, LaChapelle, dancer **Lil C** and Urbanworld's **Stacy Spikes**. In front is dancer **Tommy the Clown**.



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

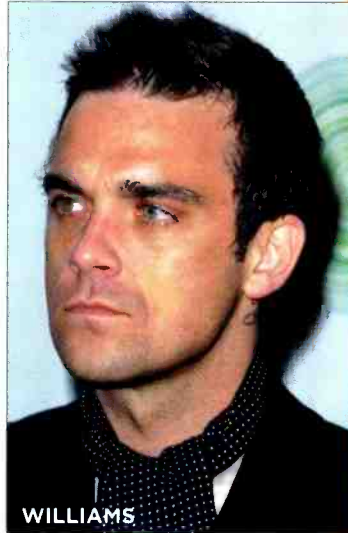
For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## BLAIR BUYS LOVE ONLINE

Tony Blair may be a busy man, but the British prime minister recently took a few minutes to download a song—a cover of the Beatles' 1964 chart-topper "Can't Buy Me Love" by the band MP4. What makes MP4 so special is that its four members also serve in the British parliament. The track is available from EMI through iTunes, Napster U.K., Sony Connect and 7digital.com, and funds raised will be donated to the Save the Children charity.

## WILLIAMS DOING WEMBLEY?

Sources say Robbie Williams will play at least seven shows at Wembley Stadium next summer. The stadium is under renovation, and word is that with U2 and the Rolling Stones unavailable, Wembley folks are still looking for a megawatt act to play at the reopening early next year. Williams is booked in the United Kingdom by iam Huffam at XRay Touring. He would not confirm the Wembley date.



WILLIAMS

## RED HOT YANKEE

From what Track hears, in-demand reggaeton superstar Daddy Yankee has signed with EMI Music Publishing.

## SERRATED EDGES

Treadstone Records president and Social Capital Entertainment partner Jonathan Platt gives Track the skinny on the "Saw II" soundtrack, due Oct. 18. Platt says Treadstone will collaborate with the film's producers and composer Charlie Clouser to choose songs—from a variety of artists and remixers—that are more haunting than those on the first soundtrack. "Saw II" tears into theaters Oct. 28.

## COLOMBIA'S FINEST

While we're not ones to toot our own horn, *Billboard* Miami/Latin America bureau chief Leila Cobo was voted one of Colombia's women of the year by Revista Fucsia, the *Vogue* magazine of Colombia. Other honorees include congresswoman Gina Parody, singer Marta Gomez and Academy Award-nominated actress Catalina Sandino Moreno. For the accompanying photo spread (in the August issue), Cobo wears apparel by Colombian designer Silvia Tcherassi.

## ON THE ROAD (AGAIN)

AC/DC will tour in 2006. The Australian rockers last toured in 2001, grossing \$28.3 million and averaging \$543,379 per show.

new material. (Bridget Jones' Diarrhea was its alias the week before at a Mercury Lounge show.) So, in addition to rocking out to now-classic SS jams like "Comfortably Numb," "Take Your Mama" and "Filthy/Gorgeous," fans were treated to new gems like the anthemic "Everybody Wants the Same Thing."

## FAMILY FARE

VeggieTales creator and Big Idea Productions founder Phil Vischer is launching Jellyfish, a company that will develop family-oriented Christian book, video, TV and film projects. Details on staff and upcoming projects are expected in the coming weeks. In addition to his business acumen, Vischer is well-known as the voice of beloved VeggieTale character Bob the Tomato.

## A SUPREME NOMINATION?

We asked Recording Industry Assn. of America chairman/CEO Mitch Bainwol for his thoughts on Supreme Court nominee John Roberts. Here's what he had to say: "The question relevant to the industry is, Does the nominee show respect for property rights and constitutional freedoms? While we haven't had a chance to do a thorough review of his record, the answer at first blush seems to be yes."

## CH-CH-CHANGES

Tony Trovato, music director/midday jock at Citadel's country KDRK Spokane, Wash., has been named music director at Scripps Networks' cable network Great American Country. He will be based in Nashville.

Meanwhile, Track hears that Jones Media Networks' involvement with GAC has ended. VP of integrated country media Jim Murphy, who had served as GAC's PD, and Jennifer Page, who was its music director, are no longer associated with the network, which Jones sold to Scripps in November. Murphy and Page will remain with Jones.

As part of the sale contract, Jones executives agreed to continue programming GAC for a period of time following the closing. During the transition, Scripps has focused on building a new management team for the video network, upgrading its facilities, revamping its longform programming and moving its base of operations from Jones' Colorado headquarters to Nashville. ●●●

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Island Def Jam Music Group in New York taps **Alli Truch** for senior VP of creative services. She was VP of creative services at J Records.

Capitol Records Nashville ups **Joanna Carter** to senior director of creative services. She was director.

Universal Motown Records Group in New York names **Lori Lambert** VP of strategic alliances. She was VP of strategic marketing at Sony Music.

Rendezvous Entertainment in Los Angeles appoints **Julie Gorov** director of strategic marketing. She was director of promotion and business development at All That Jazz.

Native Language Music in Irvine, Calif., promotes **Cassandra Meyer** to national director of radio promotions. She was office manager.

**PUBLISHING:** Chrysalis Music Publishing in Los Angeles promotes **James Cerreta** to senior director of A&R and **Sara Kapuchinski** to director of A&R. He was director of A&R; she was A&R assistant.

**HOME VIDEO:** Universal Pictures in Los Angeles names **Steven Scott** executive VP of music publishing and music operations. He was VP of new media at Warner/Chappell Music.

Paramount Home Entertainment in Hollywood names **Elizabeth Bohannon** VP of kids and family marketing. She was VP of marketing at ABC Kids and Toon Disney.



TRUCH

LAMBERT

CERRETA

SCOTT

**RADIO:** Premiere Radio Networks in New York appoints **Alissa Pollack** VP of music initiatives. She continues to handle her previous responsibilities as VP of affiliate marketing.

**DIGITAL:** MusicNet in New York promotes **Paul Greenberg** to senior VP of business development and partner relations. MusicNet also ups **John Jones** to senior VP of programming, artist and label relations. Both were VPs in their respective departments.

**RELATED FIELDS:** TicketsNow in Chicago names **Mike Stein** senior VP of business development and e-commerce. He was VP of e-marketing at Orbitz.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

# GOODWORKS

## NARM HONORS RAITT

On Aug. 12, the National Assn. of Recording Merchandisers will bestow the Harry Chapin Memorial Humanitarian Award on Bonnie Raitt. The award memorializes Chapin's environmental and humanitarian efforts. Raitt, who is well-known for her commitment to social activism, will be honored during the opening session of the 47th annual NARM convention at the San Diego Marriott.

## 2EXTREMES TEACHES LEADERSHIP

Nonprofit group 2Extremes presents the second annual Hip-Hop Leadership Camp Aug. 11-14 at the University of California at Los Angeles. With the help of major players in music, entertainment, communications and technology, the HHLC teaches and promotes leadership and empowerment to L.A. youth. For more info, go to [hiphopleadershipcamp.com](http://hiphopleadershipcamp.com). ●●●



SCISSOR SISTERS' JAKE SHEARS

## SISTERS UNDERCOVER

Much buzz surrounded Megapussi's July 20 performance at New York's Mercury Lounge. In fact, the show was sold out weeks in advance. Forgive yourself if Megapussi is not on your radar screen—for it is one of several monikers that über-hot act Scissor Sisters use to test

Robbie Williams Photo: Steve Grantz/WireImage.com; Jake Shears Photo: Kevin Mazur/WireImage.com





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