

Billboard

SHAKE-UP AT SONY BMG >P.7

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JULY
23
2005

FOR MORE THAN 110 YEARS

POWER PLAYERS

BILLBOARD RANKS THE TOPS IN ADULT POP >P.27

PLUS
BABYFACE >P.31
JASON MRAZ >P.32
THE PROM KINGS >P.36

FAITH HILL

STILL A COUNTRY GIRL AT HEART >P.25



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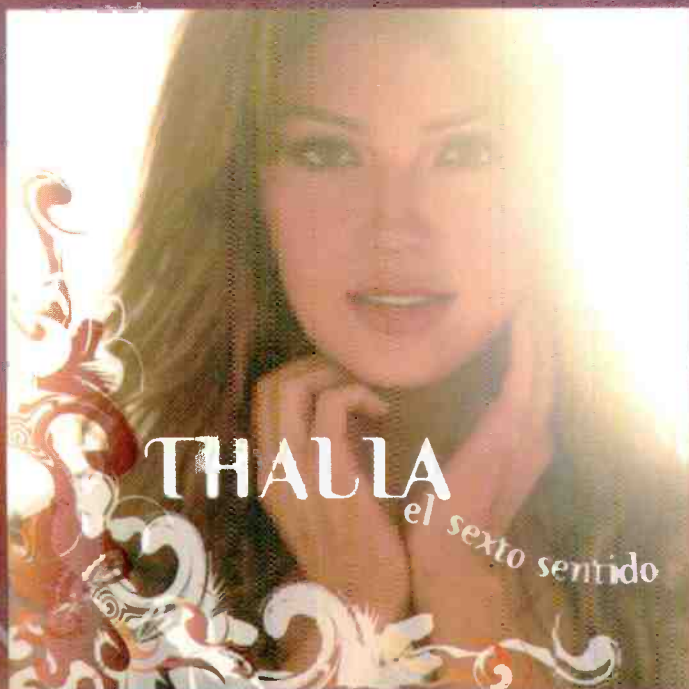
Over 5.5 million units sold around the world!

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(You know He Never Loved You)

"'El Sexto Sentido' follows the path of 'Thalia' in its eclectic nature -- it includes heartbreaking ballads, dance tracks and straight-ahead pop -- and in its very well-crafted and highly personalized songs.."

-Leila Cobo - Billboard

'The Sixth Sense' liberates you from the [other] five senses ... It makes you listen to that inside voice -- your intuition -- which is never wrong."

-Thalia

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entertainment

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IN STORES JULY 19th

No. 1

ON THE CHARTS

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Billboard AMERICAN, URBAN, R&B, NETWORKS

R&B

BE THERE!
 Aug. 3-5
 Intercontinental Hotel,
 Atlanta

ABOVE: Jason Mraz displays his lyrical wit on sophomore set "Mr. A-Z" See page 32. Photo: Denise Truscello/WireImage.com

COVER: Photo by Andrew Macpherson.

>> The industry's hippest conference is heating up with superstar attractions. Topping the list are Q&A-keynotes King Yang Twins and Founders Awards honorees Chaka Khan and A Tribe Called Quest. Join industry insiders for these highlights, plus nightly showcases, informative panels and great networking opportunities. See page 10. Details: billboardevents.com



OPINION

EDITORIALS | COMMENTARY | LETTERS

LONDON'S WAKE-UP CALL

It started with "London Calling," then it was "The Street Parade," and finally "London's Burning."

The titles of these three Clash tracks sum up the crazy and tragic week Londoners recently endured. There was the impressive July 2 display of good will from the Live 8 audience supporting debt relief for Africa, the public exuberance of Londoners July 6 when their city won the right to host the 2012 Olympics, and the brutal wake-up call of terrorist bombs the following day.

Live 8 was a glorious day in London. The artists and their audience interacted for a serious cause—and it made a difference on the eve of the G8 summit in Scotland.

Everyone at the concert in Hyde Park seemed to understand that the idealistic motivation for the event was far more important than the show itself. But boy, was the show great!

Winning the Olympics bid was another reason to rejoice (even for this writer, who was born in Paris). For the British music industry, the 2012 event will be a fantastic occasion to display its talents on a global scale.

The insanity of July 7 dramatically toned down the celebration. With the mood turned somber, Londoners were forced to reflect on the state of the world in which we live.

The resiliency of people is admirable.

Much has been said about the "stiff upper lip" that the British display in the face of adversity, and this seems very much to be the case. Lives have been shattered, souls have been taken, and life goes on in this great capital. But as in post-Sept. 11 New York and post-March 11 Madrid, something remains in the air that is likely to haunt this old town for a long time.

For many, music provides solace and inspiration.

"I've been beat up, I've been thrown out/but I'm not down, I'm not down," the Clash's Joe Strummer sang. Some 25 years later, those words are more relevant than ever. —Emmanuel Legrand

Why We Need A Day In D.C. For The Recording Arts

BY NEIL PORTNOW

At its core, music is about connecting.

We've all experienced the connection between music fan and music maker. Those of us fortunate enough to work in this community also have witnessed unique and magical interactions—singer and musician, performer and songwriter, producer/engineer and artist—and other connections beyond the sight of the fan.

In this spirit, I ask for your help in creating another important connection—one between music professionals and those who shape the policies under which we work and create.

If we belonged to most other industries, we already would have something that our own industry lacks: an annual grass-roots advocacy day in Washington, D.C. On any given day in the nation's capital, you will find organized groups of citizens from around the country meeting with members of Congress to promote their particular business interests and concerns.

And while many music organizations have been effective in bringing their members to D.C. for lobbying visits, what we've missed is a community-wide, annual presence in Washington to promote our unified message: that the recording arts and sciences are an essential contributor and vital element of our nation's culture and economy.

The Recording Academy, many other leading music organizations and the Recording Arts and Sciences Congressional Caucus are working together to

launch such an event this year. On Sept. 7, we will bring the inaugural Recording Arts Day to Washington on Capitol Hill, and I invite our industry's creative community and leadership to join us.

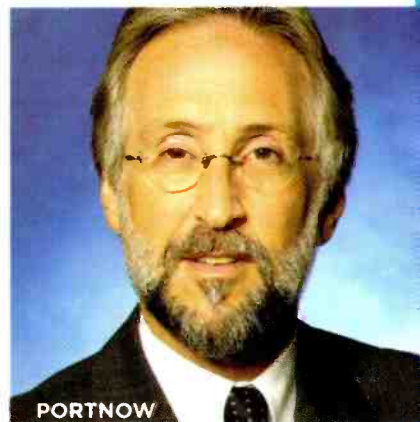
Recording Arts Day will consist of meetings with legislators and other policymakers, a lunchtime music event in the Capitol and an evening of "Grammys on the Hill" honoring our friends in Congress and the arts. Our hosts will be Rep. Mary Bono, R-Calif., and Rep. Steny Hoyer, D-Md.—co-chairs of the RASCC—along with a number of those legislators who continually work to advance the rights of the music community. Our goal is to thank these friends—and to make many more.

Now, some may wonder if such a unifying day is possible in an industry with many different sectors, each with varying (and sometimes conflicting) priorities. Current negotiations in music licensing for the digital age illustrate the real and challenging issues among music stakeholders.

But while there may be issues that sometimes divide us, there always will be many issues that unite us. We all can agree that our overriding mission is to provide the highest-quality music to the fan and consumer while securing fair compensation for those who create and distribute the music.

The recent positive and landmark Supreme Court decision in the MGM v. Grokster case is a perfect example of our combined strength in action. Many segments of our community filed amicus

briefs, including the Recording Academy, which certainly had an impact on the court's thinking and opinion. And just last month, the leaders of nearly every music membership organization gathered for a first-ever summit to build consensus on our common issues. Clearly, the time is right to visit Congress—as a formidable coalition dedicated to advancing the rights of the music community as a whole.



PORTNOW

So I hope you will join us Sept. 7 and help create a new Washington tradition: an annual Recording Arts Day on Capitol Hill. For more information, please visit grammy.com/advocacy.

While other industries may have such activities to connect their constituents to Congress, none could do it with the harmony of a unified music community. After all, connecting is our business.

Neil Portnow is president of the Recording Academy.

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A voice like no other...



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BET★ AWARDS 05 OFF THE METER!

THANKS TO ALL OF THE RECORD LABELS, PERFORMERS AND RADIO STATIONS WHO HELPED MAKE THE BET AWARDS '05 A RECORD-BREAKING SUCCESS!



25.1 Black Household Rating ¹
6.6 Million Viewers ²

- ★ Cable's #1 Program Among African Americans! ³
- ★ #1 Awards Show Among African Americans! ⁴
- ★ #1 Cable Show of the Week! ⁵

...and did you check out Soundscan the next week?

Source: Nielsen Media Research. CLAIM 1: NPOWER 4.0. BET Awards Show on 6/28/05. Based on Black Household US AA%. CLAIM 2: Galaxy Explorer. BET Awards Show on 6/28/05. Based on P2+ Proj(000). CLAIM 3: MarketBreaks 1/1/01-6/25/05. NPOWER 5/27/05-6/28/05. Based on Black HHLD US AA% for all cable nets. CLAIM 4: MarketBreaks 1/1/05-6/26/05. NPOWER 6/27/05-6/28/05. Based on Black P18-34 US AA% for Awards Shows on cable and broadcast nets. Qualifications available upon request. CLAIM 5: Galaxy Explorer. 6/26/05-7/3/05. Based on all cable programs for P18-49 Proj (000).



Band of Bratz
Music coming from popular dolls



Still No. 1
UMVD holds largest midyear market share



Satellite Stores?
Sirius and XM mull download sales



Podcast Predicament
Canada debates licensing requirements



Tour Biz Lags
But execs optimistic about rest of year

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>>> BET CHOOSES ENTERTAINMENT PRESIDENT

BET has named noted film/TV director Reginald Hudlin as its new president of entertainment. He starts immediately, and will divide his time among BET's Washington, D.C., headquarters and its Los Angeles and New York offices. Hudlin's film credits include "House Party," "Boomerang," "The Great White Hype" and animated feature "Bebe's Kids." On the TV side, Hudlin's résumé includes HBO's "Cosmic Slop," Fox's "The Bernie Mac Show" and the upcoming Chris Rock show, "Everybody Hates Chris."
—Gail Mitchell

>>> GOOD TIMES FOR \$40M

Fitness/wellness DVD company Gaiam has purchased budget video company GoodTimes Entertainment in a \$40 million deal. Gaiam, based in Broomfield, Colo., reports that the purchase may generate an extra \$200 million in annual revenue. The catalog of New York-based GoodTimes features fitness and children's titles including the "Tae Bo" line and such projects as "Benji" and "Rudolph the Red-Nosed Reindeer." The deal will be finalized by the end of the third quarter.
—Jill Kipnis

>>> NAVARRE CFO EXITS

James G. Gilbertson, CFO of New Hope, Minn.-based independent wholesaler Navarre, has resigned. He will consult for the company until Aug. 15, according to a statement. In announcing Gilbertson's resignation, Navarre stated it is actively searching for a new CFO. Gilbertson joined Navarre in that capacity in 2001. He

continued on >>p8

UpFront

JULY 23, 2005

BUSINESS BY BRIAN GARRITY

Smellie Leaving Sony BMG

Sony BMG Music Entertainment COO Michael Smellie is exiting the company at the end of the year, citing personal reasons, *Billboard* has learned.

Smellie is the highest-ranking former BMG executive involved in the day-to-day operations of Sony BMG. After leaving his current position, he is expected to retain a consultancy role as an adviser to company CEO Andrew Lack.

"I wanted to go back to Sydney in Australia, where my family are, and spend a little bit more time as a father and husband and a little less time as a COO," Smellie says. "I need a new balance in my life."

Lack adds: "It's fair to say we are going to continue to work together pretty closely to the extent that Michael has the time to give me... There isn't anything on my plate that I wouldn't want

Michael's input on."

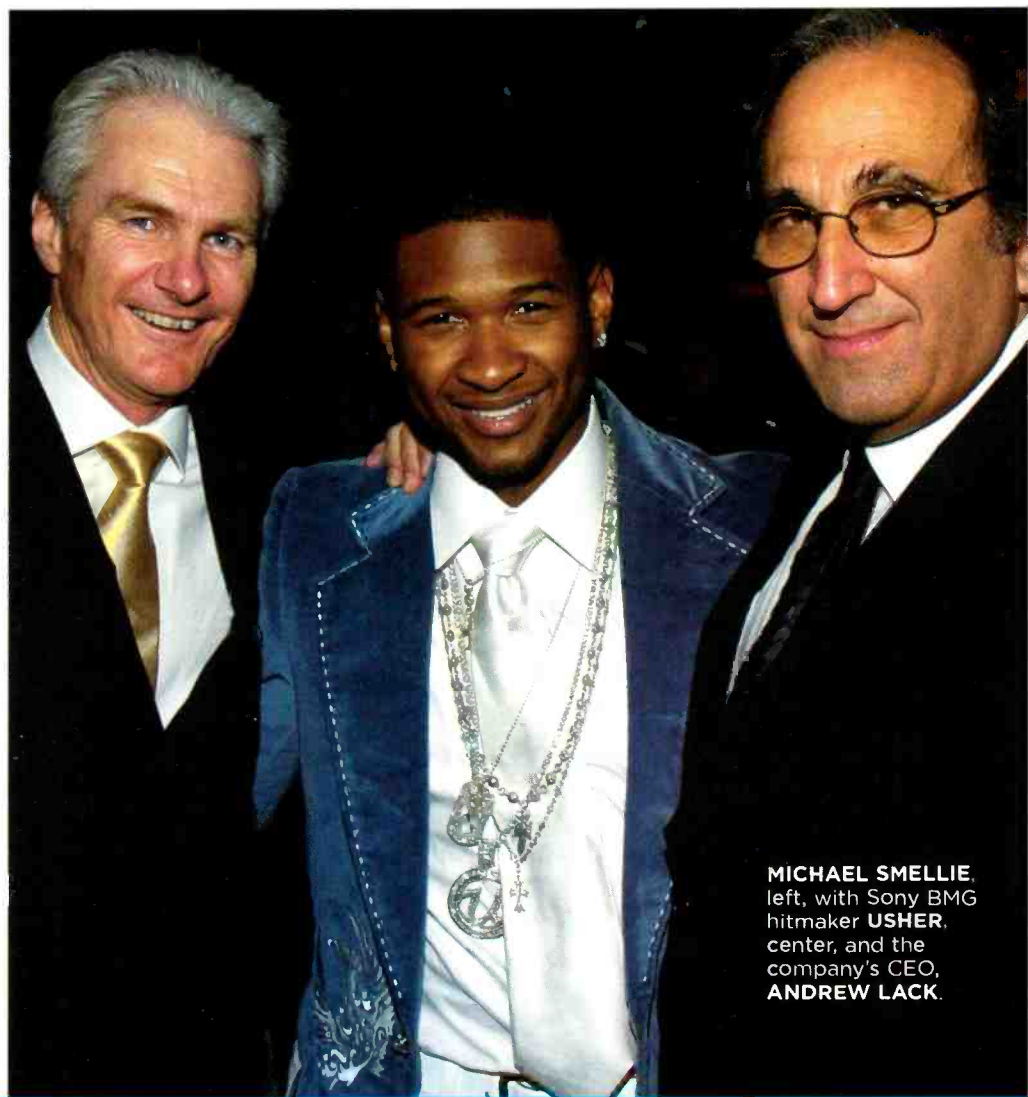
A successor for Smellie is yet to be named; no timetable has been offered for identifying his replacement.

Smellie is one of the major architects of the Sony-BMG merger, an undertaking that has seen \$350 million in cost savings and the elimination of some 2,000 jobs. Smellie and Lack oversaw the integration of the corporate, administrative, sales, distribution and international operations of the two far-flung global music operations.

Smellie in particular played a key role in shaping the personnel structure of the company's international operations.

He resigns just 11 months after the combination of Sony and BMG, and at a time when the company is still attempting to realize the full benefits of the merger.

As of midyear, Sony BMG Music **continued on >>p8**



MICHAEL SMELLIE, left, with Sony BMG hitmaker **USHER**, center, and the company's CEO, **ANDREW LACK**.

DIGITAL BY BRIAN GARRITY and RAY WADDELL

AOL, AEG, XM Link For Online Programming

AOL, XM Satellite Radio and Anschutz Entertainment Group are betting big that Live 8's recent success as an online programming event was no fluke.

Those companies are spending about \$15 million on a new joint venture called Network Live. By the fall, it is expected to begin distributing program-

ming blocks of music concerts and comedy performances through an array of digital platforms five nights per week.

The initiative marries the concert industry's desire for new outlets for its events with digital programmers' growing appetite for content.

Network Live will be based in Los Angeles and have a staff of about 100 by the end of first-

quarter 2006. Veteran music promoter Kevin Wall, who executive-produced Live 8, will be CEO of the new company. He is also an equity partner.

In addition to being investors, AOL and XM, which carried extensive Live 8 coverage, will be the initial licensees of Network Live programming.

"The idea that we could pull together a venture like this that

could create live programming across digital platforms is something that is better to do together than do alone," XM Satellite Radio president/CEO Hugh Panero says.

AOL figures to be a major beneficiary of Network Live. The company already produces its own live music events for the Web—efforts that cost as much as \$100,000 each—and it is

looking to add more original entertainment programming for its new Internet portal, aol.com.

"AOL Music Live has been a big success for us, and we thought, 'How do we scale this up? How do we do it financially? How do we do it production-wise?'" AOL executive VP of programming and products Jim Bankoff says. **continued on >>p8**

Photo: Larry Busacca/WireImage.com

DIGITAL BY ANTONY BRUNO

Majors, P2Ps Find Common Ground

Supreme Court Decision Against Grokster Has Labels Teaming Up With Former Foes

was previously CFO of Intelefilm and, prior to that, CFO of Parker Communications. According to the statement, Gilbertson is leaving to "pursue other business interests."
—Todd Martens

>>>SHAKIRA, FOOS TO ROCK MTV LATIN

Colombian superstar Shakira, Good Charlotte, Simple Plan and Foo Fighters are among the first round of talent confirmed to perform at the 2005 MTV Video Music Awards Latin America. The event, now in its fourth year, will be held in Mexico, marking its first venture outside of Miami. The awards will air Oct. 20 in more than 24 Latin American countries.

MTV and MTV2 will air the ceremony in the United States.

—Leila Cobo

>>>COLLIPARK LANDS AT ASYLUM

Atlanta-based ColliPark Music has joined forces with Asylum Records, Warner Music Group's incubator label designed to provide a variety of services to urban independent labels. Asylum will now handle marketing, distribution and sales for ColliPark artists. ColliPark was founded by producer Mr. ColliPark, a longtime collaborator of Ying Yang Twins and executive producer of the Atlanta rap duo's latest TVT album, "U.S.A. (United State of Atlanta)."
—Ivory M. Jones

>>>CALLING ALL SINGERS

INXS is using the reality show "Rock Star: INXS" to replace frontman Michael Hutchence, who committed suicide in 1997. The show, which premiered July 11 on CBS, follows the band as it auditions a group of 15 candidates in an "American Idol"-like competition, ultimately choosing one as the new lead singer. The executive producer is Mark Burnett, whose reality-show credits include "Survivor" and "The Apprentice." The rock act has also inked a new recording deal with Epic Records. It plans to release a new album

continued on >>p10

In the wake of the U.S. Supreme Court's June decision against Grokster, the music industry appears happy to make new friends from old enemies.

On July 11, file-trading service iMesh unveiled a licensing deal with Sony BMG Music Entertainment. The service is days from announcing a similar agreement with Universal Music Group, according to sources close to the situation. A little more than a year ago, iMesh was the target of a music-industry anti-piracy campaign.

"We bear no grudge," says Thomas Hesse, head of Sony BMG's global digital business group. "We've had discussions with a number of these players before. At the time, given the legal environment, they felt they'd rather not go legit. Given the new legal environment, they may be willing to go legit now. But those who don't come clean, we will pursue with the full force of the law and the additional instruments we've been granted by this court decision."

There are still plenty of conflicting visions for a legal peer-to-peer future. The operators of Morpheus and Kazaa have

proposed ad-revenue sharing models for labels to profit from the tracks traded on their services, but only a few indie labels have signed on. Major-label executives say they doubt that services like Kazaa or Morpheus have any intention to respect copyrights, regardless of revenue-sharing proposals.

"There is a difference between a company whose business thrust is to provide a safe, legal way of providing music in new and exciting ways, and companies whose entire business model is based on copyright infringement," a major-label executive says.

iMesh is one of the original file-trading sites, launched shortly after the original Napster in 1999. The company was named along with Grokster and StreamCast in a lawsuit by the Recording Industry Assn.



MARCO

of America, but broke ranks with the other P2Ps in settling with the RIAA for \$4.1 million last July.

The company hired former RCA Records and Sony Music International executive Robert Summer as executive chairman to lead its transition into legitimacy. On the day of the Supreme Court ruling against Grokster, it unveiled plans to launch an authorized service by the end of the year.



HESSE

The new iMesh service keeps the P2P interface, so users can scan each other's hard drives for files to download. But the system features filtering technology from Audible Magic that determines whether songs are protected by copyrights.

The system limits access to protected files to 30-second clips. For immediate access to

the full track, users can pay 99 cents or subscribe—with rates yet to be determined. iMesh's stated intention is to block access to tracks from labels without an iMesh deal in place.

EMI Music Group, Sony BMG and UMG all have registered their repertoire with Audible Magic and SnoCap, a similar service run by former Napster leader Shawn Fanning. Sources say Warner Music Group is in advanced negotiations to do the same. But iMesh and other P2Ps must strike separate deals with each label for the rights to sell these tracks and to establish a revenue-sharing agreement.

MusicNet will operate the download and subscription services, providing access to more than 1.5 million tracks and handling the retail transactions. But iMesh also wants to provide access to the more than 15 million tracks they estimate are currently available via file-trading networks.

"From a user standpoint, the objective is to have something simple and straightforward," iMesh president Talmon Marco says. "The back-end system has to figure out whether this is free or not, whether somebody has to be compen-

sated or not, what can be shared and what can't, and whether it's MP3 or not."

According to Audible Magic CEO Vance Ikezoye, several P2P companies currently operating unauthorized services have contacted Audible Magic about its filtering technology as a potential option to go legitimate following the Supreme Court's anti-Grokster ruling.

"The Grokster decision recognized filtering as a legitimate and viable technology," he says. "Some P2P vendors are still evaluating what this means for them and what they're going to do."

Even with the support of the labels, authorized P2P services face the hurdle of convincing users to pay for a service they once received for free.

"We've already seen this play out with the original Napster," says Eric Garland, CEO of P2P traffic measurement service BigChampagne, noting that after Napster implemented a filtering service in response to industry lawsuits, users abandoned it overnight. "If people want to pay for music or purchase copy-protected files, they will do so from Steve Jobs." ...

SONY BMG (cont.)

from >>p7

Entertainment is running second to Universal Music Group in market share. The company has racked up sales of 77.1 million units, for a 27.3% share. During the same period last year, when Sony Music and BMG were separate companies, they had combined scans of 96 million units, which would have represented a 31.4% share, putting them in the top spot, just slightly ahead of UMG.

Lack and Smellie say Sony BMG is just hitting its stride.

"On the performance side, we're starting to cook," says Lack, who has been keen to downplay the significance of market-share comparisons. "We're literally just this summer emerging with the kind of performance we expected for the company."

Smellie says the company

was more preoccupied with integration during the first quarter than it originally hoped, but that project is now essentially complete.

"We haven't released a record



"We are going to continue to work together pretty closely."

—SONY BMG CEO ANDREW LACK

in the last quarter that hasn't reached our targets," he says.

Smellie is a 12-year BMG/Sony BMG veteran who rose in the ranks from BMG's Asia Pacific operation, which he oversaw from 1994 to 2001. In 2001 he was named COO of BMG by

then-CEO Rolf Schmidt-Holtz.

Smellie supervised the pre-merger restructuring of BMG—an initiative that saw the consolidation of the company's creative operations into a single

structure under the leadership of Clive Davis and Charles Goldstuck. He also revamped the company's international operations by dismantling BMG's regional fiefdoms and creating a single global management and marketing structure. ...

NETWORK (cont.)

from >>p7

"We decided the way to go about it was to be a part of this venture." Bankoff believes Network Live will also give AOL added appeal to advertisers.

Still on the to-do list for the new company is shoring up specific concerts to distribute and finding distribution partners in areas like wireless communications, cinema chains and satellite and digital cable TV. "We're creating a network for the future, which is being able to access digital entertainment content anytime, anywhere, on any device."

Much of Network Live's programming will come from AEG, a leading concert promoter, venue operator and creator of pay-per-view programming. AEG is expected

to deliver Network Live as many as 40 concerts this year. However, the venture also will be able to work with other promoters and venue operators.

"Kevin's going to have flexibility to go to other owners of content not related to our company that want to come and use Network Live," AEG president/CEO Tim Leiweke says. "I think you will see him having relationships with Clear Channel, House of Blues, and for that matter, I think you will see other festivals and other forms of content, including comedy and sports, that ultimately will have a platform and a place within Network Live."

That said, Leiweke is clear that AEG events and AEG venues are obviously first when there is a choice. ...



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later this year that will feature the winner from the reality series.
—Chris M. Walsh

>>>NAILING THE DEAL

Trent Reznor's alternative rock act Nine Inch Nails has struck an administration deal with British publishing firm Kobalt Music Group. Under the agreement, Kobalt will represent the band's new U.S. chart-topping album, "With Teeth" (Nothing/Interscope), and future works, and will leverage catalog for selected territories. Kobalt has also pledged to aggressively pursue synchronization opportunities for film, TV, advertising and other media. The agreement covers the world outside North America.
—Lars Brandie

>>>ASCAP HITS THE BARS

ASCAP filed 30 copyright infringement lawsuits July 13 against nightclubs, bars and restaurants for playing songs written by members of the performing right organization without securing public performance licenses. ASCAP hopes that the suits, filed in 15 states and the District of Columbia, will create an awareness among music users and the general public that playing its members' music without permission violates federal copyright law.
—Susan Butler

>>>INDUSTRY GETS MORE TIME

The chairman of the Senate Judiciary Subcommittee on Intellectual Property has given a few more months to music industry players to resolve their differences over reforming the nation's music licensing laws for the digital age. At the end of a July 12 hearing on the issue, Sen. Orrin G. Hatch, R-Utah, told witnesses he needed consensus from the digital media and music groups before he would introduce a bill. As a result, he said he will call another hearing. No hearing date has been announced, but it will most likely be in the next session, starting in January.
—Bill Holland

UpFront

LATIN BY LEILA COBO

Pino Out At EMI Latin

Departure Triggers Speculation On New Structure

The executive structure of EMI's U.S. Latin division is poised for major changes following the sudden departure of president/CEO Jorge Pino.

Pino, a charismatic label head known for his marketing savvy and fierce artist advocacy, left the company July 6.

The move shocked employees, who were in the midst of a marketing meeting in the company's Miami office when Pino said goodbye.

EMI declined to comment for this report, but employees say they were told Pino was leaving to pursue new ventures. EMI Latin America president/CEO Marco Bissi, to whom Pino reported, will oversee the U.S. Latin division for the time being.

Sources within EMI and around the Latin music industry say Pino was forced out by an impending joint venture between EMI and Televisa Records, the new label created by Mexican media giant Televisa.

Two former BMG U.S. Latin executives are driving the Televisa venture: ex-chairman Rodolfo Lopez Negrete and Adrian Posse, who had been VP of A&R. It is uncertain which roles, if any, they might play in EMI's structure.

No formal announcement or confirmation has been made regarding the venture, and sources inside EMI say no

internal announcement was made. In the meantime, Bissi has taken steps to reassure employees that Pino's departure will not affect day-to-day operations. Bissi has also placed calls to several artists to reassure them of a smooth transition, according to several managers.

EMI is currently working albums by Thalía (due July 19), Ricardo Montaner (due in August) and Tony Touch (released last month).

Speculation about Pino's departure had existed for months. Sources close to Pino say the executive renewed his contract last year.

EMI employees say they saw nothing out of the ordinary in the days before his departure.

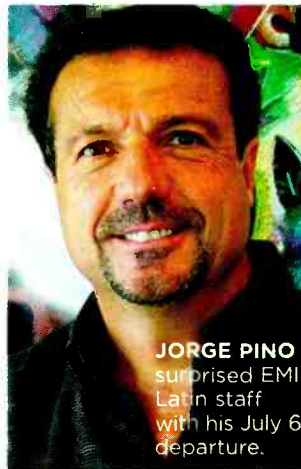
Several artist managers who requested anonymity express dismay at Pino's exit.

"I think Jorge is a star," one says. "He'll end up on his feet."

An industry veteran, Pino came to EMI in 2001 from Sony Discos, where he was senior VP/GM. Pino was instrumental in building Sony Discos' successful Latin pop division, developing the careers of artists including Ricky Martin, Chayanne, Jaci Velásquez and Shakira.

At EMI, Pino inherited such acts as Thalía, Carlos Vives and Kumbia Kings. But he also recruited new talent and committed company resources to its development. The career of

Obie Bermúdez—whose most recent album, "Todo El Año," sold 35,600, according to Nielsen SoundScan—was largely helmed by Pino. And JD Natasha, whose debut album has yet to make a strong



JORGE PINO surprised EMI Latin staff with his July 6 departure.

sales impact a year after its release, has received continued support from EMI.

However, EMI Latin's domestic market share has slipped in the past year. For the first half of 2005, EMM, EMI's distribution arm, had an 8% share of the Latin market, down from 9% during the same period last year.

In the past 12 months, Pino hired two key staffers: Veteran promotion executive Pietro Carlos became senior director of promotion last September, and Richard Bull was appointed VP of marketing in January. Both remain at the company.

GLOBAL BY LEO CENDROWICZ

Rights Orgs React To EC Proposal

BRUSSELS—European publishers and other rights holders may start doing business with collecting societies outside their national borders, if a European Commission report's recommendations are followed.

The EC (the European Union's executive authority) issued the controversial report July 7, suggesting major changes in the way EU licensing societies operate, in order to meet the multiterritory needs of online music services.

"Study on a Community Initiative on the Cross-Border Collective Management of Copyright" will serve as the basis for a policy proposal by the European Council of Ministers (the EU cabinet) in October.

In its document, the EC's Internal Market Department concludes that the absence of EU-wide copyright licenses for online content services is hindering the development of the legitimate digital music business.

Currently, a rights holder authorizes a society in their country to handle licenses and collect royalties. That society has its own royalty rates but also enters "reciprocal agreements" with societies in other countries to handle licenses and collect royalties locally at their rates.

The draft proposes a new structure that would allow rights holders to choose their own collecting societies in other territories.

The paper says new technologies have prompted demand for multiterritorial licensing.

"This requires innovative solutions," the document reads. "The best way of achieving multiterritorial clearance is not necessarily by building on existing models that originate in the analogue environment."

A senior source at a Continental rights society warns that the proposal could create more hassle for online services than simplifying the licensing processes. "Instead of having repertoire licensed geographically, online services may well have to deal with 25 societies in 25 EU countries to make sure they have licensed all the repertoire—and all these societies have different tariffs," the executive says.

Authors' rights groups had a mixed reaction toward the draft. The European Grouping of Societies of Authors and Composers has criticized the plan as draconian. "We are very worried," says Isabelle Prost, Brussels-based legal adviser for GESAC. "We don't agree with the commission's diagnosis of the music sector, and we don't agree with the prescription."

GESAC chairman Bernard Miyet, who is also president of French society SACEM, says he will confer with other GESAC members to outline an answer to the EC.

Emma Pike, director general of British Music Rights, an authors' rights umbrella body, applauded the EC's examination of the market. "There is no question," she says, "that it makes sense to streamline the licensing of online services."

R&B/HIP-HOP BY GAIL MITCHELL

Ying Yang Twins To 'Whisper' At Billboard Confab

Atlanta rap duo Ying Yang Twins will share their journey from one-hit wonders to the top of the chart as the Q&A keynoters at the sixth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference. "Bringing the Beats to the Streets—Hotlanta '05" takes place Aug. 3-5 at the InterContinental Hotel in Atlanta.

The R&B/Hip-Hop Awards at Atlanta hot spot Compound will cap the conference Aug. 5. Ying Yang Twins collaborator Lil Jon tops the list of finalists with five mentions, including top R&B/hip-hop artist (for work with the East Side Boyz), top producer and top songwriter. Ying Yang Twins are also finalists in the top R&B/hip-hop duo or group category and will perform at the awards show.

Ying Yang Twins—D-Roc and Kaine—are riding high on the success of their fourth album, "U.S.A. (United State of Atlanta)." The ColliPark/TVT project debuted at No. 1 on the *Billboard* Top R&B/Hip-Hop Albums chart and No. 2 on

The *Billboard* 200 in the July 16 issue. Spurring the album's popularity is the R&B/pop crossover hit "Wait (The Whisper Song)."

"It's a great opportunity for us to keynote," the Twins tell *Billboard*. "It feels good because a lot of people think we are immature, but this opportunity shows that we are growing as artists."

Other highlights expected at the awards show include the presentation of the prestigious *Billboard* Founders Awards. This year's R&B and hip-hop honorees are Chaka Khan and A Tribe Called Quest. Last year's Founders honorees were Isaac Hayes and KRS-One.

"We are truly humbled by this award. We feel blessed to receive this much love," A Tribe Called Quest's Phife (Malik Taylor) says.

Khan's signature vocals as a member of Rufus and as a solo artist have energized a host of R&B hits. She joins forces with the London Symphony Orchestra on her latest album, "Classikhan."

"Music is my calling, and making a career of music has been a tremendous blessing to me," Khan says. "I am grateful to *Billboard* for honoring me with their Founders Award. Feeling this kind of love and appreciation for my talent is truly humbling. After three decades in this business, I will accept the award with sincere gratitude."



YING YANG TWINS

Ying Yang Twins Photo: Steve Granitz/WireImage.com

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Columbia Records executive VP Charlie Walk and *Billboard* co-executive editor Tamara Conniff share their thoughts at the What Teens Want—East conference.

Bratz Bring The Noize

Popular Fashion Doll Brand Will Be A 'Band'

You may not know Cloe, Sasha, Jade, Yasmin and Roxi by name, but you surely know their images. The globally recognized quintet makes up the **Bratz Rock Angelz** characters in the multicultural Bratz line of lifestyle fashion dolls. And now, the five girls—who are majorly addicted to fashion—are ready for their musical close-up.

On July 26, Hip-O/Universal Music Enterprises will issue Bratz Rock Angelz's self-titled debut. The pop-rock release is a partnership between UME, toy company MGA Entertainment and concept/music development firm Engine Brands.

Fans of recent recordings by Kelly Clarkson, Lindsay Lohan and Hilary Duff will find much to like here, including lead single "So Good." Themes of self-expression, self-esteem and self-confidence are present throughout the full-length.

Music will also accompany the dolls at retail. Each doll will include a CD-ROM featuring that character's solo song plus an edit of the single.

If all goes according to plan, Bratz Rock Angelz will follow in the footsteps of Gorillaz, the internationally successful U.K. recording act that comprises cartoon characters. Its new Virgin CD, "Demon Days," has sold 335,000 copies since its May release, according to Nielsen SoundScan.

Tina Wells, CEO of teen marketing/consulting firm Buzz Marketing Group, is confident about the CD's chances for success. MGA, which is responsible for the strong Bratz brand, creates products that its core audience will like, she says. "This CD is just another way to bring the [Bratz] brand to life."

And for Wells, the 4-year-old Bratz line was the first brand to understand the "kids growing older younger" trend—"and they've run with it for years. They realize that girls can still be girls, but give them a bit of an edge."

In the fall, the branding of Bratz increases with a TV series (on Fox, produced by 4Kids TV), a DVD (from 20th Century-Fox) and a videogame (from THQ).

A fascinating aspect of the brand is its refreshing ability to play the line between tweens and adults—MGA knows exactly where it is and is careful not to cross it. Wells notes, "They have figured out how to keep both tweens and their parents happy."

Which helps to explain why the Bratz have won

numerous accolades, including Family Fun magazine's toy of the year award (four years in a row) and the International Licensing Industry Merchandisers' Assn.'s top prize for overall best license of the year.

MAN ON A MISSION: Sure, Wyclef Jean's Refugee clothing line has, since April, been finding its way into smaller stores like Dr. Jay's, Against All Odds and Up Against the Wall. But in the next few months, Refugee will start turning up in department stores.

Refugee president Andrino—who along with Parisian designer Mohamed Dia are Jean's partners in the venture—says it was important for the brand to have limited availability at first. "We didn't want to be everywhere all at once," he says. "We wanted to start with a more grassroots approach."

This sensibility goes along with the brand's goal, which is to promote unity and cultural awareness without discrimination or prejudice.

The Refugee line consists of jeans, shorts, polos, T-shirts, track jackets and leather coats for men. Prices range from \$30 to \$650. Fall and holiday lines are next on the bill, and a women's collection is scheduled to debut in 2006.

INTO THE GAP: For its fall ad campaign, Gap—and New York ad agency Laird + Partners—has tapped several creative types, including Michelle Williams (of Destiny's Child) and Joss Stone (for her second Gap go-round). Though a Gap representative would not confirm it, we hear that John Legend is also part of the campaign's musical mix. Expect the ads to begin rolling out next month.

COOL SPOT: Have you seen the new visually and musically stimulating TV spot for the Hummer H3? If not, immediately log on to hummer.com and watch it.

Created by Boston-based ad agency Modernista and directed by Daniel Askill, the 30- and 60-second spots, titled "Chairs," intertwine modern dance and rock-etched dance beats.

Dance/electronic music enthusiasts will be happy to know that DJ/producer Paul Oakenfold created the ad's original track, "Humming." ●●●



BRATZ ROCK ANGELZ find music to be the newest hot fashion

BRANDING BY MICHAEL PAOLETTA

What's The Deal With Teens? Just Keep It Real

NEW YORK—Want to reach the almighty and lucrative teen market? Follow these simple rules: Keep it real, remain authentic, and stay relevant. And do not talk down to teens. They hate that.

That was the consensus at the What Teens Want—East conference, held July 12 at the Marriott Marquis here. *Billboard* hosted the one-day event with sister VNU publications Adweek, Brandweek, Mediaweek, The Hollywood Reporter and Sporting Goods Business, plus Nielsen Entertainment. Sponsors included National Cinema and Teen Vogue.

It was clear from the panels and presentations that young people today live media-saturated lives. On average, a teen spends nearly nine hours daily interacting with media sources, often while multitasking, according to blackplanet.com executive director Omar Wasow, who moderated the panel "Hooking Up With Teens in an Online and Mobile World." In comparison, teens spend about 2.5 hours daily with their parents and 50 minutes on homework.

Factor in their monthly personal discretionary income and it's no wonder that brands from iPod and Virgin Mobile to Columbia Records and Nike want a piece of the teen pie.

According to data compiled by the Harrison Group, boys between the ages of 13 and 18 have a monthly income of \$695 (those with jobs) and \$339 (without jobs). Conversely, girls in the same age range have monthly incomes of \$760 (with jobs) and \$122 (without jobs).

In other words, Harrison Group vice chairman Jim Taylor remarked, young girls are expected to work for the money.

Regardless of the sex, when it comes to marketing to teens, marketers must never forget that teens are cynical and smart. "The message must be on-point," Insound/DrillTeam CEO Steve Kleinberg said during the "Grass Roots and

are seen as being in the know," Hi Frequency Marketing founder and CEO Ron Vos said.

During her one-on-one interview with Columbia Records executive VP Charlie Walk, *Billboard* co-executive editor Tamara Conniff noted that teens' "bullshit meter" is more acute than it was 10 or 15 years ago. So, instead of force-feeding them informa-



Billboard co-executive editor Ken Schlager, second from left, with 'Grass Roots and Guerilla Marketing' panelists, from left, Richard Ellis, Ron Vos, Carlos Scott and Steve Kleinberg.

Guerilla Marketing" discussion, which was moderated by *Billboard* co-executive editor Ken Schlager. "It comes down to how you market to them."

Because the attention spans of today's young adults are shorter, the message needs to be quick and simple—as well as entertaining, exciting and informative. "We are dealing with full-fledged human beings," 12 to 20 president/creative director Richard Ellis remarked during the same panel.

Full-fledged human beings who, it should be noted, put a lot of weight into what their friends think and say. Which helps explain why grass-roots marketing is key to reaching teens. "The people behind [the message]

tion, Walk explained that it is now about "marketing elegantly to them."

In addition to Internet radio and teen magazines like *US Weekly* (which Walk called "crack for kids"), Walk cited instant-message screens, myspace.com and 3G cellular phones as important pieces of teen real estate.

After nine hours of sitting through the day's panel discussions, 14-year-old attendee Amit Gilad, who lives in Los Angeles and plays in a band (Jamnation), told *Billboard*: "It's like hearing aliens analyze the human race." ●●●

Additional reporting by Jordan Heller Weissmann in New York.

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DISTRIBUTION BY ED CHRISTMAN

UMG Dominates U.S. Market Share Rankings

Uni's Performance In First-Half 2005 Is Highest Since Merger With PolyGram

NEW YORK—Universal Music & Video Distribution was the driving force of the U.S. music industry in the first half of this year. Market share for the perennially No. 1-ranked company rocketed to 32%, its highest since the 1998 PolyGram-Universal merger.

The company's first-half dominance is even more apparent in the current-album market. It not only led the industry in that category, it snared six of the 10 best-selling albums, including the top three. 50 Cent's "The Massacre" was No. 1, moving 4 million units as of July 3, according to Nielsen SoundScan.

What is more, UMVD was the only major distributor to increase its scans in a period when album sales were down 7.6% (*Billboard*, July 16). Scans declined for the other three majors as well as the independent sector, though the indies boosted their collective market share.

In the six-month period ended July 3, UMVD's market share was up nearly five percentage points from the 27.1% it garnered in first-half 2004. On a unit basis, that translates to 90.5 million, an 8.5% increase from the 82.8 million for the corresponding period of 2004. UMVD's current-album market share is even stronger, at 35.7%, outranking No. 2 distributor Sony BMG Music Entertainment Sales by nearly 10 percentage points.

Right behind "The Massacre" are Mariah Carey's "The Emancipation of Mimi," which has shifted 2.3 million copies, and the Game's "The Documentary," with 2.1 million. Other top sellers for Universal include the Killers' "Hot Fuss," Gwen Stefani's "Love.Angel.Music.Baby." and Eminem's "Encore."

While it is clear that UMVD has hit power, its strong first half extended to catalog sales, where it was the only major to enjoy an increase—albeit slight. Its share of 26.1%—up from 24.3% in first-half 2004—added 454,000 units to its 27.7 million total from the corresponding period last year.

Some retailers attribute UMVD's outstanding first

half to its controversial JumpStart program, particularly as it relates to catalog. JumpStart lowered wholesale prices significantly but eliminated cooperative advertising funds that traditionally had gone to retailers.

UMVD's competitors maintain that JumpStart does not make financial sense. But the skepticism that retail displayed during the program's September 2003 launch has dwindled, especially after an April 2004 revamp. At that time, UMVD raised list prices by \$1 but kept wholesale costs fixed and added buying discounts for some catalog purchases.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects the data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores.

The accounts surveyed generate 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales occurring in the first 18 months of an album's release (12 months for classical and jazz titles), except for those that remain in the top half of The *Billboard* 200.

THE RUNNERS-UP

Ranked No. 2 in total album market share, Sony BMG Music Entertainment Sales garnered 26%, nearly nine percentage points above the third-place indie sector. But that share is down from first-half 2004, before the Sony-BMG merger, when the companies' combined total was 30.2% (BMG with 16.4%, Sony with 13.8%). That translates to scans of 92.2 million units midway through last year and 74 million for the same period this year.

But if the company's independent distribution arm, RED, is included, Sony BMG's market share comes in at 27.8% (see company chart, this page).

The merged Sony BMG initially was expected to challenge



UMG's industry lead; after all, their combined premerger market share of 30.2% overshadowed UMG's 27.1%.

Sony BMG's four-percentage-point drop can be attributed to the cooling down of labels on the BMG side, particularly the Zomba Group.

Looking at distributors' market shares by genre, Sony BMG Music Entertainment Sales still managed to snare No. 1 rankings in classical, hard rock, soundtracks and gospel.

In the current-album market, Sony BMG scored a 26.2% share, down from 32.6% for the two companies combined in first-half 2004. Its best-selling titles so far this year include Kelly Clarkson's "Breakaway," at No. 5 with 1.6 million units, and "Now 18," at No. 9 with 1.2 million.

The independent sector's collective 18.3% share of the total album market is up from the 17.5% it had last year at the halfway mark. But in scans, the indies are down to 51.6 million

units, compared with 53.3 million for first-half 2004.

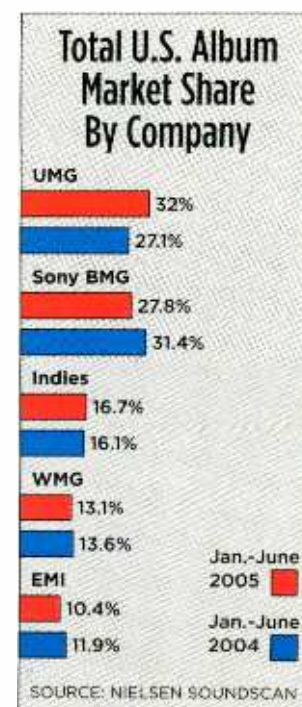
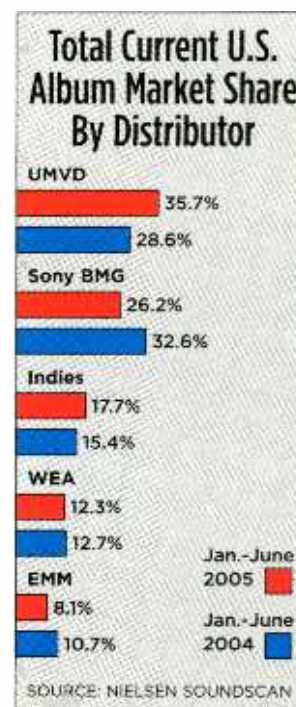
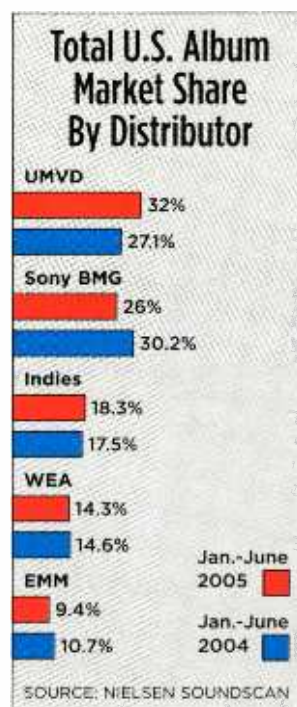
In the current-album market, the independent sector coraled a 17.7% share, up from 15.4% this time last year. The indies also landed at No. 1 in

the new age genre and No. 2 in classical, rap and gospel. In addition, they had the highest number of albums on the *Billboard* Heatseekers chart.

Within the indie sector, the top distributors were Warner

Music Group's Alternative Distribution Alliance, with a 2.3% share, followed by RED with 1.8%, Koch Entertainment Distribution with 1.6% and EMI's Caroline with 1%.

continued on >>p16



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Ritmo Latino Opens Store Numero 42

With Latin music the only genre increasing its U.S. sales in the first half of the year, Ritmo Latino continues to ride the wave it helped create. The chain just opened its 42nd store, in the Glendale area of Phoenix.

According to Ritmo Latino founder and president David Massry, this is the first of four outlets planned for the Phoenix market. Massry says he is currently negotiating a couple of leases. "We might open another store this year, and two more next year," he says.

The Glendale outlet takes up about 3,500 square feet and carries about 11,000 albums, 2,000 books and 1,300 movies, according to Ritmo Latino director of operations Jack Feinstein. Because this is a new store, he expects the assortment to grow and change as the

chain adapts to the market. Naturally, the books and movies, like the music, are in Spanish.

The store features an Internet cafe and listening stations where customers can sample any CD in the store, Massry says. "We try to make all of our stores exciting," he adds. "Some have an arcade. Some have an Internet cafe where you can check your e-mail."

Members of the chain's frequent-buyer program—which costs \$10 a year and provides a 10% discount on purchases—can use the computers for free. (Nonmembers pay for computer time).

Five Ritmo Latino locations include a store-within-a-store, usually with a separate entrance, for the chain's Ritmo Rock concept, geared to rock fans.

In addition to Arizona, the Tinton Falls, N.J.-based chain fields stores in California, Texas,

Illinois, Nevada, Florida, New Jersey and Washington, D.C.

It has opened eight stores in the last 18 months.

SPRUNGING UP: Virgin Entertainment Group North America is not finished pruning its store portfolio. The

chain will shutter two California locations in addition to its Burbank store: Sacramento (scheduled to close Aug. 31) and Costa Mesa (Sept. 22). The closures, along with the previously announced transfer of the lease for the chain's Van-

cover store to HMV, are part of a VEGNA effort to ditch underperformers.

After experiencing difficulty during the 2003 Christmas selling season, the company began a turnaround effort that appears to be working. For instance, last year, VEGNA management recognized that it needed to close or renegotiate leases on about 10 of its stores (*Billboard*, Oct. 2, 2004). Since then, it has closed its Long Island, N.Y., and Columbus, Ohio, outlets.

Meanwhile, the chain is still searching for new locations. It will open a Los Angeles flagship on Hollywood Boulevard this fall. It also has begun refurbishing its Times Square store in New York.

"Virgin Entertainment Group remains fully committed to entertainment retail," the company said in a statement. "Virgin Entertainment Group believes that its mis-

sion of creating the finest entertainment retail experience in the country is predicated on the quality of its stores rather than the quantity of its locations. Virgin believes that the key is to not spread its distribution too thin, but rather to create true destination retail experiences in America's destination cities."

With music sales declining this year, VEGNA and other merchants continue to seek new product lines.

"We have to look at our own business and develop other options," Virgin Entertainment Group global CEO Simon Wright says. "But music is the glue that holds everything together. Music will be the central core of the store, even though we might see the percentages change a little bit. When the customer walks into the Virgin Megastore, they are walking into a record store." ...



Ritmo Latino reaps what it helped sow: an expanding Latin music market.

MARKET SHARE (cont.)

from >>p14

The market share for Fontana, UMG's new indie distribution arm, is not available. But because it shipped its first releases March 15, Fontana's impact on UMVD's overall market share is probably minimal.

If the other three major-label-owned indie distributors

were excluded, then Koch would be the largest indie distributor and the sector would have just a 13.4% slice.

Moving back to the majors, WMG, including ADA, had a 16.7% total market share, up from last year's 16.1%. But if ADA is subtracted, WMG's

WEA distribution unit garnered 14.3%. That is down from the 14.6% it had in first-half 2004 and leaves the company in fourth place. WEA has moved 40.5 million units so far this year, down from the 44.6 million it moved in first-half 2004.

In current-album market share, WEA tallied 12.3%, down from the 12.7% it had this time last year; its best-selling title was Green Day's "American Idiot," which ranked No. 4 at midyear, with 1.9 million scanned.

EMI Music Marketing fin-

ishes last with a 9.4% share, down from the 10.7% it had midway through last year. The company has scanned 28.3 million units so far this year, versus the 32.7 million it moved during the same period in 2004.

In current-album market share, EMM's distribution unit garnered 8.1%, down from 10.7% halfway through 2004. Its best-selling title, Coldplay's "X&Y," has scanned 1.4 million copies since its June 7 release.

Moving to the R&B rankings, UMVD placed first with a 44.2% share, up significantly from 35.4% in first-half 2004. Within the genre, the company's rap share also increased, to a whopping 55%.

Sony BMG ranked second in R&B with a 25.2% share. That is down from the combined 36.7% share for Sony and BMG last year. Within that, the company's rap share is off significantly, to 8.4% from a combined 21.2% last year.

On the other hand, WMG, under the stewardship of North American chairman/CEO Lyor Cohen, shows signs that it could once again be a

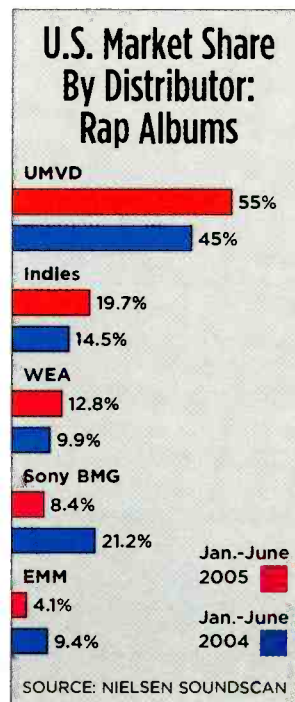
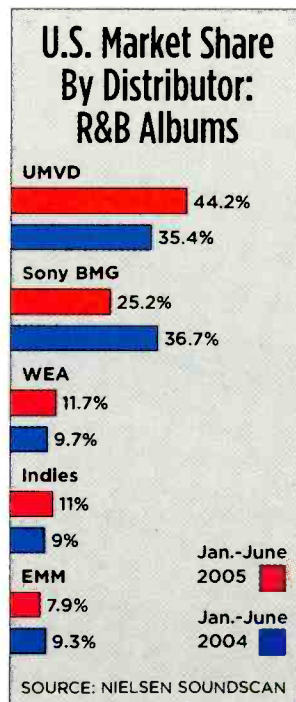
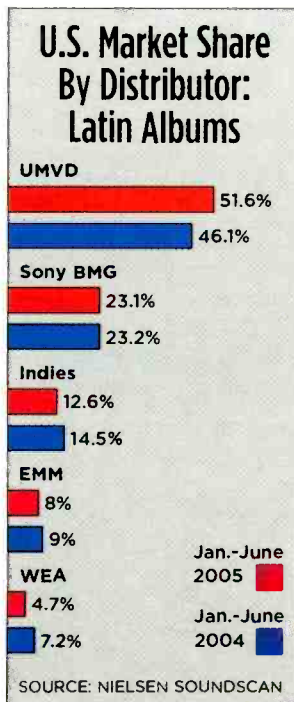
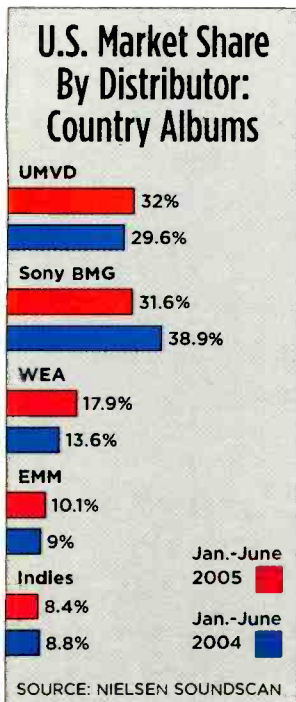
player in R&B and rap. Its R&B share was 11.7%, up from 9.7% in the prior first half, while its rap share was 12.8%, up from 9.9%.

The indie sector ranked fourth in R&B, with 11%, up from 9% this time last year; its rap share stood at 19.7%, up from 14.5%. EMM lost R&B share, notching 7.9%, while its rap share dropped to 4.1%.

In country, UMVD's 32% share squeaked ahead of Sony BMG's 31.6% to score the No. 1 spot. WEA ranked third with 17.9%; EMM took fourth with 10.1%; and the independent sector garnered 8.4%.

In Latin albums, UMVD remains king of the hill, with a 51.6% share, up more than five percentage points from first-half 2004.

Though acquisitions fueled the company's initial rise to lead the Latin genre, the share increases for this year came through organic growth. UMVD increased its Latin scans by 2.1 million units in the first half. That is about 25% of UMVD's overall 7.6 million-unit increase. ...





Expunged Records will deliver an album tribute to the late **ELLIOTT SMITH** this fall.

The Indies

TODD MARTENS tmartens@billboard.com



CD Baby Grows Up

Retail Web Site Expanding Across Pacific, For Starters

Look for Portland, Ore.-based indie e-tailer CD Baby to sprout branches in foreign territories. Founder and CEO Derek Sivers is in the process of opening satellite offices in Japan and Australia, with more countries potentially to follow.

CD Baby VP of marketing Alex Steininger says about 35% of the site's orders come from overseas. And that has led to proposals from people in countries like Japan, Australia, Spain and England to helm offices in those places.

Customers outside the United States have expressed wishes to save money on shipping and avoid customs. "We got [to] thinking about it," Steininger says, "and if we could make it work, it was definitely something we wanted to do."

Steininger says CD Baby has maintained a list of those who have offered their help in other countries. Japan will be the first overseas office, and Australia should follow. Steininger says Canada and England are also high on the list. "We're really looking into every market we plan to work in."

BIOGRAPHY: After working for Omaha, Neb.-based Saddle Creek for five years, label manager Justin Krabel was happy to show his bias in a documentary about the label.

Krabel and filmmaking partner Rob Walters admit to playing favorites for the upcoming "Spend an Evening With Saddle Creek: The First 10 Years of Saddle Creek Records."

"It's very insider to me," Krabel says. "But this is how we remember it and how we saw it all happen."

The 90-minute movie includes interviews with every band on the Saddle Creek roster during the 2003-2004 filming, including Bright Eyes, Cursive and the Faint, as well as footage from 50 live performances.

New York-based Plexifilm will issue the movie Aug. 23 on DVD, following its premiere Aug. 21 in Omaha.

"Plexifilm are the only people I ever even thought about putting it out," says Krabel, a former manager of an AMC movie theater. "We needed their expertise. And we had no idea how to start our own DVD label. Then this would seem too much like a commercial."

Krabel says talk of taking the film on a college tour has been kicked around. "Our summer is going away rapidly, and that's still in the planning stages."

FOCUS ON REDEYE: Redeye Distribution in Haw River, N.C., continues to ramp up its roster of artist-run labels, having reached an agreement with

the Proclaimers' Persevere Records. The Scottish duo will issue a new album, "Restless Soul," Sept. 6.

Redeye will distribute the act's previous album, 2003's "Born Innocent," which had been handled by the Warner-owned Alternative Distribution Alliance. Redeye also recently struck deals with Juliana Hatfield's Ye Olde Records and All for One Music, the label started by Go-Go's bassist Kathy Valentine.

In other Redeye pickups, the company has signed U.S. distribution deals with Arena Rock Recording and the recently formed Expunged Records, both based in Portland, Ore.

The pop-focused Arena Rock has issued recordings from the likes of the Autumn Defense, Calla and Elf Power. The label will have new releases this fall from atmospheric rock six-piece the Swords and the folksy Talkdemonic. ADA previously distributed Arena Rock.

Expunged was started last year by entertainment attorney Anthony Davis. This fall, the label will issue a tribute to the late Elliott Smith, featuring a number of acts from Portland, Smith's hometown. Contributors include baroque pop outfit the Decemberists, pop act the Helio Sequence, rock group the Thermals and hip-hop duo Lifesavas.

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Washington, DC	26	Aug. - Patriot Center
New York, NY	27	Aug. - Madison Square Garden Arena
Boston, MS	28	Aug. - Agganis Arena
Toronto, Canada	02	Sept. - Rexall Centre
Las Vegas, NV	07	Sept. - House Of Blues
San Diego, CA	10	Sept. - Open Air Theatre
Los Angeles, CA	11	Sept. - Universal Amphitheatre
Dallas, TX	14	Sept. - Escape
Houston, TX	15	Sept. - Planeta Bar-Rio
San Antonio, TX	16	Sept. - Sunset Station
New Orleans, LA	17	Sept. - House of Blues
Detroit, MI	20	Sept. - Detroit Opera House
Atlantic City, NJ	23	Sept. - Taj Mahal
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San Juan, PR	01	Oct. - Coliseo Jose Miguel Agrelot

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Elliott Smith Photo: Theo Wargo/WireImage.com

SATELLITE BY ANTONY BRUNO

Are Downloads In Satellite Radio's Future?

Satellite radio providers are taking aggressive steps to extend their programming into delivery channels outside the automobile. Many feel the end result will be an integrated digital music store.

"In the next few generations, there will be ways to download and purchase songs straight off

and portable devices. To succeed, they will have to compete with today's Internet-based digital music services targeting the same user. And while Sirius and XM tout the strength of their programming as a competitive advantage, analysts expect the appeal of on-demand

net-based services already offer not only commercial-free radio, but also on-demand à la carte and subscription-based music, and consumers may resist paying for both.

"Tell me why you would pay whatever your monthly cell phone bill is, plus a \$10 a month music subscription service, plus \$12.95 for Sirius," Goldman Sachs analyst Mark Wienkes says. "You're paying an awful lot of people now. So the opportunity for XM and Sirius is to offer the same type of service, their own download store, to remain competitive."

Competition from high-definition radio services, which plan to add song purchasing capabilities to their radio feeds, provides additional motivation for satellite radio's retail play.

Technically, it is not that challenging. Satellite radio receivers simply need to add an additional channel that allows for two-way communication with the network so purchase requests can be registered.

On the business side, satellite radio providers would have to either partner with an existing digital music service provider, or renegotiate their licensing agreements with music labels to allow them to sell digital tracks as opposed to merely broadcast them.

"All three of these channels—wireless, Internet, satellite—they're all emerging markets,"

NPD Group analyst Ross Rubin says. "There has to be a recognition that the barriers of crossing over from one of these channels to the other are lowering. Technological improvements are beginning to blur the line between what comes from the sky, what's coming from your cell phone carrier and what's being beamed from your home network."

Neither Sirius nor XM would confirm any behind-the-scenes maneuvers. Both services acknowledge discussions with digital music service providers for a variety of possible partnerships.

"We've talked to a lot of people," Sirius spokesman Jim Collins says. "Who knows? You're talking about a digital platform that has a lot of possibilities."

In December, XM filed a patent for a device that could time-shift live broadcasts and subsequently purchase select tracks via a "buy"

button on the device.

"The user can navigate and selectively listen to the songs in the stream and select song titles for purchase and authorized, permanent storage," the filing reads.

In April, XM also conducted a survey with select subscribers to determine their interest in either leasing or buying music discovered via its programming. For an extra monthly fee, the hypothetical service would allow users to press a "save" button to add a song playing over the XM channel to a leased memory system—like a TiVo for radio—and transfer saved tracks to a computer or portable MP3 player. Subscribers could keep these tracks as long as they pay their monthly fee—a business model



similar to Internet-based digital subscription services.

"We're always looking at different ways to expand the reach of our service," says XM spokesman Chance Patterson, who could not confirm the status of such a service. "We have a nationwide reach, we have lots of content, and as we move ahead we'll look at what opportunities there are to integrate our technology in different ways... It's an interesting time."

Meanwhile, Sirius and XM remain in the very early stages of market development. Almost every car manufacturer at this point offers one service or another as a dealer-installed option, expected to result in a combined 8 million subscribers by the end of 2005.

"There's a tremendous amount of room to grow here," Collins says. "There are over 200 million cars on the road today and about 100 million households. Add the growth rate of new cars and light trucks, shopping malls, restaurants and you're going to have 350 million potential units here."

BITS & BRIEFS

MSN ROCK STAR

Microsoft's MSN online network will host the official Web site for the "Rock Star: INXS" reality show, featuring online voting, exclusive videos, contestant blogs, music downloads and other services. The show, airing on CBS, follows contestants as they compete to be the new lead singer of INXS. Fans also can vote with the MSN Messenger instant-messaging application, watch exclusive footage on MSN Video that is not shown on TV and download songs sung by contestants (both their version and that of the original artist) at MSN Music.

FUSION FLASH CONCERTS

Ford Motor is promoting the fall launch of its new Fusion automobile with a series of "flash mob" free concerts fea-

turing Jermaine Dupri, Fat Joe, Collective Soul and others. Only those registering at the company's Web site or sending the word "go" via a mobile short code will receive details on where and when the concerts will be held. Registrants receive instruction through mobile text messaging or e-mail just hours before each event.

DISNEY MVNO

Mickey Mouse is coming to a mobile phone near you. Walt Disney Internet Group will operate its own wireless phone service called Disney Mobile, leasing Sprint's wireless network. The service will target the family market with Disney-branded entertainment content, including ringtones, games and graphics. The service is expected to become available next year.



the satellite signal," Gartner G2 analyst Laura Behrens says. "Now that the chips are tinier, the devices smaller and the processing is more powerful, these guys are asking themselves what other services they can put onto their receivers that makes them even more compelling."

The automotive market remains primary for Sirius Satellite Radio and XM Satellite Radio. But for their next stage of growth, satellite radio providers are targeting home electronics

music will be too great to resist. Satellite radio providers require a separate subscription for each additional device: Even if you have a subscription for your car, you need another one for a home receiver.

It is too soon to tell if consumers will pay additional fees to access the same service in different locations. So far, only 10% of today's satellite radio subscribers pay for the service on multiple devices.

Several Inter-



A NEW ONLINE SIGHT—LIVE TV PROGRAMMING

The makers of the new Slingbox want to let you take your TV programs with you wherever you go, or at least wherever your computer goes.

The device can redirect live TV programming from any cable box, satellite receiver or personal video recorder to users' computers via a local area network or through the Internet. Users can then watch the programs on their computer screen anywhere in the house—or the world—that has an Internet connection.

The service does not store or time-shift programs for downloading and later viewing. It instead streams live feeds to computers with the SlingStream software installed. The service currently only supports Windows XP-based PCs and laptops. The company hopes to add support for handheld PDAs and mobile phones in the future.

The Slingbox experience includes a virtual remote control, allowing users to change channels or play programs saved on a personal video recorder, all from the computer. It also allows users to watch programming on the computer while browsing the Internet or interacting with other PC applications.

The Slingbox is available for \$250 at BestBuy and CompUSA retail stores. It does not have a monthly fee.

—Antony Bruno

HOT RINGTONES™ JULY 23, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	14	#1 JUST A LIL BIT	50 CENT
2	2	14	WAIT (THE WHISPER SONG)	YING YANG TWINS
3	3	6	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
4	4	10	WE BELONG TOGETHER	MARIAH CAREY
5	5	4	CATER 2 U	DESTINY'S CHILD
6	6	22	CANDY SHOP	50 CENT FEATURING OLIVIA
7	8		SUPER MARIO BROTHERS THEME	KOJI KONDO
8	9	3	GIVE ME THAT	WEBBIE FEATURING BUN B
9	7	6	BACK THEN	MIKE JONES
10	10	8	B.Y.O.B.	SYSTEM OF A DOWN
11	12	11	HOLLABACK GIRL	GWEN STEFANI
12	11	14	OH	CIARA FEATURING LUDACRIS
13	13	4	HOW WE DO	THE GAME FEATURING 50 CENT
14	14	39	HALLOWEEN	JOHN CARPENTER
15	16	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
16	15	24	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
17	24	8	TOMA	PITBULL FEATURING LIL JON
18	17	39	DROP IT LIKE IT'S HOT	SNOOP DOGG FEATURING PHARRELL
19	39	3	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS
20	18	9	TOUCH	OMARION



The Black Eyed Peas make their first appearance among the top 20 ringtones with "Don't Phunk With My Heart." Downloads increase 60% from last week as the title takes a 20-position jump.

Based on data provided by: in alphabetical order: Squared, Dwingo, Faith West, Mediabase, Info-space Mobile, MIDIRingtones AG Interactive, XRinger, Zingy and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

Legal Matters

SUSAN BUTLER sbutler@billboard.com



The Label's Bankrupt: Here's The Good News

Few music lovers feel a thrill hearing horror stories of recordings getting tied up in a label's bankruptcy. When it happens, a label's rights to an artist's services, sound-recording copyrights, master recordings and the inventory of CDs are usually swept up by someone who purchases them from the bankruptcy trustee. In some cases, the recordings fall into a bottomless pit, never to be heard again.

Three lawyers beat the odds recently when they rescued eight albums by four recording acts—Peter Conte, Piffaro, Red Priest and Terra Nova—from the bankruptcy of Troy, N.Y.-based classical label the Dorian Group.

The attorneys—Bernard Resnick in Bala Cynwyd, Pa.; Paul Rapp in Housatonic, Mass.; and Peter Irvine in Northampton, Mass.—also successfully argued that rights under several recording and master-licensing contracts could not be sold.

Most artists and master-recording owners who grant rights to a label want their records released only by that company or else want their rights back (a "reversion" of rights) so they can make their own deal with someone else. As a result, lawyers often spend hours negotiating specific phrases in recording and license deals with labels, describing what they want to occur if the company goes broke, closes or files for bankruptcy.

"Those provisions are in entertainment contracts all the time, but it's also clear that they are unenforceable in a bankruptcy," says Wayne Terry, a bankruptcy attorney with Mitchell, Silberberg & Knupp in Los Angeles.

This is because federal bankruptcy law, which protects creditors, trumps state law, which governs contracts. Judges see such contractual provisions as an attempt to destroy the effect of bankruptcy law, Terry says. "The courts are very likely to run roughshod over the otherwise enforceable state law contract

rights of an artist in the interest of getting a few shekels in for the creditors."

While a contract that requires a label to return masters if it files bankruptcy will not be enforced, artists and owners of masters can try a few other things in their contracts, Terry says. They will need bargaining clout, however, since most labels will shy away from the risk of losing any rights.

The provisions should clearly address three types of property: copyright in the sound recording, the physical master recording and the inventory of CDs.

In artists' recording agreements, Terry says a clause may require the label to continuously publish the albums (keep records available for sale to the public) or else the copyrights and the masters revert to the artist. Since the label might not be selling records while in bankruptcy, the artist can demand

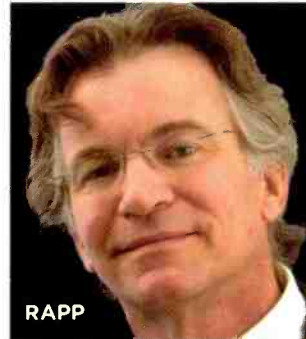
As a comparison, a bank has a lien on the title to a car when it lends money for a consumer to purchase it. If the consumer fails to pay, the bank owns the car and can take it back.

To hold a security interest in recordings, the owner of the masters must also "perfect" the security interest, Terry says, by filing certain documents with state agencies and with the U.S. Copyright Office.

An alternative method to try



TERRY



RAPP

that the trustee keep selling them. If the trustee does not, the artist/creditor can argue that the copyrights belong to the artist. Yet Terry says there is no guarantee a bankruptcy judge will enforce this.

In master licenses, Terry notes two primary approaches: taking a security interest and granting contingent rights.

Secured creditors have first dibs to get their assets back from a bankrupt debtor. To do this in a master license, a contract should state—in legal terms—that the owner grants rights in the copyright and the master, subject to a security interest, with the rights reverting to the owner if the label fails to perform its contractual obligations.

is to avoid granting exclusive, worldwide rights in a license. Instead, the owner grants "contingent" rights, which means that the label only has the rights if it performs all of its obligations under the contract. The agreement must also clearly state that the owner keeps all ownership rights in the copyright and master, perhaps also stating that the label merely holds rights in trust for the owner. Further, the contract must state that if breached, it is terminated and all rights revert to the owner.

Even when contracts do not set up the necessary rights, it can pay to fight. The artists who won their rights in the Dorian bankruptcy did not have any special provisions in their contracts. Yet their lawyers filed a lawsuit, and then a motion for summary judgment that no one opposed. The bankruptcy judge returned their copyrights and ended their contracts. The artists then purchased the inventory and artwork for the albums for about \$7,500.

"There are situations sometimes that the bankruptcy trustee just does not want to put up a fight," Terry says. ♦♦♦

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GLOBAL BY CHRISTIE ELIEZER

Australia's Live Biz Wants Tax Breaks Falling Its Way Too

SYDNEY—Australia's live entertainment business is convinced that tax breaks and better marketing could provide the incentive to attract more investment into the sector.

Brendan Schwab, Melbourne-based CEO of the Australian Entertainment Industry Assn., confirms that talks have begun with the government about regulatory changes such breaks would require.

In early June, the AEIA had initial talks with the Ministry of Arts in Canberra. Additional meetings with other governmental departments are being planned over the next few months.

The talks are primarily about gaining tax breaks like those applied to the film industry. The government offers investors a series of write-off opportunities for investments in local film productions or movies shot in the country.

Schwab says that while tax deductions for investment in Australian films is a great incentive, "we are disappointed that live entertainment is presently discriminated against, even if it is unintentional. We think what we have to offer has the same cultural benefit to Australia."

The tax breaks for films led to an 84% rise in investments within five years, according to the government-controlled Australian Film Commission. Some in the film business be-

lieve greater investment allowed it to create such international box-office hits as "Crocodile Dundee," "Strictly Ballroom" and "Lantana."

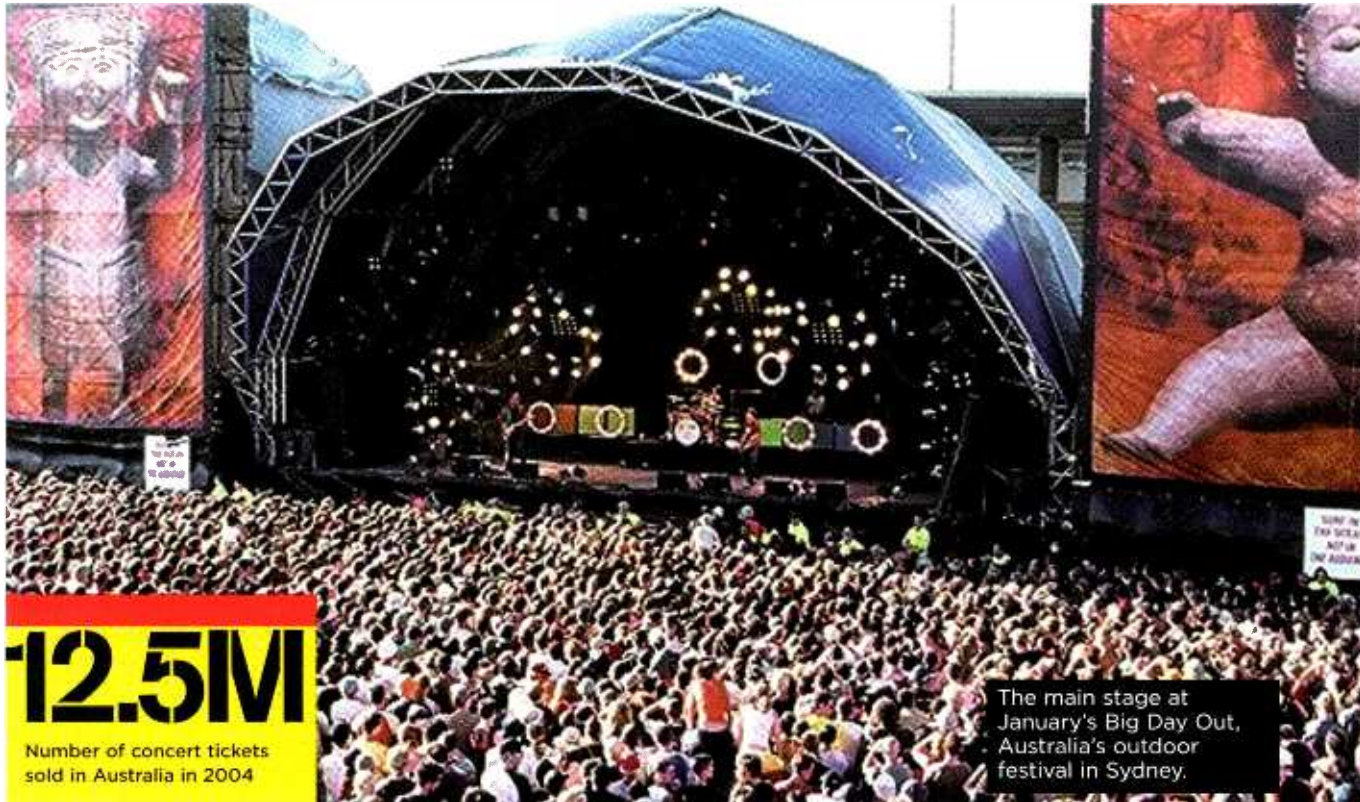
"The ripple effect from such tax deductions for the live entertainment sector would be equally as fantastic," predicts Michael Jacobsen, managing director of Sydney-based concert and theatre promoter Jacobsen Entertainment. "It would mean more shows, more employment and busier venues."

He adds it would also strengthen the financial base for Australian promoters who present international and Australian acts and productions through the Asia-Pacific region and beyond. Jacobsen, for instance, holds the global licensing for the "Dirty Dancing" musical.

The AEIA has a trump card in its negotiations. Its inaugural Ticket Attendance and Revenue Survey, released June 16, proved that the live sector creates much greater revenue than previous government estimates.

Until now, the only figures were from the Australian Bureau of Statistics, which uses a sample of data from music promoters and theater production companies. It estimated that total box-office income was \$331.6 million Australian (\$252 million) in 2002/2003.

The AEIA report, using sales from ticketing agencies and performing arts companies, esti-



mates that 12.5 million tickets, worth \$689.6 million Australian (\$524 million), were sold in 2004.

The figures cover 10 categories including rock concerts, musicals, opera, ballet, plays and classical concerts, as well as one-off events as "Carols by Candlelight" and WWE wrestling.

With musicals and theater accounting for half the sales, and contemporary music shows making up 23% of the figure, the AEIA says there is now evidence that most of the income is generated by commercial promot-

ers and producers. Yet up to 80% of government subsidies go to not-for-profit performing arts companies.

The AEIA also wants changes in tax rules regarding contributions by arts philanthropists. Currently, tax benefits from private benefactors only apply to such government-subsidized arts as opera or ballet, which together constitute 12.5% of gross income from 2004 ticket sales. The AEIA believes that private contributions should equally apply to com-

mercial promoters.

On Aug. 9, the AEIA will hold a summit in Sydney with its 280 members to discuss the best ways that changes to the tax laws can benefit the industry. The AEIA membership includes promoters and producers, performing arts companies, venues and such service providers as ticketing companies and lighting and sound suppliers.

The AEIA also wants input from members about marketing strategies. That 13 million people attended a live show last

year (Australia's population is 20 million) indicates that its marketing should not be aimed at enticing first-timers to events. Rather, Schwab says, it should encourage existing customers to return frequently.

To this end, promoters have been experimenting with tier pricing of tickets.

Schwab believes raising the profile of the concert business would widen its customer basis. This would also help fulfill its need to attract corporate sponsorship to shows and tours. ●●●

GLOBAL BY WOLFGANG SPAHR

German Business Ponders Friday Release Dates

HAMBURG—A move by the German music industry to boost consumer awareness of new titles will cause major changes in album release schedules in the world's fourth-biggest music market.

Under a proposal by German music industry trade group BPW, record companies would adjust their release schedules beginning in late September. The plan calls for retailers to make new releases available on Friday instead of Monday.

BPW has also proposed to revamp the schedules for the country's sales charts, again in late September. The change would see the charts compiled from Friday to Thursday instead of the current Monday-Saturday period.

The charts would then be available to labels on a Sunday night and published on a Monday, rather than Thursday. That would give retailers and labels the chance to stock up on key chart performers ahead of the prime

buying days of Friday and Saturday.

The release-date change, which is still being discussed within BPW, would allow retailers and labels to maximize weekend sales of new releases, says Alexander Maurus, managing director of marketing for Warner Music Germany/Switzerland/Austria.

Maurus is also chairman of BPW's chart and marketing committee, which drew up the changes after conducting market surveys.

"We need new concepts that increase public perception of the value of music and that offer an even better service to



potential music buyers," Maurus says. "Our aim is to establish Fridays and Saturdays as the days for music in Germany."

Maurus says the new release-date strategy could also boost online music sales, as such online vendors as amazon.com and download services report much higher traffic on Friday evenings than at other times of the week.

Gerd Gebhardt, BPW chairman and the German affiliate of the International Federation of the Phonographic In-

dustry, says the Friday release date would allow the industry to take advantage of the relaxation of German laws covering Saturday opening hours for retailers.

Prior to a 2003 change in the law, stores could open only from noon until 4 p.m. on a Saturday. "Now, they can remain open until eight in the evening," Gebhardt says. "This means we can make the most of the day's potential." Stores do not generally open on Sundays.

GLOBAL NEWSLINE

>>> U.K. ALBUM SALES DIP

The United Kingdom's album sales slipped to roughly 31.7 million units in the second quarter, down 1.7% from the corresponding period in 2004, the British Phonographic Industry reports in its new trade review for the quarter. Compilations took the biggest volume hit during the period, registering a 14.2% year-on-year shortfall to almost 6.6 million units. At the same time, shipments of artist albums achieved 2.2% growth to more than 25 million copies.

According to the BPI, growth was found in the singles market, as well as with British music sold in the United States. More than 5 million downloads were sold in Britain during the period, up 743% from the same period last year. Since the beginning of 2005, 10 million downloads have been sold.

—Lars Brandle

>>> GEMA DEMANDS ISP SUPPORT

German authors' rights society GEMA has sent requests to 42 Internet service providers urging them to block the sites of portals offering illegal music downloads.

GEMA president Reinhold Kreile singled out such offending portals as *esefilme.com*, *saugstube.to*, *godelsel.to*, *audio-esel.com* and *power-portal.to*.

"The five illegal portals alone offer more than half a million unlicensed music tracks," Kreile says. "This is a dimension which is no longer tenable for composers and lyricists." By taking this action, GEMA says it is reminding Germany's ISPs of their responsibility to protect songwriters' copyrights.

—Wolfgang Spahr

>>> UNIVERSAL, SFR TEAM UP

SFR, France's second-largest mobile operator, is enhancing its wireless music offering through an exclusive partnership with Universal Music Group. The two Vivendi Universal-owned units have an agreement that will see UMG supply content for the operator's new third-generation mobile phone services.

SFR will be able to add 100,000 titles from UMG's catalog to the 300,000 tracks already available for download through SFR's 3G service. In addition, the two firms will develop Label Studio TV, a mobile TV portal that will allow users to access interactive programs and video services.

—Aymeric Pichevin

>>> HMV GEARS UP FOR E-TAIL

HMV is offering indie labels the opportunity to digitize their catalogs free of charge, ahead of its full-scale entry into the e-tail marketplace. The U.K.-based retail chain's digital service provider MusicNet will handle back-end facilities for the HMV Digital service, which will begin Sept. 5.

The market-leading retailer unveiled details of its HMV Digital initiative on July 11. To start the digitalization process, MusicNet director of label and partner relations Blair Schooff urged indie labels to "simply box up your CDs" and send them to HMV. MusicNet will also accept already-encoded material. "We need to start working with you today," Schooff says.

—Paul Sexton

The release-date change has met with guarded approval across the industry. Executives are keen to give an additional boost to sales in a market that has substantially contracted in the past four years.

"It wouldn't be a bad idea," says Marcus Grabowski, buyer at the Cologne branch of chain store WOM. "Customers would be able to buy the latest hits during the weekend, meaning that shops could be busier."

The proposed change is "an interesting idea that deserves support," says Maarten Steinkamp, presi-

dent of Sony BMG Continental Europe and chairman/CEO of Sony BMG Germany. "It could also be a great opportunity for retail, if they are proactive and act like entrepreneurs—which is not always the case."

German sales charts are compiled by Baden-Baden-based Media Control GfK, based on computerized point-of-sale transactions.

In the next few weeks, Maurus says label executives will be involved in discussions with retailers and Media Control to fine-tune the chart project.

GLOBAL BY LARRY LeBLANC

Canada's Podcast Challenge

Industry Seeks To Outline A Business Model For Burgeoning Digital Format

TORONTO—As podcasting's profile grows (*Billboard*, June 18), Canada's music industry is grappling with determining its business model.

Canadian Music Reproduction Rights Agency president David Basskin says the authors' body is being approached by commercial and

90% of the podcasting content of interest to people—will play by the rules, and we'll be paid by a blanket license or agreed-upon rate card, the remaining 10% will try to podcast with music that may be unlicensed."

Podcasting software and services deliver digital audio

to SOCAN for authors' performing rights.

SOCAN VP/general counsel Paul Spurgeon says the Copyright Board is unlikely to rule on the proposal before 2006, but adds that "in the interim, we are prepared to grant experimental licenses to anyone who wants to

week of the software's launch.

"This is great news for the independent Canadian musicians featured on CBC Radio," says Krista Harris, executive director of production and resources at the broadcaster. "Their music is now being exposed to a new—potentially enormous—national and international audience."

Podcasting has already been attracting attention from Canadian media firms. Toronto-based broadcaster Corus Entertainment, for example, provides podcasts for its specialty radio programs "The Ongoing History of New Music" and "Legends of Classic Rock." And the Toronto Star newspaper launched a podcast in May with an audio version of music journalist John Sakamoto's weekly "Anti-Hit List" column.

The bulk of podcasting in Canada, however, remains the province of hundreds of amateur hobbyists. "We don't really know how much Canadian podcasting is really out there," Basskin admits.

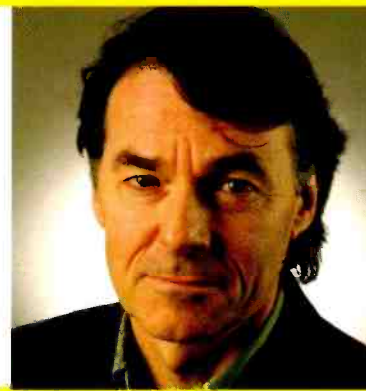
Basskin shares the view of many Canadian music industry figures that podcasts are MP3 files containing music that are accessible to millions worldwide without suitable payment.

"The relationship between the content of a podcast and potential cannibalization of [music] sales," he says, "is very real."



"There are going to be hiccups as we each figure out what to charge."

—CRIA PRESIDENT GRAHAM HENDERSON



amateur podcasters seeking licenses.

"It's great that people want to work with rights holders after so much unauthorized distribution of music," Basskin says, "but we still don't know how to handle [podcasting] yet. How do you price it? How do you track it?"

"There are going to be hiccups as we each figure out what to charge," Canadian Recording Industry Assn. president Graham Henderson says. "Also, while the big players—major broadcasters and others who'll provide

content from the Web directly to the computers or portable media devices of consumers who request it.

One step toward establishing the overall licensing of podcasts was taken in March by SOCAN. The performing rights agency proposed to the Copyright Board of Canada a tariff covering musical works in podcasts.

SOCAN's proposal calls for podcasters to pay a minimum monthly fee of \$200 Canadian (\$163) or 15% of their gross monthly revenue from podcasting (whichever is greater)

podcast."

Utilized initially by amateurs to create their own audio programs, podcasting hit the mainstream last month when Apple Computer launched the latest version of its iTunes software worldwide, enabling users to access more than 3,000 audio programs—most of them talk-based.

Government-owned broadcaster CBC Radio—which began offering talk- and music-related podcasts in late May—reports that more than 80,000 CBC Radio 3 podcasts were downloaded in the first

GLOBAL BY HOWELL LLEWELLYN

Firm Pioneers Recommendations Technology

MADRID—Online music services have long tried to identify and categorize consumer tastes in order to make further sales recommendations. Now science may have found a way to greatly elevate the sophistication of such interactions.

A group of Spanish artificial intelligence researchers (and music fans) say they have advanced the art of defining consumer patterns, by applying AI technology to musical tastes.

The technology is being used by musicstrands.com, which uses "social recommendation

technologies" to select and propose new music based on the music a consumer is playing and has played recently. Purchases can be made via Apple Computer's iTunes; Windows Media Player compatibility will be added this year.

Musicstrands.com VP of marketing and communication Gabriel Aldamiz says it is the only music recommendations site that offers advice based on what people really listen to.

"Some companies' recommendations are based on what you've bought, but they don't

know if you bought it for yourself or your mom," Aldamiz says. "Others recommend music based solely on the interior parameters of the music. But Musicstrands analyzes the relation created by people between the songs, and the recommendations are based on real people's choices."

Musicstrands.com has a multinational staff of 30 working on sites in Corvallis, Ore., and in Bellaterra, outside Barcelona.

Musicstrands.com's current version started in June from its dual bases. Launch was pre-

ceded by a four-month trial in which more than 1 million recommendations were made to an average of 6,000 visitors per day.

Leading Spanish promotion and management company RLM says it is talking to Musicstrands.com about promoting its acts, including Alejandro Sanz, Miguel Bosé, Ana Torroja, Malú and Revolver.

"We see Musicstrands as a very necessary tool for both the music industry and Web site users looking for new music," RLM product and promotion manager Raquel Perera says.

On The Road

RAY WADDELL rwaddell@billboard.com

Philadelphia's Live 8 A Clockwork Show

Electric Factory president Larry Magid says the July 2 Live 8 show in Philadelphia was "as close to perfect a show as you could have." The show was staged in front of the Philadelphia Museum of Art, produced by Electric Factory in conjunction with Russell Simmons and Live 8 executive producer Tim Sexton, and drew an estimated crowd of 700,000-800,000.

The Live 8 lineup in Philadelphia included the Black Eyed Peas, Bon Jovi, Dave Matthews Band, Def Leppard, Destiny's Child, Jay-Z, Toby Keith, Alicia Keys, Linkin Park, Maroon 5, Will Smith, Rob Thomas and Stevie Wonder. Magid, who also produced the Live Aid show at Philadelphia's JFK Stadium 20 years ago, says Live 8 ran over by just 46 minutes, and despite the huge crowd there were only four arrests and no serious injuries.

Two days after Live 8, Electric Factory produced the Elton John-headlined AIDS/HIV benefit, the Sunoco Philadelphia Freedom Concert, at the same site, drawing a crowd estimated at 300,000.

Magid estimates the Philadelphia Live 8 show cost between \$5 million and \$6 million to produce. "But that's just a drop in the bucket if these 10 shows are able to alter history, which I believe in my heart is

happening right in front of us."

SECOND GENERATION: Veteran promoter Louis Messina, president of the Messina Group/AEG Live in Houston, has been "bringing rock'n'roll to America" (in his words) for some 30 years. Now his twin sons—drummer Louis and guitarist Chris—along with pianist/vocalist Nicholas Greer, are doing the same thing on a different level as their band Bojones tries to break on through to the other side.

A rocking power trio fresh out of Bellaire High School, Bojones owns a swirling, insistent rock sound that has been compared to such bands as the Mars Volta and Coldplay; and thanks to Chris, the band features a lot more biting guitar than the latter.

Perhaps dad's connections helped Bojones nail down gigs at such Houston-area venues as Fitzgeralds and the Rhythm Room, as well as opening for such acts as the Vines, Three Days Grace, Jet and even 3 Doors Down at the Cynthia Woods Mitchell Pavilion in the Woodlands, Texas. But the band is definitely paying its dues, doing the van thing on the road, with all the pitfalls that entails.

"They just finished five days on the road sleeping in the van like all new bands," Messina says. "It was Spinal Tap after their show in Fort Worth [Texas].

They blew the engine out in the van there, so a \$100 payday cost them \$4,000. I guess it's kind of like I started, everything going wrong out of the box."

Earlier this year Bojones recorded a 10-song CD at Houston's Sugarhill Recording Studios. The band produced the CD itself, Messina says, for \$1,500.

Asked what advice he offers Bojones about the music business, Messina says, "Work hard, be true and get high guarantees from promoters while keeping your ticket prices down."

Meanwhile, Messina is enjoying nightly sellouts serving as tour director for Kenny Chesney, who is on the road with Pat Green and Gretchen Wilson. A born rock promoter who has found success in country, Messina believes the rock/pop business is missing something that country music still has.

"I met with an agency [recently] in Los Angeles, and I was complaining about loyalty and fairness," Messina relates, "and the head of this agency said, 'Fairness doesn't work in this business anymore. It's all about who's going to write the biggest check.' There is no loyalty in the contemporary music business, unlike country music, which is nothing but loyalty and developing an act." ...



BOJONES got this advice from proud dad of two-thirds of the band, promoter Louis Messina: Work hard, get high guarantees, and keep ticket prices down.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$13,367,872 (\$172.50/\$146.50)	BONNAROO MUSIC FESTIVAL Bonnaroo Music Festival Site, Manchester, Tenn., June 10-12	76,049 90,000 three days	Superfly Productions, A.C. Entertainment
2	\$11,822,645 (9,883,502 Euros) \$143.54/\$50.24	U2, SNOW PATROL, STARSAILOR, THE MUSIC Stade De France, Paris, July 9-10	160,349 two sellouts	The Next Adventure, Solo, Gerard Drouot
3	\$4,725,530 (3,960,716 Euros) \$103.26/\$54.88	U2, SNOW PATROL, KAISER CHIEFS Olympiastadion, Berlin, July 7	70,443 sellout	The Next Adventure, Solo, Wizard Promotions
4	\$4,200,416 (3,514,698 Euros) \$215.12/\$59.16	U2, THE THRILLS, THE MAGIC NUMBERS Ernst Happel Stadion, Vienna, July 2	55,645 sellout	The Next Adventure, Solo, Rock and More
5	\$3,857,935 (£2,035,460) \$95.44/\$76.35	ROD STEWART SECC Arena, Glasgow, Scotland, May 1, 3-4, 25, July 5	42,423 five sellouts	Clear Channel Entertainment-U.K.
6	\$3,537,144 (£1,908,960) \$95.29/\$76.23	ROD STEWART Evening News Arena, Manchester, England, May 6-7, July 4	44,179 three sellouts	Clear Channel Entertainment-U.K.
7	\$3,127,416 (10,542,800 zlotych) \$148.32/\$44.50	U2, THE KILLERS, THE MAGIC NUMBERS Stadion Slaski, Chorzów, Poland, July 5	64,711 sellout	The Next Adventure, Solo, Odyssey
8	\$3,062,295 \$160/\$25	HOT 97 SUMMER JAM: SNOOP DOGG, THE GAME & OTHERS Giants Stadium, East Rutherford, N.J., June 5	44,766 sellout	Trevanna Entertainment, Hot 97
9	\$2,017,322 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 30-July 3	14,956 15,640 four shows two sellouts	Concerts West/AEG Live
10	\$1,549,384 (£885,363) \$107.52/\$62.72	ROD STEWART Bristol City Football Club, Bristol, England, July 1	17,210 sellout	Creative Entertainment, in-house
11	\$1,009,041 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Charlotte Coliseum, Charlotte, N.C., July 9	18,147 sellout	The Messina Group/AEG Live
12	\$900,684 (£525,675) \$88.42/\$70.73	ROD STEWART Pride Park Stadium, Derby, England, July 2	7,800 sellout	in-house
13	\$820,627 \$61.50/\$51.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN BJCC Arena, Birmingham, Ala., July 8	14,304 sellout	The Messina Group/AEG Live
14	\$814,962 \$55/\$27.50	TCM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Tweeter Center, Mansfield, Mass., June 18	19,900 sellout	Tea Party Concerts
15	\$749,581 \$175/\$30	ANITA BAKER, BABYFACE Hollywood Bowl, Hollywood, Calif., June 25	9,255 16,878	Andrew Hewitt Co., Bill Silva Presents
16	\$746,387 \$75/\$34.50	OASIS, JET Madison Square Garden, New York, June 22	15,462 sellout	Ron Delsener Presents
17	\$743,308 \$65/\$32.50	TCM PETTY & THE HEARTBREAKERS, THE BLACK CROWES PNC Bank Arts Center, Holmdel, N.J., June 22	16,988 sellout	Ron Delsener Presents
18	\$726,776 \$67.50/\$39.50	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Tommy Hilgier Jones Beach Theater, Wantagh, N.Y., June 21	13,967 13,982	Ron Delsener Presents
19	\$690,573 \$60.50/\$50.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Bi-Lo Center, Greenville, S.C., July 7	12,070 sellout	Varnell Enterprises, The Messina Group/AEG Live
20	\$644,205 (\$793,404 Canadian) \$24.36/\$20.30	LES COWBOYS FRINGANTS, LOCO LOCASS, DUMAS & OTHERS Parc Jean-Drapeau, Montreal, June 24	23,458 25,000	Gillett Entertainment Group, Larivée Cabot Champagne
21	\$602,141 (504,264 Euros) \$131.40/\$77.64	ROD STEWART Palau Sant Jordi, Barcelona, July 8	8,650 sellout	Troubleshooter, SA
22	\$568,395 \$55/\$25	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Meadows Music Centre, Hartford, Conn., June 24	17,739 24,212	Jim Koplik Presents
23	\$549,360 \$165/\$55	VICENTE FERNANDEZ, ANA ROSA The Arena at Gwinnett Center, Duluth, Ga., July 2	5,792 6,365	Hauser Entertainment, Zamarron Promotions
24	\$502,942 \$26	OASIS, JET, NIC ARMSTRONG & THE THIEVES Tweeter Center, Mansfield, Mass., June 24	19,900 sellout	Tea Party Concerts
25	\$496,783 \$42.50	RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD Gibson Amphitheatre Universal City, Calif., July 8-9	11,689 two sellouts	House of Blues Concerts
26	\$485,125 \$150/\$75	VICENTE FERNANDEZ, ANA ROSA TD Waterhouse Centre, Orlando, Fla., July 1	4,411 5,741	Cardenas Marketing Network, Hauser Entertainment
27	\$484,824 (\$599,095 Canadian) \$610/\$36.82	SANTANA, LOS LONELY BOYS Bell Centre, Montreal, June 21	8,451 9,000	Gillett Entertainment Group, House of Blues Canada
28	\$467,380 (£267,978) \$49.71/\$21.80	BLJE, CHOCOLATE MONDAY, GLITZY GIRLS, LYCRION Wembley Arena Pavilion, London, July 8-9	11,690 12,960 two shows	3A Entertainment, Jack Utick Presents
29	\$465,823 (\$573,660 Canadian) \$56.44/\$40.19	SANTANA, LOS LONELY BOYS Celine Pepsi, Quebec City, Quebec, June 22	8,504 9,000	Gillett Entertainment Group, House of Blues Canada
30	\$439,380 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN Ripier Stadium, Aberdeen, Md., July 8	9,764 sellout	Jam Productions
31	\$390,964 \$126/\$17	DCN HENLEY & STEVE NICKS Tweeter Center, Tinley Park, Ill., June 13	7,255 28,589	Clear Channel Entertainment
32	\$386,897 \$59.50/\$15	MORMON TABERNACLE CHOIR Rose Garden, Portland, Ore., June 25	10,473 sellout	House of Blues Concerts
33	\$372,127 \$27/\$16.99	VANS WARPED TOUR Copa's Amphitheatre, Chula Vista, Calif., June 30	14,721 sellout	House of Blues Concerts
34	\$360,675 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN FirstEnergy Park, Lakewood, N.J., July 5	8,015 sellout	Jam Productions
35	\$352,456 \$27/\$20.24	VANS WARPED TOUR UME Bank Pavilion, Maryland Herights, Mo., June 21	13,674 sellout	Clear Channel Entertainment

TOURING BY RAY WADDELL

Business Is Down, But No One's Sweating—Yet

As touring enters the meat of its season, industry pros are cautiously optimistic the industry can overcome a year that was depressed for many and disastrous for some.

Most promoters feel the flow of blood has been slowed, but early numbers reported to *Billboard* Boxscore for January through May are certainly less than encouraging compared with the same period last year: total dollars down 19%, total attendance down 22%, number of shows down only 10%.

Recognizing that a lot of numbers have not come in yet, average figures are not much better—average gross per show is down 9.8%, average attendance is down 13%.

So are things really as bad out there as this might suggest? Most promoters *Billboard* contacted say no, and the sense of panic that was starting to creep in this time a year ago does not seem prevalent.

"January-May numbers are misleading for 2005, because numbers for 2004 January-May were unusually high," says Michael Rapino, chairman of Clear Channel Music Group, the world's largest promoter.

"We started 2004 with one of our strongest quarters in years," Rapino points out, "then in June the bottom fell out."

Still, as CCMG goes, so in large part goes the concert business, and Rapino says numbers to date for 2005 are behind last year. "But we expected that when we built a budget last fall," he adds. "We knew the real test would be the summer numbers."

AEG Live, the world's second-largest promoter, is not currently on a pace to equal its \$454 million from last year. With only Loggins & Messina, King Tut, half of Paul McCartney's tour and the upcoming Bon Jovi trek as in-house touring projects this year, AEG Live is not as active as in the past two years.

Others find themselves a little ahead of the game. "Actually, things are better for House of Blues Concerts than a year ago," HOB Concerts executive VP Alex Hodges observes. "We may not be back to some great days yet, and there are always going to be some surprises up and down, some bumps in the

road. But it's a different day today than a year ago, much healthier."

At this point in the game, there are some clear home runs. McCartney, U2, the Rolling Stones, Neil Diamond, Kenny Chesney, Coldplay, Dave Matthews Band, Jimmy Buffett, Oasis, Ozzfest, Toby Keith, Warped, the Eagles and Mötley Crüe are all strong, based on concerts already played or ticket sales from upcoming shows. And there are even some breakout successes, with such acts as Green Day and Rascal Flatts taking their touring game to new levels.

But what about the 20-30 rank-and-file tours rolling through sheds this summer that will ultimately define 2005's success or failure?

"We really have no stiffs this summer," Rapino says. "We have great sellouts like [U2, the Rolling Stones, McCartney, etc.], and we have a lot of shows that are surprising us with great sales. Backstreet Boys, Tom Petty, John Mellencamp, Green Day are all doing great business."

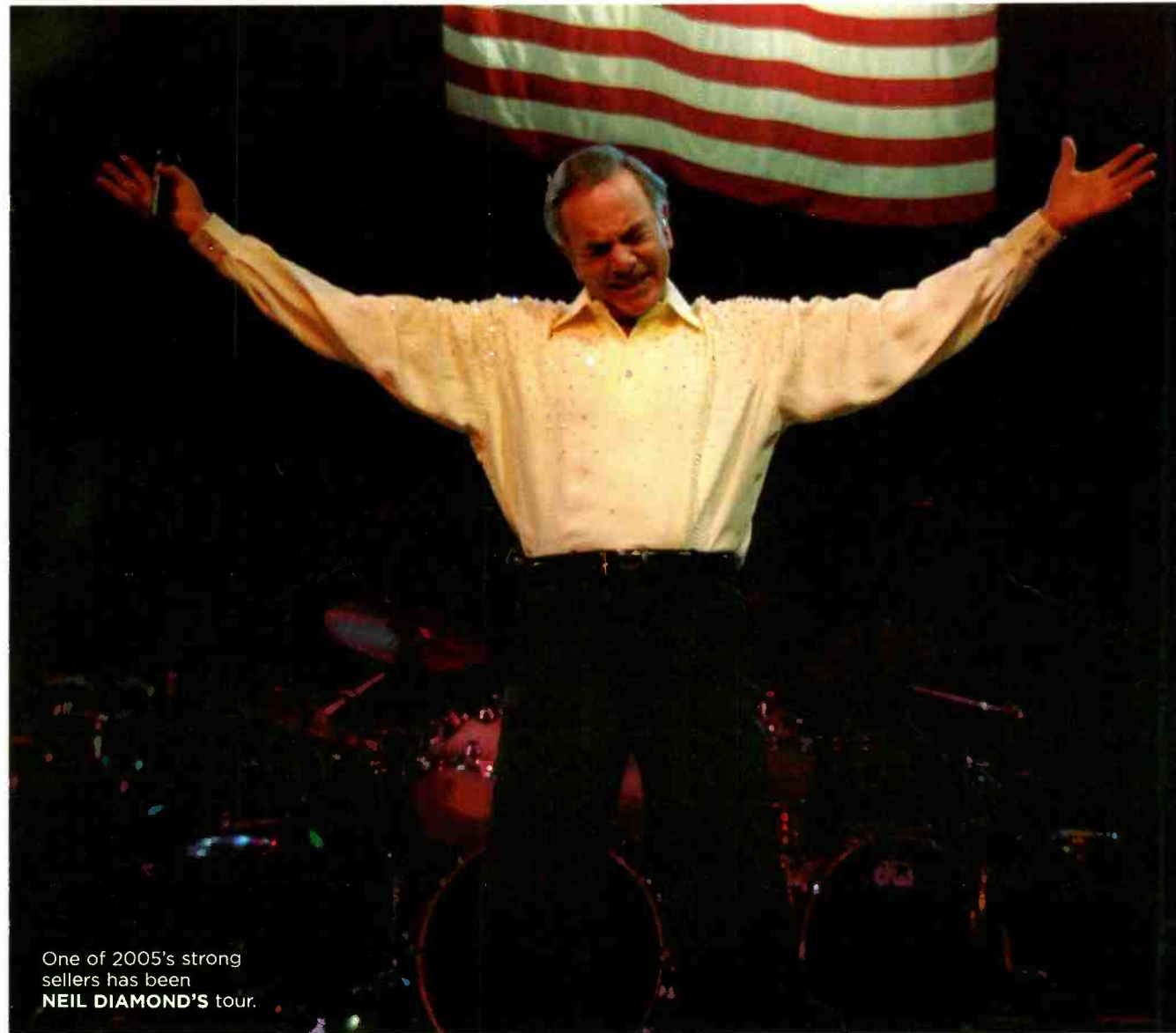
Hodges adds, "There are a lot of strong artists still setting dates, too. It's going to be a good year."

GOOD DEALS OR NOT?

That is not to say there are not some red flags out there. The normally reliable jam band genre is experiencing some softness (as evidenced by the cancellation of the Zooma tour and lower-than-expected sales for such bands as Widespread Panic), and some classic rock and hip-hop tours have been a struggle, insiders say.

As always, some shows are a much tougher sell than others, but that is when promoters just promote. "As with any year, we have some shows that are not performing to expectations," Rapino says, "but that is what a promoter gets paid to do: create demand innovatively."

And it appears the industry is trying to address issues like ticket prices and fan experience. Rapino says that for the first time in five years, CCMG will reduce average ticket prices at sheds by about \$4 and will substantially lower talent costs by means of "buying smarter and more selectively." He adds that he expects CCMG to grow revenue beyond 2004



One of 2005's strong sellers has been NEIL DIAMOND'S tour.

by more than 10%.

"So success in 2005 is not debatable at our company," Rapino says. "We have made great progress in running a better business and reversing some key metrics."

Rapino told *Billboard* in an earlier interview that he was shooting for 25% increases in amphitheater attendance and customer satisfaction. "Lawn seats we're still forecasting to be up in double digits, so ticket sales is a target we will hit," he says. "And it's too early to tell, but our research is in motion, and we know we are making changes every day to our venues that are 100% directed by our nightly exit surveys."

Rather than the rampant discounting and "fire sales" that were prevalent last year, promoters seem to be more focused on pricing tickets correctly right out of the gate. "We are pricing the lawn or upper tier in arenas lower this year," Hodges says. "We are not going to discount nearly as much. The live con-

cert is a unique experience, and the fans are coming if the tickets are priced to the market in the first place."

CCMG's competition has accused it of only discounting shows that are not selling well, but a promotion around the Live 8 benefits saw CCMG offer a July 2-4 \$18 ticket promotion on some 400 concerts, including shows by Coldplay, Tom Petty & the Heartbreakers, Eminem/50 Cent, John Mellencamp/John Fogerty, James Taylor, Alan Jackson, Backstreet Boys and Ozzfest.

Ticket pricing, though, is always a function of artist guarantees, and CCMG's competition says talk that CCMG would be more prudent in bidding for talent and forcing up artist guarantees has not come to bear. "Nothing has changed," says Louis Messina, president of the Messina Group/AEG Live, who is enjoying nightly sellouts on the road with Chesney. "The problem is the price

of talent is still being ramrodded up through the roof. It's the artists' game."

Insiders say AEG Live and CCMG competed fiercely for the Bon Jovi tour, but Hodges says HOB often refuses to play the "run up the bid" game.

"Offers are still out of sight, and one must compete. But you'll see us doing fewer shows as we are looking at risks," he says, adding HOB will "step aside if bids are too high. Fewer shows is even OK if we can earn a living."

Rapino points out, "We never said we were not going to be aggressive on going after the tours and artists we felt were the right ones for our venues [and/or] markets. Our goal was to buy smarter. Some artists are worth big offers, and some are not. We have said no when we had to and put the pedal down when needed."

Independent Washington, D.C., promoter Seth Hurwitz says he is having a good year programming the Merri-

weather Post Pavilion in Columbia, Md., with acts including the White Stripes, 3 Doors Down, Petty and Green Day. He offers the following observation: "Quality, not quantity, is the only answer.

Trying to make a show that you never should have booked more palatable to the agent and public will never work. Perhaps we need 'Just Say Pass' bumper stickers."

So while fierce competition exists, promoters seem to be on the same page in agreeing the concert business requires TLC these days.

"It is no secret that the music business is mature, and much like other mature industries it requires innovative products and marketing to ignite growth," Rapino says. "I am optimistic that the industry is embracing the need to evolve the live proposition and ensure the fan is satisfied. The industry is not going to rebound and grow if we do not change." ■■■

Q & A (Carlos M. Gutierrez)

BY BILL HOLLAND

As U.S. Secretary of Commerce, Carlos M. Gutierrez oversees a cabinet agency with a \$6.5 billion budget focused on promoting American business at home and abroad. Appointed to his post in February, Gutierrez wasted no time taking on the big issues. He flew to Moscow and Beijing in late May and early June, meeting with Russian and Chinese leaders to underscore the U.S. government's increasing impatience with the lack of adequate intellectual-property protection in those markets.

For the former Kellogg Co. chairman/CEO, opening international markets to U.S. companies to create jobs and build a stronger America is a top priority.

In nominating Gutierrez, President Bush said, "He understands the world of business, from the first rung on the ladder to the very top. He knows exactly what it takes to help American businesses grow and to create jobs."

Billboard talked with the secretary after he returned from his first visit to Russia and China. This week he returns from his second round of talks with Chinese leaders.

Q: For years, the United States Trade Representative has spotlighted China and Russia as major pirate nations. But this new outreach effort by the Bush administration seems to be a couple of notches up from placing a country on a trade warning list.

A: Well, yes, we're very concerned, and we've told them. We're talking about a crime here, not a trade practice.

We don't see a big difference, if any, between counterfeit money and counterfeit music or movies. We have to think about it as a crime. So, you know the statistics: 90% of all music in these countries is counterfeit. We cannot allow that; that is not acceptable. And [now] they know that.

Intellectual-property pro-

tection is No. 1 on our agenda as we negotiate with the Chinese, with the Russians—and frankly with any other country with which we do trade agreements.

Q: There seems to be a disconnect in those countries between the central government and local companies that engage in piracy and counterfeiting.

A: Look, ultimately what's going to count is the numbers. They can close down a little shop here and there just to show us they're making progress. We look at our industry numbers and what our market share is, and unless those numbers are growing and we're doing more business with China and Russia, selling them more music, then their efforts really don't mean much.

HIGHLIGHTS

CARLOS M. GUTIERREZ

1960: Immigrated to New York from Havana with his parents

1975: Joined the Kellogg Co., the world's largest breakfast cereal company, as a sales representative in Mexico City, selling to mom-and-pop stores

1995: Appointed president/CEO of Kellogg's

2000: Appointed chairman of Kellogg's

2005: Sworn in as the 35th Secretary of Commerce of the United States

Q: Is lack of access to legitimate markets a part of the problem?

A: Well, that's where it starts. You take for example the movie industry. The Chinese have imposed a limit as to how many new films we can export. We don't believe there should be a limit. We don't limit the number of Chinese films that come into the U.S. Those are the types of negotiations we're having. If people can't access the films and the music legally, then it opens up a market for pirates. They think just the opposite—that allowing more movies and music will promote piracy. We don't agree with that.

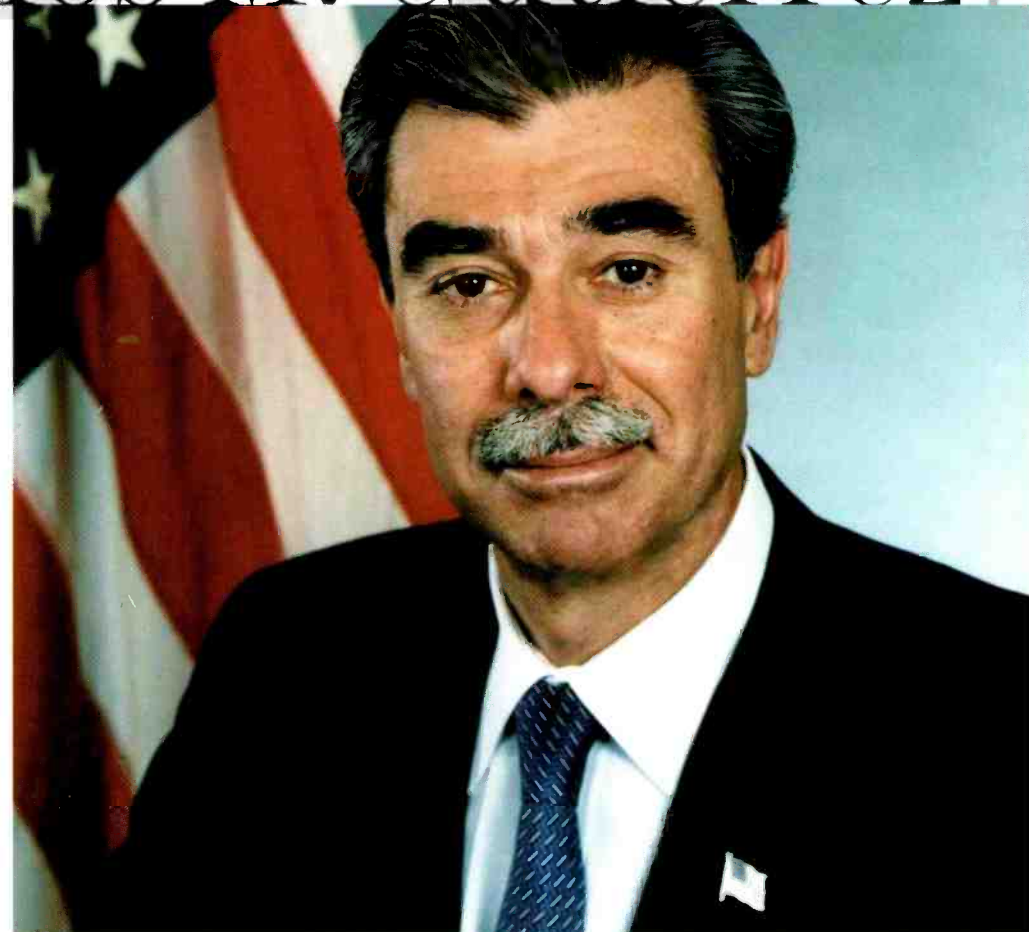
Marketing practices are important, and also enforcing their laws is important. When I was in Beijing, lo and behold, some guy came up to me and offered me a \$1 copy of the new "Star Wars" movie.

I was with a Chinese [trade] minister, and she said her feelings were hurt because we put safeguards in place for textiles. I said my feelings were hurt when that guy offered me a "Star Wars" rip-off for a dollar.

Q: Why do you think China will pay us any more attention now, when they've been giving us empty promises for a decade?

A: I'll say two things. One, we are getting more and more aggressive on this, and they know we are getting even more demanding in our quests for results.

The other thing is, we're beginning to see the Chinese,



for example, taking more interest in protecting their own intellectual property. They're applying for more patents [in China] themselves—Chinese companies, not foreign companies. They have an Oscar-winning film. Interestingly, they are protecting their trademark for the 2008 Olympics. So we now see that they have a stake in enforcing intellectual-property laws. That's going to help as well.

Q: What if IP protection doesn't improve in China and Russia?

A: We always ensure that they understand that at some point, we're going to need to see results. You know, when I was in China, what became very clear is that they don't want to lose trade with the U.S., they don't want to lose jobs. They

have pressures within China as well.

Q: Some have said that's why piracy continues in those countries, because it helps the domestic economy by providing jobs.


A: We're talking to the government about that. And it's very hard to argue against that, because we've told them, we're talking about a crime here. Russia and China want to be part of the world economic community, and they have to be role models, and they can't be supporting crime.

So that's why, when we are negotiating new treaties, we put into these agreements state-of-the-art intellectual-property rights protection—like in the Central America Free Trade Agreement. It has some critically important pro-

visions to safeguard the music and movie industries from piracy. It provides stronger civil customs protection against piracy and counterfeiting, such as seizing or destroying goods at the border, and [gives us the authority to] go inside their customs facilities for inspections.

Q: Are you a big music fan?

A: Absolutely. I was living in New York City when the Beatles were on "The Ed Sullivan Show," and ever since I've been a huge music fan. I even played drums in a little band there when I was young. I also like Caribbean and tropical music, especially salsa. But I listen mainly to American music. I'm waiting to see where the Rolling Stones are going to tour!



It's All About Faith

CROSSOVER STAR RECLAIMS HER ROOTS

BY PHYLLIS STARK

Who is Fern Holloway? If you're one of the handful of insiders in her organization, you know that is the alias under which pre-releases of Faith Hill's new CD, "Fireflies," were sent to members of her management team and label.

After Hill's last album, 2002's "Cry," leaked out on the Internet ahead of street date, plans were put in place to keep this new album under wraps until just before its Aug. 2 release.

After all, there's a lot riding on this project which, if all goes according to plan, will be Warner Bros. Nashville's blockbuster for this year and well into next.

"Fireflies" is Hill's sixth album. Each of her previous projects has a multiplatinum certification from the Recording Industry Assn. of America, so expectations are equally high here. Her last two albums each debuted at No. 1 on The Billboard 200.

The 14-track "Fireflies" was produced by Hill, Byron Gallimore and Dann Huff and recorded intermittently over a two-year span in 2003 and 2004.

Like Hill's last few albums, "Fireflies," contains a mix of musical styles. But it is arguably the strongest collection of songs she has ever put together.

Country radio programmers who complained that there was nothing they could play on "Cry" (see story, page 26) will discover a wealth of potential singles. And fans who know Hill from her pop crossover hits are likely to find something to like on this CD as well.

The leadoff track, "Mississippi Girl," returns Hill solidly to the country format where her career started and continued even after she became a crossover star, beauty magazine cover girl and Hollywood actress.

The biographical "Mississippi Girl," is No. 4 on the *Billboard* Hot Country Songs chart this issue. If it reaches the summit, as it is expected to do, it will be Hill's ninth No. 1 country hit. She has also had eight top 10 hits at adult contemporary radio.

'STALKED' BY JOHN RICH

Big & Rich's John Rich, one of Nashville's hottest songwriters, contributed "Mississippi Girl" and two other songs to the album, including likely next single "Like We Never Loved at All." The latter includes guest vocals from Hill's husband and fellow country star, Tim McGraw.

On tour with McGraw last summer, Rich says he followed Hill around asking her questions until he had enough material to write "Mississippi Girl," which even includes a verse about Hill's first small acting role in the film "The Stepford Wives."

Hill agrees with Rich's version of events, noting, "It kind of sounds like a stalking, doesn't it?" But it paid off for Rich, who wrote the song with Big & Rich guitarist Adam Shoenfeld.

"To be able to write a song that gives somebody like Faith Hill an entrance back into where she wanted to come—good lord—that's bigger than getting an ASCAP check," Rich says. "It's a silver bullet back at the target she was wanting to get back to with **continued on >>p26**

her music. I'm in awe of her talent."

Hill says "Mississippi Girl" expresses just who she is. "I'm a very simple, approachable, nice, good person who just happens to have a big career," she says. "I've had an incredible climb and done things that even I could never dream that I would ever do, but I have remained the same person."

TREADING CAREFULLY

Warner Bros. executive VP Bill Bennett says the label and Hill's team chose "Mississippi Girl" as the first single because they felt the song addressed "a lot of the issues people had with the last record, right or wrong."

Asked if he feels vindicated by country radio's warm embrace of this single, Hill's manager, Gary Borman of Borman Entertainment, chooses his words carefully.

"'Vindicated' would suggest there was some anger," he says. Though Borman admits radio's reaction to "Cry" was frustrating, he now says the "frustration has been replaced with contentment that she's communicating with her fans [again]."

Treading carefully after country radio's reaction to "Cry," Borman and Bennett say there are no specific plans for singles to be worked to any of the pop formats. While Bennett predicts the adult top 40 format will embrace Hill yet again, he says, "We'll roll [this music] out organically" to other formats.

"We made a country record," Bennett insists.

Regardless of country radio's reaction three years ago, Hill says she remains proud of the "Cry" album. "It was

previously declared the album finished. But when she found McKenna's work through publisher Melanie Howard and A&R scout Missi Gallimore, Hill called her co-producers and told them she wanted to go back in the studio.

"I think they all wanted to strangle me at that moment," she admits.

McKenna writes from the perspective of a woman old enough to have seen enough of life to have been disillusioned and inspired by it. The first song of McKenna's that Hill heard, "If You Ask," is one of the three she recorded.

"I really felt like I could interpret these songs. I feel like I wrote them," Hill says. "It's hard to make that connection sometimes. That's why, as an artist, I have to be really patient and be strong in what it is I want to do. Sometimes I just have to experiment with a lot of stuff and figure out what I want to say and how I want to say it."

Hill says co-producers Gallimore and Huff helped her find the right voice. "They're unafraid to try something."

Borman says the plan for "Fireflies" is to buck the current trend of putting all the marketing muscle into an album's first few weeks. The marketing team is instead opt-



"I was kind of lost in the process and didn't realize we were working on the album for that long."

—FAITH HILL, ON WHY MAKING 'FIREFLIES' TOOK TWO YEARS

definitely a different record, but I had to make that record and I am so proud of it," she says.

From the moment Bennett became executive VP of Warner Bros. Nashville last fall, he says he was constantly being asked when Hill's album would be ready. Now, he declares the finished project was worth the wait.

Borman credits Warner Music Group chairman/CEO Tom Whalley for his patience during the making of the album. "He stuck by Faith and has really let her explore and find the voice and the material that became this record," Borman says. "You can only imagine the pressure he was under to deliver a [Hill] record."

Once the recording process drew to a close, Hill was startled to realize "Fireflies" had taken two years.

"I was just kind of lost in the whole process and I didn't realize that we had been working on this album for that long," she says. "Towards the last six months it all started to fall in place."

Hill says the strength of her albums comes largely from the songs she chooses to cut, since she is not a songwriter herself.

"I rely completely on the songs that are brought to me in order to make an album," she says. "It just took this long to figure out what it was I wanted [those songs] to say."

Hill recorded more than double the 14 songs that ultimately made the album. But she says all the songs she chose for the final cut are "me in some kind of way."

In addition to Rich, "Fireflies" contains songs from many of Nashville's A-list writers including Rivers Rutherford, Darrell Scott, Craig Wiseman and Troy Verges.

But Hill's secret weapon on this album is the discovery of singer/songwriter Lori McKenna. Until now a largely unknown talent, McKenna is about to become a hot commodity thanks to Hill's inclusion of three of her songs on "Fireflies," including the title track.

It was the discovery of McKenna's songs, Hill says, that put the whole album on track. In fact, Hill had once

ing for a long-range plan.

"The music business is starting to mirror the movie business in a lot of ways," Borman says, referring to Hollywood's emphasis on opening weekend box-office sales for films. "A record is judged on its first week rather than how it holds up and sustains itself."

Borman and his team have high expectations for the album's first-week sales. In fact, Warner Bros. plans on shipping about 1 million copies. However, he adds, "Let's just say we're not manic about it. I'm more concerned with where we are on this record in six months, 12 months and 18 months . . . Our fantasy is selling as many records in the third month as the first month."

Toward that end, Hill will be highly visible through the end of the year making TV appearances to promote the album. She also got some worldwide prerelease exposure July 2 via her performance at the Live 8 show in Rome.

Next up are appearances on "The Tonight Show With Jay Leno" (Aug. 2) and "Today" (Aug. 5), followed by a prime time NBC special set to air Nov. 23 in the United States.

Hill's team is working with CMT on some exclusive programming. Also scheduled are an AOL Sessions performance and a radio special recently taped in front of 250 Hill fans at Nashville's Country Music Hall of Fame.

Hill did not even know who Fern Holloway was when her team decided on the alias. One thing is for certain, Fern is a country star.

Back On The Air

BY PHYLLIS STARK

After hitting a rough patch in her relationship with country radio with her last album, 2002's "Cry," Faith Hill is being warmly embraced again by the very programmers who once turned on her.

"Mississippi Girl," the first single from her new set, "Fireflies," has become the fastest-rising single of Hill's 12-year career.

"Country radio needs its superstars and this upcoming Faith Hill project is good for us," KZLA Los Angeles assistant PD/music director Tonya Campos says. "I think based on the 'Mississippi Girl' single success, we will be happy to see her back."

Radio was singing a very different tune in the summer and fall of 2002. The single "Cry" was researching poorly and many country programmers were convinced there was nothing else they could play from an album they considered to be too pop.

Indeed, subsequent singles "When the Lights Go Down" and "You're Still Here" peaked on the Hot Country Songs chart at Nos. 26 and 28, respectively. "Cry" stopped at No. 12.

Many programmers were not just disappointed, they were downright hostile toward Hill.

In a November 2002 *Billboard* story, Keymarket Communications VP of programming Frank Bell said of Hill, "It's great [that] she wants to be the next Celine Dion, but at least put some country instrumentation into the mix so it doesn't sound so odd in between George Strait and the Dixie Chicks."

Jon Anthony, who was then assistant PD/music director at WMZQ Washington, D.C., called the "Cry" album "a huge disappointment."

"It's not because she made a pop record," he said. "It's the fact that she didn't give country radio a single song on it that fits our brand."

Radio's reaction took Warner Bros. and Hill's manager, Gary Borman, by surprise. After all, this was an artist who had, by this time, already produced 17 top 10 hits for country radio.

"I just don't get it," Borman told *Billboard* at the time. "We have no idea what we did to warrant this response. She has done nothing but be a great ambassador for country in the mainstream."

Today, as country radio stations nationwide spin "Mississippi Girl" hard, programmers are saying they're glad to have Hill back.

"Faith needed to come back home to country and it sounds to me like she did it," WIRK West Palm Beach, Fla., PD Mitch Mahan says. "Her previous ventures into pop were great for her, not so great for us."

"Faith is one of the most high-profile female artists the format has," says WZZK/WNCB Birmingham, Ala., PD Justin Case, who calls the new single "part autobiographical and part political spin."

As for Keymarket's Bell, today he says, "It's gratifying to see one of country's true superstars return to her roots. We need to remember country fans did not leave Faith. She left them in search of greener pastures in the world of pop. Luckily for all concerned, she recognized what was happening and returned to the format with power and passion."



Photo: Kevin Mazur/WireImage.com

2005

Power Players

1 2 3 4 5 6 7 8 9 10



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

Pop music is always likely to target the young and project a youthful image. But images often clash with reality.

Nearly 50% of U.S. music consumers are age 35 or over, according to the Recording Industry Assn. of America. Further, the RIAA notes, older music fans are more likely to buy their music than to download it for free.

So record companies have good reason to nurture the adult pop audience.

This Power Players report on adult pop focuses on 20 of the most successful labels promoting their artists to the adult contemporary format.

For this report, the *Billboard* chart department determined the top 20 AC labels for the 12-month period ending May 7. The labels were chosen for this report and ranked according to that recap.

In addition, recaps of the top AC acts and AC titles for the same 12-month period were produced, and those results help explain how these labels achieved Power Player status.

Certainly, the major-label powerhouse pop artists are well-represented here. But notably, so are such country crossover artists as Tim McGraw, Martina McBride and Shania Twain; such younger acts as Maroon5, Los Lonely Boys and 3 Doors Down; and indie acts ranging from Evanescence and Katrina Carlson to veterans like Rick Springfield and Hall & Oates.

Label executives concede it may be more difficult than ever to grab the attention of the adult music consumer. Here are 20 labels that have done so with laudable success.

—THOM DUFFY



DIDO RCA Music Group

JOHN MAYER Columbia Records

TIM MCGRAW Curb Records

CELINE DION

1. RCA Music Group, New York
Clive Davis, CEO/chairman, BMG North America
Web sites: rcarecords.com, jrecords.com
Top AC acts: Maroon5, Dido, Kelly Clarkson

The RCA Music Group was on a roll in the adult pop market during the chart recap period for this Power Players report. It ranks No. 1 on the Top Adult Contemporary Labels recap.

Maroon5 on Octone//RMG is the No. 1 act on the Adult Contemporary Artists recap, followed by Dido on Arista/RMG at No. 6 and Kelly Clarkson on RCA/RMG, who ranks at No. 12.

"We are, thankfully, blessed with good records from Clive [Davis]," says Adrian Moreira, RMG VP of adult format promotion. But Moreira also notes the importance of persistence for acts like Maroon5 which, despite initial disinterest from radio, went on to score three songs on the Top Adult Contemporary Titles recap, including the omnipresent "This Love" at No. 2.

While the Internet is becoming a "massive platform" to market AC artists, Moreira says "terrestrial radio . . . remains the biggest means of exposure for our acts."

Looking ahead, Moreira says AC radio will soon have a new single from Jem, while upcoming albums by Santana and David Gray also will be marketed by RMG via adult pop avenues.

—MICHAEL PAOLETTA

2. Columbia Records, New York
Don Ienner, chairman, Sony Music Entertainment/North America
Web site: columbiarecords.com
Top AC acts: Five for Fighting, John Mayer, Train

In a hip-hop nation, Columbia Records is one of few labels whose dedication to pop and adult-oriented artists remains indisputable.

The label was able to break a nontraditional balladeer, Five for Fighting's John Ondrasik, and place his "100 Years" in the top five at AC during the past year. Columbia has also turned John Mayer into a household name, thanks to a string of hits and two Grammy Awards. In fact, "Daughters," for which Mayer won his second trophy in 2005, was a song the singer never wanted released to radio, but label execs nudged him, sniffing a hit.

Columbia has a veritable smorgasbord of musical flavors on its AC roster, including Chris Botti, Switchfoot, Jessica Simpson, Wilson Phillips and Bruce Hornsby. In 2005, the label has found success with developing artist Anna

Nalick. But Columbia's greatest achievement for the year may well be the release of Australian singer/songwriter Delta Goodrem, whose debut "Lost Without You" went to AC radio this month.

—CHUCK TAYLOR

3. Curb Records, Nashville
Mike Curb, chairman
Web site: curb.com
Top AC acts: Tim McGraw, Kimberley Locke, MercyMe

Though best-known as a country label, Curb Records has quietly become an AC powerhouse. The label ranks No. 3 on the Top Adult Contemporary Labels recap, thanks to the success of country crossover artist Tim McGraw, former "American Idol" contender Kimberley Locke and Christian crossover act MercyMe on Curb/INO.

Curb's biggest crossover success came from McGraw's "Live Like You Were Dying," which is No. 15 on the recap of Top Adult Contemporary Songs. McGraw previously tasted AC success with a cover of Elton John's "Tiny Dancer."

Two other Curb artists, LeAnn Rimes and

"Adults have so many things competing for their attention. But when a song connects, they respond quickly."

—BUTCH WAUGH, RCA NASHVILLE

Wynonna, also straddle the country and AC formats.

Curb VP of AC promotion Linde Thurman says one of the label's strengths is being selective about which records to work at the format. "Curb has a lot of respect for the power of AC," she says, "what it can do and what it can sell."

—PHYLLIS STARK

4. Epic Records, New York
Don Ienner, chairman, Sony Music Entertainment North America
Web site: epicrecords.com
Top AC acts: Los Lonely Boys, Celine Dion, Gloria Estefan

Epic Records achieves its No. 4 ranking in the AC label recaps for this report on the strength, in part, of two format staples, Celine Dion and Gloria Estefan.

But Epic's top story over the past year has been Los Lonely Boys' debut single, "Heaven." The song has already completed more than a

year on the AC chart, after logging 18 weeks at No. 1 and finishing at No. 1 for 2004. The song also scored big at mainstream and adult top 40.

This year, Epic has successfully developed singer/songwriter Howie Day, pushing his "Collide" into the top 20 on mainstream and adult top 40 and AC.

—CHUCK TAYLOR

5. Universal Motown Record Group, New York
Mel Lewinter, CEO
Web sites: universalrecords.com, motown.com

Top AC acts: Michael McDonald, Elton John, 3 Doors Down

The combined successes of veteran and newer acts boosted Universal Motown Record Group to No. 5 on the Top Adult Contemporary Labels recap.

Motown/UMRG's Michael McDonald, No. 5 on the AC artists recap, revisited the Motown catalog and scored one top 10 AC hit ("Ain't No Mountain High Enough") and one top 40 AC hit ("Reach Out, I'll Be There"). With two titles each, Rocket/Universal/UMRG artist Elton John

and Republic/Universal/UMRG group 3 Doors Down sit at No. 23 and No. 24, respectively, on the AC artists recap.

While terrestrial radio remains the best way to reach adult music consumers, UMRG GM Andrew Kronfeld aims to expose the music everywhere, from satellite radio to TV shows to advertising, and through brand partners. "Millions of people became aware of Michael McDonald through the MCI partnership," he notes. "We couldn't have spent this much money on a TV campaign—but MCI can."

That said, he adds that it is key for artists to retain their integrity when partnering with a brand. "The last thing you want to do is alienate fans."

This summer, UMRG hopes for AC crossover hits with Jack Johnson's "Good People," Stevie Wonder's "From the Bottom of My Heart" and Kem's "Find Your Way (Back in My Life)." Forthcoming CDs from India.Arie and Wonder will certainly be marketed to adult audiences.

—MICHAEL PAOLETTA

6. RCA Nashville, Nashville
Joe Galante, chairman, RCA Label Group
Web site: rcalabelgroup.com
Top AC act: Martina McBride

It took only one artist, Martina McBride, to propel RCA Nashville to No. 6 in the AC rankings for this report. McBride's hit "This One's for the Girls" logged nine weeks at No. 1 on the *Billboard* Adult Contemporary chart, and "In My Daughter's Eyes" peaked at No. 3.

"I have a group of programmers that I send music to throughout the year," RCA Label Group executive VP Butch Waugh says. "Luckily some of the programmers I send music to really like country music and country artists."

AC WMGC Detroit began playing "This One's for the Girls."

"They started getting calls instantly. That started the domino effect," Waugh says, adding that AC WNIC Detroit also jumped on the record. "We didn't actually service it to AC or hot AC. They came to us."

Waugh admits it is hard to target the adult con-

sumer. "Their lives are hectic and they have so many things competing for their attention that it's really tough to get them," he says. "But we've found there's a lot of button-pushing that goes on between AC, hot AC and country [radio stations]. It takes [multiple] formats to get their attention, but when a song connects, they respond quickly."

—DEBORAH EVANS PRICE

7. Island Def Jam Music Group, New York
Antonio "L.A." Reid, chairman
Web site: islanddefjam.com
Top AC acts: Shania Twain, Lionel Richie, Hoobastank

With acts like Shania Twain, Lionel Richie and Hoobastank as part of its family, Island Def Jam Music Group is a powerful force in the adult music market. For this report, IDJMG ranks No. 7 on the AC labels recap.

Twain certainly helped. The Mercury/IDJMG country-pop diva ranks No. 11 on the AC artists

John Mayer Photo by Camera Press/Dana Bateman/Retna; Celine Dion Photo by Dimitrios Kambouris/WireImage.com



recap, with four singles on the AC titles recap, including "Forever and for Always," which is still garnering airplay.

For Hoobastank, IDJMG VP of promotion Mike Easterlin recalls, the label "needed a huge story to cross [the hit] 'The Reason' to AC radio." The format responded—after the track was a certified smash at rock, top 40, modern rock and adult top 40.

Like Twain, Island/IDJMG's Richie—No. 18 on the AC artists recap—has built a sturdy following in the adult music market.

Recent AC singles from IDJMG include Mariah Carey's multiformat smash "We Belong Together," Twain's "Don't!" and Bryan Adams' "This Side of Paradise." Courtney Jaye's recent Island debut, "Traveling Light," and Richie's new CD, due later this year, are primed for adult listeners.

—MICHAEL PAOLETTA

8. Warner Bros. Records, Burbank, Calif.

Tom Whalley, chairman/CEO
Web site: wbr.com

Top AC acts: Seal, the Goo Goo Dolls, Seals & Crofts

To market a top AC act like Warner Bros. artist Seal takes "months and months of set up," senior VP of promotion Tom Biery says. In the case of Seal's "Love's Divine"—the No. 9 artist and song in the AC recaps for this report—the label concentrated on the artist's online presence and heavy TV licensing before tackling radio.

"There was already this mass TV exposure going into radio," Biery recalls. "He was everywhere."

Warner Bros. is applying the same long-term approach to the upcoming set from the Goo Goo Dolls, the No. 25 act on the AC recaps.

To bridge the gap between the group's 2002 effort and the new album, the label last year released the CD/DVD "Live in Buffalo, July 4, 2004," featuring the AC hit "Give a Little Bit."

The plan, Biery says, was to "have a song that we could have a huge AC record with and that will hopefully be on the new album, so we'll already have one hit away when we launch the new record."

—MARGO WHITMIRE

9. Atlantic Records, New York

Jason Flom, chairman/CEO, Atlantic Records Group
Web site: atlanticrecords.com

Top AC acts: Matchbox Twenty, Phil Collins, Ryan Cabrera

Atlantic Records has as much heritage in the

music world as the American flag, which makes Matchbox Twenty the label's chief patriot. The enduring band continues to light the way for Atlantic on the AC charts, with "Unwell" riding the top 10 on the AC survey through much of 2003 and 2004. It continues to garner more than 500 spins each week at the format.

And the label is currently working the solo project from Matchbox Twenty lead singer/songwriter Rob Thomas, whose debut "Lonely No More" is a top three hit in 2005.

Meanwhile, Atlantic demonstrated strength across the AC spectrum, with success over the past year from format stalwart Phil Collins as well as new teen idol Ryan Cabrera. The label also logged hits from Hootie & the Blowfish, the Corrs and Jet.

—CHUCK TAYLOR

10. Reprise Records, Burbank, Calif.

Craig Kostich, senior VP of marketing
Web site: repriserec.com

Top AC acts: Josh Groban, Michael Bublé, Chris Isaak

TV—from Starbucks commercials to performances on "The Oprah Winfrey Show"—is credited as a massive radio primer for Reprise AC artists Josh Groban and Michael Bublé.

While AC radio originally resisted Groban's operatic style, his countless talk-show appearances "warmed up an audience that's reflective of who mainstream AC radio programs attract," Reprise senior VP of promotion Phil Costello says. "It took several months to even get traction going because radio programmers at that time were playing a lot of standard artists."

Groban ranks No. 10 in the AC artists recap for this report, on the strength of his AC hit "You Raise Me Up," his self-titled 2001 debut album and its 2003 follow-up, "Closer." The albums have sold a combined 9 million units, according to Nielsen SoundScan.

Bublé's presence on tour, as well as his Starbucks and Target ads, built awareness of his February release, "It's Time."

"Adult formats have spread to a much younger demo than anybody realizes today," Costello says. "When you're using the Internet and TV and touring, it eventually trickles down to a younger audience."

The label is busy prepping new adult-targeted studio sets from Enya and Eric Clapton.

—MARGO WHITMIRE

11. Capitol Records, Hollywood, Calif.

Andy Slater, chairman
Web site: hollywoodandvine.com

Top AC acts: Keith Urban, Tina Turner

Crafting marketing campaigns for adult-oriented artists is "not about a sprint, it's about a marathon," says Phil Quartararo, president of EMI Music Marketing and executive VP of EMI Music North America. Capitol Records' top AC artists, Tina Turner and Keith Urban, prove the point in different ways.

To drive Turner's AC hit "Open Arms," Capitol focused on her branding appeal through major ad campaigns. With Urban, whose records are released by Capitol Nashville, radio and the Internet are playing major roles.

Urban ranks No. 7 on the AC artists recap for this report, and his "You'll Think of Me" is No. 6 in the AC songs recap.

"Keith has a huge amount of young fans, and now he is being shared with their parents," Quartararo says.

Capitol is working the new Coldplay album, "X&Y," to an adult audience and also targeted that market with Amos Lee's self-titled album and Joss Stone's "Mind Body & Soul" and "The Soul Sessions."

"The iPod is growing in appeal to all demographics," Quartararo says. "The Internet is becoming more important as adults become more savvy. Adults tend to be passive consumers of radio, so spikes there won't be that fast or steep."

—JILL KIPNIS

12. Interscope Records, Santa Monica, Calif.

Jimmy Iovine, chairman, Interscope/Geffen/A&M

Web site: interscope.com

Top AC acts: Sheryl Crow, Counting Crows, Vanessa Carlton

Interscope, the No. 12 AC label in the recaps for this report, has earned its ranking thanks to AC hits from Sheryl Crow (A&M/Interscope), Counting Crows and Vanessa Carlton (both Geffen/Interscope). Crow's track "The First Cut Is the Deepest" is No. 7 on the top AC titles recap while the Crows/Carlton hit "Big Yellow Taxi" ranks at No. 46.

Crow's manager, Stephen "Scooter" Weintraub of W Management in New York, says labels and managers need to act early in an artist's career to win an adult audience.

Crow, for example, initially got airplay on more youth-leaning stations including modern

rock formats, but Weintraub wanted to ensure that she would have long-term appeal to a broader audience. Thus, she went on tour with such adult-leaning rockers as Bob Dylan, the Eagles and the Rolling Stones.

"If you try to just be trendy, you won't have a long career," Weintraub says. "We appealed to both the younger and older audiences early on and were able to get endorsement and commercial opportunities. At this point, she doesn't need to be marketed."

—JILL KIPNIS

13. Lava Records, New York

Jason Flom, chairman/CEO, Atlantic Records Group

Web site: lavarecords.com

Top AC acts: Uncle Kracker, Dobie Gray, Vanessa Williams

When Lava Records was founded in 1995 by Jason Flom, it was an imprint for Atlantic Records and pretty much a one-trick pony, with Kid Rock. Other signings included Twisted Sister, Skid Row and White Lion. But over time, Lava has outgrown its boutique status and now boasts a versatile roster.

Lava fostered one of the biggest hits in AC history with Uncle Kracker featuring Dobie Gray in a remake of Gray's "Drift Away." The song spent nearly six months at the top of the AC list. Lava also made strides with the introduction of Cherie in 2004, whose "Older Than My Years" was among the purest ballads of the year.

The label also signed Vanessa Williams, who had been AWOL for several years. A Christmas album, "Silver & Gold," and a subsequent '70s-themed set produced four AC hits.

Meanwhile, "Drift Away" continues to be an anchor at the format. After more than two years, the song remains a flagship for Lava, logging 750 spins per week at radio.

—CHUCK TAYLOR

14. Hollywood Records, Burbank, Calif.

Bob Cavallo, chairman, Buena Vista Music Group

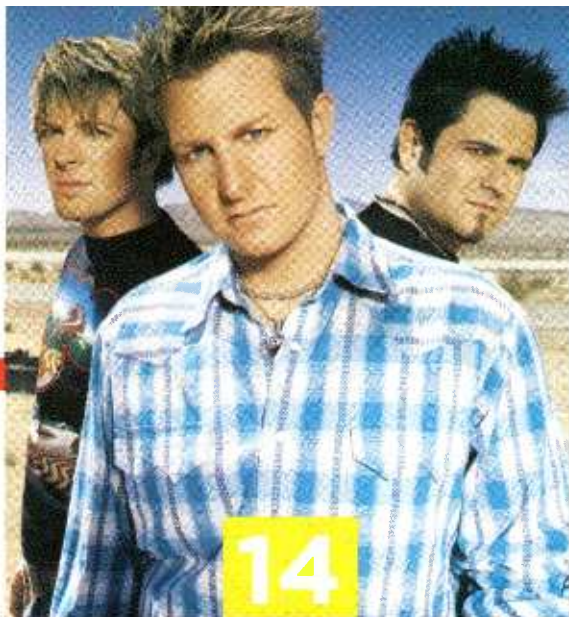
Web site: hollywoodrecords.go.com

Top AC acts: Kelly Clarkson, Rascal Flatts, Jesse McCartney

TV and radio have proved a winning combination for Hollywood Records when it comes to reaching adult audiences. "I truly think that in today's environment you need both," says Nick Bedding, Hollywood Records VP of adult format promotion.

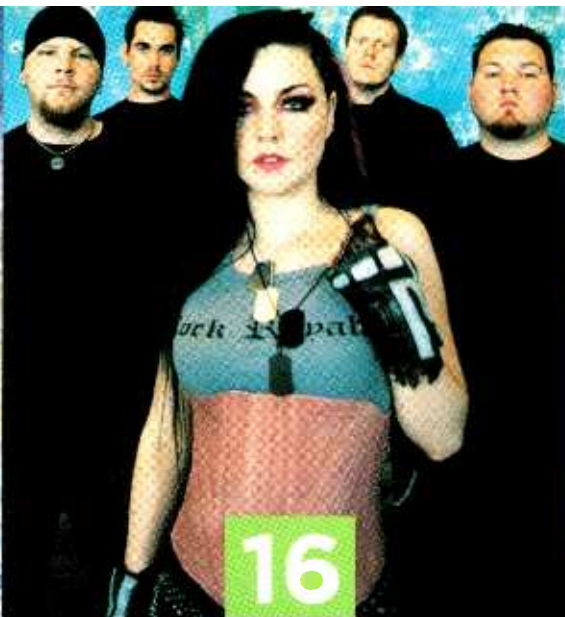
All three acts represented by Hollywood on the AC chart recaps for this report have both mediums to thank for their

continued on >>p30



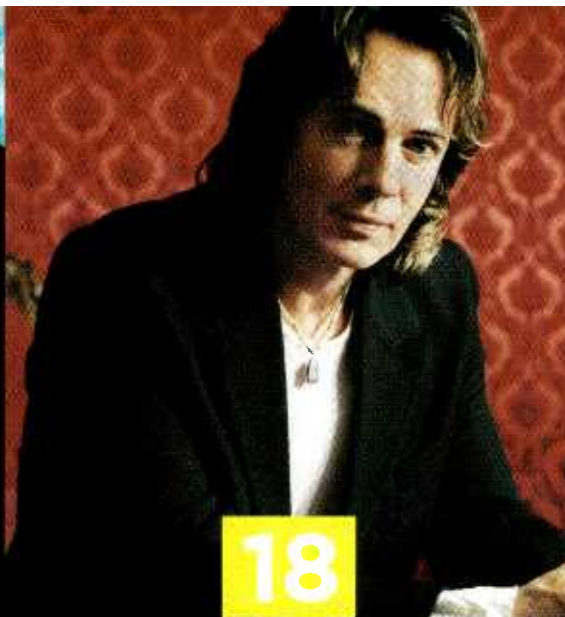
14

RASCAL FLATTS Hollywood Records



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EVANESCENCE Wind-up Records



18

RICK SPRINGFIELD Red Ink



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hitmaker status. Clarkson (on loan from RCA), winner of the first "American Idol" competition, scored big with "Breakaway," which was featured in the Disney movie "The Princess Diaries 2: Royal Engagement." The song has spent 18 weeks at No. 1 on the *Billboard* Adult Contemporary chart.

"American Idol" also played a role in the crossover success for Rascal Flatts, which performed "Bless the Broken Road," a previous country hit for the trio, on this season's finale with winner Carrie Underwood. "That helped us market to AC pop stations," Bedding says.

Teen sensation Jesse McCartney appears on the TV drama "Summerland," and also had music in "Princess Diaries 2." But, Bedding says, it still comes down to the music. "A hit record manages to blur the borders at many formats. With [McCartney's] 'Beautiful Soul,' we were able to take a hit song and everything came together." —MELINDA NEWMAN

15. DK-E Records, New York

Brian Doyle, Rob Kos, partners
Web site: hallandoates.com

Top AC act: Hall & Oates

Among the best-selling duos in pop history thanks to a string of '70s and '80s hits, Daryl Hall and John Oates continue to enjoy success well into their fourth decade.

Hall & Oates now release recordings on their own U-Watch imprint through DK-E Records, via their management company Doyle-Kos Entertainment.

The duo's most recent album, 2004's collection of remakes "One Kind of Soul," garnered major attention on AC radio with its first single, a cover of the Spinners' "I'll Be Around." The track is No. 19 on the top AC titles recap for this report, spurring DK-E's ranking at No. 15 on the top AC labels recap.

DK-E Records partner Brian Doyle says TV ads and direct-response marketing were key to breaking "One Kind of Soul."

"Once you reach consumers, they'll buy the records," he says. "Television is the most effective way to reach them, if not the most affordable."

—TODD MARTENS

16. Wind-up Records, New York

Alan Meltzer, CEO
Web site: winduprecords.com

Top AC acts: Evanescence, Finger Eleven, Seether

Led by Evanescence and its hit single "My Im-

mortal," Wind-up has had three acts score major success in crossing over into the AC world. But the label had not planned to work any of the three—Evanescence, Finger Eleven and Seether—to the AC market, VP of promotions Lori Holder-Anderson says.

"We are generally cautious about taking records to pop radio because it's so expensive," Holder-Anderson says. Instead, she says, Wind-up heavily researches where its artists are winning fans, and attempts to crack the AC market only if it is a safe bet.

But for Finger Eleven, she notes, the track "One Thing" was "a huge alternative song, and our research showed it scored really well with females," she says. "We figured if alternative females are this passionate about this song, a pop audience would be passionate about it too."

Holder-Anderson says penetrating the AC market is a challenge, and placement on TV or film soundtracks can be a godsend. For instance, Wind-up intends to take new signing Omnisoul to AC radio, but the group will first be introduced via the soundtrack to "Fantastic 4," which Wind-up is releasing this month.

—TODD MARTENS

17. RCA Victor, New York

Jeb Hart, senior VP of worldwide marketing
Web site: rcavictorgroup.com

Top AC acts: Jim Brickman, Roch Voisine, Tara McClean

With four AC hits in the past 12 months from Jim Brickman—and his collaborators Roch Voisine, Tara McClean and Michael Bolton—RCA Victor claims the No. 17 spot on the AC labels tally for this report.

Brickman has scored at the adult format with his solo effort, "Til I See You Again" (Windham Hill/RCA Victor), his duet with McClean ("You") and "My Love Is Here" and "Hear Me (Tears Into Wine)," which feature Voisine and Bolton, respectively.

The Voisine partnership is credited to Windham Hill/RCA Victor, while the McClean duet arrived via Windham Hill/BMG Strategic Marketing Group/RCA Victor.

According to Jeb Hart, RCA Victor senior VP of worldwide marketing, Brickman's success in the adult market is partly due to the relationships he cultivates with AC radio programmers.

"He partners with local AC radio stations on his tour dates," Hart says. In addition to radio and touring, Hart says TV is an important marketing

channel for artists like Brickman—with morning TV providing a key boost for record sales.

Further down the road, Hart says the label will market new act Judd & Maggie first to triple-A and then hopefully cross it to adult top 40.

—MICHAEL PAOLETTA

18. Red Ink, New York

Bob Morelli, executive VP/GM, Red Distribution

Web site: redmusic.com/redink

Top AC acts: Simply Red, Rick Springfield, Richard Page

Red Ink provides marketing services to baby labels and artist-run imprints within the Red Distribution system, and has had tremendous success with veteran artists in the AC field. It ranks at No. 18 on the top AC labels recap for this report.

"My team of people will work to develop the marketing plans and budgets and help to facilitate them," Red Ink senior VP/GM Howie Gabriel says, "so it's pretty exciting that a young label doesn't have to spend money on a young staff."

Simply Red and Rick Springfield took advantage of Red Ink's services, each bringing their own imprint to the label. Richard Page, who also ranks among Red's top AC acts, duets with Springfield on "Broken Wings," the first single from the latter's upcoming album, "The Day After Yesterday."

Aside from Red's radio promotion, active Web sites have been crucial for Simply Red and Springfield. Additionally, the acts tour regularly and both have dates booked throughout 2005. In addition to a new Springfield set, Red Ink will release a new Simply Red album in October and a live DVD in November.

—TODD MARTENS

19. Geffen Records, Santa Monica, Calif.

Jordan Schur, Polly Anthony, co-presidents
Web site: geffenrecords.com

Top AC acts: Counting Crows, Ashlee Simpson

Success from two acts was enough to give Geffen a spot at No. 19 on the recap of top AC labels. Geffen/Interscope artist Ashlee Simpson captured teen and adult fans with "Pieces of Me," from her triple-platinum debut "Autobiography." The album got a tremendous send-off via Simpson's MTV show, which charted the making of the album.

The DreamWorks/Geffen track "Accidentally in Love," featured on the "Shrek 2" soundtrack and in the film, catapulted Counting Crows onto the adult charts, and ultimately lead to an Academy Award nomination for the act.

The widespread success of "Accidentally in Love" was the result of a three-year plan that included the release of the Crows' studio album "Hard Candy," a greatest-hits set, touring and the movie tie-in.

To broaden the Crows' appeal, Geffen and manager Gary Gersh strategically placed the group on tour with such younger artists as John Mayer.

"The plan was to expand [their audience] from the top to bottom," Gersh says. "It culminated in the band playing in front of billions of people for the Academy Awards."

—MELINDA NEWMAN

20. Kataphonic Records, Santa Monica, Calif.

Katrina Carlson, owner
Web site: kataphonicrecords.com

Top AC act: Katrina Carlson

Kataphonic Records, the independent label owned and operated by singer/songwriter Katrina Carlson, broke through to AC radio with Carlson's sophomore effort, "Untucked." The singles from the album performed strongly enough to propel Kataphonic to No. 20 on the top AC labels recap for this report.

Carlson released four singles from the 2003 set, but it was the first, "I Know You by Heart" featuring "Into the Night" singer Benny Mardones, that put her on the AC map.

"We were able to go to all the major AC stations because of Benny and his track record," Kataphonic GM Gregg Bell says. "Because of his relationships at radio, his presence immediately opened doors for us."

Bell says the AC market would have been difficult to crack without Mardones' star power.

"If you look at AC, there are very few artists who don't come from somewhere else, whether it's No Doubt or Evanescence or someone from the 'American Idol' world," he says. "We actually set out to break Katrina at adult AC, and then the press started to help us."

Thanks to the label's distribution via Lightyear/WEA, Bell says such retailers as Borders Books & Music and Barnes & Noble have welcomed in-stores with Carlson, who also has had success with mainstream live bookings including a three-night stint at the Los Angeles County Fair. Carlson has a new album due later this year.

—TODD MARTENS



Mraz, A to Z
Singer's confidence shows on new CD



Beto's Band
Taps the newest regional Mexican genre



Kings' Ransom
Prom Kings get Geffen attention



Select Songs
Music Choice's Damon Williams seeks the new

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MUSIC

JULY 23, 2005

R&B/HIP-HOP BY GAIL MITCHELL

BABYFACE IS BACK

LOS ANGELES—Grown and sexy. The phrase aptly describes the audience that recently gathered for the taping of BET's forthcoming Kenneth "Babyface" Edmonds special. It's also the title of the songwriter/producer's latest album.

"It means being comfortable with who you are, where you are in your life," Babyface says of the title for the July 26 J Records release. "That confidence is what makes you sexy. But there's still a certain amount of youth quality to the record."

Which prompts the question: How will Babyface's latest fusion of youthful sensibilities and his patented, silky R&B fare with the public?

The answer four years ago was, "Not very well." "Face2Face" featured a falsettoed and profanity-spewing Babyface getting edgy with Snoop Dogg and others. Despite a top 10 R&B hit with the sexy, Neptunes-produced "There She Goes," the album has sold less than 500,000 units, much less than his previous efforts.

"The actual process was amazing," Babyface recalls of "Face2Face," whose release date unfortunately coincided with the Sept. 11, 2001, tragedies. "I did mixed things on that, which was good. You can always learn."

"It's still a very important record in my career. Things I learned about singing differently, messing around with how a song might flow differently . . . I wouldn't have been able to grow without doing that record."

He also stresses that while "Grown & Sexy" is contemporary, it features "classic Babyface songs tweaked with some of today's production values so it can keep the same fans and still grab a new audience."

In other words, there will be no major surprises as there were on "Face2Face." BMG North America CEO Clive Davis "wanted me to do something with a youthful, fun edge to it without people asking, 'What are you doing?'" Babyface says.

AN EXPANSIVE CAREER

KHHT (Hot 92 Jamz) Los Angeles music director Damon Knight believes that the masses will accept "Grown & Sexy." "It will introduce a new generation of R&B faithful to a man that 'grown folks' already know and love." He goes on to call the album's first single, "Sorry for the Stupid Things," the "perfect apology anthem."

Knight's prediction is on point, gauging by the audience's reaction when Babyface performed the single and the title track during the BET taping. Whether strumming his guitar, playing keyboards or just singing (and **continued on >>p32**



FACT FILE

Label: J Records

Management: Susan Markheim, Azoff Management

Booking: Creative Artists Agency

Publishing: Faze 2 Music (BMI)

Top-selling album: "Tender Lover" (1989), 3 million (according to the Recording Industry Assn. of America)

Last studio album: "Face2Face" (2001), 371,000

LATEST BUZZ

>>>YANKEE'S PEPSI DEAL

Reggaeton star Daddy Yankee has signed an endorsement deal with PepsiCo Internacional in Puerto Rico, and will appear in local TV ads by summer's end. The artist, who received an undisclosed amount for the endorsement, will also license his music for the ads, according to PepsiCo Internacional marketing director Javier Figueroa. The campaign will ultimately extend into print and other media. —Leila Cobo

>>>WALK LIKE AN 'IDOL'

Carrie Underwood is the new face for footwear brand Skechers. A fall campaign will feature the "American Idol" winner in several of the brand's sport and fusion styles. Skechers' exclusive worldwide footwear rights end in December 2006. The agreement, inked through 19 Merchandising Limited, coincides with the 41-city American Idols Live! tour, which kicked off July 12. —Margo Whitmire

>>>WALKER HITS CURB

Country artist Clay Walker has joined the Curb Records roster and is working on his first album for the Curb/Asylum imprint with producer Keith Stegall. Walker, who spent most of his career on Giant Records, has landed six No. 1 singles on the *Billboard* Hot Country Songs chart. —Phyllis Stark

>>>MATA TOPS AWAS

Billy Mata was named entertainer of the year and Western swing male artist at the Academy of Western Artists 10th annual Will Rogers Awards held July 12 at the Eisemann Center in Richardson, Texas. Wylie & the Wild West were named Western duo/group with Wylie taking the top yodeling award. Bill Barwick was named Western male vocalist with newcomer Juni Fisher taking top female vocalist. The Lost Canyon Rangers won the Rising Star Award. AWA members select the winners. For a complete list of winners, go to billboard.com/awards. —Deborah Evans Price

Photo: Jamie McCarthy/WireImage.com

BABYFACE (cont.)

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joined by brother Kevon on several songs), a clearly invigorated and impassioned Babyface fed off the love fest between himself and an appreciative, singalong audience.

Of course, part of that can be attributed to his Grammy Award-winning talent as a songwriter/producer. He arguably was the face (no pun intended) of R&B/pop music from the late '80s through the '90s. His writing and production skills graced hits by Bobby Brown ("Every Little Step"), Sheena Easton ("The Lover in Me"), Johnny Gill ("My, My, My"), Whitney Houston ("I'm Your Baby Tonight"), Boyz II Men ("End of the Road," "I'll Make Love to You") and Eric Clapton, whose Babyface-produced "Change the World" won a record of the year Grammy in 1996. A year prior, Babyface scored acclaim for the "Waiting to Exhale" soundtrack.

That litany of hit collaborations does not take into account Babyface's earlier success with Antonio "L.A." Reid (now Island Def Jam CEO)—first as members of the Deele ("Two Occasions") and later as co-founders of LaFace Records, home to Toni Braxton, TLC, OutKast and Usher. Or Babyface's own solo career, which took off with the 1989 No. 1 R&B/No. 7 pop single "It's No Crime." His solo hit list includes such crossover classics as "Tender Love," "Whip Appeal," "Never Keeping Secrets" and "When Can I See You."

Prefacing the performance of his new songs with his oldies but goodies at the taping, Babyface said he is as "shocked as anyone" by the scope of his work. In putting together the special and a short tour co-headlining with Anita Baker, he says he prepped by listening to his old songs with a fan's ear.

"I heard passion; that's what I think made people gravitate to my music in the first place. If I don't do anything else, I've got to make sure I have passion."

Which underscores the joy and drama associated with the love and relationship themes he has always written about. And "Grown & Sexy" is no exception. Writing again with longtime colleague Darryl Simmons, Babyface produced the album with Greg Fregani. In addition to the single and title track, other tunes include the tongue-in-cheek "Goin' Outta Business" and the Curtis Mayfield-vibed "Gettin' 2 Know U." On "Business," Luther Vandross' heir apparent name checks the recently deceased balladeer in the breakup song, singing, "You can take your Usher CDs, I'm going to take my Luther with me."

MAKING SURE ADULTS GET 'SEXY'

Acknowledging that reaching adult audiences through video play can be limited, J Records manager of urban marketing Michelle Sanchez-Boyce says the label opted to shoot the special. "There aren't many outlets for an adult video to be played," she says. "We figured we'd get a good run for our money by creating a stylized visual to promote the album."

The hourlong special—whose audience was culled from contest tie-ins with radio and blackplanet.com—will premiere July 26. It will also be edited into a half-hour show, a video and a commercial spot. Set to air the various forms of footage are BET and its sister stations BET Jazz, VH1 and VH1 Soul.

A five-city W Hotel promo tour kicked off July 1 in New Orleans; its other markets are Los Angeles, New York, Chicago and Atlanta. TV and a lifestyle marketing campaign round out the label's efforts. Attendees won tickets through local radio stations.

The ever-busy Babyface is producing a Maurice Gibb tribute album (*Billboard*, July 16) that lists Paul McCartney, Jagged Edge, Sheryl Crow, the Black Eyed Peas and Rascal Flatts among its contributors. ("Even Snoop Dogg wants to come," he says.) He is also working with singers Musiq and Calvin Richardson on their new projects. But he feels there may be another Babyface record inside him. "It might be sooner this time; I'll cut it and see."

Meanwhile, he is not averse to being part of the "new" old school: Mariah Carey's No. 1 song "We Belong Together" samples his "Two Occasions."

"Mariah did me a huge favor," he says. "It's official now. Old school used to be Marvin Gaye and Teddy Pendergrass. Now 'new' old school is New Edition and Babyface. And that's a good thing." ...

POP BY MARGO WHITMIRE

You Can Call Jason 'Mr. A-Z'

With his trademark wit intact, singer/songwriter Jason Mraz battles the sophomore slump head-on with his ambitious second effort, "Mr. A-Z." The 12-song collection, due July 26, showcases an artist who is "more comfortable, more confident. Less precious about things," he says.

From the simple sweetness of potential campfire singalong "Life Is Wonderful" to the dizzying hip-hop funk of first single "Wordplay," the Atlantic album is indeed a bolder forum than his 2002 debut, "Waiting for My Rocket to Come." That album thrust Mraz from the coffeehouse circuit into the top 40 spotlight with the stand-out "Remedy."

The song, which Mraz wrote with the Matrix, reached No. 4 and No. 7 on the *Billboard* Adult Top 40 and Mainstream Top 40 lists, respectively. An extensive college campus tour also launched the track to No. 1 at triple-A radio.

"I was nervous before that [signing] was a sellout move," says the Virginia-born artist, who played New York and Los Angeles haunts before scoring his first major-label deal. "You have a lot of people in the coffee shop community who give up on you. This time around I'm more relaxed and have a take-it-or-leave-it attitude."

In fact, with lyrics like "I got your 'remedy' for those who don't remember me" and "for the people who write me off like I'm a one-hit wonder/Gotta find another way to keep from going under," Mraz's cheeky "Wordplay" is heading critics off at the pass.

The song is "kind of a parody on what a first single should be," he says, "and was written to kind of alleviate the pressures I was putting on myself."

KMXB Las Vegas PD Justin Chase says "the vibe has been good" with a lot of listeners requesting the tune. "I think it's connecting so well because of his songwriting and ability to play on words."

After writing and arranging "Mr. A-Z" dur-

ing a six-month period, Mraz brought a self-produced version to producer Steve Lillywhite, who helped the singer complete the project during the next six months.

Atlantic marketing VP Dane Venable says the label has "amazing expectations" for the new set.

The first step, he says, was getting Mraz back on the road: Mraz recently opened for Alanis Morissette on her Jagged Little Pill Acoustic tour.

"The goal was to get out and prepromote the album with a new audience and be able to visit radio and retail in the daytime," Venable says.

At the shows fans were able to pre-order "Mr. A-Z," ensuring delivery on street date. Included in the deal is a three-song EP that contains the single and two non-album cuts.

Mraz also headlined 30 college campuses recently, targeting what Venable calls his "immediate" demographic of 18- to 24-year-olds.

Though Venable says the label shipped just 13,000 copies of "Waiting for My Rocket to Come" to retailers initially, three years later the album has sold 930,000 copies in the United States, according to Nielsen SoundScan.

Looking at Mraz's audiences now, Venable says, "you really see what the last album accomplished. Everything from 16-year-old guys and girls to 32-year-old couples" have become fans.

Mraz will headline a North American tour starting Sept. 20. The jaunt will run through the first week of December.

Mraz also contributed three non-album songs to the "XM Hear Music Series" compilation distributed in 4,500 Starbucks locations nationwide.

Mraz will play private gigs as part of the Target Red Room series, an invitation-only event.

Mraz recently finished shooting a fall TV and print campaign for the Gap and will perform on "The Tonight Show With Jay Leno" on the album's street date.



FACT FILE

Label: Atlantic Records

Management: Bill Silva Management

Booking: Little Big Man

Publishing: Goo Eyed Music (ASCAP)

Top-selling album: "Waiting for My Rocket to Come" (2002), 930,000



Latin Notas

LEILA COBO lcobo@billboard.com

Updating Traditions

Merengue's Peralta And Banda Jérez Freshen Classic Sounds

Dominican star Chichi Peralta, one of merengue's most compelling artists, has signed a recording deal with indie label Vene Music, *Billboard* has learned.

Peralta is following in the footsteps of Juan Luis Guerra, with whom he played for seven years—and whose last album, "Para Ti," was released on Vene/Universal.

Peralta's "Más Que Suficiente" comes out in September. It will be his first album since "De Vuelta al Barrio," which won a 2001 Latin Grammy Award for best merengue album.

"The band has never stopped working," says Peralta, who was formerly signed to indie label Caiman. The silence in recording, he explains, wasn't rooted only in his former deal, but also, in the search for a new sound.

First single "Zalamera" is a duet with Chilean singer Joe Vasconcelos (no relation to percussionist Nana Vasconcelos), who sings in Spanish and Portuguese.

The fact that merengue sales have dwindled in

the past few years doesn't worry Vene executives, who very successfully marketed Guerra's album.

"Peralta still has his fan base," marketing director Fidel Hernández says. "I'm convinced that tropical music, with good lyrics and good production, is completely competitive."

TRADITION: When La #1 Banda Jérez bills itself as "not your grandfather's banda," it ain't kidding.

With songs that bear such names as "La Cabróna" (think of a word that rhymes with witch), the 13-man troupe from Jérez, Mexico, seeks to preserve the sound of traditional banda music, yet tell it like it is.

"Our lyrics are about what's happening and about what people talk about every day," bandleader Marco Antonio Flores Sán-





HICKS & CO. KEEP BUSY

Warner Bros. Executive, Colleagues Juggle Multiple Ventures

Christopher Hicks wears three hats these days. Hicks is six months into his dual gig as VP of urban music at Warner Bros. Records and publishing arm Warner/Chappell. And he's still a principal in the Atlanta-based production/management/publishing company Noontime.

"People think we're not working together," Hicks says of the Noontime collective who are also longtime friends. "We're joined at the hip. We're just being more effective by spreading out and doing our own things."

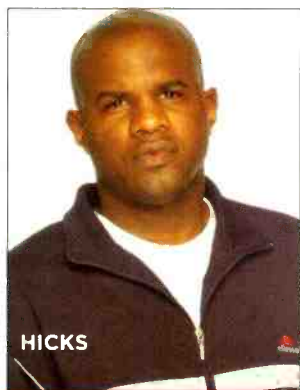
The "we" includes Hicks, Terry Ross, Henry "Noonie" Lee and Ryan Glover. Among the quartet's individual ventures is the male fashion brand RyanKenny (*Billboard*, Sept. 18, 2004). A partnership between Glover, Kenny Burns (a partner in Studio 43) and Derek Dudley (a partner in Artistic Control Management), the 18-month-old RyanKenny is carried by Saks Fifth Avenue and Bloomingdales.

"We're ground-up developers," Hicks says. "We decided two years ago that we're in the urban culture business, not just the urban music business."

Musically, the Noontime camp is home to, among others, songwriter/producers Jazze Pha (Ciara), Bryan-Michael Cox (Usher) and Teddy Bishop (Toni Braxton). Pha is partnered with Lee on his label Sho'Nuff, which just signed a joint-venture pact with Capitol (*Billboard*, April 30).

Similarly, Cox and Hicks are partners in their own label, Beatfactory. Its roster includes singer Q with Blackground Records, former Destiny's Child member LeToya (who has dropped her surname, Luckett) with Capitol and Bella, a female trio signed to Warner Bros.

Dismissing a query about possibilities of a conflict of interest ("We don't double dip"), Hicks allows that he's still in a "learning and building" phase at WB. He also works with Naim Ali,



HICKS

West Coast VP of A&R at WB. Ali was instrumental in bringing Houston's Swishahouse label to the fold via Asylum. One of Hicks' first moves in his dual WB role was to establish a publishing joint venture with Swishahouse, whose roster includes platinum-certified rapper Mike Jones and another about-to-blow-up rapper via Atlantic, Paul Wall.

Among Warner Bros.' other urban acts is Leela James (whose "A Change Is Gonna Come" arrived June 21) and Cruna. Cox is due to executive-produce Noontime's male group ATL, which joined the WB roster after a stint at Epic.

Among other acts being groomed through the Noontime channels are Sho'Nuff/WB signee Jody Breeze (also a member of Bad Boy's Boyz n Da Hood; working with Pha) and production team the Corna Boys (Marques Houston, B5). Songwriter David Young, managed by Noontime's Ross, has signed with Warner/Chappell. He's already working with Mary J. Blige. Another Noontime management client is songwriter/artist Jhnta Austin (Mariah Carey, Aaliyah), who is readying his solo debut for So So Def/Virgin.

chez says. "It's what you hear in the streets. That's the language people speak, which unfortunately, isn't what you hear on the radio."

Not at all. Given its naughty title, "La Cabrona" was an underground hit with limited airplay, both here and in Mexico.

Now, the band's new single, "Billete Verde," from the July 19 album by the same name, is also set to cause a stir of a different kind.

The track, whose title is a direct reference to dollars ("The Green Bill" is the translation), talks about those who leave Mexico for work, leaving families behind.

"And while they're over there working, their wives are here getting all dolled up and going out," Flores says wryly.

The story, Flores says, is one played and replayed every day in his neck of the woods. And that, he adds, is what Banda Jérez is all about. The group, which has several members still in their teens, wanted to return to the essence of banda, distancing itself from the more pop-leaning sound that several groups have now adopted.

But with "Billete Verde" devoid of racy language, the group is hoping to finally get significant airplay in the United States.

NYC VIDEO SOURCE

OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY

HIP HOP/R&B	COUNTRY/POP/ROCK
40 Hours Weekly	NYC/Meibourne, FL TV 31
LYFE JENNINGS MUST BE NICE 6-6	TOBY KEITH AS GOOD AS I ONCE WAS 5-6
MARIO HOW COULD YOU 5-6	KEITH URBAN MAKING MEMORIES OF US 5-6
LU DACRIS NUMBER ONE SPOT 5-6	JON RANDALL BABY WON'T YOU COME HOME 5-6
JOHN LEGEND ORDINARY PEOPLE 5-6	COWBOY TROY I PLAY CHICKEN WITH THE TRAIN 5-6
DESTINY CHILD GIRL 6-6	SHANIA TWAIN I AIN'T NO QUITTER 5-6
NAS I QUAN JUST A MOMENT 5-6	TRICK PONY IT'S A HEARTACHE 6-6
GWEN STEFANI HOLLABACK GIRL 6-6	JASON ALDEAN HICKTOWN 5-6
OMARIAN O 5-6	FAITH HILL MISSISSIPPI GIRL 5-6
FANTASIA TRUTH IS 5-6	VAN ZANT HELP SOMEBODY 5-6
JENNIFER LOPEZ GET RIGHT 5-6	BILLY GILMAN EVERYTHING AND MORE 5-6
BEANIE SIGEL FELL IT IN THE AIR 6-6	HANNA MCUEEN SOMETHING LIKE A BROKEN HEART 5-6
FABOLOUS BABY 6-6	THE KINLEYS I WILL 5-6
SNOOP DOGG SIGNS 6-6	ROGER MARSHALL AND THE LAW HIDING IN THE WIDE OPEN 5-6
CIARA 1.2 STEP 6-6	KELSEY SOMETHING'S STARTING TO HAPPEN 5-6
AMERIE ONE THING 5-6	CHARLIE DANIELS BAND THE STAR SPANGLED BANNER 5-6
GWEN STEFANI I EVE RICH GIRL 5-6	JACE EVERETT THAT'S THE KIND OF LOVE I'M IN 5-6
GETO BOYS G CODE 6-6	RYAN SHUPE AND THE RUBBERBAND DREAM BIG 5-6
T.I. U DON'T KNOW ME 5-6	MARANDA LAMBERT BRING ME DOWN 5-6
DESTINY CHILD SOLDER 5-6	KEVIN FOWLER HARD MAN TO LOVE 5-6
B.G. WHERE DA AT 5-6	NEAL MCoy BILLY'S GOT HIS BEER GOGGLES ON 5-6

WNYX TV 26

VJ TOP 20	LATIN
40 Hours Weekly	87.7 FM New York
LYFE JENNINGS MUST BE NICE 5-6	JIMENA EN SOLEDAD 5-6
JOHN LEGEND ORDINARY PEOPLE 6-6	OS CHAL CHALEROS DESPEDID 5-6
MARIO HOW COULD YOU 5-6	SELENA AMOR PROHIBIDO 5-6
CIARA Oh 5-6	CHAYANNE AUN SIGLO SIN TI 5-6
NAS I QUAN JUST A MOMENT 6-6	FRANKIE J OBSESSION 6-6
EMINEM MOCKINGBIRD 6-6	OBIE BERMUDEZ COMO PUDISTE 5-6
OMARIAN O 5-6	LEONARDO FAVIO FOTO DE CARNET 5-6
BEANIE SIGEL FELL IT IN THE AIR 5-6	BANDA BLANCA SOPA DE CARACOL 6-6
KEITH SWEAT I'M READY 6-6	CABA'S LA CADERONA 5-6
AMERIE ONE THING 6-6	PAULINA RUBIO ALMA EN LIBERTAD 5-6
TWISTA I FAITH EVANS HOPE 5-6	SHAKIRA THE ONE 5-6
TRICK DADDY LET'S GO 6-6	DIEGO TORRES QUE NO ME PIERDA 5-6
FANTASIA TRUTH IS 6-6	VIRGINIA LOPEZ CARMELO DI LIMON 5-6
JENNIFER LOPEZ GET RIGHT 5-6	YCES DEL NORTE REYNA DEL SUR 5-6
NAS BRIDGING THE GAP 5-6	OBIE BERMUDEZ ANTES 5-6
USHER CAUGHT UP 5-6	FABULOSOS CADILLAC MATADOR 5-6
FABOLOUS BABY 6-6	LOS VISCONTES VENENO 5-6
CIARA 1.2 STEP 5-6	KUMBIA KINGS & OZOMATI MI GENTE 5-6
T.I. U DON'T KNOW ME 5-6	CHRISTIAN VOLVER A AMAR 5-6
DESTINY CHILD SOLDER 5-6	MANA PUERTO DE SAN BLAS 5-6

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- "Eye for an Eye" (Paramount Pictures)
- "Any Given Sunday" (Warner Bros.)
- "Boricua's Bond"

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Email: cnieto@jnrecords.com



LA #1 BANDA JÉREZ

6 QUESTIONS

with DAMON WILLIAMS

by Brian Garrity



Overseeing programming at Music Choice is a big job. The company operates 45 music channels broadcast in more than 40 million digital cable homes in the United States. It has also started a variety of extension services: video-on-demand offering a weekly mix of music videos and originally produced content, an original programming service for mobile phones via Sprint and a broadband destination that features a mix of its audio and visual content.

The task of ensuring that this content-hungry sleeping giant is fed falls upon Damon Williams, senior director of programming for Music Choice. Williams, who spent 12 years in radio before joining the company in 1998, tells *Billboard* why Music Choice is emerging as a favored outlet for developing and indie artists.

Q: What's the programming philosophy at Music Choice?

A: We see value in exposing music to consumers as opposed to playing the same records all the time. Typically at radio where you might see power rotations into the 70s and 80s on a song, we're rotating a power song typically 40 times a week.

Q: Music Choice touts its support of indie labels. How do you help them in ways other outlets can't?

A: It is very difficult for smaller labels to get their artists on the radio or placed on programs from the other video outlets. We have a lot of homes and a lot of potential impressions, and from a programming standpoint we're willing to give them an opportunity.

Q: How do you support music from developing acts?

A: We started a program called "Fresh Crops" last August. It is a new- and emerging-artist program that highlights three artists on a monthly basis that we think are going to emerge into the next big things.

Q: Which emerging artists have benefited from Music Choice exposure?

A: Mike Jones. That's a project we got involved with very early.

Q: How has the push onto phones, VOD and broadband affected programming strategies for artist promotions?

A: When we produce a piece of content, we create programming that works across all of our different platforms. So it becomes a marketing and distribution program for the labels.

Q: On-demand technologies are allowing consumers to decide what they want to see or listen to. How is that having an impact on traditional methods of programming?

A: We can see exactly what content people are accessing. That absolutely guides us as to what videos we should make available and what types of artists we should be investing resources in.

LATIN BY LEILA COBO

DISA ACT LEADS TIERRA CALIENTE CHARGE

For at least the past 12 months, *música de tierra caliente* has been touted as the new genre to watch within the lucrative regional Mexican realm.

And among tierra caliente acts to watch for, expectations are high for Beto y Sus Canarios and their upcoming studio album, "Ardientes," due July 19 on Disa Records.

Disa is treating the 10-man group as a top priority act, and has mounted an ambitious marketing initiative that includes a national TV campaign, radio spots and promotion nationwide as opposed to just the West Coast.

According to Disa, the group's previous album, "100% Tierra Caliente," sold nearly 200,000 copies, and the objective is to build on this solid fan base and strengthen the tierra caliente movement.

Disa's strategy, in part, hinges on past successes. The group's new single, "No Puedo Olvidarte," is a danceable, romantic tune written by lead

singer Cuahitémox González García, who also wrote the group's previous single, "Está Llorando Mi Corazón." That track topped the *Billboard* Latin Regional Mexican Airplay chart and won a 2005 *Billboard* Latin Music Award for regional Mexican airplay track of the year, male group.

"We're getting played in many states where we hadn't been able to enter [radio-wise] before," says González García, who considers romance, mingled with danceability, the key to success.

Ironically, he adds, while Beto y Sus Canarios formed in Mexico, success in their home country has been slow in coming.

"We started to get played here in the United States sooner than in Mexico," he says. "Only now have we been able to open up new markets over there."

As it turns out, *música de tierra caliente*—which takes its name from warmer Southern

Mexico (therefore the name, which literally means "music from the hot lands")—is not anything new. A kind of technocumbia that includes traditional *banda* instruments plus synthesizers, it sounds similar to *música duranguense* although not as frenetic. Like duranguense music, it has been around for decades, but only recently have labels and distributors begun to take note on a large scale.

In the United States, the best-known exponents of the genre are Triny y la Leyenda, signed to Universal Music Latino, and Beto y Sus Canarios.

"Like duranguense music, tierra caliente is very, very strong at an underground level," says Francisco Rosales, sales and marketing director for Disa, which was largely responsible for the duranguense music boon thanks to groups like Montez de Durango and Horóscopos de Durango. Currently, duranguense music is

the top-selling subgenre within regional Mexican music, which in turn is the top-selling Latin music genre in the United States.

Beto y Sus Canarios, Rosales adds, are leaders in the tierra caliente movement; this is the 14th album in their career and the fourth with Disa.

The struggles of Beto y Sus Canarios are similar to those that many duranguense bands face.

Originally formed in 1987, the group played and recorded for hardcore fans for years before signing with Disa.

During that time, *música duranguense* gained a huge following thanks to the creation of a dance step, *el pasito duranguense*.

Tierra caliente does not have such a step in its arsenal, but it does have the grass-roots following, strong airplay ("No Puedo Olvidarte" is No. 38 on Hot Latin Songs and No. 14 on the regional Mexican airplay chart) and tour support.

Coinciding with their album release, Beto y Sus Canarios are in the midst of a 30-stop tour that will end in September.



BETO Y SUS CANARIOS



BeatBox

KERRI MASON kmason@billboard.com

'Nympho' Has Seductive Sound

Van Helden's 'Crunk Rock' Album Will Arrive In The U.S. In Autumn

The dance album of the summer is not coming out in the United States until the fall.

"Nympho" is the latest from dance antihero Armand Van Helden. It is his first original collection since 2000 and a fitting follow-up to his 2004 DJ-mix compilation "New York: A Mix Odyssey," which braided '80s standards from Soft Cell and Blondie with new ones from Heavy Rock and Van

Helden himself.

The new Ultra album has the beer-soaked spunk of summer roof-deck parties. It was issued July 4 in the United Kingdom, but because Ultra only recently closed its U.S. licensing deal for the album with U.K. imprint Southern Fried, it will not reach domestic shelves until after Labor Day.

"Mix Odyssey" got lots of attention. For the DJ who birthed

"speed garage" (think turbo-charged disco) and made his name on classic-styled house like "U Don't Know Me" and "Flowerz," a mix that peaked with Ram Jam's "Black Betty" was unexpected, to say the least.

But the outspoken Van Helden has been championing rock-dance fusion since progressive house was still the sound of the day, shouting out the *White Stripes* in interviews

and concocting his own name for his blend of guitars and beats: "cool cheese."

"I got a new one," he says. "Now I'm calling it 'crunk rock.' Crazy drunk rock."

When Van Helden started shopping an eight-song EP of drunken jams in early 2004, the only one to bite was cheeky Southern Fried—a pet project of big-beat pioneer Fatboy Slim, one of the first producers



Maroon5's Next Step

Following the phenomenal success of "Songs About Jane," Maroon5 is hard at work crafting new material for its sophomore album for Octone/J Records.

"We're kind of re-creating the sort of vibe that we had set up when we were writing the songs to the first record," guitarist James Valentine tells *Billboard*, "where we rented a house and we got some instruments set up."

Selling 4 million copies domestically of its label debut does give a band a nice boost of self-esteem, Valentine admits. "Now at least we know that we have the world's ear, and I think that does bring some confidence, but at the same time, we're not going to stop really pushing ourselves to develop our songcraft."

While Valentine says no sure direction for the project has emerged, the band is leaning toward more uptempo material.

Even though the album won't be out for some time, Maroon5 fans will get a new look at the band with the Sept. 20 release of "Friday the 13th—Live at the Santa Barbara Bowl." Available on CD and DVD, the project includes previously unreleased songs and a cover of Oasis' "Hello."

A FOND REMEMBRANCE: Celine Dion, Mary J. Blige, Fantasia, Ruben Studdard, Monica and Angie Stone are among the artists contributing songs for "To Luther, With Love . . . A Tribute to Luther Vandross."

The collection, which was in the works long before Luther Vandross' July 1 passing, will come out Sept. 20 on J Records.

Jimmy Jam and Terry Lewis are helming many of the tracks. Jam stresses that much time was spent pairing artists with songs. "It's important to give each artist their own palette. Like when Mary J. Blige does 'Never Too Much,' it's how it would have sounded on her 'What's the 411?' album. That's the sort of approach

that we took with it, so that it becomes her song. Celine Dion just stuns you with how beautiful she sings 'Dance With My Father,' and really, all the artists are like that."

However, Jam says working on the album renewed his appreciation for how much Vandross brought to his material. "A lot of times we've taken a song and it was a great song when Luther sang it, and when Luther doesn't sing it, it somehow loses something."

A portion of the album's proceeds will go to a charity that is yet to be determined.



DOUBLE DUTY: Jimmy Jam and Terry Lewis are also hard at work on Janet Jackson's next Virgin album, due in 2006.

Lewis says the trio, who are celebrating 20 years of working together, have found a new, yet familiar, rhythm. "It used to be a lot of involvement from all of us, and at some point when Janet became more confident with her writing ability, she [did] the bulk of the writing. And it's kind of back full circle. We're all kind of back in there doing it again together, which I really enjoy."

Jam adds, "It's the physical nature of sitting in the same room and really hashing it out. It's like, 'You're not going to leave until we got a lyric,' so it's fun."

Some recording has taken place at Jermaine Dupri's studio. Dupri, who is president of Virgin Urban and Jackson's boyfriend, is also executive producer on the album. . . .

to realize the radio potential of rock-charged dance. Southern Fried commissioned "Mix Odyssey" and "Nympho."

Van Helden claims that about 20 labels passed on the EP.

"All the labels called back to the office and thought it was a joke," Van Helden says.

With atonal vocals, crunchy guitars where drums usually are and songs coming in under the four-minute mark, it's easy to see why Van Helden's latest style might not go over with dance purists. That is why his team also considered rock labels to release "Nympho" stateside.

"They were in talks, but it just never went anywhere," he says. "I think it's difficult for rock people to digest this as a stand-alone rock record. I think they'll be like, 'This is cool, we like it, but it ain't rock, really.' I don't think they understand. It's like C+C Music Factory to them; it's a science project. But I still don't get [C+C] myself."

HEADY STUFF: U.K. label Bedrock, DJ/producer John Digweed's prog-house powerhouse, has a monster on its hands with Terry Grant's "I'll Kill You," featuring vocals by Jen-

nifer Horne.

Anticipation for the record's release has been building since March via chatter on message boards and heavy international DJ play.

Heady, sparse and morose, it is an unlikely hit, let alone a summer anthem. But its unusual combination of eerie melody, aqueous drums and tightly plucked guitar will work subtle dancefloor magic for progressive DJs. The original mix and John Debo's atmospheric rework are out now; Luke Chable's breakbeat mix and dub will be released July 25. . . .

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Prom Kings Take Selves To The Big Dance

After a number of major labels passed on the Prom Kings, the band and its management decided to take matters into their own hands and self-release their first single.

Not only did the Los Angeles-based group end up charting its song "Alone" on the Mainstream Rock list for more than six months, it ultimately got a better label deal than it had expected.

On Aug. 2, the Prom Kings will release their self-titled debut through Three Kings Records via a distribution deal with Geffen/Universal Music & Video Distribution.

Major labels passed on the quartet's modern rock blend of good-time anthems and emotional outpourings with dark, nu-metal undertones when the Prom Kings did showcases two years ago. So Three Kings Records hired veteran promoter Stu Cohen to push "Alone" to radio to get la-

bel's attention. After the song entered the chart in February (ultimately peaking at No. 24), the phone started ringing.

Vocalist Chris Carney's older brother Michael—the band's co-manager and the album's co-producer—says the group ultimately decided to sign with Geffen because label president Jordan Schur "is a guy who's thinking out of the box." Geffen will also distribute Three King Records' other seven acts, including singer Jewlá and country artist Cody McCarver.

Schur said in a statement that the Prom Kings have been "developed the right way—through touring and lifestyle/street/new-media marketing. Kids have had an opportunity to discover the band prior to radio and TV—their following is a clear indication these efforts are paying off."

With next single "Birthday" headed for radio and "The

Prom Kings" arriving in stores in August, Chris Carney is excited about the band's progress.

"It's really cool for us just to get as far as we've gotten," he says of bandmates Joey Hollearn (guitar), Mauricio Brandao (bass) and Luke Pickerill

(drums). "If we die today, everybody in the band will be super stoked, because we had a single that came out and cracked rock radio. We can't wait to find out what's down the road."

The road is where the Prom Kings just returned from, hav-

ing played shows with Crossfade, Seether and Powerman 5000 in June. There is also a possibility that the band will play some dates on the current 3 Doors Down tour.

Added exposure includes the video for "Alone" appearing in the upcoming Harrison

Ford movie "The Wrong Element," while ESPN's SportsCenter licensed "Birthday" for a Fourth of July edition of the show. Additionally, the group's song "Blow" will appear in the DreamWorks film "The Island" (out July 22) and on its soundtrack.



FACT FILE

Label: Three Kings Records/Geffen

Management: Three Kings DBC, Focus 3

Booking: Ken Fermaglich, the Agency Group

Publishing: Three Kings Publishing (ASCAP)

Debut Album: "The Prom Kings" (2005)

Nashville Scene

PHYLLIS STARK pstark@billboard.com

Cracker Barrel Is Full Of Music Sales

Restaurant/Retail Chain Seeks More Exclusives After Successful Alison Krauss Set

A successful partnership with Alison Krauss + Union Station that resulted in the sale of more than 125,000 albums in just two months has executives at Cracker Barrel Old Country Store seeking other artists for similar deals.

Next up will be Charlie Daniels, who has just inked a deal to issue an album exclusively at Cracker Barrel. The project, which does not yet have a title or release date, will feature patriotic music and some of

Daniels' best-known songs, including "The Devil Went Down to Georgia" and "In America."

Daniels records for his own Blue Hat Records label. His last studio album, 2003's "Freedom and Justice for All," has sold 41,000 copies, according to Nielsen SoundScan.

Cracker Barrel VP of marketing Chris Tomasso calls Daniels "an American icon." He notes that Daniels' continued relevancy is obvious, thanks to recent appearances at the Super

Bowl as well as overseas, where he performed for U.S. troops.

Cracker Barrel is in advanced negotiations for a similar deal with an established female country star and is also talking to several other artists, including some Americana and folk acts.

Tomasso says the company, known for its hybrid restaurant/retail stores, likes to make deals for exclusive music products, because "we're a unique concept, and we like to do things in unique ways."

On May 10, 529 Cracker Barrel stores in 41 states and crackerbarrel.com began selling "Home on the Highways" from Krauss and her band for \$11.99. Two months later, according to the restaurant, it has become the fastest-selling CD on the 2-year-old Cracker Barrel music label.

The enhanced CD features 11 favorites that the band selected from previously released albums. It also contains eight minutes of bonus video, including a jam session and footage of the band members touring Cracker Barrel's decor warehouse. Cracker Barrel is the sponsor of the group's current tour (*Billboard*, Jan. 15).

Krauss and Union Station record for Rounder Records. Their most recent CD for that label, "Lonely Runs Both Ways," has sold 625,000 copies since its release last November, according to Nielsen SoundScan.

Tomasso says Cracker Barrel aims to convince labels like Rounder that an exclusive album sold at its stores could acquaint new fans with an act.

"Based on the current environment in the record-label industry, any exposure for their

artists through nontraditional channels would and should appeal to them," Tomasso says. "It's an opportunity to expose their artist to a whole new group of potential fans... That can only help their catalog overall and [help] down the road for new releases."

Cracker Barrel declines to release the terms of its licensing deals with other labels.

The company, which sells everything from candles and candy to toys and T-shirts in its stores, has a significant and growing music presence. The Lebanon, Tenn.-based chain markets the "American Legends" CD series, which includes performances from such artists as Elvis Presley, Ray Charles and Johnny Cash; the "Heritage Music Collection" series, featuring such artists as Doyle Lawson and Ralph Stanley; and

the Grand Ole Opry "Live Classics" CD collections.

The "American Legends" series has sold more than 400,000 units since August 2004, according to Cracker Barrel. The Opry collections have sold 30,000 units since April, the company says.

"We see a lot of potential in the music category, and we've certainly seen growth in [that] category," Tomasso says. "It's something we plan to pursue further."

ON THE ROW: Blacktop Music Group, the Nashville publishing company partly owned by Clint Black, has signed songwriters Roxie Dean and Lonnie Wilson to its roster. Blacktop also promoted Abbey Burkhalter to professional manager. Burkhalter is a three-year veteran of the company.



ALISON KRAUSS + UNION STATION'S exclusive compilation was a hit at the Cracker Barrel chain.

Words & Music

JIM BESSMAN jbessman@billboard.com



Southern Gothic Tales

Singer/songwriter Jim White's 1997 debut album, "The Mysterious Tale of How I Shouted Wrong-Eyed Jesus," so inspired Brit commercial director Andrew Douglas that he hired White to drive him and a film crew through the Deep South to uncover the dark, religious roots of his Southern Gothic folk music.

The resulting documentary, "Searching for the Wrong-Eyed Jesus," is now opening in select cities nationwide. It is distributed by Shadow Distribution.

"I was already a fan of alt-country artists like Johnny Dowd, the Handsome Family and 16 Horsepower," says Douglas, who also spotlights these artists in "Wrong-Eyed Jesus."

Douglas traveled to Pensacola, Fla.—where White grew up—with the idea of making a feature film based on the short story White wrote for his album's CD booklet.

But after spending time with White, Douglas changed the

project to a road trip.

Though Douglas' commercials are "fun, adventurous" spots like a Ford truck dragging an icebreaker through the Arctic, the "Wrong-Eyed Jesus" shoot proved an adventure of a different sort.

"They got the album and thought, 'Weird story, weird album—is this representative of some real world, or is this guy just taking acid?'" White says.

White chauffeured the filmmakers in a '70 Chevy on a journey through the South's junkyards, truck stops, trailer parks, fundamentalist churches, jails, juke joints, scrap yards, coal mines, mountains, swamps and backwoods. "But God bless the English people," he says, "because they really do have affection for traditional Southern music, whether black blues or white gospel—and they help the tradition stay alive, because Americans don't care."

Now living in Athens, Ga., the Luaka Bop artist's most recent album is 2004's acclaimed

"Drill a Hole in That Substrate and Tell Me What You See."

White wrote the "Wrong-Eyed Jesus" story after finishing the then-unnamed album.

The "basic premise," White adds, is that "some things cannot be apprehended. You can't ever really say, 'Look! I see God,' because as soon as you do, it's contaminated by 'Look! I see.' So they kind of transposed that notion to the South: The South is a mystery like God is a mystery."

Douglas sees White's informal tour guide role as central to his spellbinding film's gritty strengths. "You see his own conflict with the South throughout the film," he says, then points to the power of the film's music performances, which complement the travelog. "The songs function almost as speech—as storytelling."

Luaka Bop has released the "Wrong-Eyed Jesus" soundtrack, and Home Vision Entertainment will issue the DVD in February.

Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com



GROVES WAVES 'FLAG'

For singer/songwriter Shaun Groves, getting back to his first love sparked the songs on his new Rockettown Records album, "White Flag," which hit shelves July 12.

That first love is teaching. For the past 18 months he and his road manager, Brian Seay, have taught a college and young adult Bible study class at his home church in Franklin, Tenn.

"Whether it's music or the Bible or art, I've always enjoyed teaching," Groves says. "I usually walk away with my head much fuller than it was before."

"White Flag" was inspired by a study Groves taught on the beatitudes, Jesus' sermon on the mount found in the Bible's book of Matthew. Before he became absorbed in those passages, Groves admits he was having a difficult time writing for his third record.

"I found myself writing like

a marketing guy and radio promoter. I didn't like what was coming out. It wasn't me," he says. "It was just what I thought was successful, and it felt gross. So I just took some time off from writing, and I really wondered if I'd ever write a good song again."

Groves realized his best songs were always shaped by personal experience. "I had always written about what I was going through in life, what God was teaching me, and it all came back to the beatitudes," he says. "I was obsessed with them. They were changing me and making me think completely different than I'd thought before about what it means to be a Christian in America today. I finally gave in and just wrote about that."

The beatitudes include such scriptures as "Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed

are those who mourn, for they will be comforted. Blessed are the meek, for they will inherit the earth," and "Blessed are the pure in heart, for they will see God."

Groves discusses how the beatitudes manifested themselves in his music in the next Higher Ground.



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Ries Psyched For Stones Set

The timing may be a bit off, but saxophonist Tim Ries is still psyched about his new CD, "The Rolling Stones Project" (Concord Jazz). Originally scheduled to street earlier this year, the album will finally see the light of day Aug. 9—when he's right in the middle of a monthlong rehearsal for the Rolling Stones' world tour, which kicks off Aug. 21 in Boston.

On his third tour with the band, Ries won't have much time to support his album, a spirited collection of Mick Jagger-Keith Richards songs given a jazz treatment. "It's a Catch-22," Ries says, shortly before embarking to Toronto and Japan with his own band. "When the album comes out, I'll be working with the Stones, but because of the tour there might be a buzz about my album."

There already is in Japan, where "The Rolling Stones Project" was released May 18 on Sony Japan jazz imprint Village Records and promptly sold 10,000 copies in two weeks.

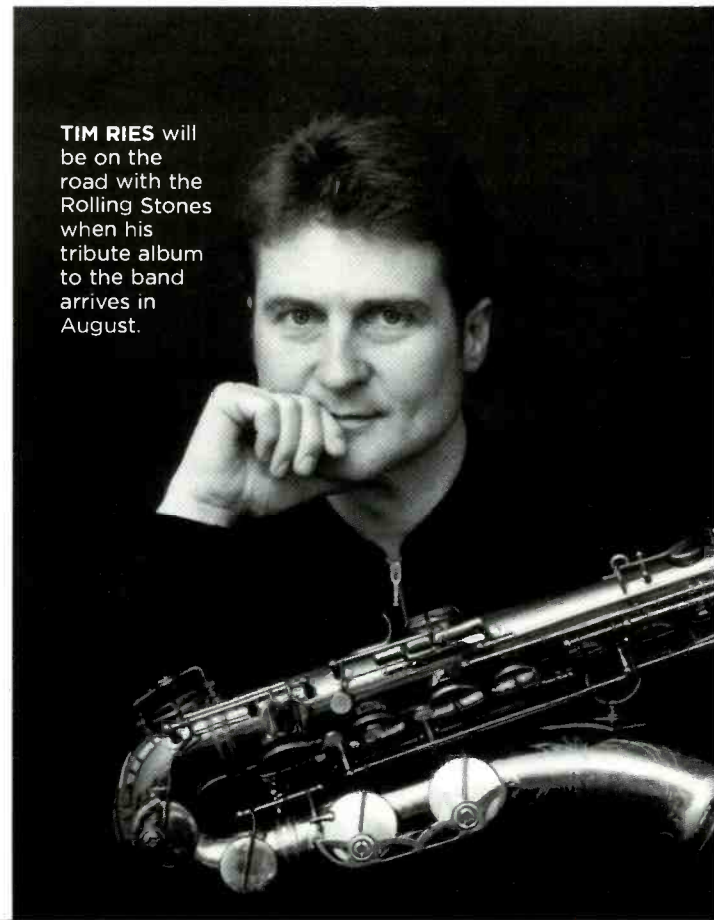
The CD features a who's who of top-drawer jazzers, including pianist Bill Charlap, guitarist Bill Frisell, bassist John Patitucci and drummer Brian Blade. Vocalists include Sheryl Crow, Luciana Souza, Lisa Fischer and Norah Jones, who appears on a killer version of "Wild Horses."

The bonus guests include Stones Charlie Watts, Richards and Ronnie Wood, who all contribute to "Slippin' Away" and "Honky Tonk Woman." When Ries first started working on the project, he sought the Stones' blessing and received it enthusiastically. "Charlie wanted to be on it, then Keith and Ronnie," Ries says, "and then it snowballed into something bigger than I ever imagined."

JARRETT RARITY: In the wake of his superb two-CD solo piano improvisation, "Radiance" (ECM), Keith Jarrett will go it alone Sept. 26 at New York's Carnegie Hall. It will be his first solo concert in the United States in more than a decade. The next day ECM will release his DVD, "Tokyo Solo 2002."

CHICO TO ARTURO: On June 29, the street corner of West 88th Street and West End Avenue in New York was officially named Arturo "Chico" O'Farrill Place in honor of the late Latin jazz composer/arranger/bandleader. His son, Arturo O'Farrill, led his father's Afro Cuban Jazz Orchestra at a free concert in nearby Riverside Park before the sign's unveiling. In related news, O'Farrill's Jazz at Lincoln Center band, Afro-Latin Jazz Orchestra, released its debut CD, "Una Nocha Inolvidable," June 28 on Palmetto Records, while his "Live in Brooklyn" solo CD on Zoho Records streeted June 14.

THREE DOT LOUNGE: It seems Concord Records' purchase of catalog-heavy Fantasy Records is not having such a smooth transition. Former Fantasy president Ralph Kaffel, who joined the label in 1971 and was responsible for developing the catalog, resigned June 15 as consultant to the Concord Music Group... When Joe Zawinul and his band the Zawinul Syndicate opened their summer tour June 30 at the Fano Jazz Festival in Italy, little did they know they would encounter a terrorist group that threatened to set off a bomb if the band reached a certain volume level. The concert was canceled.



TIM RIES will be on the road with the Rolling Stones when his tribute album to the band arrives in August.

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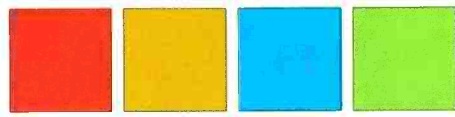
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REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



FRANK BLACK
Honeycomb
Producer: Jon Tiven
Back Porch/EMI
Release Date: July 19

Having parted ways with his band the Catholics and lately frequenting big venues with the reunited Pixies, rock troubadour Frank Black returns as a solo artist with "Honeycomb," recorded live in Nashville with some of the city's most esteemed talents. Consummate professional that he is, Black turns this exercise (recorded in a week on the eve of the Pixies tour) into one of his finest hours. With the likes of Steve Cropper, Spooner Oldham, David Hood and Anton Fig on the job, Black's soulful songs bloom in unexpected ways. It is by and large an album about loneliness, and it is beautifully expressed in moments like the bluesy, mournful guitar solo in "My Life Is in Storage" or the haunting "Lone Child." Black has often had a yearning for the old-time heart of rock'n'roll, and on "Honeycomb," he gets very close.—TC



VARIOUS ARTISTS
Jermaine Dupri Presents . . . Young, Fly & Flashy Vol. 1
Producers: various
So So Def/Virgin
Release Date: July 19

This compilation is among the first phase of releases under songwriter/producer Jermaine Dupri's watch as Virgin president of urban music. The collection is already gaining traction with the Dupri-fronted single "Gotta Getcha," which is No. 35 on the *Billboard* Hot R&B/Hip-Hop Songs chart this issue.

SINGLES



YING YANG TWINS
Badd (3:48)
Producer: Mr. ColliPark
Writers: M. Crooms, D. Holmes, E. Jackson, M. Jones
Publishers: various
TVT Records (CD promo)

Now that they've whispered their way into ear canals around the country, Ying Yang Twins continue their raunchy ways on "Badd," the second single from "U.S.A.: United State of Atlanta." The infectious tune features rising Houston rapper Mike Jones and the song's producer, Mr. ColliPark. "Badd" finds the raucous duo in search of "a dime that's top of the line." The song conjures images of YYT's early days, where they supplied music meant to inspire frenzied rump shaking from any female within hearing distance. While their lyrics may make more than a few people blush, what else would one expect of a duo who first grabbed national fame by

The hypnotizing track—co-written with Missy Elliott—shows Dupri still knows his way around a party beat. While no new ground is broken, several songs on the thump-heavy set are worthy of hitting the dancefloor and the repeat button. Of note are the anthemic, anti-bling track "So What" ("So what you got rims . . .") featuring Cato and "Throw'd Off" featuring new So So Def/Virgin artist T. Waters. Also making appearances: Dupri protégés Da Brat and Bow Wow.—GM



WITNESS
Speak to the Generations
Producer: Michael Brooks
Axiom
Release Date: July 12

After 18 years, Witness is something of a gospel institution. On this latest outing, sisters Lisa Page Brooks and Leah Jones are rejoined by founding group member Lou Ann Stewart as they continue to make music that combines traditions as diverse as old-school gospel and modern girl-group R&B. Producer/songwriter Michael Brooks lends an ever-steady hand behind the scenes, maintaining continuity in the group's sound and material as well as edging it onto new contemporary ground. The trio delivers compelling vocal interplay and stunning solos on a number of standout singles. "Touch Your Promise" has a spare but melodic hip-hop groove. "It's Your Victory" is hard-hitting, funky R&B, while "Restore Me" is a lushly orchestrated ballad. Nine albums into an already definitive career, Witness remains as relevant as ever.—GE

commanding women to get low and shake it like a salt shaker?—IMJ



MELISSA ETHERIDGE
Refugee (3:35)
Producer: John Shanks
Writers: T. Petty, M. Campbell
Publisher: Almo (ASCAP)
Island (CD promo)

Melissa Etheridge takes on Tom Petty & the Heartbreakers' "Refugee" as the first single from her forthcoming greatest-hits album, "The Road Less Traveled." While the Petty original had an uncluttered, solid groove and a fairly uptempo beat, Etheridge goes the slow-burn, jangle-rock route. She and producer John Shanks throw in a mess of guitars and turn the song into a semi-personal anthem for Etheridge. While the singer's radio fortunes have faded over time, her stellar Grammy Awards performance earlier this year might make programmers take a second listen.—KC

ALBUMS

ROCK

VARIOUS ARTISTS
The Dukes of Hazzard: Music From the Motion Picture
Producers: various
Columbia

Release Date: July 19
 The soundtrack to the upcoming film "The Dukes of Hazzard" offers a who's who of classic Southern rock, featuring the Allman Brothers Band, Lynyrd Skynyrd and the Charlie Daniels Band, among others. The music supervisor, "Morning Becomes Eclectic" host Nic Harcourt, also made sure to include such gems as the James Gang's "Funk #49," Montgomery Gentry's "Hillbilly Shoes" and Stevie Ray Vaughan & Double Trouble's "Pride & Joy." Unfortunately, the obligatory new songs don't quite fit. Jessica Simpson turns Nancy Sinatra's campy dance hit "These Boots Are Made for Walkin'" into a vamped but vapid pop tune, while Willie Nelson's shaky vocals on "Good Ol' Boys" are no match for Waylon Jennings' rowdy original theme song. Sometimes it's best to not mess with the classics.—KK

PELICAN
The Fire in Our Throats
Beckons the Thaw
Producer: Pelican
Hydra Head

Release Date: July 26
 ★ The meticulously detailed instrumental metal of Pelican is gripping in its drama, as songs explore multiple moods and atmospheres. Guitarists Laurent Lebec and Trevor de Brauw are not in the business of creating riffs. Epics seem to be on their mind, and the two play with the dynamics of noise and texture to build their set pieces from the ground up. Yet while Pelican's songs have a tendency to explode in an intense blast of guitar wizardry, on "The Fire in Our Throats Beckons the Thaw" it is the more serene moments that stand out. On "March to the Sea" and "Last Day of Winter," Pelican moves with the dexterity of a jazz band, baring its emotions with a twisted guitar string and a soft cymbal rush.—TM

R&B

FATTY KOO
House of Fatty Koo
Producers: Toby Gad, Ron Riley
DASLabel/Sony Urban Music/Columbia

Release Date: July 12
 After giving audiences a taste of what was to come on its BET reality show, "Blowin' Up!: Fatty Koo," it's time for the Ohio-based quintet to prove that it really has what it takes for the big time. One quick listen to "House of Fatty Koo" showcases soaring vocals and catchy, radio-friendly beats. Unfortunately, closer scrutiny reveals cookie-cutter lyrics that fail to help the group live up to its potential. On opener "Shake," it boasts of popping Cristal and buying out the bar—even though four members are under 21. If they're not talking about drinking their little hearts out, they seem to be obsessed with girls bouncing and shaking their fatty koos. It's when they step away from the partying that the act begins to shine, like on the beautiful "Chills."—IMJ

LATIN

NORTEC COLLECTIVE
Tijuana Sessions Vol. 3
Producers: various
Nacional Records
Release Date: July 26

▶ Nortec Collective is five acts that play a blend of electronica, techno and *norteno* music, equally appealing to a wide variety of musical tastes. This album can be summed up with the slightly schizoid "Don Loope," which alternates from mambo and jazz to *norteno* and *banda*. More straight-ahead are the *norteno* beats of "Olvidaela Compa" and the happy-go-lucky tripping of "Tijuana Makes Me Happy" (sung in English). Indeed, Nortec Collective doesn't adhere to the boundaries of language or styles. While the album has a distinct sound overall, each of the artists make their stamp as well, some leaning toward a more European sound (as the band Fussible does), some distinctly Mexican (Clorofila). The quality varies, but it's the kind of

album listeners can sink their teeth into, and often, it tastes pretty good.—LC

ELECTRONIC

DEEP DISH
George Is On
Producers: Dubfire & Sharam
Thrive

Release Date: July 12
 ▶ Fresh off its international hit "Flashdance," Grammy Award-winning duo Deep Dish returns with its first studio album in seven years. Casual listeners will be lured by the thumping (yet ethereal) cover of Fleetwood Mac's "Dreams"—which includes newly recorded vocals from Stevie Nicks. "Flashdance" is featured (the song is an interpretation of Shandi's "He's a Dream" from the original "Flashdance" film) along with current single "Say Hello." Other highlights include the rock-edged "Sacramento" and the light disco funk of "Everybody's Wearing My Head" (both with vocals from Richard Morel). Combine the name recognition of Nicks with the hit status of "Flashdance" and the sales picture for "George" should be fairly bright.—KC

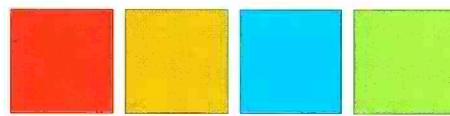
COUNTRY

KENTUCKY
HEADHUNTERS
Big Boss Man

Producers: Kentucky Headhunters, Tom Long
CBuJ Entertainment
Release Date: June 21
 ★ If a gigantic asteroid struck the South-eastern United States near Edmonton, Ky., it's likely the fierce sound of the Kentucky Headhunters would come wailing out of the rubble. Though they're inventive songwriters, here they raid the classic Sony/ATV catalog, body-slammng such standards as the title cut and turning the Patsy Cline gem "Walkin' After Midnight" into a stalker's confession. The guys are loose and rowdy on a rousing "Take These Chains From My Heart" and have an intoxicating take on Roger Miller's "Chug a' Lug." They even inject some soul into

continued on >>p40

REVIEWS



SINGLES

from >>p39

Bob Dylan's "Like a Rolling Stone" and Joe South's "Don't It Make You Wanna Go Home." It is by no means a perfect effort (a heavy-handed "Hey Good Lookin'" is almost painful), but the Headhunters remain arguably the most consistent and durable Southern rock outfit on the planet.—RW

GOSPEL

MARION WILLIAMS

Remember Me

Producer: Anthony Heilbut
Shanachie

Release Date: June 21

★ Marion Williams is considered by many to be the finest, most thrilling and original singer gospel music ever produced. This definitive, 24-song collection, lovingly assembled and annotated by gospel scholar Anthony Heilbut, makes that contention difficult to dispute. With a four-octave range and staggering interpretative skills that ran from a bluesy growl to notes as high as the heavens, Williams—who died in 1993—had a major hand in defining and expanding gospel, as well as strongly influencing secular R&B. Half the selections here are previously unissued, and capture some of Williams' finest moments. The million-selling "How I Got Over," "The Lord Will Make a Way Somehow" and the definitive take on Thomas A. Dorsey's "The Day Is Past and Gone" only scratch the surface of this essential anthology from one of gospel's true treasures.—GE

WORLD

GERALD TOTO, RICHARD BONA, LOKUA KANZA

TotoBonaLokua

Producer: Laurent Bizot
Sunnyside

Release Date: July 19

★ French producer Laurent Bizot had one of those light-bulb-over-the-head moments when he brought together three extraordinary musicians—Gerald Toto (from Martinique), Richard Bona (Cameroon) and Lokua Kanza (Congo)—in a Paris studio. "TotoBonaLokua" offers the best of several worlds in several languages: English, Lingala, Douala and Creole. One might expect distinctly sub-Saharan sounds from a pair of Africans and an Afro-Caribbean singer, and that rhythmic factor is certainly at play. Yet most of the tunes are more jazz improv with West African musical sensibilities, seasoned with a bit of doo wop, Caribbean zouk and timeless R&B. That's a varied set of influences, but the songs aren't complicated. The music is an arresting interplay of voice, synths and acoustic instruments that will set up camp in your CD player.—PVV

VITAL REISSUES

MR. SCRUFF

Mrs. Cruff

Producer: Mr. Scruff
Ninja Tune

Release Date: July 12
Ninja Tune's reissue of Mr. Scruff's 1997 full-length debut is an important piece of the artist's chronology, revealing just how far Andy Carthy has come in his DJ career. A collection of his previously released 12-inch singles, "Mrs. Cruff" is a hodgepodge of linear trip-hop, dub, electropop and a dash of jazz, with each song nearly the same tempo as the previous. Replete with harmless samples and the occasional trumpet solo, the album showcases a humble beginning to what

would be a much more entertaining future. Tracks like the ethnic-influenced "Chicken in a Box" and the aptly named "Bobby's Jazz Pony" capture his potential; others drag and aren't of much use for dancing. While his loops seem monotonous at times, it's easy to hear Scruff staking out his addictive signature sounds.—KH

DVD

TWISTED SISTER

Live at Wacken—The Reunion

Eagle Vision

Release Date: June 28

The title isn't completely accurate for this Twisted Sister DVD/CD combo. The seminal lineup of Dee Snider, A.J. Pero, Eddie Ojeda, Mark "Animal" Mendoza and Jay Jay French stopped performing together in 1987 after falling victim to infighting. Their reunion was actually spread across several gigs starting in 2000, before the brutally glam rockers blazed a 2003 comeback as a European metal festival headliner. This DVD, taped at Germany's Wacken Open Air Festival, finds the group playing the hell out of its bar-band rock numbers, which goes over nicely with the amphetamine treatment given to "Born to Be Wild." The lead and backup vocals aren't going to win any awards, but Twisted Sister definitely deliver on "Knife in the Back" and "Under the Blade." Bonus highlight: the Blue Man Group performing TS anthem "We're Not Gonna Take It" at a tribute to Atlantic Records president Jason Flom.—CLT

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ADDITIONAL REVIEWS:

- Sufjan Stevens, "Illinois" (Asthmatic Kitty)
- Felt 2, "A Tribute to Lisa Bonet" (Rhymesayers)
- Kinski, "Alpine Static" (Sub Pop)

HIP-HOP

REV RUN Mind on the Road (2:39)

Producers: Whiteboy, Rev Run

Writers: J. Simmons, J. Kuleszynski, J. Hooker, A. Merrill

Publishers: various
Russell Simmons Music Group/IDJ (CD promo)

In this age of thugged-out gangsta rap, generic beats and bling braggery, it's refreshing to find a new track by one of rap's first superstars. As Run of Run-D.M.C., Joseph Simmons was responsible for bringing rap to the mainstream. Now going by Rev Run, he's releasing his first solo album, "Distortion," Sept. 13. Thankfully, Run's not trying to reinvent the wheel. Run-D.M.C. was the first rap act to incorporate electric guitar into its music—which "Mind on the Road" upholds. Nicking a drum beat, guitar riff and scream from Joan Jett's 1982 classic "I Love Rock 'N Roll," the single sounds like it could have easily come out 20 years ago, which is a good thing. It's hard to imagine R&B radio's take on this, but modern could be interested, and depending on the popularity of his forthcoming MTV series, "Run's House," top 40 could also come to the table.—BT

POP

BOWLING FOR SOUP

Ohio (Come Back to Texas) (3:50)

Producers: Russ-T Cobb, Janet Reddick

Writers: L. Reddick, Maloy, Bruner

Publishers: various
Jive (CD promo)

At this point, Bowling for Soup has its shtick down pat: frantic, Good Charlotte-brand rhythms accompanied by adolescent-appealing lyrics and goofy choruses. And it works. The third single from the gold-certified "A Hangover You Don't Deserve" is more of the same as previous singles "Almost" and "1985," both of which seduced top 40 radio. The charm of this one: ear-pricking shout-outs to Texas signatures Troy Aikman, Willie Nelson, the Bush twins, Pantera and Blue Belle (ice cream). You'll be singing along—whether you choose to or not.—CT

LISA MARIE PRESLEY

Idiot (3:28)/Thanx (3:37)

Producer: Eric Rosse

Writers: L. Presley, L. Perry

Publisher: not listed
Capitol (CD promos)

Proving she's serious about a music career, Lisa Marie Presley enlisted the help of powerhouse writer Linda Perry on sophomore album "Now What," which spawns these two simultaneous singles. "Idiot," aimed at top 40 radio, is an I-hate-you rocker on which Presley snarls to an ex-lover, "You're an idiot/And I hate your guts." Not exactly poetry. Production begs to be more punk and less made-for-radio, despite an inspired guitar performance from ex-Sex Pistol Steve Jones. On the other end of the spectrum, Presley delivers to adult top 40 "Thanx," a gentle midtempo ballad that's a courteous ode to allies, though again not a standout. Both tracks are pleasant enough, but fail to showcase her obvious vocal talents. Even so, we continue to see her as a developing artist with promise.—KT

R&B

LaTOYA LONDON

Appreciate (3:41)

Producers: Bradley, 3

Writers: various

Publishers: various
Peak Records (CD promo)

The most important things to know about LaToya London are that she has been singing since she was 7 and that in the years since, this soulful songstress has figured out what it takes to be a major force in a business that is starved for new talent. (The last thing you need to know is that London was the third runner-up on season three of "American Idol.") Debut single "Appreciate" showcases a newly burgeoning breed of female R&B artists whose greatest ability is to sing; image, beauty and star presence are evident, too, but substance leads the list. London adds a bit of spice with a rap from the Roots' Black Thought, but the emphasis is on grade-A vocals, a chorus hook you'll carry around all day long, lush harmonies and a pleasantly supportive

lyrical call-out to men. We greatly "Appreciate" this exciting new singer's obvious talents.—CT

ROCK

FALL OUT BOY Sugar,

We're Goin Down (3:48)

Producer: Neal Avron

Writers: P. Stump, Fall Out Boy, P. Wentz

Publisher: Chicago X

Softcore (BMI)

Island (CD promo)

Nestled between hardcore and emo is softcore, and Fall Out Boy is one of the sub-genre's best-kept secrets. That's about to change, though. With an infectious beat and an amusingly anthemic chorus, "Sugar, We're Goin Down"—the first single off the album "From Under the Cork Tree"—is one sticky melody. So it is not surprising that the video is already a big hit on MTV's "TRL" and the song is quickly climbing The Billboard Hot 100. Mixed by hitmaker Tom Lord-Alge (Blink-182, Weezer), "Sugar" is sure to be a taste of sweet success for the band.—KK

DANCE

UTADA Exodus '04

(various times)

Producer: Timbaland

Writers: T. Mosley, F. Hills, Utada

Publishers: various

Remixers: various

Island Records (CD promo)

Island Records hoped that when Japanese pop artist Utada released her U.S. debut, "Exodus," in 2004, the album would translate into the vast stardom she enjoys overseas. The set didn't take off, but its single, "Devil Inside," hit No. 1 on the Hot Dance Music/Club Play chart. Island is pushing a maxi-single of the cut "Exodus '04" that contains 10 remixes. The Double J Radio and Josh Harris Elekrik Radio mixes should be promoted to DJs. Those reconstructions infuse the vibe of an uptempo "Missing" by Everything but the Girl yet preserve enough of Utada's bright vocals to maintain her profile. For fans, the chilled Josh Harris Exodus Experience and the mechanical march in Kriya Vs. Velez Progressive Trance are also worthy interpretations.—CLT

LEGENDS & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Troy Carpenter, Keith Caulfield, Leila Cobo, Gordon Ely, Katie Hasty, Ivory M. Jones, Katy Kroll, Todd Martens, Gail Mitchell, Chuck Taylor, Bram Teitelman, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Ray Waddell.

PICK ►: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LONG TO 'BELONG'

>>Mariah Carey's "We Belong Together" (IDJMG) holds at No. 1 for an eighth week on the Rhythmic Airplay chart. This marks the chart's longest reign by a female artist since Ashanti's "Foolish" had a stretch of the same length starting in April 2002. "We Belong Together" also holds at No. 1 for a fourth week on Pop 100 Airplay.

'ILLINOIS' PRIMARY

>>Sufjan Stevens' "Illinois," the second in a line of albums he plans for all 50 states, scores the best Nielsen SoundScan week yet for the Asthmatic Kitty label (9,000 copies). The title is No. 1 on Top Heatseekers and No. 4 on Top Independent Albums.



EIGHT IS ENOUGH

>>Mary Mary's "Heaven" locks eight weeks at No. 1 on billboard.com's Hot Gospel Songs, the most by any topper since the chart launched in April. Donnie McClurkin's "I Call You Faithful" ruled for seven.

Billboard CHARTS

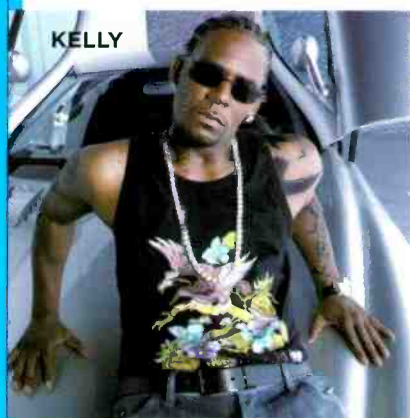


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Kelly's 'Closet' Saga Opens Door To No. 1 Album

Aside from earning his fifth No. 1 on The Billboard 200, R. Kelly's ninth list leader on Top R&B/Hip-Hop Albums earns the singer a piece of chart history.



Counting his two collaborations with Jay-Z, Kelly has nine No. 1 albums on the R&B/Hip-Hop roll, more than any other artist since the chart switched to Nielsen SoundScan data in November 1992.

Prior to the arrival of his new "TP.3 Reloaded," he had been tied with Jay-Z and the late 2Pac, who have each had eight No. 1s on that list in the SoundScan era.

In the chart's history, the only acts

with more No. 1 albums are the Temptations with 17, followed by Stevie Wonder and Aretha Franklin with 10 each.

With first-week sales of 490,500, this is the fourth time a Kelly album has started in the 400,000-plus club. His best start was when "TP-2.com" rang 543,000 in 2000. In 2003, "Chocolate Factory" opened with 532,000, but the new album's total far exceeds the 403,000-unit opener he saw last year for "Happy People/U Saved Me."

The engine driving the new album is "Trapped in the Closet," the five-part opus that is Kelly's biggest hit on Hot R&B/Hip-Hop Songs since "Ignition" reached No. 2 in 2003. BET and VH1 devoted multiple windows in the weekend that followed the album's July 5 release to run all five chapters back-to-back.

A DVD with all five "Closet" clips accompanies the "Reloaded" CD. Word is that Kelly had so much fun with them that he had decided to lens chapters six through 10, although no firm plans have been announced about how those episodes will be fed to retail.

FLAVA: In a year that has seen rock titles flourish on The Billboard 200, this week's top 10 reminds us that R&B and

hip-hop still pay a lot of bills.

With new entries by Missy Elliott and Weebie following the aforementioned R. Kelly at Nos. 2 and 8 (see Between the Bullets, page 47), respectively, six of the top 10 albums also appear on Top R&B/Hip-Hop Albums. Hint: George Strait didn't record any of them.

Furthermore, through the first 27 weeks of 2005, the year's three best-selling albums each topped the R&B/Hip-Hop list for multiple weeks: 50 Cent's "The Massacre" (4.1 million), Mariah Carey's "The Emancipation of Mimi" (2.4 million) and the Game's "The Documentary" (2.1 million).

To this point, those three are the only titles to surpass 2 million copies in 2005, although a carry-over from last year, "American Idiot" by rock band Green Day, is closing in on that mark, with 1.9 million of the 3.8 million it has sold to date being scanned since this year began.

LIVE AIN'T: Aside from ripples seen on some catalog albums and on Hot Digital Songs (see Between the Bullets, page 44), it appears televised and webcast coverage of Live 8 during the July 2-3 weekend did not have great impact

on U.S. music sales, especially when compared with the fast reaction that occurred in the United Kingdom.

Jumps by Keane (11-5) and Razorlight (28-9) into the top 10 on England's albums chart were attributed to their Live 8 appearances, as were gains there by the Killers, Joss Stone, R.E.M., Scissor Sisters, Snow Patrol and four Pink Floyd albums.

In the United States, Live 8's reunion of Pink Floyd is the only obvious beneficiary on the Billboard charts, as "The Dark Side of the Moon" rises 10-3 on Top Pop Catalog with a 26% gain and the album's largest unit increase since Christmas week. Green Day rides a 12% gain for a 27-20 jump on The Billboard 200, but most of that acceleration is attributed to an advertised sale price at Target stores.

Other spikes on the catalog list that might be attributed to Live 8 include Green Day (13-11, up 7%; and 33-24, up 15%), the Beatles (No. 19, up 3%) and U2 (No. 36, up 3%).

Also on Top Pop Catalog, although one of Luther Vandross' albums is pushed backward, all three on the list see gains of at least 8%, with "Dance With My Father" garnering a 15% lift and moving 6-5.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>"Sgt. Pepper's Lonely Hearts Club Band" by Paul McCartney featuring U2 is the first Beatles song to chart on The Billboard Hot 100 by an individual member of that famous foursome. The Live 8 track expands the songwriting chart span of McCartney and his fellow tunesmith, John Lennon, to 42 years and four weeks, counting back to the debut of Del Shannon's "From Me to You" in June 1963.

>>Fred Bronson also reports on the 16th "American Idol" to chart, red-headed John Stevens from season three, who debuts at No. 5 on Top Jazz Albums. Bronson adds up the Idols to determine which season of the series has produced the most charting artists.

Market Watch

A Weekly National Music Sales Report

For week ending July 10, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

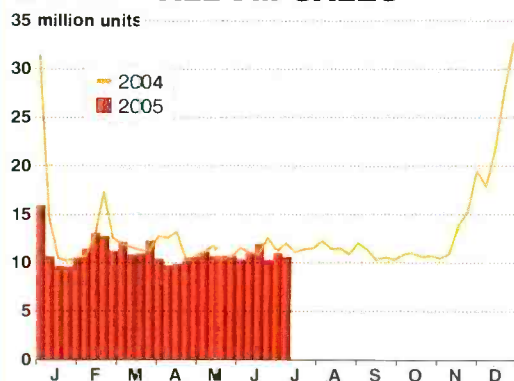
WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,528,000	171,000	6,585,000
Last Week	10,869,000	210,000	6,585,000
Change	-3.1%	-18.6%	0.0%
This Week Last Year	12,004,000	285,000	2,593,000
Change	-12.3%	-40.0%	154.0%

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	317,719,000	293,138,000	-7.7%
Store Singles	4,408,000	2,854,000	-35.3%
Digital Tracks	56,425,000	165,356,000	193.1%
Total	378,552,000	461,348,000	21.9%

WEEKLY ALBUM SALES



Album Sales



Digital Tracks Sales

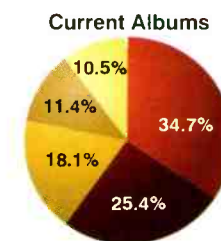
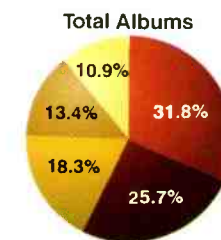


SALES BY ALBUM FORMAT

CD	310,882,000	290,946,000	-6.4%
Cassette	5,910,000	1,562,000	-73.6%
Other	927,000	630,000	-32.0%

DISTRIBUTORS' MARKET SHARE: 05/30/05-07/03/05

UMVD Sony BMG Indies WEA EMM



JULY 23 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓢ	TP:3 Reloaded	1	1
2	NEW	1	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook	2	2
3	1	1	COLDPLAY CAPITOL 74786 (18.98)	X&Y	2	1
4	2	13	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
5	2	1	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	2	2
6	1	1	GEORGE STRAIT NCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas	1	1
7	6	4	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	2	2
8	NEW	1	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life	8	8
9	7	3	FOO FIGHTERS RDSWELL/RCA 68038*/RMG (19.98) Ⓢ	In Your Honor	2	2
10	9	12	GWEN STEFANI INTERSCOPE 003469* (18.98)	Love. Angel. Music. Baby.	2	3
11	8	11	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	2	3
12	20	20	GREATEST GAINER MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER_BROS. (18.98)	Who Is Mike Jones?	3	3
13	10	13	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	2	2
14	11	10	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	1	1
15	13	16	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
16	26	27	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	18	18
17	14	14	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
18	21	19	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	6	6
19	17	18	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	3	3
20	27	29	GREEN DAY REPRISE 48777*/WARNER_BROS. (18.98)	American Idiot	3	1
21	23	21	DAVE MATTHEWS BAND RCA 68796/RMG (18.98) Ⓢ	Stand Up	1	1
22	5	2	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla	2	2
23	15	7	BACKSTREET BOYS JIVE 69611/ZOMBA (18.98) Ⓢ	Never Gone	3	3
24	19	8	THE OFFSPRING COLUMBIA 93459/SONY MUSIC (18.98) Ⓢ	Greatest Hits	8	8
25	25	26	THE KILLERS ISLAND 002468*/IDJMG (13.98)	Hot Fuss	2	7
26	16	5	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 63810/AG (18.98)	Boyz N Da Hood	5	5
27	30	30	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	18	18
28	22	15	SHAKIRA EPIC 93700/SONY MUSIC (18.98) Ⓢ	Fijacion Oral Vol. 1	4	4
29	34	36	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree	9	9
30	28	33	CIARA SHO'NUFF/MUSICLINE/LAFACE 62619*/ZOMBA (18.98/12.98)	Goodies	2	3
31	29	35	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile	1	1
32	12	2	ANTHONY HAMILTON ATLANTIC 74695/RHINO (18.98)	Soulife	12	12
33	33	32	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	2	2
34	24	17	THE WHITE STRIPES THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan	3	3
35	31	22	COMMON G.O.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be	7	7
36	45	35	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) Ⓢ	Il Divo	12	12
37	44	38	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98) Ⓢ	...Something To Be	12	12
38	38	34	WEEZER Geffen 004520*/INTERSCOPE (13.98)	Make Believe	1	1
39	42	44	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	39	39
40	32	6	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	1	1
41	50	45	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18	18	18
42	39	42	KEM MOTOWN 004232/UMRG (13.98)	Album II	8	8
43	1	15	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	1	1
44	47	41	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	7	7
45	37	2	VARIOUS ARTISTS RAZOR & TIE 89096 (18.98)	Slow Motion	37	37
46	56	55	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder	17	17
47	53	51	LIFEHOUSE Geffen 004308/INTERSCOPE (13.98)	Lifehouse	10	10
48	40	23	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	4	4
49	49	45	MICHAEL BUBLE 143/REPRISE 48946/WARNER_BROS. (18.98) Ⓢ	It's Time	1	1
50	52	49	VARIOUS ARTISTS SIDEONEUMY 1268 (8.98)	Vans Warped Tour 2005 Compilation	13	13



Solo bcw for rapper moves 68,000 copies; his "Give Me That" with Bun B is No. 10 on Hot R&B/Hip-Hop Songs.



Sale tag at Best Buy helps lift set (55,000, up 25%) to its highest rank since May.



With three singles active at radio, set opens with 13,000 sold; film's opening weekend earned \$56 million at North American box office.



Jump of 3% for "Il Divo" (24,000 sold) is the album's first sales increase since May.



Set rises with 3% gain. The 19th volume, out July 9, features seven top 10 Billboard Hot 100 hits.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	55	58	MY CHEMICAL ROMANCE REPRISE 48615/WARNER_BROS. (18.98)	Three Cheers For Sweet Revenge	1	45
52	41	37	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	1	18
53	18	2	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian	1	18
54	64	60	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	2	3
55	58	52	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) Ⓢ	The One	1	3
56	59	56	HAWTHORNE HEIGHTS VICTORY 220* (13.98)	The Silence In Black And White	1	56
57	54	70	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) Ⓢ	Destiny Fulfilled	3	2
58	57	47	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day	1	20
59	61	57	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	2
60	68	54	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	1
61	36	9	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money	1	1
62	71	65	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	2	3
63	67	89	JOHN LEGEND G.O.O.D./COLUMBIA 92778*/SONY MUSIC (18.98) Ⓢ	Get Lifted	1	4
64	75	63	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days	1	7
65	80	78	BIG & RICH WARNER_BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color	2	5
66	74	62	DEF LEPPARD BLUDEFON RIFFOLA 004647/UMG/IDJMG (19.98)	Rock Of Ages: The Definitive Collection	1	10
67	85	80	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98) Ⓢ	Crossfade	1	41
68	78	67	KENNY CHESNEY BNA 58901/RLG (18.98/12.98)	When The Sun Goes Down	3	1
69	102	95	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) Ⓢ	Modern Day Drifter	1	6
70	83	77	SIMPLE PLAN LAVA 93411/AG (18.98) CD/DVD Ⓢ	Still Not Getting Any...	1	1
71	63	61	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	4	1
72	70	50	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98) Ⓢ	With Teeth	1	1
73	76	101	SOUNDTRACK HOLLYWOOD 162518 (18.98)	Herbie: Fully Loaded	1	73
74	90	66	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	26
75	113	127	RELIENT K GOTE 72953/CAPITOL (14.98)	MMHMM	1	15
76	73	69	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	3	3
77	NEW	1	SOUNDTRACK WIND-UP 13114 (18.98)	Fantastic Four	1	77
78	51	24	PATTI LABELLE DEF SOUL CLASSICS 004639/IDJMG (13.98)	Classic Moments	1	24
79	66	81	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	1	11
80	69	43	SOUNDTRACK DERRITY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	1	11
81	72	59	SOUNDTRACK DREAMWORKS ANIMATION/GEFFEN 004895/INTERSCOPE (13.98)	Madagascar	1	36
82	35	2	CKY ISLAND 004837/IDJMG (13.98)	An Answer Can Be Found	1	35
83	84	84	HOWIE DAY EPIC 93560*/SONY MUSIC (12.98) Ⓢ	Stop All The World Now	1	1
84	86	82	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party	1	4
85	87	75	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	1	1
86	88	87	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	3
87	81	83	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul	1	15
88	79	72	FANTASIA J 64235*/RMG (18.98)	Free Yourself	1	8
89	91	64	BECK INTERSCOPE 003481* (13.98) Ⓢ	Guero	1	1
90	89	71	LARRY THE CABLE GUY JACK/WARNER_BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms	1	1
91	92	71	MUDVAYNE EPIC 90784/SONY MUSIC (18.98) Ⓢ	Lost And Found	1	1
92	82	10	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	1	1
93	96	85	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98)	The Phantom Of The Opera	1	16
94	100	88	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	3
95	97	7	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	1	13
96	105	104	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	5
97	77	28	TRANSPLANTS LASALLE/ATLANTIC 93814*/AG (15.98)	Haunted Cities	1	26
98	33	99	VAN ZANT COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man	1	21
99	35	2	MEGADETH CAPITOL 73929 (18.98) Ⓢ	Greatest Hits: Back To The Start	1	65
100	101	91	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	1	20

THE BILLBOARD 200 ARTIST INDEX

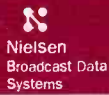
3 DOORS DOWN	64	ANDY ANDY	167	PAT BENATAR	106
50 CENT	17	AS I LAY DYING	129	DIERKS BENTLEY	69
112	128	AUDIOSLAVE	31	B.G.	182
		AVENGED SEVENFOLD	151	BIG & RICH	65
				BIZARRRE	126
				THE BLACK EYED PEAS	7
				BONE THUGS-N-HARMONY	156
				JOHN CENA & THA TRADE	191

BOWLING FOR SOUP	184	MARC	120	COWBOY TROY	107
BOYZ N DA HOOD	26	RAY CHARLES	159	CROSSFADE	67
THE BRAVERY	154	KENNY CHESNEY	68, 146	EGLES	76
BREAKING BENJAMIN	164	CIARA	30	MISSY ELLIOTT	2
MICHAEL BUBLE	49	CKY	82	ENINEM	71
		ERIC CLAPTON	143	ERIKA JO	149
		KELLY CLARKSON	11	FAITH EVANS	160
		COLDPLAY	3		
		KEYSHIA COLE	40		
		COMMON	35		
		CONJUNTO PRIMAVERA	158		
		BILLY CORGAN	191		

FOO FIGHTERS	9	GUNS N' ROSES	62	JOHN LEGEND	13, 54
FRANKIE J	55			LIFEHOUSE	47
				LIL' JON & THE EAST SIDE	1
				BOYZ	141
				LINDSAY LOHAN	186
				LOS LOHELY BOYS	152
				LUDACRIS	85
				LUNYTIMES & BABY	193
				RANKS	1
				MARIO	185

MICHAEL JACKSON	188	TOBY KEITH	13, 54	JOHN LEGEND	13, 54
LEELA JAMES	180	R. KELLY	1	LIFEHOUSE	47
LYFE JENNINGS	39	KEM	42	LIL' JON & THE EAST SIDE	1
JODECI	140	ALICIA KEYS	196	BOYZ	

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

JULY 23 2005

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
2	2	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
3	3	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	9	LET ME HOLD YOU	BOB WOW FEAT. OMARION (COLUMBIA)
5	5	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
6	6	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
7	7	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
8	4	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
9	8	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
10	10	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
11	11	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
12	21	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
13	18	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
14	12	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
15	14	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
16	19	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
17	23	FREE YOURSELF	FANTASIA (J/RMG)
18	17	GIVE ME THAT	WEBBIE FEAT. BUN B (THRILL/ASYLUM/ATLANTIC)
19	13	DREAMS	THE GAME (AFTERMATH G-UNIT/INTERSCOPE)
20	24	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
21	16	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
22	15	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
23	30	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
24	22	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
25	20	WAIT (THE WHISPER SONG)	YING YANG TWINS (CDLIPARK/TVT)

ADULT TOP 40			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 YOU AND ME	LIFEHOUSE (GEPFEN)
2	1	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
3	3	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
4	4	SPEED OF SOUND	COLOPLAY (CAPITOL)
5	7	CHARIOT	GAVIN DEGRAW (J/RMG)
6	8	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
7	5	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
8	6	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
9	9	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
10	10	COLLIDE	HOWIE DAY (EPIC)
11	12	BETTER NOW	COLLECTIVE SOUL (EL)
12	15	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
13	11	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
14	13	A LIFETIME	BETTER THAN EZRA (SONG ARTEMIS)
15	14	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)
16	17	HOLIDAY	GREEN DAY (REPRISE)
17	15	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
18	13	WORDPLAY	JASON MRAZ (ATLANTIC)
19	21	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
20	22	ONLY YOU	JOSH KELLEY (HOLLYWOOD)
21	19	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
22	25	GET TO ME	TRAIN (COLUMBIA)
23	20	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
24	23	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
25	24	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
2	2	HOME	MICHAEL BUBLE (143 REPRISE)
3	3	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
4	4	HEAVEN	LOS LONELY BOYS (OR/EPIC)
5	6	DAUGHTERS	JOHN MAYER (AWARE COLUMBIA)
6	8	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
7	7	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)
8	5	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)
9	9	SHE WILL BE LOVED	MARONNS (OCTONE/J/RMG)
10	10	TRUE	RYAN CABRERA (E.V.L.A./ATLANTIC)
11	12	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE (RCA NASHVILLE)
12	15	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL)
13	14	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
14	13	I'LL BE AROUND	DARYL HALL JOHN OATES (U-WATCH/DK-E)
15	11	HOMESICK	MERCYME (NO/CURB)
16	16	SUNDAY MORNING	MARONNS (OCTONE/J/RMG)
17	17	COLLIDE	HOWIE DAY (EPIC)
18	18	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
19	19	OOH CHILD	DARYL HALL JOHN OATES (U-WATCH/DK-E)
20	20	I COULD	KIMBERLEY LOCKE (CURB)
21	22	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
22	23	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
23	25	NO MORE CLOUDY DAYS	EAGLES (ERC)
24	21	HEAR ME (TEARS INTO WINE)	JIM BRICKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/RCA VICTORY)
25	28	YOU TOUCH MY HEART	PHIL COLLINS (RENDEZVOUS)

968 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.

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	#1 THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
2	1	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
3	5	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
4	2	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
5	4	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	10	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
7	3	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
8	6	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
9	11	BEVERLY HILLS	WEEZER (GEPFEN)
10	7	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
11	9	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
12	-	SGT. PEPPER'S LONELY HEARTS CLUB BAND	PAUL MCCARTNEY WITH U2 (INTERSCOPE)
13	12	YOU AND ME	LIFEHOUSE (GEPFEN)
14	-	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
15	14	SPEED OF SOUND	COLOPLAY (CAPITOL)
16	15	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
17	20	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
18	13	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	17	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
20	16	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
21	19	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
22	22	HOLIDAY	GREEN DAY (REPRISE)
23	18	COLLIDE	HOWIE DAY (EPIC)
24	27	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
25	21	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)

MODERN ROCK			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
3	3	BEVERLY HILLS	WEEZER (GEPFEN)
4	4	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
5	6	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
6	5	SPEED OF SOUND	COLOPLAY (CAPITOL)
7	7	REMEDY	SEETHER (WIND-UP)
8	8	RIGHT HERE	STAINED (FLIP/ATLANTIC)
9	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
10	9	CAN'T REPEAT	THE OFFSPRING (COLUMBIA)
11	13	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
12	11	HOLIDAY	GREEN DAY (REPRISE)
13	15	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)
14	16	GIRL	BECK (INTERSCOPE)
15	12	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
16	14	HAPPY?	MUDVAYNE (EPIC)
17	17	MAKE A MOVE	INCUBUS (IMMORTAL/EPIC)
18	21	COLORS	CROSSFADE (FG/COLUMBIA)
19	22	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
20	23	SWING LIFE AWAY	RISE AGAINST (GEPFEN)
21	18	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)
22	33	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)
23	19	E-PRO	BECK (INTERSCOPE)
24	34	STARS	SWITCHFOOT (COLUMBIA)
25	26	GANGSTERS & THUGS	TRANSPLANTS (LASALLE/ATLANTIC)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
2	2	14	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
3	3	16	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
4	4	19	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
5	5	13	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
6	6	7	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
7	7	21	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
8	8	23	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
9	9	11	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
10	10	4	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
11	11	7	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
12	12	2	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
13	13	24	YOU AND ME	LIFEHOUSE (GEFFEN)
14	14	3	INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)
15	15	18	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
16	16	29	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	17	8	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
18	18	17	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
19	19	18	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
20	20	35	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
21	21	32	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
22	22	19	CHARIOT	GAVIN DEGRAW (J/RMG)
23	23	15	BEVERLY HILLS	WEEZER (GEFFEN)
24	24	13	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
25	25	13	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
26	26	13	HOLIDAY	GREEN DAY (REPRISE)
27	27	27	COLLIDE	HOWIE DAY (EPIC)
28	28	15	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
29	29	23	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
30	30	2	SPEED OF SOUND	COLDPLAY (CAPITOL)
31	31	15	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
32	32	9	HOW TO DEAL	FRANKIE J (COLUMBIA)
33	33	7	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
34	34	1	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
35	35	5	COOL	GWEN STEFANI (INTERSCOPE)
36	36	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND	PAL MCCARTNEY WITH U2 (INTERSCOPE)
37	37	4	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
38	38	4	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
39	39	5	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
40	40	3	LET ME HOLD YOU	BOW WOW FEAT. OMIARION (COLUMBIA)
41	41	25	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
42	42	22	LONELY	AKON (SRC/UNIVERSAL/UMRG)
43	43	24	COLD	CROSSFADE (FG/COLUMBIA)
44	44	6	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
45	45	23	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
46	46	27	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
47	47	4	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
48	48	4	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
49	49	13	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
50	50	5	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	15	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
52	51	11	LA TORTURA	SHAKIRA FEAT. ALJANDRO SANZ (EPIC)
53	49	1	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
54	50	25	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)
55	45	17	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)
56	54	8	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
57	90	1	JUST THE GIRL	THE CLICK FIVE (LAVA)
58	52	26	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
59	55	25	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
60	59	6	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
61	56	11	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
62	57	17	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
63	73	1	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
64	61	6	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
65	57	7	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)
66	79	6	BE MY ESCAPE	RELIENT K (GOTTEE/CAPITOL)
67	60	12	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
68	68	1	UNTIL THE LONG AND WINDING ROAD	PAUL MCCARTNEY (INTERSCOPE)
69	64	25	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
70	66	5	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
71	72	1	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
72	65	1	WORDPLAY	JASON MRAZ (ATLANTIC)
73	62	7	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
74	70	8	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
75	75	3	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
76	71	5	SOMETHING MORE	SUGARLAND (MERCURY)
77	80	21	1 THING	AMERIE (COLUMBIA)
78	78	1	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
79	69	11	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)
80	83	2	DON'T WORRY 'BOUT A THING	SHEAKEY (LYRIC STREET)
81	91	4	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
82	97	2	VEHICLE	BO BICE FEAT. RICHIE SAMBORA (RCA/RMG)
83	68	22	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
84	93	7	TECHNOLOGIC	DAFT PUNK (VIRGIN)
85	74	26	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
86	82	17	GIRL	DESTINY'S CHILD (COLUMBIA)
87	87	1	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
88	76	10	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
89	63	3	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY)
90	92	2	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
91	91	1	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)
92	85	3	PICKIN' WILDFLOWERS	KEITH ANDERSON (ARISTA (NASHVILLE))
93	93	1	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB (DEERTY/UNIVERSAL/UMRG)
94	94	1	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
95	95	1	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
96	95	1	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
97	81	1	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
98	91	25	BABY GIRL	SUGARLAND (MERCURY)
99	99	1	STILL TIPPIN'	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
100	100	1	A REAL FINE PLACE TO START	SARA EVANS (RCA (NASHVILLE))

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	15	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
3	3	14	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
4	4	18	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
5	5	21	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	☆
6	6	7	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
7	7	16	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
8	8	13	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
9	9	11	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
10	10	22	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
11	11	16	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	☆
12	12	12	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)	☆
13	13	11	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
14	14	10	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
15	15	19	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
16	16	34	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
17	17	9	HOW TO DEAL	FRANKIE J (COLUMBIA)	☆
18	18	12	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	☆
19	19	20	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	☆
20	20	22	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
21	21	18	CHARIOT	GAVIN DEGRAW (J/RMG)	☆
22	22	21	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
23	23	5	COOL	GWEN STEFANI (INTERSCOPE)	☆
24	24	8	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
25	25	15	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆

5 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	5	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
2	2	4	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
3	3	12	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	4	9	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
5	5	4	TAURUS HERE	TAURUS (LANOMINE)
6	6	4	LONELY	AKON (SRC/UNIVERSAL/UMRG)
7	7	15	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
8	8	3	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
9	9	21	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
10	10	5	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
11	11	3	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
12	12	6	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
13	13	3	THAT GIRL	TRE FEAT. TWENTY II (SEL-SUM)
14	14	1	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
15	15	3	ALL BECAUSE OF YOU	MIRANDES HOUSTON (T.U.G./UNIVERSAL/UMRG)
16	16	22	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
17	17	23	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
18	18	3	GO!	COMMON (G.D.O./GEFFEN)
19	19	9	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
20	20	33	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
21	21	3	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
22	22	37	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)
23	23	5	CRY 4 ME	DOLLA & SKEET (BALL BOY)
24	24	12	ONE WORD	KELLY OSBOURNE (SANCTUARY)
25	25	10	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recent/ tested title, ☆ indicates New Release.

ARTIST/Title/Week/Score Chart Rank

POP 100 AIRPLAY

- ☆ GWEN STEFANI Cool INTERSCOPE (67.0) 23
- ☆ BACKSTREET BOYS Just Want You To Know ZOMBA (70.5) -
- ☆ KEITH URBAN You'll Think Of Me EMC (75.1) -

LIFEHOUSE You And Me GEFFEN (70.5) 14

SIMPLE PLAN Untitled (How Can This Happen To Me?) LAVA (77.4) 18

GREEN DAY Holiday REPRISE (73.4) 26

CROSSFADE Cold COLUMBIA (74.1) 29

THE CLICK FIVE Just The Girl LAVA (78.3) -

MARIAH CAREY Shake It Off IDJMG (67.9) -

BOWLING FOR SOUP Ohio (Come Back To Texas) ZOMBA (69.4) -

ADULT TOP 40

- ☆ GWEN STEFANI Cool INTERSCOPE (65.7) 35

GREEN DAY Holiday REPRISE (79.0) 16

JASON MRAZ Wordplay ATLANTIC (72.3) 18

BACKSTREET BOYS Incomplete ZOMBA (77.0) 24

KEITH URBAN You'll Think Of Me EMC (69.6) 31

DEF LEPPARD No Matter What IDJMG (68.3) 32

SIMPLE PLAN Untitled (How Can This Happen To Me?) LAVA (72.6) 39

PAPA ROACH Scars GEFFEN (66.4) -

ADULT CONTEMPORARY

- HOWIE DAY Collide EPIC (79.0) 17
- DAFYL HALL JOHN OATES Ooh Child OK-E (85.3) 19
- KIMBERLEY LOCKE I Could Curb (73.8) 20
- RASCAL FLATTS Bless The Broken Road HOLLYWOOD (75.3) 21
- JESSE MCCARTNEY Beautiful Soul HOLLYWOOD (70.8) 26

MODERN ROCK

- ☆ DISTURBED Guarded REPRISE (74.0) 28
- ☆ OUR LACY PEACE Where Are You COLUMBIA (68.7) -
- CROSSFADE Colors COLUMBIA (69.5) 18
- AUDIOSLAVE Doesn't Remind Me INTERSCOPE (74.3) 22
- DARK NEW DAY Brother WARNER BROS. (67.2) -
- U2 City Of Blindsong Lights INTERSCOPE (68.2) -

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.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 GREATEST GAINER R. KELLY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP.3 Reloaded	1	1
2	1	1	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook	2	2
3	1	2	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	1	1
4	NEW	1	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life	1	1
5	13	1	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	2
6	12	1	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
7	2	1	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla	2	2
8	3	1	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 83810*/AG (18.98)	Boyz N Da Hood	1	1
9	2	1	ANTHONY HAMILTON ATLANTIC 74695/RHINO (18.98)	Soulife	4	4
10	11	1	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	7	7
11	9	1	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	1
12	7	1	COMMON G.O.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	1
13	8	1	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	1	1
14	5	1	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian	1	1
15	3	1	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	1
16	5	1	PRETTY RICKY ATLANTIC 83786*/AG (18.98)	Bluestars	1	1
17	14	1	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	1	1
18	14	1	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money	1	1
19	18	1	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	1	1
20	9	1	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
21	20	1	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	1
22	21	1	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	2
23	19	1	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	1	1
24	3	1	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	1	1
25	16	1	PATTI LABELLE DEF SOUL CLASSICS 004639/IDJMG (13.98)	Classic Moments	1	1
26	22	1	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	1	1
27	28	1	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	5
28	29	1	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	1	1
29	27	1	VARIOUS ARTISTS QUESTION MARK 60135/NOO TRYBE (18.98)	Wendy Williams Brings The Heat Vol. 1	1	1
30	24	1	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	6
31	30	1	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1	1
32	1	1	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	Touch	1	1
33	25	1	MASTER P NEW NO LIMIT 5780*/KOCH (17.98)	Ghetto Bill	1	1
34	32	1	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) ⊕	Touch	1	1
35	36	1	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	1
36	34	1	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	1	1
37	37	1	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain	1	1
38	35	1	B.G. CHOPPA CITY 5819*/KOCH (17.98)	The Heart Of Tha Streetz	1	1
39	30	1	VARIOUS ARTISTS RAZOR & TIE 89096 (18.98)	Slow Motion	1	1
40	30	1	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	1	1
41	41	1	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One	1	1
42	40	1	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	1	1
43	44	1	GUCCI MANE LAFIARE/BIG CAT 3016*/TOMMY BOY (17.98)	Trap House	1	1
44	42	1	WILL SMITH OVERBROOK 00406*/INTERSCOPE (13.98)	Lost And Found	1	1
45	47	1	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1
46	35	1	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	1
47	26	1	BIZARRE RED HEAD/ARSENAL 87535/SANCTUARY URBAN (18.98)	Hannicap Circus	1	1
48	1	1	DONNIE MCCURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	1	1
49	43	1	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	1	1
50	51	1	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	1	1
51	46	1	SOUNDTRACK DERRTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	1	1
52	61	1	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	1	1
53	54	1	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534	1	1
54	52	1	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	1	1
55	62	1	MINT CONDITION CAGED BIRD 0474/IMAGE (15.98 CD/DVD) ⊕	Livin' The Luxury Brown	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	56	1	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	9
57	53	1	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming	1	1
58	7	1	YOUNG GUNZ ROC-A-FELLA/DEF JAM 004419*/IDJMG (13.98)	Brothers From Another	1	1
59	58	1	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point	2	2
60	49	1	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	10	10
61	57	1	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
62	50	1	TLC ARISTA 50208/ZOMBA (18.98)	Now & Forever: The Hits	22	22
63	59	1	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	7	7
64	70	1	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	4	4
65	54	1	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	13	13
66	78	1	BROOKE VALENTINE SUBLIMINFL 94229*/VIRGIN (18.98)	Chain Letter	3	3
67	68	1	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album	67	67
68	67	1	SMOKIE NORFUL EMI GOSPEL 77795 (17.98)	Nothing Without You	15	15
69	90	1	PAGE SETTER NSANE AKA N.E.W. NSANE ENTERTAINMENT 10 (12.98)	Nationwide Slang	69	69
70	87	1	MICHAEL B. SUTTON LITTLE DIZZY 8331 (13.98)	Hopeless Romantic	66	66
71	72	1	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	4	4
72	66	1	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	6	6
73	81	1	DR. CHARLES G. HAYES AND THE WARRIORS ICEE INSPIRATIONAL 7206/ICEE (15.98)	The Remix	55	55
74	60	1	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 56884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup	1	1
75	65	1	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	1	1

▶ FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	#1 VARIOUS ARTISTS 3 WKS VP 1729*	Reggae Gold 2005	1
2	2	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
3	4	1	MATISYAHU JDOB 805022/OR	Live At Stubbs	1
4	3	1	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates	1
5	5	1	VARIOUS ARTISTS RAZOR & TIE 89100	Blazin' Reggae	1
6	6	1	BOB MARLEY MADACY 50134	The Best Of Bob Marley	1
7	7	1	SKINDRED BIELER BROS./LAVA 93304/AG	Babylon	1
8	10	1	T.O.K. VP 1711*	Unknown Language	1
9	13	1	VARIOUS ARTISTS VP 1700*	Strictly The Best 32	1
10	10	1	BOB MARLEY AND THE WAILERS JAD/HIP-O 002410/UME	The Best Of Bob Marley & The Wailers: 20th Century Masters The Millennium Collection	1
11	8	1	VARIOUS ARTISTS VP 1730*	Soca Gold 2005	1
12	9	1	MORGAN HERITAGE VP 1685*	Full Circle	1
13	11	1	BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	1
14	15	1	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	1
15	14	1	KEVIN LYTLE ATLANTIC 83730*/AG	Kevin Lytle	1

BETWEEN THE BULLETS rgeorge@billboard.com

ELLIOTT FINDS RECIPE FOR SUCCESS

Missy Elliott's "The Cookbook" dished out enough servings to enter the Top Rap Albums chart on billboard.com at No. 1. With 176,000 sold, she also bows at No. 2 on The Billboard 200 and Top R&B/Hip-Hop Albums, trailing R. Kelly's "TP.3 Reloaded" on both charts. This is a bigger week than her last album, "This Is Not a Test," saw in 2003, but the sum falls shy of the 250,000-plus stars that her third and fourth albums scored in 2001 and 2002. The lead single from "Cookbook," "Lose Control," is the highest-ranked hip-hop track on Hot Digital Songs (No. 3). Also, Louisiana rapper Webbie bows at No. 4 on the R&B/Hip-Hop albums list with his debut, "Savage Life." He currently has two singles on Hot R&B/Hip-Hop Songs and is featured on the "Hustle & Flow" soundtrack.



—Raphael George

JULY 23 2005 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	11	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
3	3	22	FREE YOURSELF	FANTASIA (J/RMG)	☆
4	4	21	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
5	5	31	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
6	10	21	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
7	12	8	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
8	7	24	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
9	9	8	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
10	6	26	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	☆
11	11	17	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
12	13	9	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
13	8	1	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
14	15	19	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY)	☆
15	18	12	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
16	15	27	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
17	19	12	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
18	22	14	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
19	26	34	TRUTH IS	FANTASIA (J/RMG)	☆
20	14	11	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
21	20	24	U ALREADY KNOW	112 FEAT. FOX Y BROWN (DEF SOUL/IDJMG)	☆
22	23	25	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
23	17	15	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	24	9	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
25	27	9	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	21	14	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	☆
27	38	8	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
28	25	12	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
29	35	12	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)	☆
30	31	42	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	☆
31	36	7	GO!	COMMON FEAT. JOHN MAYER (G.O.O.D./Geffen/INTERSCOPE)	☆
32	30	20	ALL BECAUSE OF YOU	MARQUES HOUSTON FEATURING YOUNG ROMÉ (T.U.G./UNIVERSAL/UMRG)	☆
33	45	7	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
34	29	18	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
35	33	6	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
36	40	13	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
37	46	15	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
38	34	22	AGAIN	FAITH EVANS (CAPITOL)	☆
39	35	35	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
40	3	3	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
41	42	10	DEAR SUMMER	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
42	28	21	CAN'T SATISFY HER	I WAYNE (VP)	☆
43	49	7	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
44	54	3	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
45	41	3	(I JUST WANT IT) TO BE OVER	KEYSHIA COLE (A&M/INTERSCOPE)	☆
46	53	4	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
47	37	30	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	☆
48	50	2	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
49	52	7	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
50	48	15	SITTIN' SIDEWAZZ	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	#1 FREE YOURSELF	FANTASIA (J/RMG)	☆
2	2	11	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	27	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
4	5	8	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
5	4	22	AGAIN	FAITH EVANS (CAPITOL)	☆
6	7	12	PURIFY ME	INDIA ARIE (ROWDY/MOTOWN/UMRG)	☆
7	34	34	TRUTH IS	FANTASIA (J/RMG)	☆
8	48	48	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATBAWAY (GRP/VERVE)	☆
9	21	21	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	☆
10	31	31	EVERYTIME YOU GO AWAY	BRIAN MCKENIGHT (MOTOWN/UMRG)	☆
11	13	13	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
12	31	31	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
13	31	31	CROSS MY MIND	JILL SCOTT (HODEP BEACH/EPIC/SUM)	☆
14	11	11	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	☆
15	15	15	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
16	17	17	SORRY FOR THE STUPID THINGS	BABYFACE (J/RMG)	☆
17	17	17	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
18	6	6	SERIO JS	ANITA BAKRF (BLUE NOTE/VIRGIN)	☆
19	10	10	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
20	17	17	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
21	24	4	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
22	23	18	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	☆
23	19	11	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	☆
24	25	12	BETTER AND BETTER	LALAH HATBAWAY (MESA BLUEMOON/PYRAMID)	☆
25	26	6	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	3	8	#1 SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	☆
2	2	12	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
3	3	1	TAURUS HERE	TAURUS (LANDMINE)	☆
4	8	3	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
5	4	15	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
6	5	18	BIG WHEELS	GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	☆
7	7	7	BROKE & TRIFLIN'	TIMBUK II (RAW NAKED/STREET PRIDE)	☆
8	9	6	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
9	10	7	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
10	8	4	THERE THEY GO	TOP NOTCH (COOL MILLION)	☆
11	7	1	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
12	11	4	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
13	1	1	GREED	G MENACE (BOLAMAN'S TALKING-DRUM)	☆
14	22	19	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
15	13	4	GO!	COMMON (G.O.O.D./Geffen)	☆
16	27	6	KAL-I-4-NIA DREAM'N	KEELY B (NEGRIL WEST/ORPHEUS)	☆
17	3	10	BE ME	RUIN (BLAQ PSYRICLE)	☆
18	12	5	CRY 4 ME	DOLLA & SKEET (BALL BOY)	☆
19	24	6	UPS & DOWNS	SHOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
20	14	4	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
21	15	3	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
22	23	4	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
23	30	7	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
24	21	5	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
25	15	5	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	3	17	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
3	2	6	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
4	9	9	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
5	9	9	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
6	7	7	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
7	10	13	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	☆
8	6	13	HOW TO DEAL	FRANKIE J (COLUMBIA/SUM)	☆
9	5	13	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
10	13	7	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
11	7	15	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
12	11	11	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
13	11	11	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	☆
14	8	8	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
15	16	7	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	☆
16	17	4	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
17	10	10	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
18	22	5	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
19	18	7	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAKS (A&M/INTERSCOPE)	☆
20	19	25	BABY I'M BASK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	☆
21	24	4	PLAYA'S ONLY	R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
22	20	20	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
23	21	21	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
24	30	11	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
25	23	21	GIRLFRONT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ CHARLIE WILSON Charlie Last Name: Wilson ZOMBA (74.8)	27
☆ TONI BRAXTON Please UMRG (71.9)	43
☆ MARIAH CAREY Shake It Off IDJMG (95.8)	70
☆ NICK CANNON Can I Live ZOMBA (71.0)	-
☆ PRETTY RICKY Your Body ATLANTIC (72.3)	-
MARIAH CAREY We Belong Together IDJMG (70.7)	1
BOW WOW Let Me Hold You sum (90.3)	2
FANTASIA Free Yourself RMG (25.3)	3
LYFE JENNINGS Must Be Nice SUM (73.1)	5
LUDACRIS Pimpin' All Over The World IDJMG (68.1)	7
THE GAME Dreams INTERSCOPE (85.2)	12
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	17
COMMON Got INTERSCOPE (66.0)	31
JERMAINE DUPRI Gotta Getcha VIRGIN (70.8)	33
BOBBY VALENTINO Tell Me DJMG (82.6)	35
R. KELLY Playa's Only ZOMBA (83.3)	40
DAVID BANNER Play UMRG (75.1)	46
JOHN LEGEND So High sum (69.9)	53
BROOKE VALENTINE Long As You Come Home VIRGIN (70.2)	74
RHYTHMIC AIRPLAY	
MARIAH CAREY We Belong Together IDJMG (70.7)	1
BOW WOW Let Me Hold You sum (80.4)	5
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	12
THE GAME Dreams INTERSCOPE (79.9)	14
R. KELLY Playa's Only ZOMBA (82.0)	21
BOBBY VALENTINO Tell Me DJMG (69.5)	30
DAVID BANNER Play UMRG (66.7)	33
DESTINY'S CHILD Cater 2 You sum (72.4)	35
MARIAH CAREY Shake It Off IDJMG (88.5)	39
AKON Belly Dancer (Bananza) UMRG (78.5)	-
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (80.6)	-
FAT YOO KOO Bounce sum (50.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 52 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 23 2005

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	10	#1 AS GOOD AS I ONCE WAS D. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		1
2	1	18	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		1
3	3	15	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		3
4	6	9	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN		4
5	4	16	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		4
6	5	19	MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		1
7	7	12	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		6
8	9	13	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		8
9	13	12	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		9
10	10	21	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		9
11	8	12	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		1
12	14	25	DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET		12
13	12	25	GOODBYE TIME B. BRADDOCK (R. MURRAY, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		10
14	15	9	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		14
15	11	25	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUITAN, D. BENTLEY)	Dierks Bentley CAPITOL		3
16	17	12	GREATEST GAINER A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		16
17	16	18	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE		16
18	18	20	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		18
19	20	16	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		19
20	19	17	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		18
21	21	19	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		21
22	24	10	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		22
23	23	24	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		23
24	25	7	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		24
25	26	31	REDNECK YACHT CLUB C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		25
26	28	14	HICKTOWN M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		26
27	27	13	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		27
28	32	7	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		28
29	30	12	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		29
30	31	17	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		27

Singer returns to top five after four-year absence with lead single from "Fretless," due Aug. 2.

Up 1.9 million impressions, Evans earns the chart's fastest gain for a second straight week.

Bates' lead track from his sophomore album (due Oct. 25) wins the Hot Shot Debut.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	29	36	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		29
32	34	38	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. MAHER, J. STOVER)	Lonestar BNA		32
33	33	35	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS		32
34	37	40	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		34
35	31	37	BRING ME DOWN FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN		35
36	35	39	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		35
37	40	47	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTNICK, B. HART)	Jo Dee Messina CURB		37
38	39	44	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE		38
39	38	41	TEXAS T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE		38
40	41	42	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		40
41	42	46	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		41
42	43	43	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS/LAYER/BNA		42
43	46	48	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY		43
44	45	52	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS		44
45	44	2	OUR AMERICA P. WORLEY (TRADITIONAL)	Gretchen Wilson, Big & Rich And Cowboy Troy RAYBOW/WARNER BROS./WRN		44
46	50	53	RAINBOW IN THE RAIN C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY		46
47	49	51	DOIN' IT RIGHT J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)	Steve Azar MERCURY		47
48	47	45	SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE		38
49		11	GO HOME L. MILLER (J. COLLINS, C. WRIGHT)	Steve Holy CURB		49
50	48	50	TWO HEARTS M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones D/QUARTERBACK		48
51	57	57	DOMESTIC, LIGHT AND COLD B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		51
52	54	56	COME FRIDAY B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)	Aaron Tippin LYRIC STREET		52
53	60	4	KING OF THE CASTLE T. BROWN (M. JENKINS)	Matt Jenkins UNIVERSAL SOUTH		53
54	53	55	THAT SUMMER SONG D. HUFF, D. JOHNSON (B. E. NASH, S. LEWIS, T. LEAH)	Blue County ASYLUM-CURB		53
55	59	2	THAT'S THE KIND OF LOVE I'M IN M. WRIGHT, G. BRIDMAN (C. BEATHARD, M. PHEENEY)	Jace Everett EPIC/EMN		55
56	55	2	INTENTIONAL HEARTACHE D. YOAKAM (D. YOAKAM)	Dwight Yoakam VIA/NEW WEST/COLUMBIA		55
57	HOT SHOT DEBUT	1	GOOD PEOPLE B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA		57
58	NEW	1	THIS I GOTTA SEE R. SCRUGGS (T. MARTIN, N. THRASHER)	Andy Griggs RCA		58
59	52	59	INSIDE YOUR HEAVEN D. CHILD (A. CARLSSON, P. NYHLIN, S. KOTECHA)	Carrie Underwood ARISTA/RMG		52
60	56	2	NOBODY EVER DIED OF A BROKEN HEART D. JOHNSON, A. BREWER (W. WILSON, K. GREENBERG, T. RADIGAN)	Cowboy Crush ASYLUM-CURB		56

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	5	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	CARRIE UNDERWOOD
2	2	5	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	RYAN SHUPE & THE RUBBER BAND
3	3	22	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	BUDDY JEWELL
4	4	37	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	ALISON KRAUSS + UNION STATION
5	6	35	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	CHELY WRIGHT
6	5	86	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	JOHNNY CASH
7	8	47	BABY GIRL SUGARLAND (MERCURY/UMGN)	SUGARLAND
8	7	28	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON
9	10	59	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	BIG & RICH
10	9	38	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	SHELLY FAIRCHILD

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HOT COUNTRY SONGS: 117 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	19
☆ DIERKS BENTLEY Come A Little Closer CAPITOL (60.2)	-	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	21
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (66.5)		MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	22
BRAD PAISLEY Alcohol ARISTA NASHVILLE (93.0)	8	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	23
DARRYL WORLEY If Somethin' Should Happen DREAMWORKS (76.1)	9	TRACE ADKINS Arlington CAPITOL (88.1)	24
SHEDAISY Don't Worry 'Bout A Thing LYRIC STREET (85.3)	10	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	29
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	12	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	30
TIM MCGRAW Do You Want Fries With That CURB (87.0)	13	PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	38
SARA EVANS A Real Fine Place To Start RCA (81.3)	14	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	41
REBA MCENTIRE My Sister MCA NASHVILLE (80.1)	16	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	43
	17	RANDY TRAVIS Angels WARNER BROS. (79.3)	-

BETWEEN THE BULLETS wjessen@billboard.com

KEITH 'GOOD' AS EVER WITH HIS 15th NO. 1

The song's hook line has been a T-shirt, a bumper sticker and a staple in the repertoire of bawdy humorists for decades, and it now joins the ranks of No. 1 country singles. "As Good As I Once Was," Toby Keith's blunt ode to middle-age sexual prowess, steps 2-1 to become his 15th chart-topper.

Reaching the summit with 36.9 million audience impressions in its 10th chart week, the track also makes the quickest



jaunt to the summit in a year. This chart has not seen a faster ascent to No. 1 since Tim McGraw's "Live Like You Were Dying" needed only nine weeks in July 2004.

Although 10 weeks is considered breakneck speed on the country chart, Keith hit the top box faster on one occasion. "Courtesy of the Red, White and Blue (The Angry American)" reigned in its ninth chart week in the July 20, 2002, issue.

—Wade Jessen

JULY 23 2005 **LATIN Billboard**

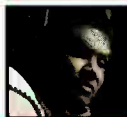
HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	13	#1 LA TORTURA S.MEBARAK R., L.MENDEZ (S.MEBARAK R., L.FOCHOA)	Shakira Featuring Alejandro Sanz EPIC /SONY DISCOS	1
2	3	4	NADA ES PARA SIEMPRE S.KRYS (A.GUTIERREZ)	Luis Fonsi UNIVERSAL LATIN	2
3	2	2	LA CAMISA NEGRA G.SANTOALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATIN	1
4	6	3	LO QUE PASO, PASO LUNYTUNES, E.LIND (R.AYALA, J.ORTIZ)	Daddy Yankee EL CARTEL VI /MACHETE	3
5	4	6	ALGO MAS A.AVILA (A.AVILA, N.JIMENEZ)	La 5A Estacion SONY DISCOS	3
6	11	13	DUENO DE TI S.VEGA (L.E.LOPEZ)	Sergio Vega SONY DISCOS	6
7	5	5	MAYOR QUE YO Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW /UNIVERSAL LATIN	MAS FLOW /UNIVERSAL LATIN	5
8	9	10	ERES DIVINA A.RAMIREZ CORRAL (J.GARRIGU)	Patrulla 81 DISA	7
9	18	26	GREATEST GAINER MI CREDO K.PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
10	7	8	HOY COMO AYER J.GUILLEN (C.VILLALOBOS)	Conjunto Primavera FONOVISA	1
11	8	7	BANDOLERO J.L.MORIN, D.TANON, M.TEJADA (D.TANON, J.L.MORIN)	Olga Tanon SONY DISCOS	6
12	10	20	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW /UNIVERSAL LATIN	10
13	13	11	VIVEME D.PARISINI (J.BADIA, L.PAUSINI, B.ANTONACCI)	Laura Pausini WARNER LATINA	8
14	21	-	AMAR SIN SER AMADA ESTEFANO, J.L.PAGAN (ESTEFANO, J.L.PAGAN)	Thalia EMI LATIN	14
15	14	12	REGGAETON LATINO E.LIND (W.O.LANDRON, E.LIND)	Don Omar CHOSEN FEW EMERALD /URBAN BOX OFFICE	12
16	12	9	OBSESION (NO ES AMOR) H.PEREZ (A.ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA /SONY DISCOS	2
17	15	19	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G.LAUREANO)	La Secta Allstar UNIVERSAL LATIN	15
18	23	22	QUE IRONIA ANDY ANDY (J.J.NOVAIRA, P.MARTINEZ)	Andy Andy WEPA /URBAN BOX OFFICE	18
19	17	14	AIRE C.FLORES (J.L.ROSAS, J.E.CONTRERAS)	Intocable EMI LATIN	1
20	16	15	LA SORPRESA LOS TIGRES DEL NORTE (R.E.TOSCANO)	Los Tigres Del Norte FONOVISA	3
21	27	35	YO QUISIERA A.VAZQUEZ (J.AMAYA, A.VAZQUEZ)	Reik SONY DISCOS	21
22	20	21	AMOR DEL BUENO M.DOMM, R.BARBA (R.BARBA)	Reyli SONY DISCOS	11
23	29	27	ELLA Y YO E.LIND, L.SANTOS (W.O.LANDRON, A.ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	23
24	19	18	NI EN DEFENSA PROPIA A.A.ALBA (R.ORTEGA)	Los Temerarios FONOVISA	3
25	41	-	UNA DE DOS A.A.ALBA, H.MARANO (FATO)	Mariana UNIVISION	25



The first song by a male solo artist to reach No. 1 on Regional Mexican Airplay since March 2002, when Lupillo Rivera held the top spot for two weeks.

K-Paz moves up to No. 9, thanks to spins at KLNO Dallas, KSOL San Francisco and KHOT Phoenix.



Cuban Link's first entry on this chart. He appeared on the Tropical Airplay chart in 2001 as a featured artist on "Live at Jimmy's" by Angie Martinez.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	32	29	SIEMPRE TU A MI LADO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	25
27	24	28	TIEMPO R.MUNOZ, R.MARTINEZ (A.MARTINEZ)	Intocable EMI LATIN	24
28	30	23	YA ME HABIAN DICHO PRIVERA, L.RIVERA (S.MACIAS SALGADO, R.RONQUILLO VON HORSTEN)	Lupillo Rivera UNIVISION	24
29	26	17	POBRE DIABLA H."EL BAMBINO" DELGADO (W.O.LANDRON)	Don Omar VI/MACHETE	17
30	25	24	Y LAS MARIPOSAS J.M.FIGUEROA (J.M.FIGUEROA)	Pancho Barraza MUSART /BALBOA	27
31	34	33	QUE MAS QUISIERA A.LIZARRAGA, J.LIZARRAGA (D.ALVAREZ)	Banda El Recodo FONOVISA	28
32	22	16	MIA E.ESTEFAN, JR., R.GAITAN, A.GAITAN, T.MARDINI (E.ESTEFAN, JR., R.GAITAN, A.GAITAN, T.MARDINI, T.M.WILLIAMS)	Paulina Rubio UNIVERSAL LATIN	8
33	36	-	DON'T STOP BONES (ZION, LENNOX)	Zion & Lennox WHITE LION /SONY DISCOS	33
34	46	-	PLAY THAT SONG Tony Touch Featuring Nina Sky & B Real WHITE LION /SONY DISCOS	White Lion /Sony Discos	34
35	31	30	ECHAME A MI LA CULPA L.MIGUEL (J.A.ESPINOSA)	Luis Miguel WARNER LATINA	18
36	39	36	YA NO LLORES R.AYALA (R.AYALA)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	33
37	35	32	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III, R.VELA)	Los Horoscops De Durango PROCAN /DISA	17
38	38	-	NO PUEDO OLVIDARTE NOT LISTED (C.GONZALEZ)	Beto Y Sus Canarios DISA	38
39	33	31	CONTRA VIENTOS Y MAREAS R.L.TOLEDI (F.DE VITA)	Chayanne SONY DISCOS	6
40	45	43	ASI COMO HOY A.GARCIA IBARRA (D.ALFANNO)	Alegres De La Sierra VIVA	36
41	RE-ENTRY	10	MANANA QUE YA NO ESTES GRUPO INNOVACION (M.FLORES)	Grupo Innovacion GARMEX /FONOVISA	38
42	40	49	ESTA NOCHE DE TRAVESURA LUNYTUNES, NELLY (H."EL BAMBINO", DIVINO)	Hector "El Bambino" Featuring Divino FLOW /UNIVERSAL LATIN	40
43	37	41	HASTA EL FIN M.D.LEON (B.MORILLO)	Monchy & Alexandra J&N	25
44	RE-ENTRY	22	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato SPKILLA (SPKILLA, V.SANTIAGO, GENSTAR, BIG MATO, E.ALMONTE, L.VASQUEZ, R.GARCIA RAMIREZ, R.AYALA, N.ALBINO, N.ALBINO)	N.O.R.E. /FONOVISA	22
45	HOT SHOT DEBUT	1	SCANDALOUS E.LIND, BIG HUMMA (F.DELGADO, W.O.LANDRON)	Cuban Link Featuring Don Omar M.O.B.	45
46	28	25	VENGADA T.TORRES (C.BRANT, D.FREIBERG)	Ednita Nazario SONY DISCOS	18
47	NEW	1	YO VOY LUNYTUNES (R.AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION /SONY DISCOS	47
48	43	44	EL UNIVERSO SOBRE MI C.JENKINS (E.AMARAL, J.AGUIRRE)	Amaral EMI LATIN	43
49	47	48	VEN BAILALO NOT LISTED (A.RIVERA, N.NORIEGA MONTES)	Angel & Khriz LUAR	47
50	RE-ENTRY	4	QUIERO QUE SEPAS NOT LISTED (G.MEJIA, LLOSAS)	Cardenales De Nuevo Leon DISA	49

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	#1 SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
2	2	2	DADDY YANKEE EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino	1	1
3	14	31	GREATEST GAINER VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental	2	2
4	3	4	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II	2	2
5	9	-	CONJUNTO PRIMAVERA FONOVISA 351902/UG (13.98) ⊕	Dejando Huella II	5	5
6	16	8	PACE SETTER ANDY ANDY WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia	6	6
7	6	-	VARIOUS ARTISTS DISA 720548 (11.98) ⊕	Agarron Durango Vs Tierra Caliente	6	6
8	4	6	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATIN (14.98)	Mas Flow 2	2	2
9	10	11	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	2	2
10	8	7	JUANES SURCO 003475/UNIVERSAL LATIN (17.98)	Mi Sangre	1	1
11	7	5	RY COODER PERRO VERDE/NONESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine	4	4
12	13	9	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos	9	9
13	12	13	RBD EMI LATIN 75852 (14.98)	Rebeide	11	11
14	5	3	EDNITA NAZARIO SONY DISCOS 95790 (17.98)	Apasionada	3	3
15	11	-	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The ReggaeTony Album	11	11
16	15	12	VARIOUS ARTISTS DISA 720530 (11.98) ⊕	Los Grandes De Durango En Vivo	12	12
17	17	7	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense	4	4
18	19	16	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	1	1
19	21	19	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	5	5
20	25	31	LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete	1	1
21	20	-	PATRULLA 81 LA PROPIEDAD DE DURANGO DISA 720547 (10.98)	La Mejor... Coleccion	20	20
22	22	-	GLORY VI 004747/MACHETE (14.98)	Giou/Glory	22	22
23	23	21	VARIOUS ARTISTS ALLSTAR/VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production	2	2
24	18	14	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	7	7
25	26	25	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton	10	10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	23	INTOCABLE EMI LATIN 98613 (16.98)	X	2	2
27	24	20	REYLI SONY DISCOS 93414 (15.98)	En La Luna	18	18
28	30	36	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina	28	28
29	28	28	ANA BARBARA/JENNIFER PENA FONOVISA 351791/UG (14.98) ⊕	Confesiones	6	6
30	38	37	LA SECTA ALLSTAR UNIVERSAL LATIN 457702 (14.98)	Consejo	8	8
31	27	18	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales	5	5
32	31	35	LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
33	34	22	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	22	22
34	54	29	ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Ya!: Special Edition	10	10
35	33	32	VARIOUS ARTISTS PIVA 270166/UNIVERSAL LATIN (15.98 CD/DVD) ⊕	Reggaeton All Stars	14	14
36	32	33	VARIOUS ARTISTS EVERYWHERE VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection	9	9
37	37	26	CAFE TACUBA UNIVERSAL LATIN 004461 (15.98) ⊕	Un Viaje	1	1
38	39	34	VARIOUS ARTISTS FLOW/MACHETE 290004/UNIVERSAL LATIN (17.98 CD/DVD) ⊕	Reggaeton Club Anthems	16	16
39	42	45	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion	8	8
40	41	41	DON OMAR VI 450618/MACHETE (17.98)	The Last Don: Live	2	2
41	44	-	VARIOUS ARTISTS UNIVISION 310536/UG (13.98) ⊕	iLos Cuatro De Chihuahua!	41	41
42	36	24	LOS TIGRES DEL NORTE FONOVISA 351601/UG (14.98) ⊕	Directo Al Corazon	13	13
43	40	30	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Ya No Llores: El Disco Que Se Ve	13	13
44	43	40	MANA WARNER LATINA 61046 (18.98)	Eclipse	2	2
45	35	39	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1880 (16.98)	Antologia De Un Rey	16	16
46	50	43	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor... Coleccion	2	2
47	46	38	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	5	5
48	47	51	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 73410 (16.98) ⊕	Duetos	11	11
49	52	53	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da	39	39
50	49	52	LUNYTUNES MAS FLOW/GOLD STAR 180008/UNIVERSAL LATIN (18.98)	La Trayectoria	7	7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	46	CHAYANNE SONY DISCOS 95678 (17.98)	Desde Siempre	8	8
52	51	-	LOS REHENES FONOVISA 351921/UG (13.98) ⊕	Por Tu Amor	51	51
53	63	74	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2	2
54	53	45	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	5	5
55	58	58	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98)	30 Recuerdos	17	17
56	45	27	JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto	18	18
57	71	-	REIK SONY DISCOS 95680 (14.98)	Reik	57	57
58	70	71	MARIANA UNIVISION 310396/UG (13.98) ⊕	La Nina Buena	38	38
59	55	42	LOS HOROSCOPOS DE DURANGO DISA 720503 (14.98) ⊕	Y Seguimos Con Duranguense!!!	2	2
60	56	59	LA MAFIA SONY DISCOS 94090 (9.98)	Tesoros De Coleccion	44	44
61	62	-	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo	61	61
62	HOT SHOT DEBUT	1	ULISES QUINTERO SONY DISCOS 95833 (13.98)	Tengo Un Corazon	62	62
63	60	54	LUIS MIGUEL WARNER LATINA 61977 (17.98)	Mexico En La Piel	1	1
64	65	60	LOS BUKIS FONOVISA 350895/UG (13.98)	25 Joyas Musicales	3	3
65	67	-	VARIOUS ARTISTS MADACY LATINO 51436/MADACY (14.98)	Reggaetonado En El 2005	65	65
66	RE-ENTRY	10	DJ TEPEHUANES DISA 720527 (12.98)	Duranguense Mix 2005	19	19
67	69	64	CARDENALES DE NUEVO LEON DISA 720416 (9.98)	La Mejor... Coleccion	18	18
68	66	65	JAVIER SOLIS SONY DISCOS 95328 (9.98)	Tesoros De Coleccion	21	21
69	57	48	DUELO UNIVISION 310496/UG (13.98)	En El Area De Suenos	12	12
70	73	62	LOS TEMERARIOS SONY DISCOS 95694 (12.98)	Tesoros De Coleccion	26	26
71	59	47	VARIOUS ARTISTS EMI LATIN 7730 (16.98)	Selena Vive!	10	10
72	NEW	1	CUISILLOS MUSART 3462/BALBOA (14.98)	El Concierto Del Amor	72	72
73	64	55	RIGO TOVAR FONOVISA 351939/UG (14.98)	La Historia De Un Idolo	17	17
74	RE-ENTRY	55	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98)	Si	23	23
75	68	57	CARDENALES DE NUEVO LEON DISA 720544 (10.98) ⊕	Lo Mas Ranchero De...	57	57

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

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Billboard DANCE

JULY 23 2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	2	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
3	4	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
4	5	VIVEMÉ	LAURA PAUSINI (WARNER LATINA)
5	3	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
6	6	LA LOCURA AUTOMÁTICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
7	8	AMOR DEL BUENO	REYLI (SONY DISCOS)
8	12	YO QUISIERA	REIK (SONY DISCOS)
9	9	BANDOLERO	OLGA TANON (SONY DISCOS)
10	7	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
11	14	AMAR SIN SER AMADA	THALIA (EMI LATIN)
12	10	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
13	15	ECHAME A MI LA CULPA	LUIS MIGUEL (WARNER LATINA)
14	19	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)
15	11	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FLUJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
3	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
4	4	RY COODER	CHAVEZ RAVINE (PERRO VERDE/NONESUCH/WARNER BROS.)
5	6	RBD	REBELOE (EMI LATIN)
6	3	EDNITA NAZARIO	APASIONADA (SONY DISCOS)
7	7	REYLI	EN LA LUNA (SONY DISCOS)
8	16	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
9	8	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
10	9	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
11	11	MANA	ECLIPSE (WARNER LATINA)
12	13	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
13	14	CHAYANNE	OSDE SIEMPRE (SONY DISCOS)
14	17	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
15	15	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAYOR QUE YO	ANDY ANDY (WEPA/URBAN BOX OFFICE)
2	4	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
3	2	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
4	3	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
5	6	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
6	5	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
7	11	PLAY THAT SONG	TONY TOUCH FEATURING NINA SKY & B REAL (EMI LATIN)
8	10	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
9	8	DON'T STOP	ZION & LENNOX (WHITE LION/SONY DISCOS)
10	9	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
11	17	SCANDALOUS	CUBAN LINK FEATURING DON OMAR (M.O.B.)
12	16	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
13	19	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
14	12	VEN BAILALO	ANGEL & KHRIZ (LUAR)
15	13	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3	3	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)
4	4	JUAN LUIS GUERRA	PARA TI (VENE/UNIVERSAL LATINO)
5	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
6	8	VICTOR MANUELLE	EN VIVO DESDE CARNegie HALL (SONY DISCOS)
7	6	MARC ANTHONY	VALID LA PENA (SONY DISCOS)
8	7	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)
9	9	OLGA TANON	COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
10	10	VARIOUS ARTISTS	30 BACHATAS PESADITAS: LO NUEVO Y LO MEJOR (MOCK & ROLL/SONY DISCOS)
11	11	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)
12	12	VARIOUS ARTISTS	THE ROUGH GUIDE TO SALSA DANCE: 2ND EDITION (WORLD)
13	13	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)
14	14	N'KLABE	I LOVE SALSA! (NU/SONY DISCOS)
15	13	ISMAEL MIRANDA	ISMAEL MIRANDA: EDICION ESPECIAL (SGZ/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
2	1	ERES DIVINA	PATRUILLA 81 (DISA)
3	5	MI CREDO	K-PAZ DE LA SIERRA (DISA)
4	4	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
5	3	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
6	7	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
7	6	TIEMPO	INTOCABLE (EMI LATIN)
8	9	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
9	8	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
10	10	QUE MAS QUISIERA	BANDA EL RECCO (FONOVISA)
11	14	YA NO LLORES	RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
12	12	AIRE	INTOCABLE (EMI LATIN)
13	11	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
14	13	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
15	1	ASI COMO HOY	ALEGRES DE LA SIERRA (VIVA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	CONJUNTO PRIMAVERA	OJEANDO HUELLA II (FONOVISA/UG)
2	1	VARIOUS ARTISTS	AGARRON DURANGO VS TIERRA CALIENTE (DISA)
3	3	PATRUILLA 81	DIVINAS (DISA)
4	4	VARIOUS ARTISTS	LOS GRANDES DE DURANGO EN VIVO (DISA)
5	5	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
6	7	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
7	9	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)
8	8	PATRUILLA 81 LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL	LA MEJOR... COLECCION (DISA)
9	6	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
10	12	INTOCABLE	X (EMI LATIN)
11	11	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISA/UG)
12	10	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
13	13	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
14	17	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY DISCOS)
15	18	VARIOUS ARTISTS	ILOS CUATRO DE CHIHUAHUA (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)		
1	2	1	1	SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
2	3	7	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898	
3	1	7	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M PROMO/INTERSCOPE	
4	4	6	ACCEPT ME	VERNESSA MITCHELL JYM 027	
5	7	5	LE FREAK (CHRIS COX/ROMAN S. MIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEZ 1207/KING STREET	
6	8	10	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401	
7	13	7	FASTLANE	ESTHERO FEATURING JEMINI AND JELLESTONE REPRIZE 428 4	
8	23	3	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMO/IOJMG	
9	12	8	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM	
10	18	5	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT	
11	5	8	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384	
12	9	13	KRAFTY (DJ DAN/E. KUPPER/MOREL MIXES)	NEW ORDER WARNER BROS. 42800	
13	21	4	RIDE THE PAIN	JULIET VIRGIN PROMO	
14	6	13	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMYBOY	
15	17	7	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435	
16	22	5	NOTHIN MORE TO SAY	ALYSON FM MEDIA 3081	
17	10	10	AS I AM	DEEPA SOUL JYM PROMO	
18	11	11	DON'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY	
19	26	3	WHAT A FEELING (FLASHDANCE)	GLOBAL DEEJAYS SUPERSTAR IMPORT	
20	19	9	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT	
21	15	9	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO	
22	16	10	VOODOO	AMBER JMCA 005/SOUND ADVISORS	
23	27	4	TECHNOLOGIC	DAFT PUNK VIRGIN PROMO	
24	14	11	LOVELY NO MORE (J. NEVINS/FRANCOIS L. SCUMFROG MIXES)	ROB THOMAS MELISMA PROMO/ATLANTIC	
25	20	11	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)	
26	30	4	ORDINARY PEOPLE (M. JOSHUA REMIX)	JOHN LEGEND G.O.O.D. PROMO/COLUMBIA
27	38	2	POWER PICK	LOOKING FOR A NEW LOVE (REMIXES) JODY WATLEY PEACE BISQUIT 007/CURVVE
28	29	6	SISTER, SISTER	SCREAMIN' RACHAEL TRAX 5011
29	34	4	B MORE SHAKE	AFRIKA BAMBATAA TOMMY BOY SILVER LABEL 2477/TOMMY BOY
30	36	4	SEND ME AN ANGEL	PEPPER MASHY WITH DIGITAL TRIP SONIC ADRENALINE 002/MUSIC PLANT
31	39	3	NEVER WIN	FISCHERSPOONER CAPITOL 30631
32	42	3	EXODUS '04	UTADA ISLAND 004682/IOJMG
33	31	5	ACTION ANTHEM	MANNY LEHMAN TOMMY BOY SILVER LABEL 2480/TOMMY BOY
34	44	2	BURNIN' OUT	LAUREN HILDEBRANDT HILDO 3003/MUSIC PLANT
35	25	2	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
36	48	2	WHEN THE BROKEN HEARTED LOVE AGAIN	EMILIE BOLLINGER DEFINITIVE PROMO/ESNTION
37	45	3	NO TE QUIERO OLVIDAR (R. ROSARIO MIXES)	BETZAIDA FONOVISA PROMO
38	47	2	PREPARE FOR THE FIGHT	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
39	40	7	SHOUT (NORTY COTTO MIXES)	SISAUINDRA GLOBAL 002/MUSIC PLANT
40	37	8	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING PROMO/INTERSCOPE
41	24	13	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	URAN DURAN EPIC PROMO
42	41	7	ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DOORS 3AM 1268/ULTRA
43	43	NEW	EXCITED (BOBBY O. GUISEPPE D. F. INOA MIXES)	BOBBY O RADIKAL PROMO
44	28	14	ONE WORD (CHRIS COX/M. RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
45	35	12	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
46	32	12	THE ONLY ONE (A. MORAES/S. YOUNAN MIXES)	TOO GARDNER FEATURING SHAWNÉE TAYLOR TWEEK'D 0011
47	47	NEW	TAKE ME UP	BARTON NETSPHERES 003
48	49	4	CAN'T LET YOU GO	MACK VIBE FEATURING JACQUELINE CURVVE 008
49	40	10	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3 36774
50	33	14	I FEEL YOU	SCHILLER FEATURING HEPPNER RADIKAL 99213

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	
1	1	7	1	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN
2	2	7	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME	
3	3	3	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD 08/BLACK HOLE	
4	4	16	MOBY	HOTEL V2 27243	
5	5	16	M.I.A.	ARULAR XL 004844*/INTERSCOPE	
6	6	5	KELLY OSBOURNE	SLEEPING IN THE NOTHING SANCTUARY 84737	
7	7	9	VARIOUS ARTISTS	SUPERSTARS #1 HITS REMIXED SONY BMG STRATEGIC MARKETING GROUP 67288	
8	15	50	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
9	10	5	KRAFTWERK	MINIMUM-MAXIMUM ASTRALWERKS 60611	
10	11	4	BAD BOY JOE	THE BEST OF NYC AFTERHOURS 2: FEEL THE DRUMS MEGAMIX 2006/MUSICRAMA	
11	12	23	BRAZILIAN GIRLS	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG	
12	9	11	NEW ORDER	WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*	
13	8	3	SASHA	FUNDACION NYC GLOBAL UNDERGROUND 1*	
14	14	22	VARIOUS ARTISTS	FIRE UP! 2 RAZOR & TIE 99091	
15	16	20	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	
16	13	2	BRIAN ENO	ANOTHER DAY ON EARTH HANNIBAL 1475/RYKODISC	
17	17	4	VARIOUS ARTISTS	ULTRA.WEKKENO ULTRA 1294	
18	19	17	DAFT PUNK	HUMAN AFTER ALL VIRGIN 63562*	
19	18	24	THE RIDDLER & VIC LATINO	ULTRA.DANCE 06 ULTRA 1249	
20	20	14	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG	
21	21	2	FERRY CORSTEN	PASSPORT: KINGDOM OF THE NETHERLANDS THRIVE 90735	
22	25	24	THE CHEMICAL BROTHERS	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS	
23	24	80	VARIOUS ARTISTS	FIRE UP! RAZOR & TIE 89077	
24	22	5	ANNIE	ANNIEMAL VICE/BIG BEAT 62304/AG	
25	23	10	NOUVELLE VAGUE	NOUVELLE VAGUE PEACEFROG/LUAKA BOP 90061/V2	


HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	22	1	LISTEN TO YOUR HEART	D.H.T. ROBBINS
2	2	16	ONE WORD	KELLY OSBOURNE SANCTUARY	
3	5	15	COME RAIN COME SHINE	JENNA CUNETTA ULTRA	
4	11	3	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE	
5	4	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DJMG	
6	3	8	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE	
7	9	7	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE	
8	6	18	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSH/DEEP DISH	
9	7	12	MR. BRIGHTSIDE	THE KILLERS ISLAND/IOJMG	
10	8	7	FORGIVE	REINA ROBBINS	
11	10	8	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC	
12	16	17	INSPIRATION	IAN VAN DAHL ROBBINS	
13	NEW	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG		
14	13	21	SO MANY TIMES	GADJU SUBLIMINAL	
15	15	10	STAY		


HITS OF THE WORLD


JULY
23
2005

JAPAN 		ALBUMS	(SOUNDSCAN JAPAN)	JULY 12, 2005
THIS WEEK	LAST WEEK			
1	1	KETSUMEISHI KETSUNO POLICE 4 TOY'S FACTORY		
2	NEW	SHOGO HAMADA MY FIRST LOVE SONY MUSIC		
3	2	DEF TECH LOKAHI LANI (LTD EDITION) ILLCHILL		
4	NEW	AI MIC-A-HOLIC A.I. UNIVERSAL		
5	4	DEF TECH DEF TECH (LTD EDITION) DAIKI SOUND		
6	3	SINGER SONGER BARAIRD POP VICTOR		
7	6	KAZUMASA ODA SOUKANA BMG FUNHOUSE		
8	NEW	CRAZY KENBAND SOUL PUNCH SUBSTANCE		
9	5	THE OFFSPRING GREATEST HITS (LTD EDITION) COLUMBIA		
10	16	VARIOUS ARTISTS BEST CLASSICS 100 TOSHIBA/EMI		


UNITED KINGDOM 		ALBUMS	(THE OFFICIAL UK CHARTS CO.)	JULY 11, 2005
THIS WEEK	LAST WEEK			
1	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC		
2	1	COLDPLAY X&Y PARLOPHONE		
3	3	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG		
4	7	KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYDOR		
5	11	KEANE HOPES AND FEARS ISLAND		
6	NEW	HARD-FI STARS OF CCTV ATLANTIC/NECESSARY		
7	6	JEFF WAYNE THE WAR OF THE WORLDS COLUMBIA		
8	10	MARIAH CAREY THE EMANCIPATION OF MIMI DEF JAM/ISLAND		
9	28	RAZORLIGHT UP ALL NIGHT VERTIGO		
10	4	FOO FIGHTERS IN YOUR HONOR RCA		

FRANCE 		ALBUMS	(SNEP/IFOP/TITE-LIVE)	JULY 12, 2005
THIS WEEK	LAST WEEK			
1	1	RAPHAEL CARAVANE CAPITOL		
2	2	YANNICK NOAH METISSE SAINT GEORGE/COLUMBIA		
3	3	COLDPLAY X&Y PARLOPHONE		
4	10	AMADOU & MARIAM DIMANCHE A BAMAKO BECAUSE		
5	5	MICKEY 3D MATADOR VIRGIN		
6	9	MARC LAVOINE L'HEURE D'ETE MERCURY		
7	4	JAMIROQUAI DYNAMITE EPIC		
8	6	SHAKIRA FIJACION ORAL VOL.1 EPIC		
9	8	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE		
10	11	GORILLAZ DEMON DAYS PARLOPHONE		

GERMANY 		ALBUMS	(MEDIA CONTROL)	JULY 13, 2005
THIS WEEK	LAST WEEK			
1	1	COLDPLAY X&Y PARLOPHONE		
2	4	BANAROO BANAROO'S WORLD UNIVERSAL		
3	3	SHAKIRA FIJACION ORAL VOL.1 EPIC		
4	8	WIR SIND HELDEN VON HIER AN BLIND VIRGIN		
5	5	NENA WILLST DU MIT MIR GEHN WARNER MUSIC		
6	2	BACKSTREET BOYS NEVER GONE JIVE		
7	10	SEMINO ROSSI TAUSEND ROSEN FUER DICH KOCH		
8	6	BOHSE ONKELZ LA ULTIMA/LIVE IN BERLIN SPV		
9	7	50 CENT THE MASSACRE INTERSCOPE		
10	9	GORILLAZ DEMON DAYS PARLOPHONE		

CANADA 		ALBUMS	(SOUNDSCAN)	JULY 23, 2005
THIS WEEK	LAST WEEK			
1	1	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL		
2	2	COLDPLAY X&Y PARLOPHONE/EMI		
3	5	IL DIVO IL DIVO SYCO/COLUMBIA/SONY MUSIC		
4	3	BACKSTREET BOYS NEVER GONE JIVE SONY BMG		
5	4	FOO FIGHTERS IN YOUR HONOR ROSWELL/RCA/SONY BMG		
6	10	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA/SONY MUSIC		
7	8	GREEN DAY AMERICAN IDIOT REPRISE/WARNER		
8	9	GWEN STEFANI LOVE. ANGEL. MUSIC. BABY. INTERSCOPE/UNIVERSAL		
9	7	MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER		
10	6	THE OFFSPRING GREATEST HITS COLUMBIA/SONY BMG		


ITALY 		ALBUMS	(FIMI/NIELSEN)	JULY 11, 2005
THIS WEEK	LAST WEEK			
1	1	MAX PEZZALI TUTTO MAX ATLANTIC		
2	2	GIORGIA MTV UNPLUGGED VIRGIN		
3	3	COLDPLAY X&Y PARLOPHONE		
4	7	BIAGIO ANTONACCI CONVIVENDO PARTE 2 IRIS/MERCURY		
5	8	BACKSTREET BOYS NEVER GONE JIVE		
6	NEW	BACKSTREET BOYS CANZONI AL MASSIMO JIVE		
7	6	JOVANOTTI BUON SANGUE MERCURY		
8	11	MICHAEL BUBLE IT'S TIME REPRISE		
9	13	NEGRAMARO MENTRE TUTTO SCORRIE SUGAR		
10	4	JAMIROQUAI DYNAMITE EPIC		

SPAIN 		ALBUMS	(PROMUSICAE/MEDIA)	JULY 13, 2005
THIS WEEK	LAST WEEK			
1	1	EL CANTO DEL LOCO ZAPATILLAS SONY BMG		
2	2	SHAKIRA FIJACION ORAL VOL.1 EPIC		
3	3	IL DIVO IL DIVO SYCO/SONY BMG		
4	6	JUANES MI SANGRE UNIVERSAL		
5	5	FRAN PEREA PUNTO Y APARTE GLOBO MEDIA		
6	8	AMARAL PAJAROS EN LA CABEZA VIRGIN		
7	4	COLDPLAY X&Y PARLOPHONE		
8	14	COTI ESTA MANANA Y OTROSCUENTOS UNIVERSAL		
9	7	ROSANA MAGIA ORO		
10	12	3+2 MUEVE EL ESQUELETO VALE MUSIC		

AUSTRALIA 		ALBUMS	(ARIA)	JULY 11, 2005
THIS WEEK	LAST WEEK			
1	1	FOO FIGHTERS IN YOUR HONOR RCA		
2	NEW	HILLSONG CHURCH GOD HE REIGNS HILLSONG MUSIC		
3	3	COLDPLAY X&Y PARLOPHONE		
4	2	THE OFFSPRING GREATEST HITS COLUMBIA		
5	4	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE		
6	5	GORILLAZ DEMON DAYS PARLOPHONE		
7	10	GWEN STEFANI LOVE. ANGEL. MUSIC. BABY. INTERSCOPE		
8	9	KELLY CLARKSON ON THE FLOOR RCA		
9	18	GREEN DAY AMERICAN IDIOT REPRISE		
10	7	MICHAEL BUBLE IT'S TIME REPRISE		

SWEDEN 		SINGLES	(GLF)	JULY 8, 2005
THIS WEEK	LAST WEEK			
1	1	STORT LIV LARS WINNERBACK & HOVET SONET		
2	4	AXEL F CRAZY FROG MACH1 RECORDS		
3	NEW	HOPPA HULLE BERT AND HIS WILLIS BOYS MARIANN		
4	3	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR		
5	5	MY NUMBER ONE HELENA PAPAIZOU SONY BMG		

ALBUMS				
THIS WEEK	LAST WEEK			
1	1	CAJSA STINA AKERSTROM DE VACKRASTE ORDEN VIRGIN		
2	2	COLDPLAY X&Y PARLOPHONE		
3	4	AMY DIAMOND THIS IS ME NOW BONNIER		
4	5	ROBYN ROBYN KONICHIWA		
5	3	FOO FIGHTERS IN YOUR HONOR RCA		

AUSTRIA 		SINGLES	(AUSTRIAN IFPI/AUSTRIA TOP 40)	JULY 11, 2005
THIS WEEK	LAST WEEK			
1	1	LONELY AKON SRC/UNIVERSAL		
2	2	AXEL F CRAZY FROG MACH1 RECORDS		
3	3	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC		
4	5	FEEL GOOD INC GORILLAZ PARLOPHONE		
5	7	HOLLABACK GIRL GWEN STEFANI INTERSCOPE		

ALBUMS				
THIS WEEK	LAST WEEK			
1	3	BANAROO BANAROO'S WORLD UNIVERSAL		
2	1	COLDPLAY X&Y PARLOPHONE		
3	10	SEMINO ROSSI TAUSEND ROSEN FUER DICH KOCH		
4	2	SHAKIRA FIJACION ORAL VOL.1 EPIC		
5	4	NOCKALM QUINTETT AMADUES IN LOVE UNIVERSAL		

NORWAY 		SINGLES	(VEROENS GANG NORWAY)	JULY 11, 2005
THIS WEEK	LAST WEEK			
1	1	AXEL F CRAZY FROG MACH1 RECORDS		
2	2	LONELY AKON SRC/UNIVERSAL		
3	3	THIS IS THE NIGHT JURUN STIANSEN RCA		
4	4	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR		
5	NEW	MAESTRO KAIZERS ORCHESTRA KAIZERRECORDS		

ALBUMS				
THIS WEEK	LAST WEEK			
1	2	RAVI & DJ LOV DEN NYE ARBEIDSDAGEN EPIC		
2	9	TRANG FODSEL DE ALLER BESTE NORSK PLATEPRODUKTION		
3	4	DE LILLOS FESTEN ER IKKE OVER ER KAKE IGJEN SONET		
4	1	ROYKSOPP THE UNDERSTANDING EMI		
5	3	DDE NAE NAE NAE NAE NAE EMI		


WALLONIA 		SINGLES	(PROMUVI)	JULY 13, 2005
THIS WEEK	LAST WEEK			
1	2	AXEL F CRAZY FROG MACH1 RECORDS		
2	1	UN MONDE PARFAIT ILONA MITRECEY SCORPIO		
3	3	LONELY AKON SRC/UNIVERSAL		
4	4	CARAVANE RAPHAEL CAPITOL		
5	7	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN		

ALBUMS				
THIS WEEK	LAST WEEK			
1	1	COLDPLAY X&Y PARLOPHONE		
2	2	RAPHAEL CARAVANE CAPITOL		
3	3	IL DIVO IL DIVO SYCO/SONY BMG		
4	4	MARC LAVOINE L'HEURE D'ETE MERCURY		
5	6	YANNICK NOAH METISSE SAINT GEORGE		

MEXICO 		ALBUMS	(BIMSA)	JULY 11, 2005
THIS WEEK	LAST WEEK			
1	1	SHAKIRA FIJACION ORAL VOL.1 EPIC		
2	4	COLDPLAY X&Y PARLOPHONE		
3	2	RBD TOUR GENERACION RBD EN VIVO EMI		
4	5	RBD CANCIONES DE LA TELENOVELA REBELDE EMI		
5	3	BACKSTREET BOYS NEVER GONE JIVE		
6	8	A.B. QUINTANILLA III/LOS KUMBIA KINGS FUEGO EMI		
7	7	CAFE TACUBA MTV UNPLUGGED WARNER MUSIC		
8	6	CAFE TACUBA UN VIAJE UNIVERSAL		
9	9	INTOCABLE X DIEZ EMI		
10	12	MODERATTO DETECTOR DE METAL SONY BMG		

FINLAND 		SINGLES	(YLE)	JULY 13, 2005
THIS WEEK	LAST WEEK			
1	NEW	PELIMIES MARTTI VAINAA & SALLITUT AINEET UHO PRODUCTION		
2	3	AXEL F CRAZY FROG MACH1 RECORDS		
3	1	MY MY, HEY HEY NEGATIVE GBFAM RECORDS		
4	NEW	KISS OF LIFE HANNA PAKARINEN RCA		
5	NEW	IKURIN MIMMI POPEDA POKO		

ALBUMS				
THIS WEEK	LAST WEEK			
1	8	THE OFFSPRING GREATEST HITS COLUMBIA		
2	1	COLDPLAY X&Y PARLOPHONE		
3	2	FOO FIGHTERS IN YOUR HONOR RCA		
4	3	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA		
5	5	MAIJA VILKKUMAA SE EI OLEKAAN NIN EVIDENCE		

GREECE 		SINGLES	(IFPI GREECE/DELOITTE & TOUCHE)	JULY 8, 2005
THIS WEEK	LAST WEEK			
1	1	ONIRO ZO MIKHALIS KHATZIGIANNIS UNIVERSAL		
2	2	SAN PETALOYDA KALIA BENETI MELON MUSIC		
3	5	GASOLINA DADDY YANKEE UNIVERSAL		
4	3	STI ZOI MOU SIMVENI SIKHNA TASOS FOTIADIS HEAVEN		
5	NEW	MY NUMBER ONE HELENA PAPAIZOU SONY BMG		

ALBUMS				
THIS WEEK	LAST WEEK			
1	1	COLDPLAY X&Y PARLOPHONE		
2	7	BACKSTREET BOYS NEVER GONE JIVE		
3	10	ARASH ARASH ARASH WARNER MUSIC		
4	4	DREAM THEATER OCTAVARIUM ATLANTIC		
5	2	GORILLAZ DEMON DAYS PARLOPHONE		

HUNGARY 		SINGLES	(MAHASZ)	JULY 8, 2005
THIS WEEK	LAST WEEK			
1	1	A KORBEN ZORAN UNIVERSAL		
2	5	ATUTAZO DRAFT MAGNEOTON		
3	2	CITY OF BLINDING LIGHTS U2 ISLAND		
4	3	EGNI KELL HARD HAMMER MUSIC		
5	4	A SZEPSEG ES A SZORNYETEG		

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 13, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AXEL F	CRAZY FROG MACH 1 RECORDS
2	2	LONELY	AKON SRC/UNIVERSAL
3	3	GHETTO GOSPEL	2 PAC INTERSCOPE
4	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	NEW	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
6	5	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
7	7	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
8	13	C'EST LES VACANCES	ILONA MITRECEY SCORPIO
9	11	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
10	6	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
11	8	INCOMPLETE	BACKSTREET BOYS JIVE
12	14	MARIA	US 5 UNIVERSAL
13	10	FEEL GOOD INC	GORILLAZ PARLOPHONE
14	NEW	JUMP, JUMP	D.J. TOMKX FT. FLER VIRGIN
15	9	CRAZY CHICK	CHARLOTTE CHURCH SONY BMG

ALBUMS

JULY 13, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	COLDPLAY	X&Y PARLOPHONE
2	3	SHAKIRA	FIJACION ORAL VOL.1 EPIC
3	6	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
4	2	JAMIROQUAI	DYNAMITE EPIC
5	4	FOO FIGHTERS	IN YOUR HONOR RCA
6	5	BACKSTREET BOYS	NEVER GONE JIVE
7	9	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
8	8	GORILLAZ	DEMON DAYS PARLOPHONE
9	7	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
10	11	GREEN DAY	AMERICAN IDIOT REPRISE
11	15	BANAROO	BANAROO'S WORLD UNIVERSAL
12	10	IL DIVO	IL DIVO SYCO/SONY BMG
13	27	THE OFFSPRING	GREATEST HITS COLUMBIA
14	20	KEANE	HOPES AND FEARS ISLAND
15	14	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. JULY 13, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
2	1	SPEED OF SOUND	COLDPLAY PARLOPHONE
3	3	BAD DAY	DANIEL POWTER WARNER MUSIC
4	8	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
5	4	SIGNS	SHOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
6	5	SHIVER	NATALIE IMBRUGLIA SONY BMG
7	6	LONELY	AKON UNIVERSAL
8	7	LONELY NO MORE	ROB THOMAS ATLANTIC
9	10	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
10	9	CITY OF BLINDING LIGHTS	UZ ISLAND
11	11	FEEL GOOD INC.	GORILLAZ PARLOPHONE
12	14	INCOMPLETE	BACKSTREET BOYS JIVE
13	12	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC
14	17	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
15	18	SINCE U B EEN GONE	KELLY CLARKSON SONY BMG

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	22	#1 MICHAEL BUBLE	ITS TIME 143/REPRISE 48946/WARNER BROS. ©
2	2	43	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
3	4	41	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ©
4	3	5	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
5	NEW		JOHN STEVENS	RED MAVERICK 48937/WARNER BROS.
6	5	5	JOHN SCOFIELD	THAT'S WHAT I SAY JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 004360/VG
7	6	4	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDER
8	7	7	VERA LEE	83 AND STILL PLAYING WITH THE BOYS S.D.E.G. 1954
9	8	5	VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II CONCORD JAZZ 2751/CONCORD
10	9	64	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG ©
11	NEW		TERENCE BLANCHARD	FLOW BLUE NOTE 78273
12	10	7	JOSHUA REDMAN ELASTIC BAND	MOMENTUM NONESUCH 79864/WARNER BROS.
13	11	59	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.
14	13	75	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC
15	12	2	BILL CHARLAP	BILL CHARLAP PLAYS GEORGE GERSHWIN: THE AMERICAN SOUL BLUE NOTE 60669
16	16	4	EDDIE PALMIERI	LISTEN HERE! CONCORD 2276
17	18	23	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232
18	22	2	RITA COOLIDGE	AND SO IS LOVE CONCORD JAZZ 2271/CONCORD
19	NEW		VARIOUS ARTISTS	THE MOST RELAXING JAZZ PIANO MUSIC IN THE UNIVERSE DENON 17499
20	14	26	DAVID SANBORN	CLOSER VERVE 003095/VG
21	25	14	VARIOUS ARTISTS	VERVE/UNMIXED3 VERVE 004302/VG
22	17	44	JANE MONHEIT	TAKING A CHANCE ON LOVE SONY CLASSICAL 92495/SONY MUSIC
23	RE-ENTRY		ELDAR DJANGIROV	ELDAR SONY CLASSICAL 92593/SONY MUSIC
24	RE-ENTRY		BILLIE HOLIDAY	JAZZ BIOGRAPHY SERIES UNITED MULTIMEDIA 5509/UNITED AUDIO
25	15	4	WAYNE SHORTER QUARTET	BEYOND THE SOUND BARRIER VERVE 004518/VG

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	29	#1 MORMON TABERNACLE CHOIR	AMERICAS CHOIR FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313
2	1	22	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
3	3	1	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC
4	5	22	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/BMG CLASSICS ©
5	6	89	JOSHUA BELL	ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY MUSIC ©
6	7	41	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC ©
7	8	42	ANDRE RIEU	TUSCANY DENON 7431
8	4	51	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
9	10	87	SOUNDTRACK	MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP
10	9	26	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.
11	12	65	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC
12	15	74	ANDRE RIEU	LIVE IN DUBLIN DENON 17293
13	14	3	VARIOUS ARTISTS	BERNSTEIN: PETER PAN KOCH CLASSICS 7596/KOCH
14	13	10	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP
15	19	22	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP
16	11	28	LEON FLEISHER	TWO HANDS VANGUARD CLASSICS 1551/ARTEMIS CLASSICS
17	22	36	ANONYMOUS 4	AMERICAN ANGELS HARMONIA MUNDI 907326
18	23	14	JOSHUA BELL	THE ROMANTIC VIOLIN DECCA 002783/UNIVERSAL CLASSICS GROUP
19	NEW		VARIOUS ARTISTS	KARL JENKINS: THE ARMED MAN-A MASS FOR PEACE EMI CLASSICS 11015/ANGEL
20	NEW		VARIOUS ARTISTS	CONRADI: ARIADNE OPERA CPO 777073
21	RE-ENTRY		YO-YO MA	THE DVORAK ALBUM SONY CLASSICAL 92858/SONY MUSIC
22	17	12	BRYN TERFER/MALCOLM MARTINEAU	SILENT NODN DG 004216/UNIVERSAL CLASSICS GROUP
23	RE-ENTRY		ANONYMOUS 4	THE ORIGIN OF FIRE: HILDEGARD VON BINGEN HARMONIA MUNDI 907327
24	21	15	RICHARD JAMES	AS IN A DREAM RICHARD JAMES 82174
25	RE-ENTRY		ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	SEMPRE LIBERA DG 002999/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	4	#1 LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
2	4	23	BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DROME 8965
3	2	2	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010
4	3	34	KENNY G	AT LAST... THE OJETS ALBUM ARISTA 62470/RMG
5	7	48	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER GRP 002426/VG
6	8	3	DOWN TO THE BONE	SPREAD LOVE LIKE WILDFIRE NARADA JAZZ 64356/NARADA
7	6	8	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD PEAK 8527/CONCORD
8	9	15	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755
9	5	3	MESHELL NDEGEOCELLO	THE SPIRIT MUSIC JAMIA: DANCE OF THE INFIDEL SHANACHIE 5755
10	12	14	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG
11	13	8	JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108
12	15	7	JEFF GOLUB	TEMPTATION NARADA JAZZ 75848/NARADA
13	11	92	CHRIS BOTTI	A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC
14	11	15	GEORGE DUKE	DUKE BIZARREPLANET 5102/BPM ©
15	10	7	WALTER BEASLEY	FOR HER HEADS UP 3100
16	14		PAUL TAYLOR	NIGHTLIFE PEAK 8528/CONCORD
17	17	14	MARCUS MILLER	SILVER RAIN 3 DEUCES 5779/KOCH
18	19	11	STEVE COLE	SPIN NARADA JAZZ 75594/NARADA
19	18	61	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG ©
20	RE-ENTRY		PAT METHENY GROUP	THE WAY UP NONESUCH 79876/WARNER BROS.
21	5		LEE RITENOUR	OVERTIME PEAK 8531/CONCORD
22	RE-ENTRY		NORMAN BROWN	WEST COAST COOLIN' WARNER BROS. 48713
23	22	13	VICTOR WOOTEN	SOUL CIRCUS VANGUARD 79785
24	24	21	JEFF LORBER	FLIPSIDE NARADA JAZZ 73124/NARADA
25	25	49	BONEY JAMES	PURE WARNER BROS. 48786

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	12	#1 IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ©
2	2	10	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC ©
3	1	88	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. ©
4	4		AMICI FOREVER	DEFINED RCA VICTOR 68883
5	7	35	ANDREA BOCELLI	ANDREA PHILLIPS 003513/UNIVERSAL CLASSICS GROUP
6	1	2	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP
7	1	3	JOHN WILLIAMS	WAR OF THE WORLDS (SOUNDTRACK) DECCA 004568/UNIVERSAL CLASSICS GROUP
8	9	9	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP
9	11	2	BOSTON POPS ORCHESTRA	AMERICA VANGUARD CLASSICS 0005/ARTEMIS CLASSICS
10	12	19	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
11	8	73	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739
12	10	10	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY MUSIC
13	13	23	MARIO FRANGOULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC
14	14	41	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
15	1	56	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP
16	18	62	ANDRE RIEU	AT THE MOVIES DENON 17348
17	15		MORMON TABERNACLE CHOIR	SING, CHORUS OF ANGELS MORMON TABERNACLE CHOIR 1063
18	20	66	HAYLEY WESTENRA	PURE DECCA 001868/UNIVERSAL CLASSICS GROUP
19	19	15	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC
20	17	5	CHRISTOPHER O'RILEY	HOLD ME TO THIS: O'RILEY PLAYS RADIOHEAD WORLD VILLAGE 468034
21	1	13	KATHERINE JENKINS	LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP
22	21	102	YO-YO MA	ORIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC
23	22	44	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC
24	RE-ENTRY		THE IRISH TENORS	HERITAGE RAZOR & TIE 82910
25	24	73	BOND	BOND: REMIXED MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JULY 23 2005 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

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. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum 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 POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT.
1	1	146	#1 COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	3
2	2	109	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	
3	10	145	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
4	4	107	THE BLACK EYED PEAS	ELEPHUNK A&M 002854/INTERSCOPE (16.98)	2
5	6	63	LUTHER VANDROSS	DANCE WITH MY FATHER J 51885/RMG (18.98/12.98)	2
6	49	114	66 LYNRYD SKYNYRD	THE BEST OF 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 11194/UME (11.98/9.98)	
7	5	21	LUTHER VANDROSS	GREATEST HITS LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)	●
8	4	113	MAROON 5	SONGS ABOUT JANE OCTONE/J 50001*/BMG (18.98)	4
9	3	144	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	2
10	7	685	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆
11	13	66	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	●
12	9	556	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	7
13	14	596	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7
14	12	176	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
15	15	823	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/9.98) Ⓢ	◆
16	16	165	COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)	2
17	8	135	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
18	17	622	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
19	18	243	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
20	19	83	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UME (18.98)	◆
21	RE-ENTRY		SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA 86967/SONY MUSIC (18.98) Ⓢ	◆
22	11	129	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	2
23	23	452	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
24	33	148	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	◆
25	21	173	EMINEM	THE MARSHALL MATHERS LP WEB/AFTERMATH 490629*/INTERSCOPE (18.98/11.98)	2
26	22	508	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
27	24	42	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
28	20	105	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
29	NEW		TOBY KEITH	THE BEST OF 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MERCURY/CHRONICLES 170351/UME (11.98)	◆
30	27	101	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF VOLUMES ONE AND TWO ATLANTIC 83619AG (19.98)	◆
31	30	65	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	◆
32	26	713	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
33	29	406	ABBA	GOLD -- GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	6
34	39	55	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	●
35	32	242	KENNY CHESNEY	GREATEST HITS BNA 67976/RLG (18.98/12.98)	◆
36	36	160	U2	THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98)	2
37	28	58	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	●
38	RE-ENTRY		GEORGE STRAIT	THE BEST OF 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA NASHVILLE 170200/UME (9.98)	◆
39	25	52	JIMMY BUFFETT	MEET ME IN MARGARITAVILLE: THE ULTIMATE COLLECTION MAILBOAT/MCA 06778/UME (25.98)	2
40	31	123	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
41	34	133	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
42	48	3	LUTHER VANDROSS	THE ESSENTIAL LUTHER VANDROSS LEGACY/EPIC 89167/SONY MUSIC (25.98)	◆
43	37	242	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	4
44	44	139	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	3
45	40	9	DON OMAR	THE LAST DON VI 450587/MACHETE (14.98)	◆
46	45	120	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	◆
47	41	131	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	◆
48	38	360	SUBLIME	SUBLIME GASOLINE ALLEY/GEFFEN 111413/UME (18.98/12.98)	5
49	42	63	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	2
50	47	135	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	1	5	#1 COLDPLAY	X&Y CAPITOL 74786	3	2
2	NEW		R. KELLY	TP3 Reloaded JIVE 70214/ZOMBA Ⓢ	1	
3	70	6	MARK KNOPFLER	Shangri-La WARNER BROS 48858	—	
4	11	11	VARIOUS ARTISTS	More Than 50 Most Loved Hymns LIBERTY 60812/CAPITOL	18	
5	11	11	RAUL MIDON	State Of Mind MANHATTAN 71330	—	
6	5	11	CELTIC WOMAN	Celtic Woman MANHATTAN 60233	105	
7	11	11	ROGER CLYNE & THE PEACEMAKERS	Live At Billy Bob's Texas SMITH ENTERTAINMENT 5038/IMAGE	—	
8	1	4	FOO FIGHTERS	In Your Honor ROSWELL/RCA 68038*/RMG Ⓢ	—	
9	3	5	THE WHITE STRIPES	Get Behind Me Satan THIRD MAN 27256/V2	34	
10	11	9	DAVE MATTHEWS BAND	Stand Up RCA 68796/RMG Ⓢ	21	◆
11	25	9	JOHN PRINE	Fair & Square OH 80Y 034	—	
12	3	5	THE BLACK EYED PEAS	Monkey Business A&M 004341*/INTERSCOPE	7	
12	16	12	IL DIVO	Il Divo SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	36	◆
14	3	19	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMRG	33	◆
18	14	8	VAN MORRISON	Magic Time EXILE/GEFFEN 004662/INTERSCOPE	09	

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	3	#1 HERBIE: FULLY LOADED	HOLLYWOOD 16251a	
2	NEW		FANTASTIC FOUR	WIND-UP 13114	
3	7	7	THE LONGEST YARD	DERRITY/UNIVERSAL 004552*/UMRG	
4	4	7	MADAGASCAR	DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE	
5	1	12	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	ROWDY/MOTOWN 004615/UMRG	
6	1	33	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521*/SONY MUSIC	
7	1	8	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	RCA 68844/RMG	
8	1	4E	GARDEN STATE	FOX/EPIC 92843/SONY MUSIC	
9	1	10	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY MUSIC Ⓢ	
10	10	2E	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522*/SONY MUSIC	
11	3	3E	RAY (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	
12	1	13	COACH CARTER	CAPITOL 63164*	
13	11	10	ELVIS BY THE PRESLEYS (ELVIS PRESLEY)	RCA 67883/SONY BMG STRATEGIC MARKETING GROUP	
14	12	4	BATMAN BEGINS	WARNER SUNSET 71324/WARNER HOME VIDEO	
15	20	95	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126	

TOP HEATSEEKERS: MOUNTAIN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	30	#1 RISE AGAINST	SIREN SONG OF THE COUNTER CULTURE (GEFFEN/INTERSCOPE)	
2	1	1	SCARY KIDS SCARING KIDS	THE CITY SLEEPS IN FLAMES (IMMORTAL)	
3	1	1	SUFJAN STEVENS	ILLINOIS (ASTHMATIC KITT)	
4	4	44	NB RIDAZ	NO RIDAZ.COM (NASTYBOY/UPSTAIRS)	
5	1	1	ROGER CLYNE & THE PEACEMAKERS	LIVE AT BILLY BOB'S TEXAS (SMITH ENTERTAINMENT/IMAGE)	
6	6	4	AKWID / JAE-P	KICKIN' IT...JUNTOS (UNIVISION/UG)	
7	1	1	SHOOTER JENNINGS	PUT THE O BACK IN COUNTRY (UNIVERSAL SOUTH)	
8	3	2	THE STRING CHEESE INCIDENT	ONE STEP CLOSER (SCI FIDELITY)	
9	2	2	DEVILDRIVER	THE FURY OF OUR MAKER'S HAND (ROADRUNNER/IDJMG)	
10	1	1	RBD	REBELDE (EMI LATIN)	
11	1	1	RAUL MIDON	STATE OF MIND (MANHATTAN)	
12	7	3	RA	DUALITY (REPUBLIC/UNIVERSAL/UMRG)	
13	1	9	BLOC PARTY	SILENT ALARM (VICE/DIM MAK/ATLANTIC)	
14	1	10	AMOS LEE	AMOS LEE (BLUE NOTE)	
15	1	6	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)	

SALES DATA COMPILED BY



VIDEO



LAUNCH PAD

JULY
23
2005

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	#1 THE PACIFIER (FULL SCREEN) WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 39667 (29.98)	Vin Diesel	PG	
2	NEW	1 WK	THE PACIFIER (WIDESCREEN) WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 39666 (29.98)	Vin Diesel	PG	
3	NEW	1 WK	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 17556 (28.98)	Tyler Perry	PG-13	
4	NEW	1 WK	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN (FULL SCREEN) LIONS GATE HOME ENTERTAINMENT 17749 (28.98)	Tyler Perry	PG-13	
5	1	1	HOSTAGE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40-30 (29.98)	Bruce Willis	R	
6	2	2	COACH CARTER (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 41264 (29.98)	Samuel L. Jackson	PG-13	
7	3	3	HITCH (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 004871 (29.98)	Will Smith	PG-13	
8	2	2	MISS CONGENIALITY 2: ARMED AND FABULOUS (FULL SCREEN) WARNER HOME VIDEO 59330 (29.98)	Sandra Bullock	PG-13	
9	3	3	HITCH (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 11235 (29.98)	Will Smith	PG-13	
10	7	3	TARZAN II WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27018 (29.98)	Animated	G	
11	2	2	COACH CARTER (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41264 (29.98)	Samuel L. Jackson	PG-13	
12	NEW	1 WK	MADEA'S CLASS REUNION LIONS GATE HOME ENTERTAINMENT 17840 (19.98)	Tyler Perry	NR	
13	NEW	1 WK	MADEA'S FAMILY REUNION LIONS GATE HOME ENTERTAINMENT 17841 (19.98)	Tyler Perry	NR	
14	8	2	MISS CONGENIALITY 2: ARMED AND FABULOUS (WIDESCREEN) WARNER HOME VIDEO 59331 (29.98)	Sandra Bullock	PG-13	
15	RE-ENTRY	1 WK	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552 (29.98)	Animated	G	
16	10	6	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87904 (39.98)	Dave Chappelle	NR	
17	RE-ENTRY	1 WK	BROTHER BEAR (2 DISC SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62240 (29.98)	Animated	G	
18	9	2	CURSED (UNRATED) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4-67 (29.98)	Christina Ricci	NR	
19	RE-ENTRY	1 WK	MULAN (SPECIAL EDITION 2 DISC SET) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22963 (29.98)	Animated	G	
20	NEW	1 WK	I CAN DO BAD ALL BY MYSELF LIONS GATE HOME ENTERTAINMENT 17843 (19.98)	Tyler Perry	NR	
21	RE-ENTRY	1 WK	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Oriano Bloom	PG-13	
22	NEW	1 WK	MEET THE BROWNS LIONS GATE HOME ENTERTAINMENT 17842 (19.98)	Tyler Perry	NR	
23	17	9	NATIONAL TREASURE (FULL SCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 3-89 (29.98)	Nicolas Cage	G	
24	18	28	NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder	PG	
25	15	1	ARE WE THERE YET? COLUMBIA TRISTAR HOME ENTERTAINMENT 06975 (29.98)	Ice Cube	PG	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1 WK	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois	
2	3	19	SHOOTER JENNINGS UNIVERSAL SOUTH 003816 (13.98)	Put The O Back In Country	
3	5	36	RISE AGAINST GEPHEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
4	27	3	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia	
5	8	16	NATALIE GRANT CURB 78860 (17.98)	Awaken	
6	16	3	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
7	7	7	GUCCI MANE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
8	11	14	BLOC PARTY VICE/DIM MAK 93815/ATLANTIC (13.98)	Silent Alarm	
9	1	2	DEVILDRIVER ROADRUNNER 618321/IDJMG (18.98)	The Fury Of Our Maker's Hand	
10	23	38	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
11	21	4	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos	
12	19	8	RBD EMI LATIN 75852 (14.98)	Rebelde	
13	14	19	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
14	4	2	THROWDOWN TRUSTKILL 63 (13.98)	Vendetta	
15	9	2	RAUL MIDON MANHATTAN 71330 (9.98)	State Of Mind	
16	2	2	DARKEST HOUR VICTORY 244 (15.98 CD/DVD) ⊕	Undoing Ruin	
17	12	4	LIZZ WRIGHT VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake	
18	20	4	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence	
19	22	7	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
20	18	4	FUNERAL FOR A FRIEND FERRET/ATLANTIC 62386/AG (13.98)	Hours	
21	10	3	RA REPUBLIC/UNIVERSAL 004836/UMRG (9.98)	Duality	
22	36	40	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
23	NEW	1 WK	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level	
24	37	15	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
25	6	2	HASTE THE DAY SOLID STATE 60567 (13.98)	When Everything Falls	
26	2	2	ESTHERO REPRISE 47931/WARNER BROS. (18.98)	Wicked Lil Grrrls	
27	2E	3E	THE ARCADE FIRE MERGE 225 (15.98)	Funeral	
28	42	1	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
29	3E	24	DANE COOK COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	Harmful If Swallowed	
30	31	2	PATRULLA 81/LA PROPIEDAD DE DURANGO/ALACRANES MUSICAL DISA 720547 (10.98)	La Mejor...Coleccion	
31	34	8	BOBBY PINSON RCA NASHVILLE 68173/RLG (17.98)	Man Like Me	
32	44	2	GLORY VI 00477/MACHETE (14.98)	Glou/Glory	
33	NEW	1 WK	THE EARLY NOVEMBER DRIVE-THRU 83633 (8.98)	The Acoustic EP	
34	1E	3	DREDD INTERSCOPE 004864 (9.98)	Catch Without Arms	
35	13	2	THE STRING CHEESE INCIDENT SCI FIDELITY 1024 (16.98)	One Step Closer	
36	RE-ENTRY	1 WK	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
37	3E	2	RICHARD ELLIOT ARTIZEN 10010 (16.98)	Metro Blue	
38	5E	12	CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings	
39	2E	7	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	
40	3E	6E	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
41	3E	3E	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	
42	3E	3	MATTHEW WEST UNIVERSAL SOUTH 003931 (13.98)	History	
43	17	2	JOHN STEVENS MAVERICK 48937/WARNER BROS. (18.98)	Red	
44	4E	2E	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
45	4E	7	REYLI SONY DISCOS 93414 (15.98)	En La Luna	
46	RE-ENTRY	1 WK	AVENGED SEVENFOLD HOPELESS 671 (14.98)	Waking The Fallen	
47	RE-ENTRY	1 WK	MISSISSIPPI MASS CHOIR MALACO 6035 (16.98/10.98)	Not By Might, Nor By Power	
48	RE-ENTRY	1 WK	BARLOWGIRL FERVENT 30049 (14.98)	Barlowgirl	
49	RE-ENTRY	1 WK	MATISYAHU JUB 805022/OR (11.98)	Live At Stubbs	
50	NEW	1 WK	SCARY KIDS SCARING KIDS IMMORTAL 60007 (13.98)	The City Sleeps In Flames	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	#1 THE PACIFIER WALT DISNEY 39846 (29.98)	PG	
2	1	3	TARZAN II WALT DISNEY/BUENA VISTA 27023 (24.98)	G	
3	26	1	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	G	
4	18	1	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT 25143 (22.98)	PG	
5	16	1	THE INCREDIBLES WALT DISNEY/BUENA VISTA 36425 (29.98)	G	
6	RE-ENTRY	1 WK	SHIRLEY TEMPLE GIFT SET FOXVIDEO 2000342 (39.98)	NR	
7	3	3	WHAT'S NEW SCOOBY DOO? VOL. 5 SPOOKY SPOOKULAR WARNER 02682 (22.98)	NR	
8	9	20	THOMAS & FRIENDS: SODOR CELEBRATION HIT 08989 (14.98)	NR	
9	12	21	ALOHA SCOOBY DOO WARNER 02385 (14.98)	NR	
10	8	16	HARRY POTTER & THE PRISONER OF AZKABAN WARNER 28449 (22.98)	PG	
11	13	1	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
12	10	9	THOMAS THE TANK ENGINE: HOOORY FOR THOMAS (W/TOY) HIT 08992 (12.98)	NR	
13	21	1	SHARK TALE DREAMWORKS 91879 (24.98)	NR	
14	21	13	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
15	11	17	BARBIE: FAIRYTOPIA LIONS GATE 17121 (19.98)	R	
16	7	8	RACING STRIPES WARNER 33686 (22.98)	PG	
17	38	1	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (22.98)	PG	
18	6	6	SPONGEBOB SQUAREPANTS: FEAR OF A KRABBY PATTY PARAMOUNT 87553 (12.98)	PG	
19	17	1	BARNEY: LET'S GO TO THE FARM HIT ENTERTAINMENT 20117 (14.98)	NR	
20	22	6	POOH'S HEFFALUMP MOVIE WALT DISNEY/BUENA VISTA 32536 (29.98)	G	
21	24	36	GARFIELD THE MOVIE FOXVIDEO 24681 (19.98)	PG-13	
22	6	49	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT 79593 (9.98)	NR	
23	15	34	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT 41913 (12.98)	NR	
24	14	11	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY/BUENA VISTA 38126 (14.98)	G	
25	RE-ENTRY	1 WK	ELMO'S WORLD: FOOD, WATER AND EXERCISE SONY WONDER/SONY MUSIC 58154 (12.98)	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	#1 THE PACIFIER WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO	PG	
2	1	3	HITCH COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13	
3	3	3	MISS CONGENIALITY 2: ARMED AND FABULOUS WARNER HOME VIDEO	PG-13	
4	4	2	HOSTAGE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	R	
5	2	1	COACH CARTER PARAMOUNT HOME ENTERTAINMENT	PG-13	
6	NEW	1 WK	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN LIONS GATE HOME ENTERTAINMENT	PG-13	
7	6	4	BE COOL MGM HOME ENTERTAINMENT	PG	
8	5	2	CURSED (UNRATED) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	NR	
9	10	1	NATIONAL TREASURE DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG	
10	7	6	THE AVIATOR WARNER HOME VIDEO	PG-13	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	RATING
1	2	12	#1 PS2: MIDNIGHT CLUB 3: DUB EDITION 7 WKS. ROCKSTAR GAMES	ROCKSTAR GAMES	NR
2	1	9	PS2: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T
3	3	4	XBOX: GRAND THEFT AUTO: SAN ANDREAS TAKE 2 INTERACTIVE	ROCKSTAR GAMES	M
4	NEW	1 WK	PS2: DESTROY ALL HUMANS! THQ	THQ	T
5	4	4	PS2: MEDAL OF HONOR: EUROPEAN ASSULT ELECTRONIC ARTS	ELECTRONIC ARTS	T
6	NEW	1 WK	XBOX: DESTROY ALL HUMANS! THQ	THQ	T
7	5	3	PS2: BATMAN BEGINS ELECTRONIC ARTS	ELECTRONIC ARTS	T
8	NEW	1 WK	XBOX: CONKER: LIVE & RELOADED MICROSOFT	MICROSOFT	M
9	8	36	PS2: GRAND THEFT AUTO: SAN ANDREAS ROCKSTAR GAMES	ROCKSTAR GAMES	M
10	7	9	XBOX: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T

BREAKING & ENTERING

Singer/songwriter Sufjan Stevens' album "Illinois" debuts at No. 1 on Top Heatseekers. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.



The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

JULY 23 2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH) (Hot R&B/Hip-Hop Songs); TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 **STEP** (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 50
1 **THING** (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, POP 77
4 **TH OF JULY** (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 31

A

AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra Grammaton, ASCAP/Nivarc, ASCAP/Esse, Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 42
AIN'T NO WAY (Cotillion, BMI/Fourteenth Hour, BMI), RBH 88
AIRE (Ser-Ca, BMI) LT 19
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 9, H100 78
ALGO MAS (EMI April, ASCAP) LT 5
ALL BECAUSE OF YOU (Lesse's First Born Music, BMI/Wilkinson Ave., BMI/MiYork City Music, ASCAP/Jerome Jones, SESAC/Jon Hill Songs, SESAC/Peermusic III, BMI/Young Fianco, SESAC/Alf Blac, Muzik, ASCAP/EMI April, ASCAP), HL, RBH 32
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL, WBM, POP 69
AMAR SIN SER AMADA (World Deep, BMI/Sony/ATV Latin, BMI) LT 14
AMERICAN BABY (Colden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMI/Songs Of Universal, BMI), HL, H100 84; POP 71
AMOR DEL BUENO (Monster Music, ASCAP) LT 22
AND THEN WHAT (Copyright Control/Money Mack, BMI) H100 91, RBH 27
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/Dawn Holmes Publishing, BMI/Songs Of Universal, BMI), HL, H100 75, RBH 24
AS GOOD AS LONCE WAS (Tokco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Ford-da Cracker, BMI), HL, CS 1, H100 34; POP 56
ASI COMO HOY (EMDA, ASCAP) LT 40
ASS LIKE THAT (Eight Mile Style, BMI/Airt Nuthin' Goin' On But Funkin', ASCAP/Evis Manno, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Janellelene, BMI/Hard Workin Black Folks, ASCAP), HL, H100 82; POP 48

B

BABY GIRL (Copyright Control/Zukhan Music, BMI), RBH 60
BABY GIRL (Orion, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) POP 38
BABY I'M BACK (Bytall Music, ASCAP/Famous, ASCAP/Latin Velvet, BMI/Songs Of Universal, BMI), HL, H100 31; POP 19
BACK THEN (Mike Jones, BMI/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 37; POP 50; RBH 17
BAD CHICK (Triii Productions, ASCAP/Warner-Tamerlane, BMI/Artist Publishing Group, BMI), WBM, RBH 74
BADD (ColliPark, BMI/EMI Blackwood, BMI/EWC, BMI/Da Crippler, BMI/2 Players, BMI/Mike Jones, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 72, RBH 45
BANDOLERO (Ma Mussa, ASCAP) LT 11
B-B-OY STANCE (Larsny, ASCAP/Swizz Beat, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, RBH 92
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 7; POP 3
BELLY DANCER (BANAZA) (Noka International, ASCAP/Famous, ASCAP/Plangeni Infos, PRS), HL, POP 87
BE MY ESCAPE (Gotee, BMI/I Went Fishing And All I Got Was This Lousy Bucks), WBM, POP 66
BEST I EVER HAD (WB, ASCAP/Masscan, ASCAP), WBM, CS 29
THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marathon Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Back In The Saddle, ASCAP), WBM, CS 42
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 22; POP 34
BEVERLY HILLS (E.O. Smith, BMI) H100 23; POP 23
BE YOURSELF (Disappearing One, ASCAP/LV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI/EMI April, ASCAP), HL, H100 99
BIG WHEELS (M Felon Entertainment, ASCAP) RBH 80
BILLY'S GOT HIS BEER GOOGLES ON (Castle Street, ASCAP/Murrah, BMI/Exabama Music, BMI/Katank Music, BMI), WBM, CS 36
BLACKOUT (Karma, BMI/Swizz Beat, ASCAP/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Christopher Garrett's Publishing, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/III Will, ASCAP/Zomba, ASCAP/My Own Chit, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI), HL/WBM, RBH 99
BLUES ORCHID (Peppermint Stripe, BMI) POP 88
BOONDOCKS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/II, ASCAP), WBM, CS 40
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 41
BREATHE (2 AM) (AnnBonnaMusic, ASCAP), WBM, H100 57; POP 49
BRING ME DOWN (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Quit Pickin' At It II Music, ASCAP), HL, CS 35
BROKE & TRIFLIN' (Raw Naked Entertainment, ASCAP) RBH 82
B.Y.O.B. (Sony/ATV Tunes, ASCAP/D'Veil, ASCAP), HL, H100 55; POP 51

C

CANDY SHOP (Storch, ASCAP/Inll Productions, ASCAP/JO Cent, ASCAP/Universal, ASCAP), HL, POP 45
CAN I SATISFY HER (Loyal Soldiers, ASCAP/Jam Be, ASCAP) RBH 47
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI April, ASCAP/M Rodney Jenkins, BMI/Notting Dale, ASCAP/Black Owned Musik,

ASCAP/Ric Rude, ASCAP), HL, H100 27; POP 70; RBH 4
CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 30; POP 22
CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 30
COLD (Sugarstar, BMI) POP 43
COLLIDE (H&D Music, BMI/Warner-Tamerlane, BMI/Relative, BMI), WBM, H100 32; POP 27
COMIE FLY WITH ME (Brooklyn Mini Publishing, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Zabogotab, ASCAP/Proxity Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Worish Music, SOCAP/EMI Blackwood, BMI), HL, RBH 72
COME FRIDAY (Songs Of Daniel Music, BMI/Max T Barnes, BMI) CS 52
CONTRA VIENTOS Y MAREAS (WB) (ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 39
COOL (Harajuku Lover Music, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 64; POP 35
CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blues Baby, ASCAP/Jay-Qui, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 55

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMI/Each1 Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL, RBH 71
DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F O B, ASCAP/Mchoma, BMI/Noelwe, BMI), HL, RBH 46
DELICIOUS SURPRISE (I BELIEVE IT) (Chrysalis, ASCAP/War Bride, ASCAP/Jezebel Blues, BMI), HL, CS 37
DEMI BOYZ (Regina's Son, ASCAP/Dienahmar Music, ASCAP/Jeezy Music, BMI/Fwyndwll, BMI/Gri-In Gá Finest, BMI/EMI April, ASCAP/Ishtmo0 Music, BMI/Warner-Tamerlane, BMI), WBM, H100 82; POP 15
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Cant Take It With You, ASCAP/EMI Unart Catalog, BMI/Barwin, ASCAP), HL/WBM, H100 66; POP 64; RBH 29
DOIN' IT RIGHT (Cotton City Music Publishing, BMI/Riverzart Music, BMI/Laluna Tunes, BMI/A Masters Music, BMI/Dixie Stars, ASCAP/Horipro Entertainment Group, ASCAP/Colton Music, ASCAP) CS 47
DOMESTIC, LIGHT AND COLD (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 51
DONT ASK ME HOW I KNOW (Music Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/Jonesone Music, ASCAP/Tier Three Music, ASCAP) H100 97
DONT CHA (God Given, BMI/Tzah's Music, BMI/Enigma, BMI), HL, H100 4; POP 5; RBH 26
DONT PHUNK WITH MY HEART (Careers-BMG, BMI/Zomba Songs, BMI/Will Lam, BMI/Cherry River, BMI/Printz Polar, BMI/Songs Of Universal, BMI/EI Cubano, BMI/EMI Blackwood, BMI/Mokjourni, BMI), HL/WBM, H100 3; POP 2
DONT STOP (EMI April, ASCAP) LT 33
DONT WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 12; H100 63; POP 80
DOT COM (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Big Kid Music, BMI/EMI Virgin Songs, BMI/Ur IV, ASCAP/EMI April, ASCAP), HL, RBH 67
OO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Circle C, ASCAP), HL, CS 14; H100 88
DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 34
DREAMS (BlackWallStreet, BMI/Each1 Teach1, ASCAP/Hip Hop Since 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 35; POP 73; RBH 12
DUENO DE TI (Arpa, BMI) LT 6

E

ECHAME A MI LA CULPA (T.M.G. ASCAP/Peer International, BMI) LT 35
ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 23
ENERGY (Natboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Latino Velvet, BMI/Amaya-Sophia, ASCAP/Songs Of Universal, BMI), HL, H100 68; POP 53
ERES 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/Ishtmo0 Music, BMI), HL/WBM, POP 93
ESTA NOCHE DE TRAVESURA (Universal-Switzerland, BMI) LT 42
FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Ex's Palm Music, BMI), HL/WBM, CS 2; H100 42; POP 74
FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP) H100 43; POP 37
FIND YOUR WAY (BACK IN MY LIFE) (Kernunity, Song Chest, BMI), WBM, RBH 83
FOOTWORK (1803, BMI) RBH 94
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Chery Lane, ASCAP), CLM, WBM, H100 44; RBH 2
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 65

G

GEORGIA RAIN (Careers-BMG, BMI/Sagrabaux Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 21
GET CRUNK (Swote, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizole Music, BMI) RBH 97
GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 12; POP 17; RBH 23
GET NO OOH WEE (Gool, ASCAP) RBH 78
GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendria, ASCAP/Michelle MW, ASCAP/TS A Wonderful World Music, BMI/Christopher Garrett's Publishing, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keep, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP/Hitco Music), HL, H100 80; POP 86; RBH 37

GIRLFIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/March ninth, ASCAP/Gnat Booy, BMI/Chrysalis, ASCAP/EMI Blackwood, BMI), HL, POP 55
GIVE ME THAT (Triii Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 36; POP 81; RBH 10
GO! (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Spectric Harri, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, H100 79; RBH 31
GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Mailbox Money Music, ASCAP), HL/WBM, CS 49
GOIN' CRAZY (Natboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Botz World, ASCAP/Latins Grob Platinum, BMI), HL, POP 59
GOLD DIGGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappell, BMI/Mjac, BMI), HL, RBH 51
GOODBYE TIME (Sony/ATV Tree, BMI) CS 13; H100 93

GOOD LIE DAYS (Phylvestar, ASCAP/Big Loud Shirt, ASCAP) CS 38
GOOD PEOPLE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswept Pacific, BMI/Songs Of Throrch, BMI) CS 57
GOTTA GETCHA (Shanah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL, H100 83; RBH 35
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/SG Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 39
GOTTA MAKE IT (Aprils Boy Music, BMI/Kharatroy, ASCAP/Uncle Bobbys Music, BMI/EMI Blackwood, BMI/Kim Hooded Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Staying High Music, ASCAP/Aimo, ASCAP/WB, ASCAP), HL/WBM, RBH 40
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchel, BMI/EMI Blackwood, BMI), HL, H100 9; POP 25; RBH 11

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 70
HASTA EL FIN (Juan & Nelson, ASCAP) LT 43
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, CS 21
HEAVEN (EMI April, ASCAP/Wel Ink Red, ASCAP/That's Plum Song, ASCAP/Its Tea Time, ASCAP/Baboooschka 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) H100 87; POP 61
HELP SOMEBODY (Careers-BMG, BMI/Gotthaveable, BMI/Songs Of Windswept Pacific, BMI) CS 18; H100 92
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Titawhirl, BMI), HL, CS 29
HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 26
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 33
HOLIDAY '06 (ASCAP/Green Daze, ASCAP), WBM, H100 26; POP 26
HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 2; POP 4; RBH 9
HOW TO DEAL (Soul/Sick Muzik, BMI/Jumping Bean, BMI/WB, SESAC/Babyboys Little, SESAC/Noonime South, SESAC), WBM, H100 40; POP 32
HOY COMO AYER (Maximo Aguirre, BMI) LT 10

I

I CAN'T STOP LOVING YOU (Kernunity, BMI) H100 89; RBH 25
ICY (Furline, BMI) RBH 59
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 10; H100 76
(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Lelow, ASCAP/EMI April, ASCAP/She Write It), ASCAP/BMG Songs, ASCAP) RBH 44
I'M A HOSTLA (Larsny, ASCAP/Swizz Beat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 85; POP 79; RBH 49
I'M READY (Mini Factory, ASCAP) RBH 64
INCOMPLETE (Word, ASCAP/Giomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/May Getaway Driver, ASCAP), HL/WBM, H100 39; POP 28
INCREDIBLE FEELIN' (Slim Thug, BMI/Bubba Gee, BMI/Noonime Tunes, BMI/Warner-Tamerlane, BMI/Ishtmo0 Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 90
INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oli Suki Music, STIM), HL/WBM, H100 17; POP 14
INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Oli Suki Music, STIM), HL/WBM, CS 59; H100 10; POP 10
INTENTIONAL HEARTACHE (So Forth, BMI) CS 56
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 23
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, POP 58

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 6; POP 15; RBH 13
JUST A MOMENT (Zomba, ASCAP/III Will, ASCAP/Notting Dale, ASCAP/Mawkeen's, ASCAP/Cifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 86
JUST THE GIRL (Vaguely Familiar, ASCAP) POP 57

K

KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/IslandSoul, ASCAP/Onaly, BMI), HL, CS 7; H100 67
KING OF THE CASTLE (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 53

L

LA CAMISA NEGRA (Carnaleon, BMI/Peermusic III, BMI) LT 3
LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 3
LA SORPRESA (Tn Ediciones, BMI) LT 20
LA TORTURA (The Carmel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) H100 53; LT 1; POP 52
LET ME GO (Escatavoa, BMI/Songs Of Universal, BMI) H100 28; POP 16
LET ME HOLD YOU (Shanah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMI/Chrysalis Songs, BMI/Aimo Irving, BMI), HL, H100 11; POP 40; RBH 2
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pop-Soul Music, ASCAP/R H Compound, ASCAP/EMI April, ASCAP), HL, RBH 33
LIKE THAT (Vals Child, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP/Tiro, BMI/Alley, BMI/Paul Simon, BMI/WB, ASCAP) RBH 100
LIKE YOU (Los Cangris, ASCAP) H100 93; POP 65
LIKE YOU (Universal-MCA, ASCAP/Unicity, 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 68
LISTEN TO YOUR HEART (EMI Blackwood, BMI/Jimmy Fun Music, BMI) H100 19; POP 9
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP), WBM, POP 54
LONELY (Famous, ASCAP/Beylall Music, ASCAP/Frater, BMI), HL, POP 42; RBH 91
LONELY NO MORE (J Ruling Music, ASCAP/EMI April, ASCAP), HL, H100 24; POP 29
THE LONG AND WINDING ROAD (Sony/ATV Songs, BMI), HL, POP 68
LONG AS YOU COME HOME (Not Listed) RBH 79
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 4
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner-Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp Of America, BMI/Pure Equire, BMI), WBM, H100 6; POP 11; RBH 14
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 15; H100 77

M

MAKE HER FEEL GOOD (Team S Doll Publishing, BMI/Hitco Music, BMI/MO GT, BMI/MAS Eight Two Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Sossana, BMI/Jonathan Trench, BMI), HL, H100 54; RBH 19
MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP/J Only, ASCAP), HL, CS 6; H100 51; POP 67
MANANA QUE YA NO ESTES (Garnex, BMI) LT 41
MAYOR QUE YO (Universal-Musica Unica, BMI) LT 7
MESMERIZED (Chyna Baby, BMI/Bingo Long, BMI/Haleem, ASCAP/Life Print, ASCAP/Woman On Top Music, ASCAP/Irving, BMI/Sreen Gems-EMI, BMI/Fred Albert Music, BMI) RBH 63
MIA (F.I.R.) (BMI) LT 32
MI PREY (Warner-America, BMI) LT 9
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Eve's Guy, SESAC/Carol Vincent And Associates, SESAC), WBM, CS 4; H100 45; POP 60
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Burnstead, McCready & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 41
MR. BRILLIANCE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 29; POP 21
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 43
MUST BE NICE (Lyle, ASCAP) H100 58; RBH 8
MY SISTER (Zomba Melodias, SESAC/Agallia Monroe, SESAC/Zomba, SESAC/Annabell's Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 17; H100 98

N

NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 3
NAKED (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Strange Motel Music, ASCAP/Aimo, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, RBH 57
NI EN DEFENSA PROPIA (EMI Blackwood, BMI) LT 24
NOBODY EVER DIED OF A BROKEN HEART (Songs Of The Knoll, BMI/Uno Mas, BMI/Cherry River, BMI/Greenberg, BMI/BM/Sony/ATV Cross Keys, ASCAP/Catherine The Great, ASCAP), CLM/HL, CS 60
NO PUEDO OLVIDARTE (Edmonsa, ASCAP) LT 38
NOTICE ME (Upstairs Music, ASCAP/Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) H100 94; POP 63

O

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WBM, LT 6
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WBM, POP 46
OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Der, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jaque Jonts, SESAC/EMI April, ASCAP), HL, H100 13; POP 18; RBH 18
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hate Yeh, SESAC/Songs Of Peer, BMI/Morningsdetroit, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, POP 83
ORDINARY PEOPLE (John Legend, BMI/Will Lam, BMI/Cherry River, BMI), CLM/HL, RBH 43
OUR AMERICA (Public Domain) CS 45
OUTTA CONTROL (REMIX) (Airt Nuthin Goin On But Funkin', ASCAP/WB, ASCAP/50 Cent, ASCAP/Universal, ASCAP/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Evis Mando, ASCAP/Bat Future, BMI/Janellelene, BMI/Hard Workin Black Folks, ASCAP), HL/WBM, H100 96; POP 90; RBH 62
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da

Yelzabub, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Souimate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 44

P

PICKIN' WILDFLOWERS (EMI April, ASCAP/Ime Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 11; H100 65; POP 92
PINPIN ALL OVER THE WORLD (Ludacris, ASCAP/2590 Music Publishing, ASCAP/Ladons, SESAC/Universal, ASCAP), HL, H100 15; POP 39; RBH 6
PLAY (Crump Tight, ASCAP/ColliPark, BMI/EMI Blackwood, BMI), HL, H100 90; RBH 50
PLAYA'S ONLY (Zomba Songs, BMI/R. Kelly, BMI/Scott Storch, ASCAP/TVT, ASCAP/BlackWall-Street, BMI/Each1 Teach1, ASCAP) H100 69; POP 91; RBH 36
PLAY SOMETHING COUNTRY (Sony/ATV Tree, BMI/Showtury, BMI/Turn Me On Music, BMI/Still Working For The Man, BMI/CG, BMI), HL/WBM, CS 8; H100 1
PLAY THAT SONG (EMI April, ASCAP/Charisma, ASCAP/His From Da Bong, ASCAP/BMG Songs, ASCAP/Universal-PolyGram International, ASCAP/Designe, BMI/Melaza, BMI/EMI Songs, BMI) LT 34
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Yoga Flame, BMI/EMI Blackwood, BMI/Da Family Music, ASCAP/EMI April, ASCAP/Peeps Music, ASCAP), HL, RBH 49
POBRE DIABLA (Crown P, BMI) LT 29
PON DE REPLAY (VMM Publishing, ASCAP/Below Da Belt Music, BMI/AMP Group Publishing, BMI/Songs Of Universal, BMI/Bayun Beat, BMI) H100 5; POP 6; RBH 66
PROBABLY WOULDN'T BE THIS WAY (Aimo, BMI/Cherry River, BMI/Avenue XIII, BMI/Reach Global Songs, BMI/Headphone Junkie Publishing, ASCAP), CLM/HL, POP 91
PURIFY ME (Cytron, BMI/EMI Blackwood, BMI/Soundtrons Tunes, BMI/Chrysalis Songs, BMI/No I.D., BMI), HL, RBH 61

Q

QUE IRONIA (VIM, ASCAP) LT 18
QUE MAS QUISIERA (LGA, BMI) LT 31
QUIERO QUE SEPAS (Maximo Aguirre, BMI) LT 50

R

RAINBOW IN THE RAIN (Blackened, BMI), WBM, CS 46
RAKATA (Not Listed) LT 12
A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Sprunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL, CS 16; H100 71; POP 100
REDNECK YACHT CLUB (This Is Hit, ASCAP/Mustang, ASCAP/Songs Of Mosaic, ASCAP/Wilburns, ASCAP) CS 25
REGGAETON LATINO (Joy Wonder Ruiz, ASCAP/UBO, ASCAP) LT 15
RIGHT HERE (Greenland, ASCAP/I'm nobody, ASCAP/My Blue Car, ASCAP/pimp'ug, ASCAP/WB, ASCAP), WBM, H100 96
ROCK-A-BYE (King She Music, ASCAP/ADS Music Writers, ASCAP/Naz-E-Aten Publishing, BMI/Songs Of The Knoll, BMI/Cherry Lane, ASCAP), CLM, RBH 77
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S Doll Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, RBH 85

S

SCANDALOUS (M.O.B., ASCAP) LT 45
SCARS (Viva La Cucaracha, ASCAP), HL, H100 20; POP 86
SERIOUS (East Bay Music, BMI) RBH 96
SET IT OFF (Swizz Beat, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Young Chris, ASCAP), HL, RBH 98
SGT. PEPPER'S LONELY HEARTS CLUB BAND (Sony/ATV Tunes, ASCAP), HL, H100 48; POP 36
SHAKE IT OFF (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Noonime South, SESAC/WB, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, POP 94; RBH 76
SHUT UP (Not Listed) RBH 73
SIEMPRE TU A MI LADO (Crisma, SESAC) LT 26
SI LA QUIERES (EMI Blackwood, BMI) LT 37
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 25; POP 20
SITTING, WAITING, WISHING (Bubble Tees, ASCAP/Universal, ASCAP), HL, POP 85
SITTHI SIVAYAZ (Paul Wall, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP/Carnival, ASCAP), HL, RBH 53
SLOW DOWN (Tight Werk, BMI/Irving, BMI/Time4Flies, BMI/Songs Of DreamWorks, BMI/Songs Of The Knoll, BMI/Cherry River, BMI/Songs Of SKG, BMI), CLM, H100 33; POP 62; RBH 5
SO FRESH (Blak Daryl Music, ASCAP) POP 95; RBH 20
SO HIGH (Jobete, ASCAP/John Legend, BMI/Cherry River, BMI/New Wave Hip Hop, ASCAP/Four Deuce Publishing, ASCAP), CLM, RBH 56
SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon, BMI/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 19
SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaids, ASCAP) CS 48
SOMETHING MORE (GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Dinkip, BMI) CS 3; H100 46; POP 76
SOMETHING TO BE PROUD OF (Songs Of Windswept Pacific, BMI/Cotthaveable, BMI/Wal-tern, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 22
SORRY FOR THE STUPID THINGS (ECAF, BMI/Sony/ATV Songs, BMI/Boobie & DJ Songs, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 81



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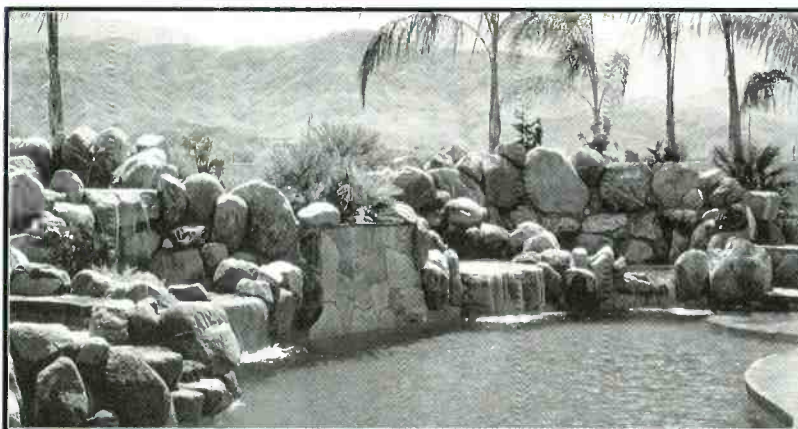
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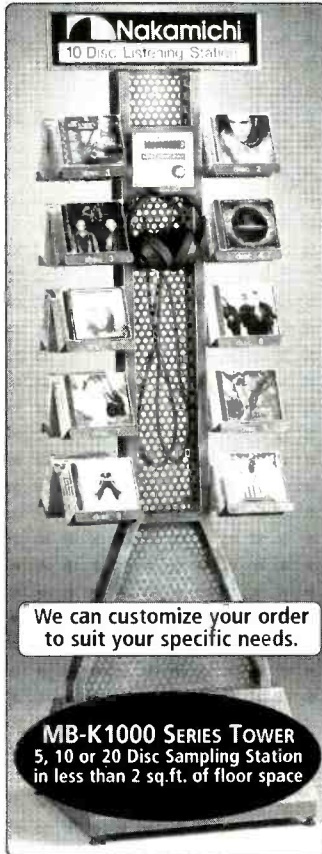
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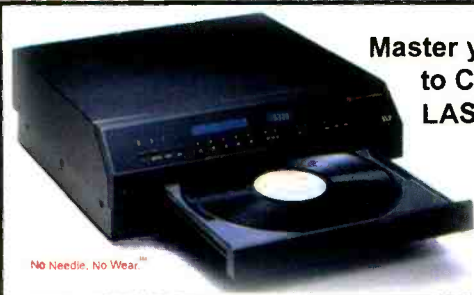
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Beatles drummer **Ringo Starr**, left, and artist **Peter Max** put the finishing touches on two Baldwin grand pianos at Max's New York studio June 20. One of them was used during the taping of Starr's June 25 concert at Chicago's Genesee Theater for the PBS series "Soundstage." The other Baldwin will be auctioned for charity later this year.



Foo Fighters performed tunes from their new album, "In Your Honor," June 14 during Fuse Music Channel's "7th Avenue Drop" show in its street-front studio in New York. Standing, from left, are Sony BMG Music Entertainment's **Tim Prescott**, RCA Music Group's **Lou Robinson**, BMG North America's **Charles Goldstuck** and **Clive Davis**. Cablevision Sports and Entertainment Network's **Andrea Greenberg**, Fuse's **Robert Weiss** and RCA Records' **Richard Sanders**. Seated, from left, are Foo Fighters **Nate Mendel**, **Chris Shiflett**, **Taylor Hawkins** and **Dave Grohl**.



The BMI Christian Music Awards saluted writers and publishers of the year's most-performed Christian songs June 20 in Nashville. **Building 429's** "Glory Defined" won for song of the year, and **Casting Crowns' Mark Hall** was named songwriter of the year. Pictured, from left, are the Gospel Music Assn.'s **John Styll**, Provident Music Group's **Terry Hemmings**; BMI's **Joyce Rice**; Casting Crowns members **Hall**, **Melodee Devevo** and **Juan Devevo**; and Proper Management's **Norman Miller**. (Photo: Steve Lowry)



So So Def/Virgin artist and Virgin Urban Music president **Jermaine Dupri**, right, and **Nelly** are captured behind the scenes of Dupri's latest video, "Gotta Getcha" May 19 at the Sun Chemical warehouse in Los Angeles. The single is the first from Dupri's July 19 album, "Jermaine Dupri Presents . . . Young, Fly & Flashy Vol. 1." (Photo: Arnold Turner)



Roc-a-Fella artists **Teaira Mari**, **Young Gunz** and **Memphis Bleek** performed June 30 as models strutted Rocawear's latest summer apparel during a fashion show at Macy's Herald Square in New York. Pictured, from left, are Bleek, Def Jam's **Tracey Waples**, **Mari**, **Young Gunz's Chris** and **Neef**, and Roc Brands' **Jameel Spencer**. (Photo: Jameel Countess/WireImage.com)



Neil Lane Diamonds and a **Vera Wang** dress adorned "American Idol" winner **Carrie Underwood** as she helped WSB-TV Atlanta chief meteorologist **Glenn Burrs** announce the California State Lottery's first Mega Millions drawing at Paramount Studios June 24 in Hollywood. California is the 12th state to join the Atlanta-based game. (Photo: Susan Goldman/California State Lottery)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

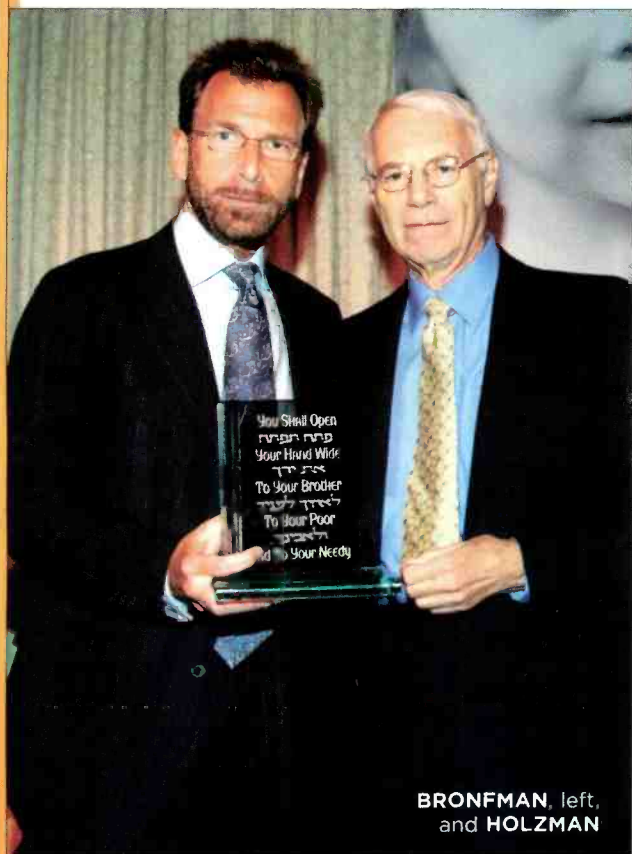
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WHO NEEDS SKIM?

Sources say dates are being “unofficially” held for three concerts at Madison Square Garden in October for legendary power trio Cream. The group—guitarist/vocalist Eric Clapton, drummer Ginger Baker and bassist Jack Bruce—reunited May 2-6 for four sellouts at London’s Royal Albert Hall that grossed more than \$3.6 million and drew 18,088, according to *Billboard* Boxscore. Prior to the London shows, Cream had not performed together since its 1993 induction into the Rock and Roll Hall of Fame; the group officially disbanded in 1968. Neither Madison Square Garden nor Clapton’s agent would confirm that the dates were being held.

HENSH OF THE HOUR

Sean “P. Diddy” Combs has been called many names, but never “linguist.” The artist/entrepreneur butchered several attempts at Yiddish while hosting a July 13 UJA-Federation of New York luncheon honoring Edgar Bronfman Jr. In accepting his honor, the Warner Music Group chairman/CEO recited a number of other names for Combs, including “king” and “check receiver.” After getting a chuckle from Combs, Bronfman quickly added: “You got yours, now show me mine.” In April, Combs sold WMG a 50% stake in his Bad Boy Entertainment.



BRONFMAN, left, and HOLZMAN

The event at the Pierre Hotel attracted the cream of the music biz crop, including Universal Music Group bigwig Doug Morris and WMG’s Lyor Cohen, both of whom offered warm tributes to Bronfman. Also saluting Bronfman was legendary Elektra Records founder Jac Holzman, who was lured back into the WMG fold last spring as senior adviser to the chairman. The annual event raised a record \$750,000 for the UJA and the Music for Youth Foundation.

SUMMER FEVER

Donna Summer has entered a one-off deal with Universal for her new single, “I Got Your Love.” Beginning July 26, the track will be available for digital download at iTunes. “I Got Your Love” was written by the singer and Bruce Roberts; it was produced by Roberts and Peter Stengaard. Summer, who is spending the summer on tour, is in discussions with labels to secure an album deal.

BRIDGE SCHOOL BRIGADE

The annual Bridge School concerts—which benefit a school for children with special needs founded by Neil Young and his wife, Pegi, in Hillsborough, Calif.—have traditionally featured stripped-down performances by some of rock’s biggest names. Past performers include Bruce Springsteen.

the Who, Paul McCartney, Elton John, David Bowie and Pearl Jam. Track hears that several of these acts may indeed perform at the 20th anniversary of the benefit concerts, which will be held in October 2006 at the Shoreline Amphitheatre in Mountain View, Calif., just outside San Francisco. This year’s show will be held Oct. 29-30, with a lineup to be announced.

THE NASHVILLE SHUFFLE

Hanna-McEuen has returned to the DreamWorks Records roster for the release of its self-titled debut album, due Aug. 16. Originally signed to DreamWorks, the country duo of Jaime Hanna and Jonathan McEuen was shifted to MCA Nashville for the release of debut single “Something Like a Broken Heart,” which peaked at No. 38 on the *Billboard* Hot Country Songs chart in May.

BRAKE OVER FOR BARE

Country legend Bobby Bare has returned to the studio after a 20-year hiatus to make a new album for the Nashville-based Dualtone label. The album, “The Moon Was Blue,” was produced by Bare’s son and fellow recording artist, Bobby Bare Jr. It will be released Oct. 4. The senior Bare charted 70 titles on the *Billboard* country singles chart between 1962 and 1986, including the No. 1 hit “Marie Laveau” in 1974.

JONNY LIVES IN NEW YORK

Track hears that New York-based rock band Jonny Lives is at the center of a label bidding war. The band’s recently completed monthlong residency at East Village club Lit Lounge attracted execs from TVT, Octone, J, Geffen, Columbia and other labels. Currently signed to indie label Long Live Crime Records, Jonny Lives has already recorded songs with members of the Strokes, Fountains of Wayne and the Mooney Suzuki for its upcoming album.

A RENEWED INTEREST IN RE:THINK

EMI Christian Music Group plans to reactivate the Re:think label. Founded by writer/artist/producer Charlie Peacock, the boutique label flourished in the ’90s with such acts as Sarah Masen and Switchfoot before EMI’s Christian division purchased it. Switchfoot is currently part of the Columbia/Sparrow family, but its future albums will arrive via Re:think/Columbia. Re:think will focus on faith-based artists who are creating music for mainstream audiences. Though additional staff will be hired for Re:think, the label will also share some functions with others in the EMI CMG system. EMI CMG’s new EMI Music Reactive team will handle radio promotion and be headed by VP Cheryl Broz. New signings are forthcoming.

FOR THE RECORD

Contrary to the “Bee Gees Fever” article in the July 16 issue, Barry Gibb does not endorse the projects Robin Gibb is working on. Additionally, a summer concert in New York’s Central Park is being planned for 2006.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Alliant Music Group in Los Angeles appoints **Kendall Duffie** COO. He was head of A&R at Light Records.

TVT Records in New York ups **Joey Carvello** to senior VP of promotion. He was VP of crossover promotion.

Island Def Jam Music Group in New York promotes **Marthe Reynolds** to senior VP of rhythm and crossover promotion. She was VP of rhythm promotion.

Moraine Records in Nashville names **Nina Rossman** national director of promotion. She held the same position at Gulf Coast Records.

Walt Disney Records in Burbank, Calif., names **Sonia Tyler** manager of marketing. She was strategic global brand manager at Proctor & Gamble/Sebastian International.

PUBLISHING: EMI Music Publishing U.K. in London names **Alex Jones-Donnelly** senior VP of A&R. He was head of music and live music at BBC Radio 1.

MUSIC VIDEO: MTV Networks Latin America in Miami appoints brand experts to oversee each of its three Latin American channels. MTV Latin America taps **Josh Greenberg** as senior VP of programming and creative strategy. He was VP of creative marketing at Fox Network. Nickelodeon Latin America ups **Tatiana Rodriguez** to VP of programming and creative strategy. She was VP of programming and acquisitions. VH1 Latin America promotes **Vicente Solis** to VP of programming and creative strategy. Solis was VP of programming and music programming.



HOME VIDEO: Universal Music & Video Distribution in Universal City, Calif., promotes **Joy Slusarek** to VP of national sales. She was senior account executive.

RADIO: Sirius Satellite Radio in New York names **Steve Leeds** VP of talent-industry affairs. He was senior VP of promotion for Virgin Records.

RELATED FIELDS: Music Choice in New York promotes **Damon Williams** to VP of programming and production. He was senior director.

Gorgeous PR in New York promotes **Rachel Reynolds** to account executive. She was junior publicist.

Send submissions to shan@billboard.com.

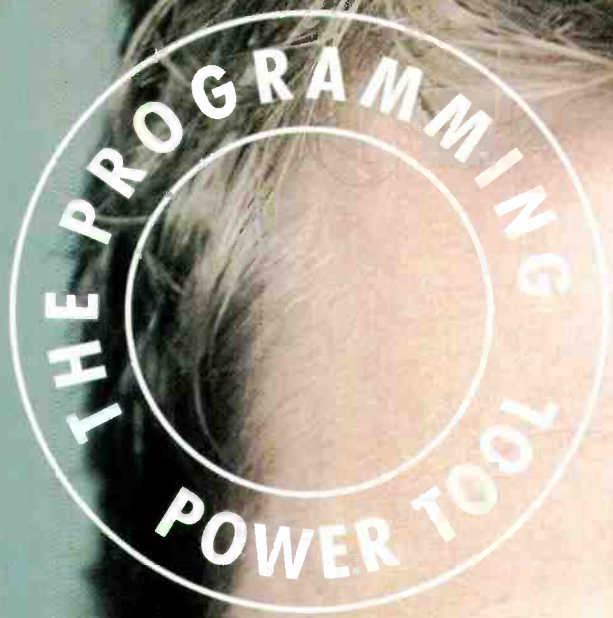
GOODWORKS

PAM’S GLAM JAM

Actress and MAC Cosmetics Viva Glam spokeswoman Pamela Anderson is the voice behind several radio public service announcements for the MAC AIDS Fund. The spots were written and produced by Joe Barone, Chris McHale and Jill Cheris of New York ad agency McHale Barone.

LISTEN TO THIS

Stephen Sondheim is spreading the message that music should be a key component of children’s education. His Children Will Listen program has been established with the ASCAP Foundation. ASCAP president Marilyn Bergman presented Sondheim with an award commemorating the creation of the program at a July 8 concert celebrating his 75th birthday, at the Hollywood Bowl in Los Angeles.



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