

Billboard

MICHAEL JACKSON'S NEXT MOVE:
ADVICE FROM THE EXPERTS >P.27

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JUNE
25
2005

MADE MEN

DON'T MESS WITH
WIND-UP'S SUCCESS

LABEL HEADS
ALAN MELTZER
AND STEVE LERNER
HAVE BIG PLANS >P.24

PLUS
BONNAROO
STICKY SITUATION
FOR JAM BANDS >P.21

COLDPLAY
A RUSH TO THE TOP
OF THE CHART >P.51

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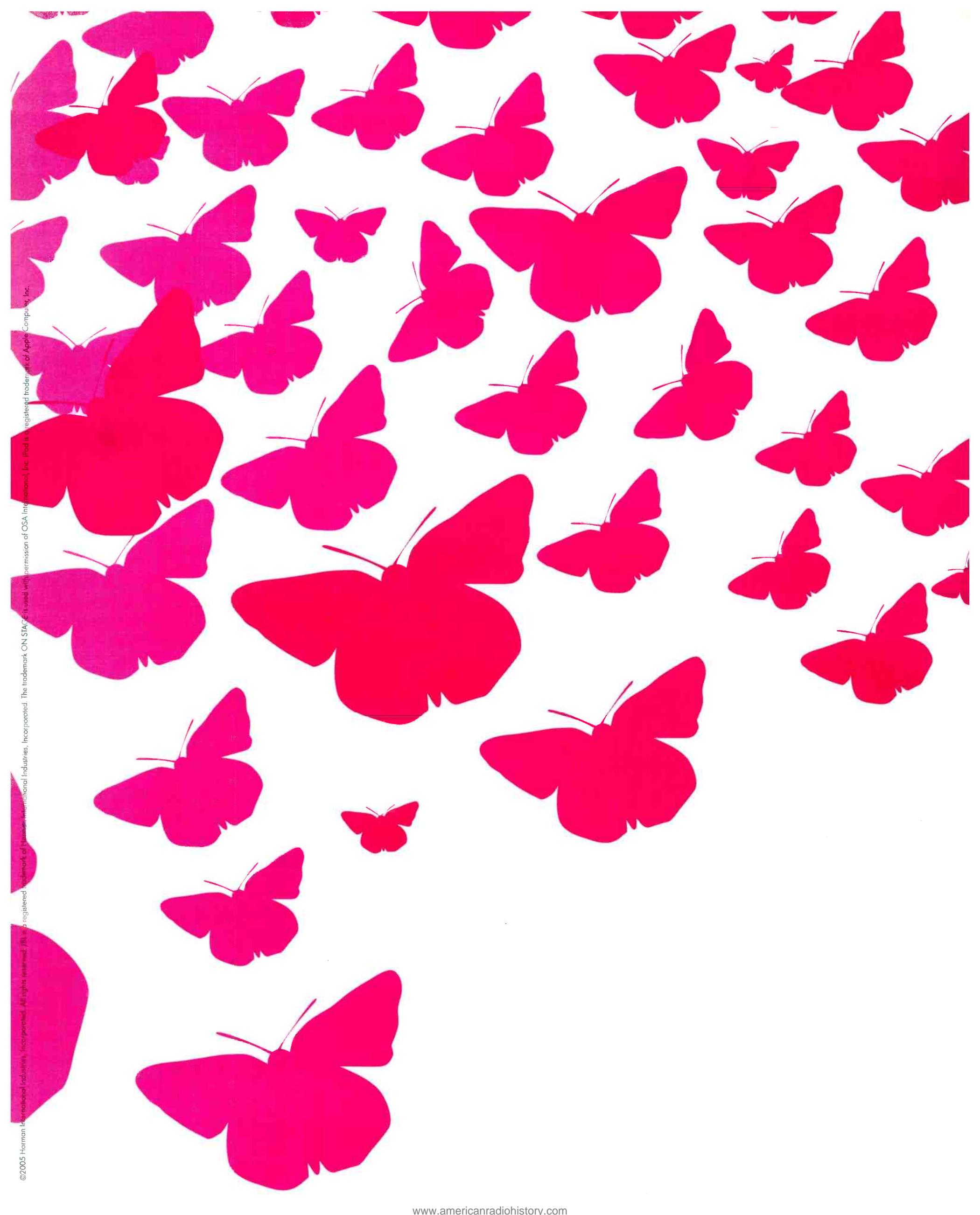
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>> Destiny Split, More Live 8, 'Idol' Online, Warner Q2, Elton in Vegas, Coldplay, Shakira, Backstreet Boys

RIGHT: Luis Miguel takes on an ambitious mariachi-themed tour. Photo by Lalo Yasky/WireImage.com.

ON THE COVER: Wind-up's Alan Meltzer, left, and Steve Lerner diversify their roster by moving into new sounds and genres. Photo by Seth Kushner/Retna.

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BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
 Phone: 646-654-4400
 Edit. Fax: 646-654-4681
 Adv. Fax: 646-654-4799
 LOS ANGELES: 5035 Wilshire Blvd., Los Angeles, CA 90036
 Phone: 323-525-2300
 Fax: 323-525-2394/2395
 WASHINGTON, D.C.: 910 17th St. N.W., Suite 215, Wash. DC 20006
 Phone: 202-833-8692
 Fax: 202-833-8672
 LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ.
 Phone: 011-44-207-420-6003
 Fax: 011-44-207-420-6014
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OPINION

EDITORIALS | COMMENTARY | LETTERS

A Society That Values Music Must Pay For It

The following is excerpted from a speech delivered June 7 by Fran Nevrla, chairman/CEO of PPL/VPL, at the British collecting society's annual general meeting.

Music is mankind's only universal language and arguably our greatest art form. Composers, songwriters, musicians, singers and famous artists of many nationalities have made enormous contributions to the quality of our lives over many centuries. It is impossible to imagine a single occasion of any significance without music, to which we turn always in good times and bad.

Music is used in thousands of different ways across the globe on a daily basis. Music is used to entertain, to give people joy and to console! It is used at weddings, parties, religious occasions as well as funerals. Music is used at political gatherings, military parades, meetings of world leaders, state jubilees, sports events and conferences.

In the PPL environment we have the relevant statistics, supported by voluntary statements from licensees, illustrating that the use of music on premises enhances business atmosphere, generates more turnover and increases profit.

Music is used on television, radio and elsewhere to advertise, promote and sell almost every type of product and service. We could go on indefinitely.

Each year and in all countries across the world we produce an immensely large range of music of all genres. I am also proud to say that today it is musicians and other artists, rather than politicians, who are making the rest of us focus on poverty, hunger, the environment and other key global issues.

All these highly talented and compassionate individuals, indeed as well as the companies (big and small) who continuously invest in new talent, rely on copyright as the very bedrock of their creativity and their livelihoods.

And yet, copyright seems under attack because it "stands in the way"! "Freedom" has come to mean "freedom to plagiarize," as a loose coalition of academics and aggressive users of creative material try to undervalue creativity by alleging that since "there is nothing new under the sun," nothing needs to be protected anymore. What a nihilistic and insulting view of creativity!

Of course the music industry does have to invent new business models in the digital environment, but please let us keep on reminding the outside world that many such models have been established over recent years and countless others are coming on stream as we speak.

That said, the words "new business models" must mean just that—ways of developing business and creating employment opportunities for individuals and wealth for the country as a whole. An anarchic free-for-all would have a disastrous impact on the livelihoods of creators, inventors and businesses, with fatal consequences for the economic fabric of a modern society.

Please do not misunderstand me. We very much want our licensees to be happy and successful and to make a substantial profit. Indeed, we are delighted to work with them as much as possible so that both sides can benefit. But music must be paid for, and the rate must be fair and reasonable.

Let me give you an example: a business establishment and a place of entertainment where the customer will spend £20 or £30

on drinks, perhaps some more on food and all this in addition to a possible entrance fee. And, by the way, he or she may also have to pay a pound or two for the cloakroom. Now let us look at the cost of the recorded music, without which the place would be empty and could not function. Under the terms of the PPL license, the cost of music is often less than one



NEVRKLA

penny per head for the entire evening. Refuse disposal and cleaning may each cost the average place of entertainment several times more than the PPL license!

Is this right? Can this be right? Is this really the value that we, as a civilized society, place on music compared with bingo and binge drinking?

I often quote Vaclav Havel, the first president of post-communist Czechoslovakia, who said that a nation that loses respect for its history and culture is in danger of losing its very soul.

I would just add that a country that fails to value music properly is in the same danger. Why? Simply because it is especially music, of all the arts we love and cherish, that makes the world a better and softer place and thus keeps us on the right side of civilization.

FEEDBACK

Questioning Creative Commons

Thank you for the insightful article "For The Common Good?" in the May 28 issue.

I was on a recent panel that debated the merits of Creative Commons, and one of the panelists was Creative Commons proponent Siva Vaidhyanathan, author of "Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity."

I pointed out the irony that while he, like professor Lawrence Lessig, proposed a shortened or eliminated copyright protection for

creators, the hardcover version of his book was being offered at booksellers for \$55.

He quickly pointed out that he also allowed people to download his book for free. That was exactly my point.

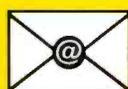
Vaidhyanathan and Lessig have the option to sell their books or the freedom to give them away. However, the Creative Commons licenses are irrevocable. In fact, certain Creative Commons licenses such as the "Public Domain Dedication" cause you to immediately place your songs in the pub-

lic domain. "The Founders' Copyright" license reverts your rights to the first U.S. copyright law in 1790, which granted protection for only 14 years (with the ability to renew for an additional 14 years).

With these licenses offered, I find it difficult to consider Creative Commons either liberating or for the common good of creators and other copyright holders.

Michael Closter

President, Reach Global Inc.
West Palm Beach, Fla.



Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



Seeing RED
Bob Morelli is new chief of distribution company



Oral Agreement
Ritmo Latino settles beef with Shakira



P2P Looks Ahead
Shawn Fanning's Snocap is one key to legit future



Tall Order
Jim Gillis has big plans for Source Interlink



Sax Superhero
Jazzman Wayne Shorter sticks to his guns

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>>>SONY BMG INKS NEW PUB DEAL
Sony BMG Music Entertainment and BMG Music Publishing have come to terms on a broad pact for master ringtones, ringback tones, DualDiscs, videos and more. Sony BMG has similar pacts with EMI Music Publishing and Warner/Chappell Music. In a separate agreement, Universal Music Group and EMI Music Publishing have signed a similar umbrella licensing deal on digital rights—UMG's first such deal and EMI Music publishing's second. These deals are intended to expedite an array of new digital music products in the United States and Canada.
—Brian Garrity

>>>ONLINE 'IDOL'
Fremantle Media is launching an online version of the popular "American Idol" talent show. American Idol Underground is set up as an Internet radio station. Interested contestants upload their music; listeners can sample music for free and then rate each track.
—Antony Bruno

>>>LIVE 8 UPDATE
Organizers of Live 8 are adding concerts in Tokyo, Toronto and Johannesburg. Africa Calling, to be July 2 in England, will focus on African musicians, including West African singer/songwriter Angélique Kidjo, Somali vocalist Maryam Mursal and Senegalese hip-hopsters Daara J. Live 8's London show will reunite Pink Floyd's original, post-Syd Barrett lineup—Roger Waters, David Gilmour, Nick Mason and Rick Wright—for the first time in 20 years.
continued on >>p8

UpFront

JUNE 25, 2005

MUSIC BY MICHAEL PAOLETTA

Michael Jackson: Now What?

Michael Jackson is a free man, but his future remains an enigma.

After a 14-week trial, Jackson was acquitted June 13 on all 10 charges he faced, ranging from child molestation to serving alcohol to minors. The jury trial in Santa Maria, Calif., attracted global media attention and served up a steady stream of sensational testimony.

While Jackson, 46, can take comfort in his acquittal, he also must reckon with immense debt and a career outlook that is uncertain at best.

Industry observers speculate Jackson's next move could be a new album project, an international tour or a slot on Bob Geldof's upcoming Live 8 concert in Philadelphia.

Jackson's future as a recording artist is particularly unclear. His Sony Music recording contract dates back to 1991 and, if not already complete, is nearing completion. On July 5, Epic will release the

two-CD collection "The Essential Michael Jackson."

Though Jackson has sold nearly 60 million albums in the United States alone, according to the Recording Industry Assn. of America, his latest releases have fallen short of blockbuster status. His most recent studio album was 2001's "Invincible," which sold more than 2 million copies, according to Nielsen SoundScan. The last substantial release before that was the 1995 two-disc set "HIStory: Past, Present and Future—Book I," which scanned 2.5 million copies.

If Jackson is indeed a free agent, the timing may be right for interested parties to buy low. A key to his desirability will be whether he regains ownership of his masters.

Ultimately, former Sony Music Europe chairman Paul continued on >>p8

LEGAL BY SUSAN BUTLER

Court Reverses TVT's \$54M Award In IDJ Suit

NEW YORK—Lyor Cohen and Island Def Jam Music Group will not be writing multi-million-dollar checks to Steve Gottlieb's TVT companies, now that an appeals court reversed a \$54 million judgment regarding Ja Rule recordings.

What remains after the June 14 U.S. Second Circuit Court of Appeals opinion is a \$126,720 judgment against IDJ for breach of contract, which the label did not appeal.

The case is an example of the high-stakes strategies of litigation lawyers—and the unpredictability of judges and juries.

TVT's counsel, Peter Haviland with Akin Gump Strauss Hauer & Feld, successfully focused the District Court jury in 2003 on claims that could reap large monetary

awards, painting a picture of fraud and wrongful, intentional conduct. The breach of contract claim, which could not include punitive damages, seemed to play a minor role.

Haviland showed that Ja Rule in 1998 rekindled a relationship with producer Irv Gotti after he formed Murder Inc. as a joint venture with IDJ.

TVT in 2001 approached Gotti and Ja Rule, who previously recorded tracks with members of Cash Money Click for TVT, to record a new album with CMC. This required IDJ's consent.

Although reluctant to consent, Cohen as IDJ's chairman did not want to alienate Ja Rule by refusing his request. IDJ was continued on >>p8



MICHAEL JACKSON faces the dual challenge of resuscitating his career and settling his massive debts. Photo: Eric Neitzel/WireImage.com

UpFront

JACKSON (cont.)

from >>p7

Burger notes, if Jackson delivers a great album, "any record company will want to sign him, including Sony BMG."

In the meantime, a source close to Jackson says the singer is seriously considering a tour with his brothers, and that the rumored Las Vegas "comeback" show is just that—a rumor.

The trial's profile seems to have given Jackson's music a boost, at least short-term. According to Nielsen Broadcast Data Systems, total Jackson spins went from 197 the day before the verdict, to 1,171 the day of, an increase of more than 500%. Jackson's audience reach jumped from 716,000 to a whopping 18.8 million, with "Beat It" and "Billie Jean" getting the most airplay.

Similarly, some retailers report a spike in Jackson catalog sales. "I started to run out immediately," says Skippy White, owner of Boston-based chain Skippy White's, of the post-verdict reaction. "He has a lot of fans, and this news is bringing them into the stores."

In the United Kingdom, sales have picked up slightly, according to HMV Europe product director Steve Gallant. "He doesn't need to do huge things in America," Gallant says. "He has Europe, and emerging markets in the Far East."

Those markets will have to emerge quite a lot to keep Jackson solvent, however. These days, the singer is essentially living off his 50% share of the Sony/ATV Music publishing catalog.

Jackson purchased ATV in 1985. Ten years later, in a deal orchestrated by his longtime attorney John Branca, Jackson merged ATV with Sony's music publishing division; the entire catalog is valued at around \$1 billion.

With Jackson's post-trial debt reported to be \$270 million, many wonder if the singer will need to unload his stake.

Jackson has used his share of the publishing giant, which includes more than 250 copyrights from the Beatles, as collateral in securing loans. Other debts have been secured using Mijac Music, a separate music publishing company that controls the copyrights to his work. One executive values that asset at \$100 million. Jackson's record royalties and publishing rights are estimated to earn him \$20 million per year,

primarily in sales outside the United States.

The artist's Sony/ATV position hinges on his ability to keep up with debt interest payments.

In May, New York-based distressed-debt investor Fortress Investment Group bought Jackson's loan portfolio from original lender Bank of America after Jackson had payment problems.

Fortress is believed to have reworked Jackson's payment schedule to give him more flexibility. But he still likely needs to slash his spending to avoid defaulting on the loans. That, or embark on a massive tour.

While never a frequent touring artist, Jackson has a history of road success. He last toured in 1997, when his European stadium HIStory trek grossed about \$85 million, according to Billboard Boxscore, second for the year only to U2. Jackson averaged more than \$2 million per night in Europe.

The artist's most recent show was his 30th Anniversary Tribute Concert at New York's Madison Square Garden in 2001. The two shows grossed \$10 million and moved nearly 35,000 tickets, according to Billboard Boxscore.

Jackson would surely still be a strong draw internationally. But U.S. promoters might be less willing to pony up \$1 million-plus guarantees for an artist whose earning potential—and physical stamina to handle the touring grind—is uncertain.

Others maintain Jackson could do strong touring busi-

**FOR HEARTFELT
INDUSTRY ADVICE TO
JACKSON, SEE PAGE 27**

ness anywhere. "Michael Jackson is one of the great live performers of our time," says Paul Gongaware, producer of the HIStory tour and now CEO of Concerts West. "Would he still be a big draw?" Gongaware asks. "Massive. Multiple arenas in many markets, all around the globe. Anyone who has ever seen him perform knows he's pure genius live." ...

Additional reporting by Ed Christman and Brian Garrity in New York, Tom Ferguson and Emmanuel Legrand in London, Geoff Mayfield in Los Angeles and Ray Waddell in Nashville.

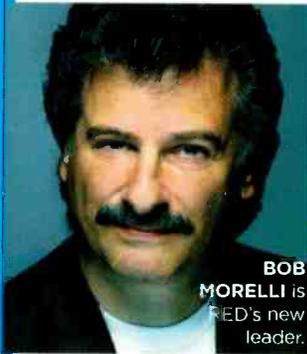
DISTRIBUTION BY TODD MARTENS

Morelli To Helm RED

Plans To Keep Key Executives, Beef Up Marketing, New Media

According to new RED chief Bob Morelli, it will be more of the same—literally and figuratively—for RED labels.

Morelli, who was named executive VP/GM of RED Distribution June 13, says the company's key executive and sales teams



BOB MORELLI is RED's new leader.

will remain in place, with possible additions to its marketing and new-media departments.

Morelli replaces president Ken Antonelli, who resigned June 2 (*Billboard*, June 18), sparking concern that other big changes were on the way. But

Morelli says that is not the case.

"The core management team and the core players who have made RED what it is are still there, and I'm lucky to have inherited them," the new exec says. "We have a major commitment to the entire independent community and the retail community."

Morelli will oversee all areas of RED's operations. Reporting to him will be the senior management team, including senior VP of product development Alan Becker, VP of business and legal affairs Tony Timpano, VP of finance and administration Greg Bell, VP of marketing Laura Marques, VP of field sales Lou Tatulli and Red Ink senior VP/GM Howard Gabriel.

Morelli says RED will continue to work with Sony BMG to upstream some artists, moving successful acts into the Sony BMG system. "Where that exists, it's terrific from a strategic approach," he says. "Where it doesn't, then it's my responsi-

bility to maximize selling and marketing records as stand-alone labels that I distribute."

Executives at RED-distributed labels seem pleased that Sony BMG made a fast hire, with many expressing confidence in Morelli's appointment because of his indie experience.

Morelli was most recently executive VP/GM of Sony BMG Music Entertainment Sales. He joined BMG in 1985 to oversee distribution, sales and marketing for a host of third-party labels. He also supervised two of BMG's efforts to launch an independent distribution division. "I wouldn't describe them as 'failed,'" Morelli says. "They were half-hearted attempts at trying to start something analogous to RED."

Or Music president Michael Caplan says, "Ken was a great ally, and I only hope that Bob can continue that tradition. I hear really good things from my friends at Sony about him, and I do like the fact that he has a background with indie labels." ...

TVT (cont.)

from >>p7

renegotiating its deals with the artist and Gotti.

So TVT entered a contract with Ja Rule, Gotti and Murder Inc. to record the CMC album, subject to IDJ's consent. As the artists began recording, the parties negotiated a "side letter agreement," which IDJ signed but never sent to TVT's lawyer, who received only assurances the deal was done.

Ten months later, with Gotti re-signed to IDJ, the label forbade TVT from releasing Ja Rule's recordings—after TVT had developed promotional materials, including a sampler CD and DVD of CMC tracks that IDJ distributed as part of the deal.

TVT sued Cohen and IDJ, contending that they never intended to cooperate and instead sabotaged the CMC album. TVT claimed it spent more than \$1 million producing and promoting the album that IDJ persuaded Gotti and Ja Rule not to deliver. The jury found IDJ and Cohen liable for fraud, interference with the TVT/Gotti/Ja Rule contract and copyright infringement of the sampler tracks. IDJ also breached the

oral consent contract.

Although the completed CMC album was delivered to Gotti before the trial ended, the jury awarded TVT \$25 million to compensate for its losses and \$107 million in punitive damages. The judge reduced the award to \$54 million.

The masterstroke for IDJ and Cohen attorneys was not appealing the contract award, freezing it at \$126,720—far less, even, than TVT's attorney's fees. Then the lawyers attacked the larger claims with what proved to be lethal legalities for TVT.

Andrew Frey with Mayer, Brown, Rowe & Maw convinced the court that IDJ's oral contract was part of the TVT/Gotti/Ja Rule deal, so the label and

Cohen could not be liable for third-party interference. Further, any hidden intent to breach the oral contract was remedied by the contract claim, so it was not fraudulent under New York law.

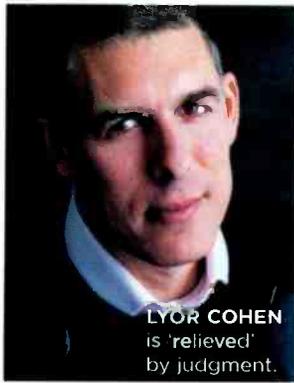
Paul Gardephe with Patterson, Belknap, Webb & Tyler persuaded the court to throw out the punitive damages, arguing that they may only be awarded when the wrongful conduct was directed toward harming the public at large rather than individual parties like TVT.

The court also knocked out the copyright infringement claims and attorney's fees.

"Lyor is extremely relieved to be vindicated of the charges that he had committed fraud," Frey says.

And while TVT's options—asking the appellate judges to reconsider the opinion or the U.S. Supreme Court to review the case—are unlikely to change the outcome, according to several industry lawyers who spoke with *Billboard*, Haviland is not calling the case a checkmate yet. "This is not over, and we look forward to the next round."

A summary of the opinion is available to subscribers at entertainmentlawweekly.com. ...



LYOR COHEN is 'relieved' by judgment.

>>>WARNER MUSIC LOSS NARROWS

Warner Music Group posted its second-quarter numbers June 13. The company reported a loss of \$35 million, on revenue of \$767 million, or 28 cents per share, compared with a year-earlier loss of \$48 million, helped by a weaker dollar and growth of online music sales. —Brian Garrity

>>>PASTE GRABS TRACKS READERS

Paste magazine has acquired the subscriber base of recently shuttered music magazine Tracks. The deal increases the 3-year-old Paste's paid subscriber base from about 15,000 to 50,000 and bumps its advertising rate base to 120,000. —Jonathan Cohen

>>>DESTINY'S CHILD SPLITTING

Chart-topping R&B trio Destiny's Child will split after its North American tour, which ends in the fall, a representative confirms. Group member Kelly Rowland made the announcement onstage June 11 in Barcelona. The trio's tour will hit North America July 2 in New Orleans and wrap Sept. 10 in Vancouver. —Jonathan Cohen

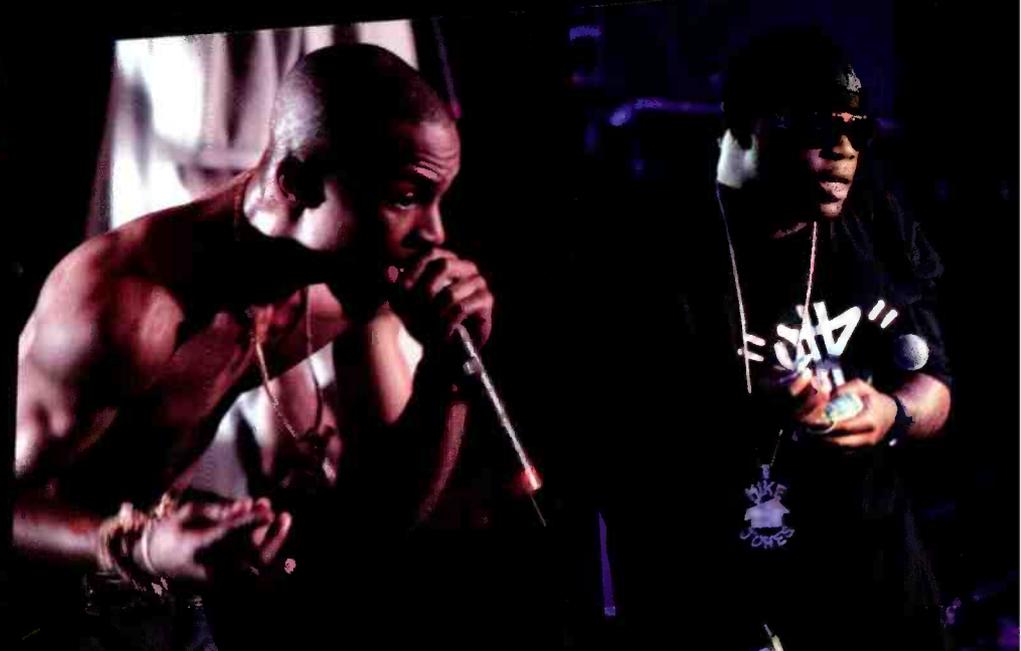
>>>NAPSTER, ERICSSON PARTNER

Napster and communications giant Ericsson announced a deal June 15 in which Ericsson will supply mobile operators with Napster's repertoire of more than 1 million digitized titles. The venture will launch in the next 12 months. —Juliana Koranteng

>>>ELTON EXTENDS VEGAS RUN

Elton John inked a deal to continue his hugely successful stint at the Colosseum at Caesars Palace in Las Vegas through 2008. The new agreement provides for another 150 shows of The Red Piano. Every performance so far has sold out. —Ray Waddell

continued on >>p10



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>>> **UNIVERSAL
DEAL OPENS
BBC VAULT**

Universal Music has forged a landmark licensing deal with BBC Worldwide that will allow it to leverage audio and visual content relating to its stable of artists from the BBC's comprehensive broadcast archive.

—Lars Brandle

>>> **PETER GABRIEL
BUYS SSL**

Peter Gabriel and broadcast entrepreneur David Engelke have purchased Solid State Logic—a manufacturer of pro audio consoles for music, broadcast, post production and film—through a joint venture the two have formed.

SSL will continue to design and manufacture mixing consoles and related audio technology at its Begbroke, England, headquarters.

—Chris M. Walsh

>>> **'PILL'
PEEVES CHAIN**

Canada's largest specialist music retailer HMV Canada pulled all Alanis Morissette product from its shelves June 13, protesting a North American deal that gives Starbucks a six-week exclusive window to sell her new Maverick album, an acoustic version of her 1995 smash "Jagged Little Pill."

—Larry LeBlanc

>>> **CELL PHONE
SATCASTING**

Sirius and Sprint PCS Vision entered a partnership with plans to integrate limited programming from the satcaster with Sprint cell phone customers for what will be a nationwide service.

—Chuck Taylor

>>> **OD2, VIRGIN
TEAM FOR GREEK
DOWNLOADS**

OD2, the international subsidiary of Seattle-based digital music service provider Loudeye, has entered the Greek market through a partnership with music retailer Virgin Megastores. The Greek-language Virginmegadownloads service went live June 14.

—Juliana Koranteng

UpFront

LATIN BY LEILA COBO

Luis Miguel Gets Road Ready

Chayanne, Marc Anthony, Alejandro Fernández Form Co-Headliner Event

Mexican crooner Luis Miguel, one of Latin music's top-selling artists and top-grossing performers, is planning the most ambitious tour of his career, *Billboard* has learned.

The Mexico En la Piel tour, named after the artist's November 2004 Warner Music Latina album, will start Sept. 13 in Fresno, Calif. It includes at least 40 U.S. concerts before playing 10 dates in Argentina, Chile and Uruguay. The tour will close with 17 shows in Mexico.

"It's a very special tour, a very ambitious tour, and it could be the most important in his career," his manager, AA Music Management's Alejandro Asensi, tells *Billboard* in an exclusive interview.

Luis Miguel's last full-fledged U.S. concert earned him the Latin tour of the year honor at the 2004 *Billboard* Latin Music Awards.

However, Asensi says, this tour is different in its scope. Performances will include a recap of Luis Miguel's hits but will focus on material from "Mexico En la Piel." While the singer has long included mariachi in his recordings and performances, "Mexico" is his first mariachi-only record.

So it makes sense that Luis Miguel—who typically performs in Mexico City, Guadalajara and Monterrey, Mexico—will play more than a dozen secondary markets, many of which he has not visited in more than a decade.

"We were waiting for this kind of an album," Asensi says. "It's a more Mexican album. And that's why we plan to spend more time in the United States and Mexico."

The Mexican theme has created anticipation for the tour, says Emily Simonitsch, senior VP of talent for House of Blues Concerts. Luis Miguel's tour includes at least four dates at the Gibson Amphitheatre at Universal City Walk, an HOB venue in Universal City, Calif.

"He's the highest-selling Latin artist for [HOB] because of the numerous dates he does for us in the United States," Simonitsch says.

AA is booking Luis Miguel's U.S. shows in conjunction with the

William Morris Agency. Different promoters are working different dates. There is no major tour sponsor in the United States. Negotiations are under way with at least two major sponsors in Mexico.

Tickets to some of the California dates were to go on sale at press time. Other dates will go up in the coming weeks.

THREE FOR THE ROAD

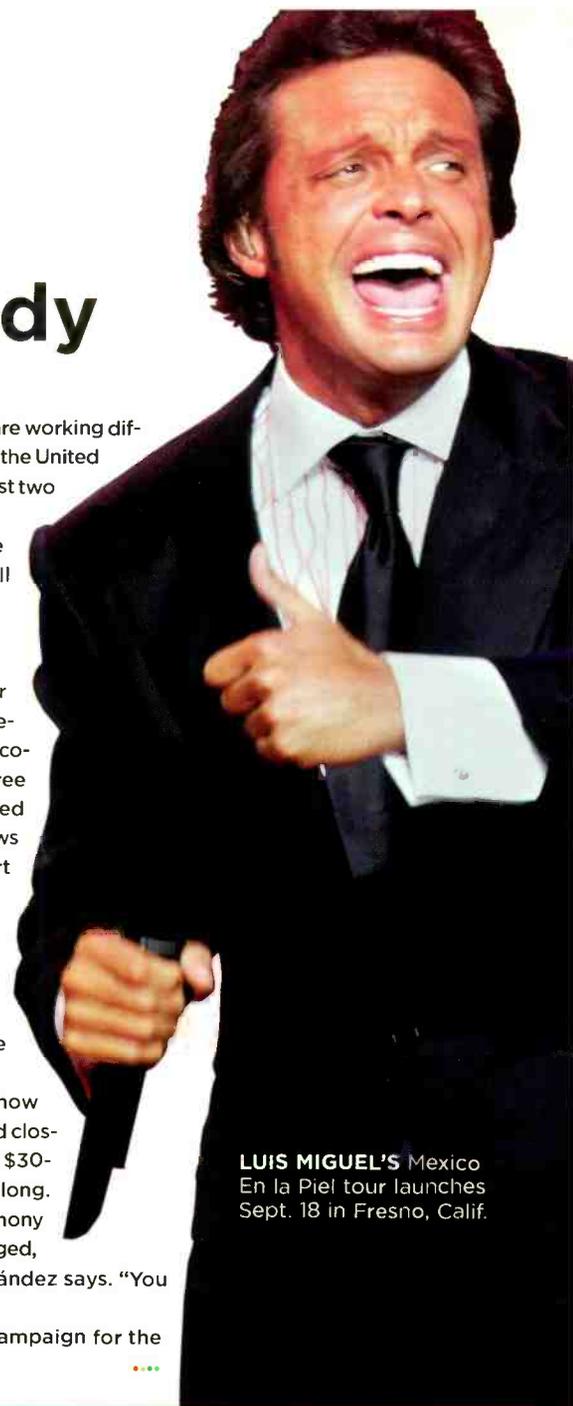
Pop singer Chayanne, pop/tropical singer Marc Anthony and pop/ranchera singer Alejandro Fernández also recently announced a co-headlining tour (*Billboard*, June 18). The three superstars of their respective styles, all signed to Sony BMG, will play a total of 18 arena shows in 16 cities, beginning with an Aug. 17 concert at the Toyota Center in Houston.

"A bill of this magnitude, with this caliber, I don't think has ever toured the U.S. before," says Gerry Barad, executive VP of the Next Adventure, Clear Channel Music Group's global touring division. "It is unique . . . you have three bona fide headliners, at the same time."

The singers will rotate positions in the show from market to market, with each opening and closing an equal number. Tickets will range from \$30-\$125, and concerts will be three to four hours long.

This marks the first time Chayanne and Anthony share the headliner role. "Formulas have changed, and audiences are more demanding," Fernández says. "You have to offer more within the same show."

A nationwide multimedia promotional campaign for the tour has already begun.



LUIS MIGUEL'S Mexico En la Piel tour launches Sept. 18 in Fresno, Calif.

LATIN BY LEILA COBO

Sony, Ritmo Latino Settle Shakira Dispute

A dispute that has kept Shakira's top-selling new album, "Fijación Oral, Vol. 1" (Epic), out of most Ritmo Latino stores has been resolved with a handshake and a smile—and the disc back on store shelves.

Ritmo, the United States' largest Latin retail music chain, was upset that the "Fijación Oral" promotion schedule did not include an in-store appearance at any of the company's 42 stores. What Sony BMG Norte execs called a "scheduling conflict" was considered a cultural slap by Ritmo president David Massry.

Instead of selling the album, Ritmo employees handed out fliers that said the Colombian singer and her label did not support the Latin community.

Now Shakira has agreed to a Ritmo appearance in the fall. Sources close to the singer defended her dedication to her

Latin fan base, noting that the singer released the follow-up to her crossover album, "Laundry Service," in Spanish. Shakira also had an in-store with a Latin account in Puerto Rico, and is promoting heavily throughout Latin America and Spain.

"The scheduling conflict . . . did not involve Shakira, whose label is responsible for scheduling decisions," read part of a joint statement from the two companies, issued June 13. "Sony



SHAKIRA'S new record has topped the Latin Albums chart.

BMG Norte and Ritmo Latino look forward to continuing their long-standing relationship."

Even without Ritmo's support, "Fijación Oral," the fastest-selling Shakira album ever, more than doubled the first-week sales record for a Spanish-language album in the United States, according to Nielsen SoundScan. It reached No. 1 on the *Billboard* Top Latin Albums chart and No. 4 on The *Billboard* 200. According to Epic, the album is No. 1 in Spain, Mexico, Venezuela, Colombia, Ecuador, Argentina and Chile; it debuted at No. 2 in Germany and No. 3 in Austria and Switzerland.

Massry says he expects to receive a shipment of "Fijación Oral 1" by the June 18 weekend.

"It's a shame I lost the first two weeks of sale," Massry says. "But we're happy everything is resolved."

Billboard Confab CDs Now Available

Thanks to a new deal with DiscLive, the programming and insight of *Billboard* conferences will be available on CD—before the conference even ends.

The new agreement will record and produce discs on site for all *Billboard* conferences and events, including the 2005 *Billboard* R&B Hip-Hop Conference & Awards, to be held Aug. 3-5 in Atlanta, and the *Billboard* Latin Music Conference & Awards, which recently took place in Miami.

DiscLive can produce 1,000 high-quality CDs in less than 20 minutes. The company will record each panel and roundtable, providing complimentary copies for attendees immediately afterwards. In certain cases, compilations of entire conferences will be sold; recordings of the Latin Music Conference are already for sale at disclive.com.

"As we continue to grow

our audience and reach," says Tamara Conniff, co-executive editor of *Billboard*, "DiscLive will extend the longevity of our conference content. We're responding to a demand, trying to better serve the people who trust us to provide them with the best information about industry trends and developments."

DiscLive has worked with Billy Idol, Devo and the Pixies, among other acts, to produce what The New York Times, in a May headline, called "Rock's Best New Souvenir"—an immediate recording.

"We are very excited to be partnering with *Billboard* for these events," says Zach Bair, CEO of DiscLive and its parent company, Immediatek. "We look forward to giving attendees the opportunity to listen and engage in these valuable conferences while we take care of taking notes."

Shakira Photo: Jamie McCarthy; Luis Miguel Photo: David Sprague/WireImage.com



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MOBILE MUSIC BY ANTONY BRUNO

U.S. Carriers Open Doors To Content

'Walled Garden' Crumbling As Mobile Subscribers Seek Access To More Ringtones, Graphics

Sprint and Verizon Wireless may soon lower the walls on their networks, allowing their subscribers greater access to third-party content, including ringtones and graphics.

The mobile phone giants are responding to U.S. cell phone users' growing interest in buying content from sources other than their wireless carrier.

Allowing subscribers to access non-network content is a common practice for mobile operators in Europe, as well as U.S. carriers Cingular, Nextel and T-Mobile.

Sprint and Verizon, however, have taken a "walled garden" approach, restricting content to that offered directly through their own delivery portals.

Sprint is testing a system that would let content providers direct sales and mar-

keting campaigns at its subscribers through premium SMS messaging, otherwise known as "short codes."

A short code is a four- or five-digit number that works like an e-mail address but across various wireless carriers. Companies can place the short code in their advertising to generate customer responses.

In turn, subscribers can send a text message to a short code to request information or make purchases. The reply is delivered to the subscriber as a text message attachment. The charge is added to the mobile bill.

According to John Styers, Sprint director of data communications services, the carrier is conducting short-code delivery trials with various partners, including Sony BMG and Warner Music Group.

"Both of them are in the midst of launching a premium

SMS service," he says. "They want to be able to offer on their artist-specific Web sites the artists' content in ringtone fashion through SMS. So we are working with them to launch some of their artists' Web sites as well."

He says Sprint will slowly open its network following these trials, based on technology performance and customer feedback.

Verizon, which has operated the most tightly controlled network of all U.S. carriers, uses a content delivery system called BREW. Only content written and delivered via the BREW system can operate on Verizon's network and phones.

But Qualcomm, which created the BREW technology, has introduced a new version that would support non-BREW content. Sources say Verizon has told content aggregators that it intends to open its network to off-portal content before the end of the year. The carrier declined to comment for this story.

According to executives at QPass, a wireless transaction management firm, off-portal sales in the United States are beginning to explode. The company manages the off-portal sales activity for Cingular, Nextel, Boost Mobile and other carriers that together represent about half of the U.S. market.

In the last year, these carriers have seen off-portal content sales grow at a compound annual rate of 410%. In the last six months, total off-portal sales activity skyrocketed 1,024%, with a month-over-month growth of 141% this past quarter alone.

Even with the crumbling of these garden walls, however, less than 10% of all

wireless content transactions in the United States are non-carrier. This pales in comparison with Europe, where about 80% of all mobile content sold is off-portal.

But even some European companies see an off-portal opportunity in the United States. Jamster, which has used short code to become a leading ringtone provider in Europe, launched its U.S. service six months ago. Its multimillion-dollar branding and advertising campaign can be seen on MTV, BET, VH1, Comedy Central and in such magazines as Maxim and Cosmopolitan.

Content providers following suit include Dirty Hippo and newcomer ThumbPlay.

"When we first came into the U.S., people told us premium SMS would be too difficult because of the carriers

and that people weren't as familiar with SMS in the U.S.," says Dan Mosher, director of content services for Jamster parent company VeriSign. "We found a big market for it right out of the gate. I think customers want choice and want to get content from multiple avenues. I think it will help the industry overall."

This off-portal sales growth comes at a time when the ringtone market is expected to have its best year ever. Yankee Group research forecasts \$1 billion in U.S. ringtone sales for 2005.

"There [are] a lot of legs left in the ringtone space," Yankee Group senior analyst Linda Barrabee says. "It is going to be a bit of a volume game, and I think that adding distribution channels is going to be a way to drive additional revenues." ...

DIGITAL MUSIC BY BRIAN GARRITY

P2P Sites Prepare Legit Bows

With a Supreme Court ruling in the Grokster case believed to be imminent, proponents of commercial peer-to-peer networks are busily preparing new legitimate services.

Key to many of the developing services is the readiness of Snocap, the fledgling copyright-management and P2P-filtering service from Napster founder Shawn Fanning.

Among Snocap clients on the horizon is Mashboxx, a planned legitimate P2P offering from former Grokster frontman Wayne Rosso. That service looks to enter the market sometime after the High Court's ruling.

Rosso tells *Billboard* he hopes to begin beta testing of Mashboxx within a matter of weeks. The service is collecting e-mail addresses for its test.

Snocap is intended to help guide users of Mashboxx and other P2P networks to legitimate content registered with the filtering service. It also blocks users from distributing or accessing unlicensed or unrecognized files.

Snocap also aims to build content catalogs by capturing digital "fingerprints" of live, rare and unreleased works that users are attempting to share. The information will be reported to content owners with the goal of helping labels prioritize which music should be cleared for sale, Fanning explains.

Development of Snocap is proceeding at a furious pace, and testing is under way.

In the meantime, the company has quietly inked digital-fingerprinting deals with

more than a dozen indie labels and distributors, including TVT, Ryko Group, Digital Musicworks International, Artemis Records, Nettwerk Records and the Independent Online Distribution Alliance.

That is on top of major-label deals with Universal Music Group, Sony BMG Music Entertainment and EMI. Negotiations with Warner Music Group are ongoing.

Snocap wants to expand the universe of content it represents by opening its digital registry to all labels and artists.

The move figures to have the biggest impact on individual artists and small-catalog owners, who can now ensure that their content is legitimately distributed alongside more mass-market offerings in P2P environments that will ultimately use Snocap's technology.

Snocap executives tell *Billboard* that regardless of what the Supreme Court decides, they see themselves positioned to capitalize from the ruling.

A ruling in favor of the music industry is likely to expedite the process of existing P2P operators attempting to convert to legitimate offerings, many of which would be potential Snocap clients.

A ruling in support of P2P networks is likely to mean even more label spoofing tactics and other anti-piracy strategies that compromise the quality of P2P search results. In that scenario, P2P operators looking to offer their users a better experience may turn to commercial solutions enabled by Snocap.

The digital registry would also become crucial. Fanning, who serves as chief technology officer of Snocap, says the company is focused on creating a nearly infinite selection of digital music. To that end, it is opening its doors to fingerprint as much music as possible, even the most obscure.

Snocap COO Ali Aydar adds, "Consumers are going to demand that in an authorized environment." ...

George Joins BIG; Caulfield Upped

Former R&B/hip-hop WPHI Philadelphia assistant PD/music director Raphael George has joined the Billboard Information Group as R&B/hip-hop chart manager. At the same time, veteran chart manager Keith Caulfield



GEORGE

assumes a larger role with Billboard Chart Alert.

George started June 6 at the company's New York headquarters. He will oversee R&B/hip-hop, rap and rhythmic charts for *Billboard* and *Billboard Radio Monitor*.

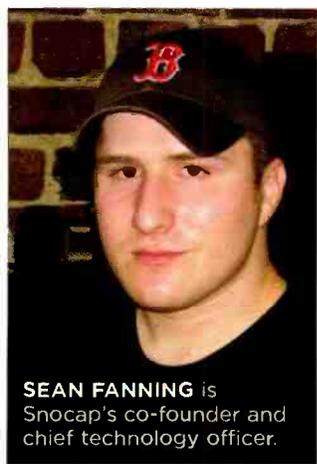
Prior to his six-year stint at WPHI, George worked on-air at former adult R&B WNHC New Haven, Conn.,

and as a producer at adult R&B WILD Boston.

George reports to *Billboard* director of charts/senior analyst Geoff Mayfield and *Billboard Radio Monitor* director of charts Silvio Pietroluongo. He replaces Minal Patel, who exited BIG for a post at Bad Boy.

In Los Angeles, Caulfield has been named editor of *Billboard Chart Alert*. He had been associate editor of the weekly e-newsletter. Mayfield, who had been editor, remains involved as editorial director.

"From the very first issue in December 2003, Keith's commitment to *Billboard Chart Alert*'s editorial content and his encyclopedic knowledge of chart details made the newsletter a Wednesday-morning appointment for those eager to learn what stirred growth for each week's fastest sellers," Mayfield says. "Now that all *Billboard* subscribers are entitled to *Chart Alert* access at no extra cost, he is the right person to fill the needs of a growing readership." ...



SEAN FANNING is Snocap's co-founder and chief technology officer.

Happy Independents Day to A2IM



from

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REGULATION BY BILL HOLLAND and TONY SANDERS

Court Backs FCC Ownership Caps

WASHINGTON, D.C.—Reaction to the Supreme Court's June 13 decision not to review Federal Communications Commission ownership rules has fallen along predictable lines.

Critics of media consolidation are expressing delight. Meanwhile, executives at radio, TV and newspaper conglomerates say they need new rules to compete with cable, satellite and online entities, and will look to new FCC chairman Kevin Martin to relax ownership limits.

At issue is further consolidation of U.S. media companies. As conglomerates have grown during the past few years, studies have shown that local programming, including music options, has diminished. Former FCC chairman Michael C. Powell introduced the proposal to remove market limitations in 2003; within days, public interest group the Prometheus Radio Project filed suit to block the action, and legislators on both sides of the aisle expressed disapproval. The June 13 decision stayed last summer's ruling by the U.S. Third Circuit Court of Appeals that kept limitations in place.

Now the same media companies that petitioned the courts to remove ownership limits are expected to press Martin to jettison the cross-ownership rule—which limits the number of radio stations, TV channels and newspapers one company can own in a given market—and the national ownership cap of eight broadcast stations in a single large market.

'NAIL IN THE COFFIN'

Such all-out deregulation in the wake of the discredited Powell effort will face close scrutiny on Capitol Hill. Lawmakers from both parties have been skeptical of removing ownership limits. Democrats in particular applauded the court's denial of an appeal.

"The Supreme Court's action is the final nail in the coffin for the misguided FCC rules," Sen. Russ Feingold, D-Wis., says. "Rather than advancing the interests of media conglomerates, the FCC needs to listen to the people across this country who are calling out for more, not less, localism and diversity in television and radio."

Sen. Byron Dorgan, D-N.D., who authored a congressional resolution of disapproval of the Powell rules shortly after the FCC adopted them, characterized them as "a complete caveat to special interests. They would have allowed a dangerous concentration of radio, television and newspapers."

Republican senator Trent Lott of Mississippi co-authored that resolution.

Martin, a Republican, issued a statement revealing little about likely policy directions: "I am now looking forward to working with all of my colleagues as we re-evaluate our media ownership rules."

However, Democratic commissioner Jonathan S. Adelstein, who had criticized the rules, says the Supreme Court denial shows that the FCC needs "to involve the public and Congress more fully in our deliberations. We need to hold public hearings across the country and call for more studies from experts and academics."

Michael Bracy, who handles government relations for the indie-artist-driven Future of Music Coalition, says the court's decision "symbolizes the end of the traditional way that media policies have been made in this country." He says the commission should move forward "with a transparent and open dialogue with the public."

Though disappointed with the decision, Shaun Sheehan, a Washington, D.C.-based VP for Tribune Co. (owner of the Chicago Tribune and Los Angeles Times, among other media entities), is confident that cross-ownership in major markets will ultimately win government approval. "Somewhere down the line, we get [cross-ownership] relief," Sheehan says, noting that what level of expediency can be expected from the FCC remains in question.

Newspaper Assn. of America president/CEO John Sturm says his organization is "looking forward to the FCC opening a proceeding" to deal with the cross-ownership issue, "because every day that goes by, newspapers face more competition, because every day that goes by, there are more media choices." ■ ■ ■



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Piracy A Federal Case

Attorney General Promises Action, Describes Industry's Role

U.S. Attorney General Alberto Gonzales sees fighting entertainment industry piracy as "one of the highest priorities" for the Department of Justice. He hopes and expects the music community to continue playing its important role in this battle.

"Obviously, the No. 1 priority for the department is national security," Gonzales told Legal Matters May 31 during an exclusive interview at the DOJ. "Part and parcel of that is having eco-

chief of staff/counselor. He also tapped as vice chairman/counselor Arif Alikhan, a federal prosecutor who worked on the task force report with former deputy chief of staff and task force chairman David Israelite, now president/CEO of the National Music Publishers' Assn.

Working with the industry is an important part of the department's overall plan, Gonzales says.

He reinforced this commitment when he met with about a dozen label and music pub-

member labels fought online piracy by filing 2,215 lawsuits against "John Does" who were allegedly stealing music in California, Connecticut, Illinois and Washington, D.C. The labels filed 554 suits against specific individuals in Arizona, California, Colorado and Illinois. They also reached settlements in 572 cases.

During this period, the RIAA battled physical-goods piracy by assisting federal, state and local law enforcement officials in opening 1,128 investigations, making

crimes, work with local IP industries to prevent crime and train other prosecutors and investigators in regional issues. This brings the number of CHIP units to 18.

The DOJ has also provided funding for more prosecutors, Alikhan says. Including CHIP coordinators, the network of specialized federal prosecutors now totals more than 200.

Gonzales suggests that labels, publishers, artists, songwriters and their attorneys can help by sharing information with the department.

For example, details about products illegally arriving from certain countries and activities that are potentially unlawful help the department with investigations and prosecutions.

"It's one thing to say that it's a crime if you do this, but if you don't prosecute anyone, then those words ring hollow," he says.

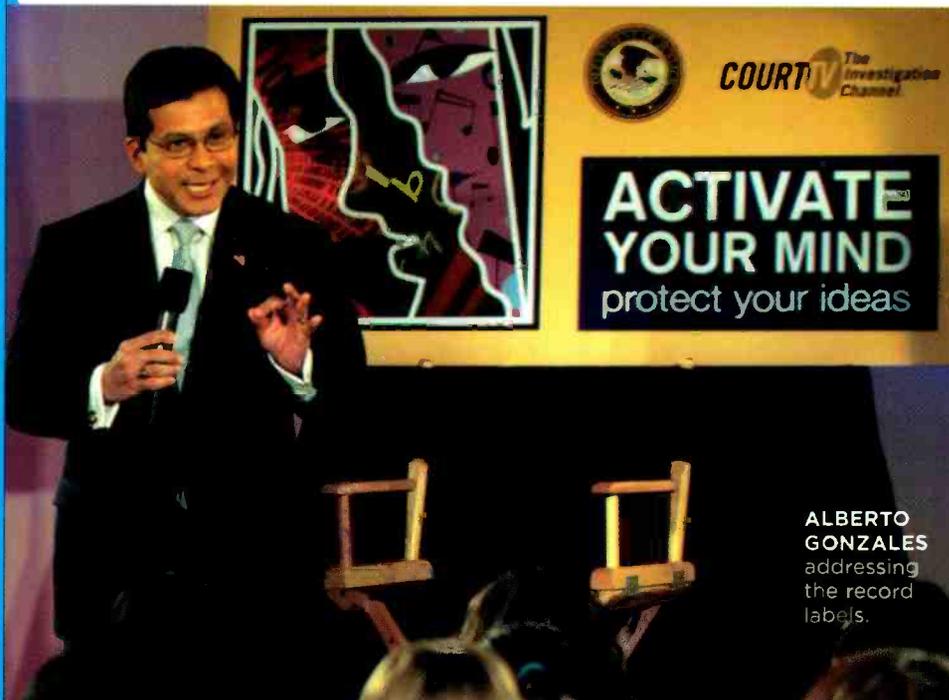
The attorney general also believes that the industry has an obligation to educate the public.

The department has begun the educational process, working with Court TV and non-profit groups on programs to reach young audiences. Gonzales also welcomes the industry's ideas to attract this audience, he says.

On the international front, DOJ prosecutors have traveled to Thailand, Colombia, Chile and South Korea for workshops with law enforcement officials. Alikhan says the one he attended in Bangkok drew officials from 10 countries.

"Congress had made a policy decision that such creative efforts should be protected and that there are consequences for not honoring those protections," Gonzales says. "I think it's important to try to educate the American public that we're serious about this." ■ ■ ■

The complete interview of Attorney General Alberto Gonzales is available for subscribers at entertainmentlawweekly.com.



ALBERTO GONZALES addressing the record labels.

nomics security, and part of that is protecting the efforts of artists and inventors."

This is music to the industry's ears after many people wondered if Gonzales, who was sworn into office Feb. 3, would continue working toward implementing recommendations from the 2004 Intellectual Property Task Force Report. It covered the department's piracy efforts and encouraged beefed-up civil and criminal enforcement, legislative changes, educational efforts, international strategies and cooperation with all intellectual-property industries (*Billboard*, Oct. 30, 2004).

Since taking office, Gonzales appointed as task force chairman D. Kyle Sampson, the attorney general's deputy

publisher executives June 2 in New York, discussing DOJ efforts and his belief in the importance of entertainment to the economy.

"Obviously we have limited resources," he tells *Billboard*. "We have to be smart in the way we spend those resources. That's one of the reasons we need the help of certain industry groups that represent victims."

Gonzales recommended many ways in which the music community can take part.

To protect its works, the industry can use technology and other means to make counterfeiting more difficult. Civil suits can be used to enforce rights.

The Recording Industry Assn. of America reports that during first-quarter 2005,

559 arrests and securing 137 convictions. They also seized 577,540 CDs and 352 CD burners. These numbers do not include seizures made without RIAA assistance.

Alikhan says recent legislation gives law enforcement the authority to seize equipment associated with making counterfeit goods, including label makers, replicators, stamping machines and silk-screening machines.

The DOJ implemented the task force report's recommendation to create five more Computer Hacking and Intellectual Property Units, called CHIP units, in regions where there is a high concentration of IP cases. The new units in Nashville; Orlando, Fla.; Pittsburgh; Washington, D.C.; and Sacramento, Calif., prosecute

RADIO BY PAUL HEINE

Clear Channel Radio Calls Arbitron Outdated

Ed up with ratings that have relied on pencil-and-paper listener diaries for nearly 40 years, Arbitron's biggest customer says it is time for a change.

On June 13, Clear Channel Radio issued a formal request for proposals to create a new "state-of-the-art radio ratings system that will more accurately and credibly represent radio's true value to advertisers."

Arbitron critics say the methodology is outdated and yields untimely results. "Radio, advertisers and media buyers need more reliable data," CCR president/CEO John Hogan says. Hogan calls Arbitron's current methodology "almost

laughable," adding that measuring radio listenership requires "technology that is commensurate with the technology that we're employing," including new digital and online delivery platforms.

Hogan says he is eager to receive proposals from Arbitron, TV ratings provider Nielsen Media Research and Italian research firm Eurisko, along with other research and technology companies.

Within hours of CCR's bombshell, Arbitron announced that the Portable People Meter ratings system it has been testing for five years could be ready for commercial use by April 2006.

"We urge the rest of the radio

industry to take up Clear Channel's sense of urgency for the adoption of electronic measurement," Arbitron president/CEO Steve Morris said in a statement. His message was a thinly veiled directive to radio groups including Radio One and Cox that were not supporting Arbitron's current PPM tests in Houston.

Morris encouraged owners to carefully evaluate audience estimates expected this summer from the Houston trials, urged the Media Ratings Council to wrap up its PPM audit and implored the Radio Advertising Bureau to issue the results of the Forrester Research PPM economic impact

study it commissioned.

CCR last year signed a four-year contract with Arbitron that runs through Dec. 31, 2008, amounting to about \$54 million annually. Hogan characterizes his call for proposals as "a genuine effort to find out what alternatives are out there," borne out of discussions with other radio group heads who share his concerns.

Indeed, while radio execs seem sold on the idea of digital audience measurement, not all seem sold on Arbitron's vision.

Cox Radio president/CEO Bob Neil applauds CCR's move. "Radio needs to consider operating its own ratings measurement system," he says.

"Fast-tracking a bad idea, as Arbitron suggested, isn't the way to go."

A time-starved public that is increasingly unwilling to participate in surveys is a problem for Arbitron and virtually all researchers. Despite a host of initiatives to increase response rates among young male, black and Hispanic households, Arbitron response rates continued their slow, steady decline in the winter 2005 survey, dipping 0.7% to 31.5%. The company says it will soon issue a strategic plan to shore up response rates.

Reaching the country's growing cell phone-only population—roughly 5.5% of adults, according to the Centers for Dis-

ease Control and Prevention—is another concern. By Arbitron's own estimates, the percentage of Americans ages 18-34 that has "cut the cord" is 17%-20%.

Federal laws forbid Arbitron and other researchers from using predictive dialers when calling cell phones, putting that segment of the population out of its reach. The ratings of rock, top 40 and hip-hop stations that target younger listeners could be affected by this trend. The company will field its fourth study on cell phones this summer. ♦♦♦

Additional reporting by Mediaweek's Katy Bachman in Washington, D.C.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

'KIDZ BOP' IN TOYLAND WITH FISHER-PRICE

"Kidz Bop," the incredibly popular children's brand from Razor & Tie, is expanding its reach—with the help of Fisher-Price. Next month, the toy manufacturer will begin shipping a new toy, Star Station, that features songs licensed from the "Kidz Bop" series.

Utilizing plug-and-play technology, Star Station is a sing-along toy that, when attached to a TV set, gives kids the opportunity to "perform on TV"—just like their favorite "American Idol" contestants.

"Preschoolers love to perform," says Lisa Mancuso, VP of preschool marketing at Fisher-Price. "And they love to see and hear themselves on TV. This toy makes it all possible."

Star Station is sold in two parts: the base unit, which will retail for \$60, and ROM cartridges, which will sell for \$10 each. The first two ROMs ("Dance Party 1" and "Dance Party 2") arrive in August. Six additional "Dance Party" cartridges will be issued by year's end.

Parent-friendly and kid-cool, "Kidz Bop" is tailor-made for a company like Fisher-Price. "We were looking for a relevant and contemporary brand to partner with," Mancuso says.

Razor & Tie co-founder Cliff Chenfeld says the multiyear/multiple-product Fisher-Price deal marks the first branding partnership for "Kidz Bop," which he created with Razor & Tie partner Craig Balsam.

To connect the dots between Star Station and "Kidz Bop" releases, Fisher-Price and Razor & Tie will do reciprocal, in-pack cross-sells of each other's products. Additionally, Razor & Tie senior VP of marketing Michael Krumper says the two companies will participate in a "retailtainment event" at a national retail chain. "Kidz Bop" music will also be prominently exposed via the Star Station during Fisher-Price's upcoming 75th-anniversary traveling tour.

"Overall, the kids space has great potential for us," Chenfeld says. "The 'Kidz Bop' brand is adaptable and is more than a CD. This deal is the first step in that direction."

According to Razor & Tie children's entertainment director Kevin O'Connor, the company is pursuing additional "Kidz Bop" branding opportunities, including books, apparel, tours and direct-to-DVD projects. Each partnership "must speak directly to kids," O'Connor explains. "That's the touchstone: It

must be meaningful to kids."

Since launching in 2001, the "Kidz Bop" brand has accumulated CD sales of 4.6 million units, according to Nielsen SoundScan. "Kidz Bop 7" debuted at No. 7 on The Billboard 200 earlier this year. "Kidz Bop 8" arrives Aug. 2. It will be followed, in the fall, by "A Very Merry Kidz Bop" and the music video-primed "Kidz Bop: The DVD."

Unrelated to "Kidz Bop," yet aimed at the children's market, is Razor & Tie's "Worship Jams," due June 28.

TIME OF HIS LIFE: German DJ/producer and Mute recording artist Paul Van Dyk is making his presence known these days on big and small screens alike. His 2-year-old track "Time of Our Lives" (featuring Vega 4) can be heard in a TV spot for Range Rover and

in the Warner Bros. film as well as the trailer for "The Sisterhood of the Traveling Pants." The track was also licensed for use in the pilot of the Fox show "North Shore." In September, the song appears in the MGM film "Into the Blue" (another Van Dyk song, "Never Forget," appears in the trailer).

According to Van Dyk's North American manager, Kurosh Nasserri of Nasserri Music Business Solutions in Washington, D.C., last year's promo spots for HBO and Cinemax that featured "Time of Our Lives" got the "synch-licensing ball rolling for the track." He credits Cynthia Sexton, senior VP of strategic marketing and licensing at EMI Music Marketing, with keeping the momentum going. Sexton worked with ad agency JWT in Irvine, Calif., to secure the track for the Range Rover spot.

By the way, Van Dyk's next DJ-mix CD, "Politics of Dancing 2" (due late summer), includes one new, original Van Dyk track, "The Other Side." Moved by the recent tsunami disaster, the male vocal track may very well find itself similarly licensed. Time will tell.

STILL WANTED: Hollywood Records artist Hilary Duff is the new face of fashion brand Candie's. Duff—who stars in the new movie "The Perfect Man" and whose third album ("Most Wanted") arrives in August—will represent Candie's in print and TV ads. Created in-house, the campaign spotlights the company's new line of juniors clothing and accessories, which will be sold exclusively at Kohl's stores nationwide.

ONE-WOMAN BRAND: Wendy Williams is a one-woman brand marketing entity. With the June 28 arrival of her first CD, "Wendy Williams Brings the Heat, Vol. 1" on Virgin (Billboard, June 18), the radio show host-turned author-turned TV personality continues to brand herself.

"I'm not a rapper, singer or actress," Williams tells *Billboard*. "I only know how to be me. I don't know how to be any other way. I've become the mess that is me. So, I'll brand that."

As for her third book project, Williams says she is giving herself room to breathe. The book will be her first novel. She promises it will be "a salacious tale" based on reality with names slightly altered to protect "the not-so-innocent." ♦♦♦



Children can sing along with Fisher-Price's Star Station, which uses tracks from Razor & Tie's "Kidz Bop" series.

Source Interlink Gains National Clout

Distributor Adds Music, Movies To Product Line With AEC Acquisition

NEW YORK—Source Interlink, the magazine distributor that recently merged with Alliance Entertainment Corp. and acquired Chas Levy Circulation, apparently has Handleman and Anderson Merchandisers in its cross hairs.

At its June 6 conference call with Wall Street, Jim Gillis, president/COO for the Bonita Springs, Fla.-based company, told analysts that “we have formed the first truly national product fulfillment and in-store services team that is truly unique to this industry.”

The Feb. 28 merger with Coral Springs, Fla.-based AEC (which has about \$1 billion in annual revenue) and the May 11 acquisition of Chas Levy (which has about \$370 million combined with Source Interlink’s own \$335 million in revenue and the newly created cross-selling opportunities) give the company a pro forma annual revenue base of about \$2 billion, according to company management.

While the AEC acquisition brings in music, movies and accessory product lines, it is the acquisition of magazine wholesaler Chas Levy from Levy

Home Entertainment that will give Source Interlink a force of nearly 4,200 people to service stores across the United States. That capability and product offering literally transforms the company into a rackjobber. It also picks up the ability to sell books, as Levy Home Entertainment has agreed to supply Source Interlink so that it can sell that product to accounts that Levy does not reach.

With plans to sell music, movies and even book products to the magazine retail customers of Source Interlink and Chas Levy, and the reciprocal plan of having Levy Home Entertainment pitch Source Interlink product lines to its book accounts, Gillis and his boss, chairman/CEO Leslie Flegal, are projecting major growth during the next few years. Already, they say they have landed a projected \$200 million in sales from cross-selling deals they have cut or are about to.

Source Interlink sells magazines to specialty store chains like Barnes & Noble, Borders Books & Music, Virgin Entertainment Group North America and the Musicland Group. Chas Levy sells magazines to general

merchandise chains like Wal-Mart, Albertsons, CVS, Target, Meijer, Walgreens, Safeway, Kroger and Rite Aid.

But Source Interlink also controls the checkout area in 70,000 supermarket and drug stores, with a total of about



Source Interlink president/COO JIM GILLIS

250,000 racks, which up until recently were stocked only with magazines.

Combined, the store accounts of Source Interlink, its new holdings AEC and Chas Levy, and Levy Home Entertainment, the companies reach some 130,000 outlets. So while there is undoubtedly overlap in their respective account bases, and maybe even some product

overlap in cases where all four entities are selling their respective product lines to some stores, major opportunities to cross-sell certainly exist.

“We now have the opportunity to sell these outstanding [retail] companies the full complement of home-entertainment content product, which no other one company has the capability of doing,” Gillis said. “This strong product mix, delivered through a streamlined platform, with a national sales force and service organization, will generate greater revenue for the retailer, our vendors and Source Interlink. Until now, the source of magazines, books, DVDs and music and the effective servicing of those products has been inconsistent and fragmented through a variety of regional distributors.”

Meanwhile, the rackjobbing sector has consolidated in the last two years to the point where Handleman and Anderson are by far the dominant players in that sector. A rackjobber is much more than a supplier, as it also chooses titles and assortment for a product category, as well as oversees the servicing of the department and

managing its profitability.

Amarillo, Texas-based Anderson mainly has dedicated itself to servicing Wal-Mart, and has not moved too far afield in looking for other accounts. Handleman, which only sells music, also racks Wal-Mart, handling about one-third of its stores. It also up until recently had been the sole rackjobber of music for Kmart for more than four decades, and it also services Shopko.

Even prior to its merger with Source Interlink, AEC has been nipping at Handleman’s heels, taking away its Meijer account, and recently landing about 400 Kmart stores, when the chain decided to service its own stores.

But those inroads aside, AEC only had limited opportunity to eat into Handleman’s business because it can only serve as a quasi-rackjobber, managing inventory and assortment for music. But it could not service stores, since its 200-person field staff is only large enough to handle the supermarket accounts in its Fresh Picks division. In contrast, Handleman has a 1,000-person field sales staff.

But the Chas Levy deal brings

in a staff of 2,500. And the agreement with Levy Home Entertainment allows Source Interlink to tap that company’s 1,500-person field staff.

For chain stores that do not require in-store servicing, AEC’s ability to help manage inventory selection has allowed it to land a number of large accounts. It is the sole supplier of music to Barnes & Noble, and it also supplies Toys “R” Us and the Meijer chain. And, of course, AEC remains the dominant supplier of music to independent stores, outpacing Baker & Taylor and Ingram in that product.

While it is a growing player in video, it still trails Baker & Taylor and Ingram in that business. And of course, those two dominate book sales to the independent account base, but the Levy Home Entertainment connection allows Source Interlink to challenge them in general merchandise accounts and even specialty chain accounts, in situations where a limited book selection is all that is warranted. Levy Home Entertainment is said to stock about 8,000 titles, mainly best sellers and steady-selling backlist titles. ...



The Indies

TODD MARTENS tmartens@billboard.com

Indies Pledge To Join New Trade Group

Acting president of the American Assn. of Independent Music Don Rose says that most of the 125 labels that attended the June 6 founders conclave (*Billboard*, June 18) have committed to joining the newly formed trade group. Rose says a number of them, such as V2, Saddle Creek, Kill Rock Stars, Ninja Tune and Or Music, have pledged two years.

AAIM is modeled after U.K. advocacy group the Assn. of Independent Music. Cursive bassist Matt Maginn, who also works at Saddle Creek, says, “AAIM is a necessary step for the future of independent labels, allowing us to have a collective voice within the music industry.”

Kill Rock Stars chief Slim Moon says he welcomes AAIM because he usually felt out of step with the positions of the Recording Industry Assn. of America. “I would really like to have independent labels have a voice in Washington, like a lobbyist or something, who can say, ‘Our opinions are different than some of the other organizations who have claimed to speak for the industry.’”

The labels *Billboard* contacted are all curious about hearing AAIM’s agenda, even if they’re skeptical that they will see tangible results. However, Rose at least

has a vote of confidence from Arthur Mann, one of his founding partners in Rykodisc.

“Don knows what it’s like to struggle as a small independent,” Mann says. “Some people in our industry get jaded, but I believe Don is still the music fan that got into the business originally.”

PUBLICIZING THE BLUES: Publicist Cary Baker is launching an indie reissue label, *Conjurero*. Its first slated release is the long out-of-print album by bluesman Blind Arvella Gray. Baker’s Sherman Oaks, Calif.-based publicity firm *Conqueror* will remain his full-time job, he says.

Baker first heard Gray as a teenager when his father took him to Chicago’s famed flea market and musical street fair, the Maxwell Street Market. Baker became immediately enamored of the dobro-wielding street musician. “Here’s this blind guy with a tin cup and a white cane playing this steel dobro with a slide,” Baker says. “I liken him to Junior Kimbrough or Hound Dog Taylor or R.L. Burnside.”

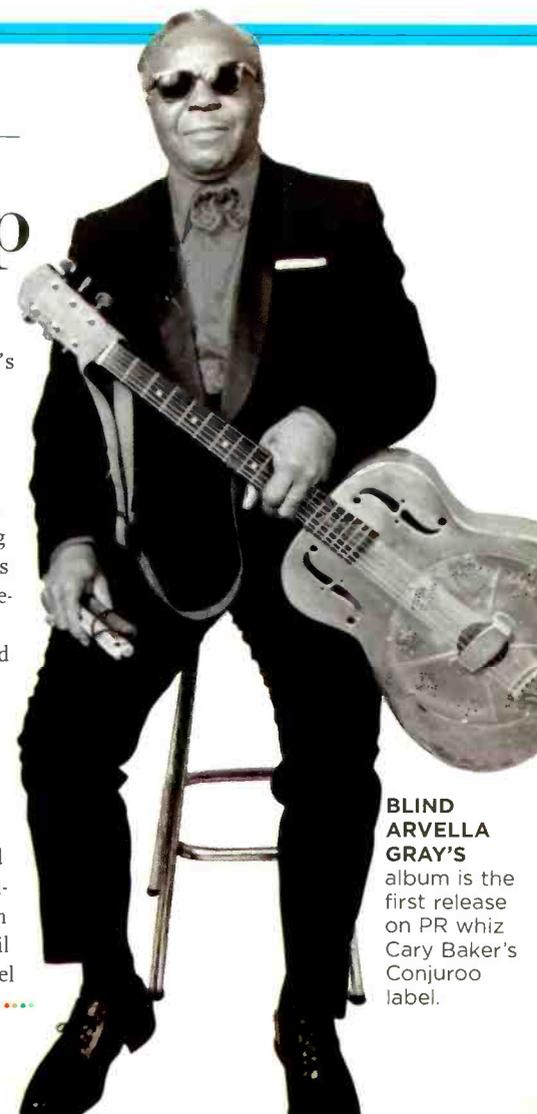
The album, due Aug. 2, will be heralded with full-page ads in *Living Blues*, *Blues Review* and *No Depression*. It was issued on vinyl in 1972 on Wilmette, Ill.-based *Birch Records*, a defunct label that specialized in “old-timey country,” Baker says. He notes that

Birch owner David Wylie assigned him the rights to reissue the album, and Wylie contributed to the reissue’s liner notes.

TRUSTKILL PLANNER: On June 14, Tinton Falls, N.J.-based rock label Trustkill Records issued its latest sampler, “Takeover.” But aside from introducing the label’s artists, owner Josh Grabelle has a hidden agenda: It is a way for him to release his long-desired Trustkill calendar.

“I thought of the idea one day and have wanted to do it since,” Grabelle says. “But how was I going to convince Hot Topic or Best Buy to pick up a label calendar? I couldn’t, so I put it inside one of our CDs.”

The 17-track disc features *Throwdown* and *Open Hand*, among others, and comes with a 36-page booklet. The calendar lists the release dates of every album in the Trustkill catalog. Suggested retail price is \$3.99. Grabelle estimates the label is losing about \$2 on every CD. ...



BLIND ARVELLA GRAY’S album is the first release on PR whiz Cary Baker’s *Conjurero* label.



Retail Track

ED CHRISTMAN echristman@billboard.com

Tower Goes Retro At New Arizona Store

Tower Records continues to reassert itself in the retail landscape, reclaiming its position in key markets.

Last year, the chain relocated its Seattle store to a 14,000-square-foot site just in time for the holiday selling season.

This month, Tower opened a replacement store in Tempe, Ariz. The 12,000-square-foot outlet stocks more than 100,000 albums, movies and magazines. In addition to carrying standard music releases in every genre, the store features interactive "touchscreen" music and video stations, imports, consignments from local bands, vinyl, a Ticketmaster outlet, accessories and collectible toys.

Early last year, Tower underwent a prepackaged Chapter 11 in which the bond holders assumed 85% ownership of the chain, leaving founder Russ Solomon and his family with 15%.

The new owners tried to sell the West Sacramento, Calif.-based chain late last year, but when they could not get their targeted price, they decided to hold onto it and build its value. Their first step was the Seattle

store relocation.

Tower executive VP of retail Kevin Cassidy says the retro feel of the Seattle site reflects where the company's other stores are going. The Tempe location continues the theme of a 1960s-1970s look combined with modern technology via interactive stations.

"It's another one of our kind of lo-fi look [stores], with the physical look and feel of Tower for as long as the [chain] has been around, but with a nice combination of technology," Cassidy says.

The Tempe store, in fact, represents the second phase of Tower's test of the in-store TouchStand kiosk, which allows shoppers to sample music and burn compilation CDs. Cassidy says the kiosks in the Seattle store received positive reviews from staff and customers.

"The opening of the Tempe store is another clear step forward for the Tower business," Tower Records CEO Allen Rodriguez says. "Entertainment retail is evolving, and Tower is at the forefront of that evolution. Touchscreen listening stations and a DVD

selection as large and comprehensive as our legendary music selection make our new location more than just another music store.

"Tower Records in Tempe is a destination for the entertainment enthusiast," Rodriguez continues, "and confirms

Tower's dedication to our loyal customers in this important market."

Tower initially opened in Tempe in 1976. The new Tempe store has a large stage to host in-store appearances—one of the strengths of the chain. In fact, the June 9

grand-opening party featured live performances from local bands the Vacation, Longshore, Heat, Mink Rebellion and Haffo.

Aside from the relocations in Seattle and Tempe, Cassidy reports that Tower has "embarked on upgrades" of some

Bay Area stores. He reports that those stores have received reracking, new layouts and general spiffing up.

Cassidy says 2006 will see the chain opening new stores, with a couple of locations already on the drawing board.



Customers at Tower's redesigned and overhauled Tempe, Ariz., store can shop for not only CDs and DVDs but also vinyl and collectible toys.

RETAIL BY BRIAN GARRITY

IODA Escorts Indie Distributions To Digital Side

In the race for indie music content among digital middlemen, the Independent Online Distribution Alliance is increasingly partnering with an underexploited source: offline distributors.

San Francisco-based IODA offers a new technology platform that allows traditional music distribution companies to provide integrated digital distribution to their label partners.

"There are hundreds of distributors that fit the profile here that don't have their own digital distribution and delivery channels," IODA founder and CEO Kevin Arnold says.

With IODA's service, the distribution company supplies participating labels with access to a co-branded version of IODA's digital asset management tools. IODA takes care of all licensing, encoding, delivery and accounting functions on behalf of the distributor. IODA also provides promotion and marketing support to the offline distributors.

Companies using the service include Allegro/Nail Distribution, Synergy Distribution, Outside Music (Canada) and Inertia Distribution (Australia).

"A lot of our [label partners] do not have their digital content online, and that is something we wanted to be able to do for all of them," Allegro director of operations John Shaw says.

Up to now most indie labels have maintained separate relationships with offline and digital distributors.

Some of the labels represented by the offline distributors working with IODA are already online via a

direct relationship with IODA or one of its competitors that specialize in connecting independent labels with download and subscription retailers. This crowded field includes the Orchard, Digital Rights Agency and Digital Musicworks International.

Those direct relationships will continue. The aim of IODA's new deals with physical distributors is in part to transition labels not yet online into the digital realm.

"It's a solution that will be plugged in where it makes sense," Arnold says. "Also you might see a trend of distribution companies looking to include digital as a requirement of labels they do deals with."

A limited number of deals have been made between physical and digital distributors, but these generally have been in-

formal referral programs in which the offline company receives a fee for feeding labels to the online company.

The strategy for IODA's initiative is to empower the offline distributor to pull its labels into digital distribution. In this scenario the offline distributor controls the label relationship and participates in the transaction.

IODA is also pitching offline distributors on the potential cost savings of its approach. Building similar systems from scratch can run into the millions of dollars—a reality that has left many independent distributors sitting on the sidelines of the digital business.

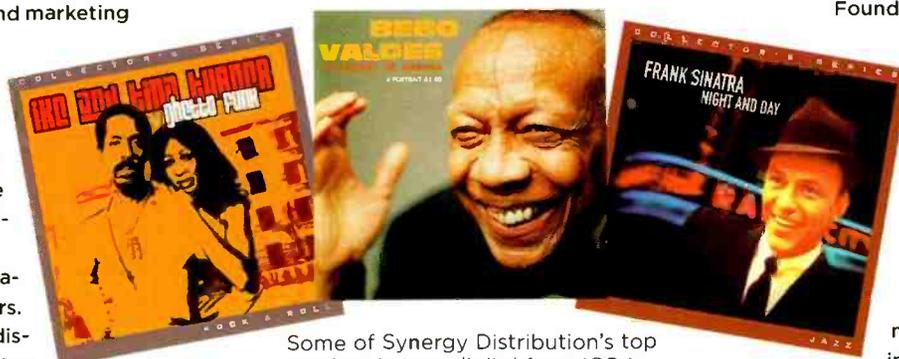
In surrendering part of its transaction revenue to offline distributors, IODA is gaining access to labels with which it has no prior relationships. For a company whose profitability hinges on volume, access to repertoire is a pressing concern.

Founded in 2003, IODA represents a catalog of more than

75,000 tracks from more than 600 independent labels around the globe. It services music to more than 120 online retailers including Apple Computer's iTunes, RealNetworks' Rhapsody, MSN Music, Napster, Yahoo, Sony Connect, MusicNet, eMusic and OD2.

Real-world distributors figure to be a growing source of content for online middlemen as independent labels with limited resources grow weary of dealing with digital rights administration directly.

"After doing this direct for a few years," Arnold notes, "labels may be looking at a more integrated, all-in solution. It gets to be a burden after a while."



Some of Synergy Distribution's top product is now digital from IODA.

GLOBAL BY HOWELL LLEWELLYN

Cuba's Online Boost

Spanish Authors' Society Digitizing Repertoire For Web Commerce

MADRID—SDAE, the digital arm of Spanish authors' society SGAE, is building a comprehensive online music store for Latin repertoire from Spain and Latin America.

The first step in SDAE's initiative involves digitizing more than 8,000 songs from leading Cuban labels EGREM (3,000 tracks), Bis Music (3,000), Abdala (1,800) and Producciones Colibrí (300). The material involves such internationally known names as Compay Segundo, Chucho Valdes & Irakere and Silvio Rodriguez.

SDAE has struck a deal to make the tracks available as downloads on RealNetwork's Rhapsody by early September, says Mario Rigote, the society's Madrid-based marketing director.

Telecommunications group Telefonica's Terra España division, the leading Spanish-owned download service, will begin selling the repertoire online in July at musicapremium.terra.es; other leading music services are expected to follow by late 2005. Rights payments will be handled by SDAE.

Rigote says the initiative aims "to generate SGAE members' authors rights and to promote quality Latin music." SGAE has more than 60,000 members, including 3,000 from Cuba.

According to Rigote, the Cuban negotiations started four years ago, and talks are under way with leading Brazilian indies to digitize their catalogs. Mexico is next on the list.

"We want to give the world's Latin-produced Latin music catalogs the same online selling conditions as Anglo-Saxon catalog enjoys today," Rigote says. "We will negotiate first [with labels] in countries where SGAE has offices—which it does in Cuba, Brazil and Mexico."

Rigote estimates Latin music represents "some 15% of worldwide traditional market sales but, let's say, just 0.000001% of online sales." SDAE wants to help boost the online figure to the physical sales level.

The digitization is administered by SDAE's technology services platform, La Central Digital. According to Rigote, the latest deals cover virtually all Cuban repertoire recorded during the last 40 years that is available domestically.

SDAE will concentrate on independent catalogs. "By building up a truly indie catalog," Rigote says, "we are in a much stronger position to negotiate with big download services."

Tracks available through La Central Digital incorporate SDAE's digital rights management system, which includes territorial restrictions.

The Cuban deals also involved SDAE setting up online stores for EGREM and Bis. Egrem.net launched on the label's 40th anniversary in March; a Bis site will be live by year's end.

"It has been hard work to persuade [Cuban labels] to put their catalogs online," Rigote admits. "So we set up their own online download services for them to sell directly before the catalogs become available [elsewhere]."

EGREM business director Reinaldo Hernández says the label wanted "a wide-reaching e-commerce platform, so we could represent and administer our catalog directly."

He is convinced that "the international impact of this [deal] will favor the development of Cuban music and its industry."

SDAE funded the creation of the Cuban sites and the transport of masters to Madrid for digitization. Like its parent, SDAE is a nonprofit entity.

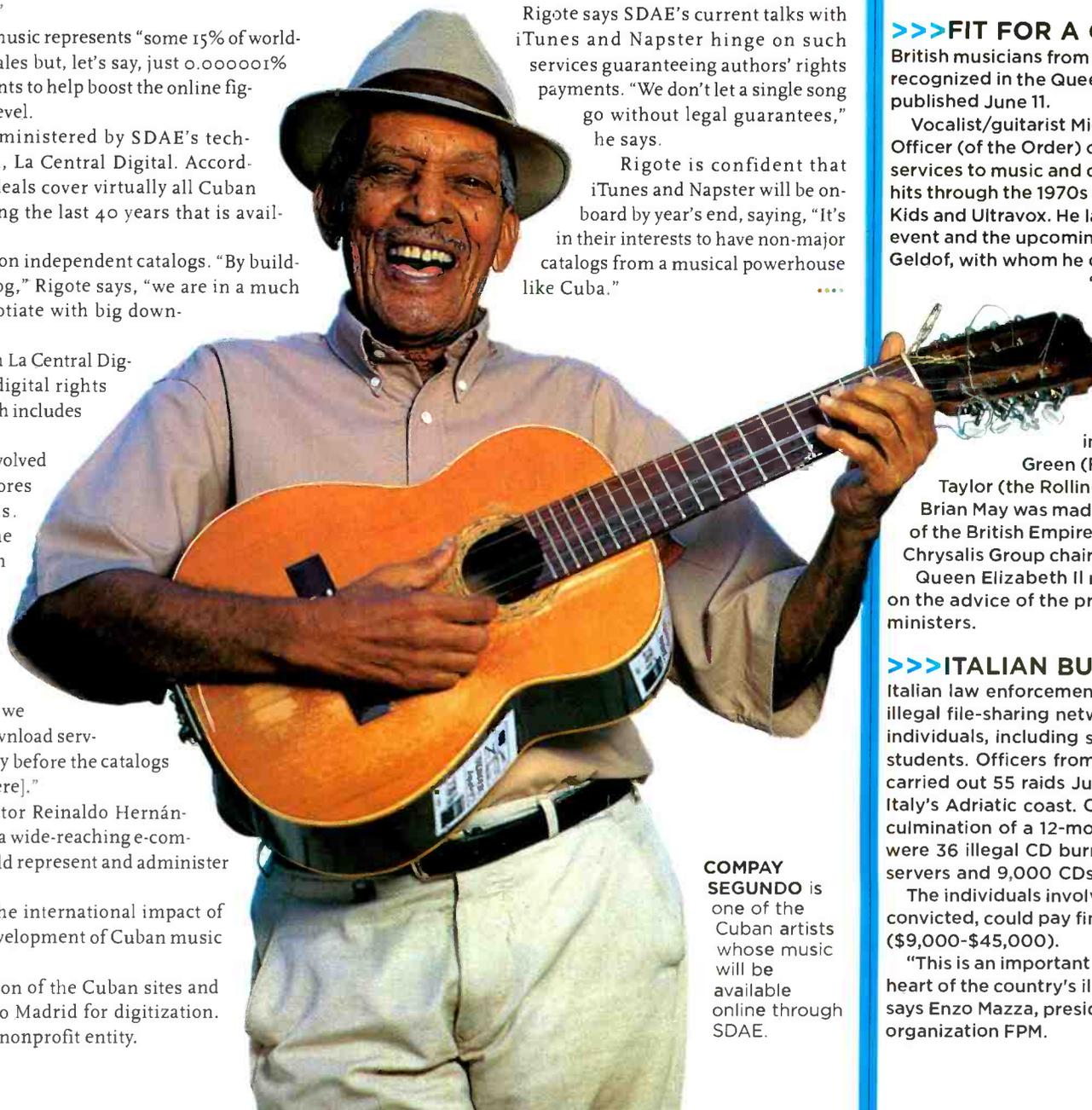


SDAE's 7 million euro [\$8.6 million] budget for 2005 covers all the Cuban expenses, Rigote says. SDAE will also pay for the installation of digitization equipment in Cuba so those processes can take place on the island in the future. Rigote says Cuba "has always been a strategic object for SGAE."

La Central Digital has digitized more than 52,000 musical works, mainly from Spanish indies. Spanish Web site latinerg7.com has made all those tracks available; musicapremium.terra.es will follow suit in July.

Rigote says SDAE's current talks with iTunes and Napster hinge on such services guaranteeing authors' rights payments. "We don't let a single song go without legal guarantees," he says.

Rigote is confident that iTunes and Napster will be on-board by year's end, saying, "It's in their interests to have non-major catalogs from a musical powerhouse like Cuba."



COMPAY SEGUNDO is one of the Cuban artists whose music will be available online through SDAE.

GLOBAL NEWSLINE

>>>U.K. INDIES IN U.S.

A delegation of independent British music companies will make a fact-finding visit to the United States this month in a move aimed at improving their access to the world's biggest music market.

The initiative, led by the Assn. of Independent Music trade group, will bring representatives of 23 companies to New York June 27-July 1 to meet U.S. music industry figures.

U.K. Trade and Investment, the British government body that fosters international trade, will fund roughly 50% of each company's travel expenses. Research gathered during the trip will be incorporated in a report that AIM will distribute to determine the feasibility of opening a U.K. export office in the United States.

AIM represents about 900 British independent labels and distributors.

—Lars Brandle

>>>EMI ASIA FOCUS

EMI Music South East Asia president/COO Paul Robinson is taking responsibility for the company's operations in India, Thailand, Indonesia, Malaysia, Singapore, Hong Kong and the Philippines. The heads of the EMI affiliates in those countries will now report to Robinson, who is based in Hong Kong and reports to EMI Music Asia chairman Norman Cheng. The affiliate chiefs previously reported to Cheng. Robinson also assumes responsibility for EMI Music South East Asia's regional office functions.

"Paul's proven commercial experience will be invaluable to EMI," Cheng says, "as we look to develop market share in the region and take advantage of the digital growth opportunities ahead."

—Steve McClure

>>>FIT FOR A QUEEN

British musicians from the past five decades were recognized in the Queen's Birthday Honours list, published June 11.

Vocalist/guitarist Midge Ure has been made an Officer (of the Order) of the British Empire for services to music and charity. Ure had a string of U.K. hits through the 1970s and 1980s fronting Slik, Rich Kids and Ultravox. He launched the 1985 Live Aid event and the upcoming Live 8 initiative with Bob Geldof, with whom he co-wrote the Band Aid track "Do They Know It's Christmas?" in 1984.

There were OBEs for Led Zeppelin guitarist Jimmy Page and blues-rock bandleader John Mayall, whose 1960s alumni

include Eric Clapton, Peter Green (Fleetwood Mac) and Mick

Taylor (the Rolling Stones). Queen guitarist Brian May was made a Commander (of the Order) of the British Empire for services to music, as was Chrysalis Group chairman Chris Wright.

Queen Elizabeth II names the award recipients on the advice of the prime minister and government ministers.

—Lars Brandle

>>>ITALIAN BUSTS

Italian law enforcement officials have uncovered an illegal file-sharing network involving some 100,000 individuals, including school teachers and college students. Officers from the country's postal police carried out 55 raids June 6 in the Pescara region on Italy's Adriatic coast. Officials say the raids were the culmination of a 12-month investigation. Seized were 36 illegal CD burners, 74 computers, seven servers and 9,000 CDs and DVDs.

The individuals involved face prosecution and, if convicted, could pay fines of €5,000-€25,000 (\$9,000-\$45,000).

"This is an important result which strikes at the heart of the country's illegal file-sharing network," says Enzo Mazza, president of Italy's anti-piracy organization FPM.

—Mark Worden

GLOBAL BY MARIA PARAVANTES and TOM FERGUSON

Greek Government Vows Action On Rampant Piracy

The International Federation of the Phonographic Industry has called for decisive action by the Greek government to tackle the country's piracy problem—and has drawn an encouraging response.

IFPI CEO John Kennedy used his May 26 keynote address in Athens to launch a stinging attack on Greece's piracy record. "With a piracy rate of around 50%, Greece is one of the very few Western European countries where illegal music copies almost outnumber legal sales," Kennedy told delegates at the inaugural Greek Music Forum. "For a country which, in its own right and as a member of the [European Union], has an important example to set to the rest of the world, it is unacceptable for piracy to be tolerated to this degree."

The Greek music market had a retail value of \$89.3 million in 2004, according to the IFPI. Kennedy said he expected the Greek government to implement a nationwide anti-piracy strategy involving the

culture, public order, trade and justice ministries as well as rights holders.

"The laws must be executed effectively and pirates brought to book," he added, demanding "seriously deterrent sentences and heavy financial penalties."

Kennedy and IFPI Greece managing director Panos Theofanellis met with government officials during Kennedy's visit for the conference.

The discussions with Minister of Public Order Georgios Voulgarakis and Minister of State Theodoros Roussopoulos, who oversees media issues, were "positive," Theofanellis says.

Piracy was the main topic. The Greek government is drafting new, tougher anti-piracy legislation, Theofanellis explains. He informed the IFPI delegation that he expects the proposed legislation will be debated in the Greek parliament by the fourth quarter.

The legislation would bring Greek intellectual-property law into line with the European Union Enforcement Directive.

In addition, Roussopoulos promised action against broadcasters that are not paying neighboring rights fees, according to Theofanellis.

"We asked him simply to enforce the law," Theofanellis says. Under existing legislation, he adds, "if a radio station does not have a [valid] contract with a neighboring rights society, he can revoke the license."

Theofanellis plans follow-up meetings on piracy and other key issues with the country's Deputy Development Minister Ioannis Papathanasiou and Minister of Justice Anastasios Papaligouras.

The May 26-27 conference opened with a speech by Development Minister Dimitris Sioufas, who pledged that the government will institute laws to contain piracy.

"Art is not culture alone," he told delegates, "it is development. Development of humanity, of society—and of the economy."

Government action is already under way, says Con-



stantinos Polyzogopoulos, director of the Culture Ministry's intellectual-property organization, OPI, which coordinates the anti-piracy efforts of various Greek associations and trade groups.

Polyzogopoulos says OPI is organizing seminars on intellectual-property rights in police academies. "We've also called on the education ministry to introduce the subject of [intellectual-property] rights into school curriculums nationwide," he says.

Theofanellis says he is cautiously optimistic about the

increased dialogue with government. "It's positive in terms of words," he says. However, he adds that if no concrete steps are taken by year's end, the IFPI might consider approaching the office of the United States Trade Representative to have Greece named a Priority Foreign Country, facing possible trade sanctions.

"At present, Greece is on the [lower-level USTR] Priority Watch list," he says. "We don't have to ask right now; as soon as we can see the government really wants to have intellectual property organized in Greece, then I will have no problem."

The forum took place at a central Athens hotel. Attending were some 800 delegates from all sectors of the music industry plus government officials and broadcasters.

Athens-based music channel MAD TV organized the event with assistance from Theofanellis, who also owns indie label Archangel. It was endorsed by the IFPI and the

Greek Culture Ministry. The schedule included discussions on piracy, intellectual rights, new technologies, marketing and broadcasting.

Theofanellis was impressed with the turnout and the results. "[It] opened the door to dialogue with government authorities," he says.

But MAD TV chairman/CEO Andreas Kouris was disappointed at the lack of state support for the forum, which he had hoped would feature more government speakers. He plans to restage the event in 2006, however, with a focus on how music-related businesses can work to fight piracy regardless of government support. Next year's event may also include live performances.

This year, Kouris says, "for the first time, all the sectors involved in [Greek] music realized there are common gains and there should be common goals. It is vital that we work together on solving problems, rather than discussing issues behind closed doors individually." ...

GLOBAL BY LARRY LeBLANC

Quebec Publisher Builds On Strength

Éditions Bloc-Notes Adds To Catalog Of French Repertoire

TORONTO—The stature of French-speaking Quebec as an international musical crossroad is underscored by recent activity at Montreal-based Éditions Bloc-Notes Publishing.

Last month, the 20-year-old independent publisher acquired the Canadian subpublishing rights for the French-language catalog of Warner/Chappell Music France. It continues to be the Canadian subpublisher for top French singer/songwriters Patrick Bruel and Francis Cabrel as well as handling the French-language catalog of BMG Music Publishing Worldwide in Canada.

"Quebec is such a separate market, and for people who don't know or understand French repertoire it is a difficult market to work," Éditions Bloc-Notes founder and president Diane Pinet says. "We are going to have a lot of fun working the Warner/Chappell Music catalog. It is so huge and includes songs by Johnny Hallyday, Serge Gainsbourg and Vanessa Paradis."

Éditions Bloc-Notes is a towering presence in the province's music publishing. Its roster of 30 Quebec-based composers includes such high-fliers as Yves Laferrière, Fred St. Gelaïs, Stéphane Dufour, Diane Cadieux, Frédéric Baron, Vincenzo Thoma, Amélie Veille, Patrick Lafleur, Tino Izzo and Ramasutra.

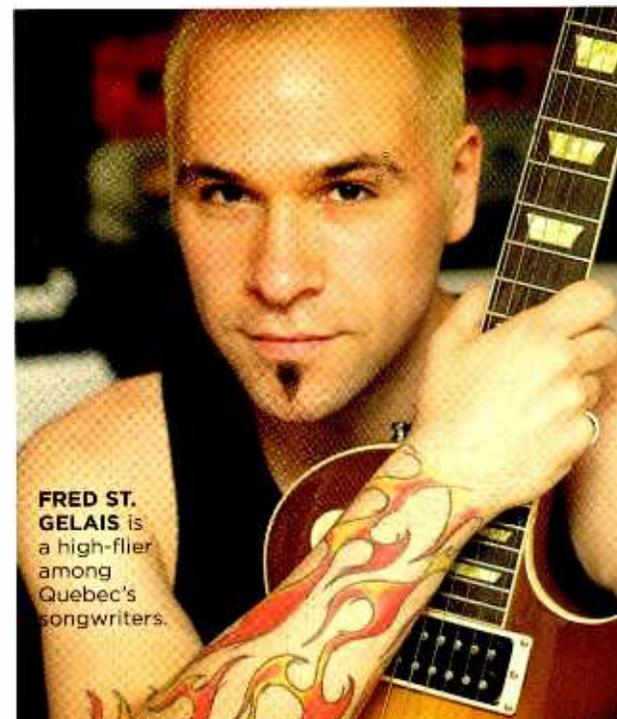
The publisher's songs have been recorded by country superstar Faith Hill; veteran Quebec acts Celine Dion, Roch Voisine, Garou, Lara Fabian, Éric Lapointe, Luce Dufault, Diane Dufresne and Mario Pelchat; plus emerging Quebec-based artists Wilfred Le Bouthillier, Marie-Élaine Thibert, Annie Villeneuve and Marie-Mai.

Pinet, unlike many French-speaking industry figures in Quebec, also has a significant presence in Canada's English-language music industry. She serves on the boards of the Canadian Music Publishers Assn., the Canadian Songwriters Hall of Fame and the SOCAN Foundation.

"I feel very comfortable in the two markets," says Ontario-born Pinet, who grew up in London, Paris and Montreal.

Canadian Songwriters Hall of Fame president Sylvia Tyson says Pinet is "very much responsible for the bilingual nature" of the hall. "She has worked very hard for us," Tyson adds.

Éditions Bloc-Notes was a co-venture between Pinet and BMG Music Publishing Worldwide from 1994 to 2004, when she bought back BMG's share.



FRED ST. GELAÏS is a high-flier among Quebec's songwriters.

Éditions Bloc-Notes is an unusual presence in a market with only a handful of strong independent publishers. It operates with a staff of four and handles songwriter development as well as sales and promotion of musical works domestically and internationally. It also oversees administrative and legal activities.

The majority of Quebec music publishing, in fact, is handled by firms associated with an independent label or audiovisual production company.

"These makers have their publishing, but they are different from Diane, who actively develops publishing around songs," says Solange Drouin, VP of public affairs/executive director of Quebec music industry association ADISQ in Montreal.

Historically, Quebec's French-language music has been rooted in adult contemporary pop. As a result, its acts have only occasionally made an impact in Europe. However, as Quebec labels, publishers and managers have built closer ties in France and other French-language markets and those markets have pulled closer together musically, there appears to be more sustained acceptance of Quebec-based music abroad.

This is underscored by the current European successes of Dion, Voisine, Lynda Lemay, Corneille, Garou, Natasha St-Pier, Daniel Powter and Isabelle Boulay.

"For 10 years," Pinet explains, "what was happening in France was rap and hip-hop, which didn't work in Quebec. When people got tired of hip-hop and rap, the Quebec singers came back very strong."

Pinet says that with the small size of the Quebec market, it is imperative to find partners who will work her catalog internationally, particularly in France, Belgium and Switzerland. "Without European success," Pinet says with a laugh, "you'd have to have a lot of No. 1s in Quebec in order to survive." ...

STREAMING BY ANTONY BRUNO

Mercora Offers Unique P2P Option

Ever since peer-to-peer file-sharing networks rose to prominence as a leading source of music piracy, a host of start-up ventures have sprouted, attempting to legitimize the format as a music distribution tool.

The founders of one such company, Mercora, have managed to set their business apart from the others in this space by using P2P networks to share music, but not actually trade files.

Billing itself as a P2P radio network, Mercora instead allows its subscribers to create either custom or random playlists from their music libraries, which other Mercora users can then listen to as a music stream, rather than download. It differs from other Internet radio stations like Live365 or Yahoo's Launchcast in that the music comes directly from other user's hard drives.

"Effectively, what we do is live podcasting, but we make sure

going to do it for you."

Mercora subscribers must install the company's free software to their computer, which identifies any digital music stored on the hard drive and organizes it by genre. As long as the program is running, it randomly chooses 10 songs to "broadcast," which other users are free to stream. It then refreshes this list on a regular basis.

Other users can search by artist or genre to find a list of all applicable tracks broadcasting at that time. Mercora organizes these various streams via a central server into more than 20,000 channels. It also provides links to amazon.com and MSN Music to facilitate purchasing music.

The service is free for those content to randomly broadcast and stream music. Users who want to create custom playlists can pay \$5 per month. The premium service includes the ability to save up to 10 hours of music from cer-

who have shifted from passive consumers of content to being more active."

Mercora has extended the service to mobile phones as well, but currently is limited to phones running Windows software from Microsoft.

The company has also introduced an Internet search tool dedicated to finding

searches. However, the tool is limited to the streams on Mercora's own P2P radio network.

Mercora aggregates its users' playlists at a central server, allowing the company to index the tracks and make them available for search. Chatterje says he hopes to strike deals with other Inter-



BITS & BRIEFS

BACK THAT TONE UP

album includes remixes of "Sh-Subscribers of Midwest Wireless and four other carriers can now back up their ringtones online using Lumitrend's Ringvault service. Once downloaded, Ringvault scans the phone for ringtones and wirelessly sends backup copies to an online database, with no storage limits. Users can then download the ringtones if their phone is lost, damaged or upgraded, even if users switch carriers. The service is currently limited to BREW-enabled handsets, and costs about \$1.50 per month, depending on the carrier.

DANCE WHILE YOU 'DESTROY'

Videogame publisher THQ has created a promotional CD of classic 1950s songs remixed by modern electronica artists in support of its title "Destroy All Humans!" Produced by radio DJ Jason Bentley, the

album includes remixes of "Sh-Subscribers of Midwest Wireless and four other carriers can now back up their ringtones online using Lumitrend's Ringvault service. Once downloaded, Ringvault scans the phone for ringtones and wirelessly sends backup copies to an online database, with no storage limits. Users can then download the ringtones if their phone is lost, damaged or upgraded, even if users switch carriers. The service is currently limited to BREW-enabled handsets, and costs about \$1.50 per month, depending on the carrier.

PLAYLISTS OF THE FAMOUS

Online music service eMusic has added the personal playlists of influential musicians, rock critics and authors. Each eMusic Dozen playlist features 12 of the author's must-have songs in various genres. Participants include former New York Times pop music critic Ann Powers, rock critic John Morthland, No Depression co-editor Peter Blackstock and musician Lenny Kaye.

HOT RINGTONES™ JUNE 25, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	10	10	WAIT (THE WHISPER SONG)	YING YANG TWINS
2	10	10	JUST A LIL BIT	50 CENT
3	4	6	WE BELONG TOGETHER	MARIAH CAREY
4	3	18	CANDY SHOP	50 CENT FEATURING OLIVIA
5	12	2	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
5	7	7	HOLLABACK GIRL	GWEN STEFANI
6	10	10	OH	DIARA FEATURING LUDACRIS
8	7	35	SUPER MARIO BROTHERS THEME	KOJI KONDO
9	10	10	HOW WE DO	THE GAME FEATURING 50 CENT
10	37	2	BACK THEN	MIKE JONES



Mike Jones has the two largest percentage gains on this week's chart. "Back Then" nearly triples in downloads while "Still Tippin'" at No. 5 is up 118%.

11	8	4	B.Y.O.B.	SYSTEM OF A DOWN
12	10	20	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
13	11	35	HALLOWEEN	JOHN CARPENTER
14	13	5	TOUCH	OMARION
14	18	35	DROP IT LIKE IT'S HOT	SNOOP DOGG FEATURING PHARRELL
14	10	10	DISCO INFERNO	50 CENT
19	8	8	HATE IT OR LOVE IT	THE GAME FEATURING 50 CENT
31	2	2	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
16	7	7	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH
20	15	5	SOME CUT	TRILLVILLE FEATURING CUTTY

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



"We don't have to teach users the copyright laws. The software is going to do it."

—ATRI CHATTERJE of MERCORA

it's done under copyright compliance," says Atri Chatterje, Mercora VP of marketing.

Unlike other P2P services that let users navigate each other's entire music libraries, Mercora limits the number of tracks accessible at any given time from any given user. This is because of Internet radio broadcast rules that restrict the number of songs by the same artist that can be played in a certain time frame.

"If all you have is Pink Floyd in your collection, you won't be able to broadcast any more than three songs in a four-hour period," Chatterje says. "We don't want to have to teach users the copyright laws. The software is just

tain sources that users can listen to when disconnected from the Internet.

These time-shifted streams are self-liquidating, meaning they can be played only once.

By positioning these limitations as a radio service and giving control of music programming to the user, Mercora says it has built a subscriber base of more than 1.5 million people, more than half of whom live outside the United States.

"It's a great way to discover new music on one hand, and a way to be a megaphone and be a tastemaker as well," says Mike McGuire, an analyst with Gartner G2. "What's driving all of this are consumers

music streams and licensing it to other interested search engines. Imagine a search tool that could tell you when your favorite song was playing on the radio and on what station. That is what Mercora wants to do for music streams.

"There was no such utility that can find and track what's being played online at any given time," Chatterje says.

To do so, Mercora is attempting to catalog the many music streams available and index them for real-time

net music providers soon to add their streaming music to this index. Mercora also is working on a Web crawling application to find streaming music from sources not included in the index, and eventually may include access to streaming video as well.

"I think that's an extraordinarily useful tool," McGuire says. "Search is very important. It's at the center of the universe and an incredibly important part for any of these emerging models."

ROXIO TURNS UP BOOM BOX

Roxio has introduced the Boom Box, a software suite that lets Mac users do more with their iPod. Boom Box comprises five programs that enhance iPod owners' music management capabilities, as well as other audio capture and transfer services.

The CD Spin Doctor program allows users to convert analog music on vinyl and tape into digital form. It automatically detects tracks, removes unwanted noise and enhances sound quality.

MusicMagic Mixer analyzes users' music libraries to generate playlists of tracks that sound similar to one another, allowing users to bundle tracks to fit a certain mood.

Audio Hijack captures radio streams and saves them for later listening. The program can also capture audio from DVDs, and employs a timer to either schedule a stream capture or turn iTunes into an alarm clock to play a selected track at a scheduled time.

Boom Box also supports podcasting. iPodderX seeks out and subscribes to podcasts. And iSpeak converts text-based documents like e-mail or Web pages into spoken-word files.

The Boom Box suite is currently available only for the Mac platform, and retails for \$49.95.

—Antony Bruno

TOURING BY RAY WADDELL

Jam Band Scene: A Sticky Situation

Bonnaroo Does Big Biz, But Questions Arise For The Genre As Attendance Slips

MANCHESTER, Tenn.—Bonnaroo has placed another successful chapter in the books. But some negative trends in the jam band touring scene have players in this normally bankable genre looking for ways to inject it with new energy.

The Bonnaroo Music & Arts Festival, in many ways the epicenter for the jam band genre, may be feeling the shift in the dynamics of this scene, with attendance for the three-day concert down about 10,000 people from the 2004 event.

But Bonnaroo, named top festival at the *Billboard* touring conference last year, remains one of the elite music festivals in the world, and will still exceed \$14 million in gross ticket sales from paid attendance of about 80,000. This year's expansive lineup included the Black Crowes, Widespread

petition from other events—might have hurt sales.

"It's still a very strong year, and I think Bonnaroo is as strong as ever," Mayers says.

SHIFTING SCENE?

But softness in jam band touring transcends Bonnaroo. Another A.C./Superfly project, the Zooma tour featuring Trey Anastasio, Ben Harper and special guests, was derailed because of poor ticket sales (*billboard.biz*, May 27).

Sources say another jam band touring event, the String Cheese Incident's Big Summer Classic (which will launch with shows July 2-3 at Red Rocks Amphitheatre in Morrison, Colo.) is also struggling in many markets. Even genre titans like Widespread Panic—which headlined two nights at Bonnaroo to ecstatic response—are doing less-than-sellout

town in Atlanta. Additionally, smaller festivals catering to the jam band audience have become ubiquitous.

Capps points out that Bonnaroo's first three years—all sellouts at 70,000, 80,000 and 90,000, respectively, as capacity increased—were "extraordinary." It was inevitable that there would be some fluctuation, he says.

And Mayers says he and his partners are still bullish on producing new events, including an as-yet-unannounced Halloween event, likely to be staged in a casino market in Nevada or elsewhere.

GROWTH & DIVERSITY

The key to the growth of the so-called jam band scene, which has always been broad, may be increased diversity, a fact not lost on Bonnaroo producers. "When we started the

leg of the latter's Vertigo tour.

Kings of Leon agent Scott Clayton at Creative Artists Agency agrees that diversity of the scene is critical. "Bonnaroo is becoming much more of an eclectic festival," Clayton says. "That's going to become really important to their future growth, that they keep diversifying and not making it just about jam bands."

With Phish now defunct and bands like Dave Matthews Band, Widespread Panic, Gov't Mule, String Cheese Incident and others in many ways having reached career plateaus, the genre is in search of a new blockbuster headliner, if not new blood in general.

Mayers says this takes time. "The jam band community is built on the grass-roots level.

Year after year it builds up," he says. "It's still strong, but you still have to be price-conscious, you have to do the right plays and always be thinking about it. We're in the promoting business. There is no sure thing. But is there going to be another act that can do business like Dave Matthews Band? Yes, at some point, but there's not that many right now." ...

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"We're doing 80,000 people; that's a lot of people in the middle of nowhere."

—JONATHAN MAYERS of SUPERFLY PRODUCTIONS

Panic and Dave Matthews Band.

"Overall, I feel better about the event," says Jonathan Mayers, president of Superfly Productions, co-producer of Bonnaroo with A.C. Entertainment. "Logistically, this has been the best festival that we've done."

That is despite the fact that rain deluged the June 10-12 festival for the third consecutive year, having a negative impact on profits and the fan experience.

Mayers says Bonnaroo, held on 700 rural acres about 60 miles south of Nashville, is subject to the same ebb and flow as the touring business in general. "With the maturity of the event, I think some years we'll sell out, some years we won't," he says. "We're doing 80,000 people; that's a lot of people in the middle of nowhere."

Mayers cannot put his finger on why attendance declined this year, although he says a host of factors—including the economy and com-

business in many cases.

"We're seeing a slow season for this scene right now, and we don't exactly know what to attribute it to," says Buck Williams, agent/co-manager for Panic. "We're finding tough business in the amphitheaters, and I'm retooling my fall tour. I'm going to pull back and try to figure out what these kids are thinking."

Despite these negative trends, Mayers and A.C. president Ashley Capps believe the scene remains strong.

"Sometimes things click, and sometimes things don't," Mayers says. "Unfortunately, Zooma didn't click when everyone thought it would."

Capps adds, "I think the scene is more vital than ever. The plethora of events out there this summer speak to the vitality of this scene."

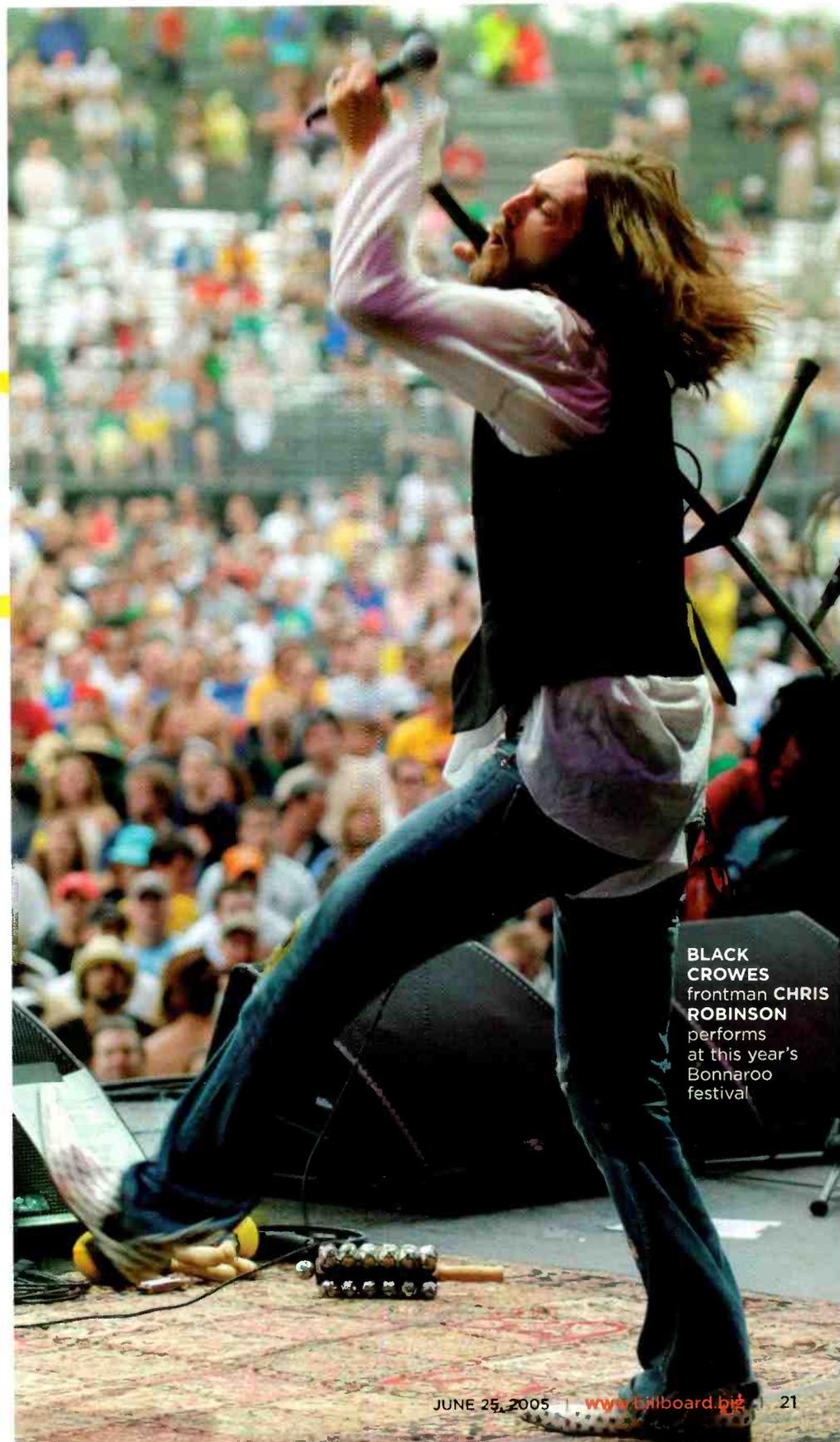
Competition may be part of the problem. For the first time, Bonnaroo ran up against the established Music Mid-

event the first year, definitely the program was much more oriented to what you call the jam bands," Mayers says. "But I think, smartly, each year we've tried to open it up a bit and instill more diversity into our lineup. The fact that we can have John Prine and Mars Volta and it works is an amazing thing."

With its barrage of three-minute songs, Kings of Leon is another band not typically associated with this scene, yet they've graced the Bonnaroo stages twice.

"We've been here two years, and it rained both years, but it's good," Kings of Leon guitarist Matthew Followill says. He says playing Bonnaroo definitely exposes the band to a new audience.

"It's the biggest American crowd we've ever played for; it was like 20,000, they told us," Followill says. His band just wrapped a stint opening for U2 on the first North American



BLACK CROWES frontman **CHRIS ROBINSON** performs at this year's Bonnaroo festival

On The Road

RAY WADDELL rwaddell@billboard.com



Street Smart

Toby Keith A Hands-On Artist When Planning A Tour

Toby Keith is taking his fans to school this summer with the Honky Tonk U shed run. The tour began June 10 at the Verizon Wireless Amphitheatre in Charlotte, N.C.

Since becoming a headliner in spring 2002, Keith has turned into one of country music's top live draws, and will surely rank among the top-tier acts of any genre again this year.

According to Billboard Boxscore, Keith grossed \$21 million from 80 shows in 2002, \$43.4 million from 101 shows in 2003 and \$42.4 million from 72 shows last year. That's an average of \$423,751 per night at the box office and an average of 11,125 per night in paid attendance.

Last year, Keith finished 10th among all touring artists in gross dollars and fourth in attendance, outselling such acts as Madonna, Metallica, Sting and Dave Matthews Band.

Keith says of touring: "That's basically why I got in this business in the first place, to be able to perform. I always dreamed of being that guy that people

would come to see."

Curt Motley, Keith's agent at Monterey Peninsula Artists/Paradigm, says, "Toby gives us a lot to work with. It's just up to me not to screw it up."

Promoters regard Keith as one of country's most bankable artists. "Toby Keith is as consistent as it gets," says Brian O'Connell, president of country touring for Clear Channel Entertainment. He produces the bulk of Keith's dates.

Much planning is required to put a Keith touring year together, and the artist himself is very involved in the process. "We talk all the time," Motley says. "I will put together the first draft, then we talk three or four times a week after work, not counting at work. There are places Toby wants to go, and we do everything we can to accommodate that."

O'Connell agrees Keith is hands-on with his touring business. "We talk about every date—[manager] T.K. [Kimble], Curt, Toby and me," O'Connell says. "We talk about where we're going to play, when, which venue. And

when Toby tells you it's gonna happen, it's gonna happen."

Keith typically plays a run of indoor dates in the early spring, followed by a summer shed run.

"With our summer tour, which runs 29-30 dates, we play [markets] about every 12 months. People plan their schedules around it. It's a summer event," Motley says.

For the first time, Keith will not tour in the fall this year; his current trek wraps Aug. 29 in Syracuse, N.Y. "Toby is going to be able to take off in the fall and work with his son's football team, which he has never gotten an opportunity to do," Motley says.



TOBY KEITH'S summer tour runs from June 10 to Aug. 29

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,910,525 \$77.50/\$33	KENNY CHESNEY, KEITH URBAN, GRETCHEN WILSON & OTHERS FedEx Field, Landover, Md., June 4	45,761 sellout	The Messina Group/AEG Live
2	\$1,367,863 \$125/\$39.50	ELTON JOHN Palace of Auburn Hills, Auburn Hills, Mich., April 24	18,278 sellout	Cellar Door, Palace Sports & Entertainment
3	\$1,217,849 \$54.50/\$36.50	DAVE MATTHEWS BAND, JURASSIC 5 Tweeter Center, Tinley Park, Ill., June 2	28,356 28,560	Clear Channel Entertainment
4	\$1,132,828 (£621.613) \$72.90/\$41	MARK KNOPFLER Royal Albert Hall, London, May 30-June 3	20,470 five sellouts	3A Entertainment, Kennedy Street Entertainment, Jack Utsick Presents
5	\$1,078,643 (7,553,875 krona) \$103.98/\$43.61	ROD STEWART Globe Arena, Stockholm, Sweden, June 7	12,261 sellout	EMA Telstar
6	\$850,011 \$53.50/\$36	DAVE MATTHEWS BAND, JURASSIC 5 JMB Bank Pavilion, Maryland Heights, Mo., June 1	20,623 sellout	Clear Channel Entertainment
7	\$767,773 (5,348,800 krona) \$87.41/\$53.79	ROD STEWART Scandinavium, Göteborg, Sweden, June 3	8,676 sellout	EMA Telstar
8	\$701,510 \$41/\$24	RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD Blossom Music Center, Cuyahoga Falls, Ohio, June 12	23,604 sellout	House of Blues Concerts
9	\$625,178 \$126/\$36	STEVIE NICKS & DON HENLEY Wachovia Center, Philadelphia, June 3	9,010 15,853	Clear Channel Entertainment
10	\$536,429 (£295,830) \$54.40	MARK KNOPFLER National Exhibition Centre, Birmingham, England, June 4	9,861 sellout	3A Entertainment, Kennedy Street Entertainment, Jack Utsick Presents
11	\$505,846 \$41/\$24	RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD DTE Energy Music Center, Clarkston, Mich., June 11	16,304 sellout	Clear Channel Entertainment
12	\$498,659 \$65/\$40	SANTANA, LOS LONELY BOYS American Airlines Arena, Miami, June 1	9,761 11,982	Clear Channel Entertainment
13	\$491,418 \$53.50/\$15	SANTANA, LOS LONELY BOYS Ford Amphitheatre, Tampa, Fla., May 30	14,134 19,440	Clear Channel Entertainment
14	\$382,492 \$39/\$19	3 DOORS DOWN, SHINEDOWN, CROSSFADE, NO ADDRESS Verizon Wireless Music Center, Noblesville, Ind., May 28	21,433 24,410	Clear Channel Entertainment
15	\$370,942 \$98/\$58	JUAN LUIS GUERRA & MARCO ANTONIO SOLIS MCI Center, Washington, D.C., June 5	4,569 12,660	Mega Communications
16	\$369,315 \$45	THE PIXIES, THE BELLRAYS Wilern Theater, Los Angeles, June 2-3	8,648 9,594 four shows	Clear Channel Entertainment
17	\$347,032 \$35.89/\$29.89	89X BIRTHDAY BASH: SOCIAL DISTORTION, THE KILLERS & OTHERS State Theatre, Detroit, May 30	10,909 sellout	Clear Channel Entertainment
18	\$322,071 \$55/\$45	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Germán Arena, Estero, Fla., June 7	6,353 sellout	Fantasma Productions
19	\$305,225 \$50/\$15	JUDAS PRIEST, QUEENSRYCHE Tweeter Center, Tinley Park, Ill., June 3	7,915 28,644	Clear Channel Entertainment
20	\$289,111 (3,229,375 pesos) \$60.20/\$16.42	CREEDENCE CLEARWATER REVISITED Auditorio Nacional, Mexico City, May 25	9,594 sellout	OCESA Presents
21	\$278,565 \$65/\$20	JUANES, ANTONIO OROZCO Arrowhead Pond, Anaheim, Calif., May 4	5,854 7,685	Nederlander, House of Blues Concerts
22	\$277,043 \$77.50/\$57.50	BRIAN MCKNIGHT, NEW EDITION Gibson Amphitheatre, Universal City, Calif., May 27	3,946 4,830	House of Blues Concerts
23	\$275,906 \$48.50/\$30	SARAH MCLACHLAN, THE PERISHERS Blue Cross Arena, Rochester, N.Y., May 22	6,524 10,261	Clear Channel Entertainment
24	\$275,135 \$50/\$35	SARAH MCLACHLAN, THE PERISHERS Cumberland County Civic Center, Portland, Maine, May 20	5,773 6,320	Clear Channel Entertainment
25	\$274,760 \$65/\$45	MÖTLEY CRÜE Peoria Civic Center, Peoria, Ill., April 28	5,333 sellout	Frank Productions
26	\$274,645 \$30/\$10	RASCAL FLATTS, BLAKE SHELTON 5th Street Stage, Virginia Beach, Va., May 29	12,334 sellout	Clear Channel Entertainment
27	\$271,665 \$45	SYSTEM OF A DOWN Gibson Amphitheatre, Universal City, Calif., April 24	6,037 sellout	House of Blues Concerts
28	\$268,169 \$59.75/\$39.75	THE ALLMAN BROTHERS BAND, LYNRYD SKYNYRD Verizon Wireless Music Center, Pelham, Ala., May 12	7,097 10,456	Clear Channel Entertainment
29	\$265,590 \$60/\$34.50	WILLIE NELSON, SUSAN TEDESCHI, SHELBY LYNNE Greek Theatre, Los Angeles, April 30	4,912 sellout	Nederlander
30	\$264,464 \$100/\$12	JOAN JETT & THE BLACKHEARTS St. Pete Times Forum, Tampa, Fla., April 29	17,517 20,500	In-house
31	\$264,338 \$59.50/\$29.50	WAR, GEORGE AGUILAR, TIERRA, LA CHICANA REVUE Greek Theatre, Los Angeles, May 21	5,245 sellout	Nederlander
32	\$263,579 \$50.50/\$30.50	STING, FICTION PLANE Dunkin' Donuts Center, Providence, R.I., May 11	6,057 sellout	The Next Adventure, Tea Party Concerts
33	\$263,154 \$60/\$34	THE ALLMAN BROTHERS BAND, MARTIN SEXTON Greek Theatre, Los Angeles, May 6	4,725 5,487	Nederlander
34	\$262,614 \$71.50/\$39.50	ALICIA KEYS Santa Barbara Bowl, Santa Barbara, Calif., May 17	4,496 sellout	Nederlander, Atlanta Worldwide Touring
35	\$259,310 \$35	MAROONS, THE THRILLS, SIMON DAWES Arrowhead Pond, Anaheim, Calif., May 8	7,402 sellout	Nederlander

IEG/BILLBOARD TOUR SPONSORSHIP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Ameriquest Mortgage	Rolling Stones' U.S. tour, August-February, 35-plus stops	\$4 million	Mortgage lender aligned with the Rolling Stones to build brand awareness and gain a platform for a national consumer ticket promotion. Ameriquest will support with a national TV campaign and direct-mail drop. A microsite housed on ameriquest.com will serve as the main portal for the sweeps and will also offer free downloads of Rolling Stones songs.	Michael Cohl, tour promoter; and Brian Woods, Ameriquest chief marketing officer and Christine Bunch, Ameriquest marketing manager of events/sponsorships
Argent Mortgage	Argent Mortgage Orchestrated concert series, five stops	\$225,000	Sub-prime lender is using the series pairing popular recording artists with symphony orchestras to build its brand and entertain brokers. Artists include LeAnn Rimes, Seal, Jewel and Duran Duran. Argent's sponsorship portfolio includes horse racing's Belmont Stakes, the IndyCar Series and other events.	David Stark, Argent senior VP of marketing, and Jeff Gillis, Argent executive VP of operations
Las Vegas Convention & Visitors Authority	Road to Vegas tour featuring Collective Soul, May-June, 10 stops	Not available	Las Vegas marketing organization aligned with tour to promote the destination's 100th birthday. Tour visits Las Vegas' top 10 feeder markets and will re-create the Vegas experience at each concert with elements like showgirls, Elvis impersonators and gaming lounges. Tour is co-sponsored by Beaulieu Vineyard Wines and Gibson Guitars.	Bruce Eskowitz, Clear Channel Entertainment Properties president; and Rossi Ralenkotter, LVCA president
Rheingold Beer	Rheingold New York Concert Series, April-December, six concerts	\$75,000	Beer company is using sponsorship to relaunch its brand following a 28-year hiatus. Leveraging through on-site signage, Gobos and e-mail blasts. Rheingold also sponsors a number of other music and sports events in New York.	Maurice Bernstein, Giant Step president/CEO; and Norm Snyder and Jennifer Curran of Rheingold
Rogers Wireless	Avril Lavigne tour, July-September 15-plus stops	\$350,000	Canadian telecom is offering customers a chance to win an exclusive VIP concert experience and to meet Avril Lavigne; new and existing customers are automatically entered into the contest between by downloading any ringtone, playing a text-based music trivia contest or activating a Rogers wireless phone.	John Boynton, Rogers Wireless VP of marketing, segmentation
Tower Records	Village Voice Siren Music Festival, July, New York	\$100,000	Exclusive music retail sponsor of the free, all-ages one-day event will sell CDs and host autograph-signing sessions at its on-site booth. Other Siren sponsors include Budweiser True Music, Converse and Microsoft Xbox.	Tony Kutzer, Village Voice corporate entertainment executive; and Sonny Mayugba, Tower Records regional marketing manager

Compiled by William Chipps, senior editor, IEG Sponsorship Report sponsorship.com

BY DAN OUELLETTE

Wayne Shorter

During a two-night appearance at last month's Umbria Jazz Melbourne '05 festival in Australia, Wayne Shorter, jazz's pre-eminent saxophonist, was an intrepid astronaut navigating the musical cosmos with improvisational brio. With his band—bassist John Patitucci, drummer Brian Blade and pianist Jason Moran (subbing for regular Danilo Perez)—Shorter provided the climax of the 11-day international festival. The group performed music from its live CD, "Beyond the Sound Barrier" (released June 14 on Verve).

A film aficionado and long-time fan of superheroes, Shorter came up in the late '50s with drummer Art Blakey's seminal band the Jazz Messengers, became a key member of Miles Davis' classic '60s quartet, co-founded jazz-fusion supergroup Weather Report and then launched a solo career, crowning critics' polls in recent years. He also recorded with Steely Dan and regularly contributes to albums by Joni Mitchell.

Backstage after the second evening in Melbourne, Shorter landed on Earth long enough to talk about the current state of the recording industry and his mission in music.

Q: You've been recording for nearly 50 years now. How has the industry changed?

A: Today it seems like there's a different template to surmount for an individual. It has become totally about points and percentages. It can be intimidating to a musician because you've always got to make a quota or go beyond the quota. Then there are the executives who are afraid to make decisions so they won't lose their positions.

Q: As a jazz artist, do you feel your music is a hard sell for record companies because sales are lower for jazz than for pop?

A: It's just like Art Blakey used to say: "You can make a billion dollars on Wrigley's spearmint gum, but you can't make any money on jazz?"—and I would

add, "on any kind of music that's truly creative."

Q: When you started recording solo in the early '60s, was it like a playground, a place to be free with your music?

A: It was, in a way. I recorded a lot with Blue Note. The two guys who ran it then were Alfred Lion and Francis Wolfe. They didn't play like the majors. They were recording mavericks. They went against the grain and stuck with it.

Q: How can you go against the grain?

A: By sticking to your guns. It wasn't about hooking up with another magnate recording company. When Thelonious Monk started recording for Columbia, someone at a gig asked him if he was selling out, going commercial. Monk just kept walking, saying through his teeth, as if they were clenched, "Stick to your guns."

Q: Even back then, though, jazz records didn't make lots of money.

A: If something makes a lot of money, it doesn't make it cool. People worry about missing out on that pot of gold. But what they're really missing out on is their creative process. It's about evolving. It's like that movie "Resident Evil" with Milla Jovovich. Everybody was getting injected with something that made the people feed off each other like "Night of the Living Dead," but it didn't have the same effect with Milla. Her injection didn't

work. So these guys were trying to destroy her, because she wasn't mutating, she was kind of war machine. But one guy said not to destroy her because she wasn't mutating, she was evolving.

Q: That's what happens in your live shows—the music evolves.

A: That's right. We're all evolving. And there's a faith in eternal existence. I try to do that onstage, intimating that there's no such thing as a beginning or end. That's why I don't want to play songs anymore. They're cute and nice. I've learned things that have a beginning and end, but they're artificial. A lot of people give their lives for artificial reasons. It's like, are your thoughts your own or someone else's? It's as if every generation is being hijacked from the cradle, like those [newborn] sea turtles that get hijacked when they try to make their way to the sea. So for us it's a matter of waking up and not being devoured.

Q: So, do you see that happening in the recording industry?

A: Yes. I don't know a lot of those people in the industry, but I ask the executives I know if they speak out in meetings. And they say, yes but they play with caution.

You know that label None-such? They're doing something. I heard Pat Metheny's new record, "The Way Up," and I called him up and said, "Pat, now we're talking." Instead of songs that were three-minute

tracks for a single, he had "Part 1," "Part 2" and so on.

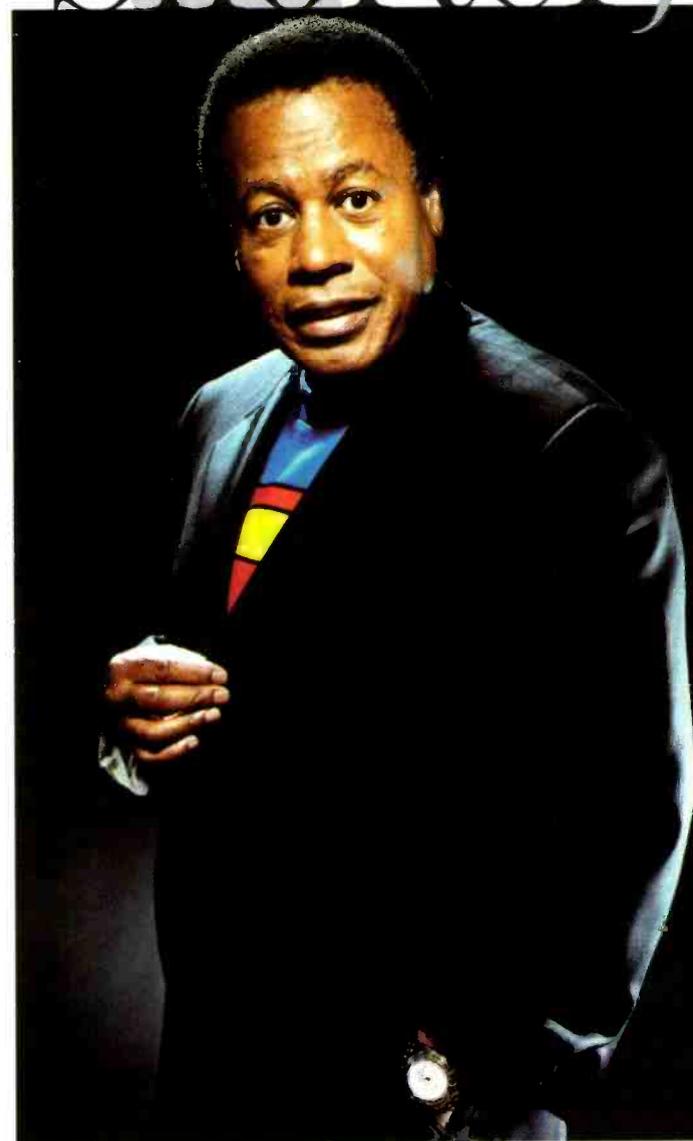
Q: Joni Mitchell is also on *None-such*. What is it about her music that attracted you to play on so many of her albums?

A: She's talking about things in her lyrics, and she's a fighter. She told me that around the time when she recorded "Don Juan's Reckless Daughter" and "Mingus" that someone sent her a letter accusing her of playing a minor second within a chord and how that was destroying the [pop] feeling she was known for. It was like saying she was going over to some other side.

It's like her song "Both Sides Now" that she wrote when she was 20 or 21. It was about an encounter she had with a man and the daughter she had. She recorded it and a record executive said to her, "You know, don't you?" The words struck him on a business side. She said she had to think fast, on her feet, so she said yes. And the executive detailed it out: We get young artists, squeeze the blood out of the stone, then throw them away and get another young artist. That's what the industry is like.

Q: And you agree?

A: Yes, it's like this record executive who came on "American Idol" one night who said he could see working in the studio with one of the contestants. It was if he was saying, "I'm going to show you how to judge." The inference was that he could make this singer a star, that he could see and guarantee who could be a moneymaker. That's what "American Idol" is about: giving someone all the responsibility to do the thinking, the



marketing, the moneymaking, the making of the idol.

Q: What do you see as the role of the artist?

A: Being the lone voice in the wind. To be on a mission and not be afraid. It's like Bela Lugosi saying, "Do not be afraid." But you're on your own these days. Even the rap guys start off doing their own stuff but then the trap door opens. You don't have many knights or superheroes anymore.

Q: Herbie Hancock is banding

together the *Headhunters* for a few shows. Will you do the same with *Weather Report*?

A: No. This coming-back-together stuff doesn't do what the mission is. I need to stick to exactly what I'm doing and [co-founder Joe Zawinul] needs to stick with what he's doing. To get back together is an ambush. It's a nice trap based on financing. There's an underwriting. Like getting the Beatles back together used to be the big deal. But that's looking backwards, and I believe we should move forward. ♦♦♦



Alan Meltzer, left, and Steve Lerner
Photo by Seth Kushner

WIND-UP AT WORK

NEW YORK—On the cover of an “in case of emergency” handbook in the reception area of Wind-up Records’ New York headquarters, someone has affixed a yellow Post-it that reads: “1. Save Diana, 2. Save Diana, 3. Save Diana.”

The woman in question is Diana Meltzer, the label’s eccentric A&R guru, and the note is no joke: In the world of Wind-up, she is indispensable. Meltzer brought Creed and Evanescence to the label, and signs all its other acts.

She landed in A&R by accident. She wanted to adopt children, but when she saw Creed for the first time, she decided her talents might be better-served adopting bands.

The job of making stars of her discoveries goes to her husband, Wind-up founder and chairman/CEO Alan Meltzer, and

**Indie
develops
its artist
roster for
long-term
success**

BY BRIAN GARRITY

his longtime associate, label president Steve Lerner. It’s a family business for this indie—Alan is the godfather, and Lerner is the *consigliere*.

The two execs are currently planning a summer soundtrack splash with new acts including Diana’s latest find, Megan McCauley. Wind-up is making a habit of using Hollywood’s summer slate of superhero films to showcase its own cast of seemingly ordinary characters capable of extraordinary things.

Two years ago, the company released the soundtrack to the movie “Daredevil” with the aim of launching a then-unknown Evanescence with the tracks “Bring Me to Life” and “My Immortal.” Last year, the label used the soundtrack to the film “The Punisher” to break Seether, parlaying its song “Broken,” a collaboration with Evanescence singer Amy Lee, into a bona fide hit.

“We’re good at identifying not only what’s good for the moment, but also what’s great talent.”

STEVE LERNER

Wind-up looks to strike yet again with the July 5 release of the soundtrack to 20th Century Fox and Marvel Enterprises’ “Fantastic Four.” The label will use the project to set up albums on the way from three new acts: former Evanescence co-songwriter/guitarist Ben Moody, who is aiming to transition from success as a songwriter for the likes of Avril Lavigne and Kelly Clarkson into a solo career; Omnisoul, an AC act that falls somewhere between Maroon5 and John Mayer; and McCauley, a 16-year-old singer/songwriter in the Lee vein, who will have three songs on the soundtrack.

At Wind-up, evolution through new talent is the name of the game. While the label has been synonymous with the sound of modern and active rock since its inception in the late 1990s—selling more than 37 million albums along the way, according to Nielsen SoundScan—it is looking to diversify its roster by moving into new sounds and genres.

The next year will see Wind-up get involved with everything from British alt-rock, with recent signing People in Planes—a

pany’s maturation. “We’re just trying to make sure we have our bases covered. Obviously we want to be as diversified as possible,” he says. “We were kind of the catalyst that created the active modern environment that was kicked off by Creed. But every generation is three years now, rather than 10 years or five years. So we have to stay ahead of the curve.”

Wind-up is coming off its biggest year yet. In 2004 the label crossed the \$100 million sales mark in the United States for the first time, and it sold another \$50 million internationally.

The diversified company is starting to generate revenue in all aspects of its business, including catalog sales, which were fueled by Creed; music publishing, which is bolstered by the success of Moody’s songwriting; and an 18-month-old in-house merchandising company, which rode the popularity of Evanescence to revenue exceeding \$2 million in its first year.

To hear Lerner and Meltzer tell it, Wind-up is just getting started. The company has 17 acts on its roster, and half of them



Clockwise from top left:
Diana Meltzer
Breaking Point
12 Stones
Megan McCauley
Submersed
Evanescence
Finger Eleven

buzz band that generated headlines at South by Southwest this year—to country, with the T-Bone Burnett-produced soundtrack to upcoming Johnny Cash biopic “Walk the Line,” another 20th Century Fox venture.

“It’s a big range,” Lerner says of the variety of projects the label is pursuing. “But there are many different colors in the rainbow, and we’re good at identifying not only what’s good for the moment, but also what’s great talent.”

The moves come amid a shifting landscape at radio, and as Evanescence and former Creed frontman Scott Stapp, the label’s most bankable stars, find themselves at a crossroads. Both acts are tentatively set to release albums in November that will mark new creative directions in the wake of Stapp’s split with Creed and Moody’s exit from Evanescence.

Wind-up executives are bullish on the commercial prospects for both acts. But they are anything but content to rest on the momentum of their franchises.

Meltzer sees these changes as a natural step in the com-

will release new albums by year’s end. It is on pace to grow worldwide revenue by 25% this year, including more than \$125 million in the United States.

At a time when most music companies are cutting costs and salaries, Wind-up has been adding an average of five staffers per year and now has a workforce of more than 70. It expanded into Canada last year, inking a distribution deal for the territory with Warner Music Canada. (Wind-up is distributed in the United States and in the rest of the world via Sony BMG, with which it re-upped late last year.)

“The guys in some ways have been flying below the radar,” says Geoff Bywater, executive VP at Fox Music, a regular partner of Wind-up in the soundtrack business. “But if I was out there and looking for a model of company that works well, these guys are it. They are kind of like a major indie.”

Meltzer, a one-time musician and veteran retail and distribution executive, founded Wind-up with Lerner in 1996 after acquiring the assets of small indie label Grass for roughly

“Breaking through is so tough, it’s like trying to get through a lead door.”

ALAN MELTZER

\$950,000. Meltzer’s entrepreneurial roots lay in a Brooklyn, N.Y.-based music retailer called Titus Oaks Records, which he established in the 1970s. He then founded music wholesaler CD One Stop, where he first hired Lerner. That business was rolled up into the company that became Alliance Entertainment Corp.

Meltzer also was an early supporter of online music retail, funneling a reported \$2 million into e-commerce site CDNow in the 1990s. His stakes in CD One Stop and CDNow eventually earned him more than \$60 million.

With Wind-up, Meltzer and Lerner have never been afraid to think big. The label invests heavily in its acts with the goal of doing gold- and platinum-level business. Part of its strategy is to dedicate itself to fewer acts but drive hits from the majority of its roster.

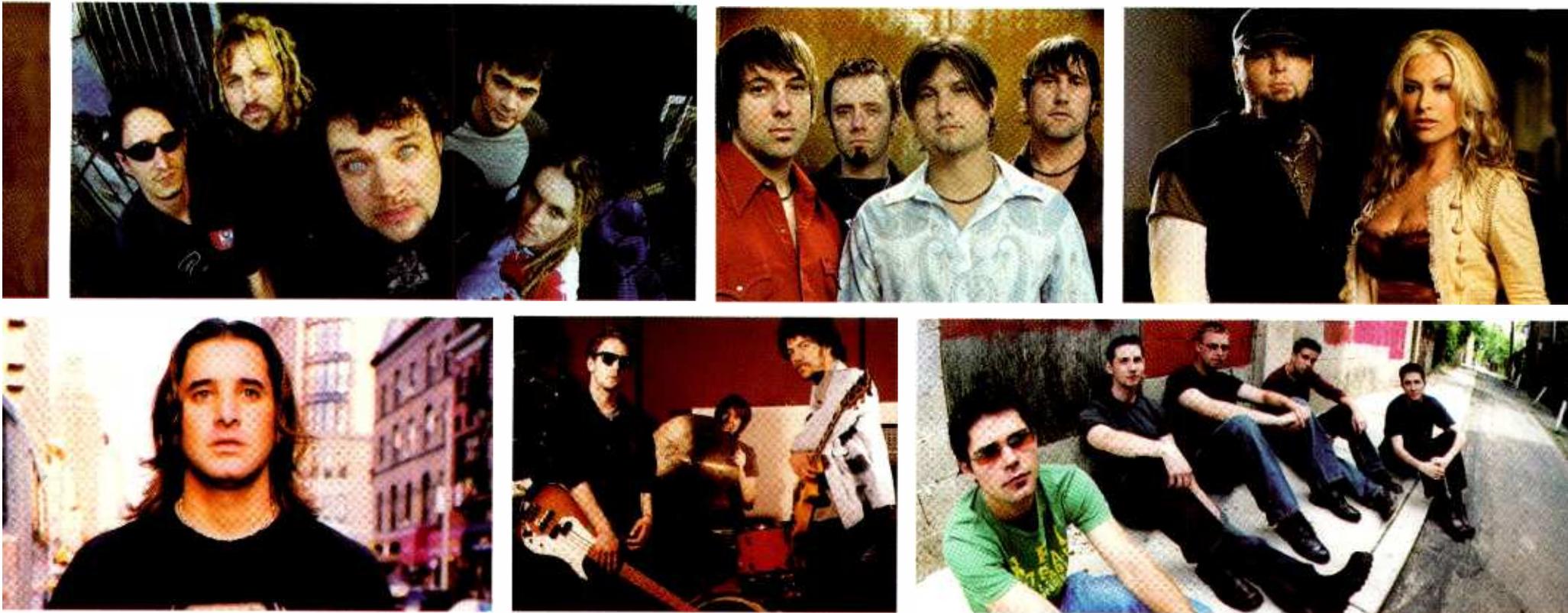
Wind-up isn’t afraid to be contrarian, either. The company went 15 months without signing a new act before inking deals this year with the Omnisoul, People in Planes and rock act the Exit, all in a matter of months.

and its latest, “Karma & Effect,” has sold more than 121,000 copies since its May 24 release. Finger Eleven’s self-titled third release sold more than 500,000 units, thanks to single “One Thing.” And Alter Bridge, which features the remaining members of Creed and frontman Myles Kennedy, sold a half-million copies of its 2004 debut, “One Day Remains.”

For a company that has copyrighted the motto “Building career artists,” patience—on the financial as well as the creative side—is certainly a virtue.

“Breaking through is so tough, it’s like trying to get through a lead door,” Meltzer says. “So we’re always looking over the course of two albums. We never say, ‘We have to make our money back on one record.’ ”

Wind-up similarly has learned to resist the temptation to rush baby acts to market too quickly. Despite knowing it had a hot commodity with Evanescence, the label spent the better part of two years developing the band, and Lee in particular, before releasing “Fallen.” It has taken a similar approach with



“The costs of playing this game are so severe, you have to feel that you have something special,” Lerner explains. “We didn’t feel that the artists were there until the three artists we just signed.”

In addition, the company—long hailed as an innovator in online marketing—has largely sat out the digital distribution game so far. It passed on selling its catalog through download and subscription services on the grounds that the terms do not make sense financially for smaller labels. Instead, it has focused on physical-goods sales and invested aggressively in spoofing solutions that keep content off peer-to-peer networks. It is just starting to experiment with mobile phone opportunities.

Wind-up’s moves tend to pay off. Creed’s U.S. sales exceed 24 million copies, according to Nielsen SoundScan, and Evanescence’s debut, “Fallen,” has scanned more than 6 million units since its March 2003 release. At the same time, the company is methodically building audiences for developing acts. Seether’s last two albums each passed the 500,000-unit mark,

McCauley, who was signed in 2003 at age 14, and other young acts. The company hired Greg Wattenberg to prep bands and hone material for the eventual recording process.

Artists on the label say the process can be frustrating, but it is a strategy that has worked.

Along the way, Wind-up has learned to trust its instincts and to believe in the golden ears of Diana, who has made a career of seeing the potential in acts that other labels turn down.

“What I feel like I’m really good at,” she says, “is going in-between the lines with the bands and [seeing their potential]. I have a vision for them.”

Stapp recalls being drawn to the Meltzers because of their passion for music.

Diana “means what she says. She’s honest about everything. She’s just Diana,” Stapp says. “Alan and Diana are fans of all the bands they have. They are fans of the music first. I think that’s why they’ve had so much success. It’s heart and soul.”

Clockwise from top left:
Edgewater
Big Dismal
Ben Moody with Anastacia
Omnisoul
The Exit
Scott Stapp

Messages to Michael

Michael Jackson was acquitted in a court of law, but he is guilty as charged of career neglect. The iconic singer has not enjoyed a true blockbuster studio album since "Dangerous," nearly 15 years ago, and now finds himself heavily in debt, possibly without a recording contract (see story, page 7) and lugging enough baggage to ground a 747. Fortunately, some of the industry's best at overcoming drama are happy to help. "It's the ultimate reclamation project," says Drew Murray, senior VP of promotion at Sanctuary Records. In that spirit, *Billboard* is pleased to offer the following advice. Buck up, Michael: Salvation may be just a read away.

"I would put him in the studio with Quincy Jones or Desmond Child or even Jimmy Jam & Terry Lewis. I would start overseas and then, if I were him, I would hold my head up and do what I do best—sing! I would also deal with people I trust to tell my story."
—JOE SIMPSON, JT Entertainment, father and manager of Jessica Simpson and Ashlee Simpson

"Publicity-wise, I'd lay very low. Forget about charity and helping mankind and cancer patients. Go away, get the creative juices flowing and make a great Michael Jackson record. People have seen and heard enough of Michael Jackson—not just the trial, but the TV special that led up to it. Until the innocent verdict, all you've heard for two years is 'child molester' and dangling babies from windows."
—DREW MURRAY, senior VP of promotion at Sanctuary Records

"He should go into rehab, get healthy, put on weight, then go on TV and do a mea culpa. If he does that and he's really ready to work, he should do a multinight arena tour in North America at a high ticket price, with a spare production. With that talent and that material, he doesn't need overblown production if he really wants to make money. Healthy, small production, incredible shows and stadiums in Europe. I think he could charge anywhere from \$75 to \$250."
—RANDY PHILLIPS, CEO, AEG Live

"Michael Jackson, as a brand, needs a complete overhaul. He needs to sell Neverland, change his wardrobe, pay off his debts—by selling whatever he has to sell—and show humility. He needs to show a recognition that his life and his habits have gone way off-course and that he's ready to take a radically new path."
—LAURIE SORIANO, attorney, Davis Shapiro Lewit Montone & Hayes LLP

"He needs to reassess his business and personal life. He needs to determine if he wants to be a performer or a personality. What's most important is that he take a break from all the craziness. He should feel no rush—he's an icon."
—LIZZIE GRUBMAN, publicist

"He should invite onto his team strong, independent advisors who are willing to speak in an extraordinarily direct style. This is the only kind of counsel that will well serve him at this critical time. Carefully reviewing where you were, where you are and where you want to be seems vital right now."
—MICHAEL LEVINE, author and former Jackson publicist (1993-94)

"He should think about making an album that takes off where the Dre & Vidal track 'Butterflies' left off. Combine that with some 'Off the Wall' strategy and go from there. The overall sound would be classic Michael, yet very fresh and new."
—MARK BATSON, producer

"People are forgiving and forgetful and ignore personal problems when the artist turns out hit material. The public's perception of musicians is that they are odd to begin with. Undoubtedly, some fans will be turned off, but most will still listen to his music and see him live if he delivers the goods."
—OWEN SLOANE, attorney, Berger, Kahn

"This is his best time to make an album right now, and it needs to be called 'KMA—Kiss My Ass.' I'm telling you, this is Michael Jackson's best time. Really, he needs to make a song like, 'I didn't touch those little boys/I might buy them a lot of toys/but I don't mess with little boys.' We'd reinvent Mike if we did a song with him. If Ying-Yang do a song with Mike, it's going to be a strip-club song. We'd have Mike over here messing with the strippers. Mike has not had his toes curled. He needs a real black woman, that's what Mike needs."
—D-ROC of Ying-Yang Twins, whose X-rated "Wait (The Whisper Song)" is No. 21 on The Billboard Hot 100 this issue

"He doesn't need to do huge things in America because he has got Europe and emerging markets in the Far East. This trial, which could have destroyed him, could end up being his making. He and the people around him can look at this as an opportunity to draw a line underneath what had been happening and to relaunch his career."
—STEVE GALLANT, product director, HMV Europe

"Michael Jackson can't explain himself to the press, so he shouldn't even try. It is time for him to reflect—to sort out his personal life and his finances. He should retreat with those people he's most comfortable with—close friends and family members. But he might do the exact opposite. He'll bounce back saying, 'I am the greatest entertainer in the world.'"
—ROB GOLDSTONE, president of Outil Publicity, and publicist for the Australian segment of the Bad tour

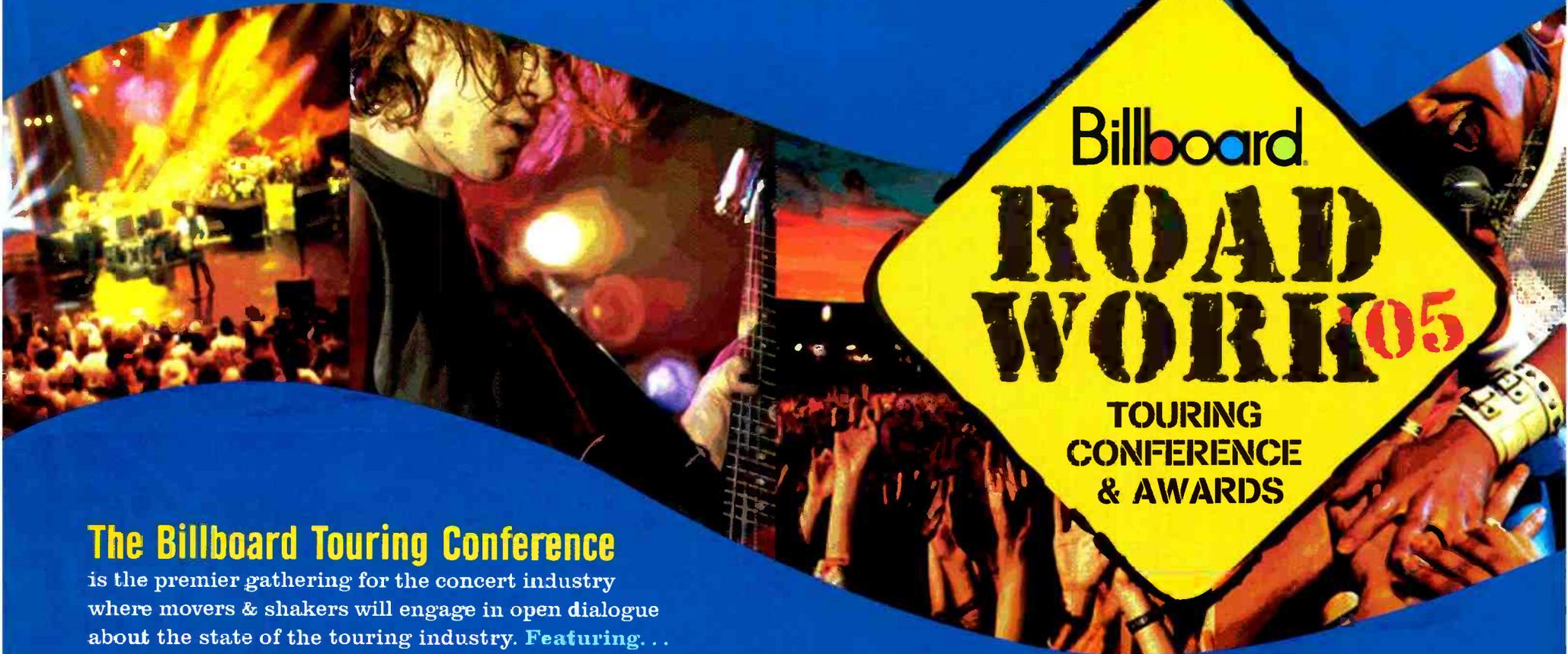
"It'd be challenging to see if we could give Mike that big record. If R. Kelly can stay at the top, why not Mike?"
—ANDRE HARRIS of Dre & Vidal, who produced Jackson's "Butterflies"

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Regional Mexican Acts Hit The Road

BY LEILA COBO

It's a fact: The biggest-selling Latin music genre in the United States is regional Mexican.

Comprising styles as varied as *ranchera*, *grupero* and *norteño*, regional Mexican accounted for 60% of all Latin music shipments in the United States in 2004, according to the Recording Industry Assn. of America.

Although those numbers make people take notice, the promotion and touring of these artists provokes barely a ripple of acknowledgement.

The national circuit for regional Mexican artists is "well under the radar of the established media," says Yocel Alonso, an entertainment attorney with Alonso, Cersonsky & García in Houston. "It is a veritable parallel universe that has not only existed for many years but has also grown to become an economic powerhouse in the entertainment business right under everyone's noses."

The finalists at this year's Billboard Latin Music Awards highlighted the strength of regional Mexican touring. In the tour of the year category, three of the finalists—Joan Sebastian, Juan Gabriel and Vicente Fernández—are considered regional Mexican artists. In fact, Fernández won the award.

How did they make it to this lofty list of the highest-grossing performers? Last year, all three played arenas booked by promoters who report their numbers to Billboard Boxscore.

But unbeknownst to those same scorekeepers is a totally different touring circuit, one that takes any given act to close to 100 fairgrounds, convention centers and clubs each year. At these unconventional venues, these acts attract between 1,000 and 10,000 people, who pony up an average of \$30 per ticket.

Although battered by a lousy economy, this circuit has expanded geometrically in recent years, reflecting the growing Mexican population in the United States.

"For example, many areas in New York once populated by other ethnic groups are now populated by Mexican immigrants, which explains why regional Mexican music is making inroads there," Alonso says.

But it doesn't stop there. "Before, the circle of work was lim-

ited to California, Texas and some central and western states," says Alfonso de Alba, president of Monterrey Artists, which has long booked Los Tigres del Norte and other acts. "Now, we have Florida, Georgia, Nashville, Alabama and North Carolina, places that didn't exist for us five years ago."

According to de Alba, Mexican immigration to those places has fueled the circuit's growth. That, in turn, sparks other types of expansion, including new radio stations. Today, at least some kind of Mexican music plays on the airwaves in even the most unlikely places. De Alba notes that markets like Birmingham and Lexington, Ala., have had Spanish-language stations pop up in the past few years.

And growth in the number of venues goes beyond the small towns, with major promoters and venue owners like Clear Channel Entertainment now opening their doors to regional Mexican music. Such acts as Los Tigres del Norte, Intocable and Lupillo Rivera can now be heard in such pop-driven locales as Los Angeles' Gibson Amphitheatre and various House of Blues clubs. Artists like Fernández only play major arenas—ever in places like Portland, Ore., which is not a typical bastion for the genre.

"There are cities—like Washington, D.C., and cities in Alabama—that we never imagined would work," says Jesús Guillén, president of Promotores Unidos. (Guillén also heads his own event promotion company, GMP Music, which includes a label, management and production company.)

Promotores Unidos was created six years ago with only 25 members, but has grown to 125 companies, all dedicated to booking, promoting, managing and recording regional Mexican acts.

STEADY STREAM OF GIGS

Established and new acts have a steady stream of gigs that are extremely lucrative. On average, Conjunto Primavera plays 60 concerts per year in the United States alone, usually charging \$30 per ticket. Guillén, who works with the group, calculates that last year some 200,000 people saw the act play live in the States. Meanwhile, the relatively new Los Cuates play 40-50

shows per year, charging an average of \$10 per ticket and averaging 1,000 people per show.

The overhead for these concerts is nowhere near as high as what the more elaborate stagings of pop requires, and because these concerts take place in alternative venues, they go unnoticed by mainstream promoters.

"My artists work an average of 75-100 dates per year [in the United States]," says Abel de Luna, CEO of Luna Management, who also owns several radio stations and record label Moon Music. Moon's roster mostly comprises new and up-and-coming acts, including Alta Rosa Villa and Banda Los Lagos. These acts, de Luna says, work smaller venues and clubs.

These rising talents are partly responsible for regional Mexican's continued popularity. In comparison, Latin pop doesn't have as many outlets to present or promote new or even established acts.

For example, in Yakima, Wash., where de Luna owns a radio station, he says, "In that area, there are at least five nightclubs that have [regional Mexican] events every week. We're talking about 500-600 people per night, with an average of five to eight different acts per week."

Another advantage is cost. Save for the major acts, regional Mexican groups typically travel with their own equipment and in their own cars.

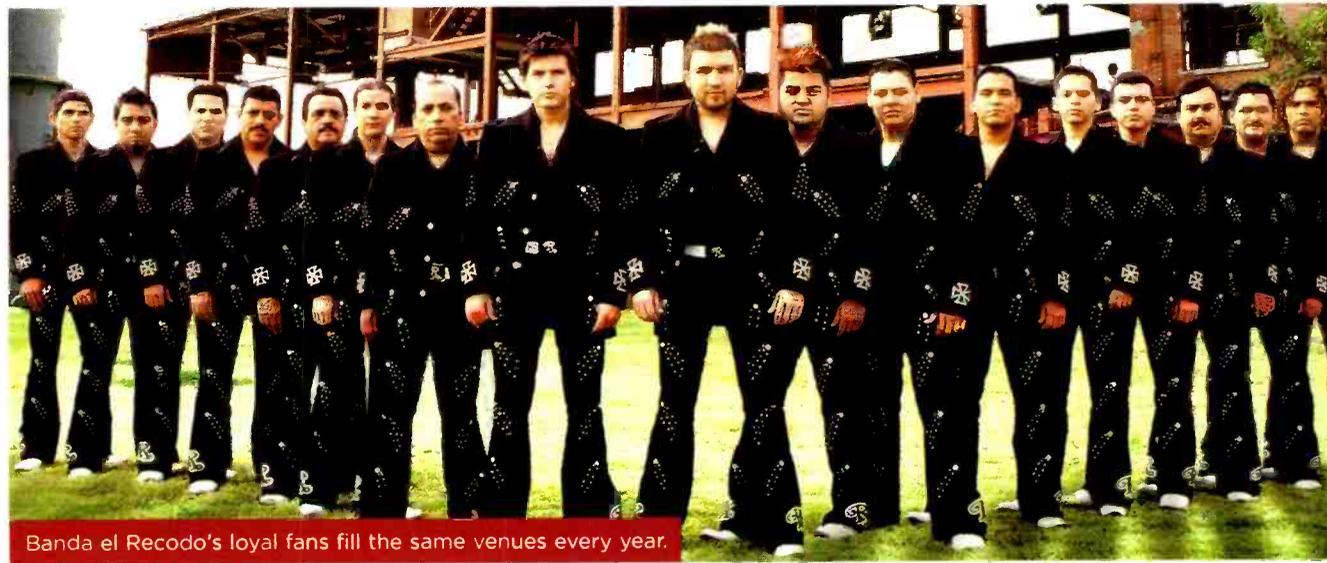
Pop acts, de Luna says, "need to set up all this equipment, and, on top of that, they like the good life. There's no budgeting."

Another of regional Mexican's advantages is fan loyalty. Such established acts as Los Tigres del Norte, Banda el Recodo and Fernández play the same venues annually to full houses.

Fernández, whose U.S. tours are now confined to key arena dates, consistently sells out his shows year after year, despite ticket prices that waver between \$40 and \$100, a lot of money for the average regional Mexican fan.

"Vicente tours every year, and he sells out every year," says Rebecca Viramontes, VP of operations for Hauser Entertainment, which books Fernández's tours in the United States. "Not even a general-market artist could do that." ♦♦♦

Los Tigres del Norte



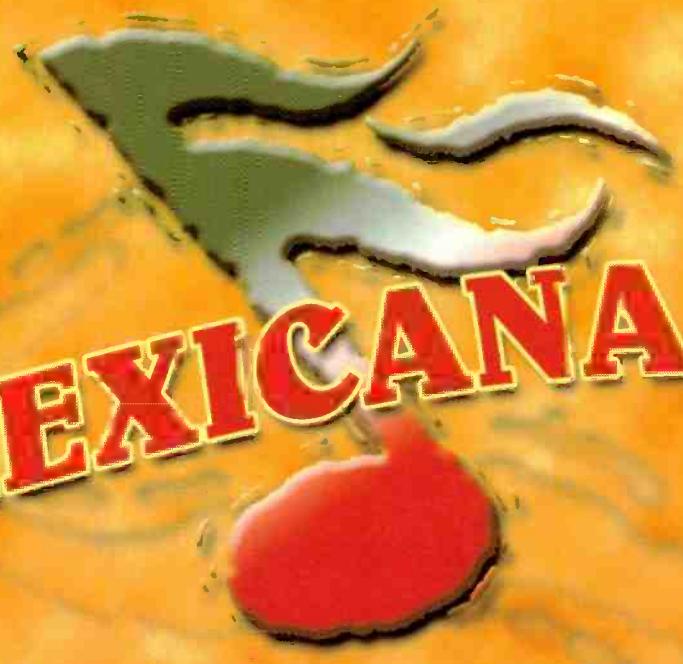
Banda el Recodo's loyal fans fill the same venues every year.

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Urban Regional Gains Exposure

BY RAMIRO BURR

After years of struggling underground, the urban regional sound is moving into the mainstream with some impressive record sales and radio airplay.

Artist managers and record label executives have resorted to nontraditional methods of getting the word out—from street teams to record pool DJs working the club circuit.

“What we have done with the urban regional movement is employ a different approach to how we communicate with young people,” says Lupe de la Cruz, Univision Records senior VP of marketing. “We’re using any and all means of reaching the young people, particularly those on the Internet—we’re using blogs and chats.”

Like Univision, Disa, EMI Latin and Warner Musica Latina are all searching for ways to get their urban regional artists more exposure on radio and TV and in mainstream and Latino press.

“We’re doing it the same way the reggaetón industry did it,” says Chris Martinez, hip-hop promotion manager for Warner Musica Latina. “What the reggaetón market did for itself is spectacular. They worked the streets and did everything they could to make radio DJs aware of their projects. They pushed and pushed and pushed until the programmers had no choice but to play it.”

“I see an acceptance due to the Latin rhythmic feel of the music,” says Alfredo Alonso, Clear Channel senior VP of Hispanic radio. “The lyrics are in Spanish, but the overall feel of the music is closer to what [audiences have] been listening to on general-market sta-

tions. Spanish music has become stale, but this new genre is opening doors to Latinos that were not listening to Spanish radio.”

Houston radio station KLOL (Mega 101 FM) is the flagship of the new hurban (Hispanic urban) format that Clear Channel is beginning to implement in key markets.

Reggaetón is one of the most popular genres of the new hurban movement. But many other new styles are popping up, too, including such Latin rap and hip-hop artists as Blaxican and

Chingo Bling, rap/crunk artists like Pitbull and R&B/pop acts Frankie J, Natalie and Baby Bash.

KLOL’s Megaton Latin hip-hop/reggaetón festival, which was held April 10 at the Cynthia Woods Mitchell Pavilion in the Woodlands, just north of Houston, drew a sellout crowd of 17,000. Acts included Daddy Yankee, Don Dinero, Don Omar, N.O.R.E., Vico C, Oro Solido, Gem Star, Big Boy, Aventura, Nina Sky, Cuban Link, Luny Tunes, Zion & Lennox, Magic Juan, Magneto and Valentino.

“The radio station is playing a music mix that was not available before,” Alonso says of La Mega. “The bilingual presentation is also very important to the overall appeal of Mega 101. We are running Mega 101 as a hip station for Latinos that didn’t connect with Spanish primary formats.”

Veteran producer Abel de Luna is president of Moon Holdings. Such companies as Luna Management and Moon Music are under Moon Holdings’ umbrella; Mexiclan is one of its acts. De Luna says there are several lessons to be learned from the reggaetón movement.

“Reggaetón has exploded because, besides being very commercial, it is being supported on many mainstream urban, Spanish pop and tropical radio stations across the country,” he says. “Mexican hip-hop artists are still two steps behind in the radio game. Many artists have commercial product, but we still haven’t been able to get many **continued on >>p32**



Daddy Yankee, a major player



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SPECIAL FEATURE: LATIN MUSIC

from >>p31

Spanish-format stations to spin our music.”

That frustration is shared by Sergio Perez, East Coast director of promotions for Disa. “It has not been easy,” says Perez, whose urban regional artists include Kinto Sol and Banda Hood. “For the moment we have not been able to break through on radio. The groups are selling good, but radio DJs have been hesitant to take a chance with urban artists. They are afraid to explore the possibility.”

But he notes that there has been interest by various national TV programs, including “Don Francisco,” “Despierta America” and “Sabado Gigante.”

Reflecting the genre’s newfound impact, *Billboard* recently introduced the Top Latin Rhythm Albums chart that will include reggaetón, Latin hip-hop, *banda*, regional rap and Latin dance.

Universal Music & Video Distribution senior director of Latin sales Nydia Laner notes that reggaetón, Latin rap and hip-hop sales have been increasing.

“The new urban radio format and the top 40 airplay received by reggaetón artists has accelerated penetration of the product in the U.S., particularly on the West Coast,” Laner says. “Before there was a slow westward-bound buzz coming from the East. Now we are seeing immediate sales on reggaetón acts out of West Coast outlets. So far this year we have seen a dominance of the No. 1 spot on the sales chart by either a reggaetón or [música] duranguense act.”

Despite the cool reception at radio, 24/7 promotion is still the rule.

For urban hip-hoppers Crooked Stilo, whose latest CD, “Retrasalo,” was released on Fonovisa, a recent promotional tour took them to New York, New Mexico and Dallas.

“There’s a couple of Clear Channel stations [in those cities] that are supporting us, so we’re out there to do what we can,” Crooked Stilo’s Victor Lopez says, adding that they also do non-

traditional promotion. “We play a lot of the high schools. That’s the market we want to hit, because the majority of the e-mails we get are from that age group.”

In the meantime, Crooked Stilo is one of many urban regional acts that are looking to hip-hop for collaborations.

“Right now, we’re trying to hook up with Daddy Yankee,” Lopez notes. “I produced a track for him on his album ‘Barrio Fino.’ He’s endorsed me in a couple of markets where we didn’t have fans. Just by him saying our name, people get used to it and they want to find out who the hell these guys are. It’s been good.”

De Luna agrees that collaborations are key, noting Mexican acts that are looking to hip-hop for collaborations. “Right now, we’re trying to hook up with Daddy Yankee,” Lopez notes. “I produced a track for him on his album ‘Barrio Fino.’ He’s endorsed me in a couple of markets where we didn’t have fans. Just by him saying our name, people get used to it and they want to find out who the hell these guys are. It’s been good.”

De Luna agrees that collaborations are key, noting Mexican acts that are looking to hip-hop for collaborations.

“It was vital that our music be on the same competitive scale as that of mainstream hip-hop artists,” de Luna says. “Another important step we have taken is to collaborate with as many successful artists as possible. On our latest album we included songs with Asdrú Sierra and Wil-Dog Abers of the Grammy Award-winning group Ozomatli, Pato from Control Machete and regional Mexican favorite Raza Obrera. Credibility is very important for building a fan base.”

Additional reporting by Derek Delgado in San Antonio.

Crooked Stilo, urban hip-hop duo

Collaborations, Cross-Promotion

Many urban regional artists have been collaborating with other acts, while at the same time getting more involved in the videogame industry.

Yolanda Perez teamed with Don Cheto on “Estoy Enamorada” and “La Reina del Mall,” and with the late Adan Chalino Sanchez on “Bueno Bye.”

Urban rapper David Rolas partnered with Ernesto Solano, lead singer of Banda Maguety, on “Malagradecida,” the first single from Rolas’ debut album, “Nuestra Vida.”

Los Tigres del Norte made a cameo appearance in Crooked Stilo’s video for the single “Ya Lo Saben.” The song is also featured on the videogame “FIFA Soccer” by EA Sports.

Locura Terminal’s song “Infierno a la Gloria” is featured on the videogame “25 to Life,” and La Pura Neta’s collaboration with Jae-P on the latter’s 2003 track “Ni de Aquí Ni de Alla,” landed on the top-selling videogame “Fight Night: Round 2.”

Meanwhile, Akwid recorded duets with regional Mexican legends Joan Sebastian and the late Rigo Tovar on its sophomore album, “KOMP 104.9 Radio Compa.”

—Ramiro Burr

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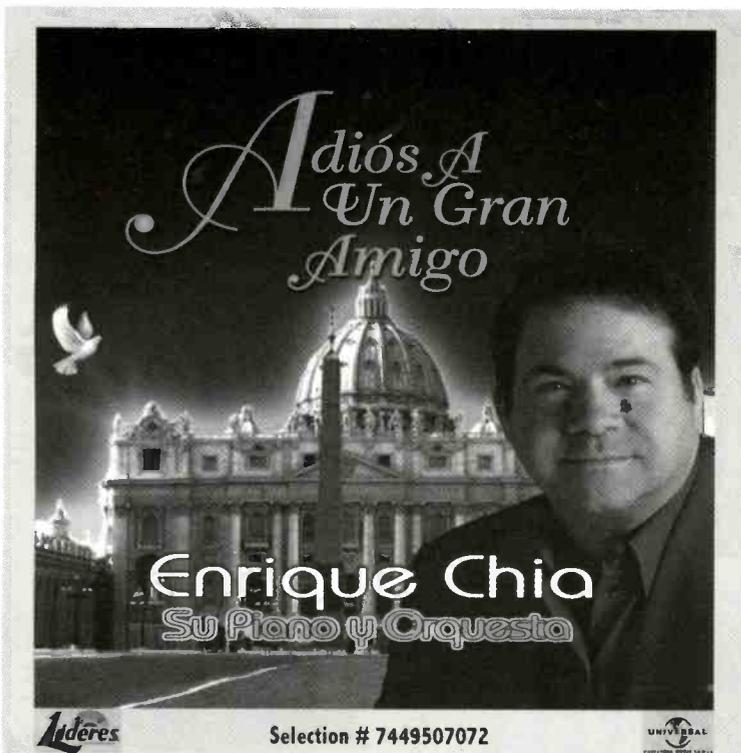
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SPECIAL FEATURE: LATIN MUSIC

Traditional Acts Still Strong

BY RAMIRO BURR

Original music, a strong work ethic and never-ending passion for learning are the key ingredients to longevity for venerable regional Mexican acts.

Being sharply attuned to your fan base also goes a long way, says veteran tropical *cumbiero* Fito Olivares of Fito Olivares y la Pura Sabrosura.

"It's always important to stay in the audience's good graces, to play the songs they request," Olivares says. "The music should be perfect."

Established acts like Olivares and Los Tigres have survived for decades because "they have consistently recorded and released great music," says veteran producer Abel de Luna, president of Moon Holdings (which includes Luna Management and Moon Music).

"They were the groundbreakers of popular regional Mexican music in the United States," he adds. "Their styles have remained the same throughout their careers. This consistency made their music very identifiable on radio and in concerts."

Los Tigres singer Jorge Hernandez says his biggest challenge is breaking into new markets and expanding the fan base.

"Every year, we try to visit a new country," he says. "Last year we went to Spain and Honduras. The idea is to keep finding new alternatives, but we tour the United States and Mexico every year."

Entertainment attorney Yocel Alonso, with Alonso, Cersonsky & Garcia in Houston, adds that having a deep passion can help maintain the drive.

"Artists that have stood the test of time all combine unique and terrific music with an extraordinary work ethic that can only be sustained by a true love of their craft," he says. "There's no way to fool the public on this. The ones that try are usually exposed soon after the initial hype has gone up in smoke."

It's not easy maintaining an inventive edge to music; established acts look everywhere for inspiration. Some keep a steady collection of new music to listen to, while others rejuvenate by collaborating with young blood.

On his 2000 release, "Abrazame Muy Fuerte," legendary Mexican singer/songwriter Juan Gabriel worked with upcoming producers Luigi Gonzalez and Ricardo Cortez, who fused techno dance grooves with his music. He also

worked with Argentine producer Jorge Alvarez and Mexican arranger Alex Soler on "Por Los Siglos," and contributed several songs and produced Nydia Rojas' 2001 self-titled release.

Ranchera pioneer Pepe Aguilar says collaborating with young artists keeps him fresh. Through the years he has produced Jose Julian, Edith Marquez and Guadalupe Pineda, as well as rock artists Ely Guerra and Julieta Venegas.

"Helping other artists is very enlightening and makes you find different ways of thinking and different approaches to music," he says. "When you produce somebody, you bring everything you know, technically and artistically, to that production. But you also have to learn a lot from the artist you're producing, and that's what I do... It's a two-way street. They appreciate your work, they learn from it, and you do the same."

Colombian vallenato accordion master Aniceto Molina, also known as El Tigre Sabanero, advises young artists to maintain a hunger and focus.

"Be faithful to your sound, it's your identity. Don't change what the public likes about you, because that's what made you popular," he says. "Be demanding of yourself—discipline, dedication, organization are all key elements in striving for a long career."

Another vallenato king, Celso Pina of Celso Pina y su Ronda Bogotá, has featured such guest rock and rap acts as Bamboo, Blanquito Man, Bacilos and Elefante on his albums.

Ultimately, though, it's the fans that keep an artist going, de Luna says.

"The most important thing new artists can learn from the legendary ones, besides releasing good music, is finding a way to identify with your audience," he says. "Humility and appreciation go a long way in the Mexican community." ♦♦♦♦

Platinum selling international pianist, Enrique Chia, returns to the limelight with his new CD "Adios A un Gran Amigo" ("Goodbye to a dear Friend"). This tribute to the late Pope Paul II features some of today's most powerful and uplifting spiritual songs.

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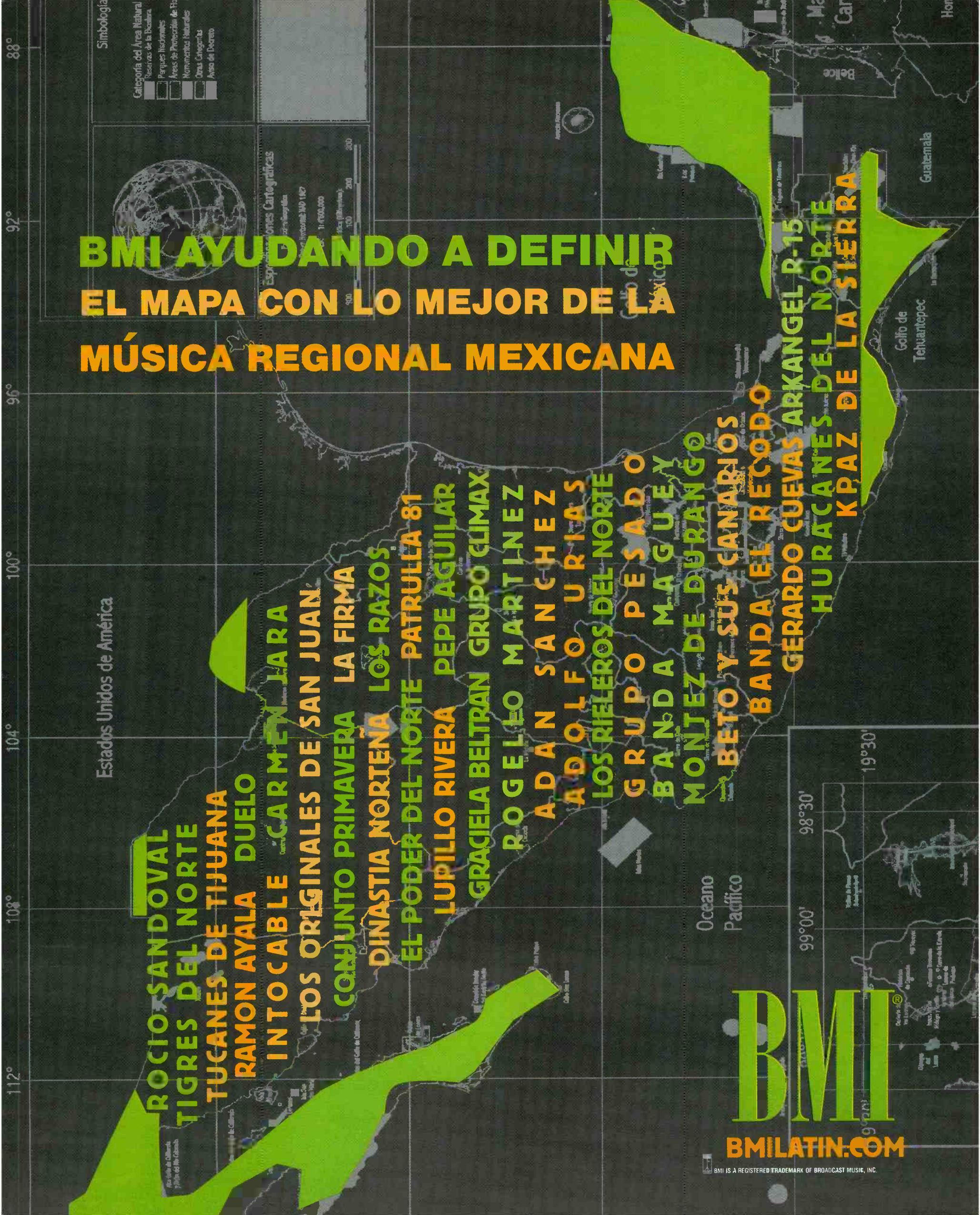
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NAS I' QUAN JUST A MOMENT 6-6	FRANKIE J OBSESSION 6-6
EMINEM MOCKINGBIRD 5-6	OSIE BERMUDEZ COMO PUDISTE 5-6
OMARION O 5-6	LEONARDO FAYO FOTO DE CARNET 5-6
BEANIE SIGEL FELL IT IN THE AIR 6-6	BANJA BLANCA SOPA DE CARACOL 5-6
KEITH SWEAT IM READY 6-6	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 5-6	DIEGO TORRES QUE NO ME PERDA 5-6
FANTASIA TRUTH IS 6-6	VIRGINIA LOPEZ CARMELO DI LIMON 5-6
JENNIFER LOPEZ GET RIGHT 5-6	TIGRES DEL NORTE REYNA DEL SUR 5-6
NAS BRIDGING THE GAP 5-6	OSIE BERMUDEZ ANTES 5-6
USHER CAUGHT UP 6-6	FABULOSOS CADILLAC MATADOR 5-6
FABOLOUS BABY 6-6	LOS VISCONTIS VENENO 5-6
CIARA 1.2 STEP 5-6	KUMEIA KINGS & OZOMATLI MI GENTE 5-6
T.I. U DONT KNOW ME 5-6	CHRISTIAN VOLVER A AMAR 5-6
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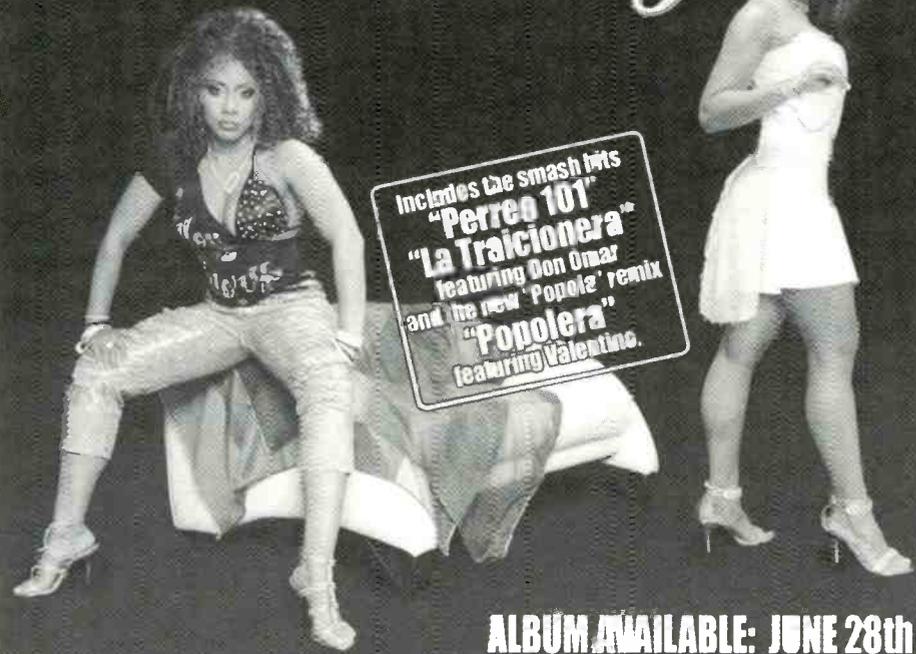
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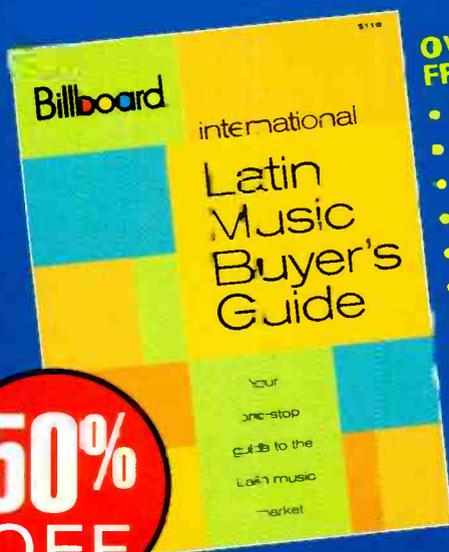
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SPECIAL FEATURE: LATIN MUSIC

On The Charts

The chart recaps in this Latin Music special are year-to-date starting with the Dec. 4, 2004, issue—the beginning of the chart year—through the May 28, 2005, issue.

The recap for the Top Regional Mexican Albums chart is based on sales information compiled by Nielsen SoundScan. The recap for the Hot Regional Mexican Airplay chart is based on gross audience impressions from airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Hot Regional Mexican Airplay Artists

- Pos. ARTIST (Charted Titles)
Imprint/Label
- GRUPO MONTEZ DE DURANGO (4) Disa
 - CONJUNTO PRIMAVERA (3) Fonovisa (1) Univision
 - BETO Y SUS CANARIOS (2) Disa
 - INTOCABLE (3) EMI Latin
 - K-PAZ DE LA SIERRA (1) Univision (1) Procan/Disa (1) Disa

Hot Regional Mexican Airplay

- Pos. TITLE—Artist—Imprint/Label
- ESTA LLORANDO MI CORAZON—Beto Y Sus Canarias—Disa
 - VOLVERE—K-Paz De La Sierra—Univision
 - HOY COMO AYER—Conjunto Primavera—Fonovisa
 - EL VIRUS DEL AMOR—Los Tucanes De Tijuana—Universal Latino
 - AIRE—Intocable—EMI Latin
 - QUIERO SABER DE TI—Grupo Montez De Durango—Disa
 - LA SORPRESA—Los Tigres Del Norte—Fonovisa
 - ADIOS AMOR TE VAS—Grupo Montez De Durango—Disa
 - LA ULTIMA CANCION—Grupo Bryndis—Disa
 - CONTIGO YO APRENDI A OLVIDAR—Patrulla 81—Disa

Hot Regional Mexican Airplay Imprints

- Pos. IMPRINT (Charted Titles)
- DISA (24)
 - FONOVisA (26)
 - UNIVISION (19)
 - EMI LATIN (11)
 - UNIVERSAL LATINO (5)

Hot Regional Mexican Airplay Labels

- Pos. LABEL (Charted Titles)
- DISA (28)
 - FONOVisA (31)
 - UNIVISION (19)
 - EMI LATIN (11)
 - UNIVERSAL LATINO (7)

Top Regional Mexican Album Artists

- Pos. ARTIST (Charted Titles)
Imprint/Label
- LOS TEMERARIOS (2) Fonovisa/UG (1) Disa (1) Sony Discos
 - LUIS MIGUEL (1) Warner Latina
 - GRUPO MONTEZ DE DURANGO (1) Disa
 - CONJUNTO PRIMAVERA (2) Fonovisa/UG (1) Univision/UG
 - INTOCABLE (2) EMI Latin

Top Regional Mexican Albums

- Pos. TITLE—Artist—Imprint/Label
- MEXICO EN LA PIEL—Luis Miguel—Warner Latina
 - Y SIGUE LA MATA DANDO—Grupo Montez De Durango—Disa
 - X—Intocable—EMI Latin
 - ZA ZA ZA—Grupo Climax—Musart/Balboa
 - HOY COMO AYER—Conjunto Primavera—Fonovisa/UG
 - LA MEJOR...COLECCION—Los Temerarios—Disa
 - REGALO DE AMOR—Los Temerarios—Fonovisa/UG
 - Y SEGUIMOS CON DURANGUENSE!!!—Los Horoscopos De Durango—Disa
 - DIRECTO AL CORAZON—Los Tigres Del Norte—Fonovisa/UG
 - PENSANDO EN TI—K-Paz De La Sierra—Univision/UG

Top Regional Mexican Album Imprints

- Pos. IMPRINT (Charted Titles)
- DISA (21)
 - FONOVisA (22)
 - UNIVISION (12)
 - SONY DISCOS (9)
 - WARNER LATINA (1)

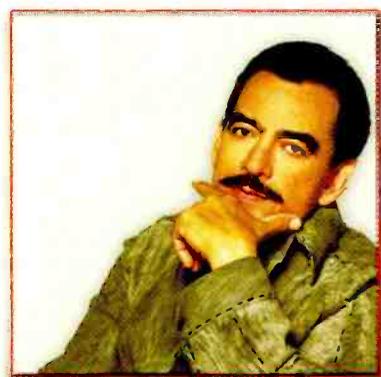
Top Regional Mexican Album Labels

- Pos. LABEL (Charted Titles)
- UNIVISION MUSIC GROUP (34)
 - DISA (21)
 - SONY DISCOS (10)
 - WARNER LATINA (1)
 - EMI LATIN (6)

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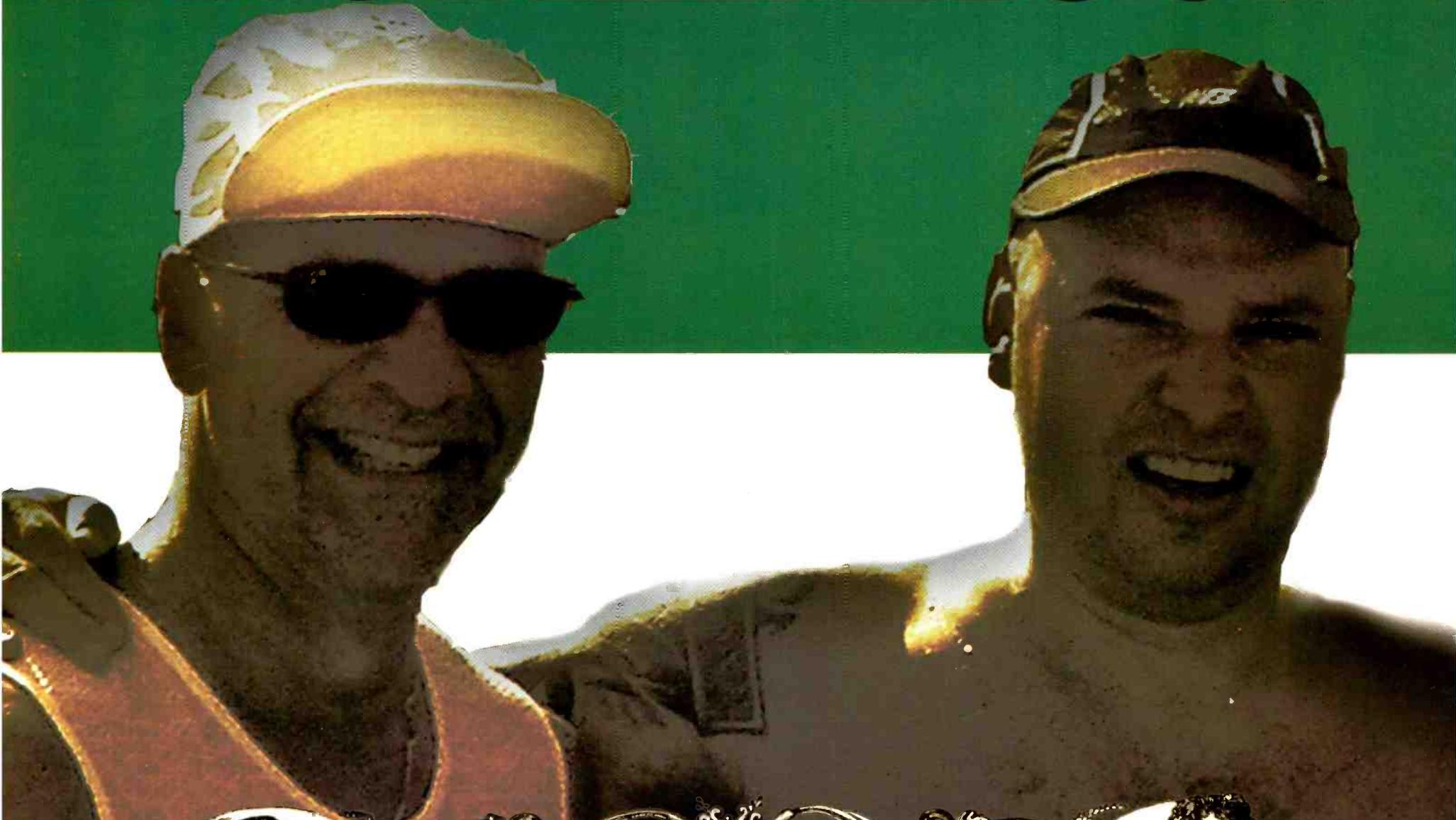
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Billy Corgan
Billboard reviews 'TheFutureEmbrace'

41

42

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MUSIC

JUNE 25, 2005

COUNTRY BY PHYLLIS STARK

A JOYFUL RETURN FOR YOAKAM

NASHVILLE—Dwight Yoakam uses the words “joy” or “joyful” eight times in a 30-minute span when talking about the process of creating his new album, “Blame the Vain.”

The recording, he says, took him to “a place of joyful, reckless abandon. I felt like I was 16 years old again stomping around in a garage or a basement with guys that were playing so freely that we were drawing complaints from neighbors.”

The project—Yoakam’s 20th and the first without his longtime producer, music director and guitarist, Pete Anderson—was a rediscovery of sorts of his love of music. Yoakam lets loose, not only in song but through some playfully bizarre spoken-word moments.

In one, he channels a British fop for the intro to “She’ll Remember,” and at the end of first single “Intentional Heartache” he rants through a relationship kiss-off involving some treasured items falling victim to a can of green spray paint.

Yoakam, a two-time Grammy Award winner, produced the album, played acoustic guitar throughout and wrote all the songs. He also directed the video for “Intentional

Heartache.”

The album, which came out June 14, is Yoakam’s first on indie label New West Records. Like his last couple of albums, it also carries the imprint of Yoakam’s own Via Records.

Yoakam says New West president Cameron Strang was the main draw for him in signing with that label. “He really understood what I wanted to do and allowed me the time to do it and believed that there was an album in my head that I needed to record.”

But Yoakam says even he did not know what kind of album it would be until he started rehearsals. “[I] allowed the music to kind of take me on the journey, and [Strang] was willing to be an accomplice in that.”

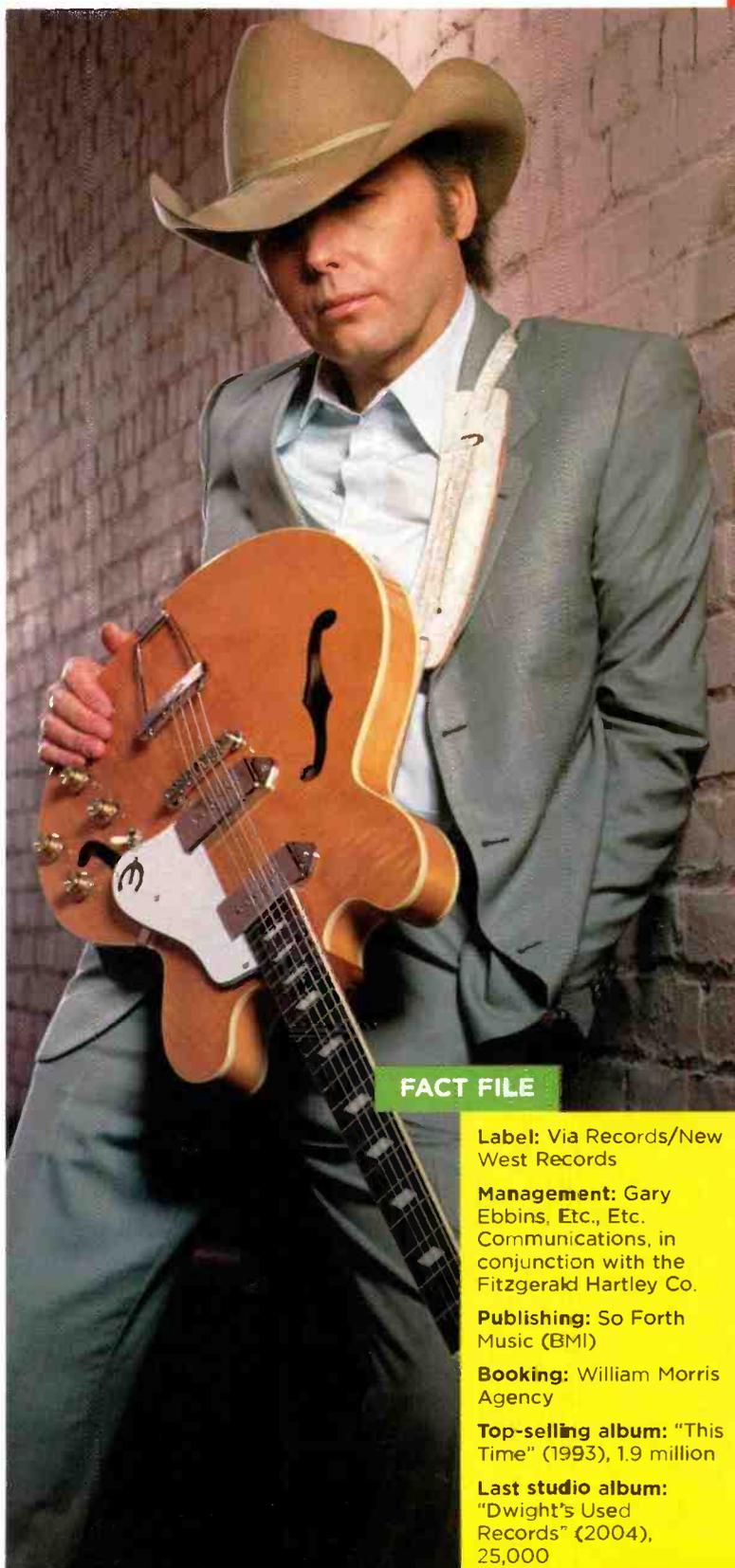
PRODUCER’S CHAIR

At first, Yoakam was not at all sure about producing the album. He approached several potential collaborators, including bandmate Keith Gattis, who convinced Yoakam to try it himself.

While pleased with the result, he might not repeat the process.

“I don’t know that I’ll continue to self-produce,” he says.

continued on >>p40



FACT FILE

Label: Via Records/New West Records

Management: Gary Ebbins, Etc., Etc. Communications, in conjunction with the Fitzgerald Hartley Co.

Publishing: So Forth Music (BMI)

Booking: William Morris Agency

Top-selling album: “This Time” (1993), 1.9 million

Last studio album: “Dwight’s Used Records” (2004), 25,000

LATEST BUZZ

>>>OLP RETURNS

Our Lady Peace will release its first studio album since 2002’s “Gravity” Aug. 30. The new DualDisc, “Healthy in Paranoid Times,” was produced by Bob Rock, and is the Canadian group’s sixth studio album for Columbia. First single “Where Are You” goes to radio in mid-July. Also out Aug. 30, but packaged separately, will be “Live,” a DVD recorded during a 2003 tour. “Gravity” has sold 615,000 copies in the United States, according to Nielsen SoundScan.

—Melinda Newman

>>>SUNDAY SIGNS WITH WB

Indie rock act Taking Back Sunday has signed with Warner Bros., with its major-label debut expected sometime in 2006. Taking Back Sunday has released two albums through Chicago-based Victory, including 2004’s “Where You Want to Be,” which has sold more than 634,000 copies in the United States, according to Nielsen SoundScan. Next up, the band will open two dates for Green Day in London, June 18-19.

—Jonathan Cohen

>>>MORE CHAPMAN CAROLS

Steven Curtis Chapman is working on a new Christmas album for a fall release on Sparrow Records. Tentatively titled “All I Really Want,” the project is produced by Ed Cash, and will include originals as well as Christmas standards. Chapman has released two Christmas albums previously.

—Deborah Evans Price

>>>B&D TO HOST CMAs

Brooks & Dunn will host the 39th annual CMA Awards, set to air live Nov. 15 on CBS from Madison Square Garden in New York. Last year, the duo replaced longtime CMA Awards host Vince Gill, who had stepped down from that role. The duo has won 14 CMA Awards, including 12 CMA vocal duo of the year honors, a record for the category.

—Phyllis Stark

continued on >>p40



MELINDA NEWMAN mnewman@billboard.com

At 'Last Call,' Music Comes First

Carson Daly's Late-Night Show A Launching Pad For New Music And Debut Acts

As "Last Call With Carson Daly" moves west for its fifth season starting in September, the location may change, but the program's commitment to music remains steadfast.

In its four years on the air, "Last Call" has become a musical haven for acts of many genres and is often the first national exposure for an artist or a new song.

Gavin DeGraw, Modest Mouse, Jack Johnson, Switchfoot, Joss Stone, the Killers and Robbers on High Street are among the acts that have made "Last Call" their first stop.

And even though the show now has its pick of such superstars as Green Day, James Taylor and David Bowie, host Carson Daly says it is still dedicated to exposing new music.

Unlike other late-night hosts who come from a comedy instead of a musical background, Daly's music heritage—at modern rock KROQ Los Angeles and as host of MTV's "TRL"—helps make music an integral character on his show. "There's this sense of a music tie-in with almost everything that comes out of my mouth," he says. Booking suggestions come from the entire staff. "Our head writer

was a Modest Mouse fan before I had even heard of them," Daly says, "and they were booked on the show."

Daly jokes that ratings do not really come into play when a show airs at 1:35 a.m., which gives the staff further latitude to book acts they like, and not just focus on those guaranteed to draw an audience. "We don't even say the word 'rating' around here at 1:30 in the morning," he says.

Instead, he says, decisions are based on what makes sense for the show and its strong passion for discovery.

"Maybe a baby band can use our

show as a launching pad," Daly says. "We feel confident in our taste and we're like, 'We'll go to bat for you.'"

Daly's dream guest would be Nine Inch Nails—despite the fact that NIN's Trent Reznor publicly insulted Daly while he was hosting "TRL." "I was actually honored by the fact that he even name-dropped me," Daly says. "I'm still just a gigantic fan."

Daly is managed by Guy Oseary. Daly and his partners continue to run 456, which is now distributed through Fontana. Among the upcoming releases is a compilation from Bam Margera called "Viva La

Bands," a play on the title of Margera's MTV show "Viva La Bam." Daly also manages Warped tour vets the Sounds, who record for New Line Records.

NEW GRAMMY NIGHT: After three years of running on a Sunday night, the Grammy Awards ceremony will move back to a weeknight. The 2006 Grammys will take place Wednesday, Feb. 8.

Asked about the change, Recording Academy chairman Neil Portnow says, "Every year, we view the Grammy Awards as a blank canvas on which to paint from both a creative and commercial perspective. In surveying the broadcast landscape for February 2006, we selected a time when we believe that music fans will have the best opportunity to watch and enjoy music's biggest night."

With the Sunday move, the academy had attempted to create "event viewing," similar to the Academy Awards or the Super Bowl. The ratings had been mixed. In 2004, the Grammys scored their highest rating in three years. The ratings for the 2005 Grammys were among the lowest in the show's history.



CARSON DALY'S late-night show "Last Call" recently played host to Green Day.

YOAKAM (cont.)

from >>p39

"There is an enormous amount of tasks involved," duties previously handled by Anderson.

"Pete Anderson and I made a lot of records together . . . and I'm pretty proud of every one of them," Yoakam says. "This album is unique unto itself, but in no way does it diminish anything I did with Pete."

Last August, Anderson sued Yoakam and his company Dwight Yoakam Tours, alleging that Yoakam breached an oral contract by failing to perform some 2002 tour dates (*Billboard*, Sept. 2, 2004). As a result, Anderson claimed he lost more than \$45,000 in salary and expenses and the 25% of the net proceeds he was promised from the tour.

While their legal issues have yet to be resolved, Yoakam does not rule out working with Anderson again. Yoakam calls the lawsuit "unfortunate. . . I don't agree, necessarily, with how it was portrayed on his end. But hopefully it resolves itself in a way that allows us to focus on the positives that we

achieved together.

"The music should be clearly more important, ultimately, than the clumsiness of how two people arrive at doing other things independent of each other," he adds.

RETURN TO THE AIRWAVES

Yoakam most recently recorded two albums for Audium (now Koch Records), in 2003 and 2004, but spent most of his 20-year recording career on Warner Bros., where he amassed six platinum and three gold albums. He also notched 14 top 10 singles, the most recent in 1994.

To help get Yoakam back on the radio, New West enlisted the help of Columbia Records Nashville, which is promoting the single to mainstream country stations. Columbia is also providing some marketing help, all in exchange for points on the album. New West is distributed by Sony BMG-owned RED Distribution.

Yoakam calls the New West-Columbia partnership "the best of

both worlds, where I'm with an independent, entrepreneurial-driven label" with the muscle of a major.

Mark Grantin, PD of country WWQM Madison, Wis., says the first single "explodes out of your speakers and demands attention. Early reaction is very encouraging."

Grantin is pleased to have Yoakam back on the radio. "His voice is instantly recognizable," he says. "He's considered traditional and, at the same time, hip by our [core listeners]. Maybe more importantly, he's hip to those that are not necessarily our listeners. They know who he is . . . and having non-[core listeners] interested in our artists is a good thing."

Yoakam launched the album with what he jokingly calls his "Sunset Strip tour," two dates on Los Angeles' famed boulevard: June 11 at the House of Blues and June 14 in the parking lot of Tower Records.

The tour will kick off in earnest June 30 and will take Yoakam to Europe and back to the States through late September.

Strang says the label is "really taking advantage of [Yoakam's] star status" to get word out about the album. Yoakam has made recent appearances on "The Tonight Show With Jay Leno" and CNN's "Showbiz Tonight," and has spots booked on "The View," "The Daily Show With Jon Stewart," "Late Night With Conan O'Brien" and A&E's "Breakfast With the Arts."

Yoakam has also been busy with his acting career. He appears in three films coming out this year: "Bandidas," with Penelope Cruz and Salma Hayak; "The Three Brides of Melquiades Estrada," directed by and starring Tommy Lee Jones; and "Wedding Crashers," starring Owen Wilson and Vince Vaughn.

As for his wishes for this album, Yoakam says, "Hopefully the audience that bought the previous 20-some million records will like this and derive as much pleasure from listening to it as I received in creating it."

LATEST BUZZ

from >>p39

>>>ODD MEN OUT ON TOUR

Ben Folds, Rufus Wainwright and Ben Lee will launch the Odd Man Out tour Aug. 3 at Wolf Trap Filene Center in Vienna, Va. The tour, which will hit a number of amphitheatres and mid-sized venues, wraps Aug. 24 at the Mountain Winery in Saratoga, Calif. —Melinda Newman

>>>AMERICANA NOMS NAMED

Steve Earle, Mary Gauthier and Tift Merritt each received three nominations for the fourth annual Americana Honors & Awards, to be held Sept. 9 at Nashville's Ryman Auditorium. Earle, Merritt and Buddy Miller are nominated for artist of the year, along with John Prine. The new/emerging artist nominees are Gauthier, Hayes Carl, the Duhks, Tom Gilliam and Martha Wainwright. Nominations were announced June 16. Winners are selected by the voting members of the Americana Music Assn. The show will be broadcast live on XM and Sirius Satellite Radio. A cable TV deal is also in the works. —Phyllis Stark

>>>NEW BLACK SOLO SET

Frank Black will release his first solo album of new material in nine years July 19. The Back Porch/Narada release, "Honeycomb"—featuring Steve Cropper, Spooner Oldham and Chester Thompson—was recorded in Nashville. Black continues to play dates with the Pixies, which will participate in Lollapalooza July 30. —Melinda Newman

>>>EDDY READY FOR MORE

Country music legend Eddy Arnold, who spent most of his 50-year career on RCA Records, is recording a new album for that label. The 87-year-old Country Music Hall of Famer will release "After All These Years," produced by "Cowboy" Jack Clement, Aug. 16. Arnold has 27 No. 1 country singles. —Phyllis Stark

>>>SEVEN-YEAR ITCH

Bob Mould will tour for the first time in seven years in support of his July 26 release, "Body of Song," on Yep Rock Records. The six-week tour begins Sept. 4 in Dublin and reaches the United States Sept. 22 with a Chapel Hill, N.C., gig. The shows will include solo material, as well as music from his tenures with Hüsker Dü and Sugar, marking the first time Mould has drawn upon his full career for a live performance. —Jonathan Cohen

>>>FEDERICI'S NEW 'DREAM'

E Street Band keyboardist Danny Federici will release a new solo album, "Out of a Dream," July 26 on V2 Records. Produced by Federici and Mike Cates, the album contains a number of covers, including first single "Miss You" and "Knocking on Heaven's Door." —Melinda Newman

>>>MATA MOST NOMINATED

Billy Mata scored nominations for entertainer of the year, as well as for Western swing male vocalist, band, album and song for the Academy of Western Artists' 10th annual Will Rogers Awards, set for July 12 at the Eisemann Center in Richardson, Texas. Wylie Gustafson received four noms, while Kip Calahan and Brenn Hill each have three. —Deborah Evans Price

LATIN BY LEILA COBO

'Reggaetony' Rolls Up To EMI For Second Set

Tony Touch is not your typical reggaetón act. Instead of coming from Puerto Rico like most reggaetón artists, he comes over the airwaves from the streets of New York.

Touch is a DJ at WWPR (Power 105.1) New York, where he hosts "The Reggaetony Show." He is also a recording artist whose 2000 album, "The Piece Maker" (Tommy Boy), sold 250,000 copies, according to Nielsen SoundScan.

Now, Touch is set to release his first reggaetón project on EMI Latin. "The Reggaetony Album," due June 28, features Nina Sky, Pitbull, Cypress Hill's B Real, Ivy Queen, Eddie D and Don Omar.

"Although I've had deals with American labels before, I wanted this album on a label that was specialized and deeply embedded in the Latin community," Touch says.

Conversely, for EMI, the Touch project is the perfect bridge to reach the reggaetón marketplace, which includes English speakers and non-English speakers.

"I wanted to join the two worlds," EMI Latin USA president/CEO Jorge Pino says, referring to the urban genre of artists like Pitbull and the Spanish-language tracks of artists like Ivy Queen.

EMI's roster includes such West Coast urban acts as DJ Kane and the pop-tinged A.B. Quintanilla.

The label also has Puerto Rican rapper Vico C, who dabbles in reggaetón, and East Coast reg-

gaetón producer Manolo Guatauba. But Touch is the first purely reggaetón artist on the label.

"The Reggaetony Album" was initially promoted via street teams working in Miami, New York, California, Puerto Rico, Chicago and Texas. Among other efforts, EMI emblazoned 20 vans with Touch's album cover and release date.

Plans call for an initial shipment of 100,000 copies, a huge number for a Spanish-language album. A TV campaign is slated for such major outlets as Fox Sports and MTV.

First single "Hey DJ," a bilingual track featuring Nina Sky and B Real, will be promoted to R&B/hip-hop stations.

Having collaborated with the likes of Sean "P. Diddy" Combs and Sean Paul, Touch is no stranger to big names or big sales. For the new album, rather than simply sending beats to collaborators, he worked jointly on every track, thanks to longstanding relationships with the featured acts.

"I was involved more artistically in writing and rapping and singing in Spanish," Touch says.

His approach to performance has also changed. "I'm doing more shows where it's not so much DJ showcases but live performing," he says. "I'm trying to step my game up lyrically. I used to rap 40%-50% of the time. Now, I rap or sing 90%. That's where I've grown and improved."

EMI Latin is in the process of signing additional reggaetón artists. It hopes to ink several distribution deals by year's end, involving two established reggaetón producers.

For now, however, all eyes are on Touch.

"He has a complete album," Pino says. "He will be able to appeal to all markets." ■■■

TOUCH

FACT FILE

Label: EMI Latin

Management/Booking: Touch Entertainment

Publishing: Melaza Music (BMI)

Top-selling album: "The Piece Maker" (2000), 250,000

Last album: "The Piece Maker 2" (2004), 31,000

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Peterson, Tommy Boy Immersed In African Sounds

Tribal house is one thing, music from and inspired by tribal lands is another. Two new dance releases pay homage to pigeonholed “world beats” and update them for mainstream dancefloors.

“I think the actual term ‘world music’ was a turnoff for most people,” says DJ Gilles Peterson, whose “Gilles Peterson in Africa” (Ether) is the follow-up to 2004’s successful Brazil installment. “So hopefully this series is an entrance to that world for people who wouldn’t otherwise go there.”

Peterson’s compilation features traditional African and Africa-inspired music, thus drawing a line between disparate acts like Afrobeat pioneer Fela Kuti, techno innovator Carl Craig and Konono No. 1, a 12-piece from Congo that uses thumb pianos and old car parts as microphones.

“Africanism III,” the first of four releases Tommy Boy has licensed from popular French label Yellow, presents its theme

in a less cerebral way. (The album is the third in the series—the first two were released only in Europe.)

“When people go to clubs, they want to have fun, joy, a good party, and at the moment we are locked into just beats,” says Yellow co-founder Christophe Le Friant—the artist usually known as Bob Sinclar. “There’s nothing special about vocals, and we’re tired of disco, of gospel, so let’s go with something new and different. This soca beat is really, really nice to hear in a club.”

All the tracks on “Africanism”—save for the KC Flight classic “Voices”—were produced specifically for the compilation by the Africanism Allstars (a group of producers and performers including Tim Deluxe and David Guetta) and mixed by Sinclar.

Tommy Boy president Tom Silverman calls the high-energy collection “a party record for everybody. Because it’s got a Caribbean feel, a Brazilian feel, as well as an African feel, and it sounds very mainstream, it works everywhere.”

Sinclar and Silverman note that this dance development mirrors the latest trends in hip-hop.

“When hip-hop’s at its best it absorbs cultural things, and dance music needs to do that too,” Silverman says.

WINNING COMBOS: “It’s a no-brainer, as far as I’m concerned, [for a nightclub] to put out a compilation,” Cielo co-owner/resident DJ Nicolas Matar says. “But nobody does it” in the States, he adds.

Until now. Three intimate, music-focused New York venues—Matar’s award-winning Cielo, local fave Le Souk and live/DJ combo Nublu—are packaging their vibes and taking them to market.

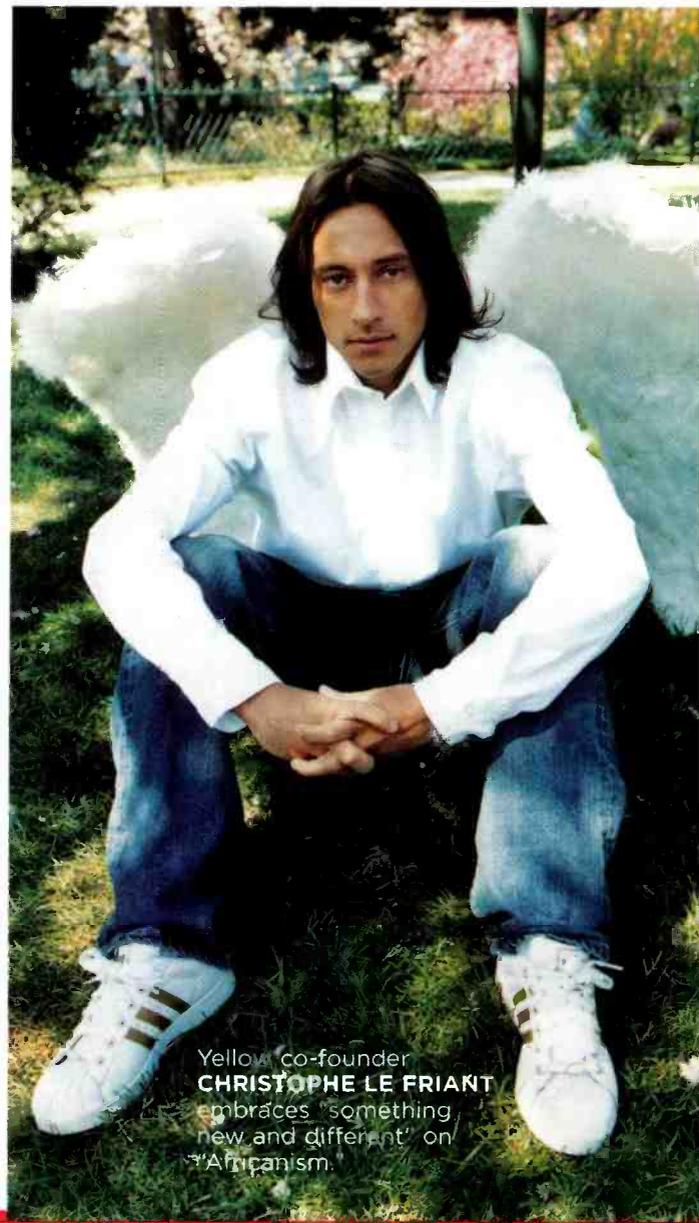
The two-disc “Le Souk Sunday Sessions,” compiled and mixed by Swamy and Astro&Glyde, showcases the alternately sunny and dark house that has made the restaurant-by-day into a natural post-gig drop-in for marquee DJs like Sasha and Roger Sanchez.

Nublu is launching Nublu Records in September, with

four 12-inch releases from headlining ethno-groove bands **Kudu**, **Forro in the Dark**, **Love Trio in Dub** and **Our Theory**.

Matar—an accomplished DJ with a “Journeys by DJ” compilation and an eight-year residency at Pacha Ibiza to his credit—and Cielo resident **Willie Graff** each mixed a disc of “Cloud 9,” the first release on the club’s self-titled new record label (distributed globally by **Studio Distribution**). The album contains atmospheric instrumental house, mature vocals and exclusively commissioned tracks, like a **Blaze** remix of the **Raw Silk** classic “Do It to the Music.”

BRITNEY WHO? The new princess of dance was crowned June 18 when Kelly Osbourne’s “One Word” (Sanctuary) hit the top of all three *Billboard* dance singles charts—Club Play, Dance Singles Sales and Dance Airplay. While **Britney Spears**, **Madonna** and **Beyoncé** have topped two at once, Osbourne is the first artist to pull off the hat trick.



Yellow co-founder **CHRISTOPHE LE FRIANT** embraces “something new and different” on “Africanism.”

HIP-HOP BY IVORY M. JONES

Cassidy Hustles Philly Street Sound

J Records Artist Returns To His Battle-Rap Roots For Second Album

In spring 2004, the industry was watching closely as “Hotel,” the debut single from Cassidy featuring R. Kelly, zoomed to No. 4 on The *Billboard* Hot 100.

While the single helped the Philadelphia-born rapper’s album “Split Personality” sell almost 413,000 units, he was not completely pleased with the project.

“My first album was a little tarnished because there were a lot of people that didn’t know about real hip-hop that were influencing my project,” Cassidy recalls. “But it helped me prove to the label that I could sell records and that if they gave me the tools that I needed, I could be even bigger.”

J Records agreed, giving him the green light to create an album that would expose fans to the real Cassidy.

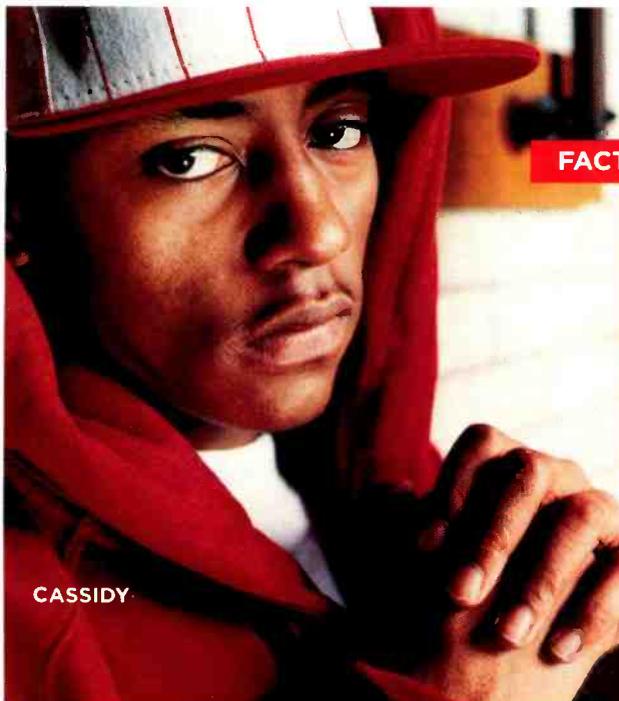
“I’m a real hip-hop head that started off in the ciphers on the street corners, battling cats face to face. I didn’t start off doing commercial songs. I wanted to go hard again like I did before I got into the industry,” he says.

Judging by the success of “I’m a Hustla,” the first single and title track from his sophomore effort (due June 28), Cassidy’s approach is paying off. The Swiss Beatz-produced tune peaked at No. 5 on the *Billboard* Rap chart, and the ringtone is generating its own buzz. It is No. 29 on the Hot Ringtones chart this issue, selling about 81,000 copies during its seven weeks on the chart.

J Records senior VP of urban marketing Jeff Burroughs says the

ringtone’s early sales strength foretold the single’s success.

“What was fascinating to watch was how the ringtone actually blew up faster than the song itself—which indicated to us that we had a major hit on our hands,” Burroughs says.



CASSIDY

“It has been a great way for us to chart our success in how the record’s growing.”

Cassidy judges the song’s success by a different gauge—the streets.

“I didn’t really realize how successful it was until I went back to Philly, to one of the most popular clubs, and the DJ was playing it. I could tell that he must’ve been playing it a lot by how the crowd responded to it, like it was a hit already.”

He is confident that the rest of the album will be received as positively. As plans are finalized for second single “B-Boy Stance,” Cassidy is crisscrossing the States on a promo tour.

J Records VP of urban marketing Carolyn Williams says the label is leaving no stone unturned for the album’s promotion.

“We’re pretty much going full-blast,” she says, citing frequent appearances on BET

and MTV2 and recently taped episodes of MTV’s “Room Raiders” and “Wilding Out” (a new show featuring Nick Cannon). In addition, Cassidy is weighing several offers for a summer tour.

FACT FILE

Label: Full Surface/J Records/RMG

Management/Booking: Terrence Dean, TD Entertainment Management

Publishing: Larsiny Music (ASCAP)

Top-selling album: “Split Personality” (2004), 413,000

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com



Kwamé Flips MC Dots To Studio Stripes

From polka-dots to producer stripes. That's one way to describe the career of artist/producer Kwamé.

Once a polka-dot-clad MC—best-known for his 1990 Atlantic sophomore set, "A Day in the Life—a Polkadelic Adventure"—Kwamé is also the producer of Lloyd Banks' "On Fire," Will Smith's "Switch" and Tweet's "Turn Da Lights Off."

The transformation to producer didn't happen overnight. Kwamé (last name Holland) says it took a good five years, despite having earned writer/producer credits on his own recordings, including the single "Ownlee Eue."

"This industry likes to put labels on you," Kwamé says from his New York production house, Beat Factory. "People were seeing

Toni Braxton, Missy Elliott, Kelis and newcomers Teairra Mari (Def Jam) and Brasko (Geffen). A recent collaboration with Chingy appears on the forthcoming "Fantastic 4" soundtrack.

And like most producers, Kwamé is busy developing his own acts: rappers Beyond Belief and Prophet and alternative R&B girl group Jane Doe, whom he describes as "Missy, Kelis and Gwen Stefani in one group."

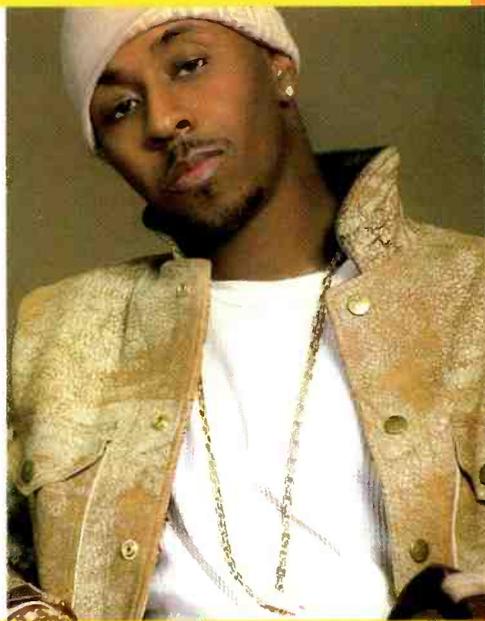
To avoid getting boxed in again, Kwamé is also working with Interscope act the Pussycat Dolls.

"Now that I'm being reinvented, I want to diversify as much as possible," he declares. "I want my energy to be recognized, not a particular sound."

WHO'S IN: Songwriter/producer Shep Crawford, best-known for the Deborah Cox hit "No-

"I want to diversify as much as possible. I want my energy to be recognized, not a particular sound."

—KWAMÉ



me as an artist and not as a producer. It took a long time."

And the transition didn't come without traumas. When Kwamé came on the scene at 16, his contract was reviewed by his separated parents' divorce attorney. Then he signed with a production company whose principal had an interest in every aspect—writing, producing, management—of his career.

Following his stint with Atlantic, Kwamé segued to Ichiban, where he says he did his own marketing and promotion because the label provided no support in those areas.

"Learning that put a sour taste in my mouth about being an artist," Kwamé says. "But it made me evaluate where I was and where I wanted to go in this business. I also learned the value of publishing."

Expediting the transition were gigs with Mary J. Blige ("Love" from her "No More Drama" album) and LL Cool J ("10 Million Stars"). Kwamé's production calendar currently lists Janet Jackson,

body's Supposed to Be Here," is in the studio juggling projects with Tamia, Kelly Price, Yolanda Adams and Heather Headley as well as Cox. He is also busy grooming his own artist, Hidden Beach gospel singer Onitsha, whose album is due this summer.

"With hip-hop doing what it does, it has been kind of crazy for R&B musicians/producers," Crawford says. "But lately a lot of seasoned R&B singers are getting down with some strong R&B. I'm sometimes referred to as the 'ballad cat,' but I'm definitely trying to show people I can do it all."

Also making some studio noise are the Co-Stars. The guys behind Fantasia's "Baby Mama" and JoJo's "Not That Kind (Of Girl)" guided Teairra Mari's debut single, "Make Her Feel Good." The pair has also been in the studio with Toni Sunshine, Chauncey Black, Crooked I and reggaetón artist R. Luna in addition to handling reggaetón remixes for Capitol labelmates Javier and Faith Evans. ...

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Nashville Scene

PHYLLIS STARK pstark@billboard.com

Sweet Success For Sugarland

Eight months after the release of debut CD "Twice the Speed of Life," Sugarland's career is living up to its album title.

The record has shown a steady build on the *Billboard* Top Country Albums chart, where it has spent the last nine weeks in the top 10. It has been certified gold by the Recording Industry Assn. of America. The album has also spawned two top 10 singles, including "Baby Girl," which recently set a *Billboard* Hot Country Songs chart record in its 46th week for longest chart run in the Nielsen Broadcast Data Systems-monitored era.

"It's big stuff," lead singer Jennifer Nettles says.

Even though the group's career has kicked into high gear lately, Nettles says it feels like something she and bandmates Kristen Hall and Kristian Bush have been working for all along.

"We've all been [separately] doing this for at least 10 years each," she says. "Don't get me wrong—it's fast and furious, but it feels right."

Asked why she thinks Sugarland is suddenly on the fast track, Nettles says, "Obviously I would love to say the music speaks for itself, but it's also timing. The climate was right for a group like Sugarland to come onto the scene... People wanted something new and fresh."

The group has made recent high-profile appearances on the Academy of Country Music Awards, "The Tonight Show With Jay Leno" and "Good Morning America."

Its shot on the ACM Awards proved to be an especially exciting night for the group, which was originally slated to be a presenter. When Merle Haggard canceled a few days before the

show, the band was tapped to do a truncated performance. Then the day before the show, an ACM rep called with the news that Clint Black was sick and asked Sugarland to do a full song.

"No pressure there," Nettles quips about her reaction. "I've done this for so long I rarely get nervous." But on the ACM Awards, she was "petrified." The fact that Nettles pulled it off looking polished and confident, she says, was her "Oscar-winning performance," and one that earned the group a standing ovation that night.

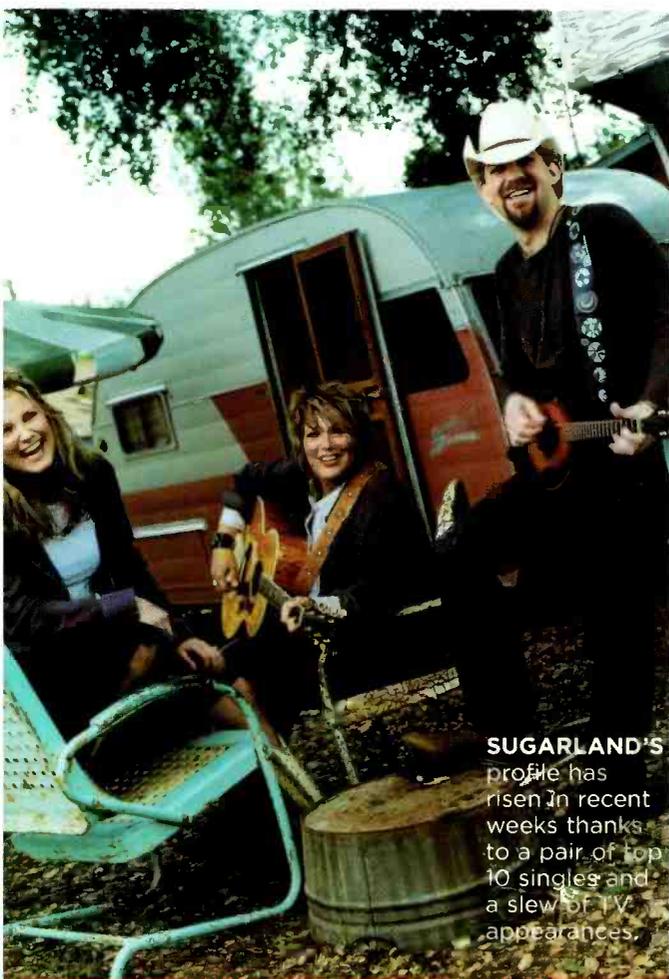
With all this momentum coming so swiftly, Nettles says she has to remind herself to take it all in. "We do get to enjoy it, but it's pointedly enjoyed. I have to take a moment and say, 'Slow down, enjoy this.'"

Nettles previously fronted a band called Soul Miner's Daughter, then spent several years working as a solo artist in the Atlanta area before hooking up with Hall and Bush. She says Sugarland is "new and refreshing not just in the country world, but to us too."

While it is still early in the life of this album, Nettles says the group is already starting to kick around ideas for the next one.

"I'm super proud of this record and the way it captures what we do, but I'm excited about doing the next record," she says. "I still feel our live shows showcase us to a different degree than the recordings."

But the second album is likely to come harder for the group now that it is on the road almost constantly. "The rhythm of what we're doing now is so different from the environment [when] we did the first record," Nettles says. "On the road, there is only so much energy in your cup per day." ...



SUGARLAND'S profile has risen in recent weeks thanks to a pair of top 10 singles and a slew of TV appearances.



Words & Music

JIM BESSMAN jbessman@billboard.com

SAM LAY A SONGWRITER: WHO KNEW?

The Great Chicago Blues Drummer Composes His First Tunes For New Siegel-Schwalm Band Album

Alligator Records wanted all previously unrecorded originals by Chicago's celebrated Siegel-Schwalm Band for its much-anticipated first album of new studio recordings in 30 years.

Harmonica/piano man Corky Siegel, guitarist Jim Schwalm and bassist Rollo Radford could easily have written "Flash Forward" entirely themselves, but four of the 13 tracks on the Aug. 16 release were penned by the group's drummer, Sam Lay. The drummer for Chicago blues greats Howlin' Wolf and Muddy Waters, Lay was also a key member of the influential Paul Butterfield Blues Band.

But Lay wasn't even with Siegel-Schwalm during its '60s/'70s heyday.

He also hadn't ever written a song before.

"He said he'd never written anything in his life, so I told him to just try and that I'd help him," Siegel says. "But I didn't have to, because he wrote 13 songs in three days, it seemed. I had to tell him to stop."

Remarkably, the quality matched the quantity.

"Sam's songs are so personal and intimate—and down to earth," Siegel continues. He cites Lay's blues shuffle "Going Back to Alabama," which expresses the writer's disapproval of the citizenry of his adopted hometown, and "Cottonplant Liz," a tribute to his wife that has the memorable rhyme: "She serves me cole slaw/that ain't nothing but a cabbage raw." Siegel marvels: "Where did that

come from?"

Lay was with the Butterfield band when it electrified Bob Dylan at the historic 1965 Newport Folk Festival. Lay, who also played behind Dylan on "Highway 61 Revisited," calls his songs "meaningful life stories."

"Willie Dixon said, 'Don't just put something together and make it rhyme like 'Mary Had a Little Lamb,' " Lay says, quoting the late Chicago blues songwriting legend. "You have to write about where you've been, where you're going, your life experiences. Just tell the truth without stupid-ass nursery rhymes!"

Lay never tried his hand at songwriting before, he notes, because "what could I do that hadn't been done?" and because "I had to live off what other [artists] were doing."

But the drummer recently started playing guitar and put it to good use in Siegel-Schwalm's songwriting challenge. He also debuts as a guitarist on "Flash Forward."

"I play Lightnin' Hopkins or John Lee Hooker-style, and used it to write," Lay continues. "I wrote stuff and showed it to Corky—but I learned a lot from looking at a DVD of Lowell Fulson and Percy Mayfield."

Lay is referring to an episode of "Mark Naftalin's Blue Monday Party," taken from videotapes of the Butterfield band's keyboardist's series of radio shows. He found the method of Mayfield, the pro-

lific composer of such hits as Ray Charles' "Hit the Road Jack," to be particularly inspiring.

"He would be writing on the bus," Lay says of Mayfield. "He would look out the window and grab a piece of cigarette paper off the floor, or a match box, and he'd get home and piece it together and got some of the greatest hits ever heard. That gave me the idea of riding along in my car and scratching a song on one of my gas receipts: Watching that tape just told me to do that, and Corky and the other guys were on me about writing my own stuff, so I just did it. I feel I could write a song now about anything."

"We all wanted to give him the opportunity—even though it's our first album of new material in 30 years," Siegel says. "The world deserves to have Sam featured." ...



Clockwise from top left: LAY, RADFORD, SCHWALM and SIEGEL

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com



Harvey's 'Treasure' Trove

Bad Seeds Co-Founder Covers Classics By Johnny Cash, Nina Simone, Others

Multi-instrumentalist, producer and composer Mick Harvey is best-known as a founding member of Nick Cave & the Bad Seeds, and of fellow Australian Cave's previous band the Birthday Party. But on his latest solo album, "One Man's Treasure," Harvey emerges as an interpreter of classic songs by the likes of Johnny Cash and Nina Simone.

Since the mid-1980s, Melbourne-based Harvey has concentrated on film scores as his solo outlet, including such Australian projects as "Ghosts . . . of the Civil Dead" (1988) and "Australian Rules" (2002). He also released two albums of songs by French singer/songwriter Serge Gainsbourg, on Mute in 1995 and 1997.

"One Man's Treasure" mixes covers like Lee Hazlewood's "First St. Blues" and Tim Buckley's "The River" with Harvey's own songs. It comes out internationally Aug. 29 on Mute/EMI and in the United States Oct. 18 on Mute America/Caroline/EMI.

"This really feels like my first solo album," Harvey says, "because it's so personal. The Gainsbourg albums were more of an intellectual exercise."

Harvey plans European shows in September. He is booked by X-Ray Touring and published in the United Kingdom by Mute Song.

—TOM FERGUSON

TASTY 'PARFAIT': Feel-good dance song "Un Monde Parfait" by 12-year-old Ilona Mitrecey has topped France's IFOP/Tite Live singles chart since early March, but it's no French confection.

The single on Sony BMG-distributed French label Scorpio is licensed from Universal Music Italy and

Atollo Records, the production company owned by Naples-based songwriter/producer Ivan Russo.

Four other Italian songwriters composed the song, but "the project is Russo's brainchild," says Claudio Buja, managing director at Universal Music Italy Publishing, the song's publisher.

"Even we have been surprised by the extent of the phenomenon," Buja adds. "It has sold almost 100,000 copies each week in France."

The single has also been a hit in Belgium and Switzerland on Scorpio/Universal. A version with French and German lyrics is being considered for Germany.

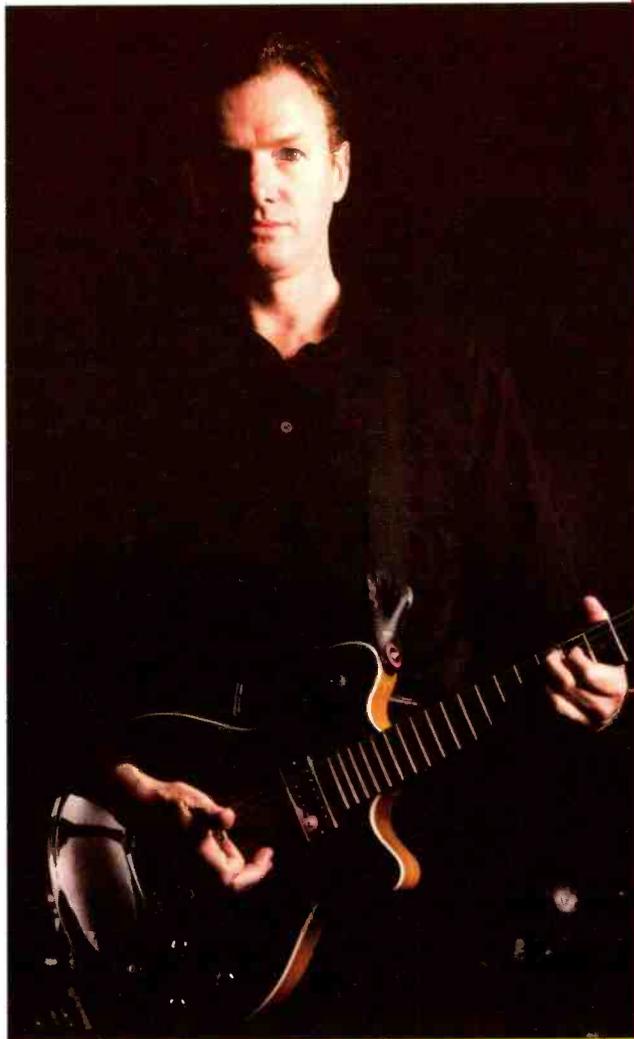
The success of "Un Monde Parfait" has delayed the release of follow-up "C'est Les Vacances," which was planned for June but remains "on hold," Buja says.

Scorpio will release Mitrecey's debut album in France, Belgium and Switzerland this fall under license from Universal Music Italy, which has global rights. —MARK WORDEN

GLOBAL OVERTURES: Australian singer/songwriter Sarah Blasko is hitting the road to promote the international release of her debut album.

"The Overture and the Underscore" was released in October 2004 in Australia by Universal-distributed, Brisbane-based Dew Process. Domestic shipments are approaching gold (35,000 units), according to the label.

The album was issued June 7 in the United States by Low Altitude/Universal and in Canada by Universal. Blasko plays an 18-date Australian tour through July before visiting U.S. clubs Aug. 7-17, supporting Ray



"This really feels like my first solo album, because it's so personal."

—MICK HARVEY

Lamontagne. High Road Touring booked the outing.

In the absence of widespread radio play, word-of-mouth has been "a big factor" in Blasko's Australian success, Dew Process head of A&R John Mullen says. "It's music that takes time to listen to and investigate. People got excited about her lyrics—there was pas-

sionate discussion on various Web site forums."

The album will be issued Sept. 5 in European territories through Universal. U.K.-based Helter Skelter is lining up European live dates.

Blasko remains unsigned for publishing. She is managed by Sydney-based One Louder Entertainment.

—CHRISTIE ELIEZER

6 QUESTIONS

with TIM PRESCOTT

by LEILA COBO

Sony BMG Music Entertainment is entering its busiest period for new releases in its brief history.

The company recently launched albums by System of a Down, Shakira and Backstreet Boys. The next six months will see projects arrive from acts that include Santana, Martina McBride, Franz Ferdinand, the Strokes, Clay Aiken, Beyoncé, Alicia Keys, Gretchen Wilson, Pink, Eros Ramazzotti, Dixie Chicks, OutKast, Modest Mouse, Whitney Houston, Evanescence, Anastacia and Kenny Chesney.

In his role as executive VP/chief marketing officer for Sony BMG Music Entertainment, Tim Prescott will work with the company's labels on the international marketing efforts behind all of those albums and more. *Billboard* recently caught up with him to discuss Sony BMG's 2005 pipeline.

Q: How is the second half of the year shaping up?

A: We're looking down the barrel of an incredible release schedule that has just started. We had Bruce Springsteen a few weeks ago; System of a Down has scored 14 No. 1s, and despite heavy competition out there it's top 10 all around the world. We have a big global plan for Shakira's Spanish-language album; Oasis has gone No. 1 in the U.K., Italy and Japan; Foo Fighters [have set up a June 14 release] around the world. And on it goes.

Q: Who are some of the global priorities among Sony BMG's emerging acts?

A: Mario has had a tremendous breakout in Europe; John Legend, Amerie and Ciara. Kelly Clarkson is having some success in Australia, Asia and in Europe. She's about to go there for promotion now. Il Divo has been a spectacular success.

Q: How long is the setup on a global release?

A: Ideally three months out from a release we have a pretty good idea what we are doing. Right now we're talking about releases that are coming out in September.

Q: How do you work in conjunction with the labels?

A: Once a label has started the ball rolling on an act we get together and start working on a plan for how we are going to take that act internationally. It's very important that the creativity of the original marketing plan by the label be translated onto a global stage. That is the key.

Q: What is the philosophy on global marketing at Sony BMG?

A: Instead of having marketing teams that report [to] a regional head, we decided we would have one global team to concentrate our efforts and better harness the resources we have.

Q: What do you see as the advantage to a centralized system?

A: When every territory defines its own priorities and has its own way of doing things you diffuse your global effort. So often people are myopic about their own markets. We're bringing people together with the project in mind.

Jazz Notes

DAN OUELLETTE douellette@billboard.com

DVD Time For Ritenour

Two-Disc Release Captures Captain Fingers' Fretwork

Twenty years ago the Japanese boutique company VideoArts began its association with guitarist Lee Ritenour. On June 23, that fruitful working relationship will be celebrated with a two-DVD live set. The release serves as a companion to Ritenour's new album, "OverTime" (June 7, i.e. Music/Peak/Concord Records), which was recorded at the same session.

"People are calling the project a retrospective," Ritenour says. "But it's not for me. It's a looking forward. It gave me an opportunity to look at 30 years of my career and choose pieces that represent four styles of music. I took the choice songs, deconstructed them to see if they would hold up and then wrote some new material."

Recorded at Burbank, Calif.'s Enterprise studio in front of a

saxophonists Ernie Watts and Eric Marienthal and vocalist Kenya Hathaway, Lalah Hathaway's sister.

Ritenour touches down on straight-ahead material like Miles Davis' "Blue in Green" and Wes Montgomery's "Boss City." He also weighs in with Brazilian music on "She Walks the Earth," featuring vocalist Ivan Lins, who wrote the song. He shows his soul side with a cover of "Papa Was a Rolling Stone," starring Botti, where the trumpeter and guitarist catch the groove and jam.

Some of the highlights, like "Captain Fingers" (the nickname Ritenour was given by his guitar-crazed fans), feature the original fusion band he played with at the Baked Potato jazz club in Los Angeles. "That was back in 1975-'77 when Patrice, Ernie, Harvey, An-

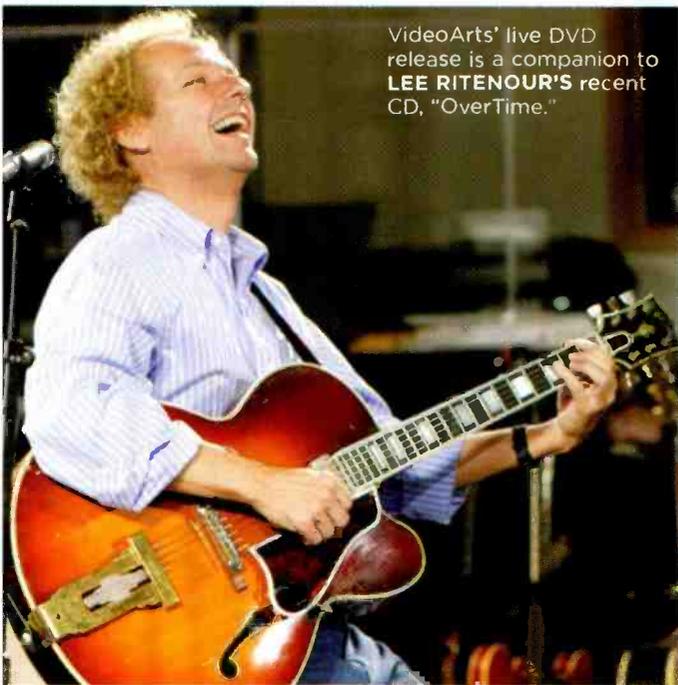
the corner, the Monterey (Calif.) Jazz Festival is restoring its archives. The MJF Archive Preservation Project in partnership with Stanford University, where the tapes are stored, got a boost earlier this month when the Grammy Foundation bestowed a \$40,000 grant to help digitally reformat the 1,200 sound recordings and 370 moving-image materials. The archives date back to 1958, the fest's first year, when Billie Holiday and Dizzy Gillespie were among the featured performers.

While the festival is celebrating its past, it is also nurturing the future with its Next Generation Jazz Orchestra of high-school students from around the United States. In July the band will perform at New York clubs Sweet Rhythm and Dizzy's Club Coca-Cola and at the Montreal Jazz Festival. Saxophonist Sherman Irby will sit in for the New York shows.

THREE DOT LOUNGE:

XM Satellite Radio recently linked with Jazz at Lincoln Center to be its exclusive satellite radio partner. As part of the agreement, XM will broadcast live daily from the new studios at JALC's Frederick P. Rose Hall. Select live performances will also be recorded and broadcast. . . . Pianist Michael Wolff will officially become a Steinway artist in a special showcase June 23 at New York's Steinway Hall. Hosted by Dr. Billy Taylor, the event will feature Wolff performing with tabla master Badal Roy. . . . Distributor Allegro has expanded its roster with New York-based jazz indies OmniTone and Tone-Science and Vancouver's Songlines Records. . . . With the spirit of Django Reinhardt in the air, Oakland, Calif., jazz club Yoshi's will hold its inaugural festival July 26-31, featuring the John Jorgenson Band with special guest mandolinist David Grisman, and several European Django jammers (Dorado Schmitt, Ludovic Beier, Brian Torff) joined by saxophonist David Sanchez. . . .

VideoArts' live DVD release is a companion to LEE RITENOUR'S recent CD, "OverTime."



small audience, the set includes 5.1 surround sound and discrete stereo audio options, and was shot in high-definition with six cameras.

"It was satisfying," Ritenour says. "We went for the best sound and picture, and the musicians all sat in a circle like we were in a living room."

Guests include pianist Dave Grusin, keyboardist Patrice Rushen, drummer Harvey Mason, trumpeter Chris Botti,

thony Jackson on bass and Steve Forman on percussion used to play there all the time. The kids would line up at 10 to see our show at 10."

In support of the release, Ritenour hits the road this month. He will tour Japan, Europe and South Africa during the summer, with an East Coast trip planned for fall.

MONTEREY MUSIC: With its 50th anniversary just around



Latin Notas

LEILA COBO lcobo@billboard.com

Two New Labels Emerge

Anthony Pérez and Jorge Guadalupe, founders and partners in Perfect Image Records, have parted ways and are launching their own labels.

Pérez's label will be called the Roof Records. It takes its name from Latin urban TV show "The Roof," which Pérez produces, and which will be leaving its home at mun2 to go to MásMúsica (Billboard, June 18).



The Roof's releases will include a self-titled DVD series and the "Jamz" series of reggaetón compilations. TV show "Jamz" is also moving, from MásMúsica to HTV.

On the label end, the Roof's roster will include Big Boy (who was formerly on MP Productions), reggaetón group Tribales and the "Jamz" series.

However, Pérez says, he is already looking for different kinds of music.

"It's not just reggaetón," he says. "We have all sorts of urban movements coming, from Washington Heights, from Chicago."

The Roof's first release is a compilation due by the end of July.

Pérez says he will market his product via different distributors.

Guadalupe has partnered with reggaetón star Ivy Queen—formerly on Perfect Image—to launch Filtro Musik.

The label's concept stems from its name, Filtro, which means filter.

"I've been in this industry for 15 years now, and we have the ability to filter and pick the best," says Guadalupe, who is president of the label. The first

release on Filtro will be reggaetón compilation "Cosa Nostra," which is expected to street in August.

Following "Cosa Nostra," Guadalupe is planning another concept album titled "Drama Queen." It will feature Ivy Queen duetting with female singers in different genres.

Universal Music & Video Distribution will handle Filtro releases.

Guadalupe is looking at other territories, including Panama and Colombia, for talent.

Filtro will initially have offices in Miami and Puerto Rico. The company will also have its own TV show and has plans to launch a magazine in DVD format.

EXP E-MAIL EXPIRES:

Many in the Latin music industry are feeling a little less informed after digital media service Exp Network stopped sending its daily e-mails.

Under the heading "Digi Xpress," for the past two years, Exp sent out news bulletins about the industry to more than 6,000 media outlets worldwide.

Record labels and artists that covered inclusion in the

daily bulletins as well as having the artists' information—including photographs, MP3s and videos—available for download and streaming on the Exp site.

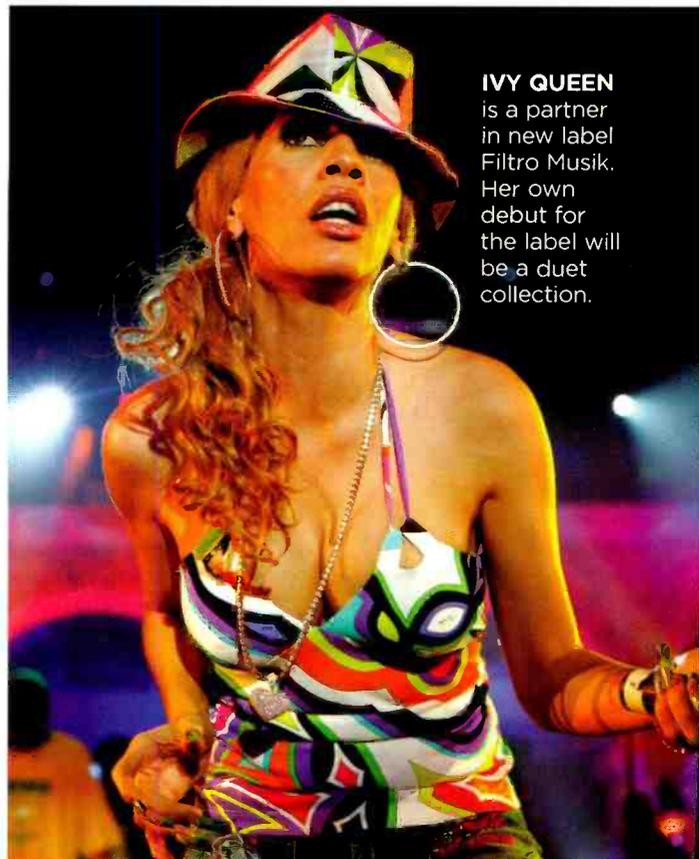
Exp charged between \$100 and \$275 per month per artist, depending on the level of service provided.

No more, for now. According to Exp co-founder and president/owner Hugo Barroso, Exp is in the process of "restructuring" its business model. The company, he says, was simply not breaking even with the number of labels and artists willing to pay for the service. On June 9, Barroso let most of his staff go, including veteran reporter Anniere Bonnet, who was well-known as Exp's tireless collector of news.

"No!" says independent publicist Betty del Rio, president of Miami-based Top One Entertainment Group, upon hearing the news. "It was a very important tool," she adds. "I felt confident that they were reaching people that maybe I wasn't reaching. They provide a service no one else provides."

However, Barroso says, "We are by no means closed. We are just reassessing."

IVY QUEEN is a partner in new label Filtro Musik. Her own debut for the label will be a duet collection.





Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

4Him's Harris Makes Solo Debut

Singer Fulfills Desire To Write Songs 'From A More Individual Perspective'

When a singer/songwriter who has spent his whole career as part of a successful group records his first solo project, it's always interesting to see what develops. Faced with a clean musical slate, artists can either flounder or focus on a fresh musical direction.

On "The Line Between the Two," 4Him's Mark Harris embarks on an exciting new chapter in his career. Produced by Pete Kipley, the June 7 release marks Harris' first solo project after years with the Dove Award-winning foursome.

"After doing group concept and group-themed albums for years, I just felt like it was time for me to say some things in an album that were more personal [about] things God is doing in my life and trying to write stuff from a more individual perspective," Harris

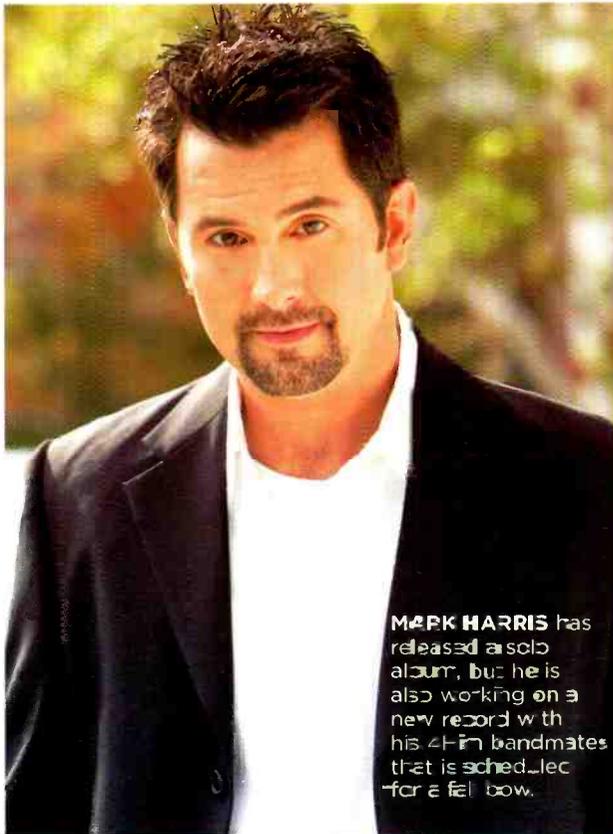
says. "I couldn't do that within the structure of 4Him."

The result is an album that showcases Harris' warm, engaging vocals and his depth as a songwriter. He thinks other people will relate to the subject matter, particularly men.

"It's what most men my age reflect on: 'Have I done the things so far, up until this point, that I should have done? Where are my priorities?'" The title track, he says, is all about that, as is another song, "For the First Time."

Those two tracks are the album's first singles, with the former serviced to inspirational stations and the latter going to Christian adult contemporary radio. "The Line Between the Two" is an idea Harris thought of eight years before finally writing it.

"It never felt like a 4Him song, so I saved it, and it made sense for this album," he says of the song that speaks of the



MARK HARRIS has released a solo album, but he is also working on a new record with his 4Him bandmates that is scheduled for a fall bow.

birth and death dates on a person's grave stone and how we are known by what we do in the line between.

Another standout is "Hello to Goodbye," which he wrote after INO Records president Jeff Moseley challenged him to write a commitment song.

"It's my version of 'I Surrender All,'" he says, referring to the classic hymn that speaks of surrendering all to Jesus. "It's the same message, just a different way of expressing it."

Harris isn't the only 4Him member to dive into solo waters. Andy Chrisman has already weighed in with a terrific solo project on his own label, and Kirk Sullivan and Marty Magehee are also working on solo efforts. However, it doesn't mean the end of 4Him. After eight albums on Benson Records and two for the Word label, the group has signed with INO and is readying a fall release.

EMI/CMG DISNEY PACT: Walt Disney Records has signed a deal with EMI Christian Music Group to distribute Disney product to Christian retail. Starting Aug. 30, EMI CMG Distribution will take select Disney releases to the Christian market, including nine titles from the "Baby Einstein" audio series.

During the fourth quarter, EMI CMG Distribution will also release other key Disney titles to the Christian Booksellers Assn., including two "Sunday Morning Series" read-along audio titles—"Noah's Ark" and "David & Goliath"—plus three "Playhouse Disney" titles, CDs from the "Winnie-the-Pooh" audio franchise and a new CD from Jim Brickman. In November, look for two CDs from the Walt Disney Pictures film "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." ◆◆◆

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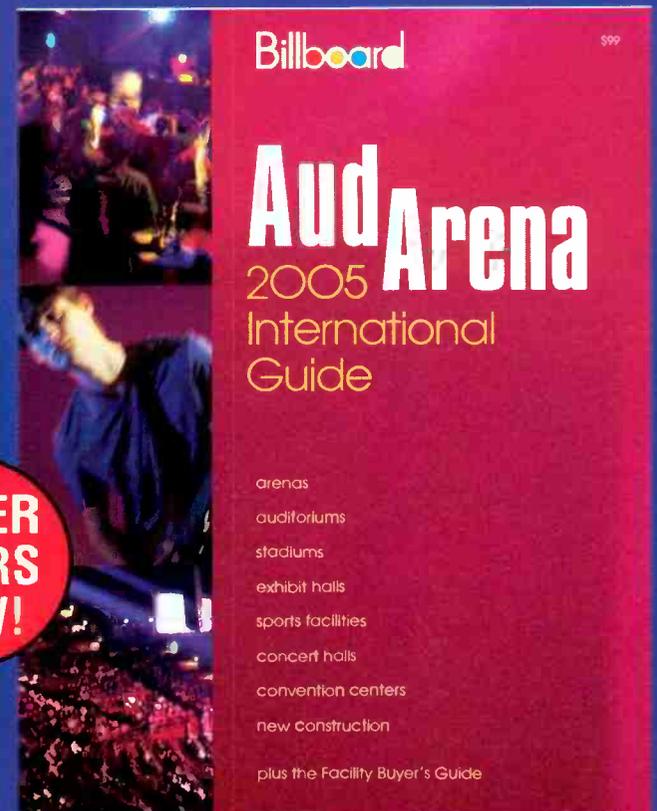
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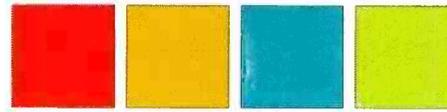
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REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



BILLY CORGAN
TheFutureEmbrace
Producers: Billy Corgan, Bjorn Thorsrud, Bon Harris
Martha's Music/
Reprise
Release Date: June 21

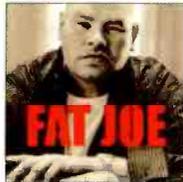
Five years after the Smashing Pumpkins' demise, former frontman Billy Corgan finally makes his solo debut with "TheFutureEmbrace." While the lyrics are more introspective and the music more electronic than what we've come to expect from the Pumpkins or his most recent project, Zwan, thankfully Corgan's distinctive vocals and grungy guitar riffs are ubiquitous. The mostly upbeat songs, highlighted by "All Things Change," "Mina Loy (M.O.H.)," and "A100" effortlessly flow together. Guests include ex-Pumpkins drummer Jimmy Chamberlin on "DIA" and the Cure's Robert Smith, who provides backing vocals on an ethereal rendition of the Bee Gees' "To Love Somebody." Lead single "Walking Shade," which most resembles the Pumpkins' late-period sound, should help Corgan receive a warm welcome on the charts.—*KK*



RY COODER
Chávez Ravine
Producer: Ry Cooder
Perro Verde/Nonesuch
Release Date: June 14

After revitalizing interest in Cuban music with the Buena Vista Social Club, Ry Cooder turns his attention closer to home with "Chávez Ravine." This is a 15-song, 70-minute history/myth dealing with the burgeoning Chicano barrio in late-'50s Los Angeles

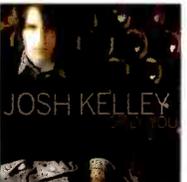
that was razed to make way for Dodgers Stadium—a sweetheart political deal that demolished houses and culture in the name of progress during this red-scare, westward-migration, UFO-obsessed era. With memory of that world essentially erased, Cooder reconstructs the map and resuscitates memories. His eclectic mix includes originals (the catchy "Poor Man's Shangri-La"), forgotten tunes (the bouncy "Chinito Chinito," about Mexicans and Chinese co-existing in L.A.), spiced *corrido* and *conjunto* and even Leiber & Stoller's "3 Cool Cats." Add in support from *norteño* accordionist Flaco Jimenez and jazz pianist Jacky Terrasson and you have a masterpiece of insight and delight.—*DO*



FAT JOE
All or Nothing
Producers: Various
Terror Squad/Atlantic
Release Date: June 14

If fans of last summer's anthem, "Lean Back," are looking to Fat Joe's "All or Nothing" for the latest dance craze, they'd better check elsewhere. On his latest solo outing, though he revisits that tune with a Lil Jon-produced remix, he leaves the dance tunes to others. Though Joe's a few pounds lighter, he is out to prove that he is still a lyrical heavyweight, even taunting 50 Cent on "My Fofa." But he sure knows how to party, joining forces with Nelly on "Get It Poppin'" and R. Kelly on "So Hot." Sadly, bad songs do happen to good people, as evidenced by the tepid "Hold You Down" featuring Jennifer Lopez. Luckily, Joe quickly resumes doing what he does best—partying and throwing out snipes—rather than lingering too long with Lopez.—*IMJ*

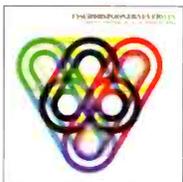
SINGLES



JOSH KELLEY Only You (3:11)
Producer: the Matrix
Writers: J. Kelley, the Matrix
Publishers: Dudeski/
Graham Edwards,
ASCAP; Scott Spock/
Lauren Christy, BMI

Hollywood (CD promo)
Augusta, Ga., native Josh Kelley previews his second CD, "Almost Honest," due Aug. 23, with an adult top 40 soulful strummer that is so immediately inviting that any concern of a sophomore jinx is dust in the wind. "Only You," which the singer of previous hits "Amazing" and "Everybody Wants You" wrote and produced with the Matrix, glides from one melodic hook to the next, while Kelley does his job with a loose groove of a vocal that sounds like his only fixation in the studio was just how good this song was turning out. For the rest of the new project, he worked with Matt Wallace (Maroon5), so let's hope this toe-tapping, feel-good pop/rocker is the

rule and not the exception.—*CT*



FISCHERSPOONER
Never Win (3:38)
Producers: Fischer-Spooner, Mirwais, Kyle Johnson
Writers: W. Fischer, C. Spooner, K. Johnson
Publisher: not listed

Capitol (CD promo)
For the second single from Fischer-Spooner's album "Odyssey," the group has released "Never Win," a surprisingly catchy, thumpy guitar-funk number. The song was produced with Mirwais (Madonna's "Music"), and its melody and guitar work are vaguely reminiscent of Pink Floyd's "Another Brick in the Wall, Pt. 2." While frontman Casey Spooner has never been what you'd call a traditional singer, his simplistic chant-along vocals on the radio-friendly "Never Win" are appropriate for the stomping cut. This could be the one to break Fischerspooner beyond cult status.—*KC*

ALBUMS

JAZZ

WAYNE SHORTER QUARTET (1)
Beyond the Sound Barrier
Producer: Wayne Shorter
Verve
Release Date: June 14

You can count on one hand the most compellingly creative groups in jazz today. Foremost is saxophone sage Wayne Shorter's compact quartet of pianist Danilo Perez, bassist John Patitucci and drummer Brian Blade. Best captured in concert, Shorter's band goes orbital on "Beyond the Sound Barrier." Improvisationally in sync and gleefully conversational, Shorter and Co. launch into thrill rides and muse in poignant serenity with pockets of funk (the tempo-accelerating title track) and grace (a classical-tinged reflection on Mendelssohn's "On Wings of Sound"). While Shorter elevates with lickless beauty on tenor and soprano, his rhythm team charges with a tripartite punch: Perez buoying the proceedings with effervescent runs, Patitucci setting the groove and rumination, and Blade crashing and tumbling. Opener "Smilin' Through," with its build-climax-release, offers a 12-minute microcosm of the brilliant surprises to come.—*DO*

record a more urban feel. Elsewhere, Armstrong's Clash obsession continues unabated with the infectious single "Gangsters and Thugs." The Transplants have a shot at crossover success with the breezy "What I Can't Describe," which could do for them what "Fly" did for Sugar Ray.—*BT*

R&B

KEYSHIA COLE (2)
The Way It Is
Producers: Various
A&M/Interscope
Release Date: June 21

Unlike the production facsimiles that too often pass for R&B singers nowadays, Keyshia Cole proves she's the real thing on this attention-commanding debut. The Oakland, Calif.-based homegirl's full-bodied, self-assured vocals weave urban life narratives in a potent combination that calls to mind a young Mary J. Blige. Such colorful song titles as "Down and Dirty" and "I Thought You Had My Back" hint at what's in store. Standouts include current single "(I Just Want It) To Be Over" and the Kanye West-produced "I Changed My Mind." Cole adamantly struts her stuff on the ballad "I Should Have Cheated," her soulful entreaty to a boyfriend's repeated accusations. Cole has definitely come a long way from singing background for MC Hammer at age 12, and this promising debut portends a long career ahead.—*GM*

RAHEEM DEVAUGHN (3)
The Love Experience
Producer: none listed
Jive
Release Date: June 28

With D'Angelo seeming to have dropped off the musical map, the soul music scene continues its search for the next sexy crooner. Enter Raheem DeVaughn, a 20-something Maryland native who tries to step up to the plate on his Jive debut. Armed with a collection of songs steeped in promises of unconditional adoration ("Believe") and detailing steamy lovemaking sessions ("Breathe"), DeVaughn proves himself a worthy contender. Luckily, he doesn't boast about only his

sexual prowess, managing to tackle heavier topics on songs such as "Who" and "Until." Although he stumbles a bit on the awkward rock-influenced "Cadillac," DeVaughn finishes things on a high note with the title track.—*IMJ*

ANGELA JOHNSON
Got To Let It Go
Producer: Angela Johnson
Purpose Records
Release Date: June 21

Angela Johnson does it all: singer, songwriter, producer, multi-instrumentalist. The frontwoman for 10-year-old R&B group Cooly's Hot Box, her music has been featured on UPN's "Kevin Hill," FX's "The Shield" and the WB's "Roswell." Johnson further explores her '70s and '80s R&B influences on this follow-up to her critically acclaimed solo debut "They Don't Know." Once again, her keen ear for catchy melodies and skillful craftsmanship as a vocalist and writer (she penned all but one tune) play key roles. Johnson lets go on such tracks as "I'll Always," album opener "On My Way," "Early Bird," featuring band member/vocalist Tricia Angus and the ballad "Tell Me." Given her talent, it is time that Johnson becomes a household name.—*GM*

BLUES

TINSLEY ELLIS (4)
Highwayman
Producers: Tinsley Ellis,
Bruce Iglauer
Alligator
Release Date: June 7

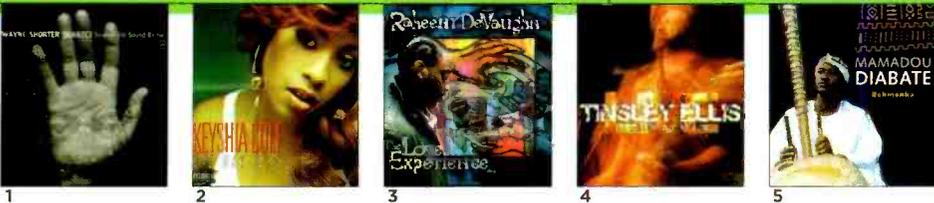
Recorded at Chord on Blues in St. Charles, Ill., this set marks Ellis' return to Alligator Records. The Atlanta-based guitar slinger has developed into a triple threat during his 20-plus-year career, and a live album is an ideal showcase. Ellis' instrumental chops are a match for anyone in bluesville, but as he demonstrates track after track, Ellis also possesses a voice made to sing the blues. Then consider that he wrote or co-authored seven of the 11 songs here (they're seven way solid tunes, too). The many facets of Ellis' artistry come together in this project so forcefully that it's virtually impossible to sit through it without concluding that Ellis is one of today's premier

ROCK

TRANSPLANTS
Haunted Cities
Producer: None listed
LaSalle/Atlantic
Release Date: June 21

The Transplants seemed like a one-off project when their first album came out three years ago. A side project featuring Rancid's Tim Armstrong and Blink-182's Travis Barker, the album yielded the top 20 Modern Rock hit "Diamonds & Guns," a tour and ultimately, this follow-up. "Haunted Cities" continues the scattershot musical approach of its predecessor, and the result features more hits than misses. Punk, reggae and hip-hop are the three most common flavors here, and appearances from the Boo-Ya Tribe and members of Cypress Hill and Dilated Peoples give the

SINGLES



blues/rock players. He sure picked the right night to cut a live record.—PVV

WORLD

MAMADOU DIABATE (5) Behmanka

Producer: Mamadou Diabate

World Village

Release Date: June 14

★ Mali native Mamadou Diabate was born into a family of griots, and he embraced his musical heritage as a child. His father, Djelimory, and uncle, Toumani, are celebrated *kora* (or Mande harp) players, making the 21-string instrument a natural choice for Mamadou. "Behmanka" is a solo *kora* performance in which Mamadou reprises songs he learned from his father, as well as a pair of original compositions. It is a feat of remarkable virtuosity. Mamadou says in the liner notes that he wants listeners to hear the value and beauty of the *kora*. He succeeded.—PVV

CHRISTIAN

DISCIPLE Disciple

Producer: Travis Wyrick
S/R/E Recordings/Epic

Release Date: June 7

This hard-rocking quartet is making noise in the mainstream rock and Christian rock communities with its intense melodies and thoughtful lyrics. First single "The Wait Is Over" is a thunderous rocker with slammering guitars, while "Only You" is a memorable power ballad with gentler instrumentation and a more vulnerable vocal from lead singer Kevin Young. This talented foursome could follow in the footsteps of P.O.D., attracting an audience that likes its rock music loud and brash, but intelligent and meaningful

as well. An impressive debut for these gifted musicians.—DEP

NEW & NOTEWORTHY

MISSY HIGGINS The Sound of White

Producer: John Porter
Reprise

Release Date: June 7

After making a big impression Down Under, Missy Higgins is ready to make international audiences swoon. The young singer/songwriter bathes the album with narrative lyrics scented with an unfamiliar yet refreshing Melbourne accent. Higgins' ability to charm in diverse genres is apparent from the bluesy melody of "This Is How It Goes" to the folksy touch of "Ten Days." The reflective "Nightminds" gracefully dances to the unadorned whispers of keyboard and cello. For contrast, the playful Australian hit "Scar" and "Unbroken" add touches of zest to an album tailor-made for lazy summer days.—SH

DVD

VARIOUS ARTISTS Live at Montreux 1994: Al Di Meola, Jean-Luc Ponty, Stanley Clarke

Montreux Sounds/Eagle Eye Media

Release Date: May 3

The 1994 Montreux Jazz Festival was the setting when fusion greats Jean-Luc Ponty, Al Di Meola and Stanley Clarke performed together for the first time as the Rite of Strings trio. (The material was still so fresh to them, they used sheet music.) The spirited interaction among Ponty's violin, Di Meola's guitar and Clarke's upright bass is invigorating as they trade licks on the lighthearted "Song for John" and skip

through the cheery "Chilean Pipe Song." As for solos, Di Meola and Ponty are impressive during "Summer Country Song" and "Eulogy to Oscar Romero," respectively, but the physical and musical animation Clarke displays in "School Days" wins the most approval from the crowd. For jazz heads and newcomers alike.—CLT

HIP-HOP

GOLDIE LOOKIN' CHAIN Straight Outta Newport

Producers: Various
Record Collection

Release Date: June 14

Goldie Lookin' Chain could be thought of, and, come to think of it, would enjoy being thought of, as the Streets' humiliating drunken cousins. They're a bunch of cheeky Welsh blokes who gleefully poke holes in hip-hop (the cover art is a "Weird Al" version of the N.W.A classic) and throw deceptively clever jokes at the remnants. "Newport" has "potentially irritating shtick" written all over it, but the jaunty beats are oddly ingratiating. And how can you not like a song titled "Guns Don't Kill People, Rappers Do," as well as a ditty about the career benefits of suicide that includes the observation, "Michael Hutchence, he's one of 'em too/made 100 million quid, died wanking on the loo." The wildly self-important world of hip-hop could use the occasional rock-stupid deflation; these guys may as well provide it.—JV

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ADDITIONAL REVIEWS:
• Lizz Wright, "Dreaming Wide Awake" (Verve Forecast)
• Terence Blanchard, "Flow" (Blue Note)
• Boredoms, "Seadrum/House of Sun" (Warner Music Japan)

POP

KACI I Will Learn To Love Again (3:22)

Producers: Antonio Armato, Tim James

Writer: D. Warren

Publisher: Realsongs, ASCAP

Curb (CD promo)

Curb began grooming Kaci at the age of 13 during the youth pop explosion. But the label had little success breaking the singer, despite her notable status as the daughter of David Cassidy (which prompted an ill-conceived remake of his ubiquitous "I Think I Love You"). Curb relaunches a strikingly more mature act with a track from the teen-friendly flick "The Perfect Man," starring Hilary Duff and Heather Locklear.

There is little doubt that this song is aimed squarely at Radio Disney, not mainstream top 40. It's sad to consider that a shamelessly singable pop anthem is an automatic lock-out from mainstream radio, but that continues to be the way the decade is decaying. In any case, Kaci is a pure bubble gum guilty pleasure.—CT

R&B

KEYSHIA COLE (I Just Want It) To Be Over (3:47)

Producer: Kerry "Krucial" Brothers

Writers: K. Brothers, Lady L., T. Greenridge, K. Cole

Publisher: not listed
A&M (CD promo)

The realization that a relationship has run its course is never easy. Newcomer Keyshia Cole manages to capture the hurt and disappointment that comes with acceptance in "(I Just Want It) To Be Over." Supported by a hard-driving beat courtesy of Kerry Brothers (Alicia Keys), the Cali native sings about knowing that it's time for an exit with a certain convincing rawness. Vocally, Cole does little to impress; however, the unrefined quality of her voice, coupled with the hopelessly frustrated lyric, lends a relatable anguish with which the masses can surely identify.—IMJ

COUNTRY

TRACE ADKINS Arlington (3:55)

Producer: Scott Hendricks
Writers: J. Spillman,

D. Turnbull

Publishers: Universal/Songs of the Village/EMI April/Sea Gayle, ASCAP

Capitol Records (CD promo)

Trace Adkins' "Arlington" is one of those singles that surpasses mere entertainment. It says something powerful about an important place in U.S. country's history—Arlington National Cemetery, the resting place of the nation's soldiers. Penned by Jeremy Spillman and Dave Turnbull, the poignant lyric comes from the perspective of a soldier buried there.

Adkins' deep, resonant baritone is the perfect vehicle for this hauntingly beautiful song about sacrifice, honor and the cost of freedom, and it leaves a lasting impression no matter which way your political views lean.—DEP

ROCK

KAISER CHIEFS Oh My God (3:34)

Producer: Stephen Street

Writers: various

Publisher: Universal Music Publishing
B-Unique/Universal (CD promo)

Britpop may have found its next band of royals in the Kaiser Chiefs, as the quintet's second single from debut album "Employment" reaches the rock airwaves. Produced by Stephen Street, "Oh My God" is reminiscent of Blur, pairing a clever, quirky lyric citing images of a "plate tectonic" and a "powered-up Pacman" with an infectious chorus well-suited for pub singalongs. The Leeds-based indie rockers garnered some success with first U.S. single "I Predict a Riot," which peaked at No. 34 on the Modern Rock chart. "Oh My God" builds momentum as a solid follow-up, making the Kaiser Chiefs one to watch among the multitude of bands making a splash across the pond.—KT

AC

KIMBERLEY LOCKE I Could (4:21)

Producer: Shaun Shankel

Writers: K. Kimmel, T. Beaty, D. Muckala

Publishers: various
Curb (CD promo)

"American Idol" alumna Kimberley Locke got an appreciable nudge out of

the gate with stone-solid top 40/AC debut hit "8th World Wonder." That was more than a year ago and Curb has worked several singles since; now, with the pure pop "I Could," the label's tenacity pays off. Produced and co-written by Shaun Shankel, who also helmed "8th World Wonder," this sunny midtempo love song offers hooks galore; rich, creamy harmonies; and savvy production. AC radio is running fast with the track, already among the top 25 on the chart.—CT

DANCE

AMBER Voodoo (4:06)

Producer: Wolfram Dettki

Writers: M.C. Cremers, W. Dettki

Publisher: Marie Claire Music/Black Scarlet, ASCAP

Remixers: Kriya vs Velez, Sweet Rains, Mike Cruz, Wolfram Dettki

JMCA Enterprises (CD promo)

Amber's mass-appeal breakthrough arrived with the giddy "This Is Your Night" in 1996. Who knew she had so much more depth in store for dance aficionados in the years to follow? Such successive releases as the frank, intelligent "Sexual (Li Da De)," the joyous "Above the Clouds" and liberating "The Need to Be Naked" have made the engaging singer/songwriter one of few modern dance-oriented artists to score a continuous stream of No. 1 hits over two decades in the United States—with plenty of substance behind the insistence thump. The 2004 single "You Move Me" made it clear that Amber was determined to add some grit to dim the disco ball. Now, on the hard-driving "Voodoo," she proves to be provocative without losing sight of the mandate that it is still the melody that first catches folks' attention. Look for no less than eight remixes on the commercial single, due June 21 (already on iTunes). Amber is that rare dance act who is truly an artist.—CT

In the review of CKY's new single in the June 18 issue, the title, "Familiar Realm," was listed incorrectly. Also, producer Chad I. Ginsburg's name was misspelled.

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Sarah Han, Ivory M. Jones, Katy Kroll, Gail Mitchell, Dan Ouellette, Chuck Taylor, Bram Teitelman, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Jeff Vrabel.

PICK ►: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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HIGHLIGHTS

SUPERSTAR INTERVIEWS
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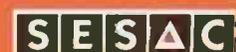
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

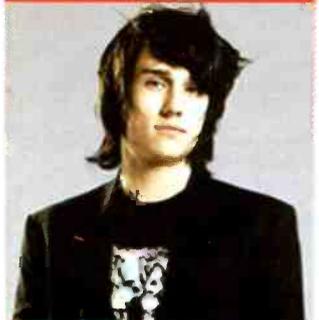


IMUY CALIENTE!

>> Shakira notches her fourth No. 1 on Top Latin Albums and her second top five on The Billboard 200, as "Fijación Oral Vol. 1" moves 157,000 copies, more than double the prior best Nielsen SoundScan week for a Spanish-language album. Ricky Martin's "Almas del Silencio" did 65,000 in 2003.

'LONELY' DAYS

>> Rob Thomas' "Lonely No More" logs seven weeks at No. 1 on Adult Top 40, the longest reign for a male solo artist since Shawn Mullins' "Lullaby" started an eight-week run in 1998. Remixes of "Lonely" also lead Hot Dance Club Play.



HOMEGROWN

>> A self-made EP by upstate New York's Teddy Geiger bows at No. 10 on regional Mid-Atlantic Heatseekers (see page 66). The 16-year-old, who has opened for Jesse McCartney and Big Bad Voodoo Daddy, has been signed by Columbia.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Just in time to mark the 45th anniversary of his debut on the Billboard album chart, Paul Anka returns to the tally with "Rock Swings," his first title to appear on this chart in 22 years. This latest CD is Anka's 20th chart album and his highest-charting set since 1977. "Rock Swings" enters the jazz albums list at No. 2, marking Anka's debut on this survey.

>> Fred Bronson also reports on Carrie Underwood's first No. 1 on a Billboard chart, making her the ninth "American Idol" contestant to reach pole position; and Ryan Cabrera taking the longest trip to the top 10 of the Adult Top 40 chart for any solo male artist.

Billboard

CHARTS



Over the Counter

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Hot Start For Coldplay; Others See New Highs

Rock's flag has stood atop The Billboard 200 in several recent weeks. Thanks to Coldplay's fast start, rock's flag has become the Union Jack.

An opening week of 737,000 copies for "X&Y" owns the second-largest opener and third-largest sales week of 2005, topped only by the first two weeks for 50 Cent's "The Massacre" (a 1.1 million-unit start, followed by 771,000).

Coldplay is the first U.K. act to lead the U.S. albums list since Rod Stewart's "Stardust... The Great American Songbook Vol. III" bowed in the Nov. 6, 2004, issue. "X&Y," which also leads a dozen European charts, including that of its homeland, is also The Billboard 200's first No. 1 by a British band since Led Zeppelin's live "How the West Was Won" in 2003 and the first by a U.K. band's studio album since Radiohead's "Kid A" in 2000.

Coldplay's U.S. success is a textbook example of what labels hope a rock band can do, building audience from one album to the next. The band's prior biggest Nielsen SoundScan week was for last studio album "A Rush of Blood to the Head," which sold 141,000 when it entered at No. 5 in 2002.

Since then, Coldplay has earned acclaim as a live attraction and won

Grammy Awards in 2003 and 2004. It is unclear how much this factors into album sales, but it's also safe to say that singer Chris Martin's marriage to Gwyneth Paltrow lands ink in the press that eludes many rock bands—unless you're the White Stripes, whose frontman, Jack White, got headlines for his marriage to British model Karen Elson shortly before the Stripes' "Get Behind Me Satan" accompanied Coldplay's album to market.

"X&Y" sold 60,000 downloads, immediately making it the second-largest digital album of 2005. Jack Johnson's "In Between Dreams" has logged 79,000 downloads so far.

Coldplay's start is a tribute to a clever marketing campaign that

began several weeks ago when ringtones introduced lead track "Speed of Sound," leading up to a slate of prerecorded specials on MTV, VH1 and AOL that allowed the band to be visible in the States during a release week when it was taking care of business in Europe.

FIREWORKS: Is it cosmic or eerie that acts whose last albums were called "Elephant" and "Elephunk" released follow-ups on the same date? That's one question in a huge week when each of the top four debuts on The Billboard 200 set Nielsen SoundScan records.

Black Eyed Peas ride a busy release-week TV schedule to a No. 2 splash of 291,000 copies (see Between The Bullets, page 57). That's a much bigger number than first-day sales had portended and almost five times the group's prior biggest sales frame. Third album "Elephunk" rang 59,000 during Christmas week of last year.

Cheered by more critics than those who rooted for Coldplay, the White Stripes bow at No. 3 on 189,000 units, 66% more than second album "Elephant" did when it began at No. 6 in 2003.

At No. 4, Shakira has seen one week

larger than the 157,000 she moves for "Fijación Oral Vol. 1," but her launch still represents a significant mark: This is by far the biggest SoundScan week by a Spanish-language album (see Hot Box, this page).

Like its title, Shakira's 2001 set "Laundry Service," which opened at No. 3 on 202,000 copies, was recorded in English.

This is the first time since the Nov. 27, 2004, issue that new titles own the big chart's top four. Despite that firepower, there have been seven prior weeks with larger album volume in 2005. Although down a nick from the same-numbered sales week of 2004, album sales are 2% ahead of the similarly dated frame.

FOR THE RECORD: A Between The Bullets item last week about rising new artists on Top Country Albums misidentified the name of Blaine Larsen.

Also last issue, we meant to indicate in Hot Box that 1983 was the year Rodney Dangerfield's "Rappin' Rodney" peaked on The Billboard 200.

Finally, Hot 100 Singles Sales is renamed simply Singles Sales, because it powers both The Billboard Hot 100 and the Pop 100.



COLDPLAY

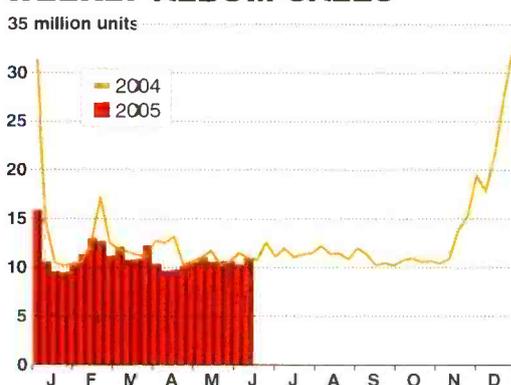
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,036,000	83,000	6,244,000
Last Week	10,337,000	90,000	5,999,000
Change	6.8%	-7.8%	4.1%
This Week Last Year	11,054,000	142,000	2,307,000
Change	-0.2%	-41.5%	170.7%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	271,103,000	249,604,000	-7.9%
Store Singles	3,561,000	2,002,000	-43.8%
Digital Tracks	46,627,000	139,870,000	200.0%
Total	321,291,000	385,232,000	19.9%

Album Sales

'04	271.1 million
'05	249.6 million

Digital Tracks Sales

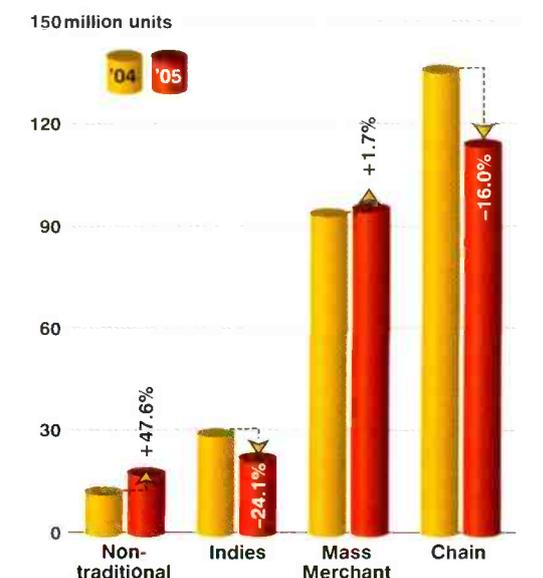
'04	46.6 million
'05	139.9 million

SALES BY ALBUM FORMAT

CD	264,994,000	247,674,000	-6.5%
Cassette	5,292,000	1,383,000	-73.9%
Other	817,000	547,000	-33.0%

For week ending June 12, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



Go to www.billboard.biz for complete chart data | 51

JUN 25 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	COLDPLAY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 WKC CAPITOL 74786 (18.98)	X&Y	1	1
2	NEW	1	THE BLACK EYED PEAS A&M 004341* / INTERSCOPE (13.98/8.98)	Monkey Business	2	2
3	NEW	1	THE WHITE STRIPES THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan	3	3
4	NEW	1	SHAKIRA EPIC 93700/SONY MUSIC (18.98) Ⓢ	Fijacion Oral Vol. 1	4	4
5	1	3	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	2	1
6	2	4	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	1	1
7	4	5	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	2	2
8	5	10	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	2	5
9	6	14	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	2	2
10	3	1	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile	1	1
11	8	11	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	4
12	7	7	DAVE MATTHEWS BAND RCA 68796/RMG (18.98) Ⓢ	Stand Up	1	1
13	NEW	1	VARIOUS ARTISTS SIDEONE/DUMMYY 1268 (8.98)	Vans Warped Tour 2005 Compilation	13	13
14	6	2	COMMON G.O.O./Geffen 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be	1	1
15	15	20	THE KILLERS ISLAND 002468*/DJMG (13.98)	Hot Fuss	2	2
16	13	12	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
17	14	6	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	1	1
18	20	28	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	1	1
19	10	9	IL DIVO SYCD/COLUMBIA 93963/SONY MUSIC (18.98) Ⓢ	Il Divo	1	1
20	11	22	SOUNDTRACK DERRTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	1	1
21	16	24	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
22	17	17	WEEZER Geffen 004520*/INTERSCOPE (13.98)	Make Believe	1	1
23	24	27	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	2	2
24	NEW	1	FINCH DRIVE-THRU/Geffen 004519*/INTERSCOPE (13.98)	Say Hello To Sunshine	24	24
25	21	19	KEM NOTOWN 004232/UMRG (13.98)	Album II	1	1
26	23	30	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	3	3
27	NEW	1	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	27	27
28	18	16	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	1	1
29	13	29	CIARA SHO/NUFF MUSIC/LINE/LAFACE 62619*/ZOMBA (18.98/12.98)	Goodies	2	2
30	NEW	1	AVENGED SEVENFOLD HOPELESS 48613/WARNER BROS. (15.98)	City Of Evil	30	30
31	23	34	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	1	1
32	25	33	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	1	1
33	25	23	ROB THOMAS MELISMAT/ATLANTIC 83723/AG (18.98 DD) Ⓢ	...Something To Be	1	1
34	35	45	GREATEST HITS WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	6	6
35	22	8	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	8	8
36	NEW	1	DREAM THEATER ATLANTIC 83793/AG (18.98)	Octavarium	36	36
37	12	2	OASIS EPIC 94493/SONY MUSIC (18.98) Ⓢ	Don't Believe The Truth	12	12
38	23	26	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98) Ⓢ	With Teeth	1	1
39	33	42	BOBBY VALENTINO DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	3	3
40	33	36	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18	1	1
41	31	31	DEF LEPPARD BLUDGEON RIFFOLA 004647/UME/DJMG (19.98)	Rock Of Ages: The Definitive Collection	10	10
42	44	54	FALL OUT BOY FUELED BY RAME/ISLAND 004140/DJMG (13.98)	From Under The Cork Tree	9	9
43	27	18	SOUNDTRACK RCA 68844/RMG (18.98)	American Idol Season 4: The Showstoppers	6	6
44	34	44	COWBOY TROY RAYBOW/WARNER BROS. (NASHVILLE) 49316/WRN (18.98)	Loco Motive	15	15
45	35	146	SOUNDTRACK DREAMWORKS ANIMATION/Geffen 004695/INTERSCOPE (13.98)	Madagascar	36	36
46	55	51	BECK INTERSCOPE 003481* (13.98) Ⓢ	Guero	2	2
47	NEW	1	PAT BENATAR CAPITOL 78858 (18.98)	Greatest Hits	47	47
48	43	49	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days	1	1
49	42	56	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	42	42
50	43	46	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	It's Time	7	7

Although touring outside the United States in weeks previous to release, this rock duo still earns its best sales week (189,000) and highest chart mark.

Series' fourth set shifts 53,000. Three bands from the 2005 lineup bow at No. 30 (53,000), No. 72 (16,000) and No. 77 (15,000).

New peak and high sales week (38,000) for quintet. U.S. tour begins in August.

\$9.98 pricing at Target assists set's 20% increase.

Rocker's best sales frame (20,000) and rank since Billboard adopted Nielsen SoundScan data in 1991. It's the first single-disc set to include all of her Hot 100 singles.

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	48	ALKALINE TRIO	111	BEANIE SIGEL	139	CELTIK WOMAN	107	DAVID YANKEE	75	FAITH EVANS	137	GARBAGE	140	IL DIVO	19	KEANE	108	LARRY THE CABLE GUY	54	RANKS	178
50 CENT	11	AMERIE	105	BECK	46	BLOC PARTY	143	HOWIE DAY	90	AVY GRANT	190	GORILLAZ	17	KEM	25	TOBY KEITH	7	LAYZIE BONE	195	MARIO	150
ADAMA	194	KEITH ANDERSON	123	BEE GEES	149	BOWLING FOR SOUP	179	DEF LEPPARD	41	GREEN DAY	26	AMY GRANT	190	AMOS LEE	138	THE KILLERS	15	JOHN LEGEND	60	MARON5	103
TRACE ADKINS	125	PAUL ANKA	174	BIG & RICH	76	BREAKING Benjamin	124	DEW DEGRAW	101	JOSH GRDBAN	132	LYFE JENNINGS	49	KIDZ BOP KIDS	136	THE MARS VOLTA	148	LIL JON & THE EAST SIDE	116	DEAN MARTIN	153
AKON	32	AT THE DRIVE-IN	170	DAVE NAVARRO	121	CHEVELLE	197	FINCH	24	GUCCI MANE	127	JODECI	27	JACK JOHNSON	23	THE MARS VOLTA	148	LIL JON & THE EAST SIDE	116	DAVE MATTHEWS BAND	12
CARDINALS	183	AUDIOSLAVE	10	DADDY YANKEE	75	CIARA	29	FIVE FIGHTING	184	MIKE JONES	21	JACK JOHNSON	23	NORAH JONES	186	THE MARS VOLTA	148	BOYZ	116	JOHN MAYER	145
ADAMA	194	AVENGED SEVENFOLD	30	DAVID YANKEE	75	MARIAH CAREY	5	BEN FOLDS	144	JUANES	160	JENNIFER LOPEZ	151	FRANKIE J	55	MIRANDA LAMBERT	158	LOS LONELY BOYS	133	JOHN MAYER	145
TRACE ADKINS	125	BECK	46	DAVID YANKEE	75	CASTING CROWNS	172	FRANKIE J	55	HAWTHORNE HEIGHTS	114	LUDACRIS	73	THE GAME	53	THE MARS VOLTA	148	JENNIFER LOPEZ	151	MARTINA MCBRIDE	185
AKON	32	BIG & RICH	76	DAVID YANKEE	75	COWBOY TROY	44	THE GAME	53	MARQUES HOUSTON	80	LUNY/TUNES & BABY	73	THE GAME	53	THE MARS VOLTA	148	JENNIFER LOPEZ	151	JESSE MCCARTNEY	88
				DAVID YANKEE	75	CROSSFADE	89											LUNY/TUNES & BABY	73	ONNIE MCCLURKIN	131

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

JUN
25
2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
2	4	12	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	3	11	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
4	2	14	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
5	6	11	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
6	5	17	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/DJMG)
7	9	8	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
8	7	17	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
9	8	9	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	10	19	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
11	12	28	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
12	14	16	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
13	11	18	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
14	15	21	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
15	19	4	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
16	17	9	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
17	13	7	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
18	40	3	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
19	16	16	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/DJMG)
20	18	31	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
21	25	7	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)
22	45	3	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
23	39	3	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
24	23	10	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
25	28	8	FREE YOURSELF	FANTASIA (J/RMG)

963 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	19	YOU AND ME	LIFEHOUSE (GEFFEN)	
3	3	26	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
4	4	27	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
5	5	30	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
6	6	30	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	☆
7	7	15	CHARIOT	GAVIN DEGRAW (J/RMG)	
8	10	8	SPEED OF SOUND	COLOPLAY (CAPITOL)	☆
9	9	46	COLLIDE	HOWIE DAY (EPIC)	☆
10	8	12	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	
11	12	36	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)	☆
12	11	21	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	☆
13	13	30	SUNDAY MORNING	MARONNS (OCTONE/J/RMG)	
14	21	6	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
15	16	16	BETTER NOW	COLLECTIVE SOUL (EL)	
16	18	13	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)	
17	17	17	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
18	19	20	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
19	20	18	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	☆
20	15	17	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 (INTERSCOPE)	
21	22	22	BEAUTIFUL SOUL	JESSE MCCARTNEY (HOLLYWOOD)	
22	25	4	WORDPLAY	JASON MRAZ (ATLANTIC)	☆
23	24	6	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)	
24	23	8	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
25	26	4	HOLIDAY	GREEN DAY (REPRISE)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	40	#1 BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
2	2	21	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	4	53	HEAVEN	LOS LONELY BOYS (DR/EPIC)	☆
4	3	18	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
5	5	38	DAUGHTERS	JOHN MAYER (AWARE/COLUMBIA)	☆
6	7	27	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)	☆
7	6	38	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	☆
8	8	38	SHE WILL BE LOVED	MARONNS (OCTONE/J/RMG)	☆
9	10	41	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE (RCA NASHVILLE)	☆
10	11	22	TRUE	RYAN CABRERA (E.V.L./ATLANTIC)	☆
11	9	10	HOMESICK	MERCYME (INO/CURB)	☆
12	12	41	I'LL BE AROUND	DARYL HALL JOHN DATES (U-WATCH/DK-E)	☆
13	13	56	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL)	☆
14	14	62	THIS LOVE	MARONNS (OCTONE/J/RMG)	☆
15	16	9	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
16	15	21	SUNDAY MORNING	MARONNS (OCTONE/J/RMG)	☆
17	17	19	COLLIDE	HOWIE DAY (EPIC)	☆
18	21	13	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
19	18	11	DON'T!	SHANIA TWAIN (MERCURY/DJMG)	
20	19	18	YOU ARE EVERYTHING	VANESSA WILLIAMS (LAVA)	
21	22	6	OOH CHILD	DARYL HALL JOHN DATES (U-WATCH/DK-E)	☆
22	20	8	HEAR ME (TEARS INTO WINE)	JIM BRICKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/RCA VICTOR)	
23	25	7	NEW YORK CITY GIRL	JOHN WAITE (NO BRAKES)	
24	23	9	THIS SIDE OF PARADISE	BRYAN ADAMS (MERCURY/DJMG)	
25	24	4	I COULD	KIMBERLEY LOCKE (CURB)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	9	#1 DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
2	1	13	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
3	4	9	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	
4	3	10	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	
5	10	8	SPEED OF SOUND	COLOPLAY (CAPITOL)	
6	5	17	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
7	7	11	BEVERLY HILLS	WEEZER (GEFFEN)	●
8	9	10	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
9	6	25	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	■
10	11	10	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	
11	12	28	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
12	-	1	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	●
13	21	5	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
14	16	17	YOU AND ME	LIFEHOUSE (GEFFEN)	●
15	8	5	ERRTIME	NELLY (DEPARTY/UNIVERSAL/UMRG)	
16	15	12	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	■
17	59	2	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
18	27	5	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
19	13	15	LONELY	AKON (SRC/UNIVERSAL/UMRG)	■
20	20	9	HOLIDAY	GREEN DAY (REPRISE)	
21	14	15	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	●
22	25	15	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	●
23	18	11	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
24	36	7	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	
25	23	20	COLLIDE	HOWIE DAY (EPIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	32	2	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
27	30	9	CHARIOT	GAVIN DEGRAW (J/RMG)	
28	19	17	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	■
29	24	19	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
30	31	35	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
31	28	19	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	●
32	26	27	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
33	29	19	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
34	34	5	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
35	22	19	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	
36	33	5	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	
37	37	28	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	●
38	35	35	SOMEBODY TOLD ME	THE KILLERS (ISLAND/DJMG)	■
39	42	5	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
40	46	2	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
41	38	33	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	■
42	-	1	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
43	58	3	CLOCKS	COLOPLAY (CAPITOL)	●
44	39	8	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
45	17	5	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
46	40	31	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	■
47	41	35	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
48	48	8	GIRLFIGHT	BROOKE VALENTINE (SUBMINAL/VIRGIN)	
49	-	1	FIX YOU	COLOPLAY (CAPITOL)	
50	50	16	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	57	17	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	●
52	52	2	MISSISSIPPI GIRL	FATH HILL (WARNER BROS. NASHVILLE/WRN-WARNER BROS.)	
53	43	25	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
54	53	7	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL NASHVILLE)	
55	66	3	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	
56	-	1	GRADUATION (FRIENDS FOREVER)	VITAMIN C (ELEKTRA/ATLANTIC)	
57	61	3	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS NASHVILLE)	
58	44	17	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
59	54	27	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH (WARNER BROS. NASHVILLE/WRN)	■
60	49	20	IT'S LIKE THAT	MARIAH CAREY (ISLAND/DJMG)	●
61	54	7	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	
62	-	3	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)	
63	65	2	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
64	-	1	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
65	45	2	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
66	-	1	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	
67	-	1	YELLOW	COLOPLAY (CAPITOL)	
68	-	1	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
69	62	33	I DON'T WANT TO BE	GAVIN DEGRAW (J/RMG)	■
70	56	4	SWEET HOME ALABAMA	LYNYRD SKYNYRD (MCA/UMG)	●
71	-	1	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)	
72	47	11	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)	
73	-	1	MY GIVE A DAMN'S BUSTED	JO DE MESSINA (CURB)	
74	55	14	1 THING	AMERIE (COLUMBIA)	
75	64	4	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
2	2	12	BEVERLY HILLS	WEEZER (GEFFEN)	
3	3	8	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
4	5	12	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
5	4	21	HOLIDAY	GREEN DAY (REPRISE)	☆
6	6	8	SPEED OF SOUND	COLOPLAY (CAPITOL)	☆
7	9	8	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)	
8	7	9	REMEDY	SEETHER (WIND-UP)	☆
9	13	8	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
10	8	18	HAPPY?	MUDVAYNE (EPIC)	☆
11	15	4	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
12	10	14	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)	
13	12	6	YOUR TIME HAS COME	AUDIOSLAVE (EPIC/INTERSCOPE)	
14	14	6	CAN'T REPEAT	THE OFFSPRING (COLUMBIA)	☆
15	11	19	E-PRO	BECK (INTERSCOPE)	
16	17	13	SMILE LIKE YOU MEAN IT	THE KILLERS (ISLAND/DJMG)	
17	16	13	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
18	18	16	AN HONEST MISTAKE	THE BRAVERY (ISLAND/DJMG)	
19	24	3	MAKE A MOVE	INCUBUS (IMMORTAL/EPIC)	
20					

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
2	2	10	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
3	3	9	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
4	4	12	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
5	5	17	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
6	6	13	OH	CIARA FEAT. LUQACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
7	9	14	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	7	31	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
9	13	9	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
10	11	11	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
11	8	28	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
12	10	25	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
13	14	21	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
14	12	19	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
15	15	21	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
16	20	14	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
17	31	8	SPEED OF SOUND	COLDPLAY (CAPITOL)
18	18	23	COLLIDE	HOWIE DAY (EPIC)
19	17	21	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
20	22	20	YOU AND ME	LIFEHOUSE (GEFFEN)
21	21	15	CHARIOT	GAVIN DEGRAW (J/RMG)
22	16	18	LONELY	AKON (SRC/UNIVERSAL/UMRG)
23	19	28	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
24	26	9	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
25	29	11	BEVERLY HILLS	WEEZER (GEFFEN)
26	25	9	HOLIDAY	GREEN DAY (REPRISE)
27	33	7	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
28	35	9	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
29	23	31	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
30	43	4	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
31	45	3	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
32	28	29	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
33	27	30	KARMA	ALICIA KEYS (J/RMG)
34	38	3	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
35	30	19	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
36	-	-	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)
37	36	13	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)
38	34	23	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
39	32	5	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB (DEPRTY/UNIVERSAL/UMRG)
40	47	5	HOW TO DEAL	FRANKIE J (COLUMBIA)
41	52	4	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
42	40	11	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
43	53	7	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
44	44	30	COLD	CROSSFADE (FG/COLUMBIA)
45	37	21	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
46	54	3	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
47	-	-	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)
48	41	29	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
49	41	29	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)
50	48	8	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	50	5	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)
52	57	21	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
53	-	-	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
54	59	11	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
55	61	6	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
56	64	21	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
57	65	6	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
58	70	3	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
59	69	13	GIRL	DESTINY'S CHILD (COLUMBIA)
60	60	7	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
61	-	-	FIX YOU	COLDPLAY (CAPITOL)
62	61	10	SHE'S NO YOU	JESSE MCCARTNEY (HOLLYWOOD)
63	57	13	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
64	63	2	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS.)
65	68	8	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
66	58	30	MOCKINGBIRD	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
67	55	17	1 THING	AMERIE (COLUMBIA)
68	74	4	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
69	83	4	LET ME HOLD YOU	BOW WOW FEAT. DMARION (COLUMBIA)
70	-	-	PIMPIN' ALL OVER THE WORLD	LUQACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
71	62	2	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
72	94	2	BE MY ESCAPE	RELIENT K (GOTTEE/CAPITOL)
73	-	-	RIGHT HERE	STAINED (FLIP/ATLANTIC)
74	64	11	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)
75	77	7	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
76	-	-	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA (CURB)
77	81	3	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)
78	98	3	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
79	79	9	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
80	84	4	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
81	76	29	LOOK WHAT YOU'VE DONE	JET (ELEKTRA/ATLANTIC)
82	92	3	ONE WORD	KELLY OSBOURNE (SANCTUARY)
83	94	4	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
84	84	1	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
85	-	-	COOL	GWEN STEFANI (INTERSCOPE)
86	76	30	BRING EM OUT	T.I. (GRAND HUSTLE/ATLANTIC)
87	89	9	IN THE KITCHEN	R. KELLY (JIVE/ZOMBA)
88	78	23	GET RIGHT	JENNIFER LOPEZ (EPIC)
89	75	20	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
90	-	-	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
91	86	21	BABY GIRL	SUGARLAND (MERCURY)
92	88	17	DO SOMETHIN'	BRITNEY SPEARS (JIVE/ZOMBA)
93	89	9	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)
94	91	2	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
95	-	-	SOMETHING MORE	SUGARLAND (MERCURY)
96	79	21	SIGNS	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)
97	-	-	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
98	80	16	NUMBER ONE SPOT	LUQACRIS (DTP/DEF JAM SOUTH/IDJMG)
99	-	-	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
100	99	15	STILL TIPPIN'	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
2	2	9	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
3	3	11	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
4	4	10	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
5	5	17	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
6	6	8	OH	CIARA FEAT. LUQACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
7	8	30	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
8	18	3	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
9	12	7	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
10	9	11	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
11	13	12	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
12	14	12	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
13	11	18	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
14	17	9	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
15	15	16	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
16	10	17	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
17	16	23	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
18	20	15	COLLIDE	HOWIE DAY (EPIC)	☆
19	26	6	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
20	28	3	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
21	44	14	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
22	25	14	CHARIOT	GAVIN DEGRAW (J/RMG)	☆
23	14	20	KARMA	ALICIA KEYS (J/RMG)	☆
24	27	8	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	☆
25	21	26	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	☆

* 15 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
2	2	11	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
3	3	9	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
4	4	5	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
5	5	1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
6	6	2	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
7	7	17	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
8	8	11	SATURDAY NIGHT	AARON CARTER (PARADISE/TRANS CONTINENTAL)
9	9	2	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
10	10	8	ONE WORD	KELLY OSBOURNE (SANCTUARY)
11	11	12	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	12	9	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
13	13	6	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
14	14	8	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
15	15	11	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
16	16	10	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
17	17	1	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) (TOUCH AND GO)
18	18	1	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
19	19	5	BE ME	RUIN (BLAQ PSYIRCLE)
20	20	1	UPS & DOWNS	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)
21	21	13	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
22	22	7	BIG WHEELS	GLASS JOE (FELONIOUS)
23	23	33	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)
24	24	6	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA)
25	25	1	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
POP 100 AIRPLAY	
PAPA ROACH Scars GEFFEN (66.7)	11
HOWIE DAY Collide EPIC (77.3)	1E
D.H.T. Listen To Your Heart ROBBINS (72.9)	1E
GAVIN DEGRAW Chariot RMG (66.1)	2E
SIMPLE PLAN	
Untitled (How Can This Happen To Me?) LAVA (77.4)	2E
LIFEHOUSE You And Me GEFFEN (70.5)	2E
GREEN DAY Holiday REPRISE (73.4)	3E
CROSSFADE Cold COLUMBIA (74.1)	3E
AVRIL LAVIGNE Fall To Pieces RMG (70.3)	4E
ADULT TOP 40	
THE KILLERS Mr. Brightside IDJMG (74.1)	12
KELLY CLARKSON Behind These Hazel Eyes RMG (71.1)	14
JACK JOHNSON Sitting, Waiting, Wishing UMRG (73.5)	19
LASON MRAZ Wordplay ATLANTIC (72.3)	22
BACKSTREET BOYS Incomplete ZOMBA (77.0)	24
GREEN DAY Holiday REPRISE (79.0)	25
DEE LEPPARD No Matter What IDJMG (68.3)	39
PAPA ROACH Scars GEFFEN (66.4)	-
ADULT CONTEMPORARY	
☆ KIMBERLEY LOCKE I Could CURB 73.8	25
MCDERN ROCK	
STAINED Right Here ATLANTIC (67.7)	11
THE OFFSPRING Can't Repeat COLUMBIA (76.7)	14
PAPA ROACH Take Me GEFFEN (69.5)	23
CROSSFADE Colors COLUMBIA (69.5)	28
MUSE Stockholm Syndrome WARNER BROS. (67.0)	37
GREEN DAY	
Woe Me Up When September Ends REPRISE (84.2)	-
CARK NEW DAY Brother WARNER BROS. (67.2)	-
L2 City Of Blinding Lights INTERSCOPE (68.2)	-

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems



Billboard R&B/HIP-HOP

JUN 25 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	9	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
3	4	23	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	
4	6	13	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
5	5	23	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
6	3	10	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	☆
7	8	13	FREE YOURSELF	FANTASIA (J/RMG)	☆
8	9	13	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
9	7	20	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
10	11	22	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	
11	12	17	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
12	16	-	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
13	21	17	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
14	13	0	TRUTH IS	FANTASIA (J/RMG)	☆
15	29	5	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
16	10	26	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	☆
17	31	4	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
18	30	4	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
19	17	1	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	☆
20	15	8	AGAIN	FAITH EVANS (CAPITOL)	☆
21	25	5	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	
22	14	17	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	☆
23	18	38	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	☆
24	22	21	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	
25	28	23	1 THING	AMERIE (COLUMBIA/SUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
32	5	5	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
27	24	16	ALL BECAUSE OF YOU	MARQUES HOUSTON FEAT. YOUNG ROMÉ (T.U.G./UNIVERSAL/UMRG)	☆
34	8	8	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	
26	19	14	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
30	8	8	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
31	10	10	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
32	23	31	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
33	45	7	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
34	26	23	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
35	17	17	CAN'T SATISFY HER	I WAYNE (VP)	
36	8	8	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
37	7	7	TOUCH	OMARION (T.U.G./EPIC/SUM)	
38	27	28	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)	☆
39	20	0	DA MVP	MARY J. BLIGE FEAT. THE GAME & 50 CENT (Geffen/INTERSCOPE)	☆
40	37	34	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
41	50	5	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	
42	47	16	ICY	GUCCI MANE (BIG CAT)	
43	40	9	(I JUST WANT IT) TO BE OVER	KEYSHA COLE (A&M/INTERSCOPE)	
44	41	42	DROP IT LIKE IT'S HOT	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
45	43	22	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	
46	57	9	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	
47	44	8	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	
48	53	8	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)	
49	56	3	GO!	COMMON FEAT. JOHN MAYER (G.O.O.D./GEFFEN/INTERSCOPE)	
50	51	4	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	
2	13	13	FREE YOURSELF	FANTASIA (J/RMG)	
3	4	18	AGAIN	FAITH EVANS (CAPITOL)	
4	3	30	TRUTH IS	FANTASIA (J/RMG)	
5	3	7	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
6	5	27	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	
7	6	44	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	
8	7	24	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	
9	9	17	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	
10	12	13	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	
11	1	8	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	
12	10	29	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	
13	16	4	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	
14	13	14	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	
15	15	7	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	
16	18	7	SERIOUS	ANITA BAKER (BLUE NOTE/VIRGIN)	
17	19	6	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
18	20	8	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	
19	17	21	SO WHAT (IF YOU GOT A BABY)	GERALD LEVERT (ATLANTIC)	
20	21	25	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
21	23	8	BETTER AND BETTER	LALAH HATHAWAY (MESA BLUEMOON/PYRAMID)	
22	9	3	SORRY FOR THE STUPID THINGS	BABYFACE (J/RMG)	
23	22	12	I UNDERSTAND	SMOKIE NORFUL (EMI GOPEL)	
24	NEW	-	GREATEST FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	
25	26	4	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	41	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
2	3	8	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	13	2	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	
4	6	6	BE ME	RUIN (BLAQ PSYRCLE)	
5	4	8	BIG WHEELS	GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	
6	2	4	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	
7	3	3	BROKE & TRIFLIN'	TIMBUK II (RAW NAKED/STREET PRIDE)	
8	10	-	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
9	-	-	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	
10	14	9	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
11	43	2	UPS & DOWNS	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
12	39	2	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
13	-	-	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
14	-	-	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
15	15	3	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
16	11	29	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	
17	-	-	KAL-I-4-NIA DREAM'N	KEELY B (NEGRIL WEST/ORPHEUS)	
18	-	-	DO THE DAMN THING	RUPEE FEAT. LIL' KIM (BOOMTUNES/ATLANTIC)	
19	21	10	WE GOT THAT	COO COO CAL (FVS2/IN DA TRUNK)	
20	-	-	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
21	25	3	ASCAP/MOTIVATION	T.I. (GRAND HUSTLE/ATLANTIC)	
22	7	17	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
23	24	14	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
24	9	15	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	
25	17	3	GANGSTA PARTY	JOE BUDDEN FEAT. NATE DOGG (ON TOP/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	12	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
3	3	14	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
4	4	11	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
5	5	13	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
6	7	9	HOW TO DEAL	FRANKIE J (COLUMBIA/SUM)	
7	9	5	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
8	11	17	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
9	10	7	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
10	11	21	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
11	14	7	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
12	19	19	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
13	17	17	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	
14	18	6	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	
15	18	18	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
16	17	15	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	
17	25	3	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
18	21	4	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	
19	15	8	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	
20	16	21	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	
21	20	6	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
22	31	2	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	
23	15	23	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	
24	26	3	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
25	21	6	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	

☆ HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) Chart Rank

R&B/HIP-HOP AIRPLAY

☆ BOBBY VALENTINO Tell Me IDJMG (82.6)	-
MARIAH CAREY We Belong Together IDJMG (70.7)	1
50 CENT Just A Lil Bit INTERSCOPE (70.2)	4
R. KELLY Trapped In The Closet ZOMBA (82.7)	6
FANTASIA Free Yourself RMG (75.3)	7
PRETTY RICKY Grind With Me ATLANTIC (84.6)	8
BOW WOW Let Me Hold You SUM (90.3)	12
LYFE JENNINGS Must Be Nice SUM (73.1)	13
THE GAME Dreams INTERSCOPE (85.2)	15
LUDACRIS Pimpin' All Over The World IDJMG (68.1)	17
T.I. ASAP ATLANTIC (75.8)	19
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (77.0)	33
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	36
JERMAINE DUPRI Gotta Getcha VIRGIN (70.8)	67

RHYTHMIC AIRPLAY

☆ BOBBY VALENTINO Tell Me IDJMG (69.6)	-
☆ DESTINY'S CHILD Cater 2 U SUM (72.4)	-
☆ TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (80.6)	-
MARIAH CAREY We Belong Together IDJMG (70.7)	1
50 CENT Just A Lil Bit INTERSCOPE (70.2)	2
GWEN STEFANI Hollaback Girl INTERSCOPE (75.6)	4
PRETTY RICKY Grind With Me ATLANTIC (77.8)	5
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	9
MARIO How Could You RMG (74.5)	16
THE GAME Dreams INTERSCOPE (79.9)	18
BOY WOW Let Me Hold You SUM (80.4)	22
JOHN LEGEND Number One SUM (75.1)	-
R. KELLY Trapped In The Closet ZOMBA (72.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 63 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

JUN 25 2005 COUNTRY Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 TOBY KEITH 4 WKS DREAMWORKS 004300/UMGN (13.98)	Honkytonk University		1
2	2	37	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
3	3	38	GREATEST GAINER KEITH URBAN CAPITOL 77489 (18.98)	Be Here	1	1
4	4	33	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	4	4
5	5	4	COWBOY TROY RAYBOW/WARNER BROS. 49316/WRN (18.98)	Loco Motive	2	2
6	8	11	LARRY THE CABLE GUY JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms	1	1
7	7	57	GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party	4	1
8	6	7	DIERKS BENTLEY CAPITOL 66475 (18.98) Ⓢ	Modern Day Drifter	1	1
9	10	11	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
10	11	7	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise	1	1
11	9	8	BIG & RICH WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
12	13	43	TIM MCGRAW CURB 78558 (18.98)	Live Like You Were Dying	3	1
13	12	12	VAN ZANT COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man	1	1
14	14	31	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
15	15	16	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
16	16	31	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
17	17	20	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
18	18	33	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	3	3
19	19	34	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
20	23	8	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll	13	13
21	20	12	TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me	1	1
22	21	56	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	2
23	26	82	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	4	4
24	22	99	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
25	25	13	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	1
26	27	20	LEANN RIMES CURB 78859 (18.98)	This Woman	2	2
27	28	89	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina	1	1
28	30	34	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	2
29	37	15	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	29
30	29	18	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From	3	3
31	31	29	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	6	6
32	32	52	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	2
33	34	14	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	7
34	33	64	TOBY KEITH DREAMWORKS 450435/UMGN (18.98/12.98) Ⓢ	Shock'n Y'All	4	1
35	35	74	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	6	2
36	38	85	DIERKS BENTLEY CAPITOL 39814 (18.98/12.98)	Dierks Bentley	4	4
37	39	33	BOBBY PINSON RCA 68173/RLG (17.98)	Man Like Me	23	23
38	36	46	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	10
39	43	46	TERRI CLARK MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	4
40	66	11	PACE SETTER BILLY DEAN CURB 78662 (18.98)	Let Them Be Little	8	8
41	45	48	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	1
42	40	39	BUDDY JEWELL COLUMBIA 92873/SONY MUSIC (18.98)	Times Like These	5	5
43	42	17	WILLIE NELSON LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98)	Songs	11	11
44	41	20	BLAINE LARSEN GIANTS/LAYER/BNA 66012/RLG (17.98)	Off To Join The World	14	14
45	48	15	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave	6	6
46	47	53	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	2	2
47	46	45	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	10
48	53	40	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	1
49	50	95	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless	3	3
50	52	5	PATSY CLINE MCA NASHVILLE/DECCA 004119/UME (21.98)	Gold	46	46
51	51	82	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (18.98) Ⓢ	Greatest Hits	2	2
52	54	9	ALABAMA RCA/LEGACY 88635/SONY BMG STRATEGIC MARKETING GROUP (24.98)	Essential Alabama	52	52
53	61	32	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	12
54	56	3	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	18	18
55	49	82	LEANN RIMES CURB 78829 (18.98)	Greatest Hits	3	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	55	SHELLY FAIRCHILD COLUMBIA 90355/SONY MUSIC (11.98)	Ride		31
57	57	72	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	3
58	58	101	TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	1
59	59	64	ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel	38	38
60	65	53	JULIE ROBERTS MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	3	3
61	60	56	ROBERT EARL KEEN ROSETTA 9810/KOCH (17.98)	What I Really Mean	21	21
62	62	55	LONESTAR BNA 59751/RLG (18.98)	Let's Be Us Again	2	2
63	63	41	ANDY GRIGGS RCA 59630/RLG (16.98)	This I Gotta See	7	7
64	64	67	TRACE ADKINS CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	3
65	44	60	WAYLON JENNINGS RCA/BMG HERITAGE 67827/SONY BMG STRATEGIC MARKETING GROUP (12.98)	16 Biggest Hits	44	44
66	RE-ENTRY	55	LORETTA LYNN INTERSCOPE 002513 (13.98)	Van Lear Rose	2	2
67	RE-ENTRY	19	ALAN JACKSON ARISTA NASHVILLE 53097/RLG (19.98/12.98)	Greatest Hits Volume II And Some Other Stuff	6	6
68	69	69	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	2
69	68	33	ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	10	10
70	67	68	BILLY GILMAN IMAGE 2694 (15.98)	Everything And More	39	39
71	70	64	RODNEY CARRINGTON CAPITOL 94164 (18.98)	Greatest Hits	11	11
72	RE-ENTRY	38	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98)	Ultimate Waylon Jennings	15	15
73	74	28	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98)	Lucky Ones	1	1
74	RE-ENTRY	26	SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98)	Blue Collar Comedy Tour Rides Again	13	13
75	71	73	ANNE MURRAY STRAIGHTWAY 63231 (22.98)	All Of Me	13	13

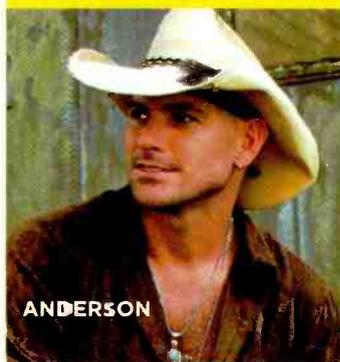
TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	29	#1 ALISON KRAUSS + UNION STATION 29 WKS ROUNDER 610525	Lonely Runs Both Ways	1
2	2	70	OLD CROW MEDICINE SHOW NETTWERK 30349	O.C.M.S.	
3	3	14	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live	
4	4	11	CHARLIE DANIELS BLUE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	
5	NEW		BLUE HIGHWAY ROUNDER 610558	Marbletown	
6	NEW		RALPH STANLEY REBEL 1810	Shine On	
7	5	5	ALISON BROWN COMPASS 4400	Stolen Moments	
8	NEW		VARIOUS ARTISTS ROUNDER 613242	Telluride Bluegrass Festival: 30 Years	
9	7	6	STEVE IVEY IMI/MADACY CHRISTIAN 50995/MADACY	Bluegrass Revival	
10	8	37	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	
11	9	12	THE GRASCALS ROUNDER 610549	The Grascals	
12	RE-ENTRY		OLD SCHOOL FREIGHT TRAIN ACUSTIC DISC 61	Run	
13	6	47	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	
14	10	11	SOUNDTRACK DUAL TONE 01201	The Appalachians	
15	12	23	VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute	

BETWEEN THE BULLETS wjessen@billboard.com

FRESH FACES ROCK COUNTRY LIST

"I'm Ragged, but I'm Right," an old song title from the George Jones songbook, might be an apt descriptive for a new crop of acts inside the top 40 on Top Country Albums. All made their debuts during the first half of the year, and each are marked by an edgy rock-influenced sound.



ANDERSON

Comprising rapper Cowboy Troy (No. 5), Southern rockers Van Zant (No. 13) and newcomers Keith Anderson (No. 20), Shooter Jennings (No. 29) and Bobby Pinson (No. 37), this group of energetic acts all debuted inside the top 30, and cumulatively move about 52,000 copies this issue.

Jennings reclaims his previous peak position this week (37-29, up 16%), while Anderson moves back into the top 20 for the first time in three weeks (23-20, up 5%).

—Wade Jessen

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	#1 MAKING MEMORIES OF US <small>5 WEEKS</small> D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		1
2	2	14	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		2
3	3	11	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTTAN, D. BENTLEY)	Dierks Bentley CAPITOL		3
4	4	12	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		4
5	5	11	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		5
6	7	12	GREATEST GAINER AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		6
7	6	8	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		6
8	9	13	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN		8
9	10	17	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		9
10	11	9	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O'DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW		10
11	13	16	GOODBYE TIME B. BRADDOCK (R. MURRAY, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		11
12	17	20	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		12
13	16	17	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		13
14	8	4	SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL		14
15	20	21	DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET		15
16	18	19	DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA		16
17	23	26	AIR POWER PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		17
18	21	23	AIR POWER MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE		18
19	22	22	AIR POWER THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		19
20	24	24	AIR POWER HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		20
21	26	34	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		21
22	25	25	BABY DOLL D. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		22
23	28	28	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		23
24	29	30	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		24
25	27	29	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		25
26	31	31	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		26
27	30	32	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		27
28	32	33	IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA		28
29	34	36	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		29
30	33	35	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		30

Son of legendary country outlaw "Waylon Jennings" lands first top 40 single, with cameo by one of dad's old buddies.

Duo takes double chart honors for Airpower status and the most growth in stations.

Newcomer makes chart debut with spins detected at 21 monitored stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	36	37	HICKTOWN M. KNOX (V. MCGEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		31
32	37	39	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS		32
33	42	45	REDNECK YACHT CLUB C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		33
34	40	44	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		34
35	35	42	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		35
36	41	43	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		36
37	43	47	BRING ME DOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EWN		37
38	51	-	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA		38
39	45	36	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		39
40	44	46	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		40
41	39	27	BIG TIME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARO)	Big & Rich WARNER BROS./WRN		41
42	38	38	SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE		42
43	46	48	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		43
44	47	40	HONKYTONK U J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS		44
45	49	51	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS/LAYER/BNA		45
46	48	49	I AIN'T NO QUITTER R. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY		46
47	50	54	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		47
48	56	59	DOIN' IT RIGHT J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)	Steve Azar MERCURY		48
49	53	50	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. OOSON)	Billy Currington MERCURY		49
50	54	58	TWO HEARTS M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones D/QUARTERBACK		50
51	55	57	GO HOME L. MILLER (J. COLLINS, C. WRIGHT)	Steve Holy CURB		51
52	57	53	I SEE ME B. J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHR)	Travis Tritt COLUMBIA		52
53	NOT 5401 DEBUT	1	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE		53
54	59	-	THAT SUMMER SONG D. HUFF, D. JOHNSON (B. E. NASH, S. LEWIS, T. LEAH)	Blue County ASYLUM-CURB		54
55	52	-	THIS IS THE LIFE B. DEAN, R. BARNETTE (B. DEAN, C. CANNON)	Billy Dean CURB		55
56	N/W	1	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		56
57	N/W	1	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURNICK, B. HART)	Jo Dee Messina CURB		57
58	RE-ENTRY	4	ONE DAY AT A TIME D. CARTER (D. CARTER)	Deana Carter VANGUARD		58
59	NEW	1	KING OF THE CASTLE T. BROWN (M. JENKINS)	Matt Jenkins UNIVERSAL SOUTH		59
60	RE-ENTRY	19	SOMEWHERE BETWEEN TEXAS AND MEXICO D. GEHMAN (T. SUMMAR, I. KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		60

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	NEW	1	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY <small>1 WEEK</small> CARRIE UNDERWOOD (ARISTA/RMG)	CARRIE UNDERWOOD (ARISTA/RMG)
2	1	18	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	BUDDY JEWELL (COLUMBIA/SONY MUSIC)
3	DOWN	3	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	RYAN SHUPE & THE RUBBER BAND (CAPITOL)
4	2	33	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	ALISON KRAUSS + UNION STATION (ROUNDER)
5	3	31	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	CHELY WRIGHT (PAINTED RED)
6	6	82	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	JOHNNY CASH (AMERICAN/LOST HIGHWAY)
7	4	24	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)
8	5	43	BABY GIRL SUGARLAND (MERCURY/UMGN)	SUGARLAND (MERCURY/UMGN)
9	8	34	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)
10	9	56	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	BIG & RICH (WARNER BROS./WRN)

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HOT COUNTRY SONGS: 117 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

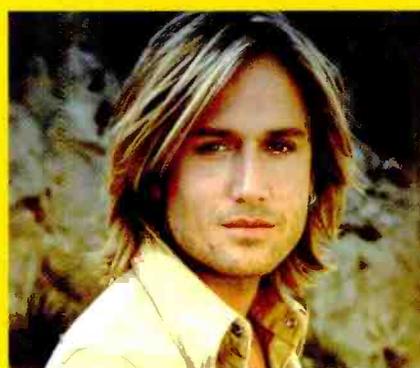
ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY			
GEORGE STRAIT You'll Be There MCA NASHVILLE (85.0)	4	TIM MCGRAW Do You Want Fries With That CURB (87.0)	21
TOBY KEITH As Good As I Once Was DREAMWORKS (85.7)	6	SARA EVANS A Real Fine Place To Start RCA (81.3)	23
FAITH HILL Mississippi Girl WARNER BROS. (90.9)	8	JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	24
DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1)	9	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	25
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	11	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	26
BRAD PAISLEY Alcohol ARISTA NASHVILLE (93.0)	12	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	27
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	13	BUDDY JEWELL If She Were Any Other Woman COLUMBIA (82.3)	28
SHEDAISY Don't Worry 'Bout A Thing LYRIC STREET (85.4)	15	MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	29
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (92.5)	17	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	34
REBA MCENTIRE My Sister MCA NASHVILLE (80.7)	18	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	49
		CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	56

BETWEEN THE BULLETS wjessen@billboard.com

IN TIGHT RACE, URBAN EDGES FLATTS' 'CARS'

With a razor-thin margin of 9,000 audience impressions, Keith Urban ekes out a fifth week at No. 1 with "Making Memories of Us." That holds Rascal Flatts' "Fast Cars and Freedom" in the runner-up slot for a second week despite the trio's increase of 2.5 million

Urban's victory is the narrowest since Billboard switched to an audience-based chart in September 1997, marking only the third time that fewer than



50,000 audience impressions determined the top contender.

Prior to this week's race, the closest margin was 45,000 impressions, which separated Gary Allan's "Nothing on but the Radio" and Kenny Chesney's "The Woman With You" on the chart dated Dec. 4, 2004. Down 420,000 from the prior week, Urban finishes with 34.95 million impressions. —Wade Jensen

JUN 25 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	2	1	9	#1 LA TORTURA <small>3 WKS</small>	Shakira Featuring Alejandro Sanz I PIC / SONY DISCOS	1
2	1	16	16	LA CAMISA NEGRA	Juanes SURCO / UNIVERSAL LATINO	1
3	3	10	10	ALGO MAS	La 5A Estacion SONY DISCOS	3
4	11	11	24	GREATEST GAINER LO QUE PASO, PASO	Daddy Yankee EL CARTEL/VI/MACHETE	4
5	6	8	21	AIRE	Intocable EMI LATIN	1
6	5	4	16	OBSESION (NO ES AMOR)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	2
7	4	7	22	HOY COMO AYER	Conjunto Primavera FONOVISA	1
8	10	15	6	MIA	Paulina Rubio UNIVERSAL LATINO	8
9	9	25	8	MAYOR QUE YO	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	9
10	7	6	10	BANDOLERO	Olga Tanon SONY DISCOS	6
11	12	14	13	ERES DIVINA	Patrulla 81 DISA	11
12	13	3	8	NI EN DEFENSA PROPIA	Los Temerarios FONOVISA	3
13	8	9	18	LA SORPRESA	Los Tigres Del Norte FONOVISA	3
14	14	10	14	VIVEME	Laura Pausini WARNER LATINA	8
15	16	17	17	AMOR DEL BUENO	Reyli SONY DISCOS	11
16	30	42	3	REGGAETON LATINO	Don Omar CHOSEN FEW EMERALD / URBAN BOX OFFICE	16
17	13	13	13	CONTRA VIENTOS Y MAREAS	Chayanne SONY DISCOS	6
18	27	44	12	POBRE DIABLA	Don Omar VI/MACHETE	18
19	17	12	32	PORQUE ES TAN CRUEL EL AMOR	Ricardo Arjona SONY DISCOS	2
20	29	29	5	QUE MAS QUISIERA	Banda El Recodo FONOVISA	20
21	20	18	6	VENGADA	Ednita Nazario SONY DISCOS	18
22	NOT SHOT DEBUT	1	1	NADA ES PARA SIEMPRE	Luis Fonsi UNIVERSAL LATINO	22
23	24	26	7	Y LAS MARIPOSAS	Pancho Barraza MUSART/BALBOA	23
24	37	39	21	YO ME QUEDA SIN NADIE	La Autoridad De La Sierra DISA	24
25	18	22	6	ECHAME A MI LA CULPA	Luis Miguel WARNER LATINA	18

Shakira's set sees record-breaking debut: No. 4 on The Billboard 200, No. 1 on Top Latin Albums and No. 3 on Top Internet Albums. See Hot Box, page 51.



Yankee has two songs in the top 10. His English-language single "Like You" is No. 92 on the Hot 100.



Fonsi's 15th hit on this chart marks his second-highest debut.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	19	17	22	VOLVERTE A VER	Juanes SURCO / UNIVERSAL LATINO	1
27	22	20	13	NO ME QUEDA MAS	Palomino DISA	19
28	21	23	8	LUNA LLENA	Los Tucanes De Tijuana UNIVERSAL LATINO	21
29	32	40	1	MI CREDO	K-Paz De La Sierra DISA	29
30	28	31	7	HASTA EL FIN	Monchy & Alexandra J&N	25
31	26	19	12	COMO PUDISTE	Obie Bermudez EMI LATIN	6
32	39	34	17	SI LA QUIERES	Los Horoscopos De Durango PROCAN / DISA	11
33	35	28	16	QUE LASTIMA	Alejandro Fernandez SONY DISCOS	15
34	41	46	3	DUENO DE TI	Sergio Vega SONY DISCOS	34
35	RE-ENTRY	19	19	OYE MI CANTO	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA/DEF JAM / JMG	22
36	31	31	7	PORQUE TU NO ESTAS	Janina UNIVISION	26
37	40	33	21	EL AUTOBUS	Pepe Aguilar SONY DISCOS	17
38	36	32	5	TIEMPO	Intocable EMI LATIN	27
39	43	-	2	YO QUISIERA	Reik SONY DISCOS	39
40	25	27	19	ADIOS AMOR TE VAS	Grupo Montez De Durango DISA	9
41	NEW	1	1	LA LOCURA AUTOMATICA	La Secta Allstar UNIVERSAL LATINO	41
42	42	5	5	ASI COMO HOY	Alegres De La Sierra VIVA	39
43	44	-	2	MIRA ME	Daddy Yankee VI/MACHETE	43
44	33	21	26	TOCANDO FONDO	Kalimba SONY DISCOS	15
45	NEW	1	1	EL UNIVERSO SOBRE MI	Amaral EMI LATIN	45
46	NEW	1	1	YA ME HABIAN DICHO	Lupillo Rivera UNIVISION	46
47	RE-ENTRY	3	3	YA NO LLORES	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	47
48	48	35	9	PERDONA MIS ERRORES	El Coyote Y Su Banda Tierra Santa UNIVISION	28
49	RE-ENTRY	5	5	ES MI SOLEDAD	Antonio Orozco UNIVERSAL LATINO	37
50	47	9	9	VEN TU	Domenic M J&N	28

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	NOT SHOT DEBUT	1	1	#1 SHAKIRA	Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) Ⓢ	1	1
2	1	48	48	DADDY YANKEE	Barrio Fino EL CARTEL/VI 450639/MACHETE (15.98)	1	1
3	2	2	3	MARCO ANTONIO SOLIS	La Historia Continua... Parte II FONOVISA 351643/UG (13.98) Ⓢ	1	1
4	5	4	27	VARIOUS ARTISTS	Chosen Few: El Documental CHOSEN FEW EMERALD 120617/URBAN BOX OFFICE (13.98 CD/OVD) Ⓢ	1	1
5	3	3	8	PATRULLA 81	Divinas DISA 720526 (12.98) Ⓢ	2	2
6	6	37	37	JUANES	Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98)	1	1
7	8	10	13	LUNYTUNES & BABY RANKS	Mas Flow 2 MAS FLOW 230007/UNIVERSAL LATINO (14.98)	2	2
8	4	8	3	VARIOUS ARTISTS	Explosion Duranguense DISA 720537 (12.98) Ⓢ	4	4
9	9	7	3	LUPILLO RIVERA	El Rey De Las Cantinas UNIVISION 310380/UG (14.98)	7	7
10	NEW	1	1	ZION & LENNOX	Motivando A La Yal: Special Edition WHITE LION 95748/SONY DISCOS (16.98)	10	10
11	21	16	13	GREATEST GAINER RBD	Rebelde EMI LATIN 75852 (14.98)	11	11
12	11	5	5	VARIOUS ARTISTS	Los Bandoleros: The First Don Omar Production ALLSTAR/VI 450673/MACHETE (15.98)	1	1
13	10	5	3	ALACRANES MUSICAL	100% Originales UNIVISION 310384/UG (13.98) Ⓢ	1	1
14	11	52	3	JAGUALES	Cronicas De Un Laberinto SONY DISCOS 94044 (15.98)	1	1
15	16	17	19	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando DISA 720464 (12.98) Ⓢ	1	1
16	13	-	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	Ya No Llores: El Disco Que Se Ve FREDDIE 1915 (16.98) Ⓢ	1	1
17	17	13	11	LOS TIGRES DEL NORTE	Directo Al Corazon FONOVISA 351601/UG (14.98) Ⓢ	1	1
18	32	30	14	REYLI	En La Luna SONY DISCOS 93414 (15.98)	1	1
19	23	18	5	VARIOUS ARTISTS	Selena Vive! EMI LATIN 77340 (16.98)	10	10
20	31	25	8	CAFE TACUBA	Un Viaje UNIVERSAL LATINO 004461 (15.98) Ⓢ	11	11
21	14	14	3	VARIOUS ARTISTS	Reggaeton All Stars PINA 270168/UNIVERSAL LATINO (15.98 CD/OVD) Ⓢ	14	14
22	19	22	12	ANA BARBARA/JENNIFER PENA	Confesiones FONOVISA 351791/UG (14.98) Ⓢ	6	6
23	27	28	8	OLGA TANON	Una Nueva Mujer SONY DISCOS 95679 (16.98)	5	5
24	18	21	7	AVENTURA	God's Project PREMIUM LATIN 94082/SONY DISCOS (13.98)	5	5
25	45	43	6	LA SECTA ALLSTAR	Consejo UNIVERSAL LATINO 457702 (14.98)	8	8

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	22	15	3	LOS HURACANES DEL NORTE	Dejate Querer UNIVISION 310379/UG (13.98) Ⓢ	15	15
27	47	41	7	PAGE SETTER LA 5A ESTACION	Flores De Alquiler SONY DISCOS 62127 (12.98)	27	27
28	15	12	3	DUERO	En El Area De Sueños UNIVISION 310496/UG (13.98)	12	12
29	25	26	11	VARIOUS ARTISTS	The Hitmakers Of Reggaeton VI 450713/MACHETE (18.98 CD/OVD) Ⓢ	10	10
30	20	19	5	VARIOUS ARTISTS	Ultimate Reggaeton Collection EVERYWHERE/VI 450715/MACHETE (15.98 CD/OVD) Ⓢ	9	9
31	24	20	3	BANDA EL RECODO	Hay Amor FONOVISA 351632/UG (13.98) Ⓢ	20	20
32	28	23	11	VICENTE FERNANDEZ	Mis Corridos Consentidos SONY DISCOS 95324 (12.98)	5	5
33	26	24	17	INTOCABLE	X EMI LATIN 93613 (16.98)	2	2
34	33	31	15	LOS HOROSCOPOS DE DURANGO	Y Seguimos Con Durangueses!!! DISA 720503 (14.98) Ⓢ	2	2
35	39	33	11	CHAYANNE	Desde Siempre SONY DISCOS 95378 (17.98)	8	8
36	30	27	11	VARIOUS ARTISTS	Reggaeton Club Anthems FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/OVD) Ⓢ	16	16
37	37	37	46	MANA	Eclipse WARNER LATINA 61046 (18.98)	2	2
38	35	36	17	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 95337 (9.98)	22	22
39	41	39	53	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey FREDDIE 1890 (15.98)	16	16
40	34	35	54	DON OMAR	The Last Don: Live VI 450618/MACHETE (17.98)	2	2
41	36	29	39	LOS TEMERARIOS	La Mejor... Coleccion DISA 720392 (11.98)	2	2
42	29	34	5	RIGO TOVAR	La Historia De Un Idolo FONOVISA 351939/UG (14.98)	17	17
43	40	38	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Duetos EMI LATIN 73410 (16.98) Ⓢ	11	11
44	42	32	48	LOS TEMERARIOS	Veintisiete FONOVISA 351342/UG (15.98)	1	1
45	46	45	50	VICENTE FERNANDEZ	Tesoros De Coleccion SONY DISCOS 95241 (9.98)	8	8
46	NEW	1	1	JUAN GOTTI	John Ghetto WARNER LATINA 52228 (17.98)	46	46
47	44	44	1	LUIS MIGUEL	Mexico En La Piel WARNER LATINA 31977 (17.98)	1	1
48	49	48	6	VARIOUS ARTISTS	Reggaeton Con Gasolina MADACY LATINO 51065/MADACY (7.98)	48	48
49	43	42	7	DJ TEPEHUANES	Duranguense Mix 2005 DISA 720527 (12.98)	19	19
50	54	47	52	JULIETA VENEGAS	Si ARIELA 57447/BMG LATIN (14.98)	23	23

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	NEW	1	1	GRUPO BRYNDIS/SAMURAY	Lo Mas Ranchero De DISA 720540 (10.98)	51	51
52	48	46	14	GRUPO HANYAK	Duranguense A Todo Lo Que Da MADACY LATINO 51037/MADACY (12.98)	39	39
53	55	53	22	GRUPO EXTERMINADOR	30 Recuerdos FONOVISA 351612/UG (11.98)	17	17
54	38	40	3	MARIANA	La Nina Buena UNIVISION 310396/UG (13.98) Ⓢ	38	38
55	51	57	3	VARIOUS ARTISTS	Acropolis Musical Mexicano De Coleccion UNIVISION 310445/UG (13.98) Ⓢ	51	51
56	53	51	9	LA MAFIA	Tesoros De Coleccion SONY DISCOS 94090 (9.98)	44	44
57	59	56	1	LUNYTUNES	La Trayectoria MAS FLOW/GOLD STAR 180008/UNIVERSAL LATINO (18.98)	7	7
58	50	55	5	LOS ACOSTA	En Vivo FONOVISA 351638/UG (14.98) Ⓢ	33	33
59	57	50	13	DADDY YANKEE	Ahora Le Toca Al Cangri! Live VI 450710/MACHETE (15.98)	3	3
60	56	54	12	LOS TEMERARIOS	Tesoros De Coleccion SONY DISCOS 95694 (12.98)	26	26
61	52	49	9	CONJUNTO PRIMAVERA/BANDA EL RECODO	20 Llegadoras UNIVISION 310377/UG (14.98) Ⓢ	16	16
62	65	66	41	JAVIER SOLIS	Tesoros De Coleccion SONY DISCOS 95328 (9.98)	21	21
63	61	62	12	GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA	30 Recuerdos UNIVISION 310377/UG (11.98)	48	48
64	NEW	1	1	DAVID BISBAL	Todo Por Ustedes VALE 477400/UNIVERSAL LATINO (24.98) Ⓢ	64	64
65	58	68	35	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego EMI LATIN 90595 (15.98)	2	2
66	RE-ENTRY	13	13	LOS BUKIS	25 Joyas Musicales FONOVISA 350895/UG (13.98)	3	3
67	67	70	23	CHALINO SANCHEZ	Coleccion De Oro MUSART 13221/BALBOA (9.98)	54	54
68	64	-	3	Laura Pausini	Escucha Atento WARNER LATINA 61896 (17.98)	64	64
69	62	61	34	MONCHY & ALEXANDRA	Hasta El Fin J&N 95422/SONY DISCOS (15.98)	25	25
70	73	-	2	REIK	Reik SONY DISCOS 95680 (14.98)	70	70
71	63	64	37	JUAN LUIS GUERRA	Para Ti VENE 651000/UNIVERSAL LATINO (15.98)	1	1
72	60	60	26	CARDENALES DE NUEVO LEON	La Mejor... Coleccion DISA 720416 (9.98)	18	18
73	69	65	17	LA AUTORIDAD DE LA SIERRA	100% Autoridad Duranguense DISA 720496 (11.98) Ⓢ	10	10
74	72	63	20	RIGO TOVAR	30 Recuerdos FONOVISA 351603/UG (11.98)	36	36
75	66	69	43	LOS CAMINANTES	Tesoros		

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LATIN

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Billboard DANCE

JUN 25 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	4	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
3	3	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
4	4	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
5	5	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
6	6	VIVEME	LAURA PAUSINI (WARNER LATINA)
7	15	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/W/MACHETE)
8	8	AMOR DEL BUENO	REYLI (SONY DISCOS)
9	7	BANDOLERO	OLGA TANON (SONY DISCOS)
10	10	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
11	9	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)
12	13	VENGADA	EDNITA NAZARIO (SONY DISCOS)
13	11	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TOMMY TEN TEN, WISIN, YANDEE & HECTOR (MAS FLOW/UNIVERSAL LATINO)
14	14	ECHAME A MI LA CULPA	LUIS MIGUEL (WARNER LATINA)
15	12	VOLVERTE A VER	JUANES (SURCO/UNIVERSAL LATINO)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	1	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISIA/UG)
3	2	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
4	4	RBD	REBELDE (EMI LATIN)
5	3	JAGUARES	CRONICAS DE UN LABERINTO (SONY DISCOS)
6	8	REYLI	EN LA LUNA (SONY DISCOS)
7	5	VARIOUS ARTISTS	SELENA VIVE! (EMI LATIN)
8	7	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
9	6	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
10	13	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
11	14	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
12	11	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
13	9	MANA	ECLIPSE (WARNER LATINA)
14	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
15	15	JULIETA VENEGAS	SI (ARIELA/BMG LATIN)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TOMMY TEN TEN, WISIN, YANDEE & HECTOR (MAS FLOW/UNIVERSAL LATINO)
2	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/W/MACHETE)
3	4	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	15	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
5	6	MIRA ME	DADDY YANKEE (W/MACHETE)
6	9	I LOVE SALSA	N'KLABE (NU/SONY DISCOS)
7	3	DONQUEO	DON OMAR (ALLSTAR/W/MACHETE)
8	10	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
9	17	ESTA NOCHE TRAVESURA	DJ NELSON (FLOW/UNIVERSAL LATINO)
10	7	TU QUIERES DURO	HECTOR "EL BAMBINO" (NEW ERA/UNIVERSAL LATINO)
11	5	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
12	12	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
13	23	SCANDALOUS	CUBAN LINK (M.O.B.)
14	13	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
15	11	MACHETE	DADDY YANKEE (EL CARTEL/W/MACHETE)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	GDD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
2	2	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)
3	3	JUAN LUIS GUERRA	PARA TI (VENE/UNIVERSAL LATINO)
4	5	VICTOR MANUELLE	EN VIVO DESDE CARNegie HALL (SONY DISCOS)
5	6	MARC ANTHONY	VALIO LA PENA (SONY DISCOS)
6	4	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
7	7	OLGA TANON	COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
8	9	ISMAEL MIRANDA	ISMAEL MIRANDA: EDICION ESPECIAL (SGZ/SONY DISCOS)
9	10	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)
10	8	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)
11	12	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)
12	13	VARIOUS ARTISTS	PUERTO RICAN DAY PARADE 2005 ALLSTARS (SONY DISCOS)
13	11	TITO NIEVES	FABRICANDO FANTASIAS (SGZ/SONY DISCOS)
14	14	CELIA CRUZ	EXITOS ETERNOS (UNIVERSAL LATINO)
15	17	N'KLABE	I LOVE SALSA! (NU/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA	PATRULLA 81 (DISA)
2	3	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISIA)
3	1	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISIA)
4	4	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISIA)
5	11	QUE MAS QUISIERA	BANDA EL RECORDO (FONOVISIA)
6	5	AIRE	INTOCABLE (EMI LATIN)
7	7	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
8	13	YO ME QUEDA SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)
9	6	LUNA LLENA	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
10	12	MI CREDO	K-PAZ DE LA SIERRA (DISA)
11	8	NO ME QUEDA MAS	PALOMO (DISA)
12	16	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PRDCAN/DISA)
13	17	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
14	14	TIEMPO	INTOCABLE (EMI LATIN)
15	10	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRULLA 81	DIVINAS (DISA)
2	2	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
3	3	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
4	4	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
5	7	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
6	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	YA NO LLORAS: EL DISCO QUE SE VE (FREDDIE)
7	8	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISIA/UG)
8	9	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISIA/UG)
9	10	LOS HURACANES DEL NORTE	DEJATE QUERER (UNIVISION/UG)
10	6	DUENO	EN EL AREA DE SUEÑOS (UNIVISION/UG)
11	11	BANDA EL RECORDO	HAY AMOR (FONOVISIA/UG)
12	13	VICENTE FERNANDEZ	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
13	12	INTOCABLE	X (EMI LATIN)
14	15	LOS HOROSCOPOS DE DURANGO	Y SEGUIMOS CON DURANGUENSES! (DISA)
15	16	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	4	LOVELY NO MORE (J. NEYRS/FRANCOS LISCUMPRING MIXES)	ROB THOMAS MELISMA PROMOT/ATLANTIC
2	3	KRAFTY (DJ DAN/E. KUPPER/MOREL MIXES)	NEW ORDER WARNER BROS. 42800
3	12	DON'T CHA (R. ROSARIO/KASKADE DJ DAN MIXES)	THE PUSHCAT DOLLS FEATURING BUSTA RHYMES A&M PROMOT/INTERSCOPE
4	2	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
5	8	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PR34-0
6	10	LIVE YOU ALL OVER	TOMMY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
7	1	ONE WORD (CHRIS COX/M. RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
8	11	THE ONLY ONE (A. MORALES/S. YOUNAN MIXES)	TODD GARDNER FEATURING SHANNEE TAYLOR TWEED CD 1
9	15	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
10	14	AS I AM	DEEPA SOUL J/VM PROMO
11	5	I FEEL YOU	SCHILLER FEATURING HEPNER RADIKAL 99213
12	6	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
13	7	MOST PRECIOUS LOVE	BLAZE PRESENTS U.D.A.U.E.L. FEATURING BARBARA TUCKER KING STREET 120E
14	17	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
15	9	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
16	23	SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
17	22	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO
18	20	VOODOO	AMBER JMCA PROMOT/SDUND ADVISORS
19	29	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384
20	28	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
21	32	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
22	24	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3 36774
23	31	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMOT/RM
24	21	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES)	VANESSA WILLIAMS LAVA 93705
25	34	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	19	TIRED OF BEING SORRY (DUMMIES/PHOTEK/DEEP INFLUENCE)	RINGSIDE FLAWLESS PROMO/GEFFEN
27	16	I'LL BE YOUR FREAK	NORTY COTTO PRESENTS SIMSATION DEFINITIVE 005/ENSTION
28	43	POWER ACCEPT ME	VERNESSA MITCHELL J/VM 027
29	37	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
30	30	YOU'RE ALL	MIKE RIZZO PRESENTS ALLIE KOCH 9910
31	13	HERE I AM	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
32	26	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
33	27	YOU TURN IT ON	JIM VERRAOS KOCH PROMO
34	36	FASTLANE	ESTHER FEATURING JEMANI AND JELLEESTONE REPRISE 42814
35	18	WORKOUT	RUPAUL RUCCO 032
36	40	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING PROMO/INTERSCOPE
37	NOT ON CHART	LE FREAK (CHRIS COX REMIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEZ 1207/KING STREET
38	41	ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DODDS 3AM 1268/ULTRA
39	36	THAT'S THE WAY I LIKE IT	OFFER NISSIM FEATURING MAYA STAR 69 1275
40	25	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/DJMG
41	4E	SISTER, SISTER	SCREAMIN' RACHAEL TRAX 5011
42	NEW	NOTHIN MORE TO SAY	ALYSON PM MEDIA PROMO
43	NEW	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT
44	33	DON'T STOP	BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
45	47	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA 70386
46	NEW	ACTION ANTHEM	MANNY LEHMAN TOMMY BOY SILVER LABEL 2480/TOMMY BOY
47	35	ROBOT ROCK	DAFT PUNK VIRGIN 68769
48	44	MORE THAN THIS	MADISON PARK VS. LENNY B. BASICLUX 161B
49	39	FEVER (A. FREELAND REMIXES)	SARAH VAUGHAN VERVE 004331
50	42	MR. BRIGHTSIDE (J. LU CONT'UNDBERGH PALACE MIXES)	THE KILLERS ISLAND 004170/DJMG

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	WEEKS ON CHART
1	1	GORILLAZ	DEMON DAYS PARLOPHONE.73838*/VIRGIN	3
2	NEW	KELLY OSBOURNE	SLEEPING IN THE NOTHING SANCTUARY 84737	
3	2	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME	
4	NEW	KRAFTWERK	MINIMUM-MAXIMUM ASTRALWERKS 60611	
5	3	MOBY	HOTEL V2 27243	
6	4	NEW ORDER	WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*	
7	5	M.I.A.	ARULAR XL 004844*/INTERSCOPE	
8	6	VARIOUS ARTISTS	SUPERSTARS #1 HITS REMIXED SONY BMG STRATEGIC MARKETING GROUP 67283	
9	7	VARIOUS ARTISTS	FIRE UP! 2 RAZOR & TIE 89091	
10	8	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 00B1	
11	9	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG	
12	10	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
13	NEW	ANNIE	ANNIEMAL VICE/BIG BEAT 62304/AG	
14	11	BRAZILIAN GIRLS	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG	
15	13	THE RIDDLER & VIC LATINO	ULTRA.DANCE 06 ULTRA 1249	
16	14	DAFT PUNK	HUMAN AFTER ALL VIRGIN 63562*	
17	12	TOSCA	J.A.C. IK7 180	
18	15	NOUVELLE VAGUE	NOUVELLE VAGUE PEACEFROG/LUAKA BOP 90061/V2	
19	20	CHRIS COX/ABEL	QUERER AS FOLK: CLUB BABYLON (SOUNDTRACK) TOMMY BOY 1616	
20	22	LCD SOUNDSYSTEM	LCD SOUNDSYSTEM DFA 63944*/CAPITOL	
21	17	VARIOUS ARTISTS	FIRE UP! RAZOR & TIE 89077	
22	18	THE CRYSTAL METHOD	COMMUNITY SERVICE 2 ULTRA 1268*	
23	16	THE CHEMICAL BROTHERS	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS	
24	21	RAVIN & DAVID VISAN	BUDDHA-BAR VII GEORGE V 71052	
25	19	VNV NATION	MATTER + FORM METROPOLIS 370	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ONE WORD	KELLY OSBOURNE SANCTUARY
2	4	LISTEN TO YOUR HEART	D.H.T. ROBBINS
3	3	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
4	2	COME RAIN COME SHINE	JENN CUNETTA ULTRA
5	6	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
6	5	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSH/DEEP DISH
7	8	MR. BRIGHTSIDE	THE KILLERS ISLAND/DJMG
8	7	SO MANY TIMES	GAOJO SUBLIMINAL
9	9	INSPIRATION	IAN VAN DAHL ROBBINS
10	10	STAY	MYNT FEATURING KIM SOZZI ULTRA
11	12	AVALON	JULIET ASTRALWERKS/VIRGIN
12	16	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
13	14	BACK TO BASICS	SHAPE: UK NOCTURNAL GROOVE/POSITIVA
14	23	FORGIVE	REINA ROBBINS
15	13	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
16	15	PUT 'EM HIGH	STONEBRIDGE FEATURING THERESE ULTRA
17	25	LOVELY NO MORE	ROB THOMAS MELISMA/ATLANTIC
18	18	EVERYTHING	KASKADE OM
19	24	JERK IT OUT	CAESARS ASTRALWERKS/EMC
20	11	CALL ME	ANNA VISSI VANILLA/MODA
21	19	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA
22	21	1, 2 STEP	CIARA FEATURING MISSY ELLIOTT SHUFF-MUSICLINE/LAFACE/ZOMBA
23	NEW	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3
24	22	GET IT ON	INTENSIO PROJECT FEATURING LISA SCOTT-LEE ROBBINS
25	20	SOMEBODY TOLD ME	THE KILLERS ISLAND/DJMG

HITS OF THE WORLD THE Billboard

JUN
25
2005

JAPAN		(SOUNDSCAN JAPAN)	JUNE 14, 2005
THIS WEEK	LAST WEEK		
1	N	YUZU HOME 1997 - 2000 TOYS FACTORY	
2	N	YUZU GOING 2001 - 2005 TOYS FACTORY	
3	N	BACKSTREET BOYS NEVER GONE LIVE	
4	1	DEF TECH DEF TECH (LTD EDITION) DAIKI SOUND	
5	N	FIRE BALL 999 MUSICAL EXPRESS TOSHIBA/EMI	
6	5	VARIOUS ARTISTS BEST CLASSICS 100 TOSHIBA/EMI	
7	N	VARIOUS ARTISTS NANO-MUGEN COMPILATION KIDON	
8	4	BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
9	N	MARION RAVEN HERE I AM WARNER MUSIC	
10	N	DREAM THEATER OCTAVARIUM ATLANTIC	

UNITED KINGDOM		(THE OFFICIAL UK CHARTS CO.)	JUNE 13, 2005
THIS WEEK	LAST WEEK		
1	N	COLDPLAY X&Y PARLOPHONE	
2	1	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER	
3	N	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDS	
4	5	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
5	3	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG	
6	2	GORILLAZ DEMON DAYS PARLOPHONE	
7	4	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
8	6	GWEN STEFANI LOVE. ANGEL. MUSIC. BABY INTERSCOPE	
9	7	KAISER CHIEFS EMPLOYMENT & UNIQUE/POLYDOR	
10	10	KT TUNSTALL EYE TO THE TELESCOPE RELENTLESS	

FRANCE		(SNEP/FOP/TITE-LIVE)	JUNE 14, 2005
THIS WEEK	LAST WEEK		
1	N	COLDPLAY X&Y PARLOPHONE	
2	N	YANNICK NOAH METISSE SAINT GEORGE/COLUMBIA	
3	N	MICKEY 3D MATADOR VIRGIN	
4	3	RAPHAEL CARAVANE CAPITOL	
5	1	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
6	2	GORILLAZ DEMON DAYS PARLOPHONE	
7	N	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS	
8	4	MARC LAVOINE L'HEURE D'ETE MERCURY	
9	16	IL DIVO IL DIVO SYCO/SONY BMG	
10	8	JULIO IGLESIAS L'HOMME QUE JE SUIS COLUMBIA	

GERMANY		(MEDIA CONTROL)	JUNE 15, 2005
THIS WEEK	LAST WEEK		
1	N	COLDPLAY X&Y PARLOPHONE	
2	N	SHAKIRA FIJACION ORAL VOL.1 EPIC	
3	5	GORILLAZ DEMON DAYS PARLOPHONE	
4	1	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
5	N	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS	
6	8	WIR SIND HELDEN VON HIER AN BLIND VIRGIN	
7	11	JOANA ZIMMER MY INNERMOST UNIVERSAL	
8	4	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA	
9	2	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER	
10	7	IL DIVO IL DIVO SYCO/SONY BMG	

CANADA		(SOUNDSCAN)	JUNE 25, 2005
THIS WEEK	LAST WEEK		
1	N	COLDPLAY X&Y PARLOPHONE/EMI	
2	N	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL	
3	N	THE WHITE STRIPES GET BEHIND ME SATAN THIRO MAN/V2/SONY BMG	
4	1	IL DIVO IL DIVO SYCO/COLUMBIA/SONY MUSIC	
5	2	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA/SONY MUSIC	
6	4	AUDIOSLAVE OUT OF EXILE EPIC/INTERSCOPE/UNIVERSAL	
7	5	MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER	
8	6	GWEN STEFANI LOVE. ANGEL. MUSIC. BABY. INTERSCOPE/UNIVERSAL	
9	3	OASIS DON'T BELIEVE THE TRUTH EPIC/SONY MUSIC	
10	8	GREEN DAY AMERICAN IDIOT REPRISE/WARNER	

ITALY		(FIMI/NIelsen)	JUNE 13, 2005
THIS WEEK	LAST WEEK		
1	N	COLDPLAY X&Y PARLOPHONE	
2	2	JOVANNOTTI BUON SANGUE MERCURY	
3	1	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER	
4	4	NEK UNA PARTE DI ME WARNER BROS.	
5	3	BLUE 4EVER BLUE (ITALIAN VERSION) VIRGIN	
6	5	GORILLAZ DEMON DAYS PARLOPHONE	
7	6	MICHAEL BUBLE IT'S TIME REPRISE	
8	7	DOLCENERA UN MONDO PERFETTO AMARENA/AROUND MUSIC	
9	8	SYSTEM OF A DOWN MEZMERIZE COLUMBIA	
10	12	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA	

SPAIN		(PROMUSICAE/MEDIA)	JUNE 15, 2005
THIS WEEK	LAST WEEK		
1	N	SHAKIRA FIJACION ORAL VOL.1 EPIC	
2	N	COLDPLAY X&Y PARLOPHONE	
3	N	ROSANA MAGIA DRO	
4	6	IL DIVO IL DIVO SYCO/SONY BMG	
5	2	ANTONIO FLORES 10 ANOS LA LEYENDA DE UN ARTISTA SONY BMG	
6	1	BUSTAMANTE CARICIAS AL ALMA VALE MUSIC	
7	4	MELENDI QUE EL CIELO ESPERE SENTAO CARLITO	
8	5	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
9	8	JUANES MI SANGRE UNIVERSAL	
10	10	AMARAL PAJAROS EN LA CABEZA VIRGIN	

AUSTRALIA		(ARIA)	JUNE 13, 2005
THIS WEEK	LAST WEEK		
1	N	COLDPLAY X&Y PARLOPHONE	
2	1	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
3	N	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDS	
4	3	GORILLAZ DEMON DAYS PARLOPHONE	
5	N	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER	
6	5	MISSY HIGGINS THE SOUND OF WHITE EMI	
7	2	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA	
8	6	MICHAEL BUBLE IT'S TIME REPRISE	
9	7	IL DIVO IL DIVO SYCO/SONY BMG	
10	4	AUDIOSLAVE OUT OF EXILE EPIC/INTERSCOPE	

SWEDEN		(GLF)	JUNE 10, 2005
THIS WEEK	LAST WEEK		
1	1	MY NUMBER ONE HELENA PAPAIZOU SONY BMG	
2	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR	
3	3	WHAT'S IN IT FOR ME AMY DIAMOND BONNIER	
4	47	EN UNDERBAR REFRANG JIMMY JANSSON MARIANN	
5	N	SAYONARA ELIAS PAMA	
ALBUMS			
1	N	ULF LUNDELL HOGTRYCK CAPITOL	
2	3	ROBYN ROBYN KONICHIWA	
3	N	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER	
4	6	KENT DU & JAG DODEN RCA	
5	2	AUDIOSLAVE OUT OF EXILE EPIC/INTERSCOPE	

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40)	JUNE 13, 2005
THIS WEEK	LAST WEEK		
1	1	LONELY AKON SRC/UNIVERSAL	
2	2	DUBI DAM DAM BANAROD NA KLAR	
3	4	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
4	3	GHETTO GOSPEL 2 PAC UNIVERSAL	
5	6	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
ALBUMS			
1	N	COLDPLAY X&Y PARLOPHONE	
2	N	NOCKALM QUINTET AMADEUS IN LOVE UNIVERSAL	
3	N	SHAKIRA FIJACION ORAL VOL.1 EPIC	
4	4	IL DIVO IL DIVO SYCO/SONY BMG	
5	N	ERSTE ALLGEMEINE VERUNSICHERUNG 100 JAHRE EAV...IHR	

NORWAY		(VERDENS GANG NORWAY)	JUNE 13, 2005
THIS WEEK	LAST WEEK		
1	1	THIS IS THE NIGHT JORUN STIANSEN RCA	
2	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN	
3	3	I MORGEN SANDRA UNIVERSAL	
4	5	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
5	4	E-ORE RAVI & DJ LOV EPIC	
ALBUMS			
1	N	COLDPLAY X&Y PARLOPHONE	
2	4	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA	
3	N	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS	
4	1	VARIOUS ARTISTS MELODI GRAND PRIX JR. 2005 MBN	
5	8	PETER JOBACK STORYBOOK COLUMBIA	

WALLONIA		(PROMUVI)	JUNE 15, 2005
THIS WEEK	LAST WEEK		
1	1	UN MONDE PARFAIT ILONA MITRECEY SCORPIO	
2	3	CARAVANE RAPHAEL CAPITOL	
3	2	TOUT LE BONHEUR DU MONDE SINSEMELIA EPIC	
4	6	LONELY AKON SRC/UNIVERSAL	
5	5	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
ALBUMS			
1	5	COLDPLAY X&Y PARLOPHONE	
2	3	MARC LAVOINE L'HEURE D'ETE MERCURY	
3	1	RAPHAEL CARAVANE CAPITOL	
4	2	IL DIVO IL DIVO SYCO/SONY BMG	
5	8	JULIO IGLESIAS L'HOMME QUE JE SUIS COLUMBIA	

MEXICO		(BIMSA)	JUNE 14, 2005
THIS WEEK	LAST WEEK		
1	1	CAFE TACUBA UN VIAJE UNIVERSAL	
2	2	RBD CANCIONES DE LA TELENOVELA REBELDE UNIVERSAL	
3	3	JAGUALES CRONICAS DE UN LABERINTO UNIVISION	
4	6	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA	
5	5	JOHN WILLIAMS STAR WARS EPISODE III SONY CLASSICAL	
6	4	LOS TIGRES DEL NORTE DIRECTO AL CORAZON UNIVISION	
7	8	LUIS MIGUEL MEXICO EN LA PIEL WARNER MUSIC	
8	7	INTOCABLE X DIEZ EMI	
9	11	REIK REIK SONY BMG	
10	31	GORILLAZ DEMON DAYS PARLOPHONE	

ARGENTINA		(CAPIF)	JUNE 6, 2005
THIS WEEK	LAST WEEK		
1	2	FLORICENTA Y SU BANDA FLORICENTA EMI	
2	1	VARIOUS ARTISTS OPERACION TRIUNFO II - LOS	
3	N	JOSÉ GARCIA MUELLAS UNIVERSAL	
4	N	CESAR PALAVECINO DAME UNIVERSAL	
5	3	VARIOUS ARTISTS BOSSA N STONES PMB/MUSIC BROKERS	
6	N	FEDERICO MALDONADO FIESTA EN MI CORAZON UNIVERSAL	
7	5	SOUNDTRACK PASION DE GAVILANES SONY BMG	
8	4	RATA BLANCA LA LLAVE DE LA PUERTA SECRETA EMI/PELO MUSIC	
9	6	DIEGO TORRES MTV UNPLUGGED SONY BMG	
10	7	CHAYANNE DESDE SIEMPRE SONY BMG	

NEW ZEALAND		(RECORD PUBLICATIONS LTD.)	JUNE 15, 2005
THIS WEEK	LAST WEEK		
1	24	LONELY AKON SRC/UNIVERSAL	
2	1	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
3	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR	
4	36	HOLLABACK GIRL GWEN STEFANI INTERSCOPE	
5	4	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN	
ALBUMS			
1	N	COLDPLAY X&Y PARLOPHONE	
2	1	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
3	N	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS	
4	6	JACK JOHNSON IN BETWEEN DREAMS BUSH/IRE/UNIVERSAL	
5	3	AKON TROUBLE SRC/UNIVERSAL	

CZECH REPUBLIC		(IFPI)	JUNE 10, 2005
THIS WEEK	LAST WEEK		
1	1	CECHOMOR CO SA STALO NOVE SONY BMG	
2	3	MARTINA BALOGOVA I AM NOT FROM HERE SONY BMG	
3	2	ANETA LANGEROVA SPOUSTA ANDELU SONY BMG	
4	4	RADUZA V HORE INDIES	
5	9	IVA FRUHLINGOVA LITVINOV EMI	
6	6	DIVOKEJ BILL LUCERNA EMI	
7	7	ZUZANA NAVAROV SMUTKUM NA KABAT EMI	
8	5	TRI SESTRY NA EXX EMI	
9	8	ARASH ARASH ARASH WARNER MUSIC	
10	N	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 26 EUROPEAN COUNTRIES. JUNE 15, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	LONELY	AKON SRC/UNIVERSAL
2	2	AXEL F	CRAZY FROG MACH 1 RECORDS
3	3	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
4	5	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	4	FEEL GOOD INC	GORILLAZ PARLOPHONE
6	6	INCOMPLETE	BACKSTREET BOYS JIVE
7	N	CITY OF BLINDING LIGHTS	U2 ISLAND
8	11	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
9	10	DUBI DAM DAM	BANARDO NA KLAR
10	7	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFEN
11	22	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
12	24	I BELIEVE	JDANA ZIMMER POLYDOR
13	19	GASOLINA	DADDY YANKEE UNIVERSAL
14	13	1 THING	AMERIE COLUMBIA
15	16	GHETTO GOSPEL	2 PAC UNIVERSAL

ALBUMS

JUNE 15, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	N	COLDPLAY	X&Y PARLOPHONE
2	3	GORILLAZ	DEMON DAYS PARLOPHONE
3	1	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
4	N	THE WHITE STRIPES	GET BEHIND ME SATAN XL RECORDINGS
5	2	OASIS	DON'T BELIEVE THE TRUTH BIG BROTHER
6	N	SHAKIRA	FIJACION ORAL VOL.1 EPIC
7	4	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA
8	7	IL DIVO	IL DIVO SYCO/SONY BMG
9	5	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
10	8	GWEN STEFANI	LOVE ANGEL MUSIC BABY INTERSCOPE
11	11	GREEN DAY	AMERICAN IDIOT REPRISE
12	9	50 CENT	THE MASSACRE INTERSCOPE
13	16	JAMES BLUNT	BACK TO BEOLAM ATLANTIC
14	6	AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE
15	10	BRUCE SPRINGSTEEN	DEVILS & DUST COLUMBIA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 15, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
2	3	SPEED OF SOUND	COLDPLAY PARLOPHONE
3	2	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
4	4	SHIVER	NATALIE IMBRUGLIA SONY BMG
5	5	BAD DAY	DANIEL POWTER WARNER MUSIC
6	6	LONELY	AKON UNIVERSAL
7	9	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE
8	9	LONELY NO MORE	ROB THOMAS ATLANTIC
9	8	LET ME LOVE YOU	MARIO J RECORDS
10	10	FEEL GOOD INC.	GORILLAZ PARLOPHONE
11	11	IF THERE'S ANY JUSTICE	LEMAR SONY BMG
12	16	CITY OF BLINDING LIGHTS	U2 ISLAND
13	14	INCOMPLETE	BACKSTREET BOYS JIVE
14	12	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
15	13	GIRL	DESTINY'S CHILD COLUMBIA

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	18	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48846/WARNER BRDS. Ⓢ
2	NE		PAUL ANKA	ROCK SWINGS VERVE 004751/VG
3	2	39	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
4	3	37	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ
5	NEW		VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II CONCORD JAZZ 2751/CONCORD
6	NEW		JOHN SCOFIELD	THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 04360/VG
7	NEW		TORD GUSTAVSEN TRIO	THE GROUND ECM 004123/UNIVERSAL CLASSICS GROUP
8	3	4	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG Ⓢ
9	3	6	JOSHUA REDMAN ELASTIC BAND	MOMENTUM NONESUCH 79864/WARNER BRDS.
10	NEW		TERENCE BLANCHARD	FLOW BLUE NOTE 78273
11	5	3	VERA LEE	83 AND STILL PLAYING WITH THE 80YS S.D.E.G. 1954
12	9	7	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC
13	13	40	JANE MONHEIT	TAKING A CHANCE ON LOVE SONY CLASSICAL 92495/SONY MUSIC
14	7	22	DAVID SANBORN	CLOSER VERVE 003095/VG
15	15	1	VARIOUS ARTISTS	VERVE/UNMIXED3 VERVE 004302/VG
16	8	19	SOUNDTRACK	AVIATOR COLUMBIA 93628/SONY MUSIC
17	16	16	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232
18	10	6	KEITH JARRETT	RADIANCE ECM 004314/UNIVERSAL CLASSICS GROUP
19	12	5	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BRDS.
20	17	9	ELDAR DJANGIROV	ELDAR SONY CLASSICAL 92593/SONY MUSIC
21	NEW		BOBBIE EAKES	SOMETHING BEAUTIFUL BCI 40960
22	18		VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY
23	21	10	BILLIE HOLIDAY	THE ULTIMATE COLLECTION HIP-O/VERVE 003918/UME
24	11	3	ARTURO SANDOVAL	LIVE AT THE BLUE NOTE HALF NOTE 4522 Ⓢ
25	20	1	YELLOWJACKETS	ALTERED STATE HEADS UP 3097

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	10	YO-YO MA/THE SILK ROAD ENSEMBLE	10 WKS. SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC
2	2	1E	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/BMG CLASSICS Ⓢ
3	7	3E	ANDRE RIEU	TUSCANY DENON 7431
4	3	37	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNO MORRICONE SONY CLASSICAL 93456/SONY MUSIC Ⓢ
5	6	8E	SOUNDTRACK	MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP
6	4	8E	JOSHUA BELL	ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY MUSIC Ⓢ
7	5	2E	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BRDS.
8	19	2E	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313
9	11	7E	ANDRE RIEU	LIVE IN DUBLIN DENON 17293
10	10	6E	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (Koopman)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC
11	8	2E	LEON FLEISHER	TWO HANDS VANGUARD CLASSICS 1551/ARTEMIS CLASSICS
12	9	4E	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
13	12		MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
14	13		LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP
15	17		KING'S COLLEGE CHOIR (CLEOBURY)	GREGORIAN CHANT EMI CLASSICS 57983/ANGEL
16	RE-ENTR		RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	HANDEL DECCA 003160/UNIVERSAL CLASSICS GROUP
17	23	E	BRYN TERFEL/MALCOLM MARTINEAU	SILENT NOON DG 004216/UNIVERSAL CLASSICS GROUP
18	15	54	ANONYMOUS 4	AMERICAN ANGELS HARMONIA MUNDI 907326
19	18	E	HELENE GRIMAUD	CHOPIN, RACHMANINOV DG 004048/UNIVERSAL CLASSICS GROUP
20	14	E	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP
21	RE-ENTR		RICHARD JAMES	AS IN A DREAM RICHARD JAMES 82174
22	20	E	OLGA KERN	RACHMANINOV: PIANO SONATA NO. 2 HARMONIA MUNDI 907399
23	21	3E	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBAD)	SEMPRE LIBERA DG 002999/UNIVERSAL CLASSICS GROUP
24	16	E	ACADEMY OF ANCIENT MUSIC	OVERTURE HARMONIA MUNDI 901852

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	30	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
2	3	19	BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DROME 8965
3	2	4	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD PEAK 8527/CONCORD
4	4	10	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG
5	5	4	JONATHAN BUTLER	JONATHAN RENOZVOUS 5108
6	7	3	WALTER BEASLEY	FOR HER HEADS UP 3100
7	10	11	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755
8	8	11	GEORGE DUKE	DUKE BIZARRE PLANET 5102/BPM Ⓢ
9	1	13	PAUL TAYLOR	NIGHTLIFE PEAK 8528/CONCORD
10	11	10	MARCUS MILLER	SILVER RAIN 3 DEUCES 5779/KOCH
11	12	3	JEFF GOLUB	TEMPTATION NARADA JAZZ 75848/NARADA
12	14	57	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ
13	13	17	JEFF LORBER	FLIPSIDE NARADA JAZZ 73124/NARADA
14	17	7	STEVE COLE	SPIN NARADA JAZZ 75594/NARADA
15	NEW		LEE RITENOUR	OVERTIME PEAK 8531/CONCORD
16	18	88	CHRIS BOTTI	A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC
17	24	45	BONEY JAMES	PURE WARNER BRDS. 48786
18	21	10	KEIKO MATSUI	WALLS OF AKENDORA NARADA JAZZ 73335/NARADA
19	RE-ENTR		URBAN KNIGHTS	URBAN KNIGHTS VI NARADA JAZZ 76635/NARADA
20	29	38	NORMAN BROWN	WEST COAST COOLIN' WARNER BRDS. 48713
21	18	20	PAT METHENY GROUP	THE WAY UP NONESUCH 79876/WARNER BRDS.
22	16	9	VICTOR WOOTEN	SOUL CIRCUS VANGUARD 79785
23	22	1	PRAFUL	PYRAMID IN YOUR BACKYARD N-CODED 4254/RENDEZVOUS
24	23	1	VARIOUS ARTISTS	TOUCH ME IN THE MORNING SHANACHIE 5129
25	15	7	HIROSHIMA	OBON HEADS UP 3098

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	8	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ
2	2	6	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC Ⓢ
3	3	8E	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BRDS. Ⓢ
4	4	31	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
5	5	5E	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP
6	6	1E	RONAN TYNAN	ROMAN DECCA 003863/UNIVERSAL CLASSICS GROUP
7	7	1E	MARIO FRANGOULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC
8	8	6E	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY MUSIC
9	10	3E	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
10	13	6E	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739
11	9	1E	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC
12	11	5E	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP
13	15	5E	ANDRE RIEU	AT THE MOVIES DENON 17348
14	14	E	KATHERINE JENKINS	LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP
15	18	9E	YO-YO MA	ORRIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC
16	16	8E	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP
17	11	44	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC
18	NEW		CHRISTOPHER O'RILEY	HOLD ME TO THIS: O'RILEY PLAYS RADIOHEAD WORLD VILLAGE 468034
19	19	6E	BOND	BOND: REMIXED MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP
20	20	E	STRING QUARTET	STRING QUARTET TRIBUTE TO THE KILLERS VITAMIN 8930
21	21	43	THE IRISH TENORS	HERITAGE RAZOR & TIE 82910
22	22	3	LUCIA MICARELLI	MUSIC FROM A FARTHER ROOM 143/REPRISE 48795/WARNER BRDS.
23	23	3E	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO SONY CLASSICAL 92106/SONY MUSIC
24	NEW		YO-YO MA	ORRIGADO BRAZIL: LIVE IN CONCERT SONY CLASSICAL 90970/SONY MUSIC
25	NEW		THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

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.

ACE-ETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER 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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ● Certification for net shipments of 100,000 units (Oro). ● Certification of 200,000 units (Platino). ● Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ● RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ● RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ● RIAA platinum certification for net shipment of 50,000 units for video singles. ● RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ● RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ● IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. ● IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

JUN 25 2005 ALBUMS

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	PEAK
1	1	142	#1 GREATEST GAINER COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	3
2	12	161	COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)	2
3	3	142	HOT SHOT DEBUT THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ●	1
4	2	140	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.96)	2
5	4	681	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ●	4
6	3	172	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	6
7	5	552	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	7
8	6	239	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	8
9	11	592	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	9
10	10	1454	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	10
11	NEW	1	JEFF BATES	RAINBOW MAN RCA NASHVILLE 67071/RLG (17.98/11.98)	11
12	7	131	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	12
13	9	813	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) ●	13
14	8	125	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	14
15	28	613	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	15
16	16	709	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	16
17	24	38	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	17
18	14	79	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	18
19	17	101	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	19
20	15	238	KENNY CHESNEY	GREATEST HITS BNA 67976/RLG (18.98/12.98)	20
21	18	62	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	21
22	26	61	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	22
23	13	308	EAGLES	HELL FREEZES OVER GEFEN 424725/INTERSCOPE (12.98/18.98)	23
24	19	119	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	24
25	27	97	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	25
26	20	51	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	26
27	43	402	ABBA	GOLD—GREATEST HITS POLYDOR/AM&M 517007/UMG (18.98/12.98)	27
28	NEW	1	DON OMAR	THE LAST DON VI 450587/MACHETE (14.98)	28
29	25	59	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	29
30	21	136	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	30
31	33	44	CREEDENCE CLEARWATER REVIVAL	CHRONICLE: THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	31
32	29	238	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	32
33	32	144	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	33
34	38	127	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	34
35	37	129	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	35
36	36	16	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	36
37	23	31	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	37
38	31	54	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	38
39	47	404	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	39
40	RE-ENTRY	1	JIMMY BUFFETT	MEET ME IN MARGARITAVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION MAILBOA/MCA 067781/UMG (25.98)	40
41	35	58	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	41
42	40	73	MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/RLG (18.98/12.98)	42
43	NEW	1	DAMIEN RICE	0 DRM/VECTOR 48507/WARNER BROS. (18.98) ●	43
44	39	22	3 DOORS DOWN	AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98)	44
45	41	32	KENNY CHESNEY	NO SHOES, NO SHIRT, NO PROBLEMS BNA 67038/RLG (18.98/12.98)	45
46	RE-ENTRY	1	SUBLIME	SUBLIME GASOLINE ALLEY/GEFFEN 111413/UMG (18.98/12.98)	46
47	42	11	LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS THE MILLENIUM COLLECTION MCA 111941/UMG (11.98/6.98)	47
48	45	140	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	48
49	RE-ENTRY	1	JOHN MAYER	ROOM FOR SQUARES AWARE/COLUMBIA 85293*/SONY MUSIC (18.98/7.98) ●	49
50	30	88	EAGLES	THEIR GREATEST HITS 1971-1976 ASYLUM/ELEKTRA 105/EEG (11.98/7.98)	50

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)	PEAK
1	NEW	1	#1 VARIOUS ARTISTS	Vans Warped Tour 2005 Compilation SIDEDUMMYY 1268	13
2	NEW	1	COLDPLAY	CAPITOL 74786	1
3	NEW	1	SHAKIRA	Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC ●	4
4	NEW	1	THE WHITE STRIPES	Get Behind Me Satan THIRD MAN 27256/V2	3
5	NEW	1	ADEMA	EARACHE 292	19
6	1	8	IL DIVO	SYCO/COLUMBIA 93963/SONY MUSIC ●	16
7	NEW	1	DREAM THEATER	Octavarium ATLANTIC 83793/AG	38
8	6	5	DAVE MATTHEWS BAND	Stand Up RCA 68796/RMG ●	12
9	NEW	1	THE BLACK EYED PEAS	Monkey Business A&M 004341*/INTERSCOPE	2
10	NEW	1	ORIGINAL BROADWAY CAST RECORDING	25th Annual Putnam County Spelling Bee GHOSTLIGHT 84407/RAZOR & TIE	112
11	3	3	AUDIOSLAVE	EPIC 004603/INTERSCOPE	10
12	7	2	ORIGINAL BROADWAY CAST RECORDING	The Light In The Piazza NONESUCH 79829/WARNER BROS.	189
13	NEW	1	CELTIC WOMAN	Celtic Woman MANHATTAN 60233	107
14	17	6	ORIGINAL BROADWAY CAST RECORDING	Monty Python's Spamalot DECCA BROADWAY 004265/UNIVERSAL CLASSICS GROUP	112
15	9	15	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMRG	23

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	PEAK
1	1	3	#1 THE LONGEST YARD	DERRITY/UNIVERSAL 004552*/UMRG	4
2	2	4	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	RCA 68844/RMG	2
3	3	3	MADAGASCAR	DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE	3
4	5	29	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	4
5	4	6	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY MUSIC ●	6
6	10	3	LORDS OF DOGTOWN	GEFFEN 004556/INTERSCOPE	10
7	6	6	ELVIS BY THE PRESLEYS (ELVIS PRESLEY)	RCA 67883/SONY BMG STRATEGIC MARKETING GROUP	7
8	7	44	GARDEN STATE	FOX/EPIC 92843/SONY MUSIC	8
9	13	2	THE SISTERHOOD OF THE TRAVELING PANTS	COLUMBIA 94806/SONY MUSIC	13
10	11	25	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	11
11	9	8	THREE 6 MAFIA PRESENTS CHOICES II: THE SETUP	HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC ●	9
12	8	8	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	ROWDY/MOTOWN 004615/UMRG	8
13	12	34	RAY (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	12
14	15	37	DORA THE EXPLORER	NICK 64495/SONY BMG STRATEGIC MARKETING GROUP	15
15	17	91	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126	17

TOP HEATSEEKERS: MID-ATLANTIC REGION

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	PEAK
1	1	1	#1 KELLY OSBOURNE	SLEEPING IN THE NOTHING (SANCTUARY)	1
2	1	14	AMOS LEE	AMOS LEE (BLUE NOTE)	2
3	3	12	CELTIC WOMAN	CELTIC WOMAN (MANHATTAN)	3
4	2	12	BLOC PARTY	SILENT ALARM (VICE/DIM MAK/ATLANTIC)	4
5	1	1	ZION & LENNOX	MOTIVADO A LA YAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)	5
6	4	7	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)	6
7	1	1	JOHN SCOFIELD	THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES (VERVE/VG)	7
8	3	2	MESHUGGAH	CATCH THIRTY-THREE (NUCLEAR BLAST)	8
9	3	2	BEBEL GILBERTO	BEBEL GILBERTO REMIXED (SIX DEGREES)	9
10	1	1	TEDDY GEIGER	STEP LADDER (EP) (CRE)	10
11	1	3	DANE COOK	HARMFUL IF SWALLOWED (COMEDY CENTRAL)	11
12	1	1	SCOTT GRIMES	LIVIN' ON THE RUN (VELOCITY/BIG DEAL)	12
13	1	1	INGRAM HILL	JUNE'S PICTURE SHOW (HOLLYWOOD)	13
14	10	2	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)	14
15	1	1	MATISYAHU	LIVE AT STUBBS (DUB/OR)	15

VIDEO

LAUNCH PAD

JUN 25 2005

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	2	#1 CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED!) 2 WKS PARAMOUNT HOME ENTERTAINMENT 87904 (29.98)	Dave Chappelle	NR	
2	NEW		BOOGEYMAN: SPECIAL EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 01269 (25.98)	Barry Watson	PG-13	
3	3	2	ARE WE THERE YET? COLUMBIA TRISTAR HOME ENTERTAINMENT 06975 (25.98)	Ice Cube	PG	
4	3	2	THE AVIATOR (WIDESCREEN) WARNER HOME VIDEO 38939 (29.98)	Leonardo DiCaprio/Cate Blanchett	PG-13	
5	1	1	THE AVIATOR (FULL SCREEN) WARNER HOME VIDEO 38940 (29.98)	Leonardo DiCaprio/Cate Blanchett	PG-13	
6	2	2	POOH'S HEFFALUMP MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39996 (29.98)	Animated	G	
7	1	18	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341 (69.98)	Mark Hamill/Harrison Ford	PG	
8	3	3	TEAM AMERICA: WORLD POLICE SPECIAL UNRATED EDITION PARAMOUNT HOME ENTERTAINMENT 25194 (29.98)	Trey Parker/Matt Stone	NR	
9	0	5	NATIONAL TREASURE (WIDESCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35990 (29.98)	Nicholas Cage	PG	
10	8	5	NATIONAL TREASURE (FULL SCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35989 (29.98)	Nicholas Cage	PG	
11	7	34	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391 (19.98)	Liam Neeson/Ewan McGregor	PG	
12	9	21	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539 (19.98)	Ewan McGregor/Natalie Portman	PG	
13	8	12	THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36387 (29.98)	Animated	PG	
14	9	24	NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder	PG	
15	3	3	SEINFELD: THE COMPLETE FOURTH SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 09774 (43.95)	Jerry Seinfeld	NR	
16	12	3	WHITE NOISE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26931 (29.98)	Michael Keaton	PG-13	
17	14	4	RACING STRIPES (FULL SCREEN) WARNER HOME VIDEO 33687 (27.98)	Animated	PG	
18	25	12	THE INCREDIBLES (FULL SCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841 (29.98)	Animated	PG	
19	21	7	MEET THE FOCKERS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25823 (29.98)	Ben Stiller/Robert De Niro	PG-13	
20	22	5	THE PHANTOM OF THE OPERA (SPECIAL EDITION) WARNER HOME VIDEO 70299 (29.98)	Emily Rossum/Gerard Butler	PG-13	
21	16	37	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87991 (26.98)	Dave Chappelle	NR	
22	27	8	OCEAN'S TWELVE WARNER HOME VIDEO 38948 (27.98)	George Clooney/Brad Pitt	PG-13	
23	NEW		MOONLIGHTING: SEASONS 1 & 2 LIONS GATE HOME ENTERTAINMENT 17473 (49.98)	Bruce Willis/Cybil Shepherd	NR	
24	NEW		THE DUKES OF HAZZARD: THE COMPLETE THIRD SEASON WARNER HOME VIDEO 69167 (39.98)	John Schneider/Tom Wopat	NR	
25	15	3	SON OF THE MASK NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 86105 (27.98)	Jamie Kennedy/Alan Cumming	PG	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	2	#1 POOH'S HEFFALUMP MOVIE 2 WKS WALT DISNEY/BUENA VISTA 32536 (29.98)	G	
2	3	5	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
3	18	22	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
4	5	2	SPONGEBOB SQUAREPANTS: FEAR OF A KRABBY PARTY PARAMOUNT 87553 (12.98)	NR	
5	2	4	RACING STRIPES WARNER 33686 (22.98)	PG	
6	6	14	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT 25143 (22.98)	PG	
7	14	17	ALOHA SCOOBY DOO WARNER 02385 (14.98)	Y	
8	4	12	THE INCREDIBLES WALT DISNEY/BUENA VISTA 36425 (29.98)	PG	
9	9	5	THOMAS THE TANK ENGINE: HOBORAY FOR THOMAS (W/TOY) HIT ENTERTAINMENT 08992 (12.98)	NR	
10	12	16	THOMAS & FRIENDS: SODOR CELEBRATION HIT 08989 (14.98)	NR	
11	1	17	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
12	15	13	BARBIE: FAIRYTOPIA LIONS GATE 17121 (19.98)	NR	
13	NEW		HARRY POTTER & THE PRISONER OF AZKABAN WARNER 28449 (22.98)	PG	
14	13	13	BARNEY: LET'S GO TO THE FARM HIT 20117 (14.98)	NR	
15	7	5	NATIONAL TREASURE DIMENSION/BUENA VISTA 36008 (22.98)	PG	
16	RE-ENTRY		DORA THE EXPLORER: CITY OF LOST TOYS PARAMOUNT 875413 (9.98)	NR	
17	RE-ENTRY		GARFIELD THE MOVIE FOXVIDEO 24681 (19.98)	PG-13	
18	19	45	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT 79593 (9.98)	NR	
19	22		SANDLOT 2 FOXVIDEO 27836 (14.98)	NR	
20	21	14	BAMBI (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 36336 (24.98)	G	
21	24		ELMO'S WORLD: FOOD, WATER AND EXERCISE SONY WONDER/SONY 58154 (12.98)	NR	
22	6	6	LEMONY SNICKETS: A SERIES OF UNFORTUNATE EVENTS PARAMOUNT 40763 (22.98)	PG-13	
23	20		MEET THE FOCKERS UNIVERSAL STUDIOS 62826 (23.98)	PG-13	
24	15	11	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
25	NEW		DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT 41913 (12.98)	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	2	#1 THE AVIATOR WARNER HOME VIDEO	PG-13	
2	2	2	ARE WE THERE YET? COLUMBIA TRISTAR HOME ENTERTAINMENT	PG	
3	NEW		BOOGEYMAN COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13	
4	3	5	NATIONAL TREASURE DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG	
5	4	3	WHITE NOISE UNIVERSAL STUDIOS HOME VIDEO	PG-13	
6	5	4	IN GOOD COMPANY UNIVERSAL STUDIOS HOME VIDEO	PG-13	
7	6	7	MEET THE FOCKERS UNIVERSAL STUDIOS HOME VIDEO	PG-13	
8	7	4	ASSAULT ON PRECINCT 13 UNIVERSAL STUDIOS HOME VIDEO	PG-13	
9	8	4	RACING STRIPES WARNER HOME VIDEO	PG	
10	9	3	SON OF THE MASK NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	PG	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	5	PS2: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T	
2	2	8	PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES	ROCKSTAR GAMES	NR	
3	3	5	XBOX: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T	
4	4	8	XBOX: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES	ROCKSTAR GAMES	NR	
5	5	32	PS2: GRAND THEFT AUTO: SAN ANDREAS ROCKSTAR GAMES	ROCKSTAR GAMES	M	
6	6	3	XBOX: FORZA MOTORSPORT MICROSOFT	MICROSOFT	E	
7	8	15	PS2: GRAN TURISMO 4 SONY COMPUTER ENTERTAINMENT	SONY COMPUTER ENTERTAINMENT	E	
8	7	8	PS2: GOD OF WAR SONY COMPUTER ENTERTAINMENT	SONY COMPUTER ENTERTAINMENT	M	
9	9	5	PS2: AREA 51 MIDWAY ENTERTAINMENT	MIDWAY ENTERTAINMENT	NR	
10	NEW		XBOX: CLOSE COMBAT: FIRST TO FIGHT 2K GAMES	2K GAMES	M	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	6	14	#1 GREATEST CELTIC WOMAN 2 WKS MANHATTAN 60233 (18.98)	Celtic Woman	
2	NEW		KELLY OSBOURNE SANCTUARY 84737 (13.98)	Sleeping In The Nothing	
3	1	3	GUCCI MANE LAFLEAF/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
4	2	15	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
5	2	12	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
6	3	3	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
7	3	3	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	
8	NEW		DISCIPLÉ SRE/INO 94421/SONY MUSIC (17.98)	Disciple	
9	NEW		ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal: Special Edition	
10	13	15	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
11	12	34	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
12	14	32	RISE AGAINST GEPHEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
13	30	5	RBD EMI LATIN 75852 (14.98)	Rebelde	
14	9	3	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales	
15	12	12	NATALIE GRANT CURB 78860 (17.98)	Awaken	
16	11	2	JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto	
17	12	4	BOBBY PINSON RCA NASHVILLE 68173/RLG (17.98)	Man Like Me	
18	20	4	LIL' BOOSIE AND WEBBIE TRILL 46330/ASVLM (17.98)	Gangsta Musik	
19	7	2	MESHUGGAH NUCLEAR BLAST 1311 (15.98)	Catch Thirty-Three	
20	29	7	ACCEPTANCE COLUMBIA 89016/SONY MUSIC (11.98)	Phantoms	
21	NEW		THE AQUABATS! NITRO 15863 (13.98)	Charge!!	
22	NEW		COURTNEY JAYE ISLAND 004525/IDJMG (9.98)	Traveling Light	
23	17	2	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Ya No Llores: El Disco Que Se Ve	
24	28	64	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
25	23	24	NB RIDAZ NASTYBODY 1020/UPSTAIRS (13.98)	nb ridaz.com	
26	RE-ENTRY		REYLI SONY DISCOS 93414 (15.98)	En La Luna	
27	50	8	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje	
28	19	12	KURT CARR PROJECT GOSPO CENTRIC 70058/ZDMBA (17.98)	One Church	
29	26	12	ANA BARBARA/JENNIFER PENA FONDVISA 351791/UG (14.98) ⊕	Confesiones	
30	22	3	SHELBY LYNNE CAPITOL 73464 (18.98)	Suit Yourself	
31	35	28	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
32	33	13	ZOEGIRL SPARROW 73296 (12.98)	Room To Breathe	
33	42	8	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	
34	25	7	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
35	RE-ENTRY		LA SECTA ALLSTAR UNIVERSAL LATINO 457702 (14.98)	Consejo	
36	31	3	LOS HURACANES DEL NORTE UNIVISION 310379/UG (13.98) ⊕	Dejate Querer	
37	NEW		LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	
38	27	32	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	
39	NEW		JOHN SCOFIELD VERVE 004360/VG (18.98)	That's What I Say: John Scofield Plays The Music Of Ray Charles	
40	21	3	DUELO UNIVISION 310496/UG (13.98)	En El Area De Suenos	
41	49	11	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
42	11	10	SUPERCHIC[K] INPOP 71279 (12.98)	Beauty From Pain	
43	32	3	BANDA EL RECODO FONDVISA 351630/UG (13.98) ⊕	Hay Amor	
44	37	32	MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98)	The Best Is Yet To Come	
45	NEW		KRYSTAL MEYERS ESSENTIAL 10771 (17.98)	Krystal Meyers	
46	NEW		GOMEZ ATO 21538 (18.98)	Out West	
47	41	11	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	
48	36	22	MARC BROUSSARD ISLAND 002938/IDJMG (9.98)	Carencro	
49	NEW		DANE COOK COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	Harmful If Swallowed	
50	42	16	SHEKINAH GLORY MINISTRY KINGDOM 1011/BDOKWORLD (17.98/11.98)	Live	

BREAKING & ENTERING

The debut album by Christian pop rocker Krystal Meyers enters Top Heatseekers at No. 45 this issue. Discover artists making their Inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON **billboard.com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX

JUN
25
2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMJ/Bubba Gee, BMJ/Noonime Tunes, BMJ/Mass Confusion, ASCAP/WB, ASCAP), WB, H100 42
1 THING (Mi Suk, ASCAP/Universal, ASCAP/BM, ASCAP), HL/WBM, H100 64; POP 67
4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 40

A

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma Musical, ASCAP), LT 40
AGAIN (Chyna Baby, BMJ/Universal, ASCAP/Tetra-grammatron, ASCAP/Nivarc Iyke, ASCAP/Jesse-Jaye, ASCAP/Reach Giona, ASCAP/The Robinson Music Group, BMJ/29 Black Music, BMJ), HL, H100 90, RBH 20
AIRE (Ser-Ca, BMJ) LT 5
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 12
ALGO MAS (EMI April, ASCAP) LT 3
ALL BECAUSE OF YOU (Liesse's First Born Music, BMJ/Wilkinson Ave, BMJ/MyCity Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Peermusic II, BMJ/Moving Fiano, SESAC/All Black Music, ASCAP/EMI April, ASCAP), HL, H100 89, RBH 25
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sontrack, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 88; POP 52
AMERICAN BABY (Colden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMJ/Songs Of Universal, BMJ), HL, H100 75; POP 60
AMOR DEL BUENO (Monster Music, ASCAP) LT 15
AND THEN WHAT (Copyright Control/Money Mack, BMJ), RBH 43
ANYTHING BUT MINE (Graviton, SESAC/Carnival Music, SESAC) H100 100
ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 35
ASAP (Domani And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMJ/Songs Of Universal, BMJ), HL, H100 86; RBH 18
AS GOOD AS I DONE (Tosco Tunes, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ/Florella Cracker, BMJ), HL, CS 6; H100 49; POP 68
ASI COMO HOY (EMO, ASCAP) LT 42
AS LIKE THAT (Eight Mile Style, BMJ/Anti Nuthin' Goin On Bud Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMJ/Songs Of Universal, BMJ/Jeniferlene, BMJ/Hard Workin Black Folks, ASCAP), HL, H100 71; POP 47; RBH 93
EL AUTOBUS (Edmusa, ASCAP/Fato, ASCAP/Vander America, BMJ) LT 37

B

BABY DOLL (Greenhouse, BMJ/EMI Blackwood, BMJ/Rule Music, ASCAP/EMI April, ASCAP), HL, CS 22
BABY GIRL (Dirkzil, BMJ/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegraph Music, ASCAP) POP 91
BABY I'M BACK (Byetta! Music, ASCAP/Famous, ASCAP/Alma Veyet, BMJ/Songs Of Universal, BMJ), HL, H100 19; POP 16
BACK THEN (Mike Jones, BMJ/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 68; POP 83, RBH 30
BANDOLERO (Mia Mussa, ASCAP) LT 10
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 6; POP 4
BE ME (Copyright Control) RBH 72
BE MY ESCAPE (Dobbe, BMJ/West Fishing And All I Got Was This Lousy Fish) POP 72
BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WB, CS 39
THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marathon Key II Music, BMJ/Warner-Tamerlane, BMJ/Songs Of The Collective, BMJ/Back In The Saddle, ASCAP), WB, CS 45
BEST OF YOU (M.J. Twelve, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Ear-Form, BMJ), HL, H100 37; POP 43
BEVERLY HILLS (E.O. Smith, BMJ) H100 20; POP 25
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMJ/Melee Savvy Music, BMJ/Me 3, BMJ/EMI April, ASCAP), HL, H100 72; POP 74
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMJ/Fitty Mouth, BMJ/Rounded, BMJ), WB, CS 4
BI WHEELS (M Felon Entertainment, ASCAP) RBH 74
BILLY'S GOT HIS BEER GOOGLES ON (Castle Street, ASCAP/Murrah, BMJ/Texabama Music, BMJ/Katunk Music, BMJ), WB, CS 36
BLESS THE BROKEN ROAD (Careers-BMG, BMJ/Floyd's Dream, BMJ/Jeff Dicks, BMJ/BUG, BMJ), HL, POP 49
BLUE ORCHID (Peppermint Stripe, BMJ) H100 83, RBH 57
BOONDOCKS (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB, ASCAP/Tower Two, ASCAP/BIA, ASCAP), WB, CS 47
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WB, H100 27; POP 29
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/Fat Matt, ASCAP/Alma, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 36
BREATHE (2 A.M.) (AriannaBonnal Music, ASCAP), WB, H100 62; POP 51
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMJ/Domani And Ya Majesty's Music, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP), HL/WBM, POP 86
BRING ME DOWN (Sony/ATV Tree, BMJ/WATSKI Music, ASCAP/Quil Pickin' At It Music, ASCAP), HL, CS 37
BROKE & TRIFLIN' (Raw Naked Entertainment, ASCAP) RBH 87
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 47; POP 42

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 34; POP 35
CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 37
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric Ruze, ASCAP), HL, H100 60; POP 99; RBH 12
CHARIOT (G. DeGraw Music, BMJ/Warner-Tamerlane,

BMJ), WB, H100 31; POP 21
CHARLIE LAST NAME: WILSON (Zomba Songs, BMJ/R. Kelly, BMJ), WB, RBH 53
COLD (Sugarstar, BMJ) POP 44
COLD (H&K Music, BMJ/Warner-Tamerlane, BMJ/Tentative, BMJ), WB, H100 24; POP 18
COME FLY WITH ME (Brooklyn Mint Publishing, BMJ/EMI April, ASCAP/Carter Boys, ASCAP/Zabouhahi, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonish Music, SDCAN/EMI Blackwood, BMJ), HL, RBH 60
COMO PUDDISTE (EMI April, ASCAP/Gunhill Road, ASCAP/Perez Solo, BMJ/Warner-Tamerlane, BMJ) LT 37

D

CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muzikunguerey Artemis BV, BMJ) LT 17
COOL (Harajuku Lover Music, ASCAP/Cytron, BMJ/EMI Blackwood, BMJ), HL, POP 85
THE CORNER (Songs Of Universal, BMJ/Senseless, BMJ/Please Gimme My Publishing, BMJ/Getting Out Our Dreams, BMJ/EMI Blackwood, BMJ/Be Op Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 70
CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Jay-Qui, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 69
DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWal/Street, BMJ/Each1 Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Golden Fleece, BMJ/Mured, BMJ), HL, RBH 40
DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/Michona, BMJ/Nodev, BMJ), HL, RBH 81
DELICIOUS SURPRISE (I BELIEVE IT) (Chrysalis, ASCAP/War Bride, ASCAP/Jezebel Blues, BMJ), HL, CS 57
DEM BOYZ (Regina's Son, ASCAP/Deniahrar, ASCAP/Jeezy Music, BMJ/Flywid It, BMJ/Grit-In-Ga Finest, BMJ/EMI April, ASCAP/ISHMOOT, BMJ/Warner-Tamerlane, BMJ) H100 97; RBH 24
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMJ/Getting Out Our Dreams, BMJ/EMI Blackwood, BMJ/Four Deuce Publishing, ASCAP/You Cant Take It With You, ASCAP/EMI Unart Catalog, BMJ/Barwin, ASCAP), HL/WBM, H100 63; POP 17, RBH 31
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/70), ASCAP/H100 45; POP 23
DOIN IT RIGHT (Cotton City Music Publishing, BMJ/Riverz Music, BMJ/Latuna Tunes, BMJ/A.J. Masters Music, BMJ/Dixie Stars, ASCAP/Tri-Off Entertainment Group, ASCAP/Cotton Music, ASCAP) CS 48
DONT ASK ME HOW I KNOW (Mosaic Music, BMJ/Bobby's Song And Salvage, BMJ/Bill Butler, BMJ/JonesOne Music, ASCAP/Tier Three Music, ASCAP), CS 16; H100 93
DONT CHA (God Given, BMJ) RBH 91
DONT CHA (God Given, BMJ) RBH 91
DONT ENJOY (BMJ), HL, H100 13; POP 9; RBH 41
DONT THINK WITH MY HEART (Careers-BMG, BMJ/Zomba Songs, BMJ/Lam, BMJ/Cherry River, BMJ/Printz Polar, BMJ/Songs Of Universal, BMJ/EI Cubano, BMJ/EMI Blackwood, BMJ/Mokojumbi, BMJ), HL/WBM, H100 3; POP 2
DONT WORRY 'BOUT A THING (Emeto, ASCAP/WB, ASCAP/EMI Blackwood, BMJ), HL/WBM, CS 15
DO SOMETHIN' (Murlyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP), HL, POP 92
DOT COM (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Big Kidd Music, BMJ/EMI Virgin Songs, BMJ/U.R. IV, ASCAP/EMI April, ASCAP), HL, RBH 54
OO THE DAMN THING (EMI, PRS/Salaam Remi, ASCAP/EMI April, ASCAP) RBH 94
DO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMJ/Sony/ATV Acuff Rose, BMJ/Circle C, ASCAP), HL, CS 21
DREAM BIG (Warner-Tamerlane, BMJ), WB, CS 43
DREAMS (BlackWid/Street, BMJ/Each1 Teach1, ASCAP/Hop Since 1978, BMJ/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL, H100 38; POP 78, RBH 14
OROP IT LIKE ITS HOT (My Own Chit, BMJ/EMI Blackwood, BMJ/The Waters Of Nazareth, BMJ/Careers-BMG, BMJ/Raychance, BMJ), HL, RBH 4
DUENO DE TI (Arpa, BMJ) LT 34

E

ECHAME A MI LA CULPA (EMMI, ASCAP/Peer International, BMJ) LT 25
ENERGY (Nabooogie Publishing, ASCAP/ChaChevez Music, ASCAP/EMI April, ASCAP/Latino Veit, BMJ/Amaya-Sophia, ASCAP/Songs Of Universal, BMJ), HL, H100 79; POP 58
ERES DIVINA (BMG Songs, ASCAP) LT 11
EROTIC (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMJ/Bubba Gee, BMJ/Noonime Tunes, BMJ/Warner-Tamerlane, BMJ/Shotcut Music, BMJ), HL/WBM, H100 59; POP 39; RBH 68
ES MI SOLEADO (Semilla Del Silencio, ASCAP) LT 49
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 48

F

FALL TO PIECES (Alma, ASCAP/Avril Lavigne, Solaire/Under Zenth, SOCAN), HL, POP 55
FAST CARS AND FREEDOM (SONY/ATV Cross Keys, ASCAP/Onay, BMJ/Major Bob, ASCAP/Sweez Summer, ASCAP/Warner-Tamerlane, BMJ/Levs Palm Tree Music, BMJ), HL/WBM, CS 2, H100 39; POP 80
FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP) H100 78; POP 54
FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shavuk Al-Din, ASCAP/Copyright Control) RBH 85
FIX YOU (BMG Songs, ASCAP), HL, POP 61
FOOTWORK (1803, BMJ) RBH 96
FOR THE NASTY (U Beta Like My Muzic, BMJ/EMI Blackwood, BMJ/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ), HL, RBH 86
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, H100 56; RBH 7

G

GANGSTA PARTY (All World, Inc., ASCAP/On Top, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Noonime Tunes, BMJ/Warner-Tamerlane, BMJ/Nate Dogg, BMJ/Songs Of Universal, BMJ/WB,

ASCAP), HL/WBM, RBH 99
GEORGIA RAIN (Careers-BMG, BMJ/Sagrabaux Songs, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ), HL/WBM, CS 25
GET CRUNK (Swote, ASCAP/Jay Music, ASCAP/White Rhino, BMJ/Swizole Music, BMJ) RBH 76
GET IT POPPIN' (Warner-Tamerlane, BMJ/Joey & Ryan Music, BMJ/Scott Storch, ASCAP/TVT, ASCAP), WB, H100 116; POP 30; RBH 21
GET NO DOH WEE (GG&L, ASCAP) RBH 80
GET RIGHT (Darr Rich, BMJ/EMI Blackwood, BMJ/Intichappell, BMJ/EMI April, ASCAP), HL/WBM, POP 88
GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Its A Wonderful World Music, BMJ/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMJ/Angela Beyonce, ASCAP/Hitco Music, BMJ/EMI April), HL, H100 67; POP 59; RBH 29
GIRLFLIGHT (Kereni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMJ/White Rhino, BMJ/Songs Of Peer, BMJ/Marchinini, ASCAP/Gnat Booy, ASCAP/Chrysalis, ASCAP/EMI Blackwood, BMJ), HL, H100 41; POP 37

GIVE ME THAT (Trill Productions, ASCAP/My Own Chit, BMJ/Chase Chad, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ) H100 43; RBH 10
GO (Songs Of Universal, BMJ/Senseless, BMJ/Please Gimme My Publishing, BMJ/Getting Out Our Dreams, BMJ/EMI Blackwood, BMJ/Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, RBH 52
GO HOME (EMI Blackwood, BMJ/Jelinda, BMJ/WB, ASCAP/Malibox Music, ASCAP), HL/WBM, CS 51
GOIN CRAZY (Nabooogie Publishing, ASCAP/ChaChevez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Bottz Music, ASCAP/Lains Goin Platinum, BMJ), HL, H100 80; POP 45
GOODBYE TIME (Sony/ATV Tree, BMJ) CS 11; H100 87
GOOD OLE DAYS (Phyvestar, ASCAP/Big Loud Shirt, ASCAP), CS 53
GOTTA GETCHA (Shaniah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajama, ASCAP/Air Control, ASCAP), HL, RBH 75
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/50 Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 65
GOTTA MAKE IT (Aprils Boy Music, BMJ/Kharatrov, ASCAP/Uncle Bobby's Music, BMJ/EMI Blackwood, BMJ/Kim Hoquind Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMJ/Staying High Music, ASCAP/Alma, ASCAP/WB, ASCAP), HL/WBM, RBH 47
GRIND WITH ME (Blue Star Publishing, BMJ/Black Boy Hatchet, BMJ/EMI Blackwood, BMJ), HL, H100 7; POP 28; RBH 8

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP), HL, H100 68; POP 97
HASTE IT OR LOVE IT (Juan & Nelson, ASCAP) LT 30
HATE IT OR LOVE IT (BlackWal/Street, BMJ/Each1 Teach1, ASCAP/50 Cent, ASCAP/Universal-Sol, ASCAP/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Golden Fleece, BMJ/Mured, BMJ), HL/WBM, H100 14; POP 19; RBH 36
HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/That's Plum Song, ASCAP/Tea Time, ASCAP/Baboschka Worldwide Music, ASCAP/Songs Of Universal, BMJ/Gold Fever Music, BMJ), HL, RBH 82
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music, BMJ) POP 79
HELP SOMEBODY (Careers-BMG, BMJ/Gottahaveable Music, BMJ/Songs Of Windswept Pacific, BMJ) CS 20
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Titawhirl, BMJ), HL, CS 34
HICKTOWN (Warner-Tamerlane, BMJ/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WB, CS 31
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/Ward Of Grove Music, ASCAP/Haber Corporation, BMJ) CS 32
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WB, H100 25; POP 26
HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ), HL, H100 2; POP 1; RBH 16
HONKYTONK U (Tokeco Tunes, BMJ) CS 44
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hol Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdog Songs, BMJ/Trinity, BMJ/E. Daz II, BMJ/Antonio Dixon's Music, ASCAP/Jonny Lee Music, BMJ/Famous, ASCAP), HL, H100 66; RBH 22
HOW TO DEAL (Soul/Sick Music, BMJ/Jumping Bean, BMJ/WB, SESAC/Babyboys Little, SESAC/Noonime South, SESAC), WB, H100 52; POP 40
HOY COMO AYER (Maximo Aguirre, BMJ) LT 7

I

I AINT NO QUITTER (Universal-Songs Of PolyGram International, BMJ/Loon Echo, BMJ/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 46
I CANT STOP LOVING YOU (KennyCommunity, BMJ) H100 95; RBH 67
ICY (Furline, BMJ) RBH 46
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMJ/EMI April, ASCAP/Dint How To Be, ASCAP/WB, ASCAP/Platinum Flow, ASCAP), WB, CS 28
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMJ/Mosaic Music, BMJ), HL, CS 9; H100 82
(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/LeLow, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP/BMG Songs, ASCAP) RBH 44
IM A HUSTLA (Lars, ASCAP/Swizz Beat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 65; POP 93; RBH 17
IM READY (Mini Factory, ASCAP) RBH 49
INCOMPLETE (Word, ASCAP/Giomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL/WBM, H100 17; POP 10
INCREDIBLE FEELIN' (Stim Thug, BMJ/Bubba Gee, BMJ/Noonime Tunes, BMJ/Warner-Tamerlane, BMJ/Shotcut Music, BMJ/EMI Blackwood, BMJ), HL/WBM, RBH 88
IN THE KITCHEN (Zomba Songs, BMJ/R. Kelly, BMJ), WB, POP 87; RBH 35
IN YA FACE (Ebony Williams Publishing Designee, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP) RBH 92

J

I SEE ME (Sony/ATV Acuff Rose, BMJ/Post Oak, BMJ/Lavender Zoo Music, BMJ), HL, CS 52
ITS A HEARTACHE (Careers-BMG, BMJ/Lojo, BMJ/PEP, ASCAP) CS 26
ITS LIKE THAT (Rye Songs, BMJ/Songs Di Universal, BMJ/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, POP 48
I UNDERSTAND (Bad Body Music, ASCAP) RBH 90

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 4; POP 7; RBH 3
JUST A MOMENT (Zomba, ASCAP/II Will, ASCAP/Notting Dale, ASCAP/Mawkeens, ASCAP/Citlord Peacock Publishing Designee, BMJ/Warner-Tamerlane, BMJ/Dernard's Other, BMJ/Sony/ATV Tunes, BMJ), HL/WBM, RBH 56

K

KAL-I-4-NIA DREAM' (Universal, ASCAP/Negril West, ASCAP), HL, RBH 98
KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, POP 33
KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Onay, BMJ), HL, CS 7; H100 70
KING OF THE CASTLE (Sony/ATV Cross Keys, ASCAP/Divers Ed, ASCAP), HL, CS 59

L

LA CAMISA NEGRA (Camaleon, BMJ/Peermusic III, BMJ) H100 98; LT 2
LA LUCRA AUTOMATICA (Warner-Tamerlane, BMJ) LT 41
LA SORPRESA (TN Ediciones, BMJ) LT 13
LA TORTURA (The Caramel House, BMJ/Sony/ATV Latin, BMJ/Nomad, BMJ) H100 51; LT 1; POP 47
LET ME GO (Escatapa, BMJ/Songs Of Universal, BMJ) H100 18; POP 12
LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMJ/Chrysalis Songs, BMJ/Almo Irving, BMJ), HL, H100 33; POP 69; RBH 11
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pop Soul Music, ASCAP/R.H. Compound, ASCAP/EMI April, ASCAP), HL, H100 46; RBH 25
LIKE THAT (Vals Child, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP/Tino, BMJ/Alley, BMJ/Paul Simon, BMJ/WB, ASCAP) RBH 79
LIKE YOU (Los Cangris, ASCAP) H100 92; POP 77
LISTEN TO YOUR HEART (EMI Blackwood, BMJ/Jimmy Fun Music, BMJ) H100 55; POP 27
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMJ/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP), WB, H100 29; POP 36
LONELY (Famous, ASCAP/Beyoncé Music, ASCAP/EMI April, ASCAP), HL, H100 40; POP 22
LONELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 11; POP 14
LOOK WHAT YOUVE DONE (Jel Music, ASCAP) POP 81
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 4
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rights, ASCAP/Warner-Tamerlane, BMJ/Big Colorado Music, BMJ/Deep Space Music, BMJ/Publishing Corp. Of America, BMJ/Pure Energy, BMJ), WB, H100 23; POP 34; RBH 34
LOT OF LEAVIN LEFT TO DO (Sony/ATV Tree, BMJ/Sony/ATV Cross Keys, ASCAP) CS 3; H100 53
LUNA LLENA (Primo, BMJ) LT 28

M

MAKE HER FEEL GOOD (Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/MO GT, BMJ/Mas Eight Zero Two Music, BMJ/Universal-Songs Of PolyGram International, BMJ/EMI Sosaia, BMJ/Jonathan King, BMJ), HL, H100 77; RBH 32
MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP/J Only, ASCAP), HL, CS 1; H100 35; POP 65
MAYOR QUE U (Universal-Musica Unica, BMJ) LT 9
MESMERIZED (Chyna Baby, BMJ/Bingo Long, BMJ/Haleem, ASCAP/Life Print, ASCAP/Woman On Top Music, ASCAP/Invis, BMJ/Screen Gems-EMI, BMJ/Fred Albert Music, BMJ) RBH 73
MIA (F.L.P. BMJ) LT 8
MI CREDO (Vand America, BMJ) LT 29
MIRA ME (Not Listed) LT 43
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Eves Guy, SESAC/Carol Vincent And Associates, SESAC), WB, CS 8; H100 54; POP 64
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Burnthead, McCready & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 56
MOCKINGBIRD (Eight Mile Style, BMJ/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WB, POP 66
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMJ/EMI Blackwood, BMJ), HL, RBH 62
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 12; POP 49

N

MUST BE DOIN SOMETHIN RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 49
MUST BE NICE (Daly's Music, ASCAP) H100 74; RBH 13
MY GIVE A DAMN'S BUSTED (Diffunus, BMJ/Mosaic Music, BMJ/Sony/ATV Tree, BMJ/Wenona, BMJ/Mike Curb, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 73; POP 76
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Farm Music, ASCAP/Universal, ASCAP/Vosaic Music, BMJ), HL/WBM, CS 18
NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 22
NAKED (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hol Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Bank 1176, ASCAP/Black Fountain, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Music, ASCAP), HL, RBH 64
NECK OF THE WOODS (EMI Blackwood, BMJ) RBH 71
NI EN DEFENSA PROPIA (Miy Mack, BMJ) LT 12
NO ME QUEDA MAS (EMI Blackwood, BMJ/Lone Island, BMJ) LT 23
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, POP 98

O

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WB, LT 6

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WB, POP 38
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International, SESAC/Jahque Joints, SESAC/EMI April, ASCAP), HL, H100 5; POP 6; RBH 5
OKAY (White Rhino, BMJ/Drugstore, ASCAP/Peetunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMJ/Morningsdetail, ASCAP/Nivea B, Hamilton, ASCAP/Zomba, ASCAP), WB, POP 50
ONE DAY AT A TIME (Deanling, ASCAP) CS 58
ONE WORD (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, POP 82
ORDINARY PEOPLE (John Legend, BMJ/Will.i.am, BMJ/Cherry River, BMJ) CLM/HL, RBH 33
OYE MI CANTO (SP Beat In Da Hood, ASCAP/Of Da Yelzabul, BMJ/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMJ/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WB, LT 35

P

PERDONA MIS ERRORES (Arpa, BMJ) LT 48
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 13; H100 81
PIMPIN' ALL OVER THE WORLD (Ludacris, SESAC/2590 Music Publishing, ASCAP/Scantz, BMJ/Songs Of Universal, BMJ) H100 49; POP 70, RBH 13
PLAY SOMETHING COUNTRY (Sony/ATV Tree, BMJ/Showbilly, BMJ/Um Me On Music, BMJ/Still Working For The Man, BMJ/CG, BMJ), HL/WBM, CS 17
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Yoga Flame, BMJ/EMI Blackwood, BMJ/Da Family Music, ASCAP/EMI April, ASCAP/Pepsol Music, ASCAP), HL, RBH 66
POBRE DIABLA (Crown P, BMJ) LT 18
PON DE REPLAY (VNM Publishing, ASCAP/Below Da Beat Music, BMJ/AMP Group Publishing, BMJ/Songs Of Universal, BMJ/Bayun Beat, BMJ) H100 30; POP 31; RBH 6
POURQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP Arjona Music, ASCAP) LT 19
POURQUE TU NO ESTAS (Historia, ASCAP/B Music, ASCAP) LT 36
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/EMI April, HL, CS 27
PUMP IT (EMI April, ASCAP/Will.i.am, BMJ/Jeepee, BMJ/Cherry River, BMJ/Avenue All, BMJ/Reach Global Songs, BMJ/Headphone Junkie Publishing, ASCAP), CLM/HL, H100 96; POP 53
PURIFY ME (Cytron, BMJ/EMI Blackwood, BMJ/Soundtrun Tunes, BMJ/Chrysalis Songs, BMJ/No I.D., BMJ), HL, RBH 57

Q

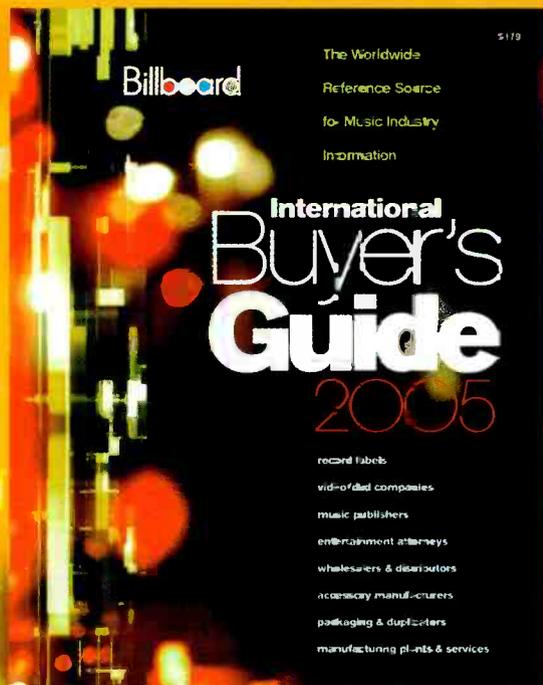
QUE LASTIMA (Universal Music, ASCAP) LT 30
QUE MAS QUISIERA (LGA, BMJ) LT 20

R

A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Sponker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley Music, ASCAP), HL, CS 23
REDNECK YACHT CLUB (This Is Hit,

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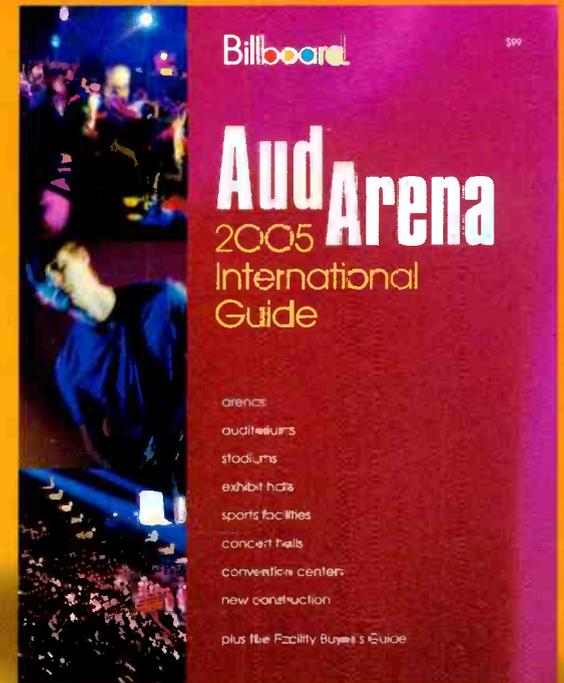
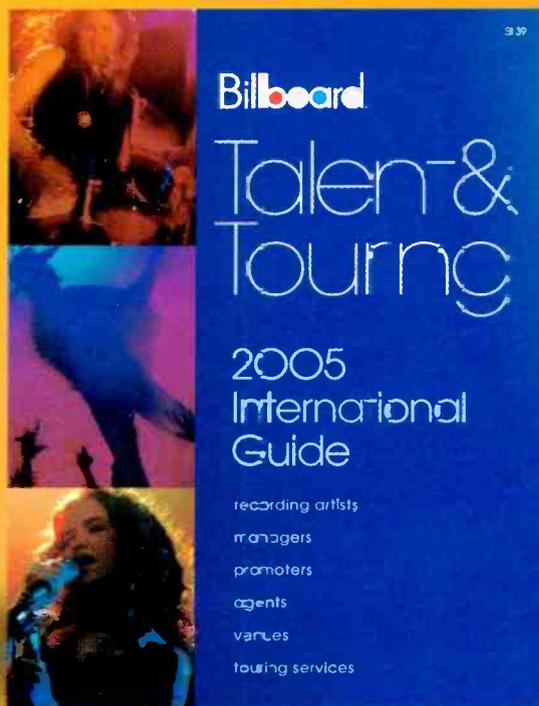
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Conductor Carlo Giulini, 91

Carlo Maria Giulini, known for leading some of the world's top orchestras, died June 14 of unspecified causes in the northern Italian town of Brescia.



GIULINI

He was 91.

A native of Italy, Giulini made his conducting debut in Rome in 1944. He became principal conductor at Milan's La Scala opera house in 1953 and was principal guest conductor of the Chicago Symphony Orchestra from 1969 to 1978.

Giulini, who drew comparisons to fellow Italian conductor Arturo Toscanini, also made a name for himself conducting for opera legend Maria Callas in the 1950s. He is survived by three sons.

BIRTHS BOY: Daniel Polk, to Rachel and Marc Schiffman, June 1 in Livingston, N.J. Father is features editor for *Billboard*.

GIRL: Camille Grace, to Jill and Kristian Bush, June 7 in Atlanta. Father is member of country trio Sugarland.

GIRL: Nyla Rae, to Vanessa and Aaron Lewis, June 9 in North Hampton, N.H. Father is lead singer of rock act Staind.

DEATHS Kirby Standley, 30, of a sudden illness, May 25 in Dallas. The Texas native spent the last three years was tour manager for the Roger Creager Band. He is survived by his wife, parents and a sister. Memorial donations can be made to his wife, Shannon Huntington Standley, 2018 Broken Oak Road, San Antonio, Texas 78232.

Ben Peters, 71, of pneumonia, May 25 in Nashville. The Grammy Award-winning songwriter got his start on the New Orleans club circuit as a saxophonist before moving to Nashville in 1966 to concentrate on writing. Soon after, he penned "Kiss an Angel Good Morning," which Charley Pride took to No. 1 on the *Billboard* Top Country Songs in 1971, and won Peters a Grammy.

A member of the Nashville Songwriters Hall of Fame, Peters' country No. 1s also included Freddy

Fender's "Before the Next Teardrop Falls"—co-written with Vivian Keith—in 1975 and Kenny Rogers' "Daytime Friends" in 1977. Jerry Lee Lewis, Ray Charles, Alan Jackson, Loretta Lynn and Willie Nelson also recorded his songs. Peters is survived by his wife, three children and five grandchildren.

Smokey Stover, 76, of cancer, June 3 in Texas. The DJ's career included stints at KLVU Pasadena, Texas; KRCT Baytown, Texas; KBRZ Freeport, Texas; KLOS Albuquerque, N.M.; KCIJ Shreveport, La.; KMOP Tucson, Ariz.; KRZE Farmington, N.M.; and WYXE Gallatin, Tenn. He was inducted into the Country Music DJ Hall of Fame in 2000.

Shoichi Kusano, 74, of pancreatic cancer, June 6 in Tokyo. The chairman of Tokyo-based music publisher Shinko Music was a pioneer of the Japanese music-publishing business. He was perhaps best-known under the pseudonym Kenji Sazanami, which he used when writing Japanese lyrics for many Western pop songs in the early 1960s.

Kusano was Shinko president for 21 years before becoming chairman in 1999. That year he received a Blue Ribbon Medal from the Japanese government in recognition of his lengthy service to the music industry.

Shinko has represented the international catalogs of the Beatles, the Rolling Stones, Simon & Garfunkel, Billy Joel, Neil Sedaka and Bob Dylan.

INDUSTRY EVENTS

JUNE 21 Commotion Records Music & Film Panel, Barnes & Noble, the Grove at Farmer's Market, Los Angeles. 212-956-3906.

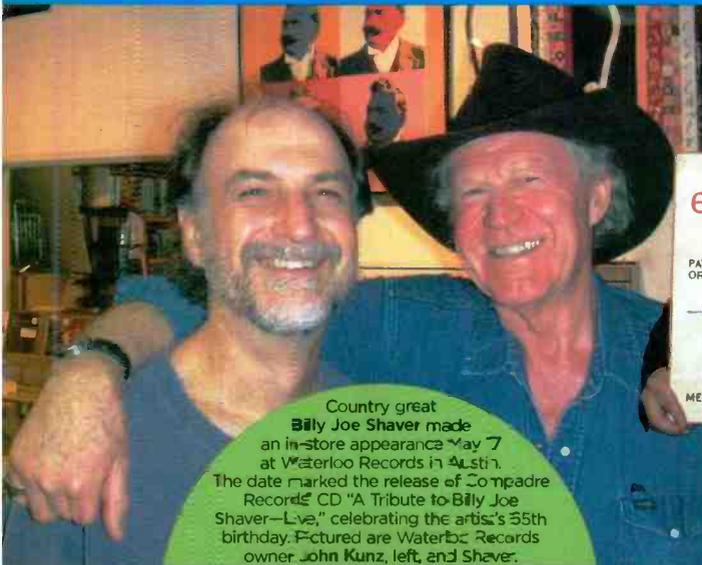
JULY 12 What Teens Want: Marketing to Teens Using Music, Movies & the Media, Marriott Marquis, New York. 646-654-4660.

JULY 15-16 Seventh Annual Challenge for the Children Charity Weekend, Allstate Arena, Chicago. 866-497-2382.

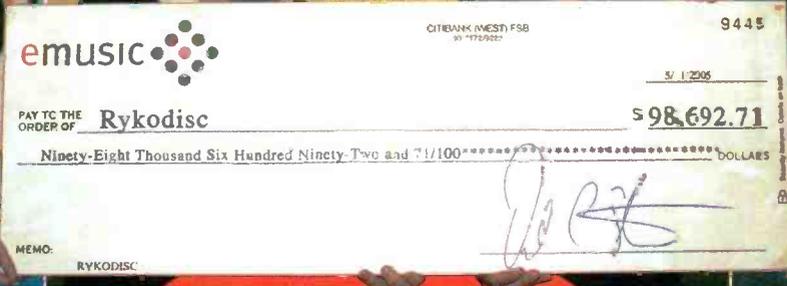
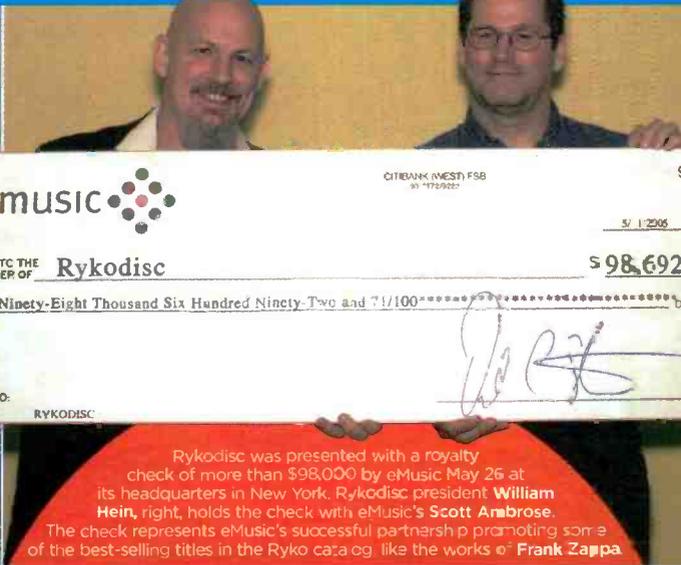
JULY 15-19 80th Annual IAAM Conference & Trade Show, Washington Convention Center and Renaissance Washington D.C. Hotel. 972-906-7441.

AUG. 3-5 Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards, Atlanta. 646-654-4660.

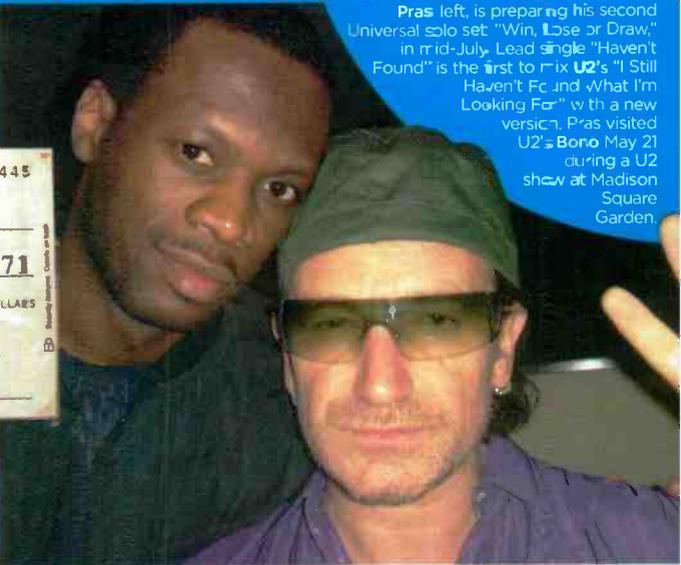
AUG. 10-14 47th Annual NARM Convention & Marketplace, San Diego Marriott. 856-596-2221.



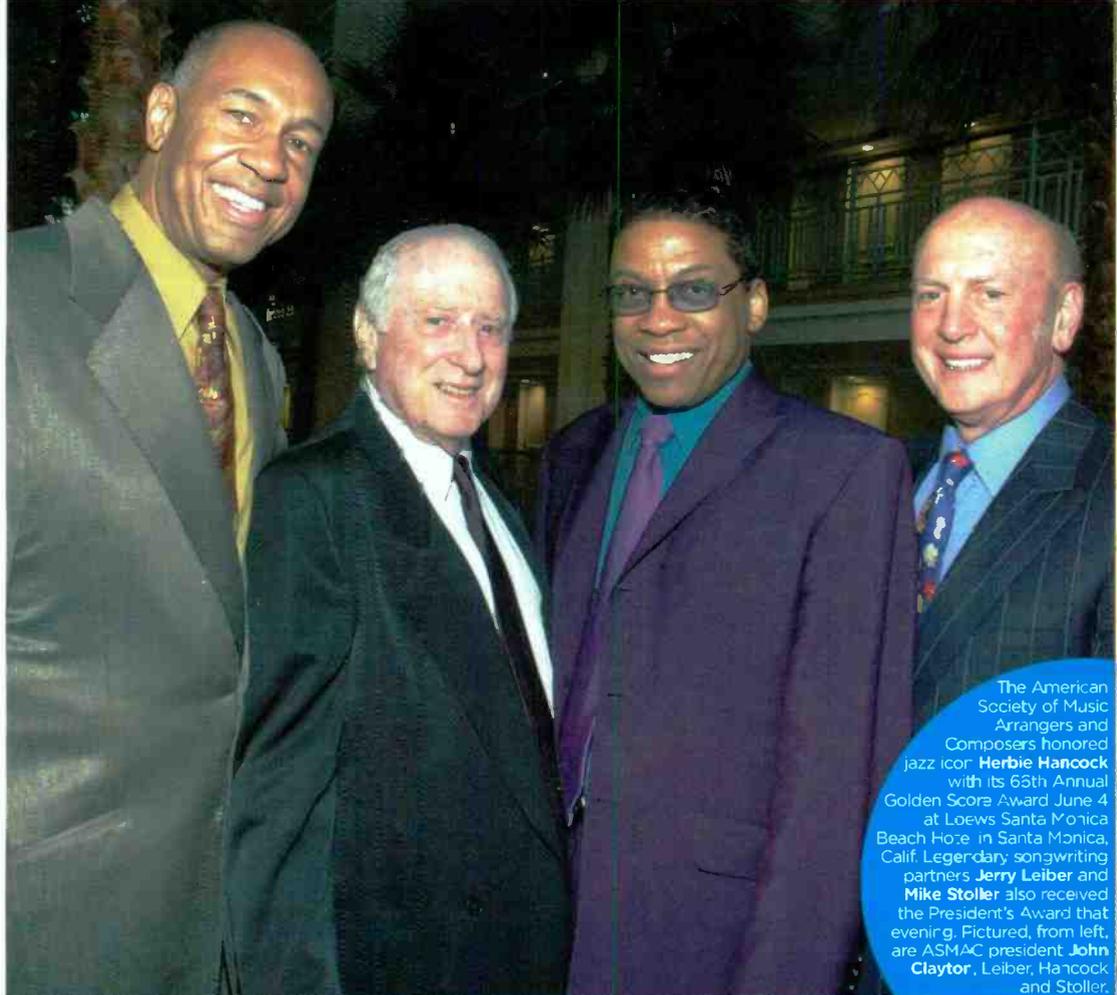
Country great **Billy Joe Shaver** made an in-store appearance May 7 at Waterloo Records in Austin. The date marked the release of Compadre Records' CD "A Tribute to Billy Joe Shaver—Live," celebrating the artist's 55th birthday. Pictured are Waterloo Records owner **John Kunz**, left, and Shaver.



Rykodisc was presented with a royalty check of more than \$98,000 by eMusic May 26 at its headquarters in New York. Rykodisc president **William Hein**, right, holds the check with eMusic's **Scott Ambrose**. The check represents eMusic's successful partnership promoting some of the best-selling titles in the Ryko catalog, like the works of **Frank Zappa**.



Pras, left, is preparing his second Universal solo set "Win, Lose or Draw," in mid-July. Lead single "Haven't Found" is the first to mix **U2's** "I Still Haven't Found What I'm Looking For" with a new version. **Pras** visited **U2's Bono** May 21 during a **U2** show at Madison Square Garden.



The American Society of Music Arrangers and Composers honored jazz icon **Herbie Hancock** with its 65th Annual Golden Score Award June 4 at Loews Santa Monica Beach Hotel in Santa Monica, Calif. Legendary songwriting partners **Jerry Leiber** and **Mike Stoller** also received the President's Award that evening. Pictured, from left, are ASMAC president **John Clayton**, Leiber, Hancock and Stoller.



Industry players gathered June 1 in celebration of the grand opening of XM Satellite Radio's new studios at Jazz at Lincoln Center in New York. From left are XM Satellite Radio's **Hugh Fierano**, Jazz at Lincoln Center's **Derek Gordon**, Grammy Award-nominated artist **India.Arie** and Jazz at Lincoln Center's **Winton Marsalis**. (Photo: Zeck Seckler)



Billboard hosted a special panel on music and advertising May 11 at a Chicago Advertising Federation breakfast at the 410 Club in Chicago's Wrigley Building. **Billboard** co-executive editor **Tamara Conniff** moderated the session, which featured, from left, Leo Burnett's **Cheryl R. Berman**, Aware Records' **Gregg Latterman**, Victory Records' **Tony Brummel**, HOB Entertainment's **Alan Simkowski** and Budweiser's **Dave Campbell**.



Eight-time Grammy Award winner **Chaka Khan** hosted the second annual gala dinner benefiting the Chaka Khan Foundation at the private estate of Richard Ziman (Arden Fealty) and wife Daphna (Children's United Nations) May 28 in Beverly Hills. Grammy-winning musician **Kenny G** was honored with a Community Award for his work and contributions to children's organizations through the Kenny G Miracles Foundation. **Khan**, left, and **Kenny G** performed a duet at the event.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

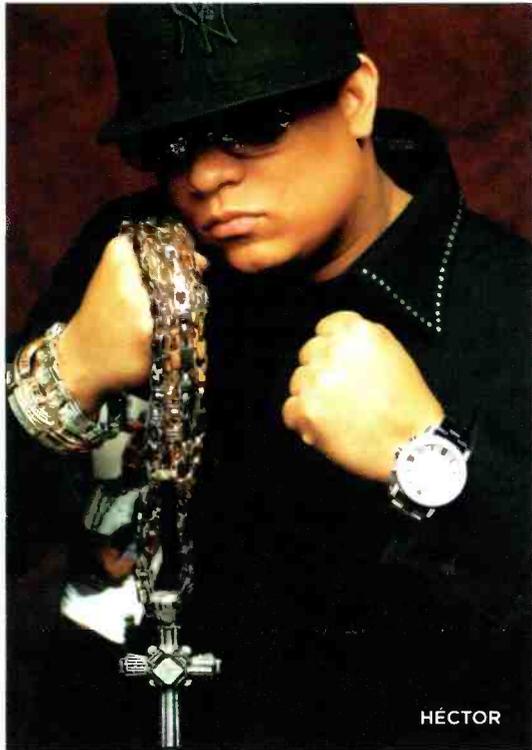
For more INSIDE TRACK go to www.billboard.biz

GAME STYLE

Track hears that the Game has partnered with car customization company 310 Motoring—which has branched out to fashion—to launch his own athletic shoe line, Hurricane. Sources say the news will be made official at a June 21 party at Quo in New York. Earlier that day, the Game is scheduled to play in the famed Rucker Basketball Tournament in Harlem, N.Y., with some friends from the NBA, including Barron Davis (of the Golden State Warriors) and Gilbert Arenas (Washington Wizards), and possibly Paul Pierce (Boston Celtics). The Aftermath/G-Unit/Interscope artist was a college basketball player before getting sidetracked by less legit pursuits, which helped fuel his multiplatinum debut, “The Documentary.”

HÉCTOR, JAY-Z PONDER JV

Puerto Rican reggaeton artist Héctor “El Father” (aka Héctor “El Bambino”) is in talks with rap star Jay-Z regarding a joint-venture label. This will not be the first time Héctor and Jay-Z have worked together. Earlier this year, Héctor spent time with Jay-Z during a photo shoot for an upcoming campaign for Jay-Z’s Roc-a-Wear clothing line. Héctor will be featured in the print ad campaign, which also includes Memphis Black and Young Guns. Javier Gómez, CEO of Héctor’s Gold Star Music label, says the rapper is in conversations to launch his own clothing line under the Roc-a-Wear umbrella.



HÉCTOR

MICROSOFT MULLS SUBSCRIPTIONS

Could Microsoft be preparing to launch an MSN Music subscription service later this year? Track hears that MSN Music execs were in New York meeting with label representatives about the possibility. By some reports, MSN would like to offer Apple customers a new, free version of any song they already purchased at iTunes, thereby saving customers from buying new files of the same songs that use Microsoft’s format. Microsoft also reportedly has tapped Xbox head Robbie Bach to play a more active role in MSN Music’s future. Word has it that Microsoft CEO Steve Ballmer wants to take a larger bite out of Apple’s digital music lead. Could this mean a tighter integration with the much-anticipated Xbox 360 game console, due in retail stores this holiday season?

ALMOST THERE

In the May 28 issue, Track tipped readers off to unsigned artist Samantha Priore. Now, we hear that the 17-year-old performed June 16 at a private early-afternoon showcase at 550 Madison Avenue for Sony Music Label Group U.S. president/CEO Don Ienner and others. Later that day, sources say, Priore trekked downtown for a showcase at S.I.R. Studio, where she performed for executives from Capitol, Lava, Hollywood and Jive. Don’t be surprised if Priore has signed on the dotted line by the time you finish reading this sentence. Stay tuned.

GOOD WORKS

Twisted Sister’s longtime sound man, Charlie Barreca, needs a liver transplant. Unfortunately, Barreca, dubbed the “Sixth Sister” by the band, does not have health insurance. So Dee Snider and his fellow Sisters are doing their part to help him. On July 15, Twisted Sister will play a benefit concert for Barreca at the Electric Factory in Philadelphia. The band’s goal is to raise at least \$100,000 to help defray the costs of the transplant and follow-up care. In the meantime, donations can be sent in Barreca’s name to the American Liver Foundation, Transplant Trust Fund, 1425 Pompton Avenue, Cedar Grove, N.J. 07009.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Records in New York promotes **Phylicia Fant** to director of publicity. She was manager.

Epic Records in New York names **Julie Smith** VP of strategic marketing. She was chief marketing officer and team captain at Chama Group.

Universal Music Group in London promotes **Barney Wragg** to senior VP of eLabs. He was VP.

PUBLISHING: Sony/ATV Music Publishing in New York names **Lauren Berkowitz** VP of global digital business. She was VP of digital business at Sony BMG Music Entertainment.

RETAIL: Newbury Comics in Boston promotes **Amy Dorfman** to VP of marketing. She was director. Newbury Comics also promotes **Maria Scheri** to director of promotions. She was promotion coordinator.

PRO AUDIO: TASCAM in Montebello, Calif., appoints **Rick McClendon** division manager. He was national sales manager. TASCAM also promotes **John Larabee** to director of product development and marketing. He was national accounts manager.

HOME VIDEO: Buena Vista Home Entertainment in Burbank, Calif., promotes **Sandy Barger**, **Gabrielle Chamberlin** and **Susan Soria-McLain** to VPs of brand marketing and product management. All three were executive directors.



RADIO: Clear Channel Radio in San Antonio promotes Nashville-based **Clay Hunnicutt** to VP of country programming. He was VP of mid-South programming.

RELATED FIELDS: Worldwide Entertainment Group in New York names **Nicola Sigrist** VP. She was product manager at Universal Music Latin America.

Univision Communications in New York ups **Maryam Bankarim** to chief marketing officer. She was senior VP of strategic marketing.

DIC Entertainment in Burbank, Calif., promotes **Deb Clark** to VP of royalty and music publishing administration. She was executive director.

Bunim-Murray Productions in Los Angeles promotes **Dave Stone** to VP of music. He was director.

Send submissions to shan@billboard.com.

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