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JUNE
11
2005

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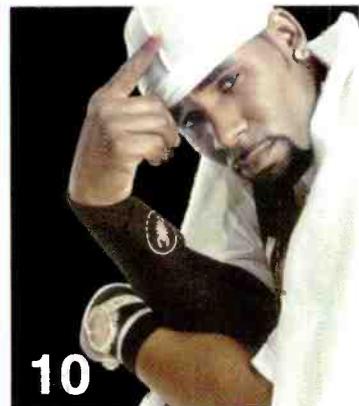


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No. 1 ON THE CHARTS

ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	54	AUDIOSLAVE / OUT OF EXILE
TOP BLUEGRASS	63	ALISON KRAUSS + UNION STATION / LONELY RUNS BOTH WAYS
TOP CLASSICAL	68	YO-YO MA/THE SILK ROAD ENSEMBLE / SILK ROAD JOURNEYS: BEYOND THE HORIZON
TOP CLASSICAL CROSSOVER	68	IL DIVO / IL DIVO
TOP COUNTRY	63	TOBY KEITH / HOINKYTONK UNIVERSITY
TOP ELECTRONIC	66	GORILLAZ / DEMON DAYS
TOP INTERNET	69	JOHN CENA & THA TRADEMARC / YOU CAN'T SEE ME
TOP JAZZ	68	MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	68	KENNY G / AT LAST... THE DUETS ALBUM
TOP LATIN	65	DADDY Yankee / BARRIO FRO
TOP HEATSEEKERS	70	GUCCI MANE / TRAP HOUSE
TOP POP CATALOG	69	COLDPLAY / A RUSH OF BLOOD TO THE HEAD
TOP R&B/HIP-HOP	60	COMMON / BE
TOP REGGAE	60	VARIOUS ARTISTS / BLAZIN' REGGAE
TOP SOUNDTRACKS	69	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS
SINGLES		
	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	59	KELLY CLARKSON / BREAKAWAY
ADULT TOP 40	59	ROB THOMAS / LONELY NO MORE
HOT COUNTRY	64	KEITH URBAN / MAKING MEMORIES OF US
COUNTRY SINGLES SALES	64	BUDDY JEWELL / IF SHE WERE ANY OTHER WOMAN
HOT DANCE CLUB PLAY	66	INAYA DAY / LIFT IT UP
HOT DANCE AIRPLAY	66	KELLY OSBOURNE / ONE WORD
HOT DIGITAL SONGS	58	GWEN STEFANI / HOLLABACK GIRL
HOT 100	57	MARIAH CAREY / WE BELONG TOGETHER
HOT 100 AIRPLAY	58	MARIAH CAREY / WE BELONG TOGETHER
HOT 100 SINGLES SALES	58	AMERICAN IDOL FINALISTS SEASON 4 / WHEN YOU TELL ME YOU LOVE
HOT LATIN SONGS	65	SHAKIRA FEATURING ALEJANDRO SANZ / LA TORTURA
MODERN ROCK	59	NINE INCH NAILS / THE HAND THAT FEEDS
POP 100	59	GWEN STEFANI / HOLLABACK GIRL
POP 100 AIRPLAY	58	GWEN STEFANI / HOLLABACK GIRL
HOT R&B/HIP HOP	61	MARIAH CAREY / WE BELONG TOGETHER
HOT R&B/HIP HOP AIRPLAY	62	MARIAH CAREY / WE BELONG TOGETHER
R&B/HIP HOP SINGLES SALES	62	R. KELLY / IN THE KITCHEN/TRAPPED IN THE CLOSET
R&B/ADULT	62	KEM / I CAN'T STOP LOVING YOU
RHYTHMIC	62	MARIAH CAREY / WE BELONG TOGETHER
HOT RINGTONES	24	YING YANG TWINS / WAIT (THE WHISPER SONG)
VIDEOS		
	PAGE	TITLE
TOP DVD SALES	70	TEAM AMERICA: WORLO POLICE (SPECIAL UNRATED EDITION)
TOP VHS SALES	70	RACING STRIPES
VIDEO RENTALS	70	NATIONAL TREASURE
GAME RENTALS	70	PS2: MIDNIGHT CLUB 3: MIDNIGHT DUB
THIS WEEK ON .biz		
	#1	ARTIST / TITLE
TOP BLUES	#1	GEORGE THOROGOOD & THE DESTROYERS / GREATEST HITS: 30 YEARS OF ROCK
TOP CHRISTIAN	#1	VARIOUS ARTISTS / WOW #15
TOP DANCE SALES	#1	KELLY OSBOURNE / ONE WORD
TOP GOSPEL	#1	DONNIE MCCLURKIN / PSALMS, HYMNS & SPIRITUAL SONGS
TOP INDEPENDENT	#1	B.G. / THE HEART OF THA STREETZ
TOP NEW AGE	#1	JIM BRICKMAN / GRACE
TOP WORLD	#1	CELTIC WOMAN / OVER AND OVER
TOP MUSIC VIDEO	#1	THE LONDON SYMPHONY ORCHESTRA / STAR WARS EPISODE III: THE REVENGE OF THE SITH

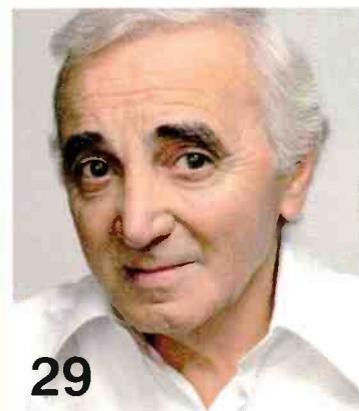
CONTENTS



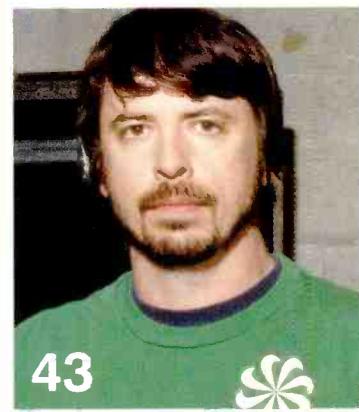
10



25



29



43

UPFRONT

- 7 News
- 12 Making The Brand
- 14 Legal Matters
- 16 Global
- 18 Retail
- 19 Retail Track
- 20 The Indies
- 21 On The Road, Boxscore
- 22 Touring
- 23 Q&A: Michel Lambert
- 24 Digital Entertainment

HIGHLIGHTS

- 10 R. KELLY'S URBAN OPERETTA**, "Trapped in the Closet," is airing on radio stations, one chapter at a time.
- 25 FEMALE POWER PLAYERS.** *Billboard* profiles 24 women who have made their marks in the music industry.
- 29 50 YEARS OF COPYRIGHT PROTECTION** is not enough, say members of the European music industry.
- 43 FOO FIGHTERS** release two discs for the price of one with "In Your Honor."

MUSIC

- 44 The Beat
- 45 Jazz Notes
- 46 Global Pulse, Words & Music
- 47 Higher Ground
- 48 Latin Notas
- 49 Nashville Scene, Beat Box
- 50 Reviews
- 52 Rhythm & Blues

DEPARTMENTS

- 6 Opinion
- 42 Backbeat
- 53 Over The Counter
- 53 Market Watch
- 54 Charts
- 72 Marketplace
- 73 Mileposts
- 74 Inside Track, Executive Turntable

For more in-depth business coverage, check out www.billboard.biz.

THIS WEEK ON .biz

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>> *Billboard's* entertainmentlawweekly.com has all the global music, film, radio and TV legal news and business deals that industry professionals need to know.

RIGHT: Black Eyed Peas member Stacy "Fergie" Ferguson is getting ready to roll out a solo album. Photo by John Sciulli/WireImage.com

OPINION

EDITORIALS | COMMENTARY | LETTERS

TAMARA CONNIFF
Co-Executive Editor
Billboard



Shining A Spotlight On Women In The Industry

I started writing about music when I was 17. At that time there were next to no women writing about rock'n'roll, and even fewer in senior positions at record companies or in any music-related field. We've come a long way, baby.

The women selected for *Billboard's* inaugural Women in Music Power Players list, which starts on page 25, are among the many who have fought to break the glass ceiling, paving the way for future generations of women to succeed.

There are so many more women whose unique contributions we wanted to acknowledge. We can cite stellar examples in all corners of the entertainment industry.

Oprah Winfrey has done far more than her share for music. An act just appears on her show, and sales jump through the roof. Hilary Rosen, former chairman/CEO of the Recording Industry Assn. of America, proved a strong woman not only can navigate the waters of the major record labels, but can take on music piracy.

Tracey Edmonds, president/CEO of Edmonds Entertainment Group, enlivened cable TV with her hits "Soul Food" and "College Hill" while developing her music franchises: Edmonds Records Group, Edmonds Music Publishing and the TracKen Place recording studio.

Ska-turned-pop diva Gwen Stefani became a triple threat in the past year with clothing line L.A.M.B., a debut solo

album and a burgeoning acting career. Former BMI president/CEO Frances Preston, who lobbied for the Copyright Amendment Act of 1992 and the Sonny Bono Copyright Term Extension Act of 1998, has expanded her mission to an

They all have one thing in common: They are superbly smart and experts in their fields.

international scale as the chairperson of FastTrack, the technical alliance of CISAC member societies.

Female music supervisors have also had an impact, including Tracy McKnight, co-founder of Commotion Records, and Maureen Crowe. Legal eagles Laurie Soriano and Linda Edell Howard are among the many women to push for innovative artist contracts and publishing agreements.

On the advertising side, Cheryl

Berman, a former songwriter who is chairman of Leo Burnett North America and chief creative officer of Leo Burnett USA, has championed music and advertising campaigns that speak to and portray women in realistic and meaningful ways.

I recently was a guest lecturer at New York University's Stern Business School. One young female MBA student asked me what the secret was to making it as a woman in the business. Did I have to play the game and act like one of the guys? Did I always speak up in meetings? Did I make decisions based on my own instincts?

I paused before answering and thought about these women in music. They all have one thing in common: They are superbly smart and experts in their fields. And they have guts.

I replied by offering the wisdom these amazing women have passed on to me: "No, you don't have to play the game to get ahead, you have to be smart. People respect a decisive, intelligent person, regardless of gender. Yes, speak up in meetings, but only if you really know what you're talking about. And always follow your instincts. You have to look at yourself in the mirror every morning; make the business choices you believe in."

Billboard congratulates all the women making their marks in the business today.

FEEDBACK

MP3 Phone Users Need A Good Jolt

I read your article on the new Nokia mobile phone coming out with better MP3 technology (*Billboard*, May 14). I have to point out that unless scientists invent cell-phone batteries that last long enough, this technology is a waste. It is known that people do not charge their batteries as needed (I do, but only get two hours of talk time) or forget to charge their batteries. It is a chronic problem. Once scientists come up with the tech-

nology that allows for the extensive use of the product, everyone will be clamoring for it. Until then, the cell phone/MP3 combination is a fad.

Ricky Q.

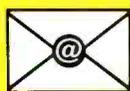
More Applause For Redesign

The new design of *Billboard* is excellent.

I find that the expanded definition of the magazine's coverage makes it, once again, an indispensable tool. Reporting on the enormous breadth of music as well as the challenges facing our industry is just the right combination.

This is a win for *Billboard* and a win for the music industry.

Doug Morris
Chairman/CEO
Universal Music Group
New York



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.

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Rocker wins court fight vs. ex-manager



Def Jam Listens
Russell Simmons hears call for mobile content



Asian Harmony
Japan embraces BoA, other Korean pop acts



Happier Travels
Steve Miller returns to the tour circuit



Lambot Speaks
A Billboard Q&A with the Impala chairman

10

12

17

21

23

>>>UNIVISION STARTS ON THE ITUNES ROAD

Univision Music Group, whose labels have the biggest share of the U.S. Latin music market, is offering its catalog through the iTunes Music Store for the first time. As of June 1, 55 albums from Univision Records and Fonovisa Records were made available on the Apple Computer retail site, with a Univision banner promoting the content on the iTunes home page. More Univision content is expected to be added in the coming weeks.

—Leila Cobo

>>>SPAIN PULLS PLUG ON WEBLISTEN

Spanish labels have won a lengthy campaign to close the country's oldest download site, weblisten.com. The service, which claimed 300,000 titles, shuttered after a May 31 Madrid court decision. The criminal court ordered the portal's immediate closure and the destruction of its music data banks and other materials used "in the commission of crimes against intellectual property." Weblisten legal adviser Roberto Sánchez confirmed the closing.

—Howell Llewellyn

>>>EAGLES TOPS IN TOURING

The Eagles are the top-grossing touring act of the year so far, pulling in \$76.7 million, based on numbers reported to Billboard Boxscore for the six months ending May 17. *Billboard's* full mid-year touring report will be published in July.

—Ray Waddell

continued on >>p8

UpFront

JUNE 11, 2005

GLOBAL BY LARS BRANDLE

Live Aid To Live 8

Bcb Geldof Is Back, With Multi-City Anti-Poverty Concerts

LONDON—In the mid-1980s, Bob Geldof's mantra was "Feed the world." Today, the Irish artist, humanitarian and Live Aid founder has adapted his chant to "debt, aid and trade," but the message will be delivered with the same gusto.

Under the banner Live 8, Geldof is organizing free, simultaneous outdoor concerts to take place July 2 in five cities, as the cornerstone to a major poverty-awareness campaign.

Unlike the trans-Atlantic 1985 Live Aid concerts that raised millions of dollars for famine-decimated Africa, Geldof's new project is not a charity event. Rather, it is intended to influence world leaders on the wider issues blighting the African continent. The concerts—in London, Philadelphia, Paris, Berlin and Rome—will coincide with the arrival of heads of state for the G8 summit, to be held July 6-8 in Gleneagles, Scotland.

The G8, whose mem-

bers include Japan, Canada and Russia, convenes each year to discuss the major economic and political issues facing the international community.

The event, Geldof explains, will leverage a "unique opportunity for Britain to do something unparalleled in the world and at the beginning of the 21st century, and that is to tilt the world a little bit on its axis in favor of the poor."

Performers will include Paul McCartney, Madonna, Mariah Carey, R.E.M. and U2 in London; 50 Cent, Jay-Z, Maroon 5, Keith Urban, Will Smith, Bon Jovi, Dave Matthews Band and Stevie Wonder in Philadelphia; Crosby, Stills & Nash, Lauryn Hill and Brian Wilson in Berlin; Andrea Bocelli, Jamiroquai, Youssou N'Dour, Yannick Noah and Placebo in Paris; and Duran Duran, Faith Hill and Tim McGraw in Rome.

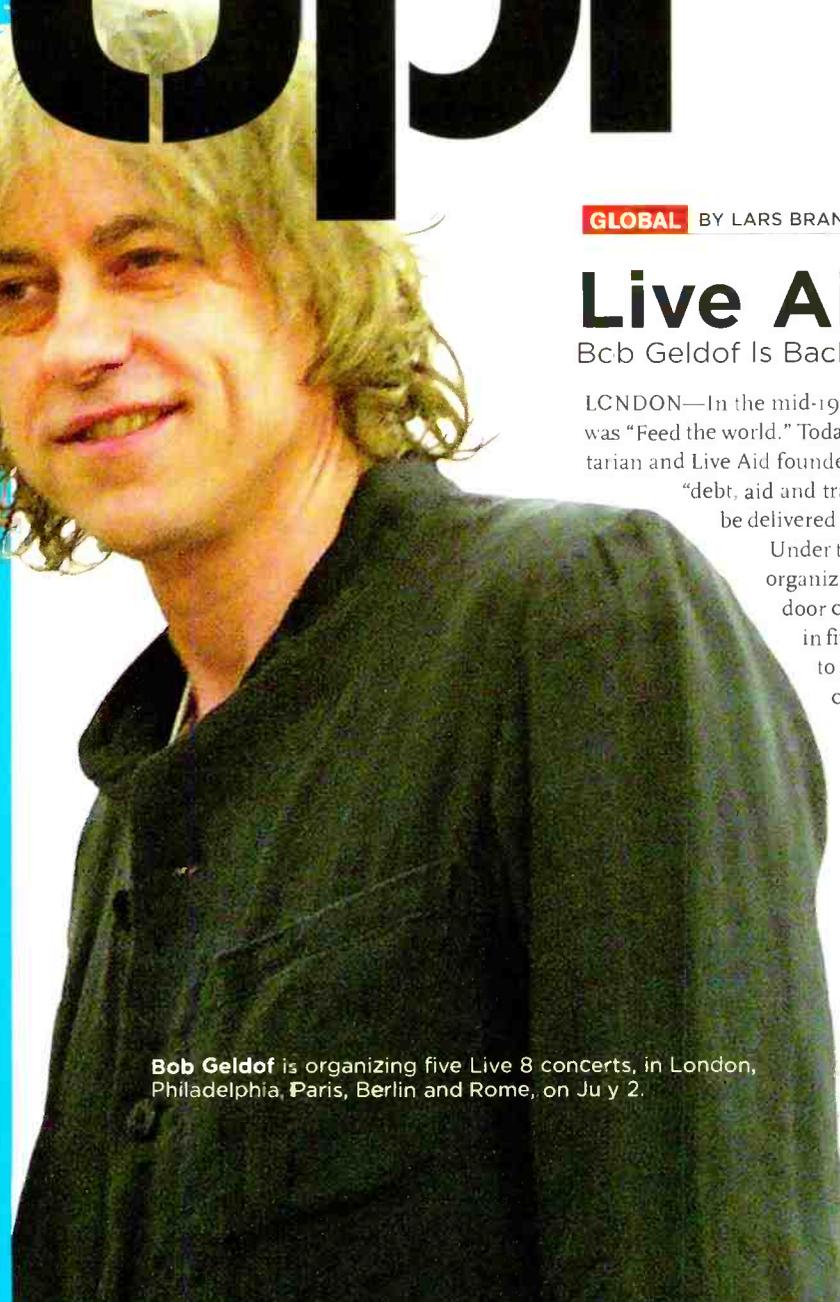
"Every time we can help with something of that magnitude, we will," EMI Music Continental Europe chairman/CEO Jean-François Cécillon says. "We are supporting it all the way through."

During a media gathering May 31 in London, Geldof hinted that concerts could also take place in Japan, Russia and Canada. As he disclosed details of the music initiative, Geldof was flanked by collaborators from Live Aid, including artists Elton John and Midge Ure.

Geldof and John are expected to perform at the London show in Hyde Park.

The BBC will host the worldwide telecast of Live 8 and coordinate feeds to local operators in various countries. AOL is expected to webcast the event and deliver exclusive related material online.

Bob Geldof is organizing five Live 8 concerts, in London, Philadelphia, Paris, Berlin and Rome, on July 2.



LEGAL BY SUSAN BUTLER

Waits Vs. WMG: Is Download A License Or A Sale?

A suit filed by Tom Waits' Third Story Music against Warner Music Group seeks to set the record straight on whether a label that provides recordings for digital downloads is licensing masters or selling records.

The complaint, filed May 31 in the U.S. District Court in Los Angeles by law firm Cohen and Cohen, says that Waits' company provided seven albums of the singer/songwriter's music to WMG's former labels Asylum and Elektra/Asylum. WMG also released three Waits anthologies.

It alleges that WMG has taken the position that offering music through digital downloads represents a sale. As a result, it is paying Waits' company 9% (on earlier recordings) and 3% (on later recordings) of

the 67 cents per download WMG received from Apple Computer for iTunes single downloads. For album downloads, this results in a 30%-40% decrease in royalties to Waits, the complaint says.

Third Story claims it is entitled to 25% of the money WMG received for downloads on earlier recordings and 50% for later recordings under the licensing provisions of Waits' recording agreements.

Contracts typically provide that artists will be paid a royalty based on either the wholesale or retail price for "records" sold and a share of the fee received for "masters" that have been licensed to third parties.

Most artists' lawyers claim that providing recordings to online services for downloading is akin to li-

ensing. Yet most labels treat it as a sale, paying less of the amount received to artists.

Some industry lawyers have said that if downloading is found to be a licensing activity, labels will not be financially able to pay half of all money received to artists—especially as digital deliveries increase and CD sales fall. Such a shift in the business model could see labels renegotiating artists' deals or refusing to provide certain recordings for digital delivery.

The suit also seeks an unspecified amount of underpaid royalties should the court determine that downloads fall under the definition of a license.

WMG had not yet seen the complaint when contacted and had no comment.

>>>FRANCE TELECOM, WMI IN DIGITAL DEAL

France Telecom is extending its interest in digital music through a deal with Warner Music International covering a string of European markets. Through the agreement, full-length WMI tracks, ringtones, ringbacks and music videos will be distributed to customers of France Telecom and its affiliates Orange and Wanadoo.

—Juliana Koranteng

>>>EMI, MELODEO ENTER MOBILE PACT

EMI Music has agreed to supply digitized music to mobile-music content provider Melodeo's services in Europe. Melodeo's mobile-operator clients will have access to 200,000 full-track EMI titles, including works by Coldplay, Faith Evans and Kylie Minogue. Seattle-based Melodeo already has licensing deals in place with Warner Music Group and Universal Music Group.

—Juliana Koranteng

>>>MCDONALD'S OFFERS TASTE OF DIGITAL KIOSK

McDonald's is conducting a trial of a music kiosk service called Blaze Net in its new flagship restaurant in Oakbrook, Ill. The kiosk allows customers to buy music and ringtones, print photos and surf the Internet.

—Antony Bruno

>>>NASHVILLE STARS GO FAR

The Nashville Star Tour, which features the winner and top three finalists from the talent search series on USA Network, opens June 17 in Fargo, N.D., and runs through September. The tour is expected to hit as many as 40 markets, with dates still being booked. It features Erika Jo, the winner of the recently wrapped third season, with runners-up Jason Meadows, Jody Evans and Jayron Weaver. The artists will perform together and separately during each 90-minute show.

—Phyllis Stark

continued on >>p10

R&B/HIP-HOP BY ASHLEY CHRISTENSEN

Lil Jon Leads Billboard R&B/Hip-Hop Finalists

Lil Jon tops the list of finalists for this year's Billboard R&B/Hip-Hop Awards. The artist born Jonathan Smith will contend as a member of the East Side Boyz in five categories, including top R&B/hip-hop artist and top R&B/hip-hop duo or group. For his solo endeavors, he is named in the top producer and top songwriter categories.

"I'm happy that *Billboard* has recognized my hard work," Lil Jon says. "I try to keep my sound relevant and show my range as a producer."

The awards ceremony will close *Billboard's* sixth annual R&B/hip-hop conference. The event runs Aug. 3-5 at the Intercontinental Hotel in Atlanta.

Alicia Keys and 50 Cent are finalists in six categories each. Both are in the running for top R&B/hip-hop singles artist. That category also includes Usher, who is named in

five categories, including top R&B/hip-hop artist.

Destiny's Child and Terror Squad each have four mentions. Additional finalists in multiple categories include Snoop Dogg, Eminem, the Game and Fantasia. Mariah Carey, who recently earned her 16th No. 1 single on The Billboard Hot 100, is a finalist for top female R&B/hip-hop artist.

R. Kelly, last year's leading contender, returns as a finalist in the top songwriter category.

Kelly won in seven of the eight categories in which he was named for 2004, including top R&B/hip-hop songwriter and producer. Lil Jon & the East Side Boyz were also winners last year, picking up hot rap track honors for "Get Low," featuring Ying Yang Twins.

In addition to Lil Jon and Kelly, top songwriter finalists are Scott Storch and Keys. Rounding out the top producer field with Lil Jon and Keys are Storch and Kanye West. West was a first-time finalist last year in the top producer and top songwriter categories as well as for top R&B/hip-hop new artist.

This year's crop of finalists for top new artist is Ciara, the Game, John Legend and "American Idol" winner Fantasia.

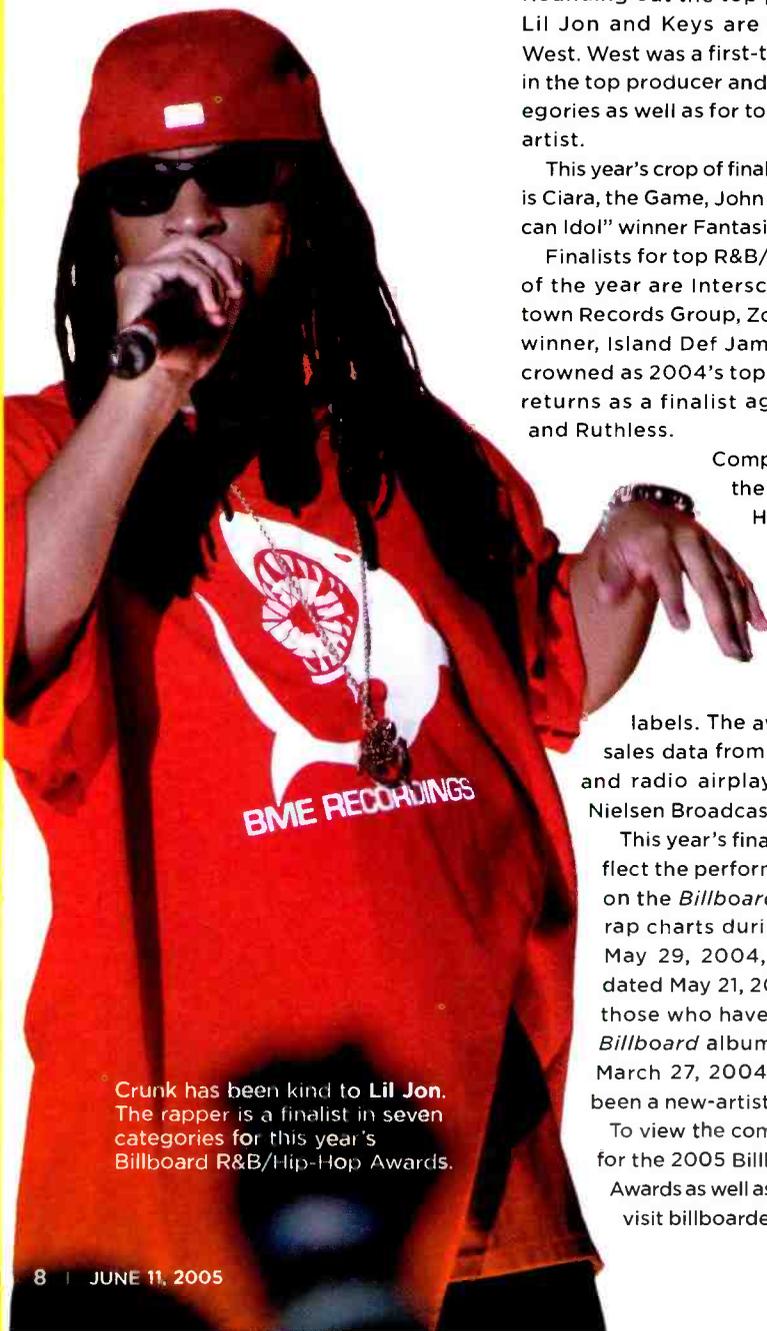
Finalists for top R&B/hip-hop major label of the year are Interscope, Universal Motown Records Group, Zomba and last year's winner, Island Def Jam Music Group. TVT, crowned as 2004's top independent label, returns as a finalist against Image, Koch and Ruthless.

Comprising 17 categories, the Billboard R&B/Hip-Hop Awards honor the most popular albums, songs and artists as well as the top songwriters, producers and major/independent

labels. The awards are based on sales data from Nielsen SoundScan and radio airplay information from Nielsen Broadcast Data Systems.

This year's finalists and winners reflect the performance of recordings on the *Billboard* R&B/hip-hop and rap charts during the period from May 29, 2004, through the issue dated May 21, 2005. New artists are those who have not appeared on a *Billboard* album chart prior to the March 27, 2004, issue or have not been a new-artist finalist in the past.

To view the complete list of finalists for the 2005 Billboard R&B/Hip-Hop Awards as well as conference updates, visit billboardevents.com.



Crunk has been kind to Lil Jon. The rapper is a finalist in seven categories for this year's Billboard R&B/Hip-Hop Awards.

TOURING BY JILL KIPNIS

CCMG Trims Lawn Tix

LOS ANGELES—Though amphitheater attendance dropped markedly last summer, Clear Channel Music Group believes that bargain pricing and increased amenities will bring patrons back.

CCMG's new amphitheater promotion, revealed June 1, offers two lawn-seat ticket plans that could save customers \$15 per ticket. Executives in the touring industry are applauding the move, but they also wonder if it is too little too late.

CCMG president/CEO Michael Rapino says the new promotion is a result of months of fan research—conducted by Streetwise Concepts & Culture and Modem Media—and predicts the move "will increase sales for our amphitheaters 25%."

Out of 1,100 concertgoers that Modem Media surveyed, 77% said they were likely to sit in a lawn seat, Rapino notes. However, fans expressed concern over ticket prices, facility and ticketing fees and limited food choices at amphitheaters.

"The companies that take last year's [lessons] seriously and look at how they can invest in the business are going to find the fruits of their rewards," Rapino says. "Amphitheaters are the highest-volume venues of the summer."

Between April 1 and Sept. 30 last year, U.S. amphitheaters generated slightly less than \$400 million, an 8% decline compared with 2003, according to *Billboard* Boxscore.

CCMG's least-expensive lawn-seat plan features a \$20 ticket, which includes parking and all processing surcharges and eliminates the facility fee. These tickets will be offered for a total of 170 shows by approximately 15 acts, such as James Taylor, at CCMG's 46 amphitheaters this summer.

The \$39 "Grass Pass" will include parking and a \$10 food and beverage voucher. These tickets will be available at about 155 shows encompassing 10-15 acts, including Toby Keith.

Additionally, CCMG will now allow lawn-seat patrons

to bring in food, blankets and chairs—items that previously were banned.

As arenas draw more people who are accustomed to high production values and more food options, however, reduced prices may not be the answer, says Randy Phillips, president/CEO of rival promoter AEG Live.

"I'm not sure if a cheaper seat will help," he says. "There is more limited production in amphitheaters. At least they are doing something and not sticking their heads in the sand." AEG does not operate any amphitheaters.

Rapino says CCMG is also spending millions of dollars to improve its amphitheaters by repaving parking lots, upgrading roofs and investing heavily in video screens to improve sightlines for lawn seats.

Peter Grosslight, worldwide head of music for the William Morris Agency, says that CCMG's promotion is "a step in the right direction" and helps to better distinguish the lawn and pavilion experiences. "You can't kid people that the lawn is the same as the pavilion," he explains.

CCMG will also expand concession choices through new deals with Starbucks, Ben & Jerry's, Subway, Au Bon Pain and Legal Sea Foods.

A summerlong promotional campaign with many Internet components will market the changes to consumers. Rapino says a marketing deal with Yahoo will soon be announced.

Rapino reports that otherwise it is business as usual at CCMG parent Clear Channel Entertainment, which was spun off from Clear Channel Communications in April. CCE will be a separate, publicly traded company by year's end (*Billboard*, May 14). Rapino would not comment about potential buyers for CCE or any imminent personnel changes.

CCE, the largest concert promoter, amphitheater operator and live entertainment producer worldwide, handled nearly half of all shows reported to *Billboard* Boxscore last year. CCE reported grosses of more than \$1.3 billion from 7,009 shows around the world in venues of all sizes.



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>>> SONY BMG FRANCE NAMES TOP EXECs

Veteran French industry executives Christophe Lameignère and Christophe Waignier have been elevated as part of a management realignment at Sony BMG Music France. Lameignère has been upped to chairman/CEO of the Paris-based company, reporting to Maarten Steinkamp, president of continental Europe for Sony BMG Music Entertainment. Waignier has been named executive VP, reporting to Lameignère.

>>> 'NUEVAS VOCES' CROWNS WILLIAMS

Dominican-born Gio Williams was anointed winner of the Telemundo network's "Nuevas Voces de América" during the show's May 29 finale in Miami. Williams was awarded nearly half of the 400,000 votes cast during the final show and won a \$250,000 recording contract with Universal Music Latino.

—Leila Cobo

>>> ASCAP HONORS JAM & LEWIS

Acclaimed production duo Jimmy Jam & Terry Lewis will receive ASCAP's Heritage Award during the organization's 18th annual Rhythm & Soul Music Awards ceremony. The event will be held June 27 at the Beverly Hilton Hotel in Los Angeles.

—Gail Mitchell

>>> NEW YORK MASHES IT UP

New York's Randall's Island will host the inaugural AmsterJam Aug. 20. The event is touted as the biggest mash-up concert ever. The first confirmed onstage mash-up will feature the Red Hot Chili Peppers performing with Snoop Dogg. Acts including 311, Garbage, Mos Def, Fat Joe and "two major Latin performers" will also be on the bill in yet-to-be-announced configurations, according to organizers. Tickets went on sale June 3.

—Jonathan Cohen

UpFront

LEGAL BY SUSAN BUTLER

Reznor Wins Suit

Artist Awarded \$2.9 Million; Former Manager Liable For Fraud

NEW YORK—Spending his 40th birthday testifying in federal court paid off for Trent Reznor, who was awarded \$2.9 million in his countersuit against his former manager, John Malm Jr.

On May 27, a New York jury found Malm and his company, J. Artist Management, liable for fraud, conversion and breach of fiduciary duty. The company was also liable for breach of contract.

The suit stems from the 18-year relationship between the Nine Inch Nails rocker and Malm, a part-time music promoter who worked in his family's machine equipment business when the two met in 1985.

After TVT Records signed NIN in 1989, Reznor and Malm entered a management agreement prepared by an attorney Malm selected.

Throughout the years, Malm hired attorneys and accountants for Reznor—as authorized in the management contract—and the two expanded their business relationship to form Nothing Records and J. Artist Management Merchandise. Under these arrangements set up by Malm, the two split profits equally.

In 1993, Malm provided Reznor with NIN trademark registrations to sign. Reznor was not aware they made Malm part owner.

By 1994—after NIN had moved to Interscope Records and become a huge success—the management agreement expired. Yet the two orally agreed to continue working under the same terms.

At that point Reznor was in a position to renegotiate these terms, says his attorney, Zia Modabber with Katten Muchin Rosenman in Los Angeles. "John never had a lawyer represent Trent in any of the deals that he and Trent had with each other."

Prior to trial, Judge Jed Rakoff held that the 1989 management contract was not "unconscionable," but at trial the jury found that it was entered fraudulently and awarded damages for overpaid commissions.

Rakoff also held that Malm breached his fiduciary duties to Reznor in 1994

when they continued the agreement. Essentially, he found that Malm knew the earlier deal was no longer fair to Reznor because it provided for commissions for certain work in perpetuity at 20% with none of the standard deductions, Modabber says.

For example, the early legs of NIN's 2000 Fragility tour lost money, Modabber says. Reznor took recoupable tour support from Interscope. The last leg grossed about \$9 million and was profitable.

Malm took 20% of the gross—\$1.9 million—without any of the customary industry deductions, which left Reznor paying production costs and pocketing only \$1.3 million while still owing \$2.9 million for previous tour support, Modabber says.

In addition to the jury's award of \$1 million for overpayment of commission, Rakoff rescinded the management agreement effective Dec. 8, 2003, when Reznor terminated their relationship. Rakoff also returned all trademark ownership rights to Reznor.

An additional \$1 million was awarded for unpaid loans. When Nothing Records began running a deficit, Modabber says, Malm and Reznor jointly funded the company. At some point Malm began using only Reznor's money for it.

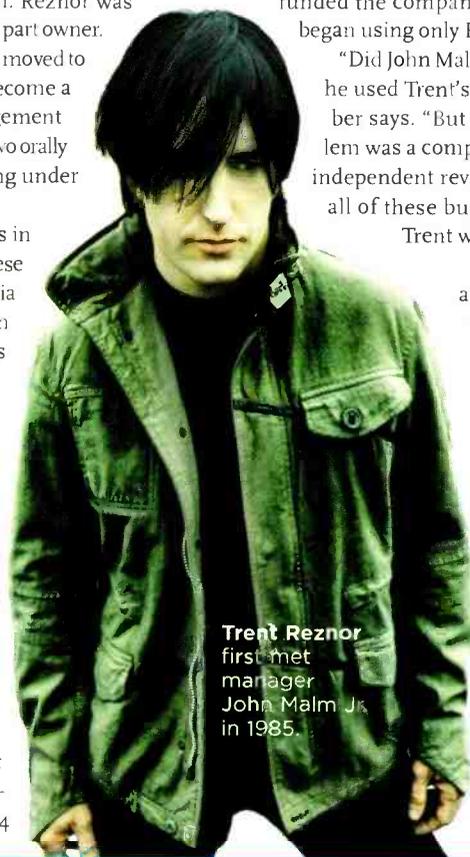
"Did John Malm take advantage of how he used Trent's money? Yeah," Modabber says. "But really the biggest problem was a complete lack of oversight or independent review on Trent's behalf of all of these businesses that John and Trent went into together."

On June 8, Rakoff will award prejudgment interest, which could add another \$1.5 million to the verdict.

Malm had initiated the legal battle with a claim against Reznor. Modabber says Reznor earlier tried to resolve the dispute.

"I never wanted my relationship with John to end like this, but the things he did were wrong," Reznor says.

Malm's attorney, Alan Hirth, could not be reached for comment.



Trent Reznor first met manager John Malm Jr. in 1985.

R&B/HIP-HOP BY GAIL MITCHELL

Kelly Radio Serial Risky And Risqué

LOS ANGELES—R. Kelly has tongues wagging again—this time by borrowing a page from the radio soap operas of the '30s and '40s.

Urban radio listeners are talking about Kelly's unique

manager/PD of WGCI-AM-FM and WVAZ-FM Chicago, says, "James Brown did songs like 'Hot Pants, Part 1 and 2.' But this is an audio story where you're waiting for the next chapter. This is bringing fun back into radio."

Kelly, who was unavailable for comment, faces child-pornography charges from a videotape that allegedly shows him having sex with an underage girl. The tape surfaced in 2002. A hearing was held June 1 to address motions filed by Kelly's defense team, but the judge delayed his ruling until June 17.

Despite Kelly's ongoing legal issues, Weiss says the sexually themed content of "Trapped" was of no concern. "We never thought about that. ['Trapped'] is about life."

WGCI's Smith inspired Jive's marketing efforts, according to Larry Khan, the label's senior VP of urban marketing and promotion. "Elroy said the record needed to be set up and sold. Just saying, 'Here's the next R. Kelly record,' wasn't going to work."

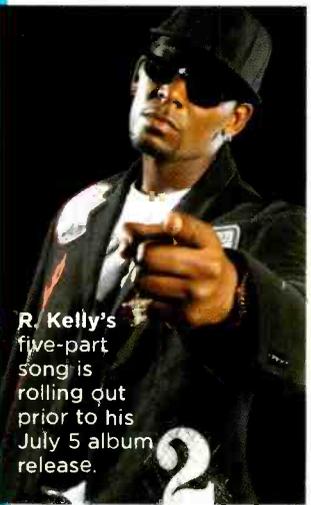
WGCI afternoon personality Sam Sylk world-premiered the first chapter. Beforehand, he asked listeners a call-in question of the day—"Have you ever been trapped in the closet?"—without mentioning Kelly or the song. After taking several calls, Sylk segued into "Trapped." It quickly became one of the station's most-requested songs.

Currently No. 6 on the Hot R&B/Hip-Hop Songs chart, "Trapped in the Closet" is being tracked as one song by *Billboard* and Nielsen Broadcast Data Systems because the chapters have similar music. All five parts will be linked on the album's 19-minute version of the song.

Kelly also co-directed and stars in a 16-minute film for "Trapped." The complete film—set to run on BET during the album's release week—is part of a bonus DVD packaged with "TP.3 Reloaded."

Capital Radio Group will debut the first chapter in the United Kingdom June 13, followed by a June 17 video bow on MTV U.K. Chapter two will roll out June 20.

Formal first single "Playa's Only," featuring the Game, will launch stateside with a "making of the video" segment June 12 on MTV 2.



R. Kelly's five-part song is rolling out prior to his July 5 album release.

five-chapter song, "Trapped in the Closet." The urban op-eretta—a prelude to Kelly's 10th studio album, "TP.3 Reloaded" (July 5)—reels off the morning-after drama following an adulterous assignation. As Kelly's label Jive notes, it's "Desperate Housewives' meet desperate husbands."

The chapters are going to radio sequentially. Chapter 1, the B-side of "In the Kitchen," is the only one available commercially. It went to radio in mid-April. Chapter 2 went to radio in mid-May. Leaks forced Jive to release Chapter 3 the week of May 30, and some stations are already playing a leaked version of Chapter 4.

Brimming with suspense and unexpected twists (Kelly is discovered hiding in the closet with a Beretta; the married woman's husband is a minister), the song is sparking water-cooler talk and lively radio call-in discussions.

The song is more remarkable for what it does not have, however.

There is no hook à la Kelly's 1996 R&B/pop anthem "I Believe I Can Fly" or percolating groove as on his 2002 crossover hits "Step in the Name of Love" and "Ignition." There is just Kelly's narration over the same low-key musical backdrop.

"He wanted to do something unconventional [that recalled when] radio was an important part of people's lives," Zomba Label Group president/CEO Barry Weiss says.

Elroy Smith, operations

Billboard Taps Werde

Bill Werde joins *Billboard* as senior news editor and editor of billboard.biz. He was previously associate editor of Rolling Stone.

Werde will oversee weekly news coverage for *Billboard* magazine and daily coverage for billboard.biz and *Billboard Bulletin*. He will also play an active role in *Billboard's* conferences. Based in New York, he will report to co-executive editor Tamara Conniff.

Werde wrote about raves and indie hip-hop for CMJ New Music Monthly during the

late 1990s before becoming a freelance music and technology writer. His cover story for URB magazine on the U.S. Drug Enforcement Agency's investigation of the rave scene won the publication a Maggie Award from the Western Publications Assn.

His work has also appeared in *Wired*, *The New York Times*, *The Washington Post* and *The Village Voice*, among others.

"We are thrilled to have Bill join the team," Conniff says. "He's a fantastic journalist and editor."

LEGAL BY SUSAN BUTLER

Popovich Label Wins \$5M In Logo Lawsuit

Cleveland International Records owner Steve Popovich has learned what his label's logo on a CD is worth.

On May 27 a federal jury awarded him more than \$5 million after Sony BMG Music Entertainment failed to include it on compilations with Cleveland's Meat Loaf recordings.

Meat Loaf became a rock icon in the late 1970s with the help of Popovich and his partners, who settled a royalty dispute with Sony Music in 1998. As part of that settlement, Sony agreed to place the Cleveland logo on CDs "and all other forms and configurations of master recordings embodied" in certain Meat Loaf albums, including those manufactured in the future.

This provision did not include terms that typically appear in agreements with labels. Under industry custom and practice, the parties agree that

failure to include a logo on records is not a material breach of contract. The label agrees that if it inadvertently fails to include the logo, it will make the change for future pressings.

Logos for each artist and individual label are rarely on compilations because of the limited space available within the artwork. The settlement terms were a "truly unique agreement" that included "hard-fought language" to include the logo with all releases, says Popovich's attorney, David Webster of Webster Kvale in Cleveland. He says about 10 million compilations failed to include the logo.

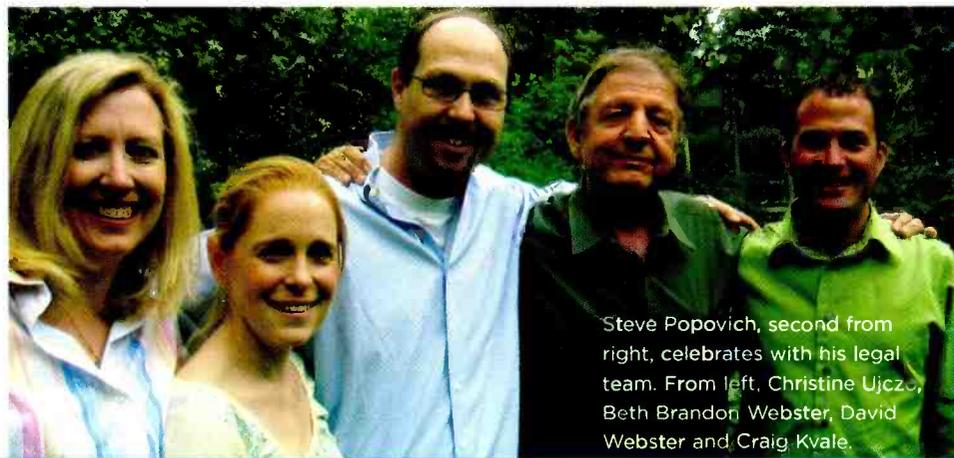
A number of expert witnesses testified at the trial in the U.S. District Court in Cleveland. Former CBS Records chief Walter Yetnikoff voluntarily appeared for Popovich. He testified that it is very important to labels to have their logos on the

various configurations.

Popovich hired former Capitol Records president David Berman to provide expert testimony. He interpreted the settlement agreement to support Popovich's position and also testified on the importance of logos appearing on CDs.

To put a dollar value on logo placement, Sony BMG and Popovich offered accountants as experts. The label's witness estimated the amount to be about 5 cents per CD. Popovich's witness said it was about \$3 per CD. By awarding \$5,057,916, the jury decided the value to be about 50 cents per CD.

Nathaniel Brown, VP of media relations for Sony BMG, says the company disagrees with the result and plans to appeal. Webster says he plans to seek pre-judgment interest on the award, which could increase it by another \$3 million. ...



Steve Popovich, second from right, celebrates with his legal team. From left, Christine Ujcz, Beth Brandon, David Webster and Craig Kvale.

DIGITAL BY LEILA COBO

Orchard Picks Up Latin Indies

MIAMI—As part of an increasing effort to bolster its presence in the Latin market, leading independent digital distributor the Orchard has inked deals with several independent labels in Argentina, Brazil and Chile.

Catalog from MCD Records, Music Brokers, Discos CNR, Circo Beat and La Oreja is now for sale through the online music retailers the Orchard serves. This encompasses most online retailers worldwide, including Beon, the digital music service that giant Mexican retailer Sanborns launched last April.

The Orchard's expansion of

its Latin catalog, compounded by its affiliation with Beon and Brazilian online retailer iMusica, underscores its growing interest in the Latin American market.

Although most online music sales take place in the United States and Europe, sales in Latin America are projected to grow significantly.

"A big percentage of digital business in Latin America is mobile," says Greg Scholl, New York-based president/CEO of the Orchard, which also distributes to nearly 200 mobile operators, including dozens in Latin America.

"The download digital business will be [developed] in the next two years," Scholl adds. "And the content of the region will have global market potential. The immediate opportunity for content holders in Latin America is that there is a global customer base for their music."

Digital retailing is still in the early stages in Latin America, where high-speed Internet access is not widely available.

The Orchard first ventured into Latin America last year through a partnership with Epsa, an Argentine manufacturer, distributor and indie label. ...



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Infringing Imports

Ruling In DVD Case Explains Rights Of Exclusive U.S. Distributors

When a slap on the wrist didn't work, a federal judge slammed a Manhattan video retailer with a \$7.35 million judgment for unlawfully selling imported copies of movies.

The U.S. District Court in New York on May 25 held that importing copies of copyrighted works into the United States for commercial purposes without authority of the owner is an infringement of the exclusive right of distribution.

San Francisco-based U2 Home Entertainment acquired exclusive U.S. distribution rights from Asian producers and distributors of certain Chinese-language motion pictures. Its contracts granted rights to import, manufacture and distribute copies of the films.

Investigators purchased copies of 49 titles from retailer Wei Ping Yuan's company, Lai Ying Music & Video Trading, that did not come from U2. An injunction had been issued against these defendants, prohibiting them from selling U2-distributed titles.

Asserting its exclusive distribution rights, U2 sued the retailer for copyright infringement and other claims.

U2's attorney, Harvey Shapiro with Sargoy, Stein, Rosen & Shapiro in New York, says there is sometimes confusion over import laws after the U.S. Supreme Court's 1998 decision in *Quality King Distributors v. L'anza Research International*.

In that case, the Supreme Court analyzed the "first sale doctrine." This legal theory holds that once a copyright owner authorizes the first sale of copies of a work (such as a video or DVD), the owner is deemed to have consented to subsequent sales of those particular copies—so long as the copies were lawfully made with the owner's permission.

"But that case does not provide protection for someone

who is importing copies manufactured abroad," Shapiro says. It only protects those who sell copies that were manufactured in the United States, exported and then imported back into the country.

The District Court explained this distinction in its opinion, noting that the first-sale doctrine applies when copies first sold in a country were made lawfully (i.e., with the copyright owner's permission).

If the owner gave exclusive U.S. distribution rights to the publisher of a U.S. edition and exclusive British distribution rights to the publisher of a British edition, presumably copies in the United States were only made lawfully if made by the U.S. publisher.

The court held that an exclusive U.S. distributor can recover damages for infringement when copies imported into the United States were manufactured in a foreign country.

For the infringements, U2 sought statutory damages and attorneys' fees, which can only be recovered when the infringements occurred after the works were registered with the U.S. Copyright Office.

The retailer argued that U2 could not recover these damages since the registrations were in the name of the copyright owners rather than U2.

The court held that an exclusive distributor can vindicate the rights of the registration owner. As a result, the distributor may also be entitled to statutory damages and attorneys' fees without having the registration in its own name.

Since the retailer continued to sell videos of U2 titles after the injunction, the court awarded the maximum penalty—\$150,000 for willful infringement of each of 47 titles registered and \$150,000 for civil contempt (ignoring the prior injunction) for each of two titles not registered, plus attorneys' fees.

RIGHTS PROTECTED: Older foreign works are still protected by copyright after

the U.S. Court of Appeals for the D.C. Circuit on May 24 upheld the constitutionality of the Uruguay Round Agreements Act.

This law revived U.S. copyright protection for foreign works that were protected by laws in other countries and fell into the U.S. public domain for various reasons.

These works include foreign sound recordings made before 1972 and other foreign works (such as motion pictures) that did not include a copyright notice in U.S. copies.

Luck's Music Library, which rents and sells classical orchestral sheet music, and Moviecraft, which preserves, restores and sells old footage and films, challenged the constitutionality of the law. The companies claimed that since copyrights in foreign works had been restored, they could no longer freely distribute certain works in their portfolios.

The companies argued that by removing works from the public domain, Congress violated the Copyright and Patent Clause of the U.S. Constitution, which only grants a temporary monopoly over works to motivate authors and inventors to create. The court disagreed and dismissed the lawsuit.

John Koppel with the U.S. Department of Justice successfully argued the case for the government.

CLOSE-UP ON CROOKS:

The search for those who sell counterfeit goods reached new heights in Los Angeles. The Motion Picture Assn. of America donated \$186,000 for the purchase and installation of 10 pole cameras, which will allow the Los Angeles Police Department to monitor street activity in the Fashion District. It is part of the LAPD's third phase of surveillance camera installations to help crack down on crime. ...

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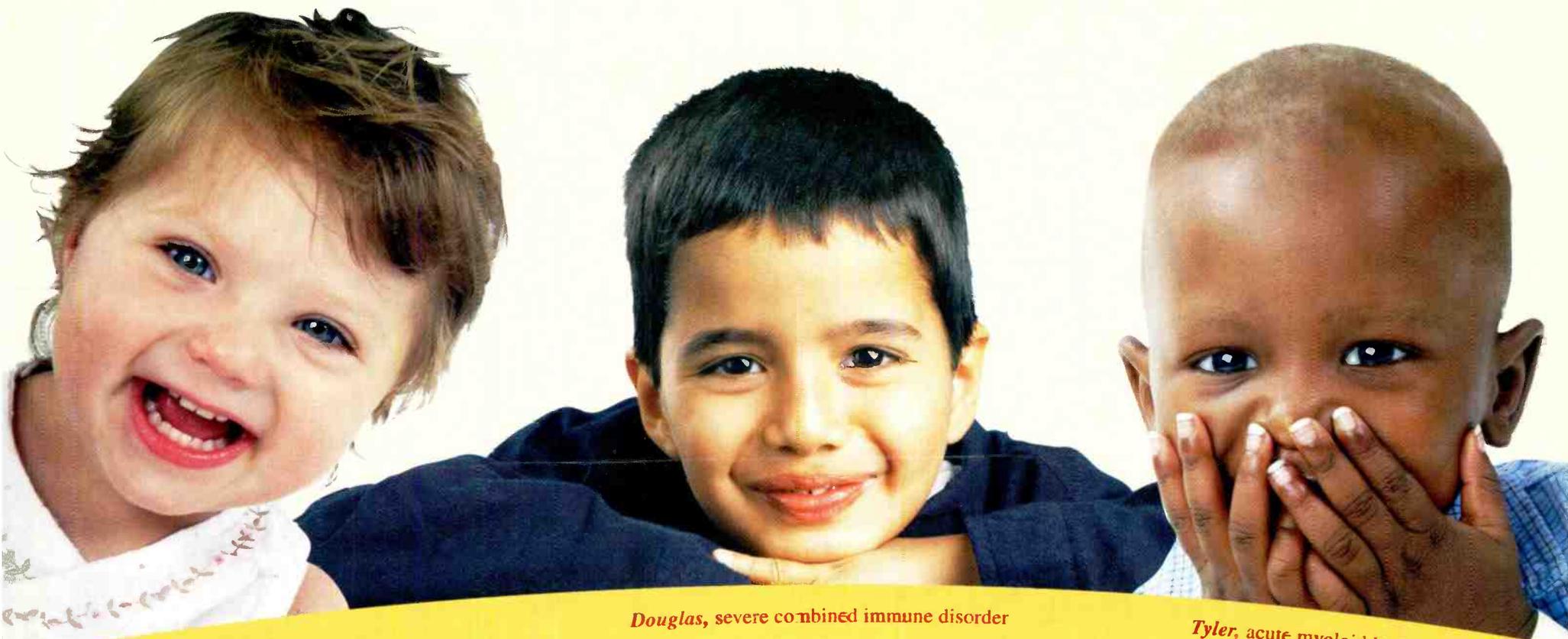


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Def Jam Hears Call For Wireless Content

To capitalize on hip-hop's dominance in the mobile media market, Russell Simmons' Def Jam Enterprises, in partnership with American Greetings Interactive, has launched Def Jam Mobile, a platform of wireless content services.

Included are Def Jam-branded mobile applications derived from various Def Jam properties, such as Def Jam Recordings, Def Comedy/Poetry Jam, Phat Farm and Baby Phat fashions, the Hip Hop Action Summit, Def Jam games with Electronic Arts and Def Films.

Simmons, who is also CEO of Rush Communications, said in a statement, "The hip-hop lifestyle has proven to be a global financial powerhouse. The launch of Def Jam Mobile represents more than music. It represents the entire hip-hop lifestyle, including games, film, TV, video, comedy, sports, fashion and news."

For example, the service offers Def Jam Mobile Snipes, an application for downloading mobile phone wallpaper images and graphics of Def Jam logos, artists like Chingy and Method Man and models like Melyssa Ford. Another is Def Jam Mobile Beatz, which provides such ringtones as custom beatbox vocals from Doug E. Fresh and original recordings by George Clinton. Games, news, mobile greetings and information services are also among the service's features.

AG Interactive senior VP/GM of mobile Bryan Biniak says additional applications are in development for launch later this summer. These include a Def Jam mobile video channel and a multimedia messaging service. The content launch comes almost a year after AG Interactive and Rush Communications agreed to jointly develop a Def

he says.

According to Forrester Research, 20% of African-American mobile subscribers regularly use mobile data services and download content, compared with only 7% of whites, making the former group a prime marketing target for wireless content services.

Indeed, the ringtone market has been overwhelmingly dominated by hip-hop tracks. But carriers and mobile content providers are interested in expanding the ringtone market into other genres and demographics.

In particular, the move to master-recording ringtones is expected to play a significant role in diversifying available ringtone content. Polyphonic ringtones were better-suited for

electronic and hip-hop; rock songs did not reproduce well. As master ringtones feature actual song clips, guitar-driven tracks now sound much better and are expected to become a growing content category.

AG Mobile is already turning its attention to consumers beyond urban hip-hop users. It has a content relationship with Hispanic media powerhouse Univision and is pursuing a licensing agreement for master recordings, images and video with Concord, the eclectic label behind Ray Charles' album "Genius Loves Company."

"We want to see if you can have a meaningful content offering just by doing jazz," Biniak says. "Everybody is doing the hip-hop thing."



SIMMONS



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Music That Sells

JSM Marries Tunes To Advertising For Dodge, Other Clients

Walking into JSM Music Studios in New York's Chelsea neighborhood is akin to walking into one of the city's hottest nightclubs—albeit one crossed with the Zen-like spirit of a yoga studio. Soothing lighting, a labyrinthine design and open-air spaces go hand in hand with the music production house's creative think-tank mentality.

At the center of this more than 20,000-square-foot aural laboratory is president/CEO Joel Simon, whose deft production skills have helped sell many a product for Panasonic, American Express, Chevrolet, Adidas, Motorola and other brands.

These days, Simon's sonic sensibilities—encompassing original music and master synchronization licenses—can be heard in a new 30-second spot for Dodge that relaunches the automobile manufacturer's Charger model, which was a hit in the late '60s with the muscle-car crowd.

For the new spot, the well-connected Simon—working with ad agency BBDO Detroit—created a musical mash-up

that recalls the glory days of the original Charger, while remaining very much in the present day.

Scottish rockers Nazareth rerecorded their 30-year-old track "Hair of the Dog," which Simon then intertwined with "Live & Loose" by rapper Chris Classic (billboard.biz, May 17).

Simon calls Dodge "incredibly forward-thinking." In addition to promoting the Nazareth/Classic mash-up on its Web site (dodge.com), the automaker wants to be involved with the video for Classic's "Live & Loose," Simon says.

"This could involve product placement—as well as promoting Chris' music on its Web site," Simon explains.

All of this makes sense when you recall that JSM partnered with Artemis last year for the joint label JSM Records/Artemis (Billboard, May 8, 2004).

Also last year, JSM took home an Assn. of Independent Commercial Producers award for best musical arrangement in a TV ad, for its enhanced version of Stephenwolf's "Magic Carpet Ride" in Chevrolet's "Car Carrier" campaign. Ad agency

Campbell-Ewald hired JSM for the project.

Simon recently remade "Magic Carpet Ride" with Artemis artist Jeffrey Gaines. This new version—which slyly recalls the Ohio Players' "Love Rollercoaster"—launches JSM Records/Artemis in August. The single will be followed by Classic's "Live & Loose" and the Nazareth/Classic mash-up.

Simon picked Artemis as JSM's label partner because Artemis president/CEO Daniel Glass "shared a vision with me in understanding the record industry of today—and that if it doesn't include the advertising world, it's not the music business," Simon says. "It's great. I feel like this is a modern-day Brill Building."

JSM recently contributed original music to TV ads for Bacardi and the Las Vegas Office of Tourism. Also awaiting its TV debut is an Eggbeaters spot featuring a replayed "The Beat Goes On."

"I can finally say I'm in the music business," Simon says. "It's great. I feel like this is a modern-day Brill Building."

CRAZY FOR NATALIE: In last week's issue, R&B/pop new-



Joel Simon fosters a creative think-tank mentality at JSM.

comer Natalie's self-titled **Latium/Universal** debut bowed at No. 16 on The Billboard 200. To help promote and market the album, Natalie recently embarked on a sold-out tour with labelmates Frankie J and Baby Bash.

Between performance dates, Natalie is moonlighting as the face of Zalia Cosmetics' new Goin' Crazy collection, which is named after the singer's hit single. Natalie's partnership with the Latina-gear cosmetics line entails in-store appearances and performances.

Founded by Monica Ramirez, Zalia—which is sold at such department stores as Robinson-May and Foley's, as well

as at zalia.com—supports the endorsement with "Natalie" CD giveaways with a Goin' Crazy or Zalia purchase. Also part of the marketing plan are on-counter and online poster and postcard displays. And zalia.com has a direct link to the artist's Web site (nataliemusic.com).

Natalie, who is of Mexican heritage, liked the fact that the Zalia line is geared toward Latina consumers and others with an olive or yellow skin tone. "I want other women to know that you don't need to be overly dramatic with your makeup to feel beautiful," Natalie tells *Billboard*.

Natalie acknowledges that she was surprised by the

large turnout at a recent mall appearance in California. "I didn't know what to expect," she says. "But people get very curious. They buy a lip gloss and see my face [at the counter]. Then they read up on me, and word gets out—and I hopefully sell more CDs."

While terms of the deal were not revealed, Natalie says her arrangement with the cosmetics company runs through the end of the year. "If things work out, I wouldn't mind staying on," she says. "But I don't want to attach myself too quickly. What if L'Oréal comes to me?"

Welcome to the mind of an artist in 2005.

SWEET SIXTEEN!!



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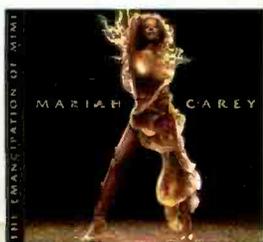
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Ivors Reach 50 In Style

Awards Continue To Reflect Music's Ever-Changing Landscape

LONDON—The U.K. song-writing community gathered May 26 for what is widely regarded as the British industry's favorite award event.

The Ivor Novello Awards reached its 50th ceremony with organizers as determined as ever to maintain the event's unique appeal.

As in previous years, "Ivors" recipients used their acceptance speeches to praise the creative independence of the awards, established by trade group the British Academy of Composers and Songwriters in 1956 in the name of songwriter and actor/manager Novello, who died in 1951.

An opening film reflected on five decades of the awards' history, after which academy chairman David Ferguson cited the importance of valuing the role of the music creator. "Copyright-free is a trap for the ignorant and incoherent, who will find it impossible to have lasting careers in music," he told the 1,200-strong audience.

A leaf through five decades of the "song Oscars," as five-time winner Roger Greenaway described them, shows how the Ivors reflect the musical times of the past 50 years.

The first ceremony, held in 1956 to honor songwriting achievement in 1955, gave awards to Eric Coates' "The Dam Busters" as the year's outstanding piece of light orchestral music and to British bandleader Jack Payne for outstanding services in the field of popular music.

In the 1960s, Novello Awards included such titles as "outstanding composition in jazz or beat idiom," "most amusing or novel composition" and, briefly, "most romantic song of the year." This year's event reflected the ever-changing writing landscape as the dance award was replaced by a new best album trophy. Recognizing the craft of songwriting across a whole album, it was given to Snow Patrol's "Final Straw" (Polydor).

"The Ivors [ceremony] is a constantly changing feast," Ferguson said, "and that's the way it should be, because popular music is always changing. Dance has moved into a zone where it's right not to have it as a writing award, and the album award reflects the

fact that there's been a real rush of new [British] talent that's appeared over the last couple of years."

The long-running songwriter of the year honor, first given in 1969 to Tony Macauley, went this year to Tim Rice-Oxley, Tom Chaplin and Richard Hughes, the members of English rock act Keane.

U2's "Vertigo"—written by Bono, the Edge, Larry Mullen Jr. and Adam Clayton (Blue Mountain Music)—was named international hit of the year, and the Cure was honored for international achievement. Mick Jagger and Keith Richards received the special award for songwriting, with Richards' son Marlon accepting the trophy on their behalf.

The majority of the 15 Ivor categories are decided by panels of academy members, with three others based on performance criteria. The respect afforded the venerable awards is reflected in the caliber of songwriters who participate on the panels.

One panelist, Sharleen Spiteri of Mercury Records' Scottish pop-rock band Texas, took the best song collection honor in 1997 with co-writer Johnny McElhone. "I've been a judge

at the Ivors quite a few times and been really happy to be invited to do it," she said.

Spiteri sat on the panel for best contemporary song for 2002, which went to the Streets' "Weak Become Heroes," written by Mike Skinner (Universal Music Publishing/Pure Groove Music). "We had to listen to 170 songs," she recalled. "We were in there for quite a few days. You get into these massive debates. I was shocked at how intense it was, and I had such a great time doing it."

Skinner received recognition again this year for best song musically and lyrically with "Dry Your Eyes."

Queen won outstanding song collection, and the special international award went to Lou

Reed, who acknowledged the important role the U.K. industry played in introducing some of his songs to wider audiences, notably when BBC radio airplay helped make "Walk on

the Wild Side" a hit in 1973.

Duran Duran won its third award, for outstanding song collection. Lead singer Simon Le Bon judged the best song (musically and lyrically) category for 2002.

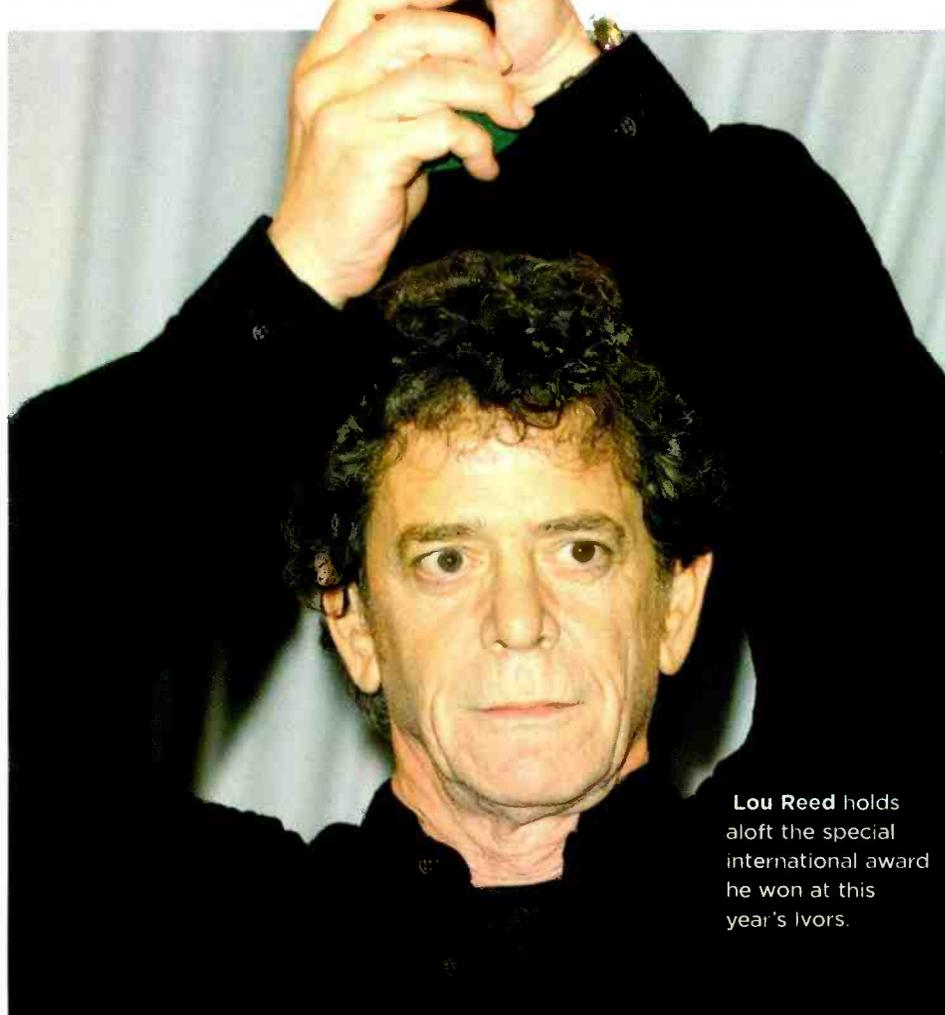
"It was fascinating to sit there with other recording artists like Steve Harley and Ray Davies," he recalled. "We gave it to David Gray and I'd hope he felt proud about it, because some real arguing and fighting took place. People care about this; they really do."

Ferguson does not rule out commercial partnerships for the event in the future, but says they would be carefully managed.

"We realize if we went down certain television routes, we would lose control," he said. "That doesn't mean we will never go to television, but we will never go to television where it dictated what the ceremony looked like."

"As far as sponsorship, the awards are sponsored, by the [Performing Rights Society], and that's a very close relationship. But I doubt we'll become the 'British Nuclear Fuel Ivor Novello Awards.'"

"We try to create a uniqueness and we guard that fairly jealously, and I can't see myself, or anybody who succeeds me, giving that up lightly." ...



Lou Reed holds aloft the special international award he won at this year's Ivors.

GLOBAL NEWSLINE

>>> ROYALTY RATE DISPUTE ENDS

A long-running conflict between German authors' rights society GEMA and the national affiliate of the International Federation of the Phonographic Industry ended May 18 when the deadline passed for appealing an arbitration tribunal's decision.

Acting on behalf of German record companies, IFPI Germany announced in January 2004 that it would seek to reduce the mechanical royalty rate paid to authors to 5.6% of the published price per dealer (PPD), later revising the rate to 6.6% of the PPD. GEMA resisted the move, and the dispute ended up at the arbitration tribunal of the German Patents and Trademarks Officer.

The tribunal ruled in April that the mechanical royalty rate would remain fixed at its current level of 9.009% of the PPD (*Billboard*, April 30). In the absence of an appeal by the tribunal's May 18 deadline, that rate continues to apply. GEMA has welcomed the decision; IFPI Germany declined to comment.

Since the dispute began, the difference between the two rates has been held in escrow. GEMA says it will take all necessary measures to ensure the money will be promptly paid to rights holders. —Wolfgang Spahr

>>> ARIA EXTENDS AWARDS TV DEAL

The Australian Record Industry Assn. has struck a three-year extension with national terrestrial broadcaster Ten Network to televise the annual ARIA Awards.

Coverage of the event switched from Ten to rival Nine Network in 2001 before returning to Ten for the 2002 awards. The new deal takes effect with the 2005 show in August.

ARIA has reappointed Sydney-based Mark Pope as event producer and Melbourne, Australia-based TV production firm Roving Enterprises' Craig Campbell as the telecast's executive producer. The 2004 show drew an estimated 1.38 million viewers. —Christie Eliezer

>>> SHAZAM PARTNERS WITH COKE

Coca-Cola is extending its reach into the British mobile market through a partnership with Shazam Entertainment, a London-based music-recognition technology firm.

During a six-week campaign that concludes at the end of July, about 275 million Coca-Cola cans and bottles will carry promotional codes that can be redeemed for entry into prize drawings. On each day of the promotion, 5,000 ringtones or music downloads are offered as prizes.

The initiative complements mycokemusic.com, the soft drink giant's British digital download presence, which launched in January 2004. —Lars Brandle

>>> ITALY'S FIMI APPOINTS NEW PREZ

Italian record industry body FIMI elected Enzo Mazza as its new president and appointed a new governing committee during a May 31 assembly in Milan. Mazza had been FIMI director general since 1998. He succeeds lawyer Alberto Pojaghi, who had been FIMI president since 1999.

Warner Music Italy president/CEO Massimo Giuliano was elected VP of FIMI, succeeding Nar International president Mario Limongelli. Earlier this month, Limongelli and representatives from 80 independent label members resigned from FIMI to form a new body.

Mazza, Pojaghi and Giuliano will form part of the new FIMI governing body, alongside FMA music publishing GM Mario Allione, EMI Music Italy GM Beppe Ciaraldi, Sony Music/BMG Ricordi Italy president/CEO Franco Cabrini and Universal Music Italy president/CEO Piero La Falce.

Mazza's mandate is for three years. He will continue the daily administrative duties he performed as director general. —Mark Worden

>>> PRYDE, HILL JOIN RETAILER FOPP

Former HMV Europe executives David Pryde and Peter Hill have been appointed directors at Glasgow, Scotland-based independent music retailer Fopp.

Pryde left HMV Europe as managing director in early 2003, citing personal reasons. Hill departed as finance director in late 2003. Both will assume the same, respective titles at Fopp, reporting to Fopp founder and chairman Gordon Montgomery.

Since launching in 1981, Fopp has expanded to 17 outlets throughout the United Kingdom. The retailer claims annual revenue exceeding £27 million (\$49 million). —Lars Brandle

Photo: LFI

GLOBAL BY STEVE McCLURE and MARK RUSSELL

Korean Pop Seeps Into Japan

TOKYO—While political disputes between Japan and Korea have dominated international press coverage of the two countries lately, music is helping bridge the divide between the East Asian neighbors.

During the past two years, Korean music—and Korean pop culture in general—has steadily become more popular in Japan. The Japanese record business now views “K-pop” as a distinct musical genre, and many retailers have set up dedicated K-pop sales racks in their stores.

Japanese industry observers expect South Korean music’s popularity to outlast the current boom. HMV Asia Pacific president Paul Dezelsky says the surge in interest “is more than a fad.”

“The number of customers interested in Korean music has steadily increased,” he adds, “and we feel this will be sustained. There has been a core of fanatical collectors for some time, but more recently K-pop has developed a wider following, with some artists as popular as mainstream J-pop artists.”

The rise in popularity of Korean acts in Japan became more noticeable after Jan. 1, 2004, when the South Korean

government lifted post-World War II restrictions on Japanese culture. Korea was a Japanese colony from 1910 until 1945; during that time Japan systematically suppressed Korean language and culture.

Industry observers credit the joint hosting of the 2002 World Cup soccer tournament by Japan and South Korea with helping to trigger an interest in Korean pop culture. The subsequent broadcast of several South Korean TV drama series on Japanese TV further raised consumers’ interest.

“The series have had a huge influence,” Dezelsky says, “creating a new market among females in their 30s, 40s and above.”

The shows “made Japanese people feel that there is no cultural gap between Japan and Korea,” suggests Takeshi Imaizumi, GM of Tower Records Japan’s merchandise department.

Imaizumi says K-pop is proving most popular among woman ranging in age from their late teens to middle age, with Japanese consumers attracted by the wholesome, “clean” image South Korean artists project.

By far the biggest Korean star in Japan is 18-year-old fe-

male vocalist BoA. Her four albums on Tokyo-based label Avex have shipped a total of 4.7 million copies since 2001, according to the label.

Her most recent album, “Best of Soul,” entered the SoundScan Japan charts at No. 1 in February, and has shipped more than 1 million copies, according to the Recording Industry Assn. of Japan.

The Music Industry Assn. of Korea says BoA has shipped 1.5 million albums in her home country, where she is signed to label/management company SM Entertainment.



The most recent album by Korean artist BoA entered the SoundScan Japan chart at No. 1.

Other South Korean artists doing well in Japan include male vocalist K, whose second Japanese single, “Dake Shimetai,” has shipped 70,000 copies since its May 11 release by Sony Music Entertainment (Japan), according to the label. Like BoA, K sings in Japanese on his Japan releases.

Also striking a chord with Japanese music fans is Se7en, whose most recent single, “Style,” entered the May 24 SoundScan Japan chart at No. 11. Se7en is signed to YG Entertainment in South Korea

and licensed to Nexstar Records/Columbia Music Entertainment in Japan.

The Japanese music market—the world’s second-biggest after the United States—is a tempting target for South Korean labels, which have seen sales plummet in recent years. According to the International Federation of the Phonographic Industry, the Korean market was worth \$132.8 million at retail in 2004, down 21% from the previous year. The IFPI blames Internet piracy and physical counterfeiting for the decline.

“Japan is the toughest market in the world to succeed in, but the potential revenues are so great,” SM Entertainment head of international business Nikki Han says. “If you get popular in Japan, it’s easier to become popular in the rest of Asia.”

SMEJ executive VP Mamoru Sakuma has a simple explanation for the recent success of South Korean artists in Japan: “They are very, very good singers,” he notes.

However, Giles Duke, director of communications and international affairs for BMG Japan, says sourcing South Korean product can be a problem. “Due to the complex nature

of artist-record company relationships in the Korean music industry, it is very difficult to license product for sale in Japan,” Duke says. “Often the artists insist that Japanese record companies deal direct with their management companies in Korea. [But] we want to deal with their record companies.”

Leading Japanese independent label Avex has managed to avoid that problem thanks to a reciprocal licensing deal with SM Entertainment, in which it has a financial stake. “We have had a very strong licensor from the beginning, and that helped us a lot to launch our K-pop project,” Avex head of international Haji Taniguchi says.

Although K-pop is doing well in Japan, the same cannot be said of its Japanese counterpart in South Korea.

“After the opening of the market to J-pop in January 2004, we expected J-pop to take a 10% market share,” says Shin Sung-hee, manager of J-pop for Sony BMG Music Entertainment Korea. “But J-pop’s 2004 total music market share was only 5%.”

Other industry estimates place all Japanese music sales in South Korea as low as 3%. ...

GLOBAL BY MARIA PARAVANTES

Joy In Greece Over Eurovision Win

ATHENS—When Helena Paparizou won the 2005 European Song Contest May 21 in Kiev, it was a victory for the pop singer, her songwriters, her label—and the Greek government.

In the run-up to Eurovision, Paparizou, a Sony BMG Greece artist, enjoyed the financial support of the Greek government’s Tourism Ministry. In conjunction with state broadcaster ERT (the Greek member of the European Broadcasting Union, the Eurovision organizing body), a promotional campaign saw Paparizou visit a string of European countries in April and May.

According to the EBU, the Eurovision Song Contest attracted an estimated 120 million viewers this year.

Paparizou, who was born in Sweden but resides in Greece, won the 50th Eurovision contest

with the English-language song “My Number One,” written by Christos Dantis and Natalia Germanou, published internationally by Sony ATV Music Publishing. It was Greece’s first contest victory.

Dantis described the Eurovision competition as “a unique chance to showcase Greek music and let people know that Greece is making good music.”

Talking to local media after a May 24 reception for the Greek Eurovision Song Contest delegation in Athens, Tourism Minister Dimitris Avramopoulos called the win “a great moment.”

The ministry has been attempting to boost overseas interest in Greece as a tourist destination with an international media campaign.

Paparizou has been the highly visible face of the campaign since

it began earlier this year, appearing on posters and in press ads across Europe. At the Eurovision Song Contest, Avramopoulos said, “All our efforts paid off.”

“My success at Eurovision was a joint effort,” Paparizou said. “But it means much more to me as I am an ambassador of Greece abroad. Greece was showcased and so was its music.”

Paparizou had previously competed as part of duo Antique, which finished third in 2001 with “Die for You.” This time around, the 23-year-old collected 230 points from a record 39 participating countries.

Greece has entered English-language songs since the 2003 contest. The winning track has already been a No. 1 single in Greece for Sony BMG. It topped the International Federation of the Phonographic

Industry Greece singles chart on April 24 for the first of five weeks, and has picked up strong airplay.

“It’s been at the top of our playlist for weeks,” says Dimitris Psematikas, head of programming at adult top 40 station Lampsis in Athens. “We were broadcasting live from [the contest] and it was a tremendous experience,” he adds. “Paparizou deserved to win, she had it all.”

Sony BMG had released the single in the Benelux countries, Turkey and Israel before the Eurovision contest, and the track was also issued in Scandinavia under a licensing deal with Sweden-based Bonnier Music.

A release in the rest of Europe will follow during June, Sony BMG managing director Dimitris Yarmenitis says. “We hope

to become No. 1 in Europe,” he says, adding that a U.K.-only remix is under consideration.

The winning song will appear on Paparizou’s English-language album “My Number One,” which is scheduled for release across Europe during June through Sony BMG and, in Scandinavia, through Bonnier Music.

The Greek version of the album has shipped more than 40,000 units on Columbia in Greece since its March release, according to the label. “It’s going to be a very hot summer for Helena as we aim to exceed sales of over 100,000 domestically,” Sony BMG Greece head of sales Aris Fakotakis says.

Malta finished second in the contest this year, with “Angel” by Chiara, while “Let Me Try” by Romania’s Luminita Anghel & Sistem placed third. ...



Eurovision Song Contest winner Helena Paparizou

Paparizou Photo: Geoff Harrison

Indie Acts Move Upstream

New York-based Or Music and Sony Music's Epic Records will attempt to tap the Los Lonely Boys template again with Hasidic reggae rapper Matisyahu.

The much-talked-about artist will be the second from Or Music to be upstreamed into the Sony system, with Epic releasing the rapper's new album this fall. Or Music, which is distributed by Sony BMG's independent distribution arm, RED, will continue to work Matisyahu's "Live at Stubb's" throughout the summer.

Sony and RED have been aggressive about upstreaming, a strategy in which an independently released album graduates into the larger company via a joint-venture arrangement. In addition to Los Lonely Boys, RED first handled Equal Vision's hard rock/prog act Coheed & Cambria, which has since been upstreamed to Columbia.

RED president Ken Antonelli says there isn't any set criteria for what makes an artist or an album ready for upstreaming.

"Coheed & Cambria is not a band that's a slam-dunk at radio," Antonelli says, "but

there's so much activity on them on the Net that you can't deny that there is a huge buzz underneath this band. They could be playing arenas in two years."

In the case of Los Lonely Boys, Or Music CEO Larry Miller says his company had built a solid fan base and sold about 100,000 units before Epic became involved. Matisyahu's "Live at Stubb's," however, was just released April 19 and has sold about 12,000 copies in the United States, according to Nielsen SoundScan. While the album is part of Matisyahu's joint-venture agreement with Epic, the set will stay at RED.

"We're just getting started," Antonelli says. "I don't know if it's a success yet, but it [is causing] quite a stir."

EARLY START

Matisyahu's single "King Without a Crown" has been doing well on mtvU, Miller says, and the artist will perform at a number of summer festivals, including Bonnaroo in Manchester, Tenn., and the Wakarusa Music & Camping Festival in Lawrence, Kan.

Miller says Or was a little surprised that Sony wanted to get involved with Matisyahu so early in the process, but the artist could not be more comfortable with the relationship.

"If I had just signed directly with Epic," Matisyahu says, "who knows who would have my interest in mind? I could get lost in such a company. It's cool to have the power of Epic and the individual attention of the small record label and the two working together."

The upstreaming trend has become more prevalent around the industry. Warner Bros. recently reached an agreement with independent rock label Doghouse Records in the hopes of upstreaming new talent, and Universal's Interscope Records struck a one-off deal with XL Recordings to take up hip-hop/electronic artist M.I.A.

People who work with independent artists are closely following the upstreaming trend, and not everyone is completely sold. Seattle-based attorney Michael Barber, who works with a mixture of major and indie acts—including the Lashes, U.S.E. and Vaux—says upstreaming can only

work if the model will support artists who do not warrant major-label attention.

"Some kind of mechanism like this is necessary for a major," he says. "Whether the mechanisms being put in place will work, I can't answer that. Time will tell. Typically, for an artist to be able to function on an indie label you need a label that's indie-minded. A label needs to be extremely excited that an album may only sell 10,000 copies. These new major-sponsored systems may not be as indie-minded as if they were completely independent."

Miller says Or has created an environment where artists can succeed without being elevated to Sony. He says the label is not expecting gold albums from most of its releases, pointing to the Alejandro Escovedo tribute "Por Vida" and projects from veteran experimentalist John Cale as evidence.

"These are things [where] we don't expect to see zillions [in sales] but are very artistically satisfying," he says. "Everything we put out meets this criteria, whether it's Tower of Power or Matisyahu or Los Lonely Boys or Pitty Sing."



Hasidic reggae rapper **Matisyahu** is being "upstreamed" under a deal between Or Music and Epic Records.

Antonelli acknowledges that upstreaming may not be right for every label, but he does see such deals becoming more common.

"It's hard to draw a line in the sand," he says. "There isn't any set of rules. There's a way

to do it that's constructive, but it may not necessarily fit with someone else's plans. All artists—and I'm sure there's people who wouldn't agree—but I think secretly all artists have the desire to have a million people hear their music." ●●●

More Video To Go

McDonald's Increases Number Of DVD-Rental Kiosks In Its Chain To 1,200-Plus

Forget fries—do you want a DVD with that burger?

That's what McDonald's is asking with the expansion of its DVD-rental kiosk program.

Through its subsidiary Redbox, the fast-food chain deployed more than 100 DVD-rental kiosks last year in the Denver area. Each DVDPlay-manufactured machine offered about 100 titles for rent, available for \$1 per night per title. Renters paid with a credit or debit card.

Titles could be returned at any McDonald's kiosk in the area. If consumers held onto any one title for 25 nights, the disc was theirs—having been charged \$25.

McDonald's will expand the program to more than 1,200 locations by year's end.

"This is really about making our restaurants as relevant as

many people as possible," says Greg Waring, director of marketing for Redbox, which is based in McDonald's corporate offices in Oak Brook, Ill. "People like to sit down with food and a rented DVD. We're giving them a one-stop shop to do it."

Consumers spent \$5.7 billion renting DVDs in 2004, according to the Digital Entertainment Group, compared with \$4.5 billion in 2003.

Newly deployed machines manufactured by Soletron will feature 500 titles each. Redbox works with distributor VPD to get product for the machines.

McDonald's USA spokesman Bill Whitman would not confirm which cities will have the new machines, though reports mention Houston and Salt Lake City.

McDonald's will also work with major grocery chains in

its expanded DVD-rental program, Waring adds.

"We want you to pick up a DVD at McDonald's and be able to return it at the grocery store the next day," Waring explains.

Redbox has already placed

the kiosks at Northeast grocers that include Smith's Food & Drug and Stop & Shop. It is not known which other grocers will participate in the new McDonald's rental markets.

Neither Whitman nor War-

ing would comment on the profitability of the already deployed machines or financial projections tied to the program's expansion.

"We put a lot of metrics in place to determine the success of the Denver machines," Waring explains. "We exceeded all projections."

Waring adds that Redbox is working with McDonald's to "figure out the overall economics and how to split up the investment and revenue."

The corporation's long-term vision for the program, according to Whitman, is to focus on its convenience and value to customers.

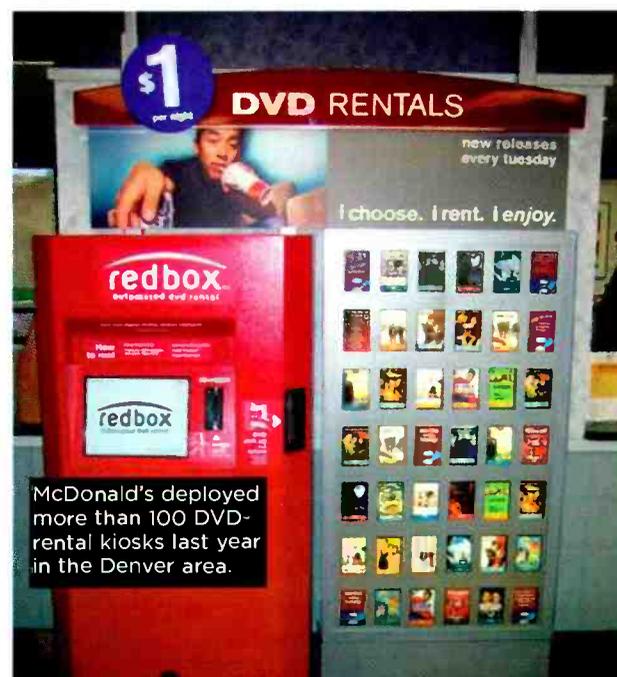
"It's a bit premature to speculate about where this may go," Whitman says. "We are identifying where it makes more sense to have a DVD-rental machine versus another location." ●●●

McDonald's will be competing against other retail chains in this emerging kiosk rental market.

Kiosk company DVD Station, for example, has a deal with more than 300 Barnes & Noble locations to place its machines in stores during the next two years. The kiosks, which feature as many as 5,000 titles each, offer \$1-per-day rentals and purchase options.

DVD Station is also introducing a feature allowing customers to download select films directly from its kiosks beginning this month.

"The penetration of DVD players is very high at this point," notes Bill Fischer, VP of corporate development for DVD Station. "Retailers such as bookstores have a large captive audience element. We're striving toward a DVD-everywhere environment." ●●●



Retail Track

ED CHRISTMAN echristman@billboard.com



ONE-STOP NORWALK SHUTS ITS DOORS

Norwalk Distributors is the latest one-stop to call it a day. Trent George, who acquired the wholesaler from founders the Shropshall family in September 2003, decided during the week of May 23 to pull the plug when the operation got into a cash-flow squeeze.

Since George's acquisition of the company, it had been operating on a cash-flow basis, without any revolving credit facility. The majors love that because it means they are the secured lenders, without anyone ahead of them. But there were many others who felt that George would find it too tough a road to hoe without the luxury of having a bank behind him. And unfortunately, their fears were realized.

But now that George has made the difficult decision, he is said to be looking for the best way to settle things so that suppliers do not get hurt too badly.

Instead of filing for Chapter 11, sources say, George cut a deal with Super D whereby the Irvine, Calif.-based one-stop would take on the sales staff of Anaheim, Calif.-based Norwalk and assume responsibility for collecting account receivables.

However, the receivables component of the deal is contingent on major vendors signing off on it, because they each hold a lien on Norwalk's inventory and account receivables. George is trying to make a deal with the majors whereby they take a slight haircut—say, 90 cents on the dollar—which would allow Norwalk to partially pay off the unsecured creditors, mainly independent labels.

It is not clear what each major will decide. Some point out that they are secured and do not want to take a haircut, adding, "The hell with the unsecured." But others say that if they do not agree to the deal and Norwalk shuts down without making the deal on the receivables, it will be harder to make collections on those funds. That would likely

result in the majors getting less money anyway, perhaps less than the current deal on the table.

Of course, there is always the independents' reaction to the unfolding events at Norwalk to consider, but I'll analyze those possibilities after we see how the majors' deal turns out.

ANKLING THE CHAIN: Musicland Group laid off about 10% of the staff at its Minnetonka, Minn., headquarters in a move to wring further efficiencies as it attempts to deal with declining music sales. Sources say about 30 staffers were laid off, including two buyers and people from finance and marketing.

"Over the ordinary course of business, it was a minor reorganization based on learnings over the past year and to deal with inefficiencies created by declining music sales so that the company can be more competitive and productive," Musicland spokeswoman Laurie Bauer says. She adds that the company is still in hiring mode when it comes to open positions that require skill sets that are not available within the current employee base.

MAKING TRACKS: Elsewhere in Minnesota, Best Buy made some changes to its home entertainment team. Jennifer "J.J." Schaidler, VP/business GM of music, will now head up voice and data communications (i.e., the mobile department).

VP Scott Young, who had been overseeing the chain's e-commerce area for music, will now take on the entire entertainment software department, reporting to senior VP Gary Arnold.

Urban music buyer Scott Hartwig and music buyer Lori Preiner are leaving the chain. Hartwig has joined Interscope as a regional in Minneapolis. His replacement has not yet been named. Preiner's responsibilities are assumed by movie buyer Nathan Jarve, who will

oversee alternative rock and music DVDs.

JOINING THE CLUB: Anderson Merchandisers will take over 132 Sam's Club stores from Navarre, effective June 13. Navarre continues to service the other 320 or so Wal-Mart-operated wholesale clubs. As most of the sales community knows, Sam's Club, like Costco/Price Club and BJ's Wholesale Club, only takes in select product that is often specially packaged and priced for the merchants.

Up until now, three of the majors—Universal Music & Video Distribution, WEA and Sony Music—sold their front-line product directly, while Navarre supplied Sam's Club with front-line product from BMG and EMI, sources say. Navarre also puts together catalog assortments from all the majors for Sam's Club.

But Anderson, which already has a hold on the Sam's Club book business, will take over music for the 132 stores previously mentioned as well as all new locations, sources say. Supposedly, Anderson is cutting out staff to be dedicated in buying and servicing the Sam's Club account. It also is devoting its Flower Mound, Texas, facility to that account.

BY THE WAY: The other big switchover occurring around the same time is Alliance Entertainment Corp.'s previously reported takeover of servicing some 400 Kmart stores from Handleman.

HELP WANTED: Up in Albany, N.Y., Trans World Entertainment's major-label urban buyer Jim Stella is leaving. Management is seeking to replace him with someone who will be based at the chain's Albany headquarters. That person would report to divisional music merchandise manager Jerry Kamiler and work in conjunction with urban music guru Violet Brown, who is based in the company's Los Angeles office.

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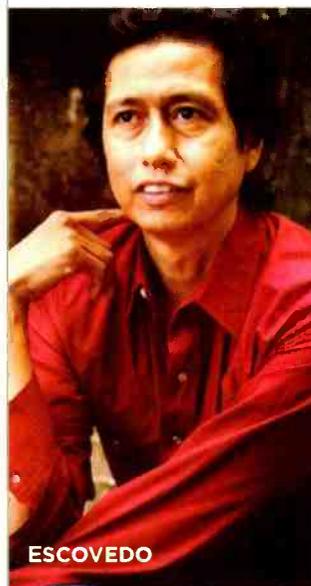


The Indies

TODD MARTENS tmartens@billboard.com

Bloodshot Mixes It Up On 10th-Anniversary Set

Chicago-based roots label Bloodshot Records is plotting a two-disc compilation to celebrate its 10th anniversary. Acts slated to participate range from Ryan Adams and Alejandro Escovedo to My Morning Jacket and the Waco Brothers.



ESCOVEDO

Like most of Bloodshot's well-received compilations, the set combines artists from the roster with artists outside it, including some who used to record for the imprint. The collection, tentatively titled "For a Decade of Sin," is due in October. It will largely contain unreleased and newly recorded material, Bloodshot co-owner Nan Warshaw says. For instance, Bloodshot alumni Old 97's will cover a Robbie Fulks song, and indie poppers the Minus 5 will tackle a song by Waco Brothers leader Jon Langford.

"Our first release ever was a compilation, and it was just a snapshot of the Chicago scene at the time," Warshaw says. "We hadn't signed any of those artists when we put that out, so we've never felt the need for our compilations to be a sampler of our artists or even a retrospective."

Other acts joining the celebration include Sally Timms, Paul Birch, Ralph Stanley, Wayne Hancock, Hank Williams III and Crooked Fingers. Warshaw says Bloodshot was able to compile enough material for three albums but decided a three-disc set would be "too cumbersome."

In other Bloodshot news, the label recently signed garage/soul act the Detroit Cobras and plans to reissue the group's U.K.-only Rough Trade album "Baby" this fall. Bloodshot will package the album with the EP "Seven Easy Pieces."

"Hopefully the [alt-country] straitjacket will be taken off us when people hear about the Detroit Cobras," Warshaw says, "but I'm not counting on it."

RYKO REBELS: New York-based Ryko Distribution has inked an exclusive U.S. distribution deal with Charlottesville, Va.-based Rebel Records, the famed bluegrass label formed in 1959. Memphis-based Select-O-Hits distributed Rebel releases in the United States.

On June 7, Rebel will issue "Shine On" from Ralph Stanley, the artist's first album of new material in three years. His self-titled 2002 effort for DMZ/Columbia peaked at No. 163 on The Billboard 200 and had U.S. sales of 52,000 copies, according to Nielsen SoundScan.

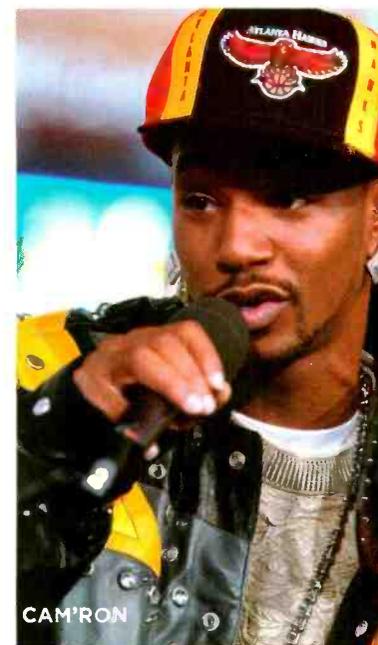
Rebel brings to Ryko a catalog that includes efforts from the likes of Larry Sparks, Dave Evans, King Wilkie, the Country Gentlemen and Chris Jones. A new album from the Country Gentlemen, "Joe's Last Train," is also due June 7.

EENIE NEWS: The Indies reported recently that Los Angeles-based Eenie Meenie Records inked a U.S. distri-

bution deal with Haw River, N.C.-based Red Eye (*Billboard*, April 23). One of the first releases under the deal, a tribute to label Dimension 5, was inaccurately described. The "Dimension Mix" album will include covers and remixes of the work of Bruce Haack and Esther Nelson, who collaborated on a number of experimental electronic releases for children. Participating acts include Beck, Stereolab and eels.

ETC.: Rapper Cam'Ron has inked a deal to bring his Diplomat Records to Warner Bros.' hip-hop incubator, Asylum Records. The Diplomat roster includes 40 Cal and Jha Jha. A number of Diplomat-affiliated releases, including those due this year from JR and Hell Rell, will continue to go through Port Washington, N.Y.-based Koch Entertainment Distribution. Houston-based roots label Compadre Records has begun posting weekly podcasts on its Web site. Each podcast will feature exclusive and rare material.

Cam'Ron Photo: Theo Wargo/WireImage.com



CAM'RON

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,071,565 \$165/\$49.50	J2, KINGS OF LEON Forest Center, Boston, May 24, 26, 28	51,658 three sellouts	The Next Adventure, Tea Party Concerts
2	\$2,801,332 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, May 18-22	20,381 five sellouts	Concerts West/AEG Live
3	\$2,548,602 (\$1,356,072) \$111.13/\$90.05	ROD STEWART Odyssey Arena, Belfast, Northern Ireland, April 24, 30, May 2-6	23,939 three sellouts	Aiken Promotions
4	\$2,048,785 \$150/\$25	WANGO TANGO: WILL SMITH, JAVEN STEFANI & OTHERS Angel Stadium, Anaheim, Calif., May 14	43,139 44,315	Clear Channel Entertainment
5	\$1,570,112 \$62/\$52	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Schottenstein Center, Columbus, Ohio, May 26-27	26,961 two sellouts	Mischel Productions, The Messina Group/AEG Live
6	\$1,081,125 \$125/\$45	ELTON JOHN Target Center, Minneapolis, April 29	14,613 sellout	in-house, Nederlander
7	\$971,124 \$61.50/\$51.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Wachovia Center, Philadelphia, May 28	16,503 sellout	Varnell Enterprises, The Messina Group/AEG Live
8	\$840,801 \$105/\$42	JUAN GABRIEL TD Waterhouse Centre, Orlando, Fla., May 14	11,102 13,169	MD Concerts
9	\$714,760 \$70/\$40	SARAH MCLACHLAN, THE PERIPHERALS Greek Theatre, Los Angeles, April 23-24	10,966 two sellouts	Nederlander
10	\$627,026 (\$502,908) \$67.81/\$54	POD STEWART The Ahoy, Rotterdam, The Netherlands, May 30	10,285 sellout	Mojo Concerts
11	\$599,305 \$85/\$75	ERIC SPRINGSTEEN Volstein Center, Cleveland, Ohio, May 15	7,384 sellout	Clear Channel Entertainment
12	\$545,485 \$65/\$20	VELVET REVOLVER, HOOBASTANK Tommy Hilfinger at Jones Beach Theater, Wantagh, N.Y., May 14	12,012 13,855	Clear Channel Entertainment
13	\$509,747 \$43/\$19	RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD Post-Gazette Pavilion at Star Line, Burgettstown, Pa., May 29	18,202 23,000	Clear Channel Entertainment
14	\$508,582 (\$277,580) \$54.97	MARK KNOPFLER Evening News Arena, Manchester, England, May 26	9,252 sellout	3A Entertainment, Kennedy Street Entertainment, Jack Utsick Presents
15	\$481,406 (\$606,381 Canadian) \$43.66/\$23.42	GREEN DAY, MY CHEMICAL ROMANCE Pengrowth Saddledome, Calgary, Alberta, May 20	13,469 sellout	House of Blues Canada
16	\$478,412 (\$602,650 Canadian) \$43.66/\$23.42	GREEN DAY, MY CHEMICAL ROMANCE Royal Place, Edmonton, Alberta, May 19	13,610 sellout	House of Blues Canada
17	\$474,358 \$70/\$15	VELVET REVOLVER, HOOBASTANK PNC Bank Arts Center, Holmdel, N.J., May 20	13,239 16,944	Clear Channel Entertainment
18	\$467,880 \$35	GREEN DAY, MY CHEMICAL ROMANCE Mallin Arena, Pittsburgh, April 22	13,368 13,598	Metropolitan Talent Presents
19	\$464,286 \$50/\$20	EDGEFEST: BILLY IDOL, SUM 41, JIMMY EAT WORLD & OTHERS Smirnoff Music Centre, Dallas, April 24	18,504 sellout	House of Blues Concerts
20	\$446,970 \$23.50	PAT GREEN, CROSS CANADIAN RAGWEED & OTHERS Smirnoff Music Centre, Dallas, April 23	19,001 sellout	House of Blues Concerts
21	\$445,704 (\$564,125 Canadian) \$58.65/\$35.95	SANTANA, LOS LONELY BOYS Bell Centre, Montreal, May 21	8,000 9,000	Gillett Entertainment Group, House of Blues Canada
22	\$435,137 \$53/\$19	SAMMY HAGAR, MICHAEL ANTHONY, WILD STALLIONS LMB Bank Pavilion, Maryland Heights, Mo., May 14	15,358 sellout	Clear Channel Entertainment
23	\$433,822 (\$550,696 Canadian) \$38.99/\$20.09	GREEN DAY, MY CHEMICAL ROMANCE VTS Centre, Winnipeg, Manitoba, May 17	12,547 sellout	House of Blues Canada
24	\$400,159 (\$501,717 Canadian) \$47.46/\$31.50	SNOOP DOGG, THE GAME Pacific Coliseum, Vancouver, British Columbia, May 29	9,626 11,628	House of Blues Canada
25	\$393,930 \$39.50/\$5	WMZQFEST: LONESTAR, CHARLIE DANIELS BAND & OTHERS Messan Pavilion at Stone Ridge, Stone Mountain, Va., May 7	20,582 23,257	Clear Channel Entertainment, WMZQ
26	\$388,787 \$53.75/\$20	SEBA MCENTIRE, BRAD PAISLEY, TERRI CLARK DTE Energy Music Center, Dearborn, Mich., May 22	15,274 sellout	Cellar Door, Palace Sports & Entertainment
27	\$382,450 \$60/\$10	CRAWFISH BOIL: THE WALLFLOWERS, SEETHER & OTHERS Railroad Reservation Park, Birmingham, Ala., May 13-14	29,585 60,000 two shows	Clear Channel Entertainment
28	\$376,654 \$45/\$43	RASCAL FLATTS, BLAKE SHELTON Verizon Wireless Music Center, Phenix, Ala., May 20	8,748 9,000	Clear Channel Entertainment
29	\$375,782 \$21/\$17	POINTFEST: BREAKING BENJAMIN, MUDVAYNE & OTHERS UMB Bank Pavilion, Maryland Heights, Mo., May 15	21,968 sellout	Clear Channel Entertainment, KPNT
30	\$375,774 \$42	THE BLACK CROWES, 22-20S The Tabernacle, Atlanta, May 13-14	10,408 four sellouts	Clear Channel Entertainment
31	\$366,820 \$75/\$45	ALICIA KEYS, ANTHONY HAMILTON Agarris Arena, Boston, May 4	6,185 sellout	Atlanta Worldwide Touring
32	\$352,627 (\$444,025 Canadian) \$35.74/\$27.80	MAFOONS, THE THRILLS, SIMON DAWES Pacific Coliseum, Vancouver, British Columbia, May 1	10,109 sellout	House of Blues Canada
33	\$305,690 \$35	GREEN DAY, MY CHEMICAL ROMANCE Mullins Center, Amherst, Mass., April 30	8,734 sellout	Mass Concerts
34	\$295,956 \$36	GREEN DAY, MY CHEMICAL ROMANCE National Auditorium, Kansas City, Mo., May 14	8,570 10,040	Clear Channel Entertainment
35	\$293,400 \$45	NINE INCH NAILS, DRESDEN DOLLS Fensterstein Ballroom, New York, May 15-16	6,872 two sellouts	Clear Channel Entertainment

Steve Miller Photo: Elizabeth Erikson/WireImage.com



On The Road

RAY WADDELL rwaddell@billboard.com

No Joking Matter

Frustration With Touring Biz Kept Steve Miller Off The Road

A mainstay at amphitheaters in the 1990s, rocker Steve Miller backed away from touring in the new millennium, in no small part because of his distaste for the way the biz had evolved post-consolidation.

"I took a break and went, 'Wow, summer at home. What a concept,'" Miller tells On The Road. "What I really didn't know back then was how many other places there were to play. At the time, it didn't seem very encouraging, because for 12 years in a row we had been doing sheds, and [Clear Channel Entertainment] had gone from doing none of our gigs to, I think, the last year they had 42 of 44 shows."

Miller says, in his opinion, CCE "pretty much screwed up the gigs. We'd go in and play, and there'd be 12,000-15,000 people at a shed, but the first 2,000 seats would be empty. They just pissed the audience off so much. They offended everybody. They were equal-opportunity offenders."

But this summer, Miller will be on the road again, playing a diverse slate of venues that includes casinos, resorts, performing arts centers and, yes, CCE sheds.

"Now they're saying all the right things," he says. "I've got four or five shows I'm going to do with them, and our agreements are sort of like the agreement between North Korea and the United States—a lot of negotiating. But they've been forthcoming and things have cleaned up a lot, so we'll see."

Miller says he turned down a lot of CCE dates. "These are the people in the last five years that totally screwed the pooch," he claims. "They've taken a great shed business and turned it into a dead business. Why should we go back in and suffer for their

mistakes? If they turn it around and do it right, more power to them."

Miller adds, "I think the business needs to be broken down, and there needs to be more competition. The idea that you need to be a vacuum cleaner and suck every penny off the table is not a very sustaining one."

"They always criticized us, 'You rock'n'roll people don't know what the fuck you're doing, you're leaving way too much money on the table.' There's nothing wrong with letting your fans keep some of their money. We know when we go to a place where people are relaxed and they're not being hustled too hard, like these festivals where we're playing to 50,000 people a night."

A new touring model allows the artist to cherry-pick gigs. "Instead of traveling with trucks and five buses, 35 crew members and three semis full of gear, we started renting the gear we need in each city," Miller explains. "It

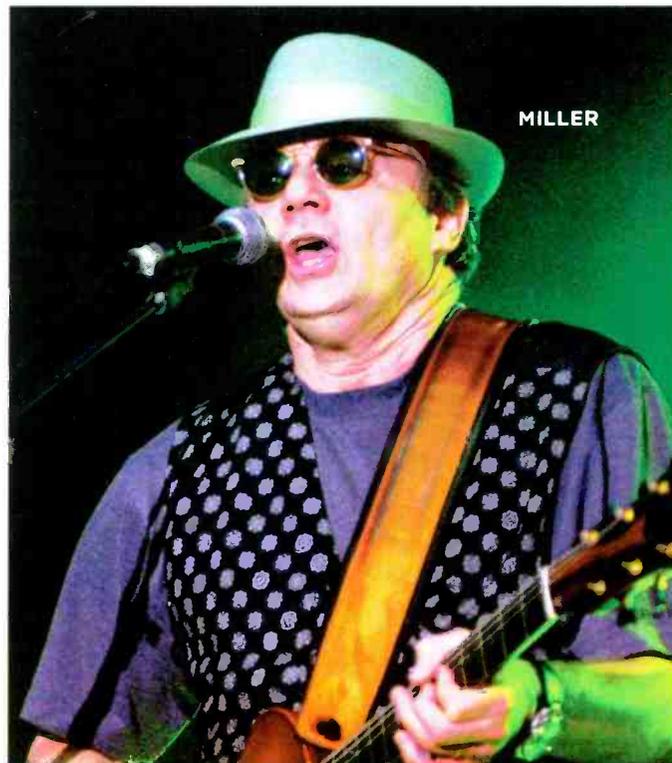
totally changed the way we work. Now we have the band and we've got a crew of 10 guys and we have a guy whose job it is to arrange the equipment with the local market."

Previously, Miller says, the limit for a jump was about 400-500 miles. "Now we're able to play Nome, Alaska, on Friday and we can do San Diego on Saturday, if there's a flight. We've done 30 cities that way since last April, and it's a piece of cake."

Miller is booked by Dan Weiner at Monterey Peninsula Artists, a relationship that dates back to the early careers of both. "I fired him and hired him a couple of times," Miller recalls. "We've known each other since the '60s, when we were kids. Danny and I go way, way, way back. It's like working with a friend."

Miller adds he does not intend to be "harsh or flippant," but he simply does not agree with the CCE business plan.

CCE reps declined to comment.



MILLER

TOURING BY JILL KIPNIS

Henley/Nicks Tour A Short Stint

LOS ANGELES—Don Henley and Stevie Nicks' first co-headlining tour may be short, but it's expected to be very sweet.

The "Leather and Lace" singers' seven-date arena/amphitheater outing begins June 3 at the Wachovia Center in Philadelphia and runs through June 16 at the Arena at Gwinnett Center in Atlanta.

"The combination of Stevie Nicks and Don Henley is something that I have dreamt about for a long time," says Bruce Kapp, senior VP of touring for Clear Channel Music Group, promoter for most of the Henley/Nicks dates. "These are two of the most prolific songwriters of the past four decades."

Nicks and Henley will perform solo hits as well as tunes from their respective bands

Fleetwood Mac and the Eagles. The pair will also take the stage together.

Tickets for the shows, which are booked by John Branigan at the William Morris Agency, range from \$36 to \$126. Most venues seat between 10,000 and 17,500.

Special VIP packages are also available through iloveallaccess.com. A five-star package includes a ticket in the first 10 rows, a special gift bag, on-site concierge services, parking and preshow hospitalities. A four-star package includes a seat in the first 20 rows and a special merchandise item.

Thus far, sales have been strong, though sellouts are not widely reported.

Both artists, though, have notable track records. Nicks'

2001 tour grossed more than \$13.3 million, according to Billboard Boxscore, and was attended by about 295,000.

Henley's few 2004 solo dates grossed more than \$2.8 million and were attended by more than 46,000. His March and April dates with the Eagles grossed \$26.2 million and drew more than 266,000.

John Page, COO of Global Spectrum and manager of the Wachovia Center, noted a week before his Henley/Nicks date that "expectations are optimistic that we will continue to sell tickets between now and [June 3]."

The venue will work with its owner, Comcast-Spectacor, to advertise the show through Comcast cable, Page says. "This tour will certainly help market other events at our



Don Henley and Stevie Nicks will start a run of seven shows June 3.

venue leading into the summer," he notes.

Kapp says that the ticket sales for the dates have, overall, "been doing fairly well."

Clear Channel shows will be promoted through a radio campaign, which first teased the upcoming performances as ones featuring "two legendary artists" before revealing the exact performers in later ads.

An e-card featuring music and video was also sent to po-

tential patrons, and TV spots will run in select markets.

Kapp says the promotions are mostly aimed at 30- to 50-year-olds, though attendance is likely to include several generations, given the scope of Henley's and Nicks' careers.

The shortness of the tour—which is also stopping in Holmdel, N.J.; Uncasville, Conn.; Boston; Wantagh, N.Y.; and Hershey, Pa.—is a simple result of busy schedules.

Nicks just played a four-night stint at the Colosseum at Caesars Palace in Las Vegas, and Henley is rejoining the Eagles for more dates beginning Aug. 11.

But Kapp says fans may not have seen the last of the pairing. "I wouldn't be surprised if we see this package again next year. I think first-time package tours like this will continue to be a trend in the industry." ...

TOURING BY RAY WADDELL

A More Efficient Boom Boom Seeks Bucks For Its Bang

Is Boom Boom ready to turn a buck in its third outing?

Producers of Tony Hawk's Boom Boom HuckJam are optimistic that the third time will be the charm for the pioneering extreme sports tour that begins June 17 in Spokane, Wash.

A more efficient production and a creative business model could well make that happen.

Launched in 2002 as the brainchild of legendary skateboarder Tony Hawk in association with his manager Jim Guerinot and SLAM Management, BBHJ drew more than 300,000 people in 24 cities nationwide its first year. The arena event returned in 2003 and also drew well, but high production costs and promotional challenges kept the concept in the red for producers and some promoters.

This year, only one promoter, Jon Stoll of Fantasma Productions in Florida, is buying BBHJ outright. Instead, the event is partnering with arenas in most markets, basically offering the event for free in exchange for promotional and production support.

Lowell MacGregor, the in-house executive producer of BBHJ, says production was tweaked for efficiency, replacing LED panels with screens and reducing lighting from three trucks to two.

"The truth of it is, we didn't streamline it that much, though we tried," MacGregor says. "We ended up spending about \$500,000 on new components. It's like the most massive setup in the world."

Still, production has gone from 116 rigging points for arenas to 56, which should significantly lower manpower costs and load-in/load-out times.

"We tried to cut production down overall by 40% while maintaining the high level of professionalism and the excitement of the performance," MacGregor says. "Now we're not a whole lot bigger than a normal rock'n'roll production."

Stagehand bills will go from about \$94,000 in Chicago, for example, on the 2003 tour, to about \$35,000. "We're looking at a 30%-40% reduction in overall production costs," MacGregor says. "In production trucks we're down from 15 to 10 or 11, depending on how it shakes out."

BBHJ is also holding down costs by trimming the talent roster.

On the first edition, Social Distortion, the Offspring, Good Charlotte and Devo played. The second version featured a house band, while this year DJ Aero returns.

Except for Stoll, who is buying three dates, the buildings are co-promoting all events, but not in the traditional talent-buyer mode.

"We're not asking for a guarantee," MacGregor explains. "We're going to the buildings and saying, 'Let's make this a true partnership. You take care of your building expenses and advertising expenses and we'll bring you a \$250,000-a-night show for free, and when the money comes in, we'll split it.'"

The tour promotes with an in-house staff at the grass-roots level at spots including skate shops, clothing stores and skate parks. Buildings use their local expertise, contacts and discounts to buy mainstream media ads.

John Huie at Creative Artists Agency in Nashville is the responsible agent for BBHJ. "John has done an

amazing job of leveraging relationships with the Arena Network and the individual buildings," MacGregor says. "It took a lot of work to convince people . . . The concept is so foreign to people. When was the last time you ever heard of a show going out for free?"

Brad Parsons, director of the Arena Network, a consortium of arenas that scouts for such opportunities for member venues, says BBHJ fits the profile of what arenas are looking for in terms of timing, content and deal structure. "This is a very creative deal, unlike any I've ever done," Parsons says. "We're all working together. We're just trying to find ways to reinvent the wheel."

For the 2003 tour, shows reported to Billboard Boxscore grossed an average of \$291,581, with an average attendance of 7,449. Those figures were down from 2002, when the box-office average was \$314,619, and average attendance was 8,448. Tickets cost \$25, \$40 and \$75 both years.

This year, ticket prices are \$85, \$65 and \$25, with 50% of capacity at the lowest price tier.

"Parents who want to bring their kids down, sit right in the half-pipe and see the sweat on Tony Hawk's face are going to pay a premium for that opportunity, \$85," MacGregor says. "But it's only 10% of the salable capacity."

MacGregor says upper concourse seats will be optimum for viewing the motocross and BMX bike action, much of which takes place 35 feet or more in the air. "That's the big action," he says. "So those are still great seats, and they're selling for \$25 a pop. And if you buy four or more through group sales you can get them for \$12.50."

Capacity in a 20,000-seat arena will be scaled back to about 12,000 because no floor seats are available.

The presenting sponsor is Fox Cable Network action sports channel Fuel, and McDonald's, Powerade, Jeep and Activision's "Fantastic 4" game are also onboard.

The BBHJ route contains 30 cities, wrapping July 31 at the Pepsi Arena in Albany, N.Y.



Tony Hawk hits the road this summer with his Boom Boom HuckJam extreme sports tour.

BY EMMANUEL LEGRAND

Michel Lambot

Michel Lambot, 45, has been in the music business his entire adult life.

Play It Again Sam, the independent Belgian company he created with longtime business partner and friend Kenny Gates, has been in operation since 1983. "We're survivors," Lambot jokes.

The PIAS headquarters in Anderlecht, in suburban Brussels, hosts a warehouse, administrative offices and a publishing company, Strictly Confidential, run in partnership with Pierre Mossiat.

Through the years, PIAS has expanded steadily into other territories. It entered the United Kingdom in 1989, and is one of the leading indie distributors there through its affiliate Vital. PIAS also operates in the Netherlands, France, Germany, Spain and Scandinavia. Its yearly revenue is about 100 million euros (\$184 million).

For the past five years, Lambot has been the chairman of Impala, the European independent labels' body. Impala was instrumental in derailing the planned merger of EMI and Warner in 2001, and has taken the European Commission to court for authorizing the 2004 Sony-BMG merger.

In addition, Impala last year confronted Apple Computer regarding the terms of its iTunes service and MTV Europe regarding remuneration for videos it airs.

Politically, Lambot is "one of the savviest executives I've seen," says Alison Wenham, Impala VP and chairman/CEO of U.K. indie body Assn. of Independent Music. "He can also be very funny."

Q: Why that name, *Play It Again Sam*?

A: There's a bit of everything—the movie "Casablanca," of course, but there was also a theater play and the Woody Allen movie... [Kenny and I] thought it sounded good.

Q: What was the idea behind the label?

A: Frankly, I had just come out from a disastrous experience with my own label. It took me a

while to understand how a label worked, and I made plenty of mistakes. I had debts and was in the hole. That's when you discover who your real friends are. Kenny was one of them. He suggested we should start something together. What inspired us at the time were [British indies] like Rough Trade or Mute. Initially we wanted to release our records and also attract some foreign labels to whom we could provide local support and promotion in Belgium.

Q: What's left of the original spirit?

A: It's still there. Our motto

has always been 50% business and 50% for the love of music. I always felt that with the majors, the ratio was 75-25, and with most indies it was 25-75. We try to balance it. On the business side, we are probably one of the few companies aside from the majors that can offer a full exploitation across Europe, with releases, distribution and marketing coordinated at a European level.

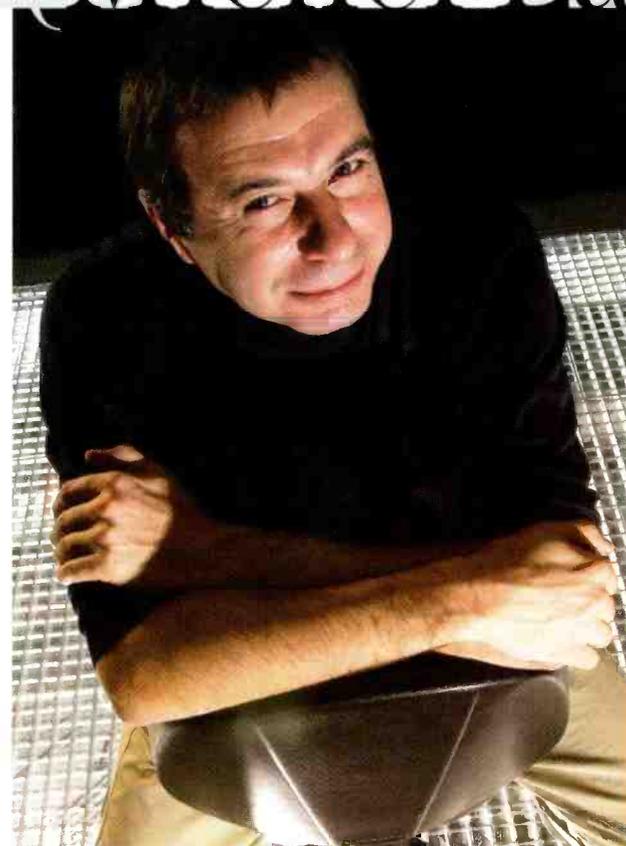
Q: How important is Vital to your setup?

A: Vital, of course. It gives us access to the biggest market in Europe. Through PIAS U.K. we have an activity as a label, but Vital is a plain distributor. We are very proud to have contributed to the success of acts such as the Darkness, Franz Ferdinand, the White Stripes, Basement Jaxx, Kaiser Chiefs, Moby and Oasis. It also helps us attract U.S. labels looking for European distribution. Vital is a great calling card.

Q: In recent years, people have said that the industry crisis presents a fantastic opportunity for indie labels. Do you agree?

A: So, by some miracle, indies would not feel the crisis when retailers are cutting down space for music in their shops, when overall sales are falling and marketing costs are rising? Indies would live in some ecosystem that would prevent them from being affected by the crisis? This is absurd. The crisis affects us all, regardless of our size.

Q: Now that you've been at the helm of Impala for five years, how



do you feel about it?

A: A lot of personal and collective pride. When we started Impala, we never thought that we would attract so many members and so many quality people who have the ability to mobilize on topics that concern them all. We have discovered the power of collective action. We have a lot of debates, but when we decide on something, we all stand by our decisions.

Q: What do you say to people who think the legal challenge to Sony BMG was a rear-guard attack?

A: That we are consistent with ourselves! There are several reasons we did it. One, we opposed the merger in the first place, therefore it was normal for us to look at all our options, including on the legal side. Two, the clearance of the Sony-BMG merger has created de facto legal ground for other mergers to take place. So will we have to wait

until there's just three companies left for the European Commission to consider that there is a danger of market dominance and control? Three, anyone who does not see the implications in terms of market access of having two companies controlling already 60% of the business should go for a retail trip with my reps. Four, we do make a case of vertical integration, with Bertelsmann's media assets and Sony's technology.

So it might be a rear-guard fight, but I'd rather be dead standing than alive sitting.

Q: Impala took on Apple last year, claiming that indies were not given the same terms as majors with iTunes. What did you achieve?

A: The glass is half-full or half-empty, depending on the perspective. We certainly got Apple's attention, but we're still not satisfied. What went through the window, though, was the

image of Apple the David against the Goliaths of the world. We expected a bit more understanding. For us, Apple has become a Goliath.

Q: You were more successful when you took on MTV and Viacom over the remuneration rate for videos.

A: That case clearly highlights the power of collective action. It was the exact opposite of the iTunes case. Viacom is probably much more sensitive to its share price and its reputation, especially [because] at the time, it was planning to acquire [music channel] Viva in Germany.

Q: What do you think of the creation of the American Assn. of Independent Music?

A: This is a great step for indies. We are working closely with [AAIM]. The irony is that one of the factors that triggered the creation of AAIM was the MTV case. Indie labels in the U.S. never got paid by MTV, so the fact we could achieve something tangible through collective action was a major eye-opener.

Q: Any wishes for the future?

A: That the European Commission pays a bit more attention to the music sector. That there will still be in each territory a good network of independent record stores—one can always dream! That we keep on the collective momentum we have reached at Impala. That collecting societies get stronger and collective negotiations remain the norm. And last, that good music and good musicians still continue to exist.

Q: The chairmanship of Impala is open for election at the June 16 board meeting. Will you claim another term?

A: Not sure. It would be good if others took over. But if there's no one... ♦♦♦

HIGHLIGHTS

MICHEL LAMBOT

1978: Sets up his first label, Sandwich Records.

1983: Launches PIAS in Brussels with Kenny Gates.

1986: Gates and Lambot launch publishing company Les Editions Confidentielles, renamed Strictly Confidential in 1999.

1989: PIAS takes control of APT Distribution in the United Kingdom.

1993: APT merges with Revolver Distribution to create Vital Distribution.

1998: PIAS assumes majority ownership of Vital.

1999: Edel buys 74.9% of PIAS.

2000: Lambot named inaugural chairman of Impala.

2002: Edel sells back its PIAS stake to Lambot and Gates.

WIRELESS BY ANTONY BRUNO

MVNOs Offer Branded Wireless Networks

When Sean "P. Diddy" Combs graced the stage at a recent wireless industry conference, he boldly stated to the crowd, "I am an MVNO."

Combs and the music industry at large have begun to grasp the potential of MVNOs (mobile virtual network oper-

control around the needs and desires of a specific audience. Because we're focused on a particular audience . . . we're destined to be more successful in mobile content than anybody."

According to data from mobile content tracking firm M:Metrics, Virgin subscribers

Ludacris, the Game and Kanye West in its advertising. The three collaborated on an exclusive track for Boost called "The Anthem," which Boost features in its advertising and has made into a ringtone.

"It's [through] our association with artists like the Game

founder of Boost Mobile. (He has since left Boost to launch a new MVNO venture called Amp'd Mobile.) "We can offer things Verizon and Sprint won't be able to because the demographic they go after is so wide."

Analysts expect to see more MVNOs launch in the next several years. A recent Yankee Group report said the MVNO market could reach \$10.7 billion in service revenue by 2010, with 29 million subscribers.

In addition to Amp'd, several new MVNOs are in various stages of development to get their slice of this pie, including ESPN, which is planning to enter the market in early 2006 with a sports-themed offering.

As for Combs, he reportedly is developing his own mobile content strategy as well.

"It's smart-bombing compared to carpet bombing," Yankee Group analyst Marina Amoroso says. "MVNOs are a way for carriers to multibrand. They can use MVNOs to reach markets that they are otherwise unwilling or unable to tap. Advertising can go further when you're marketing to a segment that actually wants your product."

BITS & BRIEFS

BANDS BATTLE FOR GAME SOUNDTRACK

Aspiring acts interested in having a song featured on the soundtrack to the upcoming videogame "College Hoops 2K6" from 2K Sports can compete in a Battle of the Bands. The competition is part of GameRiot's summer videogame tour, where two top local bands will compete onstage at each stop. Votes will be taken at myspace.com. The winner will be announced Aug. 15.

make music available for on-demand and streaming access. Founding members of the initiative include Coding Technologies, America Online's Winamp division, CakeWalk, Jazz Mutant, Minnetonka Software, Nasseri Music Business Solutions, Native Instruments and Steinberg, and artists Richard Devine and Amon Tobin.

GARAGEBAND PODCASTING

Garageband.com has added podcasting to its offerings for musicians. The GarageBand Podcast Studio is a Web-based suite of tools enabling acts to record, mix and publish podcasts. It also allows subscribers to access the site's 40,000 podcasts without the need of an iPod. Garageband.com is offering the software and hosting services free to interested musicians, and will soon support a podcast-by-phone feature that allows podcasters to publish without a computer.

TUNED TO 5.1

In an effort to encourage more artists to publish multichannel surround-sound music on the Internet, a group of media and technology companies have teamed to form the Internet Surround Music Project. As a first step, the group has created an Internet forum at tuner2.com, where acts may publish music in 5.1 surround sound. Artists who register will receive free software that can be used to post music on the site. The ISMP will then

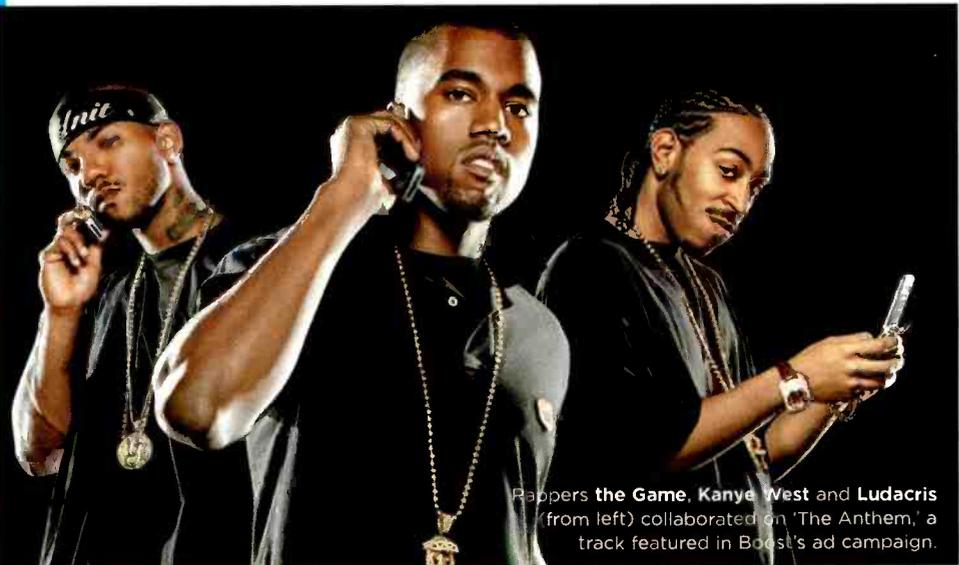
HOT RINGTONES™ JUNE 11, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	8	#1 WAIT (THE WHISPER SONG)	YING YANG TWINS
2	2	16	CANDY SHOP	50 CENT FEATURING OLIVIA
3	3	8	OH	CIARA FEATURING LUDACRIS
4	5	4	WE BELONG TOGETHER	MARIAH CAREY
5	6	33	SUPER MARIO BROTHERS THEME	KOJI KONDO
6	7	18	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
7	8	8	HOW WE DO	THE GAME FEATURING 50 CENT
8	9	17	HOLLABACK GIRL	GWEN STEFANI
9	10	33	HALLOWEEN	JOHN CARPENTER
10	11	8	DISCO INFERNO	50 CENT
11	12	12	NUMBER ONE SPOT	LUDACRIS
12	13	5	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH
13	14	5	I'M A HUSTLA	CASSIDY
14	15	6	HATE IT OR LOVE IT	THE GAME FEATURING 50 CENT
15	16	27	B.Y.O.B.	SYSTEM OF A DOWN

16 System of a Down's "B.Y.O.B." scores the largest percentage increase from last week, with a gain of 73%.

17	15	33	DROP IT LIKE IT'S HOT	SNOOP DOGG FEATURING PHARRELL
18	28	3	TOUCH	OMARION
19	19	32	SWEET HOME ALABAMA	LYNYRD SKYNYRD
20	18	29	1, 2 STEP	CIARA FEATURING MISSY ELLIOTT

Based on data provided by, in alphabetical order: Inquisitor, Dwanjo, Faith West/Motown, Info-space Mobile, MIDIRingtones/AG Interactive, XRing, Zingy and Zongo, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



Rappers the Game, Kanye West and Ludacris (from left) collaborated on "The Anthem," a track featured in Boost's ad campaign.

ators) as wireless becomes an increasingly important marketing and retail channel.

YOUTH IS THE TARGET

MVNOs offer wireless services and devices under their own brand but do not own a network themselves. Instead, they pay operators like Sprint or Verizon for access to their networks and otherwise operate completely independently.

Free from the technical headaches and financial responsibilities of building and maintaining a nationwide wireless network, MVNOs instead focus on a smaller, specific subscriber base. To date, that target has been the youth market.

Until recently, wireless carriers primarily targeted business users. Although larger carriers certainly aim for the youth market now as well, they must appeal to a much larger demographic base when creating their marketing plans and services. Youth-targeted campaigns are just one aspect of their business—one they are still trying to figure out. MVNOs, meanwhile, are designed from the ground up to serve teens.

"It's the difference between ABC's after-school specials and MTV," says Howard Handler, VP of marketing for MVNO pioneer Virgin Mobile. "We built out a customer interface and experience that we devised and

are more than twice as likely to buy a ringtone than the average wireless customer of any other carrier. Virgin reports that 67% of its subscribers bought a ringtone last year, compared with an average 13% of traditional carrier subscribers. And although Virgin subscribers represent only 3% of the total U.S. wireless subscriber base, they are responsible for 8% of all U.S. ringtone sales.

Record labels have noticed that although Virgin has only 3 million customers, the company generates more master ringtone revenue than traditional carriers do, with 40 million subscribers.

"We're really excited about the MVNO partners we have and those launching over the course of the year, because they clearly differentiate their marketing to acquire a certain type of customer," says Tom Ryan, VP of mobile development for EMI Music Group.

Wireless operator Nextel, best-known for its focus on the corporate user with its two-way walkie-talkie feature, now operates a division called Boost Mobile. Boost is similar to an MVNO in that it has a separate brand and service suite, but Nextel owns and controls it.

The company uses music and extreme-sports events to market its service and prominently features such artists as

and others that kids see Boost as authentic," says Lisa Spiritus, senior manager of entertainment marketing. "They're helping us sell phones, we want to help them sell albums."

In addition to targeted marketing, MVNOs stress their ability to offer content that other carriers would otherwise avoid.

"The carrier controls the content, so their biggest dilemma is how to get edgy content on their devices without upsetting people," says Peter Adderton,



HEARING MORE THAN TICK-TOCK

While the wireless industry continues to take stabs at creating a "Dick Tracy"-style wristwatch cell phone, Xonix is developing a new way to keep time to music. The Hong Kong-based electronics company features a line of MP3 player wristwatches available in 64MB, 128MB, 256MB, 512MB and limited quantities of 1GB models.

The watch sports a USB 1.1 cable embedded in the wristband for transferring music, a rechargeable battery capable of five hours of continuous playing time and 3-D stereo headphones. It also has pop, rock, jazz and classic equalizer modes, as well as voice memo recording capability. It supports MP3 and WMA files.

The Xonix watch can be found at several online retailers, including target.com and amazon.com. Pricing differs widely by distributor, but generally ranges from \$99 to \$350 depending on the model.

—Antony Bruno

Power Players 2005



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

From label executives to digital gurus, publishers to artists, the 24 women featured in this Power Players list have not only helped shape the music business, they are the architects of its future.

These are the women who have battled in the trenches of the industry and broke through the “boy’s club” mentality, achieving respect and parity in their fields.

Thankfully there are more than 24 female executives making their marks on the business. But for the purposes of this list, we narrowed down the selection.

The criteria used to decide the ranking weighed accomplishments during the past year, each woman’s power to greenlight projects, status in their respective companies and overall career achievements.

The artists listed in this section were chosen based on their business prowess and ability to transform their fame into a multilayered brand.

Because of the achievements of these women, other female executives have found their way to the music business. We are inspired and awed by their successes. It is with great pleasure that *Billboard* presents this list.>>

—TAMARA CONNIFF



1

JUDY MCGRATH MTV Networks



2

MICHELE ANTHONY Sony BMG Music Entertainment



3

LESLEY BLEAKLEY Beggars Group U.S.



4

JULIE GREENWALD

1. Judy McGrath

Chairman/CEO, MTV Networks

Judy McGrath has been with MTV since the beginning, joining the company in 1981 as a copywriter in the on-air promotions department. She rose through the ranks to become president of MTV and in 2004 was promoted from MTV Networks Group president to chairman/CEO of MTV Networks.

Viacom-owned MTV Networks operates MTV, VH1, MTV2, CMT, mtvU, Spike TV, Comedy Central, Nickelodeon and their ancillary businesses, as well as MTV's global channels. The company's latest channel, Logo, also will fall under McGrath.

"I grew up when music was social commentary," McGrath says, reflecting on her career. "So MTV campaigns like Rock the Vote, Chose or Lose and Fight for Your Rights mean something special to me. In the early '90s, with all of our political coverage, people—in house and outside the MTV network—challenged me often. But that dimension of our programming meant so much to me and added much to my life.

"Perhaps my proudest moment occurred when MTV embraced the movement on college campuses and how students were making a statement about the genocide in Sudan. There was an editorial in *The New York Times*. It's one of those moments I will not soon forget.

"Ultimately," she adds, "we appreciate young adults in a way that most adults don't."

—BILLBOARD STAFF

2. Michele Anthony

COO, Sony Music Label Group U.S.; Executive VP, Sony BMG Music Entertainment

Michele Anthony is a multiple threat: She helps manage all aspects of the operation of Sony Music Label Group while also overseeing government relations for newly created Sony BMG Music Entertainment and helming the company's piracy fight.

A 15-year Sony vet, Anthony joined the company from law firm Manett, Phelps, Rothenberg & Phillips, where she represented Ozzy Osbourne and the Pixies, among others.

"The greatest professional achievement is waking up and getting to do what I love most," Anthony says. "From helping our artists to realize their goals, as well as acting as a bridge between the business and creative communities, to developing and implementing strategies that address the issues currently facing our industry, it's a personal pleasure to work in such

a dynamic environment."

Anthony has also been named one of *Business Week's* 25 top media up-and-comers.

—MELINDA NEWMAN

3. Lesley Bleakley

CEO, Beggars Group U.S.

While in college, Lesley Bleakley found herself dating a tour manager. She wasn't exactly enamored with backstage life. "I hated being someone's girlfriend," she says. "That's when I decided I really wanted to be in the business."

She had designs on being a booking agent, but the jobs offered to women were more secretarial. Bleakley adapted, and started 17 years ago as the office junior in the London offices of the Beggars Group. In a few months, she moved into the A&R department, where she signed Buffalo Tom. She worked there for nearly four years.

Seeking a move to the United States, Bleakley won the job from Beggars founder Martin Mills of opening the label's U.S. office. In 2002, Bleakley led a deal to invest in Matador Records and moved Beggars into the offices of that U.S. indie stalwart. And with acts like Interpol, Beggars proved it was an indie that could achieve major-label-like success.

"It's been a lovely gradual process of building," Bleakley says. "Because we did it gradually, we don't go, 'Oh, my, what a milestone.'

Matador was such a huge move. Including the Matador label, we have 30 people [in the office]. A proper company it is now."

—TODD MARTENS

4. Julie Greenwald

President, Atlantic Records Group

Atlantic Records president Julie Greenwald's career has been one continuous rise. In 1992, she landed a temp job at Def Jam as assistant to label co-founder Lyor Cohen. By March 2004, she had become president of Atlantic, having held such positions as Def Jam head of marketing and Island Records president/Island Def

Jam executive VP along the way.

Greenwald's savvy for developing and promoting talent has been integral to the careers of such stars as Jay-Z, Ashanti, Sum 41 and Bon Jovi. Her more recent successes include launching the Killers and Matchbox Twenty frontman Rob Thomas' solo career.

When asked what her most significant achievement is, Greenwald is hard-pressed to answer, observing, "I've had so many amazing achievements and life experiences doing this that I don't think there's one or even two to single out."

—CHRISTA TITUS

5. Lisa Ellis

GM, Sony Urban Music

Lisa Ellis marked her first anniversary as GM of Sony Urban Music with two hot projects: buzzed-about newcomer John Legend and former B2K member Omarion, who debuted at No. 1 on *The Billboard 200*.

Formerly Sony Music's senior VP of strategic marketing and music licensing, Ellis draws from a multifaceted background that includes stints as a marketing manager at Pepsi-Cola and sports marketing manager for Reebok International.

"It's hard at this point to attribute my success to one particular accomplishment," Ellis says. "I'm most proud of what I'm doing now. During a time when our business is challenged

Her recent accomplishments include shepherding Ashlee Simpson's multiplatinum debut, "Autobiography," to the top of the charts and propelling Snoop Dogg to his first No. 1 on *The Billboard Hot 100* with "Drop It Like It's Hot."

"I'm most proud of the diversity of artists with whom I've had the pleasure of working," Anthony says. "But as important to me as the artists I've championed over the years is building a great team, which has always been one of the greatest challenges—but one that has yielded many of the greatest rewards."

—MELINDA NEWMAN

7. Sylvia Rhone

President, Motown; Executive VP, Universal Records

Sylvia Rhone cemented her status as a formidable industry executive when she became the first African-American and first woman to serve as chairman of a major label, Elektra Entertainment Group, in 1994.

Ten years later, she brings the same pioneering spirit to her new roles at Motown and Universal Records.

Proud of an Elektra culture that "emphasized teamwork and reflected the values of diversity in both the executive staff and the quality of our great roster," Rhone still counts a bigger accomplishment.

'During a time when our business is challenged, we're still breaking new artists, nurturing our roster and making great music.' —LISA ELLIS, SONY URBAN MUSIC

with shifting consumer buying patterns, piracy and technological evolution, we are still breaking new artists, nurturing our marquee roster and making great music. Stay tuned."

—GAIL MITCHELL

6. Polly Anthony

President, Geffen Records

After starting her career more than 20 years ago as an assistant, Polly Anthony was one of the first women to add "label president" to her résumé when she was named head of Epic Records in 1997. She became president of Geffen Records in early 2004.

"I'm most proud that despite the constant balancing act between home and my executive responsibilities, my daughter has become a wonderful, thoughtful, self-aware human being. It restores my faith in the notion that work and family life are not incompatible."

—GAIL MITCHELL

8. Donna Hilley

President/CEO, Sony/ATV Music Publishing Nashville

The much-decorated Donna Hilley joined Tree Music in 1973. She assumed her current post in 1994, after engineering the 1989 sale



of the company (then called Tree International) to CBS—her proudest triumph.

“My goal was to keep the staff intact and the writers here locally,” Hilley says. “I didn’t want the business to go outside of Nashville and was very insistent on keeping the Tree family together. In accomplishing this, we have kept the same family atmosphere, which is going to remain as long as I am here. This company will stay No. 1 as long as this attitude prevails.”

Indeed, Sony/Tree has since acquired the prestigious Acuff-Rose catalog and has been named country publisher of the year by *Billboard* for the 28th time. —JIM BESSMAN

9. Debra Lee

President/COO, BET Holdings

Debra Lee’s legal expertise has been key to the evolution and growth of BET Holdings, the parent company of BET’s networks and ancillary activities, including live venues, publications and Web sites.

After joining BET in 1986 as VP/general counsel, Lee held posts of increasing responsibility until she was named president/COO in 1996. A former attorney at Steptoe & Johnson, Lee is a graduate of Harvard Law School and also earned a master’s degree in public policy from the John F. Kennedy School of Government and a bachelor’s degree in political science from Brown University.

She played key roles when BET Holdings went public in 1991, returned to private ownership in 1998 and then bought by Viacom in 2000.

“BET’s listing as a publicly traded company on the New York Stock Exchange in 1991 was a historic first for a black company in American business,” she says, citing that development as one of her proudest accomplishments. “I’m also extremely pleased that our annual BET Awards telecast has become the most-watched awards show on television by African-Americans.” —BILLBOARD STAFF

10. Christina Norman

President, MTV

Christina Norman’s recent rise to the position of president of MTV is the latest achievement for this MTV Networks veteran, who joined the company in 1991 as a production manager.

In her career at the company, she has also been senior VP of marketing, advertising and on-air promotion at MTV. She moved to VH1 in 2002 as GM and later was boosted to president of the channel. In her new role at MTV,

she reports to Van Toffler, president of MTV Networks Group.

Reflecting on her accomplishments at VH1, Norman recently said: “The ratings success and creative renaissance we have enjoyed are very satisfying, but . . . opening the channel to a broader representation of music and artists is truly a high point. In the past year, we aired the definitive history of hip-hop with the celebrated five-part series ‘And You Don’t Stop’ and launched a new franchise with Hip-Hop Honors.”

—BILLBOARD STAFF

11. Lia Vollack

President of worldwide music, Columbia Pictures

Lia Vollack can’t name one particular soundtrack that is the most notable of her career. Rather, she says that what makes her most proud is that she was “able to go from being an engineer roadie at age 15 to continue to having a career working in different areas in music.”

Vollack has been a theatrical sound designer—the first female one on Broadway—and an independent music supervisor and editor. She joined Sony in 1997, rising to senior VP in 1999 before becoming head of all film music and soundtracks for Columbia.

Vollack has helmed such top-selling projects as “Spider-Man 2,” “Charlie’s Angels” and “Bad Boys II.” Currently, she is preparing the soundtrack to “All the King’s Men” with the help of T Bone Burnett. —JILL KIPNIS

12. Kathy Nelson

President of film music, Universal Pictures

A 20-year veteran of the business, Kathy Nelson has been involved in some of the most noteworthy film music projects in memory.

At MCA Records in the 1980s, she oversaw soundtracks to films including “Pulp Fiction” and “Schindler’s List.”

She joined the Walt Disney Motion Picture Group in 1996 and worked on the Grammy Award-winning “Up Close & Personal” soundtrack. Since coming to Universal in 2001, she has organized such soundtracks as “The Motorcycle Diaries,” whose “Al Otro Lado del Rio” by Jorge Drexler won the Oscar for best song at this year’s Academy Awards.

Nelson says she is most proud of the fact that she is “still working with directors and filmmakers I worked with back in the ‘80s.” Her upcoming projects include Peter Jackson’s film “King Kong.” —JILL KIPNIS

13. Andrea Ganis

Executive VP/head of promotion, Atlantic Records

In the 25 years that Atlantic Records executive VP/head of promotion Andrea Ganis has been with the label, her name has become synonymous with excellence in artist promotion.

Ganis and her team not only secure major exposure and airplay for Atlantic’s artists, they consistently turn their songs into crossover hits. Trick Daddy’s “Let’s Go” and Rob Thomas’ “Lonely No More” are just two of many such successes.

“Along with our great artists come incredible people, and I’ve been lucky enough to be surrounded all these years with strong teams and inspiring mentors,” Ganis says. “One of the most gratifying aspects of my work has been the ability to spearhead, oversee and coordinate breaking an artist from the very ground up in tandem with marketing.” —CHRISTA TITUS

14. Hilary Shaev

Executive VP of promotion, Virgin Records America

Since 2002, Hilary Shaev has served as executive VP of promotion for Virgin Records America. Previously, she was at Sony’s 500 Music and then executive VP for Epic, working with Celine Dion and Michael Jackson, among others.

“I’m most proud of having worked with artists, executives and staff who have allowed me to develop a reputation defined by credibility and focus,” Shaev says. “I am proudest when I am breaking artists and songs that are defined as round pegs in square holes—when making the non-obvious mass-appeal.” —CHUCK TAYLOR

15. Jody Gerson

Executive VP for the West Coast, EMI Music Publishing

Whether it’s spotting a 15-year-old Alicia Keys or taking Spanish lessons to converse with future Latin superstars like Enrique Iglesias, Jody Gerson has a stellar talent in finding and developing successful songwriters.

Stepping into music publishing right after college, Gerson began her career as a Chappell Music archivist, moving up the ranks. Six years later, Martin Bandier tapped her to run EMI’s East Coast publishing division and later the West Coast operation.

“Multiplatinum” is a term that accompanies Gerson’s signings, from Arrested Development

and Norah Jones to writer/producers Jermaine Dupri and Dallas Austin.

While Gerson says she was thrilled to meet and sign Keys, then watch her grow into an “amazing person,” she is also proud of her work with Austin. The two teamed with Wendy Finerman (“Forrest Gump”) to co-produce the 2002 film “Drumline,” loosely based on Austin’s experiences in a high-school marching band.

—SUSAN BUTLER

16. Diane Warren

Songwriter; founder, Realsongs

Prolific songwriter Diane Warren earned her first top 10 hit in 1983 with Laura Branigan’s “Solitaire” and has since written about 90 songs that have appeared on the *Billboard* charts.

Her song “How Do I Live,” a smash hit for LeAnn Rimes, is the longest-running song in the history of The *Billboard* Hot 100.

Warren has been nominated for four Golden Globes, six Academy Awards and nine Grammy Awards. She has been ASCAP’s songwriter of the year six times and *Billboard*’s songwriter of the year four times.

She won a Grammy in 1997 for “Because You Loved Me,” a song performed by Celine Dion.

Warren says her greatest achievement is that she “still can’t wait to get to work every day.” She is currently looking forward to writing for the next big new artist. —JILL KIPNIS

17. Marilyn Bergman

Chairman/president, ASCAP

The head of ASCAP since 1994, Marilyn Bergman has won Academy Awards, Emmy Awards and Grammy Awards in a much-decorated career as a lyricist.

With husband Alan Bergman, she has penned standards including “Windmills of Your Mind” and “The Way We Were” for everyone from Barbra Streisand to Sting.

“Like Jazz,” an expanded version of the Bergmans’ “Portraits in Jazz: A Gallery of Songs” (written with Cy Coleman) that was commissioned by the Kennedy Center, is slated to open on Broadway next year. But Bergman does not consider her songwriting when naming her proudest achievement.

“I’m most grateful,” she says, “for having the opportunity to work, on the level that I do, for the protection of copyright—and serving songwriters, composers and publishers.”

—JIM BESSMAN

continued on >>p28



ANGELA BIBBS-SANDERS The Recording Academy **SHARON OSBOURNE** Sharon Osbourne Management **LUANA PAGANI** Sony BMG Music Entertainment

18. Angelia Bibbs-Sanders

VP of member services, the Recording Academy

In her current role, Angelia Bibbs-Sanders oversees not only the Recording Academy's 12 offices but also its member service programs and the Producers & Engineers Wing.

She joined the academy in 1997 as head of the Los Angeles chapter, following stints at Motown Records and RCA Records.

Recent accomplishments have included developing a scholarship program and mentoring plan, in addition to furthering the academy's goals on local, regional and national levels. She is also proud of the strides the academy has made in reaching out to the urban and hip-hop communities.

While Bibbs-Sanders holds dear many achievements during her time at the academy,

one recent highlight stands out: "I had the distinct honor of working with Quincy Jones and our president Neil Portnow in coordinating the presentation of the President's Merit Award to the late musical great Ray Charles, just months before his unfortunate passing. This is a moment I will always cherish."

—MELINDA NEWMAN

19. Sharon Osbourne

Manager, Sharon Osbourne Management; TV personality

Long before Sharon Osbourne became a TV celebrity, she was the woman behind one of rock's most successful package tours and career revivals. She first made a name for herself by taking on Ozzy Osbourne as a client and later as her husband.

The move made Ozzy hard rock's biggest solo

artist. Sharon Osbourne is also the mastermind of Ozzfest, which in its 10th year is one of the longest-running package tours. Her recent activities include more TV—the U.K. show "X Factor," ads for British supermarket chain Asda and MTV program "Battle for Ozzfest."

"I'm most proud of the success of Ozzfest," Osbourne says when asked to single out one accomplishment in her career. "Everyone said it would never happen, and 10 years later we are still in business. I feel that the festival has been responsible for breaking so many bands—System of a Down, Slipknot, Incubus, Linkin Park, Godsmack—over the years."

—CRAIG ROSEN

20. Luana Pagani

Senior VP of global marketing for Latin America, Sony BMG Music Entertainment

Luana Pagani is the most senior female executive at a U.S. Latin label today and has been associated with major crossover artists, from Julio Iglesias and Gloria Estefan to Shakira and Ricky Martin.

A native of Argentina and a creative getter, Pagani got her start in the music industry when she was in college, landing a job as a junior label manager for Virgin Records in Spain.

Her first Sony gig was in 1987, as a promoter at Sony Music Argentina, but she quickly moved into marketing and has been on the rise ever since. She currently oversees global marketing efforts for all acts signed to Sony's Latin company.

Her top achievement? "Being part of the team that identified and developed Shakira and Ricky Martin," she says.

—LEILA COBO

Artists Leverage Brand Power

1. Jennifer Lopez

Artist, Epic Records

Jennifer Lopez landed her first break in 1990 when she became a Fly Girl on the Fox TV show "In Living Color." In the 15 ensuing years she has become omnipresent, successfully crossing over into film ("Selena," "Out of Sight," "Shall We Dance?," "Monster-in-Law" and others), releasing four studio albums (including "Rebirth," which debuted at No. 2 on The Billboard 200 in March) and launching the J.Lo and Sweetface clothing lines and two perfumes (Glow and Still).

In four short years, J.Lo has created the most successful clothing brand by a music artist—beating out other artist-helmed brands like Rocawear, Sean Jean, Shady, Fetish and G-Unit.

When asked about the one career achievement that defines her, she can't help but mention music, film, fashion and perfume. For Lopez, they are all equally important and offer different, creative ways to express herself.

But, she acknowledges, "My music image sometimes rules over everything else. It's who I am—and it translates into a style."

—MICHAEL PAOLETTA

2. Madonna

Artist, Maverick Records

Unlike many other artists who began their careers in the early '80s, Madonna remains a force in the entertainment industry. Currently recording her 10th studio album, the five-time Grammy-Award-winner-turned-actress-turned-author is awaiting the imminent release of her fifth children's book, "Lotsa de Casha" (Viking).

Also forthcoming is a documentary about the making of her Re-Invention tour, which was the top-grossing trek of 2004.

A fashion icon, Madonna stars in Versace's 2005 spring/summer print ad campaign. That she remains in the spotlight does not surprise VH1 GM Tom Calderone.

"What makes her such a magnet to audience intrigue is that she's an event," he says. "She releases a new album, she appears on the VMAs or 'TRL,' she walks into a room—it's an event." Pausing for a minute, Calderone adds, "And she's the queen of the voice bite. There's always that one line in all her interviews that gets quoted the next day."

—MICHAEL PAOLETTA

3. Queen Latifah

Artist, Flavor Unit Entertainment

Queen Latifah is a Grammy Award winner, rapper, actress and label owner who effortlessly juggles the many roles she plays both in life and in film. Consider her gig hosting the 47th annual Grammy Awards—where her latest collection, "The Dana Owens Album," was nominated for best jazz vocal album.

The New Jersey native has appeared in several films, including "Bringing Down the House," "Barbershop 2: Back in Business," "Beauty Shop" and "Chicago," for which she received an Academy Award nomination. Her next movie is a remake of the 1950s film "Last Holiday," co-starring LL Cool J, which was partly filmed in Prague.

Last year, her Flavor Unit Entertainment partnered with Paramount Home Entertainment to produce direct-to-DVD urban films. In April, Latifah performed at a benefit concert at New York's Beacon Theatre for VH1's Save the Music Foundation. "I am proud that I love what I do," she says. "The fact that I can sing and act and make a living is a great accomplishment."

—MICHAEL PAOLETTA

4. Missy Elliott

Artist, The Gold Mind/Atlantic Records

Success for Missy Elliott has come not only as a multiplatinum recording artist but as a songwriter, producer and featured artist on hits by other acts. She has been associated with successes by such fellow artists as Ludacris, Ciara, Jay-Z, Christina Aguilera, Lil' Kim, Mya, Pink, Tweet, Dr. Dre, Ginuwine, Monica, Aaliyah, Wyclef Jean and Timbaland.

Nielsen SoundScan credits Elliott with U.S. album sales of nearly 6 million, making her the most commercially successful solo female rap artist. She has taken home three Grammy Awards and numerous other honors.

And she hasn't stopped there. Elliott helms the Gold Mind, a record label affiliated with the Warner Music Group. She also has made her mark as a director of music videos, an actress, a fashion entrepreneur, advertising spokeswoman and star of her own TV reality show on UPN.

"She sets the bar at such a unique level," says Mona Scott, who represents Elliott at Violator Management. "She constantly challenges me to conceptualize new ways to fully maximize the marketing and promotion of her various talents."

—BILLBOARD STAFF

AS OLDER WORKS NEAR PD STATUS, EUROPEAN MUSIC BIZ PUSHES TO EXTEND COPYRIGHT PROTECTION

BY LEO CENDROWICZ
AND EMMANUEL LEGRAND



Remember when rock was young? Few believed the genre would last or that its leading talents would still be alive half a century later.

Today, even if some of those artists are still writing and performing with a youthful vigor, they might as well be dead if they live in Europe.

In the European Union, copyright protection for sound recordings, or “term of protection,” expires 50 years following the original recording. Once recordings and songs enter the public domain, anyone is free to use them, without compensation to the rights owners.

As a result, those who could benefit from older work that is still selling—from British rocker Cliff Richard to French crooner Charles Aznavour to the heirs of Elvis Presley—will shortly lose any royalties from recordings made in a more innocent era. Labels also will feel the blow—especially those that derive a large part of their revenue from back catalog.

In the United States, pre-1972 sound recordings are generally protected by state or common law until 2067. Federal copyright law protects 1972-1977 recordings for 95 years and later recordings for the shorter of 95 years after publication or 120 years after creation (if a work for hire) or the life of the author plus 70 years (if not a work for hire). Other markets with longer terms of protection than the EU include India (60 years), Mexico (75) and Australia, Singapore, Brazil and Turkey (all at 70 years).

John Kennedy, chairman/CEO of the International Federation of the Phonographic Industry, recently told an audience in Greece that “White Rose of Athens,” the first hit single from the country’s biggest music exporter, Nana Mouskouri, is due to fall into the public domain in just six years.

“From this time onwards, the artist will not receive any revenues from this recording, which can then be commercially exploited by others, appear in ads and be used in ways in which the artist may not approve,” Kennedy said.

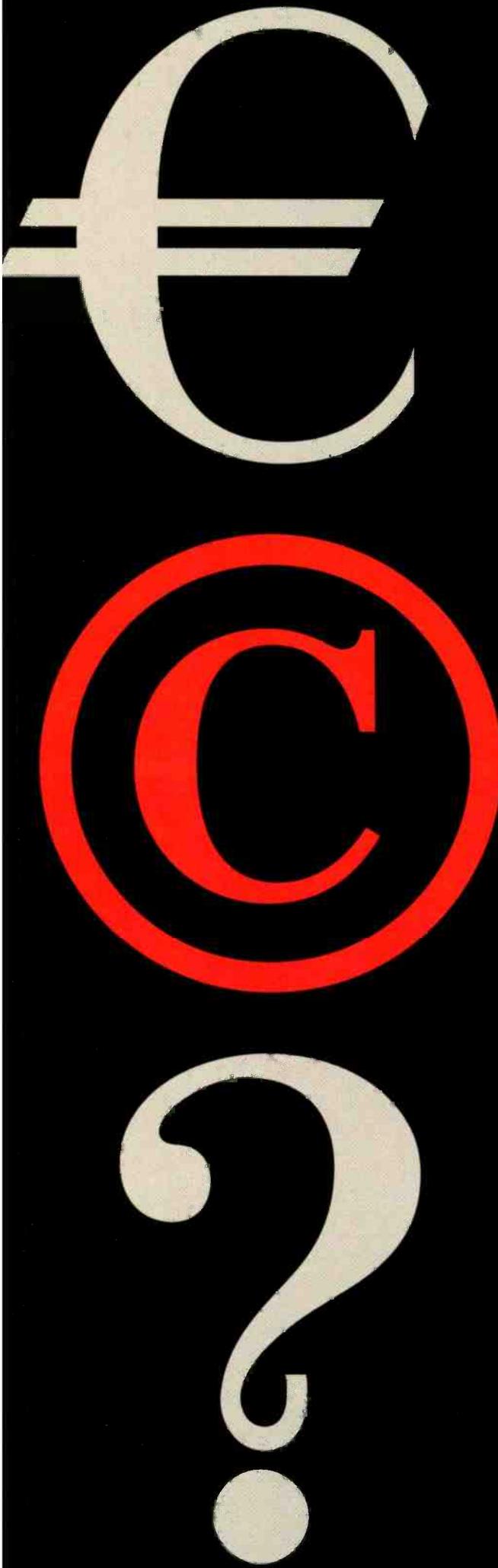
Reflecting the opinion of many in Europe, Kennedy expressed his disappointment that the continent, which has always prided itself on being a champion of culture, is seriously lagging behind many parts of the world when it comes to protecting its recordings. That the United States protects recordings 45 years longer than Europe is a particular concern.

“This situation is becoming critical,” Kennedy said. “Some of the most important classical and popular European record-

continued on >>p30



The early hits of Greek star **Nana Mouskouri** are due to fall into the public domain in as little as six years under current local copyright law.



from >>p29

ings of the 20th century are due to fall out of copyright in the foreseeable future.”

For Fran Nevrla, chairman/CEO of British collecting society PPL/VPL, the issue is as much economic as it is cultural. With manufacturing shifting to emerging countries, he views copyrighted works as more important than ever to the U.S. and European economies.

“What can Europe and the U.S. offer to the world?” Nevrla asks. “They can compete with products of the hearts and of the minds—literature, music, software, design, fashion, all the creative industries.”

Nevrla says a 45-year discrepancy between Europe and the United States gives an unfair advantage to U.S. companies, whose valuations are based on the longer copyright life span. “You don’t have to be a City or Wall Street banker to appreciate that there is a difference in value—it is obviously an unequal playing field,” Nevrla says.

The EU’s rules on term of protection are mainly covered in a 1993 directive that provides copyright for the author’s life plus 70 years. It sets the term for protecting performers’ and producers’ rights at 50 years, with an extension once published. The directive also deals with the protection of previously unpublished works, critical and scientific publications and photographic works. Copyright and neighboring rights account for 3%-5% of the EU’s gross domestic product.

The European Commission, the EU’s executive body, is considering updating the Term of Protection Directive. It had scheduled a proposal on term of protection for this spring, but that was postponed for at least a year.

Officials decided that before issuing any plans, they would review legislation passed during the 1990s to see whether it remains relevant in the face of technological change.

“We have just implemented one legal framework, and another change to the law is not on the direct horizon,” EC spokesman Oliver Drewes says, noting that the rules to improve protection across the EU in the digital environment only came into force in April 2004.

Last July, the EC began its public consultation on revising key copyright laws. At the time, its initial assessment was that extending terms was

PUBLIC CONSULTATION ON COPYRIGHT EXTENSION WAS COMPLETED LAST FALL, BUT THE EC HAS NOW DELAYED THE REVIEW PROCESS

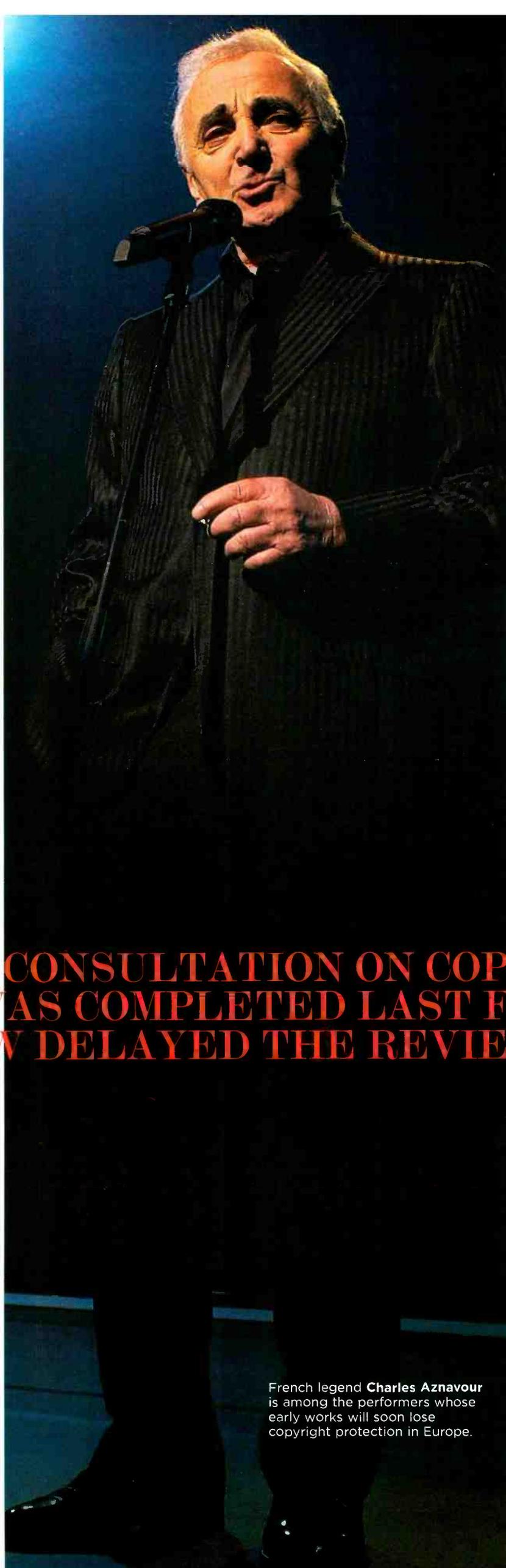
unnecessary, as in many other industrialized markets the relevant period is also 50 years.

The review will cover a number of EU laws, including the 1991 Software Directive, the 1992 Rental Right Directive, the 1993 Term of Protection Directive and the 1996 Database Directive. Observers do not expect a root-and-branch revision of the existing laws. Instead, the EC will likely fine-tune the directives to ensure that definitions—for example, of reproduction rights—are consistent.

The public consultation was completed last fall, and the major players in the copyright sector for numerous industries weighed in.

A significant contribution came from U2 manager Paul McGuinness, who expressed disappointment that the EU had “fallen behind” many other countries as “worldwide momentum” built toward a longer term of protection. “Retaining a shorter copyright term than other key markets in the world would have the effect of discouraging investment in local European repertoire,” McGuinness said.

Trade group GIART, representing performing artists’ collecting societies worldwide, highlighted



French legend **Charles Aznavour** is among the performers whose early works will soon lose copyright protection in Europe.

in its EC submission the disparity in protection between authors and performers. “Performances have the equivalent level of creativity as authors’ works,” GIART said. “Moreover, many performers are authors themselves, and for this reason it seems totally unacceptable such difference in the protection of their respective rights.”

Despite the wealth of information, the new commission, which took office last November, is being cautious about policy-making. It has delayed the review process and requested a cost-benefit analysis. The issue is now on the commission’s 2006 agenda.

The IFPI says the extra time at least gives it a chance to prepare its lobbying strategy. The IFPI can claim support from many music groups, including Britain’s Music Business Forum, which gathers groups like the British Phonographic Industry, the Assn. of Independent Music, British Music Rights and the Music Managers Forum.

The IFPI’s plan is multipronged. It will lobby members of the European Parliament in Strasbourg, as well as work with artists on the issue. It is also trying to get its ideas through to the relevant commissioners in Brussels.

Lobbying also will take place on a national level, where IFPI representatives will try to make their case for longer copyright protection with relevant policy makers. Recently, Kennedy and IFPI board members met with French minister of culture Renaud Donnedieu de Vabres, where the idea was pushed forward.

The British industry as a whole is campaigning for the government of Prime Minister Tony Blair to “take the lead and champion this issue,” according to BPI executive chairman Peter Jamieson. Beginning July 1, the United Kingdom will hold the presidency of the EU for six months. Jamieson says the music industry is pushing for the issue to be on the agenda of a meeting of heads of state in October.

Not everyone in the music industry supports the movement. A dissenting voice comes from European authors’ and composers’ group GESAC, which is less convinced about the need to extend copyright protection. “We don’t think it is appropriate to ask for an extension at this moment,” GESAC legal adviser Isabelle Prost says. While Prost says GESAC is not actively against extending

copyright, it does not see it as a priority. “Piracy is a far more important issue for us,” she says.

Opponents of extending term of protection include consumer groups. They argue that most works make most of their profits during the first few years and are pushed off the market by the labels afterward. Thus there is little economic incentive to extend copyrights.

A Brussels-based lobbyist notes that the push to extend the copyright term for recordings comes as pressure is applied on other industries—pharmaceuticals, especially—to shorten the duration of protection of their patents. “It will be difficult for the music industry to win this battle when voices ask for a reduction in other sectors,” a lobbyist says.

Yet others, like IFPI’s Kennedy, believe it would be in the interest of Europe’s economy, and to the benefit of European creators, if the EU instituted “the highest international standards of protection.”

Kennedy always said it was going to be a long battle. Resolution is not anticipated until at least mid-2006.

MUSIC PUBLISHING

GOTTA PUBLISH

BY MELINDA NEWMAN and CHRISTOPHER WALSH

Rob Thomas started writing songs for a time-honored reason: to get the girl. "I was 14 or 15 years old, and they were just bad versions of Lionel Richie songs," he says. "His songs were good; mine were bad."

But when it was time for his songs to earn him money instead of girlfriends, he thought what all nascent songwriters think: What now?

For many tunesmiths, figuring out how to handle their publishing is one of the most confusing parts of their career.

Given that copyrights can provide a lifelong stream of revenue—long after a recording career has ended, in some cases—it is vital that songwriters educate themselves.

That education came quickly for James House when the checks started rolling in. "The first time I got a check for \$90,000, I went, 'Oh, I see. This is serious,'" he says. House has penned songs for such acts as Diamond Rio, Tina Turner, Dwight Yoakam and Rod Stewart.

Songwriters have varying opinions on publishing deals. Some believe traditional ones, in which the songwriter usually splits the proceeds evenly with a publishing company, are worth every dime because of the services the publisher provides. Others feel giving away any songwriting royalties is



ROB THOMAS, seeking connection

the biggest mistake a writer can make. Many settle for something in the middle—either a co-publishing deal or an administration deal.

"When I first started writing songs, I didn't know anything about anything," says Jesse Harris, best-known for writing Norah Jones' Grammy Award-winning smash "Don't Know Why." "I didn't know the difference between publishing companies and record companies. All that stuff is very confusing. If you don't know it, it doesn't make sense."

So Harris sat down with his attorney, who explained his options. Like many songwriters, Harris decided on a co-publishing deal, in his case with Sony/ATV Music Publishing. "These days, nobody really gives away all the publishing," he says.

Given the value of copyrights, it is vital that writers educate themselves

That's not necessarily true, but many are opting for a co-publishing deal or administration deal, or in some cases, to self-publish.

The biggest reasons for still signing a traditional publishing deal is that the publisher can provide exposure to other songwriters, access to artists looking for songs and licensing opportunities in commercials, TV and movies. There's also the matter of an advance, which is often higher in a traditional publishing deal than in a co-publishing one.

Others like the D.I.Y. approach. Kara DioGuardi, who has written smashes for Ashlee Simpson, Enrique Iglesias, Kylie Minogue and many more, has never had a publishing deal, preferring to self-publish.

"The only time to do a publishing deal is if you find someone who really believes in you and **continued on >>p32**

New Voters, Choices Shape Songwriters Hall Of Fame

BY JIM BESSMAN

Like the organization it celebrates, this year's Songwriters Hall of Fame induction ceremony, slated for June 9 at New York's Marriott Marquis Hotel, looks to be bigger and better than ever.

According to Songwriters Hall of Fame president Linda Moran, this year, 85% of the tickets were sold before the invites went out, before the special award winners had even been announced. "This shows that it's a great event that people like to come to and that songwriters and publishers have truly embraced it as their own," she says.

Moran points to "a great influx" of new voters participating in this year's Hall of Fame balloting, saying it reflects changes in the organization's membership and electorate.

"Our overall membership has increased 20% in the past two years, and the voting membership has increased 62%," she says, explaining that the Hall of Fame modified its eligibility requirement for voting two years ago, resulting in a major upgrading of memberships from non-voting associates to voting professionals.

"We're now conducting a really active voting membership drive with the performing-rights organizations, which have sent out bulletins to their members and

are holding contests to give away tickets for the show," Moran adds. "We've already gotten a huge number of responses from people joining, with our goal being to have voters make up a substantial majority of our membership."

This year's show will also reflect the effect of a change in the election procedure enacted last year. Before, voters could choose two writers and two writer/performers. Now, they can pick three writers.

"We increased the number of writers because we're really serious about inducting writers who aren't necessarily household names," Moran continues, citing the induction of Richard and Robert Sherman in particular. "They won by a landslide, which blew me away. But then you think of what they've written, and it shows how voters are taking their responsibility very seriously."

Songwriters Hall of Fame chairman/CEO Hal David also cites the growth of the Songwriters Hall of Fame.

"We're getting new members constantly," he says, "and the amount of hits our virtual museum is getting is mind-boggling."

David admits being disappointed that potential sites for the actual museum did not pan out this year as had been anticipated. But he reports that the Hall of Fame is moving forward with new possibilities in this regard, and hopes to be able to announce "something exciting" by the end of the year.

"To a great extent we really do have a museum that people are in touch with," he says. "And little by little the show gets more popular every year and we derive greater income from it, which we're using for education and helping writers find their ways through the maze of the music business."

GOTTA PUBLISH (cont.)

from >>p31

is going to champion you," DioGuardi says. "It shouldn't just be solely based on 'I'm going to get some money,' because you're giving up a lot, and sometimes for an inconsequential amount of money. If it's like 30 grand, better to get a job waitressing."

Others disagree. Thomas signed a traditional publishing deal with EMI as his group, Matchbox twenty, was getting on its feet. "When I first signed a publishing deal, it was because I was broke and the publishing deal paid everyone [in the band's] salary and bought us gear," he says.

For Thomas, it wasn't a matter of selecting the highest bidder—it was a matter of finding a publishing executive with whom he connected. "Another publishing company offered me \$100,000 more than EMI—that's like what \$10 million is to me now, huge—but I couldn't see anyone there who I felt as comfortable with as [EMI executive] Evan Lamberg," he adds.

Scott Spock, who is one-third of the hit songwriting machine the Matrix (which has written hits for Liz Phair, Avril Lavigne, Jason Mraz, Hilary Duff and many others), feels a publishing deal is valid if "you need some sort of financial help during that time to get you going. A lot of writers live off that advance and depend on it while they're writing, and hopefully, something will happen during that period."

For DioGuardi, not having the help of a publisher meant following any and all leads in the early days of her writing career. "It was just constant networking and always talking. Taking any lead I got," she says. "If it was some guy in Timbuktu and somebody told me he was good, I got my ass on a plane and went. I was just relentless."

After reaching some level of acclaim, many songwriters choose to self-publish once their initial deal ends. Such is the case with House, but he has not forgotten what his publisher, Sony Tree, did for him.

"A real good publishing company hooks you up," House says. "Sony Tree is so connected with tons of writers worldwide. There was a great value in that. Never underestimate that



mean the threesome could focus on the creative angle and leave the business to BMG. "We try to write the best song we can," Spock says. "They have a team of people over there that then apply the song to the right movie or TV show."

For a developing songwriter, a publishing company can also serve as a matchmaker, pairing its new talents with other writers.

Thomas supports the idea of co-writing, but he likes to go in empty-handed instead of with song fragments. "Then it's something that the two of you created," he says. "You don't have to worry about 'They're doing my song!'"

Regardless of whether a writer signs a publishing deal or goes it alone, any songwriter who has ever received—or hopes to receive—a royalty check knows songwriting is, as House says, "the gift that keeps on giving."

Additionally, as Thomas notes, you never grow out of being a songwriter. "You may get too old for people to see you shake your ass at Madison Square Garden," he says, "but I don't think you're ever too old write a good song."

HALL HONOREES

BY JIM BESSMAN

On June 9, the Songwriters Hall of Fame will fete the following inductees and award winners.



John Fogerty

INDUCTEE

One of the great songwriters and recording artists in rock history, John Fogerty penned such timeless songs as "Proud Mary," "Bad Moon Rising," "Who'll Stop the Rain," "Lodi," "Run Through the Jungle" and "Fortunate Son," to name a few of the hits he recorded as lead singer/guitarist of late-'60s/'70s Rock and Roll Hall of Fame group Creedence Clearwater Revival.

Fogerty's solo output has been significant as well, yielding such hits as "The Old Man Down the Road" and "Centerfield." He won his first Grammy Award in 1997 for the album "Blue Moon Swamp." He re-emerged to great acclaim last year with the studio album "Déjà Vu All Over Again," with its anti-war title track underscoring his contemporary relevance.

Beebe Bourne

ABE OLMAN PUBLISHER AWARD

Beebe Bourne has headed the 86-year-old Bourne Co. since 1991. The company—founded by her father, Saul, and run by her mother, Bonnie, after Saul's death in 1957—controls the publishing of such classic American songs as "Unforgettable," "Me and My Shadow," "When You Wish Upon a Star," "Swinging on a Star" and "Black Magic Woman."

Bourne also owns and operates International Music, one of the world's most important publishers of classical music.

She is president of the Music Publishers' Assn. and executive director of the New York chapter of the Assn. of Independent Music Publishers. She is also on the board of directors of the National Music Publishers Assn. and is a member of the Copyright Society of the U.S.A.

Henry Juskiewicz

PATRON OF THE ARTS AWARD

Henry Juskiewicz showed a flair for turning around struggling compa-

nies when he acquired Gibson Guitar in 1986. A guitar player himself, he made the company profitable again within a month; it has since achieved a 20% annual average growth rate during the past decade.

As chairman/CEO, Juskiewicz has expanded Gibson by acquiring other music-related companies. Its product line now includes Epiphone fretted instruments and amplifiers, Dobro resonator guitars, Flatiron mandolins and Slingerland drums. A tireless Songwriters Hall of Fame supporter, he is also committed to MusiCares, the National Foundation for the Advancement of the Arts, the Gibson Foundation, the Hope Foundation and the Rainforest Alliance.



Isaac Hayes and David Porter

INDUCTEES

The songwriting partnership of Isaac Hayes and David Porter was responsible for some 200 songs, including many of the greatest hits of the Stax/Volt Memphis soul era. Hayes played keyboards in the Stax house band, eventually teaming with Porter as the Soul Children. Their songwriting credits include such hits as Sam & Dave's "When Something Is Wrong With My Baby," "Soul Man," "I Thank You" and "Hold On, I'm Comin'"; Carla Thomas' "B-A-B-Y"; and Johnnie Taylor's "I Got to Love Somebody's

Baby" and "I Had a Dream."

Hayes, of course, went on to win an Academy Award for his score to the film "Shaft." Porter organized the relaunch of Stax and is now a trustee for the Recording Academy.

Steve Cropper

INDUCTEE

One of the architects of the historic Memphis soul sound, guitarist Steve Cropper was a founding member of Booker T & the MG's—the Stax label house band—as well as the Mar-Keys. He had a hand in virtually every recording at Stax from 1961 to 1970, serving the label as A&R man, producer and songwriter, as well as musician.

Cropper produced and played on sessions for such varied acts as Poco, Jeff Beck, Jose Feliciano, Yvonne Elliman, John continued on >>p34

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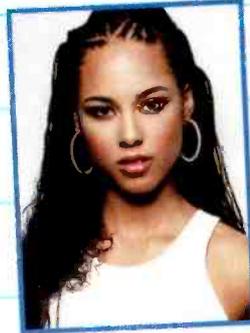
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HALL HONOREES (cont.)

from >>p32

Prine, Dreams and Tower of Power, and was an original member of the Blues Brothers. His songwriting credits include Otis Redding's immortal "(Sittin' On) The Dock of the Bay" and other soul standards including "Knock on Wood" and "In the Midnight Hour."



Alicia Keys

STARLIGHT AWARD

One of the most exciting success stories in pop music during the last few years, Alicia Keys brought her original blend of soul, hip-hop, jazz and classical music to the scene in 2001 with her debut album, "Songs in A Minor." The disc yielded the chart-topping single "Fallin'" and eventually sold more than 10 million units worldwide.

Her 2003 follow-up album, "The Diary of Alicia Keys," produced two No. 1 singles, "I Ain't Got You" and "My Boo," and has sold 7 million copies so far.

Incredibly, the young artist has already won nine Grammy Award and 11 Billboard Music Awards. She has also published "Tears for Water: Songbook of Poems & Lyrics," a New York Times best seller.

Bill Medley

TOWERING PERFORMANCE AWARD

Best-known as the deep-voiced half of the Righteous Brothers, Bill Medley has had such memorable hits as "You've Lost That Lovin' Feelin'," "Unchained Melody" and "Just Once in My Life." With the late Bobby Hatfield, the duo combined rock, pop and R&B, and their sound was labeled "blue-eyed soul." In 2003, the Righteous Brothers were inducted into the Rock and Roll Hall of Fame.

Medley has also been successful on his own, recording 14 albums as a solo artist. He won a Grammy award for "I've Had the Time of My Life," a duet with Jennifer Warnes from the movie "Dirty Dancing."

Richard M. and Robert B. Sherman

INDUCTEES

Brothers Richard M. and Robert B. Sherman formed one of Walt Disney's most successful children's film songwriting teams. Their scores and songs won several Academy Awards and include the music in "Mary Poppins," "The Jungle Book," "The Parent Trap," "Chitty Chitty Bang Bang" and "The Aristocats."

Besides motion pictures, the Sherman Brothers' musical "Chitty Chitty Bang Bang: The Stage Musical" was the most successful show ever produced at the London Palladium; they added six new songs for the current Broadway version. Their 1974 show, "Over Here!" was the biggest-grossing original Broadway musical that year.

The Shermans have also written a number of stand-alone songs, such as the much-translated and -performed "It's a Small World" for the New York World's Fair in 1964; Annette Funicello's "Tall Paul"; and "You're Sixteen," a hit for both Johnny Burnette and Ringo Starr.



Les Paul

SAMMY CAHN LIFETIME ACHIEVEMENT AWARD

Guitar legend Les Paul invented the solid-body electric guitar, paving the way for rock'n'roll. Indeed, the Gibson Les Paul guitar, which went into production in 1952, remains a rock standard.

Paul was also a studio pioneer, developing sound-on-sound recording, overdubbing, reverb effects and multitracking.

He was also a major recording star in his own right. With the Les Paul Trio—which included his wife, Mary Ford—he produced the huge hits "Tennessee Waltz," "Mockin' Bird Hill," "How High the Moon" and "Vaya Con Dios." He also teamed with fellow guitar great Chet Atkins on the Grammy Award-winning 1977 album "Chester and Lester."

Now 90, Paul was inducted into the Rock and Roll Hall of Fame in 1988.

Bill Withers

INDUCTEE

Bill Withers won the first of his three songwriting Grammy Awards with "Ain't No Sunshine," the signature hit from his 1971 debut album, "Just As I Am." Two of his other songs, "Lean on Me" and "Just **continued on >>p36**

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CONGRATULATES OUR 2005 SONGWRITER'S HALL OF FAME HONDRIEES



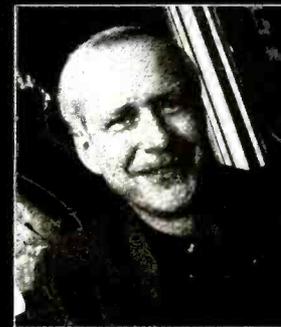
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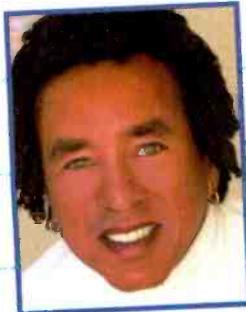
Patron of the Arts Award

HONOREES (cont.)

from >>p34

the Two of Us," have likewise become standards and rewarded him with Grammy recognition.

But Withers' extraordinary success can also be measured by the hundreds of acts that have covered his songs, among them Barbra Streisand, Michael Jackson, Aretha Franklin, Sting, Will Smith, Lionel Hampton, the Temptations, Tom Jones, Joe Cocker, Mick Jagger and Crystal Gayle.



Smokey Robinson

JOHNNY MERCER AWARD
He has been cited as "America's greatest living poet" by none other than Bob Dylan. Rock and Roll Hall of Famer William "Smokey" Robinson wrote classic soul hits for his own group the Miracles as well as for

the Motown stable of legendary artists, including the Temptations, the Marvelettes, Marvin Gaye and Mary Wells.

His incredible song catalog includes such timeless hits as "My Girl," "Ooh Baby Baby," "The Way You Do the Things You Do," "My Guy," "I Second That Emotion" and "The Tracks of My Tears." They have become standards with hundreds of versions by acts as varied as the Beatles, Otis Redding, Linda Ronstadt, the Rolling Stones, Jerry Garcia, Kim Carnes and Al Green. Robinson remains active, having released "Food for the Spirit," his first gospel album, just last year.

MUSIC PUBLISHING CHART TOPPERS

The Music Publishing recaps for the Songwriters' Hall of Fame special are year-to-date standings, from the Dec. 4, 2004, issue—the beginning of the chart year—through the May 14, 2005, issue.

Recaps for The Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts are compiled using a combination of gross audience impressions monitored by Nielsen Broadcast-Data Systems along with sales of paid music downloads and retail stores sales as compiled by Nielsen SoundScan. Recaps for the Hot Country Songs, Hot Latin Songs, Hot Christian Songs and Hot Christian Adult Contemporary are based on gross audience

impressions from Nielsen BDS.

Titles receive credit for airplay (and sales where applicable) accumulated during each week they appear on the pertinent chart.

In cases where more than one songwriter wrote a particular song, points are divided equally between the composers. Publisher and publishing corporation points are likewise split evenly. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

The recaps were compiled by Anthony Colombo with assistance from Hot 100 chart manager Silvio Pietroluongo, country and Christian charts manager Wade Jessen, Latin charts manager Ricardo Companioni and associate chart production manager Alex Vitoulis. **continued on >>p36**

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (Charted Titles)

- 1 EMI MUSIC (109)
- 2 UNIVERSAL MUSIC (76)
- 3 WARNER/CHAPPELL MUSIC (60)
- 4 BMG/ZOMBA MUSIC (51)
- 5 SONY/ATV MUSIC (38)
- 6 WINDSWEPT HOLDINGS MUSIC (20)
- 7 FAMOUS MUSIC (18)
- 8 50 CENT MUSIC (9)
- 9 GREEN DAZE MUSIC (3)
- 10 HITCO SOUTH MUSIC (12)

Hot 100 Publishers

Pos. PUBLISHER (Charted Titles)

- 1 EMI APRIL, ASCAP (57)
- 2 UNIVERSAL, ASCAP (32)
- 3 WB, ASCAP (28)
- 4 EMI BLACKWOOD, BMI (43)
- 5 WARNER-TAMERLANE, BMI (21)
- 6 50 CENT, ASCAP (9)
- 7 BMG SONGS, ASCAP (17)
- 8 CAREERS-BMG, BMI (15)
- 9 PREMIUM LATIN, ASCAP (1)
- 10 SCOTT STORCH, ASCAP (5)

Hot 100 Writers

Pos. SONGWRITER (Charted Titles)

- 1 CURTIS J. JACKSON JR. (9)
- 2 SCOTT STORCH (5)
- 3 CLIFFORD HARRIS (6)
- 4 JONATHAN H. "LIL JON" SMITH (8)
- 5 ANTHONY ROMEO SANTOS (1)
- 6 BILLIE JOE ARMSTRONG (3)
- 6 GREEN DAY (3)
- 8 GAVIN DEGRAW (2)
- 9 CHRISTOPHER BRIDGES (5)
- 10 PHARRELL L. WILLIAMS (5)



Photo by David Redfern

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Henry Juskiewicz
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Alicia Keys
Smokey Robinson
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CHARTS (cont.)

from >>p36

Hot R&B/Hip-Hop Songs Publishing Corporations

Pos. PUBLISHING
CORPORATION (Charted Titles)

- 1 EMI MUSIC (132)
- 2 UNIVERSAL MUSIC (91)
- 3 WARNER/CHAPPELL MUSIC (62)
- 4 BMG/ZOMBA MUSIC (45)
- 5 WINDSWEPT HOLDINGS MUSIC (25)
- 6 CHERRY LANE MUSIC (8)
- 7 50 CENT MUSIC (12)
- 8 FAMOUS MUSIC (19)
- 9 HITCO SOUTH MUSIC (15)
- 10 SONY/ATV MUSIC (20)

Hot R&B/Hip-Hop Songs Publishers

Pos. PUBLISHER
(Charted Titles)

- 1 EMI APRIL, ASCAP (63)
- 2 UNIVERSAL, ASCAP (37)
- 3 EMI BLACKWOOD, BMI (63)
- 4 50 CENT, ASCAP (12)
- 5 SCOTT STORCH, ASCAP (8)
- 6 WARNER-TAMERLANE, BMI (23)
- 7 WB, ASCAP (22)
- 8 MONEY MACK, BMI (6)
- 9 HITCO SOUTH, ASCAP (15)
- 10 DOMANI AND YA MAJESTY'S MUSIC, ASCAP (5)

Hot R&B/Hip-Hop Songs Writers

Pos. SONGWRITER
(Charted Titles)

- 1 CURTIS J. JACKSON JR. (11)
- 2 SCOTT STORCH (8)
- 3 CLIFFORD HARRIS (9)
- 4 JONATHAN H. "LIL JON" SMITH (13)
- 5 CHRISTOPHER BRIDGES (7)
- 6 ALICIA KEYS (5)
- 7 KAMERON HOUFF (1)
- 7 NEO (1)
- 9 ROBERT KELLY (8)
- 10 PHARRELL L. WILLIAMS (8)

Hot Country Publishing Corporations

Pos. PUBLISHING
CORPORATION (Charted Titles)

- 1 SONY/ATV MUSIC (40)
- 2 EMI MUSIC (44)
- 3 WARNER/CHAPPELL MUSIC (30)
- 4 BMG/ZOMBA MUSIC (23)
- 5 UNIVERSAL MUSIC (18)
- 6 TEN TEN MUSIC (3)
- 7 CAL IV MUSIC (4)
- 8 TOKECO TUNES MUSIC (2)
- 9 CARNIVAL MUSIC (4)
- 10 WINDSWEPT HOLDINGS MUSIC (8)

Hot Country Publishers

Pos. PUBLISHER
(Charted Titles)

- 1 SONY/ATV TREE, BMI (17)
- 2 SONY/ATV CROSS KEYS, ASCAP (19)
- 3 EMI APRIL, ASCAP (17)
- 4 WB, ASCAP (15)
- 5 SEA GAYLE, ASCAP (7)
- 6 CAL IV, ASCAP (4)
- 7 WARNER-TAMERLANE, BMI (14)
- 8 CAREERS-BMG, BMI (13)
- 9 TOKECO TUNES, BMI (2)
- 10 COBURN, BMI (3)

Hot Country Writers

Pos. SONGWRITER
(Charted Titles)

- 1 ODIE BLACKMON (2)
- 2 SCOOTER CARUSOE (1)
- 3 GRETCHEN PETERS (1)
- 4 RICHIE MCDONALD (3)
- 5 TOBY KEITH (2)
- 6 RORY LEE FEEK (3)
- 7 KEVIN SAVIGAR (1)
- 7 MARCEL CHAGNON (1)
- 9 JOHN SHANKS (2)
- 10 MARK NARMORE (1)
- 10 ADAM DORSEY (1)

continued on >>p40

Harry Revel, Bob Russell, Sir Tim Rice, Harold Adamson, Stephen Foster, Richard Adler, Milton Ager, Joni Mitchell, James Taylor, Michel Legrand, Fred Ahlert, Harry Akst, Dorothy Fields, Louis Alter, Leroy Anderson, Harold Arlen, Randy Newman, Nicholas Ashford, Charles Aznavour, Burt Bacharach, Ernest Ball, Bennie Benjamin, Irving Berlin, Alan Bergman, Marilyn Bergman, Leonard Bernstein, Ralph Blane, Rube Bloom, Jerry Bock, Carrie Jacobs Bond, Jeff Berry, James Brockman, Lew Brown, Nacio Herb Brown, Alfred Bryan, Johnny Burke, Joe Burke, Irving Caesar, Sammy Cahn, Hoagy Carmichael, Harry Carroll, Saul Chaplin, Sidney Clare, George M. Cohen, Cy Coleman, Phil Collins, Betty Comden, Con Conrad, J. Fred Coots, Sam Coslow, Noel Coward, Jim Croce, Neil Moret, Hal David, Mack David, Benny Davis, Reginald De Koven, Eddie De Lange, Gene De Paul, Peter De Rose, B.G. "Buddy" De Sylva, John Denver, Neil Diamond, Howard Dietz, Mort Dixon, Walter Donaldson, Ervin Drake, Paul Dresser, Dave Dreyer, Al Dubin, Vernon Duke, Gus Edwards, Raymond B. Egan, Edward Elisen, Duke Ellington, Sammy Fain, Ted Fiorito, Fred Fisher, John Fogerty, Arthur Freed, Rudolf Friml, George Gershwin, Ira Gershwin, L. Wolfe Gilbert, Haven Gillespie, Mack Gordon, Adolph Green, Bud Green, John Green, Ferde Grofe, Marvin Hamlisch, Oscar Hammerstein II, Lou Handman, Handy, W.C. Handy, James F. Hanley, Otto Harbach, E.Y. "Yip" Harburg, Sheldon Harnick, Charles K. Harris, Lorenz Hart, Ray Henderson, Victor Herbert, Jerry Herman, Edward Heyman, Billy Hill, Bob Hilliard, Al Hoffman, Buddy Holly, Joe Howard, Mick Jagger, Gordon Jenkins, Billy Joel, Howard Johnson, James P. Johnson, James W. Johnson, Arthur Johnston, Isham Jones, Irving Kahal, Gus Kahn, Bert Kalamar, Jimmy Kennedy, Jerome Kern, Ted Koehler, Burton Lane, Jack Lawrence, Ernesto Lecuona, Peggy Lee, Jerry Leiber, Carolyn Leigh, Alan Jay Lerner, Edgar Leslie, Sam Lewis, Little Richard, Jerry Livingston, Frank Loesser, Frederick Loewe, Ballard Macdonald, Edward Madden, Herb Magidson, Henry Mancini, Johnny Marks, Hugh Martin, Paul McCartney, Jimmy McHugh, Johnny Mercer, Queen, Bob Merrill, George W. Meyer, Joseph Meyer, Jimmy Monaco, Stevie Wonder, Theodore Morse, Lewis F. Muir, Ethelbert Nevin, Anthony Newley, Jack Norworth, Anna Caldwell, Chauncey Olcott, Mitchell Parish, Maceo Pinkard, Lew Pollack, Cole Porter, Ralph Rainger, Don Raye, Andy Razaf, Herb Rehbein, Keith Richards, Lionel Richie, Leo Robin, Smokey Robinson, Jimmie Rodgers, Richard Rodgers, Sigmund Romberg, Harold Rome, Billy Rose, Fred Rose, Vincent Rose, Jerry Ross, Harry Ruby, Arthur Schwartz, Jean Schwartz, Carl Sigman, Carly Simon, Valerie Simpson, Harry B. Smith, Ted Snyder, Stephen Sondheim, John Phillip Sousa, Bruce Springsteen, Max Steiner, Andrew B. Sterling, Al Stillman, Larry Stock, Mike Stoller, Billy Strayhorn, Charles Strouse, Jule Styne, Bernie Taupin, Harry A. Tierney, Charles Tobias, Harry Tobias, Roy Turk, Egbert Van Alstyne, Jimmy Van Heusen, Albert Von Tilzer, Harry Von Tilzer, Thomas "Fats" Waller, Diane Warren, Harry Warren, Ned Washington, Mabel Wayne, Jimmy Webb, Sir Andrew Lloyd Webber, Paul Francis Webster, Kurt Weill, George David Weiss, Percy Wenrich, Richard Whiting, Clarence Williams, Hank Williams, Paul Williams, Spencer Williams, Meredith Wilson, Bill Withers, Harry M. Woods, Allie Wrubel, Jack Yellen, Vincent Youmans, Joe Young, Rida Johnson Young, Victor Young, Joseph McCarthy, Ray Evans, Jay Livingston

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CHARTS (cont.)

from >>p38

Hot Christian Publishing Corporations

- Pos. PUBLISHING CORPORATION (Charted Titles)
- 1 EMI MUSIC (45)
 - 2 WARNER/CHAPPELL MUSIC (25)
 - 3 BMG/ZOMBA MUSIC (10)
 - 4 STOLEN PRIDE MUSIC (3)
 - 5 WORD MUSIC (11)
 - 6 PEACH HILL SONGS MUSIC (3)
 - 7 GARZA BROS. MUSIC (1)
 - 8 CONSUMING FIRE MUSIC (4)
 - 9 INTEGRATED COPYRIGHT GROUP (8)
 - 10 FLICKER USA MUSIC (2)

Hot Christian Publishers

- Pos. PUBLISHER (Charted Titles)
- 1 THANK YOU, PRS (4)
 - 2 EMI CHRISTIAN MUSIC GROUP, ASCAP (21)
 - 3 SIMPLEVILLE, ASCAP (3)
 - 4 GLEANING, ASCAP (1)
 - 5 THIRSTY MOON RIVER, ASCAP (5)
 - 6 STOLEN PRIDE, ASCAP (3)
 - 7 DAYSPRING, BMI (8)
 - T8 PEACH HILL SONGS, BMI (3)
 - T8 SPARROW SONGS, BMI (3)
 - T10 EMI BLACKWOOD, BMI (1)
 - T10 GARZA BROS. MUSIC, BMI (1)
 - T10 EITHER OR MUSIC, BMI (1)

Hot Christian Songwriters

- Pos. SONGWRITER (Charted Titles)
- 1 JEREMY CAMP (2)
 - 2 TIM HUGHES (3)
 - 3 BART MILLARD (3)
 - 4 STEVEN CURTIS CHAPMAN (3)
 - 5 LAURA STORY (1)
 - 6 MAC POWELL (4)
 - 7 DAVID RUIS (1)
 - 8 JONATHAN FOREMAN (2)
 - 9 MARK HALL (1)
 - 10 NATALIE GRANT (1)

Hot Christian Adult Contemporary Publishing Corporations

- Pos. PUBLISHING CORPORATION (Charted Titles)
- 1 EMI MUSIC (43)
 - 2 WARNER/CHAPPELL MUSIC (26)
 - 3 BMG/ZOMBA MUSIC (11)
 - 4 WORD MUSIC (12)
 - 5 PEACH HILL SONGS MUSIC (3)
 - 6 GARZA BROS. MUSIC (1)
 - 7 STOLEN PRIDE MUSIC (3)
 - 8 CONSUMING FIRE MUSIC (4)
 - 9 FLICKER USA MUSIC (2)
 - 10 INTEGRATED COPYRIGHT GROUP (7)

Hot Christian Adult Contemporary Publishers

- Pos. PUBLISHER (Charted Titles)
- 1 THANK YOU, PRS (5)
 - 2 EMI CHRISTIAN MUSIC GROUP, ASCAP (20)
 - 3 SIMPLEVILLE, ASCAP (3)
 - 4 GLEANING, ASCAP (1)
 - 5 THIRSTY MOON RIVER, ASCAP (5)
 - T6 PEACH HILL SONGS, BMI (3)
 - T6 SPARROW SONGS, BMI (3)
 - T8 EMI BLACKWOOD, BMI (1)
 - T8 EITHER OR MUSIC, BMI (1)
 - T8 GARZA BROS. MUSIC, BMI (1)

Hot Christian Adult Contemporary Songwriters

- Pos. SONGWRITER (Charted Titles)
- 1 JEREMY CAMP (2)
 - 2 TIM HUGHES (3)
 - 3 BART MILLARD (3)
 - 4 STEVEN CURTIS CHAPMAN (3)
 - 5 LAURA STORY (1)
 - 6 MAC POWELL (4)
 - 7 DAVID RUIS (1)
 - 8 NATALIE GRANT (1)
 - 9 JONATHAN FOREMAN (1)
 - 10 MATT REDMAN (2)

Hot Latin Songs Writers

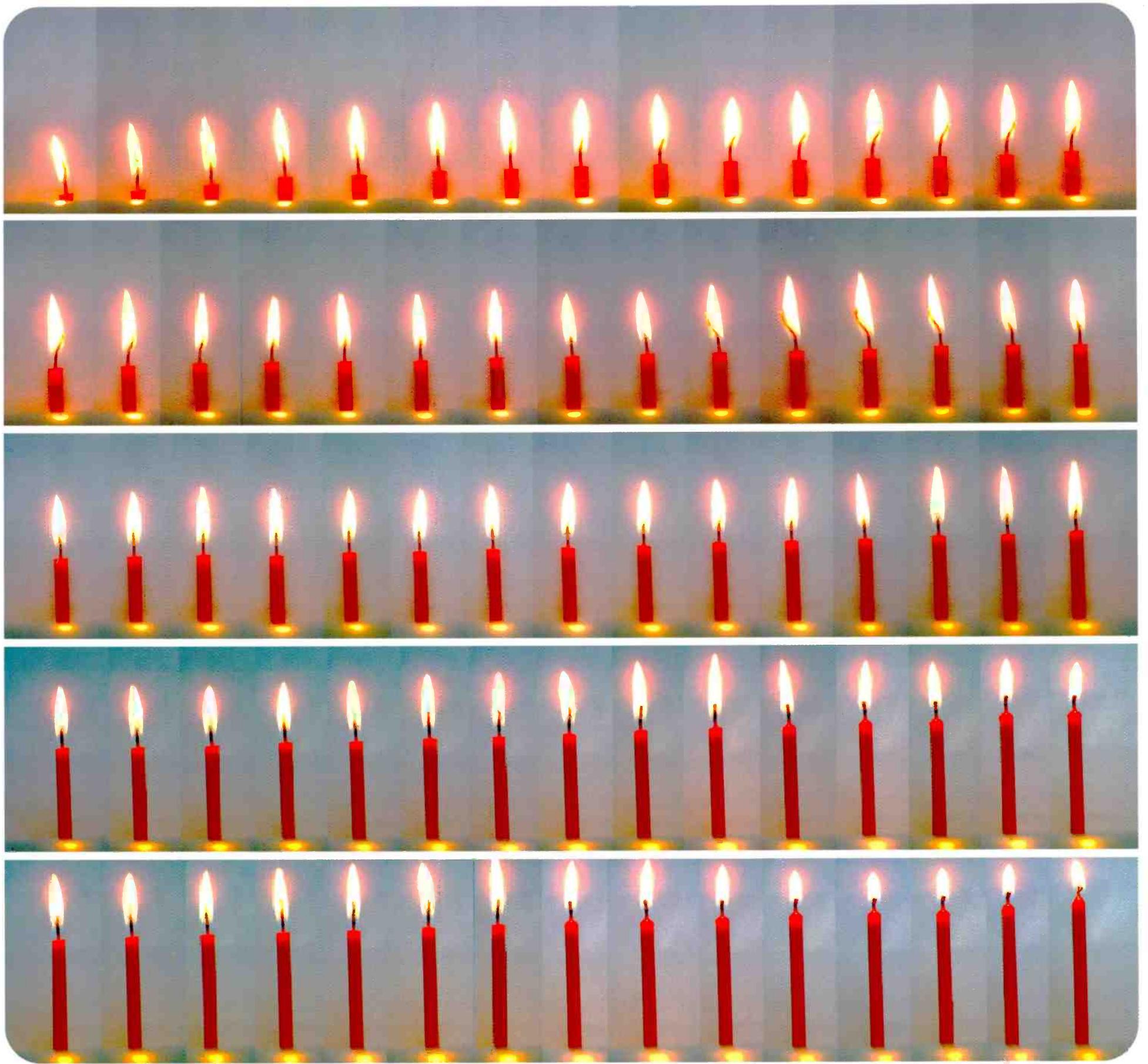
- Pos. SONGWRITER (Charted Titles)
- 1 JUANES (3)
 - 2 RICARDO ARJONA (2)
 - 3 LEONEL GARCIA (3)
 - 4 COCO VILLALOBOS (1)
 - 5 MARIO QUINTERO LARA (2)
 - 6 CUAUHEMOC GONZALEZ (1)
 - 7 MARCO ANTONIC SOLIS (3)
 - 8 KIKE SANTANDER (2)
 - 9 JUAN GABRIEL (3)
 - 10 WILFRAN CASTILLO (2)

Hot Latin Songs Publishers

- Pos. PUBLISHER (Charted Titles)
- 1 SONY/ATV DISCOS, ASCAP (10)
 - 2 SER-CA, BMI (6)
 - 3 EMI BLACKWOOD, BMI (11)
 - 4 PEERMUSIC III, BMI (5)
 - 5 UNIVERSAL MUSICA, ASCAP (12)
 - 6 WB, ASCAP (11)
 - 7 EDIMONSA, ASCAP (4)
 - 8 SIMON MUSIC TEMPLE, ASCAP (1)
 - 9 CAIMALEON, BMI (3)
 - 10 F.I.P.P., BMI (2)

Hot Latin Songs Publishing Corporations

- Pos. PUBLISHING CORPORATION (Charted Titles)
- 1 EMI MUSIC (21)
 - 2 SONY/ATV MUSIC (16)
 - 3 PEERMUSIC (7)
 - 4 WARNER/CHAPPELL MUSIC (25)
 - 5 UNIVERSAL MUSIC (19)
 - 6 EDIMONSA MUSIC (4)
 - 7 BMG/ZOMBA MUSIC (7)
 - 8 CRISMA MUSIC (3)
 - 9 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (2)
 - 10 PRODEMUS MUSIC (3)



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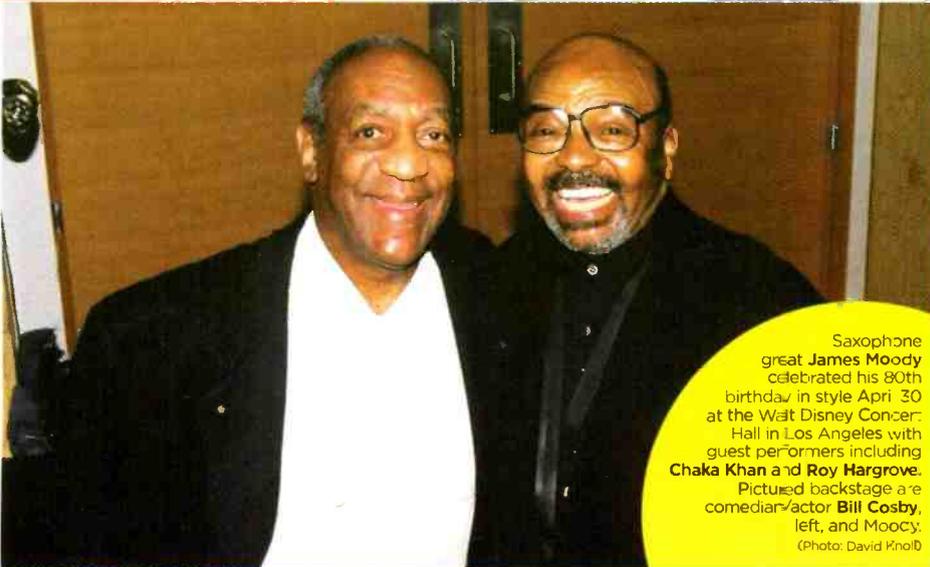


Gwen Stefani was presented with a plaque for the song "Hollaback Girl" May 22 at the Continental Airlines Arena in New Jersey. The song is the first to simultaneously top The Billboard Hot 100 and Pop 100 charts. Pictured backstage at too 40 WHIZ (Z100) New York's Zootopia show are, from left, Interscope Records' **Chris Lopes**, *Billboard's* **Silvio Pietroluongo** and Stefani. Accompanying them are the **Harajuku Girls**.



Peter Care received the MVPA lifetime achievement award, for his work directing such influential videos as *Cabaret Voltaire's* "Sensoria." Care, right, was joined by producer **Jake Scott**, winner of this year's MVPA Hall of Fame Video Award.

The 14th annual Music Video Production Awards, held May 12 at the Orpheum Theatre in Los Angeles, honored the best in music video from the past year. (Photos: Vince Bucco/MVPA)



Saxophone great **James Moody** celebrated his 80th birthday in style April 30 at the Walt Disney Concert Hall in Los Angeles with guest performers including **Chaka Khan** and **Roy Hargrove**. Pictured backstage are comedian/actor **Bill Cosby**, left, and Moody. (Photo: David Knoll)



Director **Chris Milk** was honored with the MVPA directorial debut of the year award for his work on **Kanye West's** "All Falls Down." Pictured after the ceremony are **Roc-a-Fella** artist West, left, and Milk.

BMI honored its brightest composers at its annual Film/TV Awards May 18 at the Regent Beverly Wilshire Hotel in Los Angeles. (Photos: Lester Cohen/WireImage.com)

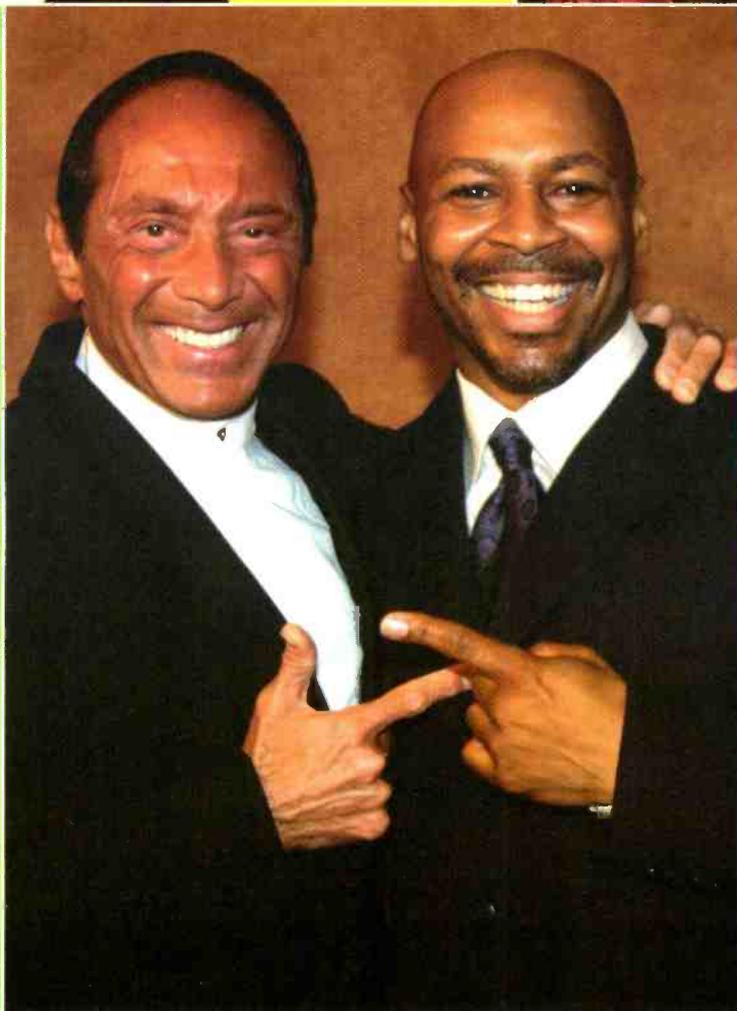
FAR RIGHT, TOP BMI VP of film/TV music **Doreen Ringer Ross**, left, and BMI president/CEO **Del Bryant**, right, congratulate composer **Graeme Revell** on receiving the Richard Kirk Award, which is presented annually for outstanding work in motion picture and TV music.



FAR RIGHT, BOTTOM Heralded composer **Lalo Schifrin**, left, is joined by BMI's **Ivanne Deneroff** and composer **Richard Sherman**. Adding to a long list of career accolades, Schifrin's "Theme to Mission Impossible" was honored for being a top ringtone.



NEAR RIGHT **Paul Anka**, left, and **Kevin Eubanks** received the Classic Contribution Award for their themes for "The Tonight Show."





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Matthew West
Shares 'History' with
the Christian market



Luke Fair
Tweaks the tracks on
his new DJ mix



Coldplay
Billboard reviews
'X&Y'

46

48

49

50

JUNE 11, 2005

MUSIC

ROCK BY MELINDA NEWMAN

FOO FIGHTERS DOUBLE THE MUSIC

Dave Grohl is cursed. Try as he might, the Foo Fighters leader just can't write a song without a strong melody.

"That's the bane of my existence," he says with a laugh. "I'd love to write Motörhead and Slayer songs all day long. I love writing riffs and coming up with heavy patterns, but at the end of the day, I'm a sucker for a sweet melody, whether it's the Beach Boys or ABBA. It's like picking a lock—when you hear it click, you know you've stumbled onto the right melody."

Melodies abound on "In Your

Honor," a two-disc set coming from the Foos June 14 on RCA in the United States and one day earlier in the rest of the world.

The first disc is a straight-ahead rock album, while the second features 10 acoustic songs.

"I look at this record as kind of the end of one chapter and the beginning of something new," Grohl says. "The last 10 years have all been about working up to this point. With the rock record, we finally got the aggressive, anthemic thing down. With the acoustic album, it offers some kind of look into the future of things we're ca-

pable of doing and the direction we could move if we wanted to."

The idea, Grohl says, was to span the musical range of the band—which also includes Taylor Hawkins, Nate Mendel and Chris Shiflett—by showing the extremes of its sound.

The two-disc set is priced at \$19.98, \$1 more than the standard list price for a single-disc release.

"I remember having the pricing discussion with my lawyer and her explaining to me that you can't get paid the same amount for each song that you would if you released them separately, but the whole idea was to display the contrast"

between the two albums, Grohl says. "I thought they'd complement each other in one package, and I don't need any more money. I'm fine, thanks."

Foo Fighters recorded the album in their new 8,000-square-foot studio in California's San Fernando Valley. "We call it 'the Abbey Road of Northridge,'" Grohl jokes.

The creation of the studio and album is captured on a limited-edition DualDisc. The 20-minute film is on the flip side of the rock record; the **continued on >>p44**

LATEST BUZZ

>>>PHELPS GOES SOLO

David Phelps is leaving the Gaither Vocal Band to concentrate on his solo career. He will release his second solo set on Word this fall. Phelps joined Bill Gaither's highly successful Southern gospel quartet as tenor in 1997 and released a solo project on Spring Hill Music before joining the Word roster. There is no official word on when he will exit the group, but sources say it will likely be at the end of the year.

—Deborah Evans Price

>>>WENTZ BOWS LABEL

Fall Out Boy frontman Pete Wentz has formed Decaydance Records with Fueled by Ramen, the label that released Fall Out Boy's 2003 effort, "Take This to Your Grave." The group's latest project, "From Under the Cork Tree," on Fueled by Ramen/Island Def Jam, debuted at No. 9 on The Billboard 200 in the May 21 issue. First signings to Decaydance are Chicago act October Fall and Las Vegas group Panic! at the Disco.

—Melinda Newman

>>>URBAN PICKS LAMBERT

Miranda Lambert, whose Epic debut, "Kerosene," hit No. 1 on the Top Country Albums chart, has been tapped to open at least 15 dates on Keith Urban's Alive in '05 tour this fall. Lambert's stint starts Sept. 9 in Boise, Idaho.

—Phyllis Stark

>>>WILKINSONS GET REAL

The Wilkinsons will star in a new reality series for CMT Canada. The family group, which has relocated from Nashville to its home country of Canada, will try to build a house while continuing to pursue its country music career. Patriarch Steve Wilkinson is a licensed contractor. The as-yet-untitled show has begun filming, but no airdates have been set. The Wilkinsons recently released their fourth album, "Highway," on CBuJ Entertainment.

—Phyllis Stark

FACT FILE

Label: Roswell/RCA

Management: John Silva/SAM

Publishing: Universal Music Publishing Group (BMI)

Booking: William Morris Agency

Top-selling album: "The Colour and the Shape" (1997), 1.9 million

Last album: "One by One" (2002), 1.2 million



from >>p43

flip side of the acoustic album is a 5.1 mix of the acoustic tracks. RCA will make 25,000 copies of the limited edition available in the United States for \$29.98.

(In addition to the DualDisc, RCA is pressing a limited vinyl run of 5,000 four-LP sets.)

Some of the footage about the building of the studio will air when the group takes over MTV2 June 11-12 for "24 Hours of Foo."

"It's a great centerpiece of the U.S. launch," RCA VP of marketing and artist development Aaron Borns says. "There are certain constraints, but MTV has pretty much given them free rein."

TV plans also call for appearances on "The Tonight Show With Jay Leno" (June 9), "Late Show With David Letterman" (June 13) and a performance on Fuse. A radio special syndicated by FMQB and an appearance on Howard Stern's morning show are in the works as well.

Additionally, the group has teamed with music service Rhapsody for a free, invite-only concert June 18 in Roswell, N.M. Winners will be selected through local radio promotions and Rhapsody's Web site.

FROM SCORE TO 'HONOR'

When Grohl started writing the music, he envisioned composing a film score. Then it morphed into an acoustic album of songs, and then, he says, "I realized I couldn't live without rock'n'roll," and the double-album was born.

With the rock album, Grohl says he focused on "general themes that everyone can get their hands on." But for the acoustic set, he wrote lyrics that are "vulnerable and revealing. I never get specific about anything, but a lot of the lyrics are things that I wouldn't say out loud, wouldn't even admit to myself." Guests include Norah Jones, Queens of the Stone Age's Josh Homme and Led Zeppelin's John Paul Jones.

Grohl knows that listeners always believe that he is mining his Nirvana past for material, and he freely admits that "Friend of a Friend" (which he wrote 15 years ago and is on the acoustic album) is about the first time he met Nirvana bandmates Kurt Cobain and Krist Novoselic. But other than that, he laughs at the interpretations fans make. "People imagine that there are only two or three people in my life I write songs about; there are a lot of people that I love and hate."

Foo Fighters have been a powerhouse at modern rock radio since they debuted on Roswell/Capitol in 1995. The band switched to RCA in 1999 and has continued its hit streak, including 2002's "All My Life," which spent 10 weeks at No. 1 on the Modern Rock Tracks chart. "Best of You," the first single from "In Your Honor," is No. 3 this issue and is the band's 17th song on the chart.

While the initial singles to radio will come from the rock album, Borns says the label will delve into the acoustic one in a later phase.

KNRK Portland, Ore., PD Mark Hamilton says there is great interest in his town for the double-set, which Grohl says is modeled after Led Zeppelin's "Physical Graffiti" and Hüsker Dü's "Zen Arcade." "Of course," Hamilton says, "the whole Dave Grohl-Nirvana connection means a lot in this area of the country, so the Foo Fighters have always done very well here."

Retail's interest is also piqued. Bob Feterl, Los Angeles retail director of Tower Records, adds, "Fans are waiting to buy this album."

Promotion and touring for "In Your Honor" will take the band around the globe. "It's a delicate balance with their time between the United States and every other corner of the world. There's only so much you can cram into the calendar," Borns says, adding that the marketing plan for this project extends into mid-2006.

The band will spend part of the summer playing European festivals then head for Japan for the Fuji Rock Festival. A proper U.S. tour will begin in September, and Grohl is already excited. "I can't wait until I'm stuck on a bus, watching 'Office Space' for the millionth time and eating a pizza in Utah. That's my perfect day."

Unlike many of his contemporaries—and musical heroes—Grohl has avoided licensing the Foo's music for commercials, aside from a beer ad in Japan that he says ensured the band's dressing room will be stocked with Kirin.

"It kind of breaks my heart when I hear a classic song that changed my life in a car commercial," Grohl says. "Integrity means a lot to me. The fucking tiny shred that we've maintained over the last 10 years, I guard with my life."

Additional reporting by Ashley Christensen in Los Angeles.

Black Eyed Peas Back In 'Business'

The Black Eyed Peas have made a habit of showing up everywhere. From TV commercials to the Grammy Awards, the quartet's upbeat blend of rap and pop has kept it in the spotlight nearly two years after the release of "Elephunk." That title has sold 2.6 million copies, according to Nielsen SoundScan.



FACT FILE

Label: Interscope

Management: David Sonenberg/DAS Communications

Booking: Monterey Peninsula Artists

Publishing: Cherry Lane Music, EMI Music Publishing

Top-selling and last album: "Elephunk" (2003), 2.6 million

bunch of songs on top 40 radio, there's no mystery anymore," he says, adding that advances in Internet and cell phone technology will allow the group to "be daring and create the staple of how [promotion] is done."

The new 15-track disc has gotten a strong send-off with the first single, "Don't Phunk With



My Heart," which is No. 3 on this issue's Pop 100 chart.

"They've become a core artist for us," says Chino, night music director for KZZP Phoenix.

The label is promoting "Monkey Business" with listening parties in American Eagle Outfitters stores nationwide, a preorder campaign with iTunes, TV appearances and a tour that includes opening for the Rolling Stones.

While "Elephunk" reached its No. 14 peak on The Billboard 200 nearly a year after its 2003 release, Jerry Suarez, senior music products manager for Virgin Entertainment Group,

says the group's ubiquity has built a momentum that should carry over into strong sales for "Monkey Business."

"Now they have a built-in fan base," Suarez says. "Radio and TV exposed the group to a lot of people who didn't know them."

Though the initial release will be a single disc, A&M president Ron Fair (who is an executive producer on "Monkey Business") said a later DualDisc will include "crazy stuff from Will.i.am."

"The feedback from live audiences supercharged [Will.i.am]," Fair says. "He steamed into the new album with tremendous enthusiasm and sense of purpose."

The album was recorded in two- and three-month spurts throughout 2004 while the group was touring, promoting Rock the Vote (see The Beat, this page) and raising money for the tsunami relief effort.

"All these things are happening around 'Monkey Business,'" Will.i.am says. "Do you sit around and wait and get all self-ish? ... When it's moving, you've got to keep moving."

With the surfer riff on "Pump It"—the song featured in Best Buy's current TV campaign—the Indian-inspired strings on "Don't Phunk With My Heart" and the reggae styling of "Dum Diddly," the sounds on the album are as diverse as its guests, who include James Brown and Sting.

"Hip-hop was built off [Brown's] backbone, as far as the grooves," Will.i.am says.

The Sting collaboration, which builds a new song around his "Englishman in New York," came about through a growing relationship between the singer and the group, who performed together in Germany. Will.i.am says Sting also taught the Peas to meditate.

Justin Timberlake, who appeared on the Peas' first hit, "Where Is the Love?," returns on "My Style," and folk singer Jack Johnson lends his guitar to "Gone Going Gone," a song about success and materialism.

Fair says the group, whose appeal has been primarily to pop audiences, hopes to break into the hip-hop format with "Like That," featuring Talib Kweli and John Legend.

Amid all the promotions for "Monkey Business," Will.i.am is producing Stacy "Fergie" Ferguson's upcoming solo album. Group members Jaime "Taboo" Gomez and Allan "apl.de.ap" Pineda have solo releases coming as well. However, Fair calls press reports of the group splitting "completely erroneous."

Though the Peas have a strong fan base, the Stones tour dates offer them a chance to introduce themselves to a new audience.

"We got a new frontier," Will.i.am says, "to prove it ain't just a bunch of songs—that there's talent, there's a band and there's credibility and there's musicianship and we love to perform. That outlook keeps us hungry."



The Beat

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Rock The Vote Still Registers

It's hard to believe, but in a few short years, Rock the Vote will be old enough to vote.

The nonprofit organization turns 15 this year. To celebrate, it will host the Rock the Vote Awards June 8 in Washington, D.C. Held at the National Building Museum, it will honor Sens. John McCain, R-Ariz., and Barack Obama, D-Ill., the Black Eyed Peas, former president Bill Clinton and street team leader Sarah Saheb.

RTV was founded by industry veteran Jeff Ayeroff initially as an anti-censorship response to the Parents Music Resource Center, but it quickly evolved

into a youth advocacy and educational forum as well as a voter registration organizer.

"It was an AARP for kids based on the thought that if kids talked to politicians, they would have to talk back," says Ayeroff, who remains on the board.

And so it remains. Attorney/RTV chairman Fred Goldring says, "We want to ensure that whenever important issues come up, young people have a voice and politicians have to seriously consider them in their plans."

Clinton was the first national candidate to embrace RTV and acknowledge the power the then-nascent organization could have.

RTV does not have exact fig-

ures on how many millions of people it has registered to vote in the past 15 years (the number was 1.4 million for 2004 alone). But it was instrumental in getting the "Motor Voter" bill passed in 1993, which facilitated registration at local government agencies, most prominently state motor vehicle offices.

Among the pressing issues for RTV are increasing the turnout among young voters and Social Security.

While the original mission remains the same for RTV, much has changed. In the early days, record labels provided much of the financial support. Now the organization relies more on non-

music brands, such as shoe or beverage companies.

But music remains a core of RTV, with many acts continuing their support.

In other RTV news, TV executive Larry Lyttle joins the organization this month as CEO. He will work directly with Goldring and RTV president Jehmu Greene.

On a side note, Ayeroff and partner John Rubin have started consulting company Artists First. Ayeroff, who was most recently vice chairman of Warner Bros. Records, says the Los Angeles-based company's clients include major labels, home video companies and artists.



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Aussie Jazz Fest Bounces Back

Last month, the city of Melbourne, Australia, hosted a multiday, multivenue jazz festival (May 5-15) that was impressive on several fronts. After earlier incarnations that were ultimately sunk by the slowdown of international travel in the wake of Sept. 11, 2001, the festival rebounded this year under the artistic direction of Italian impresario Carlo Pagnotta, who imported his Umbria Jazz Festival brand to the Down Under jazz hotbed.

Featuring a balanced lineup of Aussies, Italians and Americans, Umbria Jazz-Melbourne 2005 called itself the largest jazz festival in the Southern Hemisphere. Indigenous revelations included pianist Paul Grabowsky, whose refined, and at times atonal, repertoire was on display in quintet and solo performances. Also, eclectic pianist/bandleader Mike Nock delivered delight-

ful groove and dissonance in his surprising arrangements with both a trio and his hip Big Small Band octet.

The Italians were well-represented by trumpeter Paolo Fresu, pianist Danilo Rea and bassist Giovanni Tommaso. But the hardest-working, most dynamic performer of the festival was 15-year-old saxophone phenom Francesco Cafiso. He has been championed by the Umbria godfathers, who are nurturing him. He has yet to record a studio album, but in his omnipresent appearances he displayed a depth of jazz knowledge and improvisational brio.

Working nightly in the Melbourne club Bennetts Lane with an American backup band led by tenor saxophonist Harry Allen and guitarist Joe Cohn, Cafiso showed he has come a long way since his introduction to the New York jazz scene early last

year. But it remains to be seen how big an impact he will have when he hooks up with a band of peers and begins developing his own compositions in lieu of feasting on Charlie Parker classics.

While vocalist Karrin Allyson and guitarist John Scofield turned in strong double-headers, the true Wizard of Oz was Wayne



Shorter, who brought the festival to its climax with a pair of brilliant journey-like shows on the last two nights. He performed with his quartet stalwarts John Pattitucci (bass) and Brian Blade (drums). Pianist Jason Moran, in his first appearance with Shorter, filled in for regular band member Danilo Perez.

During the opening night Moran began tentatively but strengthened during the set with his fast, hard rhythmic pounces. The next day Pattitucci noted, "The band is family. You don't just bring someone in to substitute. We're accommodating. We opened the door to Jason and invited him to the table."

The next evening, with Moran's nerves settled and the onstage sound monitors adjusted, the quartet went into improvisational orbit with one of the strongest sets I've seen in years.

In the mix of both evenings were jaunts through "Joy Rider," "As Far As the Eye Can See" and "Smilin' Through." Those tunes appear on Shorter's new live quartet album, "Beyond the Sound Barrier," that streets June 14 on Verve. Three days later, the quartet will play New York's JVC Jazz Festival at Carnegie Hall.

DANILO LIVE: In related news, Danilo Perez is not skipping a beat in the aftermath of being dropped by Verve. He has hooked up with ArtistShare for his new CD, "Live at the Jazz Showcase," recently released exclusively on his Web site, daniloperez.com. His trio mates are bassist Ben Street and drummer Adam Cruz.

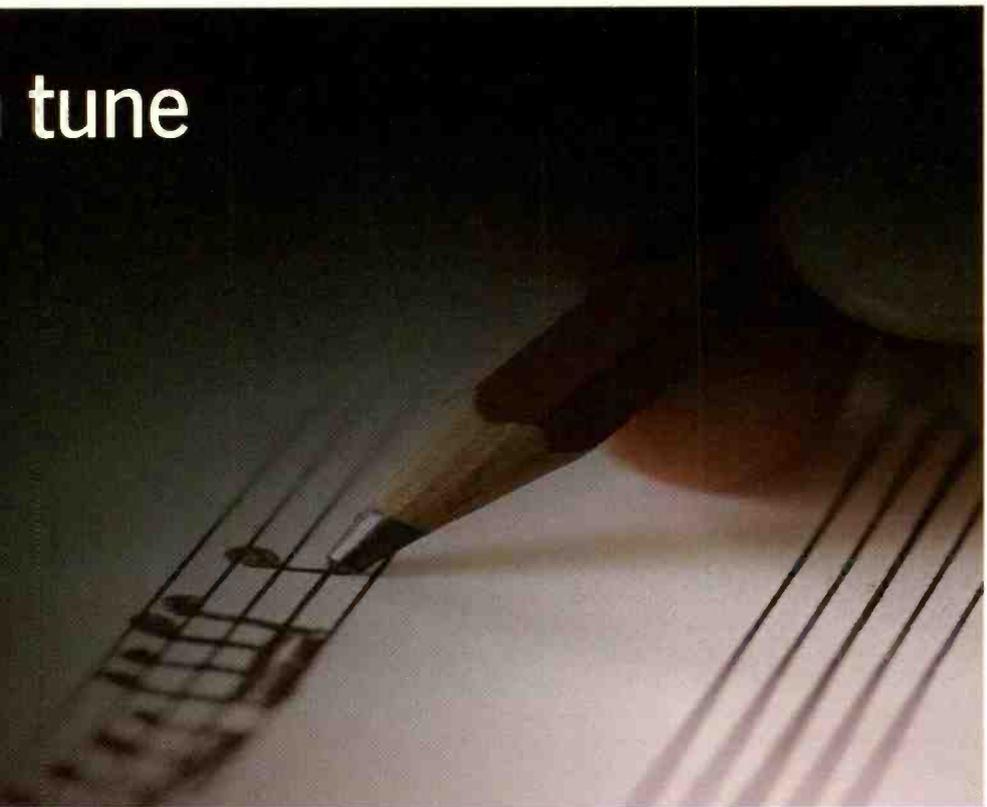
The artistic director for the Mellon Jazz Up Close series at the Kimmel Center in Philadelphia and the founder

of the Panama Jazz Festival, Perez includes on the disc reworked versions of his originals as well as tunes by fellow Panamanian Ruben Blades and Cuban songwriter Silvio Rodriguez.

THREE DOT LOUNGE: Eddie Palmieri celebrates his 50th anniversary as a maestro of Latin jazz piano June 14 with his new Concord Picante CD, "Listen Here," featuring guests David Sánchez, Regina Carter, John Scofield and Michael Brecker... The third annual bash of "The Spirit of Django Reinhardt," a concert of hot swing paying homage to the French gypsy guitarist, will take place July 27 in New York at Lincoln Center's Alice Tully Hall. Special guests are Latin jazz clarinetist Paquito D'Rivera and France-based guitarist Dorado Schmitt and violinist Florin Niculescu.

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An Eye-Opening Debut

K.T. Tunstall's Album Bow Rides On Live-Show Word-Of-Mouth

Conventional wisdom says that releasing a debut album by a promising singer/songwriter in December means it will just get buried beneath the Christmas stampede.

But Relentless/Virgin's "soft release" last winter of K.T. Tunstall's "Eye to the Telescope" has made an impact, with U.K. shipments nearing 250,000 copies.

Word-of-mouth in Britain grew around Tunstall's powerful live performances, with her trademark acoustic guitar and echo pedal. On the Official U.K. Charts Co.'s May 16 album sales chart, "Telescope" climbed 18-9 to enter the top 10 for the first time during its 16 weeks on the list.

"Musically, she has such a strong foundation," Relentless co-founder Shabs Jobanputra says, "because she has such confidence onstage and in her material. K.T. is a priority for EMI. She's an artist that can sell internationally."

Tunstall initially signed to Relentless' sister label Outcaste in May 2003, then moved to Relentless, which has a joint venture with Virgin. She started writing and playing guitar in her mid-teens and formed her first band, the Happy Campers, after winning a scholarship to Kent School in Connecticut.

"I've been asked before if I feel like a new artist," Tunstall says, even though "I've been doing this

for the best part of 10 years.

"But I do—I've never made an album before, and I've [only recently] played to people who know the songs and the words. And," she says with a smile, "when to hold up the lighters."

EMI Music U.K. & Ireland senior VP of global marketing Matthieu Lauriot-Prevost recalls: "Last December, at the end of a European repertoire meet-

Label: Relentless/Virgin
Management: Simon Banks, SB Management
Booking: Helter Skelter (U.K.); Little Big Man (U.S.)
Publishing: Sony/ATV (PRS)
Top-selling album: "Eye to the Telescope" (2004), 235,000 (U.K.)



TUNSTALL

ing, I asked all the [managing directors] to [listen] to K.T.'s album during their Christmas holidays. Few of them knew her at that time. They all came back to me in January telling me that they loved it and they were ready to go."

The first international market to respond was Italy. "The album was released all over continental Europe in early May," Lauriot-Prevost says. "Our Italian company is the first in action with a No. 1 airplay single already," with "Black Horse and the Cherry Tree."

BBC Radio 2 music editor Colin Martin describes Tunstall as "a natural" for the national AC/pop outlet. "I was asked at a recent music conference in Los Angeles to present a new British artist to an audience of American [tastemakers]. I chose K.T.'s current single, 'Other Side of the World.' The audience broke out into spontaneous applause, and I was inundated with requests of how to get hold of a copy."

Influential noncommercial radio station KCRW Los Angeles is already playing Tunstall, who is booked in the United States through Little Big Man. Jobanputra says the U.S. release of "Telescope" is "under discussion." Meanwhile the album will be out in Australia, New Zealand, Southeast Asia and Latin America in the next month. ...



Global Pulse

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Turin Brakes Strip Down

"Subtle things get warped when too many people are involved," Turin Brakes vocalist Oilly Knights says. "When we make music in more of an isolated way, it sounds bigger than the sum of its parts."

Knights makes up the British folk/pop act with fellow songwriter/guitarist Gale Paridjanian. The duo's third album, "JackInABox," appeared internationally May 30 on Source/Virgin and will arrive in the United States June 7 on Astralwerks.

After recording sophomore set "Ether Song" (2003) in Los Angeles with Beck producer Tony Hoffer, the duo opted to record its next album in its own studio. The new set marks a return to the stripped-back approach of 2001's "The Optimist LP."

"We decided, 'Let's get a 24-track studio and some instruments and mics in a room in London, and see what happens,'" Knights recalls.

The act will play four U.K. dates in June, followed by an international tour starting in the States in July and hitting Europe in September.

X-ray Touring books the act in Europe, while Little Big Man handles U.S. duties. Publishing is with Delabel/EMI. —STEVE ADAMS

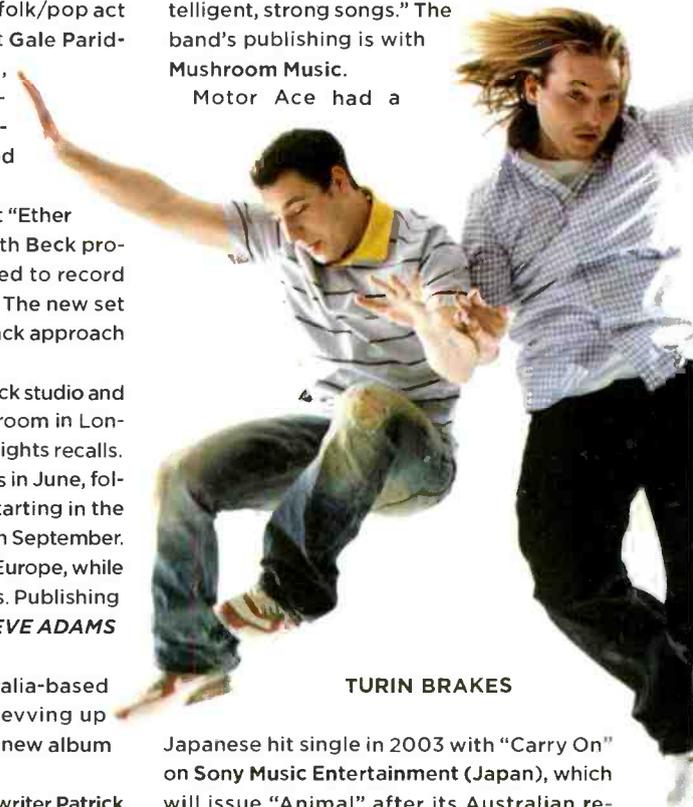
MOTOR ON: Melbourne, Australia-based rock four-piece Motor Ace is revving up for a chart return in August with new album "Animal."

The band, led by guitarist/songwriter Patrick Robertson, debuted on Festival Mushroom Records in 2001 with the top five album "Five Star Laundry." Second album "Shoot This" entered the Australian Record Industry Assn. chart at No. 1 in August 2002 and has shipped platinum (70,000 units), according to the label. New single "Tomorrow's Gone" is picking up major airplay Down Under ahead of its June 19

retail drop.

"They've always been the odd band out, providing an alternative to what's going on," says Michael Parisi, Melbourne-based managing director of FMR. "[And] they write intelligent, strong songs." The band's publishing is with Mushroom Music.

Motor Ace had a



TURIN BRAKES

Japanese hit single in 2003 with "Carry On" on Sony Music Entertainment (Japan), which will issue "Animal" after its Australian release. The band is available for label or license deals elsewhere.

Motor Ace has Australian live dates set for July. U.K. and U.S. shows will follow later this year. International booking is by London-based The Agency Group, and the act is managed by Los Angeles-based Jordan Berliant of 10th Street Entertainment. —CHRISTIE ELIEZER



Words & Music

JIM BESSMAN jbessman@billboard.com

BIG TALENT BEHIND 'LITTLE NOISES'

She has "always been a words and music person," but until her two-disc "Little Noises" project came about, Marcia Pelletiere admits she "never thought they would come together."

The poet/singer/songwriter is a founding member of award-winning a cappella group the Accidentals. Pelletiere's album, out now on her own Saf'ini Music label (also the name of the BMI writer's publishing company), features 26 of her poems set to music and performed by such esteemed East Coast acts as Suzzy and Terre Roche, Vernon Reid, Joy Askew, Richard Barone, Catherine Russell and the Accidentals themselves.

"I'd written songs for other groups but gave it up when I started writing poetry 15 years ago," says Pelletiere, whose work has since appeared in journals and anthologies including the Southern Poetry Review and Painted Bride Quarterly. "Many people write songs with incredibly profound lyrics, but I could never get what I wanted to say in that form."

Vocally trained in classical choral music, Pelletiere figured her poetry might best be paired with such a classical composer as Randall Thompson, whose setting of Robert Frost's "Choose Something Like a Star" was her introduction to poetry-through-song.

"But I couldn't figure out how to put pop and classical and serious literary influences into one pot," she says.

But six years of collaborating with many of the "Little Noises" participants on Barone's "Downtown Messiah" productions, and Hal Willner's multi-artist album tributes to Thelonious Monk and Walt Disney, pointed the way for Pelletiere. "Downtown Messiah" soloist AnnMarie Milazzo—who co-wrote and performed the "Little Noises" title track—read Pelletiere's unpublished poetry manuscript and wanted to write music for her words.

"I've often thought of Charles Whiteside, who sang bass in the Accidentals and died of AIDS, whom we never recorded," Pelletiere says. "And here were all these extraordinary musicians who should be put together to preserve what happens in the music scene. So I went to Margaret Dorn—goddess of the universe—because I knew if she was involved it would happen."

Dorn is the choir director/soloist for "Downtown Messiah" and a member of the Accidentals. She has sung with the likes of Bette Midler and Willie Nelson; her songwriting credits include tunes for Karen Carpenter and Melba Moore. Dorn produced "Little Noises" and composed and performed its track "Man Mine."

"She took a poem about throwing dishes at someone I was living with and turned it into a love song!" Pelletiere marvels.

"It was hard to write because of the structure of the song," Dorn says. "But everyone had the freedom to do it their own way, and we got a huge variety of wonderful submissions—which is what we wanted."

Askew, who has accompanied Joe Jackson and Rodney Crowell and whose most recent album, "Echo," teamed her with electronic jazz musician Takuya Nakamura, was roused by Pelletiere's poem "Lake Calhoun."

"It was so incredibly inspiring that I wrote [the music] almost straight off," Askew says. "It was so visual. And I'm a visual person and don't have to make an academic venture out of writing a song and let it come organically."

Many of the "Little Noises" cuts are getting airplay on outlets including XM Satellite Radio's the Village (channel 15) and non-profit WBAL-FM New York. An album release party at New York club Satalla last month showcased many of the artists.

Pelletiere is now shopping the poetry manuscript that engendered the album. ...



Higher Ground

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Rockers Petra Disbanding

Band's Legacy Includes 10 Dove Awards, Four Grammys And More Than 20 Albums

After 33 years in Christian music, pioneering rock band Petra is calling it quits. The group will continue to tour through the end of the year, then disband.

"We really worked hard last year to get Petra back in the focus of as many people as possible, and I don't think there was a disappointed ear ever, anywhere," lead vocalist John Schlitt says. "But it was just time to quit."

The decision was mutual among band members Schlitt, drummer Paul Simmons, bassist Greg Bailey and guitarist/principal songwriter Bob Hartman.

Founded in 1972 by Hartman, the group broke down walls and paved the way for other acts looking to deliver the gospel through rock music. Petra was inducted into the Gospel Music Hall of Fame, and has 10 Dove Awards and four Grammy Awards to its credit.

The band has released more than 20 albums, most recently recording for Inpop Records. Its last release was 2003's Grammy-nominated "Jekyll & Hyde."

Looking back on Petra's legacy, Schlitt, who joined the band in 1986, feels ministry is the key word. "That's all I want Petra to be known for. Yes, we played rock'n'roll because that's the style of music that we loved, but we always put ministry first. To us, that's what counted."

JOYFUL, JOYFUL: Steven Curtis Chapman, MercyMe, Casting Crowns, tobyMac, Mark Schultz, CeCe Winans, Newsboys, Nicole C. Mullen and Donnie McClurkin are among the 21 acts set to perform at Disney's Night of Joy 2005. The 23rd annual Christian music festival will take place Sept. 9-10 at Walt Disney World in Orlando, Fla.

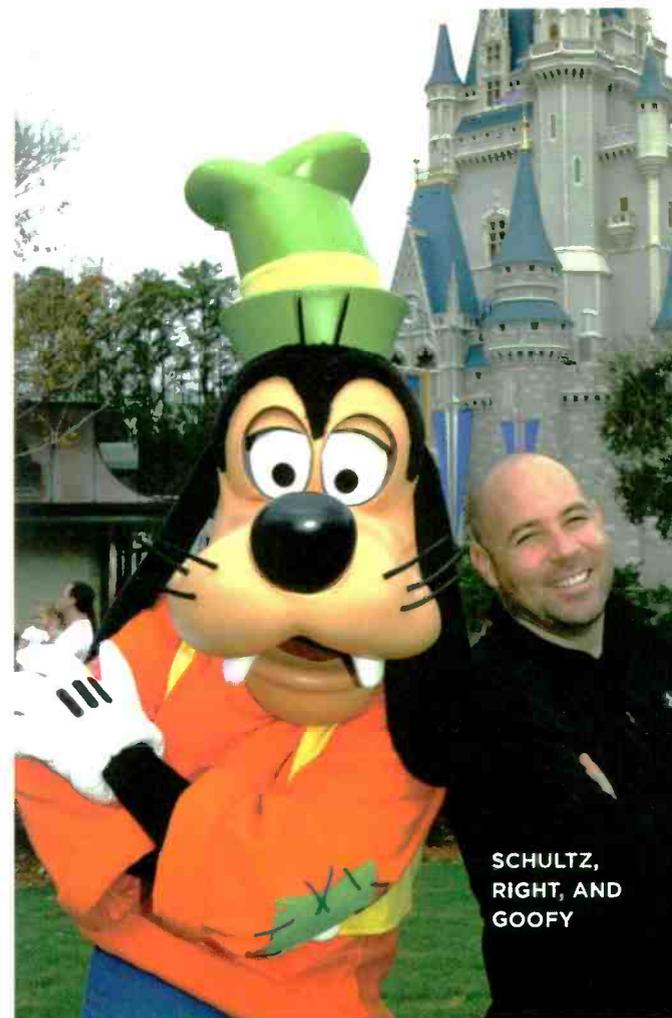
Walt Disney World Entertainment has partnered with the Gospel Music Assn., and is providing judges for the GMA's 31st annual Music in the Rockies seminar, set for July 31-Aug. 6 in Estes Park, Colo. One of the overall winners from the event's annual talent competition will perform at Night of Joy.

Night of Joy will also showcase the winner of Kellogg's Gospel Sing Off 2005, a competition for youth church gospel choirs. Kierra "KiKi" Sheard, national spokeswoman for the sing-off, will also perform with the winner. Night of Joy attendees will get an exclusive preview performance of music inspired by Walt Disney Pictures and Walden Media's upcoming film "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe," based on the classic C.S. Lewis book.

In related news, EMI Music is partnering with Walt Disney Studios and Walden Media to produce two soundtracks inspired by "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." On Sept. 27, EMI Christian Music Group will issue a collection featuring songs by Christian artists. On Oct. 25, there will be an additional album with music from mainstream pop and rock acts. The film hits theaters Dec. 9.

NEWS NOTES: Amy Grant's new reality series, "Three Wishes" (Higher Ground, *Billboard*, April 16), has been added to NBC's fall season and will air Fridays at 8 p.m. EST.

SIGNINGS: Josh Bates has signed with Beach Street Records. The 22-year-old singer/songwriter's debut, "Perfect Day," is due Sept. 15. Beach Street is the Provident Label Group imprint launched by Mark Miller, frontman for country group Sawyer Brown. ...



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West Out To Make 'History'

Matthew West is banking on his history to set the course for his future. In this case, "History" is his Universal South sophomore album, a collection of songs laced with the singer/songwriter's personal experiences and observations.

One of the most anticipated new albums in the Christian market, the June 21 release follows West's 2003 set "Happy," which spawned the hit "More." The song spent seven weeks at No. 1 on the *Billboard* Hot Christian Adult Contemporary chart and six weeks atop Hot Christian Songs. It was named ASCAP's Christian song of the year.

The inspiration for "History" struck when West was reading press clippings chronicling his breakout success, touting him as a history-making artist. "It was one of those moments where I realized this doesn't define who I am," West says.

When he decided to call the album "History," West says the title track suddenly became "the hardest song ever to write, because it needed to capture the entire theme of what I wanted to say. In a strange twist of irony, I re-wrote 'History' like 50 million times."

What emerged encapsulates the message of the record. "The overall theme is our lives are history in the making, the past, present and the future," he says. "God has big plans for every one of our lives. Sometimes we feel like what we do is not significant

... but I believe that all our lives are history in the making. He made us all for a purpose."

Produced by Kenny Greenburg and Jason Houser, the album covers a lot of territory. The first single, "Next Thing You Know," speaks of West becoming a Christian at 13. "The Day Before You" was written for his wife Emily, and has also been recorded by Rascal Flatts. "The Last Ones" was inspired by a 10-year-old girl with Down syndrome.

In keeping with the history theme, West says the CD packaging will include a timeline of his life. "Some of the stuff is real funny and some of it is monumental," he says.

A preacher's son who was raised in Chicago, West originally wanted to be a baseball player before turning to music. He moved to Nashville and landed a publishing deal with Word, but his career was nearly cut short when he locked himself out of his home. He broke a window trying to get in and severed an artery in his arm, nearly bleeding to death before a construction worker found him and prayed over him in Spanish until help arrived.

"History" will be worked to the Christian retail market through Universal South's distribution deal with EMI Christian Music Group. According to Universal South national director of sales and marketing Karin Cupit, the label will enlist West's street team to help promote the release. There is also an exclusive digital download of the single available at walmart.com. ...



Label: Universal South
Management: Brick House Entertainment
Booking: Third Coast
Publishing: Word Music Publishing
Top-selling and last album: "Happy" (2003), 81,000

Latin Notas

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Radio Riding The Reggaetón Wave

Stations In New York And Los Angeles Flip Formats; Labels Hurry To Scoop Up Talent

The growing force of reggaetón is amply displayed on this issue's *Billboard* Top Latin Albums chart, with four of the top 10 releases falling under the genre.

That sales drive continues to carry over to radio as well, with the recent switch of three major pop stations to a reggaetón/hip-hop format within a week of each other.

In Los Angeles, Spanish Broadcasting System's sole pop station, KXOL, is now called "Latino 96.3 FM." The station's tag line is "Radio reggaetón y hip-hop too," a nod to listeners' hunger for all things reggaetón- and hip-hop-oriented.

In New York, Univision Radio switched pop/tropical station WCAA to reggaetón/hip-hop. The station is now called La Kalle ("the Street"). And in Puerto Rico, SBS flipped pop station WODA to reggaetón.

"It's the format of the future," says SBS executive VP of programming Bill Tanner, who was initially skeptical of reggaetón's potential in Los Angeles.

"But it was when we began to hear it in the streets of Los Angeles—basically every car that drives by is playing reggaetón, [and] the reggaetón concerts here are selling out night after night. Then we started to do our own in-house research, and it just keeps coming out as a big winner."

Latino 96.3 is the first Los Angeles station dedicated solely to urban Latin music. Tanner says that although other like-minded stations—including Clear Channel's outlets that program the urban format—mix some up-tempo pop into their programming, Latino 96.3 will stick to its format. The

mix will include urban regional music, which currently does not have a radio home.

The station is on a nationwide hunt to find DJs for its new format and for a new morning show.

Although Tanner is confident that reggaetón has staying power, he says that if the audience's taste should change, as it often does,

the station will change with it.

"We're creating a station that appeals to 18- to 34-year-old Los Angeles listeners," he says. "And we'll go where they go."

Just where all these new reggaetón stations will go still isn't clear, as Arbitron's ratings data will not be available for a few months. But early numbers are auspicious.

In Miami, where alternative station KZLA switched to reggaetón/hip-hop WMGE

(La Mega) earlier this year, ratings went up slightly, from a 1.6 share in fall 2004 to 1.9 in winter 2005.

Clear Channel's KLOL Houston, which flipped last November from rock to the bilingual urban format that also plays reggaetón and hip-hop, saw its ratings soar, from 2.3 in fall to 3.6 in winter.

The industry is carefully watching the development of La Kalle, as its rival, leading Spanish-language station WSKQ, already plays a healthy dose of reggaetón and hip-hop within its tropical format.

What is certain is that the rise of the reggaetón/hip-hop format—Nielsen Broadcast Data Systems now monitors nine stations nationwide that play reggaetón—will surely affect the output of music in

those genres.

"This will give even more relevance to an already booming genre," says Silvestro Perrino, Univision Music Group VP of East Coast and Puerto Rico promotion.

It is no secret that labels are hurrying to scoop up reggaetón acts, both new and

established, and that mainstream acts are also rushing to deliver reggaetón remixes of their songs.

This has proved particularly useful to pop artists, who find they simply do not fit into some stations they formerly took for granted unless there is reggaetón in the mix.

Take Shakira, for example. Not only does her new single "La Tortura" feature subdued reggaetón beats, but a remix of the track with a more pronounced reggaetón

sound also appears on her new album.

Not everyone is hopping on the bandwagon. As one executive notes, "[There] is simply too much reggaetón radio. Everyone is trying to surf the wave. Let's see how long the wave lasts."

FIRST CLASS: While reggaetón is being hailed as a hot new genre, other Latin dance forms are being recognized for their classic style.

Witness the forthcoming collection of U.S. postal stamps titled "Let's Dance." The four-stamp set, which will likely be available in September, features designs that represent merengue, salsa, cha-cha and mambo.

This marks the first time that Latin dance forms will be celebrated on a U.S. stamp, and only the second time that Latin music has been recognized by the U.S. Postal Service. (The first was





Nashville Scene

PHYLLIS STARK pstark@billboard.com

Chesney Goes Primetime On ABC

Singer's First Network TV Special Planned For November

Kenny Chesney will appear in his first network TV special when "Kenny Chesney: Somewhere in the Sun" airs Nov. 23 on ABC.

The one-hour special will intercut live performance footage from his show at Pittsburgh's Heinz Stadium with behind-the-scenes moments shot on the road and at his home in the Caribbean. Several celebrity friends are expected to appear in the program, which is scheduled to air at 8 p.m. EST.

As reported last issue, ABC also recently snagged the rights to the Country Music Assn. Awards and to a TV special based on the CMA Music Festival (*Billboard*, June 4).

ON THE ROW: After 17 years with BMI, Caroline Davis is set to exit her position as director of media relations for the Nashville office.

Effective June 27, Davis will join the Nashville Convention and Visitors Bureau as senior director of communications. She succeeds former Country Weekly editorial director Neil Pond, who has exited the bureau after just a few months.

Davis joined BMI in the Los Angeles office in 1988,

later transferring to Nashville.

In other news, Rundi Ream, the Southern regional director of the Songwriters Guild of America, has been elevated to COO for the organization. She succeeds longtime executive director Lewis Bachman, who has semi-retired from the group.

After eight years with the SGA in Nashville, Ream relocates to the group's Weehawken, N.J., headquarters. She will take on the bulk of Bachman's former duties.

Bachman will retain his title but will serve in a part-time consulting role for SGA and as coordinator of its catalog administration services. He joined the SGA as executive director in 1972.

Jill Napier has been promoted to VP of business affairs at Ten Ten Music Group in Nashville. She previously served as the music publishing company's director of publishing administration.

Napier reports to Ten Ten co-presidents Barry and Jewell Coburn. She has been with the company for three years and previously served as copyright administrator at Balmur Entertainment.

Cal IV Entertainment has signed songwriter Marla Cannon-Goodman to its writer roster. Her songs have been recorded by Kenny Chesney, Eddy Arnold, Lee

Ann Womack and Tracy Byrd.

Spindletop Records has signed a distribution deal with Emergent Music Marketing, which is affiliated with RED Distribution. Spindletop's roster includes country artists Hilljack and Brittany Wells. Producer Wyatt Easterling launched the Nashville-based indie label last year.

The Country Music Assn. has added two members to its board of directors: Leslie Giallombardo, publisher/president of The Tennessean and regional VP for Gannett, and Edward Hardy, senior VP of Scripps Networks. Hardy oversees operations for the cable network Great American Country. Hardy succeeds GAC president Jeff Wayne on the board.

Former Universal South Records senior VP of national promotion Bryan Switzer has been retained by Gulf Coast Records for artist and radio consulting.

"Days of Our Lives" star Melissa Reeves has been hired as an on-air correspondent for CMT's weekly series "CMT Insider." Reeves, who will continue her role on the NBC daytime drama, will fill in this summer for "CMT Insider" Los Angeles correspondent Lisa Lee while Lee is on maternity leave. Reeves is married to Scott Reeves of Asylum/Curb duo Blue County.



WEST



BeatBox

KERRI MASON kmason@billboard.com

FAIR'S HALLMARK IS TWEAKED TRACKS

If you believe in the DJ as artist rather than glorified jukebox, the things that come out of young Luke Fair's mouth might just set your heart aflutter.

First, there's the Canadian-born DJ/producer's crate-digging ethic. "I try really hard to find tracks that no one else is playing," he says. Fair spends his week seeking those cuts by visiting online record stores. "If I can hear a good solid minute of

something that has a lot of promise, I know I can definitely work with it when I get it."

When Fair says "work with it," he is talking about re-editing, the "mostly minor" but occasionally sweeping tweaks that he makes to everything he plays. That includes all of the tracks on his new compilation, "OS_0.3," the third installment in the Bedrock label's Original Series. (Fair mixed one of Yoshitoshi's "In House We Trust"

compilations in 2003.)

"Sometimes I add my own percussion, or just stretch two or three minutes of the track into seven so it's playable," Fair says. "So many times I get a record where the groove is amazing, but the vocal just completely ruins it. I just cut the vocal."

Fair is a new kind of DJ, a fresh face who came up listening to his mentor, progressive maestro John Digweed, and old-school house giants like Derrick Carter and David Morales. He manipulates technology, but not solely to make his job easier: He uses it to personalize his sets and brand widely available music as his own.

"With file sharing, tracks aren't really exclusive anymore, and almost everybody is playing the exact same records," Fair says. "So you've really got to try to get that extra edge and play stuff that is special to you."

To top it off, Fair recorded "OS_0.3"—an energetic blend of disco-trance and progressive funk—live at his house and did not digitally "fix" mixes after the fact. "Even if a mix drifts off just slightly, I don't mind that at all," he says. "I think it just gives it a more organic feel. If you can't do it in a club, then why do it on the CD?"

UNDERSTAND THIS: Norwegian duo Röyksopp's second album, "The Understanding" (Astralwerks), is a cool blast of melodic dance-pop that will satisfy even the uninitiated listener. But an enterprising mind can't help but notice massive remix potential across genre lines within its 11 tracks.

Astralwerks GM Errol Kolosine reports that six of the tracks will be released as singles—and get the remix treatment—in the coming year, including "49 Percent," a simple, emotive vocal by Chelonis R. Jones just begging for a deep-house revamp. "Only This Moment," a male-female duet that glitters like BT's best trance, is up for release first, with remixes from Chab and Alan Braxe already completed.

"It's always great to have different interpretations at different bpm's and styles, and most of these songs lend themselves to that nicely," Kolosine says. "These mixes will enable us to engage both the band's traditional fan base as well as those that might have missed them on the first record."

That first record, "Melody A.M.," was released in 2002.

when Richie Valens' likeness appeared on a stamp as part of a "rock'n'roll history" collection.)

The "Let's Dance" idea came from the American public, says David Failor, executive director of stamp services for the USPS.

"We get in the neighborhood of 50,000 people per year proposing stamps," Failor says. The dance set stemmed from a suggestion to represent Latin culture in some form. Four artists were identified and each was asked to interpret one of the chosen dances.

The resulting stamps are vivid displays of color and movement, with some added educational value: Each stamp has information on its respective dance printed on the back.

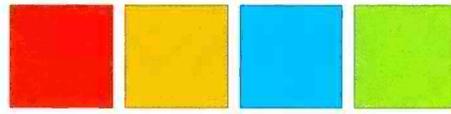
"People will want to buy them just because they look great," Failor says. "And they'll learn a little bit."

"With file sharing, tracks aren't really exclusive anymore."

—LUKE FAIR



REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



COLDPLAY X&Y

Producers: Danton Supple, Coldplay
Capitol

Release Date: June 7
Its third album isn't even out, but Coldplay

has already been anointed the heir apparent to the "biggest band in the world" throne. With such ubiquitous advance praise, what "X&Y" actually sounds like has gotten lost in the shuffle. Less consistently memorable than 2002's "A Rush of Blood to the Head" but clearly crafted for maximum impact across a wide-ranging demographic (breakup/make-up ballads for the youngsters, a few rockers for U2 lovers and boilerplate "what a crazy world"-type themes for everyone else), the set finds Coldplay struggling with how to grow in the glare of worldwide success. There is a welcome urgency to opener "Square One," and the love song "A Message" is sincere without being pushy. But too much here sounds like Coldplay-by-numbers, and the lyrics lack the deeper meaning the album seems desperate to provide. The band will reach new commercial heights with "X&Y," but its sonic evolution is lagging behind.—*JC*



SHAKIRA Fijación Oral 1

Producers: various
Epic

Release Date: June 7
Shakira's first Spanish-language album in seven years is remini-

scent of the personality-driven music of singer/songwriters like Tori Amos. More intimate and by and large mellower than her previous work, it begins with the introspective "En Tus Pupilas," which finds

her singing better than ever, and the evocative, powerful "La Pared." From there on, "Fijación Oral 1" is eclectic. First single "La Tortura" is an uptempo mix of dance and flamenco, featuring Alejandro Sanz, while rocker Gustavo Cerati is featured more subtly in "No" and "Dia Especial." "Obtener un Si" is a coy (and not particularly memorable) bossa nova and "Escondite Inglés" veers toward punk rock, while "No" is built almost solely on acoustic guitar. Shakira, of course, is unmistakable. But the coup is that each track is absolutely distinctive, even on several songs with no clear-cut choruses or hooks. This is an album of singles.—*LC*



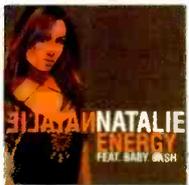
THE WHITE STRIPES Get Behind Me Satan

Producer: Jack White
Third Man/XL/V2

Release Date: June 7
On the follow-up to their Grammy Award-winning 2003 break-

out album "Elephant," the duo of Jack and Meg White pulls back on the electrified guitar anthems of previous efforts in favor of a more eclectic mix of confessional acoustic- and piano-driven songs. Pushing the boundaries of their sound, they stretch into everything from the grooving piano boogie of "The Denial Twist" to the countrified bluegrass of "Little Ghost" to the pop bliss of "My Doorbell"—an instant classic addition to the band's canon. There is even a marimba-flavored number, "The Nurse," which contrasts Caribbean rhythms with a menacing guitar riff. The Stripes still bring the rock with the dirty disco of "Blue Orchid" and the scorching roadhouse roar of "Instinct Blues," but the real revelation here is their ability to show a more varied and at times vulnerable side to their sound.—*BG*

SINGLES



NATALIE FEATURING BABY BASH Energy (3:28)

Producer: Happy Perez
Writers: R. Bryant, N. Alvarado
Publishers: various
Universal (CD promo)

After tearing up the charts with debut ballad "Goin' Crazy," newcomer Natalie attempts to strike gold a second time with her latest offering, "Energy," featuring Baby Bash. This midtempo tune is sure to help solidify the former Houston Rockets dancer a place among today's crop of pop queens. The combination of her feather-light vocals, Baby Bash's soft-core rap and the acoustic backing guitar is sure to translate into heavy radio spins. However, if the Latina beauty is seeking longevity, she will need to step away from such a formulaic style. While beauty and radio spins can make for an exciting debut, it'll take a little more to keep

Natalie from becoming yet another fly-by-night success story.—*IMJ*



U2 City of Blinding Lights (4:11)

Producers: Flood, Chris Thomas, Jackknife Lee
Writers: U2, Bono
Publisher: *Universal Music Publishing B.V. Interscope (CD promo)*

On both its *Billboard* Boxscore-topping U.S. tour and the triple-platinum "How to Dismantle an Atomic Bomb," you get the best of vintage and current U2. This album standout is a superb example. The Edge's ringing staccato riffs could have been lifted from "Boy" or "October," while the slick arrangement suggests U2's sound two decades later. A falsetto singalong chorus from Bono seals the deal on what smells like another radio anthem from what may be the only current rock'n'roll band that appeals to virtually every demo.—*PH*

R&B/HIP-HOP

BLACK EYED PEAS (1)

Monkey Business

Producers: various
A&M/Interscope

Release Date: June 7

The Black Eyed Peas' career can generally be divided into two phases: pre-Fergie and post-Fergie. Before the addition of the blond-haired, blue-eyed vixen, the then-trio had tasted marginal success. With Fergie in the fold, however, it stumbled upon a triumphant formula on 2003's "Elephunk." While the act became a darling of the mainstream, it alienated some long-term fans with a newly watered-down style. Sadly, there is more of the same on "Monkey Business," which is not likely to coax wayward fans back to the party. The group picks right up where it left off with high-energy beats and Fergie's incessant wailing. Despite near-flawless production and guest stars like Sting, James Brown and Justin Timberlake, B.E.P.'s frequently nonsensical hooks ("My Humps," "Dum Diddley," "Bebot") lack a winning punch.—*IMJ*

RAUL MIDÓN

State of Mind

Producers: Arif Mardin, Joe Mardin
Manhattan Records/EMI

Release Date: June 7

Raul Midón's artistry conjures images of Stevie Wonder, Donny Hathaway, Al Jarreau and Richie Havens. However, the blind singer/songwriter/guitarist remains very much his own man on this dazzling debut. In fact, the former Miami session musician is a one-man band. One minute he assertively thumps his acoustic guitar, melding his classical, jazz and flamenco background ("Never Get Enough"). The next he morphs into a vocal trumpet, accompanying himself on compositions that also fuse R&B, pop and folk (the title track). That musicianship, coupled with Midón's lilting, earnest tenor and heartfelt lyrics, is the shining focal point of legendary producer Arif Mardin's refreshing less-is-more approach. Punc-

tuating the proceedings: cameos by Wonder (the lush "Expressions of Love") and Jason Mraz (the reggae-tinged "Keep On Hoping"). Few albums these days make you stop in your tracks. This one does.—*GM*

LATIN

JAGUARES

Cronicas de un Laberinto

Producers: various
Sony Discos

Release Date: May 31

Jaguares is one of the few, bona fide Latin rock bands with a big name, a big following and, often, a serious message. The rock feel perseveres even on this at-times mellower recording, with its earthy sound, percussion and Saul Hernandez's raspy vocals placed well in the mix. However, "Cronicas de un Laberinto" requires a few listens before it settles into your ears. Then songs like "Y Si" reveal themselves as the perfect blend of commercial hooks and rock sensibility (great guitar solo), with just enough Latin percussion to distinguish Jaguares without letting them fall into quaintness. Ditto for the single "Hay Amores Que Matan," which should work well at pop radio. One trouble spot: Socially conscious lyrics make sense on the aggressive "Todo Te Da Igual" but get preachy on album closer "Esta Muy Claro."—*LC*

ROCK

RINGO STARR

Choose Love

Producers: Mark Hudson, Ringo Starr
Koch

Release Date: June 7

Ringo Starr is definitely on a (drum) roll with his tuneful follow-up to 2003's "Ringorama." With a songwriting hand in all 12 tracks, he hooks immediately with "Fading In Fading Out," an upbeat outlook on life from the venerable rocker's unique vantage point. Like so many of the tunes on this beautifully sequenced set, it also naturally evokes the Beatles in production values and content. The title track, in particular, conjures up "Taxman," references "The

Long and Winding Road" and refocuses on the group's central theme: Love is all you need. Of note, too, are the contributions of guests Chrissie Hynde, who supplies an unexpectedly perfect vocal complement on "Don't Hang Up," Beatle associate Billy Preston and sacred steel guitarist Robert Randolph on "Oh My Lord," his nod to late producer/bandmate George Harrison's spirituality.—*JB*

DREAM THEATER (2)

Octavarium

Producers: John Petrucci, Mike Portnoy
Atlantic

Release Date: June 7

Dream Theater challenged itself by writing shorter songs for "Octavarium"—which, for this band, means about five minutes per cut. The quintet also minimized its frequent time changes and opted for less polished instrumental tones, giving the material warmer textures. The results are excellent. "The Root of All Evil" conjures the metal energy from previous album "Train of Thought," while "These Walls" and the inspiring "I Walk Beside You" are quintessential DT prog. The theme of mortality permeates the album, emphasized by ticking clocks, tolling bells and the lyrics to "The Answer Lies Within." DT finally kicks out the jams with the title track, a 24-minute galactic epic that channels a bit of Queen. Ambitious, but chopping off a few minutes wouldn't have hurt.—*CLT*

POP

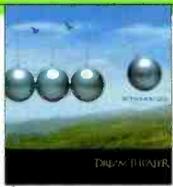
KELLY OSBOURNE (3)

Sleeping in the Nothing

Producer: Linda Perry
Sanctuary

Release Date: June 7

Before listening to this disc, do yourself a favor and forget all about "Shut Up," Kelly Osbourne's 2002 debut. Of course, you've very likely already done that—particularly if you've been spending time with this album's lead single, the deliciously haunting "One Word," which fiercely recalls Visage's "Fade to Grey." A chart-topper in the club



scene, "One Word," like the rest of "Sleeping in the Nothing," finds Ms. O reveling in '80s dance/pop/rock. Not surprisingly, the singer sounds incredibly at home in such surroundings—like she actually enjoyed recording this album with producer Linda Perry, who also wrote all 10 songs (with a few co-writes from Osbourne). Is the set perfect? Well, no. But powerful tracks like "Suburbia," "I Can't Wait" and "Edge of Your Atmosphere" more than make up for such missteps as "Uh Oh." One thing is certain: This girl wants to have some fun.—MP

VARIOUS ARTISTS (4)
The Sisterhood of the Traveling Pants (Music From the Motion Picture)
Producers: various
Columbia

Release Date: May 24
"The Sisterhood of the Traveling Pants" makes its way to the big screen from Ann Brashares' best-selling novel about the formative summer adventures of four young girls. (Read: chick movie.) The accompanying soundtrack takes aim at the film's female teen audience, with a checklist of songs that covers most bases: sad love ballad from newcomer teen Alana Grace, an Avril soundalike in the Faders, a country number from up-and-coming strummer Brandi Carlile. Two standouts: the smart "These Days" from Canadian treasure Chantal Kreviazuk (written with Five for Fighting's John Andrasik) and the United Kingdom's Natasha Bedingfield with the hyper-melodic "Unwritten." Like so many soundtracks, "Pants" is more a keepsake than a stand-alone work.—CT

ELECTRONIC

ANNIE
Anniemal

Producers: various
Big Beat
Release Date: June 7
★ Like Madonna, Kylie Minogue and Britney Spears before her, Norwegian singer/DJ Annie caused a (left-field) commotion out of the gate. Her infectious 2004 international single "Chewing Gum" found journalists falling over each other, each one wanting to be the first to proclaim Annie as the next big thing. Worldwide success or not, she has delivered one of the best debut albums of 2005. Slinky and sensual, cool and classy, fun and fiery, "Anniemal" pays homage to such artists as, well, Madonna, Minogue and Spears, plus the Human League and Bananarama. Throughout its 12 songs, Annie and such producer/writers as Richard X and countrymen Royksopp give new meaning to modern-day pop music. In another time, "Anniemal" would have been labeled "disco." Everything old is gloriously new again.—MP

KRAFTWERK (5)
Minimum-Maximum
Producers: none listed
Astralwerks

Release Date: June 7
▶ The visual component of a Kraftwerk concert is just as important as the accompanying music, so the prospect of a live album from the legendary German group doesn't seem that thrilling. After all, you can't watch cartoon highways and cyclists whoosh by during "Autobahn" and "Aero Dynamik," or gape at the robotic counterparts that take the stage for "The Robots." But "Minimum-Maximum," taped last year in Europe, works nicely as an overview of Kraftwerk's best

material in the running order the group itself would like it presented. Four songs are bunched together from the last great Kraftwerk album (1983's "Computer World"), and the grouping of cuts with more "human" singing ("Autobahn," "The Model," "Neon Lights") injects some carbon-based emotion into the proceedings. Released just in time for the group's summer tour, which runs through early July.—JC

JAZZ

JOHN SCOFIELD
That's What I Say: John Scofield Plays the Music of Ray Charles

Producer: Steve Jordan
Verve
Release Date: June 7
★ Like millions of others, jazz guitarist John Scofield is a great fan of the late Ray Charles. Unlike most of us, however, he has expressed his admiration for Charles via a recording session. "That's What I Say" features 13 tunes either written or given a definitive treatment by Charles. Scofield doesn't usually work with vocalists, but such artists as John Mayer, Aaron Neville, Dr. John and Mavis Staples appear here, and their performances are excellent. As for Scofield's contribution, his performance is a virtuoso effort, filled with nuance, color and soul. He even yields the six-string to Gov't Mule's Warren Haynes, who adds bluesy vocals to "Night Time Is the Right Time." This disc is a fabulous idea made real.—PJV

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THIS WEEK ON .COM
ADDITIONAL REVIEWS:
• The Dead 60s, "The Dead 60s" (Epic)
• C-Rayz Walz, "Year of the Beast" (Definitive Jux)
• Deep Purple, "Burn" (Rhino)

SINGLES

POP

LINDSAY LOHAN First (3:29)

Producers: John Shanks, Kara DioGuardi
Writers: K. DioGuardi, J. Shanks
Publishers: K'Stuff, BMI; Dylan Jackson/WB (ASCAP)
Casablanca (CD track)
First things "First." Lindsay Lohan has become such an overwhelming, excruciatingly constant pop culture presence that she is burning to a crisp. She's brunette, she's blonde, she's too thin, she's partying with Paris Hilton, she's best friends with Who-ha . . . Stop, already! With her PR machine in über-drive, another unconvincing single from the overexposed "Us" girl is the last thing radio needs. It's not the song's fault: It's catchy and produced to sound like Ashlee Simpson or Avril Lavigne. At this point, Lohan could record "Let It Be" and the hype would drown out any hint of sincerity. She needs to learn that fame in moderation is a better bet for the long term.—CT

ALANIS MORISSETTE Hand in My Pocket (3:55)

Producer: Glenn Ballard
Writer: A. Morissette
Publisher: not listed
Maverick/Reprise (CD promo)
How can it have been an entire decade since Canadian sensation Alanis Morissette became a phenomenon at rock and top 40 radio with the 16-times platinum "Jagged Little Pill"? To celebrate the album's anniversary, the newly minted American citizen has released "Jagged Little Pill Acoustic." It's the kind of project that could just as easily fall into the "oops, shouldn't have" column as the "yeah, cool" one. Fortunately, the stripped-down version of "Hand in My Pocket" is absolutely charming. Morissette's vocal tics are still prominent, but there is such ease to her performance that it makes the well-traveled number sound like it has gone through spring cleaning. The relaxed pace also really draws those lyrics out. A surprisingly nice moment.—CT

R&B

BOBBY VALENTINO Tell Me (4:00)

Producers: Tim & Bob
Writers: B. Wilson, T. Kelley, B. Robinson
Publisher: not listed
DTP/Island Def Jam (CD promo)
On the heels of debut single "Slow Down," which sped its way to the top of the *Billboard* Hot R&B/Hip-Hop Songs chart, comes Bobby Valentino's follow-up, "Tell Me." Here we find the Southern crooner in pretty much the same predicament he was in last time around: A nameless, attractive female with a shapely derriere catches his eye; he proceeds to serenade her. Also, just as before, he is backed by a dreamy string arrangement and deliberate drum track courtesy of "Slow Down" production duo Tim & Bob. While the two singles sound strikingly similar, it'll be hard for listeners to resist Valentino's gentle pleas.—IMJ

COUNTRY

KENI THOMAS Gloryland (3:32)

Producers: Brent Maher, Mark Selby
Writers: K. Thomas, B. Montana, H. Paul, D. Robbins
Publishers: various
Moraine Records (CD promo)
★ The new single from Keni Thomas' debut, "Flags of Our Fathers: A Soldier's Story," is another strong offering that demonstrates why this up-and-coming indie artist is a talent to watch. Like recent chart-topper Craig Morgan, Thomas retired from the military and turned his attention to music. Thomas co-wrote this infectious uptempo number with Billy Montana and BlackHawk members Dave Robbins and Henry Paul, who also contribute some tasty vocal accompaniment. The song chronicles the lives of school friends setting out to conquer the world and explains how their lives unfold. Thomas has an immensely likable voice, and BlackHawk's harmonies soar beautifully. It's one of those songs that's perfectly suited to summertime radio, so roll down the windows, turn it up and sing along.—DEP

NEW & NOTEWORTHY

HOPE PARTLOW Who We Are (3:08)

Producer: Matt Serletic
Writers: K. Kadish, A. Aparo
Publishers: various
Virgin (CD promo)
Virgin Records America president Matt Serletic took time from his corporate role to produce Rob Thomas' No. 1 solo album—as he did for each of Matchbox Twenty's records. But never has he been so hands-on with an artist on his own label as Hope Partlow, whom he produced, played keyboards for and even sang background vocals. Debut effort "Who We Are" finally takes a step beyond the legions of grrrr! singers, blending a smart lyric about ignoring typical youngster stereotypes to embrace individuality. The sound has plenty of vim, but the real focus, wisely, is on Partlow's vocal, which certainly insinuates that she is beyond her, gulp, almost 17 years. We're halfway through 2005 and still searching for anyone that sounds like they might last longer than the latest sample they swipe. Indeed, there is hope in Partlow.—CT

ANNIE Always Too Late (4:16)

Producers: Timo Kauklilampi, Yngve Saetre
Writers: Annie, T. Kauklilampi, Y. Saetre
Publisher: Copyright Control
Big Beat (CD track)
Overseas, 25-year-old Norwegian Annie has kicked up such a ruckus that even the American press took notice. And even though this artist seems to land somewhere between Kylie Minogue and Missing Persons, Spin and Rolling Stone have proclaimed her the new queen of hip. Euro debut single "Chewing Gum" is a kitschy little popalicious ditty straight from 1982; but of course, in the States, anything that doesn't smack of R&B is lost on most under 25. So here, "Always Too Late" will mark this tantalizing singer's launch. It's not the best song on her debut album, "Anniemal," but Missy Elliott fans will find something familiar—and then, the true colors of Annie will be revealed. Sad to have to discover an exciting new artist so covertly, but, well, this is the United States.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS), CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Jim Bessman, Leila Cobo, Jonathan Cohen, Deborah Evans Price, Brian Garrity, Paul Heine, Ivory M. Jones, Gail Mitchell, Michael Paoletta, Chuck Taylor, Christa L. Titus, Philip Van Vleck.

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, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Music



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Austin Swaps Sides

Hit Songwriter Steps Behind The Mic For So So Def Debut

Mariah Carey's current hit, "We Belong Together," is just one example of co-author Johnta Austin's songwriting prowess. Folks will get a taste of Austin's singing skills when his album "Ocean Drive" bows in August.

The So So Def/Virgin R&B set will follow the July 19 rollout of the label's "Young, Fly & Flashy Vol. 1" hip-hop com-

voice changed—and before an album was released—Austin switched to songwriting. Ironically, he penned the 1999 hit "Sweet Lady" for the young male singer who succeeded him at RCA, Tyrese. Since then, Austin has written songs for Aaliyah, Toni Braxton and Mario, among others.

Dupri produced "Ocean Drive," which includes collaborations with Jazze Pha, Bryan-Michael Cox and Teddy

tribution to provide "more marketing muscle and exposure," Chambers says taking the independent route has its pluses.

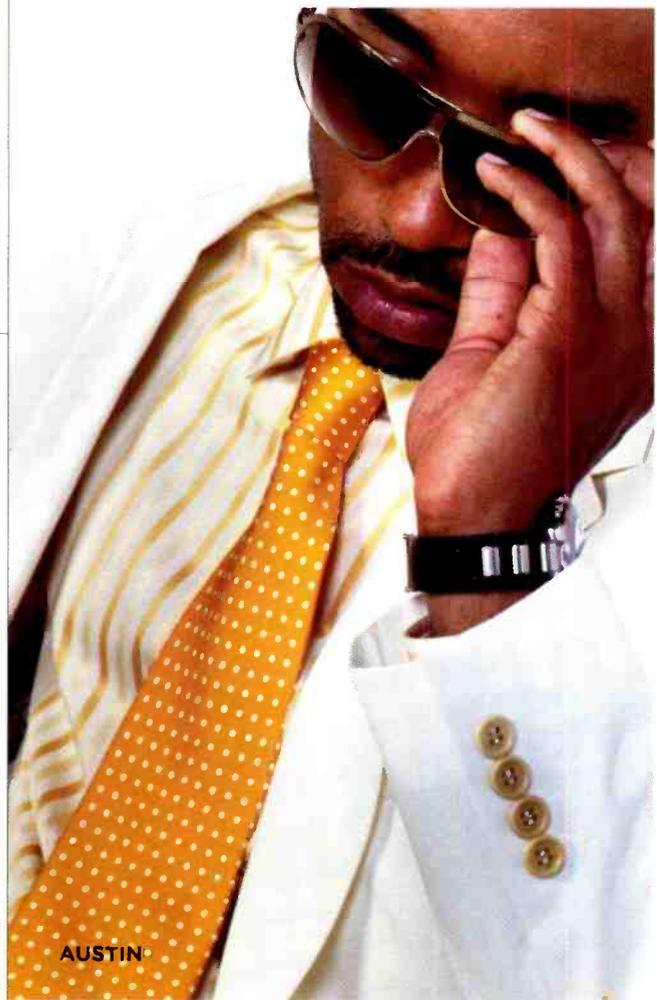
"Doing this independently has put me in direct contact with consumers, who are finding the record via my live shows, Web site [gordonchambers.com] and mom-and-pop stores," he says. "It has also reassured me that the tradition of adult, quality, well-structured R&B songs will never die. Adult contemporary R&B is such an under-served market."

To help fill that void, Chambers has been collaborating with Ronald Isley (working with frequent writing partner Troy Taylor) and Yolanda Adams. He also penned four songs for Franklin's forthcoming independent album, including "The First Time I Fell in Love," a duet with Faith Hill.

In addition to those projects, Chambers is working with pop/rock group Il Divo on the song "The Rest of My Life," and he is traveling to New Orleans in July to perform at the Essence Festival. Before that, he and songwriter/producer/artist Eric Roberson (Jill Scott, Musiq) will headline the Black Music Month kickoff of the workshop program known as the Songwriting Series.

Founded by industry veteran Gwendolyn Quinn, the series features noted professionals teaching the art and business of songwriting. The Chambers/Roberson session takes place June 5 at South Oxford Space in Brooklyn, N.Y. Additional New York-area workshops are scheduled for July 16, Sept. 24 and Nov. 19. The series is set to expand to Los Angeles in 2006.

OF NOTE: Jimmy Jam & Terry Lewis are adding ASCAP's Heritage Award to their list of accolades. The production duo will be saluted June 27 during the organization's 18th annual Rhythm & Soul Music Awards at the Beverly Hilton Hotel in Beverly Hills, Calif.



AUSTIN

pilation—producer Jermaine Dupri's first release since assuming the presidency of Virgin Urban. Austin's project also marks So So Def/Virgin's first R&B signing.

"My heart is half-rap and half-R&B," Dupri says. "Given how popular R&B is right now, it's time for this [album] to happen."

Austin's songwriter-to-singer transformation took 11 years. The 24-year-old was first signed in 1994 to RCA. Dropped a year later after his

Bishop. The first single is "Little More Love."

IN CHAMBERS: Another noted songwriter heeding the call of his singing muse is Gordon Chambers. Having led his own band and written for such talents as Aretha Franklin, Whitney Houston and Anita Baker, Chambers issued his romance-themed solo debut, "Introducing Gordon Chambers," this year through his own label, Chamber Music.

Though he is seeking dis-

MILLY QUEZADA

returns with her new album "MQ"

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MARIO HOW COULD YOU	5-6
LUDACRIS NUMBER ONE SPOT	5-6
JOHN LEGEND ORDINARY PEOPLE	5-6
DESTINY CHILD GIRL	6-6
NAS // GUAN JUST A MOMENT	5-6
GWEN STEFANI HOLLABACK GIRL	6-6
OMARION O	5-6
FANTASIA TRUTH IS	5-6
JENNIFER LOPEZ GET RIGHT	5-6
BEANIE SIGEL FELL IT IN THE AIR	6-6
FABOLOUS BABY	5-6
SNOOP DOGG SIGNS	6-6
CIARA 12 STEP	6-6
AMERIE ONE THING	5-6
GWEN STEFANI // EVE RICH GIRL	5-6
GETO BOYS G CODE	6-6
T.I. U DON'T KNOW ME	5-6
DESTINY CHILD SOLDIER	6-6
B.G. W-ERE DAAT	5-6

W
N
X
Y
TV
26

COUNTRY/POP/ROCK

NYC/Melbourne, FL TV 31

KEITH URBAN MAKING MEMORIES OF US	5-6
TOBY KEITH HONKYTONK U	5-6
LAANN RIMES PROBABLY WOULDN'T BE THIS WAY	5-6
KEVIN MONTGOMERY TENNESSEE GIRL	5-6
TRISHA YEARWOOD GEORGIA RAIN	5-6
TIM MCGRAW DRUGS OR JESUS	5-6
BRITTANY WELLS SOMEBODY'S SOMEBODY	5-6
DIERKS BENTLEY LOTS OF LEAVIN LEFT TO DO	5-6
TRACE ATKINS SONGS ABOUT ME	5-6
GRETCHEN WILSON WHEN I THINK ABOUT CHEATIN	5-6
LENNY KRAVITZ LADY	5-6
KYL MINOGUE I BELIEVE IN YOU	5-6
SHANIA TWAIN DON'T	5-6
BIG & RICH BIG TIME	5-6
MINDY SMITH ONE MOMENT MORE	5-6
RHONDA VINCENT I'VE FORGOTTEN YOU	5-6
KELLY OSBOURNE ONE WORD	5-6
KATIE MELUA THE CLOSEST THING TO CRAZY	5-6
JO DEE MESSINA MY GIVE A DAMN'S BUSTED	5-6
DEANA CARTER ONE DAY AT A TIME	5-6

VJ TOP 20

40 Hours Weekly

LYFE JENNINGS MUST BE NICE	5-6
JOHN LEGEND ORDINARY PEOPLE	6-6
MARIO HOW COULD YOU	5-6
CIARA Oh	5-6
NAS // GUAN JUST A MOMENT	6-6
EMINEM MOCKINGBIRD	6-6
OMARION O	5-6
BEANIE SIGEL FELL IT IN THE AIR	5-6
KEITH SWEAT IM READY	6-6
AMERIE ONE THING	5-6
TWISTA // FAITH EVANS HOPE	5-6
TRICK DADDY LET'S GO	6-6
FANTASIA TRUTH IS	6-6
JENNIFER LOPEZ GET RIGHT	5-6
NAS BRIDGING THE GAP	5-6
USHER CAUGHT UP	5-6
FABOLOUS BABY	6-6
CIARA 12 STEP	5-6
T.I. U DON'T KNOW ME	5-6
DESTINY CHILD SOLDIER	5-6

W
N
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TV
6

LATIN

87.7 FM New York

JIMENA EN SOLEDAD	5-6
OS CHALCHALEROS DESPEDID	5-6
SELENA AMOR PROHIBIDO	5-6
CHAYANNE AUN SIGLO SIN TI	5-6
FRANKIE J OBSESSION	5-6
OBIE BERMUDEZ COMO PUDISTE	5-6
LEONARDO FAVIO FOTO DE CARNET	5-6
BANDA BLANCA SOPA DE CARACOL	5-6
CABA'S LA CADERONA	5-6
PAULINA RUBIO ALMA EN LIBERTAD	5-6
SHAKIRA THE ONE	5-6
DIEGO TORRES QUE NO ME PIERDA	5-6
VIRGINIA LOPEZ CARMELO DEL LIMON	5-6
TIGRES DEL NORTE REYNA DEL SUR	5-6
OBIE BERMUDEZ ANTES	5-6
FABULOSOS CADILLAC MATADOR	5-6
LOS VISCONTIS VENENO	5-6
KUMBIA KINGS & OZOMATLI MI GENTE	5-6
CHRISTIAN VOLVER A AMAR	5-6
MANA PUERTO DE SAN BLAS	5-6

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'IDOL' NOT IDLE

>> Guest shots on the season finale of "American Idol" pump Top Pop Catalog spikes for Lynyrd Skynyrd (Nos. 24 and 29, each up by more than 20%) and The Billboard 200's Pacesetter for Rascal Flatts (19-12, up 42%). Winner Carrie Underwood joins Flatts for a No. 50 bow on Hot Country Songs.

MOTOWN REDUX

>> Take classic Motown songs, add modern mixers and watch "Motown: Remixed" romp, entering Top Electronic Albums at No. 2, Top Compilation Albums at No. 4 and Top R&B/Hip-Hop Albums at No. 38.



NO SHRINKAGE

>> "Seinfeld: The Complete Fourth Season" bows at No. 2 on Top DVD Sales, the highest position for a TV series on that chart. Within the last six months, "Friends: The Complete Ninth Season" and "Seinfeld: Seasons 1 & 2" each reached No. 4.

CHART BEAT

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>> Turns out "American Idol" winner Carrie Underwood and runner-up Bo Bice did not have to wait for the release of their competing versions of "Inside Your Heaven" before debuting on the *Billboard* charts. Underwood has entries on Hot Country Songs and Hot Digital Songs, while Bice bows on the digital chart. That makes them the 14th and 15th "Idol" contestants to appear on a *Billboard* chart.

>> Fred Bronson also reports on Island girl Mariah Carey accumulating 63 weeks atop The *Billboard* Hot 100, keeping her ahead of the Beatles but still some distance from Elvis Presley's 78 weeks; the return of Dave Brubeck to Top Jazz Albums; and Nancy Sinatra's first top 10 U.K. hit in 34 years.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Audioslave Rides Radio Train To No. 1 Stop

With its "Out of Exile" bowing at No. 1 on The *Billboard* 200, Audioslave not only echoes the legacy of the bands from whence it came but adds another week to rock's current streak.

Audioslave lead singer Chris Cornell was a member of Soundgarden, which topped the big chart in 1994. Audioslave's guitarist and rhythm sec-

by a stronger locomotive at radio. Lead track "Be Yourself" was No. 1 for four weeks on the Modern Rock and *Billboard* Radio Monitor Active Rock lists, the band's longest reign on either chart.

Fellow rock band Seether also sports its largest Nielsen SoundScan week to date, as 82,000 units place "Karma and Effect" at No. 8, making it one of four new titles to reach The *Billboard* 200's top 10. Seether's prior peak was No. 25 for "Disclaimer II," and neither of its previous albums saw a sales week of as many as 25,000 copies.

Audioslave's start extends rock's hold on The *Billboard* 200's top rung to six weeks, the chart's longest rock'n'roll streak since Creed's "Weathered" stitched an eight-week tenure at No. 1 that ran from the end of 2001 through the next year.

Rock's run likely ends next week, as a second-week decline of more than 60% could cut "Out of Exile" to 103,000. That and a sophomore-frame drop following Common's best week (see *Between The Bullets*, page 69) could set the stage for recent leader Mariah Carey to return to No. 1.

This week, following appearances

on "Good Morning America" and "Live With Regis and Kelly," Carey sees a gain of almost 4% (No. 3, 179,000). Her album "The Emancipation of Mimi" has sold at least 172,000 in each of its seven chart weeks and has yet to fall below the big chart's top three spots.

WHEN IT COUNTS: Do free downloads count toward Hot Digital Songs, The *Billboard* Hot 100 and the Pop 100? They do, so long as the merchant still receives full-price compensation from the corporate sponsor and the consumer's choice is not restricted to certain items.

For example, in the recent Pepsi-iTunes promotion in which consumers won free downloads—in essence, gift certificates—with soda purchases, iTunes was paid the same amount it would be in a conventional sale, and all tracks in its system were available for redemption. Even though that transaction does not cost the consumer anything, he or she is still redeeming something of value.

If, however, a campaign offers consumers a chance to obtain a no-cost download of a specific track, such transactions do not count as a sale,

even if the participating merchant receives complete compensation.

This policy has been a work in progress, most recently honed when mariahcarey.com offered free downloads of the R&B mix of Mariah Carey's "We Belong Together." Had this revision been in place sooner, the song would not have moved to No. 1 on The *Billboard* Hot 100 until this week.

COCKTAIL CHATTER: For the second straight week and the third time in four weeks, album sales are up compared with the same-numbered sale week of 2004. There have been only seven such gains in the first 21 weeks of this year. . . . Robert Cray's "Twenty" debuts at No. 2 on Top Blues Albums, which is not published this week but refreshed every week at billboard.com and billboard.biz. It is the sixth time in eight tries since the chart launched in 1995 that Cray has reached the top five. . . . TV stops strengthen Dane Cook's No. 2 hold on billboard.com's Top Comedy Albums ("Jimmy Kimmel Live") and help "The Longest Yard" star Chris Rock move 15-14 ("Live With Regis and Kelly" and "The View").



AUDIOSLAVE

tion hail from Rage Against the Machine, which scored No. 1 albums in 1996 and 1999.

The supergroup's first set, simply titled "Audioslave," opened at No. 7 with 162,000 copies, 101,000 less than the new set's start of 263,000.

That earlier album proved durable, having sold 2.3 million copies to date, but "Out of Exile" has been powered

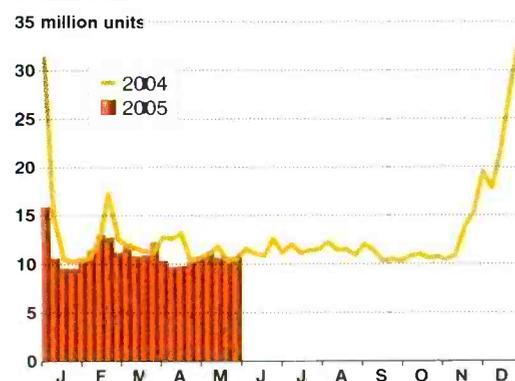
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,703,000	89,000	6,590,000
Last Week	10,665,000	90,000	6,766,000
Change	0.4%	-1.1%	-2.6%
This Week Last Year	10,596,000	138,000	2,334,000
Change	1.0%	-35.5%	182.3%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	248,497,000	228,230,000	-8.2%
Store Singles	3,267,000	1,829,000	-44.0%
Digital Tracks	41,294,000	127,627,000	209.1%
Total	293,058,000	357,686,000	22.1%

Album Sales



Digital Tracks Sales



SALES BY ALBUM FORMAT

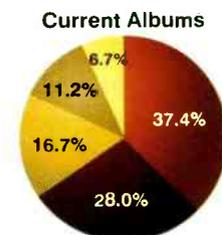
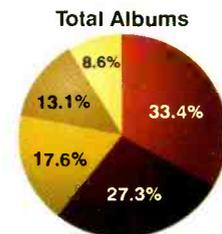
	2004	2005	CHANGE
CD	242,782,000	226,440,000	-6.7%
Cassette	4,959,000	1,291,000	-74.0%
Other	756,000	499,000	-34.0%

For week ending May 29, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by



DISTRIBUTORS' MARKET SHARE: 05/02/05-05/29/05

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JUN 11 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile		1
2	NEW		COMMON G.O.D./Geffen 004670/INTERSCOPE (13.98/8.98)	Be		2
3	3	3	MARIAH CAREY ISLAND 003943/IDJMG (13.98)	The Emancipation Of Mimi	2	1
4	1		SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	1	1
5	2		TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	2	2
6	NEW		GORILLAZ PARLOPHONE 73838 * VIRGIN (18.98)	Demon Days	6	6
7	4	1	DAVE MATTHEWS BAND RCA 68795/RMG (18.98)	Stand Up	1	1
8	NEW		SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	8	8
9	21	16	GREATEST GAINER IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98)	Il Divo	4	4
10	8	7	GWEN STEFANI INTERSCOPE 003469 * (13.98)	Love. Angel. Music. Baby.	2	8
11	7	4	50 CENT SHADY/AFERMATH 004092/INTERSCOPE (13.98/8.98)	The Massacre	4	1
12	19	26	PACE SETTER RASCAL FLATTS LYRIC STREET 185049/HOLLYWOOD (18.98)	Feels Like Today	2	1
13	NEW		MARQUES HOUSTON T.U.G. UNIVERSAL 004695/UMRG (13.98)	Naked		13
14	14	12	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	2	3
15	NEW		YOUNG GUNZ RCA-A-FELLA/DEF JAM 004419/IDJMG (13.98)	Brothers From Another	15	15
16	NEW		PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	16	16
17	9	2	WEEZER Geffen 004520/INTERSCOPE (13.98)	Make Believe	7	7
18	6		SOUNDTRACK RCA 68844/RMG (18.98)	American Idol Season 4: The Showstoppers	6	6
19	5		KEM MOTOWN 004232/UMRG (13.98)	Album II	5	5
20	17	11	THE KILLERS ISLAND 002468/IDJMG (13.98)	Hot Fuss	2	7
21	NEW		B.G. CHOPPA CITY 5819 KOCH (17.98)	The Heart Of Tha Streetz	21	21
22	NEW		SOUNDTRACK DERRY UNIVERSAL 004552/UMRG (13.98)	The Longest Yard	22	22
23	13	8	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98 DD)	...Something To Be	1	1
24	18	9	MIKE JONES SWISHHOUSE/ASYLUM 49340/WARNER BROS. (18.98)	Who Is Mike Jones?	3	3
25	NEW		ALKALINE TRIO VAGRANT 409 * (13.98)	Crimson	25	25
26	12	5	NINE INCH NAILS NOTHING 004553/INTERSCOPE (13.98)	With Teeth	1	1
27	26	14	JACK JOHNSON JACK JOHNSON BRUSHFIRE 004149/UMRG (13.98)	In Between Dreams	2	2
28	27	27	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	3	3
29	22	13	CIARA SHOWOFF-MUSICLINE/LAFACE 62819/ZOMBA (18.98/12.98)	Goodies	2	3
30	24	17	GREEN DAY REPRISE 48777/WARNER BROS. (18.98)	American Idiot	3	1
31	10		DEF LEPPARD BLUDGEON RIFFLA 004647/UMG/IDJMG (19.98)	Rock Of Ages: The Definitive Collection	10	10
32	28	25	SOUNDTRACK SONY CLASSICAL 94220/SONY MUSIC (18.98 CD/DVD)	Star Wars Episode III: Revenge Of The Sith	6	6
33	30	23	AKON SRC/UNIVERSAL 000660/UMRG (13.98)	Trouble	18	18
34	35	40	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	34	34
35	20		VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	20	20
36	31	24	VARIOUS ARTISTS SONY BMG UNIVERSAL/EMI ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18	2	2
37	54	41	JOSS STONE S-CURVE 94897 * (18.98)	Mind Body & Soul	11	11
38	25		VAN MORRISON EXILE/GEFFEN 004662/INTERSCOPE (13.98)	Magic Time	25	25
39	29	10	BRUCE SPRINGSTEEN COLUMBIA 93990/SONY MUSIC (18.98 DD)	Devils & Dust	1	1
40	NEW		THE WALLFLOWERS INTERSCOPE 004692 (13.98)	Rebel, Sweetheart	40	40
41	16		NATALIE LATIUM UNIVERSAL/UMRG (13.98)	Natalie	16	16
42	34	20	BOBBY VALENTINO DTP DEF JAM 004293/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	3	3
43	11		MEMPHIS BLEEK RCA-A-FELLA/DEF JAM 004164/IDJMG (13.98)	534	11	11
44	15		COWBOY TROY RAYBOW/WARNER BROS. (NASHVILLE) 49316/WRN (18.98)	Loco Motive	15	15
45	37	32	WILL SMITH OVERBROOK 004306/INTERSCOPE (13.98)	Lost And Found	6	6
46	43	33	MICHAEL BUBLE 143/REPRISE 46946/WARNER BROS. (18.98)	It's Time	7	7
47	50	15	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	15	15
48	36	43	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98)	Here For The Party	4	2
49	44	38	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days	1	1
50	39	36	THE GAME AFTERMATH/G-UNIT 003562/INTERSCOPE (13.98/8.98)	The Documentary	2	1

With an assist from an Apple Computer campaign, the quartet has its best sales week (107,000) and highest charting.

Group opens with 56,000 and bows at No. 7 on Top R&B/Hip-Hop Albums. "Grnd With Me" moves 13-10 on Hot R&B/Hip-Hop Songs.

Vagrant Records rock act scores its best sales week (41,000) with its first release sold through a major distributor.

"Oprah" rerun aids Stone (up 38%, plus a re-entry at No. 170 that's up 45%) and Il Divo (No. 9, up 80%). Stone is also appearing in Gap ads.

Band's single "An Honest Mistake" is top five at nine radio stations, including KROQ Los Angeles and KITS San Francisco.

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	112	ALKALINE TRIO	25	BEANIE SIGEL	106	BOWLING FOR SOUP	165	JOHN CENA & THA TRADEMARC	47	CROSSFADE	87	JIMMY EAT WORLD	168	THE KILLERS	20	BOYZ	104
50 CENT	11	AMERIE	64	BECK	51	THE BRAVERY	93	MARC	47	EAGLES	192	JACK JOHNSON	27	ALISON KRAUSS + UNION	175	LIMP BIZKIT	196
THE WALLFLOWERS	40	KEITH ANDERSON	134	BEE GEES	173	BREAKING BENJAMIN	99	RAY CHARLES	110, 183	EMINEM	76	LOS LONEY BOYS	135	STATION	175	JENNIFER LOPEZ	123
AT THE DRIVE-IN	95	BROOKS & DUNN	184	BEE GENTLES	52	BROOKS & DUNN	184	KENNY CHESNEY	62, 73	FAITH EVANS	90	JENNIFER LOPEZ	123	MIRANDA LAMBERT	153	LUDACRIS	67
AUDIOSLAVE	1	MICHAEL BUBLE	46	CHEVELLE	87	MICHAEL BUBLE	46	HOWIE DAY	88	THE G.M.E.	50	JUANES	158	LARRY THE CABLE GUY	58	LUNY TUNES & BABY RANKS	186
RYAN ADAMS AND THE CARDINALS	17	CIARA	29	CIARA	29	THE G.M.E.	50	DEF LEPPARD	31	GREEN DAY	30	INSANE CLOWN POSSE	142	AVRIL LAVIGNE	156	STEPHEN MALKMUS	118
TRACE ADKINS	12	KELLY CLARKSON	14	COLLECTIVE SOUL	129	FALL OUT BOY	54	GAVIN MCGRAW	92	JOSH & ROBAN	111	AMOS LEE	178	TOBY KEITH	5, 72	MARIO	122
AKON	33	COMMON	2	COMMON	2	FANTASIA	74	DESTINY'S CHILD	94	GUCCI MANE	101	KEM	19	JOHN LEGEND	85	MARCO ANTONIO SOLIS	98
ALACRAJES MUSICAL	11	MARIAH CAREY	3	COMMON	2	FIVE FOR FIGHTING	199	BRUCE DICKINSON	180	JOSH & ROBAN	111	ALICIA KEYS	127	LIFEHOUSE	66	BREAKING BENJAMIN	20
		JEFF BATES	138	COMMON	2	BEN FOLSO	105	FRANKIE J	57	SUNS & ROSES	78	KIOZ BOP KIDS	124	LIL JON & THE EAST SIDE	89	WE ARE NOT ALONE	20
		THE BEACH BOYS	109	COMMON	2	FRANKIE J	57									THE DOCUMENTARY	2

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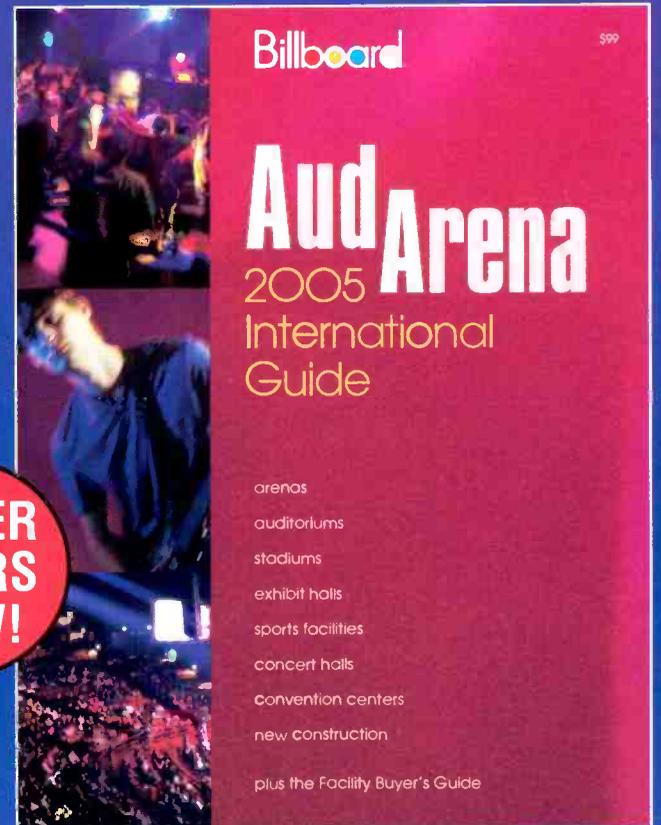
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JUN 11 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW		GUCCI MANE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House		101
102	100	107	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	2	14
103	90	118	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98)	Blake Shelton's Barn & Grill	●	20
104	88	84	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	2	3
105	81	69	BEN FOLDS EPIC 94191*/SONY MUSIC (18.98 DD) ⊕Ⓢ	Songs For Silverman		13
106	79	78	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/DJMG (13.98/8.98)	The B. Coming		3
107	87	58	RYAN ADAMS AND THE CARDINALS LOST HIGHWAY 004343* (13.98)	Cold Roses		28
108	96	92	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
109	113	119	THE BEACH BOYS CAPITOL 82710 (18.98) ⊕	The Very Best Of The Beach Boys: Sounds Of Summer		16
110	93	81	RAY CHARLES HEAR 2248/CONCORD (18.98)	Genius Loves Company	3	1
111	119	110	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	Closer	4	1
112	101	102	TRACE ADKINS CAPITOL (NASHVILLE) 04512 (18.98)	Songs About Me		11
113	89	109	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing	●	10
114	86	74	GARBAGE ALMO SOUNDS/GEFFEN 004195/INTERSCOPE (13.98)	Bleed Like Me		4
115	97	90	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	●	12
116	123	101	KEANE INTERSCOPE 002507 (16.98) ⊕	Hopes And Fears	●	45
117	102	94	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY (22.98)	WOW #1s		58
118	NEW		STEPHEN MALKMUS MATADOR 650* (15.98)	Face The Truth		118
119	NEW		NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave		119
120	77	18	THE STARTING LINE DRIVE-THRU/GEFFEN 004886/INTERSCOPE (13.98)	Based On A True Story		18
121	98	125	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	3
122	103	93	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point		13
123	104	91	JENNIFER LOPEZ EPIC 80622*/SONY MUSIC (18.98) ⊕	Rebirth		2
124	114	108	KIDZ BOP KIDS RAZOR & TIE 89089 (18.98)	Kidz Bop 7		1
125	122	116	SOUNDTRACK FOX EPIC 92843/SONY MUSIC (14.98)	Garden State	●	20
126	99	83	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup		10
127	116	106	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	4	1
128	105	86	PATRULLA 81 DISC 22026 (12.98) ⊕	Divinas		54
129	NEW		COLLECTIVE SOUL EL 90502 (10.98)	From The Ground Up (EP)		129
130	130	126	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		95
131	120	100	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) ⊕	Heavier Things	2	1
132	91	96	QUEENS OF THE STONE AGE REKORDS REKORDS 004186/INTERSCOPE (13.98)	Lullabies To Paralyze		5
133	115	99	THE MARS VOLTA GOLDSTANDARD/LABS/SIRIUS/UMGN 004129/RMG (16.98)	Frances The Mute		4
134	132	88	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll		71
135	121	103	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC (18.98) ⊕Ⓢ	Los Lonely Boys	2	9
136	117	112	BROOKE VALENTINE SUBLIMINAL 94229*/VIRGIN (18.98)	Chain Letter		16
137	126	115	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece		6
138	140	144	JEFF BATES RCA NASHVILLE 87071/RLG (17.98/11.98)	Rainbow Man		117
139	112	105	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	●	2
140	106	80	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated		37
141	145	147	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm		114
142	32	-	INSANE CLOWN POSSE PSYCHOPATHIC 40502 (9.98)	The Calm (EP)		32
143	125	117	SLIPKNOT ROADRUNNER 618388/DJMG (18.98)	Vol. 3: (The Subliminal Verses)		2
144	110	95	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		19
145	124	113	JOHN PRINE OH BOY 034 (16.98)	Fair & Square		55
146	NEW		SOUNDTRACK DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE (13.98)	Madagascar		146
147	95	44	SPOON MERGE 955* (15.98)	Gimme Fiction		44
148	118	98	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 004265/UNIVERSAL CLASSICS GROUP (18.98)	Monty Python's Spamalot		69
149	143	137	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental		85
150	131	152	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	●	24



Funky singer struts with 6,500, bowing at No. 6 on Heatseekers. She played on "Leno" May 26.

Title cut bullets at No. 31 on Modern Rock and is ranked No. 2 at WRNR Baltimore.

Her best rank on The Billboard 200 and on Top Contemporary Christian Albums (No. 2); also enters Heatseekers at No. 2.



Iron Maiden singer's highest-charting set since 1990.



Direct-response TV spots aid a 27% gain. Band's NBC concert special aired June 1.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW		ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales		151
152	144	141	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	●	14
153	134	131	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene		16
154	139	130	MARTINA MCBRIDE RCA NASHVILLE 54207/RLG (18.98/11.98)	Martina		7
155	142	151	THE ROLLING STONES VIRGIN 64682 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93	●	30
156	146	133	AVRIL LAVIGNE RCA 59774/RMG (18.98) ⊕	Under My Skin	2	1
157	NEW		NIKKA COSTA VIRGIN 80429 (17.98)	Can'tneverdidnothin'		157
158	137	120	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	33
159	176	195	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman		113
160	135	123	SOUNDTRACK REALLY LIFE/LULUSONY CLASSICAL 93522/SONY MUSIC (25.98)	The Phantom Of The Opera (Special Edition)		71
161	152	140	SWITCHFOOT COLUMBIA 86967/SONY MUSIC (18.98) ⊕	The Beautiful Letdown	2	16
162	148	162	LEANN RIMES CURB 78859 (18.98)	This Woman		1
163	162	142	VARIOUS ARTISTS WORD-CURB/PROVIDENT 71106/EMICMG (22.98)	WOW Hits 2005		39
164	NEW		LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas		164
165	161	154	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98) ⊕	A Hangover You Don't Deserve	●	37
166	164	178	RELIENT K GOTE 72953/CAPITOL (14.98)	MMHMM		15
167	150	149	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns		59
168	RE-ENTRY		JIMMY EAT WORLD INTERSCOPE 003416* (13.98)	Futures	●	6
169	133	85	AMY GRANT WORD-CURB 86391/WARNER BROS. (18.98)	Rock Of Ages... Hymns & Faith		42
170	RE-ENTRY		JOSS STONE S-CURVE 42234 (9.98)	The Soul Sessions (EP)	●	39
171	154	135	VARIOUS ARTISTS EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98)	Now 17	3	1
172	NEW		VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		172
173	158	146	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	Number Ones	●	23
174	147	132	MINT CONDITION CAGED BIRD 0174/IMAGE (15.98 CD/DVD) ⊕	Livin' The Luxury Brown		45
175	178	197	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	●	29
176	170	186	DON OMAR VI 450587/MACHETE (18.98)	The Last Don		170
177	127	124	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From		12
178	149	139	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee		136
179	165	174	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Wicked		140
180	NEW		BRUCE DICKINSON SANCTUARY 84753 (18.98)	Tyranny Of Souls		180
181	160	148	VARIOUS ARTISTS WALT DISNEY 861248 (18.98)	Disneymania 3: Music Stars Sing Disney ...Their Way!		30
182	179	183	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	●	28
183	151	121	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)		9
184	153	157	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	●	7
185	156	136	BRITNEY SPEARS JIVE 65630/ZOMBA (18.98)	Greatest Hits: My Prerogative		4
186	163	159	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		58
187	157	153	CHEVELLE EPIC 86980/SONY MUSIC (18.98) ⊕	This Type Of Thinking (Could Do Us In)	●	8
188	159	169	VARIOUS ARTISTS DEATH ROW 63060 (15.98)	The Very Best Of Death Row		94
189	155	150	VELVET REVOLVER RCA 59794*/RMG (18.98) ⊕	Contraband		1
190	166	155	NORAH JONES BLUE NOTE 84800* (18.98)	Feels Like Home	4	1
191	168	167	GOOD CHARLOTTE DAYLIGHT/EPIC 92425/QR 92934/SONY MUSIC (18.98) ⊕	The Chronicles Of Life And Death		3
192	RE-ENTRY		EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	3	3
193	169	161	HOT HOT HEAT SIRE 48988* WARNER BROS. (18.98)	Elevator		34
194	177	182	DAMIEN RICE DRM VECTOR 48507/WARNER BROS. (18.98) ⊕			114
195	171	181	THEORY OF A DEADMAN ROADRUNNER 618323/DJMG (12.98)	Gasoline		58
196	111	82	LIMP BIZKIT FLIP/GEFFEN 004703/INTERSCOPE (13.98)	The Unquestionable Truth (Part 1)		24
197	180	168	THE USED REPRISE 48789/WARNER BROS. (18.98)	In Love And Death		6
198	172	-	MODEST MOUSE EPIC 87125*/SONY MUSIC (18.98)	Good News For People Who Love Bad News		18
199	RE-ENTRY		FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98) ⊕	The Battle For Everything	●	20
200	185	175	SHINEDOWN ATLANTIC 83729/AG (18.98)	Leave A Whisper	●	53

THE MARS VOLTA	133	MONTGOMERY GENTRY	113	PAPA ROACH	69	SHINEDOWN	200	JOSS STONE	170	THE PHANTOM OF THE OPERA	65	THEORY OF A DEADMAN	195	USHER	84	STARS SING DISNEY	163
DAVE NAVY	7	WU MORRISON	38	PATRULLA 81	128	RASCAL FLATTS	12	GEORGE STRAIT	108	OPERA	65	THEY'RE THE REALITY SHOW	172	THE WALLFLOWERS	40	EXPLOSION DURANGUENSE	172
JOHN MAYER	131	MUDWYNE	53	PITBULL	152	RELIANT K	166	SUGARLAND	34	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	160	ROB THOMAS	23	WEEZER	17	THE WALLFLOWERS	40
MARTINA MCBRIDE	154	MY CHEMICAL ROMANCE	71	ROBERT PLANT AND THE STRANGE SENSATION	91	DAMIEN RICE	194	SLIPKNOT	143	STAR WARS EPISODE III: REVENGE OF THE SITH	32	TJ	100	WEEZER	17	THE WALLFLOWERS	40
JESSE MCCARTNEY	77	ORIGINAL BROADWAY CAST RECORDING	69	ELVIS PRESLEY	70	LEANN RIMES	162	WILL SMITH	45	THREE 6 MAFIA PRESENTS CHOICES II: THE SETUP	126	TRICK DADDY	139	WEEZER	17	THE WALLFLOWERS	40
DONNIE MCCLURKIN	115	REBA MCENTIRE	150	THE LONGEST YARD	22	LUPILLO RIVERA	164	SNOOP DOGG	6	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	144	SHANIA TWAIN	82	WEEZER	17	THE WALLFLOWERS	40
REBA MCENTIRE	150	ANNA NAALIC	61	QUEENS OF THE STONE AGE	132	THE ROLLING STONES	155	MARCO ANTONIO SOLIS	98			SHANIA TWAIN	82	WEEZER	17	THE WALLFLOWERS	40
TIM MCGRAW	36	NATALIE	21	SEETHER	8	BRITNEY SPEARS	185	BRITNEY SPEARS	185			SHANIA TWAIN	82	WEEZER	17	THE WALLFLOWERS	40
MEMPHIS BLEEKER	43	NINE INCH NAILS	46	BLAKE SHELTON	103	SPOON	147	THE SHOWSTOPPERS	18			SHANIA TWAIN	82	WEEZER	17	THE WALLFLOWERS	40
JO OEE MESSINA	34	NIVEA	140	THE USED	6	THE SHOWSTOPPERS	18	GARDEN STATE	125			SHANIA TWAIN	82	WEEZER	17	THE WALLFLOWERS	40
WINT CONDITION	37	NICHOLE NORDEMAN	119	THE USED	6	THE SHOWSTOPPERS	18	GARDEN STATE	125								



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
2	2	7	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
3	3	8	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	4	10	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
5	5	15	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
6	6	29	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
7	7	26	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
8	12	11	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
9	8	23	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
10	9	9	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
11	14	12	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	11	17	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
13	13	19	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
14	10	16	LONELY	AKON (SRC/UNIVERSAL/UMRG)
15	15	19	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
16	23	7	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
17	17	19	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
18	20	21	COLLIDE	HOWIE DAY (EPIC)
19	21	26	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
20	22	17	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
21	26	32	1, 2 STEP	CIARA FEAT. MISSY ELLIOTT (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
22	18	25	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
23	19	2E	KARMA	ALICIA KEYS (J/RMG)
24	16	8	FEEL GOOD INC	GORILLAZ/DE LA SOUL (PARLOPHONE/VIRGIN)
25	29	12	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
26	25	27	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
27	27	3	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB (DERRTY/UNIVERSAL/UMRG)
28	32	1E	YOU AND ME	LIFEHOUSE (GEFFEN)
29	33	12	CHARIOT	GAVIN DEGRAW (J/RMG)
30	2E	9	BEVERLY HILLS	WEezer (GEFFEN)
31	3E	7	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
32	37	7	HOLIDAY	GREEN DAY (REPRISE)
33	24	2	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
34	36	E	SPEED OF SOUND	COLDPLAY (CAPITOL)
35	31	34	CAUGHT UP	USHER (LAFACE/ZOMBA)
36	30	19	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
37	34	E	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
38	4E	E	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
39	41	1	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
40	60	2*	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)
41	42	E	SHE'S NO YOU	JESSE MCCARTNEY (HOLLYWOOD)
42	38	23	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
43	40	11	GIRL	DESTINY'S CHILD (COLUMBIA)
44	43	12	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
45	47	-	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
46	51	15	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
47	53	23	NUMB/ENCORE	JAY-Z/LINKIN PARK (RCA-A-FELLA/DEF JAM/WARNER BROS.)
48	49	-	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)
49	58	-	HOW TO DEAL	FRANKIE J (COLUMBIA)
50	53	28	COLD	CROSSFADE (FG/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	5	1 THING	AMERIE (COLUMBIA)
52	46	3	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
53	55	3	BEST OF YOJ	FOO FIGHTERS (ROSWELL/RCA/RMG)
54	35	1	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/DJMG)
55	27	3	BE YOURSELF	AUDISLAVE (EPIC/INTERSCOPE)
56	70	5	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)
57	32	28	MOCKINGBIRD	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
58	36	9	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
59	34	3	SOME CUT	TRILLVILLE FEAT. CUITY (BME/WARNER BROS.)
60	32	30	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
61	57	17	LOOK WHAT YOU'VE DONE	JET (ELEKTRA/ATLANTIC)
62	53	29	SUNDAY MORNING	MAROONS (OCTONE/J/RMG)
63	32	2	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
64	93	2	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
65	87	2	TECHNOLOGIC	DAFT PUNK (VIRGIN)
66	61	29	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
67	64	6	MAKING MEMORIES OF US	KEITH URBAN (GAP/MOL (NASHVILLE))
68	59	2	WORDPLAY	JASON MRAZ (ATLANTIC)
69	67	7	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
70	-	1	PON DE REPLAY	RIHANNA (SHP/DEF JAM/DJMG)
71	98	2	GET IT POPPIN'	FAT JOE FEAT. NELL (TERROR SQUAD/ATLANTIC)
72	68	28	BRING EM OUT	T.I. (GRAND HUSTLE/ATLANTIC)
73	46	19	SIGNS	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)
74	85	1	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
75	76	1	IN THE KITCHEN	R. KELLY (JIVE/ZOMBA)
76	88	2	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)
77	-	1	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
78	6E	10	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
79	81	5	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLAPARK/TVT)
80	82	21	GET RIGHT	JENNIFER LOPEZ (EPIC)
81	71	14	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/DJMG)
82	7E	1E	BABY GIRL	SUGARLAND (MERCURY)
83	80	7	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)
84	7E	1E	DO SOMETHIN'	BRITNEY SPEARS (JIVE/ZOMBA)
85	7E	17	JERK IT OUT	CAESARS (ASTRALWERKS/EMC)
86	74	2	THAT'S WHAT I LOVE ABOUT SUNDAY	CRAIG MORGAN (BROKEN BOW)
87	99	2	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
88	-	1	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
89	86	13	STILL TIPPIN'	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
90	-	2	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
91	72	17	O	OMARION (T.U.G./EPIC)
92	83	2	LYLA	OASIS (EPIC)
93	91	3	LOT OF LEAVIN' LEFT TO DO	DIERKS BENTLEY (CAPITOL (NASHVILLE))
94	-	1E	SHUT UP	SIMPLE PLAN (LAVA)
95	-	1	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
96	100	2	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
97	84	15	HOLD YOU DOWN	JENNIFER LOPEZ FEAT. FAT JOE (EPIC)
98	-	1	LIKE YOU	DADDY YANKEE (E. CARTEL/VI/MACHETE)
99	-	1	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
100	-	1	ONE WORD	KELLY OSBOURNE (SANCTUARY)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	4	17	YOU AND ME	LIFEHOUSE (GEFFEN)	
3	2	24	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
4	3	28	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
5	5	2	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
6	6	28	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	☆
7	44	44	COLLIDE	HOWIE DAY (EPIC)	☆
8	8	10	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	
9	13	13	CHARIOT	GAVIN DEGRAW (J/RMG)	
10	9	28	SUNDAY MORNING	MAROONS (OCTONE/J/RMG)	
11	14	6	SPEED OF SOUND	COLDPLAY (CAPITOL)	☆
12	10	34	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)	☆
13	12	19	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
14	11	31	LOOK WHAT YOU'VE DONE	JET (ELEKTRA/ATLANTIC)	☆
15	15	15	SOMETIMES YOU CANT MAKE IT ON YOUR OWN	U2 (INTERSCOPE)	
16	16	15	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
17	20	14	BETTER NOW	COLLECTIVE SOUL (EL)	
18	19	16	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	☆
19	17	18	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
20	22	11	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)	
21	21	20	BEAUTIFUL SOUL	JESSE MCCARTNEY (HOLLYWOOD)	
22	23	6	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
23	29	4	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
24	18	19	WHAT HAPPENS TOMORROW	DURAN DURAN (EPIC)	
25	25	12	ALMOST PERFECT	INGRAM HILL (HOLLYWOOD)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
2	3	10	BEVERLY HILLS	WEezer (GEFFEN)	
3	4	6	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
4	2	19	HOLIDAY	GREEN DAY (REPRISE)	☆
5	5	10	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
6	6	6	SPEED OF SOUND	COLDPLAY (CAPITOL)	☆
7	7	12	BE YOURSELF	AUDISLAVE (EPIC/INTERSCOPE)	
8	10	16	HAPPY??	MUDVAYNE (EPIC)	☆
9	8	17	E-PRO	BECK (INTERSCOPE)	
10	11	7	REMEDY	SEETHER (WIND-UP)	☆
11	9	6	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)	
12	12	4	CAN'T REPEAT	THE OFFSPRING (COLUMBIA)	☆
13	13	4	YOUR TIME HAS COME	AUDISLAVE (EPIC/INTERSCOPE)	
14	19	11	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
15	16	11	SMILE LIKE YOU MEAN IT	THE KILLERS (ISLAND/IDJMG)	
16	23	2	RIGHT HERE	STAINED FINGER (ATLANTIC)	☆
17	14	35	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
18	21	6	FEEL GOOD INC	GORILLAZ/DE LA SOUL (PARLOPHONE/VIRGIN)	
19	15	14	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)	
20	18	19	THE CLINCHER	CHEVELLE (EPIC)	
21	20	20	LYLA	OASIS (EPIC)	
22	22	12	WHEN I'M GONE (SADIE)	NO ADDRESS (ATLANTIC)	
23	17	20	LITTLE SISTER	QUEENS OF THE STONE AGE (INTERSCOPE)	
24	27	9	NO SURPRISE	THEORY OF A DEADMAN (604/ROADRUNNER/IDJMG)	
25	28	7	BEHIND THOSE EYES	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	38	#1 BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
2	3	19	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	2	51	HEAVEN	LOS LONELY BOYS (OR/EPIC)	☆
4	4	36	DAUGHTERS	JOHN MAYER (AWARE/COLUMBIA)	☆
5	6	36	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	☆
6	5	25	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)	☆
7	7	16	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
8	8	36	SHE WILL BE LOVED	MAROONS (OCTONE/J/RMG)	☆
9	10	39	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE (RCA NASHVILLE)	☆
10	9	54	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL)	☆
11	13	18	HOMESICK	MERCYME (INO/CURB)	☆
12	12	20	TRUE	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
13	11	39	I'LL BE AROUND	DARYL HALL JOHN OATES (U-WATCH/DK-E)	☆
14	14	60	THIS LOVE	MAROONS (OCTONE/J/RMG)	☆
15	19	19	SUNDAY MORNING	MAROONS (OCTONE/J/RMG)	☆
16	17	16	YOU ARE EVERYTHING	VANESSA WILLIAMS (LAVA)	☆
17	1E	17	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
18	1E	17	COLLIDE	HOWIE DAY (EPIC)	☆
19	1E	9	DON'T!	SHANIA TWAIN (MERCURY/IDJMG)	
20	2E	11	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
21	24	4	OOH CHILD	DARYL HALL JOHN OATES (U-WATCH/DK-E)	☆
22	2E	6	HEAR ME (TEARS INTO WINE)	JIM BRONKHAN FEAT. MICHAEL BOLTON (WICHAM/HILL/CRAVITY)	
23	2*	7	THIS SIDE OF PARADISE	BRYAN ADAMS (MERCURY/IDJMG)	
24	2E	5	NEW YORK CITY GIRL	JOHN WAITE (NO BRAKES)	
25	2E	18	SUNSET BLVD	SCOTT GRIMES (VELD/CITY)	

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/TITLE (SCORE)	Chart Rank
POP 100 AIRPLAY	
PAPA ROACH Scars (68.7)	14
HOWIE DAY Collide (77.3)	23
GAVIN DEGRAW Chariot (66.1)	27
SIMPLE PLAN Untitled (How Can This Happen To Me?) (77.4)	29
D.M.T. Listen To Your Heart (72.9)	30
LIFEHOUSE You And Me (70.5)	34
GREEN DAY Holiday (73.4)	35
CROSSFADE Cold (74.1)	38
AVRIL LAVIGNE Fall To Pieces (70.3)	46
ADULT TOP 40	
☆ JASON MRAZ Wordplay (72.3)	27
THE KILLERS Mr. Brightside (74.1)	13
JACK JOHNSON Sitting, Waiting, Wishing (73.5)	18
BACKSTREET BOYS Incomplete (77.0)	22
KELLY CLARKSON Behind These Hazel Eyes (71.1)	23
INGRAM HILL Almost Perfect (75.7)	25
GREEN DAY Holiday (79.0)	32
DEF LEPPARD No Matter What (58.3)	-
PAPA ROACH Scars (66.4)	-
ADULT CONTEMPORARY	
☆ DARYL HALL JOHN OATES Ooh Child (85.3)	21
RYAN CABRERA True (94.1)	12
MAROONS Sunday Morning (70.4)	15
BACKSTREET BOYS Incomplete (71.7)	17
HOWIE DAY Collide (77.3)	18
JESSE MCCARTNEY Beautiful Soul (70.8)	33
GREEN DAY Boulevard Of Broken Dreams (66.7)	35
MODERN ROCK	
☆ CROSSFADE Colors (69.3)	-
SEETHER Remedy (65.6)	10
THE OFFSPRING Can't Repeat (76.7)	12
STAINED Right Here (67.7)	16
MUSE Stockholm Syndrome (67.0)	33
DARK NEW DAY Brother (67.2)	-

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 88 adult contemporary stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

JUN
11
2005

R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	COMMON G.O.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) ©	Be	1
2	1	7	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2
3	2	2	KEM MOTOWN 004232/UMRG (13.98)	Album II	1
4	NEW	1	YOUNG GUNZ ROC-A-FELLA/DEF JAM 004419*/IDJMG (13.98)	Brothers From Another	4
5	NEW	1	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5
6	NEW	1	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	6
7	NEW	1	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	7
8	4	2	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1
9	5	3	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4
10	3	2	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534	3
11	8	7	GREATEST GAINER LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	7
12	6	4	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1
13	NEW	1	SOUNDTRACK DERITY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	13
14	9	8	CIARA SHO'NUFF-MUSIC/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2
15	10	5	AMERIE COLUMBIA 90763/SONY MUSIC (18.98)	Touch	3
16	11	27	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2
17	12	20	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2
18	7	5	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1
19	13	11	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain	2
20	NEW	1	GUCCI MANE LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	20
21	13	13	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming	1
22	15	14	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ©	O	1
23	15	10	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	10
24	18	19	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	1
25	17	15	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted	1
26	25	16	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11
27	20	21	BROOKE VALENTINE SUBLINEAL 94229*/VIRGIN (18.98)	Chain Letter	3
28	26	24	MINT CONDITION CAGEO BIRD 0474/IMAGE (15.98 CD/DVD) ©	Livin' The Luxury Brown	11
29	30	26	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	15
30	22	22	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ©	Destiny Fulfilled	3
31	24	18	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1
32	16	14	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ©	Three 6 Mafia Presents Choices II: The Setup	3
33	NEW	1	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33
34	21	17	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6
35	31	29	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	5
36	23	21	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98)	The One	3
37	29	27	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	4
38	NEW	1	VARIOUS ARTISTS MOTOWN 003900/UME (13.98)	Motown: Remixed	38
39	28	4	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated	9
40	27	2	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	27
41	32	31	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9
42	37	33	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	4
43	33	28	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ©	Crunk Juice	2
44	48	50	PAGE SETTER LAVA HOUSE AND LIL BOOSIE LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	44
45	34	30	MARIO 3RD STREET/J 61885*/RMG (18.98) ©	Turning Point	2
46	39	34	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	4
47	38	35	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	20
48	40	15	VARIOUS ARTISTS WORD-CURVE/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	3
49	35	19	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik	15
50	41	39	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	7
51	55	48	CAM'RON ROC-A-FELLA/DEF JAM 002728*/IDJMG (13.98/8.98)	Purple Haze	4
52	43	42	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	1
53	46	36	TWEET THE GOLD MIND/ATLANTIC 62872*/AG (18.98)	It's Me Again	1
54	45	38	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98)	Gemini	1
55	47	46	SMOKIE NORFUL EMI GOSPEL 77795 (17.98)	Nothing Without You	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
56	42	37	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	1
57	44	40	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) ©	Rebirth	2
58	36	32	Z-RO J PRINCE 68523/RAP-A-LOT 4 LIFE (17.98)	Let The Truth Be Told	14
59	49	47	2PAC AMARU 003861*/INTERSCOPE (13.98/8.98)	Loyal To The Game	1
60	54	1	MIKE JONES/DJ MICHAEL "5000" WATTS SWISHAHOUSE/ASYLUM 49341/WARNER BROS. (13.98)	Who Is Mike Jones?: Screwed & Chopped	5
61	59	60	J MOSS GOSPEL CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	3
62	62	65	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	2
63	53	43	C-MURDER TRU 9900/KOCH (17.98)	The Truest \$#!@ I Ever Said	5
64	56	52	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	1
65	50	56	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	6
66	60	55	VARIOUS ARTISTS DEATH ROW 63060 (15.98)	The Very Best Of Death Row	40
67	NEW	1	Z-RO/PAUL WALL J PRINCE 68526/RAP-A-LOT 4 LIFE (17.98)	Let The Truth Be Told: Screwed And Chopped	67
68	63	57	MICAH STAMPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL (17.98)	The Songbook Of Micah	51
69	65	63	LIL WAYNE CASH MONEY 001537*/UMRG (13.98)	Tha Carter	2
70	51	54	GETO BOYS J PRINCE/RAP-A-LOT 4 LIFE 68502*/ASYLUM (17.98)	The Foundation	3
71	52	45	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BROS. (18.98)	The King Of Crunk & BME Recordings Present	3
72	66	58	BEYONCE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	Dangerously In Love	1
73	NEW	1	JACROZ BENT-UP 2004 (14.98)	On Tha Cool	73
74	NEW	1	PIMP C RAP-A-LOT 4 LIFE/J PRINCE 68521*/ASYLUM (17.98)	The Sweet James Jones Stories	7
75	64	49	BRANDY ATLANTIC 74647/WARNER STRATEGIC MARKETING (18.98)	The Best Of Brandy	11

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

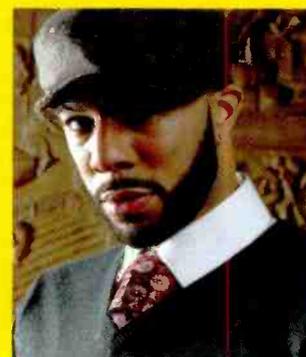
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	VARIOUS ARTISTS WARNER CUSTOM PRODUCTS 89100/RAZOR & TIE	Biazin' Reggae	1
2	1	20	BCB MARLEY AND THE WAILERS TLC GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
3	3	6	MATISYAHU J.C.J. 805022/OR	Live At Stubbs	1
4	2	69	SOUNDTRACK M. VERICK 48675/WARNER BROS.	50 First Dates	1
5	5	46	BCB MARLEY M. DACY 50134	The Best Of Bob Marley	1
6	4	37	SANDRE BIL LER BROS./LAVA 93304/AG	Babylon	1
7	6	5	VARIOUS ARTISTS SE HENCE 8028	Power 96 Presents: Dancehall Twice As Nice	1
8	8	4	BCB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	1
9	9	13	VARIOUS ARTISTS J.P. #00*	Strictly The Best 32	1
10	7	35	KEVIN LYTTLE ATLANTIC 83730*/AG	Kevin Lyttle	1
11	10	9	BENIE MAN SHD:KING VIBES/VP 63273/VIRGIN ©	Kingston To King Of The Dancehall: A Collection Of Dancehall Favorites	1
12	NEW	1	VARIOUS ARTISTS IE* -TAR 2084	Reggae Hits 34	12
13	11	4	BCB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	1
14	2	30	VARIOUS ARTISTS J.P. #302*/AG	Reggae Gold 2004	1
15	5	2	BILL LASWELL T.R.I.A.N 80492/SANCTUARY	Bill Laswell Presents: Trojan Dub Massive Chapter One	1

BETWEEN THE BULLETS

CHICAGO IS COMMON'S TOWN

Common shares his biggest sales week and most copies sold comes from his hometown, Chicago, which makes that city the set's biggest market. Common made 12 store appearances on the East Coast during release week. Current track "Go," which features John Mayer, is the Hot Shot Debut at No. 68 on Hot R&B/Hip-Hop Songs.

—Keith Caulfield



TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 TOBY KEITH 2 WKS DREAMWORKS 004300/UMGN (13.98)	Honkytonk University		1
2	3	35	GREATEST GAINER RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
3	4	36	KEITH URBAN CAPITOL 77489 (18.98)	Be Here	1	1
4	6	31	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	4	4
5	2	27	COWBOY TROY RAYBOW/WARNER BROS. 49316/WRN (18.98)	Loco Motive	2	2
6	7	85	GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98) ⊕	Here For The Party	4	1
7	5	3	DIERKS BENTLEY CAPITOL 66475 (18.98) ⊕	Modern Day Drifter	1	1
8	13	12	BIG & RICH WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
9	8	6	LARRY THE CABLE GUY JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms	1	1
10	9	5	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise	1	1
11	12	9	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
12	10	2	VAN ZANT COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man	2	2
13	11	13	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	1
14	16	15	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
15	14	10	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
16	15	11	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
17	17	14	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
18	19	20	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	3	3
19	20	17	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
20	22	18	TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me	1	1
21	18	19	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	2
22	21	23	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	1	1
23	26	16	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll	13	13
24	29	26	JEFF BATES RCA 67071/RLG (17.98/11.98)	Rainbow Man	14	14
25	25	27	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	4	4
26	27	25	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	1
27	28	24	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina	1	1
28	30	29	LEANN RIMES CURB 78859 (18.98)	This Woman	2	2
29	34	33	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lorely Runs Both Ways	4	4
30	24	22	LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98)	There's More Where That Came From	3	3
31	31	28	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	2
32	35	34	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	2
33	23	2	BOBBY PINSON RCA 68173/RLG (17.98)	Man Like Me	23	23
34	37	31	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	7
35	33	39	TOBY KEITH DREAMWORKS 450435/UMGN (18.98/12.98) ⊕	Shock'n Y'all	4	1
36	32	35	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	29
37	39	38	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	6	2
38	40	36	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	10
39	36	30	BUDDY JEWELL COLUMBIA 92873/SONY MUSIC (18.98)	Times Like These	5	5
40	42	52	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	1
41	38	32	BLAINE LARSEN GIANTS LAYER/BNA 68012/RLG (17.98)	Cff To Join The World	14	14
42	41	37	WILLIE NELSON LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98)	Songs	13	13
43	45	44	TERRI CLARK MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	4
44	46	43	LEANN RIMES CURB 78829 (18.98)	Greatest Hits	3	3
45	43	40	DIERKS BENTLEY CAPITOL 39814 (18.98/12.98)	Dierks Bentley	4	4
46	52	70	PATSY CLINE MCA NASHVILLE/DECCA 004119/UME (21.98)	Gold	46	46
47	55	47	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave	6	6
48	49	42	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	10
49	56	49	LONESTAR BNA 67076/RLG (18.98/12.98)	From There To Here: Greatest Hits	1	1
50	50	56	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless	1	1
51	59	57	PACE SETTER SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	2	2
52	51	53	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	1
53	54	48	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	10	10
54	53	46	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (18.98) ⊕	Greatest Hits	2	2
55	48	41	SHELLY FAIRCHILD COLUMBIA 90355/SONY MUSIC (11.98)	Ride	31	31

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	44	21	ROBERT EARL KEEN ROSETTA 9810/KOCH (17.98)	What I Really Mean		21
57	58	50	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	3
58	47	54	ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel		30
59	HOT SHOT DEBUT	1	ALABAMA RCA/LEGACY 68635/SONY BMG STRATEGIC MARKETING GROUP (24.98)	Essential Alabama		59
60	65	2	WAYLON JENNINGS RCA/BMG HERITAGE 67827/SONY BMG STRATEGIC MARKETING GROUP (12.98)	16 Biggest Hits		30
61	57	45	ANDY GRIGGS RCA 59630/RLG (16.98)	This I Gotta See		7
62	61	61	LONESTAR BNA 59751/RLG (18.98)	Let's Be Us Again	2	2
63	64	62	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	12
64	60	60	JULIE ROBERTS MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	9	9
65	62	58	TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	1
66	63	55	BILLY DEAN CURB 78662 (18.98)	Let Them Be Little	5	5
67	66	63	TRACE ADKINS CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	3
68	67	51	BILLY GILMAN IMAGE 2694 (15.98)	Everything And More	39	39
69	70	69	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD) ⊕	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	10
70	71	67	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	2
71	68	68	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)	Revelation	3	3
72	72	65	ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	10	10
73	74	66	ANNE MURRAY STRAIGHTWAY 63231 (22.98)	All Of Me	13	13
74	73	73	WAYLON JENNINGS RCA 57297/BMG HERITAGE (18.98)	Ultimate Waylon Jennings	16	16
75	75	75	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98)	25 Number Ones	19	19

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	27	#1 ALISON KRAUSS + UNION STATION 27 WKS ROUNDER 610525	Lonely Runs Both Ways		1
2	3	12	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live		1
3	2	68	OLD CROW MEDICINE SHOW NETWORK 30349	O.C.M.S.		1
4	4	9	CHARLIE DANIELS BLUE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine		1
5	5	3	ALISON BROWN COMPASS 4400	Stolen Moments		1
6	7	35	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings		1
7	6	4	STEVE IVEY IMI/MADACY CHRISTIAN 50995/MADACY	Bluegrass Revival		1
8	15	2	OLD SCHOOL FREIGHT TRAIN ACOUSTIC DISC 61	Run		1
9	13	45	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel		1
10	8	2	CHARLIE POOLE LEGACY/COLUMBIA 92780/SONY MUSIC	You Ain't Talkin' To Me: Charlie Poole And The Roots Of Country Music		1
11	12	21	VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute		1
12	9	9	DOYLE LAWSON & QUICKSILVER ROUNDER 610557	You Gotta Dig A Little Deeper		1
13	14	81	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two		1
14	RE-ENTRY		THE CHAPMANS PINECASTLE 1144	Simple Man		1
15	NEW		VARIOUS ARTISTS CMH 8856	Pickin' On Coldplay: A Bluegrass Tribute		1

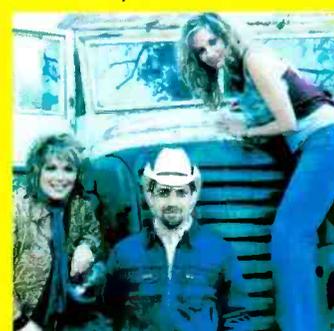
BETWEEN THE BULLETS

SUGARLAND SWEETENS SALES

Having recently logged the longest run on Hot Country Songs so far in the Nielsen Broadcast Data Systems era, followed by one

of the fastest-climbing tracks in this week's top 10, rookie trio Sugarland is shaping up to be one of country's major breakthrough stories this year.

With 31,000 copies, the female-led act inks a pair of new chart peaks, mov-



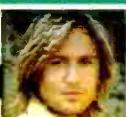
ing 6-4 on Top Country Albums and 35-34 on The Billboard 200.

Residual sales follow Sugarland's most-watched TV performance to date on the May 17 Academy of Country Music Awards. "Twice the Speed of Life" gains 4% in an otherwise soft week for country, as a post-awards swoon drops the genre's sales by 23% from the prior week. —Wade Jessen

JUN 11 2005 COUNTRY Billboard

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	13	#1 MAKING MEMORIES OF US <small>3 WKS. D. HUFF, K. URBAN (R. CROWELL)</small>	Keith Urban CAPITOL	1	1	31	30	33	IT'S A HEARTACHE <small>C. HOWARD (R. SCOTT, S. WOLFE)</small>	Trick Pony ASYLUM-CURB	30	30
2	5	7	FAST CARS AND FREEDOM <small>M. BRIGHT, M. WILLIAMS, R. SCAL FLATTS (G. LEVON, N. THRASHER, W. MOBLEY)</small>	Rascal Flatts LYRIC STREET	2	2	32	35	38	PROBABLY WOULDN'T BE THIS WAY <small>D. HUFF (J. KENNEDY, T. KIDD)</small>	LeAnn Rimes ASYLUM-CURB	32	32
3	3	5	LOT OF LEAVIN' LEFT TO DO <small>B. BEAVERS (B. BEAVERS, D. RUTTAN, D. BENTLEY)</small>	Dierks Bentley CAPITOL	3	3	33	36	36	IF SHE WERE ANY OTHER WOMAN <small>G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)</small>	Buddy Jewell COLUMBIA	33	33
4	2	6	SONGS ABOUT ME <small>S. HENDRICKS (S. SMITH, E. HILL)</small>	Trace Adkins CAPITOL	4	4	34	43	59	DO YOU WANT FRIES WITH THAT <small>B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)</small>	Tim McGraw CURB	34	34
5	8	9	YOU'LL BE THERE <small>T. BROWN (C. MAYO)</small>	George Strait MCA NASHVILLE	5	5	35	39	41	STAY WITH ME (BRASS BED) <small>M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)</small>	Josh Gracin LYRIC STREET	35	35
6	4	2	HOMEWRECKER <small>M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREEN)</small>	Gretchen Wilson EPIC/EMN	6	6	36	46	51	SOMETHING TO BE PROUD OF <small>J. STEELE (J. STEELE, C. WALLIN)</small>	Montgomery Gentry COLUMBIA	36	36
7	10	14	SOMETHING MORE <small>G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)</small>	Sugarland MERCURY	7	7	37	41	43	HICKTOWN <small>M. KNOX (V. MCGEE, J. RICH, B. KENNY)</small>	Jason Aldean BROKEN BOW	37	37
8	11	17	KEG IN THE CLOSET <small>B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)</small>	Kenny Chesney BNA	8	8	38	40	40	SOMETHING LIKE A BROKEN HEART <small>J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)</small>	Hanna-McEuen MCA NASHVILLE	38	38
9	9	9	THAT'S WHAT I LOVE ABOUT SUNDAY <small>C. MORGAN, P. DONNELL (A. DORSEY, M. NARMORE)</small>	Craig Morgan BROKEN BOW	9	9	39	42	44	HILLBILLIES <small>R. LANDIS, G. MCCOWELL (B. SEALS, K. PLUSH, G. MCCOWELL)</small>	Hot Apple Pie DREAMWORKS	39	39
10	6	4	WHAT'S A GUY GOTTA DO <small>B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)</small>	Joe Nichols UNIVERSAL SOUTH	10	10	40	38	34	HONKYTONK U <small>E. STROUD, T. KEITH (T. KEITH)</small>	Toby Keith DREAMWORKS	40	40
11	7	3	MY GIVE A DAMN'S BUSTED <small>B. GALLIMORE, T. MCGRAW (J. DIFFIE, T. SHAPIRO, T. MARTIN)</small>	Jo Dee Messina CURB	11	11	41	31	19	DRUGS OR JESUS <small>B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, A. MAYO, T. VERGES, C. LINDSEY)</small>	Tim McGraw CURB	14	14
12	16	24	AS GOOD AS I ONCE WAS <small>J. STROUD, T. KEITH (T. KEITH, S. EMERICK)</small>	Toby Keith DREAMWORKS	12	12	42	HOT SHOT DEBUT	1	ARLINGTON <small>S. HENDRICKS (J. SPILLMAN, D. TURNBULL)</small>	Trace Adkins CAPITOL	42	42
13	18	27	AIR POWER MISSISSIPPI GIRL <small>D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)</small>	Faith Hill WARNER BROS./WRN	13	13	43	48	50	BILLY'S GOT HIS BEER GOGGLES ON <small>E. SILVER (M. MOBLEY, P. WHITE)</small>	Neal McCoy 903	43	43
14	14	16	IF SOMETHING SHOULD HAPPEN <small>F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)</small>	Darryl Worley DREAMWORKS	14	14	44	45	49	HE OUGHTA KNOW THAT BY NOW <small>B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)</small>	Lee Ann Womack MCA NASHVILLE	44	44
15	12	11	ANYTHING BUT MINE <small>B. CANNON, K. CHESNEY (S. CARUSOE)</small>	Kenny Chesney BNA	15	15	45	52	55	REDNECK YACHT CLUB <small>C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)</small>	Craig Morgan BROKEN BOW	45	45
16	19	20	GOODBYE TIME <small>B. BRADDOCK (R. MURRAY, J. D. HICKS)</small>	Blake Shelton WARNER BROS./WRN	16	16	46	50	46	4TH OF JULY <small>D. COBB, T. BROWN (S. JENNINGS)</small>	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH	46	46
17	21	23	AIR POWER PICKIN' WILDFLOWERS <small>J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)</small>	Keith Anderson ARISTA NASHVILLE	17	17	47	47	45	BRING ME DOWN <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)</small>	Miranda Lambert EPIC/EMN	47	47
18	17	18	LONG, SLOW KISSES <small>B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERRY, B. HAYSLIP)</small>	Jeff Bates RCA	18	18	48	49	47	DREAM BIG <small>J. OEBER (R. SHUPE)</small>	Ryan Shupe & The Rubber Band CAPITOL	48	48
19	20	21	DON'T ASK ME HOW I KNOW <small>J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)</small>	Bobby Pinson RCA	19	19	49	51	53	I AIN'T NO QUITTER <small>R. J. LANGE (S. TWAIN, R. J. LANGE)</small>	Shania Twain MERCURY	49	49
20	24	32	ALCOHOL <small>F. ROGERS (B. PAISLEY)</small>	Brad Paisley ARISTA NASHVILLE	20	20	50	NEW	1	BLESS THE BROKEN ROAD <small>NOT LISTED (M. HUMMON, B. E. BOYD, J. HANNA)</small>	Carrie Underwood With Rascal Flatts ARISTA/RMG	50	50
21	23	28	DON'T WORRY 'BOUT A THING <small>D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)</small>	SheDaisy LYRIC STREET	21	21	51	56	60	THE BEST MAN <small>R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)</small>	Blaine Larsen GIANTS/LAYER/BNA	51	51
22	22	25	THE TALKIN' SONG REPAIR BLUES <small>K. STEGALL (D. LINDE)</small>	Alan Jackson ARISTA NASHVILLE	22	22	52	44	42	WAITIN' ON THE WONDERFUL <small>C. LINDSEY, T. VERGES (ANGELO, D. BERG, H. LINDSEY)</small>	Aaron Lines BNA	22	22
23	25	29	MY SISTER <small>R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)</small>	Reba McEntire MCA NASHVILLE	23	23	53	53	48	I SEE ME <small>B. J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHR)</small>	Travis Tritt COLUMBIA	23	23
24	28	31	HELP SOMEBODY <small>M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)</small>	Van Zant COLUMBIA	24	24	54	59	-	BOONDOCKS <small>W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)</small>	Little Big Town EQUITY	24	24
25	27	30	BABY DOLL <small>D. GEMAN (P. GREEN, R. TH. MA...)</small>	Pat Green REPUBLIC/UNIVERSAL/MERCURY	25	25	55	54	56	NO ONE'LL EVER LOVE ME <small>B. CANNON (C. BAKERT, S. BAKER, K. SHIVER)</small>	Rebecca Lynn Howard ARISTA NASHVILLE	25	25
26	37	-	GREATEST GAINER PLAY SOMETHING COUNTRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn ARISTA NASHVILLE	26	26	56	NEW	1	BEST I EVER HAD <small>M. WRIGHT (M. SCANNELL)</small>	Gary Allan MCA NASHVILLE	26	26
27	26	22	BIG TIME <small>B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARO)</small>	Big & Rich WARNER BROS./WRN	27	27	57	57	-	GO HOME <small>L. MILLER (J. COLLINS, C. WRIGHT)</small>	Steve Holy CURB	27	27
28	34	39	A REAL FINE PLACE TO START <small>S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)</small>	Sara Evans RCA	28	28	58	60	-	TWO HEARTS <small>M. JONES, Z. JONES (E. HILL, A. J. MASTERS)</small>	Zona Jones D/QUARTERBACK	28	28
29	29	35	GEORGIA RAIN <small>G. FUNDIS (E. HILL, K. ROCHELLE)</small>	Trisha Yearwood MCA NASHVILLE	29	29	59	58	-	DOIN' IT RIGHT <small>J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)</small>	Steve Azar MERCURY	29	29
30	33	37	SOMEBODY'S HERO <small>K. STEGALL (J. D'NEAL, S. SMITH, E. HILL)</small>	Jamie O'Neal CAPITOL	30	30	60	NEW	1	MUST BE DOIN' SOMETHIN' RIGHT <small>C. CHAMBERLAIN (P. MATTHEWS, M. DODSON)</small>	Billy Currington MERCURY	30	30



Singer spends third week atop the chart. It is Urban's third straight single to spend more than one week at No. 1.



Memorial Day weekend helps Adkins make a career-high debut with military-themed single, besting a No. 44 start in 1997.



"Idol" winner makes her chart debut with collaborative take on former Rascal Flatts chart-topper.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	16	#1 IF SHE WERE ANY OTHER WOMAN <small>14 WKS. BUDDY JEWELL (COLUMBIA/SONY MUSIC)</small>	Buddy Jewell (Columbia/Sony Music)
2	3	31	RESTLESS <small>ALISON KRAUSS + UNION STATION (ROUNDER)</small>	Alison Krauss + Union Station (Rounder)
3	2	20	PHOTOGRAPH <small>MALIBU STORM (ROUNDER)</small>	Malibu Storm (Rounder)
4	4	80	HURT <small>JOHNNY CASH (AMERICAN/LOST HIGHWAY)</small>	Johnny Cash (American/Lost Highway)
5	5	41	BABY GIRL <small>SUGARLAND (MERCURY/UMGN)</small>	Sugarland (Mercury/UMGN)
6	6	29	THE BUMPER OF MY S.U.V. <small>CHELY WRIGHT (PAINTED RED)</small>	Cheley Wright (Painted Red)
7	7	32	YOU DON'T LIE HERE ANYMORE <small>SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)</small>	Shelly Fairchild (Columbia/Sony Music)
8	10	54	WILD WEST SHOW <small>BIG & RICH (WARNER BROS./WRN)</small>	Big & Rich (Warner Bros./WRN)
9	8	22	VIVA LAS VEGAS <small>THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)</small>	The Grascals with Special Guest Dolly Parton (Rounder)
10	RE-ENTRY		I MEANT TO <small>BRAD COTTER (EPIC/SONY MUSIC)</small>	Brad Cotter (Epic/Sony Music)

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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.

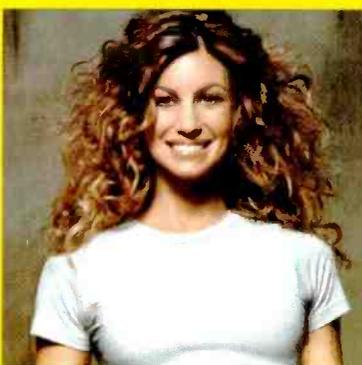
ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		JEFF BATES Long Slow Kisses RCA (97.1)	13
☆ SHEDAISY Dorr Wherry 'bout A Thing LYRIC STREET (85.4)	21	BRAD PAISLEY Alcohol ARISTA NASHVILLE (93.0)	20
☆ TIM MCGRAW Do You Want Fries With That CURB (87.0)	34	REBA MCENTIRE My Sister MCA NASHVILLE (80.1)	23
☆ BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	60	SARA EVANS A Real Fine Place To Start RCA (81.3)	23
KEITH URBAN Making Memories Of Us CAPITOL (77.8)	1	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	29
TRACE ADKINS Songs About Me CAPITOL (79.5)	4	JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	30
GEORGE STRAIT You'll Be There MCA NASHVILLE (85.0)	5	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	3
TOBY KEITH As Good As I Once Was DREAMWORKS (95.7)	12	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	32
FAITH HILL, Mississipi Girl WARNER BROS. (80.9)	13	BUDDY JEWELL If She Were Any Other Woman COLUMBIA (82.3)	32
DARRYL WORLEY I Something Should Happen DREAMWORKS (76.1)	14	MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	36
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	16	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	44
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	17	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	-

BETWEEN THE BULLETS

HILL'S 'MISSISSIPPI GIRL' NEARS TOP 10

With an 18-13 leap, Faith Hill threatens the top 10 with "Mississippi Girl," her first single in almost two years. Up 3.6 million audience impressions for a weekly total of 18 million, the single is Hill's highest-chart-ed song since "Cry" spent two weeks at its No. 12 peak in September 2002.

With a 22-13 move on the Nielsen Broadcast Data Systems' detections tally, Hill's single also achieves Airpower status in its third chart week, and is the youngest title



inside the top 25 on detections and audience rankings.

Top audience exposure during the tracking week was detected at KZLA Los Angeles with 834,000 listener impressions, followed by KPLX Dallas with 728,000.

Also of note is Brooks & Dunn's "Play Something Country," which takes the chart's biggest gain (4.1 million impressions) to rise 37-26. —Wade Jensen

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	7	#1 LA TORTURA <small>S. MEBARAK R. L. MENDEZ (S. MEBARAK R., L. FOCHOA)</small>	Shakira Featuring Alejandro Sanz SONY DISCOS	1	26	31	26	Y LAS MARIPOSAS A. RAMIREZ CORRAL (J. GABRIEL)	Pancho Barraza MUSART/BALBOA	26
2	2	1	LA CAMISA NEGRA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1	27	24	15	ADIOS AMOR TE VAS A. RAMIREZ CORRAL (J. GABRIEL)	Grupo Montez De Durango DISA	9
3	4	8	NI EN DEFENSA PROPIA A. A. ALBA (R. ORTEGA)	Los Temerarios FONOVISA	3	28	25	22	QUE LASTIMA A. BAQUERO (J. FLORES)	Alejandro Fernandez SONY DISCOS	15
4	3	3	OBSESION (NO ES AMOR) H. PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA/SINY DISCOS	2	29	32	49	QUE MAS QUISIERA A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	Banda El Recodo FONOVISA	29
5	7	7	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	5	30	26	40	PORQUE TU NO ESTAS NOT LISTED (J. CARLO E. REYES)	Janina UNIVISION	26
6	8	6	BANDOLERO J. L. MORIN (D. TANON, M. TEJADA (D. TANON, J. L. MORIN))	Olga Tanon SONY DISCOS	6	31	30	25	HASTA EL FIN M. D'LEON (B. MORILLO)	Monchy & Alexandra J&N	25
7	5	4	HOY COMO AYER J. GUILLEN (C. VILLALOBOS)	Conjunto Primavera FONOVISA	1	32	35	27	TIEMPO R. MUNOZ R. MARTINEZ (A. MARTINEZ)	Intocable EMI LATIN	27
8	6	5	AIRE C. FLORES (J. L. ROSAS, J. E. CONTRERAS)	Intocable EMI LATIN	1	33	33	31	EL AUTOBUS PAGUILAR, M. CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
9	9	10	LA SORPRESA LOS TIGRES DEL NORTE (R. E. TOSCANO)	Los Tigres Del Norte FONOVISA	3	34	27	18	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A. B. QUINTANILLA III, R. VELA)	Los Horoscopus De Durango PROCAN/DISA	11
10	10	12	VIVEME D. PARISINI (J. BADA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	8	35	29	28	PERDONA MIS ERRORES G. ALCARAZ, J. A. LEDEZMA (M. ORTIZ V. O. DIAZ RODRIGUEZ)	El Coyote Y Su Banda Tierra Santa UNIVISION	28
11	15	42	GREATEST GAINER LO QUE PASO, PASO <small>LUNYTUNES, E. LIND (R. AYALA, J. ORTIZ)</small>	Daddy Yankee EL CARTEL V. MACHETE	11	36	38	36	ALGO ESTA CAMBIANDO C. SROKIN, J. VENEGAS (J. VENEGAS, C. SROKIN)	Julietta Venegas ARIOLA/BMG LATIN	4
12	11	13	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL (JUNIOR) (R. ARJONA)	Ricardo Arjona SONY DISCOS	2	37	44	45	REBELDE C. LARA M. DI CARLO (DJ. KAFKA, M. DI CARLO)	RBD EMI LATIN	37
13	12	9	CONTRA VIENTOS Y MAREAS R. L. TOLEDO (FOE VITA)	Chayanne SONY DISCOS	6	38	45	48	MANANA QUE YA NO ESTES GRUPO INNOVACION (M. FLORES)	Grupo Innovacion GARMEX/FONOVISA	38
14	23	23	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	14	39	37	33	YO ME QUEDE SIN NADIE S. VALTIERRIZ, J. L. CORRAL (M. EUSSE TOLINO, J. CORRAL)	La Autoridad De La Sierra DISA	27
15	14	24	MIA E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI (E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	14	40	HOT SHOT DEBUT	1	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	40
16	21	16	AMOR DEL BUENO M. DOMM, R. BARBA, H. BARBA	Reyli SONY DISCOS	11	41	39	50	ASI COMO HOY A. GARCIA IBARRA (O. ALFARINO)	Alegres De La Sierra VIVA	39
17	16	17	VOLVERTE A VER G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1	42	NEW		REGGAETON LATINO E. LIND (W. C. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD/URBAN BOX OFFICE	42
18	20	37	VENGADA T. TORRES (C. BRANT, D. FREIBERG)	Ednita Nazario SONY DISCOS	18	43	40	35	EN EL MISMO TREN M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
19	17	14	COMO PUDISTE S. KRYS, J. SOMEILLAN (O. BERMUDEZ, J. C. PEREZ SOTO)	Obie Bermudez EMI LATIN	6	44	RE-ENTRY		POBRE DIABLA H. EL BAMBINO, D. DELGADO (W. D. LANDRON)	Don Omar VI MACHETE	40
20	19	21	NO ME QUEDA MAS PALOMO (R. VELA)	Palomo DISA	19	45	36	34	SIN MIEDO A NADA J. N. GOMEZ (A. UBA90)	Alex Ubago WARNER LATINA	31
21	22	20	TOCANDO FONDO M. DOMM (M. DOMM, E. GUECHA)	Kalimba SONY DISCOS	15	46	NEW		DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega SONY DISCOS	46
22	18	19	ECHAME A MI LA CULPA L. MIGUEL (J. A. ESPINOSA)	Luis Miguel WARNER LATINA	18	47	34	30	PRECISAMENTE AHORA P. PINILLA (D. DE MARIA, O. DE MARIA)	David De Maria WARNER LATINA	25
23	28	29	LUNA LLENA M. QUINTANILLA LARA (M. QUINTANILLA LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	23	48	49	-	YA NO LLORES R. AYALA (R. AYALA)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	48
24	13	11	EN SOLEDAD E. ESTEFAN JR., R. BARLOW (J. GALLEGOS, S. CLAYTON, BECERRIL)	Jimena UNIVISION	2	49	48	-	QUIERO QUE SEPAS NOT LISTED (G. MEJIA LLOSAS)	Cardenales De Nuevo Leon DISA	48
25	43	43	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. EL BAMBINO)	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW/UNIVERSAL LATINO	25	50	NEW		EL ARREPENTIDO LOS HURACANES DEL NORTE (M. RUBALCAVA)	Los Huracanes Del Norte UNIVISION	50

Veteran Mexican group's new album debuts at No. 20 on Top Latin Albums and No. 29 on Top Heatseekers.

Pausini's 15th hit on this chart is her third to reach the top 10.

Omar's album "The Last Don" logs its 95th week on Top Latin Albums. It is also No. 176 on The Billboard 200.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	46	#1 DADDY YANKEE <small>EL CARTEL V. MACHETE (15.98)</small>	Barrio Fino	■	1	26	15	16	VARIOUS ARTISTS <small>EL CARTEL V. MACHETE (18.98 CD/DVD)</small>	The Hit-makers Of Reggaeton		10
2	HOT	1	MARCO ANTONIO SOLIS <small>FONOVISA 351643/UG (13.98) ⊕</small>	Historia Continua... Parte II	■	2	27	20	24	VARIOUS ARTISTS <small>FONOVISA 351643/UG (13.98) ⊕</small>	Reggaeton Club Anthems		16
3	2	3	PATRULLA 81 <small>DISA 720526 (12.98) ⊕</small>	Divinas	■	2	28	16	14	OLGA TANON <small>SONY DISCOS 95679 (16.98)</small>	Una Nueva Mujer		5
4	5	5	VARIOUS ARTISTS <small>CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕</small>	Chosen Few: El Documental	■	2	29	24	30	LOS TEMERARIOS <small>DISA 720392 (11.98)</small>	La Mejor... Coleccion		2
5	NEW		ALACRANES MUSICAL <small>UNIVISION 310384/UG (13.98) ⊕</small>	100% Originales	■	5	30	3	25	REYLI <small>SONY DISCOS 93414 (15.98)</small>	En La Luna		20
6	4	4	JUANES <small>SURCO 003475/UNIVERSAL LATINO (17.98)</small>	Mi Sangre	●	1	31	2	23	LOS HOROSCOPOS DE DURANGO <small>DISA 720526 (12.98) ⊕</small>	Y Seguirnos Con Duranguense!!!		2
7	NEW		LUPILLO RIVERA <small>UNIVISION 310380/UG (14.98)</small>	El Rey De Las Cantinas	■	7	32	36	56	GREATEST GAINER LOS TEMERARIOS <small>FONOVISA 351643/UG (15.98) ⊕</small>	Veintisiete		1
8	NEW		VARIOUS ARTISTS <small>DISA 720527 (12.98) ⊕</small>	Explosion Duranguense	■	8	33	2E	22	CHA' ANNE <small>SONY DISCOS 95678 (17.98)</small>	Desde Siempre		8
9	7	7	DON OMAR <small>VI 450587/MACHETE (14.98)</small>	The Last Don	□	2	34	1	18	RIGG TOVAR <small>FONOVISA 351939/UG (14.98)</small>	La Historia De Un Idol		17
10	6	6	LUNYTUNES & BABY RANKS <small>MAS FLOW 230007/UNIVERSAL LATINO (14.98)</small>	Mas Flow 2	□	2	35	2E	26	DON OMAR <small>VI 450587/MACHETE (17.98)</small>	The Last Don: Live, Vol. 1		2
11	3	2	VARIOUS ARTISTS <small>ALLSTAR VI 450673/MACHETE (15.98)</small>	Los Bandidos: The First Don Omar Production	■	2	36	2E	32	LOS CAMINANTES <small>SONY DISCOS 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
12	NEW		DUELO <small>UNIVISION 310496/UG (13.98)</small>	En El Area De Sueños	■	12	37	30	33	MANA <small>WARNER LATINA 61046 (18.98)</small>	Eclipse		2
13	8	10	LOS TIGRES DEL NORTE <small>FONOVISA 351601/UG (14.98) ⊕</small>	Directo Al Corazon	■	2	38	2	27	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 7341C (16.98) ⊕</small>	Duetos		11
14	NEW		VARIOUS ARTISTS <small>PINA 270168/UNIVERSAL LATINO (15.98 CD/DVD) ⊕</small>	Reggaeton All Stars	■	14	39	3E	34	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1890 (16.98)</small>	Antologia De Un Rey		16
15	NEW		LOS HURACANES DEL NORTE <small>UNIVISION 310379/UG (13.98) ⊕</small>	Dejate Querer	■	15	40	NEW		MAR ANA <small>UNIVISION 310366/UG (13.98) ⊕</small>	La Nina Buena		40
16	19	21	RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde	■	16	41	47	69	PACE SETTER LA 5A ESTACION <small>SONY DISCOS 82129 (12.98)</small>	Flores De Aquiler		41
17	11	13	GRUPO MONTEZ DE DURANGO <small>DISA 720464 (12.98) ⊕</small>	Y Sigue La Mata Dando	●	1	42	26	28	DJ TEPEHUANES <small>DISA 720527 (12.98)</small>	Duranguense Mix: 2005		19
18	10	15	VARIOUS ARTISTS <small>EMI LATIN 77340 (16.98)</small>	Selena Vive!	■	10	43	2E	8	LA SECTA ALLSTAR <small>UNIVERSAL LATINO 457702 (14.98)</small>	Consejo		8
19	9	11	VARIOUS ARTISTS <small>EVERYWHERE/VI 450715/MACHETE (15.98 CD/DVD) ⊕</small>	Ultimate Reggaeton Collection	■	9	44	36	31	LUIS MIGUEL <small>WARNER LATINA 61977 (17.98)</small>	Mexico En La Piel		1
20	NEW		BANDA EL RECODO <small>FONOVISA 351630/UG (13.98) ⊕</small>	Hay Amor	■	20	45	3	40	VICENTE FERNANDEZ <small>SONY DISCOS 95241 (9.98)</small>	Tesoros De Coleccion		8
21	13	12	AVENTURA <small>PREMIUM LATIN 94082/SONY DISCOS (13.98)</small>	God's Project	■	5	46	39	42	GRUPO HAMYAK <small>MADAC* LATINO 51037/MADAC* (12.98)</small>	Duranguense A Todo Lo Que Da		39
22	14	17	ANA BARBARA/JENNIFER PENA <small>FONOVISA 351791/UG (14.98) ⊕</small>	Confesiones	■	6	47	50	51	JULIETA VENEGAS <small>ARIOLA 37447/BMG LATIN (14.58)</small>	Si		23
23	12	9	VICENTE FERNANDEZ <small>SONY DISCOS 95624 (12.98)</small>	Mis Corridos Consentidos	■	5	48	48	60	VARIOUS ARTISTS <small>MADAC* LATINO 51065/MADAC* (7.98)</small>	Reggaeton Con Gasolina		48
24	18	19	INTOCABLE <small>EMI LATIN 98613 (16.98)</small>	X	■	2	49	3	29	CONJUNTO PRIMAVERA BANDA EL RECODO <small>UNIVISION 310388/UG (14.98) ⊕</small>	20 Llegadoras		16
25	20	20	CAFE TACUBA <small>UNIVERSAL LATINO 004461 (15.98) ⊕</small>	Un Viaje	■	11	50	40	38	DADDY YANKEE <small>EL CARTEL V. MACHETE (15.98)</small>	Ahora Le Toca Al Cangri! Live		3

JUN 11 2005 **LATIN** Billboard

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
2	1	LA CAMISA NEGRA	JUANES (SURSCO/UNIVERSAL LATINO)
3	4	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
4	3	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
5	5	VIVEME	LAURA PAUSINI (WARNER LATINA)
6	6	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
7	8	BANDOLERO	OLGA TANON (SONY DISCOS)
8	7	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)
9	11	AMOR DEL BUENO	REYLI (SONY DISCOS)
10	9	VOLVERTE A VER	JUANES (SURSCO/UNIVERSAL LATINO)
11	13	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
12	12	VENGADA	EDNITA NAZARIO (SONY DISCOS)
13	10	COMO PUDISTE	ORIE BERMUDEZ (EMI LATIN)
14	14	TOCANDO FONDO	KALIMBA (SONY DISCOS)
15	21	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
2	4	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
3	2	LA CAMISA NEGRA	JUANES (SURSCO/UNIVERSAL LATINO)
4	7	MAYOR QUE YO	BABY BASH, DADDY YANKEE, TOMMY LUN, WISIN, YANDEL & HECTOR (WAS FLOW/UNIVERSAL LATINO)
5	11	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
6	5	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
7	6	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
8	10	BANDOLERO	OLGA TANON (SONY DISCOS)
9	8	PERDONAME LA VIDA	LOS TOROS BAND (UNIVERSAL LATINO)
10	9	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
11	14	ESTA NOCHE TRAVESURA	OJ NELSON (FLOW/UNIVERSAL LATINO)
12	12	I LOVE SALSA	N'KLABE (NU/SONY DISCOS)
13	16	LAMENTO BOLIVIANO	AMARFIS Y LA BANDA DE ATAKKE (AMARFICA/J&N)
14	19	LA VIDA ES UN CARNAVAL	VICTOR MANUELLE (SONY DISCOS)
15	35	DONQUEO	DON OMAR (ALLSTAR/VI/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
2	2	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
3	3	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
4	5	ERES DIVINA	PATRUILLA 81 (DISA)
5	4	AIRE	INTOCABLE (EMI LATIN)
6	6	NO ME QUEDA MAS	PALOMO (DISA)
7	10	LUNA LLENA	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
8	12	ESTA LORANDO MI CORAZON	BETO Y SUS CANARIOS (DISA)
9	11	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
10	8	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO (DISA)
11	14	QUE MAS QUISIERA	BANDA EL RECODO (FONOVISA)
12	7	VOLVERE	K-PAZ DE LA SIERRA (UNIVISION)
13	16	TIEMPO	INTOCABLE (EMI LATIN)
14	9	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
15	13	PERDONA MIS ERRORES	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	MARCO ANTONIO SOLIS	HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
2	1	JUANES	MI SANGRE (SURSCO/UNIVERSAL LATINO)
3	4	RBD	REBELDE (EMI LATIN)
4	2	VARIOUS ARTISTS	SELENA VIVE! (EMI LATIN)
5	5	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
6	3	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
7	10	REYLI	EN LA LUNA (SONY DISCOS)
8	7	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
9	9	MANA	ECLIPSE (WARNER LATINA)
10	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
11	-	MARIANA	LA NINA BUENA (UNIVISION/UG)
12	11	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
13	6	LA SEXTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
14	12	JULIETA VENEGAS	SI (ARIOLA/BMG LATIN)
15	-	JAGUARES	CRONICAS DE UN LABERINTO (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	GOO'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	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
5	4	VICTOR MANUELLE	EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
6	6	MARC ANTHONY	VALIO LA PENA (SONY DISCOS)
7	7	OLGA TANON	COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
8	8	ISMAEL MIRANDA	ISMAEL MIRANDA: EDICION ESPECIAL (SGZ/SONY DISCOS)
9	11	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)
10	9	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)
11	10	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)
12	14	VARIOUS ARTISTS	PUERTO RICAN DAY PARADE 2005 ALLSTARS (SONY DISCOS)
13	12	TITO NIEVES	FABRICANDO FANTASIAS (SGZ/SONY DISCOS)
14	13	CHARLIE ZAA	BACHATA CON PURO SENTIMIENTO (OLE/LIDERES)
15	17	TONO ROSARIO	RESISTIRE (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRUILLA 81	DIVINAS (DISA)
2	-	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
3	-	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
4	-	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
5	-	DUELO	EN EL AREA DE SUEÑOS (UNIVISION/UG)
6	2	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISA/UG)
7	-	LOS HURACANES DEL NORTE	DEJATE QUERER (UNIVISION/UG)
8	3	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
9	-	BANDA EL RECODO	HAY AMOR (FONOVISA/UG)
10	5	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISA/UG)
11	4	VICENTE FERNANDEZ	MIS CORRIDOS CONSIENTIDOS (SONY DISCOS)
12	7	INTOCABLE	X (EMI LATIN)
13	9	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
14	8	LOS HOROSCOPOS DE DURANGO	Y SEGUIMOS CON DURANGUENSESII (DISA)
15	18	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)

DANCE



HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	9	#1 LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
2	3	8	ONE WORD (CHRIS COX/M. RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
3	4	8	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
4	1	17	MOST PRECIOUS LOVE	BLAZE PRESENTS JDA&JL FEATURING BARBARA TUCKER KING STREET 1208
5	9	7	KRAFTY	NEW ORDER WARNER BROS. 42800
6	8	8	I FEEL YOU	SCHILLER FEATURING HEPPNER RADIKAL 99213
7	13	5	LONELY NO MORE (J. NEVINS/FRANCOIS L MIXES)	ROB THOMAS MELISMA PROMO/ATLANTIC
8	7	10	HERE I AM	DAVID MORALES WITH TAMRA KEENAN OMI 026/ULTRA
9	14	6	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADDYNA MAVERICK/WARNER BROS. 1295/STAR 69
10	10	9	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/IDJMG
11	6	11	I'LL BE YOUR FREAK	NORTY COTTO PRESENTS SINSATION! DEFINITIVE 005/ESNTION
12	15	4	THE ONLY ONE	TODD GARDNER FEATURING SHAWNNE TAYLOR TWEOK'O 0011
13	19	4	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
14	16	7	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
15	11	10	WORKOUT	RUPAUL RUCCO 032
16	12	11	TIRED OF BEING SORRY (DUMMIES/PHOTEK DEEP INFLUENCE)	RINGSIDE FLAWLESS PROMO/GEFFEN
17	5	18	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES)	VANESSA WILLIAMS LAVA 93705
18	26	4	AS I AM	DEEPA SOUL JVM PROMO
19	24	5	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
20	23	6	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
21	21	7	YOU TURN IT ON	JIM VERRAROS KOCH PROMO
22	27	6	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
23	23	7	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M PROMO/INTERSCOPE
24	30	4	VOODOO	AMBER JMC A PROMO/SOUND ADVISORS
25	25	12	ROBOT ROCK	DAFT PUNK VIRGIN 68769

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	31	4	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3 36774
27	34	3	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO
28	18	13	I NEED YOU	FRIBURN & URIK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
29	28	5	DON'T STOP	BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
30	20	13	MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES)	THE KILLERS ISLAND 004170/IDJMG
31	22	12	SORROW	BOBBY O RADIKAL 99214
32	35	4	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
33	41	2	#1 SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
34	17	13	EVERYTHING	KASKADE OM 174
35	32	5	THAT'S THE WAY I LIKE IT	OFFER NISSIM FEATURING MAYA STAR 69 1275
36	39	3	YOU'RE ALL	MIKE RIZZO PRESENTS ALLIE KOCH 9910
37	29	9	FEVER (A. FREELAND REMIXES)	SARAH VAUGHAN VERVE 004331
38	43	2	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384
39	44	2	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM
40	42	3	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
41	33	6	MORE THAN THIS	MADISON PARK VS. LENNY B. BASICLUX 1618
42	46	2	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING PROMO/INTERSCOPE
43	NEW		FASTLANE	ESTHERO FEATURING JEMMI AND JELLESTONE REPRIS PROMO
44	NEW		ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DOORS 3AM PROMO/ULTRA
45	NEW		GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
46	NEW		HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
47	48	4	THE MUSIC	K&S PROJECT FEATURING SHELBY STAR 69 1294
48	40	9	RAINSONG	DON PHILIP LIZA 001
49	37	15	HE GIVES MORE	RAW DEAL FEATURING TONI ANN BARDELL WAAKO 1334
50	36	12	LESSONS IN LOVE	ANGEL MIDAS PROMO

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	10	#1 GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	
2	NEW		VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME	
3	2	10	MOBY	HOTEL V2 27243	
4	1	5	NEW ORDER	WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*	
5	3	10	M.I.A.	ARULAR XL 004844*/INTERSCOPE	
6	4	14	THEIVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 00B1	
7	6	1	VARIOUS ARTISTS	FIRE UP! 2 RAZDR & TIE 89091	
8	5	8	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG	
9	8	3	VARIOUS ARTISTS	SUPERSTARS #1 HITS REMIXED SONY BMG STRATEGIC MARKETING GROUP 87288	
10	7	44	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
11	10	11	DAFT PUNK	HUMAN AFTER ALL VIRGIN 63562*	
12	11	17	BRAZILIAN GIRLS	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG	
13	9	18	THE RIDDLER & VIC LATINO	ULTRA DANCE 06 ULTRA 1249	
14	12	4	NOUVELLE VAGUE	NOUVELLE VAGUE PEACEFROG/LUAKA BOP 90061/V2	
15	15	15	LCD SOUNDSYSTEM	LCD SOUNDSYSTEM OFA 83944*/CAPITOL	
16	16	8	THE CRYSTAL METHOD	COMMUNITY SERVICE 2 ULTRA 1268*	
17	17	5	CHRIS COX/ABEL	QUEER AS FOLK: CLUB BABYLON (SOUNDTRACK) TOMMY BOY 81616	
18	14	18	THE CHEMICAL BROTHERS	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS	
19	13	9	RAVIN & DAVID VISAN	BUDDHA-BAR VII GEORGE V 71052	
20	18	74	VARIOUS ARTISTS	FIRE UP! RAZDR & TIE 89077	
21	19	8	FISCHERSPOONER	ODYSSEY CAPITOL 94896*	
22	20	7	VNV NATION	MATTER + FORM METROPOLIS 370	
23	24	2	VARIOUS ARTISTS	PERFECT PLAYLIST DANCE VOL. 1 ROBBINS 75055	
24	21	2	DONNA SUMMER	GOLD HIP-O UME	
25	RE-ENTRY		ARMIN VAN BUUREN	A STATE OF TRANCE 2005 ULTRA 1283	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 ONE WORD	KELLY OSBOURNE SANCTUARY
2	3	9	COME RAIN COME SHINE	JENN CUNETTA ULTRA
3	16	16	LISTEN TO YOUR HEART	D.H.T. ROBBINS
4	2	16	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
5	6	15	SO MANY TIMES	GADJO SUBLIMINAL
6	7	12	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHIO/DEEP DISH
7	10	11	INSPIRATION	IAN VAN DAHL ROBBINS
8	14	2	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
9	8	6	MR. BRIGHTSIDE	THE KILLERS ISLAND/IDJMG
10	11	6	AVALON	JULIET ASTRALWERKS/VIRGIN
11	5	16	CALL ME	ANNA VISSI VANILLA/MODA
12	9	17	IF YOU DON'T KNOW ME BY NOW	AUBREY ROBBINS
13	4	4	STAY	MYNT FEATURING KIM SOZZI ULTRA
14	3	3	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
15	18	2	BACK TO BASICS	SHAPE: UK NOCTURNAL GROOVE/POSITIVA
16	13	20	PUT 'EM HIGH	STONEISLAND

Billboard HITS OF THE WORLD

JUN 11 2005

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN)		MAY 3, 2005	
1	N			OASIS	DON'T BELIEVE THE TRUTH BIG BROTHER		
2	1			DEF TECH	DEF TECH (LTD EDITION) OAIKI SOUND		
3	N			BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE		
4	N			10-FEET	4REST UNIVERSAL		
5	3			BEAT CRUSADERS	POP ON ARRIVAL DEFSTAR		
6	N			VARIOUS ARTISTS	COVERS SWEETS REGGAE MEETS R&B/HIP HOP VICTOR		
7	5			VARIOUS ARTISTS	DANCEHALL LOVERS SECOND SEASON TOSHIBA/EMI		
8	7			ELLEGARDEN	RIOT ON THE GIRL GROWING UP		
9	N			VARIOUS ARTISTS	TRIBUTE TO MOMOE YAMAGUCHI SONY MUSIC		
10	N			GREEN DAY	AMERICAN IDIOT + BAKUHATSU LIVE IN TOKYO WARNER MUSIC JAPAN		

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		MAY 30, 2005	
1	N			GORILLAZ	DEMON DAYS PARLOPHONE		
2	1			FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG		
3	N			CORAL	THE INVISIBLE INVASION DELTASONIC		
4	11			JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
5	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE		
6	4			AKON	TROUBLE POLYDOR		
7	9			KAISER CHIEFS	SYSTEM B UNIQUE/POLYDOR		
8	2			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
9	6			GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE		
10	8			ATHLETE	TOURIST PARLOPHONE		

THIS WEEK		LAST WEEK		(SNEP/FOP/TITE-LIVE)		MAY 31, 2005	
1	N			GORILLAZ	DEMON DAYS PARLOPHONE		
2	2			RAPHAEL	CARAVANE CAPITOL		
3	N			MARC LAVOINE	L'HEURE D'ETE MERCURY		
4	3			JULIO IGLESIAS	L'HOMME QUE JE SUIS COLUMBIA		
5	4			CHIMENE BADI	DIS-MOI QUE TU M'AIMES AZ/UNIVERSAL		
6	12			FREDERIC FRANCOIS	ET SI L'ON PARLAIT D'AMOUR SONY BMG		
7	N			YANN TIERSEN	LES RETRUVAILLES VIRGIN		
8	1			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
9	14			FLORENT PAGNY	BARYTON MERCURY		
10	7			MYLENE FARMER	AVANT QUE L'OMBRE POLYDOR		

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		JUNE 1, 2005	
1	1			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
2	N			GORILLAZ	DEMON DAYS PARLOPHONE		
3	3			WIR SIND HELDEN	VON HIER AN BLIND VIRGIN		
4	2			IL DIVO	IL DIVO SYCO/SONY BMG		
5	N			JOANA ZIMMER	MY INNERMOST UNIVERSAL		
6	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE		
7	4			MICHAEL BUBLE	IT'S TIME REPRISE		
8	11			50 CENT	THE MASSACRE INTERSCOPE		
9	5			SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL		
10	7			JACK JOHNSON	IN BETWEEN DREAMS BUSHFIRE/UNIVERSAL		

THIS WEEK		LAST WEEK		(SOUNDSCAN)		JUNE 11, 2005	
1	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE/UNIVERSAL		
2	1			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA/SONY MUSIC		
3	2			IL DIVO	IL DIVO SYCO/COLUMBIA/SONY MUSIC		
4	7			MICHAEL BUBLE	IT'S TIME 143/REPRISE/WARNER		
5	N			GORILLAZ	DEMON DAYS PARLOPHONE/EMI		
6	5			GREEN DAY	AMERICAN IDIOT REPRISE/WARNER		
7	6			GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE/UNIVERSAL		
8	3			DEF LEPPARD	ROCK OF AGES: THE DEFINITIVE COLLECTION BLUDGEON RIFFOLA/UMG/IMG		
9	8			50 CENT	THE MASSACRE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
10	N			COMMON	BE G.O.D./GFFEN/UNIVERSAL		

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		MAY 30, 2005	
1	1			JOVANOTTI	BUON SANGUE MERCURY		
2	2			BLUE	4EVER BLUE (ITALIAN VERSION) INNOCENT/VIRGIN		
3	3			NEK	UNA PARTE DI ME WARNER MUSIC		
4	N			DOLCENERA	UN MONDO PERFETTO AMARENA/AROUND MUSIC		
5	N			GORILLAZ	DEMON DAYS PARLOPHONE		
6	5			MICHAEL BUBLE	IT'S TIME REPRISE		
7	4			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
8	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE		
9	6			SUBSONICA	TERRESTRE VIRGIN		
10	7			BRUCE SPRINGSTEEN	DEVILS & DUST COLUMBIA		

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA)		JUNE 1, 2005	
1	1			BUSTAMANTE	CARICIAS AL ALMA VALE MUSIC		
2	2			MELENDI	QUE EL CIELO ESPERE SENTAO CARLITO		
3	4			IL DIVO	IL DIVO SYCO/SONY BMG		
4	3			MONICA NARANJO	COLECCION PRIVADA SONY BMG		
5	8			SANTA JUSTA KLAN	S.J.K GLOBOMEDIA		
6	10			AMARAL	PAJAROS EN LA CABEZA VIRGIN		
7	N			ELBICHO	ELBICHO II ORD		
8	9			JUANES	MI SANGRE UNIVERSAL		
9	7			CHAMBAO	POKITO A POKO SONY BMG		
10	13			ROCIO DURCAL	ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG		

THIS WEEK		LAST WEEK		(ARIA)		MAY 30, 2005	
1	N			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
2	N			GORILLAZ	DEMON DAYS PARLOPHONE		
3	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE		
4	1			MISSY HIGGINS	THE SOUND OF WHITE EMI		
5	2			MICHAEL BUBLE	IT'S TIME REPRISE		
6	3			IL DIVO	IL DIVO SYCO/SONY BMG		
7	4			GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE		
8	5			ROB THOMAS	SOMETHING TO BE ATLANTIC		
9	6			JACK JOHNSON	IN BETWEEN DREAMS BUSHFIRE/UNIVERSAL		
10	7			THE CAT EMPIRE	TWO SHOES VIRGIN		

THIS WEEK		LAST WEEK		(GLF)		MAY 27, 2005	
1	1			DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR		
2	N			VITT REGN	ULF LUNDELL ROCKHEAD		
3	11			MY NUMBER ONE	ELENA PAPAIZOU SONY BMG		
4	2			WHAT'S IN IT FOR ME	AMY DIAMOND BONNIER		
5	7			HALL OM MIG	NANNE MÅL		

THIS WEEK		LAST WEEK		(ALBUMS)			
1	N			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
2	1			ROBYN	ROBYN KONICHIWA		
3	2			CAROLA	STORST AV ALLT SONET		
4	4			KENT	DU & JAG DODEN RCA		
5	N			AMY DIAMOND	THIS IS ME NOW BONNIER		

THIS WEEK		LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40)		MAY 30, 2005	
1	2			LONELY	AKON SRC/UNIVERSAL		
2	1			COWBOY	CHIPZ ZEITGEIST/UNIVERSAL		
3	4			CALIFORNIA	PHANTOM PLANET EPIC		
4	10			GHETTO GOSPEL	2 PAC UNIVERSAL		
5	3			CANDY SHOP	50 CENT INTERSCOPE		

THIS WEEK		LAST WEEK		(ALBUMS)			
1	1			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
2	N			GLOBAL KRYNER	KRYNOLOGY SONY BMG		
3	N			GORILLAZ	DEMON DAYS PARLOPHONE		
4	2			IL DIVO	IL DIVO SYCO/SONY BMG		
5	4			WIR SIND HELDEN	VON HIER AN BLIND VIRGIN		

THIS WEEK		LAST WEEK		(VERDENS GANG NORWAY)		MAY 30, 2005	
1	N			THIS IS THE NIGHT	JORUN STIANSEN RCA		
2	1			DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR		
3	2			I MORGEN	SANDRA UNIVERSAL		
4	3			E-ORE	RAVI & DJ LOV EPIC		
5	6			DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE		

THIS WEEK		LAST WEEK		(ALBUMS)			
1	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE		
2	1			VARIOUS ARTISTS	IDOL 2005 RCA		
3	2			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
4	5			PETER JOBACK	STORYBOOK COLUMBIA		
5	3			AGE ALEXANDERSEN	TO SKRITT FREM EMI		

THIS WEEK		LAST WEEK		(PRDMUVI)		JUNE 1, 2005	
1	1			UN MONDE PARFAIT	ILONA MITRECEY SCORPIO		
2	2			TOUT LE BONHEUR DU MONDE	SINSEMILIA EPIC		
3	6			CARAVANE	RAPHAEL CAPITOL		
4	3			ECRIS L'HISTOIRE	GREGORY LEMARCHAL MERCURY		
5	4			LE CASSE DE BRICE	JEAN DUJARDIN VIRGIN		

THIS WEEK		LAST WEEK		(ALBUMS)			
1	1			RAPHAEL	CARAVANE CAPITOL		
2	27			GORILLAZ	DEMON DAYS PARLOPHONE		
3	7			FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG		
4	5			SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA		
5	8			JULIO IGLESIAS	L'HOMME QUE JE SUIS COLUMBIA		

THIS WEEK		LAST WEEK		(RIM)		MAY 31, 2005	
1	1			D'ZRT	D'ZRT FAROL/NZ		
2	4			ESCOLINHA DE MUSICA	ESCOLINHA DE MUSICA FAROL		
3	2			ROUPA NOVA	ROUPACUSTICO VIDISCO		
4	6			ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR		
5	5			BETO BARBAROSA	INFLUENCIAS FAROL		
6	3			MARIZA	TRANSPARENTE CAPITOL		
7	N			AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE		
8	8			MARTINHO DA VILA	BRASILATINIDADE SOM LIVRE		
9	11			SANTAMARIA	2 BEAT VIDISCO		
10	7			IL DIVO	IL DIVO SYCO/SONY BMG		

THIS WEEK		LAST WEEK		(CAPIF)		MAY 23, 2005	
1	1			VARIOUS ARTISTS	OPERACION TRIUNFO II - LDS		
2	2			FLORICENTA Y SU BANDA	FLORICENTA EMI		
3	4			VARIOUS ARTISTS	BOSSA N STONES PMB MUSIC BROKERS		
4	3			RATA BLANCA	LA LLAVE DE LA PUERTA SECRETA EMI/PELO MUSIC		
5	7			SOUNDTRACK	PASION DE GAVILANES SONY BMG		
6	5			DIEGO TORRES	MTV UNPLUGGED SONY BMG		
7	6			CHAYANNE	DESDE SIEMPRE SONY BMG		
8	8			ISMAEL SERRANO	NAVES ARDIENDO MAS ALLA... UNIVERSAL		
9	N			LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY BMG		
10	N			JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN		

THIS WEEK		LAST WEEK		(IFPI GREECE/DELOTTE & TOUCHE)		MAY 27, 2005	
1	N			COBRA STYLE	TEDDYBEARS STOCKHOLM FT. MAD COBRA COLUMBIA		
2	1			GALVANIZE	THE CHEMICAL BROTHERS VIRGIN		
3	10			WHY'D I HAVE TO FALL IN LOVE WITH YOU	DIMENSION X FT.TE HEAVEN		
4	5			ME LOGIA APLA	SOKRATIS PAPAIOANOU UNIVERSAL		
5	N			FEEL GOOD INC	GORILLAZ PARLOPHONE		

THIS WEEK		LAST WEEK		(ALBUMS)			
1	N			DJ TIESTO	IN SEARCH OF SUNR SE 4 MAGIK MUZIK		
2	1			BRUCE SPRINGSTEEN	DEVILS & DUST COL. JMBIA		
3	10			PINK MARTINI	HANG ON LITTLE TOMATO NAIVE		
4	2			NINE INCH NAILS	WITH TEETH INTERSCOPE		
5	7			THIEVERY CORPORATION	CDMSIC GAME ESL MUSIC		

THIS WEEK		LAST WEEK		(MAHASZ)		MAY 31, 2005	
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JUN
11
2005

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 1, 2005
1	1	LONELY AKON SRC/UNIVERSAL
2	36	CRAZY FROG AXEL F MACH1 RECORDS
3	N	SPEED OF SOUND COLDPLAY PARLOPHONE
4	2	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE
5	4	UN MONDE PARFAIT ILONA MITRECEY SCORPIO
6	6	FEEL GOOD INC GORILLAZ PARLOPHONE
7	8	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN
8	3	LYLA DASIS BIG BROTHER
9	5	CANDY SHOP 50 CENT INTERSCOPE
10	9	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN
11	14	SWITCH WILL SMITH INTERSCOPE
12	N	DUBI DAM DAM BANAROO NA KLAR
13	19	GHETTO GOSPEL 2 PAC UNIVERSAL
14	N	1 THING AMERIE COLUMBIA
15	23	CARAVANE RAPHAEL CAPITOL

ALBUMS

THIS WEEK	LAST WEEK	JUNE 1, 2005
1	N	GORILLAZ DEMON DAYS PARLOPHONE
2	1	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
3	N	AUDIOSLAVE OUT OF EXILE EPIC/INTERSCOPE
4	2	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
5	5	IL DIVO IL DIVO SYCO/SONY BMG
6	4	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA
7	7	50 CENT THE MASSACRE INTERSCOPE
8	6	MICHAEL BUBLE IT'S TIME REPRISE
9	3	VAN MORRISON MAGIC TIME EXILE/POLYDOR
10	11	WIR SIND HELDEN VON HIER AN BLIND VIRGIN
11	N	CORAL THE INVISIBLE INVASION DELTASONIC
12	10	GREEN DAY AMERICAN IDIOT REPRISE
13	8	AKON TROUBLE SRC/UNIVERSAL
14	31	JAMES BLUNT BACK TO BEDLAM ATLANTIC
15	9	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. JUNE 1, 2005
1	3	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
2	1	SHIVER NATALIE IMBRUGLIA SONY BMG
3	2	SPEED OF SOUND COLDPLAY PARLOPHONE
4	6	SIGNS SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
5	5	BAD DAY DANIEL POWTER WARNER MUSIC
6	8	LONELY AKON UNIVERSAL
7	4	LET ME LOVE YOU MARIO J RECORDS
8	9	LONELY NO MORE ROB THOMAS ATLANTIC
9	7	RICH GIRL GWEN STEFANI FEAT. EVE INTERSCOPE
10	10	IF THERE'S ANY JUSTICE LEMAR SONY BMG
11	12	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE
12	11	GIRL DESTINY'S CHILD COLUMBIA
13	14	FEEL GOOD INC. GORILLAZ PARLOPHONE
14	13	CAUGHT UP USHER LAFACE/ZOMBA
15	15	INCOMPLETE BACKSTREET BOYS JIVE

ALBUMS Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	16	#1 MICHAEL BUBLE 15 WKS AT LAST... IT'S TIME 143/REPRISE 48946/WARNER BROS. +		
2	3	35	CHRIS BOTTI WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ⊕		
3	2	37	MADELEINE PEYROUX CARELESS LOVE ROUNDER 613192		
4	N		JOSHUA REDMAN ELASTIC BAND MOMENTUM NONESUCH 79864/WARNER BROS.		
5	5	56	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE 001826/VG ⊕		
6	6	4	KEITH JARRETT RADIANCE ECM 004314/UNIVERSAL CLASSICS GROUP		
7	N		THE DAVE BRUBECK QUARTET LONDON FLAT, LONDON SHARP TELARC JAZZ 93625/TELARC		
8	7	8	VARIOUS ARTISTS VERVE/UNMIXED3 VERVE 004302/VG		
9	9	65	HARRY CONNICK, JR. ONLY YOU COLUMBIA 90551/SONY MUSIC		
10	8	3	JOE LOVANO JOYOUS ENCOUNTER BLUE NOTE 63405		
11	10	20	DAVID SANBORN CLOSER VERVE 003095/VG		
12	13	53	RENEE OLSTEAD RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.		
13	12	17	VARIOUS ARTISTS PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232		
14	N		SF JAZZ COLLECTIVE SF JAZZ COLLECTIVE NONESUCH 79866/WARNER BROS.		
15	11	38	JANE MONHEIT TAKING A CHANCE ON LOVE SONY CLASSICAL 92495/SONY MUSIC		
16	N		TONY DESARE WANT YOU TELARC 83620		
17	18	7	ELDAR DJANGIROV ELDAR SONY CLASSICAL 92593/SONY MUSIC		
18	N		ARTURO SANDOVAL LIVE AT THE BLUE NOTE HALF NOTE 4522		
19	15	36	VARIOUS ARTISTS 20 BEST OF JAZZ MADAGY SPECIAL PRODUCTS 5328/MADAGY		
20	RE-ENTRY		SOUNDTRACK AVIATOR COLUMBIA 93628/SONY MUSIC		
21	16	9	YELLOWJACKETS ALTERED STATE HEADS UP 3097		
22	21	8	TORD GUSTAVSEN TRIO THE GROUND ECM 004123/UNIVERSAL CLASSICS GROUP		
23	22	8	BILLIE HOLIDAY THE ULTIMATE COLLECTION HIP-O/VERVE 003918/UME		
24	20	5	LOUIS PRIMA / KEELY SMITH LIVE FROM LAS VEGAS CAPITOL 75937		
25	N		VERA LEE 83 AND STILL PLAYING WITH THE BOYS S. D. E. G. 1954		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	8	#1 YO-YO MA/THE SILK ROAD ENSEMBLE 6 WKS AT LAST... SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC		
2	2	16	THE 5 BROWNS THE 5 BROWNS RED SEAL 68007/BMG CLASSICS ⊕		
3	4	35	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE) YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC ⊕		
4	6	20	SOUNDTRACK THE CHORUS NONESUCH 61741/WARNER BROS.		
5	5	83	JOSHUA BELL ROMANCE OF THE VIOLIN SONY CLASSICAL 67894/SONY MUSIC ⊕		
6	3	36	ANDRE RIEU TUSCANY DENON 7431		
7	8	81	SOUNDTRACK MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP		
8	11	60	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPTMAN) VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC		
9	9	68	ANDRE RIEU LIVE IN DUBLIN DENON 17293		
10	15	4	THE SIXTEEN (CHRISTOPHERS) RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP		
11	12	16	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV) RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP		
12	17	7	HELENE GRIMAUD CHOPIN, RACHMANINOV DG 004048/UNIVERSAL CLASSICS GROUP		
13	14	45	MORMON TABERNACLE CHOIR PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188		
14	RE-ENTRY		SAN FRANCISCO SYMPHONY (THOMAS) MAHLER: SYMPHONY NO. 9 SAN FRANCISCO SYMPHONY MUSIC 60007		
15	10	16	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005		
16	25	32	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO) SEMPRE LIBERA DG 002999/UNIVERSAL CLASSICS GROUP		
17	21	15	ANONYMOUS 4 THE ORIGIN OF FIRE: HILOEGARD VON BINGEN HARMONIA MUNDI 907327		
18	RE-ENTRY		BRYN TERFEL/MALCOLM MARTINEAU SILENT NOON DG 004216/UNIVERSAL CLASSICS GROUP		
19	7	2	ACADEMY OF ANCIENT MUSIC OVERTURE HARMONIA MUNDI 901852		
20	23	31	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET) HANDEL DECCA 003160/UNIVERSAL CLASSICS GROUP		
21	22	2	KING'S COLLEGE CHOIR (CLEOBURY) GREGORIAN CHANT EMI CLASSICS 57983/ANGEL		
22	20	52	ANONYMOUS 4 AMERICAN ANGELS HARMONIA MUNDI 907326		
23	RE-ENTRY		EUROPA GALANTE (BIONDI) VIVALDI: BAJAZET VIRGIN CLASSICS 45676/ANGEL		
24	RE-ENTRY		JOHN ADAMS ON THE TRANSMIGRATION OF SOULS NONESUCH 79816/WARNER BROS.		
25	18	13	ANGELA GHEORGHIU PUCCINI: OPERA ARIAS EMI CLASSICS 57955/ANGEL		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	2	28	#1 KENNY G 23 WKS AT LAST... THE DUETS ALBUM ARISTA 62470/RMG		
2	1	2	THE RIPPINGTONS FEATURING RUSS FREEMAN WILD CARD PEAK 8527/CONCORD		
3	3	17	BOBBY CALDWELL PERFECT ISLAND NIGHTS SIN-DROME 8965		
4	4	8	VARIOUS ARTISTS VERVE/REMIXED3 VERVE 004166/VG		
5	5	2	JONATHAN BUTLER JONATHAN RENDEZVOUS 5108		
6	8	103	KENNY G ULTIMATE KENNY G BMG HERITAGE 50997/RMG		
7	6	11	PAUL TAYLOR NIGHTLIFE PEAK 8526/CONCORD		
8	N		JEFF GOLUB TEMPTATION NARADA JAZZ 75848/NARADA		
9	12	9	GEORGE DUKE DUKE BIZARREPLANET 5102/BPM ⊕		
10	7	8	MARCUS MILLER SILVER RAIN 3 DEUCES 5779/KOCH		
11	10	9	ACOUSTIC ALCHEMY AMERICAN/ENGLISH HIGHER OCTAVE 79755		
12	N		WALTER BEASLEY FOR HER HEADS UP 3100		
13	11	5	STEVE COLE SPIN NARADA JAZZ 75594/NARADA		
14	9	15	JEFF LORBER FLIPSIDE NARADA JAZZ 73124/NARADA		
15	13	55	JAMIE CULLUM TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG ⊕		
16	15	7	VICTOR WOOTEN SOUL CIRCUS VANGUARD 79785		
17	20	5	HIROSHIMA OBON HEADS UP 3098		
18	14	18	PAT METHENY GROUP THE WAY UP NONESUCH 79876/WARNER BROS.		
19	16	8	KEIKO MATSUI WALLS OF AKENDORA NARADA JAZZ 73335/NARADA		
20	17	86	CHRIS BOTTI A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC		
21	21	36	NORMAN BROWN WEST COAST COOLIN' WARNER BROS. 48713		
22	23	43	BONEY JAMES PURE WARNER BROS. 48786		
23	18	44	VARIOUS ARTISTS FOREVER, FOR ALWAYS, FOR LUTHER GRP 002426/VG		
24	19	11	URBAN KNIGHTS URBAN KNIGHTS VI NARADA JAZZ 76635/NARADA		
25	22	13	MATT BIANCO FEATURING BASIA MATT'S MOOD DECCA 003930/UNIVERSAL CLASSICS GROUP		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	6	#1 IL DIVO 6 WKS AT LAST... IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC		
2	2	4	SOUNDTRACK STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC ⊕		
3	3	82	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. ⊕		
4	5	29	ANDREA BOCELLI ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP		
5	6	3	RENEE FLEMING HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP		
6	4	13	RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP		
7	7	17	MARIO FRANGOULIS FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC		
8	8	9	LONDON SYMPHONY ORCHESTRA (WILLIAMS) STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC		
9	9	4	NIGEL HESS FEATURING JOSHUA BELL LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY MUSIC		
10	10	35	SARAH BRIGHTMAN LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL		
11	15	67	AMICI FOREVER THE OPERA BAND RCA VICTOR 52739		
12	12	50	BOND CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP		
13	14	104	SARAH BRIGHTMAN HAREM NEMO STUDIO 37180/ANGEL		
14	13	7	KATHERINE JENKINS LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP		
15	11	56	ANDRE RIEU AT THE MOVIES DENON 17348		
16	16	60	HAYLEY WESTENRA PURE DECCA 001866/UNIVERSAL CLASSICS GROUP		
17	18	96	YO-YO MA OBRIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC		
18	17	38	TAN DUN FEATURING ITZHAK PERLMAN HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC		
19	19	6	STRING QUARTET STRING QUARTET TRIBUTE TO THE KILLERS VITAMIN 8930		
20	RE-ENTRY		BELA FLECK/EDGAR MEYER MUSIC FOR TWO SONY CLASSICAL 92106/SONY MUSIC		
21	25	47	THE IRISH TENORS HERITAGE RAZOR & TIE 82910		
22	RE-ENTRY		LUCIA MICARELLI MUSIC FROM A FARTHER ROOM 143/REPRISE 48795/WARNER BROS.		
23	22	29	CHRISTOPHER O'RILEY TRUE LOVE WAITS: O'RILEY PLAYS RADIOHEAD ODYSSEY/SONY CLASSICAL 87321/SONY MUSIC		
24	24	67	BOND BOND: REMIXED MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP		
25	RE-ENTRY		YO-YO MA OBRIGADO BRAZIL: LIVE IN CONCERT SONY CLASSICAL 90970/SONY MUSIC		

CHARTS LEGEND

SALES DATA COMPILED BY



SEE BELOW FOR COMPLETE LEGEND INFORMATION.

ALBUMS JUN 11 2005

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listeners 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.

AWARD CERTIFICATIONS

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 multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	4	140	#1 GREATEST GAINER COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	3
2	2	138	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	2
3	7	123	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	1
4	3	170	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
5	1	129	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
6	5	679	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓜ	◆
7	8	550	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	7
8	10	237	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
9	13	817	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONZ/ISLAND 548904/UMG (13.58/8.98) Ⓢ	◆
10	12	1452	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
11	17	590	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7
12	11	236	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	4
13	9	236	KENNY CHESNEY	GREATEST HITS BNA 67976/RLG (18.98/12.98)	4
14	18	77	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	●
15	14	60	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	●
16	6	133	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	3
17	15	707	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
18	16	49	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	●
19	47	129	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
20	22	52	MICHAEL BUBLE	MICHAEL BUBLE 143 REPRISE 48376/WARNER BROS. (18.98)	●
21	21	117	EVANESCENCE	FALLEN WIND: UP 13063 (18.98)	6
22	19	99	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 49354*/INTERSCOPE (13.98/8.98)	6
23	26	95	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
24	35	36	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	●
25	30	57	KELLY CLARKSON	THANKFUL RCA 68159*/RMG (18.98)	2
26	24	59	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	●
27	33	616	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
28	29	142	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	◆
29	48	109	LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 111941/UMG (11.98/6.98)	◆
30	31	11	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	4
31	28	154	U2	THE BEST OF 1980-1990 ISLAND 524163/IDJMG (18.98/12.98)	2
32	32	125	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	●
33	42	446	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	7
34	34	120	3 DOORS DOWN	AWAY FROM THE SUN REPUBLIC UNIVERSAL 064396/UMRG (13.98/8.98)	3
35	RE-ENTRY		COLDPLAY	PARACHUTES NETWORK 30162/CAPITOL (18.98)	1
36	RE-ENTRY		MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/RLG (18.98/12.98)	3
37	37	127	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	◆
38	36	400	ABBA	GOLD -- GREATEST HITS POLYDOR A&M 517007/UMG (18.98/12.98)	6
39	46	94	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	◆
40	RE-ENTRY		RASCAL FLATTS	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (18.98/11.98)	1
41	39	38	BILLY IDOL	GREATEST HITS CHRYSALIS 28812/CAPITOL (16.98)	●
42	38	238	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
43	44	108	SIMPLE PLAN	NO PADS, NO HELMETS... JUST BALLS LAVA 83534/AG (12.98/7.98)	2
44	40	39	THE POSTAL SERVICE	GIVE UP SUB POP 595* (14.98)	●
45	50	502	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	◆
46	45	130	KENNY CHESNEY	NO SHOES, NO SHIRT, NO PROBLEMS BNA 67038/RLG (18.98/12.98)	4
47	RE-ENTRY		JANIS JOPLIN	GREATEST HITS COLUMBIA 65869/SONY MUSIC (11.98/7.98)	7
48	49	218	AC/DC	LIVE LEGACY/EPIC 80214/SONY MUSIC (17.98/11.98)	3
49	43	356	SUBLIME	SUBLIME GASOLINE ALLEY/GEFFEN 111413/UMG (18.98/12.98)	5
50	NOT SHOT YET		JIMMY BUFFETT	MEET ME IN MARGARTVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION MAILBOAT MCA 067781/UMG (25.98)	2

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Data for week of JUNE 11, 2005

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	RE-ENTRY	1 WK	#1 JOHN CENA & THA TRADEMARC	You Can't See Me WWE/COLUMBIA 92498/SONY MUSIC	47	
2	NEW		AUDIOSLAVE	Out Of Exile EPIC 004603/INTERSCOPE	1	
3	4	3	DAVE MATTHEWS BAND	Stand Up RCA 68796/RMG Ⓜ	7	
4	6	5	BRUCE SPRINGSTEEN	Devils & Dust COLUMBIA 93990*/SONY MUSIC Ⓜ	39	
5	14	6	IL DIVO	Il Divo SYCO/COLUMBIA 93963/SONY MUSIC	9	●
6	1	2	SYSTEM OF A DOWN	Mezmerize AMERICAN/COLUMBIA 90648/SONY MUSIC	4	
7	2	2	TOBY KEITH	Honkytonk University DREAMWORKS (NASHVILLE) 004300/UMGN	5	
8	10	6	ROB THOMAS	...Something To Be MELISMA ATLANTIC 83723/AG Ⓜ	23	◆
9	20	2	VAN MORRISON	Magic Time EXILE/GEFFEN 004662/INTERSCOPE	38	
10	3	3	ELVIS PRESLEY	Elvis By The Presleys (Soundtrack) RCA 67883/SONY BMG STRATEGIC MARKETING GROUP	70	
11	11	13	JACK JOHNSON	In Between Dreams JACK JOHNSON BRUSHFIRE 004149*/UMRG	27	◆
12	NEW		GORILLAZ	Demon Days PARLOPHONE 73838* VIRGIN	6	
13	RE-ENTRY		DONNY OSMOND	What I Meant To Say DECCA 003737/UNIVERSAL CLASSICS GROUP	-	
14	NEW		ALKALINE TRIO	Crimson VAGRANT 409*	25	
15	9	4	NINE INCH NAILS	With Teeth NOTHING 004553*/INTERSCOPE Ⓜ	21	

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	1	2	#1 AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	RCA 68844*/RMG		
2	NEW		THE LONGEST YARD	DERRY UNIVERSAL 004552*/UMRG		
3	3	4	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY MUSIC Ⓢ		
4	4	27	THE PHANTOM OF THE OPERA	REALLY USEFUL SONY CLASSICAL 93521/SONY MUSIC		
5	2	4	ELVIS BY THE PRESLEYS (ELVIS PRESLEY)	RCA 67883/SONY BMG STRATEGIC MARKETING GROUP		
6	7	42	GARDEN STATE	FOX EPIC 92843/SONY MUSIC		●
7	5	6	THREE 6 MAFIA PRESENTS CHOICES II: THE SETUP	HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC Ⓢ		
8	6	6	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	ROWDY/MOTOWN 004615/UMRG		
9	NEW		MADAGASCAR	DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE		
10	8	23	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL SONY CLASSICAL 93522/SONY MUSIC		
11	9	32	RAY (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO		◆
12	10	8	THE OC: MUSIC FROM MIX 4	WARNER SUNSET 48705/WARNER BROS.		
13	11	35	DORA THE EXPLORER	NICK 64435 SONY BMG STRATEGIC MARKETING GROUP		
14	12	23	NAPOLEON DYNAMITE	LAKESHORE 33810		
15	13	11	THE LIFE AQUATIC WITH STEVE ZISSOU	HOLLYWOOD 162494		

TOP COMPILATIONS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	1	2	#1 VARIOUS ARTISTS	TOTALLY HITS 2005 (MCA/SONY MUSIC) (SONY BMG STRATEGIC MARKETING GROUP/WARNER STRATEGIC MARKETING)		
2	11		VARIOUS ARTISTS	NOW 18 (SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC/SONY MUSIC)		
3	3	16	VARIOUS ARTISTS	TOTALLY COUNTRY VOL. 4 (SONY BMG/WEA/UNIVERSAL/RLG)		
4	1		VARIOUS ARTISTS	MOTOWN: REMIXED (MOTOWN/UMG)		
5	4	8	VARIOUS ARTISTS	WOW #15 (PROVIDENT WORD-CURB/EMICMG/PROVIDENT-INTEGRITY)		
6	6	22	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)		
7	10	33	VARIOUS ARTISTS	WOW HITS 2005 (WORD-CURB/PROVIDENT/EMICMG)		
8	7	30	VARIOUS ARTISTS	NOW 17 (EMI/UNIVERSAL/SONY BMG/ZOMBA/CAPITOL)		
9	1		VARIOUS ARTISTS	EXPLOSION DURANGUENSE (O/S/A)		
10	9	15	VARIOUS ARTISTS	DISNEYMANIA 3: MUSIC STARS SING DISNEY...THEIR WAY! (WALT DISNEY)		
11	11	13	VARIOUS ARTISTS	WOW GOSPEL 2005 (WORD-CURB/EMICMG/VERITY/ZOMBA)		
12	8	5	VARIOUS ARTISTS	THE VERY BEST OF DEATH ROW (DEATH ROW)		
13	5	3	VARIOUS ARTISTS	LOS BANDOLeros: THE FIRST DON OMAR PRODUCTION (ALLSTAR/WI/MACHETE)		
14	15	10	VARIOUS ARTISTS	RADIO DISNEY JAMS 7 (WALT DISNEY)		
15	13	17	VARIOUS ARTISTS	GRAMMY NOMINEES 2005 (GRAMMY/CAPITOL)		

Go to www.billboard.biz for complete chart data | 69

JUN 11 2005 VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 TEAM AMERICA: WORLD POLICE SPECIAL UNRATED EDITION PARAMOUNT HOME ENTERTAINMENT 25194 (29.98)	Trey Parker/Matt Stone	NR	
2	NEW	SEINFELD: THE COMPLETE FOURTH SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 09714 (49.95)	Jerry Seinfeld	NR	
3	NEW	WHITE NOISE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26931 (29.98)	Michael Keaton	PG-13	
4	NEW	WHITE NOISE (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26932 (29.98)	Michael Keaton	PG-13	
5	1	3 NATIONAL TREASURE (FULL SCREEN) DIMENSION HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 3558 (25.98)	Nicolas Cage	PG	
6	2	3 NATIONAL TREASURE (WIDESCREEN) DIMENSION HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 3559 (25.98)	Nicholas Cage	PG	
7	NEW	SON OF THE MASK NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 38105 (7.98)	Jamie Kennedy/Alan Cumming	PG	
8	3	2 RACING STRIPES (FULL SCREEN) WARNER HOME VIDEO 33687 (27.98)	Animated	PG	
9	23	19 STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539 (19.98)	Ewan McGregor/Natalie Portman	PG	
10	4	2 ASSAULT ON PRECINCT 13 (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26294 (29.98)	Ethan Hawke/Laurence Fishburne	R	
11	26	32 STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391 (19.98)	Liam Neeson/Ewan McGregor	PG	
12	35	16 STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341 (69.98)	Mark Hamill/Harrison Ford	PG	
13	NEW	SCRUBS: THE COMPLETE FIRST SEASON TOUCHSTONE HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 3248 (49.98)	Zach Braff/Sarah Chalke	NR	
14	NEW	TEAM AMERICA: WORLD POLICE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 42374 (29.98)	Trey Parker/Matt Stone	R	
15	7	2 RACING STRIPES (WIDESCREEN) WARNER HOME VIDEO 33688 (27.98)	Animated	PG	
16	14	5 MEET THE FOCKERS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25823 (29.98)	Ben Stiller/Robert De Niro	PG-13	
17	5	2 THE LIFE AQUATIC WITH STEVE ZISSOU DIMENSION HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 4046 (25.98)	Bill Murray	R	
18	8	2 ASSAULT ON PRECINCT 13 (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26295 (29.98)	Ethan Hawke/Laurence Fishburne	R	
19	11	3 THE PHANTOM OF THE OPERA (SPECIAL EDITION) WARNER HOME VIDEO 70299 (29.98)	Emily Rossum/Gerard Butler	PG-13	
20	6	2 IN GOOD COMPANY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25833 (29.98)	Topher Grace/Dennis Quaid	PG-13	
21	NEW	THE SIMPSONS: BART WARS FOXVIDEO 23386 (14.98)	Animated	NR	
22	36	22 NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder	PG	
23	NEW	GOLDEN GIRLS: THE COMPLETE SECOND SEASON TOUCHSTONE HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 32407 (49.98)	Bea Arthur/Betty White	NR	
24	15	4 LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 53364 (29.98)	Jim Carrey/Meryl Streep	PG-13	
25	12	3 THE PHANTOM OF THE OPERA (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 38951 (29.98)	Emily Rossum/Gerard Butler	PG-13	

TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE	CERT.	RATING
1	1	2 1 RACING STRIPES WARNER 33686 (22.98)	PG	
2	4	3 DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
3	2	3 NATIONAL TREASURE DIMENSION BUENA VISTA 36008 (22.98)	PG	
4	9	12 THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT 25143 (22.98)	PG	
5	3	4 LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS PARAMOUNT 40763 (22.98)	PG-13	
6	7	10 THE INCREDIBLES WALT DISNEY BUENA VISTA 36425 (29.98)	PG	
7	6	3 THOMAS THE TANK ENGINE: HOOBY FOR THOMAS (W/TOY) HIT ENTERTAINMENT 08992 (12.98)	NR	
8	11	15 SHARK TALE DREAMWORKS 91879 (24.98)	PG	
9	15	15 ALOHA SCOOPY DOO WARNER 02385 (14.98)	G	
10	13	11 BARBIE: FAIRYTOPIA LIONS GATE 17121 (19.98)	NR	
11	22	43 DORA THE EXPLORER: SILLY FIESTA PARAMOUNT 79593 (9.98)	NR	
12	10	9 DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
13	16	12 MAX & RUBY: SPRINGTIME FOR MAX & RUBY NICKELODEON PARAMOUNT 86503 (9.98)	G	
14	12	12 BAMBI (SPECIAL EDITION) WALT DISNEY BUENA VISTA 36336 (24.98)	G	
15	5	5 MEET THE FOCKERS UNIVERSAL STUDIOS 62826 (29.98)	PG-13	
16	RE-ENTRY	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY BUENA VISTA 38125 (14.98)	G	
17	20	2 ELMO'S WORLD: FOOD, WATER AND EXERCISE SONY WONDER/SONY MUSIC ENTERTAINMENT 58154 (12.98)	NR	
18	19	11 BARNEY: LET'S GO TO THE FARM HIT ENTERTAINMENT 20117 (14.98)	NR	
19	14	14 THOMAS & FRIENDS: SODOR CELEBRATION HIT ENTERTAINMENT 08989 (14.98)	NR	
20	8	3 SANDLOT 2 FOXVIDEO 27838 (14.98)	NR	
21	18	18 SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE PARAMOUNT (9.98)	NR	
22	RE-ENTRY	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
23	21	31 GARFIELD THE MOVIE FOXVIDEO 24681 (19.98)	PG-13	
24	23	39 DORA THE EXPLORER: CITY OF LOST TOYS PARAMOUNT 875413 (9.98)	NR	
25	24	15 MULAN 2 WALT DISNEY BUENA VISTA 25414 (24.98)	G	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	CERT.	RATING
1	1	3 1 NATIONAL TREASURE DIMENSION BUENA VISTA	PG	
2	NEW	WHITE NOISE UNIVERSAL STUDIOS	PG-13	
3	3	2 IN GOOD COMPANY UNIVERSAL STUDIOS	PG-13	
4	2	2 ASSAULT ON PRECINCT 13 UNIVERSAL STUDIOS	R	
5	4	5 MEET THE FOCKERS UNIVERSAL STUDIOS	PG-13	
6	5	2 RACING STRIPES WARNER	PG	
7	NEW	TEAM AMERICA: WORLD POLICE PARAMOUNT	R	
8	NEW	SON OF THE MASK NEW LINE/NEW LINE	PG	
9	6	4 LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS PARAMOUNT	PG-13	
10	7	2 THE LIFE AQUATIC WITH STEVE ZISSOU DIMENSION BUENA VISTA	R	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	CERT.	RATING
1	1	6 1 PS2: MIDNIGHT CLUB 3: DOB EDITION ROCKSTAR GAMES	NR	
2	2	3 PS2: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	T	
3	4	3 XBOX: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	T	
4	3	6 XBOX: MIDNIGHT CLUB 3: DOB EDITION ROCKSTAR GAMES	NR	
5	5	30 PS2: GRAND THEFT AUTO: SAN ANDREAS ROCKSTAR GAMES	M	
6	6	7 XBOX: DOOM 3 ACTIVISION	M	
7	NEW	XBOX: FORZA MOTORSPORT MICROSOFT	E	
8	8	3 PS2: AREA 51 MIDWAY ENTERTAINMENT	M	
9	9	13 PS2: GRAN TURISMO 4 SONY COMPUTER ENTERTAINMENT	E	
10	7	6 PS2: GOD OF WAR SONY COMPUTER ENTERTAINMENT	M	

LAUNCH PAD

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	ARTIST	Title
1	NOT SHOT DEBUT	1 GUCCI MANE AFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House
2	NEW	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
3	3	33 JEFF BATES RCA NASHVILLE 67071 RLG (17.98/11.98)	Rainbow Man
4	4	10 BLOC PARTY VICE DIM MAK 93515/ATLANTIC (13.98)	Silent Alarm
5	NEW	ALACRANES MUSICAL UNIVISION 310364 UG (13.98) +	100% Originales
6	NEW	NIKKA COSTA VIRGIN 80429 (17.98)	Can'tneveridnothin'
7	7	12 GREATEST GAINER CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman
8	NEW	LUPILLO RIVERA UNIVISION 310380 UG (14.98)	El Rey De Las Cantinas
9	5	13 AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee
10	8	78 DAMIEN RICE DRM/VECTRA 48507/WARNER BROS. (18.98) +	O
11	NEW	SHELBY LYNNE CAPITOL 73464 (18.98)	Suit Yourself
12	NEW	NILE RELEASE 6630* (15.98)	Annihilation Of The Wicked
13	1	2 BOBBY PINSON RCA NASHVILLE 68173/RLG (17.98)	Man Like Me
14	NEW	DUERO UNIVISION 310496 UG (13.98)	En El Area De Suenos
15	6	13 SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
16	9	32 THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085 WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
17	NEW	THE AGONY SCENE ROADRUNNER 818249 IDJMG (12.98)	Darkest Red
18	11	2 LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik
19	13	30 RISE AGAINST GEFFEN 002967 INTERSCOPE (9.98)	Siren Song Of The Counter Culture
20	18	10 NATALIE GRANT CURB 78660 (17.98)	Awaken
21	NEW	LOS HURACANES DEL NORTE UNIVISION 310379 UG (13.98) +	Dejate Querer
22	RE-ENTRY	THE PERISHERS NETTWERK 30387 (14.98)	Let There Be Morning
23	31	62 MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution
24	35	10 KURT CARR PROJECT GOSPO CENTRIC 70058 ZOMBA (17.98)	One Church
25	36	3 RBD EMI LATIN 75852 (14.98)	Rebeide
26	15	22 NB RIDAZ NASTYBODY 1020/UPSTAIRS (13.98)	nb ridaz.com
27	22	11 ZOEGIRL SPARROW 73706 (12.98)	Room To Breathe
28	33	26 THE ARCADE FIRE MERGE 225* (15.98)	Funeral
29	NEW	BANDA EL RECODO FONOVISA 351630 UG (13.98) +	Hay Amor
30	19	5 AVENTURA PREMIUM LATIN 94082 SONY DISCOS (13.98)	God's Project
31	23	14 MISSISSIPPI MASS CHOIR MALACO 6035 (16.98/10.98)	Not By Might, Nor By Power
32	10	3 PRAY FOR THE SOUL OF BETTY BABY JULIUS PRODUCTIONS 5837 KOCH (15.98)	Pray For The Soul Of Betty
33	30	10 M.I.A. XL 004844/INTERSCOPE (13.98)	Arular
34	17	4 THE RAVEONETTES THE ORCHARD/COLUMBIA 62875 SONY MUSIC (11.98)	Pretty In Black
35	20	4 SHELLY FAIRCHILD COLUMBIA NASHVILLE 60355 SONY MUSIC (11.98)	Ride
36	21	10 ANA BARBARA/JENNIFER PENA FONOVISA 351791 UG (14.98) +	Confesiones
37	24	30 RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
38	16	9 VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos
39	14	3 ROBERT EARL KEEN ROSETTA 9810 KOCH (17.98)	What I Really Mean
40	RE-ENTRY	MARC BROUSSARD ISLAND 002936 IDJMG (9.98)	Carencro
41	42	30 J MOSS GOSPO CENTRIC 70068 ZOMBA (17.98)	The J Moss Project
42	41	10 DECEMBERISTS KILL ROCK STARS 60425 (16.98)	Picaresque
43	RE-ENTRY	SHEKINAH GLORY MINISTRY KINGDOM 1011 BOOKWORLD (17.98/11.98)	Live
44	39	6 CAFE TACUBA UNIVERSAL LATIN 004461 (15.98) +	Un Viaje
45	40	5 ACCEPTANCE COLUMBIA 89016/SONY MUSIC (11.98)	Phantoms
46	37	4 JOY WILLIAMS REUNION 10082 (13.98)	Genesis
47	NEW	LUCERO LIBERTY & LAMENT 63001/EASTWEST (13.98)	Nobody's Darlings
48	29	8 CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings
49	RE-ENTRY	SUPERCHICK[K] INDDP 71279 (12.98)	Beauty From Pain
50	28	6 OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer

BREAKING & ENTERING

SRP/Def Jam's Rihanna enters The Billboard Hot 100 at No. 97 with her debut single, "Pon de Replay." The reggae singer's infectious dance number is the first single from her album, due Aug. 23. Discover artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.



The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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...)

CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce ASCAP/Kelendra, ASCAP/Michelle MW...)

ASCAP) CLM/HL/WBM, H100 70 RBH 9

A

ADIDS AMOR TE VAS (BMJ/Songs, ASCAP/Alma...)

D

DA MVP (Universal, ASCAP/Arly B, Ge...)

G

GEORGIA RAIN (Careers-BMG, BMJ/Lagrangeaux...)

R

REAGIN (Chyna Baby, BMJ/Universal, ASCAP/Tetra...)

D

DA MVP (Universal, ASCAP/Arly B, Ge...)

G

GEORGIA RAIN (Careers-BMG, BMJ/Lagrangeaux...)

B

BABY DOLL (Greenhorse, BMJ/Blackwood...)

D

DA MVP (Universal, ASCAP/Arly B, Ge...)

G

GEORGIA RAIN (Careers-BMG, BMJ/Lagrangeaux...)

B

BABY DOLL (Greenhorse, BMJ/Blackwood...)

D

DA MVP (Universal, ASCAP/Arly B, Ge...)

G

GEORGIA RAIN (Careers-BMG, BMJ/Lagrangeaux...)

I

I'M A HUSTLA (Larsny, ASCAP/Swiz Beatz...)

J

JERK IT OUT (Universal-PolyGram International...)

K

KARINA (Book Of Daniel, ASCAP/EMI April...)

L

LA CAMISA NEGRA (Camaleon, BMJ/Peermusic III...)

M

MAKE HER FEEL GOOD (Team S Dot Publishing...)

N

NECK OF THE WOODS (Money Mack, BMJ/HH...)

N

NO ONE'LL EVER LOVE ME (EMI Blackwood...)

O

O (First Avenue, BMJ/Sony, ASCAP/EMI April...)

P

PE'DDONA MIS ERRORES (Ara, BMJ) LT 35...)

Q

QUE LASTIMA (Universal Musica, ASCAP) LT 20...)

R

A REAL FINE PLACE TO START (Universal, Icky...)

S

SCARS (Viva La Cucaracha, ASCAP) LT 100...)

T

THE TALKIN' SONG REPAIR BLUES (BMJ/Black...)

C

CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce...)

D

DA MVP (Universal, ASCAP/Arly B, Ge...)

B

BABY DOLL (Greenhorse, BMJ/Blackwood...)

B

BABY DOLL (Greenhorse, BMJ/Blackwood...)

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Oscar Brown Jr., 78

Oscar Brown Jr.—singer, composer, lyricist, playwright and black culture activist—died May 29 in Chicago from complications from a blood infection. He was 78.

Brown burst out of Chicago and onto the national music scene in 1960 as a vocalist with a jazz-tinged, theatrical approach, presented in a supple, finger-popping style. He quickly became one of the first artists of the civil rights era to open an unflinching window to the joy and pain of the black experience in America.

To younger music fans, he is best-remembered as the hip, urbane narrator of the well-received PBS program "From Jump Street: The Story of Black Music" in the early '80s. Twenty years before, he also hosted Steve Allen's short-lived TV series, "Jazz Scene U.S.A."

Brown made a series of well-received albums for Columbia Records in the early '60s, highlighted by his vocal versions of contemporary soul jazz and modal jazz favorites, including Bobby Timmons' "Dat Dere," Nat Adderley's "Work Song," Mongo Santamaria's "Afro-Blue" and Miles Davis' "All Blues." In each case, he provided memorable lyrics

for the previously instrumental classics.

"He had a prodigious talent," says Joel Dorn, who produced "Sin and Soul—And Then Some" (Sony/Legacy), an expanded reissue of Brown's 1960 landmark album. "He wasn't just a guy who put hip lyrics to jazz tunes. He also wrote his own songs, like the beautiful lullaby 'Brown Baby.' Or he'd take a Gwendolyn Brooks poem, 'Elegy to a Plain Black Boy,' and put his music to it. So he could do it all."

Brown's charming, non-threatening style onstage, which helped him attract racially mixed audiences, fell out of favor when a new generation of music reflecting militant black pride emerged by the mid-'60s.

Brown wrote and produced a number of plays for the stage, including "Joy," "Summer in the City," "Opportunity Please Knock" and a musical version of the comedy "Big Time Buck White," featuring Muhammad Ali in the lead role. None clicked.

Brown also worked with young performers. In 1968, he hosted a Gary, Ind., talent show that led to his discovery of the Jackson 5. In the '70s, Brown was an artist in residence at several colleges and starred in a Chicago-market production for CBS-affiliated WBBM-TV, "Oscar Brown Is Back in Town," which gained him two local Emmy Awards.

At the time of his death, he was also VP emeritus, poet in residence and director of spoken word and rap music for NETunes. —Bill Holland

Domenic Troiano, 59

Canadian guitarist Domenic "Donnie" Troiano died May 25 at his home in Toronto after a long fight with cancer. He was 59.

Born in Modugno, Italy, and a naturalized Canadian since 1955, Troiano was a force in Canadian music for 40 years. He came to prominence with Toronto-based Robbie Lane & the Disciples, which backed up Arkansas rockabilly singer Ronnie Hawkins in the early '60s.

He later performed as a guitarist with the Five Rogues, the Mandala, Bush, the James Gang (replacing Joe Walsh) and the Guess Who, as well as his own Domenic Troiano Band. He also handled music supervision for films and TV, including the CBS TV shows "Night Heat," "Diamonds" and "Hot Shots."

"Domenic's contribution to Canadian music is unmeasurable," producer Bob Ezrin tells *Billboard*. "He is one of the finest instrumentalists that Canada has ever produced. He has had an influence on every kid who picked up a guitar in Canada since he started playing."

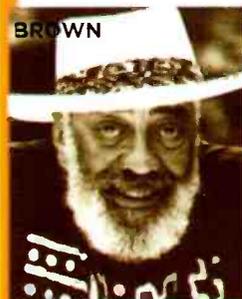
Guess Who frontman Burton Cummings adds, "The best time I remember with Domenic was when he came out and stayed with me in Winnipeg in 1975... I had my 100-year-old upright piano, he an acoustic guitar, and we'd drink strong espresso coffee. Those were tremendous times."

In demand for session work in the 1980s, Troiano appeared on recordings by Steely Dan, Diana Ross, Joe Cocker and David Clayton-Thomas. He was inducted into the Canadian Music Hall of Fame in 1996.

Troiano is survived by his mother and two siblings.

Memorial donations can be made to the Domenic Troiano Guitar Scholarship, c/o Metronome Canada Foundation, 118 Sherbourne St., Toronto, Ontario, Canada M5A 2R2.

—Larry LeBlanc



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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TOGETHER AGAIN

Track hears that R&B legend Natalie Cole will soon be heading to Atlanta to work with über-producer Dallas Austin. According to sources, the pair will begin working on the artist's next Verve album, which is scheduled to be a collection of covers. Knowing Cole, there will surely be one or two repertoire surprises tossed into the contemporary, yet retro, mix. This will not be the first musical partnership between her and Austin. They worked together on "I Wanna Love Again," a high point from the "Diary of a Mad Black Woman" soundtrack.



NATALIE COLE, LEFT, WITH SONGWRITER DENISE RICH

—Michael Paoletta

EARLY ARRIVAL

Richard Blackstone took hold of the reins at Warner/Chappell Music May 28, one day after an early release from his Zomba employment agreement. This marks the beginning of his four-year contract as chairman/CEO of Warner Music Group's music publishing arm. Blackstone succeeds Les Bider, who will stay on until June 15. He is expected to be available as a consultant after that date. Blackstone was not expected to take his new post until January.

—Susan Butler

MOVING UP AT UMG

A number of execs are moving up the ladder at Universal Music Group Nashville, Track has learned. Tom

DIVIDED SANCTUARY?

Is multifaceted music giant Sanctuary Group considering unloading its recorded-music division? Sources tell Track that the U.K.-based company—which also has artist management, music publishing and merchandising divisions—is listening to offers for Sanctuary Records, home to more than 20 labels, including Rough Trade, Trojan, Sanctuary and Fantastic Plastic. Warner Music Group is among the parties said to be kicking the tires. WMG and Sanctuary are also considering the possibility of some other type of relationship or association in lieu of an acquisition, sources say. A Sanctuary Group representative says that the record operation is not on the block, and there are no formal talks with any party regarding its sale. WMG declined to comment.

—Brian Garrity

Lord is UMG's new VP of marketing. He was senior director of that department. Emmie Anderson is elevated from director to senior director of marketing, and Karen Naff is upped from director to senior director of creative services. Lord and Anderson report to senior VP of marketing Ben Kline. Naff reports to Jason Owen, UMG's senior VP of media and artist relations and creative services.

—Phyllis Stark

SAINT BOB CALLS ON POPE

When drumming up support for a major cause, Live Aid founder Bob Geldof never misses a beat. As his trans-Atlantic Live 8 campaign readies for launch this summer (see story, page 7), the former Boomtown Rats frontman is pursuing interest from none other than the Catholic Church. Geldof, who is affectionately referred to as "Saint Bob" in the British tabloid press, has approached Pope Benedict XVI to take part in his music-oriented campaign against poverty. "I wrote to him, and we'll see. I think he should show up. I think it should be his first gig," Geldof quipped during a May 31 press conference in London. Rome, along with London, Philadelphia, Paris and Berlin, will host Live 8 concerts July 2 as part of an initiative to pressure world leaders into making Africa a key issue for discussion at the upcoming G8 summit. Geldof welcomed the pontiff as a man who "sang the song of the poor" for many years—in a "theological sense."

—Lars Brandle

HAVE A DANCE FOR HEALTH

Robin Pelka—who has held posts at key dance/electronic labels like Logic and Subliminal—was diagnosed with cancer last year. In the midst of her chemotherapy treatments, Pelka, 30, and her mother, Stacey, have founded Have a Dance for Me (hadfm.org), primarily to educate people about cancer through music events, concerts and benefits for established cancer organizations. Track hears that HADFM's first fund-raiser is scheduled for June 17 at New York's Crobar club, with DJ Sander Kleinenberg manning the turntables.

—Michael Paoletta

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Island Def Jam Music Group in New York appoints **Greg Thompson** executive VP of promotion. He was executive VP of sales and marketing for IDJ. IDJMG also promotes **Mitch Imber** to senior VP of sales and marketing. He was senior VP of sales.

Universal Classics Group in New York names **Bob Kranes** director of marketing of classical crossover music. He was director of marketing and product management at **Sony Classical**. UCG also names **Patricia Barry** senior director of creative services and production. She held the same position at **Zomba Label Group**.

Moraine Records in Nashville names **John Vick** director of artist development. He was in sales at country radio station **WSM** (the Wolf) Nashville.

PUBLISHING: SESAC in Nashville promotes **Dennis Lord** to executive VP. He was senior VP of business affairs.

Famous Music Publishing in Los Angeles promotes **Stacey Palm** to senior VP of film and television music. She was VP.

Disney Music Publishing in Burbank, Calif., appoints **Julie Enzer** senior VP. She was VP of music business and legal affairs at the **Walt Disney Co.**

The Canadian Music Publishers Assn. in Toronto names **Catharine Saxberg** executive director. She held the same title at the **Radio Starmaker Fund**.

HOME VIDEO: Buena Vista Home Entertainment in Burbank, Calif., names **Steven Dahl** senior VP of operations. He was VP of logistics at **Mossimo**.



RETAIL: BandMerch in Los Angeles names **Kirsti Payne** director of licensing. She was director of product development at **Paramount Pictures**.

DISTRIBUTION: Burnside Distribution in Portland, Ore., promotes **Jill McNamara** and **Keith Westmoreland** to co-directors of marketing. McNamara was marketing assistant and Westmoreland was in-house marketing and sales.

RELATED FIELDS: MusicNet in London appoints **Blair Schooff** director of partner and label relations. He was executive director at **AOL Music UK**.

Send submissions to shan@billboard.com.

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