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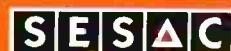
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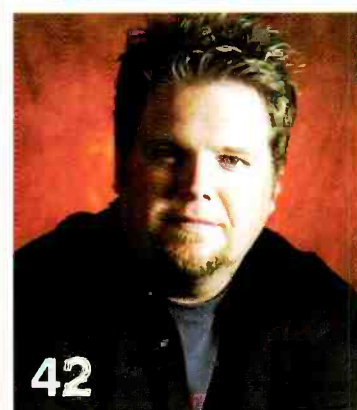
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>> *Billboard's* entertainmentlawweekly.com has all the global music, film, radio and TV legal news and business deals that industry professionals need to know.

RIGHT: Toby Keith educates *Billboard* on "Honkytonk University," his new album on DreamWorks.

Photo: Kevin Mazur/WireImage.com

OPINION

EDITORIALS | COMMENTARY | LETTERS

Record Club Settlement Is A Copyright Fright

BY PETER PRIMONT

The proposed settlement in the Ory case—the class action against the two big record clubs—with its new licensing scheme for the clubs, is as startling and unsettling a piece of prose as I have read in years. Like a Stephen King novel, it offers another stomach drop with each turn of the page. And like a Stephen King novel, if you haven't read it, you really should.

The first scary thing is that the lawyers pushing the proposed settlement through are on the plaintiffs' side. These lawyers are acting nominally on behalf of songwriters and publishers; they are fighting for us. When you see the settlement they have proposed, you will see why I am frightened to have these guys on our side.

I have spoken to many publishers, writers, managers and attorneys and have yet to find one who thinks the settlement extracted in our name is a good idea. Most notably, veteran artists' attorney Bob Donnelly says, "For decades the record clubs have defied the Copyright Law by not directly licensing compositions or paying the minimum statutory rate. This settlement rewards this bad behavior by allowing them to continue to avoid the same music licensing obligations that apply to every other aspect of the music industry."

The second scary thing to leap out of the closet is that this is a "negative option" scheme. The record clubs will post on a special Web site the license they feel like getting. If, within 30 days, the rights-holders have not found out about it and objected in writing, the proposed license becomes an actual license.

Attorneys general in many states have opposed negative options in lots of industries, and with good reason. They are fundamentally unfair. They shift the bur-

den for ensuring legal licenses to the rights-holder, effectively making any license to your property legal unless you do something about it.

But wait—it gets scarier. The negative option is guaranteed only for a sole owner. If a song has more than one owner, then they all have to object in writing, or the license is valid. Of course, multiple owners have always had the right to grant nonexclusive licenses, but this is worse. In this case, you could be stuck if your co-owner is just lousy at paperwork. Do you know anyone in publishing who is, um, not the best at the paperwork thing? I know a couple.

Still another scary thing: The settlement will apply to anyone in the plaintiff class who does not opt out, and the plaintiff class includes anyone the record clubs have diddled in the past—whether or not they realize it. That's a lot of people and companies, many of whom don't even know about the settlement and will, in a grotesque irony, be saddled with giving this huge boon to the record clubs by the fact that the record clubs did them wrong.

What's more, if you want to opt out—the citizen's standard defense against lousy class-action settlements—your opt-out will not count, the documents claim, unless you list all of the songs you control that the clubs misused! This is a huge task and, in many cases, may not be possible. And this comprehensive list has to be filed with the court before June 24. It is an absurdity.

On second thought, this settlement is more like a low-end horror movie than a Stephen King novel. All those monsters, and what do we get for it? A cash payment of \$6.5 million. Yes, that's an "m." The lawyers get about a third of it. The amount is so derisory it convinces me the lawyers are not selling us out on

purpose. If they were, they could have gotten a lot more dough than that.

As we know from other battles in our industry, settlements can take on lives of their own, lasting decades and penalizing people not even born when they were signed. And in this case, it is un-



necessary. Congress long ago created a licensing scheme under which the record clubs can get all of the licenses they want. It is called the compulsory mechanical license, and if we publishers and songwriters are paid the statutory rate, we cannot say no. If the clubs don't like the rate, that is another discussion.

We have retained counsel to try to shove this monstrosity back in the closet. But just to be clear, as an independent music publisher representing more than 50,000 copyrights, on behalf of ourselves, our affiliated companies, our writers, our co-owners, and in any role in which any of our companies or employees have any legal say whatsoever as to the licensing of any musical work, we hereby repudiate this settlement in its entirety. We will have no part of it, and we urge you all to do the same. ●●●

Peter Primont is CEO of Cherry Lane Music Publishing.

Coldplay Is Not A Stock Play

"Shouldn't Coldplay be grateful to EMI's shareholders for investing in the company?"

The question was asked of this writer by a CNN International journalist hosting a business show in London.

It's a strange question. A barrel of oil would never be expected to be grateful to Exxon stockholders, nor would a Boeing plane flown by Continental be asked to thank the airline's investors.

Why should the well-being of shareholders of publicly traded record companies be a matter of concern to artists? Unfortunately, the CNN reporter's

question reflects a view that is common in the investment community—and that reveals a lack of understanding of the creative process.

Creating music is a complex task. Similarly, predicting commercial success for any musical work is a tough call. Many have tried, but so far no one has come up with the proper formula.

That's why the music business is so unpredictable—and so interesting. Unlike barrels of oil, artists are not commodities.

Yes, artists have egos. Yes, they have creative highs and lows. Yes, the cre-

ative process can drag on.

Of course, no one wants to wait 10 years for an album to be delivered (Guns N' Roses, anyone?). But if an artist needs time to get a project right, in most cases it pays in the end to provide that time.

And the shareholders? They should concentrate on whether the company has the right management to drive the business; the proper processes in place to identify, attract and nurture artists; and the structure to market those artists.

Then leave the artists free to create.

—Emmanuel LeGrand

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Tuesday Twosome
White Stripes are among
the hot June 7 releases



Where's Bruce?
Veteran DJ Bruce Morrow
gets flipped for Jack



Ecko At Play
Sportswear superstar
enters the videogame biz



Managing Change
A Q&A with Comcast-
Spectacor's Peter A. Luukko

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JUNE 18, 2005

UpFront

LATIN BY LEILA COBO

Reggaetón Star Calderón Leaps To Atlantic

Reggaetón, the hot Latin rap/reggae phenomenon, is crossing over into the mainstream with the signing of Tego Calderón to Atlantic Records.

Calderón, who first came to public attention with his 2003 album "El Abayarde," has inked a deal with Atlantic via a partnership with his own label, Jiggiri Records. Calderón will be the first Jiggiri artist to be released on Atlantic. Moreover, he will be the first Spanish-language act signed to Atlantic to release a predominantly Spanish-language album.

"We will try to delve a little in English, but it won't be something too obvious," says Calderón, whose album will include collaborations with Don Omar, Eddie D and at least two major English-language urban acts. "It's not like we're trying to make that much sought-after crossover. I don't want to force things. My Latin audience has taken me to where I'm at, and I don't want to seem like an ingrate."

Calderón is putting the final touches on the album, which is slated for an October release and will carry English and Spanish titles—"The Underdog" and "El Subestimado."

It will be treated and promoted like a major Atlantic Records release, Atlantic co-chairman/COO Craig Kallman says, regardless of the language.

"Tego is someone whose own life and music has such a depth of understanding as an artist, culturally, socially, politically, and, to me, he is the most respected figure in the reggaetón movement," Kallman says. "This album, as a body of work, will be such an important statement to the entire movement."

Although **continued on >>p8**

RETAIL BY TODD MARTENS and ED CHRISTMAN

Antonelli To Exit RED; Labels Await Successor

RED Distribution president Ken Antonelli resigned June 3, raising concern among executives at the indie labels distributed by the Sony BMG subsidiary.

Executives at more than 10 imprints contacted by *Billboard* expressed support for the way RED had been run under Antonelli and a strong desire that the distributor continue to operate autonomously from Sony BMG.

"Ken got stuff done" says Steve Reddy, owner of RED-distributed Equal Vision Records. "I'm not a big fan of change when I think something is working right."

RED, which distributes ap-

proximately 40 labels, has a U.S. market share of nearly 2%, making it the No. 1 indie distributor.

Rumors of change at RED have been circulating for months. As part of the 2004 Sony-BMG merger, the companies' distribution arms were consolidated under the new Sony BMG Music Entertainment Sales umbrella. Antonelli, who had reported to top Sony brass, began reporting to Sony BMG Sales Enterprise co-presidents Bill Frohlich and Jordan Katz; sources familiar with the three say there was friction in the relationship.

In addition, RED CFO Mitch

Wolk exited the company in late April.

The departures of Wolk and Antonelli and the lack of official word from Sony BMG concerning RED's future have fueled speculation that significant changes are afoot for the indie.

"I just wish Sony BMG would announce what they're doing," one indie label executive says.

But sources close to Sony BMG say the major still **continued on >>p8**

The next album by **TEGO CALDERÓN** will be treated as a major release by Atlantic Records.

(Photo: Rahav Segev/Retna)

>>>BLUNT MESSAGE ON PIRACY

Mounting frustration over losses of the U.S. copyright industries in Russia and China—the record industry estimates that it lost \$412 million and \$202 million in those countries last year, respectively—prompted a visit from Secretary of Commerce Carlos M. Gutierrez. The U.S. official traveled to St. Petersburg, Russia, and Moscow and then to Beijing between May 28 and June 4 to discuss the Bush administration's fair trade agenda, delivering the blunt message that the United States will no longer tolerate lax intellectual property enforcement. —*Bill Holland*

>>>SALES SURGE FOR TONY CHAMPS

Retailers are predicting big sales spikes for the cast recording of "Monty Python's Spamalot" following the show's best musical win June 5 at the Tony Awards. The Decca Broadway set is already the highest-charting cast album since 1996's "Rent." "Since the awards, it's tripled from last week's sales," Musicland spokeswoman Laurie Bauer says. Trans World Entertainment digital merchandise manager Jerry Kamiler expects the title to double in sales for the chain and predicts the same outcome for the Nonesuch cast recording of "The Light in the Piazza," which took home six Tonys, including best score for composer Adam Guettel. —*Margo Whitmire*

>>>RIAA CHIEF TO DELIVER NARM KEYNOTE
Recording Industry Assn. of America chairman/CEO Mitch Bainwol will deliver the keynote address

continued on >>p8

at the 47th annual National Assn. of Recording Merchandisers convention Aug. 11-14 in San Diego. At the event, Quincy Jones will be presented with the NARM Chairman's Award for sustained creative achievement. The organization also announced the nominees for its merchandiser of the year awards (see story, page 14).
—Ed Christman

>>>BILL GRAHAM PRESENTS SPINS OFF NEW COMPANY

Promoter Bill Graham Presents has been split into two promotion firms—Bill Graham Presents and Chuck Morris Presents—within the Clear Channel Music Group. BGP will handle concerts in Northern California, Oregon, Washington, Idaho and Montana. CMP will focus on promoting events in Colorado, Utah and Wyoming.
—Jill Kipnis

>>>ITUNES IN JAPAN?

Industry insiders gave conflicting reactions to reports that suggest Apple Computer will launch its iTunes Music Store in Japan in August. Protracted negotiations between Apple and local labels over pricing are understood to be the main reason for delaying the launch.
—Steve McClure

>>>BASEBALL HITS THE ROAD

Attendees of the upcoming Vans Warped tour can immerse themselves in music and baseball thanks to Major League Baseball Properties' MLB Road Show. The show—which also stops June 10-12 at the Bonnaroo festival in Manchester, Tenn.—includes pitching and batting cages, videogame kiosks highlighting 2K Sports' "MLB 2K5" and live baseball game broadcasts.
—Jill Kipnis

>>>MANAGEMENT FIRM HEARS NEW TUNE

Sports and entertainment management group Octagon is expanding into the music business. The **continued on >>p10**

UpFront

CALDERÓN (cont.)

from >>p7

Kallman says the explosion of the reggaeton movement will be a helpful sales and promotion driver for Calderón's album, his commitment to Calderón precedes the current interest in the genre.

The self-managed Calderón first met Kallman after playing a concert at the United Palace Theater in Washington Heights, a heavily Hispanic section of New York, more than two years ago.

At that point, he had already released his first, and only, studio album, "El Abayarde," on indie label White Lion. BMG later picked it up for distribution.

Since then, Calderón has gained prominence thanks to myriad collaborations and to a highly visible Hennessy campaign that has featured his face on billboards and magazines nationwide.

Perhaps more important, in a reggaeton world dominated by computer-generated beats and loops, Calderón stands out for

his musicality, his use of real instruments and how he blends many Latin rhythms together, from salsa to jazz.

Although many majors approached Calderón, he says he signed with Kallman because of their relationship.

"He hasn't been after me only since 'La Gasolina' made it to the clouds," Calderón says, referring to the hit song by Daddy Yankee. "He has always had the same impetus, the same respect; he understands the music and understands what I am and what I'm not to this genre."

Although sister Latin label Warner Music Latina may help with promotion matters, "The Underdog" will largely be worked in-house, and Atlantic has hired a new Latin team that includes A&R VP D'mingo Ramos.

Sources say other major, mainstream labels, including Interscope, are now courting major reggaeton acts. •••

ANTONELLI (cont.)

from >>p7

siders RED an important asset and wants to follow through on Antonelli's plan to have RED handle more international repertoire. A source at Sony BMG tells *Billboard* that the company "is in the process of increasing RED's marketing and sales capabilities as well as publicity and promotion in new-media areas."

In the meantime, distributed labels are left to prognosticate. "I don't foresee RED getting folded into Sony BMG," Metal Blade president Michael Faley says. "I don't think they can deal with consolidation of three different distribution networks. I think it's easier just for Sony BMG to put someone in place that they're familiar with."

Militia Group founder Rory Felton also predicts RED will remain autonomous. "People can speculate all they want, and we had a long talk with [RED senior VP of product development] Alan Becker. The sales staff seems to be staying intact, and they do the grunt work."

Antonelli's departure caused concern for at least one label head, however. Tony Brummel, founder and president of RED's

top-selling label, Victory Records, said in a statement: "Victory's key relationships at RED were with people that are no longer there. Victory has no relationship with anyone at Sony BMG." The label's deal with RED is up at year's end.



Indies give high marks to RED under **KEN ANTONELLI.**

Most labels are taking a wait-and-see approach. Reddy says Equal Vision will likely renew with RED when its deal is up in early 2006.

No replacement for Antonelli has been named. Sources close to the executive say he will stay at RED through the transition. •••

RETAIL BY TODD MARTENS

A Real Super Tuesday

Retailers Hope June 7 Releases Heat Up Summer Sales

June 7 releases from Coldplay, the Black Eyed Peas, the White Stripes and Shakira have kept music retailers busy, with buyers and owners at stores across the country reporting that the week is on course to be one of the year's best.

At the Virgin Entertainment Group North America, the chain had its strongest day of the year

catalyst to turn things around, and some are pinning their hopes on the June 7 releases.

Coldplay's "X&Y" (Capitol) should sell between 650,000 and 700,000 copies, according to projections based on first-day numbers from key retailers. EMI shipped 1.6 million units in the United States.

At Virgin's Times Square out-

"Get Behind Me Satan" (V2), which is expected to tally between 150,000 and 170,000.

Shakira's "Fijación Oral, Volumen 1" (Epic) is also tipped to move between 100,000 and 150,000, despite the fact that Ritmo Latino, the country's largest Latin music retailer, wasn't supporting the album (see story, below).

Mike Camacho, GM of Chicago's Tower outlet on Clark Street, says the releases have given his store its best midnight sale in recent memory. "The days of having hundreds of people out here at midnight are gone," he says. "This Monday was like the old days."

Now retail is counting on June 7 and the following Tuesday, which sees albums hitting stores from the Foo Fighters and Backstreet Boys, to carry them through the summer.

John Henderson, head buyer at Vintage Vinyl in St. Louis, is not worried yet. "Coldplay and the White Stripes have traditionally been longtime sellers," he says. "These are not first-week phenoms." •••

Additional reporting by Ed Christman in New York, Leila Cobo in Miami and Geoff Mayfield in Los Angeles.



At Virgin Megastore in Times Square, EMI staffers encouraged customers to buy Coldplay's "X&Y" by handing copies to them as they entered the store.

June 7. "We are comparing it against the day U2 came out last November," VEGNA senior product manager Jerry Suarez says. "And while yesterday was a little lower, that was holiday time and this is June."

Album sales are down 8.3% year to date, compared with 2004. Of the first 22 weeks of 2005, only six have bested sales totals for the same week in the prior year. The industry has been looking for some type of

let, EMI Music Marketing had two staffers from its Northeast branch, David Wenger and Noel Largess, sporting "X" and "Y" T-shirts. The two were handing the album to customers as they walked into the store, urging them to take it to the register.

Sales executives are projecting the Black Eyed Peas' "Monkey Business" (A&M/Interscope) to debut with approximately 200,000 units, followed by the White Stripes'

LATIN BY LEILA COBO and BILL WERDE

Ritmo Refuses Shakira Set

Shakira's new album, "Fijación Oral, Volumen 1," may break sales records. But it will not be with the support of Ritmo Latino. The nation's largest Latin retail chain is not selling the album in most of its 42 stores, instead handing out fliers that say the Colombian songstress and her label, Sony BMG Norte, have forgotten the star's Latin roots.

"We supported her from day one," Ritmo Latino president David Massry says. "Now that she's a crossover superstar, Sony and Shakira have very little memory."

The Ritmo executive says he is particularly upset that Shakira and her label would not schedule an in-store appearance. "They aren't giving any Latin chain an in-store," Massry notes.

Shakira was unreachable for comment, and executives at Sony BMG Norte issued a statement: "We value our longstanding relationship with Ritmo Latino and look forward to continuing our work together in serving Latin music fans."

Shakira's in-stores at Virgin Megastore June 8 in New York and at FYE June 9 in Miami were mobbed. At press time, "Fijación Oral" was expected to sell more than 100,000 first-week copies, and was poised to break Ricky Martin's first-week

sales record for a Spanish-language album in the United States. Martin sold 65,000 copies of "Almas Del Silencio" in its first sales week in 2003.

Ritmo has canceled its planned order for 20,000-30,000 copies of "Fijación Oral," according to Massry, instead ordering a small number for Ritmo's

newer stores. Enquiring fans receive a flier (see image) that translates in part, "Shakira and Sony Music do not support the Latin community in the USA."

Sources at Sony BMG Norte say Shakira wanted to do the in-store, but there was a scheduling conflict, and that the label tried to offer Ritmo other promotions. A source familiar with negotiations between Ritmo and Sony BMG Norte says that Massry wanted a \$2-\$3 discount on his wholesale price. But Massry says that only an in-store—now or promised for Shakira's next album—will get "Fijación" back on shelves.

The Ritmo exec notes that Universal Music's Latin crossover stars Paulina Rubio, Enrique Iglesias and Marc Anthony promoted their last albums at his stores, but that Sony declined to schedule an in-store for either Martin's or Shakira's last albums. "The fliers speak for themselves," Massry says. "Sony Music and Shakira are not supporting the Latin community." •••



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Live 8 Under Attack

Critics Cite Concerts' Lack Of African Artists

LONDON—As Bob Geldof continues to rally artists and lobby world leaders to relieve African debt, his Live 8 initiative has come under attack for not featuring African musicians in its concert series.

"This initiative is just incredible," Island Records founder and Palm Pictures chairman Chris Blackwell says. "Geldof and his friends deserve a major accolade for pulling it off again. What a fantastic opportunity to expose African music—but where are the African artists?"

Irish rocker, activist and Live Aid founder Geldof launched Live 8 on May 31, announcing plans for five free, simultaneous, outdoor concerts to take place July 2 in five countries (*Billboard*, June 11).

Blackwell is among several industry figures who have pointed out the absence of African artists. The only one scheduled to perform at Live 8 is Senegal's Youssou N'Dour, at the Paris show.

"It is ridiculous not to have African artists when it should be such an easy thing to fix," says Nick Gold, founder of the World Circuit label, which counts Malian guitarist Ali Farka Toure among its acts.

Leading the initial charge against Live 8 was U.K. broadcaster Andy Kershaw, a presenter at Live Aid 20 years ago. Writing in British daily *The Independent*, Kershaw said the attitude of Live 8 organizers was "condescending" toward African artists. He added, "To have such a striking absence of African artists on the bills for five concerts which are supposed to support and draw attention to Africa is a disgrace." He was not available to comment.

Live 8 organizers hope the concerts will raise awareness of poverty in Africa ahead of the G8 summit, to be held July 6-8 in Gleneagles, Scotland. A sixth Live 8 concert has been scheduled for July 6 in Edinburgh, Scotland, with performers including Travis, Annie Lennox, Snow Patrol, Dido, Texas and the Proclaimers.

Blackwell says he does not want "to put any negative vibes on this initiative" but

adds that African artists should have been part of the planning process. He cites such artists as Palm Picturesigned Baaba Maal, from Senegal, as "very much involved in African causes."

"I spoke to Geldof," Blackwell continues. "He said he was going for the biggest-selling artists around the world. That's his main criteria."

However, other critics contend that though booking top sellers might have been a priority for the London and Philadelphia concerts, the Paris, Berlin and Rome lineups include local artists who are not necessarily well-known outside their home country.

They say organizers could have enlisted such acts as Cheb Mami, Khaled, Rachid Taha and Souad Massi from Algeria; Salif Keita, Mory Kanté and Tinariwen from Mali; Thomas Mapfumo from Zimbabwe; Manu Dibango from Cameroon; and Ladysmith Black Mambazo from South Africa.

"If people from Africa are excluded from these concerts because they are not having global reach—and it also depends how you define global—then when would

they have it?" Gold asks.

Ian Ashbridge, founder and co-managing director of leading U.K. world-music label Wrasse, points out that the 1985 Live Aid concerts were fund-raisers, so the lineup had to appeal to as many people as possible. In contrast, Live 8 is intended to raise awareness, not money. "It is about politics," Ashbridge says, "and you have to be careful about how you present the message."

He believes the lack of African performers erodes the event's credibility: "If they had a Baaba Maal or a Femi Kuti talking about African issues rather than white, middle-class Western boys, it would have made a difference."

Live 8 promoter Harvey Goldsmith agrees that having African acts performing at the concerts "might enhance the message." However, he adds, "We do not need to be politically correct—we need to get the message over, and we'll get the message over any

way. We support a continent that is dying. That's what we are doing."

Goldsmith says additions to the lineup will be announced June 13, but the list is not likely to include African artists. ●●●

GLOBAL BY LARS BRANDLE and BRIAN GARRITY

Sanctuary Explores Business Options

LONDON—Having established a haven for artists seeking to revive their careers, the Sanctuary Group is itself looking for a new home.

The London-based independent music company—which has helped relaunch the careers of Morrissey, Robert Plant and Alison Moyet, among others—is considering a possible buyout.

"There have been preliminary talks, which may or may not lead to an offer or a further business opportunity," the

publishing, book publishing, visual entertainment and merchandising. It also owns a number of catalogs, including Castle and Trojan.

"They've got a model which will appeal to a bigger company," one London-based analyst says.

The recently floated Warner Music Group, U.K. public company EMI Group and Sony BMG, with which Sanctuary has an international licensing agreement, have been mentioned as possible suitors. Each company declined to comment.

Some industry observers have poured cold water on interest from music rivals, suggesting venture capitalists were most likely in the hunt.

"The majors may be good at selling product, but what they're not good at is managing artists, dealing with all the merchandising and the live music agencies," Bridgewell Securities analyst Patrick Yau says.

Some speculate that Sanctuary will spin off its recorded-music divisions, which, thanks in part to the notable resurrection of Morrissey's recording career, generated earnings of £18.9 million (\$34.5 million) from a group total of £24.8 million (\$45.3 million) in the year ended Sept. 30, 2004. Morrissey's "You Are the Quarry" has sold more than 1 million units since its release on the affiliated Attack label last year.

On the management side, Sanctuary handles Iron Maiden, Beyoncé, the Who, Guns N' Roses, Jane's Addiction, Elton John and many others.

Financing for the company's acquisitions in recent years has come from equity issues, increases in bank debt and a convertible loan note issue. Credit Suisse First Boston (Europe) acts as Sanctuary's broker and financial adviser. HBOS is its bank.

Sanctuary's largest shareholder is Dutch TV producer John de Mol, whose Talpa Capital has a 19.42% stake in the company. ING Bank and Fidelity Investment Manager each control more than 10%. Co-founders Taylor and Smallwood each control stakes of around 3.4%.

A Sanctuary spokesman says an announcement would be made "as appropriate and in due course" and declined to comment further.

"It's sad," Tilbian says of Sanctuary's potential sale, "because they had something unique." ●●●

>>> ON THE PROWL FOR P2P STREAMS

Peer-to-peer radio pioneer Mercora has introduced a new Internet search tool, Mercora Music Search, designed to find music being streamed anywhere on the Web. Mercora hopes to index the streaming music feeds available online and make them available for real-time search, like a Google for streaming music. Currently, the tool is limited to the music streams on Mercora's own P2P streaming network.

—Antony Bruno

>>> GRAMMYS' L.A. ENCORE

The Grammy Awards will return to Los Angeles' Staples Center for the 48th annual ceremony. The Feb. 8, 2006, event will air live on CBS for the 33rd consecutive year. Nominations in 108 categories will be announced Dec. 7.

—Barry A. Jeckell

>>> MUSICNET TO POWER STORE FOR PORTABLES

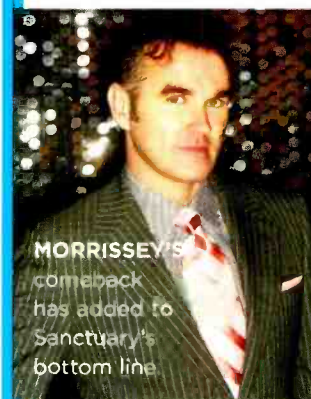
MusicNet will power a new digital music service from MusicGremlin, a New York-based developer of direct-to-device wireless music technology. MusicGremlin's technology is designed to allow consumers to purchase, download and share music wirelessly through digital audio players. Devices supporting the technology are expected in the second half of this year.

—Brian Garrity

>>> U.K. FANS HOT FOR COLDPLAY

Coldplay's "X&Y" has exploded out of the box in the band's home market, Britain. The album sold more than 150,000 copies June 6, its opening day of sale in the United Kingdom, according to industry-sanctioned sales data.

—Lars Brandle



MORRISSEY'S comeback has added to Sanctuary's bottom line



YOUSSEU N'DOUR is the sole African artist who will appear at Live 8.

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INDIES BY TODD MARTENS

Digital Tops AAIM Agenda

Trade Body Launches With Rose At Helm

Digital distribution will be one of the first issues tackled by the nascent American Assn. of Independent Music.

So says acting president Don Rose after digital distribution proved to be a "hot button" topic for many of the 125 labels that attended AAIM's founders conclave June 6 in New York.

The meeting served to formally launch the trade body, which, according to Rose, will tackle any situation in which music from an independent label is valued less than that from a major.

Independents have long complained that their payments from such digital distribution services as Apple Computer's iTunes are lower than those given to the majors.

"Everyone believes the digital realm will become a larger piece of the overall revenue pie, and now is the time to establish principles of fair treatment before precedents are set," Rose says.

AAIM is the first trade body dedicated to the indie sector since the Assn. for Independent Music dissolved last year. Unlike AFIM, which included distributors, AAIM is a label-centric advocacy group modeled after Britain's Assn. of Independent Music.

AAIM's interim board members are Bar None Records owner Glenn Morrow, Beggars Group CEO Lesley Bleakley, Roadrunner Records senior VP/GM Doug Keogh, Lookout Records co-owner Molly Neuman, Thirsty Ear president Peter Gordon, Tommy Boy Records owner Tommy Silverman andTVT Records president Steve Gottlieb.

Rose says AAIM hopes to hold elections in September, at which point board positions and the presidency will be finalized. The group is offering independent labels one- or two-year memberships. Rose says rates will vary and will be based on a label's Nielsen SoundScan 2004 market share.

In the coming weeks, Rose says, AAIM will begin offering

an associate membership for non-labels in the independent sector. Associate members will not have voting power.

AAIM intends to open a New York office in coming months. Additionally, Rose says a West Coast meeting similar to the June 6 session is in the works. Silverman adds that AAIM may form regional committees and is also considering forming a separate committee for each genre of music.

The AAIM board enlisted executive search firm Hudson Gain in its search for a leader. Hudson Gain president James Celentano says nearly 200 candidates were considered before the appointment of Rykodisc founder and former CEO Rose.

From his label days, Rose knows the frustrations indies can face. He remembers an instance when Rykodisc developed a "half-a-million-dollar marketing campaign" to launch a single that featured one of the industry's "major artists." After meeting with a "major music video outlet," Rose says, he was told the single would not be played because it was on an independent label.

"My jaw dropped," he recalls. "I picked myself up and walked out, and I felt if there was ever a way to redress this situation in my lifetime, I would jump at the opportunity. I believe I have the opportunity."

Lookout's Neuman says AAIM is about much more than leveling the playing field between majors and indies, pointing to a lack of affordable health care. "It's about anything that can help a label run better," she says, "and hopefully save a label money."

SpinArt president Jeff Price says he has already joined AAIM. "If the Beggars Group or TVT steps forward and creates something that will benefit them, it will benefit me," he says. "I'm excited to hitch my little car on that big train."

RETAIL BY BRIAN GARRITY

EMI To Test Copy-Protected CDs In U.S., U.K., Other Markets

EMI will begin commercial testing of copy-protection solutions in the United States and the United Kingdom in the coming weeks, *Billboard* has learned.

The move is a preamble to a more aggressive copy-protection push set for later this year, when the majority of its new titles will be released on secure discs.

"We see this as one step towards reducing part of the problem with piracy from peer-to-peer file sharing," says Richard Cottrell, senior VP of global content protection for EMI.

transferred to compatible portable devices.

Earlier EMI copy-protection tests, which have seen the distribution of more than 127 million discs worldwide since 2001, have barred users from ripping CDs and made discs incompatible for playing in computers.

EMI executives say the aim now is to equal the rights consumers already enjoy with digital download services.

In the technology EMI will test this summer, users will be able to rip a full disc one time per computer, burn any individual track seven times,

sion in the States, the United Kingdom, Canada, France and Japan; SunComm in Australia and New Zealand; and Sony DADC in Germany.

Acts including Switchfoot, OK Go, Idlewild, 30 Seconds to Mars, Ryan Shupe and Czarnok are among those scheduled for inclusion in both the U.S. and Canadian trials, set to kick off July 19. Shelby Lynne and Al Stewart will be featured in the U.K. trial, which starts June 13.

A significant caveat to EMI's plan is Apple Computer's current lack of copy-protection support. Users of the iPod—

copy-protection solutions, and that he is confident the issue will be resolved. But for Apple and the majors, this is a long-standing stalemate. Sony BMG is similarly at odds with Apple; its most recent releases from Velvet Revolver, Amerie and Kings of Leon were non-transferrable to iPods, because of copy protection. Currently, Universal Music Group and Warner Music Group have not announced copy-protected releases.

Analysts say they expect Apple and the recording industry to ultimately come to terms on a deal. The question is how contentious the negotiations will be. Goodman says: "The labels have more leverage to get Apple to license their DRM than anybody else does because ultimately iTunes is dependent upon them."

However, some labels are ready to move ahead with copy protection, with or without Apple.

"Apple could flip a switch tomorrow and tracks [from secure discs] would be transferable to iTunes. This is not our problem. It is Apple's problem," Thomas Hesse, president of global digital business for Sony BMG, told *Billboard* in a recent interview. "If Apple decides that the buyers of iPods should not be allowed to rip CDs into their systems, that is what the buyers of iPods should know. That's a consumer decision."

"This is one step towards reducing part of the piracy problem."

—RICHARD COTTRELL, EMI SENIOR VP OF GLOBAL CONTENT PROTECTION

The company has experimented in other territories with discs that block consumers from unfettered ripping and burning of CDs, but this summer will mark the first time EMI will deploy the technologies in all major markets in North America, Europe and Japan.

The newest generation of copy-protection solutions allows users to rip digital rights management-wrapped files to their computer that can be copied on a limited basis and

and make up to three full copies of each album. All burned discs will be sterilized, meaning that it will not be possible for consumers to make copies of the copy.

"We think that [scenario] is reasonable," says Adam Klein, executive VP of strategy and business development for EMI. "Outside of that, someone is trying to be a bit more entrepreneurial with our assets than we think is appropriate."

EMI will use three companies in the coming trials: Macrovi-

who currently make up about 70% of legal, digital music consumers—cannot transfer music from secure discs to their portable players. So far, the discs only work with devices that use Microsoft's DRM. Apple declined comment.

"For this to succeed they need Apple's cooperation," says Mike Goodman, senior analyst of media entertainment and strategies at the Yankee Group.

Cottrell says EMI is actively lobbying Apple to support

Billboard, CTIA In Mobile Confab Pact

CTIA—the Wireless Assn. has selected *Billboard* as the exclusive provider of digital and mobile entertainment educational programming for its annual conferences.

As part of a multiyear partnership, *Billboard's* new Mobile Entertainment Content, Commerce & Applications conference (MECCA) will open CTIA's annual events, beginning Sept. 26 with the Wireless I.T. & Entertainment 2005 convention at the Moscone Center in San Francisco.

MECCA attendees will have access to the CTIA exhibit floor and keynote sessions as well as *Billboard's* customized, exclusive programming featuring executive-level panelists discussing the trends, challenges, business models and opportunities facing the wireless entertainment industry.

Sessions will examine the future of ringtones and mobile music, expectations for mobile film/TV, the growing market for mobile games, the emergence of branded entertainment and other issues.

"With over 2 billion mobile devices active worldwide by 2007 and 140 million wireless data users in the U.S. by 2008, wireless entertainment has the opportunity to be bigger than television, radio and online media," *Billboard* president/publisher John Kilcullen says.

MECCA and the partnership with CTIA are *Billboard's* latest steps to showcase the growing importance of mobile entertainment. In the last year, *Billboard* introduced a CTIA-endorsed ringtone chart and expanded mobile-industry coverage in the redesigned magazine and on the billboard.biz Web site. Next month it will launch a global mobile application featuring ringtones, news, charts and other music information.

"This partnership between CTIA and *Billboard* is a win-win for attendees to CTIA's events," CTIA president/CEO Steve Largent says. "*Billboard's* participation will greatly enhance the quality of an already fantastic event, undoubtedly raising the bar for all conferences to come."

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DIGITAL MUSIC BY ANTONY BRUNO

MSN Music Giveaway

Buy One, Get Five Free Downloads Through July 10

MSN has launched a promotional and advertising campaign for its MSN Music store, offering five free music downloads to anyone who purchases a track from the service. The campaign—and the freebie music—runs through July 10.

The “Meet MSN Music” campaign includes radio, print, Internet and billboard advertisements, featuring acts including Gwen Stefani, Shakira, Stevie Wonder, Beyoncé and Kaiser Chiefs.

Microsoft, which has spent liberally to market its products in the past, had done little to promote its store, launched in September of last year. Prior to this push, efforts had been limited to such MSN Internet properties as Hotmail and its instant-messaging client. When it introduced the store, Microsoft said it had no plans to follow Apple Computer’s marketing example.

“We deliberately rolled out the marketing slowly while gathering feedback from users to make sure the product was delivering what people wanted,” says Rob Bennett, senior director of MSN Entertainment. “We’ve gotten a ton of great feedback, our user satisfaction is extremely high, and we felt that now was the time

to start turning up the volume.”

Others feel the move is in response to an increasingly competitive digital music environment. Until recently, Apple was the primary evangelist for digital music, with its now-iconic silhouette ads.

With Internet bellwether Yahoo throwing its hat into the ring via an aggressively priced portable subscription service, and Real and Napster spending millions to market their own digital music stores and subscriptions, MSN may be feeling the heat.

The software giant is promoting its service throughout its own networks, as well as via Ticketmaster and CNET online. (Billboard.com is also running the ads.) The print campaign includes newspaper buys in New York, Los Angeles and Chicago, as well as Rolling Stone.

Radio spots will air in those cities and seven others, plus XM Radio and Music Choice. Other efforts include outdoor advertising and concert promotions.

“We’ve been saying for a while that there are a whole lot more of these services than could survive, and now you’re seeing what happens when people get desperate,” says Josh Bernoff, an analyst with Forrester Research. “You have to get

people to try these things out.”

Subsidies are becoming an increasingly popular method for companies to do just that. MSN is giving away five tracks; Real’s Rhapsody allows anyone to hear, but not download, 25 full songs for free each month; and Yahoo

edged sword for the music industry. “Nobody likes to have their products sold as a loss leader,” Bernoff says. “But labels want competition, and that means these types of things are going to have to happen.”

However, at least one label



is charging only \$6 per month during the public trial phase of its portable subscription service, compared with \$15 per month for similar services.

Analysts estimate these companies pay about 65 cents-70 cents per track for whole track downloads, so Microsoft may be losing as much as \$1.45 on the five songs it gives away for every 29 cents it makes.

Subsidizing music to capture mind share is a bit of a double-

source had nothing but praise for the MSN promotion. “If Microsoft is attracting new users by offering some interesting deals, it could help grow the market for digital music,” an EMI representative says. “Anything that’s going to help educate consumers about the options that are available in the market for consuming music is absolutely something we’re going to support. We’re thrilled to see it happening.”

RETAIL BY ED CHRISTMAN

NARM NOMS ANNOUNCED

NEW YORK—Many familiar names are among the finalists for this year’s annual awards from the National Assn. of Recording Merchandisers.

Among those in the running are Minneapolis-based Electric Fetus, which will vie for the small wholesaler of the year award for the sixth year in a row. Twist & Shout of Denver hopes to bring home the small retailer of the year award for the fifth straight year, and Troy, Mich.-based Handleman is looking to scoop up the large wholesaler award for the fourth straight year.

Brighton, Mass.-based Newbury Comics (in the medium-sized retail division) and Redeye of Haw River, N.C. (in the small distributor division), are going for the trifecta in their categories. Additionally, *Billboard* will be going for its second straight award in the related products and service supplier category.

Winners will be determined in a vote by the NARM membership and announced at the close of the annual NARM convention, to be held Aug. 11-14 in San Diego.

Here is the full list of nominees:

Large retailer of the year: Best Buy Enterprise, Richfield, Minn.; the Borders Group, Ann Arbor, Mich.; Target Stores, Minneapolis; Tower Records, West Sacramento, Calif.; Trans World Entertainment, Albany, N.Y.; and Virgin Entertainment Group North America, Los Angeles.

Medium retailer of the year: Bull Moose Music, Portland, Maine; J&R Music World, New York; Music Millennium, Portland, Ore.; Waterloo Records & Video, Texas; and Newbury Comics, Brighton, Mass.

Small retailer of the year: Electric Fetus, Minneapolis; Ear X-tacy, Louisville, Ky.; and Twist & Shout, Denver.

Large wholesaler of the year: Handleman, Troy, Mich.; Anderson Merchandisers, Amarillo, Texas; and Alliance Entertainment Corp., Coral

Springs, Fla.

Medium wholesaler of the year: Arrow Distributing, Streetsboro, Ohio; Baker & Taylor, Charlotte, N.C.; Galaxy Music Distributors, Pittsburgh; and Super D, Irvine, Calif.

Small wholesaler of the year: Scorpio Music, Trenton, N.J.; Urbanlife Music & Video Distribution, Alameda, Calif.; and Electric Fetus.

Large distributor of the year: EMI Music Marketing, Sony BMG Music Entertainment, Universal Music & Video Distribution and WEA Corp.

Medium distributor of the year: Koch Entertainment Distribution, Port Washington, N.Y.; Navarre Entertainment Media, New Hope, Minn.; and ADA, RED and Ryko Distribution, all in New York.

Small distributor of the year: Big Daddy Music Distribution, Kenilworth, N.J.; Burnside Distribution, Portland, Ore.; and Redeye Distribution, Haw River, N.Y.

Large supplier of the year: EMI Jazz & Classics/Blue Note & Angel Records; Island Def Jam Music Group; Universal/Motown Records Group; Interscope Geffen A&M Records; Rhino/Warner Strategic Marketing; Warner Bros. Records.

Medium supplier of the year: Concord Records, Beverly Hills, Calif.; Curb Records, Nashville; Shout Factory, Los Angeles; and Sanctuary Records Group North America, Verve Music Group and TVT Records, all in New York.

Small supplier of the year: Collectables Records/Gotham Distributing, West Conshohocken, Pa.; Oh Boy/Blue Plate Music/Red Pajamas, Nashville; Rykodisc, New York; Sub Pop Records, Seattle; and Victory Records, Chicago.

Related products and services supplier of the year: Almighty Institute of Music Retail, Studio City, Calif.; Case Logic, Longmont, Colo.; ICE Magazine, Santa Monica, Calif.; the Synergy Media Group, Denver; and the Billboard Information Group, New York.

RADIO BY PAUL HEINE

Two Major Oldies Stations Get Jacked

Radio audiences in New York and Chicago are getting to know Jack.

In a pair of surprise moves June 3 that riled listeners and sent storied DJs packing, Infinity Broadcasting flipped New York oldies institution WCBS-FM and similarly formatted WJMK-FM Chicago to the burgeoning Jack format.

Veteran programmer Dave Logan and former-Monkee-turned-morning-man Mickey Dolenz are among the casualties from the era-ending flip at WCBS, which had played oldies for 33 years.

An Infinity spokeswoman says it is looking for opportunities within the company or at new Internet-only stations launched to placate oldies fans in both markets for a slew of ousted personalities.

In New York, they include Bruce (Cousin Bruce) Morrow, who brought the Beatles onstage for their historic August 1965 Shea Stadium concert. He spent 13 years at WABC during its top 40 heyday before joining WCBS in 1982.

Also displaced from WCBS are afternoon personality Bill Brown, who had been with the station since 1969; 25-year New York radio staple Randy Davis; and part-timer Harry Harrison,

known as the “Morning Mayor” during his original 23-year stint with WCBS.

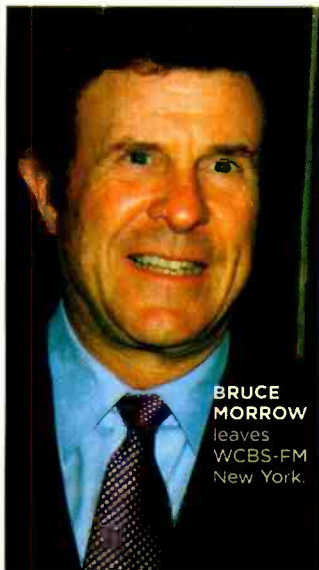
In Chicago, radio veterans Dick Biondi, Greg Brown, Paul Perry and Fred Winston are on the casualty list.

The Jack format is a reaction to rigid 300-song playlists that have given critics and competitors of terrestrial radio ample ammo. Jack offers at least four times as many songs from multiple genres and features cocky slogans like “playing whatever we want.”

Infinity, which first tried the Canadian-born format in July 2004 on KJJK Dallas, has recently converted signals in Los Angeles, Seattle, Baltimore and Buffalo, N.Y., to the format.

To look after its growing franchise, the company has promoted Dallas-based VP of programming Kurt Johnson to VP of Jack programming. Johnson continues to program KJJK and smooth jazz KOAI Dallas.

It is not clear whether the new Jacks will have any jocks at all. KJJK still operates without personalities nearly 11 months after its debut.

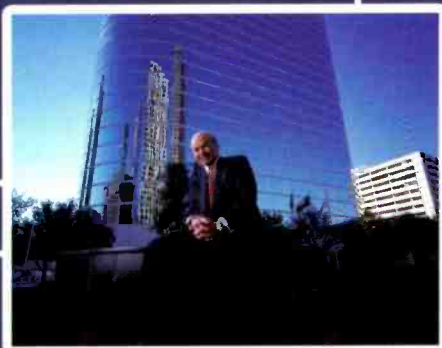


BRUCE MORROW leaves WCBS-FM New York.

Additional reporting by the *Billboard* Radio Monitor staff in New York.



HDNET MOVIES



HDNET FILMS DAY & DATE PREMIERES



MAJOR LEAGUE SOCCER



HDNET WORLD REPORT



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LEGAL BY SUSAN BUTLER

Clinton Recovers Master Recordings

After years of trials and tribulations related to George Clinton's masters, the godfather of funk has federal judges in Los Angeles and Nashville protecting his rights and recordings.

Clinton was awarded on June 2 sole copyright ownership of four Funkadelic albums he recorded for Warner Bros. around 1979. U.S. District Court Judge Manuel Real in Los Angeles concluded that Clinton did not assign sound-recording copyrights in "Hardcore Jollies," "One Nation Under a Groove," "Uncle Jam Wants You" and "The Electric Spanking of War Babies" to his former manager Nene Montes' company, Tercer Mundo.

Montes brought the suit against Ron Bremby, Bruce Peterson and Ramon Spruell, doing business as Assn. Parliament Funkadelic Members 73-81 (APF), and others. He asked for a judgment declaring ownership rights for the four albums and other relief.

The defendants brought Clinton into the case through a counterclaim. Montes apparently abandoned the suit, leaving APF and Clinton to battle over the masters.

The three-day trial without a jury focused on rights claimed by APF—business associates who were not Parliament or Funkadelic musicians—from five December 1981 written agreements that purported to be Clinton's copyright assignments to Tercer Mundo.

After years of various parties fighting over Clinton's music, this was the first time he had his day in court.

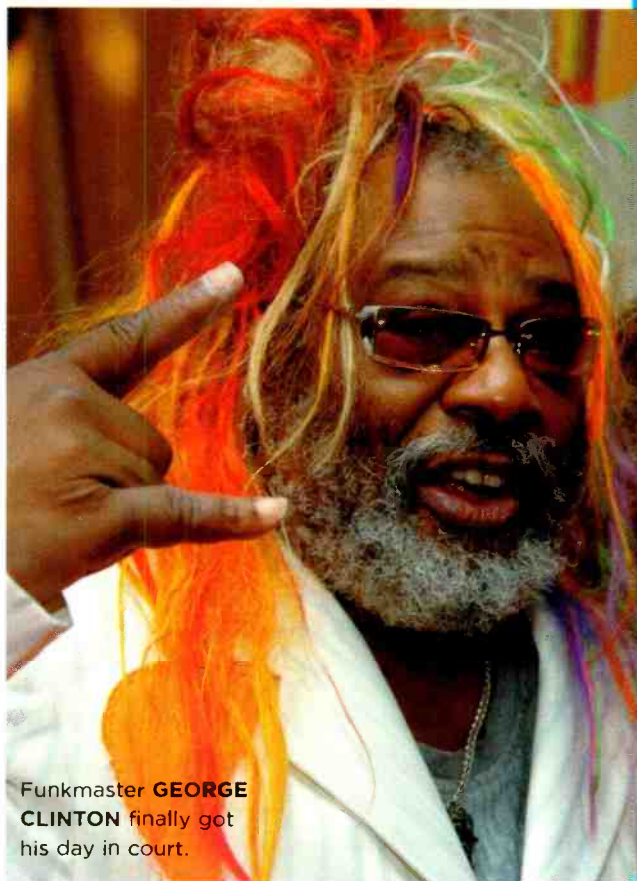
"I cried just to get into court," Clinton tells *Billboard*. "I told the judge the story just like it happened, and he understood it."

Clinton testified that he did not sign these agreements. His attorney, Don Engel with Engel & Engel in Atherton, Calif., argued that the documents did not state—nor was Clinton paid—any consideration for the alleged assignments.

Engel further argued that Warner Bros. owned the sound-recording copyrights when the albums were recorded. Clinton then entered a 1982 settlement agreement in

which Warner Bros. acceded that the copyrights would revert to Clinton if or when he could secure an agreement with a third-party distributor who would pay a 5% royalty override to Warner Bros. until the label received \$283,333.34.

APF claimed that Montes' company entered an override agreement in August 1982.



Funkmaster **GEORGE CLINTON** finally got his day in court.

Yet a Warner Bros. witness testified that the label did not receive or accept this agreement, Engel says.

The contractual condition was not met until Priority Records entered an override agreement in 1993, triggering the reversion to Clinton.

In addition to returning rights to Clinton, the court's order states that "the liens of the law firms are invalid and shall not be honored." This refers to APF purportedly granting to lawyers certain liens against the masters.

An attorney for APF says it intends to appeal the decision.

These albums are not part of the Westbound Records sampling case against Master P's No Limit Films. Westbound, a company formerly associated with Clinton, owns rights to other Clinton masters (*Bill-*

board, Sept. 18, 2004).

On June 3, a three-judge panel with the U.S. Court of Appeals for the Sixth Circuit reaffirmed its prior opinion that a two-second sample of a sound recording used without permission could be a copyright infringement.

This case involves a sample of a Funkadelic guitar solo from

"Get Off." N.W.A used it for "100 Miles and Runnin'," part of the soundtrack to the 1998 No Limit film "I Got the Hook Up."

No Limit's attorney, Robert Sullivan with Loeb & Loeb in Nashville, said his client has not decided on the next course of action.

Clinton tells *Billboard* that sampling should be easier—noting that he puts out CDs with snippets to lift and license—and should not cost "an arm and a leg."

He says his motto is "sample, copy, dupe it and loop it to stupid," but for a reasonable fee.

Clinton's new Big Daddy-distributed album, "How Late Do You Have to Be Before You're Absent?," is due next month. He says he does not know the answer to that question, observing, "I'm always tardy."...



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Licensed To Podcast

Music Industry Faces A New Challenge In The Digital World

Licensing for broadcasts was so simple when all the music was analog. Although the music industry is trying to keep pace with digital issues, around every bend lies another challenge. The latest curve comes from podcasting.

For each copyrighted work, making a copy, performing to the public and distributing a copy all trigger a right and a revenue source for creators.

It can be a daunting task for podcasters to follow the bouncing ball as different rights pop up to be licensed—from creating a program to streaming it online to downloading to an iPod or other MP3 player.

Broadcast radio demonstrates the simplest licensing process. Stations pay performance fees for compositions and make a free "ephemeral" (temporary) copy of the song to "facilitate" the public performance through its broadcast technology. They are not required to obtain licenses from sound recording owners.

Those who perform digital music online, such as webcasters, have more licenses to juggle. They pay performance fees for compositions and for sound recordings (masters).

Generally speaking, if the webcast is interactive so the listener can select specific music, webcasters must negotiate performance rights with owners of each master. If it is noninteractive and listeners cannot select specific songs, webcasters can secure a compulsory license to perform the masters.

However, the law relating to any right to make a free ephemeral copy is unsettled for digital music in part because digital copies are often stored for a longer period of time than broadcast copies.

Podcasts complicate the li-

ensing process. They present two additional situations, says attorney William Hart with Proskauer Rose in New York.

One is the amateur producer who puts the program together and makes it available on a Web site.

The other is the professional webcaster or "packager" that showcases a number of programs online for consumers to download.

They must each ensure all rights have been cleared.

First, copying music for the program to distribute to the public requires rights from the publisher of the composition and the owner of the master.

For the composition, does this require a mechanical license or a digital phonorecord delivery (DPD) license? Possibly neither.

Mechanical licenses are for "phonorecords," which would not include podcasts. However, although transferring a podcast to a player resembles a download, it is probably not a DPD either, Hart says.

The copy made through downloading is also not an ephemeral copy of the song.

This means that transferring the music from a podcast to a player would require each publisher's consent.

Second, performing music within the program requires a license from ASCAP, BMI, SESAC, the publisher or a combination of them, depending on the repertoire used.

BMI VP of business development Richard Conlon says the society offers podcasters licenses that are the same as those for digital radio. For hobbyists who cannot afford BMI's \$283 minimum upfront fee, the organization has cooperative deals made with a centralized administrator or packager who pays for all the programs offered

through the site.

At ASCAP, the current experimental license for Internet sites and services covers podcasts, according to Matt DeFilippis, the organization's director of new media and technology.

SESAC uses its standard Internet licensing agreement for podcasts.

Yet even the right to perform compositions through streams is only granted to one party such as the webcaster, Hart says. Third parties such as packagers must often obtain additional rights.

Third, podcasters are grappling with issues over masters. Are the performances noninteractive and covered by a compulsory license or are they interactive so that each master license requires negotiation? There is no clear answer yet.

It could be an insurmountable task for podcasters to license each song and master from multiple sources for multiple uses. Is there a compromise?

"Part of it is adjusting the laws to take account of the new activity, part of it is an economic thing and part of it is countering the 'everything is free' mythology," Hart says.

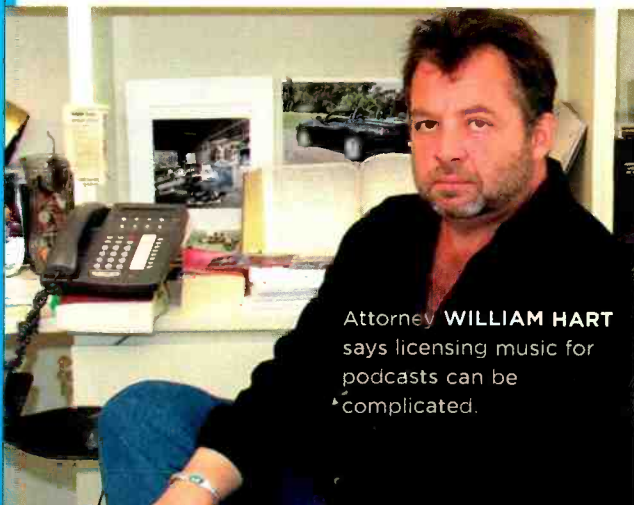
Washington, D.C., insiders believe that a bill expected to be presented this month involving mechanical and compulsory licenses will set the tone.

"There are still a lot of open questions on how rights will be granted and administered," Conlon says. "Answers will also depend on how users want to consume media."

CLOSING THE DEAL: Alfred Publishing has completed its purchase of Warner Bros. Publications. Warner/Chappell Music and Word Music are not part of the deal.

WBP prints and distributes sheet music, orchestrations and arrangements, books and educational materials. According to a government filing, it generated revenue during the six-month period that ended March 31, 2005, of about \$26 million, with a net loss of about \$1 million.

Alfred Publishing will hold a 20-year exclusive license to print and distribute sheet music and songbooks of Warner/Chappell-administered compositions.



Attorney **WILLIAM HART** says licensing music for podcasts can be complicated.

INTERNET BY ANTONY BRUNO

BITS & BRIEFS

'HOLLABACK' CALLING Cingular Wireless has expanded its Cingular Sounds exclusive ringtone program with new content from Gwen Stefani. Cingular has exclusive access to a 30-second master ringtone from Stefani's single "Hollaback Girl," the artist's first wireless release of any kind. Additionally, Stefani and Cingular have created an animated video created exclusively for the ringtone that fans can access and share for free via Cingular's Web site. The video is not available for download to the handset.



STEFANI

FOO FREE RealNetworks has teamed with the Foo Fighters to hold a free concert June 18 in Roswell, N.M., in support of its Rhapsody 25 service

launch, as well as the Foo Fighters' new album, "In Your Honor" (*Billboard*, June 11). The concert will take place on the site of the former Walker Air Force Base, where conspiracy theorists believe the government stored evidence of a UFO crash. RealNetworks and the Foo Fighters are flying in several hundred contest winners to attend the show. This is the second free concert RealNetworks has held to celebrate Rhapsody 25; the company said it will announce additional shows in the coming months.

THE FAME GAME

Hip-hop star Ludacris and up-and-coming rockers Kaiser Chiefs are the latest acts to participate in Xbox Live's "Game With Fame" series, in which fans play videogames against celebrities via the Internet through the Xbox Live service. The Kaiser Chiefs will challenge fans in the game "Burnout 3," while Ludacris will engage in the racing game "Forza Motorsport." Past participants in the series include Seether, Rise Against and Incubus.

Podcasting Bonanza Lures Wary Music Biz

Podcasting has emerged as the Internet's hottest fad, but is it more than just a passing fancy?

Forrester Research estimates 300,000 podcasts will be available by year's end, growing to 13 million in 2009. The number of podcast listeners is more difficult to track; there are so few that research firms like Forrester cannot get an acceptable sampling to survey.

This is partly because there is a lack of worthwhile content and partly because the current user experience is unappealing. Podcasting may sound sexy and easy to use, but downloading the necessary software and searching for compelling programming is anything but.

However, with Apple Computer adding support for podcasting to the next version of its iTunes Music Store, as well as interest from such market leaders as Clear Channel Radio, Infinity Broadcasting and Microsoft, content and ease-of-use are expected to improve.

With all of this interest, the music industry is eager to determine how—or if—it should support the nascent medium.

"It's the Wild West right now, and it's incumbent on anyone involved to look at this now to address the business model and the social implication and come up with some rules," EMI Music

senior VP of digital development and distribution Ted Cohen says. "If we just sit and stare at it for a while, we'll end up having to go back and modify behavior again."

Podcasting refers to the software and service that delivers digital audio content from the Web directly to the computers or portable media devices of consumers who request it. It's like TiVo for radio in that it allows users to access shows whenever they please, not just when the shows are aired.

The content is delivered automatically to users' computers, with no need for them to search for or download it. The content can then be transferred to a portable device like an iPod (hence the name).

Adopted initially by amateur broadcasters, podcasting is now drawing attention from mainstream radio, which is pursuing the technology in much the same way that traditional journalism outlets are pursuing blogging.

"The 'professionalism of podcasting' is what I'd call it,"

Forrester analyst Ted Schandler says. "The biggest shift under way is from 'homebrew' to professional. There's

just so many real companies putting material up."

There are many examples from the nation's biggest radio chains. Clear Channel's mainstream top 40 WHTZ

(Z100) New York recently began offering the prank phone call segment of its morning show as a podcast. Premiere Radio Networks in April began podcasting seven of its most popular syndicated shows.

Infinity Broadcasting plans to offer free daily podcasts from nine news stations. And NPR has begun podcasting some of its programming.

Shows that contain music are not part of these offerings, however, because of licensing issues (see *The Publishers' Place*, page 16). NPR even strips out the jingles that precede programming segments.

Infinity has launched the first podcast radio station, KYCY-AM San Francisco. The radio group and Sirius Satellite Radio are using podcasting technology with music, but only to receive guest-DJ programming from listeners.

"We think there's an opportunity to push content to a variety of devices in a variety of ways, and we're exploring how to do that with music as well," Infinity VP of marketing David Goodman says.

Others have begun experimenting with using podcasts to promote music. BMI cre-

ated a monthly podcast of unsigned artists who have licensed their work through the society. Also getting into the game is label Razor & Tie, which launched a series of podcasts from its roster, starting with Danko Jones.

Garageband.com includes technology on its site so artists can record, mix and publish podcasts of their work. "American Idol" runner-up Bo Bice used the technology in May to release podcast-only track "Papion." As for record companies, for now they view podcasts as large MP3 files containing hours of unlicensed music.

"I'm wrestling with using it to promote new artists or basically being a mass-dissemination tool," EMI's Cohen says.

"Podcasting can be a great tool for exploring new music," he continues. "But podcasting is a file download. If you're going to do a 'best of Bruce Springsteen' two-hour podcast and 30 million people subscribe to it, is that a 30 million-song download? I think it is. Just because the technology is sexy and it has got some cachet doesn't validate the business model."

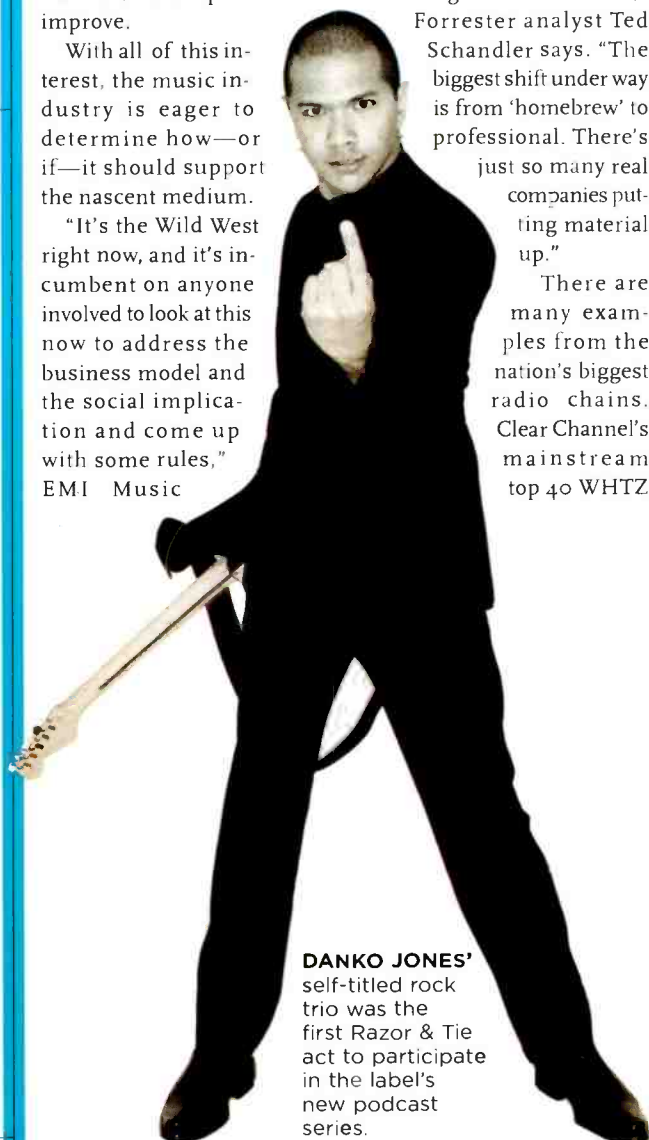
No. 10: Following a No. 16 bow on The Billboard 200 this month, debut act **Pretty Ricky** makes the top 10 of AOL's audio streams list with its Atlantic debut "Bluestars."



No. 4: **Backstreet Boys** are poised for a career resurgence with "Incomplete" climbing AOL's video and audio streams lists.

AOL Music		JUN 18 2005
TOTAL MONTHLY STREAMS		
Top Songs		
1	MARIAH CAREY We Belong Together ISLAND	2,520,357
2	GWEN STEFANI Hollaback Girl INTERSCOPE	1,164,300
3	BLACK EYED PEAS Don't Phunk With My Heart INTERSCOPE	922,141
4	AKON Lonely UNIVERSAL	864,339
5	NATALIE Goin' Crazy UNIVERSAL	644,243
6	BACKSTREET BOYS Incomplete JIVE	600,276
7	KELLY CLARKSON Behind These Hazel Eyes RCA	490,780
8	YING YANG TWINS Wait TVT	471,170
9	WILL SMITH Switch INTERSCOPE	458,287
10	PRETTY RICKY Grind With Me ATLANTIC	337,823
Top Videos		
1	GWEN STEFANI Hollaback Girl INTERSCOPE	1,769,610
2	CIARA Oh ZOMBA	1,107,899
3	KELLY CLARKSON Behind These Hazel Eyes * RCA	1,103,580
4	BACKSTREET BOYS Incomplete * JIVE	981,492
5	MARIAH CAREY We Belong Together ISLAND	936,209
6	AKON Lonely UNIVERSAL	796,879
7	DESTINY'S CHILD Cater 2 U * COLUMBIA	704,250
8	SHAKIRA La Tortura EPIC	683,806
9	DAVE MATTHEWS BAND American Baby ** RCA	646,616
10	50 CENT Just A Lil Bit INTERSCOPE	642,115

* First Listen/First View ** AOL Music Live * Artist of the Month ** Breaker Artist *** Sessions@AOL Source: AOL Music for the four weeks ended June 2.



DANKO JONES' self-titled rock trio was the first Razor & Tie act to participate in the label's new podcast series.

FULLY LOADED

Phatnoise, a provider of digital media systems for automobiles, has teamed with General Motors to deliver music, TV and videogame content to the company's new Mobile Digital Media Player, launching on Chevrolet's 2005 Uplander sport utility vehicle.

The Mobile Digital player includes a 40GB removable hard drive that users can sync with their home computer to transfer digital music files, photos and other content, and may soon include TV shows via the new TiVo to Go service. The system comes preloaded with sample programming from Nickelodeon TV shows, classic arcade games and music tracks from eMusic and EMI Records, as well as spoken-word content from audible.com.

Users can unlock premium content packages for \$19.95 each, including movies, videos and games. The system has separate audio channels, so passengers in the back seat can watch and listen to videos or play videogames using headphones, while passengers in the front can play music through the car's speakers. Music playlists can be managed via the vehicle's audio system, and it even can speak track titles aloud as users browse through tracks.

The player is a standard feature on the 2005 Uplander LT Entertainer model, which is priced at \$29,455. It will be included in future crossover sport vehicles from GM's Saturn, Buick and Pontiac divisions.

—Antony Bruno

GLOBAL BY STEVE McCLURE

SMEJ Swims Against The Tide

Company Sees Sales Increase Amid Continuing Decline In Japan

TOKYO—Three years after a drastic restructuring, Sony Music Entertainment (Japan) is bucking the trend in the world's second-biggest music market.

SMEJ has long had the biggest domestic market share among Japanese companies. According to SoundScan Japan, its current overall share is 17%. SMEJ is also acknowledged

increase our sales and see profits when the industry as a whole is going down was simply because we had a succession of hits," SMEJ executive VP Mamoru Sakuma says.

He adds that the company's restructuring was a major step in achieving that hit-filled scenario.

"It's now three years since

a completely different culture."

Total revenue for the SMEJ group for the year was 154.2 billion yen (\$1.5 billion), up 6.6% from the previous year. Sales and distribution of recorded music accounted for 85.1 billion yen (\$804 million), an 8.1% increase.

The remaining 69.1 billion yen (\$652.5 million) comprised

yen (\$4.2 billion).

Okinawa band Orange Range was SMEJ's biggest single source of hits last year, shipping a total of 2.7 million albums and singles, according to the label. Sakuma says that without the band's run of hits, SMEJ would have registered an overall sales decline. He adds that sales of master ringtones accounted for 5%-10% of Orange Range's total sales for the year.

"But considering the nature of the business, if we hadn't had Orange Range, I think we would've had another artist in their place," Sakuma says.

Industry observers agree that the restructuring has aided SMEJ's performance. "Young A&R guys [at SMEJ] have developed their talents under young bosses," says former SMEJ executive Toshikazu Kikuno, who is now VP of Tokyo-based music publisher U's Music.

Sakuma says the six SMEJ labels (Sony Music Records, Sony Music Japan International, Ki/oon Records, DefStar Records, SME Records and Epic Records Japan) enjoy a high degree of autonomy.

"It's not that they can do whatever they like, but in a sense, we've given them back



the old Sony spirit," Sakuma says. "They're basically free to pursue what they think works. That kind of culture has played an important role" in the company's success.

One music executive describes SMEJ's success last year as "the Utada effect," referring to female vocalist Hikaru Utada, whose steady run of hits since her 1999 debut has buoyed rival label Toshiba-EMI's sales figures. "It fits into the overall pattern in Japan today, where there are fewer big sellers, but when they 'pop,' they can still be very big indeed," he says.

SMEJ and BMG Funhouse maintain separate operations in Japan despite the Sony-BMG merger in the rest of the world. "We are not just a record company," Sakuma notes. "We're a wide-ranging business, with artist management, publishing, magazine

and other subsidiaries, and so it's going to be hard to decide just how to merge."

Looking forward, SMEJ's biggest challenge will be maintaining its momentum, one industry source says. "The big question is not why Sony was able to buck the trend in the market this year," the source observes. "The real question is, Can they do that consistently, and does this year's success create a false sense of security in a rapidly changing world?"

Sakuma says, "The only thing you can do is go back to the basics. Of course, the methods of selling are changing, and the users are changing, but these have to be accepted as a matter of course; changes have always taken place. We've simply managed to leapfrog ahead of those changes and turn out good artists and good products."

"We were able to increase our sales simply because we had a succession of hits."

—SMEJ EXECUTIVE VP MAMORU SAKUMA



within the local business as a trendsetter, and its ups and downs are keenly watched.

So when the company recently announced an 8.1% sales increase for the year ending March 31, 2005—against a background of continuing decline for the Japanese record industry—local labels took notice.

"The reason we were able to

we broke SMEJ up into six labels, and each label has come to acquire its own flavor," Sakuma says. "We needed to revitalize [SMEJ imprints] Sony Records and Epic, and so we broke them up and put them in the hands of young people. Our goal was to keep the old names but to start out again with

revenue from music publishing, artist management and other SMEJ subsidiaries. SMEJ does not release profit figures.

In contrast, shipments of music product (including video/DVD) by the Recording Industry Assn. of Japan's 42 member companies fell 5% on a year-on-year basis in calendar 2004 to 431.3 billion

GLOBAL BY HOWELL LLEWELLYN

Cubadisco Dancing To An Asian Beat

HAVANA—The organizers of Cuba's annual music trade fair, Cubadisco, are hoping to repeat this year's successful Asian experiment in 2006.

Cubadisco 2005 nominated Japan as its guest country, drawing more than 200 Japanese artists and programs to the event, held May 21-29 here. Cubadisco president Ciro Benemelis says the Japanese contingent joined another 100 world music industry professionals representing nine countries plus thousands of Cubans at this year's gathering.

Now Cubadisco is switching attention from the world's second-biggest music market to its most populous nation. Cubadisco 2006 will host China as its guest country.

"Cuba and China have increased their economic and political ties this year," Benemelis says, "and [China's] music market potential is massive. Japan has historic links with Cuban music going back to the 1940s; there is no reason why the Chinese should not share this interest."

"Asia is the market of the future for Latin music," says Paco Galindo, director of corporate affairs at SGAE, Spain's society of authors and publishers. SGAE, which has offices in China and a representative in Japan, plays a key financial and artistic role at Cubadisco each year.

Galindo, who is also secretary-general of SGAE's events arm, Fundación Autor, says the association has for some years been emphasizing the need for Latin markets "to develop strategies of penetration" into Asia.

"If Japan has proved remarkable for traditional and contemporary [Latin] musicians," he says, "imagine what China will be like. Between Japan and China, we have a blossoming market of 1.4 billion people."

Cuban music "is a constant presence in the Japanese media," notes Andres Ballester, cultural attaché at the Cuban embassy in Tokyo and another Cubadisco attendee. "But its future depends on how seriously we treat this [music] market."

Massy Hayashi, president of Japanese concert promoter

LOLITA played at an SGAE-organized concert during Cubadisco.

Loleta Photo: Enrique de la Osa

GLOBAL BY LARRY LeBLANC

Canada's Indies Court Global Action

TORONTO—The recent success of alternative Canadian acts in international markets is expanding opportunities for Canadian independent labels.

Acts from Canada that have recently achieved a breakthrough outside the country include the Arcade Fire, Broken Social Scene, the Dears, Alexisonfire, Death From Above 1979, Hot Hot Heat and Feist.

Such breakthroughs have opened doors worldwide for the alternative indie labels that launched some of these acts.

"We're hearing from major labels from around the world almost every day," says Jeffrey Remedios, co-owner of Toronto-based label and management company Arts & Crafts. "People want to be part of what's going on here."

The Arts & Crafts label roster includes Broken Social Scene, Stars and Feist.

"After Broken Social Scene exploded [in 2003], the music industry began paying more attention to the [alternative] music scene in Canada," says Trevor Larocque, president of Toronto-based Paperbag Records, home to the Deadly Snakes, Magneta Lane and Uncut. "[But] I don't think we'll ever entertain any major-label offers unless they begin to talk big money."

Even G7 Welcoming Com-

mittee, an 8-year-old, politically charged label collective from Winnipeg, Manitoba, says it has been heavily courted. Its roster comprises just two acts, Propagandhi and Greg Macp.

Collective member Derek (who does not use a surname) says, "We have had more offers from Canadian distributors in the past five months than we've ever had. We're ignoring the attention."

These newer Canadian indie labels, unlike those that came before, have tended to look more outside Canada for early support of their rosters.

The combination of the Internet and increased control of distribution and promotion has enabled indie labels to more quickly export or license their catalogs or specific titles abroad.

"From day one, we ignored the Canada-U.S. border," Remedios says. "There's 30 million people within a 10-hour drive of Toronto, so why try to win over Vancouver out of the gate?"

Arts & Crafts is distributed domestically by EMI Music Canada and by Caroline Distribution in the United States.

"We tell our bands, 'Play Canada for sure, but with the

U.S. next door, go there. Go to Europe too," says Tim Potocic, co-owner of Sonic Unyon Records and Sonic Distribution. "Bands get paid more there and get treated with more respect."

Hamilton, Ontario-based Sonic Distribution handles 50 Canadian independent labels.

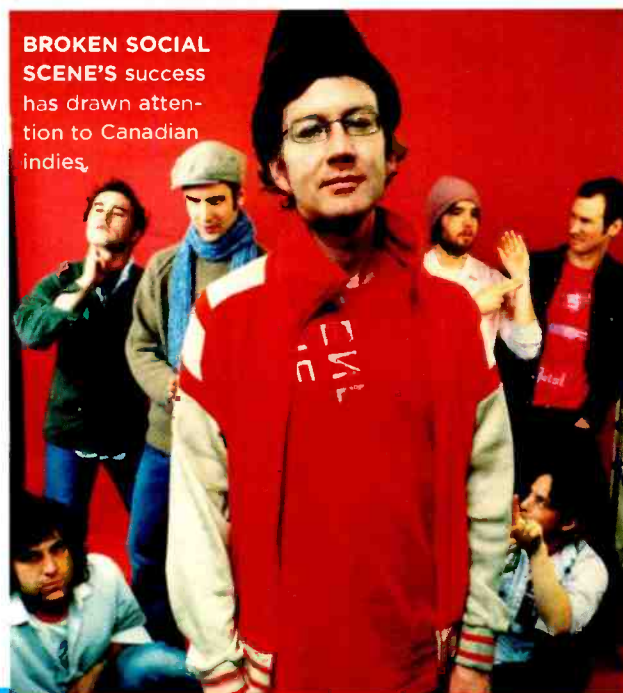
While the indie-label sector in Canada traditionally has done little business with larger music retailers, that also is changing.

"We're doing considerably more business with a fair number of the minor labels," reports Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario.

Insiders suggest the indies' success reflects the sector's ability to understand what young, music-savvy fans want.

"Consumers got fed up with the way labels were working artists: making them singles-driven and dumping marketing into trying to make them popular," says Lenny Levine, executive VP of marketing at Montreal-based Last Gang Records, which counts Metric, Death From Above 1979 and Tricky Woo among its acts.

"People want honest, intelligent, exciting and emotional music," Remedios says. "If you can bring it to them in an uncontrived way and build a relationship with them, they will respond."



Hayashi International Promotion, underlined that point when he told a May 23 Cubadisco symposium that there was still much work to be done with Cuban music in Japan.

"We have to open up the market for it," Hayashi said. "Cuban popular music is wonderful—the voices are powerful, the rhythm is contagious, [and it] deserves to be on the most important stages in Japan."

Masashi Takahashi is managing director of Ahora, a Tokyo-based world music distributor and label group.

"Cuban music is not massive in Japan," he said, "but it does have a large number of diehard fanatics."

Takahashi's Disco Caramba label specializes in releasing licensed Cuban music in Japan.

In addition to record sales, live performances have long kept the Cuban torch burning in Japan. Takahashi recalled that Japanese musicologist Tadaaki Misago founded the Tokyo Cuban Boys orchestra in the 1940s, based on Cuban acts of the time. The Japanese band, now including a mix of veteran and young musicians, played at Cubadisco 2005.

Japan's best-known domestic salsa act, the now-defunct Orquesta de la Luz, first toured Cuba in the early 1990s, at a time when Cuban salsa bands such as NG La Banda were touring Japan. Cuban acts have subsequently visited Japan, and one of

the country's biggest bands in the past 30 years, Los Van Van, will play eight Japanese dates in August—its third tour there.

There were some 50 Cubadisco stands in Havana's Palace of Conventions exhibition hall this year, representing Japan, Spain, the United States, the United Kingdom, Germany, France, Canada, the Bahamas, Jamaica and Belgium.

As well as the various seminars, attendees could join the public at a Cubadisco concert program of more than 150 shows.

The highest-profile event was the SGAE-organized May 29 show at the 5,000-capacity Karl Marx Theater, featuring the Cuban debut of Warner Music Spain artist Lolita. The singer is the eldest daughter of Spanish star Lola Flores—much-loved in Cuba—who died in 1995.

Lolita told the audience she had been "waiting 30 years for the moment to play in the city my mother loved so much."

Sony Corp. filmed a documentary on Cubadisco for its subscription Web site worldeventvillage.com, which offers streamed video of festivals, live concerts and other events around the world.

The company recorded several concerts during the event, including the key May 25 Cuba-Japan gala at the Karl Marx Theater.

The documentary will be on the Web site by late June. ...

>>>EUROPE'S FILE SHARERS SURVEYED

Unauthorized peer-to-peer file sharing remains high in Western Europe despite the music industry's use of litigation to clamp down on the practice.

A study by analyst firm Jupiter Research published June 6 concludes illegal file sharing remains a common activity among consumers in the United Kingdom, Germany, France, Sweden, Italy and Spain.

Of 3,500 respondents, 15% admitted to using P2P networks to circulate unlicensed music every month.

"Illegal music file sharing is still pervasive and firmly established in the European online landscape," London-based Jupiter Research director Mark Mulligan says.

The study reports that file sharing is highest in Spain, where 26% of those interviewed were frequent illegal downloaders.

The survey was completed in third-quarter 2004.

—Juliana Koranteng

>>>EMI MUSIC ASIA UPS CHENG

EMI Music South East Asia chairman/CEO Norman Cheng has been promoted to the newly created position of chairman of EMI Music Asia.

Cheng assumes responsibility for the company's operations in Japan in addition to his previous duties. He continues to be based at EMI Music Asia's headquarters in Hong Kong, reporting to EMI Music COO/regional director Stuart Ellis.

—Steve McClure

>>>MUSIC ZONE DISCUSSING MVC BUY

U.K. independent music retailer Music Zone has approached retailer Woolworths Group to buy its music and video chain MVC.

Woolworths said in March that it would close 14 of its MVC stores in Britain and put the remaining 67 outlets on the block. Stockport, England-based Music Zone has since stepped in as a potential buyer. A Music Zone representative confirms the two companies are in talks.

Music Zone is also close to acquiring the seven-store, family-owned independent retailer Caroline Music, giving it a retail presence in Northern Ireland.

Music Zone operations director Walter Gleeson will manage the transition of the Lisburn, Northern Ireland-based chain.

"The acquisition of Caroline Music fits in perfectly with our plans to grow the business," Music Zone managing director Steve Oliver says.

Music Zone currently has 54 stores in Britain.

—Lars Brandle

>>>ARIA TO BOW HALL OF FAME SHOW

The Australian Record Industry Assn. is establishing a separate ceremony to induct its Hall of Fame members. The inaugural ARIA Icons: Hall of Fame event will take place July 14 at the Regent Theater in Melbourne.

Since 1988, one Hall of Fame honoree has been inducted each year at the annual ARIA Awards gala. Six acts are expected to be inducted this time, including 1970s/1980s Australasia pop-rock band Split Enz, blues singer Renee Geyer and 1960s pop idol Normie Rowe.

"These acts are truly icons of the Australian contemporary music scene," ARIA chairman Denis Handlin says, "and they deserve to be honored in a special event."

The ceremony will air on pay TV channels VH1 (July 17) and FOX8 (July 23).

—Christie Eliezer

>>>BERGER IN AT SONY BMG GERMANY

Sony BMG Music Entertainment has named Edgar Berger president of Sony BMG Germany, effective Sept. 1.

Munich-based Berger is currently executive VP of German media group Bertelsmann AG, part owner of Sony BMG. He will report to Sony BMG Continental Europe president Maarten Steinkamp.

Berger will oversee domestic repertoire, international, strategic marketing/media and catalog. Steinkamp currently handles these areas as Sony BMG Germany acting chairman/CEO.

In spring 2006, Berger will add stripes as CEO of the German company, assuming responsibility for its day-to-day activities. Steinkamp will continue as chairman.

—Wolfgang Spahr



ADA Gets Secretly Canadian Exclusive

New York-based Alternative Distribution Alliance has inked an exclusive distribution agreement with Bloomington, Ind.-based Secretly Canadian, sources say. The fast-rising company—home to such artists as Magnolia Electric Co., Antony & the Johnsons and Early Day Miners—is currently distributed by Portland, Ore.-based Nail Distribution, a division of Allegro.

Secretly Canadian operates two labels, Secretly Canadian and Jagjaguwar, as well as DVD imprint Blank Stare (*Billboard*, June 4). It also serves as a boutique distributor and label group.

The company sells direct to a number of indie accounts and distributes such notable indie labels as Asthmatic Kitty, Sounds Familyre and K Records. The K catalog includes titles from Modest Mouse, Heavenly and the Micro-

phones. In July, Sounds Familyre will issue "Illinois," the highly anticipated new album from folk/pop experimentalist Sufjan Stevens.

Look for ADA to beef up marketing efforts on Black Mountain's self-titled album from Jagjaguwar. The group's bluesy hard rock, laced with



BLACK MOUNTAIN has captured a slot opening for Coldplay on some dates this summer.

'60s-influenced psychedelic touches, has landed it some opening slots for Coldplay in August.

THICKENING UP: Chicago-bred rock/punk label Thick Records has inked an exclusive U.S. distribution deal with the Lumberjack Mordam

Music Group. Thick opened its doors in 1994 and has been distributed by Chicago's Southern Records for a number of years.

Toledo, Ohio-based Lumberjack will begin handling Thick titles in September. An exciting release on the label's horizon is from new act the Bomb. The group is led by Naked Raygun vocalist Jeff Pezzati, who also did some time in Big Black. The Bomb's debut album, "Indecision," is due in the fall. It was produced by Jawbox/Burning Airlines leader J. Robbins.

The Thick catalog includes such acts as Blue Meanies, the Methadones, Local H and the Tossers. Thick is the second label to leave Southern for Lumberjack this year, following Beer City (*Billboard*, May 7).

MAD REMIXES: Los Angeles-based hip-hop label Stones Throw Records has re-

leased a pair of Madvillain vinyl remixes in Europe. Madvillain, the vaunted hip-hop collaboration between MF Doom and Madlib, was remixed by Domino Records' jazzy electronic act Four Tet and the like-minded Koushik, which recently signed to Stones Throw.

The label stresses that the vinyl releases are not limited editions, so Madvillain completists need not head to eBay. Stateside fans who would rather not shell out for the import can purchase the 24 tracks comprising the two LPs via Apple Computer's iTunes.

Caroline-distributed Stones Throw continues to have success with Madlib-related projects. The latest from his Quasimoto alter ego, "The Further Adventures of Lord Quas," has spent three weeks on the *Billboard* Top Independent Albums chart, having sold

15,000 copies since its release last month.

GETTING BURNSIDED: Portland, Ore.-based Burnside Distribution has added Hard Soul Records to its exclusive distribution roster. The label was founded by Trevor Randall, previously an executive VP with London-based Acid Jazz Records (Jamiroquai, Brand New Heavies).

Los Angeles-based Hard Soul will issue debut albums from London-bred indie rockers the Capes and Mexican pop act Sub-Division. Future releases include a new album from singer/songwriter Mark Curry and compilations licensed from the Acid Jazz catalog.

In other Burnside news, the label will be the exclusive U.S. distributor of Australian pop act Fruit, whose new album, produced by

David Ivory (the Roots), is due July 12. ●●●

Black Mountain Photo: Toby Bannister

GLOBAL BY PATRICIA MESCHINO

MTV STEPS UP CARIBBEAN TEMPO

The Caribbean music industry is hailing plans for an MTV channel dedicated to the region's music and culture.

Called Tempo, the 24-hour English-language channel will offer music programming alongside lifestyle shows on topics ranging from regional cooking to sports.

"The channel [also] will partner with other entities to create programming showcasing various aspects of Caribbean cultural heritage," says Frederick A. Morton Jr., senior VP/deputy general counsel of business and legal affairs with MTV Networks.

Tempo will launch across the region in October through a distribution deal with Innovative Cable TV, which supplies cable services on seven Caribbean islands to some 90,000 households and commercial premises. MTV expects to announce additional cable distributors soon.

Cable and Wireless, a U.K. telecommunications company, will sponsor the channel in a broad three-year deal covering sponsorship of events and cross-marketing. The broadcaster says a number of advertising

contracts have also been secured.

Tempo will debut in the United States sometime in 2006, according to MTV.

Morton will serve as GM of Tempo, reporting to Tom Calderone, GM of VH1. Tempo will be based in New York.

Morton estimates Tempo's initial audience will be 500,000 households. It will feature regionally and internationally produced videos representing various genres from the English-, French- and Spanish-speaking Caribbean countries, plus programming acquired from local TV companies and the MTV Networks library.

Haitian-born hip-hop artist/producer Wyclef Jean is working with the channel to "develop some original series and documentaries and help shape the musical taste and tone of the network," Morton says.

Caribbean artists in genres ranging from soca to zouk and even the higher-profile dancehall have rarely had their videos shown on MTV. Industry observers say videos in the genre often have poor production quality because of budget constraints. But Morton says videos on Tempo will meet MTV's standards.

"One can't blame a community for not having quality product when there is no distribution of that product; you are not going to invest real money into something where you don't have a place to show it," Morton says.

"When the viewer turns from MTV or Comedy Central to Tempo, there can't be a drop-off," he adds. "Because Tempo will now provide that platform, the video quality needs to be stepped up."

MTV unveiled Tempo May 31 at a launch concert in the South Street Seaport in lower Manhattan, in association with Caribbean Tourism Week. Jean and Atlantic Records' German-born Barbadian soca star Rupee were among the artists performing at the event.

While most industry observers consider Tempo a significant step forward for Caribbean music, some feel regional artists would be better-served by more frequent inclusion in regular MTV programming.

"Caribbean music—especially dancehall reggae—videos have proven their popularity, so why not give us a half-hour of programming on MTV or MTV2 at least once a

week?" asks Cristy Barber, New York-based president of Jamaican label Tuff Gong Records.

"I see the benefit of MTV recognizing us," Barber adds, "but to let the music get bigger, it has to be seen by people who aren't familiar with it."

Despite such criticisms, the potential audience and strength of the MTV brand is appreciated by artists from the region.

"This is a bold move for MTV and a dream for us," says Machel Montano, a leading Trinidadian soca artist who is signed to Trinidad label Mad Bull Music.

"It isn't just about shooting videos," Montano says. "It is about Caribbean people being able to see ourselves and being acknowledged for the rich amount of talent that we have. A lot of independent videos are going to be in heavy rotation on Tempo. That is going to influence record companies and show them that raw, undiluted Caribbean music can make it anywhere." ●●●



Soca star **RUPEE** performed at the New York launch of Caribbean channel Tempo.

Retail Track

ED CHRISTMAN echristman@billboard.com



Wholesalers Look Up

Navarre Breaks Record, Source Interlink Earns Credit

Two of the music industry's biggest wholesalers, Navarre and Source Interlink, posted decent results for their recently completed fiscal quarters.

Navarre reported June 2 that it lost \$2.5 million, or 9 cents per diluted share, on sales of \$141.9 million in the three-month period ended March 31. That compares with net income of \$3.3 million, or 13 cents per share, on sales of \$140.9 million for the corresponding period in 2004.

But even with this fourth-quarter loss, the company managed a record-breaking year, reporting \$12.5 million in net income, or 44 cents per diluted share, on sales of \$596.3 million for the 12-month period ended March 31.

Navarre delayed the release of its results because of a restatement for the previous year. In its restatement, the company reported \$7.5 million in net income, or 31 cents per share, on sales of \$470.9 million.

Breaking out revenue by business segment, distribution of PC software, CDs, DVDs, videogames and accessories increased 25.2% to \$556.9 million, including \$64.4 million in intercompany sales from its publishing operations. If these sales are eliminated, distribution revenue increased 17.8%.

Meanwhile, Navarre's publishing operations, including BCI and Encore, produced \$95.8 million in revenue last year. That segment is expected to grow with the recent acquisition of FUNimation.

The day after Navarre announced its results, the stock closed at \$8.20, up 17 cents. It fell to \$7.93 at the June 6 close. The company is trading well below its 52-week high of \$20.

Source Interlink, which merged with Alliance Entertainment Corp. Feb. 28, reported net income of \$1.7 million, or 4 cents per share, on revenue of \$234.4 million for the three-month period ended April 30.

Source Interlink's net income was affected by merger

and acquisition charges. Also, if AEC had been part of the company for the entire quarter and the merger costs are excluded, Source Interlink's pro forma results would be \$6.3 million in net income, or 12 cents per diluted share, on revenue of \$307.6 million.

Of the revenue total, AEC generated \$7.2 million in operating income on revenue of \$148.5 million. The magazine-fulfillment segment reported revenue of \$71.7 million, and the in-store-services segment tallied \$14.3 million in revenue.

During the quarter, Source Interlink's revolving credit facility was upped to \$250 million.

Results were announced June 6 after the close of trading, when the company's stock stood at \$10.04, up 8 cents from the previous day. Its 52-week range is \$8.39-\$13.58.

MORE MONEY: In other financial news, Hirsch International, the publicly traded company that plans to merge with Sheridan Square Entertainment, generated \$102,000 in net income, or 1 cent per diluted share, on net sales of \$13.05 million for the fiscal quarter ended April 30. In announcing its results, the company said that if its nonbinding agreement in principle with Sheridan Square becomes definitive, the merger would close in its fiscal third quarter.

Hirsch has not yet determined the number of shares it will issue, but it is expected that Sheridan Square stockholders would end up with a substantial amount of Hirsch stock. Hirsch said the dilution of its stockholders' stake "would be counterbalanced by the operations and prospects that the Sheridan Square Entertainment merger would bring to Hirsch."

HERE'S THE DEAL: As reported here last week, one-stop Norwalk Distributors is shutting down. Its law firm, Prenovost, Normandin, Bergh & Dawe, has sent a letter to all vendors outlining its proposed deal. Terming the arrangement a

"voluntary liquidation," the letter says Norwalk, aided by Super D, will use its best efforts to recover 90% of the amount it owes to secured creditors; it would return inventory within four weeks and disburse funds from accounts receivable within three months.

In exchange, the secured vendors must regard whatever they receive as payment in full and release the personal guarantees of owner Trent George.

For unsecured creditors, Norwalk is offering similar terms, with the exception that it will turn over 50% of the amount owed.

If vendors do not accept the proposal, Norwalk will file for Chapter 7 liquidation. According to the letter, George believes that in such a proceeding secured creditors would receive less than 90%, unsecured creditors would receive nothing, and the process would take one to two years.

"I think everyone realizes that [the proposal] is the better way to go," a senior financial executive with one of the secured vendors says. "If you have been through this before, you will realize that this is a much better deal [than a bankruptcy filing]."

POLICY CHANGES: In late May, Universal Music & Video Distribution increased its returns charge by 10 cents-35 cents a unit. While any increase generally is unpopular, retailers seem to be taking this one in stride.

"I am not too crazy about that change," one chain buyer says. The increase tips the risk-reward ratio on smaller titles, he explains, making those titles more attractive to buy in oddlots rather than boxlots.

Universal offers a boxlot deal on 10 units that is 30 cents off the oddlot cost. Before the increase, if a store returned something, the boxlot discount would more than cancel out the 25 cent charge. Now, the return penalty is greater than the discount, which means less of an incentive to step up to boxlots.

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RETAIL BY TODD MARTENS

Hip-Hop Merch Site Giant Peach Ripens With Age

Try as it might, thegiantpeach.com is having a hard time flying under the radar.

Started as an online destination to sell merchandise for West Coast rap labels, it has grown into a virtual mall. Bridging the hip-hop and fashion worlds, thegiantpeach.com provides an outlet for independent CDs and do-it-yourself clothing designers.

The operation is the brainchild of Karen Dere, who began plotting the site in 1999. Today it operates out of two Oakland, Calif., lofts with four full-time staffers.

In its 3,000 square feet, thegiantpeach.com stocks CDs and vinyl from such well-known indie artists as Lyrics Born, Madlib and Aesop Rock, as well as wares from nearly 70 designers. It also stocks everything from belt buckles to windbreakers, all with a hip-hop flair.

"Every time I begin to think we should get something out, I actually find out that sales are pretty evenly mixed," Dere says. "People can get the CD cheaper on amazon.com, but they come here because they can get a T-shirt or something else."

Thirty-three-year-old Dere has connections to hip-hop that date back to her days as a DJ for KALX, the student-run station for the University of California, Berkeley. She was later an intern at Capitol Records, and then enjoyed a brief stint working in distribution for EMI. "I paid my dues wherever," she says.

It was when she met Domino, producer/manager for respected hip-hop act the Hieroglyphics, that Dere began working with artist merchandise. The act had just issued its self-released 1998 album "Third Eye Vision," and

Dere was helping out in the group's office.

Having just left on tour, the act was behind in fulfilling its T-shirt orders, and Dere received a crash course in printing shirts. Sharing an office building with ABB Records (Dilated Peoples) and Quannum Projects (Lyrics Born), Dere soon found herself in the merchandise business.

"I started talking to Lyrics Born one day about doing shirts," Dere says, "and he said, 'Yeah, do our stuff.' I was thinking I would just make tour shirts on the side, and we started to do so much production that we decided to make it a separate entity."

Thegiantpeach.com officially launched in 2000, opening with exclusive T-shirt designs from artists on ABB, Quannum, Stones Throw Records and Definitive Jux. At first, Dere says, the intention

was to hawk only exclusive shirts, but that plan soon gave way as the site expanded. "We wanted the artist to be able to get as much stuff out there as possible," she says.

Within one year, the site began selling designs from DIY clothing designers, mainly, Dere says, because she



LYRICS BORN is among the rappers whose merch is sold via thegiantpeach.com.

can't say no. "I'm such a pushover," she says. "We totally have limited space and limited time, but I get guilted by people. That's the No. 1 way people get on the site. They call and say they know Domino or El-P and then their stuff ends up on the site."

Quannum GM Isaac Bees says thegiantpeach.com's dedication to indie clothing designers is why the site has been a success. "Karen's ability to bring in incredible non-music items has really helped to shape that sense of community. A T-shirt is still just a T-shirt, but Giant Peach is not just a conglomeration of labels or artists flogging product—it's a huge group of like-minded artists, musical and otherwise, who share a common aesthetic in hip-hop."

As the site grows—Dere declines to reveal its revenue—Dere says she has considered

opening a physical retail outlet, but fears becoming too big would threaten the connection the site has cultivated with its fans.

"We're constantly expanding, whether we want to or not, but if we get much bigger, we won't be able to write back to everyone's e-mails," Dere says. "We worry that stuff would get out of control and we'd lose the personal touch. We could easily have some fulfillment company do it, but I think we'd lose sight of why we started. We want the artists to keep getting bigger, but we want to keep it smaller."

Yet the site is having a tough time staying off the radar. "A lot of distributors call us and say, 'Why aren't you ordering the new Missy Elliott? It's hot.' But we won't," Dere says, "because we don't do Missy's merchandise." ...

RETAIL BY JILL KIPNIS

New UMD Format Succeeding At Retail Game

Wave Of Film, Music Titles Planned For PSP-Compatible Discs

LOS ANGELES—The new Universal Media Disc optical format is poised to make an impact at retail in the coming months.

A total of 86 UMD titles, including films, music concerts and TV-derived programming, are expected in stores by year's end, according to the DVD Release Report.

The 60mm, 1.8GB UMD is playable only on Sony's new PlayStation Portable gaming device, but that is not considered a hindrance by content providers.

The onslaught of the format is a result of its early appeal not just among PSP core users—18- to 34-year-old males—but also with an older and broader crowd. Only a handful of UMDs were available when the PSP debuted in March.

Two of Sony's UMDs—"House of Flying Daggers" and "Resident Evil: Apocalypse"—have sold more than 100,000 units each since their April 19 release, according to the company.

The PSP console has sold more than 1.2 million units, according to industry reports. Sony Computer Entertainment America says more than 500,000 PSPs were sold in the device's first two days on the market.

"People who buy a new piece of hardware tend to be ravenous about software. They want to feed their machine," says Gordon Ho, executive VP of marketing and business development for Buena Vista Home Entertainment, whose top-selling UMDs are "Pirates of the Caribbean: The Curse of the Black Pearl" and "National Treasure."

The PSP is particularly appealing because of its high-resolution screen and light weight compared with other portable devices like laptops and mini-DVD players.

"A lot of these customers are older than people thought they would be," says Mike Carden, president of operations for Eagle Rock North America and executive VP of Eagle Rock Entertainment. "It's not a cheap format to be involved in. It's \$250 for the player, so you

need to have disposable income. I was recently on a plane flying out to the West Coast and there were three other people besides me watching movies on PSPs. These were not kids."

Eagle Rock is releasing such UMDs as "Busta Rhymes: Everything Remains Raw" and "Jimi Hendrix: Electric Ladyland Classic Album," starting this summer.

Content providers are aiming the growing tide of UMDs at gamers and movie lovers by planning day-and-date UMD and DVD releases and creating broad UMD marketing campaigns.

The first group of UMD releases came in April from Sony Pictures Home Entertainment and Buena Vista.

By the end of May, all the major studios as well as Eagle Rock, Geneon Entertainment and Image Entertainment had announced plans to release UMD titles this summer.

Most UMDs carry a suggested retail price of about \$25. That

is on par with DVDs, though UMDs typically do not include extra features because of storage restraints. The majority of releases are catalog titles already available on DVD, but many retailers do not see that as an obstacle for the UMD.

"I'm surprised that price doesn't seem to be a barrier for people, without the extras," Virgin Megastores senior visual product manager Bart Saunt says. "We've been selling most of these movies on DVD, and people are still coming back to buy them on UMD. That's great for retail."

It's great for the video business as well. Executives believe the increasing number of day-and-date DVD and UMD releases in the coming months will create more interest in all UMD titles. Forthcoming day-and-date titles include "Sin City" (Aug. 16, Buena Vista) and "Sahara" (Aug. 30, Paramount).

Studios say marketing campaigns for day-and-date and catalog UMDs will mainly target gamers through specialized online and print outlets. They will try to reach the general DVD audience through traditional publications and radio.

Across the board, retailers are stocking UMDs with their PSP hardware and game software. But it may not be long before UMDs appear in other parts of the store, much like music DVDs are sometimes placed near CDs. Space concerns could crop up soon.

"If you'd asked me before [the PSP's] launch about UMDs having their own section, I would have been pessimistic," Virgin's Saunt says. "Now, it's not unimaginable. They may also get placed with movies eventually."

Studios are optimistic about UMD sales this holiday season.

"I have to believe PSP and UMDs will be hot gift items this year," Paramount senior VP of marketing Michael Arkin says. "It's such a versatile machine, and we are excited about the software." ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Ecko Plays For Atari

Sportswear Superstar Creates His Own Videogame

Marc Ecko describes his consumers as moving targets. "I move with them," the brand-building superstar says.

Ecko's latest move is into videogames. In September, Atari will release "Marc Ecko's Getting Up: Contents Under Pressure." Developed and created by Ecko, the game revolves around urban culture and graffiti art.

Twelve years ago, Ecko founded Marc Ecko Enterprises,

consumers in one space," he explains. "That way of thinking is too narrow today."

He thinks his presence in the game market will positively affect the clothing lines under the MEE umbrella. "If Ralph Lauren can make paints," Ecko says, "I can make videogames."

Ecko says "Contents Under Pressure" is the first of many games from him. He adds that he is working on other "big projects" and ultimately wants to "nurture a brand-new brand" while "blurring the

in. Stay tuned.

HATS OFF: Country superstar Toby Keith has entered a long-term partnership with Dorfman Pacific, the Stockton, Calif.-based hats and handbags manufacturer (billboard.biz, May 27). Keith, his manager T.K. Kimbrell of TKO Artist Management in Nashville and Dorfman Pacific VP Scott Starnes were involved in the deal (see Spotlight, page 45).

The Toby Keith Collection—western hats and baseball caps



"If Ralph Lauren can make paints, I can make videogames."

—MARC ECKO

a clothing empire that now includes men's (Ecko Unltd.) and women's (Ecko Red) collections, a joint-venture clothing line with multiplatinum rapper 50 Cent (G-Unit), an accessories collection (Fetish) and a licensed mid-tier brand (Avirex Sportswear Collection). MEE also publishes the men's consumer magazine Complex.

While Ecko—at 32, the youngest board member of the Council of Fashion Designers of America—acknowledges that it is unconventional for a fashion brand to expand into gaming, he says he has been an outsider since forming MEE. "I quit pharmacy school to do what I do," he says. "I am completely self-taught. So, for me, getting into videogames makes sense."

Does it make branding sense? Ecko says the branding model of the '80s and '90s no longer works. "Then, brands serviced

lines between cinema and videogames."

Naturally, music—licensed and original—will play an important role in "Contents Under Pressure." Ecko likens the game's sonic landscape to the soundtrack of an indie film. "It's a bit avant-garde—not what you might be expecting."

To illustrate, Ecko cites such artists as Eddie Kendricks, Tricky, Curtis Mayfield and Bob Marley, whose music will be featured in the game. And don't be surprised if an alternative rock act's cover of a classic hip-hop track (seen through the eyes of a larger-than-life hip-pop producer) finds its way into the mix.

Atari will release two versions of "Contents Under Pressure": the game alone and a DualDisc that includes a making-of documentary and the soundtrack.

Such a savvy project seems tailor-made for an iTunes tie-

for men and women—is due in department and western apparel stores in November. It will debut at apparel trade show Magic in August in Las Vegas. According to Starnes, Keith is involved in the development and selection of the designs.

To reach as many fans/consumers as possible, Keith's collection will have different price points. Western hats and baseball caps under the Dorfman Pacific brands Scala and DPC will retail for \$15-\$50, while higher-end hats under the Milano brand will sell for \$60-\$150.

Starnes says Keith has worn Scala headwear for many years, making the partnership "a natural fit." In addition to trade shows and trade advertising, Dorfman Pacific will promote Keith and his collection in its catalogs and direct mailings to retailers. ...

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MÖTLEY CRÜE'S reunion tour benefited from the involvement of in-house marketing teams.

The amount and quality of marketing an arena can offer can be the difference in snagging a date at all.

"A venue that can offer its own marketing muscle can sway a final decision on a play date that may otherwise go to the competition or another market all together," says Jeffrey Bowen, VP of scheduling/production services at the Conesco Fieldhouse in Indianapolis.

This can be even more important for a new arena trying to insert itself into the routing loop. Bringing marketing to a date is "a great value-added service to promoters and a priority for our organization," says Brandon Lucas, director of marketing for the New Charlotte (N.C.) Arena, set to open this fall.

Lucas says an in-house marketing staff can provide "additional marketing experience and marketing attention to [an] event" via access to such internal venue assets as databases, team publications/programs, venue and team Web site inclusion, premium seating, scoreboards and PA.

Lucas says the venue also provides external assets, including a market presence and knowledge, and established media and community relationships.

The New Charlotte Arena in-house marketing staff "provides a complete spectrum of marketing services, from simple ad-buying to full-service marketing, advertising, public relations and group sales," Lucas says.

In Boston, the FleetCenter employs a full-service marketing operation headed by marketing director Jim Delaney. "We offer our experience in the market, skilled personnel and favorable ad rates with the overall package," says Steve Nazro, VP of event scheduling at the FleetCenter.

Nazro says many promoters and events avail themselves of these services. "Obviously, all do not choose to employ our service, but many one-nighters do," Nazro explains. "We have skill at choosing the best offers from all the normal 'pay' outlets, like newspapers, radio and TV, along with a superior cable expertise."

And the FleetCenter, like most modern arenas, also owns many in-house promotional tools, such as scoreboards, an LCD ribbon and concourse TVs. "One of our biggest and most successful tools is the Internet," Nazro says. "We have thousands and thousands of targeted names for different events."

The value of an ongoing presence in a market cannot be overstated. "I think the simple fact that a promoter knows that a particular arena promotes events, takes large risks and has invested in the necessary staff provides a comfort level," Ryan says. "If a show has been on sale for a month and still needs a push, it is reassuring for them to know they can pick up the phone and be connected to a department that is ready to help get it over the top."

Many believe an arena marketing staff brings more local knowledge to the party than a promoter does. "I think venues that have their own marketing departments are better-equipped to complement the marketing provided by promoters," Bowen says.

This is particularly true when the tour is using a national promoter, Bowen says. "The local marketing department can often assist the out-of-market promoter with better media placement opportunities, and should certainly have a better feel for what the market wants, what media will deliver and histories of various acts' power within the market." **continued on >>p26**

In-House Marketers Get The Gig

BY RAY WADDELL

If you want the date, you may have to be ready to promote it creatively. It's a drill that arenas are well aware of.

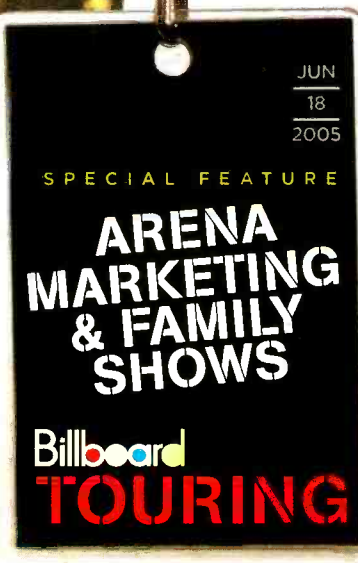
And when some marketing is brought to the party, results can shatter expectations and create a decent revenue stream for arenas via marketing commissions.

"For major concerts, today's sophisticated promoters want to make sure that a given arena has the right mentality," says Tim Ryan, president/CEO of the Arrowhead Pond of Anaheim (Calif.). "Specifically, if an arena is a fully staffed, promotional-minded venue, I believe that a promoter would lean toward that facility if it was a 'jump ball.'"

That has been the case with the Mötley Crüe reunion tour, which exploded out of the gate in North American arenas early this year. The tour owes plenty to arenas that were willing to come to the table with open checkbooks and open minds toward marketing.

"It was the buildings who funded and helped make this happen when the promoters wouldn't step up," Crüe manager Allen Kovac says.

Kovac is particularly enthused about the in-house arena promotions. "This was very refreshing, because we found [arenas] to be much more open to innovative, integrated marketing plans that were proposed," he says.



Family Shows Are Serious Business

BY JILL KIPNIS

Family entertainment certainly isn't child's play to the touring industry.

Although music stars generate each year's top-grossing events, family tours are consistent moneymakers that are attracting an increasing number of ticket buyers.

In 2004, the top-grossing family show, as reported to Billboard Boxscore, was Feld Entertainment's Disney on Ice. The tour grossed more than \$38.5 million, and at least 2.2 million people attended. Feld's Ringling Bros. shows grossed about \$30.5 million and were attended by 1.7 million.

Other top performers include VEE Corp.'s Sesame Street Live franchise (with a gross exceeding \$8.6 million and attendance of at least 583,000) and HIT Entertainment's the Wiggles (grossing at least \$8.5 million and pulling in at least 329,000 attendees).

This year is expected to be another stellar one for live family entertainment. VEE is launching four Sesame Street tours in the show's 25th-anniversary season. Look for "1-2-3... Imagine!," "Out of This World," "Elmo's Coloring Book" and "Everyone Makes Music" in venues this summer.

Australian quartet the Wiggles is stopping in at least 50 cities this year.

The Ringling Bros. Circus—currently touring the 134th and 135th editions, as well as the one-ring Home Edition shows—and Disney on Ice, on tour this year with "Finding Nemo" and "Princess Classics" programs, combined will account for hundreds of stops.

Numerous other options include such Nickelodeon TV shows brought to the stage as "Blue's Clues Live!" and "Dora the Explorer Live!" and the Christian market's "VeggieTales: Rockin' Tour Live" from Big Idea/Classic Media.

Family-tour executives and venues say more options are available this year because of the NHL strike and the expected continued flatness of music tours.

"I think the family segment of the business is strong because other parts of the industry are down," VEE founder Vincent Egan says. "The previous 12 months have been excellent. Our business is up, our revenues are up."

Likewise, HIT senior VP of live events Sloan Coleman notes that, so far this year, the company has experienced a 10% increase in revenue compared with 2004.

Mike O'Donnell, VP/COO of Anaheim Arena Management, which runs the Arrowhead Pond of Anaheim (Calif.), says family shows have been "doing spectacularly" the last three years. The venue annually hosts 18-22 Ringling Bros. dates, 23-30 ice shows and multiple Harlem Globetrotters shows.

He notes that when the NHL confirmed this year's lockout, "everyone got as aggressive as possible to fill voids in their calendar. Family shows are a very important element to our overall entertainment package."

What is also keeping family tours strong, executives say, is show quality, reasonable ticket prices and increased interest from sponsors.

"Our productions cost millions of dollars," Egan says. "They're expensive, but sometimes it's the first experience a child has to be exposed to something like this."

Family-show producers say they try to remain sensitive to ticket prices even as their costs are growing. Most tickets range between \$15 and \$30.

"The music industry is going through quite a change as far as expenses, and a lot of that has to do with ticket prices," Egan says. "We are watching that carefully. Facilities also have to bring their fees under control."

Jill Przelenski, director of special events for the Gibson Amphitheatre in Los Angeles, notes that the value of these shows often exceeds that of other family entertainment options.

"We all love Disneyland, but I've heard from parents who say weeks later that their kids are still talking about the Wiggles show, which is the Rolling Stones of the children's world," she says. "There's such a hunger out there for wholesome entertainment."

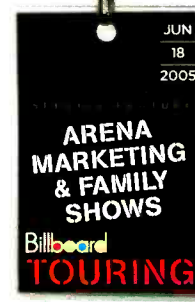
Sponsors are noticing this trend in growing numbers.

Coleman points out that Toys 'R' Us sponsored last year's Barney tour. Mott's is onboard with the Wiggles this year and will also help promote HIT's new DVD, "The Wiggles Sailing Around the World" (July 19), at four stops.

Ron Smith, a strategic marketing consultant for this year's VeggieTales tour, says that while it's harder for a Christian-oriented show to attract big-name sponsors, the company is hoping to build on marketing deals it has fostered through its video promotions. (Tsunami aid group World Vision is a sponsor for the upcoming tour, which is produced through a partnership with Moore Entertainment Group.)

"We did a kid's meal with Applebee's for three months based around a video product," he says. "We have a few big names who are now interested in working on upcoming tours."

Overall, Smith says, it's about generating interest in the VeggieTales franchise. "If I develop more fans out of this that will then buy videos, that's what is important to us," he says.



MARKETERS (cont.)

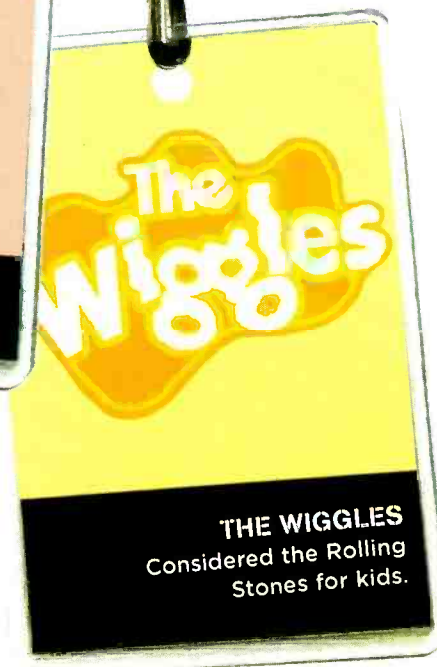
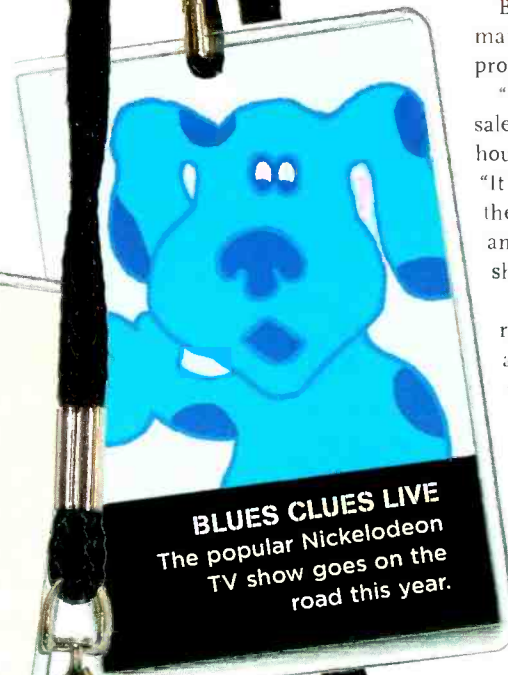
from >>p25

Bowen is quick to point out that the in-house marketing staff supplements, not replaces, the promoter's efforts.

"In light of the recent concert industry ticket sales slump, promoters are eager to work with in-house marketing more than ever before," he says. "It becomes a 'more the merrier' situation. When there are more ideas, marketing opportunities and people selling the show, then ticket sales should increase."

Overall, tour organizers are becoming more receptive to the arenas' marketing expertise and the idea of paying for it. "I would say there is a better acceptance," Nazro says. "However, there is some resistance to paying a commission. We say that this is shortsighted [because] we have the 'in' at so many places."


And, increasingly, arena promotion involves playing a risk-taking role. Ryan believes he speaks for many arenas when he says, "If we weren't in a position to promote or co-promote events in-house, we would not have our current level of bookings. Arenas that can take serious financial risk and back it up with a solid promotional effort will be a busier venue. I would like to think that local marketing support always results in greater ticket sales."



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In-House Success Stories

BY RAY WADDELL

What can a venue's in-house marketing staff offer to promoters? Here are a few examples from current tours.

Mötley Crüe Wachovia Center Philadelphia

Global Spectrum and McFarlane Toys teamed to offer concertgoers at five venues, including the Wachovia Center in Philadelphia, the chance to win a set of Mötley Crüe action figures and a pair of concert tickets.

The promotion was part of Global Spectrum's effort to explore more creative marketing tools, while McFarlane Toys wanted to expand its customer base.

Consumers entered the contest through each venue's Web site. One winner was randomly selected from each

site, and prizes were distributed at the venue the day of each Crüe show.

The toy set is available at select retailers for \$50-\$60. Sets were given away at the Wachovia Spectrum (March 4); Kemper Arena in Kansas City, Mo. (March 15); Veterans Memorial Coliseum in Des Moines, Iowa (April 11); John Labatt Centre in London, Ontario (April 26); and Budweiser Events Center in Loveland, Colo. (May 1).

Sarah McLachlan Constant Center Norfolk, Va.

Sarah McLachlan's May 11 concert at the Constant Center tied in with Mother's Day by offering two types of VIP packages.

A Mother's Evening of Pampering, in partnership with local business Visions Hair Studio

and Day Spa, took place prior to the show. A \$99.99 package included hair, makeup, massages, hand treatments, spa products, light appetizers and beverages and one club-level concert ticket. Additional tickets were \$57.75 for the concert only.

"In-house marketers can cater better to our audience."

—KRISTIE SHIELDS, CONSTANT CENTER

The other package, which cost \$140, was offered in partnership with the New Leaf of Norfolk and Willow's Fine Flowers and Gifts of Yorktown, Va. It included two concourse-level tickets, one McLachlan "Afterglow" CD

and a Mother's Day bouquet.

Constant Center director of marketing Kristie Shields says her staff came up with the concept, and the promoter was not involved. "We were looking to add a hospitality option to the show," she says. "Because in-

house marketers are familiar with their individual market and guests, we can cater better to our audience."

VeggieTales Conseco Fieldhouse Indianapolis



SARAH McLACHLAN was a Mother's Day success.

Conseco staff created a marketing plan that involves a cross-promotion with the venue's WNBA team, the Indiana Fever. With every VeggieTales ticket purchased, the buyer receives a ticket to the Fever game the night before the show.

The promotion offers the show a "highly expanded marketing plan with far more visibility than would normally be available," says Jeffrey Bowen, VP of scheduling/production services at Conseco, which is operated by the NBA's Indiana Pacers.

The promotion was announced at the Fever home opener May 22. It will continue until the tie-in game

Aug. 4. The VeggieTales date is Aug. 5.

In addition to boosting awareness for VeggieTales, the promotion creates a ticket sales opportunity for the Fever that would not otherwise have existed, Bowen says. "We were already considering buying the date [for an in-house promotion], but having a marketing/ticket sales department that could put the cross-promotion together made the deal parameters much more enticing and helped make our decision easier."

Conseco bought the VeggieTales show from producers Moore Entertainment and AEG Live.

Photo: Kevin Mazur/WireImage.com

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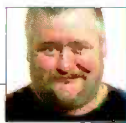
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Stones Will Christen New Charlotte Arena

There is nothing like a Rolling Stones concert to work all the bugs out of a new arena.

The New Charlotte (N.C.) Arena will host the Stones as the building's first ticketed event Oct. 21. Produced by Michael Cohl's Concert Productions International, with Clear Channel Entertainment's the Next Adventure and local Cellular Door promoter Wilson Howard, the Stones date quickly went clean.

To host the Stones, the \$265 million, 18,000-capacity arena had to move up its opening date from Nov. 1 to Oct. 21. That Charlotte was able to nail down a Stones date is a testament to the aggressive outreach into the concert market by GM Marty Bechtold.

"Marty chased that [Stones date] from minute one," says Brandon Lucas, marketing director at the New Charlotte Arena. "And there's no better way to open a building than with the Rolling Stones."

With the massive production challenges and potential for glitches that a Stones date

can bring to even an established arena, the New Charlotte Arena staff is hoping for some other events in the building prior to the concert, giving it at least some sort of soft opening. "We're hoping to announce some other things as we move forward, but a lot depends on the construction schedules," Lucas says.

The arena is owned by the city of Charlotte and managed by the NBA's Bobcats organization.

STILL ROCKING: ZZ Top has about 60 dates on the books for this summer, playing a mix of fairs, festivals, amphitheaters, casinos, vineyards, civic centers and arenas. This will be the Top's 36th year, and with original members Billy Gibbons, Dusty Hill and Frank Beard, the little ol' band from Texas lays claim to being the longest-running road show in rock. ZZ Top is booked by Jeff Hill at Creative Artists Agency.

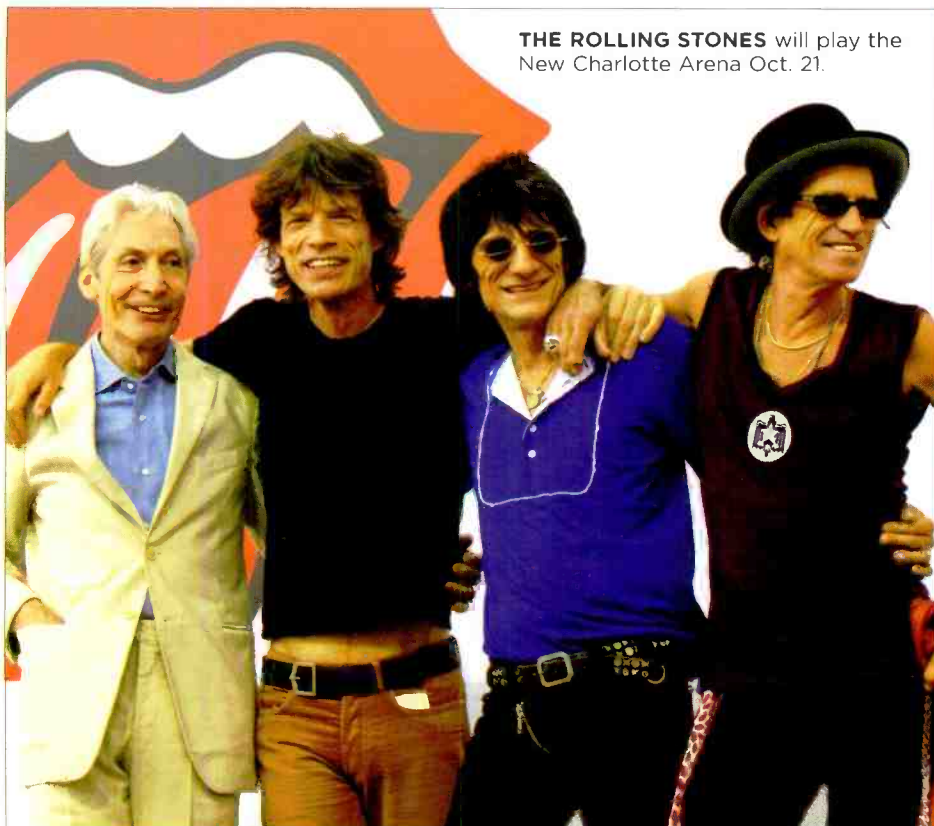
MULTI-MOGUL: Miami-based promoter Jack Utsick has numerous side businesses, including concerns in

the artist management, modeling and record-label arenas. Utsick is also a movie producer, and was recently at the Cannes Film Festival to promote "Pledge This," an upcoming Utsick production that stars Paris Hilton. His daughter, Mickey, also appears in the film.

IN STOCKTON: James Rodems has been named GM of the Stockton Arena by IFG, the managing company of the Stockton (Calif.) Events Center.

Rodems comes to Stockton from the University of California, Davis, where he was director of the Activities and Recreation Center and the Pavilion. He will manage the 10,000-seat Stockton Arena and oversee the operations of the 5,000-seat Stockton Ballpark and Oak Park Ice Arena.

The Stockton Arena opens this fall on the city's downtown waterfront, and will host concerts, family shows, hockey, arena football and indoor soccer. The arena is part of a major redevelopment that includes the restoration of the 2,046-seat Bob Hope Theatre. ■■■



THE ROLLING STONES will play the New Charlotte Arena Oct. 21.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,528,743 (\$225/\$8750)	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 1-5	18,445 19,422	five shows two sellouts Concerts West/AEG Live
2	\$2,432,630 (\$1,333,240) (\$136.85/\$63.86)	ELTON JOHN, LLJ St. Mary's Stadium, Southampton, England, May 28	25,925 sellout	Marshall Arts Ltd.
3	\$2,190,018 (\$225/\$8750)	CELINE DION The Colosseum at Caesars Palace, Las Vegas, May 26-29	16,096 four sellouts	Concerts West/AEG Live
4	\$2,047,579 (\$122,330) (\$136.83/\$63.85)	ELTON JOHN, LLJ Carrow Road, Norwich, England, May 29	21,903 sellout	Marshall Arts Ltd.
5	\$1,902,692 (\$1038,474) (\$137.42/\$64.13)	ELTON JOHN, LLJ Madejski Stadium, Reading, England, May 26	20,764 sellout	Marshall Arts Ltd.
6	\$1,814,382 (\$994,400) \$72.98	DURAN DURAN St. Andrew's Stadium, Birmingham, England, May 28	24,860 sellout	Clear Channel Entertainment-U.K.
7	\$1,488,795 (\$6,500,000 pesos) \$82/\$14	JUAN GABRIEL Auditorio Nacional, Mexico City, April 27-30	30,688 38,732 four shows	Producciones Juan Gabriel
8	\$1,199,779 (\$129.50/\$49.50)	PEPE AGUILAR Gibson Amphitheatre, Universal City, Calif., May 20-22	17,233 three sellouts	House of Blues Concerts
9	\$1,152,099 (\$200/\$35)	KISS 108 FM CONCERT: WILL SMITH, GWEN STEFANI & OTHERS Wester Center, Mansfield, Mass., May 21	19,757 19,900	Clear Channel Entertainment
10	\$1,150,350 (\$131.25/\$52.50)	ALICIA KEYS MGM Grand Garden Las Vegas, May 27-29	12,408 three sellouts	Fantasma Productions, Atlanta Worldwide Touring
11	\$1,027,500 \$75/\$35	ALICIA KEYS, ZACCHA, JOHN LEGEND Fedco City Music Hall, New York, April 20, 22-23	17,893 three sellouts	Radio City Entertainment, Atlanta Worldwide Touring
12	\$974,482 \$69.50/\$44.50	JUANES Gibson Amphitheatre, Universal City, Calif., May 6-8	18,117 three sellouts	House of Blues Concerts
13	\$884,005 \$63.50/\$58.50	KROQ WEENIE ROAST: MÖTLEY CRÜE, AUD OSLAVE & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., May 21	15,451 16,040	Clear Channel Entertainment
14	\$817,220 \$85/\$50	INVASION DEL REGGAETON: DADDY YANKEE, IVY QUEEN & OTHERS Gibson Amphitheatre, Universal City, Calif., April 30-May 1	12,074 two sellouts	House of Blues Concerts, Orjuela Entertainment
15	\$807,740 \$95/\$55	JUAN LUIS GUERRA & 440 Madison Square Garden, New York, May 24	13,773 14,210	Ralph Mercado Presents
16	\$722,430 \$95/\$55	MEGACONCIERTO: VICTOR MANUELLE, DON OMAR & OTHERS Madison Square Garden, New York, April 15	10,456 14,213	SBS Promotions
17	\$651,065 \$80/\$30	SARAH MCLACHLAN, THE PERISHERS Madison Square Garden, New York, May 24	11,845 14,891	Clear Channel Entertainment
18	\$588,316 \$78/\$40	POWERHOUSE: THE GAME, BUSTA RHYMES & OTHERS Arrowhead Pond, Anaheim, Calif., May 21	11,344 11,480	Clear Channel Entertainment
19	\$578,113 (4,048,600 krona) \$103.62/\$80.22	FOD STEWART Cleria Centre, Linköping, Sweden, June 4	5,847 sellout	EMA Telstar
20	\$567,581 (3,974,825 krona) \$103.56/\$63.47	FOD STEWART Löfbergs Lila Arena, Gäddede, Sweden, June 5	5,735 sellout	EMA Telstar
21	\$514,151 \$100/\$35.50	VICENTE FERNANDEZ, ANA ROSA Coppes Amphitheatre, Santa Anita, Calif., May 25	7132 8,832	Hauser Entertainment
22	\$437,344 \$47/\$24	RASCAL FLATTS, BLAKE SHELTON Ford Amphitheatre, Tampa, Fla., June 4	14,768 18,000	Clear Channel Entertainment
23	\$434,505 (\$546,561 Canadian) \$59.22/\$33.79	MICHAEL BUELÉ Hummingbird Centre, Toronto, May 24-26	9,281 three sellouts	House of Blues Canada
24	\$416,336 \$75/\$49.50	MAZE FEATURING FRANKIE BEVERLY, ANGIE STONE Gibson Amphitheatre, Universal City, Calif., April 15-15	7,770 10,978 two shows	House of Blues Concerts
25	\$407,056 \$56/\$36	SARAH MCLACHLAN, THE PERISHERS Verizon Wireless Arena, Manchester, N.H., May 27	8,575 sellout	Clear Channel Entertainment
26	\$370,939 \$66.75/\$15.25	LYNYRD SKYNYRD, CROSS CANADIAN RAGWEED Sawdust Amphitheatre, Artoch, Tenn., May 27	16,204 17,282	Clear Channel Entertainment
27	\$338,870 \$75/\$35	GIPSY KINGS Radio City Music Hall, New York, May 23	5,480 5,975	Radio City Entertainment
28	\$338,740 \$47/\$24	RASCAL FLATTS, BLAKE SHELTON Seawall Amphitheatre, West Palm Beach, Fla., June 3	10,460 18,000	Clear Channel Entertainment
29	\$334,110 \$37	RASCAL FLATTS, BLAKE SHELTON Veterans Memorial Arena, Jacksonville, Fla., June 2	9,030 sellout	Clear Channel Entertainment
30	\$331,341 \$122/\$65	VICENTE FERNANDEZ, ANA ROSA Dodge Theatre, Phoenix, May 29	3,516 4,710	Hauser Entertainment
31	\$324,636 \$90/\$60	GLORIA TREY Gibson Amphitheatre, Universal City, Calif., April 22	5,030 5,391	House of Blues Concerts, Rosas Entertainment
32	\$320,596 \$65/\$17.50	SNOOP DOGG, THE GAME Reese Garden, Portland, Ore., May 27	8,425 13,561	Lawman Promotions
33	\$310,645 \$55.50/\$11	THE ALLMAN BROTHERS BAND, LYNYRD SKYNYRD Ford Amphitheatre, Tampa, Fla., May 27	11,042 19,438	Clear Channel Entertainment
34	\$308,015 \$25/\$10	KICKS 101.5 COUNTRY FAIR: RASCAL FLATTS & OTHERS HFF Bays Amphitheatre, Atlanta, May 20-21	31,995 two sellouts	House of Blues Concerts
35	\$305,808 (\$386,727 Canadian) \$54.96/\$47.05	SARAH MCLACHLAN, THE PERISHERS, SAMBA SQUAD Coppes Coliseum, Brampton, Ontario, May 16	6,187 7,018	House of Blues Canada

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JOSÉ MIGUEL AGRELOT

MANAGED BY 

BY JILL KIPNIS

(Peter A. Luukko)



The future of the facility management business is all about marketing, says Peter A. Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum in Philadelphia.

Luukko, 45 and a 20-year veteran of the company, remembers a time when few venues had their own marketing departments and ticketing databases could not be mined for consumer data.

Today, building managers are encouraged to run their own marketing campaigns, come up with innovative ways to sell their buildings and get into untapped event markets. Luukko says his managers need to have an entrepreneurial spirit and be willing to take risks.

Comcast-Spectacor Ventures—which includes public-assembly management company Global Spectrum, concession firm Ovations Food Services, New Era Tickets and Comcast-Spectacor Minor League Operations—runs 45 facilities, mostly stadiums and convention centers. It is also involved in constructing the new Busch Stadium (future home of baseball's St. Louis Cardinals), opening in 2006, and New York's Brooklyn Atlantic Yards project, which will feature office buildings, housing units and an arena.

Q: How has the facility management business evolved in the past 20 years?

A: The teams and the concert market are two areas that have progressed. Over the years, the facility and the teams, for whatever reason, seemed to always be at odds. Where I've seen the business evolve from our standpoint is the fact that we now work very closely with the teams. We know that if we work together, one and one will be three, whether it's working together selling club seats or sponsorships or signage in the building.

The most exciting part of the business that has evolved is the concert market. Some people will

say that it isn't as good as it used to be, but I actually think it's better. I think that agents, managers, promoters and facilities all work together to make shows happen and to market shows. Years ago, buildings might have talked to a promoter but never talked to agents and managers. I think our company was one of the first companies to do that.

Q: Is there any standard way that building and talent negotiations happen now?

A: At one point it was too standard—buildings just quoted a rental percentage and that was it. And then buildings that sat back in that fashion and weren't willing to co-promote on various events and that weren't interested in any risk or weren't interested in marketing an event, you know, those facilities stopped getting events or got less events.

It's not so much a negotiation with a promoter anymore as much as it is, how can everybody make a fair profit and get the act to come to your city?

Q: You got onboard with an untested Mötley Crüe at the start of its reunion tour in 2005. Is that kind of risk-taking typical for your operation?

A: Mötley Crüe is a great example of us. I think we picked up six dates, and it was something that we just had a good gut feeling about. What really is exciting is that Clear Channel and AEG had passed on those, and there were no hard feelings. They just didn't happen to think it was their best investment at the time. Obviously they picked up dates as the tour went on.

Q: Has it become more critical to have sponsorship for events?

A: What's fantastic about sponsorship is it gives you a foundation of revenue so that in many cases you can take more risk with an event. We're also finding out that sponsors aren't just throwing money to be attached with the name of an event anymore. They want an interactive sponsorship. They want bounce back. They want to see sales results.

to control stored value on tickets, you're going to be able to sell merchandise and add parking, food and beverage. To control the data is, I believe, essential to the success of teams and arenas.

Q: What are the pros and cons for an arena of going with a private management firm?

A: It gives you consistency in management if you're not from this business and your city builds an arena . . . From a negative standpoint, sometimes you hear, "Well, they're giving up control." We as a private venture firm always like to participate in the community, so again, you give up control, but if you really don't know the business, do you want to be controlling it?

Q: What are the biggest challenges facing your company this year?

A: Growth is always our biggest challenge. But just as challenging is continuing to grow people within our company to take the upper management jobs as it pertains to running a stadium or being involved in ticketing or working with our teams.

Q: Will the three main areas you oversee—Global Spectrum, Ovations Food Services and New Era Tickets—all experience growth this year?

A: All of those businesses are growing individually. For instance, I'll use the Budweiser Events Center in Larimer County, Colo., as one example where we came in as the manager of the facility. We brought our concessions company in and are now doing the ticketing also.

There's many instances where we're just in the building management . . . So each company is growing independently but also working together to help each other and to provide better service to our clients.

We as marketers in this business have to be much more creative . . . We have to have the ability to get that sponsor data from people that were at the shows or a sporting event. You're very much a partner with these sponsors.

Q: What will your company's role be in new ticketing technologies like cell-phone delivery and turnstile ticket printing?

A: The ability to resell your ticket on a Web site is one thing, but just the simple ability to e-mail your ticket to a friend is unbelievable, because that will get people in our arenas. When you have a no-show, that person doesn't park, that person doesn't buy any food and beverage, and that person doesn't buy any merchandise. Reselling makes it easier to use your suite, it makes it easier to use your club seats, easier to use your season tickets, and results in increased renewals, which is what our business is all about.

Q: What kind of impact did the NHL strike have on arenas?

A: Financially, it's obviously very difficult for those cities where the teams do very well. It has been a wake-up call for everybody. Professional sports tickets are very high-priced, the salaries are very high, and it re-

ally shows that players and owners have got to work together to ensure the long-term success of the business.

Q: How healthy is the market for naming-rights deals?

A: I see that bouncing back now. It's like anything else: When the economy's tougher, the marketing dollars are tighter. But I see that, as a market, it's very strong. With naming-rights deals, they're looking for more than a name; they're looking for partnership.

Q: What kind of impact did the NHL strike have on arenas?

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HIGHLIGHTS

PETER A. LUUKKO

1981: Becomes director of marketing for New Haven Coliseum in Connecticut

1983: Joins the Providence (R.I.) Civic Center as assistant manager

1985: Works as director of facility administration for the Richmond Coliseum in Virginia and Three Rivers Stadium in Pittsburgh

1989: Serves as VP of Spectacor Management Group's Western region and facility manager for the Los Angeles Coliseum and Sports Arena

1996: After Comcast and Spectacor merge, named president of Comcast-Spectacor's Wachovia Spectrum and Wachovia Center in Philadelphia

2000: Becomes president of Comcast-Spectacor Ventures/ chairman of Global Spectrum

EUROPE ABUZZ WITH TOURING, TELECOM PARTNERSHIPS

BRANDS GO MOBILE



BY JULIANA KORANTENG

The marriage of music and mobile is in full blossom in Europe.

For anyone attending a live music event in Europe this summer, the signs will be everywhere, with such wireless operators as O2, T-Mobile and Orange—as well as manufacturers like Nokia, Sony Ericsson and Samsung—applying their brand names to venues, tours and festivals.

Through their deals with music and touring interests, mobile operators can promote their brands to specific communities, share revenue from handset-generated ticket and music sales, provide rich content to their subscribers and drive traffic on their networks.

In return, concert promoters, artists and labels get targeted access to a large subscriber base and benefit from the marketing budgets of mobile companies to promote their events.

The latest hookup between the mobile and live-entertainment businesses is the groundbreaking deal by Los Angeles-based Anschutz Entertainment Group to rename London's Millennium Dome under a sponsorship arrangement with U.K. wireless group O2 (*Billboard*, June 11). The move signified more than the renaissance of the historically troubled venue, now called the O2; it opened the door to marketing opportunities for both sides.

As the world's second-biggest promoter after Clear Channel Entertainment, AEG works with such superstar acts as the Rolling Stones, Madonna, Justin Timberlake and Prince. AEG president/CEO Tim Leiweke says he is confident of persuading acts performing at AEG con-

certs to provide content—including CDs and downloads—for sale to O2 customers.

"Through our live-entertainment division, AEG Live, we're very aggressive at creating new revenue streams for our artists, and a majority of that income goes back to the artists," Leiweke says. What's more, the artists can promote their CDs and tours to O2's 14 million U.K. subscribers. (O2, a spinoff from British Telecom, has an additional 9 million subscribers in continental Europe.)

As for AEG, Leiweke says, "The arrangement is purely a marketing tool, because we don't want to compete with the labels."

O2 will have its logo on virtually every aspect of the Millennium Dome's structure, including the new 23,000-capacity arena, a smaller 2,000-capacity venue, bars, shops and cell-phone recharging booths. O2 also will use the opportunity to sell exclusive music to its customers.

Paul Samuels, London-based head of sponsorship for O2, says his company has sponsored numerous gigs, including 17 last year. O2's music calendar for 2005 is highlighted by the new Wireless Festival, London's first multistage rock festival. New Order, Kasabian, Basement Jaxx and Keane will headline the event, which takes place later this month.

Promoted by CCE, the Wireless Festival will feature a chill-out area exclusively for O2 customers, who can enter only with special downloadable bar codes on their handsets. "Mobile bar-coding has not been done on such a large scale at a music event before," Samuels says.

Such integrated branding arrangements often require multiple partners. CCE U.K. director of festivals Stuart Galbraith, whose responsibilities include the Wireless Festival, predicts that "promoters will be working more closely with the labels in the future, because we'll need to do more deals with the owners of the music."

THE BEAT GOES ON

The festival business is nothing new for T-Mobile, which for four years has been involved in a series of electronic-music festivals called "electronic beats." This year's festivals will take place in Germany, Scotland, Austria and the Netherlands from June to September.

Under a marketing partnership with Sony Ericsson, the events will be used to promote the new D750i phone, which features an MP3 player and FM radio. Fashion merchandise and other products also are offered to young T-Mobile customers under the electronic beats brand.

The similarly branded Sundowner tour is being staged this month and next at 500- to 800-capacity venues in the United Kingdom, Germany, Hungary, Croatia, Austria, the Czech Republic and the Netherlands. T-Mobile is also involved with Rock am Ring and Rock im Park, Germany's biggest open-air hard-rock events. In addition, the company will present Hungarian Connection, a free outdoor festival June 26 in Budapest, headlined by Lionel Richie. Some 400,000 are expected to attend.

Ralf Luelsdorf, Bonn, Germany-based head of music sponsoring at T-Mobile International, says, "We're constantly working with emerg-

ing and established artists. At electronic beats, for example, we offer fans of that music a special experience at the concerts, and they will also receive content during the festival activities." Specifically, fans receive festival updates on their handsets.

Orange, another Europe-wide wireless operator, extends its involvement with live events this summer when it launches the gigsand-tours.com Web site with U.K. promoters SJM Concerts and Metropolis Music.

At the Glastonbury Festival in England and Scotland's T in the Park there are Orange-branded tents where fans can attend workshops on how to use Orange's Fireplayer, mobile software that enables users to remix and create their own master ringtones.

Orange also has a relationship with Sony BMG Music Entertainment to raise the profile of Sony BMG acts among mobile users. Orange and Sony Ericsson sponsored the spring U.K. tour of Cheeky/Sony BMG group Faithless, one of Britain's top dance acts. The tour coincided with the May release of the greatest-hits package "Forever Faithless."

Orange U.K. head of commercial and brand partnerships Julian Diment says the Sony BMG relationship is an example of how labels and mobile operators can work together.

"What we're looking to do in this partnership with Faithless is to give their fans something they can't get elsewhere. And the key to this is the partnership between the label, the artist and the Orange brand," Diment says.

In May, purchasers of Sony Ericsson's new



A recent concert by Sony BMG artist **NATASHA BEDINGFIELD** was streamed live via U.K. telecom company 3's wireless network.

£79 (\$143) K300i phone, which comes in Faithless-branded packaging, had access to exclusive Faithless downloads, master ringtones and a new Faithless video. More exclusive Faithless content was available via the Orange World online portal. And, in a short trial going on now, Orange subscribers are able to place their handsets next to a selection of advertising billboards in London and use Bluetooth technology to download Faithless content.

Like Sony Ericsson, Nokia sponsors live en-

tertainment events, including the CCE-promoted Nokia Isle of Wight Festival (June 10-12), the recent Nokia Urban Music Festival in London and the Nokia Night of the Proms tour this fall in Belgium, the Netherlands and Germany.

Another handset company, Samsung, recently worked with EMI Music to sponsor the U.K. regional tour by Turin Brakes for its new album, "JackInABox." The May 31-June 4 tour was promoted on Samsung's Fun Club Web site and on the Raft, EMI's consumer Web site. Be-

fore the tour, the Fun Club site featured competitions and exclusive content from the Raft, plus streamed video content available only for Samsung handsets. And every week, the Raft updates the Turin Brakes master ringtones.

The Raft also will create micro-sites covering this summer's music festivals for Samsung.

"The idea is to drive sales of the new album to Samsung's large database of U.K. customers and get access to consumers that we might not be getting," EMI Music digital-media director

Danny van Emden says. "In turn, handset manufacturers are looking to grow their place in the value chain, because consumers are updating their handsets more often than they used to."

MOBILE GIGGING

One development that has been treated with caution by mobile operators is live streaming of concerts. In what appears to be an isolated experiment, telecom newcomer 3, operator of a third-generation mobile network in the United Kingdom, teamed with Sony BMG in March to offer an exclusive Natasha Bedingfield concert to its subscribers. The concert was part of a wider arrangement that made Bedingfield's latest video, "I Bruise Easily," available through 3's video jukebox service, which allows users to stream or download videos to their cell phones.

Mobile companies are not expected to flock to live streaming, which carries high transmission costs and is also too expensive for most consumers. "Streaming concerts on mobile phones is not economically viable in its own right," one mobile executive says. He believes that few consumers are attracted by live concert broadcasts on TV and that much the same can be said about mobile gigs.

However, the executive adds that such opportunities as the Bedingfield concert for 3 are about brand positioning and the need to reach a specific community. "Operators would not do it for revenues but for brand awareness and consumer acquisition and retention," he explains. No information was available from 3 on the number of fans who streamed the Bedingfield gig.

Nevertheless, O2's Samuels insists that the increase of music-related traffic on mobile networks can only benefit the music community in terms of promotion and exposure.

"We want to give the music industry the opportunity to sell more music to consumers," he says. "With people carrying mobile phones everywhere as part of their lifestyle, artists can get direct access to our millions of customers. And the more we promote our activities at live music events, the more we know people will buy mobile music." ♦♦♦

Additional reporting by Emmanuel Legrand in London.



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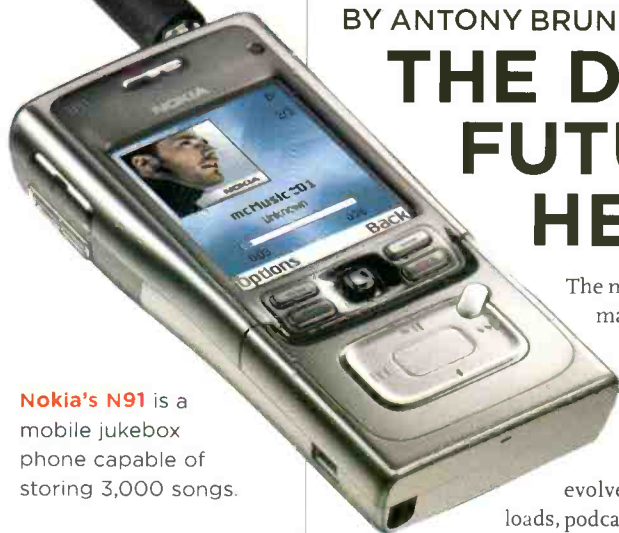
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DIGITAL ENTERTAINMENT

JUN
18
2005



Nokia's N91 is a mobile jukebox phone capable of storing 3,000 songs.

BY ANTONY BRUNO

THE DIGITAL FUTURE IS NOT HERE YET

The market for digital entertainment is poised for dramatic growth over the next several years. The number of digital distribution channels for music is growing increasingly diverse as consumers and music industry executives warm to the idea of easy access, on-demand entertainment.

What began with peer-to-peer file-sharing has evolved into wireless ringtones and full-song downloads, podcasting, Internet streaming via blogs, Internet radio and more. The proliferation of these different digital music options provides new opportunities and new complications for the music industry, which is struggling to keep up with the rapid pace of technological innovation.

Digital rights management, licensing and uncertain business models are just some of the issues that must be addressed for each new technology and format bubbling to the surface. At the same time, consumers are growing increasingly tech-savvy and are demanding more features and accessibility as their appetite for digital entertainment expands.

In this report, Billboard outlines the key topics affecting the shape of today's digital entertainment landscape.

INTEROPERABILITY

Perhaps the most anticipated digital music development is for the walls between proprietary file formats to break down so that music can be bought anywhere and played anywhere.

Former Recording Industry Assn. of America chairman/CEO Hilary

Rosen raised eyebrows in a recent Internet blog post where she openly criticized Apple Computer CEO Steve Jobs for creating the problem by keeping the iPod/iTunes system closed.

"Keeping the iTunes system a proprietary technology to prevent anyone from using multiple music systems is . . . anti-consumer and user unfriendly," Rosen wrote.

The government is even mulling an intervention. The House Judiciary Committee held a hearing recently to consider whether the government should intervene in the issue through regulation. Options span from mandating complete interoperability between music services and devices to a standardized labeling system that would outline which devices worked with what services.

Microsoft has launched a major digital-music ad campaign expected to feature its compatibility with multiple devices.

In the meantime, Apple is facing multiple hacks of the iTunes Music Store from users demanding interoperability, including the longstanding HYMN-project.org and the newer PyMusique program.

P2P INCENTIVE-BASED SERVICES

P2P file-sharing is the genesis of the digital distribution market, but the full potential of that technology still is not clear.

One tactic gaining traction builds on the power of P2P communities. It gives users a share of the proceeds generated from sharing files with others. These incentive-based models allow users to trade music files that can be played for a limited amount of time before the new user must buy it. The person who provided the track is then given either points or direct payments for each shared file that is ultimately bought.

Making the biggest splash with this concept is Weedshare, operated by Shared Media Licensing, which developed the technology that governs this incentive-based system. Using a similar strategy to address the file-sharing issue on college campuses is World Media, whose Peer Impact P2P service is similar to Weedshare in that users earn money for sharing files at a set price.

World Media has launched a tour of 20 college campuses to promote legal P2P services and sign up users to test the Peer Impact P2P service, which has won the blessing of all four major record companies—EMI Music, Sony BMG, Warner Music Group and Universal Music Group.

Other services pursuing **continued on >>p40**



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FUTURE (cont.)

from >>p37

an incentive-based file-sharing strategy include ClickShare, Javien, P2P Cash and Digital Containers.

WIRELESS

The fact that consumers will pay \$2.99 for a ringtone but balk at paying 99 cents for a full song has the music industry befuddled—but it is playing along as it tries to establish a logical pricing model.

The ultimate goal of record companies and wireless carriers is to transform a wireless phone into a mobile jukebox—using the wireless platform to find and purchase full tracks, then listen to those songs on an MP3-capable phone. Sprint is the most aggressive player in this category, offering several channels of streaming music to subscribers who pay extra for the service.

And wireless phones are rising to the challenge. While the industry still waits for the Motorola/iTunes capable phone, Nokia beat them to the punch with its N91 model, a 4GB hard-drive mobile jukebox phone capable of storing 3,000 songs.

But Motorola is planning a revolutionary new portable music service called iRadio that uses the mobile phone as the bridge to transfer music from the home to the automobile and elsewhere.

However, a potential roadblock to wireless music is an ongoing dispute between wireless carriers and the software companies that provide digital rights management protection. The wireless industry refuses to pay the technology licensing fees demanded by such companies as Sony, Panasonic and others, leading to a drawn-out battle that may stall progress.

SUBSCRIPTION VS. À LA CARTE

While Apple's iTunes Music Store has topped more than 400 million downloads, the music industry is still trying to find a way to make money from digital music. The revenue margins of the 99 cent download are simply too thin for anyone to make a profit. All-you-can-eat subscription services, however, offer a fatter pie to slice up, and record labels have stated their preference for the system . . . if the public goes for it.

Subscription music services like Rhapsody and Napster have reported sharply rising subscriber numbers and revenue figures, adding momentum to the business model. Rhapsody boasts more than 1 million premium subscribers, and recently beat revenue expectations by \$3.5 million for first-quarter 2005. The company's new service upgrade is offering basic users 25 free tracks per month, as well as an option to transfer tracks to a portable player, which it hopes will boost these numbers.

Meanwhile, Napster announced it now has 40,000-plus subscribers, a quarterly increase of more than 50%, and has raised earnings expectations twice, from \$14 million to about \$17.5 million. Napster is putting \$30 million behind an advertising campaign to promote its Napster to Go service, urging fans to "do the math" on the costs of filling an iPod versus signing up for a music subscription.

And Yahoo most recently jumped into the subscription waters with a big splash, possibly initiating a price war with its limited-time \$6 a month portable subscription fee until the service completes its public testing phase.

But subscription models have proved a hard sell. A recent Parks Associates survey measuring various digital music consumption habits found 40% of its respondents still favor the à la carte download model, while only 8% prefer subscription.

As more portable subscription-enabled devices become available with varying storage capacities and price points, more subscription service providers may follow Napster's lead and begin aggressive customer outreach and educational campaigns of their own.

Apple's Jobs has stated his disdain for the subscription model. But he also once said Apple would never make a flash-based music device, and the company now owns 58% of the flash market with the iPod Shuffle. Many expect Apple to adopt a subscription model once the economics of doing so make sense.

PODCASTING

There's still no word on whether podcasting is anything more substantial than a cool-sounding name, but the technology has generated a lot of attention.

Podcasting is a largely do-it-yourself system for recording homemade radio shows into an MP3 file and making that file available for others to download and play on their computers or portable media devices.

Terrestrial radio group Infinity and Sirius Satellite Radio have jumped on the podcasting bandwagon. Sirius has begun broadcasting a talk show by podcasting pioneer Adam Curry, a former MTV VJ during the '80s. Infinity, meanwhile, has launched what many believe to be the first podcast-only station, broadcasting select podcasts submitted by its listeners on the air and via a new Internet radio station.

To date, the technology has been limited primarily to talk shows, but there is increasing interest in adding music playlists.

But music labels are hesitant to distribute music in a downloadable file unless the proper licensing is obtained. Performance rights organizations like BMI and ASCAP have created blanket licensing schemes to address the podcast issue, but labels have not yet followed suit with a licensing program of their own.

Indie labels and unsigned acts are expected to lead the way in using podcasting to offer virtual showcases of sorts. Also, several podcast aggregators are preparing to open Web stores to offer surfers a one-stop shop for all their podcast needs. Podchannels is one such company, which is expected to go live in early June.

BLOGS

Artists increasingly are turning to Web logs, or blogs, for exposure. Unsigned bands and established acts like Weezer and Oasis have used such Web-based communities to stream their upcoming releases in advance of street date. Blog service mspace.com has taken the lead in this effort, with more than 300,000 bands hosting blogs on the service.

The site's motivation is simple. Myspace.com counts more than 18 million users and has used exclusive music deals to capture a top 10 slot of Internet page views month after month, according to comScore Media Metrix.

What's next for blog services? Playlist sharing and integration into instant-messaging communities are already gaining steam. AOL, Yahoo and MSN all now offer blog services that let users highlight their favorite songs.

Users can choose to link the music they're listening to at any given time to their IM profile, so others on their buddy lists can see and listen as well.

"We're focused on making music more of a social experience than just a stand-alone silo, listening to music on your own device," says Rob Bennett, senior director of MSN Entertainment.

A NEW SET OF PLAYERS

The rapid growth of digital music technology has been matched by the increasingly rapid introduction of digital music players to compete with the ubiquitous iPod. Here is a glance at several new and noteworthy devices.

Zen Micro (pictured below left) Creative

creative.com

Creative is looking to drive adoption of its subscription-compatible answer to the iPod Mini with a new competitive pricing strategy, announced March 1. The company is offering three tiers of storage capacity and pricing, including a 4GB player for \$179.99, plus 10 color options.

Carbon Pearl (pictured below right) Rio

rio.com

Rio continues to push the envelope on price among mini hard-drive players. A 6GB version of the Carbon Pearl was introduced June 1 with a suggested price of \$229.

iRiver H10

iRiver America

iriveramerica.com

The new iRiver 5GB player comes with a color screen for viewing photos and is among the first devices to offer out-of-the-box compatibility with portable subscription services from Napster, RealNetworks and F.Y.E.

Network Walkman NW-HD3

Sony Electronics

sonystyle.com

Sony is the sleeping giant in the digital music player space. The company is hoping that the addition of support for the MP3 format will drive greater consumer interest in its line of hard drive and flash products.

—BRIAN GARRITY





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CHRISTIAN ARTISTS BREATHE NEW LIFE INTO TRADITIONAL SONGS

HYMNS



OUT OF EDEN applies an urban pop touch to traditional repertoire, typifying the diversity of the hymns movement.

As Christians across America rediscover the power of hymns, the music community is reviving the classic church repertoire through a wave of albums from some of the biggest contemporary Christian stars.

Coming on the heels of the praise and worship boom, the hymns movement is already having an impact in the marketplace.

But where praise and worship contributed potent new songs to the religious music lexicon, this new movement relies on the traditional hymns that most church-going Christians grew up singing in pews on Sunday morning.

And that seems to be a big part of the attraction.

"Hymns are timeless," says contemporary Christian superstar Amy Grant, whose "Rock of Ages . . . Hymns & Faith" debuted at No. 1 on the Top Christian Albums chart in May. The Word/Curb/Warner Bros. release has sold 54,000 units,

BY DEBORAH EVANS PRICE

according to Nielsen SoundScan.

"What I find interesting is those of us that are recording hymns are not recording them the way we grew up with them," Grant adds. "We're all going in and putting a more current, creative twist on these songs."

So, while the lyrics are classic, the projects represent an array of styles. They range from the Oak Ridge Boys' signature country/Southern gospel sounds on "Common Thread" (Spring Hill Music) to the urban pop of Out of Eden's "Hymns" (Gotee) to the jazzy organic approach MercyMe frontman Bart Millard takes on "Hymned," a solo effort due Aug. 16 on Simple/INO Records.

Other key recordings include Jars of Clay's "Redemption

Songs" (Essential), Ashley Cleveland's "Men & Angels Say" (Rambler), Buddy Greene's "Hymns & Prayer Songs" (Spring Hill) and numerous multi-artist collections such as Spring Hill's "Shout! Hymns" and Maranatha Music's "Top 25 Emergent Hymns" and "Celtic Hymns."

Further, Dove Award-winning trio Selah has built a successful career reviving hymns on several Curb Records albums.

"When you put all those hymns records up together, those unique voices come together and the one unified voice is the timeless truth of the lyrics," INO Records president Jeff Moseley says.

Indeed, Grant says the lyrical depth and theological content found in the hymns are providing a source of renewed inspiration for artists and fans.

"The lyrics are the things that are so phenomenal about the hymns," Grant says. "You might forget every sermon from your childhood, but you remember the teaching because it was in the songs."

Grant's most recent set, released in May, features an earthy, rootsy take on such chestnuts as "I Surrender All," "Joyful, Joyful, We Adore Thee," "Sweet Will of God" and "Rock of Ages," a duet with husband Vince Gill.

"Rock of Ages" is Grant's second hymns album. Her 2002 hymns collection, "Legacy . . . Hymns & Faith," has sold 465,000 units.



REVIVAL SPIRIT

Whatever the commercial possibilities for hymns albums, many of the artists seem more driven by a quest to revive the repertoire.

Millard chose to make his first solo album a hymns project in part because he wanted to create something special for his young son. "I was talking to someone and said, 'It's weird the way that music is going, there may be a chance that my son won't have memories of old hymns as I did growing up,'" he says, pointing out that many churches have replaced hymns with contemporary worship music. "It was hard to think about it, and that's part of the reason I wanted to do this, to respect where I came from and the music I grew up [hearing]."

Soulful rocker Ashley Cleveland agrees. "I'm an ongoing crusader to keep the hymns alive in the church. This is my maximum effort on that front," she says of "Men & Angels Say."

"I've played so many churches where no hymns are done and so many people that have come into the church in the last 10-20 years don't come from a church background and don't know them," she adds.

Likewise, the members of pop/rock outfit Jars of Clay loved the idea of introducing their young rock audience to the classics. Their hymns album debuted at No. 1 on the Top Christian Albums list in April and has scanned 84,000 units.

"What I find interesting is those of us that are recording hymns are not recording them the way we grew up with them. We're putting a more current, creative twist on these songs."

—AMY GRANT

WARP ACTIVITY

With so many hymns albums being released this year, Word Distribution created a special marketing program for Christian retail. The "Hymns & Stories" promotion runs June 1-Aug. 1 and features 11 titles, including albums by Grant, Cleveland, Greene, Fernando Ortega, Randy Travis and Gordon Mote, as well as several compilations. Consumers who purchase any of the featured titles get a free CD of the "Celtic Hymns" compilation.

The featured titles are displayed as part of the Word Audio Retail Program (WARP), according to Word Distribution marketing direction Laura Neutzling.

"It's a listening unit that can be mounted onto an endcap and it has a touch pad that features the titles of a specific promotion," she says. "You can press it and hear snippets of the projects featured. We have those in about 500 stores."

Neutzling says Word plans to advertise the promotion and point fans to some of the larger Christian retail accounts such as Family Christian Stores.

Churches remain the prime vehicle for exposing the hymns, but radio is not being ignored. Word sent a six-song sampler from Grant's "Rock of Ages" to Christian radio. INO is working Millard's "MawMaw's Song (In the Sweet By and By)" to Christian adult contemporary and inspirational stations. Jars of Clay is No. 17 on the Hot Christian Adult Contemporary chart with "God Will Lift Up Your Head."

Moseley expects sales of Millard's "Hymned" to be driven in large part by press. The album is Millard's first solo outing away from MercyMe.

"We plan very heavy in-store positioning," he says. "That's primarily the way we'll let people know about it. We are going to work [at] informing the MercyMe buyers about Bart's new record and we have a very strong initiative on the net . . . When they hear it, they'll enjoy it so we're doing a lot of sampling and streaming."

"The hymns are such a big part of our experience," the group's Matt Odmark says. "We really hope this record will connect with people that are younger, that have not grown up in a church environment . . . that they'll be attracted to the timeless nature of what goes on in a good hymn."

But some younger people still are not familiar with hymns and might be predisposed to think of them as an older generation's music.

To such fans, Odmark says, hymns seem "antiquated." Jars of Clay addresses this perception by updating the arrangements of the hymns it performs.

Cleveland sees hymns as a uniting force. "There is a mindset that they represent antiquity, [that] they are dusty old relics that aren't relevant, but to me nothing could be more relevant," she says. "There is so much division in our culture and even within the Christian community, but when you pull out a hymn that everybody knows, we are all unified."

AGE-OLD DILEMMA

As hymns become popular again, worship leaders are facing what Millard describes as "an age-old dilemma between hymns and contemporary worship." Unfortunately, Millard says many churches have opted for the contemporary.

"There's some amazing material being lost," he says. "[Ours is] one of the few churches that still have the hymnals in the pews. That's not right or wrong, it's just a shame because of the worship trend. There's a part of my life that my son won't know if we keep going in the direction we are going. There should be a balance. When we stop looking back to our past, our elders and the songs that were written that became part of the foundation of our doctrine, then I think we are in trouble."

However, Millard does not want the pendulum to swing too far in the other direction either. He admits there's a risk with hymns becoming the next trend. "We got a bittersweet taste thinking people are trying to saturate the market," he says of

the onslaught of praise and worship albums. "People almost started turning off to the worship trend for awhile and it was a shame. I don't want to see that happen to these hymns."

Out of Eden's Kimmey agrees that it is good to see the hymns receiving renewed exposure, but hopes the trend does not go too far.

"I think worship got branded as a style of music and to me, a rap artist can do a worship song. It doesn't have to be acoustic guitar and a vocal. It's dangerous if you begin to brand things because then we leave out a lot of different cultures. So I hope the hymns don't become so commercialized that they lose some of their strength and purity."

INO's Moseley is encouraged by a burgeoning movement he describes as "blended worship" that incorporates contemporary praise and worship and the classic hymns.

"Blended worship is one of the largest things happening in the church today," he says. "You have a lot of churches that are moving from the historical tradition of hymns and experiencing more of the worship-oriented songs. Then you have churches that have been fairly contemporary and primarily praise and worship [based] that are rediscovering the truth of the hymns. What they are trying to do is blend them into a more contemporary format."

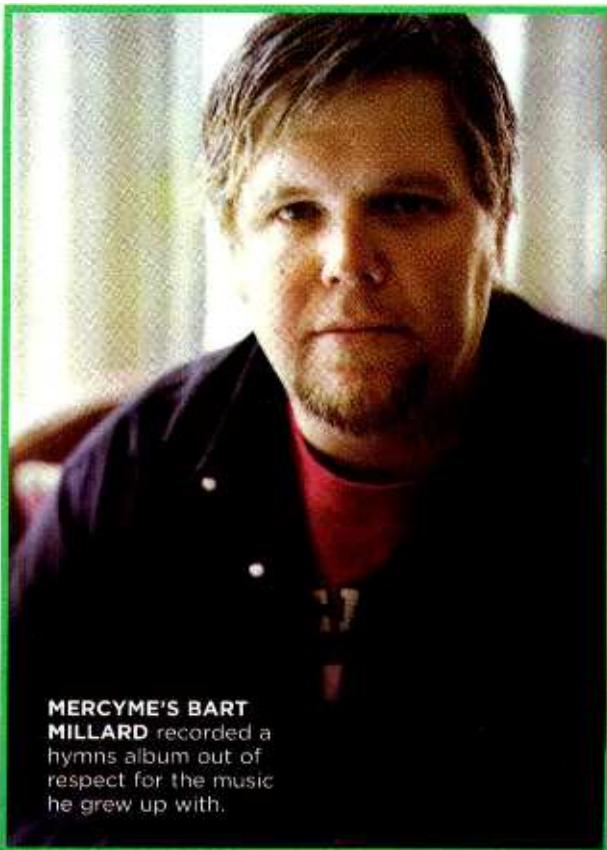
A SOOTHING BALM

Duane Allen of the Oak Ridge Boys says people have become more receptive to hymns because of the turbulence in modern life.

"People ask for gospel music in times of crisis because it gives them something to cling to," he says. "People today are looking for something that is real, and in times of war and trouble, people turn to God because that is where they can find some peace and comfort . . . Our world has been in crisis since Sept. 11, 2001, and I believe musicians are responding to the call of people everywhere—especially here in the U.S.—who are calling out to hear more about God."

In fact, many centuries-old hymns were written in response to tragedy and turmoil, often by writers who overcame tremendous personal challenges. Blind songwriter Fanny Crosby wrote some of the most uplifting hymns in the church repertoire in the 19th century, including "I Am Thine, O Lord" and "Blessed Assurance." Another 19th-century figure, Horatio G. Spafford, who wrote the classic "It Is Well With My Soul," lost his four daughters when a ship they were traveling on sank en route to England.

"What's really amazing about a lot of these songs is the people who wrote them endured unbelievable loss and suffering in their lives," Cleveland says. "Yet they were able to write these songs of unbridled praise and adoration. That blows my mind."



MERCYME'S BART MILLARD recorded a hymns album out of respect for the music he grew up with.

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STARS

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Call Toby Keith “oil field trash” if you want to; this Oklahoma native considers it a compliment. Fiercely independent, loyal to his inner circle and stubborn in his convictions, Keith makes no apologies for his background or his beliefs.

While he may look pissed off, Keith is actually having a real good time. He is perennially ranked among country’s elite touring artists, thanks to a knack for writing hit songs and a platinum streak at retail.

That streak continued with his new DreamWorks album, “Honkytonk University,” which debuted at No. 1 on the Top Country Albums chart and at No. 2 on The Billboard 200 as Keith prepared to launch his Big Throwdown II summer tour June 10 in Charlotte, N.C.

A few weeks before the album’s arrival, Keith spoke candidly with *Billboard* by phone from Los Angeles between bites of a fish taco and takes of a video shoot.>>

TOBY

BY RAY
WADDELL

COUNTRY
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FROM
‘HONKYTONK
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KEITH

HARRAH'S ENTERTAINMENT
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on the
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KEITH Q&A (cont.)

from >>p45

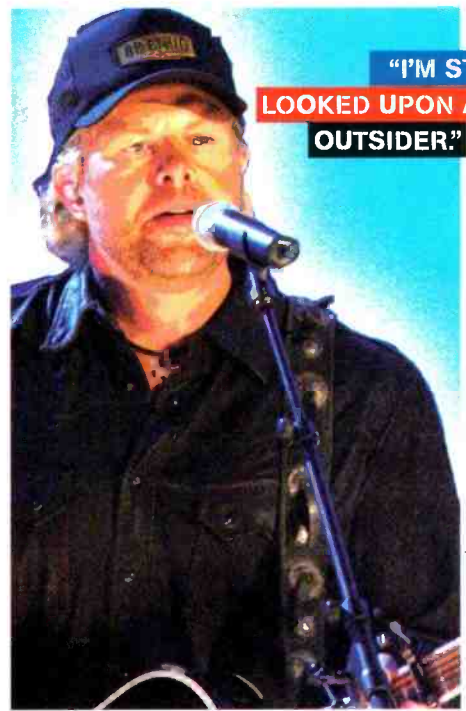
If Keith is portrayed—inaccurately, he says—as a gun-waving right-winger, largely because of his support for U.S. troops, he can handle it. “It comes with a lot of pain, being that guy, but it’s nothing like serving over there,” he says. “That’s real pain.”

Here he weighs in on honky-tonks, the record business and the fine art of being Toby Keith.

How autobiographical is the title cut of your new album, “Honkytonk University”? Dead on. 100%.

Including the part about your grandma’s honky-tonk?

Yeah, she had one down on the Arkansas-Oklahoma line, in Fort Smith, Ark., right across the river from Oklahoma. That’s the first place I was ever exposed to a band when I was a child.



**“I’M STILL
LOOKED UPON AS AN
OUTSIDER.”**

Photo: John Scullini/WireImage.com

right out of high school. We played a wedding and somebody gave us \$1,000, and that’s where the band came up with the name “Easy Money.”

After we went to the taverns, it was \$35 a man a night, plus your beer. I never did go to college—went straight out of high school to work with my dad in the oil fields. I went to Honky Tonk U.

How did you end up in Nashville?

I never did really go there, they sort of came to me. I went [to Nashville] one time for a meeting with [then Capitol Nashville president] Jimmy Bowen. He’s pretty legendary in that town. I came in with a bunch of songs, and I found out later he was on the golf course and didn’t have time to take a meeting. He put one of his flunkies on me, and the guy kind of spanked me and sent me home.

Harold Shedd [the producer of Alabama and others] heard a tape of me and flew into Oklahoma and heard me play live and signed me to Mercury. I still tease Bowen and say, “You had your chance 25 million records ago.”

So basically you got signed off the noise you were making in Oklahoma?

It was regional. We were doing real well in Texas, Oklahoma, New Mexico, Kansas, Colorado, Arkansas, that little circuit there. There were seven or eight bands that rotated through there, including a band called Canyon that was really hot, out of Texas. A band called Stallion, a band called Lariat that turned into Ricochet. Little Texas was in that loop, Ricky Lynn Gregg’s band was in that loop. Jim Collins, the writer, he had a band that was hot. Part of the Lonestar boys were mixtures, I think, of Southern Wind and Canyon.

It was a great training ground. I don’t even think they have that quality of circuit anymore.

You did that Triple Play tour in 1993 shortly after you signed to Mercury, with Shania Twain and John Brannen. What was that like?

I was kind of the black sheep of that group. They had decided that John Brannen and Shania Twain were the two that the label was gonna go with and release that year. They were gonna put both budgets into one kitty and then take three people out and shoot it all at once. Which couldn’t have made Shania too happy, but Harold Shedd got it done because he had promised me.

So we get out and they asked me to open, Shania [will] come on in the middle and John will close. It was, like, an 18-city tour. We started in Louisville [Ky.] on Thursday night, and by Saturday night they had me closing and “Should’ve Been a Cowboy” was an instant breakout song.

So your debut single went straight to No. 1. Did you see that coming?

I didn’t feel it in the bars because you’re in a meat market, playing to people that want to dance to a live jukebox and chase the opposite sex around. I knew if I could ever get it to radio I figured it would be big.

Then it seemed like you got on a roll with the hits there for a while.

The next song Harold really liked—“He Ain’t Worth Missing,” which went top five. Then we come back with “Little Less Talk” and “Wish I Didn’t Know Now.” Sold 1.2 million on that album, I think, and we were on our way.

When was the first time you got paid to play a guitar and sing?

First time I ever got paid for it was at a wedding,

continued on >>p4

Toby Keith

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KEITH Q&A (cont.)

from >>p46

"You Ain't Much Fun" was the first song where you really showcased your humor, showed a different side of your music.

That was from the second album, "Boomtown." We really wanted that for the second single, and they went with a song that everybody's forgotten about, "Upstairs, Downtown," which was really too much of a story ballad. Nice song for the album, but I never thought it was a single.

We came back with "Ain't Much Fun," and everything started picking up from there. Then my career just kind of plateaued off, and I just sat back and did an inventory on everything and said, "You know what? I've done it their way long enough. I'm gonna do it my way now," and I just fought with them like hell to get "How Do You Like Me Now?!" out there.

That was your first album released on DreamWorks, in 1999, right?

DreamWorks was really good to me and we sold a lot of records together, but the truth is we went in and cut "How Do You Like Me Now?!" and that's what got me dropped at Mercury, because they refused that album.

And I went over to James [Stroud] and DreamWorks—James produced it—and that label was scared to put it out, just like Mercury. James and them knew it was a great album, but they were still afraid of [the title cut] and they went with a song called "When Love Fades."

When it started struggling at 33 [on the charts] and we hit the street and sold [5,000] or 6,000 units the first week, I said, "Man, you guys aren't giving me a chance to fire my biggest missile."

So they pulled the single in five days, put out "How Do You Like Me Now?!" and my career exploded.

You had that album already done while you were still at Mercury?

Mercury refused it twice. They took two songs off it that they thought

were OK, "Getcha Some" and "If a Man Answers," and put it on a greatest hits, and said, "Go work on another album."

I went and recorded two more songs, turned it in again and they rejected it again. I asked them to drop me, and they did.

I said, "What about the album?" And they said, "What about it?" I said, "Do you hate it?" They said, "Yeah." So I said, "Can I take it with me?" And they said, "Well, we've got some money tied up in it." So I go, "Can I buy it?" They said, "Yeah." So I bought it, took it over and sold it to DreamWorks. It got album of the year [from the Academy of Country Music] and sold over 3 million.

I guess you feel pretty good about that record.

I've got a real good feel for my audience. My songs don't have to go No. 1; I've just got to feed the monster. I'm glad you asked me that story. I like to talk about it. It's like a fuckin' movie, dude.

I've heard you say you've accomplished your goals in music. Have you sacrificed a lot to do that?

Nothing is accomplished or gained in this world without sacrifice. We're well-provided for, I'm living my dream, I'm getting to help a lot of people that are close to me and dear to me in hundreds of ways, people that deserve it. There are a lot of people I can do things for and fix a lot of problems in my world. It's the best night job in the world.



'Honkytonk University' debuted at No. 1 on Top Country Albums.

continued on >>p50

CREATIVE REWARDS

Toby Keith is a triple threat as a successful songwriter, recording artist and live performer. But which does he find most rewarding?

"They're all different animals to me," he says. "I write a lot of songs by myself. I've co-written mostly with Chuck Cannon and Scott Emerick, two guys I really trust. I've been writing a lot lately with Dean Dillon; I love Dean.

"The cool thing about co-writing, when you hit that big lick, when you hit that song that just kills you, you know that it's big—and the world will get to hear it because I have the vehicle to put it out there—it's a beautiful thing when you close that song out and high-five your buddies.

"But if you write a hit song like that by yourself, it's like hittin' a hole in one and not having anybody there to watch it.

"Touring is more of a brotherhood, like a bunch of gypsies out on the road, trying to get from A to B to C and back home. Get it up, get

it on, get it down and get it out, get on down the road. That's where you're as close to your fans as you'll ever be. It's a beautiful thing, too, a lot of energy.

"As far as the studio, the studio is a very sterile environment, controlled, mistake-free. If you blow it you can do it again. I try to keep it as raw as possible. I don't let anybody hear my songs until we get into the studio—there's no demo, no paper laying around for you to read what I've done.

"We just go in and sit down with acoustics the morning we're gonna cut it, and I say, 'Here we go, boys,' and I play it for 'em. We'll go in and cut 12 like that and turn it in."

—Ray Waddell

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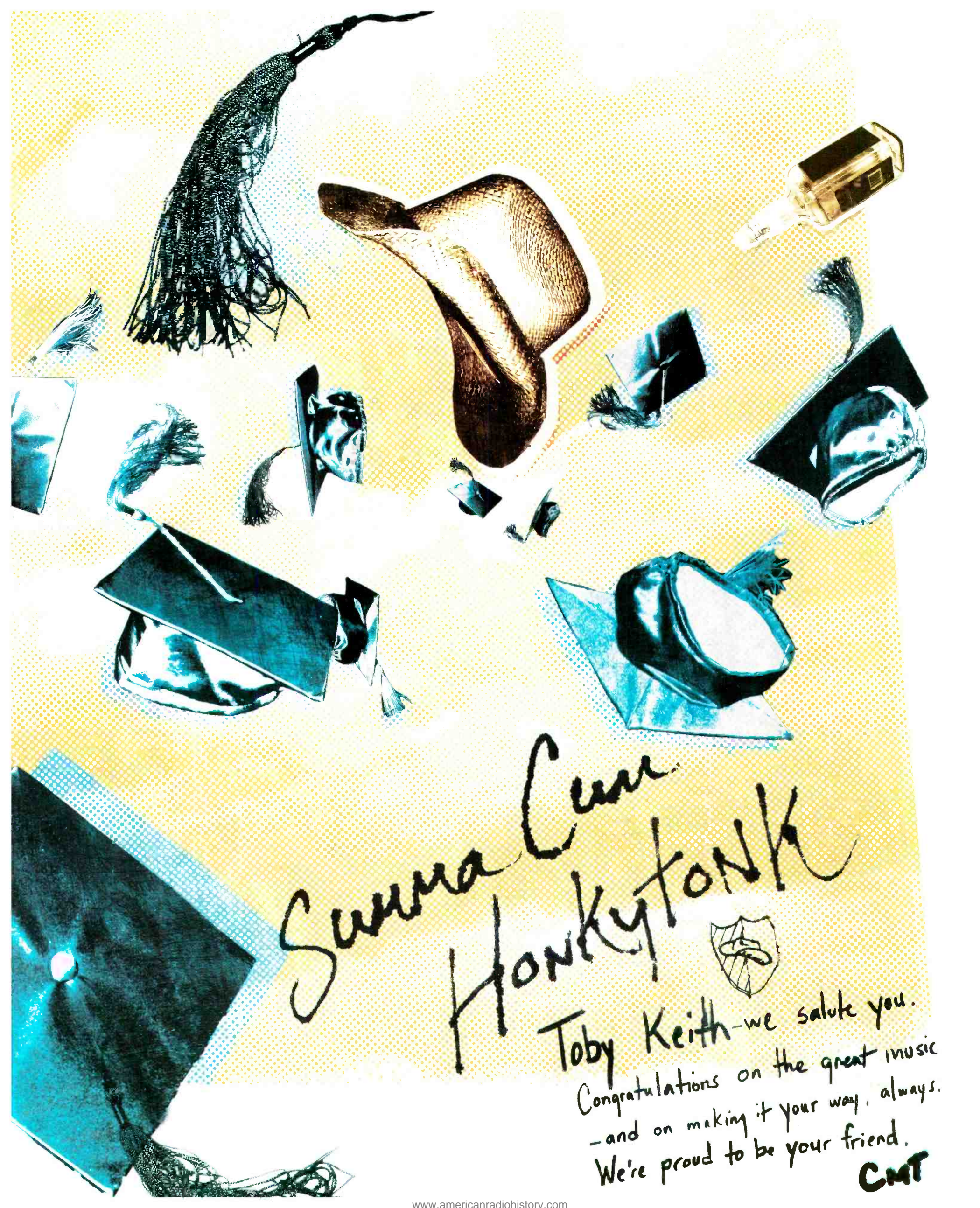
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KEITH Q&A (cont.)

from >>p48

Let's do a little word association, tell me what comes to mind.

Alright.

Willie Nelson.

Class act and an American icon.

Music critics.

Necessary evil.

Record companies.

Unpredictable.

The media.

Too liberal.

Merle Haggard.

The king.

The future.

Brighter.

Are you considering starting your own record label, and if so, why?

It's just time. We're in negotiations [with DreamWorks], so anything can happen. That's definitely an option. One way or another I have to be in a position where I'm in control of my music. I've practically been dared to do it, so, like it says in my song, don't double-dog dare me.

Do you ever feel like you've said too much to the media?

I wrote last year is what [went] on this album. If three or four of them are single quality and three or four of them aren't, that's what I live with.

I don't go sit in publishing houses like most of the guys and girls do and try to cherry-pick songwriters' songs. I just write 15 or 20 songs and take what I think are the best 10 or 12 and go in and record 'em, throw an album out and live with it. Until that quits working, that's gonna be my plan.

This new album is pretty country.

Yeah, I think this is the most stone-country album I've ever done. I take a lot of pride in knowing that I've accomplished everything I've accomplished. I'm still looked upon in the music circles in our business as kind of an outsider. I think I'm one and 37 at the [Country Music Assn. Awards]. Nobody in the history of the CMAs has a worse record than me. The Bellamy Brothers don't have a worse record than I do.

My point is, I never crossed over. I've been true to what I do, I've never had a pop song or any pop connections. I've strictly done it by living in my little pond.

There have been a few great ones—[George] Strait, Kenny Rogers, Conway Twitty, Randy Travis, Tim [McGraw]—that came along as styl-ists who just sang other people's songs and were good enough to make them their own.

But the people that were songwriters that made impact, listen to some of these names I'm gonna lay on you: Loretta Lynn, look how

"I THINK THIS IS THE MOST STONE-COUNTRY ALBUM I'VE EVER DONE."

They love that shit, man. That's what they're there for. I've got the best publicist in the world, Elaine Schock. She kicks every other publicist's ass. She'd be the first to tell you I probably don't need a publicist.

Do you feel like the perception of you is accurate, or do you care?

Oh, it's inaccurate, and you do care. But there ain't nothing you can do about it, and I'm mature enough to know that you don't sit around and fret over things you can't control.

I showed somebody my 1992 voter's card with "Democrat" on it, they found out me and my dad were lifetime Democrats and it pissed off the liberals in Nashville, because they wanted me to be that right-wing Ted Nugent.

You and Ted did a USO tour together. You're a pretty formidable combination.

If you were to ask Ted about me, he would say my head and heart are in the right place, but I'm so left of him it's not even funny.

Let's talk more about the new album.

I've been putting out an album every year trying to keep DreamWorks afloat before they're sold to Universal. I was kind of considered a cash cow. Then we did a greatest-hits [set], and I ended up having a little time this time to really work on the album, which is the way it ought to be.

I live and die by what I write, so whatever [songs]

she's thought of today. Dolly. Willie. Merle. Waylon. Cash. Those big-time songwriters, they all ended up being movie stars, icons, being around for 40 years and they never went away.

And I think that's because songwriting lets your personality bleed through in your music.

Today, if you get past me, Shania and Alan [Jackson] . . . It's more of, "Get a pretty face, give it a pretty song and let's go see if we can sell some records."

You can end up with some pretty disposable music that way.

You do, and I think that's what our music takes the biggest hit on—that they don't nourish and bring along and develop songwriters more than just trying to find an artist and feed him with songs.

So if I do get in the label business, I will definitely be gung-ho in moving in that direction on a lot of my projects.

Do you get along with folks in Nashville pretty well?

Yeah. As long as they get along with me. I've got friends, real good friends of mine in this business that are real loyal to me, and they'll tell me about little incidents where people will say stuff [about me behind my back]. What's funny, it's usually somebody you know would never have the backbone to say it to my face. It makes me hard to deal with next time that person wants to come around.



Thanks Toby,

For our *houses*,

Our *CARS*,

And *shoes* on our feet,

Also for the *food* on our tables,

And the caps on our *teeth*.

We're all *smiles* for you Toby!

–T.K. Kimbrell & the staff at TKO Artist Management



THE TOBY NOBODY KNOWS

BY PHYLLIS
STARK

Manager T.K. Kimbrell tells a story he says illustrates the character of his longtime client, Toby Keith.

During a recent dinner at a Nashville restaurant, the valet, a wannabe songwriter, handed Keith his demo tape. Such things usually make artists cringe.

Keith not only took the tape, but when he realized the valet had not included his phone number on it, Keith asked Kimbrell to drive back to the restaurant, where he told the valet he wanted to be able to contact him if he liked what he heard.

That's a practice that just might stand Keith in good stead if he goes forward with his announced plans to start his own label once his deal with DreamWorks Records ends this year.

The move would be yet another milestone in the career of a man who since 1993 has emerged as one of the most successful and uncompromising artists in country music.

The May 17 release of Keith's latest DreamWorks album, "Honkytonk University," and his summer Big Throwdown II tour continue a hot run that began when Keith's first single, "Should've Been a Cowboy," debuted on the *Billboard* Hot Country Songs chart in 1993. In the years since, he has achieved multiplatinum retail status and sure-fire sellouts on the road.

Yet Kimbrell, and others who know Keith well, say he is misunderstood and underappreciated by the Nashville music industry—although certainly not by his fans.

"He comes across as a little bit shy or hard to know at first," Kimbrell says. "But once you talk to him for a few minutes you see he's a genuine guy who's considerate of others' feelings."

Could he be talking about Toby Keith? The brash, brazen bully the artist portrays in his songs and in his videos?

By all accounts, the real Keith is none of those things.

Asked for five words to describe his client, Kimbrell chooses "considerate, determined, Okie, songwriter and singer."

James Stroud has his own five words: "Funny, caring, loyal, smart and patriot." Stroud is Keith's longtime producer and co-chairman of his parent record label, Universal Music Group Nashville.

Kimbrell adds that Keith is uncompromising when it comes to his music, although flexible in most other areas. He also thinks Keith has "that John Wayne presence . . . He has everybody calling him for advice."

While Keith sometimes clashes with the Nashville establishment, Kimbrell says that is a direct result of him being "a tell-it-like-it-is guy in a glad-hand community."

"He's not going to sugar-coat," Kimbrell says. But at the same time, "he's not going to be the guy who shakes your hand one minute and stabs you in the back the next."

Asked what Keith is like to work with from a label-head perspective, Stroud says, "He's one of those artists that understands every aspect of the business. You can talk to him about marketing, promotion, A&R. He's very well-informed about the music business."

On the road, Keith has an open-door policy when it comes to his band and crew, according to Kimbrell. And they all know his No. 1 rule, which is to treat the opening acts with respect—a courtesy Keith wasn't always afforded early in his own career.



FACT FILE

Label: DreamWorks

Management: T.K. Kimbrell, TKO Artist Management

Booking: Curt Motley, Monterey Peninsula Artists

Publishing: Tokeco Tunes (BMI)

Top-selling album: "Unleashed" (2002), 4.2 million

Current album: "Honkytonk University" (2005), 410,000

TOBY'S DOS AND DON'TS

Kimbrell, owner of Nashville-based TKO Artist Management, has handled Keith's career since the mid-1990s. Their pairing proved fruitful as, together, they have taken Keith from star to superstar in the last few years.

Asked whether there was a master plan for achieving such success, Kimbrell says the only plan he ever had for Keith was to "let him do his thing."

The road to success has not always been easy. Kimbrell says, "When Toby came to Nashville in the early days he got a bigger list of don'ts than dos. It was always 'Toby, don't

do that.' The second he fought for who he was and stuck to his guns, his career turned around."

That turning point came with Keith's 2000 album "How Do You Like Me Now?!", which he recorded for Mercury Records but released on DreamWorks after Mercury passed on it.

The title song, Kimbrell says, is one Keith "believed in from day one. He played it for [Mercury], and they discouraged him from recording it. He finally went on to record it, and they rejected it."

WAMZ Louisville, Ky., PD/air personality Coyote Calhoun says "How Do You Like Me Now?!" was, for Keith's career, "like a rocket ship going toward the moon. After that, it was one way, and it was going north, not south."

The tale of "How Do You Like Me Now?!" is a by-now familiar one Keith is fond of telling.

It marked the end of his rocky relationship with Mercury. The label took two songs from the project and put them on a greatest-hits package. Keith bought the other 14 songs back from Mercury and took them to his new label home, DreamWorks, which Stroud headed.

Long before his departure from Mercury, Keith's career had gotten off to a rough start as he was shifted among a confusing array of sister labels—namely A&M and Polydor—through his first four albums, sometimes being switched to an imprint mid-project thanks to label politics.

As a result, Kimbrell says, Keith missed out on the momentum and continuity he needed to score new-artist prizes at the country awards shows.

"This is such a 'you scratch my back, I'll scratch your back' kind of town, and it's so vital to have a presence on the awards shows," Kimbrell says.

To date, Keith's major awards include just one Country Music Assn. Award (2001's male vocalist of the year), three Academy of Country Music Awards (2000's album and top male vocalist prizes and 2002's entertainer of the year), 15 BMI Awards and zero Grammy Awards—a surprising total for an artist who has sold nearly 20 million albums in the United States.

While his career took off during his time at DreamWorks, Keith tells *Billboard* he was keeping that label afloat with his success. Surprisingly, Stroud agrees. "It was a touch-and-go time for both of us," he says. "I needed Toby as much as Toby needed me."

When Keith came to DreamWorks, Stroud says, "Toby was at a place in his life where he needed a hit. His career was going OK, but it was starting to look like it was going to be a struggle. DreamWorks had some success at first, and then we got cold. We were both in a time that we had to trust each other. Toby had offers to go to other labels, but he trusted me."

After Keith hit big at DreamWorks, Stroud admits, "He was our big star. We [needed] him, and he helped the label out. Of course it didn't hurt him any [having] double- or [quadruple-] platinum [CDs] every time."

After a few years of success and four albums at DreamWorks, that label was unexpectedly sold to Universal Music Group last year, putting Keith back under the umbrella of the label group where he started, and from which he acrimoniously parted in 1999.

TOBY THE MOGUL

With just one album left on his DreamWorks contract after "Honkytonk University," Keith has been publicly talking since early March about moving on to start his own label.

While a renegotiation with Universal remains on the table, Kimbrell says Keith is "very serious" **continued on >>p54**



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TOBY (cont.)

from >>p52

about exploring all options. We have now officially met with every major-label head in town and have had talks and discussions even with their bosses [about] all kinds of possibilities . . . Anything could happen."

Asked how he feels about Keith's public declarations about leaving DreamWorks and Universal, Stroud says, "He has every right to do it."

"Our producer-artist relationship will be here as long as it's working," Stroud says. "And when it's all said and done, we'll still be friends."

So, what kind of label executive would Keith make if he struck out on his own?

Kimbrell says, "Toby feels like artists in Nashville aren't given the freedom musically and career-wise that they need. I don't think any artist would ever have to fight with Toby for artistic freedom. He'd be like, 'You go for it.'"

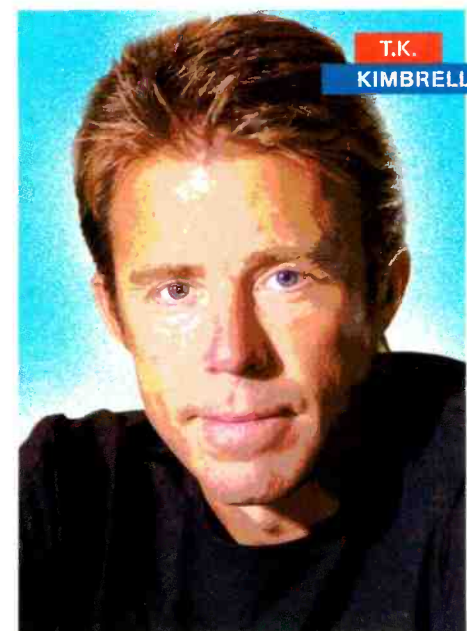
TOBY THE MISUNDERSTOOD

While Keith has a tough reputation, once famously feuding with a former head of promotion at his label, Kimbrell insists, "He's not difficult. Toby does about 95% of everything the promotion department staff asks for and everything the marketing department staff asks for."

At the same time, Kimbrell says, boundaries must be respected. Keith "doesn't want that marketing person stepping on his toes as a songwriter."

Kimbrell insists, "Once you get beyond him fighting for his creative freedom and who he is, he's not [difficult]. And I don't blame him for being hard-ass on that. That's the most important thing in the business."

Stroud agrees that Keith's personality is



T.K.
KIMBRELL

Where Keith is most often inaccurately portrayed, Kimbrell says, is in the media. And that's almost entirely the result of one song: 2002's "Courtesy of the Red, White and Blue (The Angry American)." Ironically, it was never intended to be a single. But it became a huge hit that resulted in the media labeling Keith "a warmonger," according to Kimbrell.

That song's success, Kimbrell adds, has "been one of the best things that's happened to [Toby] and one of the worst." People's perceptions of Keith's political views now sometimes overshadow his achievements as a songwriter and artist, according to Kimbrell.

Those considerable achievements include

**"HE IS AS AUTHENTIC
AS THE DAY IS LONG."**

—CHUCK CANNON, CO-WRITER

often misunderstood.

"A lot of people think he's this rowdy guy who doesn't give a damn, and he's not that at all," Stroud says. "He's a very deep, caring person. He's an amazing family man. He's one of the best businessmen I know too."

Chuck Cannon, Keith's frequent songwriting collaborator for the last decade, says he is often asked how Keith has changed since becoming a superstar. Cannon's answer: not a bit.

"He's the same guy that I knew way back when he was doing \$1,000 dates," Cannon says. "He's as authentic as the day is long. There's no pretending. You see exactly what you get."

"He doesn't pull any punches with things he believes," Stroud says. "He's right about a lot of things, and he's not right about a lot of things." And while they may disagree sometimes about business, Stroud says, "The one thing we continually promise each other is that we never let it hurt the music. We just don't take it into the studio."

Keith is aware of how the industry sometimes perceives him.

Kimbrell says, "Toby would be the first one to tell you he brings a lot of that on himself."

14 No. 1 singles. Every one of his albums has been certified either gold or platinum, and five are multiplatinum.

TOBY THE SONGWRITER

On the publishing front, Keith has owned his own songs and published them through his Tokeco Tunes Music, administered by TKO Artist Management, ever since his split with Mercury ended his co-publishing deal with Universal Music Publishing.

Tokeco was the No. 7 independent country publisher in *Billboard's* 2004 year-end issue—and Keith is the company's only writer. He and Kimbrell are planning to launch a second publishing company this year, with the goal of signing other writers (*Billboard*, Feb. 19).

Cannon's partnership with Keith has yielded numerous smash hits. He says the writing process "is hilarious," noting that he and Keith laugh the whole time they're working. (He also confesses that they wrote five or six more verses of the hit "Getcha Some" that only the two of them have ever heard.)

And no matter what they start out writing, the end result is always something a little rough around the edges, **continued on >>p56**

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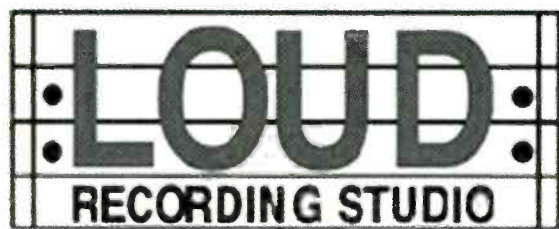
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TOBY (cont.)

from >>p54

just like Keith himself.

"We're not trying to put enough gloss on it that it goes down smooth or [it's] watered down for radio," Cannon says. "We like our whiskey straight, and we like our songwriting straight."

"Toby is just totally fearless as a songwriter and fearless as an artist," Cannon adds. "That's why his stuff sounds so different . . . He knows the language of his audience as well as anybody ever did."



Stroud says Keith "lives life, and he wants to write about it. When you hear a Toby Keith song, you know who he is." He also calls Keith "a poet who says what he means and means what he says."

Even before he began working with Keith, Stroud was a fan of his voice. Years later, he is still "amazed" by Keith's vocals, noting, "His voice will not give out. It just goes and goes."

The same could be said of Keith. "He has more stamina than anyone I've ever seen," Kimbrell says. "He'll play basketball all [morning], golf in the afternoon, then do a meet-and-greet and a show, then stay up on his bus until 5 a.m. writing a song. He wants to outwork the people that work for him."

TOBY THE RADIO STAR

One area where Keith continues to work hard is on his relationship with country radio. Programmers often complain that while artists are friendly and accessible on their way up the ladder, they forget about radio once they achieve a certain level of stardom.

Not so for Keith, who has maintained those close ties. Last fall, he paid to fly more than 100 programmers to his home in Oklahoma for a golf tournament merely as a show of appreciation for their support.

"He's a good guy to radio," WAMZ's Calhoun says. "He does more for radio now that he is a superstar than he did when he was working his way up. He gets it, and he realizes how important radio has been. We played everything he ever made."

"Even though he was shuffled around [among] labels, he always felt like radio was kind of his rock, his ally, and they were there for him," Kimbrell explains. "He has had No. 1 after No. 1 [at radio], and he has never forgotten that."

In return, Calhoun says, Keith has brought "a lot of great attitude to the format and a lot of great tongue-in-cheek qualities . . . lyrically.

He has made some really great, fun music that a lot of people can relate to. He's making music for guys."

TOBY THE VIDEO STAR

Keith has also boosted his career by successfully using videos to cement his image. He achieved this through a strong partnership with director Michael Salomon, who has done some 35 projects with Keith, including the artist's commercials for Ford trucks and for telephone service 10-10-220.

Kimbrell says Salomon "brings out [Keith's] funny side," as evidenced in such clips as "I Wanna Talk About Me" and "Who's Your Daddy?"

Chris Parr, VP of music programming and talent relations at CMT, calls Keith "a very prolific video artist. He has found some creative partnerships that really work well for him."

Parr also praises the diversity of Keith's videos and their "great storytelling. Some pieces are very dramatic and poignant, then he'll turn around and do something with a wink and a smile like 'Stays in Mexico.'"

According to Parr, Keith and his team have also been savvy about taking advantage of opportunities for marketing partnerships with CMT, setting up new videos and album releases in creative ways that maximize his exposure.

"We get a huge [audience] response to Toby Keith, and we feel like we've had a really great partnership [with him] over the last three or four years," Parr says. "We've created a lot of great content together beyond the videos."

TOBY THE ENDORSER

Beyond his music, Keith is a successful breeder of champion race horses who enjoys researching and combining successful equine blood lines.

He is also a partner in a new chain of nightclubs, Toby Keith's I Love This Bar and Grill, named for one of his hits. The first club is scheduled to open at Harrah's in Las Vegas this summer, followed shortly by one in Oklahoma City and another in Kansas City, Mo., scheduled to open in the fall.

For the last three years he has been a spokesman for Ford trucks, appearing in and performing the music for the automaker's commercials. Ford is also his tour sponsor, and Kimbrell says their partnership was recently extended for a term that "could go potentially three more years."

"Ford trucks are something he has believed in all his life, so it's a real natural partnership for him," Kimbrell says, noting that Keith has turned down plenty of endorsement opportunities. "If he doesn't use it and believe in it, he won't do it."

Keith recently signed his first apparel endorsement, with hatmaker Dorfman Pacific (*Billboard*, June 4), also a three-year deal.

With a new publishing company and a potential label startup in his future, Keith isn't slowing down anytime soon.

Asked what's next for Keith, who seems to have conquered everything he has ever tried, Kimbrell says, "I'd like to see Toby go for all the gusto [with] whatever he feels like he can do and have fun with."

Stroud agrees: "He's one of those guys who is just getting started. He's just starting to spread his wings."



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BY RAY WADDELL

The song that propelled Toby Keith into the spotlight of the mainstream media is "Courtesy of the Red, White and Blue (The Angry American)," which was released to radio in the spring following the terrorist attacks of Sept. 11, 2001.

But Keith says the song was never intended as a single.

"I wrote it as my gift to build morale for the [U.S. soldiers] that were gonna have to fight in Afghanistan," he recalls.

"Now I know I get painted with a real broad brush [as] this Captain America, right-wing lunatic. But the truth is, I knew there were a bunch of poor bastards that were gonna have to go into Afghanistan and give their all up for some people who killed 3,000 Americans on 9-11," he says.

"My dad being a soldier and me being real close to him and losing him, a true veteran, six months before 9-11, it just hit so close to home to me. I thought, 'What would the old angry American himself, the old one-eyed veteran, think about how soft our country got, to allow somebody to attack us on our own soil and kill this many innocent Americans?'"

He wrote the song only to play in front of troops, says Keith, who has regularly toured for the USO.

"I figured I could break this [song] out and play it for them and give them some gung-ho," he says. "When I played it at the Pentagon for a bunch of Marines getting ready to ship off to Afghanistan, Gen. [James] Jones,

commandant of the Marine Corps, a four-star general, he walked up after my performance, and we exchanged gifts onstage. I gave him a guitar, and he gave me an engraved silver chalice, as thanks from him and the Marine Corps."

Keith recalls that Jones told him, "You would do your country and your countrymen a great service to put that song out while we're going into war."

"I went home and prayed about it, talked to my family about it. I knew it would come with a lot of baggage, but his words kept ringing through my head."

Although his next album, "Unleashed," was already completed, Keith says he called producer James Stroud to go back in the studio and add "Courtesy."

"James got a great cut on it," he recalls. "We flipped it to radio, they jumped all over it and we put it out in May [2002], and it was No. 1 by July 4. It ended up being one of the most-played songs of the year."

The controversy surrounding the song increased as it became associated with the war in Iraq. Dixie Chicks singer Natalie Maines famously called the song "ignorant."

"Now I get accused of being whatever, and I'm fine with that," Keith says. "But you don't have to listen but once to the words to understand that the song was strictly for Afghanistan."

"I have no stance on the Iraq war," he continues, "but the second [that I say], 'I have no stance there, I'm not smart enough to tell whether we should be in there or not,' it be-

comes, 'Oh, he's trying to save his career now.'

"You can't win for losing. If you fight it, you'll be chastised, and if you tell your side, you'll be chastised."

And despite the political division in America these days, Keith says, "We're all after the same thing—we're all after peace. And when I go vote, if there's a box where you could just check 'peace,' everybody would check that box."

As outspoken as he is, Keith questions why his views should carry much weight.

"All I can tell everybody is, 'Don't listen to me, don't listen to celebrities,'" he says. "Go ask a soldier. Go ask a politician. Get the knowledge you need to vote for yourself. Be careful where you get your news, and make your own decision. That's what this country's about."

Photo: Kevin Mazur/WireImage.com



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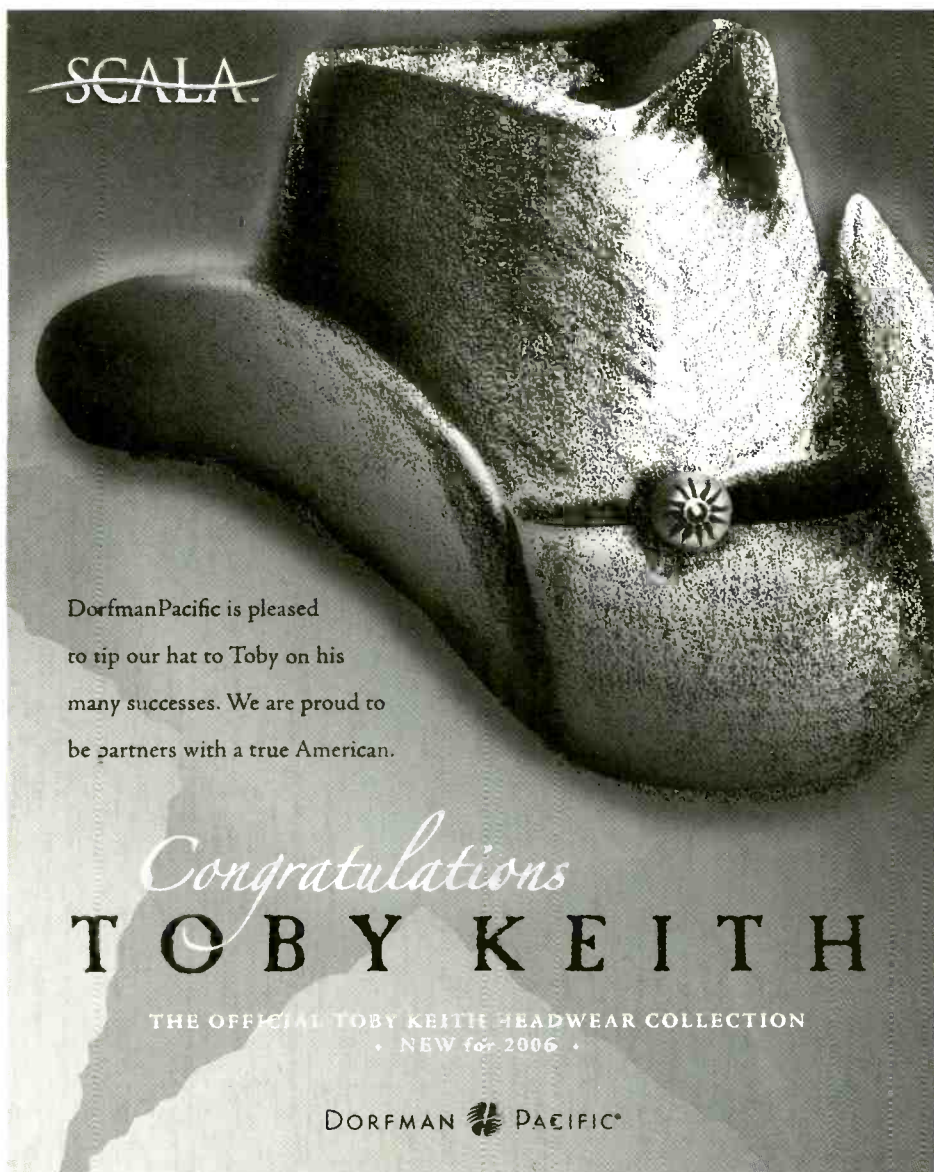
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TOBY KEITH'S CHART ACTION

BY WADE
JESSEN

When Toby Keith debuted on the *Billboard* chart in spring 1993, the competitive landscape of Nashville and the country radio industry was dramatically different from the scene today.

The artists in the storied "Class of '89" had invaded the format four years earlier, touching off a creative and commercial firestorm the likes of which Nashville's music industry had never experienced.

Keith would ultimately get caught up in the rapid proliferation of Nashville record labels, from fewer than 10 to almost 30 by the end of the decade. And his impact as a creative force and commercial phenomenon would bloom prodigiously by the end of 2000.

On Hot Country Songs, Keith has amassed 38 charted titles, which together have accumulated more than 780 chart weeks. Twenty-eight of those titles have reached the top 10, and half of those went to No. 1.

His story on Top Country Albums is equally as impressive, with 11 charted titles. Among those titles, five are multiplatinum, three are platinum and three are gold.

On The *Billboard* 200, Keith's titles have racked up more than 500 chart weeks, with two No. 1 debuts and four top 10 titles.

Top Country Albums

Rank	Title	Peak Position	Debut Date	Label
1	"Shock'n Y'all"	1	Nov. 22, 2003	DreamWorks
2	"Unleashed"	1	Aug. 10, 2002	DreamWorks/Interscope
3	"Pull My Chain"	1	Sept. 15, 2001	DreamWorks/Interscope
4	"Greatest Hits 2"	2	Nov. 27, 2004	DreamWorks
5	"The Best of Toby Keith: 20th Century Masters The Millennium Collection"	5	May 3, 2003	Mercury/Chronicles/UME
6	"Greatest Hits Volume One"	5	Nov. 7, 1998	Mercury
7	"Blue Moon"	6	May 4, 1996	Mercury
8	"Dream Walkin' "	8	July 12, 1997	Mercury
9	"Boomtown"	8	Oct. 15, 1994	A&M Nashville
10	"How Do You Like Me Now?!"	9	Nov. 20, 1999	DreamWorks/Interscope

Hot Country Songs

Rank	Title	Peak Position	Debut Date	Label
1	"Beer for My Horses" (with Willie Nelson)	1	Aug. 3, 2002	DreamWorks
2	"How Do You Like Me Now?!"	1	Nov. 22, 1999	DreamWorks
3	"My List"	1	Dec. 22, 2001	DreamWorks
4	"I Wanna Talk About Me"	1	Aug. 25, 2001	DreamWorks
5	"I Love This Bar"	1	Aug. 30, 2003	DreamWorks
6	"American Soldier"	1	Nov. 22, 2003	DreamWorks
7	"You Shouldn't Kiss Me Like This"	1	Nov. 4, 2000	DreamWorks
8	"Should've Been a Cowboy"	1	March 6, 1993	Mercury
9	"Who's Your Daddy?"	1	Aug. 17, 2002	DreamWorks
10	"I'm Just Talkin' About Tonight"	1	May 26, 2001	DreamWorks
11	"Whiskey Girl"	1	March 20, 2004	DreamWorks
12	"Courtesy of the Red, White and Blue (The Angry American)"	1	May 25, 2002	DreamWorks
13	"Who's That Man"	1	July 30, 1994	Mercury
14	"Me Too"	1	Nov. 23, 1996	Mercury
15	"Does That Blue Moon Ever Shine on You?"	2	March 9, 1996	Mercury
15	"We Were in Love"	2	June 14, 1997	Mercury
17	"I'm So Happy I Can't Stop Crying" (with Sting)	2	Oct. 11, 1997	Mercury
18	"You Ain't Much Fun"	2	March 25, 1995	Mercury
19	"Wish I Didn't Know Now"	2	March 19, 1994	Mercury
20	"A Little Less Talk and a Lot More Action"	2	Nov. 13, 1993	Mercury

Titles on these charts are ordered by peak position on Top Country Albums and Hot Country Songs, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10, and/or top 40, depending on where the title peaked.

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Caught Up/ **Usher** /LAFACE/ZOMBA
When The Sun Goes Down/ **Kenny Chesney & Uncle Kracker** /BNA
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Oh/ **Ciara Feat. Ludacris** /LAFACE/ZOMBA
Sugar (Gimme Some)/ **Trick Daddy Feat. Lil Kim & Ludacris** /SLIP N SLIDE/ATLANTIC
Truth Is/ **Fantasia** /J
Lonely/ **Akon** /SRC
O/ **Omarion** /TUG/SONY URBAN/EPIC
We Belong Together/ **Mariah Carey** /ISLAND/IDJMG
It's Like That/ **Mariah Carey** /ISLAND/IDJMG
It's Getting Better All The Time/ **Brooks & Dunn** /ARISTA
Slow Down/ **Bobby Valentino** /DTP/DEF JAM/IDJMG
Okay/ **Nivea** /JIVE/ZOMBA
Ain't No Mountain High Enough/ **Michael McDonald** /MOTOWN
Hollaback Girl/ **Gwen Stefani** /INTERSCOPE
Go DJ/ **Lil Wayne** /UNIVERSAL
Gone/ **Montgomery Gentry** /COLUMBIA
Welcome To My Life/ **Simple Plan** /LAVA
Serenity/ **Godsmack** /REPUBLIC/UNIVERSAL
In My Place/ **Coldplay** /CAPITOL
You Raise Me Up/ **Josh Groban** /REPRISE

50,000 SPINS

Holiday/ **Green Day** /REPRISE
Just A Lil Bit/ **50 Cent** /SHADY/AFTERMATH/INTERSCOPE
Homewrecker/ **Gretchen Wilson** /EPIC
Switch/ **Will Smith** /INTERSCOPE
Lot Of Leavin' Left To Do/ **Dierks Bentley** /CAPITOL
Be Yourself/ **Audioslave** /INTERSCOPE/EPIC
Girl/ **Destiny's Child** /MUSIC WORLD/SONY URBAN/COLUMBIA
You And Me/ **Lifehouse** /GEFFEN
How Could You/ **Mario** /J
The Clincher/ **Chevelle** /EPIC
Almost/ **Bowling For Soup** /JIVE/ZOMBA
Sometimes You Can't Make It On Your Own/ **U2** /INTERSCOPE
Grind With Me/ **Pretty Ricky** /ATLANTIC
God's Will/ **Martina McBride** /RCA
The Hand That Feeds/ **Nine Inch Nails** /INTERSCOPE
Drugs Or Jesus/ **Tim McGraw** /CURB
U Already Know/ **112 Feat. Foxy Brown** /DEF JAM
Breathe (2 Am)/ **Anna Nalick** /COLUMBIA
Rosas/ **La Oreja De Van Gogh** /SONY DISCOS
Knuck If You Buck/ **Crime Mob** /WARNER MUSIC
Back In His Arms Again/ **Mark Schultz** /WORD/CURB
So Far Away/ **Crossfade** /COLUMBIA
Pieces/ **Sum 41** /ISLAND
Ch-Check It Out/ **Beastie Boys** /CAPITOL
Take Me Away/ **FeFe Dobson** /ISLAND/IDJMG
I Still Believe/ **Jeremy Camp** /BEC
Stupid/ **Sarah McLachlan** /ARISTA/RMG

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Nielsen
Broadcast Data
Systems



Ednita Nazario
Her 'Apcionada' CD
voices a bold view



Leela James
A colorful soul drives
her Warner debut



Karen Clark Sheard
Goes to church for
her third live album



Foo Fighters
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'In Your Honor'

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MUSIC

JUNE 18, 2005

ROCK BY TODD MARTENS

MAJOR-LABEL TRANSPLANTS

To Transplants lead signer Rob Aston, hearing the trio's new songs on the radio is vindication.

Aston says more than half the songs on the punk act's genre-hopping second album, "Haunted Cities," were intended for another project—his solo album. But his deal with Warner Bros. Records was not meant to be, he says, and the tunes were given to Transplants instead.

It wasn't much of a stretch, since Aston's partners in Transplants—Rancid's Tim Armstrong and Blink-182's Travis Barker—con-

tributed to Aston's solo effort.

"I got dropped," Aston says. "It was cool when I first signed [to Warner Bros.]—they were all happy. But they ended up not 'getting' it. I was bummed when it happened, but I wouldn't want to be on a label that didn't understand me." Warner Bros. declined to comment.

"Haunted Cities," due June 21, is Transplants' major-label debut and the first product of a long-term pact with Barker's La Salle Records and Atlantic Records. The first two singles, the drum'n'bass-driven "Gangsters

& Thugs" and the R&B-slanted "What I Can't Describe," have already earned airplay, mainly on the West Coast.

Aston is quick to point out that "What I Can't Describe" first appeared on his ill-fated solo effort. He is enjoying the irony of having a song rejected by Warner Bros. Records become a single for another label in the Warner Music Group umbrella.

If Aston's solo name didn't carry much weight, the Transplants designation is a different matter. The group's self-titled effort on Hellcat/Epitaph has **continued on >>p64**

LATEST BUZZ

>>>BIG & RICH REDUX

The sophomore album from country duo Big & Rich will street Nov. 8 on Warner Bros. Records. The leadoff single is titled, appropriately enough, "The 8th of November." John Rich tells *Billboard* he and partner Big Kenny wrote the song about their friend, a Vietnam vet who survived an ambush that killed most of his platoon on Nov. 8, 1965. Every Nov. 8 since then, the man "puts on a suit and goes out by himself, eats a steak dinner and drinks Jack Daniels to celebrate the lives of those killed that day," Rich says. Given that the 40th anniversary falls on a Tuesday, Rich says "all the stars were lining up" to make it the right release date and the ideal leadoff track.

—Phyllis Stark

>>>TIGRES TO MORRIS

Popular *norteño* group Los Tigres del Norte have signed with the William Morris Agency for worldwide booking. Los Tigres, who are signed to Fonovisa Records, have sold more than 32 million albums during a career that spans more than three decades. The icons of regional Mexican music tour approximately 45 weeks of the year.

—Leila Cobo

>>>MANAGING HANK JR.

Country artist Hank Williams Jr. has signed with Vector Management in Nashville. His longtime manager, Merle Kilgore, died Feb. 6 from congestive heart failure. Vector's clients include Lynyrd Skynyrd, Trisha Yearwood, Trace Adkins, Lyle Lovett, Emmylou Harris, Steve Winwood, Michael McDonald, Jonny Lang and Kings of Leon.

—Phyllis Stark

>>>HE COPS A NEW DEAL

Singing cop Daniel Rodriguez has signed with Blix Street Records. Rodriguez, who was a member of the New York City Police Department, rose to prominence following his numerous performances of "God Bless America" and "The Star Spangled Banner" following the Sept. 11, 2001, attacks. He previously recorded two albums for Manhattan Records, **continued on >>p64**

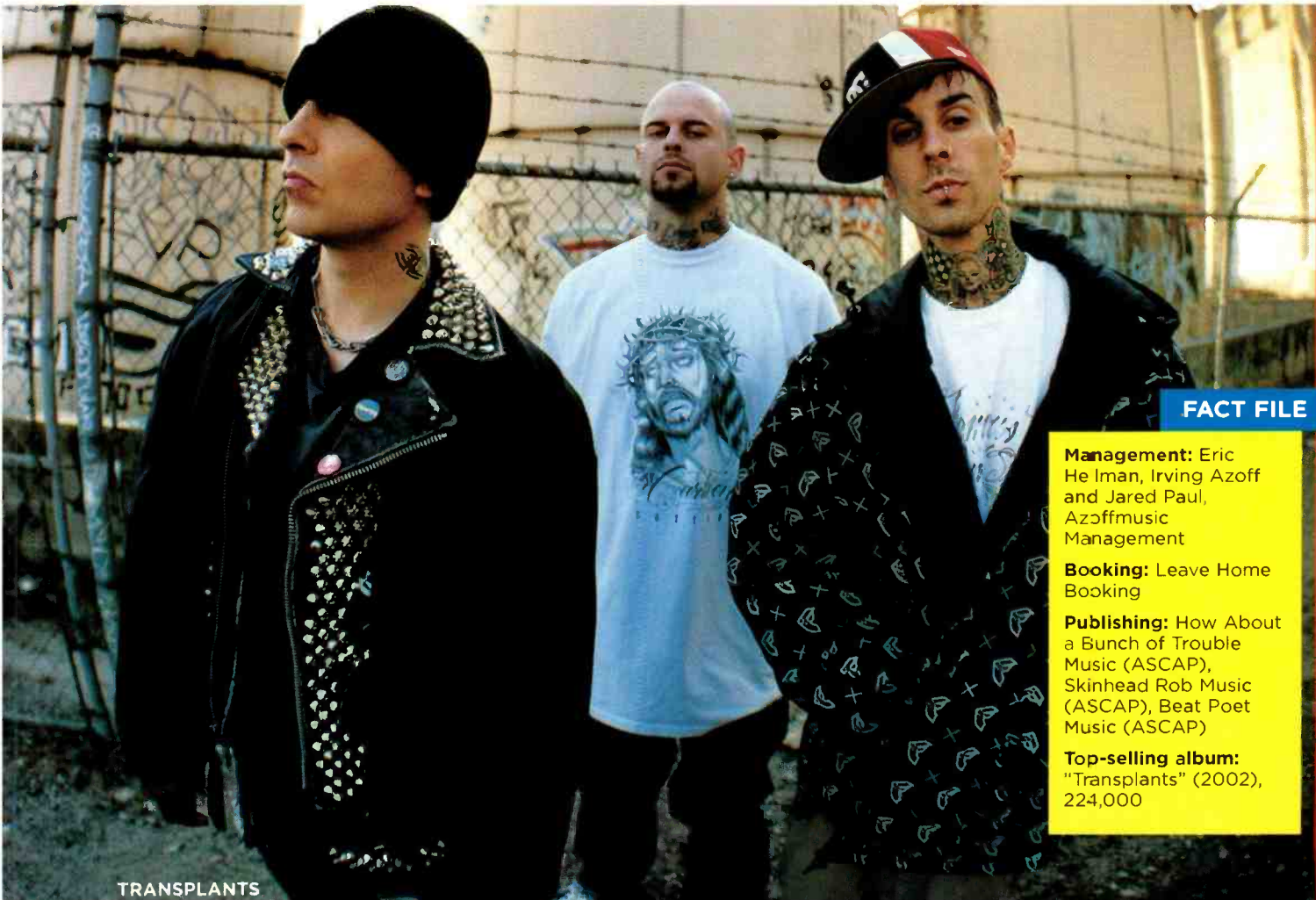
FACT FILE

Management: Eric Heman, Irving Azoff and Jared Paul, Azoffmusic Management

Booking: Leave Home Booking

Publishing: How About a Bunch of Trouble Music (ASCAP), Skinhead Rob Music (ASCAP), Beat Poet Music (ASCAP)

Top-selling album: "Transplants" (2002), 224,000



TRANSPLANTS



MELINDA NEWMAN mnewman@billboard.com

LATEST BUZZ

Burger Ad Reveals Tasty Treat

Singer/Songwriter Eleni Mandell's Cover Of Cole Porter's 'I Love Paris' Attracts Attention

Paris Hilton isn't the only one getting attention for her controversial Carl's Jr. ad. Although some viewers may not have noticed anything other than the barely clad Hilton (and, perhaps, the hamburger), the commercial features a raw, sultry cover of Cole Porter's "I Love Paris," performed by indie Los Angeles singer/songwriter Eleni Mandell.

A full-length version of the song hit iTunes June 8 via Hum Recordings, a division of Hum Music, the house that produced the song for the commercial.

But there is much more coming. Independent promoters are working the single to rock radio after Carl's Jr. received a number of requests from stations for a longer version.

Mandell finds it amusing that after five self-released albums, she could owe her commercial breakthrough to Paris—the city and the woman—and to beef. "Well, I've been wondering for a long time when the hell it would happen and how," she says. "I certainly wouldn't have guessed that it'd be a rock version of a jazz song sung for a hamburger. It's somehow very apropos . . . or ironic. Maybe even both at once, if that's possible."

Additionally, Hum Recordings is planning a CD with several remixes of the song. "We're trying to get Paris involved in one of the remixes," Hum Music president Jeff Koz says.

Hum is also talking to Mandell about including some of her past material on the disc. Koz hopes to have

the project out by summer's end.

Because Hum itself had licensed the song and created Mandell's track, it did not have to wait for approval from Carl's Jr. or the fast-food chain's ad agency.

Not surprisingly, given Hilton's inexplicable international celebrity, the controversy over the commercial has made global news leading to inquiries from as far away as France and Japan about Mandell and the song. "So we're talking to iTunes' international division," Koz says. "We just have to see how this goes. We want to show [the song] can stand on its own."

As for Mandell, who is working on a sixth album, only good can come of the attention. "If this in-

troduces me or my music to a new audience, I would be thrilled," she says. "Nothing wrong with that."

KNOCK THREE TIMES: Tony Orlando & Dawn are recording together for the first time in 28 years. Orlando, Telma Hopkins and Joyce Vincent have reunited to make a Christmas album with producer Michael Omartian. "Tony Orlando & Dawn—A Christmas Reunion" comes out Oct. 11 via R2 Entertainment.

The new project will be preceded by R2's Sept. 13 release of a three-disc DVD set featuring highlights from the group's variety show, which ran on CBS from 1974 to 1977, and the trio's musical catalog

available for the first time on CD.

AT THE ACADEMY: The Recording Academy has named Steph Jorgl the new executive of its Producers & Engineers Wing. The wing addresses the concerns of the academy's 6,000 members involved in the producing, engineering, remixing and manufacturing fields.

Prior to assuming her new post, Jorgl worked as a pro-audio journalist.

In other academy news, national officers elected during May's board of trustees meeting are "Austin City Limits" producer Terry Lickona, chairman of the board; producer Jimmy Jam, vice chairman; and music publisher Richard Perna, secretary/treasurer.

QUICK HITS: Maverick Records is sticking to its original August release date for the new album from Jack's Mannequin following the news that lead singer Andrew McMahon is being treated for acute lymphatic leukemia. McMahon, who is expected to make a full recovery, is better-known as the frontman of Something Corporate . . . Label executive/producer Lenny Waronker and his producer/drummer son Joey (Elliott Smith, Beck, R.E.M.) worked together as a production team for the first time on "Subjects," the RCA Victor debut of brother/sister team Judd & Maggie. Joey is producer, Lenny the executive producer of the August release.



ELENI MANDELL'S song provides the music for a Carl's Jr.'s TV ad that features Paris Hilton.

TRANSPLANTS (cont.)

from >>p63

sold more than 224,000 copies in the United States, according to Nielsen SoundScan.

Barker says the decision to release "Haunted Cities" on his Atlantic imprint was one the act made years ago. "The first record we put out on Tim's label [Hellcat] because we didn't think anyone would be interested," he explains. "I was just starting my record label, and Tim said the next one should be out on mine."

With Rancid between albums and Blink-182 on indefinite hiatus, Armstrong and Barker can devote more time to Transplants than before. The act is a headliner on this summer's Vans Warped tour, the trio's first major U.S. trek.

Retailers say the Warped slot will be key to the success of this album. "So far, we've only had a few people ask about it," says Colleen Voeks, owner of indie/punk-minded store Need More Discs in Shawnee, Kan. "But once the Warped tour comes through, we usually sell a ton of all those bands."

Atlantic senior VP of marketing and artist development Livia Tortella says the album will be promoted heavily on MTV and MTV2 in hopes of cashing in on Barker's MTV reality series, "Meet the Barkers."

"We're doing the obvious stuff, like featuring Transplants music in the credits," she says. "We're going to run plenty of advertising on MTV to connect the dots."

A track from the first album, "Diamonds & Guns," has been a staple in advertisements for Garnier Fructis shampoo and conditioner, and Tortella aims to place the new songs in commercials as well. For now, they are being streamed on such sites as purevolume.com and punknews.org.

Tortella says Atlantic is finalizing programs with retailers ranging from Best Buy and Hot Topic to indie/punk and urban accounts. She confirms that Atlantic is putting together a sampler of acts on the La Salle roster that will be given away at select retailers. Additionally, an exclusive 7-inch will be serviced to indie accounts.

Atlantic hopes to introduce

Transplants to rap fans as well, Tortella adds. Southern hip-hop producer Paul Wall recently completed an alternate version of the album, and Tortella sees the remixed songs as ripe for placement on mix tapes and giveaways with urban accounts.

"This record is kind of a mutt," she says. "It's got origins in punk rock and hip-hop, and we're servicing a 12-inch to hip-hop clubs and DJs who spin hip-hop."

Barker is pleased the album will be worked outside the punk world. "That's rad, especially coming from three white kids who live in Los Angeles," he says. "It's 2005, and people don't care about what color anybody is or what genre of music you come from."

from >>p63

including 2002's "Spirit of America," which reached No. 1 on the *Billboard* Classical Crossover chart. His Blix Street Records debut, "In the Presence," bows June 28.

—Melinda Newman

>>>JUST LYTE

Rapper MC Lyte kicks off a series of release/signing parties for her self-published tome, "Just My Take," beginning June 24 at Nubian Heritage's New York stores in Harlem, Brooklyn neighborhoods Bedford-Stuyvesant and Fort Greene and in Queens. The book mixes poetry and inspirational prose.

—Gail Mitchell

>>>TACUBA ROLLS

Mexican rock act Cafe Tacuba established an attendance record at Mexico City's Zocalo, with more than 170,000 people attending a free concert June 4. The previous record was held by Chayanne, whose free concert last year drew 150,000 people. Tacuba is promoting its new album, "Un Viaje" (Universal).

—Teresa Aguilera

>>>WILLMON'S HOLIDAY

Hotel chain Holiday Inn is airing a commercial featuring Columbia artist Trent Willmon's ballad "Home Sweet Holiday Inn." The ad, created by Atlanta-based BEN Marketing Group, shows a father and son bonding during a stay at a Holiday Inn. It is airing on the ABC Family, Lifetime, Nick at Nite, TV Food, USA and WE networks and will run through Father's Day (June 19).

—Phyllis Stark

>>>NOAH'S SANCTUARY

Producer/songwriter Noah Georgeson has signed with Sanctuary Producer Management. The founding member of the Pleased just wrapped co-production and engineering duties on Devendra Banhart's new album for XL Recordings. Georgeson will join Banhart on a six-week European festival tour starting this month.

—Melinda Newman

>>>RED'S A WILDCATTER

Western music star Red Steagall has signed with Graham, Texas-based Wildcatter Records. He will release his first album for the 2-year-old label, "The Wind, the Wire and the Rail," this summer. Wildcatter's roster includes David Ball and Joni Harms.

—Phyllis Stark

>>>BROTHERLY MENTORS

Simmons siblings Russell, Joseph "Rev. Run" and Danny will be honored June 14 at Mentoring's Big Night, presented by MENTOR/National Mentoring Partnership. They will receive the excellence in mentoring award for leadership in arts and entertainment on behalf of their work with the Simmons-founded Rush Philanthropic Arts Foundation. The ceremony will take place at New York's Chelsea Piers.

—Gail Mitchell

>>>EARL'S GIRLS

Rounder Records has signed the all-female string band Uncle Earl. The group's debut, "She Waits for Night," is due mid-summer and was produced by Dirk Powell. The group, whose members all sing, consists of Kristin Andreassen (guitar, clogging), Rayna Gellert (fiddle, guitar), Sharon Gilchrist (bass, mandolin), KC Groves (mandolin, guitar) and Abigail Washburn (banjo, vocals).

—Phyllis Stark

Nazario Imbues Music With 'Apcionada'

For the past two years, Ednita Nazario has sported a tattoo of a heart with an overlapping flame on her left shoulder.

Looking hip and trim in her Miami hotel room, she explains that it is her symbol, something that will be placed on everything she does from now on.

That heart and flame are emblazoned on the cover and promotional material of "Apcionada," her June 21 release on Sony BMG.

Beyond the album's "passionate" content, the symbol also underscores the renowned emotional quality of Nazario's voice, which she applies to songs with unconventional lyrics. Like a torch singer in reverse, Nazario does not sing about unrequited love, but about women who have the upper hand.

"I like songs that tell stories, that go straight to the point," says Nazario, who sees herself more as an interpreter than a composer (although she always pens at least one song per album) and who commissions her music from many writers. "I don't like songs where the woman is a victim of circumstance. I like assertive points of view. I like the position of a woman in the 21st century, in control of her decisions, her circumstances and her emotions."

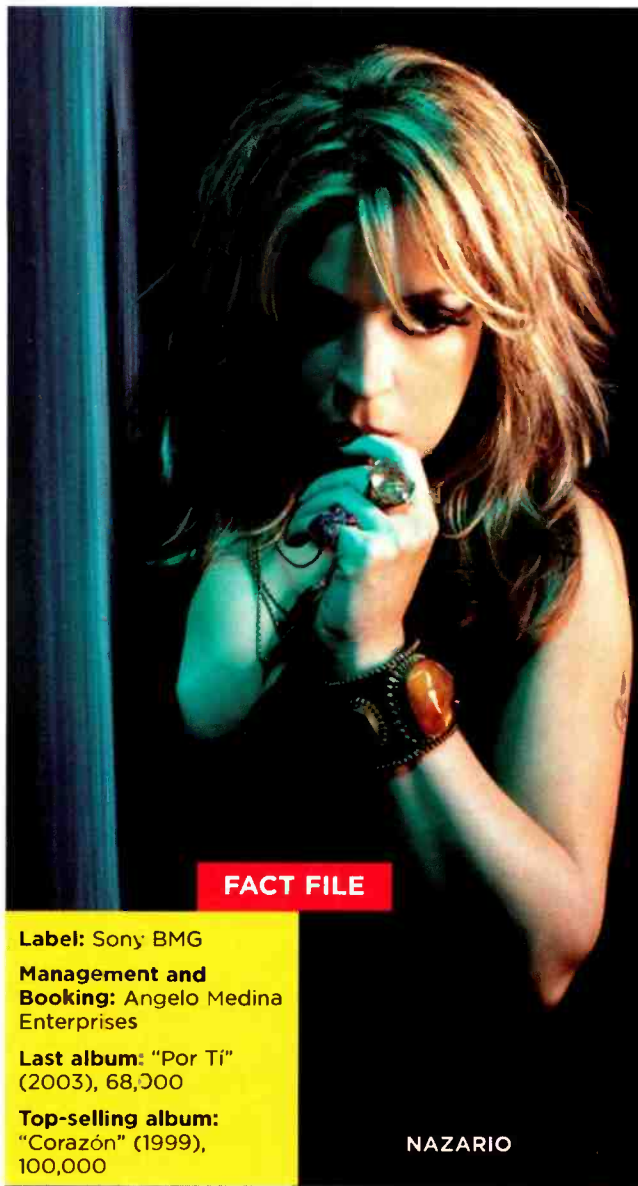
Take the first single, "Vengada." It is the tale of a man who returns to the woman he left, but she no longer wants him.

"It's the sweet revenge of finding a new love," Nazario says.

The song, penned by Claudia Brandt and Daniel Freiberg, is No. 20 on the *Billboard* Hot Latin Songs chart. Brandt also wrote for Nazario's 2003 studio album, "Por Ti," which debuted at No. 1 on the Top Latin Albums chart, thanks largely to heavy sales in Nazario's native Puerto Rico.

Now, Sony BMG wants to seriously expand Nazario's audience on the West Coast, where the label is pushing "Vengada" to Spanish-language adult contemporary stations.

"Ednita has always managed



FACT FILE

Label: Sony BMG
Management and Booking: Angelo Medina Enterprises
Last album: "Por Ti" (2003), 68,000
Top-selling album: "Corazón" (1999), 100,000

NAZARIO

to be current and up to date," says Lorenzo Braun, VP of marketing for Sony BMG Norte. "She's maintained her fan base, but her music has always evolved. That's what allows us to seek out new markets and new audiences, especially here in the United States."

With more than 20 studio albums under her belt, Nazario is one of the undisputed queens of Latin pop. For the past several years, she has teamed with Tommy Torres, a young Puerto Rican producer/songwriter/artist who has revamped her sound. That pairing, compounded with a roster of newer songwriters featured on her album (including singer/writer Luis Fonsi, Noel Schajiris of Sin Bandera and Spaniard Antonio Orozco), has kept her music current.

"I always look ahead, and I

always start from scratch," Nazario says, analyzing her long career.

As was the case with "Por Ti," the release of "Apcionada" will be timed with a live TV special that will initially air in Puerto Rico the week of release.

A strong performer who has also recorded two acoustic albums, Nazario will play at various in-stores planned in North America and the Caribbean, including at least five in Puerto Rico, according to Braun.

In July, Sony BMG plans to release "Apcionada" in Mexico, a market where Nazario once sold strongly, but which she has left largely untapped for the past several years.

Among other promotions, talks are under way for "Vengada" to be used for an upcoming soap opera.

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Virgin Is On A Sales Streak

Virgin Classics has witnessed some spectacular successes recently. Last month, the Paris-based label released a brilliantly sparkling world premiere recording of Vivaldi's opera *Bajazet*, featuring a high-octane cast of countertenor David Daniels; bass baritone Ildebrando D'Arcangelo; mezzo-sopranos Marijana Mijanovic, Elina Garanca and Vivica Geneaux; and soprano Patrizia Ciofi, led superbly by Fabio Biondi. (The package also contains a DVD of the singers in the studio with Biondi and his *Europa Galante* ensemble.)

Add two highly acclaimed recital discs by Mexican tenor Roland Villazon and a slew of album gems courtesy of the Capucon brothers (violinist Renaud and cellist Gautier) to the rest of Virgin's dynamic ro-

ster, and the end result is a 30% jump in sales in the United States in the past year.

That bears witness to label president Alain Lanceron's vision. "Our achievements depend on a very strong aesthetic identity that focuses on Baroque music, vocal music and opera, and rising young stars," Lanceron says. "A label's roster and catalog has to have a shape and a meaning."

This fall's release schedule offers a number of tantalizing treats. But the highlight of this season, according to Lanceron, is Marc Minkowski's recording of Jacques Offenbach's opera *La Grande-Duchesse de Gerolstein*, starring English soprano Felicity Lott.

This is Minkowski's third Offenbach opera offering; his previous efforts were *Orpheus Aux*

Enfers and *La Belle Helene*. Virgin Classics is releasing a studio-recorded CD package of the complete opera, as well as a live DVD of the work as it was staged last fall at Paris' Theatre du Chatelet with stage designer and longtime Minkowski colleague Laurent Pelly.

Lanceron feels very strongly that allowing artists a forum to do what they do best has been an enormous factor in his label's success.

"Of course, we decide on repertoire together," he says, "but my motto for many years has been that I don't sing, I don't conduct and I don't play, so I should trust my artists' judgment.

"In the end," he adds, "they deliver what they have to deliver—they know what they want to express at any given time, and they know better

than I do what they have to do to make that happen. And in most cases, they are right."

ASCAP AWARDS: ASCAP held its sixth annual Concert Music Awards May 26 in New York. Among this year's winners: composer George Perle, who celebrates his 90th birthday this year; composer/choreographer/performer Meredith Monk; David Gockley, former general director of the Houston Grand Opera, who is moving to the same position at the San Francisco Opera next year; California-based conductor Michael Morgan; and the Meet the Composer organization.

ASCAP also recognized this year's crop of 28 Morton Gold Young Composer Award recipients. The list of winners is available at ascap.com. ♦♦♦



LATIN CULTURE, SO TO SPEAK

Defining The Indefinable? It's The Language

What exactly constitutes Latin culture in the United States? Is it the language? The food?

Eduardo Caballero has been grappling with that question for the past several decades as an advertiser, as the owner of radio networks, and now, as the owner of a TV music network, *MásMúsica TeVe*.

While Latin culture continues to be maddeningly diverse and impossible to pin down, the one unifying factor Caballero encounters is music, in virtually all its forms.

MásMúsica airs 24 hours of music programming, in all Latin genres, on 30 stations across the country.

MásMúsica's highest-profile addition to its September lineup will be "The Roof," the

English fluently, but understand it, Caballero contends.

As an example, he cites *MásMúsica's* request line, which receives between 15,000 to 20,000 calls per month.

"Our answering message was originally in Spanish only, and we found that many people would hang up," he says. "We made it bilingual, and now, approximately 35% of our calls are in English."

Responding to *MásMúsica's* healthy viewer response, another new show slated for fall is "Tu E-Mail," where VJs honor e-mail requests. Other new shows—there are eight in addition to *MásMúsica's* existing rundown—include "Ritmo Mexicano," focusing on regional Mexican sounds, and "Fiesta Mexicana Internacional," highlighting music made in Mexico, from all genres.



daily live show that now runs on the mun2 network. Produced by Anthony Pérez of Perfect Image Film & Video Production, "The Roof" broke ground as a bilingual show that highlighted mostly urban music. It will leave mun2 after June 30, and return in a revamped version to *MásMúsica*.

Pérez says he will also produce a more English-oriented version of the show that will be syndicated through other platforms.

"It will be more of a magazine-type show," he says. "It's never been only about music but also about a lifestyle."

"I think the opportunity lies in having a program that doesn't scare anyone away," says Caballero, who predicts more Spanish will be spoken in the show for that very reason. "It's such catchy music, and it is accepted by Spanish and English speakers."

People who predominantly speak English may be more intimidated by Spanish than their Spanish-speaking counterparts, who may not speak

BACK HOME . . . A window into the power of music as the great equalizer of Latin culture was witnessed up close at a May 29 Juan Luis Guerra concert at the Miami Arena. My date was my 9-year-old daughter, who had no inkling of who Guerra was, much less what his music sounded like.

To compound things, the ride to the venue was an exercise in a multilingual family's complications: I was speaking in Spanish; she was answering in English, despite my admonishments to hablar español.

But once Guerra started to play to a sold-out crowd of 12,000, she experienced a total conversion. She danced, for two hours straight, peppering me with questions—all in Spanish: Why does he wear a hat? Is he shy? (He looks shy, she thinks.) How come *this* rhythm (*bachata*) can't be danced like *this* other one (*salsa*)?

Finally, the payoff: "Do you have his CDs?"

I do.

"Good," she said. "I want to listen to them."

Obviously, one example is not a scientific survey. But music operates in the world of emotion, and cultural ties, no matter how tenuous, bind.

As for me, call me stubborn, but I still believe language is culture, and Latin culture is tied to the Spanish language. ♦♦♦

Garth Brooks Photo: Larry Busacca/WireImage.com



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Garth, Capitol Part Ways

Garth Brooks not only recently ended his longtime association with Capitol Records Nashville, he took his entire catalog with him.

EMI said in a June 3 statement that while terms of the split are confidential, "no com-

pensation was requested by Mr. Brooks or paid by EMI for the license termination."

In 1992 Brooks renegotiated his contract with Capitol. At the time, he hinted to *Billboard* that the pact was unconventional. "I'm not sure that this deal will

ever be made again in this sort of fashion, because it's not your typical deal," he had said. "It's a full-incentive contract where we start from scratch every time. If we don't sell any records, we don't get a cent; and if we sell a lot of records, we get a lot of money . . . it's that black and white."

Since renegotiating, Brooks' albums, including his earlier works, are licensed to EMI under his Pearl Records imprint.

Now, Brooks is walking away with all 15 of the projects he released on Capitol, including a boxed set, a hits package, a double live album, three holiday CDs and one pop album he recorded under the name Chris Gaines. Brooks' most successful album, 1990's "No Fences," is certified 16 times platinum.

Capitol has been Brooks' only label home since his career began in 1989, and together the artist and label have sold more than 100 million albums, according to the Recording Industry Assn. of America. He remained with the label even after he announced his retirement from the music business in October 2000. His last album, "Scare-

crow," was released in 2001.

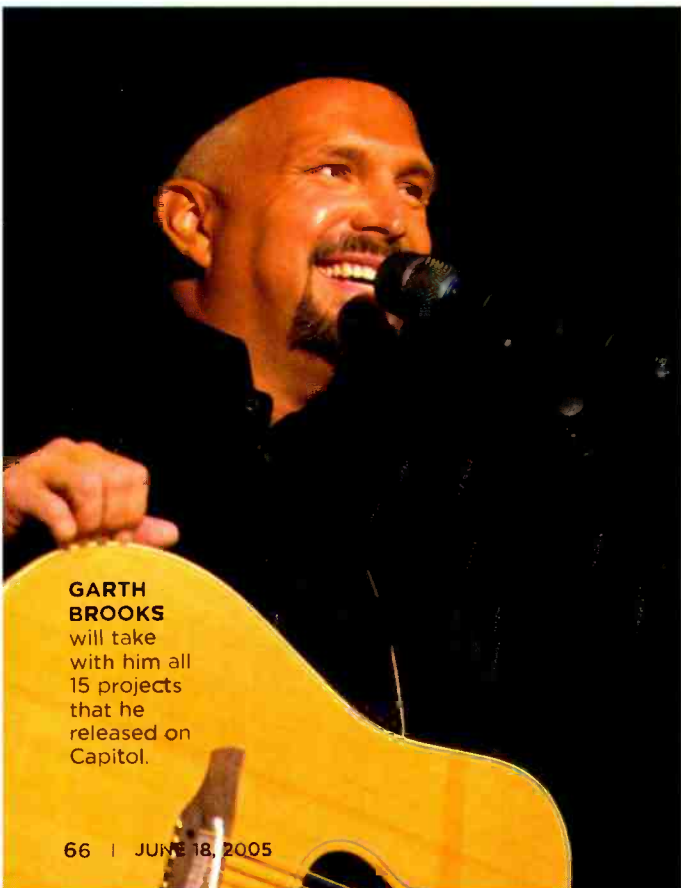
"For nearly two decades, Capitol Nashville has had an extraordinary and fruitful relationship with Garth," Capitol Nashville president/CEO Mike Dungan said in a statement. "We wish him all the best for the future."

Meanwhile, Brooks is hinting at a new association with Wal-Mart. When he performed at the company's June 3 shareholders meeting in Arkansas, local paper the Benton County Daily Record reports that Brooks "alluded to a bigger relationship with Wal-Mart" but "remained vague about it."

Brooks' manager, Bob Doyle, declined to comment.

ON THE ROW: Publishing veteran Lisa Ramsey joins Disney Music Publishing Nashville as VP. She previously was VP/GM of Mosaic Music Publishing Nashville. Prior to that, she was VP of writer development at Hamstein Music Group, which Mosaic bought in 2002.

Ramsey reports to senior VP/GM Doug Howard, who recently opened the Nashville office for the Burbank, Calif.-based publisher (*Billboard*, May 21). ♦♦♦



GARTH BROOKS will take with him all 15 projects that he released on Capitol.

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Leela, At Long Last

Tina Turner meets James Brown.

That's the indelible image one gets after watching Leela James perform. Belying her petite frame—topped by a mountain of hair—and a high-pitched speaking voice hovering somewhere between cartoon icon Betty Boop and singer Michel'le, James morphs into a soulful dynamo onstage.

"It's terrible . . . people tell me all the time that I sound like a big, fat woman," James says with a laugh. "However, it's about the music. When I perform, I zone out. It's energy-driven, emotional, a spiritual ride. Sincere; not fake. I'm not trying to sit behind a piano and look overly dope like I'm Beethoven or something."

James' colorful demeanor is the driving force behind her long-awaited Warner Bros. debut, "A Change Is Gonna Come" (June 21). A line from the title track (the 1965 Sam Cooke classic)—"It's been a long time comin'"—fittingly describes her trek from new recruit to launching her first studio album.

Signed four years ago to RuffNation/Warner Bros., James initially wowed industry tastemakers during a series

of critically acclaimed shows on both coasts.

Then RuffNation was dismantled.

Transferred to Warner Bros. directly, James encountered more setbacks in the wake of staff downsizing, the merger of sister label Elektra with Atlantic, and a new executive regime. Despite the setbacks, she continued to work. Her credits include opening shows for the Black Eyed Peas, Kem and John Legend.

The title also reflects James' challenge to what is defined now as "popular R&B." She calls her gritty and passionate approach "back-porch soul."

As James explains, "There's room for change, and there should be a balance anyway. This is homegrown music with raw singing that's true, not contrived. You have fried chicken and baked chicken. This is fried chicken."

Those seeds of change are sown on lead single "Music," which asks, "Where did the soul go?" as it salutes such influences as Aretha Franklin, Chaka Khan and Gladys Knight. James' gospel, blues and funk-honed style shifts from defiant to gutsy

to inspirational on such tracks as "Rain," "My Joy" and "Didn't I." Among those who worked with James, who also doubled as co-writer, were Kanye West, Raphael Saadiq, Wyclef Jean, Chucky Thompson and executive producer Commissioner Gordon.

Following a live performance on "Soul Train" on May 28, James launched a promotional tour June 7 that includes stops in Chicago, San Francisco, Los Angeles, New York, Atlanta and Washington, D.C.

Funky album track "Soul Food" is featured in a national Sprint commercial that began airing April 25.

Whether James' grits-and-all R&B will register with radio and retail remains to be seen. However, Dedry Jones of Chicago retailer Music Experience is an enthusiastic fan. "She sounds like a real singer," he says. "And there aren't many of those anymore."

For her part, James concedes she is just ready for the album to drop. "I feel like I've been pregnant for four years and now I'm finally delivering. I just hope people understand it came from my heart and soul. It's real." ♦♦♦

FACT FILE

Label: Warner Bros.
Management: Suzette Williams, the Headquarters
Booking: Monterey Peninsula Artists
Publishing: Shesangz Music (BMI)

JAMES



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

BET Sets Awards Lineup

The countdown to the 2005 BET Awards is under way. The network, which turns 25 this year, has locked down performances by Stevie Wonder, T.I., Ciara, Omarion, John Legend, Destiny's Child, Mariah Carey, Missy Elliott and the Game.

The fifth annual event will air live June 28 from the Kodak Theatre in Hollywood at 8 p.m. EDT. Newcomer Ciara leads the field with four nominations. Other multiple nominees include fellow newcomer Fantasia, Destiny's Child, Kanye West, Amerie and 50 Cent.

Will Smith and Jada Pinkett Smith will host the show. Special honorees will be Gladys Knight (lifetime achievement) and Denzel and Pauletta Washington (humanitarian).

Meanwhile, the BET executive transition has begun. Deborah L. Lee is now president/CEO, succeeding founder

Robert Johnson, who becomes chairman. Lee will assume that title as well when Johnson retires in 2006.

R&B SEARCH: Having relocated from New York to Philadelphia, the Rhythm & Blues Foundation has begun its search for a full-time executive director. Cecilia Carter was the last person to hold the post.

For more information, visit rhythm-n-blues.org (no phone calls will be accepted).

FALL INTO THE GAP: In addition to promoting his Jive album "Charlie, Last Name Wilson," due in August, "Uncle" Charlie Wilson will join brothers and bandmates Ronnie and Robert when BMI honors the Gap Band with its Icon Award. The presentation takes place Aug. 26 in Miami during the BMI Urban Awards at the Fontainebleau Hilton Resort's Club

Tropigala. The annual event coincides with the MTV Video Awards on Aug. 28.

Vanessa Williams, Boyz II Men, Gerald Levert and BeBe Winans are among the performers slated for the Apollo Theater Foundation's inaugural fund-raising gala, "The Magic Lives On." The June 20 celebration encompasses a concert and awards ceremony as well as a free outdoor community event. Director Spike Lee and his author wife, Tonya Lewis Lee, will receive the foundation's new Ossie and Ruby Award, named after the late Ossie Davis (chairman emeritus of the Apollo Theater board) and wife Ruby Dee.

Speaking of the Apollo, former owner Inner City Theater Group is selling its broadcast TV archive, which contains episodes of "It's Showtime at the Apollo," "Apollo Comedy

Hour" and "Showtime in Harlem," plus 30 hours of footage from the Apollo's famed Amateur Night.

The material includes early performances by LL Cool J,

Snoop Dogg, Destiny's Child and Chris Rock as well as clips of such legends as Al Green, the Temptations, Run-D.M.C. and Gladys Knight.

"It hurts," ICTG principal

Percy Sutton says. "When I bought the Apollo, many people outside New York had never heard of the Apollo. Now it's a brand. But now is the time [to sell]. Given the growth of cable and other content providers, this kind of material is great."

ICTG—which is not affiliated with the Apollo Theatre Foundation—owned the Apollo until 1992. From then until 2002, ICTG licensed the rights to produce "It's Showtime at the Apollo."

The \$20 million minimum bid is not for the faint-hearted. Sutton, who will be among the special honorees at the Apollo benefit, predicts the collection will fetch \$25 million-\$30 million. Direct written inquiries via certified mail to Chuck Sutton, ICTG, 3 Park Ave., 40th Floor, New York, N.Y. 10016. The deadline is July 7. ♦♦♦



GLADYS KNIGHT will receive BET's lifetime achievement award at the TV channel's fifth annual awards event.

IVORY M. JONES ijones@billboard.com



WILLIAMS COMPILES FAVE ACTS

Radio personality Wendy Williams, who handles afternoon drive at R&B/hip-hop WBLS New York, is also a TV host (VH1's "Wendy Williams Is On Fire") and best-selling author ("The Wendy Williams Experience," named for her SupeRadio-syndicated show). Now the self-dubbed Queen of All Media is preparing to add "recording artist" to her résumé.

Her compilation "Wendy Williams Brings the Heat: Volume 1" will hit stores June 28 on Virgin Records. The CD contains tracks by such acts as Jadakiss, Beenie Man, Guerilla Black and M.O.P.—and one song with a spoken-word interlude by Williams.

"I love M.O.P. I've loved them since they first hit the map," she says of her decision to include the hip-hop duo. "They have a grimy type of rhyme style. [It's] very 'hood... but I've never grown out of that, and that's what I wanted on my CD."

Williams also gives a nod to the Dirty South with Atlanta newcomer Young Jeezy. "It was important to me to get some music from the South. Being syndicated, I've learned to accept, embrace and love all music. Besides, it's not hard to love music from the South. It's infectious."

Williams describes the compilation as a labor of love in which she maintained creative control. She collaborated with the album's executive producer,

Kevin Hunter, on everything from selecting the artists to sequencing the tracks.

"I definitely had my hands in all aspects of this CD," Williams says. "It was important to me that this album was a reflection of me."

To fans, she offers this advice: "Just smile, snap your neck, open your sunroof and enjoy."



WILLIAMS

RADIO PUFFY: Sean "P. Diddy" Combs has joined forces with Radio Disney to help roll out "Incubator," a series that highlights new music acts under the age of 21.

The first installment premiered May 16 and featured Combs' new R&B/rap act, B5, whose debut album is due July 19 on Bad Boy. Brothers Dustin, Kelly, Patrick, Carnell and Bryan Breeding were spotlighted on Radio Disney with two-minute segments that included their music. In addition to the on-air coverage, B5 was given Web space on radiodisney.com.

Combs is enthusiastic about his involvement with "Incubator." "I just knew it'd be a good way to expose [new acts] to their target audience," Combs tells *Billboard*. "The exposure that they could get from this could really help them."

Future shows will feature acts from a variety of labels.

NOW HEAR THIS

>>> LOCKSLEY

When the members of Locksley moved from Madison, Wis., to New York, they were quickly initiated into big-city life. Within two months, they were evicted from their apartment—apparently rehearsing was not exactly permitted—and after three days at their new place all their equipment was stolen. Even with the setbacks, the '60s-influenced rock four-piece has carved out its territory, thanks to a monthly residency at CBGB and a self-released five-song EP. Despite its heavy Beatles influence, Locksley hopes to transcend the revivalist tag. While the EP has as many sentimental love ballads as uptempo dance cuts, the group's live show is stuffed with more of the latter. And don't forget the coordinated outfits. "We match in order to bring back the idea of a band," singer/guitarist Jesse Laz says.

Contact: Guy Benny, manager, 917-721-3457

—Katie Hasty

>>> RUN RUN RUN

With a name that nods to the Velvet Underground and a sound that references the Jesus and Mary Chain, Run Run Run is a favorite on the Los Angeles club scene that has embraced such retro-tipped psychedelic rockers as the Warlocks and Black Rebel Motorcycle Club. But when leader Xander Smith needed inspiration, he headed to the California desert, working with the late Fred Drake (Queens of the Stone Age) in his Joshua Tree studio. "There's a dreamy quality to the band that he really encouraged," Smith says. That was in 2001, and the self-managed act has since completed a pair of well-received EPs. Smith—whose previous band, Other People Star, fell victim to major-label consolidation—has been happy going it alone. "We didn't rush out and try and get a big deal, because I was a little gun-shy of that world," Smith says. "But I'm not like that anymore."

Contact: Xander Smith, runxander@comcast.net

—Todd Martens



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

EMI Italy's Subsonica Boom

Label Will Seek New Territories For Electronic Rock Act's Debut

EMI Music Italy will push electronic rock act Subsonica in Europe this year, buoyed by the domestic success of the Turin-based group's Virgin debut, "Terrestre."

The April 22 Italian release entered the FIMI chart at No. 2, rising to No. 1 a week later. It shipped platinum (80,000 units) in its first two weeks, according to EMI Music Italy deputy managing director/VP of A&R Fabrizio Giannini.

The 14-track set includes radio/download-only single "Abitudine," which reached the top 20 of *Music Control Italy's* national airplay chart in April, ahead of a May Italian tour.

Subsonica released three previous studio albums on Nizza Monferrato-based indie label Mescal. Now the group's five members—Max Casacci, Samuel, Ninja, Boosta and Bass-

Vicio—are embroiled in a contract dispute with Mescal's publishing division.

EMI Italy will release "Terrestre" in other European territories beginning in September. "The time has come to promote them abroad," Giannini says. "They really are the best electronic band around, with amazing potential."

—MARK WORDEN

BACK ON THE ATTAQUE: Leading French indie rock act Louise Attaque has ended a four-year hiatus with a return to touring ahead of the release of its third album in September.

The four-piece returned to the road between March and May, playing 20 dates in Russia, Latin America and Asia. It will preview tracks from the as-yet-untitled album on a French tour starting June 17 at the Grand Rex in Paris. Inter-

national release plans are not yet finalized.

During the four-year break, vocalist/guitarist Gaëtan Roussel and violinist Arnaud Samuel released two albums with side project Tarmac, while drummer Alexandre Margraff and bassist Robin Feix issued one album with their band Ali Dragon. All were on Paris-based Atmosphériques, a joint venture between founder Marc Thonon and Universal Music France.

Thonon says Louise Attaque's 1997 self-titled debut album has shipped 2.5 million copies globally.

The lead single from the new album, "Si C'Était Hier," was released June 1 in France for download only.

The band is published by Laed/Delabel Editions and managed and booked by Yann Hamon at 3 P'tit Tour in Rennes.

—EMMANUEL LEGRAND

GOLD STRIKE: All-girl South African pop trio Jamali may have finished second last September in the South African version of "Popstars," but the act's self-titled EMI Music South Africa debut album has been a winner with the country's pop fans.

Domestic shipments of September 2004 release "Jamali" passed the gold mark (25,000 units) earlier this year, according to the label. They now stand at 34,000.

Pop/kwaito group Ghetto Lingo, another EMI signing,

won the SABC network talent show. Ghetto Lingo's debut, "Pump It Up" (CCP/EMI), has shipped 16,500 to date, the label says.

South African consumers and radio programmers took to the homegrown R&B/adult contemporary on "Jamali" with equal enthusiasm. The album also earned the trio—Jacqui Carpede, Mariechan Luiters and Liesl Penniken—a nomination for best newcomer at the recent South African Music Awards.

Jamali has proved to be one of a few domestic R&B groups capable of translating popular live shows and airplay into sales.

EMI Music South Africa international marketing director Pino di Benedetto says the label does not yet have international plans for the act, which is signed for songwriting to Johannesburg-based Tartan Publishing.

—DIANE COETZER



South African pop trio JAMALI'S 2004 self-titled album has sold 34,000 copies in its homeland.

In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Clark Sheard Goes To Church For Live Album

Karen Clark Sheard recently recorded her third live album at her home church, Greater Emmanuel in Detroit. Due Sept. 27 on Word, the project will feature a stellar list of guests including Israel Houghton, Byron Cage, Donald Lawrence, Darius Twyman, Desmond Pringle, Marvin Winans and the other Clark sisters.

In other Clark family news, Dorinda Clark-Cole is among the voices you'll hear on "The Word Becomes Flesh," an audio version of the New Testament published by Thomas Nelson.

Artists who read parts in the project are donating royalties to Mercy Ministries, a nonprofit residential program for females ages 13-28 dealing with such problems as eating disorders, chemical addictions, pregnancy, depression and abuse. Thomas Nelson will match the royalties donated by the artists as well as an additional 10% of the product's sales.

"The Word Becomes Flesh" includes an original music score.

NEW GRAMMY: During its semiannual board of trustees meeting, the Recording Academy added a new Grammy Award category to the existing gospel field for best gospel song.

Entries must be first released during the current eligibility year and must be either a new song or a song that first achieved prominence during the year. The Grammy will be awarded to the songwriter. This brings the total number of categories to 108.

NEWS NOTES: The Bobby Jones International Gospel Industry Retreat is set for June 12-14. This marks the first year the gathering takes place in Fort Lauderdale, Fla., at the Broward Center for the Performing Arts. Those un-

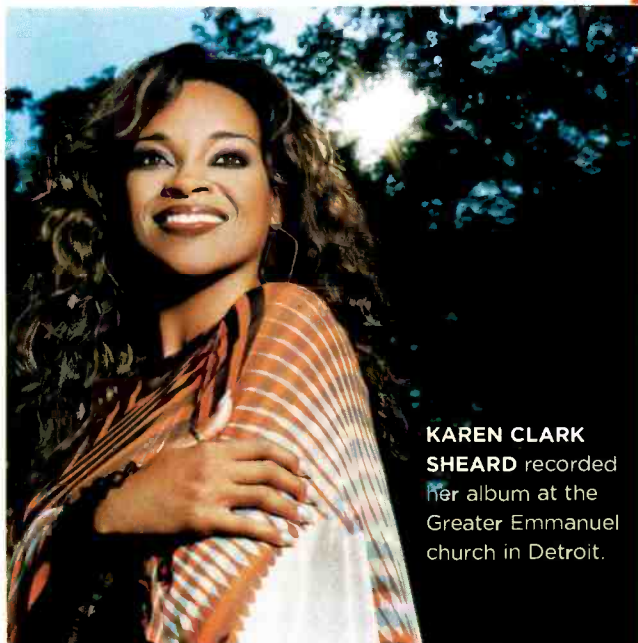
able to attend can check it out via coverage on the Word Television Network. Additionally, the Sheridan Gospel Broadcasting Network is once again the marquee sponsor, and will broadcast the retreat live daily to its affiliates.

Israel & New Breed has renewed its recording deal with Integrity Music Group, and leader Israel Houghton has extended his exclusive publishing agreement with Integrity Music Publishing. The group's album, "Live From Another Level," was recently certified gold by the Recording Industry Assn. of America.

2000 New York Independent Filmmaker's award for best family drama for his film "Pay the Price." Additional credits include live video and film recordings, more than 20 national TV commercials, several documentaries, a feature film and made-for-TV specials.

After a four-year hiatus, look for James Hall to record his new live album Aug. 9 at the Foxwoods Resort Fox Theatre in Mashantucket, Conn. Sanchez Harley will handle the production along with Hall's frequent collaborator, Melvin Crispell.

Discovery House Music, a



KAREN CLARK SHEARD recorded her album at the Greater Emmanuel church in Detroit.

Music from Tonex is being featured in the film "XXX: State of the Union," starring Ice Cube and Samuel L. Jackson. The movie features "The Good Song" from Tonex's debut album, "Pronounced Toe-Nay." The song is also included on the film's soundtrack album.

Atlanta-based film and video producer/director Darryl D. Lassiter, owner of DDL Entertainment, is launching a new music video division. Lassiter's credits include the 2004 Stellar Award for best music video for Vickie Winans' "Shook." He also won the

division of RBC Ministries in Grand Rapids, Mich., is set to launch its own distribution arm, Discovery House Distribution, July 1. Upcoming releases include new projects from Larnelle Harris, Wintley Phipps and Brooklyn Tabernacle vocalist Damaris Carbaugh. Discovery House is also working on a new praise and worship product line.

The Mississippi Mass Choir's new album, "Not by Might nor by Power," now has an accompanying songbook published by Malaco. A DVD and VHS related to the album are also available.



Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

Score Takes (Bat) Wing

'Batman' Character's Dark History Inspires Composers

Composers Hans Zimmer and James Newton Howard recently emerged from their own bat caves with a looming, gothic swell of a score for the Warner Bros. film "Batman Begins," which opens June 15.

The latest installment of the franchise, directed by Christopher Nolan and starring Christian Bale, is a look at the vigilante's childhood and the motivation behind his late-night, rubber-suited jaunts through Gotham.

Capturing the mood, Howard says, was "much more about shape rather than specificity. There's an idea of a motion, of the darkness to this guy, combined with a tremendous rage and energy that I think was really what we wanted to write about, and not so much a tune you go around whistling."

The two also consulted with composer Mel Wesson, who came up with the swooping sound of giant bat wings that Zimmer and Howard say end up characterizing the score.

Zimmer, who self-effacingly claims he was daunted by the idea of a whole franchise resting on his shoulders, brought Howard in on the project by calling Nolan to say he "hap-

pened to know a sucker [he] could talk into pushing around a large orchestra."

With Howard onboard, the two exchanged ideas that they sent to Nolan, who was editing the film in London. The composers later joined the director for the orchestral recording process.

"I think I went to London the first time with the idea that if it was all looking really silly, I was going to bail on it," Zimmer jokes, and "leave James holding the bag."

The score streets June 14 on Warner Sunset. The film will also be shown in IMAX theaters starting June 15, which is a first for the "Batman" franchise.

ELECTRIC YOUTH: Kicking off this year's VisionFest, set for July 20-24 in New York, is the Jason Rem-directed "Put the Needle on the Record." The documentary, to be screened on the film festival's opening night, highlights the evolution of the electronic music scene, with footage from around the world dating back to the early 1970s.

Rem, who also executive-produced and wrote the film, uses interviews with such producers and high-profile DJs as Christopher Lawrence, the Crystal Method, Roger Sanchez and Dirty Vegas that were con-

ducted during the 2003 Winter Music Conference in Miami.

The film made its worldwide debut at last year's Dubrovnik International Film Festival in Croatia, and Rem hopes to find a theatrical distributor following its New York premiere.

"It was made to be seen big and heard loud," he says.

With 53 licensed tracks for the project, Rem is also planning to release two separate soundtracks timed around the film's theatrical and DVD releases pending label and distribution interest.

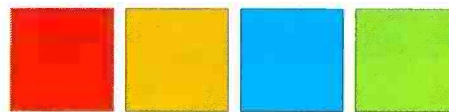
A DOUBLE HIT: Look for two versions of Superb Records' "Crash" soundtrack, both of which hit stores June 7.

The Paul Haggis-directed story of post-Sept. 11, 2001, Los Angeles is accompanied by the music of composer Mark Isham and released as the set "Crash: Original Motion Picture Soundtrack." Supervised by Richard Glasser, the second album, "Crash: Music From and Inspired By," features KansasCali's "If I..."—written specifically for the movie—as well as Stereophonics' "Maybe Tomorrow" and Move.meant's "Problems," both of which are in the film. Other licensed tracks include Billy Idol's "Plastic Jesus" and Bird York's "Save Me." ●●●



HANS ZIMMER, left, and **JAMES NEWTON HOWARD** worked together on the score for 'Batman Returns.'

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



FOO FIGHTERS
In Your Honor
Producer: *Nick Raskulinecz*
Roswell/RCA
Release Date: *June 14*
In releasing a half-

electric, half-acoustic double album, have Dave Grohl and company bitten off more than they can Foo? The model here seems to be Led Zeppelin's two-fer "Physical Graffiti." (John Paul Jones even guests on the tracks "Miracle" and "Another Round.") But by isolating the electric and acoustic sides, the concept comes off as repetitious. The title track, "The Last Song" and the driving "Free Me" join first single "Best of You" as standouts on the electric album, which will undoubtedly get more attention from radio and fans. While some of the arrangements are interesting, only "What If I Do," "Cold Day in the Sun" (sung by drummer Taylor Hawkins) and the improbable Norah Jones duet "Virginia Moon" spark disc two. One can't help but think that by scaling back their ambitions, the Foos could have made one great album instead of two average ones.—*BT*



BACKSTREET BOYS
Never Gone
Producers: *various*
Jive
Release Date: *June 14*
After a five-year

hiatus, the Backstreet Boys return with their signature brand of bubblegum pop songs and gooey tales of heartbreak. Lead single "Incomplete" has a more grown-up

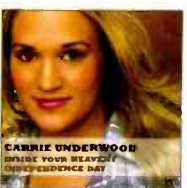
feel, but unfortunately that sophistication is lacking through the rest of the album. It's obvious the group is trying to shake its boy-band image, but the result is too many midtempo tracks that sound alike ("Weird World," "Lose It All," "I Still..."), balanced with a couple of shoddy throwbacks ("Poster Girl"). There are a few bright spots, like the more upbeat "Just Want You to Know" and "Crawling Back to You," which help keep the album afloat. "Never Gone" will boost the Boys' adult pop ambitions, but musically, it is less than inspired.—*KK*



ALANIS MORISSETTE
Jagged Little Pill Acoustic
Producer: *Glen Ballard*
Maverick
Release Date: *June 14*
Undoubtedly, Alanis Morissette has

performed the songs from her 1995 worldwide smash, "Jagged Little Pill," hundreds of times. Unfortunately, this "unplugged" version evinces the wear and tear of having to keep that seminal album fresh. Throughout her career, Morissette has proved herself a powerful, raw songwriter, even amid often sparkling production. However, "Acoustic" packages a grass-rooted effort in shiny wrapping. Morissette strives too hard to pack every syllable with her signature yelps and yodels; she should leave some melodies alone instead of denying their charm. While the arrangements (strings, light keyboards, acoustic guitars and sedate drumming) are refreshing, "Acoustic" suffers from too much weight to be considered a true revitalization of the original.—*KH*

SINGLES



CARRIE UNDERWOOD *Inside Your Heaven* (time not listed)
BO BICE *Inside Your Heaven* (time not listed)

Producer (both): *Desmond Child*
Writer: *A. Carlson*
Publisher: *not listed*
RCA (CD promo)
"American Idol" finished its fourth season with more ratings vigor than ever

before, and it was a great ride for viewers when, arguably, the two best finalists were adorned with the winning flags. Unfortunately, while past title-holders have had launch songs that—while gloriously cheesy—were towering multi-octave infernos, the number laid on 2005 victor Carrie Underwood, "Inside Your Heaven," leaves her little room but to shriek across so many octaves that even Celine Dion would leave this song in

tatters. (That's all the more tragic, given that "Heaven" writer Andreas Carlson penned Dion's magical "That's the Way It Is." Man, what happened?) Runner-up Bo Bice does a better job with the same song, adding some depth and meaning to a difficult and dauntingly shallow tune. Underwood and Bice, as well as No. 3 finalist Vonzell Solomon, are all admirably dexterous and talented artists, but let's hope the material gets much, much better once the mighty Clive Davis wraps his arms around the nation's collective musical investment. At this stage, our votes lean toward the more versatile Bice. And top 40 programmers, please remember, if the song is there, 35 million viewers are counting on you to make radio fun and personal again. Don't blow your chance. Look for Underwood's single release June 14, packaged with "Independence Day" (already in the top 30 on amazon.com's sales chart as a pre-order), and Bice's June 21, with "Vehicle" (No. 12 on amazon.com), followed by explosive debuts on The *Billboard* Hot 100. It's going to be one sizzling summer.—*CT*

ELECTRONIC

BRIAN ENO
Another Day on Earth

Producer: *none listed*
Hannibal/Rykodisc

Release Date: *June 14*

★ As far as ambient music is concerned, Brian Eno didn't just perfect it—he invented it, in a series of late-'70s and early-'80s albums that are groundbreaking even by modern electronica standards. But Eno also put his stamp on more traditional rock'n'roll on such seminal post-Roxy Music solo albums as "Another Green World" and "Here Come the Warm Jets." The many shades of Eno are on display on "Another Day on Earth," his first album in 15 years to employ his own singing. Puffing beats and liquid guitar lines enliven "And Then So Clear," while the angelic "Bottomliners" makes an entire track out of little more than Eno's multitracked vocals. Standouts like "This" and "Just Another Day" wouldn't have sounded out of place amid his early solo work, and "Going Unconscious" is the kind of synth-y instrumental Radiohead would kill for. Highly recommended.—*JC*

R&B

MARVIN GAYE
At the Copa

Producer: *Harry Weinger*
Hip-O Select/Motown

Release Date: *April 29*

★ "At the Copa" is not a vital reissue. Of course, it might have been if it had been released as planned in 1967, but these tracks never saw the light of day. Recorded via an eight-track reel-to-reel tape recorder during two August nights at New York's Copacabana in 1966, "At the Copa" has been fine-tuned by Tom Moulton for 2005 ears. While several of Gaye's early hits, including "Ain't That Peculiar" and "How Sweet It Is (To Be Loved by You)," are spotlighted, the set finds him breathing new life into other people's songs. He shines on Cole Porter's "I Concentrate on You," as well as "Strangers in the Night," popularized by Frank Sinatra. It is also a thrill to hear this consummate crooner run through a medley of selections from his Motown

colleagues. Available only at hip-oselect.com.—*MP*

LATIN

FRANCISCO CÉSPEDES
Autorretrato

Producer: *Dagoberto A. González Jr.*
Warner Music Latina

Release Date: *June 7*

The idea behind Cuban singer/songwriter Francisco Céspedes' new recording, "Autorretrato" (which means "self portrait") is noteworthy: Each song is accompanied by a single instrument. Thus, "Autorretrato," which was recorded in Cuba (although Céspedes has long lived in Mexico), has tracks accompanied by only violin ("Ahora Puedes Decir"), vibraphone ("Se Me Va") or bass (the single "Oye Bien la Clave"). It's an interesting concept, but unfortunately, most of the tracks are so ponderous that instead of introspection we get self-indulgence. Even on the Consuelo Velázquez classic "Bésame Mucho," the melody is sacrificed to experimentation. Some purists and fans will undoubtedly love this album. But it's hard to imagine "Oye Bien la Clave," with no discernible lyrical line, playing on the radio.—*LC*

ROCK

THE 101ERS
Elgin Avenue Breakdown (Revisited)

Producer: *not listed*
Astralwerks

Release Date: *June 14*

Anyone who doubts that the late Joe Strummer was born with "rock'n'roll" tattooed on his heart should listen to these pre-Clash recordings. The 101ers were part of the back-to-the-roots pub rock scene in early-'70s London, Strummer its lead singer and guitarist. Of these 21 tracks, nine are live, and the recording quality ranges from adequate to dim. However, the ragged-but-righteous voice that gave the Clash its passion punches holes in space and time, merrily mastering (and occasionally mangling) this erratic collection of originals and rock oldies.

Worth noting: the rockabilly blast of opener "Letsagetabitrockin" and Clash precursor "Keys to Your Heart." The live tracks ("Gloria" and the Rolling Stones' "Out of Time") are chaotic but fun, full of Bo Diddley muscle ("Hideaway") and Chuck Berry speed ("Maybelline").—*WR*

LIFE OF AGONY
Broken Valley

Producer: *Greg Fidelman*
Epic

Release Date: *June 14*

▶ It has been eight years since the last album from Life of Agony, which broke up two years after the 1997 departure of vocalist Keith Caputo. What was supposed to be a one-off reunion was met with such an overwhelming response that the Brooklyn, N.Y., quartet has re-formed. LOA picks up where it left off with the poppy "Soul Searching Sun," but the time off seems to have recharged the group. Caputo remains a unique, soulful vocalist, and "Broken Valley" fits right in with what's on rock radio. "Last Cigarette" sounds similar to Velvet Revolver, while the riff and subject matter of "Junk Sick" echoes old-school Alice in Chains. The band isn't breaking any new ground, but that won't matter for the LOA faithful or those that missed the group the first time. Highlights include first single "Love to Let You Down," "The Calm That Disturbs You" and "The Day He Died."—*BT*

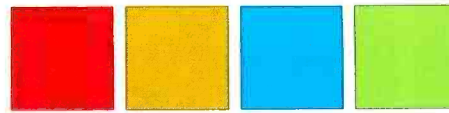
COREY HARRIS
Daily Bread

Producers: *Scott Billington, Steve Reynolds*
Rounder

Release Date: *June 7*

★ Corey Harris' last album release was three years ago, but if it took him that long to get around to "Daily Bread," that's cool, because this CD is a jewel. When he debuted in 1995 with "Between Midnight and Day," his groove was basically acoustic blues. A decade later, he has grown beyond any single genre. "Daily Bread" is a moveable feast that travels effortlessly among rock, reggae and ska. **continued on >>p72**

REVIEWS



SINGLES

from >>p71

There's even a romantic ballad, "The Sweetest Thing," a beautiful duet with violinist Morwenna Lasko. Harris has always been an intriguing singer/songwriter whose eclecticism is matched only by his eclecticism. Among the many outstanding tunes here, make special note of "Mami Wata," "The Bush Is Burning," "The Peach" and the melodious title track.—PVV

STATIC X Start a War

Producer: Ulrich Wild
Warner Bros.
Release Date: June 14
"Start a War" marks the return of guitarist Koichi Fukuda and producer Ulrich Wild to the Static X fold. The reunion doesn't keep these 13 tracks from sounding like interchangeable pieces of formulaic industrial thrash. For lyrics, all you've got is frontman Wayne Static repeatedly screaming a choice sentence, and then a fragment of that sentence, with no style at all. A few sparks of ingenuity fly on "Dirthouse," "Just in Case" and "Skinnyman"; they indicate that if the group worked on song structure instead of being preoccupied with capturing a musical ruckus on tape, the material might fly. Things even take a techno dance turn on closer "Brainfog." But by then, you're just wondering what the point of the album was.—CLT

GOSPEL

NICHOLE NORDEMAN Brave

Producer: Jay Joyce
Sparrow Records
Release Date: May 24
On her first studio album in nearly three years, Nichole Nordeman teams with producer Jay Joyce to create a record

that is an appealing swirl of sound, marrying memorable melodies with her always compelling lyrics. The title track/first single is an effervescent number inspired by her 2-year-old son Charlie, while "Hold On" is a gorgeous, smoky ballad about enduring hard times and drawing strength from God's unconditional love. "We Build" is a poignant song about marriage and the complexities of making a life together, and "What If" is a potent little slice of art that challenges skeptics to open their minds about Christianity. Nordeman's honey-soaked vocals, which are infused with a depth and integrity that make her seem wise beyond her years, bring each cut to life. Her sabbatical has left fans eager for new music, and "Brave" is definitely worth the wait.—DEP

JAZZ

MINGUS BIG BAND/ ORCHESTRA/DYNASTY I Am Three

Producer: Sue Mingus
Sunnyside
Release Date: June 7
This disc represents the combined firepower of the Mingus Big Band, the Mingus Orchestra and the Mingus Dynasty septet. As always, the object of their endeavors is to interpret the compositions of jazz giant Charles Mingus. This is big band jazz at its best, performed by a cadre of players whose commitment to Mingus' repertoire is formidable. In addition, all the arrangements for the Big Band and Orchestra were penned by performing members of the groups. Of particular note are bassist Boris Kozlov's deft arrangement of Mingus' challenging piece "Tensions," sax man John Stubblefield's persistently swinging

interpretation of "Song With Orange" and Robin Eubanks' take on the blues, "MDM." The 10 songs are replete with exceptional solo flights, yet the most impressive aspect of this disc is the overall excellence of the ensemble performance.—PVV

NEW & NOTEWORTHY

CAITLIN CARY & THAD COCKRELL Begonias

Producers: Brad Jones, Thad Cockrell, Caitlin Cary
Yep Roc
Release Date: June 14
Recording projects pairing good friends can be dicey, but occasionally they result in something remarkable. Such is the case of "Begonias," the first full-length collaboration between singer/songwriters Caitlin Cary (ex-Whiskeytown) and Thad Cockrell. Soaked in traditional country heart-break, their easygoing ballads ("Please Break My Heart," "Warm & Tender Love") and shuffles ("Something Less Than Something More," "Don't Make It Better") are nothing short of pure delight. Beyond recalling a forgotten era of country music, songs like "Second Option" invoke the magic John Doe and Exene Cervenka of X often conjured in helping establish alt-country in the 1980s. On Cary's third post-Whiskeytown project, she has finally settled on a comfortable and winning sound. One can only hope the future brings a more permanent pairing with Cockrell.—BAJ

www.billboard.com
**THIS WEEK ON
.com**
**ADDITIONAL
REVIEWS:**
• Goldie Lookin' Chain, "Straight Outta Newport" (Record Collection)
• John Cena & Tha Trademarc, "You Can't See Me" (WWE/Columbia)
• Shout Out Louds, "Howl Howl Gaff Gaff" (Capitol)

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Deborah Evans Price, Patrick Eves, Katie Hasty, Barry A. Jeckell, Katy Kroll, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, Christa L. Titus, Kristina Tunzi, Philip Van Vleck.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

ROCK

OASIS Lyla (4:12)

Producers: Noel Gallagher, Dave Sardy
Writer: N. Gallagher
Publishers: Oasis/Sony/ATV
Epic (CD promo)
From its sixth studio album, "Don't Believe the Truth," long-lived Brit band Oasis delivers its catchiest single in years. Already an overseas smash—No. 1 in the United Kingdom and Japan and No. 2 in Italy—it appears that stateside radio smells a hit, as well: Before its official release date, the song reached No. 19 on the Modern Rock chart. "Lyla" is a refreshingly straightforward rocker with enough pop appeal to potentially re-engage an estranged American audience. Oasis' last hit here was "Champagne Supernova," nine long years ago. Does America still care? Seeing how the band sold out Madison Square Garden in slightly more than an hour is a pretty strong indication that it does.—KT

THEORY OF A DEADMAN Hello Lonely (Walk Away From This) (3:38)

Producer: Howard Benson
Writers: T. Connolly, D. Back, D. Brenner
Publishers: Theory d/b/a Mock-Me (SOCAN)
604/Roadrunner (CD promo)
The only thing more memorable than summer romance is summer heartbreak. So if your soulmate dumps you in the next three months, Theory of a Deadman has a handy theme for your devastation. "Hello Lonely (Walk Away From This)" will likely give the Canadian rock trio the break it has been seeking at radio. Deadman captures the feeling of lazy, sunshine-filled days with briskly strummed guitars and a foot-tapping beat, topped off with anguished lyrics. "How do I live without you?/How could you just walk away from this?" are not the most original sentiments, but that doesn't make them any less poignant. Watch this song fuel sales of the band's current album, "Gasoline."—CLT

THE ALL-AMERICAN REJECTS Dirty Little Secret (3:13)

Producer: Howard Benson
Writers: N. Wheeler, T. Ritter
Publishers: Smells Like Phys Ed/BMG (ASCAP)
Doghouse/Interscope (CD promo)
The All-American Rejects have been M.I.A. since their crossover hit "Swing, Swing" was spinning on top 40 in the summer of 2003. The sweetly photogenic foursome—who retain their cool factor with casual outfits but are clean-cut enough to take home to mom—are letting us in on "Dirty Little Secret" to introduce its upcoming album, "Move Along" (due July 12). AAR doesn't shy from its pop pedigree, which is front and center in this little ditty, where a lighter-fare Blink-182 meets Fountains of Wayne. It's a by-the-numbers hit written for attention-challenged teens, and it's so brief, you might miss it if you blink.—CLT

CKY Familiar Reason (3:43)

Producer: Chad I. Ginsberg
Writers: D. Miller, C. I. Ginsberg
Publisher: not listed
Island (CD promo)
CKY launches new album "An Answer Can Be Found" with "Familiar Reason," which sounds, well, familiar. Chad I. Ginsberg's guitars are heavy and fuzzy, vocalist/rhythm guitarist Deron Miller still sounds raspy, and drummer Jess Margera keeps this midtempo sludge-fest steady. This might sound negative, or blah, but it works. No other group mixes the everyday doldrums of suburban life with horror movie-inspired lyrics and heavy riffs like this West Chester, Pa., act, which is now a trio. (Bassist Vern Zaborowski was ousted last summer.) Lyrics sway toward frustration and ennui this time out, perhaps inspired by the group's growing fame. Who can complain about a song that ponders where you enter "if there's nothing left to say"? As hard as it is

growing up, this tune will help comfort its core audience like knee pads on a half-pipe.—PE

POP

DANIEL POWTER Bad Day (3:53)

Producers: Michael Froom, Jeff Dawson
Writer: D. Powter
Publisher: Song 6 (BMI)
Warner Bros. (CD promo)
While we would like to say that we are in tune with a truly meaningful, new song on its own terms, sometimes a video brings emotion and clarity to an artist that we are meeting for the first time. Such is the case with newcomer Daniel Powter, a French-Canadian singer/songwriter, whose "Bad Day" is one of the great discoveries of the year. A ready comparison would be to Train, but that somehow seems to sell short the intensity and sincerity of a performer who has the talent to bring top 40 and its adult sisters back to melodic good fortune. Yes, the video is strikingly good, but the song is even better. Powter has the goods to be a star.—CT

PAUL ANKA Jump (3:39)

Producer: Alex Christensen
Writers: D.L. Roth, M. Anthony, A. Van Halen, E. Van Halen
Publisher: not listed
Verve Records (CD promo)
Who among us hasn't imagined the Van Halen classic "Jump" remade as a swing song? Everybody? No matter. Paul Anka has come along, courtesy of his new CD "Rock Swings," to put his mark on the tune. The idea of swing versions of rock songs isn't particularly new, as anyone who picked up Pat Boone's 1997 album, "In a Metal Mood," can attest. And it is hard to imagine "the kids" wanting to hear an interpretation of a VH song that is old enough to drink. However, any fan of classic rock or Van Halen will probably get a (jump) kick out of hearing Anka's take on the track, and it is a bold, fun move for the singer, considering he has been on the charts for nearly 50 years. Expect to hear this one on morning shows galore.—BT

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'COLD' STREAK

>>Breaking Benjamin extends a longevity streak on billboard.com's Mainstream Rock chart. "So Cold" has charted for 58 weeks, beating the 56-week mark shared by Fuel's "Hemorrhage" (2001) and Crossfade's "Cold" (2003).

ONE BETTER

>>Dave Chappelle's fans must miss him. "Chappelle's Show: Season 2" scores the largest opening week of any TV title in Nielsen VideoScan history and bows at No. 1 on Top DVD Sales. That rank beats a chart record set just last issue when "Seinfeld: The Complete Fourth Season" entered at No. 2.



MUCH RESPECT

>>The late Rodney Dangerfield bows at No. 12 on Top Comedy Albums with "The Millennium Collection," his first appearance on an album chart since "Rappin' Rodney" peaked at No. 38 on The Billboard 200.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Courtesy of Snoop Dogg, the Bee Gees are back on Hot R&B/Hip-Hop Songs after a 22-year break. Snoop samples the Gibb brothers' 1979 hit "Love You Inside and Out" and credits the Bee Gees as a featured act on "Ups & Downs," a new entry at No. 92.

>>Fred Bronson also reports on Kelly Clarkson moving into third place among female artists with the longest-running Adult Contemporary No. 1 hits, behind Celine Dion and Faith Hill, respectively; Carrie Underwood and Bo Bice debuting on the Pop 100; Kool & the Gang returning to Hot Dance Club Play after 17 years; and Madonna setting a new record on the Club Play chart.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Musings Of The Month Of May, Mariah And Mexico

The last Tuesday of May was a quiet release date for what had been an otherwise busy month, thus there are no new entries in The Billboard 200's top 10.

Toward the end of April, an astute reporter from a national publication asked me if the parade of big-name releases that began with Bruce Springsteen April 26 and would continue through the next four Tuesdays could make a dent in the gap from last year's album sales. As I recall, my expert answer was something along the lines of "Maybe."

In the six-week span that began with the one ending May 1 through the one that ended June 5, there were more top 10 starts on the album chart than there were in the similarly dated weeks of 2004 (19 vs. 13), more bows in the top 20 (31, compared with 21), and in four of these six 2005 frames, the top 10 albums sold more than they did in the same-numbered sales week of last year.

In fact, the top 10 starts from those half-dozen weeks contributed 3.4 million units, more than the 2.4 million from new entries in that part of the chart during the comparable calendar weeks of 2004.

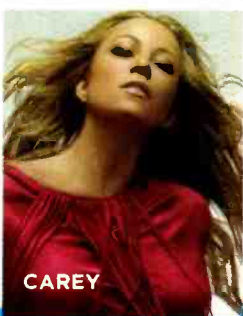
So, it looks like the career-best sales

weeks for the likes of Nine Inch Nails, System of a Down, Audioslave, Common, Kem, Gorillaz and Seether that followed the Boss' arrival made a difference, right?

Not as much as you might think. Album sales, as noted below in Market Watch, are down by 8.3% from 2004, compared with the 9.4% deficit we saw the week that Springsteen's album arrived.

Fact is, the numbers could have been worse. If you look at weeks by date, rather than same-numbered sales weeks, Nielsen SoundScan shows there were more album units sold during those six frames of 2004, 66.4 million, than the 63.6 million that were sold during the same stretch of 2005.

WOMAN ON TOP: For the first time in eight weeks, the No. 1 rank on The



CAREY

Billboard 200 does not represent an album's first week, as Mariah Carey reclaims the throne despite a 4%

slip in her eighth chart week (171,500 copies).

Thus, "The Emancipation of Mimi" is not only her first No. 1 album in eight years, but also her first in almost 10 years to spend more than one week at the summit. "Butterfly" stood on top only during its debut week in 1997, but her 1995 set, "Daydream," clocked six weeks at No. 1.

"Mimi" has sold 1.7 million copies, Carey's best seller since her 1999 album "Rainbow," which has sold 2.9 million. She will give way next week to Coldplay (see story, page 8).

SOUTH OF THE BORDER: A long-sought *Billboard* goal will be realized next week when an album chart from Mexico joins the magazine's Hits of the World lineup.

Initially, it will rotate with Brazil's list, another long-sought addition that joined our pages in the May 21 issue.

A preview of the Mexican chart, showing the top five albums for the week ending May 22, appears on this page. Like the list from Brazil, the chart will run 10 titles deep, starting next week.

The Mexico chart is provided by label trade group Amprofon, which is a member of global association the International Federation of the Phono-

graphic Industry. Amprofon says the chart is based on data compiled by BIMSA, which measures TV ratings in Mexico.

Approximately 70% of the nation's data is collected from retailers' point-of-sales systems. The remaining 30% of its sales, including those from significant chain Mix-Up, are based on exit polls of consumers who shop stores that are not in the point-of-sale panel.

In the week illustrated, six of the top 10 albums are by Mexican acts, and four

MEXICO		ALBUMS	
WEEK	LAST WEEK	(BIMSA)	JUNE 19, 2005
1	1	CAFE TACUBA UN VIAJE UNIVERSAL	
2	2	RBD CANCIONES DE TELENOVELA REBELDE EMI	
3	N	JAGUALES CRONICAS DE UN LABERINTO SONY BMG	
4	6	LOS TIGRES DEL NORTE DIRECTO AL CORAZON UNIVISION	
5	65	JOHN WILLIAMS STAR WARS EPISODE III: REVENGE OF THE SITH SONY BMG	

are American repertoire. Highest-ranked among the U.S. entries is the soundtrack to "Star Wars Episode III: Revenge of the Sith." Also represented are Intocable, System of a Down and Moby. Intocable is a Spanish-language band from Texas that has placed 15 titles on the *Billboard* Top Latin Albums chart.

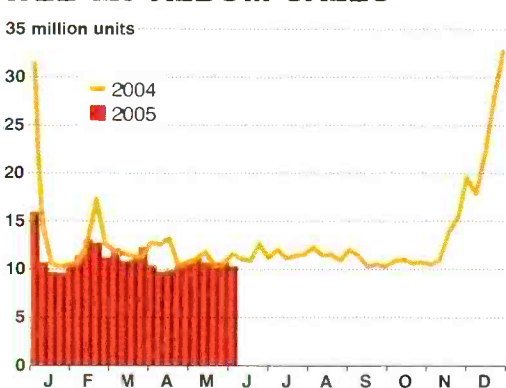
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,337,000	90,000	5,999,000
Last Week	10,703,000	89,000	6,590,000
Change	-3.4%	1.1%	-9.0%
This Week Last Year	11,551,000	151,000	2,396,000
Change	-10.5%	-40.4%	150.4%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	260,048,000	238,568,000	-8.3%
Store Singles	3,419,000	1,919,000	-43.9%
Digital Tracks	44,320,000	133,626,000	201.5%
Total	307,787,000	374,113,000	21.5%

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	254,131,000	236,706,000	-6.9%
Cassette	5,126,000	1,338,000	-73.9%
Other	791,000	524,000	-33.8%

Album Sales

'04	260.0 million
'05	238.6 million

Digital Tracks Sales

'04	44.3 million
'05	133.6 million

For week ending June 5, 2005. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	163,797,000	146,883,000	-10.3%
Catalog	96,251,000	91,685,000	-4.7%
Deep Catalog	66,378,000	62,268,000	-6.2%

Current Album Sales

'04	163.8 million
'05	146.9 million

Catalog Album Sales

'04	96.3 million
'05	91.7 million

Nielsen SoundScan counts as a first 18 months of an album's life cycle. Catalog and jazz albums are counted as new releases on the *Billboard* 200 chart.

JUN 18 2005 THE Billboard 200

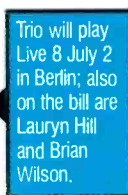
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	3	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	2	1
2	4	1	SYSTEM OF A DOWN AMERICAN COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	1	1
3	1	-	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile	1	1
4	5	2	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	1	1
5	10	8	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	2	1
6	2	-	COMMON G O O D /Geffen 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	1
7	7	4	DAVE MATTHEWS BAND RCA 66795/RMG (18.98) ⊕	Stand Up	1	1
8	11	7	50 CENT SHADY/AFERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
9	14	14	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	2	1
10	9	21	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98)	Il Divo	●	4
11	22	-	SOUNDTRACK DERRITY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	1	1
12	12	9	OASIS EPIC 94493/SONY MUSIC (18.98) ⊕	Don't Believe The Truth	12	1
13	12	9	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
14	6	-	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	1	1
15	20	17	THE KILLERS ISLAND 002468*/DJMG (13.98)	Hot Fuss	2	1
16	24	18	MIKE JONES SWISHHOUSE ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
17	17	9	WEEZER Geffen 004520*/INTERSCOPE (13.98)	Make Believe	2	1
18	16	-	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	16	1
19	29	22	CIARA SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
20	28	27	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	1	1
21	19	5	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	1
22	8	-	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	1	1
23	30	24	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	3	1
24	27	26	JACK BRONSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	1	1
25	33	30	AKON SRC UNIVERSAL 000860*/UMRG (13.98)	Trouble	1	18
26	23	3	ROB THOMAS MELISMA ATLANTIC 83723 AG (18.98 DD) ⊕	...Something To Be	1	1
27	18	6	SOUNDTRACK RCA 66844/RMG (18.98)	American Idol Season 4: The Showstoppers	1	1
28	26	2	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98) ⊕	With Teeth	1	1
29	34	35	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	●	29
30	36	31	VARIOUS ARTISTS SONY BMG/UNIVERSAL EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18	2	1
31	31	10	DEF LEPPARD BLUDGEON RIFFOLA 004647/UME/DJMG (19.98)	Rock Of Ages: The Definitive Collection	10	1
32	37	34	JOSS STONE S-CURVE 94697* (18.98)	Mind Body & Soul	●	11
33	13	-	MARQUES HOUSTON T.U.G. UNIVERSAL 004696/UMRG (13.98)	Naked	13	1
34	44	15	COWBOY TROY RAYBOW WARNER BROS. (NASHVILLE) 49316/WRN (18.98)	Loco Motive	15	1
35	45	37	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	1	6
36	146	-	GREATEST SOUNDTRACK DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE (13.98)	Madagascar	36	1
37	32	28	SOUNDTRACK SONY CLASSICAL 94220/SONY MUSIC (18.98 CD/DVD) ⊕	Star Wars Episode III: Revenge Of The Sith	1	1
38	42	34	BOBBY VALENTINO DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	1
39	35	20	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	20	1
40	49	14	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days	1	1
41	50	39	THE GAME AFERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
42	56	35	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	42	1
43	46	13	MICHAEL BUBLE 143/REPRISE 45946/WARNER BROS. (18.98) ⊕	It's Time	1	1
44	54	49	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/DJMG (13.98)	From Under The Cork Tree	1	1
45	21	-	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	21	1
46	41	16	NATALIE LATIUM/UNIVERSAL 004578/UMRG (13.98)	Natalie	16	1
47	38	25	VAN MORRISON EXILE/GEFFEN 004662/INTERSCOPE (13.98)	Magic Time	25	1
			FRANKIE J CAPITOL 77297* (18.98) ⊕	The One	1	1
			MODERN DAY DRIFTER KOTTONMOUTH KINGS	Modern Day Drifter	1	50



The "Holla-back Girl" funks her way to a new chart peak (83,000; up 9%) as fourth single "Cool" garners unsolicited radio airplay.



Brit band has its highest-charting album and best sales week (65,000) since 1997.



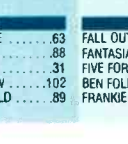
Trio will play Live 8 July 2 in Berlin; also on the bill are Lauryn Hill and Brian Wilson.



Band partners with Delta Air Lines' low-cost carrier Song for promo push. Set earns trio's highest rank and best sales week (14,000) in nearly nine years.



Sale-pricing at Target and Best Buy and two big weekends at the box office stir soundtrack's 257% gain (25,000).



Artist played CMA Music Festival June 9 in Nashville.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	36	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) ⊕	Here For The Party	4	2
52	61	52	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day	1	20
53	15	-	YOUNG GUNZ RDC-A-FELLA/DEF JAM 004419*/DJMG (13.98)	Brothers From Another	1	15
54	66	67	LIFEHOUSE Geffen 004308/INTERSCOPE (13.98)	Lifehouse	1	10
55	51	42	BECK INTERSCOPE 003481* (13.98) ⊕	Guero	1	1
56	69	66	PAPA ROACH EL TONAL/GEFFEN 003141*/INTERSCOPE (13.98)	Getting Away With Murder	1	17
57	58	40	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms	1	1
58	39	29	BRUCE SPRINGSTEEN COLUMBIA 93990*/SONY MUSIC (18.98 DD) ⊕	Devils & Dust	1	1
59	65	57	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98)	The Phantom Of The Opera	1	16
60	74	61	FANTASIA J 64235*/RMG (18.98)	Free Yourself	1	1
61	53	38	MUDVAYNE EPIC 90784/SONY MUSIC (18.98) ⊕	Lost And Found	1	2
62	55	53	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color	2	6
63	59	58	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	25
64	192	-	PAGE SETTER EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	3	3
65	62	48	KENNY CHESNEY BNA 58801/RMG (18.98/12.98)	When The Sun Goes Down	3	1
66	67	56	LUDACRIS DTP/DEF JAM SOUTH 003483*/DJMG (13.98/8.98)	The Red Light District	1	1
67	76	70	EMINEM SHADY/AFERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	4	1
68	60	45	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise	1	7
69	47	50	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	1	15
70	71	60	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	1	45
71	63	46	VAN ZANT COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man	1	21
72	64	51	AMERIE COLUMBIA 90763/SONY MUSIC (18.98)	Touch	1	5
73	68	47	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	1
74	78	72	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	1	3
75	72	62	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	2	1
76	77	69	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul	1	15
77	75	59	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	5
78	43	11	MEMPHIS BLEEK RDC-A-FELLA/DEF JAM 004164*/DJMG (13.98)	534	1	11
79	82	71	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	2
80	73	55	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
81	83	68	112 DEF SOUL 004471*/DJMG (13.98)	Pleasure & Pain	1	4
82	102	100	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	2	1
83	81	80	SIMPLE PLAN LAVA 93411 AG (18.98 CD/DVD) ⊕	Still Not Getting Any...	1	3
84	NEW	1	BETTER THAN EZRA SONG 51617/ARTEMIS (16.98)	Before The Robots	1	21
85	84	74	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	1
86	25	-	ALKALINE TRIO VAGRANT 408* (13.98)	Crimson	1	25
87	85	75	JOHN LEGEND G O O D /COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted	1	4
88	88	94	HOWIE DAY EPIC 93980*/SONY MUSIC (12.98) ⊕	Stop All The World Now	1	46
89	94	83	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	3	2
90	87	76	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98) ⊕	Crossfade	1	41
91	79	73	U2 INTERSCOPE 003613 (13.98)	How To Dismantle An Atomic Bomb	3	1
92	98	-	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	Historia Continua... Parte II	1	92
93	70	23	ELVIS PRESLEY RCA 67883/SONY BMG STRATEGIC MARKETING GROUP (19.98)	Elvis By The Presleys (Soundtrack)	1	15
94	89	78	MAROONS OCTONE/J 50901*/RMG (18.98)	Songs About Jane	3	6
95	40	-	THE WALLFLOWERS INTERSCOPE 004692 (13.98) ⊕	Rebel, Sweetheart	1	40
96	NEW	1	LAYZIE BONE X-RAY/MO THUGS 1464/CLEOPATRA (17.98)	It's Not A Game	1	68
97	100	82	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	7
98	90	63	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1	2
99	97	85	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	The One	1	1
100	93	92	THE BRAVERY ISLAND 004163*/DJMG (13.98)	The Bravery	1	18

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
MARIAH CAREY	3	COMMON	6	THE GAME	41	LYFE JENNINGS	42
SYSTEM OF A DOWN	1	COWBOY TROY	34	HAWTHORNE HEIGHTS	107	JACK JOHNSON	24
AUDIOSLAVE	1	CREED	190	HOT HOT HEAT	193	BOYZ	101
TOBY KEITH	1	EMINEM	67	MARQUES HOUSTON	33	LOS LONELY BOYS	127
GWEN STEFANI	2	FAITH EVANS	98	JUANES	161	JENNIFER LOPEZ	132
COMMON	1	FALL OUT BOY	44	ALISON KRAUSS + UNO	50	LUACRIS	66
DAVE MATTHEWS BAND	1	FANTASIA	60	STATION	185	LUNYUNES & BABY RANKS	174
50 CENT	4	FIVE FOR FIGHTING	186	MIRANDA LAMBERT	141		
KELLY CLARKSON	2	BEN FOLDS	121	AVRIL LAVIGNE	147		
IL DIVO	4	FRANKIE J	48	LAYZIE BONE	96		
OASIS	12			AMOS LEE	113		
RASCAL FLATTS	2			JOHN LEGEND	87		
GORILLAZ	1						
THE KILLERS	2						
MIKE JONES	1						
WEEZER	2						
PRETTY RICKY	16						
CIARA	2						
KEITH URBAN	1						
KEM	1						
SEETHER	1						
GREEN DAY	3						
JACK BRONSON	2						
AKON	18						
ROB THOMAS	1						
SOUNDTRACK	1						
NINE INCH NAILS	1						
SUGARLAND	29						
VARIOUS ARTISTS	2						
DEF LEPPARD	10						
JOSS STONE	11						
MARQUES HOUSTON	13						
COWBOY TROY	15						

SALES DATA COMPILED BY



THE Billboard 200

JUN 18 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	104	88	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	2	3
102	92	107	GAVIN DEGRAW J 63461/RMG (18.98)	Chariot - Stripped	36	36
103	109	113	THE BEACH BOYS CAPITOL 82710 (18.98) ⊕	The Very Best Of The Beach Boys: Sounds Of Summer	16	16
104	108	96	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
105	106	79	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/DDJMG (13.98/8.98)	The B. Coming	7	7
106	103	90	BLAKE SHELTON WARNER BROS. (NASHVILLE) 46728/WRN (18.98)	Blake Shelton's Barn & Grill	20	20
107	96	109	HAWTHORNE HEIGHTS VICTORY 220* (13.98)	The Silence In Black And White	36	36
108	110	93	RAY CHARLES HEAR 2248/COI/CORD (18.98)	Genius Loves Company	3	1
109	101	-	GUCCI MANE LAFI ARIE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	01	01
110	116	123	KEANE INTERSCOPE 002507 (18.98) ⊕	Hopes And Fears	45	45
111	99	84	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98)	We Are Not Alone	20	20
112	112	101	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	31	31
113	178	149	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	13	13
114	91	64	ROBERT PLANT AND THE STRANGE SENSATION ES PARANZA 84747/SANCTUARY (18.98)	Mighty Rearranger	22	22
115	122	103	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point	13	13
116	136	117	BROOKE VALENTINE SUBLIMINAL 94229*/VIRGIN (18.98)	Chain Letter	16	16
117	117	102	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMICMG 10768/PROVIDENT INTEGRITY (22.98)	WOW #1s	58	58
118	115	97	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	12	12
119	113	89	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing	10	10
120	130	130	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	95	95
121	105	81	BEN FOLDS EPIC 94191*/SONY MUSIC (18.98 DD) ⊕⊕	Songs For Silverman	13	13
122	114	86	GARBAGE ALMO SOUNDS/GEFFEN 004195/INTERSCOPE (13.98)	Bleed Like Me	4	4
123	124	114	KIDZ BOP KIDS RAZOR & TIE 89089 (18.98)	Kidz Bop 7	7	7
124	111	119	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	Closer	4	1
125	166	164	RELIENT K GOTTE 72953/CAPITOL (14.98)	MMHMM	15	15
126	121	98	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	2
127	135	127	LOS LONELY BOYS DR/EPIC 92088/SONY MUSIC (18.98) ⊕⊕	Los Lonely Boys	2	9
128	127	116	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	4	4
129	80	-	SLEATER-KINNEY SUB POP 70670* (15.98) ⊕	The Woods	80	80
130	125	122	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (14.98)	Garden State	20	20
131	134	132	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll	71	71
132	123	104	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) ⊕	Rebirth	2	2
133	141	145	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	11	11
134	137	126	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	6	6
135	140	106	NIVEA JIVE 67158/ZOMBA (18.98)	Complicated	37	37
136	128	105	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	56	56
137	95	-	AT THE DRIVE-IN FEARLESS 30074 (16.98 CD/DVD) ⊕	This Station Is Non-Operational	95	95
138	138	140	JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man	11	11
139	139	112	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	2	2
140	131	120	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) ⊕	Heavier Things	2	1
141	153	134	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene	1	1
142	150	131	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	25	25
143	144	113	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	1	1
144	126	99	SOUNDTRACK HYPNOTIZE MINOS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup	10	10
145	143	125	SLIPKNOT ROADRUNNER 61838/IDJMG (18.98)	Vol. 3: (The Subliminal Verses)	2	2
146	120	77	THE STARTING LINE ORIVE THRU/GEFFEN 004686/INTERSCOPE (13.98)	Based On A True Story	1	1
147	156	146	AVRIL LAVIGNE RCA 59774/RMG (18.98) ⊕	Under My Skin	2	1
148	86	-	VARIOUS ARTISTS MOTOWN 003900/UME (13.98)	Motown: Remixed	86	86
149	RE-ENTRY	11	MOTLEY CRUE HIP-D/MOTLEY 003908/UME (19.98)	Red, White & Crue	6	6
150	148	118	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 004265/UNIVERSAL CLASSICS GROUP (18.98)	Monty Python's Spamalot	61	61



*70s-rock-heavy sound-track featuring David Bowie skates up the chart with a 171% jump.



Singer/song-writer parlays June 2 "Today" performance into a 61% gain (9,300).



Wicked Set sees third consecutive gain. It is now the 13th best-selling cast album (379,000) of the SoundScan era, which began in 1991



Mayer will open for the Rolling Stones in October, and aims to release a new studio album in early 2006.



Hits package re-enters with a 37% gain. Band's U.K. tour starts June 14 in Scotlar d.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	172	-	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense	151	151
152	107	87	RYAN ADAMS AND THE CARDINALS LOST HIGHWAY 004343* (13.98)	Cold Roses	28	28
153	132	91	QUEENS OF THE STONE AGE REKORDS REKORDS 004186/INTERSCOPE (13.98)	Lullabies To Paralyze	5	5
154	149	143	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BDX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental	85	85
155	133	115	THE MARS VOLTA GOLDSTANDARD/LAS/STRUMMER 004129/UMRG (16.98)	Frances The Mute	4	4
156	NEW	1	SOUNDTRACK GEFFEN 004556/INTERSCOPE (13.98)	Lords Of Dogtown	156	156
157	155	142	THE ROLLING STONES VIRGIN 64682 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93	30	30
158	161	152	SWITCHFOOT COLUMBIA 86967/SONY MUSIC (18.98) ⊕	The Beautiful Letdown	2	16
159	152	144	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	14	14
160	162	148	LEANN RIMES CURB 78859 (18.98)	This Woman	3	3
161	158	137	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	33	33
162	171	154	VARIOUS ARTISTS EMI/UNIVERSAL SONY BMG/ZOMBA 74203/CAPITOL (18.98)	Now 17	3	1
163	173	158	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	Number Ones	23	23
164	119	-	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	119	119
165	176	170	DON OMAR VI 450587/MACHETE (14.98)	The Last Don	165	165
166	159	176	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	113	113
167	154	139	MARTINA MCBRIDE RCA NASHVILLE 54207/RLG (18.98/11.98)	Martina	7	7
168	165	161	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98) ⊕	A Hangover You Don't Deserve	37	37
169	163	162	VARIOUS ARTISTS WORD-CURB/PROVIDENT 71108/EMICMG (22.98)	WOW Hits 2005	39	39
170	NEW	1	MESHUGGAH NUCLEAR BLAST 1311 (15.98)	Catch Thirty-Three	170	170
171	181	160	VARIOUS ARTISTS WALT DISNEY 861248 (18.98)	Disneymania 3: Music Stars Sing Disney ...Their Way!	30	30
172	160	135	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC (25.98)	The Phantom Of The Opera (Special Edition)	172	172
173	170	-	JOSS STONE S-CURVE 42234 (9.98)	The Soul Sessions (EP)	39	39
174	186	163	LUNYTONES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	68	68
175	167	150	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns	59	59
176	179	165	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Wicked	140	140
177	187	157	CHEVELLE EPIC 86908/SONY MUSIC (18.98) ⊕	This Type Of Thinking (Could Do Us In)	8	8
178	177	127	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From	12	12
179	164	-	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	164	164
180	151	-	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales	151	151
181	184	153	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	181	181
182	RE-ENTRY	16	MADELEINE PEYROUX ROUNDER 613192 (17.98)	Careless Love	71	71
183	185	156	BRITNEY SPEARS JIVE 65630/ZOMBA (18.98)	Greatest Hits: My Prerogative	183	183
184	145	124	JOHN PRINE OH BOY 034 (16.98)	Fair & Square	55	55
185	175	178	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	29	29
186	199	-	FIVE FOR FIGHTING AVARE/COLUMBIA 86186/SONY MUSIC (12.98) ⊕	The Battle For Everything	20	20
187	182	179	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	28	28
188	183	151	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)	188	188
189	194	177	DAMIAN RICE DRM/VECTRA 46507/WARNER BROS. (18.98) ⊕	O	113	113
190	RE-ENTRY	27	CREED WIND-UP 13103 (18.98) ⊕	Greatest Hits	15	15
191	190	166	NORAH JONES BLUE NOTE 84900* (18.98)	Feels Like Home	4	4
192	169	133	AMY GRANT WORD-CURB 86391/WARNER BROS. (18.98)	Rock Of Ages... Hymns & Faith	47	47
193	193	169	HOT HOT HEAT SIRE 48988* WARNER BROS. (18.98)	Elevator	34	34
194	RE-ENTRY	11	BABY BASH LATUM/UNIVERSAL 004101/UMRG (13.98)	Super Saucy	11	11
195	197	180	THE USED REPRISE 48789/WARNER BROS. (18.98)	In Love And Death	195	195
196	147	95	SPOON MERGE 965* (15.98)	Gimme Fiction	44	44
197	142	32	INSANE CLOWN POSSE PSYCHOPATHIC 40502 (9.98)	The Calm (EP)	32	32
198	NEW	1	JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto	198	198
199	RE-ENTRY	37	NELLY DERRTY/FO REEL 003316*/UMRG (13.98/8.98)	Suit	2	2
200	RE-ENTRY	8	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861065/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	182	182

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
THE MARS VOLTA	135	VAN MORRISON	47	BRUCE SPRINGSTEEN	58	GARDEN STATE	130
DAVE MATTHEWS BAND	7	MOTLEY CRUE	149	THE STARTING LINE	146	THE LONGEST YARD	11
JOHN MAYER	130	MUOYAYNE	61	GWEN STEFANI	5	LORDS OF DOGTOWN	156
MARTINA MCBRIDE	157	DON OMAR	165	WILL S. MITCHELL	125	MADAGASCAR	36
JESSE MCCARTNEY	176	OMARION	99	JOSS STONE	32	THE PHANTOM OF THE OPERA	59
DANNIE MCCURRY	176	ORIGINAL CAST	154	GEORGE STRAIT	104	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	172
REBA MCENTIRE	142	MONTY PYTHON'S	61	SUGARLAND	29	STAR WARS EPISODE III: REVENGE OF THE SITH	37
TIM MCGRAW	173	SPAMALOT	150	SWITCHFOOT	158	THREE 6 MAFIA PRESENTS CHOICES II: THE SETUP	144
MEMPHIS BLEEK	78	WICKED	176	WILL S. MITCHELL	125	THE SHOWSTOPPERS	27
MESHUUGGAH	170	ASIAN KUNG-FU GENERATION	176	SNOOP DOGG	134	THE USED	195
JO DEE JESSICA	38	THE BEATLES	176	MARCO ANTONIO SOLIS	92	THE USED	195
MONTGOMERY GENTRY	119	THE BEATLES	176	LUPILLO RIVERA	179	STARS SING DISNEY ...THEIR WAY!	171
				JOHN PRINE	184	EXPLOSION DURANGUENSE	151
						MOTLEY CRUE	149

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JUN 18 2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	8	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
2	1	2	COMMON G.O.O./Geffen 004670*/INTERSCOPE (13.98/8.98)	Be		
3	3	1	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	
4	4	7	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	
5		2	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	
6	9	14	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
		2	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	6	
8	11	42	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	7	
		2	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	
10	13	2	SOUNDTRACK OERTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	10	
		2	YOUNG GUNZ ROC-A-FELLA/DEF JAM 004419*/IDJMG (13.98)	Brothers From Another	4	
12	12	8	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	
13	16	11	GREATEST GAINER FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	
14	14	9	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
15	12	21	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
16	10	3	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534	3	
17	15	10	AMERIE COLUMBIA 90763/SONY MUSIC (18.98)	Touch	3	
18	18	7	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1	
19	19	14	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain	2	
20	21	11	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming	1	
21	26	49	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	
22	24	18	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District		
23	30	30	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98)	Destiny Fulfilled	3	1
24	22	19	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98)	O	1	
25	25	17	JOHN LEGEND G.O.O./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted	1	
26	27	12	BROOKE VALENTINE SUBJUNIAL 94229*/VIRGIN (18.98)	Chain Letter	3	
27	0	2	GUCCI MANE LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	20	
29	29	30	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	15	
29	23	15	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	10	
30	31	24	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	
31	HOT SHOT DEBUT	1	LAYZIE BONE X-RAY/MD THUGS 1464/CLEOPATRA (17.98)	It's Not A Game		
32	36	11	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98)	The One	3	
33	37	10	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		
34	33	2	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33	
35	34	7	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	
36	32	16	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD)	Three 6 Mafia Presents Choices II: The Setup	3	
37	42	30	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	
38	35	9	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	5	
39	39	5	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated		
40	28	6	MINT CONDITION CAGED BIRD 0474/IMAGE (15.98 CD/DVD)	Livin' The Luxury Brown		
43	33	30	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98)	Crunk Juice	2	
42	45	26	MARIO 3RD STREET/J 61885*/RMG (18.98)	Turning Point	2	
43	11	64	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	1	
44	47	25	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	
45	46	30	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	1	
46	40	27	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	27	
48	19		VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	13	
49	50	41	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	7	
49	51	26	CAM'RON ROC-A-FELLA/DEF JAM 002728*/IDJMG (13.98/8.98)	Purple Haze	4	
50	42	102	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	2	23
51	56	32	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	1	
52	49	20	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik	35	
53	53	11	TWEET THE GOLD MIND/ATLANTIC 62872*/AG (18.98)	It's Me Again		
54	52	80	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	4	1
55	44	4	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	44	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	47	SMOKIE NORFUL EMI GOSPEL 77795 (17.98)	Nothing Without You		15
57	54	45	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98)	Gemini	2	
58	57	44	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98)	Rebirth	2	
59	38		VARIOUS ARTISTS MOTOWN 003900/UME (13.98)	Motown: Remixed	38	
60	61	59	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	38	
61	76	11	FACE SETTER KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church	27	
62		25	2PAC AMARU 003861*/INTERSCOPE (13.98/8.98)	Loyal To The Game	1	
63	64	56	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	1	
64	65	50	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	6	
65	60	54	MIKE JONES/DJ MICHAEL "5000" WATTS SWISHAHOUSE/ASYLUM 49341/WARNER BROS. (13.98)	Who Is Mike Jones?: Screwed & Chopped	51	
66	69	65	LIL WAYNE CASH MDNEY 001537*/UMRG (13.98)	Tha Carter	2	
67	74	57	PIMP C RAP-A-LOT 4 LIFE/PRINCE 68521*/ASYLUM (17.98)	The Sweet James Jones Stories	7	
		6	Z-RO J PRINCE 68523/RAP-A-LOT 4 LIFE (17.98)	Let The Truth Be Told	14	
68	71	52	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BROS. (18.98)	The King Of Crunk & BME Recordings Present	3	
70	NEW	1	SEAN PRICE DUCK DOWN 2011* (17.98)	Monkey Barz!!!	70	
71	63	53	C-MURDER TRU 9900/KOCH (17.98)	The Truest \$#!@ I Ever Said	5	
72	RE-ENTRY	13	MICHAEL B. SUTTON LITTLE DIZZY 8331 (13.98)	Hopeless Romantic	68	
73	68	68	MICAH STAMPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL (17.98)	The Songbook Of Micah	67	
74	72	58	BEYONCE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	Dangerously In Love	4	
75	81	63	NELLY DERRTY/FO REEL 003316*/UMRG (13.98/8.98)	Suit	2	1

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	55	GEORGE THOROOGD & THE DESTROYERS 39 WKS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	3	12	B.B. KING GE FEN/CHRONICLES 003854/UME	The Ultimate Collection	
3	2	2	THE ROBERT CRAY BAND SA ICTUARY 84748	Twenty	
4	4	19	SONNY LANDRETH SUAR HILL 3994	Grant Street	
5	7	63	AEROSMITH CO_LUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	
6	5	2	RAY CHARLES BC 40961	I Chose To Sing The Blues	
7	8	31	SUSAN TEDESCHI NE V WEST 6065	Live From Austin TX	
8	10	63	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	
9	6	6	MARCIA BALL AL IGATOR 4903	Live! Down The Road	
10	12	11	TAB BENOIT TELARC BLUES 83622/TELARC	Fever For The Bayou	
11	RE-ENTRY		TOMMY CASTRO BL'ND PIG 5094	Soul Shaker	
12	N.W.		POPA CHUBBY BL'ND PIG 5097	Big Man Big Guitar Popa Chubby Live	
13	9	26	ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J	
14	11	4	FLOYD TAYLOR MR_ACD 7519	No Doubt	
15	RE-ENTRY		VARIOUS ARTISTS MADJACY 50799	Best Of Blues: 50 Hits	

BETWEEN THE BULLETS

INDEPENDENTS' DAY

There are only two debuts on Top R&B/Hip-Hop Albums this week, and both are from labels distributed by Navarre.

The Hot Shot Debut belongs to former Bone Thugs-N-Harmony member Layzie Bone at No. 31 with "It's Not a Game" (Cleopatra). His previous solo album, "Thug by



Nature" (Epic), charted in 2001. Sean Price has the other debut, stepping onto the list at No. 70 with his third solo release, "Monkey Barz" (Duck Down). Price previously enjoyed two top 10 efforts on this chart, in 1996 and 1998, as half of the group Heltah Skeltah.

—Raphael George

JUN 18 2005 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
3	6	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	☆
4	3	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	
5	4	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
6	5	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
7	7	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
8	9	FREE YOURSELF	FANTASIA (J/RMG)	☆
9	10	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
10	8	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	☆
11	11	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	
12	17	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	
13	13	TRUTH IS	FANTASIA (J/RMG)	☆
14	15	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	☆
15	16	AGAIN	FAITH EVANS (CAPITOL)	☆
16	26	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
17	27	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	☆
18	21	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	☆
19	19	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
20	18	DA MVP	MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)	☆
21	23	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
22	20	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
23	28	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
24	14	ALL BECAUSE OF YOU	MARQUES HOUSTON FEATURING YOUNG ROMIE (T.U.G./UNIVERSAL/UMRG)	☆
25	14	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	20	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
27	24	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)	☆
28	12	1 THING	AMERIE (COLUMBIA/SUM)	
29	42	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
30	34	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
31	36	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
32	41	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
33	30	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
34	31	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	
35	32	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
36	29	CAN'T SATISFY HER	I WAYNE (VP)	
37	33	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
38	35	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
39	39	OMARION	T.U.G./EPIC/SUM	☆
40	44	(I JUST WANT IT) TO BE OVER	KEYSHIA COLE (A&M/INTERSCOPE)	
41	38	DROP IT LIKE IT'S HOT	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
42	46	TOUCH	OMARION (T.U.G./EPIC/SUM)	
43	47	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	
44	63	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	
45	43	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
46	37	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	☆
47	48	ICY	GUCCI MANE (BIG CAT)	
48	59	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	
49	40	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	☆
50	50	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
2	3	FREE YOURSELF	FANTASIA (J/RMG)	
3	2	TRUTH IS	FANTASIA (J/RMG)	
4	4	AGAIN	FAITH EVANS (CAPITOL)	
5	5	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	
6	7	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	
7	8	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	
8	2	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
9	16	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	
10	28	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	
11	3	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	
12	0	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	
13	9	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	
14	14	WHATEVER	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
15	15	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)	
16	20	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	
17	7	SO WHAT (IF YOU GOT A BABY)	GERALD LEVERT (ATLANTIC)	
18	16	SERIOUS	ANITA BAKER (BLUE NOTE/VIRGIN)	
19	8	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
20	24	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	
21	19	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
22	21	I UNDERSTAND	SMOKIE NORFUL (EMI GOSPEL)	
23	22	BETTER AND BETTER	LALAH HATHAWAY (MESA BLUEMOON/PYRAMID)	
24	32	CAUGHT UP	USHER (LAFACE/ZOMBA)	
25	13	WE MUST PRAISE	J MOSS (GOSPO CENTRIC/ZOMBA)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
2	2	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	
3	3	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	4	BIG WHEELS	GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	
5	-	CRY 4 ME	DOLLA & SKEET (BALL BOY)	
6	5	BE ME	RUIJ (BLAQ PSYICRLE)	
7	11	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
8	17	BROKE & TRIFLIN'	TIMBUK II (RAW NAKED/STREET PRIDE)	
9	14	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	
10	6	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
11	10	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	
12	33	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
13	-	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	
14	20	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
15	8	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
16	16	1 THING	AMERIE (COLUMBIA/SUM)	
17	36	GANGSTA PARTY	JOE BUDDEN FEAT. NATE DOGG (ON TOP/DEF JAM/IDJMG)	
18	19	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)	
19	18	CITY BOY WIT' IT	TOM. G (GIGANTIC)	
20	21	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	
21	7	WE GOT THAT	COO COO CAL (FVS2/N DA TRUNK)	
22	-	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
23	15	DON'T CHA	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	
24	13	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
25	26	ASCAP/MOTIVATION	T.I. (GRAND HUSTLE/ATLANTIC)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
3	3	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
4	4	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
5	5	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
6	6	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
7	12	HOW TO DEAL	FRANKIE J (COLUMBIA/SUM)	
8	7	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	☆
9	13	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
10	8	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
11	10	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
12	11	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SNOOP (THE GOLD MIND/ATLANTIC)	☆
13	9	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
14	18	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
15	15	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	
16	14	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
17	17	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	☆
18	19	SUMMER NIGHTS	LIL ROB (UPSTAIRS)	
19	16	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	☆
20	24	MAKE HER FEEL GOOD	TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
21	30	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
22	25	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
23	23	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	☆
24	26	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
25	40	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&E/HIP-HOP AIRPLAY	
☆ TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (70.0)	45
MARIAH CAREY We Belong Together IDJMG (70.7)	1
R. KELLY Trapped In The Closet ZOMBA (82.7)	3
CIARA FEAT. LUDACRIS Oh ZOMBA (65.5)	5
50 CENT Just A Lil Bit INTERSCOPE (70.2)	6
FANTASIA Free Yourself RMG (75.3)	8
PRETTY RICKY Grind With Me ATLANTIC (84.6)	9
CASSIDY I'm A Hustla RMG (65.7)	10
MARIO How Could You RMG (76.5)	14
BOW WOW Let Me Hold You SUM (90.3)	16
T.I. ASAP ATLANTIC (75.3)	17
LYFE JENNINGS Must Be Nice SUM (73.1)	21
THE GAME Dreams INTERSCOPE (85.2)	29
LUDACRIS Pimpin' All Over The World IDJMG (68.1)	31
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	38
JERMAINE DUPRI Gotta Getcha VIRGIN (70.8)	75
XSCAPE What's Up ROCK CITY (68.4)	-
RHYTHMIC AIRPLAY	
MARIAH CAREY We Belong Together IDJMG (70.7)	1
50 CENT Just A Lil Bit INTERSCOPE (87.2)	2
CIARA FEAT. LUDACRIS Oh ZOMBA (69.7)	3
GWEN STEFANI Hollaback Girl INTERSCOPE (75.6)	4
PRETTY RICKY Grind With Me ATLANTIC (77.8)	5
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	12
MARIO How Could You RMG (74.5)	17
THE GAME Dreams INTERSCOPE (79.9)	21
EMJHEM Ass Like That INTERSCOPE (68.6)	32
BOW WOW Let Me Hold You SUM (80.4)	36
112 J Already Know IDJMG (65.5)	38
JOHN LEGEND Number One SUM (75.1)	-
R. KELLY Trapped In The Closet ZOMBA (72.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 63 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	14	#1 MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		1
2	2	5	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRAASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		2
3	3	20	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTTAN, D. BENTLEY)	Dierks Bentley CAPITOL		3
4	5	8	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		4
5	10	10	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		5
6	8	11	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		6
7	12	16	AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		7
8	4	27	SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL		2
9	13	18	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFELD)	Faith Hill WARNER BROS./WRN		9
10	14	16	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		10
11	9	33	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O'DONNELL (A. DORSEY, M. J. ARMORE)	Craig Morgan BROKEN BOW		1
12	11	7	MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW (J. O'FIFIE, T. SHAPIRO, T. MARTIN)	Jo Dee Messina CURB		1
13	16	19	GOODBYE TIME B. BRADDOCK (R. MURRAY, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		13
14	6	4	HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson EPIC/EMN		2
15	10	31	WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH		4
16	17	26	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		16
17	20	24	AIR POWER ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		17
18	19	18	DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA		18
19	18	38	LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERRY, B. HAYS/SLIP)	Jeff Bates RCA		11
20	21	23	AIR POWER DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET		20
21	23	14	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE		21
22	22	12	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		22
23	26	37	GREATEST GAINER PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		23
24	24	13	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		24
25	25	10	BABY DOLL D. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		25
26	34	43	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHIL. JPS)	Tim McGraw CURB		26
27	29	29	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		27
28	28	34	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. OUCAS)	Sara Evans RCA		28
29	30	33	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		29
30	32	35	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		30



Worley's fourth top 10 track. All three previous ones went to No. 1.



Song written by Vertical Horizon's Matthew Scannell. That band took the track to No. 7 on the Adult Top 40 list in 2001.



Lonestar's Hot Shot Debut at No. 51 previews its album "Coming Home," set for a Sept. 13 release.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	31	30	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		30
32	33	19	IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA		32
33	35	8	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		33
34	36	46	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		34
35	42	2	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		35
36	37	41	HICKTOWN M. KNOX (V. MCGHEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		36
37	39	42	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS		37
38	38	40	SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE		38
39	27	26	BIG TIME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARO)	Big & Rich WARNER BROS./WRN		20
40	44	45	IF YOU HIGTA KNOW THAT BY NOW B. GALLIMORE, J. SPILLMAN, C. INGERSOLL	Lee Ann Womack MCA NASHVILLE		40
41	43	48	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		41
42	45	52	REDNECK YACHT CLUB C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		42
43	47	47	FLING ME DOWN B. LIODELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN		43
44	46	50	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		44
45	56	2	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		45
46	48	49	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		46
47	40	38	HONKYTONK U J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS		8
48	49	51	I AIN'T NO QUITTER R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY		48
49	51	56	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS/LAYER/BNA		49
50	54	59	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		50
51	51	1	RE-ENTRY YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA		51
52	52	1	THIS IS THE LIFE B. DEAN, R. BARNETTE (B. DEAN, C. CANNON)	Billy Dean CURB		52
53	60	2	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY		53
54	58	30	TWO HEARTS M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones D/QUARTERBACK		54
55	57	57	GO HOME L. MILLER (J. COLLINS, C. WRIGHT)	Steve Holy CURB		55
56	59	38	DOIN' IT RIGHT J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)	Steve Azar MERCURY		56
57	53	33	I SEE ME B. J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHR)	Travis Tritt COLUMBIA		32
58	55	54	NO ONE'LL EVER LOVE ME B. CANNON (C. BAKERT, S. BAKER, K. SHIVER)	Rebecca Lynn Howard ARISTA NASHVILLE		48
59	RE-ENTRY	3	THAT SUMMER SONG D. HUFF, D. JOHNSON (B. E. NASH, S. LEWIS, T. LEAH)	Blue County ASYLUM-CURB		56
60	RE-ENTRY	2	A HARD SECRET TO KEEP J. RITCHEY (J. MCBRIDE, J. SALLEY)	Mark Chesnut VIVATONI		56

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	17	#1 IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
2	2	32	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
3	3	30	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	Cheley Wright
4	4	23	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Grascals with Dolly Parton
5	5	42	BABY GIRL SUGARLAND (MERCURY/UMGN)	Sugarland
6	6	81	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
7	7	21	PHOTOGRAPH VALIBU STORM (ROUNDER)	Valibu Storm
8	8	33	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	Shelly Fairchild
9	9	55	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	Big & Rich
10	RE-ENTRY	1	YOU'RE STILL HERE FAITH HILL (WARNER BROS./WRN)	Faith Hill

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HITPREDICTOR

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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		REBA MCENTIRE My Sister MCA NASHVILLE (80.1)	21
☆ BROOKS & DUNN Play Something Country, ARISTA NASHVILLE (95.5)	23	TIM MCGRAW Do You Want Fries With That curb (87.0)	26
KEITH URBAN Making Memories Of Us CAPITOL (77.3)	1	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	27
GEORGE STRAIT You'll Be There MCA NASHVILLE (85.0)	4	SARA EVANS A Real Fine Place To Start RCA (81.3)	28
TOBY KEITH As Good As Once Was DREAMWORKS (55.7)	7	JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	29
FAITH HILL Mississippi Girl WARNER BROS. (90.9)	9	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	30
DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1)	10	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	31
BLAKE SHELTON Goodbye Time WARNER BROS. (77.4)	13	BUDDY JEWELL If She Were Any Other Woman COLUMBIA (82.3)	32
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	16	MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	34
BRAD PAISLEY Alcohol ARISTA NASHVILLE (93.0)	17	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	40
JEFF BATES Long Slow Kisses RCA (97.1)	19	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	53
SHEDAISY Don't Worry 'Bout A Thing LYRIC STREET (86.4)	20	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	-

BETWEEN THE BULLETS

KEITH, HILL RIDE FAST TRACKS TO TOP 10

Toby Keith and Faith Hill both ride their fastest songs yet as his "As Good As I Once Was" and her "Mississippi Girl" hit the top 10 in, respectively, five and four weeks. "Good" rises 12-7 on Hot Country Songs and "Mississippi" sails 15-9.

Keith's prior best was a six-week jaunt to the top 10 with "Courtesy of the Red, White and Blue (The Angry American)" in 2002; Hill's "This Kiss" did it in five weeks in 1998.



Both tracks rose to No. 1.

This is the first time since the chart switched to Nielsen Broadcast Data Systems tracking in January 1990 that two songs have simultaneously entered the top 10 in five or fewer weeks.

The last song to reach the top 10 in as few as five weeks was Keith Urban's "Days Go By" in July.

—Silvio Pietrolungo

JUN 18 2005 **LATIN Billboard**



HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	2	2	15	#1 LA CAMISA NEGRA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
2	1	1	8	LA TORTURA S. MEBARAK R., L. MENDEZ (S. MEBARAK R., L. FOCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY DISCOS	1
3	5	7	9	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	3
4	7	5	21	HOY COMO AYER J. GUILLEN (C. VILLALOBOS)	Conjunto Primavera FONOVISA	1
5	4	3	12	OBSESION (NO ES AMOR) H. PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	1
6	8	6	24	AIRE C. FLORES (J. L. ROSAS, J. E. CONTRERAS)	Intocable EMI LATIN	1
7	6	8	9	BANDOLERO J. L. MORIN, O. TANON, M. TEJADA (O. TANON, J. L. MORIN)	Olga Tanon SONY DISCOS	6
8	9	9	12	LA SORPRESA LOS TIGRES DEL NORTE (R. E. TOSCANO)	Los Tigres Del Norte FONOVISA	3
9	25	43	7	GREATEST GAINER MAYOR QUE YO Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO")	MAS FLOW / UNIVERSAL LATINO	9
10	15	14	5	MIA E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARONIN (E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARONIN, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	10
11	11	15	20	LO QUE PASO, PASO LUNYTUNES, E. LIND (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTEL/VI / MACHETE	11
12	14	23	12	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	12
13	3	4	7	NI EN DEFENSA PROPIA A. A. ALBA (R. ORTEGA)	Los Temerarios FONOVISA	3
14	10	10	12	VIVEME D. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	8
15	13	12	12	CONTRA VIENTOS Y MAREAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	6
16	16	21	18	AMOR DEL BUENO M. DOMM, R. BARBA (R. BARBA)	Reyli SONY DISCOS	11
17	12	11	31	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona SONY DISCOS	2
18	22	18	5	ECHAME A MI LA CULPA L. MIGUEL (J. A. ESPINOSA)	Luis Miguel WARNER LATINA	18
19	17	16	21	VOLVERTE A VER G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
20	18	20	5	VENGADA T. TORRES (C. BRANT, D. FREIBERG)	Ednita Nazario SONY DISCOS	16
21	23	28	7	LUNA LLENA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	21
22	20	19	12	NO ME QUEDA MAS PALOMO (R. VELA)	Palomo DISA	19
23	HOT SHOT DEBUT	1	1	DONQUEO D. OMAR (M. RIVERA, W. O. LANDRON)	Don Omar ALLSTAR/VI / MACHETE	23
24	26	31	5	Y LAS MARIPOSAS J. M. FIGUEROA (J. M. FIGUEROA)	Pancho Barraza MUSART / BALBOA	24
25	27	24	18	ADIOS AMOR TE VAS A. RAMIREZ CORRAL (J. GABRIEL)	Grupo Montez De Durango DISA	9

"Mayor" moves up 16 notches, thanks to increased spins at New York's WCAA and WSKQ and Los Angeles' KTLA.

Rubio's 20th hit on this chart is her 11th to reach the top 10.

The trio's debut enters Top Latin Albums this week at No. 73.



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	19	17	11	COMO PUDISTE S. KRYS, J. SCHELLAN (O. BERMUDEZ, J. C. PEREZ SOTO)	Obie Bermudez EMI LATIN	6
27	44	-	17	POBRE DIABLA H. "EL BAMBINO" (W. O. LANDRON)	Don Omar VI / MACHETE	27
28	31	30	6	HASTA EL FIN M. D. LEON (B. MORILLO)	Monchy & Alexandra J&N	25
29	29	32	4	QUE MAS QUISIERA A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	Banda El Recodo FONOVISA	29
30	42	-	2	REGGAETON LATINO E. LIND (W. O. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD / URBAN BOX OFFICE	30
31	30	26	6	PORQUE TU NO ESTAS NOT LISTED (J. CARLO, E. REYES)	Janina UNIVISION	26
32	40	-	2	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	32
33	21	22	22	TOCANDO FONDO M. DOMM (M. DOMM, E. GUECHA)	Kalimba SONY DISCOS	15
34	24	13	10	EN SOLEDAD E. ESTEFAN JR., R. BARLOW (J. GALLEGO, S. "CLAYTON" BECERRIL)	Jimena UNIVISION	2
35	28	25	18	QUE LASTIMA A. BAQUEIRO (J. FLORES)	Alejandro Fernandez SONY DISCOS	15
36	32	35	4	TIEMPO R. MUNDOZ, R. MARTINEZ (A. MARTINEZ)	Intocable EMI LATIN	27
37	39	37	20	YO ME QUEDA SIN NADIE S. VALTIERREZ, J. L. CORRAL (M. EUSEBIO TOLEDO, F. RESTREPO)	La Autoridad De La Sierra DISA	27
38	37	44	8	REBELDE C. LARA, M. DI CARLO (DJ. KAFKA, M. DI CARLO)	RBD EMI LATIN	37
39	34	27	16	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A. B. QUINTANILLA III, R. VELA)	Los Horoscopus De Durango PROCAN / DISA	11
40	33	33	20	EL AUTOBUS PAGUIAR, M. CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
41	46	-	2	DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega SONY DISCOS	41
42	41	39	4	ASI COMO HOY A. GARCIA IBARRA (O. ALFANNO)	Alegres De La Sierra VIVA	39
43	NEW	-	-	YO QUISIERA A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik SONY DISCOS	43
44	NEW	-	-	MIRA ME LUNYTUNES (R. AYALA, D. I. SALDANA)	Daddy Yankee VI / MACHETE	44
45	43	40	12	EN EL MISMO TREN M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
46	47	34	15	PRECISAMENTE AHORA P. PINILLA, D. DE MARIA (D. DE MARIA)	David De Maria WARNER LATINA	25
47	RE-ENTRY	-	-	VEN TU GEO (W. BRAZOBAN)	Domenic M J&N	28
48	35	29	8	PERDONA MIS ERRORES G. ALCARAZ, J. A. LEDEZMA (O. ORTIZ, V. O. DIAZ RODRIGUEZ)	El Coyote Y Su Banda Tierra Santa UNIVISION	28
49	36	38	11	ALGO ESTA CAMBIANDO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ARIOLA / BMG LATIN	4
50	45	36	11	SIN MIEDO A NADA J. N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	31

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	45	#1 DADDY YANKEE 24 WKS EL CARTEL/VI 450633/MACHETE (15.98)	Barrio Fino	■	1
2	2	-	2	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	Historia Continua... Parte II	■	2
3	3	2	7	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	■	2
4	8	-	2	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense	■	4
5	4	1	26	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental	■	5
6	6	4	38	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	6
7	9	7	36	DON OMAR VI 450587/MACHETE (14.98)	The Last Don	■	7
8	10	6	12	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	■	8
9	7	-	2	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	■	9
10	5	-	2	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales	■	5
11	52	-	2	GREATEST GAINER JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto	■	11
12	11	3	4	VARIOUS ARTISTS ALLSTAR/VI 450673/MACHETE (15.98)	Los Bandideros: The First Don Omar Production	■	2
13	HOT SHOT DEBUT	1	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Yo No Ueces El Disco Que Se Ve	■	13
14	14	-	2	VARIOUS ARTISTS PINA 270168/UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Reggaeton All Stars	■	14
15	12	-	2	DUELO UNIVISION 310496/UG (13.98)	En El Area De Suenos	■	12
16	17	11	10	GRUPO MONTEZ DE DURANGO DISA 720484 (12.98) ⊕	Y Sigue La Mata Dando	●	1
17	13	8	11	LOS TIGRES DEL NORTE FONOVISA 351601/UG (14.98) ⊕	Directo Al Corazon	■	2
18	21	13	6	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	■	5
19	22	14	1	ANA BARBARA/JENNIFER PENA FONOVISA 351791/UG (14.98) ⊕	Confesiones	■	6
20	19	9	4	VARIOUS ARTISTS EVERYWHERE/VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection	■	9
21	16	19	12	RBD EMI LATIN 75852 (14.98)	Rebelde	■	16
22	15	-	2	LOS HURACANES DEL NORTE UNIVISION 310379/UG (13.98) ⊕	Dejate Querer	■	15
23	18	10	4	VARIOUS ARTISTS EMI LATIN 77340 (16.98)	Selena Vive!	■	10
24	20	-	2	BANDA EL RECODO FONOVISA 351630/UG (13.98) ⊕	Hay Amor	■	20
25	26	15	14	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton	■	10



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Including the hit "vengada"

JUN 18 2005 LATIN Billboard

DANCE



LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	2	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
3	3	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
4	4	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
5	11	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
6	5	VIVEME	LAURA PAUSINI (WARNER LATINA)
7	7	BANDOLERO	OLGA TANON (SONY DISCOS)
8	9	AMOR DEL BUENO	REYLI (SONY DISCOS)
9	8	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)
10	6	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
11	31	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
12	10	VOLVERTE A VER	JUANES (SURCO/UNIVERSAL LATINO)
13	12	VENGADA	EONITA NAZARIO (SONY DISCOS)
14	16	ECHAME A MI LA CULPA	LUIS MIGUEL (WARNER LATINA)
15	15	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MARCO ANTONIO SOLIS	HISTORIA CONTINUA... PARTE II (FONOVISIA/UG)
2	2	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
3	15	JAGUARES	CRONICAS DE UN LABERINTO (SONY DISCOS)
4	3	RBD	REBELDE (EMI LATIN)
5	4	VARIOUS ARTISTS	SELENA VIVE! (EMI LATIN)
6	6	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
7	5	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
8	7	REYLI	EN LA LUNA (SONY DISCOS)
9	9	MANA	ECLIPSE (WARNER LATINA)
10	1	MARIANA	LA NIÑA BUENA (UNIVISION/UG)
11	8	CHAYANNE	OSOES SIEMPRE (SONY DISCOS)
12	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
13	13	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
14	12	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
15	14	JULIETA VENEGAS	SI (ARIOLA/BMG LATIN)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
2	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
3	15	DONQUEO	DON OMAR (ALLSTAR/VI/MACHETE)
4	5	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
5	3	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
6	26	MIRA ME	DADDY YANKEE (VI/MACHETE)
7	30	TU QUIERES DURO	HECTOR "EL BAMBINO" (NEW ERA/UNIVERSAL LATINO)
8	21	LA CAZADORA	TITO EL BAMBINO (SONY DISCOS)
9	12	I LOVE SALSA	N'KLABE (NU/SONY DISCOS)
10	7	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
11	17	MACHETE	DADDY YANKEE (EL CARTEL/VI/MACHETE)
12	10	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
13	6	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
14	29	RONCA	ELIEL (VI/MACHETE)
15	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
3	3	DON OMAR	THE LAST DON (VI/MACHETE)
4	4	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
5	5	VARIOUS ARTISTS	LOS BANDOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
6	6	VARIOUS ARTISTS	REGGAETON ALL STARS (PINA/UNIVERSAL LATINO)
7	7	VARIOUS ARTISTS	ULTIMATE REGGAETON COLLECTION (EVERYWHERE/VI/MACHETE)
8	8	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
9	9	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
10	13	DON OMAR	THE LAST DON: LIVE (VI/MACHETE)
11	11	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
12	12	DADDY YANKEE	AHORA LE TOCA AL CANGRIL LIVE (VI/MACHETE)
13	13	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/GOLD STAR/UNIVERSAL LATINO)
14	15	ELIEL	EL QUE HABLE CON LAS MANOS (VI/MACHETE)
15	15	VARIOUS ARTISTS	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISIA)
2	4	ERES DIVINA	PATRUILLA 81 (DISA)
3	3	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISIA)
4	1	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISIA)
5	5	AIRE	INTOCABLE (EMI LATIN)
6	7	LUNA LLENA	LOS TUCANES DE TUJANA (UNIVERSAL LATINO)
7	9	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
8	6	NO ME QUEDA MAS	PALOMO (DISA)
9	12	VOLVERE	K-PAZ DE LA SIERRA (UNIVISION)
10	10	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO (DISA)
11	11	QUE MAS QUIESERA	BANDA EL RECODO (FONOVISIA)
12	16	MI CREDO	K-PAZ DE LA SIERRA (DISA)
13	17	YO ME QUEDA SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)
14	13	TIEMPO	INTOCABLE (EMI LATIN)
15	8	ESTA LLORANDO MI CORAZON	BETO Y SUS CANARIOS (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRUILLA 81	DIVINAS (DISA)
2	4	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
3	3	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
4	2	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
5	-	RAMON AYALA Y SUS BRAVOS DEL NORTE	YA NO LLORAS: EL DISCO QUE SE VE (FREDDIE)
6	3	DUERO	EN EL AREA DE SUEÑOS (UNIVISION/UG)
7	3	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
8	3	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISIA/UG)
9	10	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISIA/UG)
10	7	LOS HURACANES DEL NORTE	DEJATE QUERER (UNIVISION/UG)
11	3	BANDA EL RECODO	HAY AMOR (FONOVISIA/UG)
12	2	INTOCABLE	X (EMI LATIN)
13	1	VICENTE FERNANDEZ	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
14	6	RIGO TOVAR	LA HISTORIA DE UN IDOLO (FONOVISIA/UG)
15	4	LOS HOROSCOPOS DE DURANGO	Y SEGUIMOS CON DURANGUENSE!!! (DISA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	9	#1 ONE WORD	(CHRIS COX/M. RIZZO MIXES) KELLY OSBOURNE SANCTUARY 84751
2	3	8	WHAT HAPPENS TOMORROW	(RAUHOFFER MIXES) DURAN DURAN EPIC PROMO
3	5	8	KRAFTY	NEW ORDER WARNER BROS. 42800
4	7	6	LONELY NO MORE	(J. NEVINS/FRANCOIS L MIXES) ROB THOMAS MELISMA PROMO/ATLANTIC
5	6	9	I FEEL YOU	SCHILLER FEATURING HEPPNER RADIKA! 99213
6	1	10	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
7	4	18	MOST PRECIOUS LOVE	BLAZE PRESENTS U.D.A.U.F. FEATURING BARBARA TUCKER KING STREET 1208
8	13	6	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEAT. JAMIROQUAI SANCTUARY URBAN PROMO
9	9	7	MOTHER AND FATHER	(P. RAUHOFFER REMIX) MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
10	14	8	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
11	12	7	THE ONLY ONE	(A. MORALES/S. YOUNAN MIXES) TOOD GARDNER FEAT. SHAWNEE TAYLOR TWEED 0011
12	23	2	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M PROMO/INTERSCOPE
13	8	11	HERE I AM	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
14	18	5	AS I AM	DEEPA SOUL J&M PROMO
15	19	6	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
16	11	12	I'LL BE YOUR FREAK	NORTY COTTO PRESENTS SINSATION! DEFINITIVE 005/ESNTION
17	20	7	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
18	15	11	WORKOUT	RUPAUL RUCCO 032
19	18	12	TIRED OF BEING SORRY	(DUMMIES PHOTEK/DEEP INFLUENCE) RINGSIDE FLAWLESS PROMO/GEFFEN
20	24	5	VOODOO	AMBER JMCA PROMO/SOUND ADVISORS
21	17	11	YOU ARE EVERYTHING	(VASQUEZ/FORD/MIG MIXES) VANESSA WILLIAMS LAVA 93705
22	27	4	MOVIN' ON	CHRIS THE GREEK PANAGHI OJG PROMO
23	33	3	SUMMER MOON	AFRICANIN ALL STARS YELLOW 2484/TOMMY BOY
24	26	5	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3 36774
25	10	10	IT'S LIKE THAT	(D. MORALES REMIXES) MARIAH CAREY ISLAND 004621/IDJMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	22	7	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
27	21	8	YOU TURN IT ON	JIM VERRAROS KOCH PROMO
28	32	5	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
29	28	3	GIRL	(J. VASQUEZ/M. JOSHUA MIXES) DESTINY'S CHILD COLUMBIA 70384
30	30	4	YOU'RE ALL	MIKE RIZZO PRESENTS ALLIE KOCH 9910
31	39	3	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM
32	45	2	POWER PICK GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
33	29	9	DON'T STOP	BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
34	40	4	ABORIGENES JAM	CHOUDE DU SOLEIL CIRQUE DU SOLEIL IMPORT
35	25	13	ROBOT ROCK	DAFT PUNK VIRGIN 68769
36	35	6	THAT'S THE WAY I LIKE IT	OFFER NISSIN FEATURING MAYA STAR 69 1275
37	46	2	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
38	43	2	FASTLANE	ESTHERO FEAT. JEMINI AND JELLESTONE REPRISÉ PROMO
39	37	10	FEVER	(A. FREELAND REMIXES) SARAH VAUGHAN VERVE 004331
40	42	3	THE HAND THAT FEEDS	(PHOTEK/DFA MIXES) NINE INCH NAILS NOTHING PROMO/INTERSCOPE
41	44	2	ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DOORS 3AM 1268/ULTRA
42	30	14	MR. BRIGHTSIDE	(J. LU CONT/LINDBERGH PALACE MIXES) THE KILLERS ISLAND 004170/IDJMG
43	HOT SHOT DEBUT	ACCEPT ME	VERNESSA MITCHELL J&M PROMO	
44	41	7	MORE THAN THIS	MADISON PARK VS. LENNY B. BASICLUX 1618
45	28	14	I NEED YOU	FRIBURG & URIK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
46	NEW	SISTER, SISTER	SCREAMIN' RACHAEL TRAX PROMO	
47	NEW	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA 70386	
48	47	5	THE MUSIC	K&S PROJECT FEATURING SHELBY STAR 69 1294
49	34	14	EVERYTHING	KASKADE OM 174
50	31	13	SORROW	BOBBY O RADIKA! 99214

HOT DANCE SINGLE SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	8	#1 ONE WORD	(4 WKS) KELLY OSBOURNE SANCTUARY 84751
2	3	17	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	2	6	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SDNY MUSIC
4	6	4	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
5	5	6	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
6	4	4	IT'S LIKE THAT	(D. MORALES REMIXES) MARIAH CAREY ISLAND 004621/IDJMG
7	7	2	FORGIVE	REINA ROBBINS 72127
8	8	5	KRAFTY	NEW ORDER WARNER BROS. 42800
9	20	8	THE WONDER OF IT ALL	KRISTINE W. TOMMY BOY SILVER LABEL 2460/TOMMY BOY
10	16	9	DON'T SAY YOU LOVE ME	ERASURE MUTE 9285
11	15	10	THE DISTRICT SLEEPS ALONE TONIGHT	THE POSTAL SERVICE SUB POP 70614
12	11	27	TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
13	13	13	BE MY WORLD	MILKY MOTIVO 72125/ROBBINS
14	13	22	SOLDIER/LOSE MY BREATH	DESTINY'S CHILD COLUMBIA 70384/SONY MUSIC
15	9	9	GIRL	DESTINY'S CHILD COLUMBIA 70384/SONY MUSIC
16	14	6	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
17	RE-ENTRY	YOU MOVE ME	AMBER JMCA 0003/SOUND ADVISORS	
18	18	4	HEARTBEAT	ANNIE VICE/BIG BEAT 62305/AG
19	12	13	GET RIGHT	(L. VEGA REMIX) JENNIFER LOPEZ EPIC 71896/SONY MUSIC
20	RE-ENTRY	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISÉ 42757/WARNER BROS.	
21	NEW	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY	
22	22	20	GALVANIZE	THE CHEMICAL BROTHERS FEAT. Q-TIP PRESTYLE DUST 76599/ASTRALWERKS
23	23	7	ROBOT ROCK	DAFT PUNK VIRGIN 68769/ASTRALWERKS
24	NEW	PUMP UP THE JAM	(D.O.N.S. MIX) TECHNOLOGIC ULTRA 51307	
25	NEW	THE SECOND YOU SLEEP	(I STAY TO WATCH YOU FADE AWAY) TESS ROBBINS 72126	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 ONE WORD	(4 WKS) KELLY OSBOURNE SANCTUARY
2	2	10	COME RAIN COME SHINE	JENNA CUNETTA ULTRA
3	4	17	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
4	3	17	LISTEN TO YOUR HEART	D.H.T. ROBBINS
5	6	13	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
6	8	3	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
7	5	16	SO MANY TIMES	GADJD SUBLIMINAL
8	9	7	MR. BRIGHTSIDE	THE KILLERS ISLAND/IDJMG
9	7	12	INSPIRATION	IAN VAN DAHL ROBBINS
10	13	5	STAY	MYNY FEATURING KIM SOZZI ULTRA
11	11	17	CALL ME	ANNA VISSI VANILLA/MDOA
12	10	7	AVALON	JULIET ASTRALWERKS/VIRGIN
13	14	4	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
14	15	3	BACK TO BASICS	SHAPE: UK NOCTURNAL GROOVE/POSITIVA
15	16	21	PUT 'EM HIGH	STONEBRIDGE FEATURING THERESE ULTRA
16	20	2	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
17	12	18	IF YOU DON'T KNOW ME BY NOW	AUBREY ROBBINS
18	NEW	EVERYTHING	KASKADE OM	
19	22	9	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA

Billboard HITS OF THE WORLD

JUN 18 2005

JAPAN		SINGLES		JUNE 7, 2005	
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN)			
1	1	LOVE PARADE	ORANGE RANGE	SDNY MUSIC	
2	N	CRUSH THE WINDOW	ORAGON ASH	VICTOR	
3	6	TONGARI KIDS 1	TONGARI KIDS	TDKUMA	
4	4	KOI NI OCHITARA	CRYSTAL KAY	EPIC	
5	5	KOKONISHIKA SAKANAI HANA	KOBUKURO	WARNER MUSIC	
6	2	SHOKA RINRIN (LTD EDITION)	SINGER SONGER	VICTOR	
7	N	DAYS	FLOW KIDON		
8	N	PS MY SUNSHINE	MAI KURAKI	GIZA STUDIO	
9	3	METAMORPHOZE (LTD EDITION)	GACKT	CROWN	
10	8	STORY	AI	UNIVERSAL	

UNITED KINGDOM		SINGLES		JUNE 6, 2005	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	1	CRAZY FROG	AXEL F	MACH1 RECORDS	
2	3	LONELY	AKON	SRC/UNIVERSAL	
3	5	FEEL GOOD INC	GORILLAZ	PARLOPHONE	
4	N	BEST OF YOU	FOO FIGHTERS	RCA	
5	4	1 THING	AMERIE	COLUMBIA	
6	7	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
7	2	SPEED OF SOUND	COLDPLAY	PARLOPHONE	
8	8	HOLLABACK GIRL	GWEN STEFANI	INTERSCOPE	
9	N	BLUE ORCHID	WHITE STRIPES	XL RECORDINGS	
10	9	SHOT YOU DOWN	AUDIO BULLYS FT. NANCY SINATRA	SOURCE	

FRANCE		SINGLES		JUNE 7, 2005	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)			
1	1	UN MONDE PARFAIT	ILONA MITREY	SCOPIO	
2	2	LONELY	AKON	SRC/UNIVERSAL	
3	3	LE CASSE DE BRICE	JEAN DUJARDIN	VIRGIN	
4	N	MUTOTO	BOOKA	WARNER MUSIC	
5	4	CARAVANE	RAPHAEL	CAPITOL	
6	N	A COEUR OUVERT	PIERRICK LILLIU	RCA/ARISTA	
7	8	ANTES MUERTA QUE SENCILLA	MARIA ISABEL	M6 INT	
8	6	TOUT LE BONHEUR DU MONDE	SINSEMLIA	EPIC	
9	7	RICH GIRL	GWEN STEFANI	FT. EVE INTERSCOPE	
10	61	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	

GERMANY		SINGLES		JUNE 18, 2005	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	LONELY	AKON	SRC/UNIVERSAL	
2	2	DUBI DAM DAM	BANARDO	NA KLAR	
3	N	INCOMPLETE	BACKSTREET BOYS	JIVE	
4	3	GHETTO GOSPEL	2 PAC	UNIVERSAL	
5	4	I BELIEVE	JOANA ZIMMER	POLYDOR	
6	14	CRAZY FROG	AXEL F	MACH1	
7	7	DU ERINNERST MICH AN LIEBE	ICH + ICH	POLYDOR	
8	6	SWITCH	WILL SMITH	INTERSCOPE	
9	8	ICH LEBE	CHRISTINA STUERMER	UNIVERSAL	
10	17	GASOLINA	DADDY YANKEE	UNIVERSAL	

CANADA		SINGLES		JUNE 18, 2005	
THIS WEEK	LAST WEEK	(SOUNDCAN)			
1	1	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4	RCA/RMG	
2	3	DON'T CHA	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL	
3	N	BLUE ORCHID	THE WHITE STRIPES	THIRD MAN/V2/SONY BMG	
4	2	THE HAND THAT FEEDS	NINE INCH NAILS	NOTHING/INTERSCOPE/UNIVERSAL	
5	N	SPEED OF SOUND	COLDPLAY	PARLOPHONE/EMI	
6	N	SO WHAT'S THE FUSS	STEVIE WONDER	MOTOWN/UNIVERSAL	
7	7	FEEL GOOD INC	GORILLAZ	DE LA SOUL	PARLOPHONE/EMI
8	4	LYLA	OASIS	CREATION/EPIC/SONY BMG	
9	6	ALL BECAUSE OF YOU	U2	ISLAND/UNIVERSAL	
10	5	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2	ISLAND/UNIVERSAL	

ITALY		SINGLES		JUNE 6, 2005	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	1	I BAMBINI FANNO OH	POVIA	TARGET DISTRIBUTION	
2	6	UNA POESIA ANCHE PER TE	ELISA	SUGAR	
3	N	LA TORTURA	SHAKIRA	FT. ALEJANDRO SANZ	EPIC
4	7	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
5	3	HIGH	JAMES BLUNT	ATLANTIC	
6	4	LASCIA CHE IO SIA	NEK	WARNER MUSIC	
7	2	SPEED OF SOUND	COLDPLAY	PARLOPHONE	
8	N	INCOMPLETE	BACKSTREET BOYS	JIVE	
9	16	FEEL GOOD INC	GORILLAZ	PARLOPHONE	
10	11	SHIVER	NATALIE IMBRUGLIA	BRIGHTSIDE	

SPAIN		SINGLES		JUNE 8, 2005	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	1	LA TORTURA	SHAKIRA	FT. ALEJANDRO SANZ	EPIC
2	N	INCOMPLETE	BACKSTREET BOYS	JIVE	
3	2	SPEED OF SOUND	COLDPLAY	PARLOPHONE	
4	4	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
5	R	WIDESCREAM	STRAZZ	BLANCO Y NEGRO	
6	3	LYLA	OASIS	BIG BROTHER	
7	11	THE TRAWLERMAN'S SONG	MARK KNOPFLER	MERCURY	
8	6	RAINING AGAIN	MOBY	MUTE	
9	13	ENAMORADA DE TI	MONICA NARANJO	SONY BMG	
10	7	NUNCA VOLVERA	EL SUEÑO DE MORFEO	GLOBOMEDIA	

AUSTRALIA		SINGLES		JUNE 6, 2005	
THIS WEEK	LAST WEEK	(ARIA)			
1	2	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
2	1	HOLLABACK GIRL	GWEN STEFANI	INTERSCOPE	
3	3	FEEL GOOD INC	GORILLAZ	PARLOPHONE	
4	4	SWITCH	WILL SMITH	INTERSCOPE	
5	N	BEST OF YOU	FOO FIGHTERS	RCA	
6	5	SIGNS	SNOOP DOGG	FT. J. TIMBERLAKE	GEFFEN
7	6	OBSESSION (NO ES AMOR)	FRANKIE J	FT. BABY BASH	COLUMBIA
8	7	STOP THE MUSIC	P-MONEY	FT. SCRIBE	DIRTY
9	8	LONELY NO MORE	ROB THOMAS	ATLANTIC	
10	11	GIRL	DESTINY'S CHILD	COLUMBIA	

THE NETHERLANDS		SINGLES		JUNE 3, 2005	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)			
1	1	GEEF MIJ JE ANGST	GUUS MEEUWIS	EMI	
2	4	LA TORTURA	SHAKIRA	FT. ALEJANDRO SANZ	EPIC
3	2	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
4	10	WATSKEBURT?	DE JEUGD VAN TEGENWOORDIG	PIAS	
5	3	LEKKER DING	KUS	EMI	

ALBUMS		JUNE 3, 2005		
THIS WEEK	LAST WEEK			
1	1	KANE	FEARLESS	RCA
2	4	GUUS MEEUWIS	10 JAAR LEVENSECHT	EMI
3	N	BLACK EYED PEAS	MONKEY BUSINESS	INTERSCOPE
4	3	FAITHLESS	FOREVER FAITHLESS GREATEST HITS	CHEEKY/SONY BMG
5	2	JAN SMIT	JANSMIT.COM	ARTIST & COMPANY

SWITZERLAND		SINGLES		JUNE 7, 2005	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	LONELY	AKON	SRC/UNIVERSAL	
2	2	LA TORTURA	SHAKIRA	FT. ALEJANDRO SANZ	EPIC
3	N	INCOMPLETE	BACKSTREET BOYS	JIVE	
4	3	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
5	5	SIGNS	SNOOP DOGG	FT. J. TIMBERLAKE	GEFFEN

ALBUMS		JUNE 7, 2005		
THIS WEEK	LAST WEEK			
1	N	BLACK EYED PEAS	MONKEY BUSINESS	INTERSCOPE
2	N	SALOME	MOJI	UNIVERSAL
3	N	OASIS	DON'T BELIEVE THE TRUTH	BIG BROTHER
4	1	GORILLAZ	DEMON DAYS	PARLOPHONE
5	2	SYSTEM OF A DOWN	MEZMERIZE	AMERICAN/COLUMBIA

DENMARK		SINGLES		JUNE 8, 2005	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)			
1	1	LONELY	AKON	SRC/UNIVERSAL	
2	N	GASOLINA	DADDY YANKEE	UNIVERSAL	
3	N	INCOMPLETE	BACKSTREET BOYS	JIVE	
4	2	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	
5	8	HOLLABACK GIRL	GWEN STEFANI	INTERSCOPE	

ALBUMS		JUNE 8, 2005		
THIS WEEK	LAST WEEK			
1	10	FOUR JACKS	SAMLEDE UGGIVELSE 1957-1963	EMI
2	1	D.A.D.	SCARE YOURSELF	EMI
3	N	JAKOB SVEISTRUP	JAKOB SVEISTRUP	MY WAY MUSIC
4	2	SIMONE	VINDENS FARVER	CMC
5	7	SOUNDTRACK	ULTIMATE DIRTY DANCING	RCA

FLANDERS		SINGLES		JUNE 8, 2005	
THIS WEEK	LAST WEEK	(PROMUVI)			
1	1	CRAZY FROG	AXEL F	ARS	
2	2	FAME	STAR ACADEMY	UNIVERSAL	
3	3	WALKING IN MEMPHIS	WOUTER	WHITE LABEL	
4	14	LONELY	AKON	SRC/UNIVERSAL	
5	4	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	INTERSCOPE	

ALBUMS		JUNE 8, 2005		
THIS WEEK	LAST WEEK			
1	N	COLDPLAY	X & Y	PARLOPHONE
2	1	FAITHLESS	FOREVER FAITHLESS GREATEST HITS	CHEEKY/SONY BMG
3	2	ANOUK	HOTEL	NEW YORK DINO
4	3	MOBY	HOTEL	MUTE
5	19	IL DIVO	IL DIVO	SYCO/SONY BMG

BRAZIL		ALBUMS		JUNE 7, 2005	
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE)			
1	1	ANA CAROLINA	PERFIL	SONY BMG/SOM LIVRE	
2	2	VARIOUS ARTISTS	SUMMER ELETRONICS TVZ	SOM LIVRE	
3	3	VARIOUS ARTISTS	AMERICA	SOM LIVRE	
4	6	BANDA CALYPSO	VOL. 7 NA AMAZONIA	MD	
11		EDSON HUDSON	GALERA	CORACO	EMI
6	8	VARIOUS ARTISTS	NA BALADA DA JOVEM PAN - VOL. 10	BUILDING	
7	39	SYSTEM OF A DOWN	MEZMERIZE	AMERICAN/COLUMBIA	
8	4	ZEZE DI CAMARGO & LUCIANO	ZEZE DI CAMARGO & LUCIANO	SONY BMG	
9	N	VARIOUS ARTISTS	MALHACAO 10 ANOS	SOM LIVRE	
10	N	RACA NEGRA	AD VIVO	UNIVERSAL	

FINLAND		SINGLES		JUNE 8, 2005	
THIS WEEK	LAST WEEK	(YLE)			
1	N	YKSI ASKEL LIIKAA	YO POKO		
2	N	VESI JOTA PELKAAT	VIKATE	RANKA	
3	2	WHAT IS MY NAME?	LONDON	MC ARIOLA	
4	N	MUSTA LESKI	DINGO	EDEL	
N	N	IF THIS AIN'T LOVE	NICOLE WILLS/SOUL INVESTIGATORS	TIMMON RECORDS	

ALBUMS		JUNE 8, 2005		
THIS WEEK	LAST WEEK			
1	2	ANTTI TUISKU	ANTTI TUISKU	RCA
2	1	FENTENCED	THE FUNERAL ALBUM	CENTURY MEDIA
3	3	SYSTEM OF A DOWN	MEZMERIZE	AMERICAN/COLUMBIA
4	4	IL DIVO	IL DIVO	SYCO/SONY BMG
5	9	SCHNAPPI	SCHNAPPI UND SEINE FREUNDE	POLYDOR

IRELAND		SINGLES		JUNE 3, 2005	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)			
1	2	CRAZY FROG	AXEL F	MACH1 RECORDS	
2	1	LONELY	AKON	SRC/UNIVERSAL	
3	3	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE	FT. PETER	
4	5	HOLLABACK GIRL	GWEN STEFANI	INTERSCOPE	
5	4	LOVE	DONNA & JOE	UNIVERSAL	

ALBUMS		JUNE 3, 2005		
THIS WEEK	LAST WEEK			
1	N	OASIS	DON'T BELIEVE THE TRUTH	BIG BROTHER
2	1	FAITHLESS	FOREVER FAITHLESS GREATEST HITS	CHEEKY/SONY BMG
3	2	GORILLAZ	DEMON DAYS	PARLOPHONE
4	15	KT TUNSTALL	EYE TO THE TELESCOPE	RELENTLESS
5	N	WALLS	NEW DAWN BREAKING	DIRT BIRD RECORDS

POLAND		ALBUMS		JUNE 3, 2005	
THIS WEEK	LAST WEEK	(ZWI.ZEK*PRODUCENTOW AUDIO VIDEO)			
1	1	VARIOUS ARTISTS	THE BEST SMOOTH JAZZ...EVER!	VOL. 2	EMI
2	2	VARIOUS ARTISTS	NALEPSZA MUSZYKA	RMF 2005	SONY BMG
1		KAYAH	THE BEST & THE REST	ZIC ZAC	
4	41	ANNA JANTAR/NATALIA KUKULSKA	PO TAMTEJ STRONIE	SONY BMG	
5	20	VARIOUS ARTISTS	TOP KIDS 4	MAGIC RECORDS	
6	N	POE	SZUM RODOI HALAS	EMBARGO	NAGRANIA
4		VARIOUS ARTISTS	BRAWO HITS	WISNA 2005	MAGIC RECORDS
8	6	KRZYSZTOF KILJANSKI	IN THE ROOM	KAYAX	
7		VARIOUS ARTISTS	THE BEST SMOOTH EVER	EMI	
10	50	AUDIOSLAVE	OUT OF EXILE	EPIC/INTERSCOPE	

JUN
18
2005

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 8, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	LONELY	AKON SRC/UNIVERSAL
2	2	CRAZY FROG	AXEL F MACH1 RECORDS
3	4	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
4	6	FEEL GOOD INC	GORILLAZ PARLOPHONE
5	1	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
6	N	INCOMPLETE	BACKSTREET BOYS JIVE
7	10	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFEN
7	7	LE CASSE DE BRICE	JEAN DUJARDIN VIRGIN
3	3	SPEED OF SOUND	COLOPLAY PARLOPHONE
12	12	DUBI DAM DAM	BANAROO NA KLAR
21	21	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
9	9	CANDY SHOP	50 CENT INTERSCOPE
13	14	1 THING	AMERIE COLUMBIA
14	N	BEST OF YOU	FOD FIGHTERS RCA
15	11	SWITCH	WILL SMITH INTERSCOPE

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. JUNE 8, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	N	BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
1	N	OASIS	DON'T BELIEVE THE TRUTH BIG BROTHER
1	1	GORILLAZ	DEMON DAYS PARLOPHONE
2	2	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA
5	4	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
6	3	AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE
7	5	IL DIVO	IL DIVO SYCO/SONY BMG
8	15	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE
9	7	50 CENT	THE MASSACRE INTERSCOPE
10	6	BRUCE SPRINGSTEEN	DEVILS & DUST COLUMBIA
11	12	GREEN DAY	AMERICAN IDIOT REPRISE
12	N	ROB THOMAS	SOMETHING TO BE ATLANTIC
13	N	IN EXTREMO	MEIN RASEND HERZ UNIVERSAL
14	13	AKON	TROUBLE SRC/UNIVERSAL
15	8	MICHAEL BUBLE	IT'S TIME REPRISE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. JUNE 8, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
2	4	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
3	3	SPEED OF SOUND	COLOPLAY PARLOPHONE
4	2	SHIVER	NATALIE IMBRUGLIA SONY BMG
5	5	BAD DAY	DANIEL POWTER WARNER MUSIC
6	6	LONELY	AKON UNIVERSAL
9	9	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE
8	7	LET ME LOVE YOU	MARIO J RECORDS
9	8	LONELY NO MORE	ROB THOMAS ATLANTIC
10	13	FEEL GOOD INC.	GORILLAZ PARLOPHONE
11	10	IF THERE'S ANY JUSTICE	LEMAR SONY BMG
12	11	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
13	12	GIRL	DESTINY'S CHILD COLUMBIA
14	15	INCOMPLETE	BACKSTREET BOYS JIVE
15	14	CAUGHT UP	USHER LAFACE/ZOMBA

ALBUMS Billboard

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	9	VARIOUS ARTISTS	#1 WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	●
2	5	31	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG	
3	3	119	SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG	2
4	2	2	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
6	4	35	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
6	6	88	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY	
7	7	5	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WARNER BROS. 86391/WORD-CURB	
8	13	29	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
9	8	1	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
10	35	2	GREATEST GAINER	CHRIS TOMLIN RESCUE [LIVE WORSHIP] INTEGRITY 83393/PROVIDENT-INTEGRITY	
11	14	37	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
12	11	11	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	
13	16	12	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
14	10	14	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
15	9	8	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	
16	17	35	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
17	15	35	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
18	21	59	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY	●
19	22	30	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY	
20	18	10	MAE	THE EVERGLOW T00TH & NAIL 5394/EMICMG	
21	12	32	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
22	20	12	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG	
23	29	46	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
24	34	53	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	
25	28	10	SUPERCHIC[K]	BEAUTY FROM PAIN INPOP 1279/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	10	DONNIE MCCLURKIN	#1 PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
2	2	20	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
3	3	11	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
4	4	35	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	
5	6	34	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
6	5	15	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	
7	9	73	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
8	11	56	GREATEST GAINER	ISRAEL AND NEW BREED LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	●
9	10	10	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
10	7	-	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
11	12	2	RUBEN STUDDARD	I NEED AN ANGEL J 82623/RMG	●
12	8	3	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL	
13	14	8	JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108	
14	16	14	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668	
15	22	28	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
16	17	7	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
17	13	3	THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011	
18	24	52	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
19	23	8	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873	
20	26	77	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	
21	19	34	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	
22	18	7	SHADRACH	I WON'T WORRY NO MORE JUANA 2012/MALACO	
23	28	39	KIERRA KIKI SHEARD	I OWE YOU EMI GOSPEL 97304	
24	20	91	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	●
25	32	17	BRIDGJETTE TAYLOR	BRIDGJETTE TAYLOR ABLIFE 4000	

CHARTS LEGEND

SALES DATA COMPILED BY



SEE BELOW FOR COMPLETE LEGEND INFORMATION.

ALBUMS JUN 18 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.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Dt** at disc available. **CD/DVD** combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

CD single available. **D** Digital Download available. **DVD** single available. **V** Vinyl Maxi-Single available. **V** 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 or line by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Cro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 B.G.	THE HEART OF THE STREETZ (CHOPPA CITY 5819/KOCH) (17.98)	
2	3	10	KOTTONMOUTH KINGS	KOTTONMOUTH KINGS SUBURBAN NOIZE 44 (15.98)	
3	NEW	1	BETTER THAN EZRA	BEFORE THE ROBOTS SONG 51617/ARTEMIS (16.98)	
4	NEW	1	LAYZIE BONE	IT'S NOT A GAME X-RAY/MO THUGS 1464/CLEOPATRA (17.98)	
5	6	30	GREATEST GAINER LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	2
6	4	52	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)	
7	5	2	GUCCI MANE	TRAP HOUSE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	
8	9	29	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
9	2	2	SLEATER-KINNEY	THE WOODS SUB POP 70670* (15.98) ⊕	
10	10	11	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
11	3	2	AT THE DRIVE-IN	THIS STATION IS NON-OPERATIONAL FEARLESS 30074 (16.98 CD/DVD) ⊕	
12	14	41	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
13	NEW	1	MESHUGGAH	CATCH THIRTY-THREE NUCLEAR BLAST 1311 (15.98)	
14	12	6	JOHN PRINE	FAIR & SQUARE OH BOY 034 (16.98)	
15	13	4	SPOON	GIMME FICTION MERGE 565* (15.98)	
16	11	3	INSANE CLOWN POSSE	THE CALM (EP) PSYCHOPATHIC 40502 (9.98)	
17	15	6	MINT CONDITION	LIVIN' THE LUXURY BROWN CAGED BIRD 0474/IMAGE (15.98 CD/DVD) ⊕	
18	16	6	VARIOUS ARTISTS	THE VERY BEST OF DEATH ROW DEATH ROW 63060 (15.98)	
19	20	13	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
20	22	11	JIMMY BUFFETT	LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/DVD) ⊕	
21	19	9	BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
22	17	5	AIMEE MANN	THE FORGOTTEN ARM SUPEREGO 182 (17.98)	
23	NEW	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	YA NO LLORAS: EL DISCO QUE SE VE FREDDIE 1915 (16.98) ⊕	
24	7	2	STEPHEN MALKMUS	FACE THE TRUTH MATADOR 650* (15.98)	
25	23	13	BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)	
26	27	29	NB RIDAZ	NB RIDAZ.COM NASTYBOY 1020/UPSTAIRS (13.98)	
27	24	36	INTERPOL	ANTICS MATADOR 616* (16.98)	
28	25	25	SOUNDTRACK	NAPOLEON DYNAMITE LAKESHORE 33810 (18.98)	
29	NEW	1	VARIOUS ARTISTS	GOLDEN SLUMBERS: A FATHER'S LOVE RENDEZVOUS 5107 (18.98)	
30	21	2	BELLE AND SEBASTIAN	PUSH BARMAN TO OPEN OLD WOUNDS MATADOR 649* (15.98)	
31	32	31	YING YANG TWINS	MY BROTHER & ME COLLIPARK 2489*/TVT (11.98 CD/DVD) ⊕	
32	29	15	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035 (16.98/10.98)	
33	28	31	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
34	33	11	C-MURDER	THE TRUEST #1@I EVER SAID TRU 9900/KOCH (17.98)	
35	42	48	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001 (16.98)	
36	18	2	NILE	ANNIHILATION OF THE WICKED RELAPSE 6630* (15.98)	
37	49	3	BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DROME 8965 (16.98)	
38	31	19	BRIGHT EYES	DIGITAL ASH IN A DIGITAL URN SADDLE CREEK 0073* (11.98)	
39	36	19	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/800K/WORLD (17.98/11.98)	
40	43	45	TAKING BACK SWUNDY	WHERE YOU WANT TO BE VICTORY 228 (15.98)	
41	RE-ENTRY	1	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
42	47	52	DANE COOK	HARMFUL IF SWALLOWED (COMEDY CENTRAL) (16.98 CD/DVD) ⊕	
43	50	20	COLLECTIVE SOUL	YOUTH EL 60001 (15.98)	
44	38	4	JOY WILLIAMS	GENESIS REUNION 10082 (13.98)	
45	34	4	ROBERT EARL KEEN	WHAT I REALLY MEAN ROSETTA 9810/KOCH (17.98)	
46	NEW	1	SEAN PRICE	MONKEY BARZII DUCK DOWN 2011* (17.98)	
47	46	24	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS VOLUME 9 SOURCE 2523/IMAGE (13.98)	
48	44	77	DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
49	35	11	DECEMBERISTS	PICARESQUE KILL ROCK STARS 60425 (16.98)	
50	41	3	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL (17.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **WORLD, NEW AGE AND BILLBOARD.BIZ:** See chart legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	14	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	3	10	BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 1116	
3	4	10	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
4	3	15	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
5	2	10	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
6	6	28	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
7	5	8	DANIEL O'DONNELL	LIVE FROM BRANSON DPTV MEDIA 236	
8	7	11	CARLA BRUNI	QUELQU'UN MA DIT NAIVE 27242/V2	
9	8	4	DJ CHEB I SABBAH	LA KAHENA SIX DEGREES 1111	
10	NEW	1	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NORTH AFRICAN GROOVE PUTUMAYO 237	
11	9	8	DANIEL O'DONNELL	BRANSON ENCORE DPTV MEDIA 238	
12	12	20	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.	
13	11	26	SOUNDTRACK	THE MOTORCYCLE DIARIES EDGE/DG 003294/UNIVERSAL CLASSICS GROUP	
14	14	2	LUCIANA SOUZA	DUOS II SUNNYSIDE 1142	
15	RE-ENTRY	1	RAIATEA	SWEET & LOVELY RAIATEA HELM 8518	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	7	#1 JIM BRICKMAN	GRACE WINDHAM HILL 67979/RCA VICTOR	
2	2	13	SECRET GARDEN	EARTHSONGS DECCA 80004177/UNIVERSAL CLASSICS GROUP	
3	3	57	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
4	4	19	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
5	6	34	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
6	5	66	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MAOACY SPECIAL PRODUCTS 4850/MADACY	
7	NEW	1	TIM JANIS	AMERICAN HORIZONS TIM JANIS ENSEMBLE 1110	
8	10	18	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
9	8	22	MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215	
10	11	27	VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065	
11	12	13	ZADE	ROADS TO YOU SAWA 620	
12	7	26	VARIOUS ARTISTS	THE HEALING GARDEN ART OF WELL-BEING DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5065/MADACY	
13	13	18	JESSE COOK	MONTREAL NARADA 66076	
14	9	22	ARMIK	CAFE ROMANTICO BOLERO 7112	
15	14	10	JOHANNES LINSTAD	MEDITERRANEA EARTHSCAPE 1334	

TOP COMEDY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	10	#1 LARRY THE CABLE GUY	THE RIGHT TO BARE ARMS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
2	2	38	DANE COOK	HARMFUL IF SWALLOWED (COMEDY CENTRAL)	
3	3	38	MITCH HEDBERG	MITCH ALL TOGETHER (COMEDY CENTRAL)	
4	5	38	RODNEY CARRINGTON	GREATEST HITS (CAPITOL (NASHVILLE))	
5	4	38	JEFF FOXWORTHY	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED (WARNER BROS. (NASHVILLE)/RHINO)	
6	7	28	SOUNDTRACK	BLUE COLLAR COMEDY TOUR RIDES AGAIN (JACK/WARNER BROS. (NASHVILLE)/WRN)	
7	8	32	BILL ENGVALL	A DECADE OF LAUGHS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
8	9	38	RON WHITE	DRUNK IN PUBLIC (PARALLEL/HIP-O/UME)	
9	6	6	FAMILY GUY WITH WALTER MURPHY AND HIS ORCHESTRA	FAMILY GUY: LIVE IN VEGAS (FOX/GEFFEN/INTERSCOPE)	
10	10	11	MITCH HEDBERG	STRATEGIC GRILL LOCATIONS (COMEDY CENTRAL)	
11	11	38	CLEDUS T. JUDD	BIPOLAR AND PROUD (KOCH)	
12	1	1	RODNEY DANGERFIELD	THE BEST OF: 20TH CENTURY MASTERS: THE MILLENNIUM COLLECTION (HIP-O/CHRONICLES/UME)	
13	12	19	LEWIS BLACK	LUTHER BURBANK PERFORMING ARTS (COMEDY CENTRAL)	
14	13	38	JEFF FOXWORTHY	HAVE YOUR LOVED ONES SPAYED OR NEUTERED (WARNER BROS. (NASHVILLE)/WRN)	
15	14	15	CHRIS ROCK	NEVER SCARED (DREAMWORKS/INTERSCOPE)	

Data for week of JUNE 18, 2005

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MUSIC VIDEO

LAUNCH PAD

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	1	#1 STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94-00 (19.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
2	2	ELVIS BY THE PRESLEYS RCA/BMG VIDEO 67884 (24.98 DVD)	Elvis Presley	
3	3	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
4	5	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)	Chosen Few	
5	6	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/OVO)	Creed	
6	7	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 33428 (19.98 DVD/CD)	Jay-Z/Linkin Park	
11	100	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin	
8	9	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
9		EL DISCO QUE SE VE FREDDIE RECORDS 4001 (18.98 CD/DVD)	Ramon Ayala Y Sus Bravos Del Norte	
10	12	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/CVD)	Pantera	
11	13	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
12	8	THE DOCUMENTARY INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004413 (19.98 DVD)	The Game	
13	9	OLD FRIENDS LIVE ON STAGE WARNER REPRISE VIDEO/WARNER MUSIC VISION 48967 (19.98 DVD)	Simon & Garfunkel	
14	15	BEHIND HAZEL EYES VENTURA DISTRIBUTION 24092 (14.98 DVD)	Kelly Clarkson	
15	34	HELL FREEZES OVER Geffen Home Video/Universal Music & Video Dist. 37709 (24.98/24.98)	Eagles	1
16	28	COLDPLAY LIVE 2003 CAPITOL VIDEO 99014 (25.98 DVD/CD)	Coldplay	6
17	21	ANYWHERE BUT HOME WIND-UP VIDEO/BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
18	19	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378 (2-58 DVD)	Eric Clapton	4
19	23	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	
20	22	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
21	18	LIVE AT THE GREEK 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624 (28.98 DVD/CD)	Josh Groban	
22	4	BRIAN WILSON PRESENTS: SMILE RHINO HOME VIDEO 70415 (29.98 DVD)	Brian Wilson	
23	10	AFTERGLOW LIVE ARISTA/BMG VIDEO 64543 (22.98 DVD/CD)	Sarah McLachlan	2
24	RE-ENTRY	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759 (24.98 DVD)	Cher	
25	27	BIG & RICH'S SUPER GALACTIC FAN PAK WARNER REPRISE VIDEO/WARNER MUSIC VISION 48904 (17.98 DVD/CD)	Big & Rich	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	#1 JUST A LIL BIT 50 CENT SHADY/AFTERMATH/INTERSCOPE	50 CENT
2	7	HOLLABACK GIRL GWEN STEFANI/INTERSCOPE	Gwen Stefani
3	7	WE BELONG TOGETHER MARIAH CAREY ISLAND/UMG	Mariah Carey
4	3	DREAMS THE GAME AFTERMATH/G-UNIT/INTERSCOPE	The Game
5	13	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA/RMG	Kelly Clarkson
6	14	ASS LIKE THAT EMINEM SHADY/AFTERMATH/INTERSCOPE	Eminem
7	6	SPEED OF SOUND COLDPLAY CAPITOL	Coldplay
8	23	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ SONY DISCOS/EPIC	Shakira
9	24	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS A&M/INTERSCOPE	The Black Eyed Peas
10		PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO DTP/DEF JAM SOUTH/UMG	Ludacris
11	12	LET ME HOLD YOU BOW WOW FEATURING OMARION COLUMBIA	Bow Wow
12	21	TOUCH OMARION T.U.G./EPIC	Omarion
13	13	GRIND WITH ME PRETTY RICKY ATLANTIC	Pretty Ricky
14	6	ALL BECAUSE OF YOU MARQUES HOUSTON FEAT. YOUNG ROMÉ T.U.G./UNIVERSAL/UMG	Marques Houston
15		CATER 2 U DESTINY'S CHILD COLUMBIA	Destiny's Child
16	5	WAIT YING YANG TWINS COLLIPARK/TVT	Ying Yang Twins
17	9	GET IT POPPIN' FAT JOE FEATURING NELLY TERROR SQUAD/ATLANTIC	Fat Joe
18	NEW	SHE'S NO YOU JESSE MCCARTNEY HOLLYWOOD	Jesse McCartney
19	23	GIVE ME THAT WEBBIE FEATURING RINô TRILL/ASYLUM	Webbie
20		SO SEDUCTIVE TONY YAYO FEATURING 50 CENT G-UNIT/INTERSCOPE	Tony Yayo
21	11	I'M A HUSTLA CASSIDY FULL SURFACE/UMG	Cassidy
22		BEVERLY HILLS WEEZER GEFEN	Weezer
23		MY GIVE A DAMN'S BUSTED JO OEE MESSINA CURB	Jo Oee
24		DRUGS OR JESUS TIM MCGRAW CURB	Tim McGraw
25	25	SWITCH WILL SMITH OVERBROOK/INTERSCOPE	Will Smith

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	COLDPLAY, SPEED OF SOUND
2	GWEN STEFANI, HOLLABACK GIRL
3	MARIAH CAREY, WE BELONG TOGETHER
4	ROB THOMAS, LONELY NO MORE
5	DAVE MATTHEWS BAND, AMERICAN BABY
6	BLACK EYED PEAS, DON'T PHUNK WITH MY HEART
7	SHAKIRA, LA TORTURA
8	KELLY CLARKSON, BEHIND THESE HAZEL EYES
9	3 DOORS DOWN, LET ME GO
10	ANNA NALICK, BREATHE (2 AM)

THIS WEEK	ARTIST TITLE
1	GORILLAZ, FEEL GOOD INC
2	THE KILLERS, MR. BRIGHTSIDE
3	GREEN DAY, HOLIDAY
4	50 CENT, JUST A LIL BIT
5	WEEZER, BEVERLY HILLS
6	BLACK EYED PEAS, DON'T PHUNK WITH MY HEART
7	NINE INCH NAILS, THE HAND THAT FEEDS
8	GWEN STEFANI, HOLLABACK GIRL
9	FALL OUT BOY, SUGAR, WE'RE GOIN' DOWN
10	AUDIOSLAVE, BE YOURSELF

THIS WEEK	ARTIST TITLE
1	DARRYL WORLEY, IF SOMETHING SHOULD HAPPEN
2	ALAN JACKSON, THE TALKIN' SONG REPAIR BLUES
3	DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO
4	KEITH URBAN, MAKING MEMORIES OF US
5	TRACE ADKINS, SONGS ABOUT ME
6	TOBY KEITH, AS GOOD AS I ONCE WAS
7	FAITH HILL, MISSISSIPPI GIRL
8	SUGARLAND, SOMETHING MORE
9	BLAKE SHELTON, GOODBYE TIME
10	NEAL MCCOY, BILLY'S GOT HIS BEER GOGGLES ON

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 GUCCI MANE 2 WKS LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
2	9	14	GREATEST GAINER AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
3	4	11	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
4	34		JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man	
5	2		NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
6	7	13	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	
7	NEW		MESHUGGAH NUCLEAR BLAST 1311 (15.98)	Catch Thirty-Three	
8	8	2	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	
9	5	2	ALACRANES MUSICAL UNIVISION 310384/UG (13.98)	100% Originales	
10	10	79	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98)	O	
11	NEW		JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto	
12	16	33	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
13	15	14	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
14	19	31	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
15	NEW		NEWSONG INTEGRITY/EPIC 93912/SONY MUSIC (18.98)	Rescue [Live Worship]	
16	20	11	NATALIE GRANT CURB 78860 (17.98)	Awaken	
17	NEW		RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98)	Ya No Llores: El Disco Que Se Ve	
18	13	3	BOBBY PINSON RCA NASHVILLE 68173/RLG (17.98)	Man Like Me	
19	24	11	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church	
20	18	3	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik	
21	14	2	DUELO UNIVISION 310496/UG (13.98)	En El Area De Suenos	
22	11	2	SHELBY LYNNE CAPITOL 73464 (18.98)	Suit Yourself	
23	26	23	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
24	6	2	NIKKA COSTA VIRGIN 80429 (17.98)	Can'tneverdidnothin'	
25	30		AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
26	36	11	ANA BARBARA/JENNIFER PENA FONDVISA 351791/UG (14.98)	Confesiones	
27	41	7	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	
28	23	63	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
29	45	6	ACCEPTANCE COLUMBIA 89016/SONY MUSIC (11.98)	Phantoms	
30	25	4	RBD EMI LATIN 75852 (14.98)	Rebelde	
31	21		LOS HURACANES DEL NORTE UNIVISION 310379/UG (13.98)	Dejate Querer	
32	29	2	BANDA EL RECODO FONDVISA 351630/UG (13.98)	Hay Amor	
33	27	12	ZOEGIRL SPARROW 73296 (12.98)	Room To Breathe	
34	31	15	MISSISSIPPI MASS CHOIR MALACO 6035 (16.98/10.98)	Not By Might, Nor By Power	
35	26	27	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
36	40	21	MARC BROUSSARD ISLAND 002938/UMG (9.98)	Carencro	
37	RE-ENTRY		MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98)	The Best Is Yet To Come	
38	12	2	NILE RELAPSE 6630* (15.98)	Annihilation Of The Wicked	
39	RE-ENTRY		ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level	
40	37	31	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
41	49	9	SUPERCHIC(K) INPOP 71279 (12.98)	Beauty From Pain	
42	50	7	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	
43	38	10	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	
44	RE-ENTRY		MICAH STAMPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL (17.98)	The Songbook Of Micah	
45	RE-ENTRY		AQUALUNG RED INK/COLUMBIA 23888/SONY MUSIC (14.98)	Strange And Beautiful	
46	43	15	SHEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (17.98/11.98)	Live	
47	35	5	SHELLY FAIRCHILD COLUMBIA (NASHVILLE) 90355/SONY MUSIC (11.98)	Ride	
48	RE-ENTRY		RIGO TOVAR FONDVISA 351939/UG (14.98)	La Historia De Un Idolo	
49	RE-ENTRY		ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
50	44	7	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98)	Un Viaje	

BREAKING & ENTERING

Rapper Gucci Mane exploded onto the charts last issue, as his debut album, "Trap House," entered Top Heatseekers at No. 1 and the Billboard 200 at No. 101. Discover artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON **billboard.com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of the *Billboard* 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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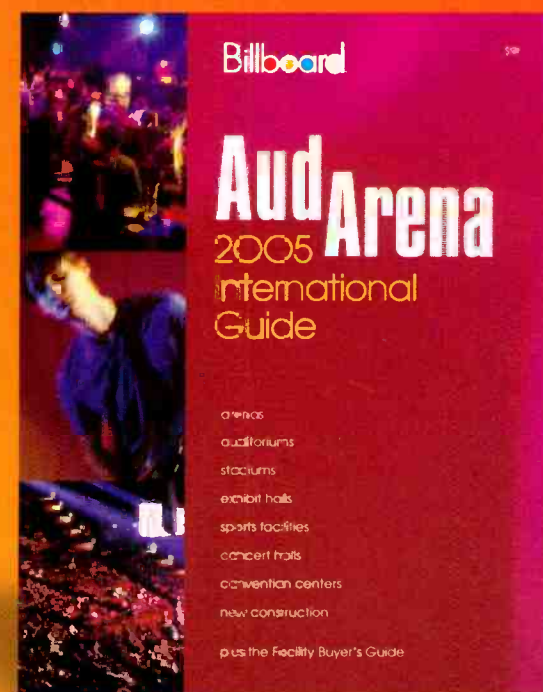
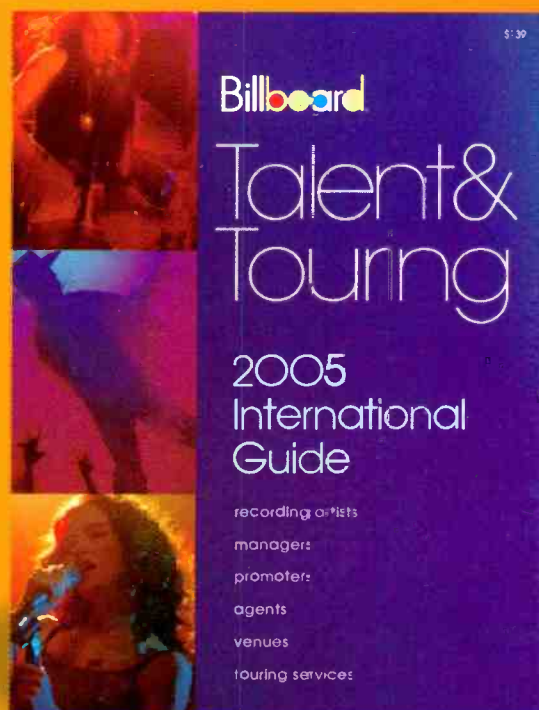
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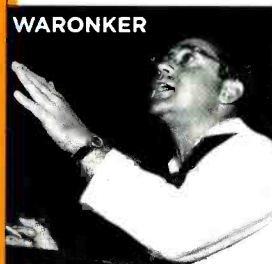
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Simon Waronker, Founder Of Liberty Records, Dies

Simon "Si" Waronker, co-founder and chairman of Liberty Records and namesake of the Chipmunks' Simon, died June 7 of natural causes. He was 90.

Waronker started as a violinist and worked as a musician in Germany before fleeing the Nazis in 1939.

Returning to his native Los Angeles, Waronker recorded music for 20th



WARONKER

Century Fox films until 1955. He and Jack Ames founded Liberty Records later that year. At first, the focus was on easy listening, jazz and pop. One of the label's earliest hits was "Cry Me a River" by Julie London in December 1955.

The label quickly moved into rock, signing Eddie Cochran, who had a huge hit with "Summertime Blues" in 1958.

That was the same year that Ross

Bagdasarian scored the label's second most popular song in its history: "Witch Doctor" (recorded under his pseudonym David Seville).

"'Witch Doctor' saved Liberty Records," says Waronker's son Lenny, a highly regarded producer and former label executive at Warner Bros. and DreamWorks. "It came at a time when the label was in trouble."

Bagdasarian then started the cartoon trio the Chipmunks, naming them after Liberty execs Waronker, president Alvin Bennett and engineer Theodore Keep. The characters landed two top 10 albums.

Another major Liberty success was Bobby Vee, who tallied six top 10 hits for the label.

Lenny says his father succeeded because of his high standards and a keen market sense.

"He had a key understanding of what it was to go against the grain," Lenny says. "He was obsessed with quality. He'd always have the best vinyl and artwork. It was always about being slightly different, not just to be different, but because it was great and a smart way to compete. He was very smart about taking chances."

Liberty's A&R staff during Waronker's time included Snuff Garrett, Clyde Otis and, for a brief time, Phil Spector.

In 1963, citing health problems, Waronker sold his share of Liberty to Avnet and, Lenny says, never looked back—even when Bennett bought the label back two years later. "He felt, 'Hit it when you're hot and get out,'" Lenny says. "Once he quit, he quit."

In 1967, Liberty was purchased by Trans-America and folded into United Artists. EMI purchased UA in 1979.

In addition to his son, Waronker is survived by a daughter, eight grandchildren and two great grandchildren. His grandchildren include Interscope senior marketing executive Steve Berman and musicians Joey and Anna Waronker.

No public memorial service is planned. Details of a scholarship fund in Waronker's name are forthcoming.

—Melinda Newman

Additional reporting by Fred Bronson in Los Angeles.

Perry Cooper, Dead At 59

Music industry veteran Perry Cooper died May 28 in Fredericksburg, Va., of liver failure. He was 59.

Cooper started in the industry as assistant music director for WINS New

York. This led to on-air gigs with WBJA-TV and later WKOP, both in Binghamton, N.Y. He made his transition to the label side in the promotion department at Liberty Records.

Cooper joined Arista as national promotion director in 1975. Two years later, he moved to Atlantic and began moving up the ranks, eventually becoming VP of artist relations. In 1992, he was named VP of artist/tour development.

Leaving Atlantic in 1995, Cooper formed Perco Artist Development and Management, where he managed the Bootlegs, former Bay City Rollers frontman Duncan Faure and Firehouse.

Cooper is survived by three daughters, four grandchildren and a sister. Memorial donations can be made to the T.J. Martell Foundation, 555 Madison Ave., 9th Floor, New York, N.Y. 10022.

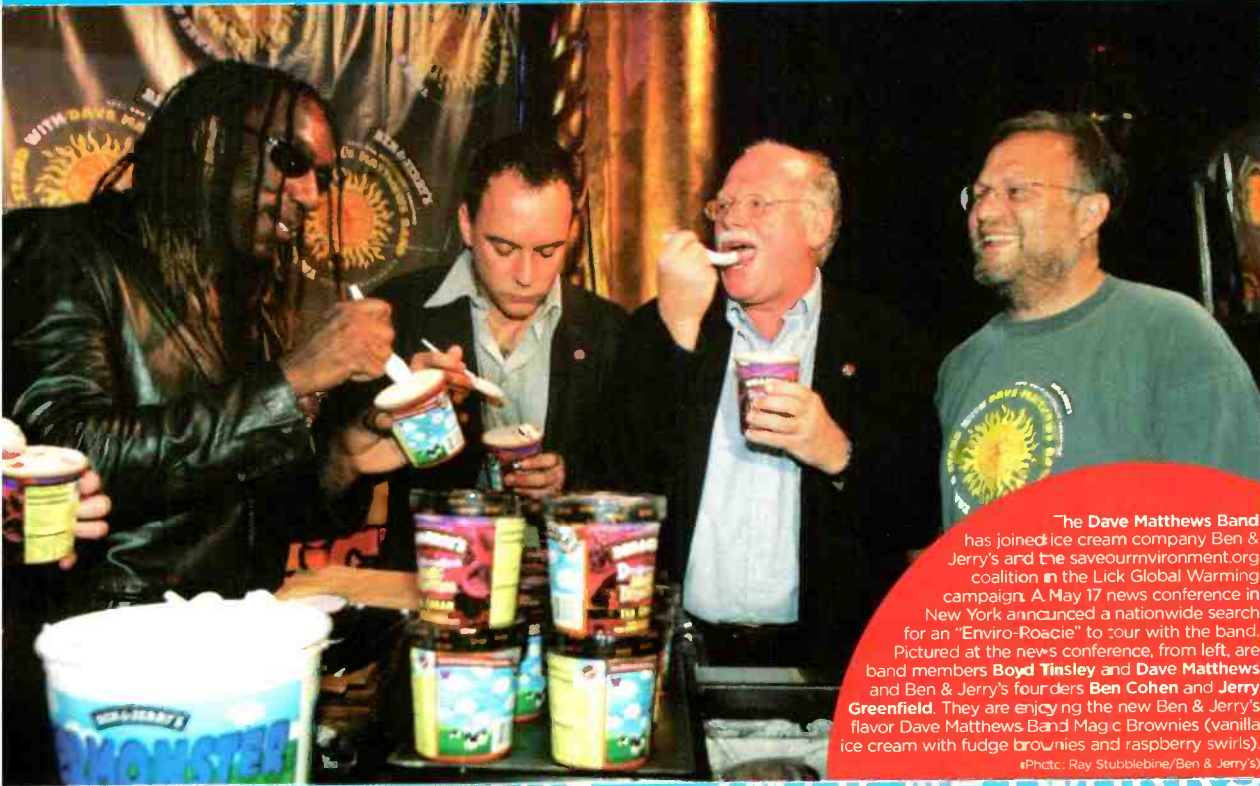
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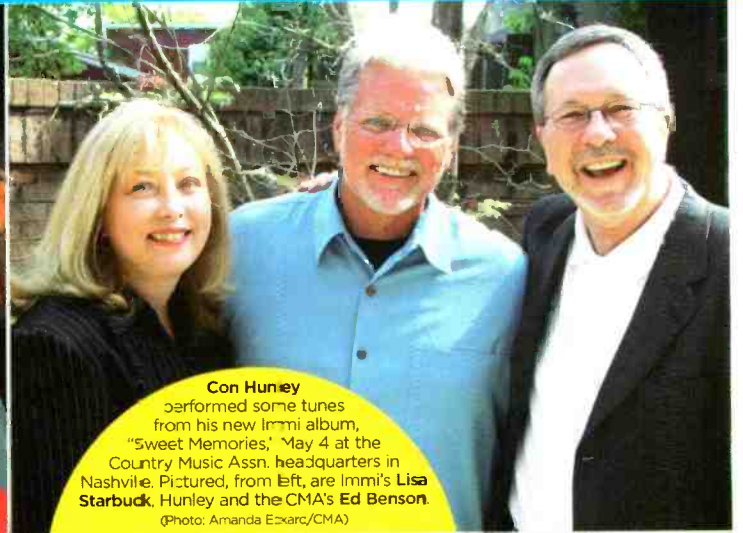
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The Dave Matthews Band has joined ice cream company Ben & Jerry's and the saveourrvironment.org coalition in the Lick Global Warming campaign. A May 17 news conference in New York announced a nationwide search for an "Enviro-Roacie" to tour with the band. Pictured at the news conference, from left, are band members **Boyd Tinsley** and **Dave Matthews** and Ben & Jerry's founders **Ben Cohen** and **Jerry Greenfield**. They are enjoying the new Ben & Jerry's flavor Dave Matthews Band Mag c Brownies (vanilla ice cream with fudge brownies and raspberry swirls). (Photo: Ray Stubblebine/Ben & Jerry's)



Con Hunley performed some tunes from his new Immi album, "Sweet Memories," May 4 at the Country Music Assn. headquarters in Nashville. Pictured, from left, are Immi's **Lisa Starbuck**, Hunley and the CMA's **Ed Benson**. (Photo: Amanda Eckart/CMA)



Country artist **Neal McCoy** was honored with the Academy of Country Music/Home Depot Humanitarian Award at the 40th annual Academy of Country Music Awards held May 17 at the Mandalay Bay Resort & Casino in Las Vegas. Pictured, from left, are McCoy, actress **Molly Sims** and comedian **Rob Schneider**. (Photo: Les Hartines)



MTV Networks held its annual upfront presentation May 3 at the Theatre at Madison Square Garden in New York. Pictured, from left, are comedians **Jon Stewart** and **Chris Rock**, MTV Networks' **Judy McGrath** and actress **Halle Berry**. (Photo: Michael Luccisano/FilmMagic.com)



Actress/singer **Rebecca Pidgeon** signed a two-album deal with Fuel Records May 16 at her home in Hollywood, Calif. Pictured sitting, from left, are Pidgeon and Fuel Records president **Len Fico**. Pictured standing, from left, are producer **Larry Klein**, Fuel Records' **Martin Schwartz**, Firefly Media's **Penny Guyon** and Leeds Music's **Leeds Levy**. The first album, "Tough on Crime," is set to bow Oct. 4.



Producer **Sebastian Krays** signed an exclusive co-publishing deal March 1 with Warner/Chappell Music. Krays, left, and Warner/Chappell's **Gustavo Menendez** sat for a photo May 5 in Menendez's office in Miami Beach.



Blues legend and 13-time Grammy Award winner **B.B. King** celebrates his 80th birthday this year with multiple projects including the \$10 million B.B. King Museum in his birthplace, Indianola, Miss. King, left, is pictured with longtime manager **Floyd Lieberman** at an early 80th birthday party (the actual date is Sept. 16) May 12 at the Beverly Hills Hotel.



The Waiters opened the new House of Blues club in San Diego with a May 11 performance. Pictured, from left, are band members **Junior Marvin** and **Glen Dacosta**, Waiters manager **Bill Reid**, band member **Aston "Family Man" Barrett**, HOB San Diego's **Diana Martinez**, HOB Entertainment's **Aron Levine** and HOB San Diego's **Jim Biafore**. (Photo: Paul Parks)



Ozzy Osbourne signed CDs for a charity auction at the Lords of Dogtown Art Collection tour stop May 31 at the Adidas store in Los Angeles. Pictured, **Ozzy** and his wife **Sharon Osbourne** are surrounded by memorabilia of the Z-Boys, the Southern California skateboarders who are profiled in the TriStar Pictures film "Lords of Dogtown." Boarding for Breast Cancer is the beneficiary of the tour.



The ASCAP-sponsored 10th annual Key West Songwriters Festival presented **Craig Wiseman** with a plaque for being named the *Billboard* 2004 country songwriter of the year May 13 at the Hog's Breath Saloon in Key West, Fla. Pictured, from left, are ASCAP's **Mike Sista**, Wiseman, his wife **K.K. Wiseman** and ASCAP's **Ralph Murphy**. (Photo: Alan Mayer)



Dave Navarro received the Stevie Ray Vaughan Award at the inaugural MusiCares MAP Fund benefit concert held May 20 at the Music Box @ Fonda in Hollywood, Calif. The organization also honored concert promoter Goldenvoice in memory of **Rick Van Santen**, with the MusiCares Map Fund Heart Award. Pictured, from left, are Red Hot Chili Peppers' **Flea**, Recording Academy president **Neil Portnow**, Navarre, host **Tom Arnold** and guitarist **Jerry Cantrell**. (Photo: Lester Cohen/WireImage.com; courtesy of the Recording Academy)



Intellectual property advocates gathered May 24 for the opening of the new Washington, D.C., offices of the National Music Publishers' Assn. Pictured, from left, are NMPA president/CEO **David Israelite**, songwriters **Mark Selby** and **Tia Sillers**, former U.S. Attorney General and IP Task Force initiator **John Ashcroft** and NMPA chairman/Famous Music Publishing chairman/CEO **Irwin Robinson**. (Photo: Susan Butler)



Motown legends gathered May 16 at the Zanzibar club in Santa Monica, Calif., to celebrate the new Motown/JME release "Motown Remixed." Pictured in front, from left, are UMe's **Jeff Moskowitz** and **Ashley Culp**. Pictured standing, from left, are songwriter **Jarvis Braddford**, the Holland Group's **Richard Cavis**, producer/songwriters **Edward Holland** and **Brian Holland**, "Motown Remixed" producer **Harry Weinger**, Motown producer/songwriters **Norman Whitfield** and **William "Mickey" Stevenson**, UMe president **Bruce Resnikoff**, Gamble-Muff Music's **Kenneth Gamble** and **Leon Huff**, singer **Mable John**, Temptations member **Otis Williams** and former Motown executive **Miller London**. (Photo: Michael Schwarz)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

FLYING HIGH

Stuck in a plane for a few hours, you might as well listen to some music. The Jones Gang debut album "Any Day Now" isn't even out yet and already the band is flying high. In order to promote the release on AAO Music's Reality label, the band—which consists of Kenney Jones, Rick Wills and Robert Hart—has partnered with USA 3000 Airlines in a marketing campaign that will include in-flight play for the album. As part of the campaign, the airline will feature on the outside of its jets the cover of the album as well as the FYE logo.



ANY DAY NOW

FYE is the national brand of Trans World Entertainment, which is partnering with AAO in promoting releases from the Reality label. Just so it has all of its bases covered, AAO has also arranged for the group's power ballad, "Angel," to be featured in a TV commercial for the American Veteran Awards sponsored by the Department

of Defense and NASCAR drivers. With planes and cars branding partnerships snugly in their pocket, there's no word yet on whether the band can land a boating deal.

TOP SECRET SUMMIT

The industry is buzzing about a music biz summit June 15-16 in Napa Valley, Calif. The CEOs and presidents of all the major music organizations—including the Recording Industry Assn. of America, the Recording Academy, the Songwriters' Guild of America and the National Music Publishers' Assn.—will be sequestered in wine country to discuss such issues as piracy, artists' rights, publishing requirements for digital uses and the potential ramifications of the Grokster case.

ARTISTS GET ACTIVE

In other Recording Academy news, president Neil Portnow says the group is coordinating a first-ever multi-artist-

THREE LATIN TENORS

Three Latin superstars are planning to take on the United States. Marc Anthony, Chayanne and Alejandro Fernández will play together in approximately 20 arenas in major U.S. markets, beginning in August, sources say. The tour's name is yet to be determined. Although Latin stars have struck out together before in major tours, the joint efforts tend to be in pairs, and extended joint tours have mostly fallen under the regional Mexican category (most recently, Marco Antonio Solís and Joan Sebastian toured together). In this case, Marc Anthony represents tropical and pop music, Alejandro Fernández pop and *ranchera* and Chayanne purely pop. Opening and closing slots will rotate from venue to venue, sources say. All three singers are signed to Sony BMG. More details will be publicly announced in the coming days.

group Recording Arts Advocacy Day Sept. 7 on Capitol Hill. So far, the Recording Artists' Coalition, the American Federation of Television and Radio Artists, BMI and SESAC are onboard. More participating groups are in the works, Portnow says. Recording artists, musicians and songwriters will join the groups' executives to talk with lawmakers about artists' rights issues and the important role the music community plays in the nation's cultural life. The daylong event will close with a Grammys on the Hill presentation and dinner at the Willard Hotel. The academy will honor an as-yet-unnamed senator, congressperson and artist who have worked to advance artists' rights.

DANCING QUEEN

Billboard has learned much more about Madonna's next album for Warner Bros. Yes, it will be a dance album, which is still a "work in progress," according to sources. Madonna is working again with Mirwais, who produced material for 2002's "Music" and 2003's "American Life." Other producers include Stuart Price, musical director for her Re-Invention tour, and Swedish producer Bloodshy, who co-produced Britney Spears' "Toxic." Although Madonna has said she expects an October release, sources say that may be a bit premature. A tour for next summer is also in the works.

NASHVILLE MOVERS

Warner Bros. Nashville loves musical chairs. VP of field promotion Gator Michaels has been promoted to senior VP of promotion for the company. He replaces David Haley, who exited in March. Concurrently, West Coast regional promotion manager Jim Malito moves into Michaels' just vacated VP position. He'll relocate from Phoenix to Nashville. Michaels and Malito have been with WB Nashville since the summer of 2002. In other Nashville label news, DreamWorks Records Southwest regional promoter David Newmark exits because of a restructuring in the department. The label now has four regional promoters, like Universal Music Group Nashville sisters MCA Nashville and Mercury.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony Music Label Group U.S. in New York names **Jeff Walker** executive VP of business and legal affairs. He was senior VP of business affairs and operations at BMG.

Universal Music Group in Santa Monica, Calif., promotes **Amanda Marks** to executive VP of eLabs. She was senior VP.

Epic Records Nashville taps **Larry Santiago** as its Los Angeles-based West Coast promotion manager. He previously handled West Coast regional promotion duties for Vivaton Records.

Curb Records in Nashville promotes **Jill Gleason** to director of promotion and artist development. She was promotion coordinator. Curb also names **Rocco Cosco** director of the Southeast region. He was VP of Southeast promotion at Mercury Records.

PUBLISHING: Ole in Toronto appoints **Sean Mulligan** U.S. West Coast representative. He was manager of copyright at Media Creature Music.

Spirit Music Group in New York names **Sean McGraw** synchronization manager. He held the same position at Bourne Co.

MUSIC VIDEO: MTV Networks Latin America in Miami promotes **Luis Goicouria** to VP of digital media. He was senior director of new media.

MTV2 in New York promotes **Lou Stellato** to VP of production. He was executive producer.



RELATED FIELDS: Univision Communications in Los Angeles names **Andrew W. Hobson** CFO in addition to his responsibilities as senior executive VP and chief strategic officer.

Clear Channel Entertainment Properties in Houston names **Chris Foy**, **Jim McDonald** and **Andy Peikon** VPs of national sales. Foy was VP of sponsorship sales at **Bonham Group**, McDonald was chief marketing officer and director of integrated sponsorship sales at U.S. Olympic Properties, and Peikon was account executive for media and marketing partnerships at **Madison Square Garden Properties**.

The **Mitch Schneider Organization** ups **Alexandra Greenberg** to senior account executive. She was account executive.

Send submissions to shan@billboard.com.

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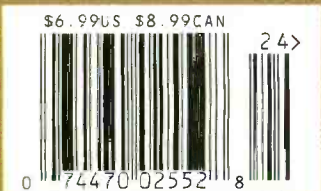
- Elroy Smith (PD/WGCI & V103 Chicago)

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