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Billboard

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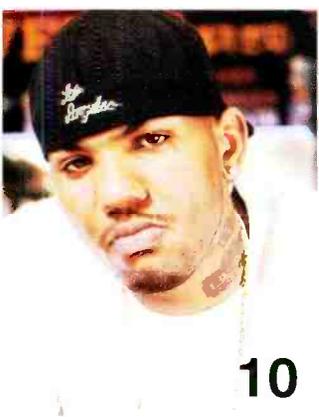
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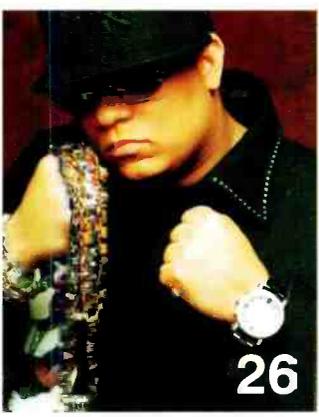
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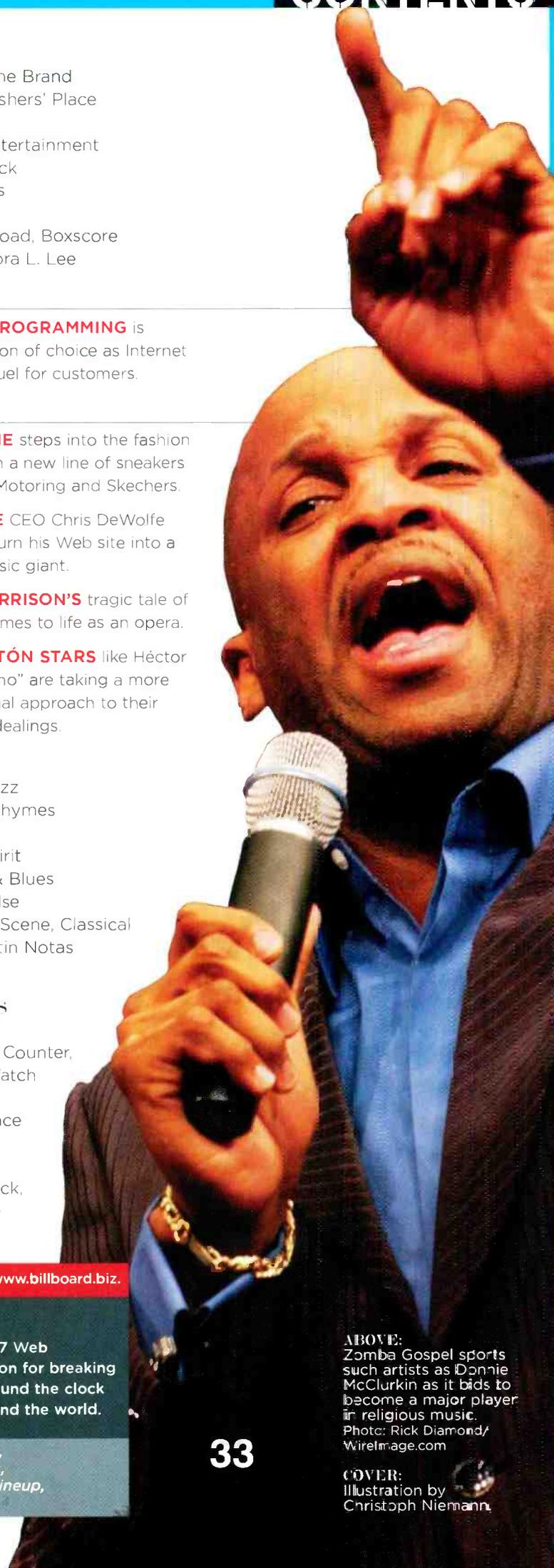
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ABOVE: Zomba Gospel sports such artists as Donnie McClurkin as it bids to become a major player in religious music. Photo: Rick Diamond/WireImage.com

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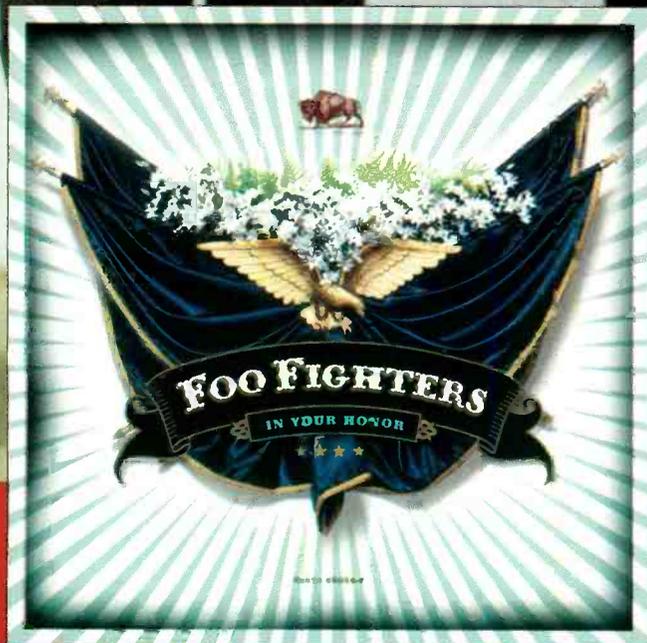
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IN STORES NOW

PRODUCED BY NICK RASKULINECZ AND FOO FIGHTERS

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Following Apple's Lead On Wireless Music Downloads

BY MARK DESAUTELS

The most startling statement I heard this year on my annual West Coast swing to meet with content and technology companies new to the wireless industry came from an executive at Apple Computer.

The executive posited, "What if Apple doesn't believe in the wireless model for full music downloads?"

Apple, of course, is the company that proved the download business model for music, and today it is light years ahead of its competitors as the primary distribution channel for music downloads. Obviously, too, with its iPod and progeny like the iPod shuffle, Apple is the leader in making gigabytes of music mobile.

So, let's rephrase that rhetorical question as an industry challenge: What would it mean for the market and the industry if the leading music download and mobility company did not believe that cellular networks were going to be a major distribution channel for full music downloads?

It would mean that the players in the wireless music industry—labels, handset manufacturers, carriers and others in the value chain—had better sharpen their thinking about how to create interest and tap this channel before assuming that it will be a natural and profitable extension of their current activities. If the smartest people in the download and mobile music business have questions, so should the rest of us.

Growth in wireless revenue from music—mostly ringtones—continues to be the bedrock of most analysts' projections for overall wireless data revenue. But even if the current business model for ringtones continues to thrive—despite the threat raised by such ringtone-creation products as Xingtones—the nascent mobile music industry will have to reconcile its business anomalies if it is to get traction with value chain members and consumers.

Among the business issues that seem to be outstanding are questions about compensation (for example, if a carrier replaces Best Buy in the distribution chain, does it get the same cut of each sale that Best Buy would have received?) and potentially more vexing questions about pricing.

Apple has demonstrated that those kinds of issues can be solved. Indeed, Apple's ability to crack the music industry code was key to launching its music download business. If business issues are the only impediment to full mobile music downloads, there is no reason Apple could not be just as instrumental in solving those issues for mobile—assuming it believes in the model.

And there's the rub. It might not be the business issues, but the use-case model that worries Apple (again, I have no insight into the company's thinking; I am only speculating). Currently, the mobile music use-case is based primarily on the synchronization model employed by the iPod (and MP3 players of its ilk): Music is downloaded to a computer with which a mobile music player synchronizes and—presto!—music to go.

But some in the wireless industry may be resistant to that use model because it does not include over-the-air download revenue. However, if there is one thing we have learned about the digital media business, it is that consumers will have it their way—legally, if properly empowered, or illegally if they are thwarted. But they will have it their way.

Getting consumers to understand the value of the wireless download channel may first require accommodating their current usage model. Handset manufacturers are betting that consumers will want dual phone/media player devices. But will customers want devices to which they cannot port music they already own?

Long before there was iTunes, there were portable music players (including the iPod), which allowed consumers to take

advantage of music they had already paid for. Subsequently, Apple added a download service that is helping revolutionize an industry.

Clearly, there are no sure things in this new world of mobile entertainment. Full music downloads over wireless wide area networks may not prove to be the important distribution channel so many of us think they could be given their abil-



DESAUTELS

ity to provide whatever the consumer wants whenever they want it. That's an important attribute in an industry like music that appeals to the emotions of the moment.

But all parties throughout the value chain ought to pay close attention to Apple's two-step road map—mobility of existing music leading to downloading of new music—if wireless full music downloads are to prove similarly successful in leading the music and wireless industries to the next level.

Mark Desautels is VP of wireless Internet development for CTIA—the Wireless Assn.

FEEDBACK

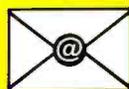
Lay's Long Memory

In his Words & Music column on veteran musician/budding songwriter Sam Lay (*Billboard*, June 25), Jim Bessman mentions the "memorable" lyric "She serves me cole slaw/that ain't nothing but a cabbage raw." Corky Siegel, Lay's fellow member of the Siegel-Schwall Band, cites the lyric and asks, "Where did that come from?"

Well, most likely it came from songwriter Jesse Stone, whose "Cole Slaw" was a top 10 R&B hit for Louis Jordan in 1949. Stone's song includes the above lines virtually verbatim, though they are not contiguous. Memorable indeed!

Scott Isler
Brooklyn, N.Y.

Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name,



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Piracy Update
IFPI's Grant reports anti-piracy progress



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JULY 2, 2005

UpFront

LEGISLATION BY SUSAN BUTLER and BILL HOLLAND

Radical Copyright Changes Proposed

Draft Bill Would Abolish Compulsory Mechanical License

The U.S. Copyright Office presented a House subcommittee with a draft of legislation on June 21 that, if adopted, would rattle the very foundation of the publishing business.

The proposal abolishes the compulsory mechanical license for cover recordings and could transform performing rights organizations and the Harry Fox Agency into competing one-stop license shops.

The draft, submitted to the House Judiciary Committee's Subcommittee on Courts, the Internet and Intellectual Property, stems from ongoing hearings (began in March 2004) that convinced subcommittee leaders that the mechanical-license provision of the Copyright Act (section 115) needs to be fixed. Digital services, labels and publishers have struggled to streamline the music licensing process for years.

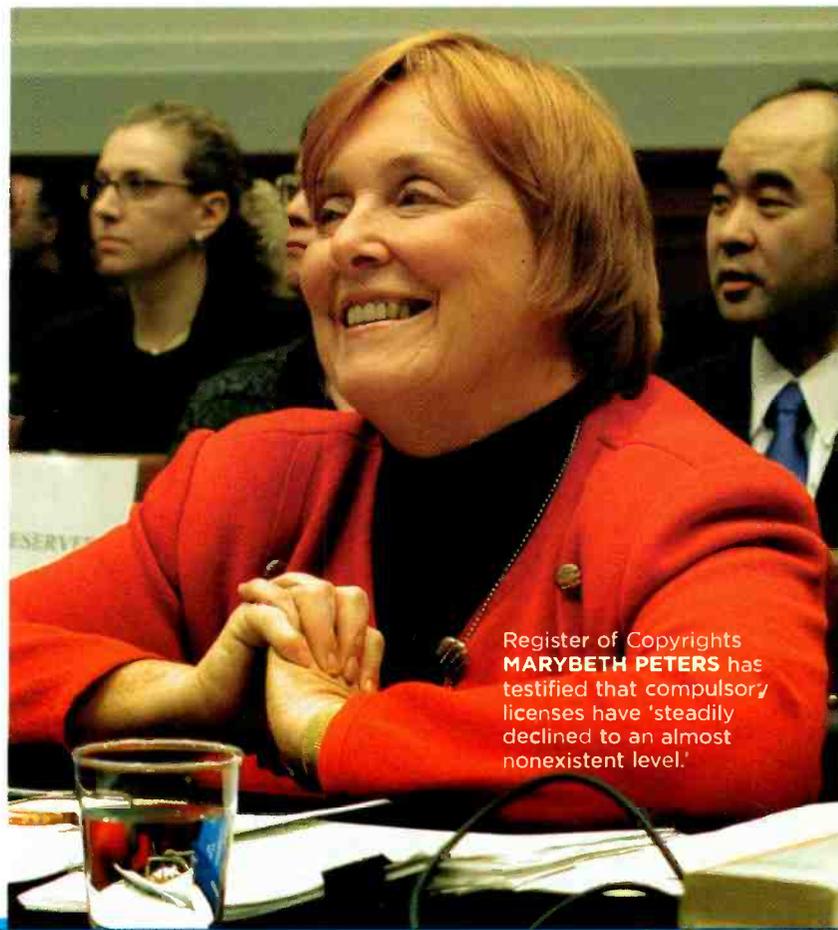
Under copyright law, anyone who wants to record someone else's composition for the first time and release the recording on "phonorecords" (generally defined as physical objects, such as CDs, that embody only sounds) must negotiate a mechanical license and a royalty rate with the publisher.

Section 115 takes negotiation out of the process, if the composition was previously

recorded and distributed in the United States, by offering a compulsory license to requesting parties who notify the copyright owner or Copyright Office and pay monthly royalties at the statutory rate.

The committee was originally prompted to review the licensing issues because of the new demands of the digital age. The problems, as the subcommittee discovered, are myriad. Compulsory licenses have "steadily declined to an almost nonexistent level," Register of Copyrights Marybeth Peters told the subcommittee. The provision "primarily serves today as merely a ceiling for the royalty rate in privately negotiated licenses," she said, referring to HFA licenses and controlled composition clauses in recording contracts.

Peters noted that the transactional costs and time delays that digital music services face to secure licenses inhibit the music industry's ability to combat piracy. When legal online music services cannot obtain all the necessary rights, their music offerings become less attractive to the listening public than unlicensed services. Peters also testified that virtually all other countries have eliminated similar licenses in favor of private negotiations and **continued on >>p8**



Register of Copyrights **MARYBETH PETERS** has testified that compulsory licenses have 'steadily declined to an almost nonexistent level.'

LEGAL BY BILL WERDE

Industry Awaits Grokster Ruling

The Supreme Court is expected to issue a Grokster ruling as early as June 27. But, as many in the music industry wait for word, it seems most expect an anticlimax, rather than salvation—or even clarity.

Executives at three of the four major labels, speaking on background, agree that the court's ruling is not likely to have an immediate impact.

"It's a public-relations case at this point," one executive says. "If we win, that's great. If we lose, we're where we are now. It's still illegal to upload and download pirated material."

Labels are expecting to stay the course, several execs says, of embracing legal digital distribution platforms such as subscription services and a new round of peer-to-peer sites (cur-

rently in beta testing) that honor copyright holders' wishes.

"There are some folks out there that, no matter what you do, will steal," says Adam Klein, executive VP of strategy and business development at EMI Music in London. "But it's our belief that the overwhelming majority of people prefer a legal option if they have one, if the services are cool and good.

"Will there still be some nasty people out there? Yes. Will we as an industry continue to look for them? Yes. But that's the stick side of the conversation. The carrot side is investing in the creation of legal environments where you're protected against spoofing, against viruses, and where you won't get nasty letters from lawyers."

Regardless of which way the

court rules, there will likely be plenty more of those nasty letters. Sources close to the Recording Industry Assn. of America confirm that the industry group would likely take advantage of the media attention following any decision, and step up its strategy of suing file-sharers.

Meanwhile, it is the file-sharing industry **continued on >>p8**

>>>LIVE 8 SETS LOCATIONS

Johannesburg's Live 8 concert will feature an all-African lineup and be held at the Mary Fitzgerald Square in the city's Newtown Precinct. The Canadian Live 8 concert will be held at Molson Park in Barrie, Ontario, with Canadian actor/comedians Dan Aykroyd and Tom Green hosting. Japan's Live 8 concert will be at the Makuhari Messe convention center, east of Tokyo. All the concerts will take place July 2.

—Diane Coetzer, Larry LeBlanc and Steve McClure

>>>ALANIS PERKING AT STARBUCKS

Alanis Morissette's "Lagged Little Bit Acoustic" debuted with the biggest single-week CD sales in Starbucks' history according to the coffee chain. Released June 13, the album sold more than 51,000 copies in North America in its first seven days of exclusive availability at Starbucks.

—Chris M. Walsh

>>>BBC RADIO JOINS SIRIUS

Continuing its aggressive licensing of media brand names, Sirius Satellite Radio has inked an agreement with BBC Radio International to broadcast its Radio 1 station. Long considered a benchmark for popular music in the United Kingdom, BBC Radio 1 plays a mix of current pop, rock, R&B and hip-hop, and covers music events worldwide.

—Chuck Taylor

>>>NIELSEN, MUSICRYPT PARTNER

Musicrypt and Nielsen Broadcast Data Systems have entered a strategic relationship. Under

continued on >>p8

the agreement, Musiccrypt's secure digital delivery software, DMDS, will be linked to bdsradio.com, and Nielsen BDS will make DMDS available on bdsradio.com throughout North America.

—Larry LeBlanc

>>> ARCTIC MONKEYS WARM TO EMI

EMI Music Publishing has signed hotly tipped British rock act Arctic Monkeys to a long-term, exclusive worldwide publishing deal. The band is expected to release its debut album early next year through U.K. indie Domino Records. Domino will issue a new Arctic Monkeys single in October.

—Lars Brandle

>>> PROPOSED BROADCAST CUTS FOUGHT

Hundreds of PBS and NPR stations have begun airing their first-ever advocacy spots, asking listeners to contact their legislators to oppose cuts proposed June 16 by the House Appropriations Committee. The Republican-dominated panel proposed cutting more than \$220 million in funding for public broadcasting, an effective 46% reduction of federal financial support. On June 23, the House restored \$100 million of the funding.

—Bill Holland

>>> BRANDT REPEATS HOSTING GIG

For the sixth time, Orange Record singer/songwriter Paul Brandt will host the Canadian Country Music Awards. The 2005 CCMAs will be held Sept. 12 at the Pengrowth Saddledome in Calgary, Alberta. CBC Television will broadcast the show live in Canada, with a repeat airing on CMT Canada.

—Larry LeBlanc

>>> CCE'S MEAN FIDDLER BUY APPROVED

The U.K. government's Office of Fair Trading has approved Clear Channel Entertainment's

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UpFront

COPYRIGHT (cont.)

from >>p7

collective administration.

The proposed 21st Century Music Licensing Reform Act offers a drastically different vision of the publishing world, addressing some current concerns while raising new questions.

As laid out in the draft, it appears that publishers would negotiate all mechanical rights and rates. They could offer labels or online services an exclusive license, which cannot be offered under current law, or they could refuse to permit cover recordings.

Also, the proposal essentially merges performance and mechanical licensing, replacing "performing rights society" in the Copyright Act with "music rights organization." The MRO is intended to address the problem of publishers' agents requiring two licenses—performance and mechanical—from separate sources to license one composition for a single digital transmission.

If a publisher elects to authorize an MRO to grant public performance licenses (for radio/TV broadcasting, webcasting and other performances), then that MRO also has the right to grant mechanical licenses. For digital audio transmissions (such as an online stream), the MRO must grant a mechanical license with a performance license.

ASCAP, BMI and SESAC would automatically become MROs because their members have authorized them to license public performance rights. HFA and other entities may also become MROs if they obtain necessary rights from publishers.

Publishers may elect not to use an MRO, retaining their rights to prohibit others from performing, recording and distributing their compositions unless the publishers grant third parties a license directly.

Early response to the proposal is tentative. ASCAP and BMI say they are analyzing the proposal and decline to comment at this time. SESAC president/COO Pat Collins says he is open to new paradigms, but the proposal, if adopted, "may result in a proliferation of MROs, which may introduce unintended inefficiencies into music licensing."

Digital Media Assn. executive director Jonathan Potter shares a similar concern. "Our companies are most concerned that this proposal could result in 40 or 400 or 4,000 MROs."

"We support the proposal in concept, if adapted to the marketplace properly," Recording Industry Assn. of America general counsel Steve Marks says. "However, important compo-

nents that will help consumers gain access to new products they desire in the marketplace—including how to resolve rate disputes and assist in licensing compositions for combined audio/visual products such as DualDiscs and DVD-Audio—need to be addressed."

Peters said that while intermediaries serve a useful function, "it is the author—and not the middlemen—whose interest should be protected."

It is unclear who would resolve rate disputes and whether there would be a minimum royalty due for compositions. The National Music Publishers' Assn. is concerned about any development that would diminish the negotiating capacity of publishers and songwriters, president/CEO David Israelite says.

As they say on Capitol Hill, there is nothing like the threat of a bill to bring all parties to the table. Sources familiar with the hearings on section 115 say other proposals are expected.

Representatives of publishers, songwriters, labels, digital music services, recording artists, producers and record merchandisers are expected to respond to the subcommittee by June 28.

GROKSTER (cont.)

from >>p7

that stands to be most directly affected by any court ruling. Many such companies have planned responses to multiple legal scenarios.

At least one of the most popular P2Ps has been briefing journalists off the record on its plans to go "legit" as soon as a ruling is announced. Elsewhere, LimeWire CEO Mark Gorton says his company may abandon file sharing altogether if his ad-driven business model is ruled to be against the law.

"I don't believe in a system that is architected with control as one of its core principles," Gorton says. "We'd probably move in the direction of other spaces that are not primarily file sharing."

Of course, file sharing will not go away, regardless of any company's—or court's—decision. Hundreds of millions of copies of such programs as Kazaa and

Morpheus have already been downloaded. They are linked by decentralized networks that cannot be stopped by any writ.

All those users, reason some in the P2P space, could equal big dollars for labels willing to try new business models. "Labels need to be where the people are," says Marc Morgenstern of Overpeer, a company that floods P2P networks with files that direct users to online purchasing opportunities; Overpeer has worked in the gaming community for a number of years. It just recently began music trials with a few indie labels.

StreamCast, one of the parties named in the original 2001 suit, seems to be proceeding with business as usual, releasing an updated version of its Morpheus file-sharing software on June 22.

If a decision tilts, even slightly, in favor of Grokster, la-

bels might be moved to the bargaining table with P2Ps—a move the major-label world has long likened to negotiating with terrorists.

"They say that in public, but in private they're saying something else," says Michael Weiss, StreamCast CEO. "Conversations with labels and movie studios were brought to a halt once the Supreme Court agreed to hear the case. So we certainly hope once the Supreme Court makes a decision, and it's not a negative decision, that those conversations can go forward again."

Additional reporting by Antony Bruno and Jill Kipnis in Los Angeles and Bill Holland in Washington, D.C.

For updated info when the Supreme Court rules, log on to billboard.biz.



PRO AUDIO BY CHRIS M. WALSH

SSL, AMS Neve Get New Parents

Solid State Logic and AMS Neve, two major audio console manufacturers, were

acquired by separate groups in the past week, marking new directions for the companies. Musician Peter Gabriel and entrepreneur David Engelke formed a joint venture and acquired Oxford, England-based SSL on June 15. For Gabriel, acquiring SSL was not as much a business decision as it was one from the heart.

"I had been a fan and a client of SSL for a long time and was concerned for what was going to happen to the company," he tells *Billboard*.

Gabriel and Engelke were both struck by the SSL team's ideas when they first met and felt that under new direction, those ideas would flourish.

"Not to disparage what has happened before us, but I think the real issue was the ownership," Engelke explains. "You had a venture capital firm combined with banking, and I don't think anyone involved was happy, on either side. Peter and I are technology people and have very strong views on what pro audio people want. We're not looking at it as bankers."

Gabriel adds, "We're trying to shape where audio goes 20 years from now."

Also interested in purchasing SSL was SAE Insti-

tute, a multimedia college offering courses in audio technology and music production. SAE instead acquired AMS Neve, on June 17.

"When it became apparent the [SSL] deal wasn't going to happen, the Neve deal did," says SAE founder and president Tom Misner, who worked as an engineer and producer prior to founding the institute in 1976.

Financial terms for both deals were undisclosed. SAE Institute acquired AMS Neve in what he describes as an "asset deal."

"In the short term we'll bring Neve stability and an instant global network," Misner says, referring to SAE's operations in more than 45 locations in 20 countries.

"Beyond," he continues, "we will bring an expertise in marketing and manufacturing that will help further develop new products."

SAE will also offer seminars in broadcast, music, film and postproduction to past and future clients via its educational facilities and offer feedback to those overseeing the Neve product lines from their student network, which he feels will "help with various designs."

"In Neve I saw a blue-ribbon name that needed some new ideas," says Misner, ideas he says SAE will offer. "I saw a real synergy between the two companies."

GLOBAL BY EMMANUEL LEGRAND

IFPI: Take Piracy Seriously

Group Says Governments Worldwide Need To Stiffen Penalties

LONDON—Leaders of the world, act against piracy!

This simple message permeated the International Federation of the Phonographic Industry's annual Commercial Piracy Report, which IFPI chairman/CEO John Kennedy presented June 23 in Madrid.

The IFPI is urging governments to step up their legislative and enforcement efforts to combat global physical piracy.

"Over the next few years, governments and society are going to have to learn to take piracy more seriously," Kennedy said in a statement released prior to the report.

He acknowledged that progress was being made, but also warned, "It is no longer acceptable for governments to turn a blind eye or to regard piracy as merely a small irritation to society. The illegal music trade is destroying creativity and innovation, eliminating jobs and bankrolling organized crime."

The IFPI estimates that 1.2 billion pirated music discs were sold in 2004, accounting for 34% of all discs sold worldwide. This translates into \$4.6 billion in illegal business, according to Kennedy.

On the encouraging side, IFPI head of enforcement Iain Grant says that the growth in disc piracy appears

to have slowed, and is at its lowest level in five years. "We may have turned the corner," he says, attributing the achievement to increased enforcement efforts in such countries as Mexico, Brazil, Hong Kong, Paraguay and Spain, and more seizures of commercial CD-burning equipment. Last year's 28,350 confiscations doubled 2003's total.

Grant says that industry anti-piracy efforts, coupled with a close working relationship with such local and global enforcement agencies as Interpol, have resulted in the shutdown of CD plants with the capacity to supply 380 million discs. "There's still plenty of capacity over the world, but each time we decommission a plant, it's a cost to the pirates," Grant says.

It wasn't all good news from the IFPI. Grant says that sales of pirated music exceeded the legitimate market in a record 31 countries in 2004. It had done so for the first time in Chile, the Czech Republic, Greece, India and Turkey.

As it did last year, the IFPI report singled out 10 countries where government action is urgently needed. The top 10 list is Brazil, China, India, Indonesia, Mexico, Pakistan, Paraguay, Russia, Spain and Ukraine. India and In-

donesia replaced Taiwan and Thailand from last year's list.

"Indonesia is awash with pirate products," says Grant, who estimates that 3 million pirated records are distributed there every day. "I've never seen so much pirated



The IFPI's IAIN GRANT says proper deterrents are needed.

products in one place," he adds. "And the government's action is weak."

Grant says there is the feeling at the IFPI that too many governments are still fighting piracy with good intentions but too soft an approach.

"For action to work, we need proper enforcement and deterrent laws," he says. "What's the point in fighting pirates and bring them to courts if they can walk out with just a fine?"

GLOBAL BY BILL HOLLAND

Biz Awaits U.S. OK For Central America Pact

WASHINGTON, D.C.—The Bush administration, many congressional Republicans and recording industry groups believe opportunities for record companies in the United States and Central America will expand if the pending Central American Free Trade Agreement is approved by Congress.

CAFTA supporters say it promises to level the playing field between the United States and some of its south-of-the-border trade partners, and remove trade restrictions to provide easier market access to goods. Of particular interest to the music industry are provisions that would enhance copyright protection and, hopefully, create stable marketplaces for more U.S. investment. Piracy fines would be increased; criminal penalties will be introduced in some countries and be given sharper teeth in others.



IFPI regional director RAUL VASQUEZ favors CAFTA.

Representatives from the Department of Commerce, the Recording Industry Assn. of America and the International Federation of the Phonographic Industry say their groups support U.S. ratification of CAFTA. "It's very important for our country, for intellectual-property rights," Commerce Secretary Carlos M. Gutierrez tells *Billboard*. "The treaty will have the highest level of intellectual-property protection in all of Latin America."

IFPI regional director Raul Vasquez says, "We're very much in favor of it. Legislation in most Central American countries regarding intellectual-property protection—specifically copyright—leaves a lot to be desired. Criminal penalties for piracy are very low, making it almost impossible to prosecute pirates."

El Salvador, Guatemala and Honduras have already voted in favor of the treaty, while Nicaragua, Costa Rica and the Dominican Republic are waiting to see if the United States approves it.

The treaty has its critics, especially lawmakers overseeing the agriculture and labor sectors, where there are fears of displaced farmers and low factory worker wages and benefits outside of the States.

A ratification vote by Congress will likely take place this fall.

rival Mean Fiddler Music Group. A representative of the regulatory body confirms that it cleared the takeover proposal June 17.

—Lars Brandle

>>> FONTANA INKS HIP-HOP STARTUP

Former Cypress Hill producer DJ Muggs has formed Angeles Records with Los Angeles hip-hop duo Self-Scientific.

The imprint has reached a distribution agreement with Universal Music Group's Fontana Distribution. The label's first release is slated to be a collaboration between DJ Muggs and GZA of the Wu-Tang Clan. Angeles Records will also release the latest set from Self-Scientific. Both albums are due in October.

—Todd Martens

>>> FOOTWEAR JEWELS

Couture sneaker company SneakerLuxe has partnered with Jacob "the Jeweler" Arabo for Jacob & Co. Footwear. The upscale men's sneaker collection debuts next month at New York boutique Jeffrey and Neiman Marcus in Paramus, N.J., with three lines of six styles each.

—Michael Paoletta

>>> RAWKUS RETURNS WITH RED

Rawkus Records, the famed hip-hop label that was once home to Mos Def, Talib Kweli and Company Flow, has resurfaced via a long-term distribution agreement with RED Distribution. Rawkus has been flying solo since its joint venture with Geffen Records ended last year.

—Todd Martens

>>> UMVD SIGNS DEAL WITH SYBERSOUND

Universal Music & Video Distribution signed an exclusive distribution agreement June 24 with Sybersound Records, a producer of home-market karaoke software. The agreement covers all of Sybersound's products, including the popular Party Tyme Karaoke and Billboard Top 10 Karaoke lines.

RETAIL BY ED CHRISTMAN

Eagle Rock Seeks New Investment Partner

NEW YORK—Eager to find a new financial backer, Eagle Rock Entertainment has hired Bear Stearns to seek a replacement for investment partner HG Capital.

Billboard has learned that the New York investment bank in early June sent a book containing the London-based company's financial information to prospective investors. Prospects include financial and strategic companies.

The delivery of the book follows a deal memo sent to possible suitors several months ago and is being propelled by HG Capital's desire to cash in on its investment in Eagle Rock.

In the meantime, it is business as usual at Eagle Rock. On

June 22, it announced that it will distribute Death Row Records outside of North America starting April 1, 2006.

U.K.-based private equity firm HG Capital invested £34 million (\$48.9 million), including the assumption of bank debt, in Eagle Rock in late 2001. By taking a stake in Eagle Rock, HG replaced Edel Entertainment, which in turn had replaced BMG as the majority shareholder.

BMG helped Eagle Rock founder and chairman Terry Shand finance the company at its inception in 1997. HG Capital owns 68% of Eagle Rock, sources familiar with the label say. Shand and a few senior man-

agers and private investors continue to own the remainder.

According to sources familiar with the company's financial structure, the HG investment is carried on the books as preferred stock, but either is convertible to debt or includes requirements that those funds must be repaid first before other Eagle Rock investors can realize a return on their investment.

Eagle Rock declined to comment. But sources close to the deal say that Bear Stearns is looking for a replacement partner to either instill equity or to finance HG's departure from Eagle Rock instead of a buyer for the entire company. The sources say Shand

wants to stay and run the company, while also retaining an equity stake. Nevertheless, a source familiar with the process acknowledges that there are a variety of ways a deal could get put together, including a sale of the entire company, adding that the Eagle Rock owners are "open-minded" to whichever kind of deal emerges.

Sources familiar with Eagle Rock say it had global revenue of about \$40 million in 2003, \$55 million in 2004 and is expected to reach \$70 million this year. Up to 80% of its revenue is generated by its Eagle Vision DVD label and Eagle Media arm, which produces TV pro-

grams and DVDs.

In turning to Wall Street, Eagle Rock is said to be pitching a deal that most who have seen it feel it may be too pricey: the implied valuation relies heavily on profit projections going forward. But one source familiar with the deal points out that with the exception of its record label, all of Eagle Rock's divisions are growing. The company has also just concluded deals for video ringtones and video downloads. That source adds, "Eagle Rock has quite a number of revenue streams, certainly more than a traditional record company has."

HG Capital did not return a call seeking comment.

BRANDING BY MELINDA NEWMAN

Marketing Confab: Men Listen For Ring Of Truth

LAS VEGAS—The key to marketing to 18- to 34-year-old males is consistency and credibility. And, not surprisingly, sex.

That was the message at the What Men Want: Marketing to Men 18-34 Using Media, Sports & Entertainment conference, held June 15-16 at the Green Valley Ranch Resort & Spa. *Billboard* presented the event with sister VNU properties Adweek, Brandweek, MediaWeek, The Hollywood Reporter, Sporting Goods Business and Nielsen Entertainment.

CLEAR MESSAGE

By the time a male turns 18, he has seen 1 million commercials, according to Dr. Jim Taylor, vice chairman of the Harrison Group. Therefore, brands have to find a way to cut through the clutter, which they do most effectively by staying on message.

In the case of the Palms Hotel, that message was "to create the ultimate party hotel for guys who wanted to come to Vegas and hook up," co-owner George Maloof said. In a session with *Billboard* co-executive editor Tamara Conniff, Maloof detailed how the popular hotel and casino promotes itself as the ultimate playground for twentysomething males.

Similarly, body spray Axe's campaign is based on selling the concept that the guy who smells good will get the girl. Or, as Cindy Gallop—chairman of BBH New York, Axe's advertising agency—put it: "Wear Axe, get laid."

Of course, not all selling is sex-based. In some cases, promoting the brand via a celebrity endorser is effective, particularly when the spokesman is someone whom the 18- to 34-year-old male relates to or wants to be.

The marketing should be "plausibly aspirational," said Kurt Schneider, executive VP of marketing at World Wrestling Entertainment. "Men need to believe they can attain what is being pitched," he said, noting the popular-

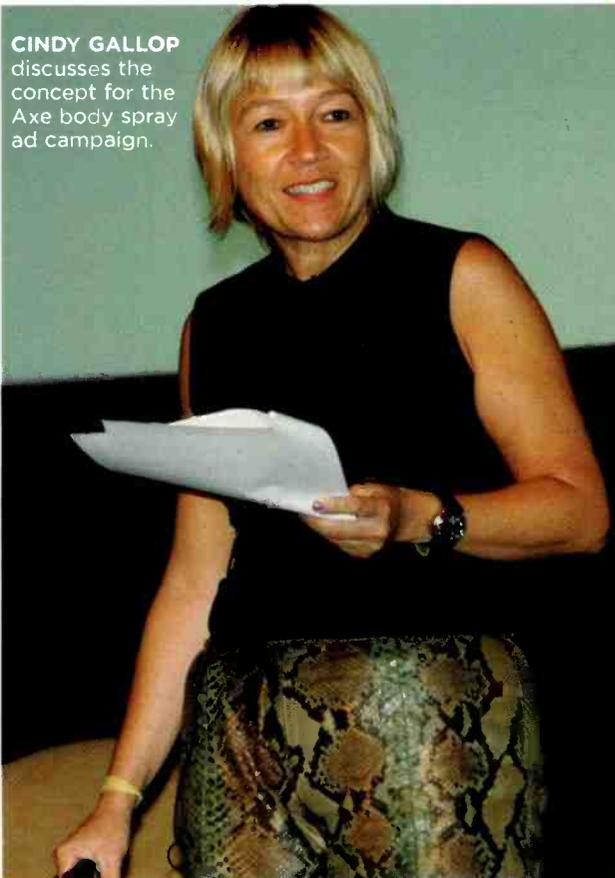
ity of 5-foot-4-inch wrestler Rey Mysterio as a pitchman. Fans see him winning in the ring, Schneider noted, and because of his small stature, "think, 'I could do that.'"

However, marketers warned

fact, they see brand sponsorship of an event or an artist endorsement as a sign of credibility.

"It's cool for a rocker or rapper to sell themselves like any other product," Cohn

CINDY GALLOP discusses the concept for the Axe body spray ad campaign.



that celebrity usage needs to ring true. For example, FHM fashion magazine targets middle-class, 18- to 34-year-old men. It produced an advertorial for client Dockers, which was eager to show that it was not just a khaki manufacturer. Associate publisher Amie Deutch said FHM developed a print campaign that utilized the cast of "The Apprentice" and tied in with an online contest to win a trip to New York for the show's season finale. "If we had dressed a rock band in Dockers, it would have failed miserably," Deutch said. "You can connect with pop culture, but you have to represent your brand."

For males in this demo, especially on the younger end, celebrity endorsement does not carry any negative stigma, MTV2 GM David Cohn said. In

said. "The idea of 'selling out' is dead and buried."

However, the brand needs to be clear what message it wants to send before choosing a celebrity endorser. Funkmaster Flex, DJ at R&B/hip-hop WQHT (Hot 97) New York and host of Spike TV's "Ride With Funkmaster Flex," recalled that Chrysler wooed him at the same time it was courting Celine Dion. "I sensed some confusion there," he said. Flex eventually signed a deal with Ford instead.

If the conference (sponsored by G4, Razor magazine, CarDomain, Major League Soccer and Snippies) had one dominant message, it was that men desperately want the brands they choose to protect their reps. "Men's biggest fear," Taylor said, "is looking stupid." ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Winning The Game

How 310 And Skechers Snatched The Rap Star From A Rival

The Game is the latest rapper to have his own fashion brand. The Aftermath/G-Unit/Interscope artist has partnered with Los Angeles-based car customization company 310 Motoring to launch his own shoe line, Hurricane by 310 (Inside Track, *Billboard*, June 25).

"I was presented with the opportunity and went with it," the Game tells *Billboard*. While he makes it sound rather easy, there was more to it than that—like another deal on the table.

According to the Game (aka Jayceon Taylor), he was in discussions with Reebok for a similar branding partnership when he was approached by Skechers and 310, which branched into fashion last year. (Skechers handles production and distribution for 310's shoe line.)

"I was a day and a signature away from signing with Reebok," he says. Simply put, 310 made the Game—who was once the face of Sean "P. Diddy" Combs' Sean Jean line—a better offer. While the Game will not divulge specifics of the multiyear deal, he says, "Skechers outbid Reebok, with more money upfront and points on each shoe sold." Also part of the agreement was a Bentley Coupe, which the Game now drives.

Sure, the Game was looking out for himself and his family, but equally important was having creative control of Hurricane.

Hurricane will debut in November with a comfortable athletic shoe, 310 founder and chief marketing officer Marc Laidler notes. This will be followed next year by casual and performance shoes. Like 310's own shoe line, the Hurricane brand will be sold at department stores (including Nordstrom) and athletic/specialty shops (Finish Line), but not at Skechers stores.

Skechers formed a joint venture with 310 last year. The fashion brand funds Laidler's vision for 310 Shoes, but he declined to give any deal specifics.

As for Laidler's first meeting with the Game, he remembers it fondly. "He came into my custom shop about four years ago wanting a sound system installed in his car," he says. Since then, "I've watched him blow up. He's the hottest rapper from the West Coast now—and I'm West Coast, so it all made sense."

MORE CURVES: Queen

Latifah has extended and expanded her partnership with VF Intimates' Curvation line of intimate apparel. The multi-phase, multimillion-dollar partnership can last up to 21 years.

In addition to appearing in consumer ads (as she already does), Latifah will also be seen on Curvation packaging and point-of-sale signage. Additionally, she'll assist in the design department and consult on marketing strategies.

As part of her contract, Latifah will receive royalty payments based on sales. Also, Curvation is sponsoring this summer's Sugar Water Festival, which features Latifah, Erykah Badu and Jill Scott. VF Intimates Coalition president Curt Holtz was the driving force behind this lucrative deal.

TWISTED: "Twister Moves,"

the new dance version of Hasbro's popular "Twister" game, has entered a 20-month partnership with Jesse McCartney, whose Hollywood Records album, "Beautiful Soul," recently peaked at No. 15 on The Billboard 200.

Hasbro is sponsoring McCartney's current United States tour, while McCartney—who stars in the WB Network series "Summerland"—will appear in the game's ad campaign.

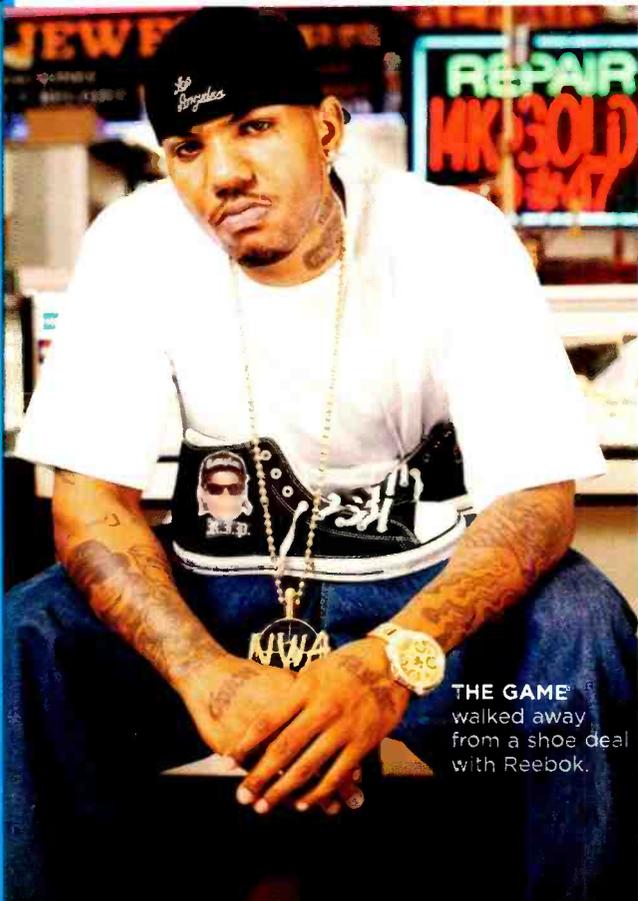
Radio ads begin in late September, followed by TV spots in October and print ads in the October and November issues of J-14 and M magazines. Grey Worldwide is the ad agency for Hasbro.

In a cool twist, "Twister Moves"—which retails for \$19.99—will include an exclusive remix of the 18-year-old singer's single "She's No You." Later this summer, "Twister Moves" and McCartney will host a free concert to officially celebrate the partnership.

As longtime fans of "Twister," we cannot wait to try out this new take on a true classic.

SUMMER BREEZE: Yep,

that's Donny Osmond in Sprint's new TV spot. Though the ad does not sport any music, the timing is quite good for the performer. Currently on tour, Osmond is enjoying success at smooth jazz radio with "Breeze On By," a track from his latest Decca album, "What I Meant to Say." Osmond recently signed with Eric Gardner's Panacea Entertainment for management. ...



THE GAME walked away from a shoe deal with Reebok.

The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



Israelite Outlines Plans For 'New MPAA'

The National Music Publishers' Assn. on June 13 emphasized its goals of protecting the rights of music publishers and songwriters, while warning of expected sweeping legislative changes in music licensing.

During the group's annual membership meeting at the Four Seasons Hotel in Beverly Hills, Calif., president/CEO David Israelite said his mission for the "new NMPA" begins with the guiding principle: "The protection of property rights is one of the most important and fundamental values for a free and prosperous society."

To be true to this principle, Israelite said, the NMPA must evolve. With this in mind, he described five long-term goals for the group.

The most immediate and important aim is to fight to ensure that publishers' interests are protected from harm in the new digital environment. "We are facing once-in-a-generation types of changes in the music publishing industry," Israelite said.

He explained that congressional leaders dealing with intellectual property have decided that the compulsory license process is broken and must be fixed. The only question in their minds is what the proper fix should be (see story, page 7).

Also, the NMPA will strive to be a stronger and more cohesive voice for all music publishers and songwriter partners, to be a leader for the entire publishing community.

The group also plans to play a more active role in the fight against piracy, which Israelite prefers to call "theft of music." He likens anti-piracy efforts to the war against drugs.

The NMPA will also push to improve its relationship with the entire music community, including labels. While there will always be challenges, Israelite said, "It will not help to obtain a larger slice of the pie if that pie continues to get smaller."

Although the group will always insist on a level playing field and the respect that publishers are due, he said, publishers must continually look for ways to work with others in the



Publishers gather at the annual NMPA meeting. Pictured, front row, from left: Mary Jo Mennella, Arnold Broido, Irwin Z. Robinson, Beebe Bourne and Stanley Mills; back row, from left: attorney Peter Felcher, HFA's Gary Churgin, Dean Kay, Nicholas Firth, Ralph Peer, Jay Morgenstern, Evan Medow, Maxyne Lang, Freddy Bienstock and David Israelite.

music community on issues of mutual concern.

The NMPA also announced the election results for its board of directors. The board members, who will serve for two years, are Martin Bandier, Freddy Bienstock, Helene Blue, Beebe Bourne, Arnold Broido, John Eastman, Nicholas Firth, Donna Hilley, Dean Kay, Maxyne Lang, Leeds Levy, Evan Medow, Mary Jo Mennella, Stanley Mills, Jay Morgenstern, Ralph Peer, David Renzer and Irwin Robinson.

Officers will be elected at a future meeting.

THEY OBJECT: The Harry Fox Agency and several publishers filed objections June 17 to the proposed class-action settlement in the so-called Ory case (*Billboard*, June 4).

The settlement stems from a suit filed by three individuals, who were certified as representatives of the class of all "legal and beneficial owners of a copyright" to any musical composition contained on any record distributed by record clubs Columbia House or BMG Direct since March 20, 1999, and through 60 days after the final court order.

The settlement requires payment to class members of \$6.5 million, less attorneys' fees and other costs, and adds a new mechanical license procedure for the clubs through their Web sites.

The objecting parties raise a number of arguments. They claim that the proposed settlement is unconstitutional because it binds all current and future copyright holders, which may include owners who are not members of the settlement class.

They argue that it also unlawfully allows record clubs to obtain reduced-rate licenses in a manner that is not permitted by the Copyright Act and never envisioned by Congress when enacting compulsory license provisions.

Also, they claim that the proposed Web site licensing procedure unlawfully allows mechanical licenses to be issued without notice to—or permission from—copyright holders on terms unilaterally dictated by the record clubs.

The court hearing is scheduled for October in Los Angeles.

MINI-PROMOTION: Dimensional Music Publishing found a new use for Apple Computer's iPod. The publisher, which acquired the DreamWorks Music Publishing catalog last year, purchased more than 100 iPod minis to give away and filled them with 277 of its compositions.

Who will be the lucky recipients of the freebies? Music clearance houses, advertising agencies and film/TV music supervisors, all of whom are potential licensees of Dimensional's songs.



SPANISH NEW SENSATION
Debut Album

PAFUERA TELARAÑAS
DOUBLE PLATINUM IN SPAIN

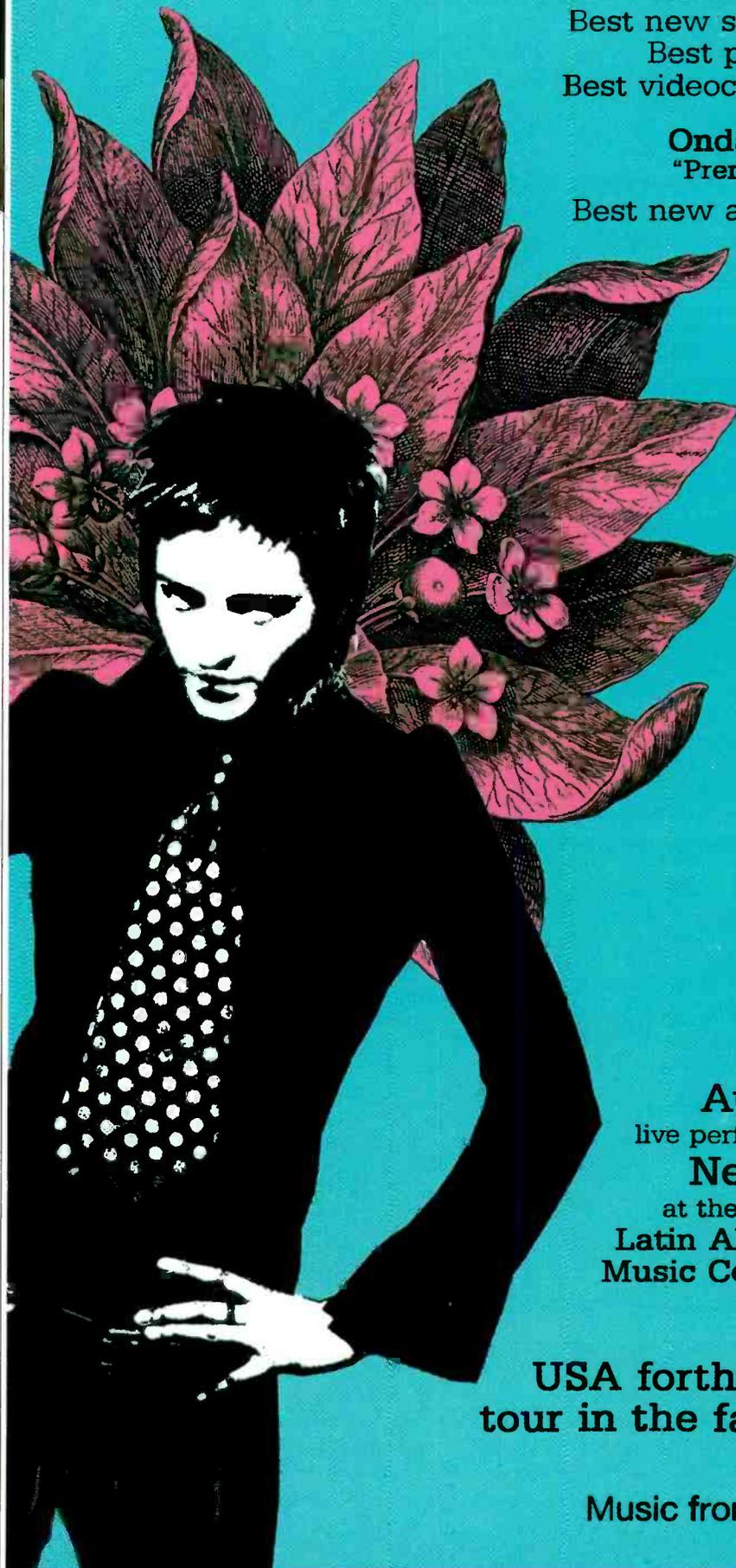
Released in: France, Greece, Switzerland, Portugal
Argentina, Colombia, Chile, Mexico and USA.

Spanish Music Awards
"Premios de la Musica"

Best new artist
Best new songwriter
Best pop album
Best videoclip "Malo"

Ondas Award
"Premio Ondas"

Best new artist 2004



August 6
live performance in
New York
at the 6th annual
Latin Alternative
Music Conference
(LAMC)

USA forthcoming
tour in the fall 2005

Music from **EMI**

GLOBAL BY LEO CENDROWICZ and EMMANUEL LEGRAND

UNESCO Plays To A Tune Of Cultural Diversity

BRUSSELS—French rock band Louise Attaque toured South America, Russia and Asia in May, playing to audiences it had never reached before. The tour was subsidized by the French government agency Association Française d'Action Artistique.

Without such assistance, says Marc Thonon, founder and chief executive of the band's label, Atmospheriques, touring such remote places would not have been economically viable.

This is just the sort of scenario that a draft convention by the United Nations Educational, Scientific and Cultural Organization hopes to protect—and that the American government would love to thwart.

UNESCO's provisional Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions, passed in May, would allow governments to offer subsidies and implement quotas to promote their cultural sector without fear of trade backlash.

The proposal underscores an ongoing debate about global culture: On one side is the United States, which wants its cultural exports to reach free markets, and on the other, the European Union and Canada, which feel subsidies and quotas are necessary to sustain and grow local cultures against a tidal wave of American cultural exports.

UNESCO officials say legal uncertainty and outside pressure—usually from the United States—have left many coun-

tries reluctant to support their own cultural sector.

The UNESCO initiative has been widely embraced outside the United States. It was spearheaded by France and Canada and, crucially, the 25-member EU took a key role.

"The EU has become a major player in these UNESCO negotiations," EU culture commissioner Ján Figel says. He has described the convention as "a unique opportunity" to advance the international acceptance of cultural diversity.

Robert Martin, the head of the U.S. delegation in the negotiations, has lashed out at the convention, describing it as "deeply flawed and fundamentally incompatible with UNESCO's constitutional obligation to promote the free flow of ideas by word and image."

Aid to the music sector is less than that dedicated to other arts, such as the cinema. However, some countries have benefited from specific programs to support music-related initiatives. France and Canada have a wide range of government-financed programs. In Britain, the Department of Trade and Industry has been involved in market access efforts in China and the United States.

Alison Wenham, chairman of the British indie label group Assn. of Independent Music, says the U.K. government recognizes creative industries as a priority for the nation. "There's clearly a feeling among different countries that

there is a cultural heritage that needs to be promoted and protected," she adds.

Critics feel that measures like local cultural quotas create unfair advantages.

Cultural goods and services, as identified by the convention, range from music, movies and publishing to indigenous traditions and minority languages; they would be exempt from World Trade Organization policies. Some express concern that opportunistic industries will shoehorn their goods and services into such protections.

Neil Turkewitz, executive VP, international for the Recording Industry Assn. of America, says the proposed treaty "misses a tremendous opportunity to offer effective guidance on policies that can promote the production of culturally diverse materials."

He contends that the draft is "based on an emotional response to perceived cultural hegemony" and uses cultural

diversity "merely as a slogan for [an] anti-American, anti-globalization agenda."

For Turkewitz, the best way to develop culturally diverse materials is to provide "strong and effective copyright protection so that private capital is employed in cultural pursuits."

"We don't endorse quotas, because we don't think cultural products are like widgets," he says. "Guaranteeing market share for certain goods only serves to advance cultural mediocrity."

No international trade organization has previously attempted to legitimize this sort of cultural subsidy. The convention still faces a vote at the UNESCO general assembly in October. To pass, it will need a simple majority of the 191 member nations, then 30 nations must ratify it before it would take effect.

Additional reporting by Bill Holland in Washington, D.C.



European Union Commissioner **JÁN FIGEL** says the EU is a 'major player' in the UNESCO negotiations.

GLOBAL BY CHRISTIE ELIEZER

Oz Hall Of Fame Mutes The Fanfare

MELBOURNE, Australia—The Australian Record Industry Assn. plans a low-key launch for its inaugural "ARIA Icons: Hall of Fame" event July 14.

Only 400 invitation-only guests will attend the event at the Melbourne Regent Theatre to see six acts inducted. The show will be screened two days later on pay-TV channels VH1 and Fox8.

The approach deliberately contrasts with the glitzy annual ARIA Awards show, which will be presented Oct. 23 in front of a 4,000-strong audience at the Sydney SuperDome and telecast to an expected 1.3 million viewers, says Mark Pope, executive producer of both events.

"The Hall of Fame is about celebrating an artist's body of work, as opposed to whatever's in the charts," Pope says.

Hall of Fame inductions have been part of the ARIA Awards since 1988 but this is the first separately televised event. Some 37 artists have received the hall honor to date, usually two each year. "We didn't want to have to start presenting them posthumously," Pope wryly notes.

Many label executives Down Under believe that a stand-alone Hall of Fame induction ceremony has the potential to become a major marketing event.

"There's no reason why it can't become similar in size to the ARIAs," says George Ash, managing director of Universal Music Australia in Sydney. "Many of these inductees are still working. This could be their springboard for more touring, and help them prolong their careers."

Inductees, whose careers started at least 25 years ago, are chosen by the 10-person ARIA board. This year the inductees are the Easybeats, whose "Friday on My Mind" was a global hit in 1967; 92-year-old country singer Smoky Dawson; 1960s pop star Normie Rowe; rock bands Split Enz and Hunters & Collectors, which stormed the domestic charts in the 1980s; and blues/soul diva Renee Geyer,

whose current album "Tonight" on ABC Music went gold in Australia with sales of 35,000 units.

"It's a significant honor," says Mark Seymour, singer with Hunters & Collectors and now a solo artist with Melbourne-based Liberation Music. "When we broke up [in 1998]," he says, "we felt we'd been ignored, and not recognized for what we contributed."

Ash believes the Hall of Fame honor can give acts a boost at contemporary radio formats, and says his company will market heavily around the event if one of its acts is initiated in the future.

This year, Liberation Music is releasing a two-CD live album from Split Enz called "ExtravagENZa" and reworking the Hunters & Collectors catalog at retail to coincide with the induction telecast.

Liberation managing director Warren Costello believes it is wrong to equate the Hall of Fame just with heritage acts. "It's more about respect for musicians, regardless of their age and experience, and the music industry needs to encourage any and every opportunity to do that," he says.

Liberation has itself been active with new "unplugged" recordings by Australian acts from the 1970s and 1980s on its "Acoustic Blue" series. Tracks from the albums have regularly picked up airplay at modern rock stations since the series' August 2004 launch.

ARIA insiders confirm that tentative negotiations have already taken place with various music managers and promoters with ARIA to set up a permanent Hall of Fame museum in an as-yet-unspecified Australian city.



SPLIT ENZ will be inducted into the ARIA Hall of Fame on July 14.

GLOBAL NEWSLINE

>>>U.K. GOV'T EYES MUSIC LINK

The United Kingdom's Department of Culture, Media and Sport is exploring the creation of a Music Council similar to the country's existing Film Council, which acts as a link between the film industry and the government.

The council would build on such initiatives as the Music Business Forum, an informal group of 21 organizations across the music sector, and would work with the government on issues like piracy and regulation.

Minister of Media and Culture James Purnell suggested the creation of the body at a June 16 creative industries conference in London.

Purnell said his department would help conduct a study to examine the viability for establishing such a council.

British music industry trade groups have welcomed the government's action.

—Lars Brandle

>>>IMPALA'S LAMBOT RE-ELECTED

Michel Lambot will remain chairman of European labels body Impala for another year. He was re-elected at the group's general assembly June 16 in Barcelona, Spain.

Lambot, who is co-chairman of Brussels-based indie group Play It Again Sam, has been chairman of Impala since its inception in May 2000. He was not expected to seek re-election, but Impala members opted to extend his mandate. The membership also re-elected VPs Alison Wenham (chairman of U.K. indies trade body Assn. of Independent Music) and Patrick Zelnik (chairman of French indie label Naïve).

Impala deputy secretary-general Helen Smith says, "Our members chose this solution because there are quite a few important priorities for Impala that [the three] have been working on that are still ongoing."

—Emmanuel Legrand

>>>BRIT CHAT HOST FETED

Veteran U.K. talk-show host Michael Parkinson will receive the 2005 Music Industry Trusts' award. Chosen annually by a panel of industry notables, the honoree is an individual who has made a distinctive and lasting contribution to the British music industry.

Parkinson is the 14th honoree. He will accept the award at a Nov. 7 presentation at London's Grosvenor House hotel. Previous recipients include Elton John & Bernie Taupin, George Martin and Ahmet Ertegun. The event has raised more than £2 million (\$3.6 million) for Nordoff-Robbins Music Therapy and the BRIT Trust.

Parkinson has hosted TV and radio shows for more than 30 years.

—Paul Sexton

>>>SIKORSKI STAYS AT DMV

The members of German music publishers trade group DMV have re-elected president Dagmar Sikorski to a three-year term.

Sikorski, who owns Hamburg-based publishing firm Sikorski Musikverlage, was re-elected June 17 at the DMV's annual conference in Potsdam. She was first named president in June 2002.

During the meeting, Karl-Heinz Klempnow, managing director of Berlin-based Transcontinent Publishing, was re-elected VP, and Peermusic Germany president Michael Karnstedt was reappointed treasurer. The DMV has approximately 500 members.

—Wolfgang Spahr

>>>U2 COLLECTS SILVER CLEF

U2 picked up a lifetime achievement award at the 30th annual Nordoff-Robbins O2 Silver Clef Awards Lunch, held June 17 in London.

Bob Geldof was honored with the Raymond Weil International Award, accepted on his behalf by his Live 8 partner, former Ultravox frontman Midge Ure.

The Silver Clef lunch raises funds for the Nordoff-Robbins Music Therapy charity. This year's event raised £710,000 (\$1.3 million).

Also honored were the Who, Sony BMG pop singer Natasha Bedingfield and labelmate Lemar, Universal rock act Razorlight, Universal U.K. pop band McFly and Universal Classics mezzo-soprano Katherine Jenkins (PPL classical award).

The winners are chosen by an industry panel.

—Emmanuel Legrand

GLOBAL BY STEVE McCURE

JAPAN'S MARKET GOING MOBILE

TOKYO—Figures from the Japanese Society for Rights of Authors, Composers and Publishers confirm the ongoing decline of physical sales in the world's second-largest music market—but they also offer hopeful signs from the mobile music sector.

According to JASRAC, mechanical royalties from CD sales accounted for less than 25% of its annual collections in 2004/2005, although fees from ringtones kept revenue on the rise.

Total copyright fee collections by JASRAC for the 12 months ending March 31, 2005, rose 1.2% to 110.8 billion yen (\$1 billion).

Mechanical royalties from CD sales in the year were 26.8 billion yen (\$248 million), representing 24.2% of JASRAC's total collections. Just four years ago (year end-

ing March 31, 2001), that percentage was 35.5%, or 37.7 billion yen—equal to \$307.7 million at that time.

However, JASRAC reported a 10.2% increase in income from "interactive/compound-use sources" to 15.2 billion yen (\$140.5 million) for the year. That revenue comes mainly from downloadable ringtones and online karaoke services. It represented 8.4% of the society's collections in 2004/2005; in 2001 such royalties accounted for slightly more than 1%.

"Within the next five to 10 years, income from performance, mechanical and interactive [royalties] will each account for one-third of JASRAC's collections," predicts Ichiro Asatsuma, president of leading Japanese publisher Fujipacific Music.

The interactive category included ringtone royalties of

7.9 billion yen (\$73 million), up 3.9%, plus master ringtone royalties of 806.7 million yen (\$7.3 million)—a staggering 384.4% increase.

One publishing source says he expects interactive fees to continue their rapid growth at least for the next few years.

"[In the near future] we will



ASATSUMA

have more 'interactive' revenue, particularly from mobile-related music use," affirms Kazuo Munakata, managing director of BMG Funhouse Music Publishing.

With increasing broadcast opportunities likely to raise the income from performance rights, Asatsuma says, an alternative prediction could be "performance fees with a 50% share, and the other 50% split between mechanicals and interactive."

Performance-right collections rose 4% to 45.1 billion yen (\$417 million) during the year, boosted by a 13.6% rise in broadcasting royalties.

Mechanical fee collections from all formats, ranging from vinyl to DVD, were down 3.8% to 44.2 billion yen (\$409 million), mainly because of the decline in CD sales.

GLOBAL BY LARRY LeBLANC

Canadian Radio Mulls Satellite Regulations

TORONTO—The future of satellite radio in Canada remains unclear as licensees weigh government programming requirements.

Federal broadcast regulator the Canadian Radio-television and Telecommunication Commission granted subscription-radio licenses June 16 to three entities. Two are satellite radio operations: Canadian Satellite Radio and Sirius Canada. The third, a yet-to-be-named joint venture between Toronto-based CHUM and Montreal-based Astral Media, will be terrestrially transmitted.

However, the CRTC ruled that the two satellite operations must offer at least eight Canadian-produced channels with 85% Canadian content. At least 25% of the Canadian channels' output must be French-language.

The CRTC also decreed that the packages offered by both could include a maximum of nine U.S. channels for each Canadian channel. The satellite broadcasters have 150 days to decide whether to accept the conditions.

Canadian Satellite Radio is a Toronto-based joint venture

between local businessman John Bitove Jr. and Washington, D.C.-based XM Satellite Radio Holdings.

"We're meeting with XM Satellite Radio to discuss these issues," CSR chairman/CEO Bitove says. "We want this dealt with quickly so we can launch in the fourth quarter."

XM is expected to hold a one-third stake in CSR when the partnership agreement is finalized; Canadian law bars U.S. companies from having a majority stake in businesses from Canada's cultural sector.

Sirius Canada is a venture from the Canadian Broadcasting Corp., Toronto-based Standard Broadcasting Corp. and New York-based Sirius Satellite Radio.

Sirius Canada and CSR would offer channels provided by their U.S.-based partners. However, because of satellite capacity issues, those partners would have to drop a U.S. channel from their U.S. services with each Canadian channel they add.

An additional complication is the CRTC's insistence that at least 25% of the music on the Canadian channels be new recordings by domestic acts

and a further 25% be by emerging Canadian artists.

The licensees also must contribute 5% of their gross annual revenue to existing development programs for Canadian talent.

"We're considering whether or not we will be going forward [with Sirius Canada]," Standard Radio president/CEO Gary Slaight admits. "We have to find out if Sirius Satellite Radio will carry the eight Canadian channels."

"If we launch with eight Canadian channels," he continues, "we can only put up 80 channels. So if a person in Canada can get 130 channels on the 'gray market' [through using U.S. services direct] our business is going to suffer."

The CRTC also approved the CHUM-Astral application for a service comprising 50 Canadian-produced channels, of which at least 20% will be in the French language.

The music broadcast by those channels must fulfill the CRTC's existing regulatory minimums for music on private-sector radio—35% Canadian content and, for the French-language channels,

65% French-language music.

Additionally, CHUM and Astral must contribute 2% of the venture's gross annual revenue to developing Canadian talent.

Given the CRTC's approval of the two satellite radio providers, however, CHUM executive VP of radio Paul Ski says CHUM and Astral are considering their options.

"It is unrealistic [that] we could compete with undertakings that are 90% U.S.-originated," Ski says.

Cultural and music industry associations have sharply criticized the CRTC for allowing the satellite operators to carry less Canadian content than private radio broadcasters or pay audio services.

"We like the fact that the commission has acknowledged that emerging Canadian artists require protection," says Cori Ferguson, executive director of the Canadian Independent Record Production Assn., "but 90% of the channels available will not be required to play any Canadian music whatsoever. Also, having 85% Canadian content on eight channels is a ghettoization of Canadian music."

INTERNET BY ANTONY BRUNO

MySpace Is The (Online) Place

SANTA MONICA, Calif.— Walk through the MySpace office a block off the beach here, past the mountain bikes in the lobby, through the modern/industrial, Christmas light-lit bunker of programmers and engineers, and you'll likely find CEO Chris DeWolfe in his office reading over resumé.

MySpace has been in these offices for just four months, and already has leased a larger space two floors up to accommodate its rapidly growing staff. In the last 16 weeks, the company has doubled in size to about 100, and is hiring new employees on an almost daily basis. Also in the works is the launch of an online music store.

"It's crazy," DeWolfe says. "We're hiring so many people, it's a big enough challenge just learning everybody's name."

This challenge is only natural for the man at the helm of one of the hottest, fastest-growing destinations on the Internet. According to ComScore Media Metrix, MySpace in the last two months rose two spots to fifth place on the list of the 10 most-visited Web sites, based on its 7.5 billion unique visitors in May. That's more than Google or Hotmail.

And all MySpace does is maintain a collection of user-created blogs organized and connected to each other by shared interests. By providing

users the tools to do what they want and otherwise staying out of the way, MySpace has amassed 18.5 million members, and is growing at a rate of 2 million per month. Membership is free.

"The idea was to create this community where people could create accurate representations of themselves and put their lives online," DeWolfe says. "People are starting to understand that the holy grail of the Internet is community. The real potential for the Internet that we were talking about 10 years ago is just now beginning to materialize."

With its focus on 16- to 34-year-olds, MySpace has become a powerhouse for online music promotion. Acts such as Nine Inch Nails, Weezer, the Black Eyed Peas, Queens of the Stone Age, Foo Fighters, R.E.M. and Billy Corgan have used the service to host "listening parties," exclusively streaming upcoming albums in their entirety weeks before street date.

DeWolfe and his partner Tom Anderson meet regularly with label executives on promotional ideas.

"All the people at MySpace were open to trying what we wanted to do. It was just an all-around good vibe," says Dan Field of Firm Entertainment, Weezer's management com-



CEO CHRIS DeWOLFE says MySpace 'set out to be the next major portal.'

pany. "It felt like it was all about the music. It just felt right. The people that run it are doing it for the right reasons."

MySpace was a key component in Weezer's prerelease promotional campaign for the band's new Geffen/Interscope album, "Make Believe." Firm Entertainment gave away tickets for Weezer's prerelease club tour to MySpace users who linked to the band's MySpace profile as "friends." According to Ben Patterson, Firm's former VP of digital music and strategic development, Weezer's friends list shot from 8,000 to 70,000 in two weeks.

Those 70,000 people also were sent an invite to a live CD listening party at their local record stores around the same time as the concert. And the complete Weezer album was

streamed from the site the week prior to street date.

"MySpace has such a community element to it," Patterson says. "If we gave tickets away through a Ticketmaster or CitySearch promotion, or even through the Weezer Web site, it's less personal than it is on MySpace. There's more of a connection there not only with the band on a one-on-one basis, but a group connection where fans can meet each other while they get familiar with the new music from Weezer."

More than 240,000 bands have MySpace profiles, using

the system to promote and distribute their music through the digital word-of-mouth the site offers.

"When people create a profile on MySpace, they create a representation of who they think they are, and one of the primary things that defines people is music," DeWolfe says.

DeWolfe plans to capitalize on MySpace's role as a digital music influencer with the online music store. He is negotiating with several "major online music retailers" to support a service that lets MySpace users trade playlists and buy new music via the site.

This will place MySpace in even more direct competition with AOL Music, Yahoo and MSN, all of which are adding blogging services of their own, integrated with their music, e-mail and instant-messaging capabilities.

"I'd never be so arrogant to say we don't look at those guys," DeWolfe says, "but I think it's much easier to have a social networked environment and add those portal features on top of it than to try to change behaviors like Yahoo and AOL. They have to be all things to all people."

DeWolfe says he has earned the right to be on equal footing with the Web giants—and has the usage numbers to back it up.

"We set out to create the next major portal," he says. "A lot of people are equating what we've built to what MTV was like 20 years ago."

BITS & BRIEFS

HEARING YOU WITH SCIENCE

Electronics pioneer and "She Blinded Me With Science" singer Thomas "Dolby" Robertson is bringing his Retro Ringtones service to the United States in July on most wireless carrier networks. The Retro Ringtones catalog features a variety of distinctive sound effects, voicetones and rare musical recordings from specialty labels, such as 40 different orchestral versions of the U.S. national anthem used during the 2004 Olympic Games in Athens. The tones will be available via aggregators like Modtones, Airborne Entertainment, Vindigo and Mobilestreams, among others. Robertson developed the Beatnik polyphonic synthesizer technology used today by mobile phone manufacturers like Nokia, Motorola and Samsung.

SMITHSONIAN DIGITAL

Following its digital licensing

deal with MSN Music earlier this year, the Smithsonian Folkways label has made available more than 40,000 tracks on its Web site for digital download. All tracks cost 99 cents each, and are organized by genre, musical instrument and culture. Tracks are formatted in unprotected MP2 and FLAC formats. Each download also comes with extensive liner notes in PDF files. The catalog ranges from bamboo fiddle music from Botswana to songs from the likes of Woody Guthrie, Pete Seeger and Lucinda Williams.

SLURP A DOWNLOAD

Those who prefer Slurpees to Pepsi can still get a free download via iTunes, thanks to a promotional offer by 7-Eleven. In celebration of the 40th anniversary of its iconic Slurpee drink, 7-Eleven is introducing retro, 1960s-style Slurpee cups at locations nationwide with a code for one free iTunes music download on each. The promotion will last through July.

BELKIN SETS STAGE FOR STREAMING

If Apple Computer's AirPort Express system for streaming iTunes music through your home entertainment system doesn't float your boat, iPod accessory juggernaut Belkin has developed an alternative called TuneStage.

Unlike the AirPort Express, which relies on a WiFi connection, TuneStage streams music directly from the iPod. It works in a manner similar to an FM transmitter used in Belkin's car audio adapters except it relies on Bluetooth—a shorter range, less bandwidth-heavy technology.

The system comes in two elements—a transmitter that links to any iPod with a dock connector and a receiver that hooks up to a stereo using RCA or 3.5mm jacks. Belkin claims the connection is good up to 33 feet. It requires no batteries, as the transmitter is powered through the iPod. It also ships with a 7-foot RCA cable to extend the placement of the Bluetooth receiver.

Also unlike the AirPort Express, TuneStage allows iPod owners to use their device as a remote control to select the track and volume level and to power the unit on and off.

The system is scheduled to ship at the end of July with a suggested retail price of \$179.99.

—Antony Bruno



YAHOO! MUSIC TOP 20 STREAMS JUL 2 2005

With a four-week reign, Mariah Carey's "We Belong Together" holds the record for the longest stint atop the Yahoo Music audio and video charts simultaneously.



Rank	Artist	Album	Streams
1	MARIAH CAREY	We Belong Together ISLAND	7,458,536
2	GWEN STEFANI	Hollaback Girl INTERSCOPE	4,528,299
3	AKON	Loney SRC/UNIVERSAL	4,250,328
4	PRETTY RICKY	Grind With Me ATLANTIC	3,663,503
5	50 CENT	Just A Lil Bit AFTERMATH/INTERSCOPE	3,409,075
6	WILL SMITH	Switch INTERSCOPE	3,290,582
7	ROB THOMAS	Loney No More ATLANTIC	2,743,718
8	PUSSYCAT DOLLS	Don't Cha A&M	2,678,694
9	3 DOORS DOWN	Let Me Go REPUBLIC/UNIVERSAL	2,630,080
10	THE KILLERS	Mr. Brightside ISLAND	2,511,906
11	YING YANG TWINS	Wait TVT	2,459,577
12	COLDPLAY	Speed Of Sound CAPITOL	2,422,633
13	NATALIE	Goin' Crazy LATIUM/UNIVERSAL	2,387,284
14	BABY BASH	Baby I'm Back UNIVERSAL	2,343,585
15	BLACK EYED PEAS	Don't Phunk With My Heart A&M	2,229,256
16	SIMPLE PLAN	Untitled LAVA	2,145,426
17	JESSE MCCARTNEY	Beautiful Soul HOLLYWOOD	2,092,561
18	KELLY CLARKSON	Breakaway RCA	2,055,295
19	TONI BRAXTON	Please BLACKGROUND	2,047,591
20	EMINEM	Ass Like That AFTERMATH/INTERSCOPE	2,041,059

The top 20 audio and video streams (combined) for the four weeks ending June 19. Source: Nielsen Broadcast Data Systems

Retail Track

ED CHRISTMAN echristman@billboard.com



Virgin Leaves Burbank, Cleans Up Times Square

Virgin Entertainment Group continues to fine-tune its operations. The Los Angeles-based chain is set to begin refurbishing its store in New York's Times Square, and it will close its Burbank, Calif., store. In addition, it is finally switching to centralized buying for major-label titles.

The Times Square store will undergo a "pretty complex, phased refurbishment," VEG executive VP Dave Alder says. The store will remain open during the process, he adds, because "we want to maximize business through the summer."

The Burbank store, which has been closed since its roof collapsed after a rainstorm in January, will remain shuttered. However, Alder says the chain hopes to open a replacement: "We are looking for sites in Southern California and the New York region."

Although VEG is set to launch a Hollywood store in September, its nearby Sunset Boulevard store will not close, Alder says, because the chain believes the locations serve different markets.

"The Sunset store caters to local traffic, while the Hollywood store will be skewed toward the tourist market," Alder says, pointing out the similarity to VEG's New York stores in Union Square and Times Square, respectively.

Speaking of New York, its VEG stores—which unlike others in the chain had retained buying responsibilities—will now be supplied via corporate headquarters.

But the move in no way diminishes the importance of the New York buying team, which will continue to report to VEG VP of purchasing Kevin Milligan.

"We are leveraging the [New York team's] expertise to benefit our other stores as well," Milligan says. The New York locations "carry an incredibly in-depth selection—more than any other stores—so we feel there are a lot of great minds there that we can tap into to

drive sales with other stores in the chain. We will marry their knowledge with our systems."

The New York buying staff continues to make recommendations on major-label orders for their stores, but they will take on greater responsibility for the direction of certain categories chainwide—for example, music imports and adult DVD.

What's more, the New York buying staff is still "driving what's placed on endcaps and how we support local tours," Milligan says. The home office "is not programming every piece of real estate in New York."

CAPARRO SIGHTING: Although there is nothing official to announce, it is only a matter of time before Jim Caparro is named CEO of Entertainment Distribution Co.

Caparro departed Atari June 9, a move that was expected after Glenayre Technologies' May 31 acquisition of the North American and European CD and DVD manufacturing and distribution operations of Universal Music Group. Glenayre then created EDC and named Caparro to the board of directors.

Now Caparro tells Retail Track that he is hard at work trying to build EDC into the company he envisions. His first priority for EDC is to service UMG, then the management staff will begin working on making the operation

more efficient. Next, Caparro says, EDC will explore new business possibilities. His fourth goal is to "have a different point of view than the traditional 'silo view' of functional servicing."

In other words, expect Caparro to take what used to be referred to as manufacturing and fulfillment of physical product to places the business never envisioned.

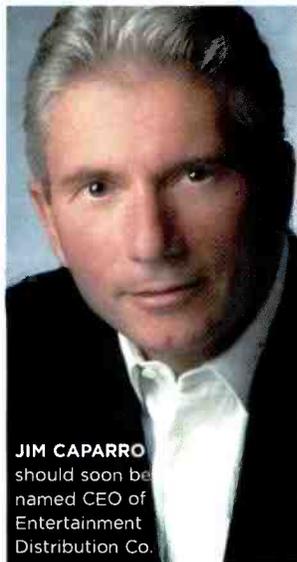
BONNAROO SALES: Music City went to Bonnaroo again, and it is glad it did. Scott "Perk" Perkins, VP of retail for the Nashville-based chain—which runs stores under the Cat's Music and Poplar Tunes logos—reports that sales at the music festival (held June 10-12 in Manchester, Tenn.) were up from last year, even though attendance was down.

Asked how Music City managed to do more business, Perkins responds like a true retailer, citing location.

"Our little tent was right in the middle of things," he says. "Of course, we did a few things ourselves to attract more people, including pumping music through a PA system and using floodlights at night, which attracted more business even though the headliners were playing."

The surprise seller was Matisyahu. The Hasidic reggae/rap artist played a side stage as well as the main stage and "went over incredibly well," Perkins reports. "He had the crowd in his hands."

Other breakout sellers included the Benevento Russo Duo, Xavier Rudd, Amos Lee, the John Butler Trio and the DVD from last year's Bonnaroo. "What's so interesting is I only have a couple of stores that come anywhere close to what we do at Bonnaroo, and the acts we sell there don't mean anything at those stores," Perkins says. "I love the fact that we can shift gears and make a store that fits the area we are in, which in this case was Bonnaroo."



JIM CAPARRO should soon be named CEO of Entertainment Distribution Co.

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The Indies

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Indie Retail's Lament

Despite Favorable Releases, 'We Can't Compete'

Music retailers finally received some good news in June, thanks to major releases from the likes of Coldplay, the Black Eyed Peas, the White Stripes and Foo Fighters. Yet independent retailers are not quite ready to throw a party.

According to Nielsen SoundScan, year-to-date sales at independent retailers are trailing those of 2004 by a whopping 24%. Overall sales for the year continue to lag those of 2004 by about 8%.

Indie retailers contacted by *Billboard* say they've been hurt by a lack of indie releases from big names. And they have yet to see any runaway surprises like last year's the Arcade Fire. Retailers also say they are unable to stay competitive with larger retailers even on an indie-friendly release such as the White Stripes' "Get Behind Me Satan" (V2).

In an unscientific survey of independent stores, none reported a decline as drastic as the one tallied by SoundScan, yet few reported an increase in sales, and most expressed relief simply to be close to breaking even.

Matt Wishnow, founder of prominent online indie outlet insound.com, says his site has been hit hard the last two months. "The first four months of the year we were up 4% or 5% over last year," Wishnow says.

"The Mars Volta was the biggest release for us. May and June, however, have been down significantly over last year, as much as 15%-20%. There aren't many big indie releases. There's the White Stripes, but they're at the level now where they're getting so much attention at the chains and mass merchants that we can't compete."

About 10% of the first-week sales for "Get Behind Me Satan" came from indie outlets. To Kurt Von Schlemmer, who owns Recycled Sounds in Kansas City, Mo., it is a stat that justifies his decision to radically cutback the number of new releases he stocks.

"Our sales are down again this year," he says. "We stock half as many new CDs as we did last year. I wouldn't say we've given up on it, but the indie stuff is so much easier to get hold of through major [outlets] that we can't compete."

Pat Feeney, who runs Main Street Music in Philadelphia, is facing similar challenges, and says mass merchants in his area are selling new releases for \$3 less than he can purchase them. He has taken to buying most of his restocks on major artists from box retailers. "We're down a few percent this year," he says. "It's all the usual stuff—the downloading and the Best Buys."

To be fair, not everyone is hurting. David Miranda, an assistant manager at Everyday Music in Portland, Ore., says sales are up almost 10%, and he points to well-performing indie acts such as Spoon, Sleater-Kinney and the Mountain Goats. Additionally, Kyle Richardson, assistant manager at Homer's Old Market in Omaha, Neb., reports a slight increase in sales. For that, he's praising heavy metal.

"Metal will be the new indie rock, at least in Omaha," he says. "We're selling a lot of Shadows Fall, Mastodon and Iced Earth."

Albums on the horizon that indie retailers are looking forward to include Sufjan Stevens, Xiu Xiu and Dungen, and some point to releases from Annie, Hot Chip and the Boy Least Likely To as CDs that mass merchants have not yet awoken to.

Insound.com's Wishnow is banking on the major-label debut from Death Cab for Cutie, due this fall, and an EP from the Arcade Fire, slated for August, as releases that may end the drought. In the meantime, his site will launch a major campaign to highlight its catalog. "We're doing a mid-line catalog program for definitive indie releases, with \$8.99 and \$9.99 price points on catalog from Modest Mouse, Talking Heads, Sonic Youth and a bunch of others." ...



Indie retailers are anticipating new albums from such artists as SUFJAN STEVENS.

RETAIL BY ED CHRISTMAN

Supersuckers Go With The Marketing Flow

NEW YORK—Fans of veteran indie band Supersuckers admire the group for offering tremendous live shows and albums and for living the rock'n'roll lifestyle to the hilt.

But Supersuckers have at least one more distinguishing characteristic: They try to incorporate a marketing element into everything they do.

"It's easy to get the records into the stores," frontman/bassist Eddie Spaghetti says. "It's getting them out of the stores that's the challenge. We look at all of those unsold records as our little orphans that are out there waiting to be adopted."

So far, 212,000 of the band's orphans have found new homes, according to Nielsen SoundScan. The most recent of the band's 12 albums, "Devil's Food," has scanned some 5,000 units since its April 5 release. That's well short of the 20,000 mark the band aims for with each album.

In fact, five Supersuckers titles have reached that goal, including their best seller, "Must've Been High," which has moved 35,000 units.

Like many indie acts, Supersuckers—whose other permanent members are guitarists Dan "Thunder" Bolton and Ron "Rontrose" Heathman—are always looking to gain exposure in a cost-effective way. But for genre-benders like them, that is rarely easy.

Known primarily as a revved-up, double-lead-guitar-powered punk-garage band, Supersuckers also put out country albums, tour as a country band and have collaborated on numerous projects with Willie Nelson.

Initially, that country inclination almost cost the band fans, but Supersuckers figured out how to turn threats into opportunities: They occasionally have the country Supersuckers open for the rock'n'roll Supersuckers.

The road is key to all of the band's activities. It performs about 200 shows per year. "There are very few bands who work as hard as we do," Spaghetti

says. The band is booked by Monterey, Calif.-based Monterey Peninsula Artists in the States and by Nottingham, England's CNL Touring in Europe.

Because they spend so much time on the road, Supersuckers sell space on their van and trailer to advertisers. But instead of going through the

hassle of shopping the space around, they auction it on eBay. Winning bidders have included apparel company Hot Leathers and Dynamite Distribution, which distributes tobacco paraphernalia.

The band also uses auctions to promote itself and its shows. Supersuckers have held auctions

for trips to see them live, for a guitar lesson from Heathman and for a seat on the stage during one of their concerts.

"Bands ask us all the time, 'How do you do it?'" manager Chris Neal says. "And the answer is, 'We just do it.' This band is open to so many ideas that a lot of bands will turn down."

The band and Neal started their own label, Mid-Fi Recordings, which goes through Redeye Distribution. Not only does that allow them a greater portion of revenue per album, it also allows them to release product more than once every year or two. In the last six months, Mid-Fi has issued two Supersuckers live albums, "Live at the Magic Bag" and "Live at the Tractor."

Supersuckers' do-it-yourself marketing weapons include an e-mail list 15,000 strong and a fan club with 1,000 members. For annual dues of \$15, fan club members get a few free singles a year and a chance to buy exclusive Supersuckers recordings. They also turn up on the band's guest list at shows and receive e-mail updates from Spaghetti at least once a month.

The fan club lets the band "know exactly who our customers are," Neal notes. It also serves as a distribution channel. Despite that direct connection, Neal says, "We know that retail is really important for our fans because they tell us. People like to go out and shop."

And there is plenty to peruse. Supersuckers' Web site and merchandise tables at their shows offer albums, fan club recordings, T-shirts, branded lighters, pint glasses, shot glasses, mugs, patches, rings, dog tags, belt buckles and guitar-pick necklaces.

"We are a guerrilla warfare band," Spaghetti says. "This is a great job to have. In order to keep on doing it, if we want something done right we have to do it ourselves. It certainly is a lot of work, but the goal is to have no boss." ■■■



SUPERSUCKERS sell ad space on their touring vehicles through online auctions.

RETAIL BY JILL KIPNIS

Some Retailers Wonder If DVDplus Adds Up

LOS ANGELES—There's another format on the CD/DVD block, but not everyone is welcoming it to the neighborhood.

The June 28 debut of the DVDplus title "Twisted Sister's Live at Wacken the Reunion" (Eagle Rock) is, not surprisingly, seen as innovative by its creators. But for some retailers, the notion of a new DVD format could be potentially confusing to customers.

Like the increasingly accepted DualDisc, DVDplus offers an audio CD on one side of a disc and DVD content on the other. However, DVDplus provides full-length DVD content, whereas DualDisc typically offers about 30 minutes.

Both formats are adapted from technology invented by Dieter Dierks, CEO of

Germany-based DVDplus International.

"Once people see what DVDplus can do, more people will gravitate toward it," predicts Phil Carson, head of DVDplus U.S.

Carson says he is working on a slate of DVDplus titles with some of the major labels. Releases are expected by year's end.

But so far it is the DualDisc that has received support from all of the majors. More than 2 million units have been sold in the format since its debut last year. More than 200 DualDisc releases—including major projects such as Dave Matthews Band's "Stand Up" (RCA)—will have reached the market by the fourth quarter (*Billboard*, May 28).

Only a few DVDplus releases have trickled into the marketplace, such as last year's "Live From the Bowery Ballroom," a Kathleen Edwards EP from Rounder Records. That title has sold



5,000 copies, according to Nielsen SoundScan.

Artemis Records is also understood to have released a few DVDplus titles.

Eagle Rock Entertainment is preparing for the release of the Twisted Sister DVDplus with strong hopes that its content and a \$19.98 suggested retail price will appeal to consumers. Most DualDiscs sport a similar price point.

"We're offering 105 minutes of new DVD content plus 75 minutes of audio with this release," says Mike Carden, Eagle Rock North America president of operations and executive VP of Eagle Rock Entertainment. "I don't think any fan could be disappointed with this compared to DualDisc, which might only have 20 minutes of visuals."

The DVD portion of the Twisted Sister title features the group's set at the Wacken Open Air festival in Germany

in 2003, and interviews with the band members—vocalist Dee Snider, guitarist Jay Jay French, guitarist Eddie Ojeda, bassist Mark Mendoza and drummer AJ Pero—about their breakup and reunion.

The CD side features five previously unreleased live tracks recorded between 1980 and 1982—such as "Born to Be Wild" and "I'll Never Grow Up Now!"—as well as six songs from the Wacken concert, including "What You Don't Know (Sure Can Hurt You)" and "The Kids Are Back."

Carden says that future DVDplus titles will be based on availability of suitable audio and visual content.

For its first foray into the format, Eagle Rock will be

"pounding hard on the press side and doing as much advertising as we can," Carden says. "The packaging will have a big sticker on the front. It will be a process to make people aware of this format, but we are committed to it."

Some retailers are less than pleased.

"I'm irritated by this whole thing," says Jerry Suarez, senior music product manager for Virgin Megastores. "We might choose not to bring [the Twisted Sister title] in to avoid the nightmare of confusion with DualDisc. We are not going to do a DVDplus section now."

Carson, who is also Twisted Sister's manager, suggests that retailers can stock DVDplus in CD and DVD sections. ■■■

TOURING BY JILL KIPNIS

At These Shows, The Video Screen Is The Star

LOS ANGELES—Videogame composers Tommy Tallarico and Jack Wall believe that gamers will turn into concertgoers once they hear about the new Video Games Live tour.

Each two-hour show on the 23-date tour, which begins July 6 at the Hollywood Bowl in Los Angeles, will feature orchestral versions of videogame scores, a laser light show and videogame competition.

"Fans all over the place were asking where else they can hear the music from their favorite videogames, so we started putting this together," says Wall, who composed scores for "Myst III: Exile" and "Splinter Cell."

Clear Channel Music Group partnered with the duo to promote the tour, and the William Morris Agency's Marc Geiger signed on as the booking agent because of the potential of tapping into the videogame world.

U.S. consumers spent \$2.2 billion buying videogames in first-quarter 2005, according to the NPD Group. That is a 23% increase over the same time period last year.

"The potent impact that videogames have on young males is massively underrecognized," Geiger says.

Outside of the Hollywood Bowl date, the tour will be routed only through CC-owned venues, primarily amphitheatres. Locales and ticket prices are still being determined.

"Playing our venues gives us a certain sense of protection," CCMG VP of touring Brad Wavra says. "If we are successful, this will continue to roll out and could play theaters and arenas in the winter time. We see no reason why we can't take this overseas."

Video Games Live dates will be promoted through an Internet campaign, as well as TV, print and radio ads in local markets.

Geiger notes that this will be a "build year" for the event because it is a new concept. He predicts that attendance at each stop will average between 3,000 and 5,000.

Wall adds that the tour

would have bowed sooner, but getting clearances for its featured scores, which include "Halo," "Warcraft" and "Tomb Raider," took about three years.

During that time span, videogame publisher Square Enix first tested a similar concept surrounding music for the "Final Fantasy" series.

A two-hour orchestral concert featuring the games' music, created by Nobuo Uematsu, debuted in May 2004 as a kickoff event for the E3 conference in Los Angeles at the Walt Disney Concert Hall.

The success of that show—it sold out in three days, according to Square Enix—led to this year's tour. Dear Friends—Music From Final Fantasy launched in February at the Rosemont Theatre in Illinois, and continues through June 25 at the Atlanta Symphony Hall.

Kensuke Matsushita, executive producer of the event through Square Enix's music publishing division, says the company has not yet decided if the tour will be annual.

Music is increasingly factoring into touring events that are videogame-centric.

For example, the Nesquik GameRiot Summer tour, featuring kiosks with the latest games and live game contests, will feature a new Battle of the Bands music competition in 10 markets this summer, end-

ing July 28 at the Roseland Theater in Portland, Ore.

The winner from each stop will have a chance to place a song on the upcoming soundtrack to 2K Sports' "College Hoops 2K6." The final winner will be determined by votes on myspace.com.

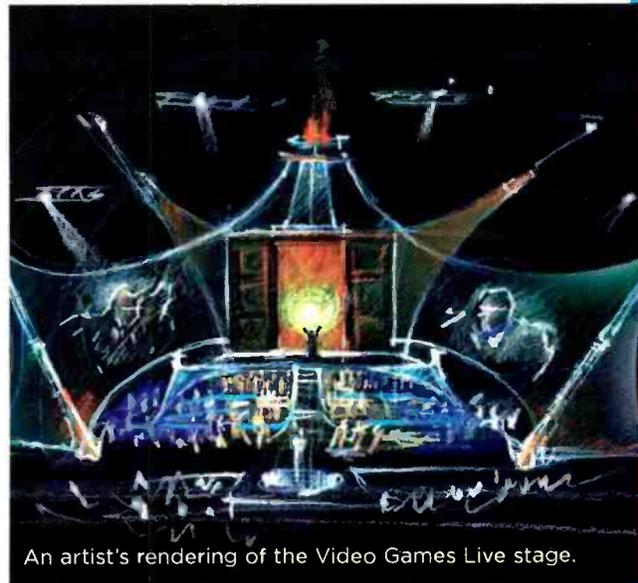
"Games alone aren't enough to attract someone out of the house," notes Matt Ringel, executive producer of GameRiot, which will be handled by local promoters.

Similarly, the Game and Music Experience, developed by CNET Networks, will feature game play and live music performances when it launches in fourth-quarter 2005. Exact locations and band participation has not yet been determined. CCMG will promote the event.

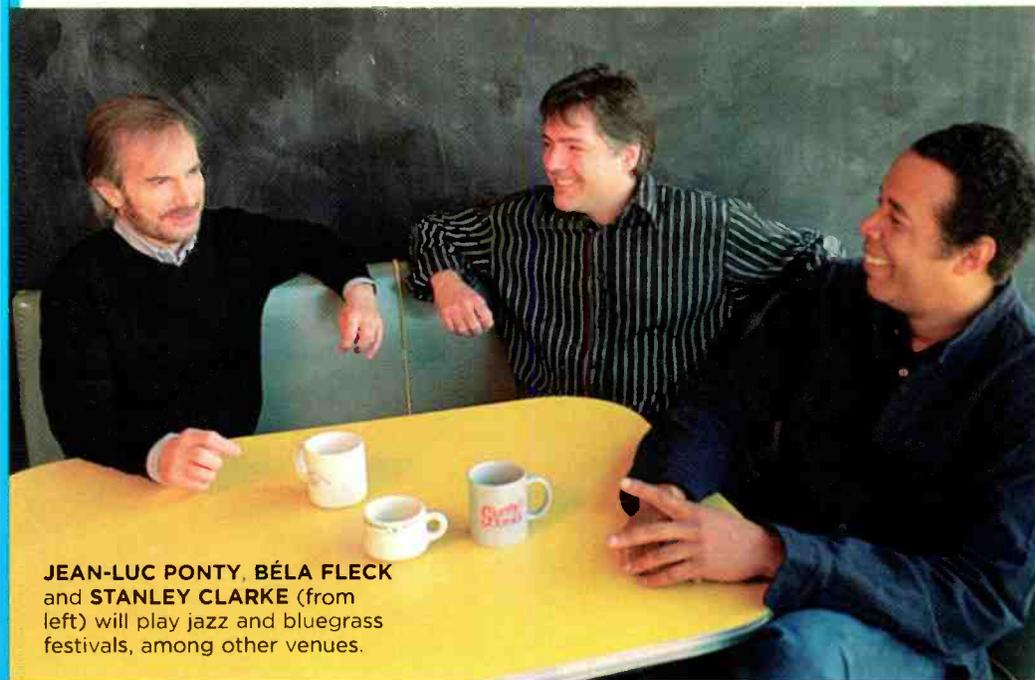
2.2B

Amount U.S. consumers spent on videogames in first-quarter 2005.

Vince Broady, senior VP of games and entertainment for CNET, says, "The music industry isn't going to be able to count on the Rolling Stones forever, and gamers don't really have live community events. This will be a multi-year venture." ...



An artist's rendering of the Video Games Live stage.



JEAN-LUC PONTY, BÉLA FLECK and STANLEY CLARKE (from left) will play jazz and bluegrass festivals, among other venues.

TOURING BY JILL KIPNIS

Three's Company For Trio!

Stanley Clarke, Béla Fleck, Jean-Luc Ponty Team For World Tour

LOS ANGELES—In a summer packed with big-budget and big-production shows, the Trio! tour featuring bassist Stanley Clarke, banjo player Béla Fleck and violinist Jean-Luc Ponty does not need all the bells and whistles to present top musicianship.

On this 43-date world tour, these three celebrated artists will present new music they crafted together.

The outing, which began June 12 at the Flynn Theatre in Burlington, Vt., is slated to close Oct. 22 at Dreyfoos Hall in West Palm Beach, Fla. More dates may be added.

"This music is free and warm," Fleck says. "We are choosing to do something more difficult than playing our individual hits. There are a lot of paths you can take as a musician, and I always looked to ones that placed musical growth as the highest priority."

Clarke and Ponty first tested the trio touring concept in 1995, after the pair recorded the well-received album "The Rites of Strings" (Capitol) with guitarist Al DiMeola. Clarke, Ponty and DiMeola also came together for another tour in 2004. No box-office information is available for either tour.

Though DiMeola had other commitments this year, Clarke

and Ponty were interested in extending the show.

"I had worked with Béla a couple of years ago and wanted to play with him again," Clarke recalls. "We all met in Nashville and it was really special. The chemistry just works. Though it looks on paper like an odd pairing, the bass, violin and banjo is a nice acoustic experience."

Booking Trio! proved to be easy, says Bob Zievers of the Agency Group in New York.

"Almost every promoter and festival presenter said, 'We've got to have this,'" he adds. "This combination of talent is something people recognized right away."

Initially, Zievers focused on jazz and bluegrass festivals, such as Freihofer's Jazz Festival (June 25-26 in Saratoga, N.Y.), the Newport Jazz Festival (Aug. 12-14 in Newport, R.I.) and the Fidelity Investments Park City Jazz Festival (Aug. 26-28 in Park City, Utah).

From there, Zievers wanted to bring the tour to venues that could best showcase the music regardless of size. Trio! is playing facilities ranging from 700 to 10,000 seats in major and secondary markets.

"It wasn't so much that we decided this is going to be a theater tour or a shed tour," he says. "This was going to be de-

signed to play the right venue in each market."

Ticket prices differ for each show, ranging from \$15 to \$50. Promoters are banking on the artists' name recognition.

Park City Jazz Foundation executive director Kris Severson says "those names are extremely exciting. We'll try to appeal to smooth jazz, crossover and bluegrass audiences in our advertising, and will also do destination-type promotions to nearby markets such as L.A. and Phoenix."

Mike Sturgill, director of programming for Britt Festival, promoter of the tour's Aug. 31 date at Britt Pavilion in Jacksonville, Ore., notes that more than 1,000 tickets have already been sold. Britt Pavilion seats 4,400.

"We've been announcing the show en masse and doing a lot of direct mail," Sturgill says. "We also might target people who have bought tickets to similar shows in the past. It's great to have artists we know and love here in a new version."

Clarke adds that the threesome may create a DVD based on the tour. "I think there is a huge fan base of people that love to see guys really play their instruments," he says. "I don't think that will ever change. It's culture." ...



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On The Road

RAY WADDELL rwaddell@billboard.com



A VIEW OF BONNAROO

I love the smell of Bonnaroo in the morning. It smells like... well, it's hard to explain.

In just four years, this little festival that could has become this huge festival that still can, grossing about \$50 million in ticket sales and drawing about 320,000 people cumulatively to rural Manchester, Tenn., since 2001.

Producers A.C. Entertainment and Superfly Productions have overcome horrendous traffic snarls, three consecutive years of torrential rain, oppressive heat, a bewildered local populace, Coffee County politics, a brutal live music environment and three unfortunate deaths. Anyone in the touring business who didn't know about A.C. and Superfly in 2001 is well aware of them now.

Talent-wise, the festival has exploded beyond its jam band origins to this year's field that included such diverse acts as the Mars Volta, Brazilian Girls, Modest Mouse and Ozomatli. These acts join cornerstone draws like Dave Matthews Band, Widespread Panic, Trey Anastasio, Yonder Mountain String Band, Galactic, Ratdog and many others.

Take my personal June 11 music lineup: Ozomatli thumps and grooves, Kings of Leon rattle off a string of three-minute glories, Yonder Mountain String Band covers the Beatles' "Dear Prudence" with aplomb, the Black Crowes delight a rain-soaked crowd with a jubilant two-hour set, and Widespread Panic does what it does better than any American rock band for more than three hours. Now that's a day of music.

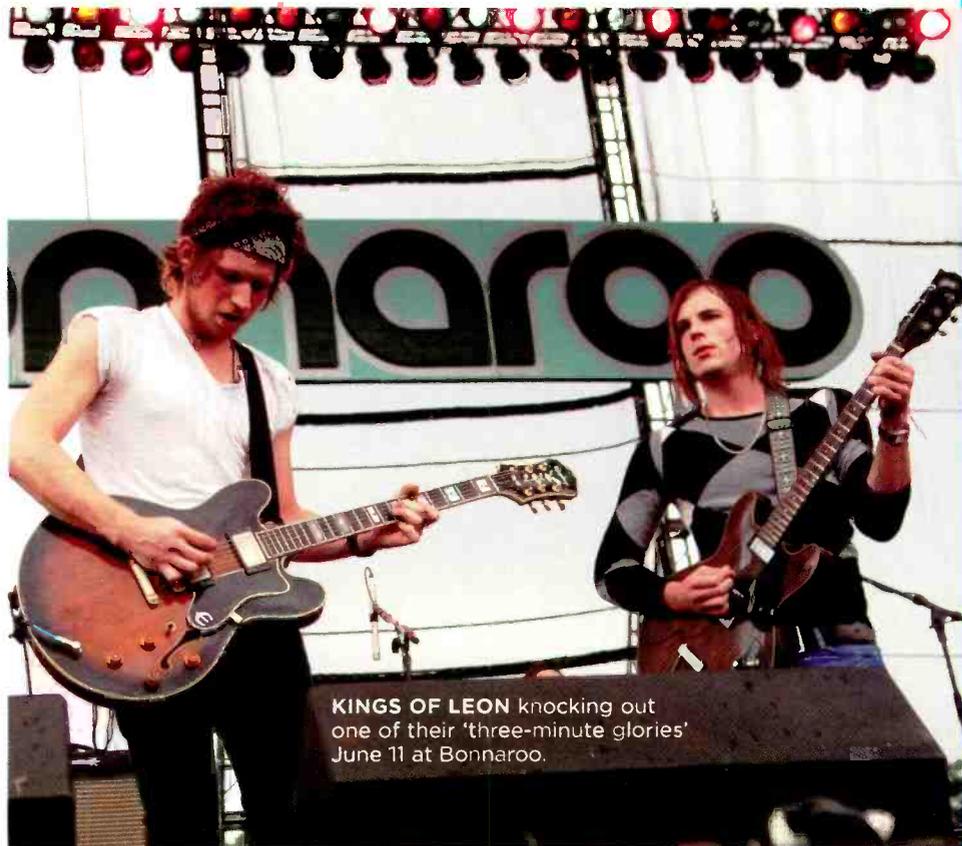
For Superfly president Jonathan Mayers, booking Bonnaroo is a labor of love: "From a creative standpoint, I love introducing people to new music. I look at my record collection and there are so many different types of music, and I think it's that way for most people. We really want to keep our door open to doing a wide range of programming, and I think that's what will keep this event going year and year and year again."

HE'S THE ONE: The addition of 17 North American summer tour dates to Bruce Springsteen's heralded Devils & Dust solo tour (billboard.biz, June 13) was hardly a surprise, considering the tour's success.

As on the first U.S. leg, Springsteen will play a combination of theaters and theater-in-arena configurations, beginning July 18 at the Corel Centre in Ottawa and concluding Aug. 13 at the Pontiac Theatre at GM Place in Vancouver.

"We always sort of make our plans and try not to announce too far in front in general," longtime Springsteen manager Jon Landau tells On The Road by phone from Munich, Germany, where Springsteen was playing that night. "With the shows we've added, combined with the shows we played before Europe, we will have played 27 or so of our primary markets, which is a good portion of the country."

Landau says more dates will likely be added for the fall, in response to critical and financial success. "I would, as a proud manager, say that in terms of single-artist shows you would have to go a long, long way to find something more compelling," he says. "The European shows, which are always intense, have been remarkable. In its own way, these have been as emotional an experience as the rock shows." ●●●



KINGS OF LEON knocking out one of their 'three-minute glories' June 11 at Bonnaroo.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,542,461 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 15-19	18,832 20,692 five shows one sellout	Concerts West/AEG Live
2	\$1,531,135 \$54/\$36.50	DAVE MATTHEWS BAND, JURASSIC 5, ROBERT RANDOLPH Post-Gazette Pavilion, Burgettstown, Pa., June 4-5	36,967 46,252 two shows one sellout	Belkin Productions
3	\$1,368,900 \$90/\$50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Mandalay Bay Events Center, Las Vegas, June 10-11	18,215 two sellouts	in-house, The Messina Group/AEG Live
4	\$1,220,270 \$53.50/\$36	DAVE MATTHEWS BAND, ROBERT RANDOLPH Germain Amphitheatre, Columbus, Ohio, June 7-8	28,886 40,000 two shows	Belkin Productions
5	\$962,762 \$150/\$79.50	VAN MORRISON Red Rocks Amphitheatre, Morrison, Colo., June 10	9,465 sellout	Chuck Morris Presents, Kroenke Sport Enterprises
6	\$952,959 \$68.25/\$37.25	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Coors Amphitheatre, Chula Vista, Calif., June 18	18,783 sellout	House of Blues Concerts, The Messina Group/AEG Live
7	\$845,744 \$64.50/\$54.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Glendale Arena, Glendale, Ariz., June 14	14,066 sellout	The Messina Group/AEG Live
8	\$837,045 \$63.50/\$53.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Pepsi Center, Denver, June 8	14,370 sellout	The Messina Group/AEG Live
9	\$812,318 \$126/\$36	DON HENLEY & STEVIE NICKS Tommy Hilfiger Jones Beach Theater, Wantagh, N.Y., June 10	11,464 13,855	Ron Delsener Presents
10	\$806,144 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Oakland Arena, Oakland, Calif., June 16	14,573 sellout	in-house/SMG, The Messina Group/AEG Live
11	\$789,347 \$94/\$25	JAM'N 94.5 SUMMER JAM: SNOOP DOGG, BUSTA RHYMES & OTHERS Tweeter Center, Mansfield, Mass., June 4	19,464 19,900	Tea Party Concerts
12	\$774,677 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Staples Center, Los Angeles, June 17	14,035 sellout	The Messina Group/AEG Live
13	\$731,845 (604,381 Euros) \$84.78/\$54.50	ROD STEWART Olympiahalle, Munich, Germany, June 14	9,763 sellout	Global Concerts GmbH
14	\$635,451 \$55/\$25	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Ford Amphitheatre, Tampa, Fla., June 10	16,101 19,438	Cellar Door Concerts-South
15	\$625,599 \$61/\$51	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Save Mart Center, Fresno, Calif., June 19	11,316 sellout	The Messina Group/AEG Live
16	\$623,211 \$123.50/\$23.50	STEVIE NICKS & DON HENLEY PNC Bank Arts Center, Holmdel, N.J., June 4	11,388 16,988	Ron Delsener Presents
17	\$536,135 \$91/\$34	SANTANA, LOS LONELY BOYS Chastain Park Amphitheatre, Atlanta, June 4	6,700 sellout	Cellar Door Concerts-South
18	\$517,873 \$126/\$30.50	STEVIE NICKS & DON HENLEY Tweeter Center, Mansfield, Mass., June 8	8,737 19,850	Tea Party Concerts
19	\$501,870 \$55/\$25	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Sound Advice Amphitheatre, West Palm Beach, Fla., June 8	13,428 19,271	Cellar Door Concerts-South
20	\$485,877 (\$604,580 Canadian) \$47.82	SARAH MCLACHLAN Save-On-Foods Centre, Victoria, British Columbia, June 7-8	10,621 12,318 two shows	Clear Channel Entertainment
21	\$416,068 \$49.50/\$12	FOO FIGHTERS, SOCIAL DISTORTION, KASABIAN, JIMMY EAT WORLD Shoreline Amphitheatre, Mountain View, Calif., June 10	16,220 22,000	Bill Graham Presents
22	\$385,044 (4,235,480 pesos) \$81.82/\$16.36	NINE INCH NAILS Sports Palace, Mexico City, June 2	10,121 11,400	OCESA Presents
23	\$375,113 \$43/\$30	RASCAL FLATTS, BLAKE SHELTON Tweeter Center, Mansfield, Mass., June 17	9,502 19,800	Clear Channel Entertainment
24	\$338,595 \$95.75/\$49.75	BRIAN MCKNIGHT, NEW EDITION, GERALD LEVEE The Theatre at Madison Square Garden, New York, June 10	4,655 5,345	Ron Delsener Presents
25	\$320,936 \$47/\$12.50	JUDAS PRIEST, QUEENSRÛCHE PNC Bank Arts Center, Holmdel, N.J., June 10	9,481 16,988	Ron Delsener Presents
26	\$314,525 \$45/\$40	BIG HEAD TODD & THE MONSTERS, LOVE 45 Red Rocks Amphitheatre, Morrison, Colo., June 4	7,859 9,459	Chuck Morris Presents, Kroenke Sport Enterprises
27	\$304,131 \$60.50/\$32.50	GIPE KINGS Chastain Park Amphitheatre, Atlanta, June 5	5,537 6,700	Cellar Door Concerts-South
28	\$280,120 \$125/\$49.50	VAN MORRISON Nob Hill Masonic Center, San Francisco, June 9	2,983 sellout	Bill Graham Presents
29	\$279,242 \$45/\$28	RASCAL FLATTS, BLAKE SHELTON Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 8	7,225 21,000	Clear Channel Entertainment
30	\$278,433 (\$152,725) \$50.14/\$25.07	NELLY, M.V.P., FUNDAMENTAL 03, THE MITCHELL BROTHERS Manchester Evening News Arena, Manchester, England, June 17	6,567 8,056	SA Entertainment, Jack Utsick Presents
31	\$262,520 \$79.75/\$59.75	BRIAN MCKNIGHT Fox Theatre, Detroit, June 5	4,036 4,744	Cellar Door Concerts-North
32	\$258,536 \$78/\$48	ALICIA KEYS Patriot Center, Fairfax, Va., May 3	3,719 5,947	Atlanta Worldwide Touring
33	\$257,151 (2,869,807 pesos) \$45.46/\$36.37	THE WHITE STRIPES Sports Palace, Mexico City, May 14	6,737 10,500	OCESA Presents
34	\$256,441 \$43/\$28	RASCAL FLATTS, BLAKE SHELTON Ford Pavilion at Montage Mountain, Scranton, Pa., June 19	6,530 17,271	Clear Channel Entertainment
35	\$256,217 (\$134,448) \$52.41	BLACK EYED PEAS Carling Academy Brixton, London, May 6	4,889 sellout	Clear Channel Entertainment-U.K.

BY GAIL MITCHELL

(Debra L. Lee)



Twenty-five years after its launch, BET is undergoing a changing of the guard.

BET, the first black-owned U.S. cable network, was founded in 1980 by Robert Johnson. Through two decades, the network established itself as a key expression and reflection of black culture.

Then, in 2000, Johnson shook things up when he sold BET to Viacom for \$3 billion. Last month, he handed off his CEO title to Debra L. Lee, who had been president/COO. When Johnson retires in January 2006, Lee will become chairman/CEO.

Since joining BET in 1986, Lee has watched the network launch such brand extensions as bet.com, BET Digital Networks and BET Books. On the eve of the June 28 live telecast of another popular offshoot, the BET Awards, Lee chatted with *Billboard* about BET's next 25 years.

Q: What is BET's biggest challenge now?

A: With cable just getting started 25 years ago, Bob Johnson's vision was to create a programming network that appealed to the African-American community and make it part of the cable universe. Today it's about how to do we compete, build the brand and keep up technologically, be it wireless or video on demand?

Q: How does that challenge influence BET's programming strategy?

A: We're [an] expert in the music industry. That's how we grew up, and we'll never leave that.

But from a programming standpoint, the way to make the core network better is with more original programming. So we launched a new program development unit in February.

Some of our programs like "Access Granted" and the reality show "College Hill" have done well. [As have our] our specials work—the BET Awards, Walk of Fame, Celebration of

Gospel, the Comedy Awards.

We're also going to do original films.

Q: What's happening with BET's film initiatives?

A: We did 10 made-for-TV movies two years ago. But we hadn't done anything theatrical until we invested in Tyler Perry's recent film success, "Diary of a Mad Black Woman." Now we're looking at creating our own film division.

We're also going to expand internationally. Budgetary constraints led to cutbacks of channels we had in Africa, the U.K. and Japan. But we're definitely going to get back into the international market, because that's a high-growth area and our programming will work there.

Q: What has the reaction been to the program development unit's first series, "Blowin' Up! Fatty Koo"?

A: It has been OK, but not a

huge success. We've been disappointed that it hasn't worked as well as "College Hill," which recently finished its second season.

Q: Why hasn't "Fatty Koo" clicked?

A: I think part of it is the audience just didn't fall in love with the band. It's really based on the personalities and what captures the audience's imagination. Like with anything, some of it will work and some of it won't. We're hoping "Fatty Koo" will do better. It's just the nature of the game. We're learning more about reality programming as we go along.

Q: Do you view black-targeted cable newcomers TV One and Black Family Channel as potential threats?

A: They say competition makes the leader stronger. We're clearly the leader after 25 years. We reach more than 80 million homes, so we haven't started to see the effects of other black-targeted networks. What I worry about are the Foxes, UPNs and other major networks who are going after our audience.

Q: Time Warner now owns another black media icon, *Essence*. What do you tell detractors who still label BET's sale to Viacom as "selling out"?

A: People who understand business realize that you have to be open to different strategies if you want to grow your business. The important thing is to maintain your editorial perspective.

It was important to us to be autonomous when Viacom acquired us almost five years ago so we could say to the black com-

munity, "Hey, we're making the decisions, not Viacom. They bought BET because of the market we serve. They're not going to tell us how to program."

I think the same is true at *Essence*. They're going to keep their editorial voice and be true to their audience. And I'm sure Time Warner will put more resources into it and make it a better magazine.

Q: What is the major difference between today's BET audience versus that of 25 years ago?

A: Our target audience is younger, 18-34. When we started, the videos featured Lionel Richie, Earth, Wind & Fire and Michael Jackson. Music has changed, and that has changed our programming.

There are so many other programming choices now, especially on the mainstream side. "American Idol" is going after our audience, as are other cable networks. So we're a bit more

focused on the younger audience.

Q: How do you address complaints from older adults about BET's youth-focused content?

A: When we started out, we tried to appeal to everyone. We were the only black network out there and thought that was our responsibility. But we've realized you can't be all things to all people. That makes you schizophrenic, and then people don't know what to expect.

We try to service the [older] demographic through bet.com with news, plus the Sunday gospel and family movie programming. We reach both audiences with our annual Walk of Fame special, during which younger artists pay tribute to legends. That has worked well for us, so we'll continue to do specials that have broad audience appeal.

Q: What is your reaction to ongoing criticism regarding ques-

tionable videos, especially in rap/hip-hop?

A: Videos are made by the music industry and by artists using their voices to say what they want. As a distribution outlet, we give them the opportunity to do that—as does MTV or any other music video network. The question is, What are the artists trying to say?

It may not be the messages I want to send, but we have to work with young artists and show them there are different ways to express themselves. All videos don't have to look alike.

We also need to teach young people how to use the media and understand that these videos aren't necessarily portraying a lifestyle that anyone is supporting.

People expect high standards from us. We have a committee that reviews videos. Sometimes they're sent back to the labels to edit; sometimes they're rejected out of hand. If there are real issues, they come to me and we discuss the free speech aspect or whether something is so egregious that we're not going to put it on.

Q: After 25 years, only a few females—black or white—are manning the executive suites in media and entertainment.

A: It's not that I run into discrimination every day. It's always there, but it's not like it was 25 years ago. However, there's still a lot to be done.

The e-mails and congratulatory notes I received from women reminded me there aren't that many, especially black women, in the media. There just needs to be more women executives in general. I just hope the numbers increase. The more women who can prove we can do it, the more opportunities there will be. ♦♦♦

HIGHLIGHTS

DEBRA L. LEE

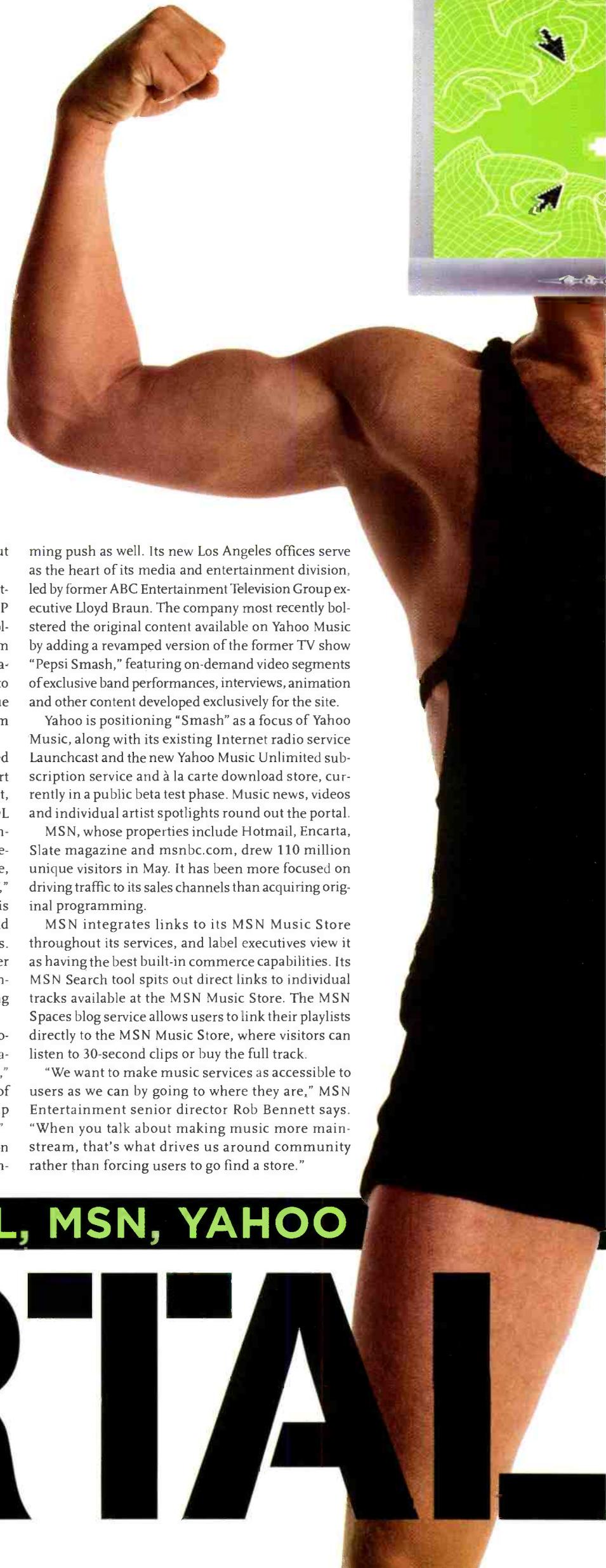
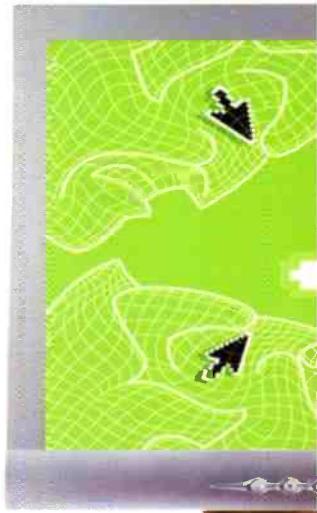
1980: Simultaneously earns jurist doctorate at Harvard University Law School and master's degree from Harvard's John F. Kennedy School of Government

1980: Works as attorney with Washington, D.C.-based law firm Steptoe & Johnson

1986: Joins BET as VP/general counsel

1996: Becomes BET president/COO

2005: Succeeds BET founder Robert Johnson as CEO



On July 2, fans hoping to view the webcast of the Live 8 poverty awareness concerts—Bob Geldof’s ambitious follow-up to 1985’s Live Aid—can do so only via America Online, which won the exclusive Internet broadcast rights to the event.

They will not have to sign up for an AOL account, though. The deal is AOL’s latest effort to lure viewers with exclusive programming, as the company expands its focus from providing Internet access to generating ad revenue as an online portal that services broadband users. At the end of June, AOL brought 27 Internet channels—previously available only to its Internet subscribers—to the open Web.

The strategy switch is part of an ongoing battle for Internet supremacy among AOL, Microsoft’s MSN and Yahoo. These Web portals are vying to become media companies with a mass audience rivaling that of TV or radio broadcasters.

The Internet portal wars began in the early ’90s as a skirmish over who could best aggregate the massive amount of information available on the Internet. The battle then migrated to who had the best services (e-mail, search engines, instant messaging, blogs). The next front will be programming, as the war wages to see who can most effectively integrate content across a variety of services. And whether it’s streaming and downloadable bonus tracks or video-on-demand access to exclusive live events and artist interviews, music is the heart of this multimedia strategy.

“People are recognizing that music is a primary driving force of people’s consumption on the Web,” Yahoo head of label relations Jay Frank says. “We want people to look at music as a community. You

can see that any time music and community are put together, fantastic results are achieved.”

In redefining itself as an open portal, AOL is counting on the strength of its programming, executive VP Kevin Conroy says. AOL controls a loosely affiliated collection of Web sites that includes aol.com, aolmusic.com and Netscape, as well as the sites of Time Inc. magazines, Moviefone and MapQuest. All told, according to ComScore, these sites attracted 117 million unique monthly U.S. visitors in May—more than half of whom are non-AOL subscribers.

AOL hopes to capitalize on this base with upgraded programming. It hosted a special Coldplay concert June 7 and offered the event’s footage as a webcast, played 700,000 times in its first week—one of AOL Music’s most-watched live shows to date. The company features multiple live shows each week, and recently launched the Full CD Listening Party feature, starting with Coldplay’s latest Capitol album, “X&Y,” which was played more than 200,000 times. AOL is also inking deals with major and indie labels to expand its library for on-demand playback of music videos. (Labels give access to their content differently; Warner Music Group and Universal Music Group charge Internet outlets for video assets, while others, including EMI, view the relationship as promotional.)

AOL is developing a number of original music programs for the Web, including “Sessions@AOL,” featuring A-list bands in the studio; “AOL Music Top 11,” which executives view as a next-generation version of MTV’s “TRL”; and “The Biz,” a Warner Music Group reality show in the vein of NBC’s “The Apprentice.”

Yahoo, the leading Internet portal with 119 million unique visitors in May, plans a significant program-

ming push as well. Its new Los Angeles offices serve as the heart of its media and entertainment division, led by former ABC Entertainment Television Group executive Lloyd Braun. The company most recently bolstered the original content available on Yahoo Music by adding a revamped version of the former TV show “Pepsi Smash,” featuring on-demand video segments of exclusive band performances, interviews, animation and other content developed exclusively for the site.

Yahoo is positioning “Smash” as a focus of Yahoo Music, along with its existing Internet radio service Launchcast and the new Yahoo Music Unlimited subscription service and à la carte download store, currently in a public beta test phase. Music news, videos and individual artist spotlights round out the portal.

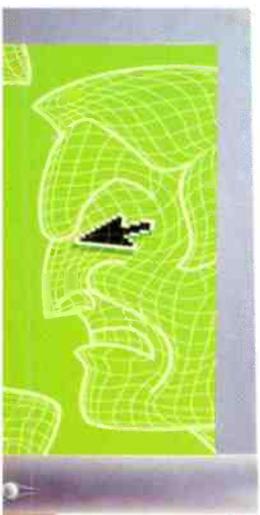
MSN, whose properties include Hotmail, Encarta, Slate magazine and msnbc.com, drew 110 million unique visitors in May. It has been more focused on driving traffic to its sales channels than acquiring original programming.

MSN integrates links to its MSN Music Store throughout its services, and label executives view it as having the best built-in commerce capabilities. Its MSN Search tool spits out direct links to individual tracks available at the MSN Music Store. The MSN Spaces blog service allows users to link their playlists directly to the MSN Music Store, where visitors can listen to 30-second clips or buy the full track.

“We want to make music services as accessible to users as we can by going to where they are,” MSN Entertainment senior director Rob Bennett says. “When you talk about making music more mainstream, that’s what drives us around community rather than forcing users to go find a store.”

MUSIC IS THE KEY FOR AOL, MSN, YAHOO

PORTAL



MSN has kept perhaps the lowest profile of the three portals on the music front, but that is changing—fast. This month, it launched a major promotional effort for the MSN Music Store, giving away five free songs for each paid download and tapping such stars as Gwen Stefani to be the face of the promotion.

AOL and Yahoo have seen staggering traffic without much push. Ahead of its portal launch, AOL's biggest gainer is AOL Music, which was quietly brought from behind the subscriber wall and rose 37% between fourth-quarter 2004 and first-quarter 2005. Before launching the public test phase of its Yahoo Music Unlimited subscription service and download store, Yahoo's "music portal" was really just the Launchcast Internet radio service, and it still generated more than 25 million unique visitors per month.

DIVING UP EXCLUSIVE CONTENT

It is easy to understand why the music industry has come to see Internet portals as an important promotional outlet for breaking new acts and hyping album releases. The challenge, however, is to find ways to elevate certain acts and releases in an environment of unlimited inventory.

"You're competing for floor space and attention with a million SKUs online—how do you get any attention at all?" one major-label executive asks.

Giving the portals the exclusive they are after is the most obvious choice. "It's a tightrope walk," the exec says. "We need to determine what an exclusive is going to bring us versus what damage it's going to cause with our other partners."

Labels also are not keen to see the online retail market mirror brick-and-mortar stores, where one

dominant retailer can undercut all others. As a result, labels often offer different exclusives to each portal—giving one an exclusive video while the other may get a special bonus track from an album.

And even though each portal aims for the broadest user base possible, each has a unique culture that factors into the labels' decisions on which exclusives to grant.

"I'm trying to figure out a way to position the right records with the right people," Interscope/Geffen/A&M VP of new media Courtney Holt says. "I've seen things react really well on Yahoo that may not have reacted well on MSN and AOL. . . . If we can find the right artist that fits with the right network, typically we find a great reaction."

Aolmusic.com currently features acts like Hilary Duff, Lindsay Lohan and Avril Lavigne. MSN is pushing the Bravery and Brazilian Girls, while Yahoo touts Billy Corgan and Mariah Carey.

Big-name artists drive traffic, and ultimately ad dollars for the portals, but it is interactive elements that have labels most excited and that may allow these eyeball-aggregating brands to compete with the big dog in the digital music world: Apple Computer.

"The iPod has a huge following and loyal fan base that will carry it for a long time, because people are getting what they expect," AOL Entertainment director of transactions John van Suchtelen says. "When they realize they need more—a service that provides other ways to find music—that will be the tipping point."

Portals are applying services like instant messaging, blogs and search engines to their content. In a recent *Wired* magazine article, Yahoo co-founder Jerry Yang perhaps outlined this strategy best. "Ac-

cess isn't sufficient," he said. "You also have to find—and then share with others."

Yahoo is considered to have the strongest community applications available. The Yahoo Messenger service, for instance, lists what each user is listening to on Launchcast in their IM profile, inviting others to select a link to access the same song. Its Yahoo 360 blog service lets users share playlists and make music recommendations, all through the Yahoo Music Engine. And the company is expected to launch a music search tool in the coming months.

MSN instant-messaging users can display in their IM profile the song they are playing in either Windows Media Player or the Windows iTunes program and provide a link to MSN Music to sample or buy it. Future developments include a joint listening technology that would allow users to set up virtual listening parties, with multiple users listening to the same track via the same source (such as a user's hard drive) and then linking to MSN Music to buy it.

For the labels, this integration complements more overt marketing strategies like exclusive programming and advertising.

"That turns your consumer, your fan, into your evangelist," one major-label executive notes. "It's so much better than a banner ad."

But it is still not better than TV or radio—yet.

"Radio still seems to be the primary driving force for selling music," Holt says. "The online thing is harder to justify because it's more fragmented. We can't build the same kinds of impressions we can in a more traditional medium. My hope is that over time we can start to see clean lines between sales and video spins and airplay on the Internet." . . .

BY ANTONY BRUNO AND BRIAN GARRITY

POWER

T

he story of a 19th-century woman who killed her daughter and tried to take the lives of her other children offers a microcosmic look at one of the great, and enduringly painful, tragedies of the American experience: slavery.

Contemporary audiences might not be familiar with the Margaret Garner saga, but in 1856 it was a front-page story that bitterly divided the nation. Garner, enslaved on a Kentucky plantation, attempted to flee to free Ohio with seven members of her family. Facing recapture, Garner tried to kill her brood—and herself—rather than return to slavery. Before being caught, she killed her 2½-year-old daughter.

Garner's heart-wrenching story already has been told through Toni Morrison's best-selling novel "Beloved," which earned a Pulitzer Prize for literature and was brought to the screen by Oprah Winfrey. As any aficionado of the form will say, however, the opera stage casts a particular spell of its own, especially when a riveting plot is married to fine music.

With that in mind, and with aspirations of reaching a far more mainstream audience than contemporary operas often draw, a high-octane team is bringing Garner's tale to audiences in a series of opera-house engagements.

Rather unusually, three opera companies—Detroit's Michigan Opera Theatre, the Cincinnati Opera and the Opera Company of Philadelphia—have partnered to bring the opera to each of their stages in the work's first year. The world premiere was held in May in Detroit, and the opera heads to Cincinnati in July and Philadelphia next February.

New operas often fade quickly after their world premieres, but the buzz on this work—titled "Margaret Garner"—has enticed another company, Opera Carolina, to stage the work in April 2006. More houses are discussing the possibility of bringing "Margaret Garner" to their cities as well.

Undoubtedly, the star power attached to this project has helped give a boost to its chances for long-term survival in the high stakes world of opera production. Morrison heads the list, revisiting Garner's poignant story as author of the libretto.

The creative team also includes Grammy Award-winning composer Richard Danielpour, whose deeply idiomatic, vibrant music is already winning raves, and director Kenny Leon, who recently revived "A Raisin in the Sun" on Broadway with Sean "P. Diddy" Combs and Phylicia Rashad.

The cast features some of today's most respected singers: mezzo-soprano Denyce Graves, gifted baritones Gregg Baker and Rod Gilfry and fast-rising soprano Angela M. Brown, whose 11th-hour debut as Aida at the Metropolitan Opera last fall, replacing an ailing colleague, made her front-page news in *The New York Times*.

The role that Brown plays, of Cilla Garner, Margaret's mother, was written for fellow soprano Jessye Norman, who had originally agreed to play Cilla in Detroit; Brown was to play the role in Cincinnati and Philadelphia. However, the famously mercurial Norman departed the production before the world premiere, citing

personal reasons.

Garner's story elicits strong reactions from its two creators. While the opera admittedly takes some liberties with facts, Morrison says that its universal qualities compelled her to revisit this material some 18 years after "Beloved" was published.

"Absolutely, there is mythic resonance," Morrison says. "There's the mother/destroyer figure, which operates in mythology in every culture. Garner was compared to Medea of ancient Greek mythology in her own time, even though Medea's motive is vengeance.

"There are lots of true stories about women who kill children as a result of rape, whether on slave ships to America or in Bosnia more recently, when women were raped during the war—there is the same dilemma about what to do with these children after every war. The

Civil War. When her trial came up, there was a prolonged argument about whether she should be tried for murder, which was what the abolitionists were calling for, because the court would have to admit that she and her children were human beings. The pro-slavery groups wanted her tried for destruction of property, because her status as a slave would have remained intact. In a way, her trial became a public discussion about the nature of the Afro-American slave."

"In the newspaper articles of the day," Morrison observes, "everyone remarked on the fact that she was so young, she was in her 20s. And also that she was so calm when she killed her daughter. She wasn't a raving maniac. She was very sanguine about it. Not cool, but unrepentant."

Morrison emphasizes that even well before the day that brought Garner to infamy, the enslaved

moves me, more than anything else," Graves observes somberly, "is that this woman probably felt—and the circumstances of her existence told her—that her life was of no importance, that it was completely insignificant. Yet, here we are, 150 years later, telling her story. And somehow, I'm her daughter. I'm somehow the daughter of the daughter of the daughter of her daughter. I'm connected to this woman."

The creative team and cast involved in "Margaret Garner" underscore the fact that they hope to reach nontraditional audiences with this work as well as draw the usual opera crowd.

"It was especially important to us to premiere this piece in cities with historically large African-American populations," Danielpour stresses. "And in the case of Ohio, that connection was particularly crucial, because part of the action takes place there."

Despite the enthusiastic critical and public response "Margaret Garner" has already received in Detroit, there are no plans yet to record the production. Because of prohibitive costs, bringing an opera to an even wider public via CD or DVD is nearly impossible today.

"There is nothing more expensive to record within classical music than opera," says Bogdan Roscic, VP of A&R at Deutsche Grammophon. "There are more people involved, and the works are so long. So when sales in [classical recordings] faced a downturn, opera is where it was felt first."

According to sources, recording an opera in Europe can cost from \$250,000 up to \$1 million, depending on the size and scale of the production. A U.S. recording would run even more, largely because of the cost of using American orchestras, which play under specific union rates.

In fact, few top-tier American orchestras have recording contracts. Exceptions—such as the newly inked Philadelphia Orchestra deal with Finland's Ondine label, the Minnesota Orchestra's recordings for Sweden's BIS and the successful self-released titles from the San Francisco Symphony—are newsworthy in part because of their rarity.

Given the steep costs, there is little chance of turning a profit on an operatic recording in today's market. Operas tend to be premium-priced, multi-disc releases, and few turn up in the top 25 of the *Billboard* Top Classical Albums chart.

Even so, hopes among the "Margaret Garner" team remain high that some recording avenue might be found eventually. Some operas, for example, are recorded live for CD or DVD, thus greatly cutting costs—although potentially at the expense of production quality.

When asked about the possibilities of recording "Margaret Garner," Danielpour says, "I'd certainly love to see that happen . . . Garner's story, though true, has become, in a way, an American myth—it has that power. And one of the things that the opera screams, over and over again and hopefully without preachiness, is a reminder that we're all part of the same human family. It's good to be reminded of that." ♦♦♦

Toni's TRAGIC TALE OF SLAVERY HITS U.S. STAGES—AND THE BUZZ IS BUILDING BY ANASTASIA TSIOLCAS • PHOTO BY TIMOTHY GREENFIELD-SANDERS opera

horror of a mother killing her own children is so fundamental, and so outrageous. I wanted the full horror of that to be there."

At the same time, Morrison aimed to humanize Garner. "When do you have the right to make those choices about your children? Do you say, 'This life is too horrible for you to live'? Or do you trust that your children can survive it, or be unharmed by it?" she muses. "I wanted there to be a real conundrum at play. That is to say: It seems that she did the right thing under the circumstances, but she didn't have any right to do it."

Danielpour says that Garner's actions not only generated front-page stories during her lifetime, but offer deep historical resonance for contemporary audiences. (In fact, there are a number of educational initiatives accompanying the opera performances.)

"Even though many Americans don't know Margaret's story today," Danielpour says, "it was actually one of the things that precipitated the

woman had already marked herself as a maverick.

"Margaret was married," Morrison notes. "When I was writing the novel, I was aware that women were being given more choices about their lives: whether to have children or not, whether to get married or not, all these beginnings of a feminist discourse. And it occurred to me that those choices—of marriage, of children—for slave women were quite the opposite, and yet Garner chose to do so," she says emphatically.

"Marriage for slaves was illegal, and if you did do it, it was an assertion of freedom, rather than the opposite. But the kick about children was that the women were encouraged, if not required, to have children. They could not parent them, and they did not own them. So for her, having children was not an accommodation to a woman's place; it was a radical assertion of freedom."

Graves says that she felt a tremendous pull toward playing Garner. "The first thing that



The creative team that is bringing 'Margaret Garner' to U.S. opera houses includes, from left, composer **RICHARD DANIELPOUR**, baritone **GREGG BAKER**, mezz-soprano **DENYCE GRAVES**, librettist **TONI MORRISON** and soprano **ANGELA M. BROWN**.

REGGAETÓN

MIAMI—Daddy Yankee's runaway *reggaetón* hit "La Gasolina" was written and produced on a handshake and a smile.

"Many people ask, 'You did "Gasolina"?' Wow. You must be a millionaire,' " says Lunny, half of hot reggaetón production team LunyTunes. The pair produced "La Gasolina," which is on Daddy Yankee's album "Barrio Fino," and came up with many of the beats that accompany the track.

Daddy Yankee paid no fees, and no contracts were signed. Only a friendly agreement was voiced: I give you this song for your album, you give me a song for mine.

And so LunyTunes' most recent release, "Más Flow 2" (Más Flow, Universal), a collection of previously unreleased songs currently in the top 10 of the *Billboard* Top Latin Albums chart, features 10 artists, including Daddy Yankee. Nothing beyond the informal agreement was needed.

"And that's the way it has been," Lunny said during the *Billboard* Latin Music Conference in April.

Or rather, that's the way it was.

Reggaetón, which a year ago was largely an underground industry ruled by nepotism and gentlemen's agreements, has become Latin music's hottest new sound. Today, with major labels, publishers, managers and radio looking to

cash in on the craze, the handshake deals that once dominated the writing, production and publishing of reggaetón titles are being replaced by bona fide contracts with clear-cut business rules.

"Reggaetón is music we literally made in our backyards," Lunny said. "One day I'm in my house playing PlayStation with Wisin [of reg-

gaetón duo Wisin y Yandel], and suddenly we're No. 1 on the *Billboard* chart. I told him, 'Wisin, check this out!' It happened so quickly, we didn't even know we had to register the song or anything like that. But now we're going to get organized, and we're going to do things the way they should be done."

LunyTunes are signed to Universal Music Latino under a distribution and manufacturing deal for their own label, Más Flow Music. Their songs have been appearing on the *Billboard* Latin charts for two years, but they created publishing companies with affiliations to ASCAP and BMI just three months ago, and they are currently negotiating a deal with a major publisher.

"Más Flow 2," lists no composer or publisher information for any of its tracks, which were written and sung by some of the biggest names in reggaetón, including Daddy Yankee, Héctor "El Bambino" and Ivy Queen.

Of these three, only Héctor has a major publishing deal, recently inked with Universal Music Latino. Even Tego Calderón, who earlier this month signed a recording deal with Atlantic (*Billboard*, June 18), has yet to forge a publishing deal.

Calderón says the money he makes comes from shows, "publicity campaigns, sponsorship deals. Collaborations I do as work for hire. But from my music, per se, I only get my ASCAP checks. That will change . . . I don't think I'm the same artist I was two or three years ago. Now that the majors are involved, I'm in a position to demand what's best for me."

The word "reggaetón" entered mainstream consciousness only last year, when a slew of

Puerto Rican acts began popping up on the *Billboard* Top Latin Albums chart. The breakthrough releases received zero airplay and no media attention but climbed the charts nonetheless, based on club play and the buzz from live shows, especially in Puerto Rico.

These artists were not new, however. Most had been toiling for the past decade, making their music for almost nothing, yet selling thousands of copies in Puerto Rico's underground circuit.

The sudden slew of chart appearances came about largely because of major distribution deals that placed reggaetón titles in U.S. chain stores and mass merchant accounts.

But while sales soared, everything else—from airplay to contracts—lagged behind.

Now, everybody is playing catch up.

"We're in the process of transitioning a business that was truly informal," says Nestor Casonu, regional managing director of EMI Music Publishing Latin America.

"Now that labels and publishers are involved, artists are realizing they can't get into those areas if their business isn't more formal," Casonu says. "If they continue to do business so informally, there are many legal risks."

Artists are only now taking the basic steps to protect themselves as songwriters: copyrighting the song with the appropriate splits and authors; registering with a performing rights organization; including all information on the album's label copy to ease mechanical collection.

However, as much as the established publishing world would like reggaetón to fit neatly into its parameters,

Reggaetón stars like HÉCTOR 'EL BAMBINO,' TEGO CALDERÓN and DADDY YANKEE (from left) are learning that they need to secure contracts to protect their assets.



TÓN

CONTRACTS REPLACE HANDSHAKES AS GENRE EXPLODES BY LEILA COBO

these emerging artists say they fully expect to honor the informal agreements that have been struck. Publishing deals, including advances, depend on precisely what the publisher stands to reap.

"We have to be beyond flexible," says Iván Alvarez, senior VP for Latin America at Universal Music Publishing Group, whose reggaetón roster includes Trebol Clan, Baby Rasta and Gringo and the rest of the acts on Héctor's Gold Star Records.

"This genre has grown organically with its own set of rules and norms. Their system of 'exchanges' as opposed to royalty interests is one which is at times difficult to grasp and creates issues on a national and international level. As a company wanting to be a part of this move-

ment, we have to be willing to understand how they work and adapt ourselves to it in a way which allows us to grow the business without burning the bridges which they have built amongst themselves."

This means some royalty fees are collected, some are not.

With radio stations dedicated to reggaetón popping up by the week, artists are suddenly finding out that while their songs get airplay, they are not collecting the money due to them for public performance because they are not listed as authors of the songs.

"When you register the song, the performance rights organization honors what is on the registration," says Alexandra Lioutikoff, senior VP of Latin membership for ASCAP. "They can have gentlemen's agreements, but we go by what is on paper."

Héctor is one of the few reggaetón stars who has a major publishing deal. He inked an administration deal three months ago with UMPG.

"I did it so things would work as they should," says Héctor, who was formerly part of the duo Héctor y Tito and now collects 50% of what he wrote as part of that act.

Like most reggaetón acts, Héctor has songs and collaborations in myriad compilations, many of which he does not even know about. Now, he says, UMPG "will start to collect everything. I even had songs playing in Australia."

But the reality is, because there is no publishing paper trail, it can be difficult, if not impossible, to determine what an artist is owed. In addition to the multiple compilations that circulate in

the reggaetón world, there are cover versions of songs that have no clear splits among authors.

"When we started, we were just making music," says Inés Saldaña, LunyTunes' manager and Luny's sister. "We didn't know about royalties or publishing, and if we did know about it, we just wanted the music to be out there with people listening to our work. We told singers, 'You need our music, and we need you to sing our music.' We made handshake agreements to work together with no

amounts involved.

"Now we have to look at every single case," Saldaña says, noting that the duo's catalog comprises about 400 songs. "Some of the trade-offs will remain trade-offs, some will change to come up with an agreement."

Going forward, she says, everybody is clear on what percentage they are going to get, and contracts are signed for every song that LunyTunes and their team work on, with every split determined beforehand.

Daddy Yankee, who realized the value of his publishing early on, says he appreciates the clear guidelines of the music business.

"This isn't the street, where you negotiate with your word," he says. "With my close friends, who began with me and have been with me forever, I still work like that. I eventually sign a paper, because we're clear with each other. But I do that with very few people."

Yankee signed with ASCAP in 1996. He has his own label and his own publishing company, El Congri.

He is on the verge of signing a major record deal, and that, he says, will determine the future of his publishing.

"I've held back because the publishers' interest will be bigger depending on what kind of a deal I close with a label," Yankee says. "I've been offered publishing deals before, but not anything that was in my best interests. I know what my publishing is worth. Even two years ago, I knew it."



Photos, left to right: Rodrigo Varela, Johnny Nunez, GY Cruz/WireImage.com

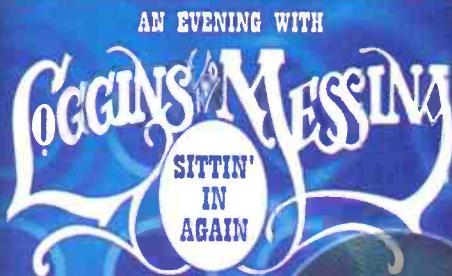
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VEGAS MUSIC

STARS ON THE STRIP

BY JILL KIPNIS The history of pop music is woven into the history of Las Vegas.

As the city continues a yearlong celebration of its centennial, it has played host recently to music events ranging from the 40th annual Academy of Country Music Awards to Celine Dion's ongoing residency at the Colosseum at Caesars Palace.

But since the first major hotels went up in Las Vegas in the early 1940s, the city has drawn major musical talent.

The El Rancho Las Vegas and the Last Frontier featured big-name performers, such as Jimmy Durante and Nat "King" Cole, right from the start.

These two hotels laid the groundwork for Las Vegas to become a major entertainment destination. Not only could guests see the top stars of the day, but they could eat, shop, swim, go horseback riding and gamble all at the same location.

That allure only intensified in the 1950s with the opening of the Desert Inn and the Sands. These hotels were deemed classier than their predecessors. And perhaps more important, they featured Frank Sinatra as a prime attraction.

"There was nobody bigger than Frank Sinatra," says Charlie Pignone, archivist for the Sinatra family and author of "The Sinatra Treasures" (Bulfinch). "He played in Las Vegas from the '50s through the '90s, and you still hear his music in the casinos today."

The Sands became "the" place for music acts throughout the '50s. Sinatra even became a partial owner of the hotel.

In 1960, The Sands was host to some of the most notable performances in Las Vegas' history.

The Rat Pack—Sinatra, Dean Martin, Joey Bishop, Sammy Davis Jr. and Peter Lawford—were on location filming the original "Ocean's 11." They would film during the day and perform together at the Sands late into the night.

"Imagine seeing that kind of star power," Pignone says. "They had such a camaraderie. They were friends, like brothers, which you can't fake. I don't think we'll ever see the likes of that again."

Elvis Presley made his Las Vegas debut in 1956 at the New Frontier (formerly the Last Frontier) as a support act to comedian Sheeky Greene—and bombed.

Presley actually started his long relationship with the city in 1963, when he filmed "Viva Las Vegas" on location. Four years later, he married Priscilla Beaulieu in Las Vegas.

In 1969, he was the top performer at Kirk Kerkorian's new International Hotel, the world's biggest and most expensive at that time (\$60 million). (The International was renamed the Las Vegas Hilton in the mid-1970s.)

"Elvis was the first performer to make money for the showrooms," says Alanna Nash, author of "The Colonel: The Extraordinary Story of Colonel Tom Parker and Elvis Presley" (Simon & Schuster). "He was also the first entertainer to work seven days a week."

Presley was playing two shows per day two months out of the year for \$100,000 per week, a pittance for that kind of schedule.

"He never played anywhere else," Nash says. "It was unbelievable that the Hilton hotel people got the biggest man in show business for the least amount of money."

Presley was a Las Vegas attraction right up to the time of his death in 1977.

Throughout the 1960s and 1970s, two other performers that are tied to Las Vegas lore—Wayne Newton and Liberace—were mainstays on the Strip.

Newton had been a regular in downtown clubs for years before he came to the Strip with top billing in 1963, the year he got a recording contract. He went on to headline the Flamingo, the Frontier, the Las Vegas Hilton and the Aladdin, and still performs today.

Liberace performed in Las Vegas regularly for 40 years at hotels including the Las Vegas Hilton and Caesars Palace. He died in 1987 at his home in Las Vegas.

NEW ATTRACTIONS

The type of performer that was a big draw to Las Vegas started to change in the 1970s.

White-tiger wranglers/magicians Siegfried & Roy first appeared in 1971 as a specialty act and started a wave of family shows.

The duo were the first entertainers to have a theater named after them at the Mirage, hotel baron Steve Wynn's first building on the Strip. It featured a special habitat for Siegfried & Roy's tigers.

"When they set up shop, this was part of this change to more family entertainment in Las Vegas," Nash says.

Circus Circus opened without any hotel rooms in 1980, but had a circus arena, a pink-and-white big top and a carnival midway. Accommodations followed, with 2,800 guest rooms by 1982.

Circus Circus Enterprises expanded Las Vegas' family fare with the opening of Excalibur Hotel and Casino on June 19, 1990. The hotel hosted a medieval dinner show in

Celine Dion reigns at the Colosseum at Caesars Palace.

its 900-seat King Arthur's Arena.

The family trend escalated throughout the 1980s and 1990s, and Las Vegas became known more as a place where aging performers could get gigs.

Cirque du Soleil helped reinvigorate entertainment options for the city. Its first permanent show, "Mystère," opened at Treasure Island Hotel & Casino in the early '90s. "O" followed at the Bellagio Hotel & Casino in the late 1990s. "Ká" debuted this February at the Ká Theatre at the MGM Grand.

"When we arrived," Cirque du Soleil composer/arrangeur René Dupéré recalls, "Steve Wynn was trying to make Las Vegas a family-oriented city. 'Mystère' was a revolution at the time. It was the only show that was jam-packed every night. We think our shows are for everybody, for kids and adults."

The most adult Cirque program, "Zumanity," premiered in 2003 at the New York-New York Hotel & Casino. Cirque du Soleil currently has four permanent shows in Las Vegas.

Throughout the 1990s and into the 2000s, top artists started to set up shop permanently, as they did in the city's old days, even amidst a wave of hotel mergers.

The first hotel joint venture, in 1996, was the Monte Carlo, owned by Mirage Resorts and Circus Circus Enterprises. MGM Grand bought Mirage Resorts in 2000 to create MGM Mirage, in essence ending the Wynn-controlled empire, which by then included the Bellagio, the Mirage and Treasure Island.

In this climate, Caesars Palace built a \$95 million, 4,100-seat theater called the Colosseum specifically for a new stage show for Dion, which opened in 2003. Last year, "A New Day . . ." sold out 183 shows and 1 million tickets.

The Colosseum also hosts Elton John's "The Red Piano" show. Each of its 43 shows also sold out last year.

Caesars Palace president Mark Juliano says Dion's exclusive contract will run through July 2007. John's will run through 2008.

This year has already brought a number of changes that could affect music entertainment on the Strip.

MGM Mirage merged with Mandalay Resort Group earlier this year. The MGM's Grand Garden Arena and the Mandalay Bay's Event Center had been competitors for top touring acts, and are expected now to work together on bookings.

Also, the return of Wynn with the opening of the Wynn Las Vegas may result in new entertainment opportunities.



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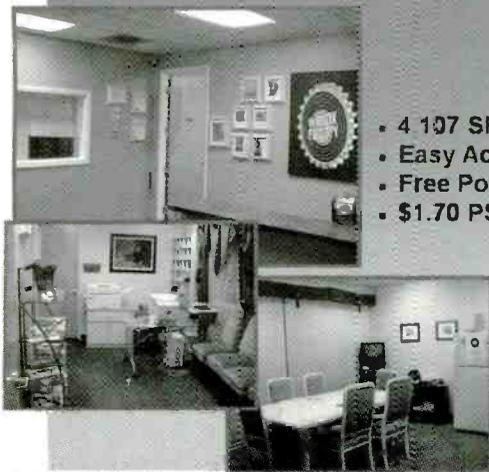
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VEGAS MUSIC

WHERE VEGAS PARTIES

BY JILL KIPNIS

"What happens in Vegas stays in Vegas," declares the city's current marketing slogan.

And what better place for things to happen than at the hottest nightclubs, parties and restaurants?

Las Vegas hot spots are ever-changing and tied to the latest happenings. Where did the newest Hollywood icon party? What's the hottest nightspot in town?

Billboard talked to some of the city's entertainment experts to get a taste of the places of the moment.

NIGHTCLUBS, BARS AND LOUNGES

★ **Body English** at the Hard Rock Hotel and Casino (4455 Paradise Road)—The former site of Baby's has been refurbished into a beautiful club with leather booths and a British feel. It is the place to dance to hip-hop grooves and is known as a hangout for celebrities.

★ **Ghost Bar** at Palms Casino Hotel (4321 W. Flamingo Road)—If you're not afraid of heights, brave the 55-story elevator ride to arrive at this futuristic lounge, decorated in silver, white and green. The perfect place to have a drink while enjoying a view of the city—and of the pool below, through a harrowing see-through deck.

★ **House of Blues Foundation Room** at the Mandalay Bay Resort and Casino (3950 Las Vegas Blvd.)—As at other Foundation Rooms in such locales as Los Angeles, Chicago and New Orleans, members can lounge in secluded rooms and dine on gourmet food. This spot also features a breathtaking view of the Strip.

★ **Ice** (200 E. Harmon Ave.)—This "meta-club" has a fur-lined room decorated with pink lights and huge mirrors. It also has go-go dancers, a fog machine and such major DJs as Paul Oakenfold. Scenesters say this might just be the hottest club on the Strip.

★ **Pure** at Caesars Palace (3570 Las Vegas Blvd.)—One of the city's largest clubs, Pure's 36,000 square feet offer a lot to explore. The main indoor "white" room resounds with a mix of hip-hop, house and '80s tunes. The outdoor deck offers even more dance space and views of the Strip four stories below. "When you're at Pure," Orleans Arena VP/GM Steve Stallworth says, "you can't imagine being anywhere else in the world."

★ **Rehab** pool party at the Hard Rock Hotel and Casino (4455 Paradise Road)—Good luck getting in if you're a guy. This Sunday party runs from May through September and features hot bodies, hot music and plenty of flowing liquid at the pool and the bar.

★ **Studio 54** at MGM Grand (3799 Las Vegas Blvd.)—One of the hardest clubs to get into is well worth the wait. Not only is the music—mainly disco and '80s—a draw, but aerialists put on a show as they dangle from the ceiling. There are four levels, each with its own bar and dance floor.

★ **Tabú** at the MGM Grand (3799 Las Vegas Blvd.)—A cool "u fra-lounge" that will get you ready for Studio 54. Evocative images are projected onto the walls, as waitresses who could pass for fashion models serve cocktails and DJs spin international tunes.

★ **Tangerine** at Treasure Island Resort and Casino (330 Las Vegas Blvd.)—If you hate the color orange, stay far, far away. But if you appreciate that vibrant hue—not to mention rock and dance music as well as nightly burlesque shows—this is the place for you. Check out the outdoor deck, right over the hotel's "Sirens" pirate show.

PARTIES AND SHOWS

★ **"Ká"** at MGM Grand (3799 Las Vegas Blvd.)—The latest Cirque du Soleil show combines artistry and technology. Acrobatics, puppetry, martial arts and pyrotechnics make for an unforgettable evening.

★ **"X"** at the Aladdin Hotel & Casino (3667 Las Vegas Blvd.)—These eight dancers will wow you in one of the lesser-known shows on the Strip. Great choreography and great music. "The thing that you want to see is the Russian girl who does the silks," says Mark Olson, director of marketing for vegas-hotspots.com. "You'll just go 'wow.'"

★ **House of Blues Foundation Room** at the Mandalay Bay Resort and Casino (3950 Las Vegas Blvd.)—As at other Foundation Rooms in such locales as Los Angeles, Chicago and New Orleans, members can lounge in secluded rooms and dine on gourmet food. This spot also features a breathtaking view of the Strip.

RESTAURANTS

★ **FIX** at Bellagio Hotel and Casino (3600 Las Vegas Blvd.)—A woody, comfortable space with American fare including fish, meat and poultry. Order the pre-"O" three-course meal for \$40 even if you're not going to the show. Olson notes that FIX is where "a lot of hot bachelorette parties go."

★ **Mesa Grill** at Caesars Palace (3570 Las Vegas Blvd.)—Star chef Bobby Flay offers Southwestern cuisine with flair. Specialties include New Mexican spice-rubbed pork tenderloin with chili sauce and sweet potato tamales with pecan butter.

★ **Smith & Wollensky's Steakhouse** (3767 Las Vegas Blvd.)—This 650-seat, three-story green-and-white classic has a prime location in the middle of the Strip.

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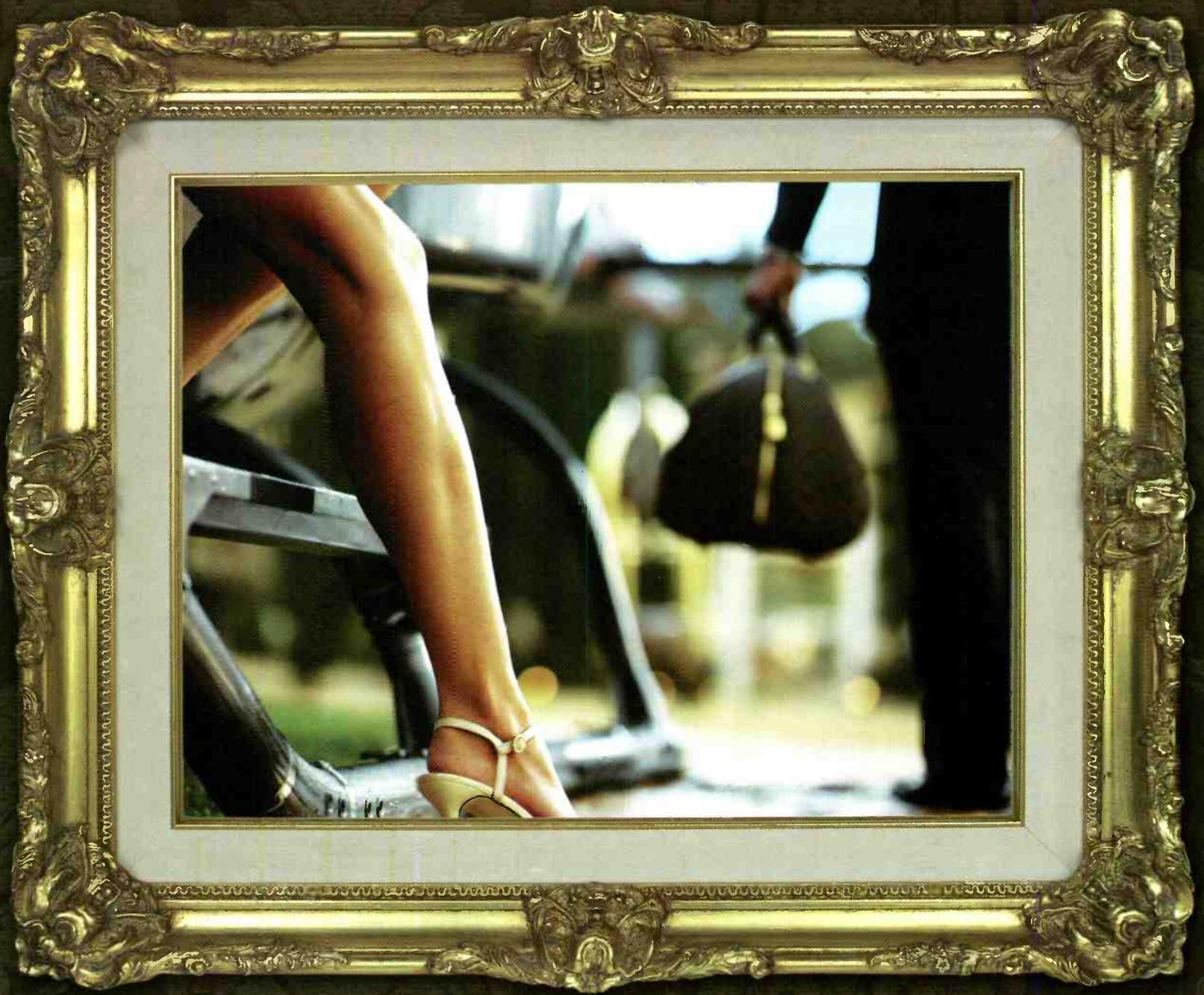
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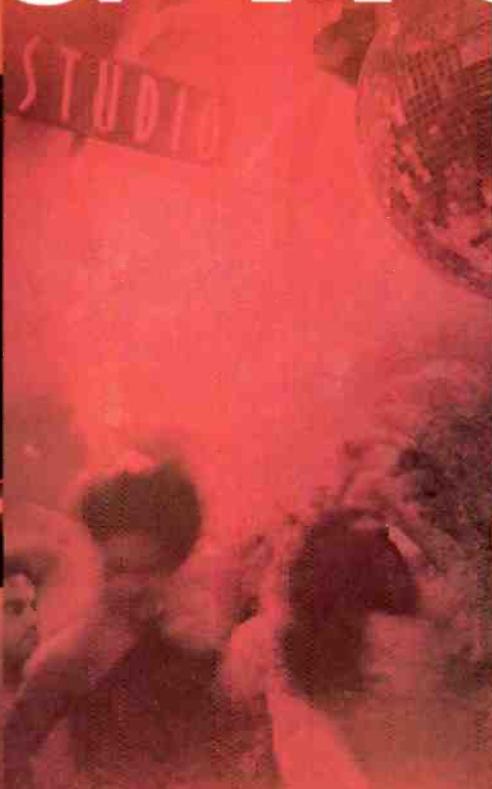
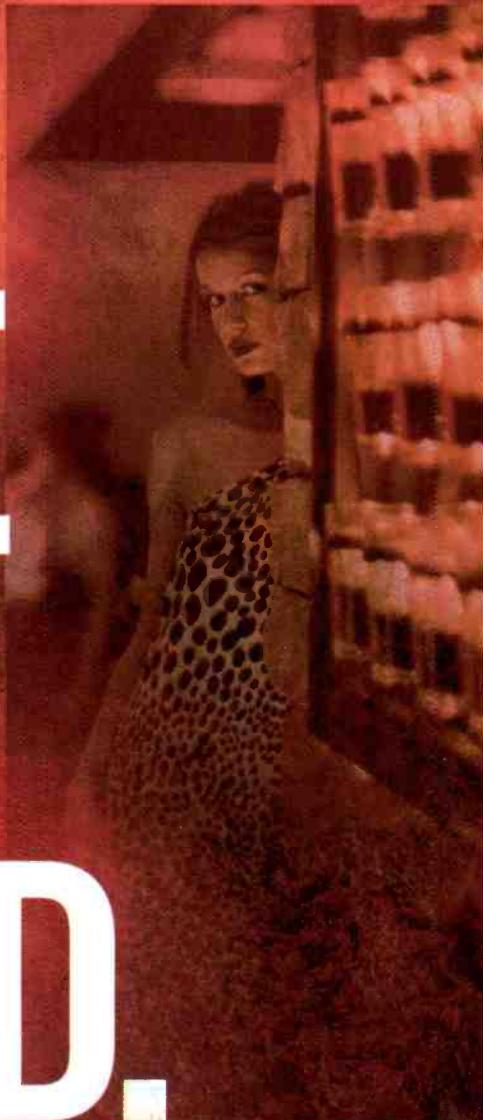


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George Strait
Billboard reviews his latest set

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MUSIC

JULY 2, 2005

GOSPEL BY DEBORAH EVANS PRICE

ZOMBA RAMPS UP GOSPEL BIZ

NASHVILLE—Through a mix of smart acquisitions and strategic partnerships with some of today's most successful artists, Zomba has quickly become a dominant force in the gospel industry.

In an effort to continue the growth, Zomba has formed Zomba Gospel, naming Verity Records president Max Siegel head of the new entity.

Zomba Gospel includes Verity, GospoCentric (which it purchased last year) and four artist-owned imprints—Donald Lawrence's Quiet Water Entertainment, Kirk Franklin's Fo Yo Soul Entertainment, John P. Kee's New Life Records and Fred Hammond's F. Hammond Music.

Siegel says that once the purchase of GospoCentric was completed, "we wanted the gospel labels all together. Plus we wanted to mirror [parent] Zomba Label Group's structure."

The individual labels under Zomba Gospel retain their own presidents, except for Verity. Siegel's ascension is so new, there is no word as to whether a new Verity president will be named. As it was before the roll-up, marketing, sales and promotion are shared services. (GospoCentric's divisions were "blended in," Siegel says.)

For Zomba Label Group, gospel serves as an integral part of the overall mix. "We initially got into gospel music because we are all gospel music lovers and we appreciate the gospel artists," Zomba Label Group GM/senior VP of sales and marketing Tom Carrabba says. "Gospel is a great niche. These are real artists with a real base."

One reason for Zomba's gospel success, Siegel says, is that although gospel may be a niche market, Zomba pushes it with the same verve as mainstream music.

"One of the things I've appreciated about the company is that they've treated gospel just like every other genre of music," he says, adding that at **continued on >>p34**

Photo: Arnold Turner/WireImage.com



One of Zomba Gospel's upcoming releases is the soundtrack to 'The Gospel,' which features music from **DONNIE McCLURKIN**.

LATEST BUZZ

>>>PUMPKINS TO REUNITE

Billy Corgan intends to reunite the Smashing Pumpkins. Corgan broke the news June 21 via full-page ads in the Chicago Tribune and Chicago Sun-Times. Corgan and the band, which formed in 1989, last played together in 2000. In the ad, Corgan said he plans to "renew and revive the Smashing Pumpkins. I want my band back and my songs and my dreams." No other details are available. The news came the same day that Warner Bros. released Corgan's first solo album, "TheFuture-Embrace."

—Melinda Newman

>>>'NEW' B-52'S

The B-52's, who are looking for a "new direction," according to a source close to the band, are changing their management, booking agency, attorney and business management. Direct Management, which has represented the band since the late '80s, will continue to handle the band's business through the summer. The quirky act, which last recorded for Warner Bros., could not be reached for comment.

—Melinda Newman

>>>STRAIT, WOMACK DUET

George Strait duets with Lee Ann Womack on the track "Good News, Bad News" on his new album, "Somewhere Down in Texas." The CD is due June 28 from MCA Nashville.

—Phyllis Stark

>>>TYRELL'S NEW REP

Vocalist Steve Tyrell has inked with booking agency Ted Kurland Associates for worldwide representation. Tyrell's 1999 debut, "A New Standard," topped the *Billboard* Top Jazz Albums chart, while follow-up "Standard Time" reached No. 2. Tyrell has also produced a number of artists, including Rod Stewart, Linda Ronstadt, James Ingram and Aaron Neville.

—Melinda Newman



Ying Yang's 'Whisper' Speaks Volumes

Not many rappers can boast of whispering their way up the charts, yet that is exactly what Ying Yang Twins are doing. Their latest

single, "Wait (The Whisper Song)," peaked at No. 2 on billboard.com's Hot Rap Tracks chart. Members D-Roc and Kaine are hoping the single will propel sales of their album

"U.S.A. (United State of Atlanta)," which hits stores June 28 from Collipark/TVT.

The album features guests Anthony Hamilton, Pitbull, Teedra Moses and Mike Jones,

among others. Maroon5's Adam Levine even lends his vocals to "Live Again."

Though some of the collaborations may seem unlikely for a group steeped in crunk music, D-Roc says they were simply exploring their creative side.

"We came up with all the songs first, then we figured out who would be nice on it. We met Maroon5 at [MTV's Video Music Awards] and knew that [Levine] would be good. If we meet you and we're cool, let's do a song," he says.

The album also includes a remix of "Wait" featuring Missy Elliott, Busta Rhymes, Lil Scrappy, Mr. Collipark and BET's "106 & Park" co-host Free. The song itself is a sharp departure from the Twins' usual loud, in-your-face delivery. The change in pace was intentional, according to D-Roc.

"When you're at the club, it's very unattractive to be yelling in

a girl's face. So you whisper in her ear and that turns her on. We whispered a whole song, now you're all waiting to hear what our album sounds like."

'STATE'-MENT: Afu-Ra's "State of the Arts," released June 14, is the first album from the rapper's own label, Decon-distributed Life Force Records.

Joined on the set by Kardinal Offishall, Royce Da 5'9" and Masta Killa, Afu-Ra says he wanted to bring something new to his fans.

"I wanted to make something that was musically on another level from my previous records. I wanted to do an album where people weren't going to see me coming," he tells *Billboard*.

Four albums deep, he admits that it has not been easy being an independent artist. "It's really a gamble in the sense of making music that people are going to love. I can

do a million songs, but at the end of the day, I can't determine the success. All I can do is be the best Afu-Ra I can be."

SUMMER FUN: Studio Distribution and Brooklyn, N.Y.-based label Female Fun Records hope to make this summer a hot one with two gems in stores.

The first, legendary producer/DJ Prince Paul's latest, "Instrumental," arrived May 24. Paul, best-known for his work with Stetsasonic and Handsome Boy Modeling School, serves up 19 tracks with help from MC Paul Barman ("The Night My Girlfriend Left Me") and Steinski ("Flattery").

The second is producer/visual artist Ge-ology's futuristic "Ge-ology Plays Ge-ology," which dropped June 21. The debut full-length compiles 30 of his best mixes, instrumentals and rarities.



YING YANG TWINS' album "U.S.A. (United State of Atlanta)" features some unexpected guests, including Maroon5 vocalist Adam Levine.

ZOMBA (cont.)

from >>p33

the same time, "they appreciate the art form and respect the ministry aspect of the music."

Zomba Gospel releases are distributed to the Christian Booksellers Assn. through Sony BMG's Christian distribution arm, Provident-Integrity, and to the mainstream market through Sony BMG Distribution.

Zomba Gospel is poised to have a busy fall with releases from Franklin, Dorinda Clark-Cole and Hezekiah Walker as well as the soundtrack to the film "The Gospel," starring Hammond, Donnie McClurkin and Yolanda Adams.

The combined Zomba Gospel labels form a religious powerhouse. According to Nielsen SoundScan, Zomba accounts for 31.5% of year-to-date gospel album sales, not including Christian store sales.

BRAVE NEW WORLD

Following the Sony-BMG merger in 2004, BMG-owned Zomba Gospel and Sony's gospel interests have remained separate.

Sony has a dedicated gospel staff, however such gospel acts as Mary Mary, Anointed and Kim Burrell are assigned directly to mainstream labels Columbia and Epic instead of to a gospel imprint.

Siegel says it is too early to tell whether Sony and Zomba will merge the gospel entities. Sony BMG Music Entertainment CEO Andrew Lack "is being very sensitive to maintain the individual corporate cultures," Siegel says. "While some of the backroom services are being combined and we're trying to become more efficient from an operational standpoint, there's a lot of respect for the Sony culture and the BMG culture."

FROM ARTIST TO EXEC

The Zomba culture has been extremely appealing to some of the biggest acts in the gospel world. When singer/songwriter/producer Lawrence was looking for a new label home as an artist and a place to launch an imprint, he chose Zomba.

"The machine is very strong

and very aggressive when it comes to selling records," says Lawrence, who signed in January 2004. "I wanted to

have a home for Quiet World Entertainment where I could produce, write and develop artists. They allow me to do



Verity Records president MAX SIEGEL heads Zomba Label Group's new division, Zomba Gospel.

my thing."

Lawrence has signed two acts to Quiet World, the Murrills and Dewayne Woods, and plans to release projects from both next year. The Murrills, a family act comprising five brothers and one sister, will debut first with their album "Family Prayer."

Lawrence feels one of the reasons Zomba has been successful in the gospel field is that "they knew who to sign. They sign people who can do more than one thing and are self-starters.

"I think Zomba is going to be a place for artists to turn [into] execs," he says. "Any artist coming there needs to come with the mentality of learning how to become an executive."

Siegel agrees, adding that he looks for enterprising artists. "I feel like our job is to help shape and enhance ministries and take careers to the next level, not necessarily to create a vision for our artists. So we tend to align ourselves with people who are very developed creatively and

have a very strong vision of where they're going."

In addition to continuing to develop talent, Siegel says he expects to expand Zomba Gospel's reach by broadening its visual media offerings, which Lack has said is a companywide priority.

With the combination of talent it has been able to assemble and its potential in the marketplace, Carrabba is confident of Zomba Gospel's future. "We feel it's a niche, but it's a growing niche," he says of gospel music. "Most records are up and over in six to nine months, but a great gospel record you could be working for a couple of years."

He says Zomba Gospel is also dedicated to taking the music further into the mainstream by "dealing with the mass merchants more. Obviously you need the independents and the chains, but [we want to] really expose more at a mass-merchant level. We have seen growth there and we will continue to see growth. We are in it for the long run."



The Beat

MELINDA NEWMAN mnewman@billboard.com

Mayer Stretches Out In Trio Setting

Threesome Includes Steve Jordan And Pino Palladino, Who Also Appear On Artist's Forthcoming Album

To John Mayer's way of thinking, it would be just plain wrong not to explore musical avenues outside of the pop world that has brought him so much fame and fortune.

To that end, the Aware/Columbia guitarist has formed the John Mayer Trio, which includes accomplished journeymen Steve Jordan on drums and Pino Palladino on bass. The threesome start a club tour Sept. 6 at the Fillmore in San Francisco, which will be followed by a live album in December.

"I would feel like I'm not making the most of my life if I don't take this success and turn it into other opportunities," Mayer tells *Billboard* in his first interview about the trio.

The group will play a mix of covers, past Mayer hits re-

worked for a trio setting and new material. "The challenge is choosing which tunes to play," Mayer says. "All I have is six strings, all Pino has is four and Steve his drum set."

Playing as part of a triad forces each musician to be at the top of his game. "Every person has to be full blast," he says. "If not in their intensity, then just in being fast on their feet. You can't rely on anything superfluous."

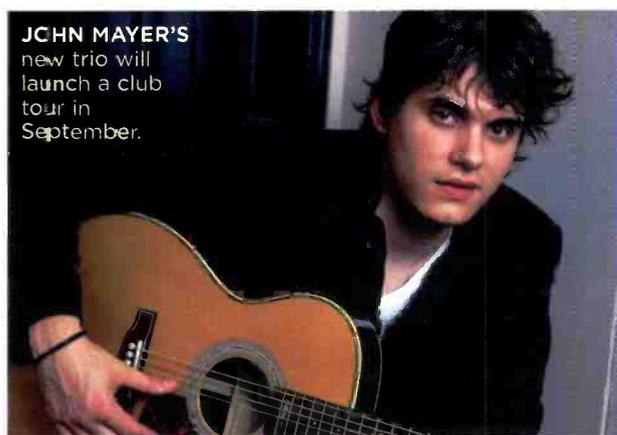
Jordan and Palladino are also on Mayer's new studio album, which he is in the midst of writing and recording. They have deeply influenced how he works in the studio.

"The assembly line is so short right now," he says. "The artist gets almost trained to believe it takes 60 people and 12 months to make a record. It takes four people. You get it on

tape, you listen back and ask, 'Does it make you feel something, yes or no?' When you get it, you move on."

Mayer says the new album, titled "Continuum," has "a kind of Sam Cooke" vibe to it. While he has yet to write what he calls a hit single for the project, Mayer knows he needs one before he turns it in. "My job is to find the perfect balance that fits into the record and can fit on the radio." He stresses that he loves having hits and has no intention of turning his back on the pop formats that have allowed him to veer off into this side project.

"Holding up the middle finger gets very tempting when you've had some success and people say you can do whatever you want to do," he says. "Then I realize that I do covet having hit songs. The last thing



JOHN MAYER'S new trio will launch a club tour in September.

I want to do is raise the finger at the very thing that gave me the ability to do this with Steve and Pino."

Mayer and Jordan are producing the album; no release date has been set.

Mayer has been making the guest rounds lately, appearing on records by Eric Clapton, Rob Thomas, Kanye West, Com-

mon, B.B. King, Buddy Guy and Herbie Hancock, but he says that is about to end—before he wears out his welcome. "I'm probably within one song or two of overkill," he admits.

SEDAKA IS BACK: Neil Sedaka is the latest songwriter/artist whose material is Broadway bound. "Breaking Up Is

Hard to Do," a musical with a story crafted around 20 Sedaka tunes, will begin workshopping in regional theaters in July, with a move to Broadway planned in mid-2006. Harbor Entertainment is producing. "I'm thrilled, I've waited my whole life for this," Sedaka tells *Billboard*. "There are hits, but I also picked songs that are less well-known to move the story along."

Sedaka is also pushing a Christmas album on QVC. He will appear on the home shopping channel in July and October.

And, as Chart Beat's Fred Bronson recently noted on *billboard.com*, the Sedaka-penned "(Is This the Way To) Amarillo" just spent seven weeks atop the U.K. singles chart. The song, recorded by Tony Christie, was a charity project for Comic Relief. ●●●

VP RECORDS 25TH ANNIVERSARY CONCERT DVD

Memorial Day weekend 2004, Bayfront Park Miami, Florida is the scene for an all star, all day reggae festival. This show featuring many of the top acts in reggae is a concert that the city will not soon forget. The 25th Anniversary celebration for VP Records is a multi-camera video presentation capturing live performance excerpts from Morgan Heritage, Marcia Griffiths, Tanya Stephens, Sanchez, T.O.K., Beres Hammond, Elephant Man and Sizzla. Titled Dancehall Riddim Driven for the relevance of dancehall riddims in VP Records' history, the DVD presents excerpted stage performances and behind the scenes action around one of the genres most exciting events.

FEATURES
Full frame interactive menus / scene selections / special features / artists interviews / video biography / VP Fanatics segment / 5.1 Dolby Surround Sound segment / multi-zone coding will play in all territories.
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VP 9008

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FEATURES
Bright Up - Been Paul / Turning Me On - Misa Sky feat. Baby Cham / King of the Dancehall - Beres Hammond & many more!

IN STORES NOW!

MORGAN HERITAGE From Circle

The Royal Family of Reggae is back with Full Circle, an 18 track spiritual demonstration the young of Morgan Heritage's musical journey. For seven years, Morgan Heritage has recorded and toured internationally, including gigs on their owny A&P Tour, developing a dual following in their Jamaican fan base. Their musical excursions have paid tribute to their roots, reggae, and the evolution of reggae.

FEATURES
"We Got Her" / "Your Best Friend" / "Hail Uj the Lion"

IN STORES NOW!

T.O.K. Unknown Language

Hailed by the New York Times as "the world's greatest dancehall-reggae boy band", T.O.K., the quartet of Alex, Flex, Bag-C and Orelia, combine sweet melodic crooning and R/B harmonies with hardcore raggamuffin toasting for a sound that is truly unique and truly powerful. On their VP Records set, Unknown Language, named for the language barrier imposed by their native Jamaican patois, T.O.K. share their musical muscle with versatility and flair.

FEATURES
"Footprints" / "She's Matter feat. Fitzell / Gal Yuh Ah Lead / Deja Vu feat. Shaggy

IN STORES NOW!

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Over Di Wall
VP 1706

J. WAYNE
Lava Ground
VP 1702

ARMABEN
Influence
VP 1731

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VP 1703

CAPTAIN
BORN OF FIRE
VP 1704

LAST DAY
TRIP TRIP
VP 1693

BERES HAMMOND
LIVE IS NO MOVIE
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Lina Unveils 'Inner Beauty'

Musically, singer/songwriter/producer Lina may have one foot in the past, but she is definitely facing forward.

In the four years since "Stranger on Earth," her debut on Atlantic Records, the Los Angeles-based artist has stayed busy. In 2003, she signed with Hidden Beach Recordings and launched her own label, MoodStar Records.

Earlier this year, she produced and sang on the first album in MoodStar's "Save Your Soul" compilation series. And she returns June 28 with her sophomore album, "Inner Beauty Movement."

Even with these changes in her life, Lina says, some things remain constant: "I still have the same friends, and we still have the same guy situations."

And while those "guy situations" provided inspiration for several tracks on "Inner Beauty Movement," the Epic/Sony Music-distributed album is not just more of the same.

"[The album] is an evolution," Lina says. "It's more about the concepts this time than the music."

Lina maintains her signature vintage vocals and '40s jazz- and swing-inspired instrumentals. However, she increases the hip-hop and R&B beats, giving the album a more modern sound than her debut.

"She's sexy soul," says D-Rock, PD for adult R&B KNEK and

R&B/hip-hop KRRQ Lafayette, La. "There's always room for good soul music and people who are individuals."

Songs about finding someone who will never leave flow seamlessly into songs about taking control of a failed relationship and standing up for oneself. The overall theme of self-empowerment reinforces the album's title.

"The inner beauty movement is your truth," Lina explains. "My plan is to get people to realize themselves, focus on who they are and love that person."

The album's 18 tracks were chosen from nearly 40 songs, according to Hidden Beach founder and CEO Steve McKeever. "Every single meeting we had to close the record out, she would come in with an 'Oh, I just wrote this last night. What do you think?'"

First single "Smooth," for example, was the last song Lina

wrote for the project. This soulful tune about the joy and pain of a strained relationship was added during the mastering process. The track goes to radio the last week of June.

"It may be a slow burn, but this is a solid album," Musicland director of urban products Sonya Askew says. "If they can get the word out about this project, I would expect solid sales."

Hidden Beach marketing director Dana Mason echoes Askew's assessment.

"We are in it for the long haul," Mason says.

"[We're] starting small and growing throughout the whole year."

While past tours with Craig David, Joan Osborne and Guru have garnered Lina fans from R&B, pop

and hip-hop, the label is taking a more focused approach this time. Two promotion teams are working the album: one is focusing on six major markets, the other is launching a lifestyle campaign to capitalize on Lina's strong gay and lesbian following.

In addition, Lina was featured on iTunes throughout June. That campaign included exclusive and advance downloads, an album presale and a preview of the "Smooth" video directed by Lionel Martin.

Lina also invited fans to participate in her songwriting process. She posted the first verse and hook to the song "More" on her Web site, inviting visitors to write the rest of it. The winning entry may appear on a future album. ●●●

FACT FILE

Label: Hidden Beach Recordings

Management: Panda Entertainment Group

Booking: No signed agreement; United Talent Agency is working on potential touring

Publishing: Starfel Music Publishing (BMI)

Top-selling album: "Stranger on Earth" (2001), 41,000

LINA

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EDITED BY TODD MARTENS tmartens@billboard.com

>>> GABBY LA LA



What do you get when a flamboyant, pint-sized artist with a collection of odd instruments crosses paths with bassist Les Claypool? "Be Careful What You Wish For . . ." the strange solo debut of Gabby La La. A toy piano, ukulele, sitar, accordion and theremin are among the artist's weapons of choice, and she pairs them with Dr. Seuss-like lyrics. Her relationship with Claypool, who produced the record, began in 2002, when she contributed to his solo project, the Fearless

Flying Frog Brigade. In a one-off deal, Claypool released Gabby La La's debut June 14 via his own Prawn Song Records. Additionally, she has toured with Claypool, and is a budding star in the jam band scene, despite having a sound that is far removed from that world. She has earned coverage in Relix Magazine, and recently appeared at the Bonnaroo Music & Arts Festival in Manchester, Tenn. Contact: David Lefkowitz, manager, 415-777-1715.

—Christa Titus

>>> SAM WINCH

Hailing from Appleton, Wis., 35-year-old singer/songwriter Sam Winch is receiving some major attention with his long-in-the-making first release, "The Lullabadeer." The artist describes the 13-song set as "circus music and pop songs," which are marked by his gritty, heartfelt vocals. Live, he is hardly the standard singer/songwriter type, accompanied by a nine-piece band that includes a saxophone, trombone and cello. Winch has received early support from noncommercial KCRW Los Angeles DJ Nic Harcourt, played sold-out shows in New York and earned an invite to play "E-town," the weekly music show broadcast on NPR. In August he begins a residency at L.A. club Tangier. And after that? Co-manager Michael Zakin, who with partner Rebecca Silver issued Winch's record on their Down Pony startup label, says "the right deal for us would be with someone who shares our vision—Sam winning a Grammy." Contact: Michael Zakin or Rebecca Silver, 323-839-7159.

—Chris M. Walsh



In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Gospel World Mourns Winans

The gospel music community is mourning the June 17 passing of Ronald Winans. A member of the famed Winans family, he died at Harper Hospital in Detroit from heart disease. The second of 10 siblings, Winans would have turned 49 on June 30.

"Ronald Winans is part of the history of gospel music," Donnie McClurkin says. "I got my start in recording through 'Ronald Winans Family & Friends,' in 1987. He was my brother, he was my friend, and we'll all miss him very much. He went to heaven like a true saint of God with the biggest smile on his face. The family has decided to celebrate his life as opposed to mourn his death. Let us all follow that same example."

Fred Hammond also credits the Winans family with giving him his start in gospel music, and offers words of comfort to the family: "You all know your loss of Ron is truly my loss as well," he says. "Ron was a great friend and I,

like many, will miss him dearly."

Winans began his career when he and brothers Marvin, Carvin and Michael were discovered by the legendary Andraé Crouch. They released their first album, "Introducing the Winans," in 1981 and became one of the most successful groups in gospel music.

Winans endured a massive heart attack in 1997 and doctors told the family he likely would not survive, but he did, and against the odds, resumed his recording career. "Once I got back, I said, 'Lord, if you are able to do that, I want everything back,'" he told *In The Spirit* earlier this year, "because they thought I was going to be a vegetable."

He survived and thrived. His most recent project, "Family & Friends 5: A Celebration," was released in January on *Entheos Records*, a Detroit-based label founded by producer Doreonne Stramler. The project was recorded in May 2004 at Detroit's Greater Grace Temple,

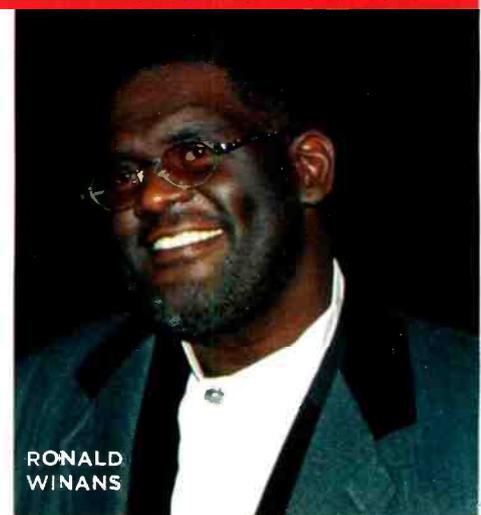
and was also released on DVD.

"Ron Winans was a beautiful spirit," Donald Lawrence says. "I always loved watching and hearing him in concert. He will be missed."

That sentiment is echoed by *Take 6's* Alvin Chea. "Take 6 is deeply saddened by the loss of our big brother Ronald," he says. "We say 'our big brother' because the black gospel community is truly that—a family. We all root for each other, pray for each other, compete against one another but, most importantly, we love each other. Ronald was an 'ambassador of praise,' whose music, not only with his three brothers, but also with his beloved choir, transformed lives."

Chea remembers Winans as "a big, lovable teddy bear who adored his family, especially his sisters. Being one of the few living souls who actually dated a Winans daughter, I definitely know that firsthand."

"Ron will be missed," he adds. "His loss is a loss for not only the black gospel community



RONALD WINANS

in Detroit but the world at large. His scope and influence was as large as his smile."

The thing I'll remember about him was his warm personality, the joy he exuded during our interview and that he knew something better was waiting for him. "I'm so convinced that we never die. Spirits never die, it's just houses that we live in," he said. Recalling his near-death experience in 1997, he added, "I didn't see Jesus because [if I had], I wouldn't have come back."

This time he didn't have to return. ●●●



GAIL MITCHELL gmitchell@billboard.com

ALL-4-ONE'S JONES SWEARS BY SOLO DEBUT

It has been 11 years since All-4-One scored major R&B/pop hits with "So Much in Love" and "I Swear." Now **Jamie Jones**, the frontman on those songs, is taking the solo route. His self-titled album is due June 28 on his own Genesis Entertainment, which is distributed by Image Entertainment.

Astute music fans will recall that this is not Jones' first solo outing. He issued the modern gospel album "Illuminate" in 2004. In fact, "Jamie Jones" re-vamps "Illuminate" with the addition of five new songs.

Jones says the main goal of his first album was to attract a bigger distributor. When Image stepped onboard, it was decided that "Illuminate" should be reworked to avoid marketplace confusion.

"We had been talking to majors like Verity," Jones recalls. "But we already had this offer and, at the end of the day, decided Image was the best way to go. We own the masters and

it's an artist-friendly climate. We're a priority there. And in my years of experience in this business, when you can be a priority, that's where you want to be."

Jones says the reworked album carries a more inspirational vibe than its gospel predecessor. Besides gospel, the album draws from Jones' contemporary R&B/pop influences. Proceedings get off to a strong start with the catchy midtempo number "Don't Stop," which features comedian/actor **Wayne Brady** and singer **William Cartwright**.

It is one of two songs from the album being worked simultaneously to radio; "Don't Stop" targets adult R&B, while uplifting ballad "Rise" was sent to gospel. Other notable tracks include "Higher Love" and the steppin' remix of "U Gonna Be Alright."

Jones is busy readying a video for "Don't Stop." He is also itching to get on the road

with his band.

"Right now it's [an] eight-piece, and I know eventually I'll have to scale it down. But right now it's nice to have all the parts covered."

The Jones-Brady hookup goes beyond "Don't Stop." Brady is working on his own solo album with the Heavyweights—the production team of Jones, **Jason Pennock** and **Jack Kugell**. Among the trio's credits are songs for **Martina McBride** and **Jim Brickman**.

"I've been telling Wayne, 'You need to start singing,'" Jones says. "So I got him to join me and William on 'Don't Stop.' In fact, there's also a version of the song with just Wayne on it. He can sing."

Jones' ties with Genesis artist Cartwright date back to the latter's stint with the duo **SupaNova**, which was signed to Jones' production company. **SupaNova** inked with **Kenneth "Babyface" Edmonds** and **Andre Harrell's** label **Nu**

America, but the **Interscope**-distributed company closed shop before **Supernova** could release its project.

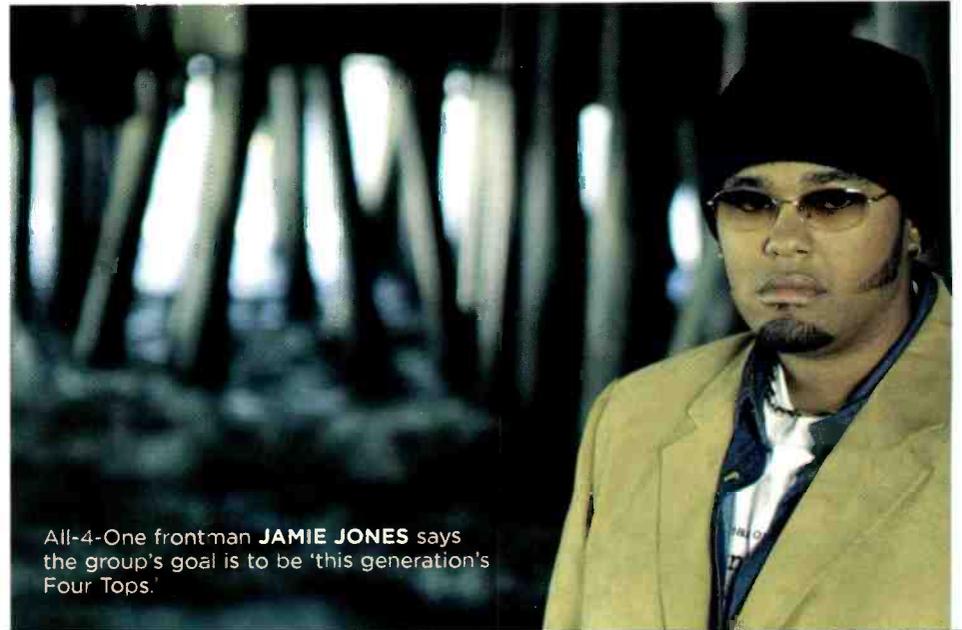
Judging by the All-4-One guest appearances on "Jamie Jones," fans might wonder if a reunion album by the group is in the offing. In addition

to providing backing vocals on "Rise," Jones' former Atlantic cohorts—**Delious Kennedy**, **Alfred Nevarez** and **Tony Borowiak**—kick up their sweet harmonies on "Take My Hand."

Jones says the quartet, together since 1993 and still tour-

ing, has not broken up.

"There will be another All-4-One record after this," he adds. "We're negotiating that right now. Our goal from day one was to be this generation's **Four Tops**: to stay together 30-40 years and in between do solo projects."



All-4-One frontman **JAMIE JONES** says the group's goal is to be 'this generation's Four Tops.'

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PRO-FILE BY PHYLLIS STARK

Conwell Is A Jock Who Really Rocks

Tommy Conwell used to be a rock star. Now, he plays them on the radio.

The one-time leader of rock band Tommy Conwell & the Young Rumlbers—who recorded two albums for Columbia Records—has been the midday personality on active rock WYSP Philadelphia since 2003.

But in the 1980s and early '90s, Conwell was a local guitar hero and one of Philly's most promising native sons.

Conwell, now 43, began playing music professionally at age 20, when he was a student at the University of Delaware.

In 1984, he formed Tommy Conwell & the Young Rumlbers, who quickly built a following playing at Philly-area clubs and campuses. Locals lined up around the block to see the blond, spiky-haired rock god and his band perform their high-energy, sweat-drenched sets.

Such was the band's popularity that when a contest was held in 1987 for a free concert at a local high school, area teens sent in more than 11 million postcards.

After a label bidding war, Conwell and his band signed with Columbia and released

their major-label debut, "Rumble," in 1988. That album was followed by "Guitar Trouble" in 1990.

In those heady years, the group got radio airplay and MTV exposure and appeared on the American Music Awards and on talk shows hosted by David Letterman and Arsenio Hall.

But "Guitar Trouble" marked the band's swan song, and the beginning of the end of Conwell's music career.

In 1993 he formed a new band, a punk rock/blues outfit called the Little Kings, who released two albums, including 1997's "Sho' Gone Crazy," on a tiny, independent label.

By then, Conwell saw the writing on the wall, as both his career and his hair started to disappear. He went back to school, received his degree and became an elementary-school teacher.

"I always said, 'When I'm not sitting at the table in the music industry anymore, I'm not going to hang around begging for crumbs,'" he says of the career change.

He taught at an elementary school for five years before de-

termining that teaching was "entirely too much work for my lifestyle." He then began selling fencing for a friend's company.

In 1999, Conwell was still employed outside the music business when Infinity's WYSP tapped him to host its Sunday-evening local-music show, "Loud & Local."

"With him being a former rock star in Philly, it was a natural fit," WYSP VP of programming Tim Sabean says.

Four years later, the station ran a contest to find its new midday jock. Conwell auditioned and was chosen by the audience to fill that role.

Sabean says Conwell's local connection is part of his appeal. "He talks about Philly and can relate to Philly." As an added bonus, Sabean says, Conwell is "recognized on the street from his rock-star days."

One advantage Conwell's past has given him is that he is totally comfortable at the many public appearances he does for the station.

"I know what to do with a microphone in front of a live crowd," he says, noting that

standing before an audience is hard for some jocks but has been his "bread and butter for a lot of years."

Conwell continues to host the hourlong weekend program "Loud & Local," a part of his job he especially enjoys because he has complete creative control of the show.

As a former Philly musician, his main goal for "Loud & Local" is to give exposure to bands for whom that kind of airplay means so much. "I try to make them all feel like rock stars, because I know how good that feels."

He also knows what the flip side feels like—when radio gives an artist the cold shoulder. During his major-label days, Conwell and his band visited hundreds of radio stations while on tour, and with each visit, he says, "you never knew what you were going to get. You might get treated like the Rolling Stones or you might get treated like a nuisance."

So when musicians visit his station, Conwell's rule is simple: "You need to be sweet to them." Having tasted life in the major

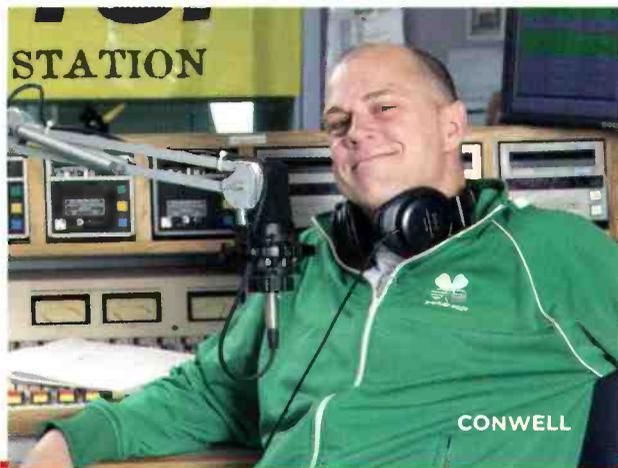
leagues, Conwell has no regrets about the twists and turns. "I've been lucky my whole life—from having the good fortune I had to make records on Columbia and tour the world, then that goes away and this [career] pops up. I'm on the No. 1 rock station in Philadelphia—the station I grew up listening to."

Asked what is appealing to him about his radio career, Conwell, who still performs sporadically, cites a new kind of creativity and notes that "the hours are great." But mostly, he confesses, "I like being famous."

In fact, Conwell admits that making the transition from rock star to third-grade teacher was extremely difficult.

"When I went into teaching, it was time to get over myself," he says. "There was a lot of ego deflation that needed to occur, but it was great for me. Some of the best lessons I learned were in that time period."

That experience made him appreciate his newfound notoriety much more. "When it's taken away and then given back, that's when it's really the sweetest." ...



CONWELL



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Robyn Flies On Fourth Set

Following the domestic success of her self-titled fourth album, Swedish pop/R&B singer/songwriter Robyn is seeking to license it internationally.

"Robyn," on the singer's Konichiwa Records imprint, entered the Swedish album chart May 5 at No. 1. The BMG Music Publishing writer is the label's sole artist. Bonnier Amigo handles Scandinavian distribution.

Robyn says she set up the label "because I needed the freedom and more space for my creativity." She is looking for major or independent partners in Japan, the United Kingdom, France, Germany and the United States. "I want a record company that really understands what I want to do," she says.

Robyn debuted in 1995, at 16, with her internationally successful RCA album "Robyn Is Here." It provided two top 10 hits in the United States in 1997 and peaked at No. 57 on The Billboard 200, but two further albums (on RCA and Jive/Zomba) never had U.S. releases.

Robyn is touring Scandinavia this summer, booked by Stockholm-based EMA Telstar.

—JEFFREY DE HART

FUNKY LOGIC: EMI Italy is eyeing other European markets for the second album by Neapolitan electronic outfit Planet Funk.

Its English-language album "The Illogical Consequence" (Virgin) debuted at No. 4 following an April 1 release. "It rapidly shipped platinum [40,000 units]," EMI Italy deputy GM/VP of A&R Fabrizio Giannini says.

"Consequence" is the follow-up to 2002's "Non Zero Sumness," which included the European hit "Inside All the People," featuring guest vocalist Dan Black of U.K. band the Servant. Black is one of four featured vocalists on the new set, singing on three of its 13 tracks.

"The band spent a lot of time preparing this album," Giannini says. "It is more English and less dance-oriented than its predecessor."

A rollout in other territories is planned for September. The act is published by Warner/Chappell/Famous Music Publishing. —MARK WORDEN

BUILDING WALLS: Irish alternative rock four-piece the Walls are hoping for international action after a successful chart return in their homeland with second album "New Dawn Breaking,"

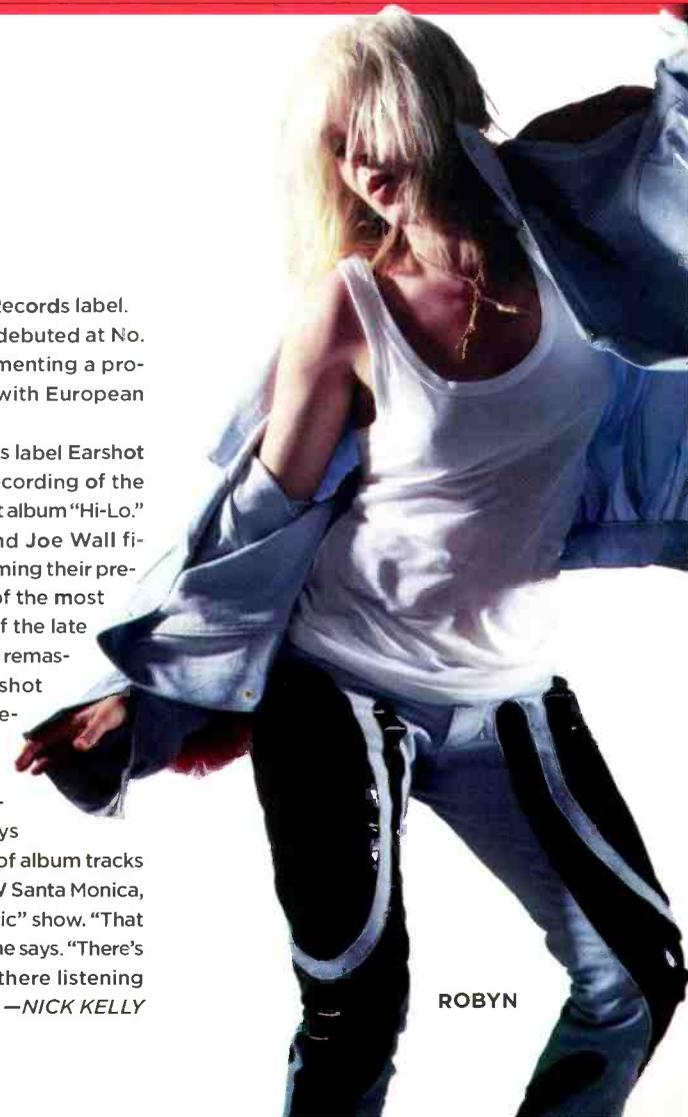
released on their own Dirtbird Records label.

The RMG-distributed album debuted at No. 5 on the IRMA chart in May, cementing a protracted comeback that began with European shows in March 2004.

Financial problems at previous label Earshot Records in 2003 delayed the recording of the band's follow-up to 2000's Irish hit album "Hi-Lo."

Sibling songwriters Steve and Joe Wall financed the new record by re-forming their previous band the Stunning—one of the most popular homegrown Irish acts of the late '80s/early '90s—to tour behind a remastered version of its 1990 Earshot album, "Paradise in the Picturehouse," that reached No. 2 in Ireland in September 2003.

Plans for outside Ireland are tentative, but vocalist Steve Wall says U.S. A&R interest followed plays of album tracks on noncommercial triple-A KCRW Santa Monica, Calif.'s "Morning Becomes Eclectic" show. "That has started the ball rolling for us," he says. "There's obviously industry people out there listening closely to what gets played." —NICK KELLY



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Earning Their Greencards

Two Australians And A Brit Make American Roots Music

Until they speak, it is easy to mistake the Greencards for an American band. After all, their music straddles two genres born in the United States: bluegrass and Americana. And they are currently opening tour dates for a pair of American icons: Bob Dylan and Willie Nelson.



Austin was where THE GREENCARDS found each other and their music.

But the Greencards comprise two Australians and a Brit who came together in Austin over a shared love of bluegrass and acoustic music.

The Australians are bassist/lead vocalist Carol Young and mandolin player Kym Warner. The Brit is fiddler

Eamon McLoughlin.

Despite being part of the same Austin scene, they almost did not meet.

In his search for a fiddle player to join the band, Warner got McLoughlin's number. But hearing the British accent on his voice mail, Warner assumed McLoughlin's "wasn't the style of fiddle playing I was looking for."

When they finally did meet, Warner says they hit it off both personally and musically as they discovered that despite having grown up "a world apart," they did so listening to bluegrass and country music.

Warner says the band's musical style is hard to categorize. "The grounding of the music we play is obviously drawn from bluegrass," he says. "But we have so many more influences than that, and that's created the sound that the Greencards are."

Following a critically-acclaimed independent album in 2003, the Greencards will issue their second album, "Weather and Water," June 28 on Dualtone Records. That label has also picked up national distribution of the

band's first album, "Movin' On," via a licensing deal.

The group was drawn to Dualtone because "it was evident early on that they would let us make the kind of record we wanted to make," Warner says.

When they couldn't agree on a producer, the band members decided to produce themselves. After 250 dates a year on the road, Warner says, "We were much more comfortable with the understanding we had about the band than with anyone else at this stage."

After several years working the Austin scene, the Greencards moved to Nashville at the beginning of the year to be closer to their business interests—Dualtone, manager Heather Bohn and booking agent the Keith Case Agency—and for the ease of touring from Nashville. Now, they like to joke that they're "not from around here," telling people they are from East Tennessee just to get a reaction.

When they finish their 31-date run playing minor league baseball stadiums with Dylan and Nelson, they'll spend August on the road with fellow Aussie Kasey Chambers. ...

Vanska Big On Beethoven

No one could ever claim that Beethoven's symphonies are underrecorded. There are thousands upon thousands of recordings of the individual symphonies available, not to mention more than 100 complete cycles. So what led conductor Osmo Vanska, the Minneapolis Orchestra and Swedish independent label BIS to undertake yet another complete cycle?

Finnish conductor Vanska, who became music director of the Minnesota Orchestra two seasons ago and recently announced that he will stay in Minneapolis through the end of the 2010-11 season, thinks there is plenty of justification.

"The orchestra is so good that people have excellent reason to buy these CDs, and to travel to Minnesota to hear these players," he says firmly. It's true that the Minnesota Orchestra's stock is rising rapidly. Recent U.S. and European tours have won raves, and the first entry in the orchestra's Super Audio CD Beethoven cycle—vigorous, clean and bright readings of the Fourth and Fifth Symphonies, released last fall—has been heartily embraced by critics worldwide.

"We have three goals," the

conductor says. "First, we must take care of our concerts here in the Twin Cities and the tours we do all around Minnesota. The second is to do recordings that hopefully make music writers all over the globe sit up and take notice. Thirdly, we need to tour all the important music centers around the world, to prove to audiences that what they hear in our recordings is true live. Each goal feeds into the other. When critics in London and New York are writing good things about us, more people in Minnesota will come to our home concerts, because their curiosity has been piqued."

The orchestra is recording the Symphonies Nos. 3 'Eroica' and 8. A recent visit to Minneapolis during these sessions reveals just how close the collaboration among Vanska, the players, pro-

ducer Robert Suff and the rest of the BIS team is. (Vanska and Suff have made dozens of recordings together already with Vanska's other ensemble, the Lahti Symphony Orchestra, which the conductor has carefully built up from a provincial Finnish band into a first-rate orchestra.)

Ever mindful of the clock and the accompanying pressures of scheduling constraints, budget and the union-mandated restrictions on playing time and frequent breaks for the musicians, Suff takes an extremely active role as producer.

"It is a pressurized environment," Suff concedes. "But I do enjoy the process tremendously. It's rewarding and exciting, and it really focuses the mind. At the same time, I'm very glad that I only do this a few times a year!"

IN MEMORIAM: American composer David Diamond died June 13. He was 89. While his tonal, even Romantic-tinged music was for a long while eclipsed by the rise of serialism, there was a renewed appreciation of his work in his later years. Diamond is well-represented on such independent labels as Albany and Cedille, as well as five recent Naxos recordings. ...



Conductor OSMO VANSKA left, directs members of the Minnesota Orchestra.



Latin Notas

LEILA COBO lcobo@billboard.com

Shakira Rings Up Hot Ringtone Sales

Although ringtones are becoming big business in the Latin music industry, few Spanish-language tracks have hit high spots on the *Billboard* Hot Ringtones chart.

Enter Shakira and her latest single, "La Tortura" (featuring Alejandro Sanz), which jumped 31-18 the week of her album's release. This issue, the track is No. 13, making it the highest position reached by a Spanish-language track.

Aside from Shakira, Latin-flavored tracks that have appeared on the ringtone chart have been few and far between. Notables include Frankie J and Baby Bash, who reached No. 12

with "Obsession"; Pitbull grazed the top 20 with "Toma"; and N.O.R.E. spent a week at No. 33 with "Oye Mi Canto."

However, these three tracks were English-language songs laced with only touches of Spanish, whereas Shakira's "La Tortura" is in Spanish.

THINK CREATIVELY: The list of players with their eyes set on marketing and sponsorship opportunities is growing. The newest kid on the block is Creative Alliance Entertainment, a Miami-based partnership between League of Their Own and ASquare.

LOTO is a marketing/management/sponsorship company

created last year by music industry vets Diana Alvarez, Alba Eagan, Nini Ruiz and Alina Rus.

ASquare is a production/advertising company created by former Telemundo VP of sales and marketing Rita Hernandez and video director/producer Ariel Rubalcaba.

Together as CAE, the two companies look to provide artists with deals inside and out of the musical world, and is also producing TV shows for the U.S. and international markets.

"We're filling such a big void," says Eagan, formerly senior VP of marketing for EMI Latin USA. "We come from the industry and we know precisely what the industry and what the

artists need."

CAE is working on deals for veteran singer Ana Gabriel and up-and-comer Litzzy and has also put together a promotional tour for Miami fusion band Locos Por Juana.

FIRST CLASS: While reggaeton is being hailed as a hot new genre, other Latin dance forms are being recognized for their classic style.

Witness the collection of U.S. postal stamps titled "Let's Dance." The four-stamp set, which aims to be available in September, features designs that represent merengue, salsa, cha-cha and mambo.

This marks the first time that

Latin dance forms will be celebrated on a U.S. stamp.

The "Let's Dance" idea came from the American public, says David Failor, executive director of stamp services for the USPS.

"We get in the neighborhood of 50,000 people per year proposing stamps," Failor says.

The resulting stamps are vivid displays of color and move-



ment, with some added educational value: Each stamp has information on its respective dance printed on the back.

NEW RADIO PANEL: *Billboard* is creating a Latin rhythm radio panel. But until it launches, all urban/reggaeton stations on the *Billboard* charts will continue to report only to the tropical panel. For now, newly flipped stations KXOL Los Angeles, WCAA New York and WODA in Puerto Rico have been added to the tropical list and removed from the Latin pop panel, effective June 23. The tracking period will run June 20-26. The stations will later be added to the new panel. ...

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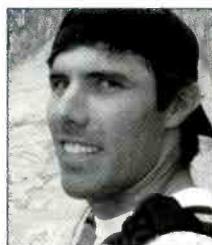
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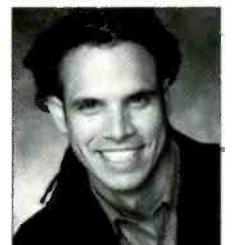
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REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



GEORGE STRAIT Somewhere Down in Texas

Producers: Tony Brown, George Strait
MCA

Release Date: June 28
George Strait has

thrived nearly a quarter of a century in country music not so much because he's so damn good (which he is), but because he's so good every time. This remarkable consistency is very much on display on Strait's 33rd album, from the frothy opener "If the Whole World Was a Honky Tonk" to the redemptive neo-classic "By the Light of a Burning Bridge." Strait's song selection is peerless and doesn't rely on the typical Music Row cast of tunesmiths. "You'll Be There" and the title cut are the kind of languid big-picture ballads that he just kills, "High Tone Woman" is a roadhouse burner and the exquisite "Ready for the End of the World" is as good a tear-jerker as any he has ever laid down. Two other highlights: a dazzling take on Merle Haggard's "The Seashores of Old Mexico" and a goosebump duet with Lee Ann Womack, "Good News, Bad News."—RW

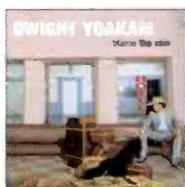


CASSIDY I'm a Hustla

Producers: various
Full Surface/J
Release Date: June 28
Although his last

album found him singing with crooner R. Kelly about hotel trysts, Cassidy takes a much different approach on his second set. Fueled by the success of the title track, "I'm a Hustla" finds him spinning tales of street life. And now that he's facing a murder

charge in Philadelphia, his lyrics take on a whole new meaning. On "AM to the PM," when he boasts, "I'm a spray 'em when I see 'em," it suddenly becomes eerily prophetic. There is more foreshadowing on "The Message": "I'm trying to make a move/Not trying to make the news." Is it a case of life imitating art, or is Cassidy trying to live up to the hype? Hopefully it's neither, because it would tarnish an otherwise promising album.—IMJ



DWIGHT YOAKAM Blame the Vain

Producer: Dwight Yoakam
New West

Release Date: June 14
Dwight Yoakam's 20-year musical relationship with

producer/guitarist Pete Anderson was perhaps the most successful country collaboration since Buck Owens and Don Rich. Now Yoakam surfaces on his own with his most inspired effort in years. This is Yoakam at his Bakersfield best, from the weebegone title cut and traditional country weepers like "Lucky That Way" and "Just Passin' Time" to the hard-charging "Intentional Heartache" and the shuffling "I'll Pretend." He conjures a country Elvis on "Three Good Reasons" and revels in his insecurity on "Does It Show." Elsewhere, Yoakam drifts far into left field with great effect on the intro to the thumpin' "She'll Remember," swings and smolders with authority on "When I First Came Here," then gets feisty on "Watch Out." The majestic "The Last Heart in Line" draws the curtain on perhaps the most fully realized country record of the year.—RW

SINGLES



ROB THOMAS This Is How a Heart Breaks (3:50)

Producer: Matt Serletic
Writers: R. Thomas, C. Karlsson, H. Jonbak, P. Winnberg
Publishers: U Rule

Music/EMI April (ASCAP)
Lava (CD track)

For every lead singer that successfully steps outside of his originating comfort zone, another five go down in flames. Matchbox Twenty's Rob Thomas has spun solid gold with the multiformat success of solo debut "Lonely No More." As that first single holds its lock at No. 1 at adult top 40, Thomas is ready to move on to "This Is How a Heart Breaks." While the title might imply a tender, forlorn ballad, the album opener actually flips the bird at his lost love—alongside some passionate tribal drums and gospel vocals. This is Thomas' most aggressive single yet, that rare beast known as "a sure thing." And deservedly so. "Heart Breaks" represents a master at his peak.—CT



DELTA GOODREM Lost Without You (3:28)

Producers: Matthew Gerrard, Mark Endert
Writers: M. Gerrard, B. Benenate
Publishers: various

Columbia (CD promo)

Aussie singer/songwriter Delta Goodrem joins a short list of entertainers with the goods to endure for as long as she chooses. U.S. debut single "Lost Without You" is a powerful, piano-driven anthem with super-glue hooks, radiant vocals and tempo-flourishing acoustic production. At home, Goodrem is the most acclaimed new female singer in history: seven No. 1 singles and eight Australian Record Industry Assn. Awards, all in little more than a year. Now, after nearly as long in development stateside, Columbia launches this tigress of talent. She's gorgeous and graceful, youthful and she writes and plays... boy, is the United States primed for a true, gimmick-free talent. Welcome 2005's best new artist.—CT

HIP-HOP

YING YANG TWINS (1) U.S.A. (United State of Atlanta)

Producers: various
TVT

Release Date: June 28

▶ The key to enjoying a Ying Yang Twins album is to take it for what it is—a great club record, nothing more and nothing less. It's all fun and games on "U.S.A. (United State of Atlanta)," an album overloaded with upbeat party tunes and more guest appearances than one can keep straight (Maroon5's Adam Levine, Anthony Hamilton, Missy Elliott, Busta Rhymes). When the twins aren't inciting a party on the dancefloor, they are trying to engineer a very explicit one in the bedroom with cuts like "Wait (The Whisper Song)," "Pull My Hair" and "Bedroom Boom." They switch things up a little on "23 Hr. Lock Down," which centers on incarcerated U.G.K. member Pimp C. "U.S.A." will have fans back to throwing 'bows and shaking various body parts in no time.—IMJ

POP

ESTHERO (2) Wicked Lil' Grrrls

Producers: various
Reprise

Release Date: June 28

★ Canadian singer/songwriter Esthero delivered a golden jewel in 1998 with "Breath From Another." Though critically acclaimed, the debut album confused many with its hodgepodge of sounds (from bossa nova to hip-hop to drum'n'bass). In the end, Esthero remained an outsider. But now that we're living in a world that celebrates the iPod shuffle, this could be her time. The album opens with "We R in Need of a Musical Revolution," which rails against radio and MTV. From there, she takes listeners on another eclectic musical trip. While there are some missteps (including the Blu Cantrell-like title track), they are overshadowed by such pop gems as the sunny "Everyday Is a Holiday (With You)," which features Sean Lennon, and the sensual, Sade-shaded "Thank Heaven for You."—MP

R&B

PATTI LABELLE (3) Classic Moments

Producers: various
Def Soul Classics

Release Date: June 27

▶ These days, it's a given for veteran artists to pay homage to music from the past. Sometimes it works tremendously well (Cyndi Lauper's "At Last"), other times it fails miserably (too many to mention). Patti LaBelle's "Classic Moments" is appropriately titled. In fact, it is those two words that her fans will be uttering after spending time with this stirring disc, which opens with the Aretha Franklin nugget "Ain't No Way" (featuring Mary J. Blige). In their care, heartbreak has never sounded so good. LaBelle also partners with Elton John and Kristine W on songs they made famous: "Your Song" and "Land of the Living," respectively. Other highlights: "You're Gonna Make Me Love Somebody Else" (the Jones Girls), "I'll Stand by You" (the Pretenders) and "Love Ballad" (L.T.D.). Throughout, LaBelle's gift—that voice—is front and center.—MP

LATIN

ARTURO SANDOVAL Live at the Blue Note

Producer: Arturo Sandoval
Half Note

Release Date: June 7

★ Incredibly, in his more than 40 years of performing and recording, this is trumpeter Arturo Sandoval's first live CD/DVD. That alone makes "Live at the Blue Note" a collector's item, but the sheer vitality of the album transcends that. A bastion of Latin jazz and one of the most technically impressive trumpeters around, Sandoval is also an innovator who is not beyond mingling with pop, as on the cover of Alicia Keys' "If I Ain't Got You." The album features mostly Sandoval-penned tracks. Opener "The Real McBop" is dazzling, but most surprising is the *timba*/jazz of "Eso Es lo Que Hay," which finds Sandoval rapping, and later dissolves into one of the most astounding trumpet solos in recent memory.—LC

WORLD

FEMI KUTI Live at the Shrine

Producer: Sodi
Palm Pictures

Release Date: June 28

★ Femi Kuti—eldest son of Afrobeat savant Fela Kuti—cut this live CD with his band Positive Force in a renovated warehouse in Lagos, Nigeria. It is a powerful articulation of the state of Afrobeat in 2005. Fela crafted this sound from Nigerian high life, funk, R&B and jazz, and Femi and his outstanding band keep the vibe alive. Fittingly, the lyrics embedded in this urgent, wild music are charged with socio-political messages. Particularly forceful are "Bring Me the Man Now," "I Wanna Be Free" and a reworking of Fela's "Water No Get Enemy." The accompanying DVD brings the music to life with interviews and Lagos street scenes.—PVV

ROCK

FOUNTAINS OF WAYNE (4) Out-of-State Plates

Producers: Chris Collingwood, Adam Schlesinger
Virgin

Release Date: June 28

When a pop band puts together a collection of previously unreleased tunes, bonus tracks and B-sides, perspective is imperative. Fountains of Wayne aren't exactly prolific (three albums in nine years). But the band has enough in the vaults to justify this 28-song double album, with some of its material dating as far back as 1994. Throughout, this is a mixed bag of pure-pop lyricism and throwaway covers (from ELO to Jackson Browne), though FOW's take on Britney Spears' "... Baby One More Time" remains a hip curio. Not surprisingly, the strongest tracks are the newest: the rockers "Maureen" and "The Girl I Can't Forget" (starring yet another inebriated protagonist).—DO

DEVILDRIVER

The Fury of Our Maker's Hand

Producer: Colin Richardson
Roadrunner

Release Date: June 28
DevilDriver's "The Fury of Our Maker's Hand" gives a brutal impression of what



SINGLES

God's wrath will sound like when the almighty finally slaps the human race back into oblivion. The quintet is intensely ferocious on "Driving Down the Darkness," "Hold Back the Day" and "Impending Disaster," and vocalist Dez Fafara delivers the chorus of "Just Run" as a terrifying scream. DevilDriver also borrows from Metallica here and there, most obviously on "Pale Horse Apocalypse," where a passage from "Creeping Death" pops up, although that instance might have been intentional. If the group can reproduce its studio sound onstage, it will be one of the must-see bands on the just-launched Sounds of the Underground tour.—CLT

ERIC JOHNSON Bloom

Producers: Eric Johnson, Richard Mullen
Favored Nations
Release Date: June 14
When Eric Johnson embarked on building a home studio, extenuating circumstances led him to unexpectedly take a musical hiatus for several years. His fans and guitar aficionados will be grateful for the 15 new songs "Bloom" contains, plus a cover of Bob Dylan's "My Back Pages." The album has pleasant moments, as Johnson traverses jazz (going lounge for "Hesitant" and smooth on "From My Heart") and re-creates the dreamy atmospheres found on his "Venus Isle" album (the Latin "Ciel" and the ethereal "Sea Secret"). "Summer Jam" and "12 to 12 Vibe" are rock songs with pulse. But their familiarity feels more like Johnson is checking in with listeners to show he's still got his chops. The tone on his "Tribute to Jerry Reed" is a little too polished, a flaw that mars some of the other cuts.—CLT

PAJO

Producer: David Pajo
Drag City
Release Date: June 28
★ David Pajo—aka Papa M, M, Aerial M—made it a grand experiment to record and produce this album entirely with his laptop and cheap mixing software. The result is yet another new moniker (Pajo) and a comfortably awkward, Smog-y effort, with skeletons for songs and blippy, coarse treatment of their innards. In the same vein as Iron & Wine's thin and relaxed style, Pajo's simple songs are filtered through elementary synths and drum sounds, giving a much-needed edge to such a dreamy collection. While the self-imposed constraints limit the emotional power of songs like "Mary of the Wild Moor" and the hushed, fingerpicked "Manson Twins," it's a happy addition to Pajo's solid lo-fi repertoire.—KH

GOSPEL

CAMPBELL BROTHERS (5) Can You Feel It?
Producer: John Medeski
Ropeadope
Release Date: June 28
Inarguably the top-tier group of the sacred steel movement, the Campbell Brothers testify with pedal steel and lap steel glossolalia on "Can You Feel It?" The rollicking collection of House of God Holiness Pentecostal-styled gospel/blues hymns and funk-rocking instrumentals was produced by John Medeski, who adds his own rapturous organ touch on several tracks. The three Campbells are six-string gunslingers, with Chuck taking the lead with pedal steel whoops, thereby transforming the instrument into a weeping, moaning, shouting, squealing vessel of praise. Quieter moments include a soul-steeped take

on Sam Cooke's "A Change Is Gonna Come" and a brilliant new arrangement of "Amazing Grace." But there is plenty of Holy Ghost fire in the funky "Sign of the Judgment" and the clap-happy "Power Lord." Amazingly, all these tunes are hallelujahs sung in the brothers' Rochester, N.Y., church.—DO

CHRISTIAN

MATTHEW WEST History

Producers: Kenny Greenberg, Jason Houser
Universal South
Release Date: June 14
Great concept albums are a rarity today, but on his sophomore Universal South set, Matthew West serves up a wonderful collection of songs that are intensely personal yet universal, connecting with emotions everyone can relate to. First single "Next Thing You Know" is a buoyant snapshot of the artist's salvation experience and ensuing walk of faith. "The Day Before You" (previously recorded by Rascal Flatts) is a beautiful ballad penned for his wife, Emily, while "The Last Ones" is a poignant look at the world inspired by a young girl with Down syndrome. West is an incredibly gifted songwriter and an engaging vocalist who knows how to communicate a lyric. He contends that all of our lives are history in the making, and while sharing his experiences through these songs, he reminds listeners that each decision they make shapes their own history.—DEP

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THIS WEEK ON .COM
ADDITIONAL REVIEWS:

- Graham Parker, "Songs of No Consequence" (Bloodshot)
- Indigo Girls, "Rarities" (Epic)
- Orange Park, "Songs From the Unknown" (Young American)

POP

RIHANNA Pon de Replay (3:37)

Producers: Vada Nobles, Evan Rogers, Carl Sturken
Writers: various
Publishers: various
Def Jam (CD promo)
There is a reason why Rihanna's debut single, "Pon de Replay," has already catapulted into the top 40 on The Billboard Hot 100—it's a hit. The poppy reggae tune bounces with a heavily infectious thumping beat and Rihanna's sing-songy rapping. The lyric is straightforward: Get on the dancefloor, shake your rump and demand that the "DJ turn the music up." Enough said. The Barbados-born singer's album is due in August.—KC

TRAIN Get to Me (3:43)

Producer: Brendan O'Brien
Writer: Train
Publishers: Blue Lamp/EMI April (ASCAP)
Columbia (CD promo)
Train is getting extra mileage from its "My Private Nation" album after Cingular picked up "Get to Me" for an ad campaign. And why not? This is a consistent band that always adds a magic touch to adult top 40 and adult contemporary radio, with its crafty melodies and Pat Monahan's increasingly recognizable vocal signature. But Train also continues to exhibit consistent versatility. This time around, the song is a bit more laid-back; it throws in some groovy organ riffs and turns up the harmonies. Fine, fun lyric, too: "An airplane's faster than a Cadillac, and a whole lot smoother than a camel's back/I don't care how you get to me, just get to me." Another prize possession for adult radio.—CT

HIP-HOP

YING YANG TWINS Wait (The Whisper Song) 3:03

Producer: Mr. Collipark
Writers: M. Crooms, D. Homes, E. Jackson
Publishers: various
Collipark/TVT (CD promo)
R&B/hip-hop, rhythmic top 40 and rap radio first grabbed hold of Ying Yang Twins' "Wait (The Whisper Song)," and granted, it's been months since the track began making its rounds. But it's notable that now the song is crossing to

mainstream top 40. Last year, we had the global hit "F**k It" from Eamon, which, one year later, sounds like American cheese compared with "Wait." In its original form, the song mentions words that have never, ever been uttered on radio. The point, of course, is that the absurdly censored FM mix will lead kids to download the version that includes multiple obscenities in no uncertain terms. Wow, what a classy way to garner attention. Ying Yang Twins have always been about pushing buttons, but this is utterly pedestrian.—CT

R&B

PATTI LABELLE FEATURING MARY J. BLIGE Ain't No Way (4:30)

Producers: Face, Pagani, Daryl Simmons
Writers: A. Franklin, C. Franklin
Publisher: not listed
Def Soul (CD promo)
The timeless and the timely join hands on the first single from Patti LaBelle's new "Classic Moments" CD. This is the stuff from which classics are made, with a multigenerational diva-fest between LaBelle and the equally thunderous Mary J. Blige, complete with all the riffing and hand-waving you might expect from two of the most powerful voices in soul music. There's nothing to do but sit back and feel humble as the pair tears into a song made famous (and co-written) by Aretha Franklin.—CT

COUNTRY

LITTLE BIG TOWN Boondocks (3:59)

Producers: Wayne Kirkpatrick, Little Big Town
Writers: W. Kirkpatrick, Little Big Town
Publishers: various
Equity Music Group (CD promo)
From the opening notes to the closing strains of this intriguing single, the listener is besieged by a wonderful wall of sound. With edgy, organic production and incredible harmonies, "Boondocks" sounds unlike anything else on the airwaves. That can be a blessing or a curse, as country radio is often hesitant to take risks, but here's hoping this will continue gaining support.

Grammy Award-winning songwriter/producer Wayne Kirkpatrick helps Little Big Town create a swampy vibe that works well with the interplay of different voices. It adds up to an engaging single from a group that has paid its dues and deserves a good shot.—DEP

ROCK

INCUBUS Make a Move (3:12)

Producer: Brendan O'Brien
Writers: various
Publisher: Hunglikeyora Music/EMI April Music (ASCAP)
Epic/Immortal/Sony (CD promo)
Incubus' "Talk Shows on Mute" was a steady presence on the Modern Rock and Mainstream Rock charts last year, and "Megalomaniac" penetrated The Billboard Hot 100 in addition to those two lists. The band's 2005 offering is part of this summer's influx of movie-related music: "Make a Move" is on the soundtrack to action film "Stealth." The driving combination of Mike Einziger's guitar and Ben Kenney's bass, braced by Jose Pasillas' slamming drums, puts the song in the vein of Audioslave's now familiar rock blasts, but with a groovier feel. It's an adrenaline kick where it counts.—CLT

DANCE

JODY WATLEY Looking for a New Love (7:40)

Producer: not listed
Writers: J. Watley, A. Cymone
Publishers: various
Remixers: various
Peace Bisquit/Curve Recordings (CD promo)
Jody Watley has wisely dusted off her nearly 19-year-old chart-topper and invited today's remixers to do their thing. Seven rugged remixes offer stylings from tribal and progressive house to electro and even a mash-up ("Looking for a New Real Love" by Jody Watley Vs. Alison Limerick). While mixes by Chus & Ceballos, ROCAsound and Levon Vincent will cause damage on dancefloors, it is the percolating mash-up, with some now classic piano tinklings, that gives the track the just-right jolt it needs—and deserves.—MP

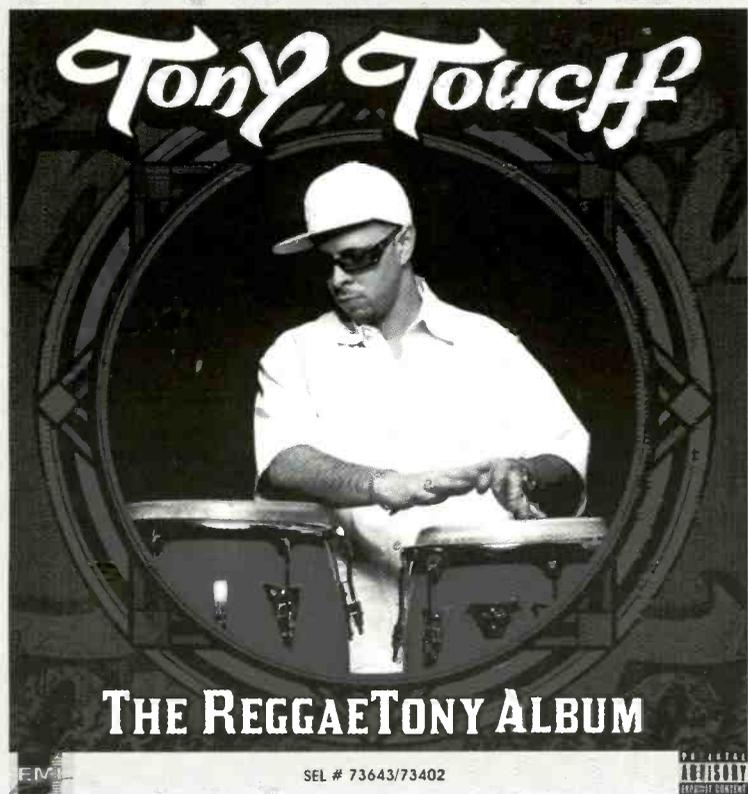
LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Leila Cobo, Katie Hasty, Ivory M. Jones, Dan Ouellette, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Ray Waddell.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



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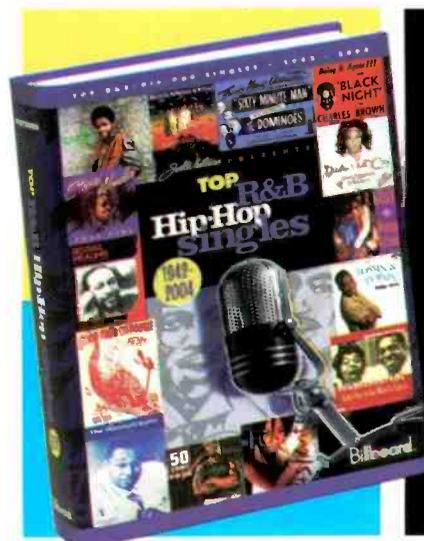


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Scene & Heard

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'Fresh' Start For Film

'Gunner Palace' DVD Promotion Courts Audience With Mix Tape

The theatrical release of Palm Pictures' "Gunner Palace" established this documentary as a darling among the art house crowd. For its June 28 DVD release, however, the studio is targeting a different demographic.

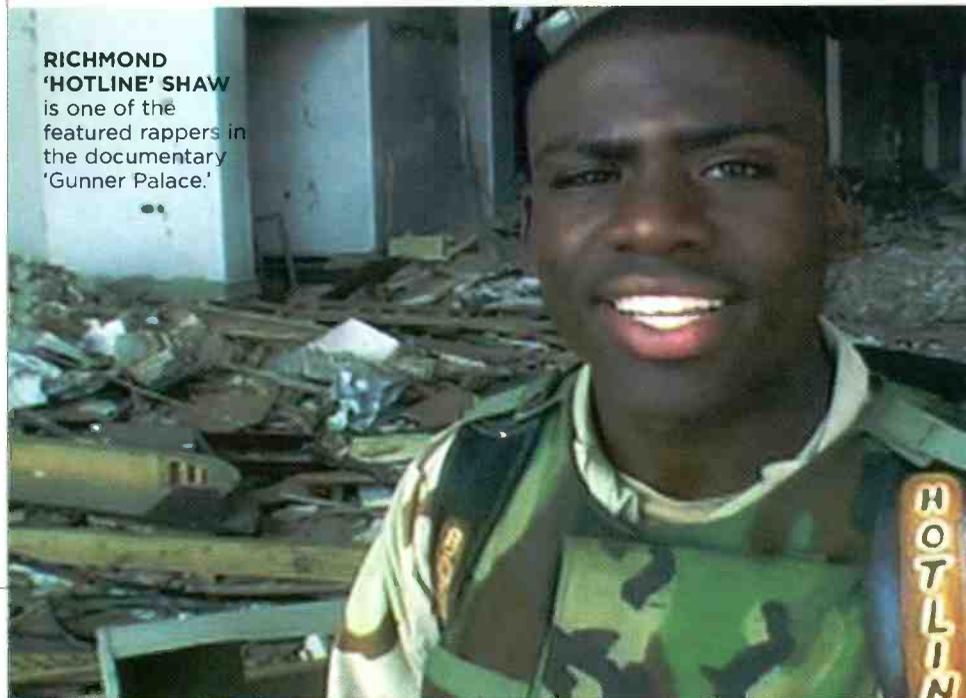
Joplin were to the Vietnam era, both hip-hop and country are to the war in Iraq."

Eclipse, who hosts mix-tape program "The Halftime Show" on college station WNYU New York, says, "What better way for people to hear what's

have 'Hava Nagila' cut into programming or kind of crash conventional radio."

The label will also target online and retail outlets, with promotional partners including AOL, Entertainment Weekly, Circuit City and Budweiser.

RICHMOND 'HOTLINE' SHAW is one of the featured rappers in the documentary 'Gunner Palace.'



"When you look at the audience directly affected by the war [in Iraq], it isn't necessarily the audience that was being reached through the art house circuit," Palm Pictures GM Lisa Nishimura says.

To remedy this, Palm issued a vinyl record, produced by Chops and DJ Lt. Dan, to more than 450 DJs in the mix-tape community. Side A features clean and explicit versions of "Fresh Under Pressure," a compilation of the freestyle raps of the soldiers in the film, which is also included on the DVD. Side B features sound bites from the documentary, including a two-part freestyle by Richmond "Hotline" Shaw.

"We're really trying to use the music as a vehicle to start a dialogue about the war and refocus the project within the communities where a lot of these young men and women grew up and probably listened to these mix shows," Palm Pictures radio promotions head Greg Seese says.

He hopes the project will inspire on-air discussion about the role of music during wartime: "What bands like Jefferson Airplane and Janis

going on over there in the military than through music."

SAY I DO to the July 12 release of New Line Records' "Wedding Crashers" soundtrack. The film's stars, Owen Wilson and Vince Vaughn, are in good company with a coveted lineup that includes Spoon, Death Cab for Cutie, Rilo Kiley, Jimmy Eat World, Bloc Party and the Flaming Lips, who contributed the exclusive track "Mr. Ambulance Driver" to the New Line Films release (out July 15).

"It's quintessential Flaming Lips and we're incredibly proud to have an early look at their next record," says soundtrack supervisor Jason Linn, who is executive VP of music development and head of New Line Records. The song will appear on the Warner Bros. Records act's next studio effort, "At War With the Mystics," expected in early 2006.

With quirky bonuses like Wilson and Vaughn's rendition of "Hava Nagila" with the Klezmer Juice Band, Linn says New Line is looking to do "as much commercial-radio stunt promotion as we can" with the soundtrack. "We may

Linn adds that summer festivals like the Vans Warped tour and Lollapalooza are also possible promotional venues.

Linn says the soundtrack "is not only a souvenir from the film, but it also plays as a stand-alone compilation that captures a moment in time of what's going on in music right now."

A video for a remixed version of the Isley Brothers' "Shout"—featuring a montage of clips from the film—is included on the enhanced CD.

MAD HOT: Veteran Broadway composer Joe Baker (Bakerboys Music) and songwriter/performer Steven Lutvak teamed for the title song to Bulletproof Records/Ryko's "Mad Hot Ballroom" soundtrack, due June 28. The whimsical scat tune leads an acoustic underscore of piano, guitar, marimba and percussion, also composed and produced by Baker.

Distributed by Paramount Classics and directed by Marilyn Agrelo, the documentary about ballroom dancing in New York public schools has already charmed theatergoers in limited release. It opens nationwide July 4.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GRANDE SALES

>> During the six weeks Alanis Morissette's "Jagged Little Pill Acoustic" is exclusive to Starbucks, it will not appear on The Billboard 200. But with 56,000 copies sold at the coffee chain's U.S. stores, it is No. 17 on billboard.biz's Comprehensive Albums chart. The artist's media launch included "20/20," "Late Show With David Letterman," "Good Morning America," the NBA Finals and NPR's "Day to Day."

VITAL 'IDOL'

>> Selling 130,000 copies in the first week, Carrie Underwood's "Inside Your Heaven" instantly becomes the year's best-selling retail single, entering The Billboard Hot 100 at No. 1. Her "American Idol" runner-up, Bo Bice, could follow suit next issue.



WRIGHT STUFF

>> Lizz Wright's folkish sophomore set, "Dreaming Wide Awake," enters Top Contemporary Jazz at No. 1 and Top Heat-seekers at No. 10. The singer's first set peaked at Nos. 2 and 23, respectively, in 2002.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Weezer's 11th chart entry on the Modern Rock tally is the group's first No. 1 hit. "Beverly Hills" (Geffen) tops the No. 2 peak position of the act's previous highest-charting singles, "Buddy Holly" in 1994 and "Hash Pipe" in 2001.

>> Fred Bronson also reports on Carrie Underwood's "Inside Your Heaven" becoming the 13th song to debut at No. 1 on The Billboard Hot 100; Green Day scoring with the fourth hit from an album for the second time on the Modern Rock chart; and the highest-charting song by a large choral ensemble on the *Billboard Radio Monitor* Gospel chart.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Verdict Spikes Jackson Sales; Foo Starts Fast

On a chart where Coldplay's "X&Y" becomes the first album in 10 weeks to stake consecutive weeks at No. 1 on The Billboard 200, Foo Fighters earn their biggest sales week and Backstreet Boys



make a noteworthy return, many eyes will instead be riveted on an artist who had been absent from the list since February.

Seems Michael Jackson was in the news during the tracking week. Maybe you heard about it.

During the frame when he was acquitted of all the child molestation allegations brought against him, Jackson's solo albums sold a combined 22,000 copies. That might not sound like much, but it more than doubles his Nielsen SoundScan sum from the prior week.

The most conspicuous beneficiaries: "Number Ones," the hits set that re-enters the big chart for the first time since the Feb. 26 issue (No. 134, 9,000 copies, up 138%), and his monster album "Thriller," which re-enters Top Pop Catalog (No. 37, up 141%).

During the week the jury deliberated, Jackson's solo titles sold around 9,000 copies, about equal to what they sold dur-

ing the week of closing arguments and about 1,000 more than he sold during the last full week of testimony.

A year ago, in the week ending June 20—after charges were filed but before the trial began—those same Jackson albums (minus boxed set "The Ultimate Collection," which would not hit stores until November) sold 10,500.

In the week that ended June 23, 2003, some four months after the broadcast of the ABC special that piqued prosecutors' interest, Jackson's albums moved 13,000 copies, while 14,000 were sold in the comparable week of 2002, well before the hubbub began.

So, did this second round of allegations lessen his sales appeal, or are those smaller numbers a simple reflection of an artist who is 23 years removed from the biggest album of his career—which in his case just happens to be the biggest-selling studio album ever?

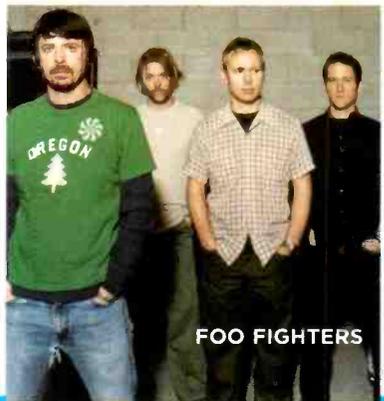
Consider this: In 1984, when "Thriller" spent 26 weeks in the top 10, including 15 of the 37 weeks it clocked at No. 1, 38 different artists placed albums in The Billboard 200's top 10. Of those 38, Jackson is one of only eight to notch top 10 albums since the current decade began.

By sunset of June 14, the day after the verdicts were read, Michael was no

longer the most talked-about Jackson in Southern California, as the Los Angeles Lakers announced the return of basketball coach Phil Jackson.

In fact, neither Michael nor famous sibling Janet lay claim to being the best-selling Jackson of the SoundScan era, which began in 1991. During that span, he launched three No. 1 albums and sold 17.3 million copies of his combined solo titles; Janet scored three of her own chart-toppers and sales of 18.3 million.

Both fall shy of country king Alan Jackson. He also owns a trio of No. 1s on The Billboard 200, and generated 31.6 million in album sales, ninth among all acts since 1991. I'm pretty sure he's not related—for one thing, he's taller than any of Joseph and Katherine's kids.



FOO FIGHTERS

ROCK'S SOLID: First-day numbers had suggested that Backstreet Boys would score The Billboard 200's Hot Shot Debut, but Foo Fighters came from behind, not only notching the band's best-yet sales week but making a serious run at No. 1.

Dave Grohl's group rallies 310,000 copies, just 12,000 shy of Coldplay and more than double the Foo's previous best (121,000, when fourth set "One by One" entered at No. 3).

In fact, there were but three weeks when Grohl's other band sold more. Nirvana's ground-breaking "Nevermind" rang 373,500 in Christmas week of 1991; "MTV Unplugged in New York" started with 311,000 in November 1994 and also hit 318,000 in that year's Christmas stanza.

A light June 21 release slate makes Coldplay's "X&Y" a good bet to hold at No. 1 a third week.

Of the last seven acts to top the big chart, the only second-week declines smaller than the band's 56% drop belonged to Rob Thomas (42%) and Bruce Springsteen (54%).

Backstreet Boys start at No. 3 with 291,000 sold, which is a far better post-peak sum than most teen-fed acts ever see.

Market Watch

A Weekly National Music Sales Report

For week ending June 19, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

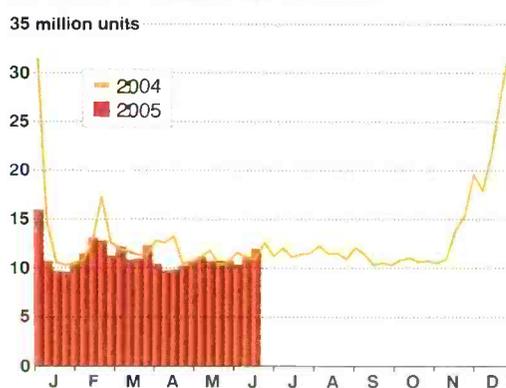
	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,944,000	211,000	6,253,000
Last Week	11,036,000	83,000	6,244,000
Change	8.2%	154.2%	0.1%
This Week Last Year	10,849,000	136,000	2,145,000
Change	10.1%	55.1%	191.5%

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	281,952,000	261,547,000	-7.2%
Store Singles	3,697,000	2,214,000	-40.1%
Digital Tracks	48,777,000	146,124,000	199.6%
Total	334,426,000	409,885,000	22.6%

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	177,107,000	161,616,000	-8.7%
Catalog	104,845,000	99,931,000	-4.7%
Deep Catalog	72,219,000	67,718,000	-6.2%

WEEKLY ALBUM SALES



SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	275,662,000	259,548,000	-5.8%
Cassette	5,445,000	1,430,000	-73.7%
Other	845,000	569,000	-32.7%

Album Sales

'04	282.0 million
'05	261.5 million

Digital Tracks Sales

'04	48.8 million
'05	146.1 million

Current Album Sales

'04	177.1 million
'05	161.6 million

Catalog Album Sales

'04	104.8 million
'05	99.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JULY 2 2005 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 COLDPLAY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) CAPITOL 74786 (18.98)	X&Y		1
2	NEW	1	1	FOO FIGHTERS ROSSELL/RCA 68038*/RMG (19.98) Ⓚ	In Your Honor		2
3	NEW	1	1	BACKSTREET BOYS JIVE 69611/ZOMBA (18.98) Ⓚ	Never Gone		3
4	5	1	1	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
5	2	1	1	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	2	2
6	NEW	1	1	FAT JOE TERROR SOLID/ATLANTIC 83749*/AG (18.98)	All Or Nothing	6	6
7	7	4	5	GREATEST GAINER TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	2	2
8	4	1	1	SHAKIRA EPIC 93700/SONY MUSIC (18.98) Ⓚ	Fijacion Oral Vol. 1	4	4
9	8	5	3	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	2	5
10	6	2	1	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	1	1
11	3	1	1	THE WHITE STRIPES THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan	1	1
12	9	9	2	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	2	3
13	11	8	1	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	4
14	16	13	3	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	2
15	10	3	1	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile	1	1
16	18	20	3	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	3	3
17	12	7	1	DAVE MATTHEWS BAND RCA 68796/RMG (18.98) Ⓚ	Stand Up	1	1
18	15	15	5	THE KILLERS ISLAND 002468*/IDJMG (13.98)	Hot Fuss	2	7
19	14	6	1	COMMON G.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) Ⓚ	Be	2	2
20	17	14	1	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	6	6
21	21	16	1	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	3	3
22	26	23	3	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	3	1
23	31	29	2	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	23	23
24	19	10	1	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) Ⓚ	Il Divo	4	4
25	22	17	1	WEEZER Geffen 004520*/INTERSCOPE (13.98)	Make Believe	1	1
26	23	24	1	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	1	1
27	NEW	1	1	ERIKA JO UNIVERSAL SOUTH 004522 (13.98)	Erika Jo	27	27
28	28	18	1	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	18	18
29	NEW	1	1	STATIC-X WARNER BROS. 49373 (18.98) Ⓚ	Start A War	29	29
30	29	19	1	CIARA SHO/NUFF-MUSIC/LINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	3
31	32	25	5	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	18	18
32	33	26	9	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98 DD) Ⓚ	...Something To Be	1	1
33	20	11	1	SOUNDTRACK DERRTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	11	11
34	54	57	1	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms	7	7
35	NEW	1	1	AS I LAY DYING METAL BLADE 14522 (13.98)	Shadows Are Security	35	35
36	25	21	5	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	1
37	34	35	1	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	6	6
38	35	22	1	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	4	4
39	57	64	1	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	3	3
40	42	44	1	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree	9	9
41	41	31	1	DEF LEPPARD BLUOGEON RIFFOLA 004647/UME/IDJMG (19.98)	Rock Of Ages: The Definitive Collection	10	10
42	40	30	1	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18	2	2
43	49	42	1	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	42	42
44	38	28	1	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98) Ⓚ	With Teeth	1	1
45	73	1	1	VARIOUS ARTISTS SIDEONEUMY 1268 (8.98)	Vans Warped Tour 2005 Compilation	13	13
46	50	43	1	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) Ⓚ	It's Time	7	7
47	63	54	1	LIFEHOUSE Geffen 004308/INTERSCOPE (13.98)	Lifehouse	10	10
48	48	40	1	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days	1	1
49	37	75	1	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	2	2
50	39	38	1	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	3	3

Only rock album to spend multiple weeks at No. 1 since Green Day in January; most weeks atop for British act since Beatles' "1" in 2001.

Reissue of set with bonus tracks and a DVD more than double sales (up 109%). Band is one of headlining acts on this summer's Vans Warped tour.

Safe-pricing at Kmart helps boost comedy album 83%, the set's first increase since its March bow.

All-time sales high (33,000) and chart peak for the band and its veteran label.

PBS' "American Masters" and a \$9.99 price at Circuit City give set a 49% boost.

THE BILLBOARD 200 ARTIST INDEX

112	3 DOORS DOWN	111	PAUL ANKA	130	BEE GEES	120	PAT BENATAR
48	AS I LAY DYING	35	DIERKS BENTLEY	73	BETTER THAN EZRA	179	BIG & RICH
13	AUDIOSLAVE	15	AVENGED SEVENFOLD	95	B.G.	108	THE BLACK EYED PEAS
115	THACEADINS	31	BACKSTREET BOYS	3	BECK	67	BONE THUGS-N-HARMONY
144	A&M TRIO	144	BEANIE SIGEL	178	BLOD PARTY	58	BOB DYLAN
116	AMERIE	116	BECK	67	BONE THUGS-N-HARMONY	156	BOB DYLAN

189	BOWLING FOR SOUP	189	TRADAMARC	82	DADDY YANKEE	77	EMINEM
112	THE BRAVERY	99	RAY CHARLES	154	DARK NEW DAY	103	ERIKA JO
141	BREAKING BENJAMIN	141	KENNY CHESNEY	56	HOWIE DAY	85	FAITH EVANS
190	BROOKS & DUNN	190	CIARA	30	DEF LEPPARD	41	FANTASIA
46	MICHAEL BUBLE	46	KELLY CLARKSON	12	GAVIN DEGRAW	104	FAT JOE
4	MARIAH CAREY	4	COMMON	19	DESTINY'S CHILD	86	FINCH
151	CASTING CROWNS	151	RY CODDER	149	DREAM THEATER	135	FIVE FOR FIGHTING
98	CELTIC WOMAN	98	COWBOY TROY	69	EAGLES	39	BEN FOLOS
84	JOHN CENA & THA TRADEMARC	84	CROSSFADE	41			

57	FOO FIGHTERS	2	GUCCI MANE	142	MICHAEL JACKSON	134	KEANE	121	MIRANDA LAMBERT
2	FRANKIE J	55	GUNS N' ROSES	66	JARS OF CLAY	197	TOBY KEITH	7	LARRY THE CABLE GUY
139	FUNERAL FOR A FRIEND	139	HAWTHORNE HEIGHTS	62	KEM	43	LYFE JENNINGS	36	AVRIL LAVIGNE
40	THE GAME	60	MARQUES HUSTON	97	JODECI	94	ALICIA KEYS	174	AMOS LEE
60	GARBAGE	169	JOEY VANDIVORT	169	JACK JOHNSON	26	KIDZ BOP KIDS	140	JOHN LEGEND
20	GORILLAZ	20	IL DIVO	24	MIKE JONES	21	THE KILLERS	18	LIFEHOUSE
138	AMY GRANT	138	JUANES	184	MORAH JONES	191	ALISON KRAUSS + UNION STATION	173	LIFE OF AGONY
166	GREEN DAY	22	INDIGO GIRLS	159	IL DIVO	24	ALISON KRAUSS + UNION STATION	173	LIL JON & THE EAST SIDE BOYZ
177	JOSH GROBAN	122			JUANES	184			LOS LONELY BOYS

153	MIRANDA LAMBERT	153	LARRY THE CABLE GUY	34	AVRIL LAVIGNE	62	AMOS LEE	148	JOHN LEGEND
148	AMOS LEE	148	JOHN LEGEND	92	LIFEHOUSE	147	LIFE OF AGONY	147	LIFEHOUSE
147	LIFEHOUSE	147	LIFE OF AGONY	147	LIL JON & THE EAST SIDE BOYZ	127	LOS LONELY BOYS	102	LOS LONELY BOYS

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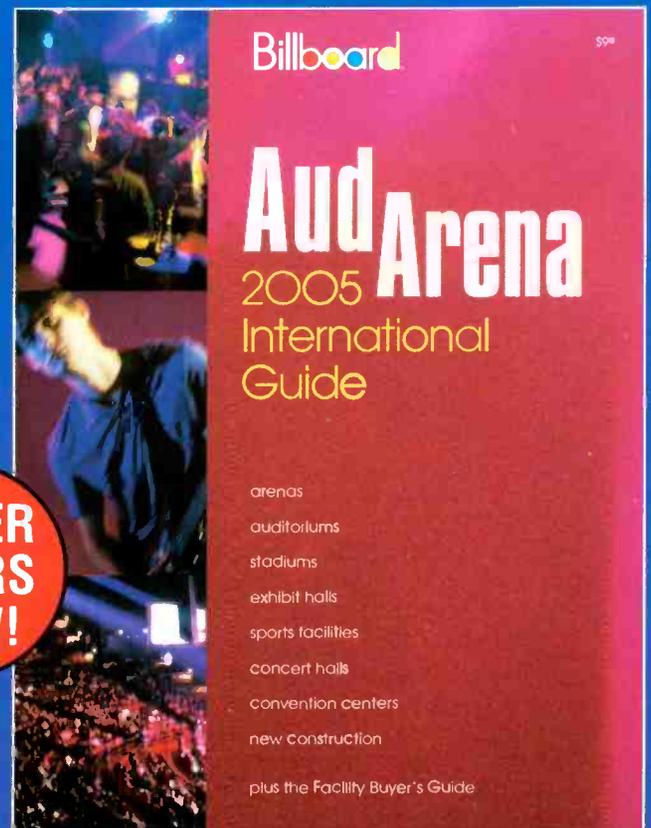
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AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

JULY 2 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
2	3	12	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
3	2	13	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	15	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LAFACE/ZOMBA)
5	5	12	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
6	9	10	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	7	9	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
8	6	18	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/DJMG)
9	8	18	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
10	18	4	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
11	12	17	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
12	15	5	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
13	10	20	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
14	11	29	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
15	14	22	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
16	22	4	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
17	23	4	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
18	16	10	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
19	21	8	GIVE ME THAT	WEEZIE FEAT. BUN B (TRILL/ASYLUM)
20	38	4	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)
21	25	9	FREE YOURSELF	FANTASIA (J/RMG)
22	13	19	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
23	30	7	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
24	17	8	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
25	27	9	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)

965 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	20	YOU AND ME	LIFEHOUSE (GEFFEN)	
3	4	28	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
4	3	27	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
5	5	31	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
6	6	31	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	☆
7	8	9	SPEED OF SOUND	COLDPLAY (CAPITOL)	☆
8	7	16	CHARIOT	GAVIN DEGRAW (J/RMG)	
9	9	47	COLLIDE	HOWIE DAY (EPIC)	☆
10	10	13	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	
11	14	7	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
12	12	22	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	☆
13	11	37	GIVE A LITTLE BIT	GOD GOO DOLLS (WARNER BROS.)	☆
14	15	17	BETTER NOW	COLLECTIVE SOUL (EL)	
15	16	14	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)	
16	17	18	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
17	22	5	WORDPLAY	JASON MRAZ (ATLANTIC)	☆
18	23	7	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)	
19	18	21	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
20	26	3	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	
21	19	19	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	☆
22	25	5	HOLIDAY	GREEN DAY (REPRISE)	☆
23	24	9	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
24	21	23	BEAUTIFUL SOUL	JESSE MCCARTNEY (HOLLYWOOD)	
25	20	18	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 (INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	41	#1 BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
2	2	22	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	4	19	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
4	3	54	HEAVEN	LOS LONELY BOYS (OR/EPIC)	☆
5	5	39	DAUGHTERS	JOHN MAYER (AWARE/COLUMBIA)	☆
6	7	39	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	☆
7	6	28	GIVE A LITTLE BIT	GOD GOO DOLLS (WARNER BROS.)	☆
8	8	39	SHE WILL BE LOVED	MARDOONS (OCTONE/J/RMG)	☆
9	10	23	TRUE	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
10	13	57	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL)	☆
11	12	42	I'LL BE AROUND	DARLY HALL JOHN DATES (U-WATCH/DK-E)	☆
12	11	21	HOMESICK	MERCYME (INO/CURB)	☆
13	9	42	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE (RCA NASHVILLE)	☆
14	15	10	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
15	14	63	THIS LOVE	MARDOONS (OCTONE/J/RMG)	☆
16	16	22	SUNDAY MORNING	MARDOONS (OCTONE/J/RMG)	☆
17	17	20	COLLIDE	HOWIE DAY (EPIC)	☆
18	18	14	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
19	21	7	OOH CHILD	DARLY HALL JOHN DATES (U-WATCH/DK-E)	☆
20	22	9	HEAR ME (TEARS INTO WINE)	JIM BRICKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/RCA VICTORY)	
21	26	5	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	
22	19	12	DON'T!	SHANIA TWAIN (MERCURY/DJMG)	
23	20	19	YOU ARE EVERYTHING	VANESSA WILLIAMS (LAVA)	
24	25	5	I COULD	KIMBERLEY LOCKE (CURB)	☆
25	23	8	NEW YORK CITY GIRL	JOHN WAITE (NO BRAKES)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
2	3	10	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	
3	2	14	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
4	-	1	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	
5	4	11	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	
6	6	18	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
7	7	12	BEVERLY HILLS	WEEZER (GEFFEN)	●
8	24	8	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	
9	10	11	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	●
10	17	3	GET IT POPPIN'	FAT JOE FEATURING NELLY (TERROR SQUAD/ATLANTIC)	
11	5	9	SPEED OF SOUND	COLDPLAY (CAPITOL)	
12	8	11	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
13	13	6	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
14	12	2	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	
15	9	26	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	■
16	14	18	YOU AND ME	LIFEHOUSE (GEFFEN)	●
17	11	29	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
18	18	6	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
19	25	21	COLLIDE	HOWIE DAY (EPIC)	
20	26	3	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOP (THE GOLD MIND/ATLANTIC)	
21	40	3	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
22	22	16	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	●
23	20	10	HOLIDAY	GREEN DAY (REPRISE)	■
24	19	16	LONELY	AKON (SRC/UNIVERSAL/UMRG)	■
25	27	10	CHARIOT	GAVIN DEGRAW (J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	16	13	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	
27	66	2	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	
28	45	6	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
29	23	12	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
30	21	16	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	●
31	28	18	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	■
32	42	2	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
33	30	36	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
34	32	28	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	■
35	34	6	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
36	55	4	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	
37	33	20	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
38	36	6	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	
39	29	20	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
40	44	9	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
41	31	20	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	●
42	37	29	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD/RMG)	●
43	41	34	1, 2 STEP	CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	■
44	39	6	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
45	38	36	SOMEBODY TOLD ME	THE KILLERS (ISLAND/DJMG)	■
46	35	20	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	
47	15	6	ERRTIME	NELLY (DERRTY/UNIVERSAL/UMRG)	
48	46	32	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	■
49	47	36	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
50	71	2	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	SUGAR, WE'RE GOIN DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
52	43	4	CLOCKS	COLDPLAY (CAPITOL)	●
53	52	3	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. NASHVILLE)/WRN/WARNER BROS.)	
54	48	9	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
55	57	4	AS GOOD AS I ONCE WAS	Toby Keith (DREAMWORKS (NASHVILLE))	
56	56	2	GRADUATION (FRIENDS FOREVER)	VITAMIN C (ELEKTRA/ATLANTIC)	
57	50	17	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	■
58	68	2	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
59	51	18	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	●
60	54	8	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))	
61	53	26	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
62	63	3	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
63	64	2	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
64	60	21	IT'S LIKE THAT	MARIAH CAREY (ISLAND/DJMG)	●
65	59	28	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH (WARNER BROS. NASHVILLE)/WRN	■
66	62	4	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)	
67	-	35	BOWLING FOR SOUP	SILVERTONE/JIVE/ZOMBA)	■
68	72	2	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA (CURB)	
69	-	1	ICE ICE BABY	VANILLA ICE (SBK/CAPITOL)	
70	-	34	SHE WILL BE LOVED	MARDOONS (OCTONE/J/RMG)	■
71	62	34	I DON'T WANT TO BE	GAVIN DEGRAW (J/RMG)	■
72	-	1	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER MUSIC GROUP)	
73	70	5	SWEET HOME ALABAMA	LYNYRD SKYNYRD (MCA/UMG)	●
74	49	2	FIX YOU	COLDPLAY (CAPITOL)	
75	75	5	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	13	#1 BEVERLY HILLS	WEEZER (GEFFEN)	☆
2	1	14	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
3	3	9	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
4	4	13	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
5	6	9	SPEED OF SOUND	COLDPLAY (CAPITOL)	☆
6	5	22	HOLIDAY	GREEN DAY (REPRISE)	☆
7	8	10	REMEDY	SEETHER (WIND-UP)	☆
8	9	9	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
9	7	9	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)	
10	11	5	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
11	10	19	HAPPY?	MUOVAYNE (EPIC)	☆
12	14	7	CAN'T REPEAT	THE OFFSPRING (COLUMBIA)	☆
13	13	7	YOUR TIME HAS COME	AUDIOSLAVE (EPIC/INTERSCOPE)	
14	18	17	AN HONEST MISTAKE	THE BRAVERY (ISLAND/DJMG)	
15	17	14	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
16	12	15	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)	
17	15	20	E-PRO	BECK (INTERSCOPE)	
18	16	14	SMILE LIKE YOU MEAN IT	THE KILLERS (ISLAND/DJMG)	
19	19	4	MAKE A MOVE	INCUBUS (IMMORTAL/EPIC)	
20	20	38	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	☆
21	-	1	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
22	21	22	THE CLINCHER	CHEVELLE (EPIC)	
23					

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
2	3	10	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
3	2	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	1	16	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
5	4	13	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
6	5	18	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
7	7	15	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	9	10	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
9	6	12	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
10	10	12	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
11	32	3	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
12	12	26	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
13	22	2	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
14	31	4	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
15	11	26	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
16	16	15	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
17	30	1	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
18	20	21	YOU AND ME	LIFEHOUSE (GEFFEN)
19	18	24	COLLIDE	HOWIE DAY (EPIC)
20	15	22	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
21	27	1	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
22	14	20	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
23	21	16	CHARIOT	GAVIN DEGRAW (J/RMG)
24	34	10	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
25	25	12	BEVERLY HILLS	WEEZER (GEFFEN)
26	17	9	SPEED OF SOUND	COLDPLAY (CAPITOL)
27	28	10	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
28	26	10	HOLIDAY	GREEN DAY (REPRISE)
29	19	22	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
30	43	8	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
31	22	19	LONELY	AKON (SRC/UNIVERSAL/UMRG)
32	23	29	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
33	34	4	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)
34	36	22	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CUBB)
35	32	30	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
36	37	14	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLINEAL/VIRGIN)
37	41	5	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
38	35	10	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
39	40	3	HOW TO DEAL	FRANKIE J (COLUMBIA)
40	44	1	COLD	CROSSFADE (FG/COLUMBIA)
41	41	24	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
42	46	4	THESE WORDS	NATASHA BEINGFIELD (EPIC)
43	44	1	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
44	42	2	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
45	51	0	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)
46	53	2	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
47	45	22	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
48	70	2	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
49	48	1	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
50	50	1	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	69	5	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
52	39	6	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB (DEPRTY/UNIVERSAL/UMRG)
53	47	1	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
54	49	30	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)
55	55	1	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
56	58	4	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
57	84	2	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
58	52	22	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
59	56	23	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
60	64	3	MISSISSIPPI GIRL	FATH HILL (WARNER BROS.)
61	85	1	COOL	GWEN STEFANI (INTERSCOPE)
62	68	5	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
63	77	1	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)
64	59	14	GIRL	DESTINY'S CHILD (COLUMBIA)
65	57	1	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
66	65	9	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
67	53	14	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
68	73	2	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
69	30	8	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
70	39	2	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
71	33	5	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
72	18	18	1 THING	AMERIE (COLUMBIA)
73	76	2	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA (CURB)
74	78	4	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
75	62	1	SHE'S NO YOU	JESSE MCCARTNEY (HOLLYWOOD)
76	90	2	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
77	2	2	FIX YOU	COLDPLAY (CAPITOL)
78	79	10	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
79	80	5	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
80	9	2	SOMETHING MORE	SUGARLAND (MERCURY)
81	71	3	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
82	75	8	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
83	67	10	IN THE KITCHEN	R. KELLY (JIVE/ZOMBA)
84	51	30	LOOK WHAT YOU'VE DONE	JET (ELEKTRA/ATLANTIC)
85	2	2	INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
86	22	22	BABY GIRL	SUGARLAND (MERCURY)
87	1	1	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
88	38	24	GET RIGHT	JENNIFER LOPEZ (EPIC)
89	42	21	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
90	2	18	DO SOMETHIN'	BRITNEY SPEARS (JIVE/ZOMBA)
91	32	4	ONE WORD	KELLY OSBOURNE (SANCTUARY)
92	74	12	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)
93	4	4	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)
94	1	1	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
95	3	3	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)
96	1	1	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)
97	1	1	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
98	16	16	STILL TIPPIN'	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
99	4	4	TECHNOLOGIC	DAFT PUNK (VIRGIN)
100	4	3	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
2	3	12	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	★
3	1	15	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	★
4	4	4	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	★
5	5	8	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	★
6	6	9	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)	★
7	9	3	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
8	8	15	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
9	7	7	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	★
10	12	13	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	★
11	11	1	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	★
12	23	4	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	★
13	10	10	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
14	13	12	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	★
15	15	17	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	★
16	13	7	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	★
17	13	19	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	★
18	16	18	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	★
19	24	9	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	★
20	18	16	COLLIDE	HOWIE DAY (EPIC)	★
21	17	24	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
22	22	15	CHARIOT	GAVIN DEGRAW (J/RMG)	★
23	28	1	YOU AND ME	LIFEHOUSE (GEFFEN)	★
24	2	15	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
25	29	6	HOW TO DEAL	FRANKIE J (COLUMBIA)	★

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
6	32	4	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	★
7	1	6	HOLIDAY	GREEN DAY (REPRISE)	★
8	27	22	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	★
9	34	5	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	★
10	33	9	COLD	CROSSFADE (FG/COLUMBIA)	★
11	52	6	GIRLFIGHT	BROOKE VALENTINE (SUBLINEAL/VIRGIN)	★
12	26	17	LONELY	AKON (SRC/UNIVERSAL/UMRG)	★
13	37	4	THESE WORDS	NATASHA BEINGFIELD (EPIC)	★
14	31	28	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	★
15	38	10	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	★
16	39	19	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	★
17	35	20	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	★
18	43	3	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)	★
19	41	4	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	★
20	42	3	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	★
21	40	4	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)	★
22	44	2	COOL	GWEN STEFANI (INTERSCOPE)	★
23	43	2	SPEED OF SOUND	COLDPLAY (CAPITOL)	★
24	45	1	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	★
25	46	21	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	★
26	1	1	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)	★
27	47	2	BEVERLY HILLS	WEEZER (GEFFEN)	★
28	47	2	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	★
29	1	1	DA MVP	MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN)	★
30	1	1	HOW LOVE SHOULD BE	TYLER HILTON (MAVERICK/REPRISE)	★

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	2	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
2	1	9	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
3	2	12	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
4	3	10	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
5	4	6	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
6	1	1	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
7	7	8	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
8	1	1	TAURUS HERE	TAURUS (LANDMINE)
9	3	2	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
10	3	3	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
11	1	1	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
12	3	3	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
13	2	2	CRY 4 ME	DOLLA & SKEET (BALL BOY)
14	4	19	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
15	10	3	ONE WORD	KELLY OSBOURNE (SANCTUARY)
16	25	2	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
17	20	20	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
18	7	7	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	1	1	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
20	12	12	SATURDAY NIGHT	AARON CARTER (PARADISE/TRANS CONTINENTAL)
21	1	1	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA)
22	25	6	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
23	4	4	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)
24	13	2	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
25	17	1	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) (TOUCH AND GO)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST / (IMPRINT / PROMOTION LABEL) / (Score)	Chart Rank
POP 100 AIRPLAY	
PAPA ROACH Scars GEFFEN (66.7)	11
D.H.T. Listen To Your Heart ROBBINS (72.9)	16
SIMPLE PLAN Untitled (How Can This Happen To Me?) LAVA (77.4)	19
HOWIE DAY Collide EPIC (77.3)	20
GAVIN DEGRAW Chariot RMG (66.1)	22
LIFEHOUSE You And Me GEFFEN (70.5)	23
GREEN DAY Holiday REPRISE (73.4)	27
CROSSFADE Cold COLUMBIA (74.1)	30
AVRIL LAVIGNE Fall To Pieces RMG (70.3)	41
ADULT TOP 40	
KELLY CLARKSON Behind These Hazel Eyes RMG (71.1)	11
THE KILLERS Mr. Brightside IDJMG (74.1)	12
R. KELLY Jive/Trapped In The Closet (Chapter 1 Of 5) (72.3)	17
GREEN DAY Holiday REPRISE (79.0)	22
BACKSTREET BOYS Incomplete ZOMBA (77.0)	23
DEF LEPPARD No Matter What IDJMG (68.3)	37
PAPA ROACH Scars GEFFEN (66.4)	-
ADULT CONTEMPORARY	
★ RASCAL FLATTS	
Beste The Broken Road HOLLYWOOD (75.3)	27
BACKSTREET BOYS Incomplete ZOMBA (71.7)	14
MARCO 45 Sunday Morning RMG (70.4)	16
HOWIE DAY Collide EPIC (77.3)	17
DAFYL MALL JOHN OATES Ooh Child OK-E-19	-
KIMBERLEY LOCKE I Could Curb (73.8)	24
JESSE MCCARTNEY Beautiful Soul HOLLYWOOD (70.8)	28
GREEN DAY Boulevard Of Broken Dreams REPRISE (66.7)	30
MODERN ROCK	
SEA NO Right Here ATLANTIC (67.7)	10
THE OFFSPRING Can't Repeat COLUMBIA (76.7)	12
GREEN DAY	-
Wake Me Up When September Ends REPRISE (84.2)	21
PAPA ROACH Take Me GEFFEN (69.8)	23

Billboard R&B/HIP-HOP

JULY
2
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	2	10	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	10	1
2	1	1	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	1	2
3	1	2	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	2	1
4	4	2	COMMON G.O.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	2	4
5	3	3	KEM MOTOWN 004232/UMRG (13.98)	Album II	3	1
6	5	4	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	4	1
7	10	8	GREATEST GAINER LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	8	7
8	7	4	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	4	5
9	6	16	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	16	1
10	9	12	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	12	1
11	14	13	FANTASIA J 64235*/RMG (18.98)	Free Yourself	13	2
12	11	7	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	7	6
13	15	14	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	14	1
14	16	9	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	9	5
15	18	15	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	15	1
16	13	10	SOUNDTRACK DERRITY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	10	10
17	22	23	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	23	1
18	12	25	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	25	1
19	27	21	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	21	1
20	6	-	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	-	6
21	25	22	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	22	1
22	28	30	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	30	1
23	23	19	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain	19	2
24	17	11	YOUNG GUNZ ROC-A-FELLA/DEF JAM 004419*/IDJMG (13.98)	Brothers From Another	11	4
25	24	18	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	18	1
26	26	17	AMERIE COLUMBIA 90763/SONY MUSIC (18.98)	Touch	17	3
27	21	33	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found	33	4
28	30	29	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	29	0
29	32	24	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	O	24	1
30	31	27	GUCCI MANE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	27	10
31	36	32	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One	32	3
32	20	16	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534	16	3
33	29	20	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming	20	1
34	34	28	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	28	5
35	33	17	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	17	1
36	38	38	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	38	5
37	37	34	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	34	13
38	39	36	VARIOUS ARTISTS DEF JAM 004555/UME (13.98)	Island Def Jam Recording Presents #1 Spot	36	8
39	40	36	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup	36	3
40	19	26	BROOKE VALENTINE SUBLMINAL 94229*/VIRGIN (18.98)	Chain Letter	26	3
41	40	8	MINT CONDITION CAGED BIRD 0474/IMAGE (15.98 CD/DVD) ⊕	Livin' The Luxury Brown	8	1
42	35	1	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	1	1
43	43	41	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	41	1
44	46	1	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik	1	25
45	41	3	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	3	1
46	51	43	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	43	1
47	45	45	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	45	1
48	50	44	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	44	30
49	48	42	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	42	1
50	48	42	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point	42	1
51	55	21	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	21	1
52	52	55	LAVA HOUSE AND LIL BOOSIE: CLUCK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	55	4
53	44	30	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	30	2
54	49	39	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated	39	1
55	49	39	DR. CHARLES G. HAYES AND THE WARRIORS ICEE INSPIRATIONAL 7206/ICEE (15.98)	The Remix	39	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
53	54	37	SMOKIE NORFUL EMI GOSPEL 77795 (17.98)	Nothing Without You	37	15
54	47	49	CAM'RON ROC-A-FELLA/DEF JAM 002728*/IDJMG (13.98/8.98)	Purple Haze	49	4
55	56	46	VARIOUS ARTISTS WARNER MUS C GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	46	1
56	59	66	LIL WAYNE CASH MONEY 001537*/UMRG (13.98)	Tha Carter	66	2
57	61	64	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	64	6
58	57	54	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	54	1
59	58	51	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	51	1
60	59	60	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	60	3
61	64	36	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) ⊕	Rebirth	36	2
62	67	1	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church	1	27
63	67	1	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98)	Gemini	1	2
64	RE-ENTRY	4	RAY CHARLES HEAR 2248/CINCOR (18.98)	Genius Loves Company	4	3
65	62	67	2PAC AMARU 003861*/INTERSCOPE (13.98/8.98)	Loyal To The Game	67	1
66	65	1	MICHAEL B. SUTTON LITTLE DIZZY 8331 (13.98)	Hopeless Romantic	1	66
67	NEW	1	JUELZ SANTANA DIPLOMATS 2305 (15.98)	Back Like Cooked Crack	1	70
68	63	65	MIKE JONES/DJ MICHAEL "5000" WATTS SWISHAHOUSE/ASYLUM 49341/WARNER BROS. (18.98)	Who Is Mike Jones?: Screwed & Chopped	65	51
69	67	93	SMOKEY ROBINSON MOTOWN 004130/UME (13.98)	My World: The Definitive Collection	93	19
70	70	81	NSANE AKA N.E.W. NSANE ENTERTAINMENT 10 (12.98)	Nationwide Slang	81	70
71	76	59	VARIOUS ARTISTS MOTOWN 003900/UME (13.98)	Motown: Remixed	59	38
72	69	65	JACROZ BENT-UP 2004 (14.98)	On Tha Cool	65	69

▶ 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	WEEKS ON CHART	PEAK POSITION
1	1	57	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 93430	Greatest Hits: 30 Years Of Rock	57	1
2	2	14	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	14	1
3	3	3	THE ROBERT CRAY BAND SA-CTUARY 84748	Twenty	3	1
4	NEW	1	JOHN MAYALL AND THE BLUESBREAKERS EAGLE ROCK 20069/EAGLE	Road Dogs	1	1
5	5	1	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	1	1
6	7	65	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	65	1
7	6	28	ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS. ⊕	Sessions For Robert J	28	1
8	8	2	BUCKWHEAT ZYDECO TO AMORROW 70008/TOMORROW	Jackpot!	2	1
9	9	1	SONNY LANDRETH SUGAR HILL 3994	Grant Street	1	1
10	9	33	SUSAN TEDESCHI NE'Y WEST 6065	Live From Austin TX	33	1
11	12	13	VARIOUS ARTISTS MAJACY 50799	Best Of Blues: 50 Hits	13	1
12	6	2	TINSLEY ELLIS ALLIGATOR 4904	Live-Highwayman	2	1
13	13	1	TAB BENOIT TELARC BLUES 83622/TELARC	Fever For The Bayou	1	1
14	11	8	MARCIA BALL ALLIGATOR 4903	Live! Down The Road	8	1
15	15	1	KEB' MO' OK 'H/EPIC 86408/SONY MUSIC	Keep It Simple	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

FAT JOE'S FATTEST SALES WEEK

Fat Joe notches his best sales week ever as "All or Nothing" bows at No. 2 on the R&B/Hip-Hop Albums chart and No. 6 on the Billboard 200.

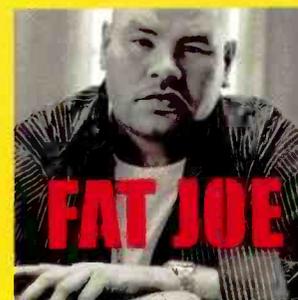
The set shifted 106,500 units, according to Nielsen SoundScan, with 29% of those sales coming from the R&B core panel of retailers.

While the rapper has hit No. 2 on the R&B chart before, this is

his best showing on the big chart. His previous high on The Billboard 200 came with 1998's "Don Cartagena," which also set his previous one-week sales record with slightly more than 106,000 when it opened at No. 7.

Meanwhile, Fat Joe's new single, "Get It Poppin'," featuring Nelly, marches 34-17 on Hot R&B/Hip-Hop Songs.

—Raphael George



JULY 2 2005 R&B/HIP-HOP Billboard



HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WIT PREDICT
1	1	14	#1 WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	28	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
3	3	21	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	
4	7	19	FREE YOURSELF FANTASIA (J/RMG)	☆
5	4	13	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
6	8	14	GRIND WITH ME PRETTY RICKY (ATLANTIC)	☆
7	6	11	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)	☆
8	5	24	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
9	10	23	GIVE ME THAT WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
10	12	8	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
11	11	18	CATER 2 U DESTINY'S CHILD (COLUMBIA/SUM)	☆
12	9	21	U ALREADY KNOW 112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
13	13	18	MUST BE NICE LYFE JENNINGS (COLUMBIA/SUM)	☆
14	17	5	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
15	18		HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	
16	15	6	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
17	21	16	DEM BOYZ BOYZ N DA HOOD (BAD BOY)	
18	16	27	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)	☆
19	26	6	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
20	14	31	TRUTH IS FANTASIA (J/RMG)	☆
21	20	9	BACK THEN MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	
22	30	9	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
23	19	12	ASAP T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	33	8	SO SEDUCTIVE TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
25	31	11	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WIT PREDICT
26	23	39	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)	☆
27	24	22	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)	
28	29	15	GIRL DESTINY'S CHILD (COLUMBIA/SUM)	☆
29	36	9	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
30	20	19	AGAIN FAITH EVANS (CAPITOL)	☆
31	22	16	HOW COULD YOU MARIO (3RD STREET/J/RMG)	☆
32	27	17	ALL BECAUSE OF YOU MARQUES HOUSTON FEATURING YOUNG ROMÉ (T.U.G./UNIVERSAL/UMRG)	☆
33	35	18	CAN'T SATISFY HER I WAYNE (VP)	
34	37	8	TOUCH OMARION (T.U.G./EPIC/SUM)	
35	34	24	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
36	25	24	1 THING AMERIE (COLUMBIA/SUM)	
37	50	5	CHARLIE LAST NAME: WILSON CHARLIE WILSON (JIVE/ZOMBA)	
38	32	32	ORDINARY PEOPLE JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
39	38	29	U DON'T KNOW ME T.I. (GRAND HUSTLE/ATLANTIC)	☆
40	41	6	AND THEN WHAT YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	
41	39	11	DA MVP MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)	☆
42	43	10	(I JUST WANT IT) TO BE OVER KEYSHIA COLE (A&M/INTERSCOPE)	
43	48	9	WELCOME TO JAMROCK DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)	
44	40	35	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
45	46	10	GOTTA MAKE IT TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	
46	49	4	GO! COMMON FEAT. JOHN MAYER (G.O.O.D./GEFFEN/INTERSCOPE)	
47	42	17	ICY GUCCI MANE (BIG CAT)	
48	53	3	TELL ME BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
49	51	7	DOT COM USHER (LAFACE/ZOMBA)	
50	47	9	I'M READY MINT CONDITION (CAGED BIRD/IMAGE)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WIT PREDICT
1	1	24	#1 I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)	☆
2	2	14	FREE YOURSELF FANTASIA (J/RMG)	
3	5	8	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	
4	3	19	AGAIN FAITH EVANS (CAPITOL)	☆
5	4	31	TRUTH IS FANTASIA (J/RMG)	☆
6	6	28	EVERYTIME YOU GO AWAY BRIAN MCKNIGHT (MOTOWN/UMRG)	
7	7	45	FOREVER, FOR ALWAYS, FOR LOVE LALAH HATHAWAY (GRP/VERVE)	
8	9	18	I'M READY MINT CONDITION (CAGED BIRD/IMAGE)	
9	8	25	ORDINARY PEOPLE JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	
10	11	9	PURIFY ME INDIA.ARIE (ROWDY/MOTOWN/UMRG)	
11	3	5	CHARLIE LAST NAME: WILSON CHARLIE WILSON (JIVE/ZOMBA)	
12	12	30	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)	
13	10	14	GIRL DESTINY'S CHILD (COLUMBIA/SUM)	
14	16	8	SEFIOUS ANITA BAKER (BLUE NOTE/VIRGIN)	
15	15	8	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)	
16	14	15	SO WHAT THE FUSS STEVIE WONDER (MOTOWN/UMRG)	
17	17	7	CROSS MY MIND JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
18	24	2	FROM THE BOTTOM OF MY HEART STEVIE WONDER (MOTOWN/UMRG)	
19	18	9	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN (COLUMBIA/SUM)	
20	22	4	SORRY FOR THE STUPID THINGS BABYFACE (J/RMG)	
21	19	22	SO WHAT (IF YOU GOT A BABY) GERALD LEVERT (ATLANTIC)	
22	15	5	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
23	20	26	GUESS WHO LOVES YOU MORE RAHEEM DEVAUGHN (JIVE/ZOMBA)	
24	28	3	PLEASE TONI BRAXTON (BLACKGROUND/UMRG)	
25	21	9	BETTER AND BETTER LALAH HATHAWAY (MESA BLUEMOON/PYRAMID)	

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) R. KELLY (JIVE/ZOMBA)
2	6	5	SO FRESH MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
3	2	9	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	-	-	TAURUS HERE TAURUS (LANDMINE)
5	5	9	BIG WHEELS GLASS JOE FEAT. PRETTY RICKY (FELDNOUS)
6	14	2	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
7	-	2	CRY 4 ME DOLLA & SKEET (BALL BOY)
8	3	3	SO SEDUCTIVE TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
9	10	10	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
10	-	1	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
11	13	2	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
12	4	7	BE ME RUIN (BLAQ PSYICRLE)
13	8	8	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
14	12	3	TELL ME BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
15	9	2	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
16	18	2	DO THE DAMN THING RUPEE FEAT. LIL' KIM (BOOMTUNES/ATLANTIC)
17	-	4	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)
18	-	1	THERE THEY GO TOP NOTCH (COOL MILLION)
19	24	16	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)
20	7	4	BROKE & TRIFLIN' TIMBUK II (RAW NAKED/STREET PRIDE)
21	-	1	PLAYA'S ONLY R. KELLY FEAT. THE GAME (JIVE/ZOMBA)
22	22	18	GUESS WHO LOVES YOU MORE RAHEEM DEVAUGHN (JIVE/ZOMBA)
23	17	3	KAL-I-4-NIA DREAM'N KEELY B (NEGRIL WEST/ORPHEUS)
24	-	1	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
25	16	30	GOTTA GO SOLO PATI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WIT PREDICT
1	1	13	#1 WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	13	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
3	5	14	GRIND WITH ME PRETTY RICKY (ATLANTIC)	☆
4	4	12	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	☆
5	3	15	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
6	6	10	HOW TO DEAL FRANKIE J. (COLUMBIA/SUM)	
7	7	6	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
8	11	8	ENERGY NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
9	9	8	LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
10	14	7	SUMMER NIGHTS LIL' ROB (UPSTAIRS)	
11	17	4	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)	
12	10	22	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
13	8	18	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
14	22	3	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
15	16	16	HOW COULD YOU MARIO (3RD STREET/J/RMG)	☆
16	18	5	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
17	12	20	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
18	15	19	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
19	13	16	GIRLFIGHT BROOKE VALENTINE FEAT. LIL' JON & BIG BOY (SUBLIMINAL/VIRGIN)	☆
20	24	4	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
21	21	7	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
22	20	22	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
23	25	7	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)	
24	19	19	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	
25	26	4	GIVE ME THAT WEBBIE FEAT. BUN B (TRILL/ASYLUM)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ JOHN LEGEND So High sum (69.9)	61
☆ R. KELLY Playa's Only ZOMBA (83.3)	-
☆ BROOKE VALENTINE Long As You Come Home VIRGIN (70.2)	-
MARIAH CAREY We Belong Together IDJMG (70.7)	1
PRETTY RICKY Grind With Me ATLANTIC (84.6)	6
BOW WOW Let Me Hold You sum (90.3)	9
FANTASIA Free Yourself RMG (75.3)	12
LYFE JENNINGS Must Be Nice sum (73.1)	13
LUDACRIS Pimpin' All Over The World IDJMG (68.1)	14
THE GAME Dreams INTERSCOPE (85.2)	16
T.I. ASAP ATLANTIC (75.3)	23
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (77.0)	24
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	26
BOBBY VALENTINO Tell Me IDJMG (82.6)	28
JERMAINE DJPRI Gotta Getcha VIRGIN (70.8)	53
RHYTHMIC AIRPLAY	
☆ R. KELLY Playa's Only ZOMBA (82.0)	31
MARIAH CAREY We Belong Together IDJMG (70.7)	1
50 CENT Just A Lil Bit INTERSCOPE (87.2)	2
PRETTY RICKY Grind With Me ATLANTIC (77.8)	3
GWEN STEFANI Hollaback Girl INTERSCOPE (75.6)	4
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	9
BOW WOW Let Me Hold You sum (80.4)	14
MARIO How Could You RMG (74.5)	15
THE GAME Oh ears INTERSCOPE (79.9)	16
BOBBY VALENTINO Tell Me IDJMG (69.6)	-
DESTINY'S CHILD Cater 2 You sum (72.4)	-
TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (80.6)	-

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.

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HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	15	#1 FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		1	31	ARLINGTON	Trace Adkins CAPITOL		31
2	1	16	MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		1	32	HE OUGHTA KNOW THAT BY NOW	Lee Ann Womack MCA NASHVILLE		32
3	3	22	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTTAN, O. BENTLEY)	Dierks Bentley CAPITOL		3	33	REDNECK YACHT CLUB	Craig Morgan BROKEN BOW		33
4	6	7	GREATEST GAINER AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		4	34	HILLBILLIES	Hot Apple Pie DREAMWORKS		32
5	4	13	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		4	35	4TH OF JULY	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		35
6	5	12	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		5	36	BILLY'S GOT HIS BEER GOGGLES ON	Neal McCoy 903		36
7	7	9	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		6	37	BEST I EVER HAD	Gary Allan MCA NASHVILLE		37
8	8	9	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN		8	38	BRING ME DOWN	Miranda Lambert EMC/EMN		37
9	9	10	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		9	39	YOU'RE LIKE COMIN' HOME	Lonestar BNA		38
10	11	22	GOODBYE TIME B. BRADDOCK (R. MURRAH, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		10	40	DREAM BIG	Ryan Shupe & The Rubber Band CAPITOL		40
11	12	9	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		11	41	SOMETHING LIKE A BROKEN HEART	Hanna-McEuen MCA NASHVILLE		38
12	13	20	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		12	42	THE BEST MAN	Blaine Larsen GIANTS LAYER/BNA		42
13	17	5	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		13	43	BOONDOCKS	Little Big Town EQUITY		43
14	10	11	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O'DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW		1	44	BIG TIME	Big & Rich WARNER BROS./WRN		26
15	15	22	DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET		15	45	I AIN'T NO QUITTER	Shania Twain MERCURY		45
16	16	20	DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA		16	46	MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington MERCURY		46
17	18	16	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DA. LEY)	Reba McEntire MCA NASHVILLE		17	47	DELICIOUS SURPRISE (I BELIEVE IT)	Jo Dee Messina CURB		47
18	19	14	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		18	48	TWO HEARTS	Zona Jones QUARTERBACK		43
19	21	6	AIR POWER DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		19	49	GO HOME	Steve Holy CURB		43
20	20	15	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		20	50	HOT SHOT DEBUT TEXAS	George Strait MCA NASHVILLE		51
21	22	13	BABY DOLL D. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		21	51	DOIN' IT RIGHT	Steve Azar MERCURY		48
22	24	13	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		22	52	GOOD OLE DAYS	Phil Vassar ARISTA NASHVILLE		52
23	23	9	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		23	53	THAT SUMMER SONG	Blue County ASYLUM-CURB		52
24	25	10	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		24	54	RAINBOW IN THE RAIN	Clint Black EQUITY		54
25	26	21	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		25	55	MISS ME BABY	Chris Cagle CAPITOL		55
26	29	7	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		26	56	I SEE ME	Travis Tritt COLUMBIA		22
27	28	21	IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA		27	57	ONE DAY AT A TIME	Deana Carter VANGUARD		15
28	27	14	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		27	58	COME FRIDAY	Aaron Tippin LYRIC STREET		58
29	30	10	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		29	59	INSIDE YOUR HEAVEN	Carrie Underwood ARISTA/RMG		59
30	31	11	HICKTOWN M. KNOX (V. MCGHEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		30	60	KING OF THE CASTLE	Matt Jenkins UNIVERSAL SOUTH		59



Shelton's remake of the Conway Twitty classic is his fourth top 10. Three earlier top 10 singles each spent multiple weeks at No. 1.

With 13.5 million audience impressions, McGraw's wry tale of hard luck takes Airpower spotlight and new airplay at the most stations.



With a current top five title, MCA services second Strait song only to Texas stations. Lone Star spins propel it onto the chart with 1 million impressions.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	
2	2	16	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	
3	3	2	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	
4	4	34	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	
5	6	83	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	
6	5	32	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	
7	8	44	BABY GIRL SUGARLAND (MERCURY/UMGN)	
8	7	25	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	
9	10	57	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	
10	9	35	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	

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HOT COUNTRY SONGS: 117 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. COUNTRY SINGLES SALES: © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

HITPREDICTOR

DATA PROVIDED BY

promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		TIM MCGRAW Do You Want Fries With That CURB (87.0)	13
☆ TRACE ADKINS Arlington CAPITOL (88.1)	31	JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	22
☆ CARRIE UNDERWOOD Inside Your Heaven ARISTA (14.7)	59	SARA EVANS A Real Fine Place To Start RCA (81.3)	23
DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1)	9	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	24
BLAKE SHELTON Goodbye Time WARNER BROS. (71.8)	9	TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	25
BRAD PAISLEY A Cohol ARISTA NASHVILLE (93.0)	10	MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6)	26
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	11	BUDDY JEWELL If She Were Any Other Woman COLUMBIA (82.3)	27
BROOKS & DUNN Play Something Country ARISTA NASHVILLE (95.0)	12	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	28
SHEDAISY Don't Worry 'Bout A Thing LYRIC STREET (25.4)	13	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	32
REBA MCENTIRE My Sister MCA NASHVILLE (30.1)	15	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	46
	17	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	55

BETWEEN THE BULLETS wjessen@billboard.com

FLATTS REVERSES POSITIONS WITH URBAN

After losing a narrow battle to Keith Urban last issue, Rascal Flatts nabbed its fourth No. 1 single as "Fast Cars and Freedom" gains 931,000 audience impressions and rises 2-1. Urban's "Making Memories of Us" slides to No. 2.

The trio previously logged time in the No. 1 spot with "These Days" (November 2002), "Mayberry" (May 2004) and "Bless the Broken Road," which dominated for five weeks this year, starting with the Feb. 12 issue.



Among groups that have spent time atop the chart this decade, Rascal Flatts rises to second place. Lonestar has hit the bull's-eye seven times since 2000, while Diamond Rio and Dixie Chicks are tied for third place with three No. 1 singles during that frame.

Also of note is a No. 59 bow by "American Idol" winner Carrie Underwood, who starts with spins at 24 monitored stations.

—Wade Jesser

JULY 2 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	10	#1 LA TORTURA S.MEBARAK R., L.MENDEZ (S.MEBARAK R., L.FOCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY DISCOS	1
2	2	17	LA CAMISA NEGRA G.SANTOALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
3	4	13	LO QUE PASO, PASO LUNYTUNES, E.LIND (R.AYALA, J.ORTIZ)	Daddy Yankee EL CARTELVI / MACHETE	3
4	3	3	ALGO MAS A.AVILA (A.AVILA, N.JIMENEZ)	La 5A Estacion SONY DISCOS	3
5	6	5	OBSESION (NO ES AMOR) H.PEREZ (A.ROMERO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	2
6	7	4	HOY COMO AYER J.GUILLEN (C.VILLALOBOS)	Conjunto Primavera FONOVISA	1
7	12	14	ERES DIVINA A.RAMIREZ CORRAL (J.GABRIEL)	Patrulla 81 DISA	7
8	3	9	MAYOR QUE YO Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector LUNYTUNES, R.AYALA, WISIN, YANDEL, H.EL BAMBINO	MAS FLOW / UNIVERSAL LATINO	8
9	10	7	BANDOLERO J.L.MORIN, O.TANON, M.TEJADA (O.TANON, J.L.MORIN)	Olga Tanon SONY DISCOS	5
10	13	8	LA SORPRESA LOS TIGRES DEL NORTE (R.E.TOSCANO)	Los Tigres Del Norte FONOVISA	3
11	5	6	AIRE C.FLORES (J.L.ROSAS, J.E.CONTRERAS)	Intocable EMI LATIN	1
12	12	13	NI EN DEFENSA PROPIA A.A.ALBA (R.ORTIGA)	Los Temerarios FONOVISA	3
13	14	4	VIVEME O.PARISINI (J.BADIA, L.PAUSINI, B.ANTONACCI)	Laura Pausini WARNER LATINA	8
14	22	2	NADA ES PARA SIEMPRE S.KRYS (A.GUTIERREZ)	Luis Fonsi UNIVERSAL LATINO	14
15	8	0	MIA E.ESTEFAN JR., R.GAITAN, A.GAITAN, T.MARDINI (E.ESTEFAN JR., R.GAITAN, A.GAITAN, T.MARDINI, T.MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	8
16	13	7	PORQUE ES TAN CRUEL EL AMOR R.ARJONA, C.CABRAL "JUNIOR" (R.ARJONA)	Ricardo Arjona SONY DISCOS	2
17	13	10	REGGAETON LATINO E.LIND (W.O.LANDRON, E.LIND)	Don Omar CHOSEN FEW EMERALD / URBAN BOX OFFICE	16
18	15	6	AMOR DEL BUENO M.DOMM, R.BARBA (R.BARBA)	Reyli SONY DISCOS	11
19	13	7	POBRE DIABLA H.EL BAMBINO, OELGADO (W.O.LANDRON)	Don Omar VI MACHETE	18
20	4	2	GREATEST GAINER LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G.LAUREANO)	La Secta Allstar UNIVERSAL LATINO	20
21	23	4	Y LAS MARIPOSAS J.M.FIGUEROA (J.M.FIGUEROA)	Pancho Barraza MUSART / BALBOA	21
22	25	8	ECHAME A MI LA CULPA L.MIGUEL (J.A.ESPINOSA)	Luis Miguel WARNER LATINA	18
23	35	17	QUE LASTIMA A.BAGUIERO (J.FLORES)	Alejandro Fernandez SONY DISCOS	15
24	1	15	CONTRA VIENTOS Y MAREAS R.L.TOLEDADO (F.DE VITA)	Chayanne SONY DISCOS	6
25	21	20	VENGADA T.TORRES (C.BRANT, D.FREIBERG)	Ednita Nazario SONY DISCOS	18

Rivera's half banda/half mariachi album is No. 9 on Top Latin Albums and No. 12 on Heatseekers.

Mexican group's 50th entry on this chart. Only Luis Miguel has more, with 53.

La Secta's track rises 21 notches, thanks to increased spins at WPAT New York, KTCY Dallas and WFID Puerto Rico.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	34	41	DUENO DE TI S.VEGA (L.E.LOPEZ)	Sergio Vega SONY DISCOS	26
27	29	32	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	27
28	46	2	YA ME HABIAN DICHO R.PRIVERA, L.RIVERA (S.MACIAS, SALGADO, R.RONQUILLO VON HORSTEN)	Lupilo Rivera UNIVISION	28
29	38	36	TIEMPO R.MUNOZ, R.MARTINEZ (A.MARTINEZ)	Intocable EMI LATIN	27
30	37	40	EL AUTOBUS PAGUILAR, M.CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
31	49	1	ES MI SOLEDAD X.PEREZ, T.LATORRE (A.OROZCO)	Antonio Orozco UNIVERSAL LATINO	31
32	27	22	NO ME QUEDA MAS PALOMO (R.VELA)	Palomo DISA	19
33	47	1	YA NO LLORES R.AYALA (R.AYALA)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	33
34	30	28	HASTA EL FIN M.DLEON (B.MORILLO)	Monchy & Alexandra J&N	25
35	32	39	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III, R.VELA)	Los Horoscopos De Durango PROCAN / DISA	11
36	26	19	VOLVERTE A VER G.SANTOALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
37	35	20	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato SPKILLA, SPKILLA Y SANTIAGO, GEMSTAR, BIG MATO, E.ALMONTE, L.VASQUEZ, R.GARCIA RAMIREZ, R.AYALA, N.ALBIVIO, N.ALBIVIO	R.O.C.A-FELLA/DEF JAM / DJMG	22
38	20	29	QUE MAS QUISIERA A.LIZARRAGA, J.LIZARRAGA (O.ALVAREZ)	Banda El Recodo FONOVISA	20
39	42	42	ASI COMO HOY A.GARCIA IBARRA (O.ALFANNO)	Alegres De La Sierra VIVA	39
40	39	43	YO QUISIERA A.VAZQUEZ (J.AMAYA, A.VAZQUEZ)	Reik SONY DISCOS	39
41	HOT SHOT DEBUT	1	UNA DE DOS A.A.ALBA, H.MARANON (FATO)	Mariana UNIVISION	41
42	24	37	YO ME QUEDA SIN NADIE S.VALTIERREZ, J.L.CORRAL (M.EUSSE TOLEDO, F.RESTREPO)	La Autoridad De La Sierra DISA	24
43	45	2	EL UNIVERSO SOBRE MI C.JENKINS (E.AMARAL, J.AGUIRRE)	Amaral EMI LATIN	43
44	NEW	1	SIEMPRE TU A MI LADO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	44
45	NEW	1	SOLO DEJE YO A MI PADRE A.RAMIREZ CORRAL (E.J.REYNA)	Grupo Montez De Durango DISA	45
46	NEW	1	QUE IRONIA ANDY ANDY (J.J.NOVAIRA, P.MARTINEZ)	Andy Andy WEPA / URBAN BOX OFFICE	46
47	40	25	ADIOS AMOR TE VAS A.RAMIREZ CORRAL (J.GABRIEL)	Grupo Montez De Durango DISA	9
48	NEW	1	VEN BAILALO NOT LISTED (A.RIVERA, N.NORIEGA MONTES)	Angel & Khriz LUAR	48
49	28	21	LUNA LLENA M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	21
50	36	31	PORQUE TU NO ESTAS E.REYES (C.CARLO, E.REYES)	Janina UNIVISION	26

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
2	2	1	DADDY YANKEE EL CARTELVI 450639/MACHETE (15.98)	Barrio Fino		1
3	3	2	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2
4	HOT SHOT DEBUT	1	RY COODER PERRO VERDE/NONESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine		4
5	4	5	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental		2
6	6	31	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre		1
7	5	3	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas		2
8	7	8	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		2
9	9	9	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas		7
10	NEW	1	AKWID & JAE-P UNIVISION 310478/UG (13.98) ⊕	(Kickin' It...Juntos!)		10
11	11	21	RBD EMI LATIN 75852 (14.98)	Rebelde		11
12	8	4	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4
13	NEW	1	VARIOUS ARTISTS DISA 720530 (11.98) ⊕	Grandes De Durango En Vivo		13
14	15	16	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando		1
15	12	12	VARIOUS ARTISTS ALLSTAR/VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production		2
16	13	10	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) ⊕	100% Originales		5
17	17	17	LOS TIGRES DEL NORTE FONOVISA 351601/UG (14.98) ⊕	Directo Al Corazon		1
18	10	3	ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal: Special Edition		10
19	14	11	JAGUARES SONY DISCOS 94044 (15.98)	Cronicas De Un Laberinto		11
20	24	18	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		5
21	16	13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1915 (16.98) ⊕	Ya No Llores: El Disco Que Se Ve		13
22	18	32	REYLI SONY DISCOS 93414 (15.98)	En La Luna		18
23	29	25	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton		10
24	25	45	LA SECTA ALLSTAR UNIVERSAL LATINO 457702 (14.98)	Consejo		8
25	33	26	INTOCABLE EMI LATIN 98613 (16.98)		X	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	14	VARIOUS ARTISTS PINA 270168/UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Reggaeton All Stars		14
27	20	31	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje		11
28	22	19	ANA BARBARA/JENNIFER PENA FONOVISA 351791/UG (14.98) ⊕	Confesiones		6
29	32	28	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos		5
30	27	47	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler		27
31	26	22	LOS HURACANES DEL NORTE UNIVISION 310379/UG (13.98) ⊕	Dejate Querer		15
32	23	27	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer		5
33	30	20	VARIOUS ARTISTS EVERYWHERE/VI 450715/MACHETE (15.98 CD/DVD) ⊕	Ultimate Reggaeton Collection		9
34	39	41	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		16
35	19	23	VARIOUS ARTISTS EMI LATIN 77340 (16.98)	Selena Vive!		10
36	38	35	LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
37	45	46	GREATEST GAINER VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
38	34	33	LOS HOROSCOPOS DE DURANGO DISA 720503 (14.98) ⊕	Y Seguimos Con Duranguense!!		2
39	40	34	DON OMAR VI 450618/MACHETE (17.98)	The Last Don: Live		2
40	36	30	VARIOUS ARTISTS FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Reggaeton Club Anthems		16
41	35	39	CHAYANNE SONY DISCOS 95678 (17.98)	Desde Siempre		8
42	37	37	MANA WARNER LATINA 61046 (18.98)	Eclipse		2
43	31	24	BANDA EL RECODO FONOVISA 351630/UG (13.98) ⊕	Hay Amor		20
44	48	49	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina		44
45	41	36	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor...Coleccion		2
46	28	15	DUELO UNIVISION 310496/UG (13.98)	En El Area De Suenos		12
47	43	40	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 73410 (16.98) ⊕	Duetos		11
48	47	44	LUIS MIGUEL WARNER LATINA 61977 (17.98)	Mexico En La Piel		1
49	42	29	RIGO TOVAR FONOVISA 351939/UG (14.98)	La Historia De Un Idolito		17
50	44	42	LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	52	48	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da		39
52	57	59	LUNYTUNES MAS FLOW/GOLD STAR 180008/UNIVERSAL LATINO (18.98)	La Trayectoria		7
53	62	65	JAVIER SOLIS SONY DISCOS 95328 (9.98)	Tesoros De Coleccion		21
54	56	53	LA MAFIA SONY DISCOS 94090 (9.98)	Tesoros De Coleccion		44
55	66	64	PACE SETTER LOS BUKIS FONOVISA 350895/UG (13.98)	25 Joyas Musicales		3
56	50	54	JULIETA VENEGAS ARIELA 57447/BMG LATIN (14.98)	Si		23
57	NEW	1	LOS TRI-O PRISMA 95693/SONY DISCOS (15.98)	Parece Que Fue Ayer		57
58	53	55	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98)	30 Recuerdos		17
59	49	43	DJ TEPEHUANES DISA 720527 (12.98)	Duranguense Mix 2005		19
60	67	67	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro		54
61	71	63	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98)	Para Ti		2
62	69	62	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98)	Hasta El Fin		7
63	60	56	LOS TEMERARIOS SONY DISCOS 95694 (12.98)	Tesoros De Coleccion		26
64	59	57	DADDY YANKEE VI 450710/MACHETE (15.98)	Ahora Le Toca Al Cangri! Live		1
65	54	38	MARIANA UNIVISION 310396/UG (13.98) ⊕	La Nina Buena		38
66	55	51	VARIOUS ARTISTS UNIVISION 310445/UG (13.98) ⊕	Arcorais Musical: Mexicano De Coleccion		51
67	72	60	CARDENALES DE NUEVO LEON DISA 720416 (12.98)	La Mejor...Coleccion		18
68	61	52	CONJUNTO PRIMAVERA/BANDA EL RECODO UNIVISION 310398/UG (14.98) ⊕	20 Llegadoras		16
69	51	2	GRUPO BRYNDIS/SAMURAY DISA 720540 (10.98)	Lo Mas Ranchero De		51
70	NEW	1	GRUPO INNOVACION FONOVISA 251270/UG (12.98)	Emprendiendo Vuelo		70
71	63	61	GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA UNIVISION 310377/UG (11.98)	30 Recuerdos		48
72	74	72	RIGO TOVAR FONOVISA 351603/UG (11.98)	30 Recuerdos		36
73	RE-ENTRY	12	LOS TERRIBLES DEL NORTE FREDDIE 0105 (16.98)	Antologia De Jefes		50
74	75	66	LOS CAMINANTES SONY DISCOS 95300 (9.98)	Tesoros De Coleccion: Puras Rancheras		14
75	NEW	1	ENANITOS VERDES UNIVERSAL LATINO 003245 (13.98)	En Vivo		75



LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	2	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	7	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
6	6	VIVEME	LAURA PAUSINI (WARNER LATINA)
7	9	BANDOLERO	OLGA TANON (SONY DISCOS)
8	10	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
9	8	AMOR DEL BUENO	REYLI (SONY DISCOS)
10	5	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
11	24	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
12	13	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TOMMY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
13	13	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
14	18	QUE LASTIMA	ALEJANDRO FERNANDEZ (SONY DISCOS)
15	14	ECHAME A MI LA CULPA	LUIS MIGUEL (WARNER LATINA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	I LOVE SALSA	N'KLABE (NU/SONY DISCOS)
2	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
3	3	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TOMMY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
4	11	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
5	4	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
6	8	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
7	3	REGGAETON LATINO	DDN OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
8	13	SCANDALOUS	CUBAN LINK (M.O.B.)
9	12	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
10	14	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
11	33	MIL AMORES	MASTER JOE & O.G. BLACK (OLE)
12	25	BANDIDA	KIKO RODRIGUEZ (ELVIN)
13	18	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
14	27	PERDONAME LA VIDA	LOS TOROS BAND (UNIVERSAL LATINO)
15	-	LA VIDA ES UN CARNAVAL	VICTOR MANUELLE (SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA	PATRULLA 81 (DISA)
2	3	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
3	4	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
4	2	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
5	7	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
6	13	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
7	10	MI CREDO	K-PAZ DE LA SIERRA (DISA)
8	21	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
9	11	TIEMPO	INTOCABLE (EMI LATIN)
10	6	AIRE	INTOCABLE (EMI LATIN)
11	19	YA NO LLORES	RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
12	12	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
13	5	QUE MAS QUISIERA	BANDA EL RECORD (FONOVISA)
14	17	ASI COMO HOY	ALEGRES DE LA SIERRA (VIVA)
15	11	NO ME QUEDA MAS	PALOMO (DISA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
3	3	RY COODER	CHAVEZ RAVINE (PERRO VERDE/NONESUCH/WARNER BROS.)
4	4	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
5	5	RBD	REBELDE (EMI LATIN)
6	6	JAGUALES	CRONICAS DE UN LABERINTO (SONY DISCOS)
7	7	REYLI	EN LA LUNA (SONY DISCOS)
8	8	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
9	9	CAFÉ TACUBA	UN VIAJE (UNIVERSAL LATINO)
10	10	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
11	11	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
12	12	VARIOUS ARTISTS	SELENA VIVE! (EMI LATIN)
13	13	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
14	14	MANA	ECLIPSE (WARNER LATINA)
15	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)

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	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
4	4	AKWID & JAE-P	(KICKIN' IT...JUNTOS) (UNIVISION/UG)
5	5	VARIOUS ARTISTS	LOS BANDOLeros: THE FIRST OOM OOMAR PRODUCTION (ALLSTAR/VI/MACHETE)
6	6	ZION & LENNOX	MOTIVANDO A LA YAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)
7	7	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
8	8	VARIOUS ARTISTS	REGGAETON ALL STARS (PINA/UNIVERSAL LATINO)
9	9	VARIOUS ARTISTS	ULTIMATE REGGAETON COLLECTION (EVERYWHERE/VI/MACHETE)
10	10	DON OMAR	THE LAST DON: LIVE (VI/MACHETE)
11	11	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
12	12	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
13	13	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/GOLD STAR/UNIVERSAL LATINO)
14	14	DADDY YANKEE	AHORA LE TOCA AL CANCINERO LIVE (VI/MACHETE)
15	15	LUNYTUNES	MAS FLOW: PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRULLA 81	DIVINAS (DISA)
2	2	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
3	3	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
4	4	VARIOUS ARTISTS	GRANDES DE DURANGO EN VIVO (DISA)
5	5	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
6	6	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
7	7	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISA/UG)
8	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	YA NO LLORES: EL DISCO QUE SE VE (FREDDIE)
9	9	INTOCABLE	X (EMI LATIN)
10	10	ANA BARBARA/JENNIFER PENA	CONFESSIONES (FONOVISA/UG)
11	11	VICENTE FERNANDEZ	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
12	12	LOS HURACANES DEL NORTE	DEJATE QUERER (UNIVISION/UG)
13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
14	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
15	15	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY DISCOS)

Billboard DANCE

JULY 2 2005

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	4	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE POSTAL SERVICE SUB POP 70656
2	2	18	KRAFTY (DJ DAN/E. KUPPER/MOREL MIXES)	NEW ORDER WARNER BROS. 42800
3	3	13	LIVE YOU ALL OVER	TOMMY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
4	4	6	LONELY NO MORE (J. NEVINS/FRANCOIS L'ESCUMFROG MIXES)	ROB THOMAS MELISMA PROMO/ATLANTIC
5	5	12	AS I AM	DEEPA SOUL J&M PROMO
6	6	8	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
7	7	8	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
8	8	5	SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
9	9	5	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
10	10	4	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO
11	11	1	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
12	12	1	ONE WORD (CHRIS COX/M. RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
13	13	1	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70384
14	14	2	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
15	15	6	VOODOO	AMBER JMC PROMO/SOUND ADVISORS
16	16	7	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
17	17	1	I FEEL YOU	SCHILLER FEATURING HEPPNER RAKIAL 99213
18	18	3	ACCEPT ME	VERNESSA MITCHELL J&M 027
19	19	9	THE ONLY ONE (A. MORAES/S. YOUNAN MIXES)	TODD GARDNER FEATURING SHAWNEE TAYLOR TWEED'D 0011
20	20	5	DANCE WITH A STRANGER	LEANA SWEDISH OIVA PROMO/RM
21	21	6	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
22	22	9	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
23	37	2	POWER PICK	LE FREAK (CHRIS COX REMIXES)
24	24	4	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
25	25	6	ABORIGENES JAM	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	34	4	FASTLANE	ESTHER FEATURING JEMINI AND JELLESTONE REPRISE 42814
27	13	20	MOST PRECIOUS LOVE	BLAZE PRESENTS D.J. J.F.E. FEATURING BARBARA TUCKER KING STREET 1208
28	43	1	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT
29	22	7	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3 36774
30	42	1	NOTHIN MORE TO SAY	ALYSON PM. MEDIA 3081
31	36	5	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING PROMO/INTERSCOPE
32	38	4	ROADHOUSE BLUES	THE CRYSTAL METHOD VS. THE DOORS 3AM 1268/ULTRA
33	33	10	YOU TURN IT ON	JIM VERRAROS KOCH PROMO
34	32	9	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
35	30	6	YOU'RE ALL	MIKE RIZZO PRESENTS ALLIE KOCH 9910
36	11	3	SISTER, SISTER	SCREAMIN' RACHAEL TRAX 5011
37	HOT SHOT DEBUT	1	RIDE THE PAIN	JULIET VIRGIN PROMO
38	46	2	ACTION ANTHEM	MANNY LEHMAN TOMMY BOY SILVER LABEL 2480/TOMMY BOY
39	39	8	THAT'S THE WAY I LIKE IT	OFFER NISSIM FEATURING MAYA STAR 69 1275
40	24	13	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES)	VANESSA WILLIAMS LAVA 93705
41	NEW	1	ORDINARY PEOPLE	JOHN LEGEND G.O.D. PROMO/COLUMBIA
42	NEW	1	TECHNOLOGIC	OAFY PUNK VIRGIN PROMO
43	27	14	I'LL BE YOUR FREAK	NORTY COTTO PRESENTS SIMSATION DEFINITIVE 005/ESNITION
44	26	14	TIRED OF BEING SORRY (DUMMIES/PHOTEK/DEEP INFLUENCE)	RINGSIDE FLAWLESS PROMO/GEFFEN
45	NEW	1	CAN'T LET YOU GO	MACK VIBE FEATURING JACQUELINE CURVVE PROMO
46	NEW	1	SEND ME AN ANGEL	PEPPER MASWAY WITH DIGITAL TRIP SONIC ADRENALIN/LIVE 002/MUSIC PLANT
47	NEW	1	B MORE SHAKE	AFRIKA BAMBATAA TOMMY BOY 2477
48	31	13	HERE I AM	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
49	35	13	WORKOUT	RUPAUL RUCC 032
50	45	1	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA 70386

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	19	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
2	1	10	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
3	3	12	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
4	4	2	TAKE ECSTASY WITH ME	III (CHX CHX CHX) TOUCH AND GO 20987
5	5	8	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
6	6	6	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
7	7	9	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAN CAREY ISLAND 004621/IDJMG
8	8	3	LIVE YOU ALL OVER	TOMMY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
9	9	102	THE DISTRICT SLEEPS ALONE TONIGHT	THE POSTAL SERVICE SUB POP 70614
10	12	29	TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
11	10	4	FORGIVE	REINA ROBBINS 72127
12	18	29	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
13	RE-ENTRY	1	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTACIA DAYLIGHT/EPIC 76705/SONY MUSIC
14	14	1	DON'T SAY YOU LOVE ME	ERASURE MUTE 9285
15	11	11	EVERYTHING	KASKADE OM 174
16	13	7	KRAFTY	NEW ORDER WARNER BROS. 42800
17	20	2	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
18	16	24	SOLDIER/LOSE MY BREATH	DESTINY'S CHILD FEATURING TL & UL WAYNE COLUMBIA 70781/SONY MUSIC
19	21	15	GET RIGHT (L. VEGA REMIX)	JENNIFER LOPEZ EPIC 71896/SONY MUSIC
20	RE-ENTRY	1	TURN ME ON (REMIXES)	KEVIN LYTTLE ATLANTIC B8374/AG
21	23	2	TIME	MILK INC WATER 060542/VARESE SARABANDE
22	RE-ENTRY	1	ROBOT ROCK	DAFT PUNK VIRGIN 68769/ASTRALWERKS
23	RE-ENTRY	1	WHEN THE DAWN BREAKS/I LIKE IT	NARCOTIC THRUST YOSHITOSH 013/DEEP DISH
24	RE-ENTRY	1	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS.
25	RE-ENTRY	1	GALVANIZE	THE CHEMICAL BROTHERS FEATURING G-TRIP FREESTYLE DUST 70599/ASTRALWERKS

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	ONE WORD	KELLY OSBOURNE SANCTUARY
2	2	19	LISTEN TO YOUR HEART	D.H.T. ROBBINS
3	4	12	COME RAIN COME SHINE	JENN CUNETTA ULTRA
4	5	5	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
5	3	19	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
6	6	15	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSH/DEEP DISH
7	7	9	MR. BRIGHTSIDE	THE KILLERS ISLAND/IDJMG
8	8	18	SO MANY TIMES	GADJO SUBLIMINAL
9	12	4	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
10	14	4	FORGIVE	REINA ROBBINS
11	15	5	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
12	9	14	INSPIRATION	IAN VAN DANL ROBBINS
13	10	7	STAY	MYNT FEATURING KIM SOZZI ULTRA
14	13	5	BACK TO BASICS	SHAPE: UK NOCTURNAL GROOVE/POSITIVA</

JULY
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2005

HITS OF THE WORLD

JAPAN		SINGLES		(SOUNDCAN JAPAN)	JUNE 21, 2005
THIS WEEK	LAST WEEK				
1	N	1	1	VELVET NO YAMI (FIRST LIMITED VERSION) KINKI KIDS JOHNNY'S ENTERTAINMENT	
2	1	2	1	ONEGAI! SENORITA ORANGE RANGE SONY	
3	2	3	2	DREAMLAND BENNIE K FOR LIFE	
4	N	4	3	VELVET NO YAMI (ORIGINAL VERSION) KINKI KIDS JOHNNY'S ENTERTAINMENT	
5	3	5	3	LOVE PARADE ORANGE RANGE SONY MUSIC	
6	N	6	N	ORETACHINIHA DOYUBISHIKANAI KISHIDAN YOSHIBA/EMI	
7	7	7	7	KOKONISHIKA SAKANAI HANA KOBUKURO WARNER MUSIC	
8	6	8	6	KOI NI OCHITARA CRYSTAL KAY EPIC	
9	5	9	5	TONGARI KIDS 1 TONGARI KIDS TOKUMA	
10	N	10	N	ISSAI GASSAI KREVA PONY CANYON	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	JUNE 20, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	AXEL F CRAZY FROG MACH1 RECORDS	
2	6	2	6	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
3	1	3	1	SHOT YOU DOWN AUDIO BULLYS FT. NANCY SINATRA SOURCE	
4	3	4	3	LONELY AKON SRC/UNIVERSAL	
5	4	5	4	FEEL GOOD INC GORILLAZ PARLOPHONE	
6	N	6	N	N DEY SAY NELLY UNIVERSAL	
7	N	7	N	WHY DJ SAMMY DATA	
8	N	8	N	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE	
9	N	9	N	PAINT YOUR TARGET FIGHTSTAR ISLAND	
10	5	10	5	1 THING AMERIE COLUMBIA	

FRANCE		SINGLES		(SNEP/FOP/TITE-LIVE)	JUNE 21, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	UN MONDE PARFAIT ILOHA MITRECEY SCORPIO	
2	2	2	2	AXEL F CRAZY FROG MACH1 RECORDS	
3	3	3	3	LONELY AKON SRC/UNIVERSAL	
4	5	4	5	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN	
5	4	5	4	MUTOTO BOKKA WARNER MUSIC	
6	6	6	6	CARAVANE RAPHAEL CAPITOL	
7	7	7	7	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
8	N	8	N	BOUGER BOUGER MAGIC SYSTEM VIRGIN	
9	8	9	8	TOUT LE BONHEUR DU MONDE FISSEMILIA EPIC	
10	9	10	9	ANTES MUERTA QUE SENCILLA MARIA ISABEL MG INT	

GERMANY		SINGLES		(MEDIA CONTRL)	JUNE 22, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	LONELY AKON SRC/UNIVERSAL	
2	2	2	2	DUBI DAM DAM BANAROD NA KLAR	
3	9	3	9	AXEL F CRAZY FROG MACH1 RECORDS	
4	3	4	3	I BELIEVE JOANA ZIMMER POLYDOR	
5	8	5	8	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
6	5	6	5	INCOMPLETE BACKSTREET BOYS JIVE	
7	4	7	4	GHETTO GOSPEL 2 PAC UNIVERSAL	
8	N	8	N	WILLST DU MIT MIR GEHN NENA WARNER MUSIC	
9	6	9	6	DU ERINNERST MICH AN LIEBE ICH + ICH POLYDOR	
10	7	10	7	GASOLINA DADDY YANKEE UNIVERSAL	

CANADA		SINGLES		(SOUNDCAN)	JULY 2, 2005
THIS WEEK	LAST WEEK				
1	N	1	N	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD ARISTA/SONY BMG	
2	N	2	N	CITY OF BLINDING LIGHTS U2 ISLAND/UNIVERSAL	
3	4	3	4	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL	
4	3	4	3	WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG	
5	5	5	5	THE HAND THAT FEEDS NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	
6	1	6	1	BLUE ORCHID THE WHITE STRIPES THIRD MAN/V2/SONY BMG	
7	2	7	2	SPEED OF SOUND COLDPLAY PARLOPHONE/EMI	
8	7	8	7	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN U2 ISLAND/UNIVERSAL	
9	9	9	9	SO WHAT'S THE FUSS STEVIE WONDER MOTOWN/UNIVERSAL	
10	8	10	8	ALL BECAUSE OF YOU U2 ISLAND/UNIVERSAL	

ITALY		SINGLES		(FIMI/NIELSEN)	JUNE 20, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION	
2	2	2	2	INCOMPLETE BACKSTREET BOYS JIVE	
3	3	3	3	UNA POESIA ANCHE PER TE ELISA SUGAR	
4	7	4	7	HIGH JAMES BLUNT ATLANTIC	
5	6	5	6	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
6	10	6	10	(TANTO)3 JOVANOTTI MERCURY	
7	4	7	4	LASCIA CHE IO SIA NEK WARNER BROS	
8	5	8	5	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
9	9	9	9	SPEED OF SOUND COLDPLAY PARLOPHONE	
10	11	10	11	FEEL GOOD INC GORILLAZ PARLOPHONE	

SPAIN		SINGLES		(PROMUSICAE/MEDIA)	JUNE 22, 2005
THIS WEEK	LAST WEEK				
1	5	1	5	CITY OF BLINDING LIGHTS U2 ISLAND	
2	1	2	1	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
3	2	3	2	INCOMPLETE BACKSTREET BOYS JIVE	
4	3	4	3	SPEED OF SOUND COLDPLAY PARLOPHONE	
5	4	5	4	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
6	6	6	6	FEELS JUST LIKE IT SHOULD JAMIROQUAI SONY BMG	
7	7	7	7	THE TRAWLERMAN'S SONG MARK KNOPFLER MERCURY	
8	12	8	12	EL UNIVERSO SOBRE MI AMARAL VIRGIN	
9	10	9	10	NUNCA VOLVERA EL SUENO DE MORFEO GLOBOMEDIA	
10	13	10	13	RAINING AGAIN MDBY MUTE	

AUSTRALIA		SINGLES		(ARIA)	JUNE 20, 2005
THIS WEEK	LAST WEEK				
1	N	1	N	INCOMPLETE BACKSTREET BOYS JIVE	
2	1	2	1	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
3	2	3	2	HOLLABACK GIRL GWEN STEFANI INTERSCOPE	
4	3	4	3	FEEL GOOD INC GORILLAZ PARLOPHONE	
5	N	5	N	HELL NO! RICKIE LEE JONES SHOCK	
6	5	6	5	OBSESSION (NO ES AMOR) FRANKIE J FT. BABY BASH COLUMBIA	
7	N	7	N	PUT YOUR HAND UP RANDOM SONY BMG	
8	4	8	4	SWITCH WILL SMITH INTERSCOPE	
9	13	9	13	VOODOO CHILD ROGUE TRADERS COLUMBIA	
10	9	10	9	LONELY NO MORE ROB THOMAS EAST WEST	

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)	JUNE 17, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	WATSKEBURT?! DE JEUGO VAN TEGENWOORDIG PIAS	
2	5	2	5	LONELY AKON SRC/UNIVERSAL	
3	4	3	4	INCOMPLETE BACKSTREET BOYS JIVE	
4	2	4	2	GEEF MIJ JE ANGST GIJUS MEEUWIS EMI	
5	3	5	3	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	

ALBUMS					
THIS WEEK	LAST WEEK				
6	6	6	6	LEKKER DING KUS EMI	
7	8	7	8	HOLLABACK GIRL GWEN STEFANI INTERSCOPE	
8	9	8	9	VRIENDEN VOOR HET LEVEN JAN SMIT ARTIST & COMPANY	
9	15	9	15	1 THING AMERIE COLUMBIA	
10	10	10	10	HATE IT OR LOVE IT THE GAME FT. 50 CENT AFTERMATH/G-UNIT/INTERSCOPE	

SWITZERLAND		SINGLES		(MEDIA CONTRL)	JUNE 21, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	LONELY AKON SRC/UNIVERSAL	
2	4	2	4	AXEL F CRAZY FROG MACH1 RECORDS	
3	2	3	2	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
4	3	4	3	INCOMPLETE BACKSTREET BOYS JIVE	
5	9	5	9	DUBI DAM DAM BANAROD NA KLAR	

ALBUMS					
THIS WEEK	LAST WEEK				
1	2	1	2	COLDPLAY X&Y PARLOPHONE	
2	1	2	1	GOTTHARD LIPSERVICE GOTTHARD MUSIC	
3	N	3	N	BACKSTREET BOYS NEVER GONE JIVE	
4	3	4	3	SHAKIRA FIJACION ORAL VOL 1 EPIC	
5	4	5	4	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH)	JUNE 22, 2005
THIS WEEK	LAST WEEK				
1	2	1	2	LONELY AKON SRC/UNIVERSAL	
2	1	2	1	F**K DIG ANNA DAVID PLAYGROUND	
3	N	3	N	MR. NICE GUY TRINE DYRHOLM CMC	
4	6	4	6	INCOMPLETE BACKSTREET BOYS JIVE	
5	4	5	4	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	

ALBUMS					
THIS WEEK	LAST WEEK				
1	2	1	2	FOUR JACKS SAMLEDE UDGIVELSER 1957-1963 EMI	
2	1	2	1	COLDPLAY X&Y PARLOPHONE	
3	N	3	N	JENS UNMACK VEJEN HJEM FRA ROCK'N'ROLL A-LARM	
4	3	4	3	JAKOB SVEISTRUP JAKOB SVEISTRUP MY WAY MUSIC	
5	N	5	N	FOO FIGHTERS IN YOUR HONOR RCA	

FLANDERS		SINGLES		(PROMUVI)	JUNE 22, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	AXEL F CRAZY FROG MACH1 RECORDS	
2	3	2	3	LONELY AKON SRC/UNIVERSAL	
3	2	3	2	FAME STAR ACADEMY BEL UNIVERSAL	
4	4	4	4	WALKING IN MEMPHIS WOUTER WHITE LABEL	
5	5	5	5	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	1	COLDPLAY X&Y PARLOPHONE	
2	2	2	2	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHECKY/SONY BMG	
3	5	3	5	IL DIVO IL DIVO SYCO/SONY BMG	
4	3	4	3	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS	
5	15	5	15	FOO FIGHTERS IN YOUR HONOR RCA	

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)	JUNE 21, 2005
THIS WEEK	LAST WEEK				
1	1	1	1	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE	
2	2	2	2	VARIOUS ARTISTS SUMMER ELETRONICS SOM LIVRE	
3	3	3	3	ZEZE DI CAMARGO & LUCIANO ZEZE DI CAMARGO & LUCIANO COLUMBIA	
4	4	4	4	BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG	
5	5	5	5	BANDA CALYPSO VOL. 6 MD	
6	6	6	6	BANDA CALYPSO VOL. 7 NA AMAZONIA MD	
7	7	7	7	VARIOUS ARTISTS AMERICA TRILHA SOM LIVRE	
8	9	8	9	ROBERTO CARLOS PRA SEMPRE AD VIVO NO PACAEMBU COLUMBIA	
9	8	9	8	TEODORO/SAMPAIO ANNA JULIA INDIE RECORDS	
10	12	10	12	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER	

FINLAND		SINGLES		(YLE)	JUNE 20, 2005
THIS WEEK	LAST WEEK				
1	N	1	N	HURRICANE SEASON DEEP INSIGHT FULLSTEAM RECORDS	
2	2	2	2	MUSTA LESKI DINGO EDEL	
3	N	3	N	NOT ENOUGH WALTARI BLASTIC HEAVEN	
4	N	4	N	AXEL F CRAZY FROG MACH1 RECORDS	
5	N	5	N	THE CORNER COMMON UNIVERSAL	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	1	COLDPLAY X&Y PARLOPHONE	
2	27	2	27	FOO FIGHTERS IN YOUR HONOR RCA	
3	8	3	8	IL DIVO IL DIVO SYCO/SONY BMG	
4	3	4	3	SHAKIRA FIJACION ORAL VOL 1 EPIC	
5	N	5	N	BACKSTREET BOYS NEVER GONE JIVE	

GREECE		SINGLES		(IFPI GREECE/DELOITTE & TOUCHE)	JUNE 17, 2005
THIS WEEK	LAST WEEK				
1	N	1	N	ONIRO ZO MIKHALIS KHATZIGIANNIS UNIVERSAL	
2	N	2	N	SAN PETALOYDA KALIA BENETI MELON MUSIC	
3	2	3	2	STI ZOI MOU SIMVENI SIKHNA TASOS FOTIADIS HEAVEN	
4	4	4	4	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE	
5	6	5	6	GASOLINA DADDY YANKEE AZ/UNIVERSAL	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	1	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA	
2	6	2	6	GORILLAZ DEMON DAYS PARLOPHONE	
3	N	3	N	SHAKIRA FIJACION ORAL VOL 1 EPIC	
4	3	4	3	BRUCE DICKINSON OCTAVARIUM WARNER BROS	
5	2	5	2	PINK MARTINI HANG ON LITTLE TOMATO NAIVE	

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 22, 2005
1	2	AXEL F CRAZY FROG MACH1 RECORDS
2	1	LONELY AKON SRC/UNIVERSAL
3	3	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
4	4	UN MONDE PARFAIT ILONA MITRECEY SCORPIO
5	5	FEEL GOOD INC GORILLAZ PARLOPHONE
6	8	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC
7	6	INCOMPLETE BACKSTREET BOYS JIVE
8	25	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
9	9	DUBI DAM DAM BANAROO NA KLAR
10	28	SHOT YOU DOWN AUDIO BULLYS FT. NANCY SINATRA SOURCE
11	11	HOLLABACK GIRL GWEN STEFANI INTERSCOPE
12	19	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN
13	10	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFLEN
14	16	SPEED OF SOUND COLDPLAY PARLOPHONE
15	12	I BELIEVE JDANA ZIMMER POLYDOR

ALBUMS

THIS WEEK	LAST WEEK	JUNE 22, 2005
1	N	COLDPLAY X&Y PARLOPHONE
2	N	BACKSTREET BOYS NEVER GONE JIVE
3	N	FOO FIGHTERS IN YOUR HONOR RCA
4	6	SHAKIRA FIJACION ORAL VOL.1 EPIC
5	2	GORILLAZ DEMON DAYS PARLOPHONE
6	3	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
7	5	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER
8	4	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS
9	7	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
10	8	IL DIVO IL DIVO SYCO/SONY BMG
11	16	DREAM THEATER OCTAVARIUM ATLANTIC
12	9	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
13	13	JAMES BLUNT BACK TO BEDLAM ATLANTIC
14	11	GREEN DAY AMERICAN IDIOT REPRISE
15	10	GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. JUNE 22, 2005
1	1	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
2	2	SPEED OF SOUND COLDPLAY PARLOPHONE
3	5	BAD DAY DANIEL POWTER WARNER MUSIC
4	3	SIGNS SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFLEN
5	4	SHIVER NATALIE IMBRUGLIA SONY BMG
6	6	LONELY AKON UNIVERSAL
7	8	LONELY NO MORE ROB THOMAS ATLANTIC
8	12	CITY OF BLINDING LIGHTS U2 ISLAND
9	7	RICH GIRL GWEN STEFANI FEAT. EVE INTERSCOPE
10	9	LET ME LOVE YOU MARIO J RECORDS
11	10	FEEL GOOD INC. GORILLAZ PARLOPHONE
12	11	IF THERE'S ANY JUSTICE LEHAR SONY BMG
13	13	INCOMPLETE BACKSTREET BOYS JIVE
14	14	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE
15	15	GIRL DESTINY'S CHILD COLUMBIA

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	3	11	VARIOUS ARTISTS	#1	WOW #15 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY
2	2	33	RELIANT K		MMHMM GÖTEE/CAPITOL 2953/EMICMG
3	8	7	GREATEST GAINER	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WARNER BROS. 86391/WORD-CURB
4	5	90	CASTING CROWNS		CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY
5	1	2	MXPX		PANIC SIDEDUMMYP 1269/WORD-CURB
6	4	121	SWITCHFOOT		THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG
7	6	37	VARIOUS ARTISTS		WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG
8	12	13	JARS OF CLAY		REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY
9	14	39	CHRIS TOMLIN		ARRIVING SIXSTEPS/SPARROW 4243/EMICMG
10	10	13	NATALIE GRANT		AWAKEN CURB 78860/WORD-CURB
11	7	4	NICHOLE NORDEMAN		BRAVE SPARROW 3575/EMICMG
12	11	31	JEREMY CAMP		RESTORED BEC 8615/EMICMG
13	16	61	MERCYME		UNDONE INO 82947/PROVIDENT-INTEGRITY
14	13	16	KUTLESS		STRONG TOWER BEC 5391/EMICMG
15	19	34	MICHAEL W. SMITH		HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY
16	15	37	TOBYMAC		WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG
17	17	10	PASSION WORSHIP BAND		PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG
18	1E	37	SMOKIE NORFUL		NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG
19	3E	1	NEWSONG		RESCUE [LIVE WORSHIP] INTEGRITY 83391/PROVIDENT-INTEGRITY
20	2C	12	MAE		THE EVERGLOW TOOTH & NAIL 5394/EMICMG
21	2E	32	J MOSS		THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY
22	2	14	ZOEGIRL		ROOM TO BREATHE SPARROW 3296/EMICMG
23	28	51	UNDEROATH		THEY'RE ONLY CHASING SAFETY SOLIO STATE/TOOTH & NAIL 3184/EMICMG
24	3	50	ELVIS PRESLEY		ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP
25	23	34	VARIOUS ARTISTS		I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
26	23	12	SUPERCHICK[K]		BEAUTY FROM PAIN INPOP 1279/EMICMG
27	30	12	VARIOUS ARTISTS		X 2005: 17 CHRISTIAN ROCK HITS BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG
28	27	7	JOY WILLIAMS		GENESIS REUNION 10082/PROVIDENT-INTEGRITY
29	RE-ENTRY		PHILLIPS, CRAIG AND DEAN		LET THE WORSHIPPERS ARISE INO 83071/PROVIDENT-INTEGRITY
30	33	9	JIM BRICKMAN		GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY
31	25	2	KRYSTAL MEYERS		KRYSTAL MEYERS ESSENTIAL 10771/PROVIDENT-INTEGRITY
32	9	2	DISCIPLE		DISCIPLE SRE/INO 83519/PROVIDENT-INTEGRITY
33	39	56	SELAH		HIDING PLACE CURB 78834/WORD-CURB
34	36	55	ISRAEL AND NEW BREED		LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY
35	35	7	JACI VELASQUEZ		BEAUTY HAS GRACE WORD-CURB 86337
36	40		UNITED		LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY
37	46	53	THIRD DAY		WIRE ESSENTIAL 10728/PROVIDENT-INTEGRITY
38	29	14	VARIOUS ARTISTS		MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG
39	45	33	NEWSBOYS		DEVOTION SPARROW 5547/EMICMG
40	RE-ENTRY		RANDY TRAVIS		WORSHIP & FAITH WARNER BROS. 86273/WORD-CURB
41	43	36	VARIOUS ARTISTS		WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 83197/PROVIDENT-INTEGRITY
42	24	48	MARTHA MUNIZZI		THE BEST IS YET TO COME MARTHA MUNIZZI 0001
43	38	35	PILLAR		WHERE DO WE GO FROM HERE FLICKER 2631/EMICMG
44	42	69	JEREMY CAMP		CARRIED ME: THE WORSHIP PROJECT BEC 9613/EMICMG
45	34	15	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		JERUSALEM GAITHER MUSIC GROUP 2608/EMICMG
46	RE-ENTRY		RANDY TRAVIS		PASSING THROUGH WARNER BROS. 86348/WORD-CURB
47	37	14	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		ISRAEL HOMECOMING GAITHER MUSIC GROUP 2609/EMICMG
48	RE-ENTRY		GAITHER VOCAL BAND		BEST OF THE GAITHER VOCAL BAND GAITHER MUSIC GROUP 2569/EMICMG
49	41	13	ANBERLIN		NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG
50	RE-ENTRY		STEVEN CURTIS CHAPMAN		ALL THINGS NEW SPARROW 6897/EMICMG

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	12	GREATEST GAINER	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
2	2	22	VARIOUS ARTISTS		WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
3	RE-ENTRY		DR. CHARLES G. HAYES AND THE WARRIORS		THE REMIX ICEE INSPIRATIONAL 7206/ICEE
4	NEW		TAMELA MANN		GOTTA KEEP MOVIN' TILLY MANN 10117
5	3	37	SMOKIE NORFUL		NOTHING WITHOUT YOU EMI GOSPEL 77795
6	4	13	KURT CARR PROJECT		ONE CHURCH GOSPD CENTRIC 70058/ZOMBA
7	5	36	J MOSS		THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
8	8	17	MISSISSIPPI MASS CHOIR		NOT BY MIGHT, NOR BY POWER MALACO 6035
9	7	25	SHEKINAH GLORY MINISTRY		LIVE KINGDOM 1011/BOOKWORLD
10	9	12	MICAH STAMPLEY		THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL
11	10	58	ISRAEL AND NEW BREED		LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC
12	6	75	MARTHA MUNIZZI		THE BEST IS YET TO COME MARTHA MUNIZZI 0001
13	11	30	RUBEN STUDDARD		I NEED AN ANGEL J 62623/RMG
14	21	93	SOUNDTRACK		THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
15	16	9	BISHOP G.E. PATTERSON & CONGREGATION		SINGING THE OLD TIME WAY PODIUM 2504
16	12	5	RIZEN		RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL
17	13		JONATHAN BUTLER		JONATHAN RENDEZVOUS 5108
18	14	54	FRED HAMMOND		SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA
19	17	30	VARIOUS ARTISTS		GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA
20	15	5	THE AMBASSADOR		THE THESIS CROSS MOVEMENT 30011
21	19	9	SHADRACH		I WON'T WORRY NO MORE JUANA 2012/MALACO
22	27	24	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES		ONE VOICE MANY ROADS 0003
23	20	10	THE MIGHTY CLOUDS OF JOY		IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873
24	26	19	BRIDGETTE TAYLOR		BRIDGETTE TAYLOR ABLIFE 4000
25	24	93	CECE WINANS		THRONE ROOM PURESPPRINGS GOSPEL/INO 90361/SONY MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
26	31	1	THE WILLIAMS BROTHERS		GREATEST HITS PLUS BLACKBERRY 1651/MALACO
27	23	42	TYE TRIBBETT & G.A.		LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC
28	22	41	KIERRA KIKI SHEARD		I DWE YOU EMI GOSPEL 97304
29	33	6	JAMES FORTUNE & FIYA		YOU SURVIVED WORLD WIDE GOSPEL 3035
30	RE-ENTRY		VARIOUS ARTISTS		BISHOP T.D. JAKES PRESENTS: HE-MOTIONS DEXTERITY SOUNDS 77796/EMI GOSPEL
31	30	79	THE WILLIAMS BROTHERS		STILL HERE BLACKBERRY 1643/MALACO
32	5	17	BEBE WINANS		DREAM STILL WATERS/TMG 90727/SONY MUSIC
33	40	12	EXCELSIOR		THE PROMISE VITAL SOUND 71857
34	29	11	ANOINTED		NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC
35	28	36	DONALD LAWRENCE & CO.		I SPEAK LIFE VERITY 62228/ZOMBA
36	25	16	LASHUN PACE		IT'S MY TIME EMI GOSPEL 73668
37	34	5	THE ERIC CARRINGTON PROJECT		T.E.C.P.: RELATIONSHIP VOL. 1 WORLD WIDE GOSPEL 0019
38	32	73	VARIOUS ARTISTS		WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA
39	35	14	THE GOSPEL MIRACLES		BREAK THROUGH AMEN 1505
40	39	39	BEN HARPER AND THE BLIND BOYS OF ALABAMA		THERE WILL BE A LIGHT VIRGIN 71206*
41	38	43	DETRICK HADDON		CROSSROADS TYSCOT/VERITY 59482/ZOMBA
42	18	40	NICOLE C. MULLEN		EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.
43	45	99	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR		LET IT RAIN TEHILLAH/LIGHT 5497/COMPENDIA
44	43	13	THE BLIND BOYS OF ALABAMA		ATOM BOMB REAL WORLD 63959
45	41	7	VIP MASS CHOIR FEATURING JOHN P. KEE		LIVE AT THE FELLOWSHIP NEW LIFE/VERITY 68072/ZOMBA
46	42	58	TONEX & THE PECULIAR PEOPLE		OUT THE BOX VERITY/JIVE 53713/ZOMBA
47	44	44	THE RANCE ALLEN GROUP		THE LIVE EXPERIENCE TYSCOT 4140/TASEIS
48	NEW		KURT CARR SINGERS		COME LET US WORSHIP ARTEMIS GOSPEL 51703
49	47	80	VARIOUS ARTISTS		GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC
50	RE-ENTRY		LYNDA RANDLE		GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JULY 2 2005 ALBUMS

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓞ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top-selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓞ CD single available. Ⓣ Digital Download available. Ⓞ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓞ CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

★ indicates the earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. □ Certification for net shipments of 100,000 units (Gold). □ Certification of 200,000 units (Platinum). □ Certification of 400,000 units (Multi-Platinum).

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 CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	16	AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
2	1	2	VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION SIDEONE/DUMMY 1268 (8.98)	
3	NEW		DWIGHT YOAKAM	BLAME THE VAIN VIA 6075/NEW WEST (17.98)	
4	6	54	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)	
5	4	4	B.G.	THE HEART OF THE STREETZ CHOPPA CITY 5819/KOCH (17.98)	
6	5	2	VARIOUS ARTISTS	PUNK O RAMA 10 EPITAPH 86755 (8.98 CD/DVD) Ⓞ	
7	7	32	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓞ	2
8	9	4	GUCCI MANE	TRAP HOUSE LAFIARE/BIG CAT 3016/TOMMY BOY (17.98)	
9	2	2	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
10	3	2	MXPX	PANIC SIDEONE/DUMMY 1269 (13.98)	
11	12	31	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
12	NEW		SOUNDTRACK	BATMAN BEGINS WARNER SUNSET 71324/WARNER HOME VIDEO (18.98)	
13	11	13	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
14	8	3	BETTER THAN EZRA	BEFORE THE ROBOTS SONG 51617/ARTEMIS (16.98)	
15	18	8	JOHN PRINE	FAIR & SQUARE OH BOY 034 (16.98)	
16	15	13	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
17	36	2	SOUNDTRACK	MR. & MRS. SMITH FOX 33827/LAKESHORE (18.98)	
18	35	3	VARIOUS ARTISTS	GOLDEN SLUMBERS: A FATHER'S LOVE RENDEZVOUS 5107 (18.98)	
19	10	3	KOTTONMOUTH KINGS	KOTTONMOUTH KINGS SUBURBAN NOIZE 44 (15.98)	
20	26	3	JIMMY BUFFETT	LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/DVD) Ⓞ	
21	22	5	CRAIG MORGAN	MY KIND OF LUVN' BROKEN BOW 75472 (17.98)	
22	NEW		ERIC JOHNSON	BLOOM FAVORED NATIONS 2510 (15.98)	
23	13	3	SLEATER-KINNEY	THE WOODS SUB POP 70670* (15.98) Ⓞ	
24	14	3	AT THE DRIVE-IN	THIS STATION IS NON-OPERATIONAL FEARLESS 30074 (16.98 CD/DVD) Ⓞ	
25	NEW		DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE (15.98)	
26	19	6	SPOON	GIMME FICTION MERGE 565* (15.98)	
27	NEW		TAMELA MANN	GOTTA KEEP MOVIN' TILLY MANN 10117 (17.98)	
28	21	8	MINT CONDITION	LIVIN' THE LUXURY BROWN CAGED BIRD 0474/IMAGE (15.98 CD/DVD) Ⓞ	
29	25	21	BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
30	37	27	SOUNDTRACK	NAPOLEON DYNAMITE LAKESHORE 33810 (18.98)	
31	34	13	BLACK LABEL SOCIETY	MAFIA ARTISTS 51610 (17.98)	
32	40	21	COLLECTIVE SOUL	YOUTH EL 60001 (15.98)	
33	NEW		BRIAN ENO	ANOTHER DAY ON EARTH HANNIBAL 1475/RYKODISC (17.98)	
34	17	3	LAYZIE BONE	IT'S NOT A GAME X-RAY/MO THUGS 1464/CLEOPATRA (17.98)	
35	46	5	BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DRÖME 8965 (16.98)	
36	33	3	NB RIDAZ	NB RIDAZ.COM NASTYBOY 1020/UPSTAIRS (13.98)	
37	23	2	VARIOUS ARTISTS	PUNK GOES 80'S FEARLESS 30075 (13.98)	
38	20	8	VARIOUS ARTISTS	THE VERY BEST OF DEATH ROW DEATH ROW 63060 (15.98)	
39	41	33	YING YANG TWINS	MY BROTHER & ME COLLIPARK 2489/TVT (11.98 CD/DVD) Ⓞ	
40	48	17	TAKING BACK SUNDAY	WHERE YOU WANT TO BE VICTORY 228 (15.98)	
41	45	14	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓞ	
42	27	7	AIMEE MANN	THE FORGOTTEN ARM SUPEREGO 182 (17.98)	
43	24	5	INSANE CLOWN POSSE	THE CALM (EP) PSYCHOPATHIC 40503 (9.98)	
44	NEW		NO USE FOR A NAME	KEEP THEM CONFUSED FAT WRECK CHORDS 691* (13.98)	
45	32	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	YA NO LLORAS: EL DISCO QUE SE VE FREDDIE 1915 (16.98) Ⓞ	
46	29	2	RINGO STARR	CHOOSE LOVE KOCH 9550 (17.98) Ⓞ	
47	42	16	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
48	NEW		SENSES FAIL	LET IT ENFOLD YOU DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD) Ⓞ	
49	39	23	INTERPOL	ANTICS MATAOOR 616* (16.98)	
50	RE-ENTRY		MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035 (16.98/10.98)	

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 CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	16	CELTIC WOMAN	15 WKS. CELTIC WOMAN MANHATTAN 60233	
2	NEW		RY COODER	CHAVEZ RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS.	
3	2	3	BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 1116	
4	4	12	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
5	3	10	DANIEL O'DONNELL	LIVE FROM BRANSON DPTV MEDIA 236	
6	5	17	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
7	9	34	BEBE & CIGALA	LAGRIMAS NEGRAS CALLE 54/BLUEBIRD 55910/RCA VICTOR	
8	6	30	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
9	8	12	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
10	15	35	DANIEL O'DONNELL	SONGS OF FAITH DPTV MEDIA 225	
11	12	10	DANIEL O'DONNELL	BRANSON ENCORE DPTV MEDIA 238	
12	RE-ENTRY		VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
13	3	3	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NORTH AFRICAN GROOVE PUTUMAYO 237	
14	RE-ENTRY		DANIEL O'DONNELL	WELCOME TO MY WORLD: 20 CLASSICS FROM THE JIM REEVES SONG BOOK DPTV MEDIA 026	
15	RE-ENTRY		MAKAHA SONS	JUST THE VERY BEST OF THE MAKAHA SONS: HEKE WALE NO TROPICAL MUSIC 9074	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	9	JIM BRICKMAN	9 WKS. GRACE WINDHAM HILL 67979/RCA VICTOR	
2	2	15	SECRET GARDEN	EARTHSOONS DECCA 80004177/UNIVERSAL CLASSICS GROUP	
3	3	59	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
4	NEW		ANDREAS VOLLENWEIDER	MAGIC HARP SLG 17511	
5	6	36	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
6	4	21	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
7	5	3	TIM JANIS	AMERICAN HORIZONS TIM JANIS ENSEMBLE 1110	
8	7	68	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850/MADACY	
9	9	28	VARIOUS ARTISTS	THE HEALING GARDEN ART OF WELL-BEING DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5068/MADACY	
10	12	24	MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215	
11	8	20	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
12	11	15	ZADE	ROADS TO YOU SAWA 620	
13	14	24	ARMIK	CAFE ROMANTICO BOLERO 7112	
14	3	20	JESSE COOK	MONTREAL HARADA 66076	
15	15	2	STEVE QUINZI	PIANO FAVORITES MADACY SPECIAL PRODUCTS 51189/MADACY	

HOT GOSPEL SONGS

TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	HEAVEN MARY MARY (MY BLOCK/COLUMBIA/SUM)
2	BE BLESSED YOLANDA ADAMS (ELEKTRA/ATLANTIC)
3	GOD BLOCKED IT KURT CARR (GOSPO CENTRIC/ZOMBA)
4	I CALL YOU FAITHFUL DANNIE MCCURKIN (VERITY/ZOMBA)
5	I'M NOT TIRED YET MISSISSIPPI MASS CHOIR (MALACO)
6	WORK IT OUT DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)
7	YOU SURVIVED JAMES FORTUNE & FIYA (WORLD WIDE GOSPEL)
8	GONNA LIFT YOUR NAME ANointed (COLUMBIA/SUM)
9	EVERYTHING PART I, PART II TYE TRIBBETT & G.A. (COLUMBIA/SUM)
10	I UNDERSTAND SMOKIE NORFUL (EMI GOSPEL)
11	TAKE MY LIFE MICHAEL STAMPLEY (DEXTERITY SOUNDS/EMI GOSPEL)
12	YOU COVERED ME DONALD LAWRENCE & CO. (VERITY/ZOMBA)
13	GOD DIDN'T GIVE UP DETRICK HADDON (TYSOT/VERITY/ZOMBA)
14	CELEBRATE TED & SHERI (WORLD-CURB)
15	LORD I THANK YOU ANDERSON SANCTUARY CHOIR (MALACO)

MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PERCENT
1	NEW	1	FAREWELL TOUR: LIVE FROM MELBOURNE	Eagles	100
2	NEW	1	IN RED SQUARE	Paul McCartney	85
3	1	7	STAR WARS EPISODE III: REVENGE OF THE SITH	The London Symphony Orchestra And London Voices (John Williams)	75
4	NEW	1	THE SILENCE IN BLACK AND WHITE	Hawthorne Heights	65
5		5	FAMILY JEWELS	AC/DC	55
6	NEW	1	PUNK O RAMA	Various Artists	50
7	3	17	CHOSEN FEW: EL DOCUMENTAL	Chosen Few	45
8	11	84	LIVE AT DONINGTON	AC/DC	40
9	10	10	LED ZEPPELIN	Led Zeppelin	35
10	17	32	CROSSROADS GUITAR FESTIVAL (2 DISC SET)	Eric Clapton	30
11	6	30	GREATEST HITS	Creed	25
12	5	5	ELVIS BY THE PRESLEYS	Elvis Presley	20
13	19	6	NUMBER ONES	Michael Jackson	15
14	8	2	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE	Jay-Z/Linkin Park	10
15	22	4	QUEEN: LIVE AT WEMBLEY '86	Queen	5
16	4	3	COLDPLAY LIVE 2003	Coldplay	5
17	9	3	THE FAREWELL TOUR	Cher	5
18	27	1	LIVE AT POMPEII: THE DIRECTOR'S CUT	Pink Floyd	5
19	15	7	PAST, PRESENT & FUTURE	Rob Zombie	5
20	26	5	GREATEST HITS 1978-1997	Journey	5
21	14	7	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS	Pantera	5
22	12	5	EL DISCO QUE SE VE	Ramon Ayala Y Sus Bravos Del Norte	5
23	24	7	CELTIC WOMAN	Celtic Woman	5
24	18	1	OLD FRIENDS LIVE ON STAGE	Simon & Garfunkel	5
25	7	1	DIDO: LIVE	Dido	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	3	JUST A LIL BIT	50 CENT, SHADY / AFTERMATH/INTERSCOPE
2	2	3	WE BELONG TOGETHER	MARIAH CAREY / ISLAND/IDJMG
3	3	3	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO DTP/DEF JAM SOUTH/IDJMG
4	4	4	SPEED OF SOUND	COLDPLAY / CAPITOL
5	9	7	DREAMS	THE GAME / AFTERMATH/G-UNIT/INTERSCOPE
6	NEW	1	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON / MAVERICK/REPRISE/COLUMBIA
7	6	4	GET IT POPPIN'	FAT JOE FEATURING NELLY TERROR SQUAD/ATLANTIC
8	7	2	HOLLABACK GIRL	GWEN STEFANI / INTERSCOPE
9	14	5	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
10	19	3	BACK THEN	MIKE JONES SWISHHOUSE/ASYLUM/WARNER BROS.
11	8	5	BEHIND THESE HAZEL EYES	KELLY CLARKSON / RCA/RMG
12	NEW	1	GIVE ME THAT	WEBBIE FEATURING BUN B TRILL/ASYLUM
13	NEW	1	BEST OF YOU	FOO FIGHTERS / ROSWELL/RCA/RMG
14	18	1	BEVERLY HILLS	WEEZER / GEFEN
15	15	3	DEM BOYZ	BOYZ N DA HOOD / BAD BOY
16	11	1	GRIND WITH ME	PRETTY RICKY / ATLANTIC
17	10	3	SO SEDUCTIVE	TONY YAYO FEATURING 50 CENT G-UNIT/INTERSCOPE
18	20	2	CAN I LIVE?	NICK CANNON FEATURING ANTHONY HAMILTON JIVE/ZOMBA
19	17	3	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ EPIC
20	23	2	FREE YOURSELF	FANTASIA / J/RMG
21	13	5	LET ME HOLD YOU	BOW WOW FEATURING QMARION COLUMBIA
22	15	3	CATER 2 U	DESTINY'S CHILD COLUMBIA
23	5	4	ASS LIKE THAT	EMINEM SHADY/AFTERMATH/INTERSCOPE
24	NEW	1	NECK OF THE WOODS	BABY FEATURING LIL WAYNE CASH MONEY/UMRG
25	NEW	1	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC

THIS WEEK	ARTIST	TITLE
1	BET	50 CENT, JUST A LIL BIT
2	FAT JOE, GET IT POPPIN'	
3	MIKE JONES, BACK THEN	
4	BOYZ N DA HOOD, DEM BOYZ	
5	WEBBIE, GIVE ME THAT	
6	NICK CANNON, CAN I LIVE?	
7	FANTASIA, FREE YOURSELF	
8	TONY YAYO, SO SEDUCTIVE	
9	BOW WOW, LET ME HOLD YOU	
10	PRETTY RICKY, GRIND WITH ME	

THIS WEEK	ARTIST	TITLE
1	CMT	SUGARLAND, SOMETHING MORE
2	TOBY KEITH, AS GOOD AS I ONCE WAS	
3	BLAKE SHELTON, GOODBYE TIME	
4	KEITH URBAN, MAKING MEMORIES OF US	
5	KEITH ANDERSON, PICKIN' WILDFLOWERS	
6	DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO	
7	BIG & RICH, BIG TIME	
8	ALAN JACKSON, THE TALKIN' SONG REPAIR BLUES	
9	SHANIA TWAIN, I AIN'T NO QUITTER	
10	LEANN RIMES, PROBABLY WOULDN'T BE THIS WAY	

THIS WEEK	ARTIST	TITLE
1	MuchMusic Canada	SIMPLE PLAN, UNTITLED (HOW CAN THIS HAPPEN TO ME)
2	THE BLACK EYED PEAS, DON'T PHUNK WITH MY HEART	
3	THE KILLERS, ALL THESE THINGS THAT I'VE DONE	
4	THE ARCADE FIRE, REBELLION (LIES)	
5	COLDPLAY, SPEED OF SOUND	
6	ALEXISONFIRE, NO TRANSITORY	
7	MASSARI, BE EASY	
8	GWEN STEFANI, HOLLABACK GIRL	
9	EMINEM, ASS LIKE THAT	
10	K-OS, CRABBUCKIT	

LAUNCH PAD

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PERCENT
1	HOT SHOT DEBUT	1	DARK NEW DAY	Twelve Year Silence	100
2	7	1	FUNERAL FOR A FRIEND	Hours	85
3	3	4	GUCCI MANE	Trap House	75
4	NEW	1	LIFE OF AGONY	Broken Valley	65
5	4	16	AMOS LEE	Amos Lee	55
6	5	13	BLOC PARTY	Silent Alarm	45
7	10	16	GREATEST GAINER SHOOTER JENNINGS	Put The O Back In Country	35
8	15	13	NATALIE GRANT	Awaken	25
9	6	4	NICHOLE NORDEMAN	Brave	15
10	NEW	1	LIZZ WRIGHT	Dreaming Wide Awake	10
11	12	33	RISE AGAINST	Siren Song Of The Counter Culture	5
12	7	4	LUPILLO RIVERA	El Rey De Las Cantinas	5
13	NEW	1	AKWID & JAE-P	(Kickin' It.....Juntos!)	5
14	11	35	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	5
15	NEW	1	DR. CHARLES G. HAYES AND THE WARRIORS	The Remix	5
16	13	6	RBD	Rebelde	5
17	NEW	1	TAMELA MANN	Gotta Keep Movin'	5
18	17	5	BOBBY PINSON	Man Like Me	5
19	2	2	KELLY OSBOURNE	Sleeping In The Nothing	5
20	20	8	ACCEPTANCE	Phantoms	5
21	39	2	JOHN SCOFIELD	That's What I Say: John Scofield Plays The Music Of Ray Charles	5
22	18	5	LIL' BOOSIE AND WEBBIE	Gangsta Musik	5
23	NEW	1	NEWSONG	Rescue [Live Worship]	5
24	14	4	ALACRANES MUSICAL	100% Originales	5
25	NEW	1	KEVIN SPACEY	Beyond The Sea (Soundtrack)	5
26	28	1	KURT CARR PROJECT	One Church	5
27	25	2	NB RIDAZ	nb ridaz.com	5
28	24	6	MUSE	Absolution	5
29	9	2	ZION & LENNOX	Motivando A La Yal: Special Edition	5
30	16	3	JAGUARES	Cronicas De Un Laberinto	5
31	49	13	DANE COOK	Harmful If Swallowed	5
32	NEW	1	NO USE FOR A NAME	Keep Them Confused	5
33	38	3	J MOSS	The J Moss Project	5
34	34	1	AVENTURA	God's Project	5
35	23	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	Ya No Llores: El Disco Que Se Ve	5
36	32	14	ZOEGIRL	Room To Breathe	5
37	NEW	1	RAY LAMONTAGNE	Trouble	5
38	26	1	REYLI	En La Luna	5
39	RE-ENTRY	1	UNDEROATH	They're Only Chasing Safety	5
40	41	2	ARMOR FOR SLEEP	What To Do When You Are Dead	5
41	35	5	LA SECTA ALLSTAR	Consejo	5
42	NEW	1	THE JOHN BUTLER TRIO	Sunrise Over Sea	5
43	NEW	1	CITIZEN COPE	The Clarence Greenwood Recordings	5
44	27	9	CAFE TACUBA	Un Viaje	5
45	29	13	ANA BARBARA/JENNIFER PENA	Confesiones	5
46	42	11	SUPERCHICK[K]	Beauty From Pain	5
47	47	12	VICENTE FERNANDEZ	Mis Corridos Consentidos	5
48	NEW	1	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power	5
49	31	29	THE ARCADE FIRE	Funeral	5
50	19	3	MESHUGGAH	Catch Thirty-Three	5

BREAKING & ENTERING THIS WEEK ON **billboard.com**
 The debut album by modern rock band Dark New Day, which features former members of Creed and Sevendust, enters Top Heatseekers at No. 1 this issue. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseeker chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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2005

SINGLES & TRACKS SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP/WB), H100 44
1 THING (M. Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, POP 72, RBH 37
4TH OF JULY (Universal, ASCAP/Fraser N Harder Music, ASCAP), HL, CS 35

A

ADIDS AMOR TE VAS (BMG Songs, ASCAP/Alma Musical, ASCAP), LT 47
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac, Tyeke, ASCAP/Jesse Jay, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 31
AI NT NO WAY (Cottion, BMI/Fourteenth Hour, BMI) RBH 89
AIR (Ser-Ca, BMI), LT 11
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11, H100 89
ALGO MAS (EMI April, ASCAP), LT 4
ALL BECAUSE OF YOU (Lessee's First Born Music, BMI/Wilkinson Ave., BMI/My/My City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Peermusic III, BMI/Young Film, SESAC/All Black Music, ASCAP/EMI April, ASCAP), HL, H100 91, RBH 30
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 95, POP 58
AMERICAN BABY (Golden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMI/Songs Of Universal, BMI), HL, H100 83, POP 69
AMOR DEL BUENO (Monster Music, ASCAP), LT 18
AND THEN WHAT (Copyright Control/Money Mack, BMI), RBH 41
AN HONEST MISTAKE (Ammali Coast Music, BMI), POP 93
ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 31
ASAP (Domani And Ya Majesty's Music, ASCAP/Downtown Holmes Publishing, BMI/Songs Of Universal, BMI), HL, H100 86, RBH 24
AS GOOD AS ONCE WAS (Okech TJunes, BMI/Sony/ATV Tree, BMI/Gig Yellow Dog, BMI/Florida Cracker, BMI), HL, CS 4, H100 43, POP 62
ASI COMO HOY (EMOA, ASCAP), LT 39
ASS LIKE THAT (Eight Mile Style, BMI/Airt/Nutrin Go!n On But Funking, ASCAP/Elys Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Jerrellerene, BMI/Andi/Kyrin Black Folks, ASCAP), HL, H100 60, POP 37, RBH 99
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI), LT 30

B

BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 21
BABY GIRL (Copyright Control/Zukhan Music, BMI) RBH 79
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegartner, ASCAP), POP 86
BABY IN BACK (Bytelle Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL, H100 24, POP 16
BACK THEN (Mike Jones, BMI/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 58, POP 71, RBH 23
BANDOLERO (Mia Mussa, ASCAP), LT 9
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maratone, ASCAP/Zomba, ASCAP/Rasz Music Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 92, POP 5
BE ME (Copyright Control), RBH 87
BE MY ESCAPE (Gotee, BMI/My Went Fishing And All I Got Was This Lousy Public), WBM, POP 95
BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 37
THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marathon Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Back In The Saddle, ASCAP), WBM, CS 42
BEST OF YOU (M. J. Twelve, BMI/My Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Ear-torn, BMI), HL, H100 18, POP 30
BEVERLY HILLS (E. O. Smith, BMI) H100 23, POP 25
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melele Savvy Music, BMI/Me 3), BMI/EMI April, ASCAP), HL, H100 80, POP 92
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Founded, BMI), WBM, CS 44
BIG WHEELS (M Felon Entertainment, ASCAP) RBH 76
BLAY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BMI/Telemusa Music, BMI/Katank Music, BMI), WBM, CS 36
BLESS THE BROKEN ROAD (Carers-BMG, BMI/Floyd's Dream, BMI/Jeff Digs, BMI/Bug, BMI), HL, POP 54
BLUE ORCHID (Peppermint Stripe, BMI) H100 87, POP 65
BOONDOCKS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 43
BOULEVARD OF BROKEN DREAMS (WB, BMI/Green Daze, ASCAP), WBM, H100 35
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Alma, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 42
BREATHE (2 A.M.) (AnniBonnaMusic, ASCAP), WBM, H100 59, POP 45
BRING ME DOWN (Sony/ATV Tree, BMI/W-ATSki Music, ASCAP/Quit Pickin' At It Music, ASCAP), HL, CS 38
BROKE & TRIFLIN' (Flaw Naked Entertainment, ASCAP) RBH 98
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 52, POP 44

C

CANDY SHOP (Scott Storch, ASCAP/Tritl Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 41, POP 38
CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP), RBH 33
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendiya, ASCAP/Michelle M., ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric Rude, ASCAP), HL, H100 45, POP 70, RBH 12
CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 33, POP 23
CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 40
COLD (Sugarstar, BMI) POP 40
COLLIDE (HKO Music, BMI/Warner-Tamerlane, BMI/Feriatye, BMI), WBM, H100 27, POP 19
COME FLY WITH ME (Brooklyn Mint Publishing, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Zabughabi, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonish Music, SOCAN/EMI Blackwood, BMI), HL, RBH 57
COME FRIDAY (Songs Of Daniel Music, BMI/Max T Barnes, BMI), CS 58
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muzik/Gevezis Artemis BV, BMI) LT 24
COOL (Harajuku Lover Music, ASCAP/Cypton, BMI/Blackwood, BMI), HL, POP 61
THE CORNER (Songs Of Universal, BMI/Senseless, BMI/Pleasant Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Bop O' Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 85
CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blues Baby, ASCAP/Jay-Gui, ASCAP/No Grants, ASCAP/EMI April, ASCAP), HL, RBH 64
CRY 4 ME (Maya, ASCAP/Skeety Copperfield, ASCAP/Food Stamp Muzik, ASCAP/Zomba, ASCAP), WBM, RBH 83

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMI/Each Teach), ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL, RBH 47
DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/McNorma, BMI/Nodelev, BMI), HL, RBH 68
DELICIOUS SURPRISE (I BELIEVE IT) (Chrystalis, ASCAP/War Bird, ASCAP/Jezebel Blues, BMI), HL, CS 31
DEM BOYZ (Regina's Son, ASCAP/Dienahmar, ASCAP/Jeezy Music, BMI/Fwyd II, BMI/Gri-lin Ga Finest, BMI/EMI April, ASCAP/Shotcut Music, BMI/Warner-Tamerlane, BMI) H100 84, RBH 19
DIAMONDS FROM SIERRA LEONE (Pleasant Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Urrant Catalog, BMI/Barwin, HL/WBM, H100 63, POP 81, RBH 21
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/77, ASCAP) POP 32
DOIN' IT RIGHT (Cotton City Music Publishing, BMI/Riverzair Music, BMI/Laura Luna, BMI/M.J. Masters Music, BMI/Dixie Stars, ASCAP/ForNo Entertainment Group, ASCAP/Cotton Music, ASCAP), CS 51
DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JonesBOne Music, ASCAP/Three Three Music, ASCAP), CS 16, H100 88
DON'T CHA (Goat Given, BMI/TZiats Music, BMI/Ensign, BMI), HL, H100 11, POP 8, RBH 34
DON'T PHUNK WITH MY HEART (Carers-BMG, BMI/Zomba Songs, BMI/Will.i.am, BMI/Cherry River, BMI/Pantz Polar, BMI/Songs Of Universal, BMI/EMI Cubano, BMI/EMI Blackwood, BMI/Mokojumbi, BMI), HL/WBM, H100 4, POP 3
DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 15, H100 90
DO SOMETHIN' (Murtlyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP), HL, POP 90
DOT COM (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/B Kid Kid Music, BMI/EMI Virgin Songs, BMI/UVI, IV, ASCAP/EMI April, ASCAP), HL, RBH 53
DO THE DAMN THING (EMI, PRS/Salaam Remi, ASCAP/EMI April, ASCAP), RBH 86
DO YOU WANT FRIES WITH THAT (Laverend Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Circle C, ASCAP), HL, CS 19
DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 40
DREAMS (BlackWallStreet, BMI/Each Teach), ASCAP/Hip Hop Since 1978, BMI/Pleasant Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 34, POP 74, RBH 16
DUENO DE TI (Arpa, BMI) LT 26

E

ECHAME A MI LA CULPITA (EMMI, ASCAP/Peer International, BMI) LT 22
ENERGY (Nabooogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Latino Velvet, BMI/Amaya-Sophia, ASCAP/Songs Of Universal, BMI), HL, H100 71, POP 56
ERES DIVINA (BMG Songs, ASCAP) LT 7
ERRTIME (Jackie Frost, ASCAP/BMG Songs, ASCAP/Blushing Desires, BMI/Box Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Shotcut Music, BMI), HL/WBM, H100 74, POP 52, RBH 69
ES MI SOLEDAD (Semilla Del Silencio, ASCAP), LT 31

F

FALL TO PIECES (Almo, ASCAP/Avril Lavigne, SOCAN/Under Zenith, SOCAN), HL, POP 55
FASCY CARS AND FREEDOM (Soy/ATV Cross Keys, ASCAP/Orally, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Levi's Palm Tree Music, BMI), HL/WBM, CS 1, H100 40, POP 79
FEEL GOOD INC. (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP), H100 62, POP 43
FIX YOU (BMG Songs, ASCAP), HL, POP 77
FOOTWORK (1803, BMI) RBH 92
FOR THE NASTY (U Beta Like My Music, ASCAP/TZiats Music, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 94
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/Craig/Van, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Isams's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/H/WBM, H100 48, RBH 5
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 76

G

GEORGIA RAIN (Carers-BMG, BMI/Sagrabaux Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 24
GET GRUNK (Swale, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizole Music, BMI) RBH 82
GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP)

WB, H100 10, POP 17, RBH 17
GET NO OOH WEE (GG&L, ASCAP) RBH 71
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI/EMI April, ASCAP), HL/WBM, POP 88
GIRL (Soy/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendiya, ASCAP/Michelle M., ASCAP/H's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/Hiko South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP/Hico Music, BMI/EMI April), HL, H100 65, POP 64, RBH 28
GIRL/FIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Li Jon 0017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchinitti, ASCAP/Grat Booty, ASCAP/Chrystalis, ASCAP/EMI Blackwood, BMI), HL, H100 49, POP 36
GIVE ME THAT (Tritl Productions, ASCAP/My Own Unit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 37, POP 96, RBH 9
GO! (Songs Of Universal, BMI/Senseless, BMI/Pleasant Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, RBH 46
GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Malibox Money Music, ASCAP), HL/WBM, CS 49
GOIN' CRAZY (Nabooogie Publishing, ASCAP/CheWavz Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Boltz World, ASCAP/Latins Goin Platinum, BMI), HL, POP 47
GOODBYE TIME (Soy/ATV Tree, BMI) CS 10, H100 79
GOOD OLE DAYS (Phyliveler, ASCAP/Big Loud Shirt, ASCAP) CS 52
GOTTA GETCHA (Shaniyah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL, RBH 56
GOTTA GO GOTTA LEAVE (TIRED) (Soy/ATV Tunes, ASCAP/VSJ Music, ASCAP/JuneBugSpade, ASCAP), HL, RBH 52
GOTTA MAKE IT (April's Boy Music, BMI/Kharatroy, ASCAP/Alce Bobby's Music, BMI/EMI Blackwood, BMI/Kim Huglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Slaying High Music, ASCAP/Almo, ASCAP/WB, ASCAP), HL/WBM, RBH 50
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Patchel, BMI/EMI Blackwood, BMI), HL, H100 8, POP 27, RBH 6

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 69
HASTA EL FIN (Juan & Nelson, ASCAP), LT 34
HATE IT OR LOVE IT (BlackWallStreet, BMI/Each Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL/WBM, H100 26, POP 29, RBH 38
HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/Thars Plum Song, ASCAP/815 Tea Tyme, ASCAP/Baboshnka Worldwide Tunes, ASCAP/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 40
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music, BMI) POP 78
HELP SOMEBODY (Carers-BMG, BMI/Gottahave-a-bee, BMI/Songs Of Windswept Pacific, BMI) CS 20
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tiltawri, BMI), HL, CS 32
HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 30
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 34
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 31, POP 28
HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 3, POP 4, RBH 14
HOME (Michael Buble Publishing Designee, BMI/Almost October Songs, BMI/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP), HL, H100 97
HONY GOOD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Anderson Songs, BMI/Arving, BMI/E D Duz It, BMI/Antonio Dixon's Music, ASCAP/Johnny Law Music, BMI/Famous, ASCAP), HL, H100 70, RBH 32
HOW TO DEAL (SouSick Muzik, BMI/Jumping Bean, BMI/WBM, SESAC/Baby's Little, SESAC/Noon-time South, SESAC), WBM, H100 47, POP 39
HOY COMO AYER (Maximo Aguirre, BMI) LT 6

I

I AIN'T NO QUITTER (Universal-Songs Of PolyGram International, BMI/Lon Leo, BMI/Out Of Bedkit, ASCAP/Zomba, ASCAP), HL/WBM, CS 45
I CAN'T STOP LOVING YOU (Kernmunity, BMI) H100 99, RBH 29
IC9Y (Furline, BMI) RBH 51
IF SHE WERE ANY OTHER WOMAN (Soy/ATV Tree, BMI/EMI April, ASCAP/Didnt Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 27
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 9, H100 81
(I JUST WANT IT) TO BE OVER (Bank Of Daniel, ASCAP/Tellow, ASCAP/EMI April, ASCAP/She Wrote II, ASCAP/BMG Songs, ASCAP), RBH 44
I'M A HUSTLA (Larsiny, ASCAP/SWizzeat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 72, RBH 18
I'M READY (Mint Factory, ASCAP) RBH 54
INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Orally, ASCAP/Right Bank, ASCAP/My Getaway Drive, ASCAP), HL/WBM, H100 14, POP 10
INCREDIBLE FEELIN' (Sim Thug, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Shotcut Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 96
INDEPENDENCE DAY (Soy/ATV Cross Keys, ASCAP), HL, POP 85

J

INSIDE YOUR HEAVEN (Andreas Carlsson, STM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/On Suk Music, STM), WBM, CS 59, H100 1, POP 1
IN THE KITCHEN (Zomba Songs, BMI/R. Kelly, BMI), WBM, POP 83, RBH 35
IN YA FACE (Ebony Williams Publishing Designee, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP) RBH 89

I SEE ME (Soy/ATV Acuff Rose, BMI/Post Oak, BMI/Lavender Zoo Music, BMI), HL, CS 56
IT'S A HEARTACHE (Carers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 25
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Srnanian Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrystalis, ASCAP), HL, POP 49
I UNDERSTAND (Bad Body Music, ASCAP) RBH 93

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 5, POP 7, RBH 4
JUST A MOMENT (Zomba, ASCAP/Il Will, ASCAP/Notting Dale, ASCAP/Mawkeens, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernards Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 55

K

KAL-L-A-NIA DREAM'N (Universal, ASCAP/Negrit West, ASCAP), HL, RBH 100
KEG IN THE CLOSET (Soy/ATV Milene, ASCAP/IslandsOut, ASCAP/Orally, BMI), HL, CS 7, H100 64
KING OF THE CASTLE (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 60

L

LA CAMISA NEGRA (Carnaleon, BMI/Peermusic III, BMI) H100 94, LT 2
LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 20
LA SORPRESA (T Ediciones, BMI) LT 10
LA TORTURA (The Caramel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) H100 56, LT 1; POP 53
LET ME GO (Escatavac, BMI/Songs Of Universal, BMI) H100 22, POP 12
LET ME HOLD YOU (Shaniyah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMI/Chrystalis/Beatz, BMI/Almo Irving, BMI), HL, H100 28, POP 51, RBH 10
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pop Soul Music, ASCAP/R.H. Compound, ASCAP/EMI April, ASCAP), HL, RBH 27
LIKE THAT (Val's Child, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP/Trio, BMI/Alley, BMI/Paul Simon, BMI/WB, ASCAP) RBH 74
LIKE YOU (Los Cangris, ASCAP) H100 78, POP 63
LISTEN TO YOUR HEART (EMI Blackwood, BMI/Jimmy Fun Music, BMI) H100 36, POP 21
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP), WBM, H100 29, POP 34
LOVELY (Famous, ASCAP/Byefell Music, ASCAP/Feather, BMI), HL, H100 54, POP 31
LOVELY NO MORE (I Rule Music, ASCAP/EMI April, ASCAP), HL, H100 16, POP 22
LOOK WHAT YOU'VE DONE (Jett Music, ASCAP) POP 84
LO QUE PASO PASO (Los Cangris, ASCAP) LT 3
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rights, ASCAP/Warner-Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Energy, BMI), WBM, H100 21, POP 33, RBH 25
LOT OF LEAVIN' LEFT TO DO (Soy/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 3, H100 57
LUNA LLENA (Primo, BMI) LT 49

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hico Music, BMI/MO G, BMI/M's Eighth Tone Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Soshia, BMI/Jonathan Three, BMI), HL, H100 68, RBH 26
MAKING MEMORIES OF US (Soy/ATV Milene, ASCAP/J Only, ASCAP), HL, CS 2; H100 39, POP 66
MAYOR QUE YO (Universal-Musica Unica, BMI) LT 8
MESMERIZED (Chyna Baby, BMI/Ringo Long, BMI/Haleem, ASCAP/Lie Print, ASCAP/Woman On Top Music, ASCAP/IVing, BMI/Screen Gems-EMI, BMI/Fred Albert Music, BMI) RBH 59
MIA (E.T.P., BMI) LT 15
MICREDO (Vander America, BMI) LT 27
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Eve's Guy, SESAC/Carol Vincent And Associates, SESAC), WBM, CS 8, H100 53, POP 60
MISS ME BABY (Her Beautiful Song, ASCAP/Lanark, Busted, McCreedy & McCarthy, ASCAP/Lanark Village Tring, ASCAP/Universal, ASCAP), HL, CS 55
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 17; POP 11
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 46
MUST BE NICE (Lyle, ASCAP) H100 66, RBH 15
MUST GIVE A DAMN'S BUSTED (Difrances, BMI/Mosaic Music, BMI/Soy/ATV Tree, BMI/Wenonga, BMI/Mike Curb, BMI/EMI Blackwood, BMI), HL/WBM, H100 75, POP 73
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 17

N

NADA ES PARA SIEMPRE (Soy/ATV Discos, ASCAP) LT 14
NAKED (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, RBH 62
NECK OF THE WOODS (Money Mask, BMI) RBH 78
NI EN DEFENSA PROPIA (EMI Blackwood, BMI) LT 1

O

NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Iguara, BMI) LT 32
NOTICE ME (Upstairs Music, ASCAP/Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) POP 87
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WBM, LT 5
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WBM, POP 4
OH (Royalty Rights, ASCAP/Hico South, ASCAP) CS 101, ASCAP/Universal, ASCAP/Dirty Day, ASCAP/Ludcrisis, ASCAP/Universal-PolyGram International Tunes, SESAC/Jaque Joins, SESAC/EMI April, ASCAP), HL, H100 7, POP 9, RBH 8

O

OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-Tunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningside/Trail, ASCAP/Nvea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, POP 50
ONE DAY AT A TIME (Denaining, ASCAP) CS 57
ONE WORD (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, POP 91
ORDINARY PEOPLE (John Legend, BMI/Will.i.am, BMI/Cherry River, BMI), CLM/HL, RBH 42
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Ofi Da Yezabudu, BMI/GemStar, ASCAP/Big Muto, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 37

P

PICKIN' WILDFLOWERS (EMI April, ASCAP/Ronfeco Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 12, H100 73
PIMPIN' ALL OVER THE WORLD (Ludcrisis, ASCAP/2990 Music Publishing, ASCAP/Scantz, SESAC/Universal, ASCAP), HL, H100 32; POP 48, RBH 13
PLAY (Crump Tight, ASCAP/CotliPark, BMI/EMI Blackwood, BMI), HL, RBH 81
PLAY'S ONLY (Zomba Songs, BMI/R. Kelly, BMI/Scott Storch, ASCAP/TVT, ASCAP/BlackWallStreet, BMI/Each Teach1, ASCAP) RBH 77
PLAY SOMETHING COUNTRY (Soy/ATV Tree, BMI/Showbilly, BMI/Turn Me On Music, BMI/Still Working For The Man, BMI/ICG, BMI), HL/WBM, CS 13, H100 92
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Yoga Flame, BMI/EMI Blackwood, BMI/De Family Music, ASCAP/EMI April, ASCAP/Pepsi/Music, ASCAP), HL, RBH 63
POBRE DIABLA (Crown P, BMI) LT 19
PON DE REPLAY (VNM Publishing, ASCAP/Below Da Belt Music, BMI/Universal, BMI/Bayjun Beat, BMI) H100 13, POP 14, RBH 58
PORQUE ES TAN CRUEL EL AMOR (Soy/ATV Discos, ASCAP/Anona Musical, ASCAP) LT 16
PORQUE TU NO ESTAS (Histora, ASCAP/BY Music, ASCAP) LT 50
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/IVing, BMI), HL, CS 28
PUMP IT (EMI April, ASCAP/Will.i.am, BMI/Jeepony, BMI/Cherry River, BMI/Avenue XII, BMI/Beach Global Songs, BMI/Headphone Junkie Publishing, ASCAP), CLM/HL, H100 82, POP 46
PURIFY ME (Cypton, BMI/EMI Blackwood, BMI/Soundtrn Tunes, BMI/Chrystalis Songs, BMI/NO I.D., BMI), HL, RBH 61

Q

QUE IRONIA (VIM, ASCAP) LT 46
QUE LASTIMA (Universal Music, ASCAP) LT 23
QUE MAS QUISIERA (LGA, BMI) LT 38

R

RAINY IN THE RAIN (Blackened, BMI) CS 54
A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Sponker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL, CS 23
REDNECK YACHT CLUB (This Is Hit, ASCAP/Musical, BMI) WBM, H100 21, POP 33, RBH 25
REAGRETON LATINO (Joy Wonder Ruiz, ASCAP/LUBO, ASCAP) LT 17
RICH GIRL (Airt/Nutrin Go!n On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elys Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuku Lover Music, ASCAP/Jerry Book Enterprises, BMI/KShuff, BMI/ARJ), HL/WBM, POP 35
RIGHT HERE (Greentund, ASCAP/n.nobody, ASCAP/My Blue Car, ASCAP/pimpjag, ASCAP/WB, ASCAP), WBM, H100 77, POP 68

S

SCARS (Viva La Cucaracha, ASCAP), HL, H100 30, POP 13
SET IT OFF (Swizz Beatz, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Young Chris, ASCAP), HL, RBH 84
SHE'S NO YOU (Seven Peaks, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP/Jambition Music, ASCAP) POP 75
SIEMPRE TU A MI LADO (Crisma, SESAC) LT 44
SILENCE U BEEN GOOD (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 12; POP 11
SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 85, POP 59
SITTIN' SIDEWAYZ (Paul Wall, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP/Carnival, ASCAP), HL, RBH 60
SLOW DOWN (Tight Work, BMI/Time4Flyets, BMI/Songs Of DreamWorks, BMI/Songs Of The Knoll, BMI/Cherry River, BMI/Songs Of SKG, BMI), CLM, H100 20, POP 67, RBH 2
SO FRESH (Black Dapi Music, ASCAP) RBH 39
SO HIGH (Jobete,

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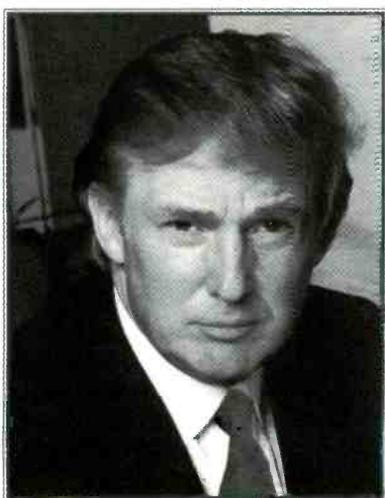
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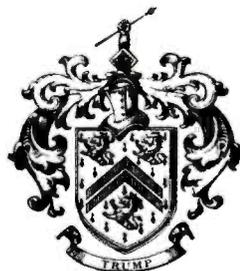
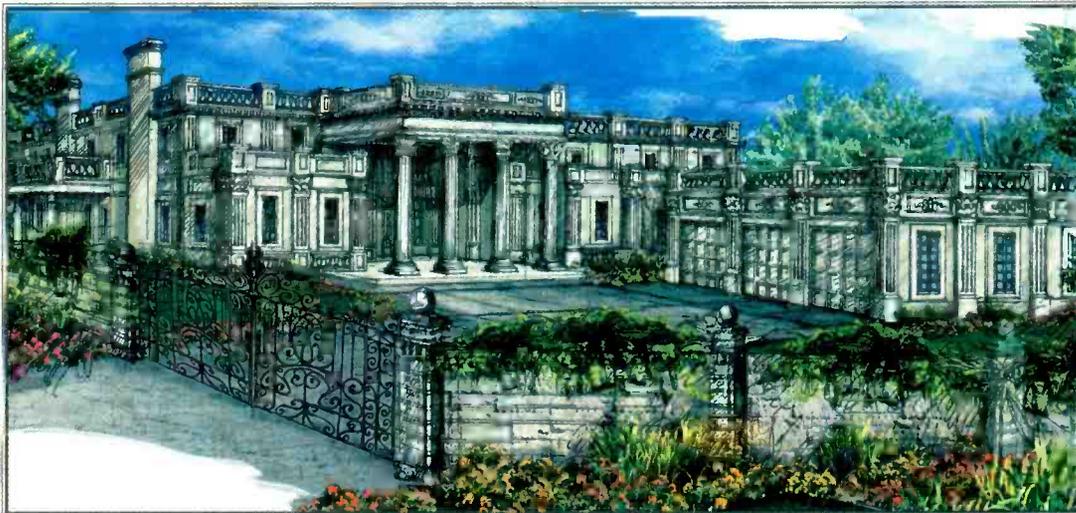
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Soul Asylum's Karl Mueller, 41

Karl Mueller, bassist and founding member of the Minneapolis-based rock act Soul Asylum, died June 17 at his home. He was 41.

Diagnosed with throat cancer in May 2004, Mueller underwent radiation treatment and was in and out of the hospital in recent months.

In the early 1980s, Mueller formed Loud Fast Rules with singer/guitarist Dave Pirner and drummer Dan Murphy, a band that became Soul Asylum three years later. The band achieved mainstream success with its 1992 breakthrough, "Grave Dancers Union" (Columbia).

The album peaked at No. 11 on The Billboard 200 and has sold 2.14 million copies in the United States, according to Nielsen SoundScan. The set featured the single "Runaway Train," which peaked at No. 5 on The Billboard Hot 100.

Mueller's cancer was in remission in October when Minneapolis music scene veterans including the Replacements' Paul Westerberg and Hüsker Dü's Bob Mould staged a benefit concert to help with spiraling medical costs. Mueller also joined his Soul Asylum bandmates for a performance at the



show. Mueller is survived by his wife and mother. Donations can be made to the Karl Mueller Memorial Fund, c/o Smith Barney, 345 St. Peter St., 1800 Landmark Towers, St. Paul, Minn. 55102-1637.

—Barry A. Jeckell

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BIRTHS GIRL: Emmy Christine, to Ginger and Jimmy Mattingly, June 19 in Nashville. Father is fiddle player for bluegrass group the Grascals.

DEATHS Ricky Allen, 70, of cardiac arrest, May 29 in Chicago. A staple of the Chicago soul/blues scene in the 1960s, Allen had only one hit on the *Billboard* R&B chart, but he helped pave the way to national success for local blues artists like Denise LaSalle.

Allen's big hit was "Cut You A-Loose," which reached No. 20 on the *Billboard* Hot R&B Singles chart in August 1963. It has since been recorded by Otis Rush, Luther Allison and Koko Taylor. Allen cut the song while attending a session with Earl Hooker for London's Age label. Some extra studio time was available, so Allen recorded "You'd Better Be Sure," which was released by Age and became his first Chicago hit, and "Cut You A-Loose."

During his career, Allen recorded for several Chicago labels. His local

hits can be found on compilations from Storyville and Fuel 2000. Allen enjoyed recent festival dates in Sweden and Canada and in 2002 played at the Chicago Blues Festival. He is survived by his wife and two children.

Georgie Woods, 78, of a heart attack, June 18 in Boynton Beach, Fla. The legendary radio personality is credited with introducing Philadelphia to the Temptations and Stevie Wonder as a DJ with the city's WDAS-AM and WHAT-AM in the 1950s and 1960s.

Woods, who also helped book then-newcomers James Brown and Aretha Franklin at Philadelphia's landmark Uptown Theater, marched with Martin Luther King Jr. and helped charter buses for Philadelphians to attend King's historic 1963 march on Washington, D.C. He served as a VP of the local NAACP chapter and in 1967 ran for city council, narrowly losing after a recount. Woods will be inducted into the Broadcast Pioneers Hall of Fame in November.

FOR THE RECORD

In the June 18 issue, the number of Napster subscribers was incorrectly listed in the story "The Digital Future Is Not Here Yet." Napster has 410,000 subscribers.

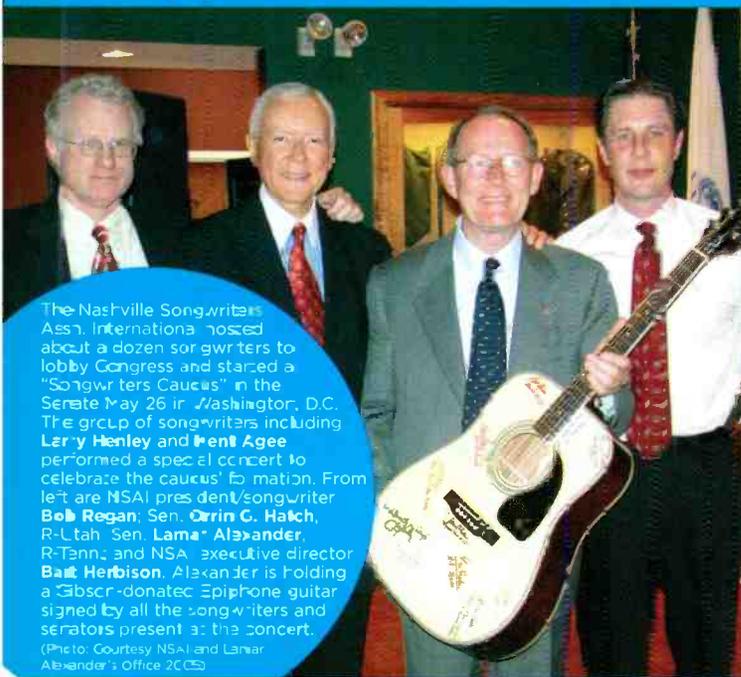
Contrary to an article on Creative Commons in the May 28 issue, the

amicus brief filed by Creative Commons in the Grokster case before the Supreme Court did not list as supporters the artists whose music was on a Wired magazine CD. The amicus brief only cited the artists as examples of those who have used a Creative Commons license.

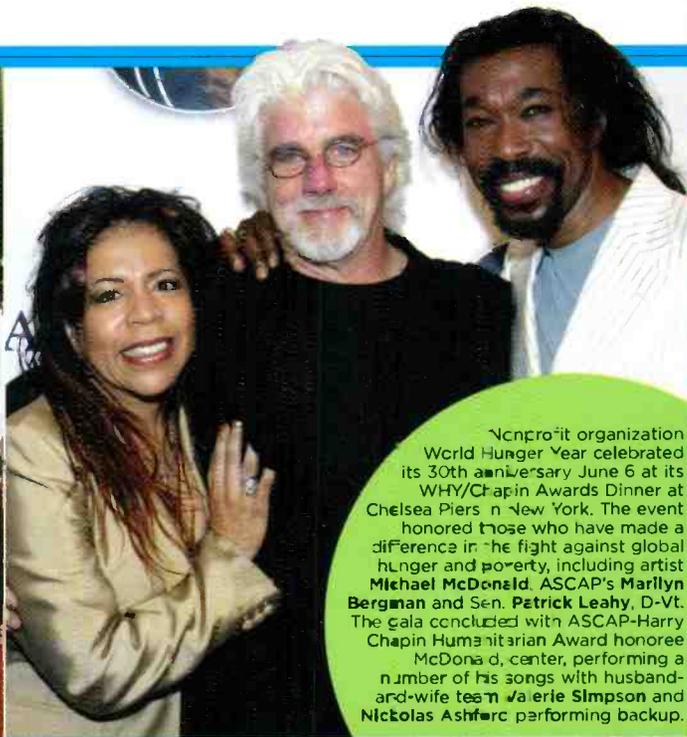
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The Nashville Songwriters Assn. International lobbied about a dozen songwriters to lobby Congress and started a "Songwriters Caucus" in the Senate May 26 in Washington, D.C. The group of songwriters including **Larry Henley** and **Brent Abee** performed a special concert to celebrate the caucus' formation. From left are NSAI president/songwriter **Bob Regan**; Sen. **Orrin G. Hatch**, R-Utah; Sen. **Lamar Alexander**, R-Tenn.; and NSAI executive director **Barb Herbison**. Alexander is holding a Gibson-donated Epiphone guitar signed by all the songwriters and senators present at the concert. (Photo: Courtesy NSAI and Lamar Alexander's Office 2/05)



Nonprofit organization World Hunger Year celebrated its 30th anniversary June 6 at its WHY/Chapin Awards Dinner at Chelsea Piers in New York. The event honored those who have made a difference in the fight against global hunger and poverty, including artist **Michael McDonald**. ASCAP's **Marilyn Bergman** and Sen. **Patrick Leahy**, D-Vt. The gala concluded with ASCAP-Harry Chapin Humanitarian Award honoree **McDonald**, center, performing a number of his songs with husband-and-wife team **Valerie Simpson** and **Nickolas Ashford** performing backup.



Universal South artist **Matthew West** performed selections from his June 21 release, "History," at three chapel services with Motor Racing Outreach May 29 at the Indianapolis 500. West, shown here at the pit road, was later officially introduced on the Indianapolis Motor Speedway's red carpet.



Universal Music Group Nashville co-chairman **Luke Lewis** far right, surprised **Sugarland** May 17 with gold plaques to commemorate the Recording Industry Assn. of America-certified sales of more than 500,000 copies of its debut album, "Twice the Speed of Life." Displaying the awards after a closing performance at the Academy of Country Music Awards are from left **Sugarland's Kristian Bush**, **Jennifer Nettles** and **Kristen Hall**.



Universal Music Publishing Group executives celebrated May 16 as **Mariah Carey's** "We Belong Together" became her 16th title to top The Billboard Hot 100. Backstage after the 22nd annual ASCAP Pop Awards at the Beverly Hilton in Beverly Hills, Calif., from left, are UMPG's **David Renzer**, Carey, UMPG's **Donna Caseine** and Carey's attorney **Don Passman**.



The music industry's top players gathered May 4 in Los Angeles and May 12 in New York to kick off a special fund-raising campaign by City of Hope's Music & Entertainment Industry support group. The initiative will culminate with an Oct. 20 gala honoring Clear Channel Communications president/CEO **Mark Mays** with City of Hope's Spirit of Life Award. Celebrating at New York's Guastavino's restaurant, from left, are CCC's **Erlan Becker**; Atlantic Records' **Jason Flom**; Universal Music Group's **Doug Morris**; Grubman, Indusky's **Allen Grubman**; Virgin Records' **Roy Lott**; RCA Music Group's **Charles Goldstuck**; Nokia's **Iika Raiskonen**; EMI Capitol Records' **Phillip Quarararo**; BMI's **Frances Preston**; Mays; the Recording Industry Assn. of America's **Cary Sherman**; UMG's **Zach Horowitz**; Greenberg Traurig's **Joe Katz**; Universal Motown's **Mel Lewinter**; Sony Music's **Michele Anthony**; EMI Music Group's **David Munns**; Loeb & Loeb's **John Frankenheimer**; Island Def Jam Music Group's **Antonio "L.A." Reid**; and RCA Music Group's **Richard Palmese**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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TYLER TAKES FLIGHT

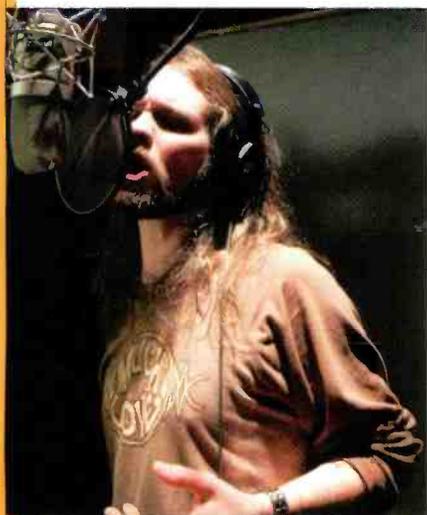
According to sources at 550 Madison Ave., Bruce Tyler, CEO of promotion company Active Industry Research, is joining Sony Music in a newly created executive VP position. He will report directly to Sony Music Label Group U.S. president/CEO Don Ienner.

KEDAR'S MUSICAL COMEBACK

In addition to his foray into fashion (as an owner of Sneaker-Luxe), former Motown president/CEO Kedar Massenburg is returning to his musical roots. His Kedar Entertainment Group is issuing a six-song sampler by Atlanta-based singer/songwriter Algebra, whose music is being defined as "just pure soul." In fact, the sampler's cover features a picture of a tombstone engraved: "R.I.P.: Neo-Soul 1995-2005." Sources say Massenburg—a keynote speaker at the recent Vibe MusicFest—will announce distribution and other details about his new label venture shortly.

FROM IDOL TO SANTANA

"American Idol" runner-up Bo Bice recently spent several days in New York, where he performed his debut RCA single, "Inside Your Heaven," on "Today" and "The View." While in the Big Apple, the camera-friendly Bice also did a photo shoot for an upcoming spread



in Blender magazine. Between such activity, Bice has been laying down tracks for his debut album, which includes his remake of Ides of March's "Vehicle," accompanied by Bon Jovi guitarist Richie Sambora. And that rumor that the "Idol" graduate might collaborate with Carlos Santana on a track for the new Santana album? Track hears that it is now fact, with the song completed and in the can.

BOONE'S GOSPEL

Yep, that's Bono you hear on Pat Boone's "Thank You Billy Graham," a tribute track to the revered reverend. But he's not the only guest: LeAnn Rimes, Kenny Rogers, Michael McDonald, Jeffrey Osbourne, Billy Dean, David Pack and Larry King also make their voices heard. And yes, each guest artist appears in the song's video. The track is included on Boone's new gospel album, "Glory Train: The Lost Sessions," due Aug. 9 from RED-distributed the Gold Label/Oak Records.

BABY RASTA MAKES GROWN-UP DEAL

Major labels cannot get enough of reggaeton. The latest signing is rapper/producer Baby Rasta, who Track understands has inked a joint venture deal with Universal Music Latino. Baby Rasta, formerly of Baby Rasta & Gringo, will release his solo album, "La Ultima Risa," on Universal through his own Illegal Life label. He is seeking new artists to sign to Illegal Life and is currently producing tracks for a variety of acts, including Cheka and Ginny.

MOVING ON

Marlynn Snyder tells Track that his last day at Virgin Records is June 24. As the label's senior director of publicity, Snyder worked with several key artists, including Janet Jackson, Brooke Valentine, Guerilla Black and Ricky Fanté. Snyder says he is leaving to pursue other opportunities.

DISTURBED SHOTS

Disturbed will headline the Jägermeister Music tour, which will run from early November through mid-February. Routing is not yet complete, but the tour will likely play intimate venues with multiple dates in major markets.

GOOD WORKS

Paul Shaffer is organizing a benefit concert for Mike Smith, lead singer of the Dave Clark Five, who was permanently crippled in an accident in 2003 in his home in Spain. Two shows are planned for Aug. 2 at B.B. King Blues Club & Grill in New York. Popular Beatles tribute band the Fab Faux and the Zombies are confirmed for the British Invasion-themed concert, along with Peter & Gordon, who have not publicly played together in 35 years. Other iconic British rockers from the '60s are being considered for the shows. If all goes as planned, the benefit concert will be turned into a TV special and DVD release, which would mean additional funds for Smith.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Koch Records in New York promotes **Ed Franke** to senior VP of sales. He was VP.

Sony BMG Music Entertainment in Santa Monica, Calif., appoints **Jeremiah Bosgang** executive VP of television. He was executive VP of creative at the Howard Stern Production Co.

Island Def Jam Music Group in New York promotes **Rich Westover** to VP of promotion/research and information systems. He was director of national promotion/airplay and research.

Silver Wave Records in Boulder, Colo., names **Allen Wollard** director. He held the same position at Mountain Entertainment.

PUBLISHING: Famous Music Publishing in Los Angeles names **Chad Greer** senior director. He was creative director at MGM Music.

ASCAP in Los Angeles taps **Josh Briggs** to be associate director of membership, pop/rock. He was A&R assistant at Capitol Records.

RETAIL: Razor & Tie Entertainment in New York names **Paul Butler** VP of business development. He was director of program enterprises and business development at MTV Networks/VH1.

HOME VIDEO: UrbanWorks Entertainment in Ventura, Calif., names **Quincy Newell** senior VP/GM. He was a consultant at Paramount Home Entertainment.



MUSIC VIDEO: MTV Networks Latin America COO **Scott McBride**, who is based in Miami, adds executive VP to his title.

MTV Networks Music and LOGO Enterprise Group in New York name **Jeffrey B. Yapp** executive VP. He was president of the retail group at Cablevision Systems.

RELATED FIELDS: Univision Communications in Los Angeles names **Sandi Stretch** VP of national sales. She was VP of Western region marketing and business development at Univision Television Group.

Vestar Capital Partners in New York taps **Kenneth J. O'Keefe** to be senior adviser. He was president/COO of Clear Channel Communications.

Barry Massarsky Consulting in New York promotes **Nari Matsuura** to partner. She was economic analyst.

Send submissions to shan@billboard.com.

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