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CONGRATULATIONS



REGGAE ARTIST OF THE YEAR
SEAN PAUL

GOSPEL ARTIST OF THE YEAR
SMOKIE NORFUL

MUSIC AWARDS

TOP R&B/HIP HOP SONG OF THE YEAR

"If I Ain't Got You"
Writer: Alicia Keys
Publishers: EMI Music Publishing, Lellow Productions, Inc.

TOP RAP SONG OF THE YEAR

"Lean Back"
Writers: Remy Ma, Scott Storch
Publishers: Reach Global, Inc., Remy's Music, Scott Storch Music, TVT Music, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"Runnin' (Dying To Live)"
from TUPAC: RESURRECTION
Writers: Easy Moee Bee, Luis Resto, Tupac Shakur, Notorious B.I.G.
Publishers: Bee Me Easy Music, Big Poppa Music, EMI Music Publishing, Jaceff Music, Justin Combs Publishing, Restaurant's World Music, Universal Music Publishing Group

TOP RINGTONE OF THE YEAR:

"In Da Club"
Writers: 50 Cent, Dr. Dre, Mike Elizondo
Publishers: 50 Cent Music, Ain't Nothing But Furkin' Music, Blotter Music, Elvis Mamba Music, Music Of Windswept, Warner/Chappell Music, Universal Music Group

R&B/HIP-HOP WINNING SONGS:

"All Falls Down"
Writer: Lauryn Hill
Publishers: Obverse Creation Music Inc., Sony/ATV Tunes, LLC

"Burn"
Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing, Shaniah Cymone Music, UR-IV

"Confessions Part II"
Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing, Shaniah Cymone Music, UR-IV

"Damn!"
Writers: J-Bo, Sean Paul, ROBMAC
Publisher: Drugstore Publishing, Swole Music, TVT Music, Inc.

"Diary"
Writers: Krucial, Alicia Keys
Publishers: Book of Daniel Music, EMI Music Publishing, Lellow Productions, Inc.

"Dirt Off Your Shoulder"
Writers: Jay-Z, Timbaland
Publishers: Carter Boys Publishing, Virginia Beach Music, Warner/Chappell Music, Inc.

"Freak-A-Leek"
Writers: Petey Pablo, C.O.
Publishers: Kumbaya, Me And Marq Music, Piscapo Music, Zomba Enterprises, Inc.

"Goodies"
Writers: Ciara, Petey Pablo
Publishers: La Marquis Jefferson, Sean Garrett, Christopher Garrett's Publishing, Hitco South, Kumbaya, Me and Marq Music, Royalty Writings, Zomba Enterprises, Inc.

"Headsprung"
Writers: LL Cool J, Timbaland
Publishers: LL Cool J Music, Sony/ATV Tunes, LLC, Virginia Beach Music, Warner/Chappell Music, Inc.

"Hotel"
Writer: Cassidy, Swizz Beatz
Publisher: Larsiny, Swizz Beatz, Universal Music Publishing Group.

"I Don't Wanna Know"
Writers: Chauncey "Loon" Hawkins, Lo Deez, Etick Sermon, Parrish Smith

Publishers: Child Support Publishing, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing, PMD Music

"Jesus Walks"
Writer: Rhymefest
Publisher: BMG Songs, Inc., Solomon Ink

"Locked Up"
Writers: Akon
Publishers: Byefall Productions, Inc., Famous Music Corp.

"Lean Back"
Writers: Remy Ma, Scott Storch
Publishers: Reach Global, Inc., Remy's Music, Scott Storch Music, TVT Music, Inc.

"Me, Myself & I"
Writers: Beyoncé, Scott Storch, Robert "EST" Waller
Publishers: Beyoncé Publishing, Black Owned Musik, Hitco South, Notting Dale Songs, Inc., Scott Storch Music, TVT Music, Inc.

"My Boo"
Writers: Jermaine Dupri, Alicia Keys, Manuel L. Seal, Adonis Shropshire, Usher
Publishers: BMG Songs, Inc., EMI Music Publishing, Justin Combs Publishing, Lellow Productions, Inc., Phoenix Avenue Music Publishing, S L A C K A D Music, Shaniah Cymone Music, UR-IV

"My Place"
Writers: El DeBarge, William DeBarge, Bunny DeBarge, Nelly
Publishers: BMG Songs, Inc., EMI/Jobete Music Co., Inc., Jackie Frost Music, Inc.

"One Call Away"
Writers: Chingy, Alonzo "Zo" Lee, Jr., Vice
Publishers: Almo Music Corp., BMG Songs, Inc., Chingy Music, Trak Starz Music

"Overnight Celebrity"
Writer: Twista
Publishers: Almo Music Corp., Stayin High Music

"Slow Jamz"
Writers: Burt Bacharach, Hal David, Twista, Kanye West
Publishers: Almo Music Corp., EMI Music Publishing, Famous Music Corp., Stayin High Music, Ye World Music

"Sorry 2004"
Writers: Antero Dixon, Ronnie "Little Ronnie" Jackson, Harvey Mason, Jr., Damon Thomas
Publishers: Anthony Nance Muzik, Antonio Dixon's Muzik, BMG Songs, Inc., Demis Hot Songs, E Two Music, Einnor Music, EMI Music Publishing, First Avenue Music LTD. (PRS)

"Splash Waterfalls"
Writers: Ludacris, Larry Mizell
Publishers: Almo Music Corp., Alrudy Music Inc., EMI Music Publishing, Ludacris Music Publishing, Inc.

"The Way You Move"
Writer: Big Boi
Publishers: Great Booty Music, Chrysalis Music Group

"Tipsy"
Writers: J-Lwón, Joe "Capo" Kent, Mark "Tarboy" Williams
Publishers: EMI Music Publishing, Hood Hip Music, Notting Dale Songs, Inc., Tarpo Music Publishing

"U Should've Known Better"
Writer: Jermaine Dupri
Publishers: EMI Music Publishing, Shaniah Cymone Music

"Walked Outta Heaven"
Writers: Brandon Casey, Brian Casey
Publishers: Air Control Music, Inc., EMI Music Publishing, Them Damn Twins



2005 ASCAP RHYTHM & SOUL MUSIC AWARD HONOREES



SONGWRITERS OF THE YEAR
ALICIA KEYS
JERMAINE "JD" DUPRI

THE ASCAP RHYTHM & SOUL
HERITAGE AWARD
JIMMY JAM & TERRY LEWIS

"Why?"
 Writers: Havoc, Jadakiss, Pierre Moerlen (SABEM)
 Publishers: BMG Songs, Inc.
 EMI Music Publishing, Jae Wons Publishing,
 Justin Combs Publishing, Juvenile Hell

"Yeah!"
 Writers: Ludacris, Sean Garrett
 La Marquis Jefferson, James "L Roc" Phillips
 Publishers: Air Control Music, Inc.,
 Basajamba Music
 Christopher Garrett's Publishing
 EMI Music Publishing, Hitco South
 Ludacris Music Publishing, Inc.
 Me And Marq Music

"You Don't Know My Name"
 Writers: Alicia Keys, Kanye West
 Publishers: EMI Music Publishing,
 Lellow Productions, Inc., Ye World Music

RAP WINNING SONGS:
"All Falls Down"
 Writer: Lauryn Hill
 Publishers: Obverse Creation Music Inc.,
 Sony/ATV Tunes, LLC

"Damn!"
 Writers: J-Bo, Sean Paul, ROBMAC
 Publishers: Drugstore Publishing
 Swole Music, TVT Music, Inc.

"Dirt Off Your Shoulder"
 Writers: Jay-Z, Timbaland
 Publishers: Carter Boys Publishing, Virginia Beach
 Music, Warner/Chappell Music, Inc.

"FreeK-A-Leek"
 Writers: Petey Pablo, C.O.,
 La Marquis Jefferson
 Publishers: Kumbaya, Me And Marq Music
 Piscapo Music, Zomba Enterprises, Inc.

"Headsprung"
 Writers: LL Cool J, Timbaland
 Publishers: LL Cool J Music, Sony/ATV Tunes, LLC,
 Virginia Beach Music, Warner/Chappell Music, Inc.

"Hotel"
 Writer: Cassidy, Swizz Beatz
 Publisher: Larslny, Swizz Beatz
 Universal Music Publishing Group

"I'm Still In Love With You"
 Writers: Sean Paul
 Publishers: Dutty Rock Music, EMI Music Publishing

"Jesus Walks"
 Writer: Rhymefest
 Publishers: BMG Songs, Inc., Solomon Ink

"My Place"
 Writers: El DeBarge, William DeBarge
 Bunny DeBarge, Nelly
 Publishers: BMG Songs, Inc.,
 EMI/Jobete Music Co., Inc., Jackle Frost Music

"On Fire"
 Writers: 50 Cent, Lloyd Banks
 Kwamé, Luis Resto
 Publishers: 50 Cent Music, Almo Music Corp.,
 Bros Grimm, Jaceff Music, Restaurant's World
 Music, Universal Music Publishing Group

"One Call Away"
 Writers: Chingy, Alonzo "Zo" Lee Jr., Vice
 Publishers: Almo Music Corp., BMG Songs, Inc.,
 Chingy Music, Trak Starz Music

"Overnight Celebrity"
 Writer: Twista
 Publishers: Almo Music Corp., Stayin High Music

"Slow Jamz"
 Writers: Burt Bacharach, Hal David, Twista
 Kanye West
 Publishers: Almo Music Corp., EMI Music Publishing,
 Famous Music Corp., Stayin High Music,
 Ye World Music



PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING

"Splash Waterfalls"
 Writers: Ludacris, Larry Mizell
 Publishers: Almo Music Corp.,
 Alruby Music Inc., EMI Music Publishing,
 Ludacris Music Publishing, Inc.

"Stand Up"
 Writers: Ludacris, Kanye West
 Publishers: EMI Music Publishing,
 Ludacris Music Publishing, Inc., Ye World Music

"The Way You Move"
 Writer: Big Boi
 Publishers: Gnat Booty Music, Chrysalis Music Group

"Toss"
 Writers: J-Kwon, Joe "Cape" Kent,
 Merk "Tarboy" Williams
 Publishers: EMI Music Publishing, Hood Hop Music
 Notting Dale Songs, Inc., Tarpo Music Publishing

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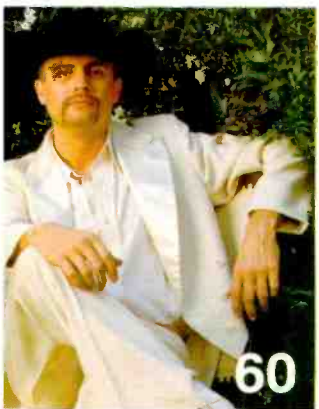
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ABOVE: Thalía unveils the parallel release of her 11th studio album, "The Sixth Sense." Read page 59. Photo: Dimitrios Kambouris/WireImage.com

No. 1 ON THE CHARTS

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Billboard



NOT SO COMPLEX AFTER ALL

Most of us dummies are lucky just to be able to turn our computers on and off. So we can't help but be impressed by the brilliance of those who can write software programs that allow individuals around the globe to share their digital files.

The level of genius that has driven innovation in the computer age is almost unimaginable. We've all heard tales of those intrepid "guys in the garage" who change the world through sheer brainpower, inventiveness and grit.

So we also can't help but wonder, is it really that difficult for these same deep thinkers to understand the Supreme Court's ruling in the Grokster case?

To us, the ruling is a marvel of sim-

plicity. Just read the words of Justice David Souter's opinion: "We hold that one who distributes a device with the object of promoting its use to infringe copyright, as shown by clear expression or other affirmative steps taken to foster infringement, is liable for the resulting acts of infringement by third parties."

Or put another way: If you intend for your invention to be used illegally, then you too are liable for the illegal actions.

Still, the peer-to-peer defenders claim this ruling has muddied the waters, creating a situation where innovators will not know if their new products make them liable for copyright infringement.

But innovators—and their backers—always operate in an atmosphere of

uncertainty and risk. Is there a market for their new product? Does the product have legitimate uses? Does it violate anyone else's creation?

(Funny, that sounds like much the same environment in which songwriters and recording artists labor.)

If anything, the court's ruling has brought clarity to the P2P landscape. That should encourage—not deter—those who seek to create software and devices for a legitimate marketplace that respects the creations of others.

Our suggestion to the tech community: Ignore the knee-jerk reactions of your lawyers and lobbyists for a moment and have a look at Souter's opinion. We think it makes perfect garage reading. ...

DualDisc: Delivering Value

BY FRED FOX

Last August, the National Assn. of Recording Merchandisers' annual convention kicked off an industry-wide effort to launch a music product called DualDisc.

Guiding the launch were 5.1 Entertainment Group/Silverline Records, EMI Music, Sony BMG Music Entertainment, Universal Music Group and Warner Music Group. Some in the industry were skeptical, while others held their breath and committed themselves to making DualDisc a success.

Nearly 11 months later, the industry has delivered on its promise to provide a product that gives music fans compelling reasons to buy a complete album. Indeed, DualDisc brings a new value proposition to our consumer base and is generating excitement from customers, artists and even some of my competitors in music retailing.

A DualDisc typically contains a full-length album on the CD side and music and video on the DVD side. The innovation is really on the DVD side, where documentaries, promotional videos, enhanced stereo and often 5.1 surround sound of the full-length album exist alongside special features. Here a fan can connect with an artist, and an artist can add a new dimension to his or her music.

DualDisc was conceived in response to consumer demand for greater value in a packaged music product. A December 2004 study by Jupiter Research found that despite all the noise about downloading, packaged products will not be replaced by digital music in the next five years. In fact, even with the extraordinary growth of digital music, 51% of music consumers think

physical formats are more valuable than digital ones.

Added value is what consumers are getting with DualDisc. Statistics from a recent survey of more than 20,000 U.S. music consumers revealed that 96% are interested in buying new material released on DualDiscs while 89% are interested in DualDiscs of catalog CDs.

In the past year, DualDiscs by such acts as Simple Plan, Bruce Springsteen, Rob Thomas, Nine Inch Nails, Blondie, Jennifer Lopez and the Grateful Dead have caught the attention of consumers, who have purchased more than 3 million DualDiscs to date.

But in order for the format to completely realize its potential, we all need to commit to its success. Everyone from senior label executives to the part-time staff on the sales floor must learn what the DualDisc has to offer. Distribution needs to effectively communicate those benefits to retailers. Store managers must ensure that their staff can address consumer questions and spotlight the value DualDisc brings to the music experience.

To further stir retail activity, the industry needs to use its resources to encourage artists to reaffirm their talent on DualDisc's broader palette. Labels and artists need to explore the opportunities inherent in the format to create material that reaches consumers on multiple levels.

The creative possibilities are endless, and the potential for DualDisc has already been demonstrated. If you don't believe me, try listening to Miles Davis' timeless recording "Kind of Blue" in sparkling 5.1 surround sound without telling your ears that you've been hearing in black-and-white

all your life.

For a real treat, watch Jon Lovitz's hilarious interview with the Wallflowers on "Rebel Sweetheart," or Rob Thomas as he records portions of "... Something to Be," or Bruce Springsteen as he explains what motivated him to create the stirring tracks on "Devils & Dust" during an intimate acoustic set. Or listen to developing artist Lauren Ellis give a live performance of "Dry As a Bone," from her "Feels Like Family"



album. For a new perspective on a classic, check out the never-before-seen interview with Mickey Hart and Bob Weir on the Grateful Dead's "American Beauty."

Whether or not the DualDisc will ultimately replace the CD is not important. As an industry, now is the time to support this product with our marketing and promotion expertise, making sure the word gets out about the value of DualDisc. From my experience, it should not be a hard sell. ...

Fred Fox is executive VP of merchandising and marketing at Trans World Entertainment.

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Wanted: Bon Jovi
AEG lands company's first international tour



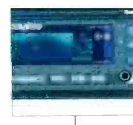
All Dolled Up
Martina McBride, others sign on as celeb Barbies



Out Of Africa
Amadou & Mariam seek a mainstream crossover



'Toning Up
Intonation Fest lines up acts like the Decemberists



HD To Go
Sanyo offers a car radio for high-definition fans

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>>> APPLE ADDS PODCASTING TO iTunes

As anticipated, Apple Computer has added podcasting support to the latest version of iTunes. Software on iTunes 4.9 will aggregate more than 3,000 podcasts, which users can subscribe to for free. New episodes will be updated automatically and made available for download to an iPod. Preference settings in iTunes will manage downloaded podcasts.
—Antony Bruno

>>> VIRGIN EXITS CANADA

Virgin Entertainment Group has decided to withdraw from the Canadian marketplace to focus on its retail business in the United States. The sole Canadian Virgin Megastore, a 40,000-square-foot, three-level outlet located in downtown Vancouver, will drop the Virgin name Sept. 4. It will reopen that day as an HMV Canada store.
—Larry LeBlanc

>>> 'IDOL' FINALIST A MODEL CITIZEN

Women's plus-size fashion retailer Lane Bryant has tapped "American Idol" finalist and Curb recording artist Kimberley Locke to help promote the plus-size Seven7 Jean Collection. The Seven7 line will be sold in all Lane Bryant stores beginning July 10, the same day the ad campaign begins.
—Michael Paoletta

>>> XM SAYS HI TO HYATT

XM Satellite Radio has inked a multiyear deal with Hyatt Hotels in an effort to encourage sampling of its 150-plus digital channels. This fall, the hotelier and the satellite broadcaster will begin installing XM tabletop radios in more than
continued on >>p12

UpFront

JULY 9, 2005

Special BY SUSAN BUTLER

Grokster Bad, Music Industry Good

Supreme Court Sides With Copyright Holders In Landmark Decision

At the Washington, D.C., headquarters of the Recording Industry Assn. of America on June 27, top officials including CEO Mitch Bainwol, president Cary Sherman and top lawyer Steve Marks watched computer screens in the conference room; when the news broke at about 11 a.m., they jumped, whooped and exchanged high-fives. Meanwhile, in the California bedroom of StreamCast CEO Michael Weiss, the mood was more subdued. Weiss sat, repeatedly refreshing the Web page for the SCOTUS blog. "I was stunned," he says. "I could not believe what I was reading. I was surprised I didn't hit something. I didn't know what to do: stay home and start working on my resumé or go to the office and start taking phone calls."

The two responses pretty much sum up the tone and nature of the comments from both sides of the Grokster ruling. In what may be remembered historically as the most significant copyright case for the entertainment industry, the Supreme Court sided 9-0 in favor of copyright holders, and against peer-to-peer software providers StreamCast and Grokster. The court held that anyone who distributes P2P software with the

objective of promoting copyright infringement is liable for its users' actions and sent the case back to District Court in Los Angeles for further review.

It has been a long time since such elation has been heard in the voices of label execs. As the fight against piracy continues, the business strategists and deal-makers are moving full speed ahead to meet the digital demands and challenges.

"'Thou shalt not steal'—the seventh commandment—punched through," Sony BMG Music Entertainment CEO Andrew Lack tells *Billboard*. "Many of us on the creative side have known—have hoped—that this day would come."

"The court's decision should strengthen the resolve of all of those who care about a digital future where artists and songwriters can be fairly compensated for their efforts," Universal Music Group president/COO Zach Horowitz tells *Billboard*. "We've made significant investments to prepare for that future, as have so many legitimate services. The Supreme Court decision validates those investments and drives a stake through the heart of services that rely on theft as a key competitive advantage."

Reactions were more muted in the indie world, where some labels felt they had benefited from file sharing (see story, page 30).

Even in the file-sharing realm, reactions were mixed, with at least one company,

iMesh, seizing the spotlight to announce plans to work with the major labels.

Still, most in the P2P world—at least those companies whose software allows widespread unauthorized file sharing—remained resolute (see story, page 30). "It's business as usual," Weiss says. "We don't induce infringement at all. We're just going to continue to innovate and come up with new products."

While a renewed sense of optimism can be heard throughout the industry, no one believes the decision will stop all of the billions of unauthorized files shared each month on P2P networks. StreamCast says that nearly 140 million copies of its Morpheus software have been downloaded, and **continued on >>p12**

GROKSTER: IN-DEPTH

- The Industry's Legal Team, page 15
- P2P Players React To Ruling, page 30
- Mixed Views From Indie World, page 30
- What It Means In Legal Terms, page 31
- Bloggers Weigh In: billboard.blogs.com



The RIAA's MITCH BAINWOL, left, and CARY SHERMAN were jubilant when they learned of the decision in the Grokster case.

Photo: Susan Butler



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“YOU KEEP THE HOUSE. I’LL TAKE THE CONDO.”



50,000 hotel rooms across the United States.
—Paul Heine

>>> MUZE CHOOSES NEW CEO

Muze, one of the main providers of entertainment product information to online and brick-and-mortar stores, has a new CEO. Bill Stensrud replaces co-founder Paul Zullo, who has left the company. In May, New York-based Muze was acquired by Enterprise Partners Venture Capital, and at that time, Stensrud, a managing director for the San Diego-based investment firm, was named chairman of Muze.
—Ed Christman

>>> CHEVY OFFERS 'OUR AMERICA'

In its continued partnership with Big & Rich and Gretchen Wilson, Chevrolet is a presenting sponsor of "Our America," a new recording by Big & Rich, Wilson and Cowboy Troy. Between July 1 and July 5, "Our America"—a musical marriage of "The Star Spangled Banner," the Preamble to the Constitution and Martin Luther King Jr.'s "I Have a Dream" speech—can be downloaded free at ouramerica2005.com. The track will time out Sept. 5.
—Michael Paoletta

>>> MTV: GAME ON

MTV's newest division, MTV Games, will develop, produce and promote original interactive games. MTV Games and partner Midway Games will jointly market, sell in-game advertising and collaborate on soundtracks for three upcoming games. The first game, "L.A. Rush," is confirmed for a holiday release.
—Michael Paoletta

>>> WINEDARK RECORDS LAUNCHES

Industry veterans Gary Katz, Camille Barbone and Larry Stessel have formed New York-based WineDark Records. The Fontana-distributed label's CEO and primary owner is attorney Michael Powlen. Its first release, due Oct. 11, is "Next," the fifth album from former TVT act Sevendust.
—Melinda Newman

UpFront

GROKSTER (cont.)

from >>p9

that number just recently passed the number of Kazaa downloads.

Even if the operators were shut down, P2P sharing on hundreds of millions of "decentralized" networks can continue for an undetermined number of years.

Still, because of the strong language of the Supreme Court, Congress is not expected to respond with legislation. So, to lead music fans away from illegal downloading, "you have to create a pathway for the consumer," says attorney John Frankenheimer, co-chairman of Loeb & Loeb, whose founders helped to establish Metro-Goldwyn-Mayer and the Academy of Motion Picture Arts and Sciences in the early 1900s. "There are already legitimate ways of downloading, such as iTunes and now Yahoo. Just as importantly is the emergence, I'm sure by the end of this year, of legitimate P2P services, which will be far superior in terms of the experience than anything on the illegitimate side."

SERVING CONSUMERS

Adam Klein, EMI Music executive VP of strategy and business development, says that now is the time "to get our eyes focused 100% where they should be focused, which is creating the right product for consumers."

He says that EMI also anticipates working with all the legitimate services. "Anybody who wants to get into serious consumer offerings that make sense and that are legal, we will be with them 100%."

Horowitz adds, "None of us is so naive to think that developing compelling alternatives that excite consumers is an easy task. But alternatives exist already and will become even better in the months to come. Universal and all the majors will continue to experiment and make their music available as new approaches show promise."

Edgar Bronfman Jr., chairman/CEO of Warner Music Group, said in a statement, "As a music company, we fully understand that our ultimate success lies not in preventing people from getting what they want but in providing it to them in new and exciting ways. We must strike a balance, one that nurtures technological innovation while at the same

time protecting the very content that inspires innovation in the first place."

Lack says that he expects some of the illegal P2P operators, who had no incentive to offer only authorized files before this court decision, may soon move over to the legal space. He believes the decision makes it very clear what makes Grokster illegitimate and what makes iTunes legitimate. "People can now recognize very easily which is which," and he will do business with the legitimate ones.

As the industry moves forward encouraging consumers to buy music, the fight against piracy continues. The labels filed 784 more suits against file sharers June 29. While sources close to the Grokster litigation tell *Billboard* that specific plans have not been finalized, they expect many more lawsuits to be filed against users who share unauthorized files.

Horowitz emphasizes that the lawsuits are being filed first and foremost to educate consumers as one part of the overall process geared to create a more level playing field for legitimate services.

"The labels understand that this is not a battle we win just by bringing lawsuits," he says. "We win by making our music available to legitimate services that are compelling enough to entice the consumer to use those services rather than the illegitimate ones."

Lack hopes the Supreme Court decision will, in one or two years, make lawsuits over file sharing a thing of the past. Klein agrees, noting that the decision "will absolutely slow the illegal services." He explains that "it will be hard [for them] to attract premier advertisers under these circumstances, very hard to attract [venture capital] money under these circumstances or any money."

"You could call this a dawning of a new age," Frankenheimer says. "The brilliance of legitimate P2P services is that they create tremendous opportunities for small, nimble companies as long as they can find ways to reach their audience and expand that audience." ●●●

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

TOURING BY RAY WADDELL

AEG Nabs Bon Jovi Tour

A Bon Jovi tour set to start this fall will unveil the first international touring model for AEG Live.

The extensive outing will include North American and European dates. AEG Live parent Anschutz Entertainment Group has a solid and growing arena presence in Europe, but AEG Live has yet to produce an international tour in-house.

Some in the industry, however, believe AEG Live is overpaying for the New Jersey rock band's tour. AEG CEO Randy Phillips has long criticized the competition in the national touring game—namely, Clear Channel Entertainment—for paying artists outrageous fees to lock up business.

One version of the AEG Live-Bon Jovi deal has the promoter paying the band one guarantee for the bulk of the 55 North American dates and as much as one-third higher per night in Bon Jovi's best markets. Such a move effectively weakens the cross-collateralization that in many cases makes national tours financially feasible for promoters.

There is also speculation that AEG Live will pay Bon Jovi's commission to Creative Artists Agency. For an arena-level act, the agency fee is typically 2.5%-5% of the

gross, paid by the artist.

However, sources close to the Bon Jovi tour tell *Billboard* that agency commissions will be a tour expense, not a promoter expense.

Phillips declined to discuss specifics of the deal but tells *Billboard* that any talk of AEG Live paying agency fees or overpaying in some markets is just that—talk.

In general terms, Phillips points out that paying a higher guarantee in some markets is not unusual. "I haven't done a tour where you pay the same guarantee in New York as you



JON BON JOVI and his band are believed to be launching their next tour in November.

do in Kansas City," he says. "Every market we do is scaled differently."

For Phillips, the Bon Jovi tour comes at a crucial time. After AEG Live achieved major success last year in national tours—producing, among others, the No. 2 grosser, Prince—the pickings have been slim.

Besides its ongoing promotion of Celine Dion, Elton John and others at the Colosseum at Caesars Palace in Las Vegas, AEG Live's main projects this year are half of Paul McCartney's fall tour, the Loggins & Messina reunion tour and extended engagements of Tutankhamun and the Golden Age of the Pharaohs, better-known as the King Tut tour.

AEG Live is second only to CCE in terms of gross dollars reported. Last year, AEG Live reported grosses of \$454 million to *Billboard* Boxscore. This year so far, it has reported grosses exceeding \$183 million.

Details of the Bon Jovi tour have yet to be announced, but it is believed to start in November and include at least 15 shows in Europe. AEG Live is primarily a promoter of arena concerts, but Bon Jovi has mixed several stadium dates into its routes on recent tours, particularly in Europe.

Bon Jovi's management declined to comment. ●●●

R&B/HIP-HOP BY GAIL MITCHELL

BET Reunites Fugees

LOS ANGELES—Continuing its tradition of surprise openings, BET reunited Fugees members Lauryn Hill, Wyclef Jean and Pras Michel for its fifth annual awards show during the June 28 live broadcast from the Kodak Theatre in Hollywood, Calif.

Following a rousing reprisal of several songs, including "Killing Me Softly," only Michel spoke to the press. While he promised a reunion album, he said all was still not well within the trio. During rehearsal, he said, the members did not speak.

"BET had the balls to do this," said Michel, who blamed the group's problems on outsized egos in the wake of fame. "It's a healing process, and tonight was a big surgery" for them.

Artist/producer Kanye West claimed double wins: best male hip-hop artist and video of the

year for "Jesus Walks." Newcomer Ciara, the show's front-runner with four nominations, won the best collaboration award for "1, 2 Step" featuring Missy Elliott. Fellow first-time nominee John Legend claimed the best new artist trophy.

Additional music winners included Alicia Keys (best female R&B artist), Usher (best male R&B artist), Destiny's Child (best group), Remy Martin (best female hip-hop artist), Omarion (viewers' choice) and Donnie McClurkin (best gospel artist). Joining lifetime achievement award winner Gladys Knight in BET's special honoree circle were humanitarian award winners Denzel Washington and the Academy Award-winning actor's wife, Pauletta.

During Knight's salute, which featured Faith Evans and Toni

Braxton, the singer herself raised the roof with a rousing performance of three signature hits, including "Midnight Train to Georgia." Also generating considerable buzz for its performance was Destiny's Child. Pulling Magic Johnson, Nelly and actor Terrence Howard ("Hustle & Flow") onstage, the trio dished up a seductive rendition of its new single "Cater 2 U." Among other artists performing were Stevie Wonder with Legend, Mariah Carey, T.I., Mike Jones and Ciara with Ludacris.

The 2005 BET Awards, which also recognize achievements in film and sports, included memorial tributes to Rick James, Ol' Dirty Bastard, actor Ossie Davis and attorney Johnnie Cochran.

Actor/musicians Will Smith and Jada Pinkett Smith hosted the show for the first time. ●●●

Photo: Kevin Mazur/WireImage.com

Battle Hymn of Nine One One

Dedicated to Americans Working, Building, and Fighting Together

Lyrics and Music by
David Joshua Ausman © 2005
Email: dausman@comcast.net

Tempo di Marcia

Piano

1 I have seen a nation rise a gain from
2 We shall march against the en e-my who
3 O! Frank lin he said hang to geth er
4 For too long the song of dis o- nance has

fall - en steel and dust.
burned our tower - ed town.
or hang our sep - rote - ly
been our an - them creed.

I We
Let Mar - tin
We us

can shall
I tin
We us

see place
Lu pray

we need
our feet
for King
strong

be one - a gain
u - pon re - ed us
A - mer - i - cans

in in
that and
for his

this we shall have trust.
crush the sneer - ing
all men must be
thought and word deed.

At
I shall
We We

this
us
we shall

no - ment let
face the for
rid this world
love our tel -

us sac - ri - fice
with ty - rants? Let
of cit - i - zens

and he
us for

give up what we must:
shall not wear us down,
stamp them out the ones we'll need.

A

mer - i - ca's roll - ing
on.

She's roll - ing...

Hail fi - re men! Ha - il men in blue! Ha - il fall - en

loved ones may God touch you
Hail mil - i - tary men! and

fighters they have won. We hear freedom's bell ring - ing nine one

one!

Happy Birthday America!

This song may be performed publicly in places of worship
without compensation to me.
All other interested parties please contact
David Joshua Ausman at dausman@comcast.net

JAZZ BY MARGO WHITMIRE

Monk-Coltrane Rarity Goes To Blue Note

>>>EMI WINS LIVE 8 DVD

EMI secured the worldwide DVD rights to the Live 8 concerts held July 2 in the United Kingdom, United States, Canada, France, Germany and Italy. The British record company has concluded what it describes as "a unique agreement" with the Live 8 organization, by which it provided "a major financial contribution" in return for the worldwide DVD rights. Sources say EMI gave Live 8 a multimillion-dollar advance to help offset the production costs of the concerts.

—Emmanuel LeGrand

>>>MTV GETS INTO GAMES

MTV has launched its newest division, MTV Games, which will develop, produce and promote original videogames aimed at MTV's audience. The new division will partner with Midway Games to market, sell in-game advertising and compile soundtracks for three upcoming games. Under the terms of the deal, MTV is able to share in royalties. The first game, "L.A. Rush," is confirmed for a holiday release.

—Michael Paoletta

>>>GROVE STAYS WITH NEDERLANDER

The Nederlander Organization has extended by five years its management agreement for the Grove in Anaheim, Calif. The 1,700-seat venue is adjacent to the city-owned Anaheim Stadium. Nederlander's initial three-year contract to operate, manage and book the Grove began in October 2002 and has been extended through Dec. 31, 2010.

—Ray Waddell

>>>BOW WOW, OMARION TO CO-HEADLINE TOUR

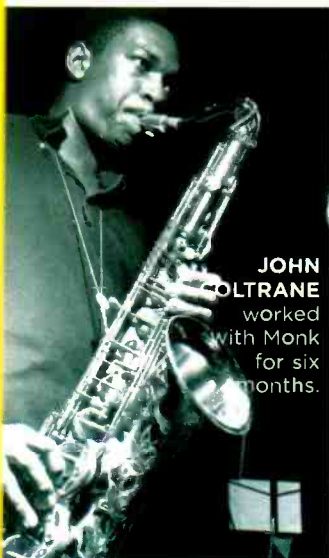
Bow Wow and Omarion will co-headline the Scream Tour IV Presents: The Heart Throb Tour. The trek begins July 20 at the Sovereign Bank Arena in Trenton, N.J. and wraps Sept. 4 at the Miami Arena.

—Ray Waddell

Blue Note Records has emerged the triumphant owner of a 1957 recording by the Thelonious Monk Quartet with John Coltrane, trumping the interest of Sony BMG's Legacy Recordings and Verve Records.

"Thelonious Monk With John Coltrane: 1957 Concert"—a working title—is due Sept. 27.

Jazz specialist Larry Appelbaum uncovered the coveted musical relic in January at the Library of Congress. Negotiations for commercial release rights were completed June 13.



JOHN COLTRANE worked with Monk for six months.

"This is one of the most important discoveries in jazz ever," Blue Note president/CEO Bruce Lundvall says. "We're thrilled to have it."

Jazz historian and Blue Note

consultant Michael Cuscuna calls the find "unbelievable" because Coltrane and Monk only played together for six months. "For decades people have speculated on how the group sounded after they developed," Cuscuna says. "But all you had until now was an oral history."

Riverside Records released three tracks from "Thelonious Monk With John Coltrane" in 1957. The only other known release was an amateur recording of a 40-minute club set at the Five Spot in New York's East Village, released on Blue Note in 1993 as "Live at the Five Spot—Discovery!"

Lundvall calls the sound quality of previous recordings "subpar" compared with "1957 Concert," which was recorded by the international broadcasting service Voice of America during a benefit concert at Carnegie Hall.

Alan Bergman, a lawyer for the Monk estate, says there are negotiations for the rights to use the concert hall's name in the title.

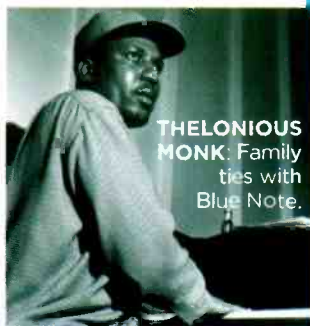
Neither Lundvall nor Bergman would reveal terms of the deal, but Lundvall is confident that the label will recover its investment. "You have something that will sell for a long time all over the world," he says. "Every single jazz fan will want to own this record."

The album will be released jointly by Blue Note and Thelonious Records, which is owned

by the jazz legend's son, T.S. Monk, who was a Blue Note recording artist in the 1990s.

Bergman says Blue Note's longstanding relationship with the Monk family was a factor in the label's selection by the Coltrane and Monk estates, which have equal rights to the recording. Blue Note also owns existing catalog of early Thelonious Monk recordings.

"Blue Note is a label committed to jazz, and they seemed like a good fit," Bergman says. "The EMI International structure is important to us, as this project will be im-



THELONIOUS MONK: Family ties with Blue Note.

portant on a worldwide basis."

Lundvall will present excerpts of the recording, to prevent Internet leaks, to the heads of every Blue Note marketing territory at the EMI International meeting July 8-10 in Munich.

Cuscuna's Mosaic, a direct mail jazz reissue label, expects to release the recording on vinyl LP in October.

Additional reporting by Chris M. Walsh in New York.

GLOBAL BY LARS BRANDLE

Sanctuary To Review Operations

LONDON—Sanctuary Group plans on tweaking its business model, following less-than-stellar results for the first half of 2005, released June 28.

The British independent music firm plans to cut costs and shed some non-core assets. Sanctuary's book business is among those to be put on the block, sources say.

To redress some of its operational issues, Sanctuary has instigated a global operational review with an aim to achieve annual costs of £7 million-£8 million (\$12.6 million-\$14.4 million). One of those cutbacks might see intercompany video conferencing widely implemented to reduce travel costs.

Staff cuts are likely. New York-based group CEO Merck Mercuriadis says, "We're trying to keep that down to an absolute minimum to ensure that whatever we do doesn't take away from the core business."

The London-based company called its results "regrettable and unacceptable," particularly those from its recorded product division.

Sanctuary warned that full-year earnings before interest, taxation, depreciation and amortization would likely be "substantially less" than the previous year. First-half EBITDA declined to £6.6 million (\$11.9 million), compared with £10.6 million (\$19.1 million) for the same period last year.

Mercuriadis tells *Billboard*, "My view on [the results] is not unlike an artist whose single

doesn't perform well. It doesn't mean that your career isn't viable and that you won't get it right with the next one."

Pre-tax group profits were down about 80% to £1.3 million (\$2.3 million). At the same time, group overheads rose to £30 million (\$54.1 million) from £26 million (\$46.9 million).

A profit warning delivered June 3 took some of the sting out of the financial report. Stock in the company was down 1.7% in morning trading to 18.25 pence (33 cents), against a 52-week high of 49.5 pence (89 cents).

"What really spooked the market was that the company itself admitted that debt was uncomfortably high," Bridgewell Securities analyst Patrick Yau says. "Their best hope is that someone gives them an honorable exit, in terms of this acquisition that is being talked about."

Sanctuary leveled most blame for the downturn on its bullish expansion activities in recent years and on the "slippage" of urban genre album releases.

The group recently confirmed its executives had held conversations with third parties on a buyout (*Billboard*, June 18). Without identifying those parties, Sanctuary says the talks "are continuing."

On an upbeat note, Sanctuary told investors to expect a more robust second half, due to its artists touring coupled with the release of titles that slipped from the first half. "The important thing," Mercuriadis adds, "is that we remain profitable."

LATIN BY LEILA COBO

LUNA, UNIVISION IN LABEL VENTURE

Luna Music, the independent music company owned by regional Mexican music veteran Abel de Luna, has partnered with Univision Music Group in a venture to develop and sign new artists.

Under the agreement, Luna Music will sign acts and Univision will release their recordings.

The deal brings together two important players in regional Mexican music, which accounts for nearly 60% of all Latin music sold in the United States,

according to the Recording Industry Assn. of America.

Univision owns top regional Mexican labels Univision Records and Fonovisa Records. In the United States, it is No. 1 in Latin music market share.

De Luna has several resources at his disposal for breaking artists. Among them is ownership of 15 radio stations, including 13 that program the regional Mexican format La Maquina Musical, many of those in secondary markets.

"Developing new talent is one of the biggest issues in Latin music today, especially in regional Mexican music," de Luna says. His discoveries include Adan Chalino Sanchez, whom he signed to his Costarola label in the 1990s. Sanchez's death in a 2004 car crash propelled him to superstardom.

"We're always traveling, always going to the dances and towns in search of new talent," says de Luna, who is based in Los Angeles.

Under the new agreement,

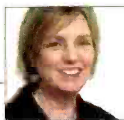
de Luna will be in charge of album production and most radio promotion (which will go beyond the stations he owns) and will work with Univision in marketing and TV campaigns.

Luna Music is more than 20 years old. In 2000, de Luna sold the assets of a previous incarnation of Luna Music to Sony Discos. At the time, Sony hired de Luna to head its regional and Tejano music division and oversee the development of acts like *banda* maverick Lupillo Rivera,

who remains one of the top sellers in the market.

De Luna left in 2003 to concentrate on his own Luna Music (distributed through Sony up to the end of June), Luna Management and Luna Publishing. Most Luna Music acts are also signed to the management and publishing divisions.

Luna's current acts including regional Mexican up-and-comers Altarosa Villa, Yesenia Flores, Banda Los Lagos and Los Hermanos Higuera, are part of the Univision deal.



Supreme Team

In Grokster Case, Impressive Array Of Talent Buttressed The Biz

Donald Verrilli Jr. was the lone attorney standing before the U.S. Supreme Court March 29 arguing the entertainment industry's position in the MGM v. Grokster case.

Yet behind the scenes, more than two dozen independent attorneys supported the record labels' and film studios' in-house legal teams. Many of them will continue their roles as the case evolves.

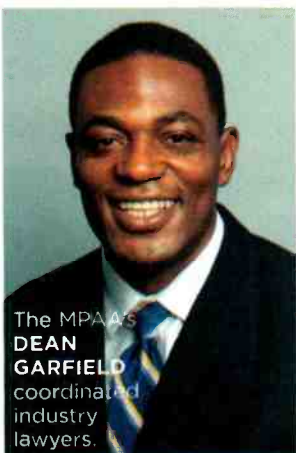
(The Supreme Court released its unanimous decision June 27 in favor of the entertainment industry. See stories, pages 29-31.)

The herculean task of coordinating the activities among the many lawyers fell to Stanley Pierre-Louis, senior VP of legal affairs for the Recording Industry Assn. of America, and Dean Garfield, VP/director of legal affairs for the Motion Picture Assn. of America's worldwide anti-piracy program.

The two ensured that the parties—the most powerful music and motion-picture companies in the world—were involved with every crucial turn of events. They also provided their legal expertise and saw to it that each company's perspective got into the mix.

For the Supreme Court review, Verrilli says that the trade group attorneys—including RIAA general counsel Steven Marks and MPAA senior VP/deputy general counsel Greg Goeckner—played important roles in gaining support from the federal government, which filed a brief and argued for the entertainment industry before the court.

Having the United States come in on the industry's side



The MPAA's **DEAN GARFIELD** coordinated industry lawyers.

was no small accomplishment, Verrilli says. "That was really due to the lawyers at the RIAA and MPAA. They did a phenomenal job in knowing how to be persuasive with the right government officials to make our case—forcefully and powerfully—about why it was in the public interest for our view of the law to be adopted. [Their work] advanced our prospects by a huge amount."

Before reaching the Supreme Court, the case was principally handled by Mitchell Silberberg & Knupp's Russell Frackman, Steven Fabrizio and George Borkowski for the labels and by Williams & Connolly's David Kendall and Thomas Hentoff for the movie studios. O'Melveny & Myers' Robert Schwartz and Drew Breuder represented Warner Bros. Entertainment and New Line Cinema. Their input for the Supreme Court brief was critical, Verrilli says.

Publishers and songwriters filed a separate brief, represented by Paul, Weiss, Rifkind, Wharton & Garrison's Carey Ramos, Aidan Synnott, Theodore Cheng and Brian Urbano, and by Davis Wright Tremaine's Kelli Sager, Andrew Thomas and Jeffrey Blum.

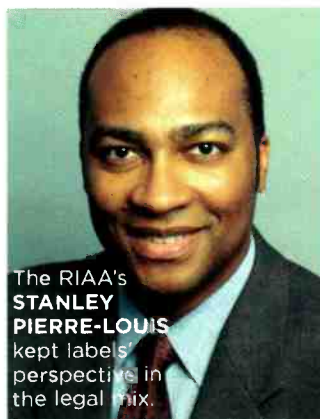
Verrilli says his firm, Jenner & Block, became more significantly involved when the parties decided to seek Supreme Court review. Believing this to be a case of great importance, the firm assembled a team of partners who focus on appellate work and copyright—Verrilli, Ian Gershengorn, William Hohengarten, Tom Perrelli, Matt Oppenheim and Fabrizio (who had left Mitchell Silberberg)—plus several associates, including Kathleen Hartnett and Brian Hauck.

Kirkland & Ellis' Kenneth Starr, a former judge and former U.S. solicitor general, was added as co-counsel to lend "very helpful guidance on how to position the case to maximize the chance for review," Verrilli says. "Once review was granted, [he advised on] how best to litigate the case in order to get our five votes [to win a majority]." Attorneys Steven Engel and Susan Engel assisted.

Many of the parties' in-house legal teams also played

active roles.

Once assembled, the lawyers spent a lot of time analyzing, discussing strategy, researching, drafting briefs and then re-drafting briefs to present the best arguments. They circulated briefs, which often included comments from RIAA and MPAA lawyers, and then followed up with conference calls, working through everyone's notes.



The RIAA's **STANLEY PIERRE-LOUIS** kept labels' perspective in the legal mix.

"We would have very frequent conference calls," Verrilli says. "It really was amazing. I would sit there during these conference calls and listen. There were so many good ideas that I felt like my job was to absorb all of them and then find a way to bring them together into a coherent whole—there was just so much talent working on this. It was such a positive process."

One lawyer would pick up something in one paragraph that needed to be fixed, Verrilli recalls, and then another would pick up on something else or refocus an argument.

"There was so much sustained attention by so many good lawyers," he adds. "We were fine-tuning every paragraph to get the argument exactly where it should be, which is more important in the Supreme Court than anywhere else."

He says that the work of the in-house lawyers was particularly impressive. "They were up until two or three in the morning reading drafts. They showed phenomenal commitment and extraordinary intelligence and insight. This was truly a team effort with a fantastic team."

The case is still pending in the District Court in Los Angeles over issues that were not before the Supreme Court. ...

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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Hello, Dolly

Mattel Introduces Its Latest Line Of Celebrity Barbies

Girls just want to have fun. And it makes no difference if the girl in question is real or made out of plastic. This month, Mattel debuts a handful of familiar faces in its ever-growing line of celebrity Barbie dolls: country music artists **Martina McBride** and **LeAnn Rimes**, R&B/pop trio **Destiny's Child**, "I Love Lucy"-era **Lucille Ball** (the line's ninth "Lucy" doll) and Disney star **Raven-Symoné**.

The philosophy behind selecting celebrities for their Barbie close-up is simple, Mattel senior marketing manager **Elizabeth Grampp** says: "We like to partner with the No. 1 person in his or her category." While some of the celebrity choices are geared toward young girls (Symoné, for example), others like McBride and Ball have "cross-generational appeal."

And with Destiny's Child's recent breakup announcement, expect this trio of dolls to become major collectors' items.

The first celebrity Barbie doll—**Twiggy**—appeared in the '60s. The 2001 **Cher** doll remains the best seller in the Barbie line, with "tens of thousands of units sold," according to Grampp. Through the years, the retail price for each celebrity Barbie doll has ranged between \$35 and \$50.

The dolls debuting this month, in stores until the end of the year, have a suggested retail price of \$19.99.

Mattel VP of entertainment licensing **Holly Stein** works with the artists' management and other representatives in negotiating licensing and royalty fees for each doll.

For Mattel, securing artists like Symoné and the members of Destiny's Child—as well as **Hilary Duff** for its Fashion Fever line of Barbie dolls—reinforces its relevance in the youth marketplace. The selected artists, conversely, receive licensing revenue as well as promotional juice.

DRESS YOU UP: Celebrity licensing was a key topic June 21-23 at the 25th annual International Licensing and Merchandising Conference and Exposition.

The extravaganza at the Jacob K. Javits Convention Center in New York included a panel titled "Image Building in Fashion and Celebrity Licensing." The session was moderated by **Ed Foy**, CEO of **eFashionSolutions**, which manages online operations for numerous fashion brands.

Foy's panelists—**Chip Rosen**, VP of licensing and international at **Sweetface Fashion** (JLO by **Jennifer Lopez**); **Carol Butler**, director of worldwide licensing for **Elvis Presley Enterprises**; and **Bernt Ullmann**, president of **Phat Fashions**—shared their stories of living life in the fast-paced world of celebrity-backed products.

Those in the audience learned of licensing highs (the 4-year-old JLO has 11 different product categories, with distribution partners around the world and a retail store in Moscow) as well as lows (the Elvis Presley clothing line was not well-received when introduced in February, so the company is

relaunching the line in August at apparel trade show Magic in Las Vegas).

Early last year, apparel giant **Kellwood** bought **Phat Fashions**. With 19 domestic and six international licensees—and five deals pending—the company's annual volume translates to \$750 million at retail, Ullmann said.

The panelists stressed the importance of remaining relevant to the coveted youth audience.

And when it comes time for a licensor to partner with a licensee, Ullmann noted, it is important that both parties share a vision. "You want the most credible proposal—one that goes beyond money," he added. "Any successful property is driven by brand equity and integrity."

EXPRESS YOURSELF: Hot denim brand **Rock & Republic**, in association with **Victoria Beckham's** denim line, is taking its in-your-face fashion show to Paris, Milan, London, Madrid and Tokyo in the fall. Half live rock show, half catwalk excitement, R&R fashion presentations are more event than (traditional) fashion show.

R&R chief designer/CEO **Michael Ball** will introduce a **Rock Events** division next spring with a "corporate music festival" in Los Angeles. Think **Coachella** (on a smaller scale), but with tastemakers from the worlds of film, music, advertising and fashion. **Rock Events**, Ball says, will "push music and **Rock & Republic** even closer together."

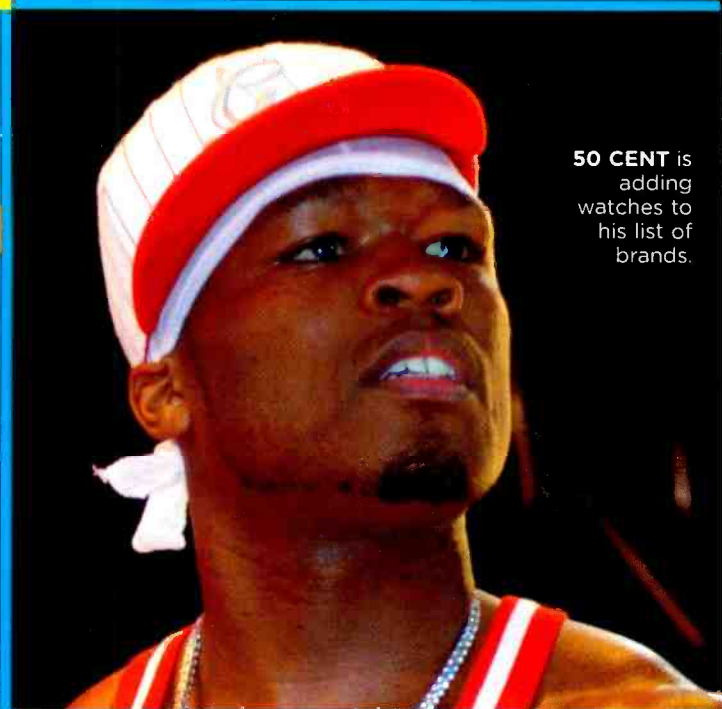
A WIN-WIN: Über-cool British fashion house **Ben Sherman**, in association with **Filter** magazine, has issued the fourth volume in its tastemaking promotional CD series. Featuring new music from **Beck**, **Oasis**, **Louis XIV**, **New Order**, **Bloc Party**, **Fischerspooner** and others, "Volume .04" is fast becoming our '05 summer soundtrack.

The disc—which has a production run of 10,000—is given away with **Ben Sherman** purchases (benshermanusa.com), at various in-store events and at apparel trade shows like the upcoming **Magic** in Las Vegas. From where we sit, this is one of those win-win associations for band and brand.

ALL FIRED UP: Four years ago, **Aerosmith** founding member (and longtime fan of spicy food) **Joe Perry** contacted Boston-based company **Ashley Foods** about creating his own line of hot sauces. Perry's fiery line, **Rock Your World**, debuted the following year with a sauce called **Boneyard Brew**. Last year, it added **Mango-Peach Tango** sauce to its lineup.

Both flavorful sauces are up for awards at the **National Assn. for the Specialty Food Trade's Fancy Foods Show** July 10-12 at the Jacob K. Javits Center in New York. Perry's son, **Rock Your World** CEO **Aaron Hirsch**, will be manning the company's booth—with a little help from his dad. Between signing autographs, perhaps Perry will pick up his guitar and perform a song or two from his recently released self-titled **Columbia** full-length. Now that would be hot. ●●●

The newest celebrity Barbie series includes **Martina McBride**.



50 CENT is adding watches to his list of brands.

BRANDING BY MICHAEL PAOLETTA

Hip-Hop Brands: Gone Too Far?

It has been a busy couple of weeks for celebrity-driven hip-hop brands.

The Game partnered with **310 Motoring** and **Skechers** to create a shoe line. **Nelly** introduced his premium light energy drink **PJ Tight**. And **Jacob "Jacob the Jeweler" Arabo** partnered with couture sneaker company **SneakerLuxe** to form **Jacob & Co. Footwear**.

Meanwhile, **50 Cent** announced he would promote **Reebok's GXT II** cross-trainer (the latest in his own sneaker brand) and launch the **G-Unit** watch line, available in many styles, including an MP3-playing model. (Which begs the question: Does anyone really need an MP3-playing watch?)

And more to the point, are celebrity endorsements becoming too much of a good thing?

"There are a lot of people who believe that celebrity is enough of an added value to any product to make it successful," says **Robert Passikoff**, founder and president of **Brand Keys**, a brand and customer loyalty consulting company in New York. "But it's usually not."

Especially now. According to **Ed Foy**, CEO of **eFashion Solutions**—which manages the online operations for fashion-branded manufacturers—today's market is cleaning itself out. He likens it to the dotcom bubble burst. "Some people have

stumbled, while others have stumbled and persevered," he says.

NO GUARANTEES Foy counts **Jay-Z** and **Damon Dash's Rocawear**, **Sean "P. Diddy" Combs' Sean Jean**, **Russell and Kimora Lee Simmons' Phat Fashions** (**Phat Farm** and **Baby Phat**) and **Nelly's Apple Bottoms** among the success stories. He says **Jennifer Lopez's JLO** fashions had problems at the beginning, but is now "heading for greener pastures."

Conversely, Foy says **Eminem's Shady** brand "is struggling big time." The company may simply need to have a meeting of the minds to figure out the exact lifestyle of the brand. "The successful brands leverage celebrity and product category," Foy adds. In the case of **50 Cent**, he needs to think of himself as a brand—not a person.

"He can go broad, but his foundation needs to be strong and sturdy," explains **Jonah Disend**, president of brand strategy consulting firm **Redscout** in New York. In the process, "he must not lose sense of his artistry."

As for the success potential of **50 Cent's G-Unit** watch line—MP3 model or not—**Disend** cannot help but wonder who will pay up to \$3,500 for one of the rapper's watches.

"At that point, buy an entry-level [luxury] product like **Rolux**. The status is in **Rolux**, not **50 Cent**." ●●●

50 Cent Photo: Kevin Mazur/WireImage.com

GLOBAL BY HOWELL LLEWELLYN

Spanish Labels Clamor For Anti-Piracy Action

MADRID—Rampant piracy is destroying Spain's music industry.

That was the stark message delivered here June 23 by global record industry leaders and their local counterparts, gathered for the presentation of the International Federation of the Phonographic Industry's annual commercial piracy report.

Spain is the only territory on the IFPI's two key "top 10" lists: It is the world's ninth-biggest market in retail value and one of the 10 worst affected by piracy.

"It's an enormous paradox that Spain is the ninth-biggest market yet has a street-piracy level that does not exist in any other civilized country," EMI Music Spain president Manolo Díaz says.

Universal Music Spain president Marcelo Castello Branco says the IFPI has identified Spain as "Europe's piracy paradise."

He calls Spanish piracy "a public calamity—a total disgrace in a country with such an important cultural tradition."

The presentation of the IFPI report took place outside London for the first time. IFPI chairman/CEO John Kennedy said Madrid was chosen "because the situation in Spain is critical."

According to local IFPI affiliate Promusicae, Spain's physical-piracy rate is 24%. The body estimates that 240 million songs were illegally downloaded in Spain during 2004.

IFPI figures show that the volume of Spain's recorded-music market fell from 80.2 million units in 2001 to 38.4 million in 2004, a 52% drop.

Kennedy and other senior executives at the presentation criticized the Spanish government for failing to enforce a promised anti-piracy plan. "Good words are not enough, and we demand effective implementation of this plan," Kennedy said.

Culture Minister Carmen Calvo presented a draft plan to industry leaders Dec. 29, 2004, and asked for feedback (*Billboard*, Jan. 22). In late April, she confirmed that it had been adopted as policy by Spain's cabinet and would be treated "as a matter of urgency" (*Billboard*, May 7).

Calvo was to have presided

over the June 23 presentation but instead opted to attend parliament to take part in a vote. Kennedy said the event had been timed to fit into Calvo's calendar and ensure her attendance. He added that the IFPI is "very concerned that piracy could destroy the Spanish music industry."

Spain's presence on the "10 worst" list is "frightening," Kennedy said. "If the Spanish government enforced existing

legislation and implemented its plan, the situation would be very different."

be ready for implementation, but "we are running out of time." He says while street piracy's high visibility illuminates the physical-piracy problem, illegal file-sharing and Internet piracy will soon be Spain's main concern.

"The 240 million [illegal] downloads last year will probably double to 500 million this year," Guisasola says.

At the presentation, Guisasola said enforcement of existing



GUIASOLA, left, and KENNEDY demand action.

legislation and implemented its plan, the situation would be very different."

In a written response to *Billboard's* questions, the Culture Ministry stressed that the anti-piracy plan involves 11 ministries and implementation is a slow process. But it says several steps are under way:

- A government anti-piracy commission is being set up.
- A co-operation treaty between central and local government will be signed within the next few weeks.
- A working party of intellectual-property rights bodies and new technology/communications companies is drafting a self-regulation pact.
- A national public awareness campaign will launch this fall.
- The Justice Ministry is preparing piracy training for judges and prosecutors.
- The Interior Ministry is studying the coordination of national and local police.

Several universities are readying economic analyses of piracy, the ministry says, and a "macro statistical study" of the problem will be carried out in 2006.

Promusicae president Antonio Guisasola says the plan may

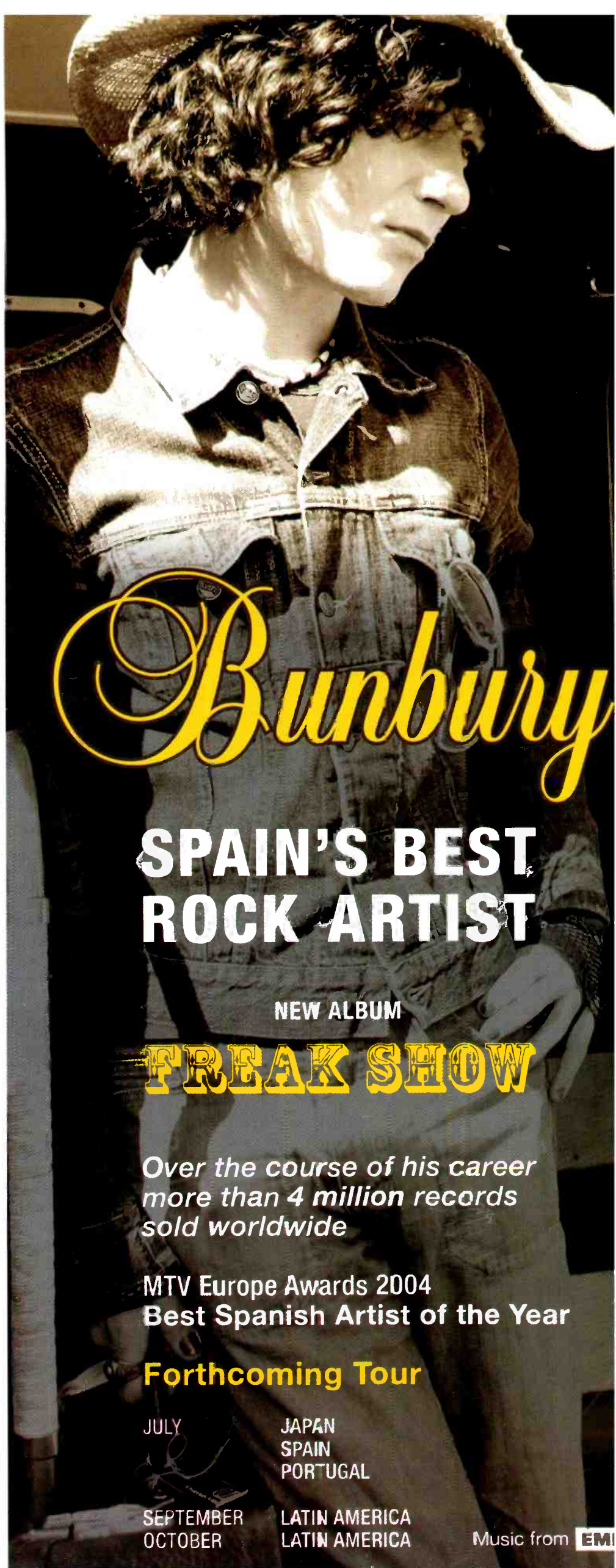
legislation remains a problem.

"Nearly 3,000 people were arrested in Spain in 2003 in connection with piracy offenses," he said. That represents "25% of the world total of 12,000. But only 50 of those people were actually convicted."

London-based Universal Music International president Jorgen Larsen said that piracy's financial effect curtails labels' investment in local repertoire. He said Universal Spain's domestic roster is half the size it was in 2000. (Larsen retired July 1.)

Retailers agree that piracy is hurting their business. Pedro García is head of music and DVD sales at 226-store El Corte Inglés, which claims a 25%-30% music market share. He says falling music sales have forced the department-store chain to reduce music's floor space and catalog depth. "We have [also] had to transfer music sections from traffic-dense ground floors to higher floors," he says.

"I don't know whether to be ashamed or hopeful that IFPI chose Madrid to present its report," adds Javier López, music sales director at FNAC's Madrid flagship store. "The piracy situation here is odious."



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GLOBAL BY JULIANA KORANTENG

Come Together, MEM Urges

Mobile Entertainment Confab Stresses Need For Consistency In Content, Pricing

LONDON—The fast-growing mobile entertainment industry needs to get its act together on content and pricing—and learn to work in harmony.

Those were the key themes at the fifth international Mobile Entertainment Market June 15-16 at the Earls Court exhibition hall here. Speakers from around the world agreed that the public's seemingly insatiable demand for mobile music and other content will drive the industry to find profitable business models.

But the business must "get

beyond the 'repurposing' of tracks, create original content and come up with dynamic pricing models," warned Ted Cohen, Los Angeles-based senior VP of digital development and distribution at EMI Music.

Cohen spoke during a debate billed with the question, "What is the market telling us about which routes to market are really making money?"

During the discussion, Cohen insisted that master ringtones and video tones—music video clips that play to signal an incoming call—will

dominate in the long term. But he warned that customers are confused by mobile operators' habit of bundling similar content in too many packages at varying prices.

Cohen tells *Billboard* such practices can also affect negotiations for revenue shares. "We have standard terms and we treat all our partners equally," he says. "Although there are pressures, there are also trade-offs that get us to the same place in the end."

Peter Cowley, director of interactive media at TV pro-

duction company Endemol U.K., also attended MEM. He argues that pricing issues can hinder the development of original content.

"Video has only just emerged as a content product for mobile," he says, "but we are very frustrated. There is no harmonization in the price points offered by the different operators."

Cowley acknowledges that antitrust legislation prevents mobile operators from working together on price points. But he adds that the industry must find ways of harmonizing content pricing. "They need to set standards and make it easier for the customer."

Executives from outside the music industry agreed with the need for consensus on business models. Mahi de Silva, senior VP/GM for Internet infrastructure and security company VeriSign, called for greater collaboration among all sectors to pin down profit-making concepts. He spoke during a presentation on business models.

The rapid development of the mobile sector makes it difficult to collect reliable data on profitable revenue sources

and effective pricing. However, de Silva predicted that mobile entertainment will account for 11% of total wireless usage internationally in 2009, compared with 5% in 2004.

"Anyone who tries to do any of this without cooperating with others will cause problems," he said.

One factor hampering such cooperation is the disparate development of the mobile markets in various territories.

Ed Kershaw, London-based head of music at mobile phone operator Vodafone, noted that the growth of master ringtone sales in some markets is surpassing that of polyphonic ringtones, although the prices for the latter are holding up.

In the United Kingdom, sales of all ringtones by Italian content developer Buongiorno Vitaminic grew 200% in the first few months of this year, according to Luca Pagano, the company's VP for the United Kingdom. However, he predicted that polyphonic ringtones will continue to outstrip master ringtones, "because the quality of 'true tones' sound is still a bit of a problem."

Kershaw argued that other new formats like ringback tones (music or other content played while callers wait) take time to generate income in certain territories.

"Mobile customers in the United Kingdom still need to get used to that idea," he noted.

In contrast, one leading Greek mobile operator, Cosmote, reported that its ringback tones service, Calling Tunes, accounts for 6% of its domestic mobile-content business less than five months after its launch.

Polina Vazeou, manager for voice and data value-added service at Cosmote, told delegates the company achieved its success by targeting appropriate repertoire to customers aged 15 to 35 and charging affordable rates—in its case, 0.30 euros (36 cents) per minute of network airtime.

The speedy growth in the mobile music market is reflected in the increase in MEM's size since its launch in 2001, when it attracted 12 exhibitors and 200 delegates. This year's event drew 66 exhibitors and 1,100 delegates.



GLOBAL BY NIGEL WILLIAMSON

World Music's Next Crossover?

LONDON—A new album by a Malian husband-and-wife duo, Amadou & Mariam, is the latest world music project being marketed to a mainstream audience.



Since the late 1990s, when American musician Ry Cooder's collaboration with Cuba's Buena Vista Social Club won Grammy Awards and sold 7 million albums, executives working with world music have

sought a record with similar crossover potential.

Emmanuel de Buretel, former president of EMI Continental Europe, believes he has found that album with Amadou & Mariam's "Dimanche à Bamako."

The record is the first release on de Buretel's Paris-based label, Because Music, which is distributed in France by Wagram and by Warner Music in the rest of the world. The album was licensed for the world from Paris-based label All Other.

"'Buena Vista' became the ultimate coffee-table album," de Buretel says, "and this record has the same feel to me. It's not 'world music.' It's a record any rock'n'roll fan would enjoy."

The album combines the duo's West African roots music with pop production from Virgin France artist Manu Chao. The former frontman of French alternative rock/roots act Mano Negra, Chao has shipped 8 million units internationally of his two solo albums, according to the label.

The Chao connection should aid sales outside France, says Philippa Morgan, London-based world music buyer for HMV U.K. & Ireland. His involvement has given Amadou & Mariam "more of a commercial edge," she says.

"Amadou & Mariam have been touted as the next big thing for quite a long time," Morgan notes. "It has just been a question of breaking an album

here, rather than on mainland Europe, where they've been established for ages."

HMV is stocking the album in all 200 of its stores, she says.

De Buretel says "Dimanche à Bamako" has shipped almost 200,000 units in France since its November 2004 release. He expects global sales to exceed 500,000 units by year's end. "It's going to be a very long-term album," de Buretel says. "They're going to be touring in all territories and it's just going to carry on growing."

"Dimanche à Bamako" was issued in most European markets in May. In the United Kingdom, where it arrived June 6, Because Music claims 10,000 sales in its first 10 days. None such will release the album in

the United States in late August.

De Buretel says the French success has been built around concerted media campaigns, a positive approach to digital distribution and a strong presence at retail.

The set won best reggae/ragga/world album at the French record industry's annual Victoires de la Musique awards in March and climbed to the top 20 of the IFOP/Tite Live chart following a live telecast of the awards show.

More domestic TV exposure is guaranteed in the coming months following a promotion deal struck between Because and state-owned channel France 2.

In the United Kingdom, the duo appeared June 17 on BBC

TV's popular and influential weekly music show "Later," hosted by Jools Holland.

"Because of 'Later,' we racked the album at the front of our larger stores," Morgan says. "An appearance by any world music artist on the show always engenders a lot of interest in that act and in the genre."

The label's U.K. marketing has been "brilliant," Morgan adds. "They've been getting all the right reviews in all the right places. That really is what drives this kind of album."

The current attention represents a spectacular turnaround for guitarist Amadou Bagayoko and singer Mariam Doumbia.

The visually impaired couple met in 1977 at a school for the blind in Bamako, Mali, and

GLOBAL BY STEVE McCCLURE

Japanese Labels Accused Of 'Chaku-uta' Cheating

TOKYO—The Japanese government's Fair Trade Commission has outlined its case against four leading Japanese labels it accuses of monopolizing master ringtone distribution.

Representatives of Sony Music Entertainment (Japan), Avex, Universal Music K.K. and Victor Entertainment attended a June 22 hearing at the FTC's office here. In a statement presented at the hearing, the FTC accused the companies of trying to prevent competitive pricing for master ringtones—known in Japan as *chaku-uta*.

The commission said the labels, along with Toshiba-EMI (which is no longer involved in the case), had a "shared understanding" that they would license recordings for use as master ringtones exclusively to Label Mobile, a Tokyo-based company they jointly own.

"Based on this shared understanding, the five record companies consistently refused authorization of use of their master rights," the FTC said, "and limited themselves to offering an 'affiliate' position [to other master ringtone providers] only if the request was made by a provider who met certain standards, such as an ongoing business relationship."

As a result, the FTC said, almost no other *chaku-uta* providers had managed to gain access to any of the master rights held by the five companies.

Industry estimates suggest there are more than 150 master ringtone distribution companies in Japan.

The FTC says the labels' behavior constitutes "unfair trading practices" under the terms of Section 19 of Japan's Anti-Monopoly Law.

A further hearing is scheduled for Aug. 31. Insiders expect the four labels to use it to assert their right to license their master recordings as they see fit and to contest the FTC's allegations of collusion.

The regulator ruled March 24 that the four companies,

plus Toshiba-EMI, had violated Section 19 by consigning the provision of master ringtones exclusively to Label Mobile.

The labels were given until April 4 to make the following concessions:

- Grant permission to other master ringtone vendors to use their masters
- State publicly that they will not conspire to refuse access to their masters to other companies
- Make independent decisions concerning the licensing of their masters

Toshiba-EMI announced April 18 that it would comply with the commission's demands, but the other four labels refused to comply and denied the FTC's accusations.

A Universal Music K.K. representative says the company continues to reject the FTC's charges. "We do use Label Mobile as an online retail site for our master ringtones, but we do not license our master rights to Label Mobile as the FTC alleges.

"Our master ringtones, like our packaged CDs, are sold as

continued on >>p20

began performing together three years later. After releasing a number of cassettes in West Africa, they signed to Universal France in 1997. Their three albums for the label were critically acclaimed but failed to make a wide impact; the label says the last one, "Wati" (2003), shipped just 15,000 units worldwide.

However, de Buretel was convinced of the act's potential. "When I heard they were available and making a record with Manu Chao, I was determined to get them," he recalls.

Chao says he first heard the African duo in 2003 on his car radio and played their records "around the clock" for the following year. He

describes their recording sessions in Paris and Mali as "finding points of dialogue, a kind of melting together of styles."

Chao was easy to work with, Bagayoko says. "We have a similar approach. We create music according to the vibes around us at the time, and he's the same."

"Manu's presence helped," de Buretel admits. "But he's very humble about it, and he believes Amadou & Mariam should take the credit for the record, which is why he wasn't at the Victoires when they won."

Still, Chao called that night to congratulate the duo, Bagayoko says. "He was very proud."

Amadou & Mariam's publishing is with Reva Sons/Sony ATV Music Publishing France.

Additional reporting by Tom Ferguson in London.

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AMADOU & MARIAM'S new label deal has revived international interest.

>>>McLAUGHLIN TO RETIRE THIS YEAR

Brian McLaughlin, COO of London-based HMV Group, will retire Dec. 31, one year later than originally planned.

The company veteran announced in May 2004 that he would step down at the end of that year. But that October he agreed to remain and took on responsibilities as acting managing director of HMV's U.K. books division, Waterstone's.

HMV Group on June 28 confirmed McLaughlin's retirement. As originally planned, he will take a non-executive director role at HMV alongside his chairmanship of the Nordoff-Robbins Music Therapy Foundation. He will not be replaced as COO, but HMV U.K. & Ireland managing director Steve Knott will join HMV Group's board Aug. 1. The company is seeking a new managing director for Waterstone's.

HMV Group's results for the year ending April 30 showed global sales up 3.8% to £1.89 billion (\$3.44 billion).

—Tom Ferguson

>>>GERA SEEKS LEVEL PLAYING FIELD

Brussels-based trade group the Global Entertainment Retail Assn.-Europe has urged record labels to stop offering exclusive material for downloads and adopt simultaneous release of digital and physical products.

The plea from the GERA-Europe Advisory Group—consisting of the CEOs of Europe's major entertainment retail groups—came at a June 22 meeting in London with the International Federation of the Phonographic Industry. It was one of a series of biannual meetings by the two trade bodies.

In a June 23 statement, GERA said that despite the excitement surrounding new downloading technologies, sales of physical product "still account for 97% of music sales globally."

The statement also carried a prediction from IFPI chairman/CEO John Kennedy that physical goods are likely to continue dominating the music market "for the foreseeable future."

—Leo Cendrowicz

>>>SACEM ROYALTIES RISE

French authors' rights society SACEM reports collections of 726.5 million euros (\$881 million) for the year ending Dec. 31, 2004, a 2.5% increase from 2003.

SACEM distributed 578.1 million euros (\$701 million) to its members; its average administrative cost rate was 15.75%, compared with 15.2% in 2003.

The main source of revenue was music on TV, accounting for 26% of total income. Public performance of recorded music accounted for 20.5% and mechanical rights for 19.5%.

Online revenue was not disclosed, but SACEM says income from the mobile-phone sector—mostly ringtones—increased 68%, to 4.7 million euros (\$ 5.7 million).

During SACEM's June 15 annual assembly, members elected lyricist Claude Lemesle as chairman of the board, succeeding composer Laurent Petitgirard.

—Aymeric Pichevin

JAPAN (cont.)

from >>p19

products of our company," the representative says. "Therefore, we will continue to uphold our views throughout the following hearings, and take a firm stand as a record company."

A Victor Entertainment statement describes the FTC's comments on unfair trading practices as "contrary to the truth." The company will "be pressing for fair determination of the facts through the hearing process," the statement continues. "Unfortunately, we will not be able to comment for the duration of the proceedings."

An SMEJ representative says the company has no further comment to make on the FTC hearings. Avex did not respond to calls by press time.

If the two sides do not reach agreement during the hearings, the matter could be dealt with through the courts under the provisions of the Anti-Monopoly Law.

Parties found guilty of conducting restrictive trade practices can be imprisoned for three years or fined 3 million yen (\$27,425).

The original March 24 FTC ruling followed a series of raids on record company offices by commission officials last August (*Billboard*, Sept. 11, 2004). Label Mobile president Mike Ueda estimated then that the company accounted for 65%-70% of Japan's 12 billion yen (\$109.7 million) master ringtone market.

RETAIL BY TODD MARTENS

Keeping The Excitement In Tuesday Release Days

The traditional Tuesday retail release for albums in the United States has gone from a celebration to a formality, pushing some chains to find new ways of keeping it special.

In an era in which albums from major and indie acts—be it System of a Down, Weezer, Spoon or Common—are available online sometimes months before the official on-sale date, retailers say the Monday midnight sale has effectively been killed, and the Tuesday release day has lost some of its luster.

"I love streaming, and I love prerelease knowledge," says Eric Levin, owner of Atlanta-based retailer Criminal Records and leader of indie retail coalition the Assn. of Independent Media Stores. "I'm into it, but it's not going to create a first-week fervor. There is not as much excitement about the release of a record as there used to be. There are a number of reasons, but music is sadly not a motivating factor in people's lives."

Few outlets hold midnight sales to hype new releases.

"You can only make a buck or two on new releases anyway," explains Ross Hewson, buyer at Owings Mills, Md.-based Record & Tape Traders. "So to pay four employees per store, you really need to be selling a bunch of CDs to break even. We would need two or three major releases to even consider it."

Mike Tausig, retail director for Tower Records' outlets in the San Francisco Bay Area, says the June 7 release of Coldplay and the White Stripes inspired the kind of midnight-sale turnout his stores have not seen in years. "The other thing you have to look at is just the sheer number of releases that come out today," he says. "We have 30,000 SKUs per year now, and even pretty recently there wasn't that kind of market saturation. So it's really only when a Coldplay or a U2 comes out that it's like the days of old."

Smaller stores count on events or value-added merchandise to move units at a midnight sale or on a Tuesday. Doyle Davis, who runs Grimey's New & Preloved Music in Nashville, recently staged a midnight sale for the

Flaming Lips DVD "The Fearless Freaks" (Shout Factory). The store hosted a late-night screening of the film, and Davis says these kinds of happenings are the surest way to create release-day excitement.

Before getting into retail, he recalls, "I went to the record store every new-release day, even if I didn't buy anything or there wasn't anything coming out that I was super-excited about. I just wanted to know all that I should know about. That was before you could go online and see all the release information and hear clips. Now I think it can still be a magical day, but everyone knows what's coming out."

Indeed, with the Tuesday release date no longer offering a grand unveiling of new music, it has become essential for labels to give first-day buyers a little something extra. Matt Vaughan, who runs Easy Street Records in Seattle, says value-added products—like a free T-shirt or a limited-edition EP—reward first-day buyers and help his store compete with the low pricing of chains. His store had 60 limited-edition

7-inches to give out with the new White Stripes album, and all of them were gone after its midnight sale.

Record & Tape Traders' Hewson believes value-adds have also brought about an increase in pre-orders. "We've noticed that people are really starting to look for limited editions in the first week," he says.

Bryan Everitt, director of music purchasing at Hastings Entertainment in Amarillo, Texas, says the availability of albums online prior to release has done little to change buyers' expectations as to when albums will be made available in stores.

"As long as labels are going to release some things on a Friday, and as long as some things are getting downloaded weeks before, some people have been arguing that street dates should be ignored," he says. "We've conditioned the music lover that music comes out on Tuesday. I think changing street dates would only serve to confuse people."

Despite the prevalence of downloading, Everitt continues, "people are still coming out on a Tuesday, and that thrills me."



A late-night screening and midnight sale of the Flaming Lips' 'The Fearless Freaks' was one way that Grimey's New & Preloved Music in Nashville built interest in the DVD on the traditional Tuesday release date.

The Indies

TODD MARTENS tmartens@billboard.com



Ghostly's Online Art

Label Sells CD Packaging To Accompany Downloads

As digital sales became a larger part of Ghostly International's business, label head Sam Valenti worried that its album art would be forgotten.

So, last month the Ann Arbor, Mich.-based imprint began selling Digipaks on its Web site for \$2.50 apiece, hoping to appeal to those who purchased its albums via download.

"Our company has a reputation, to some degree, of being a package-driven or art-driven company," Valenti says. "We work with a lot of artists and designers, and we wanted to keep that function of the business alive while not dragging our feet. Digital distribution is a very real idea, and this is a reaction to what is happening."

The electronic-leaning label currently



says. "That's not a mystery, especially because we're associated with electronic music, where fans are pretty computer-savvy. It isn't difficult if you want our music for free. We're not trying to pretend the genie is still in the bottle. We're just accepting this is the situation, and if you care enough to buy the Digipak and pay shipping on it, we're going to assume you care about our artists and our label. This is a goodwill thing."

RYKO GETS 'SHOT: Chicago-based roots label Bloodshot Records has linked with New York's Ryko Distribution, ending a seven-plus-year relationship with Warner Music Group's Alternative Distribution Alliance.

"We've been with ADA for a long time, and I think we both got set in our ways," Bloodshot co-owner Rob Miller says. "Marriages come to an end. It's not acrimonious."

Ryko has a large roster of roots-based labels, including Smithsonian Folkways, Alligator Records, Rebel Records and Oh Boy. Yet Miller says this had little bearing on the choice to sign with Ryko.

"It was probably an anti-factor in our decision," he says. "ADA picked us up seven or eight years ago with a specific opinion of us in mind. When we met with Ryko, I was really impressed with the knowledge of our catalog and the nontraditional [marketing] ideas they were throwing out. They really wanted to tailor marketing plans toward specific artists rather than apply a blanket approach."

The Bloodshot deal takes effect July 11 and will include catalog and future releases. Immediately on tap for the label, which recently signed the Detroit Cobras, is a Waco Brothers album, "Freedom & Weep," due Aug. 16.

"We're not trying to pretend the genie is still in the bottle."

—SAM VALENTI of GHOSTLY INTERNATIONAL

is selling Digipaks for four albums, including releases from Matthew Dear, Dabreye and Midwest Product. Valenti says the reaction has been "modest" thus far, but he hopes eventually to sell Digipaks, complete with downloadable CD labels, for all Ghostly releases.

"It's not a huge profit-maker," he says. "It's inventory we already have and paid for, and it's not a profit agenda."

Valenti says the label will not make the Digipaks available until a few months after an album's release.

Digital sales will be about 25% of Ghostly's business by year's end, Valenti estimates. He acknowledges that those who illegally download an album will now have access to the full CD package for just \$2.50, but he believes the Digipaks will better prepare his label for the burgeoning online market.

"It's obvious some people have taken our music for free off peer-to-peer sites," Valenti

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U.K. Indie Labels Soak Up Stateside Lessons

Britain's Assn. of Independent Music landed in New York June 28 with the mission of helping U.K. labels make inroads in the U.S. market.

The trade group capped its first day of meetings with a reception at the British consul-general's residence. Speaking at the event, Sir Philip Thomas, the consul-general in New York and the director-general of the U.K. Trade and Investment agency in the United States, said the British government is eager to "help the [U.K.] music industry, particularly the independent labels, have a renaissance in the U.S."

He was followed by AIM CEO Alison Wenham, who said that about five years ago, "real alarm bells were sounding that served as a wake-up call" for the British music industry. At that time, U.K.-based labels had only about a 0.01% share of the top 100 titles on The Billboard 200, a huge drop from the '60s, '70s and '80s, when British acts were a force to be reckoned with in the United States.

"We weren't doing anything wrong," Wenham said, "but we weren't doing anything right [either]. We had to shake off the complacency."

She said AIM's goal is for U.K. labels to have a double-figure market share stateside in a couple of years.

The next day began with Newbury Comics CEO Mike Dreese briefing the Brits on the U.S. retail scene. He noted that the rise of mass merchants caused turmoil for independents and regional chains in all sectors, not just music.

The mass merchants, he explained, "brought capital, branding and, most importantly, information systems to bear—which, combined with logistical scale, allowed a rapid changeover in the U.S. retail landscape."

Regional chains, which he described as living in the past—more attentive to the major labels' priorities than their customers' needs—"were decimated."

Since mass merchants began

to dominate U.S. music retail, Dreese added, the customer has focused on price and no longer cares about service—or at the very least, is not willing to pay for it.

Meanwhile, the Internet has been a "huge distraction, a money pit and brain drain," he said. Newbury Comics spent almost \$1 million trying to compete on the Web before pulling the plug, while CDNow investors lost \$240 million.

Illegal file-sharing services, "combined with stagnant content and an increasingly bland radio and concert promotion environment, created a perfect storm where only the strongest specialist survived," Dreese said. The resulting massive consolidation, through bankruptcies or forced marriages, was financed by vendor concessions, he added.

Some indie retailers could not survive once the original Napster first appeared, Dreese said. "Napster blew away the bootleg marketing upon which many independents were dependent. Who would buy a live album in a store when that concert and so many others are available on the Internet?"

But the independent stores that remain are fairly healthy when organized into coalitions.

Meanwhile, Dreese said, "we are just now seeing the full effects" of the mass merchants' entry into the Canadian specialty market.

BARN MUSIC: Ed Franke, the new senior VP of sales at Koch Records, recently stepped out of the merchandising trenches to executive-produce a compilation CD for one of his favorite places, the Boardy Barn.

For those of you who are not from the New York area, the Boardy Barn is a 35-year-old party palace in Hampton Bays on Long Island. Around 2,000-3,000 adults revert to their college days (or so I've been told) during Boardy Barn's Sunday-afternoon shindigs, dancing and singing along to a DJ who plays the Northeast equivalent of beach music.

To celebrate the Boardy Barn, Franke and its co-owners, Tony Galgano and Mickey Shields, came up with the idea of a compilation CD. Fortunately, Franke was able to draw upon Koch associates like Dave Nives and Bill Crowley to help put together "Happy Days: The Only Official & Authorized Boardy Barn CD." Koch is releasing the album along with Beach Bumm Records.

Franke says he manufactured 5,000 copies. Since the album is meant to capitalize on the nostalgia of Boardy Barn visitors, he gave a one-year exclusive to Trans World Entertainment, which has the most record stores on Long Island. The album will also be available at the Boardy Barn and through its Web site.

Putting together a compilation album is not as easy as it seems, Franke learned. "There are some staple songs that have been played [at the Boardy Barn] every Sunday for 35 years that I had to have on the album," he says. "Of course, I wanted to do everything legal and by the book."

The process of licensing the needed songs dragged on for five years, and in the end, more than half the tracks proved unobtainable.

So he hired musicians to record cover versions of the Boardy Barn staples—and even had some of them taped there.

"I didn't want to deceive the consumer," Franke says. "I want them to know exactly what they are getting."

The album credits identify such tracks as "The Good, the Bad and the Ugly," "Wipe Out," "American Pie," "Dueling Banjos," "Tequila" and "Sweet Caroline" as newly recorded covers.

But the Koch staff did land original versions of such favorites as the Foundations' "Build Me Up Buttercup," Clarence Carter's "Strokin'," Violent Femmes' "Blister in the Sun," the Charlie Daniels Band's "The Devil Went Down to Georgia," the Kinks' "Come Dancing" and Kate Smith's "God Bless America."

TOURING BY RAY WADDELL

Ameriquest Lends Stones Tour Support

The Rolling Stones have been in the tour sponsorship game from the trend's infancy right through the band's upcoming Ameriquest-sponsored On Stage tour.

Jay Coleman, founder and CEO of Entertainment Marketing & Communications International, has been involved in putting together the bulk of the Stones' landmark tour sponsorship deals.

Coleman's association with the touring industry dates back to the mid-1970s when his company Rockbill linked bands and sponsors via free concert programs. Tour sponsorships developed from that humble starting point.

"When I first started, if the CEO liked the band and he could bring a few customers backstage to take a picture, sometimes that was enough," Coleman says. "Today, it's much more sophisticated. Companies are looking for a real return on investment."

Coleman says Ameriquest Mortgage's sponsorship of the Stones' upcoming On Stage tour, which begins in August, is a highly integrated campaign. "It has advertising, event marketing, and you'll see different PR, promotion and direct mail components," he says. "This has a lot of touchpoints with the consumer, and each one of these cross-pollinates very well."

When Jovan sponsored the Stones' Tattoo You trek in 1981, such a deal was foreign to the touring industry. The Stones were prepping to tour for late promoter Bill Graham, and were looking for a way to defray costs of an elaborate production. "They wanted new revenue streams," Coleman recalls.

A \$1 million deal with Schlitz beer fell through at the last minute. Then fragrance company Jovan stepped up with \$500,000 and became the sponsor of the 1981 tour.

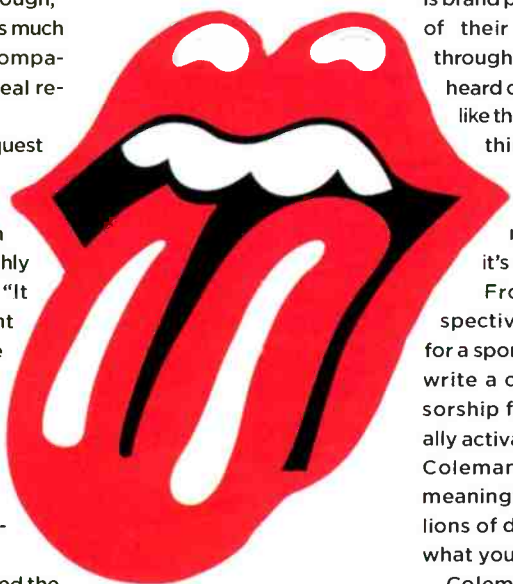
While some music purists cried sellout, Coleman says the Stones never batted an eye. "I think the Rolling Stones looked at it as, 'We're not endorsing

Jovan, they're endorsing us,'" Coleman says.

But what the deal really did was it put the concept on the map. Tour sponsorships are now commonplace, and since the Stones began touring with producer Michael Cohl in 1989, their tours have been sponsored by such companies as Volkswagen, Tommy Hilfiger, Budweiser, Sprint, E-trade, AT&T Wireless and T-Mobile. And each deal has been a marketing and cultural touchstone.

WELCOME TO MUSIC

Ameriquest first made a big splash in the music world with the sponsorship of Paul McCartney's halftime show at the 2005 Super Bowl, and wanted to continue that momentum, Coleman says.



The Ameriquest/Stones deal links the World's Greatest Rock and Roll Band with a company that represents that bastion of American adulthood, homeownership. The Stones in 2005 appeal to that "sweet spot" demographic of 35-54 that Ameriquest wants to reach.

"If one judges a brand by the company they keep, standing next to the Rolling Stones is a great place to be for Ameriquest," Coleman says.

Though it is worth an estimated \$4 million (which Coleman would not confirm), the Ameriquest deal is even more valuable than the cash to the Stones. "Ameriquest will be doing some really exciting

things behind this tour and they will be supporting it with millions of dollars in television advertising," Coleman says.

"Not only will [Ameriquest] look at this from the touring aspect, they will produce network and prime time advertising on television that will capture the excitement of a Rolling Stones concert in a 30-second piece of film that I think is going to be brilliant," Coleman continues. "Spots will tie into this tour and their sponsorship of this tour across the country [and] will keep the band and the brand front and center."

HOW TO QUANTIFY

Coleman says Ameriquest's marketing goal is fairly simple. "Primarily, what they want to achieve with the Rolling Stones is brand profile," he says. "A lot of their communication is through direct mail. If you've heard of a company and you like their advertising and the things they're involved with, you'll be more apt to open [the mail] up and see what it's all about."

From the Stones perspective, "we were looking for a sponsor who will not just write a check for the sponsorship fee, but who will really activate the relationship," Coleman notes. "It's only meaningful if you spend millions of dollars to tell people what you're doing."

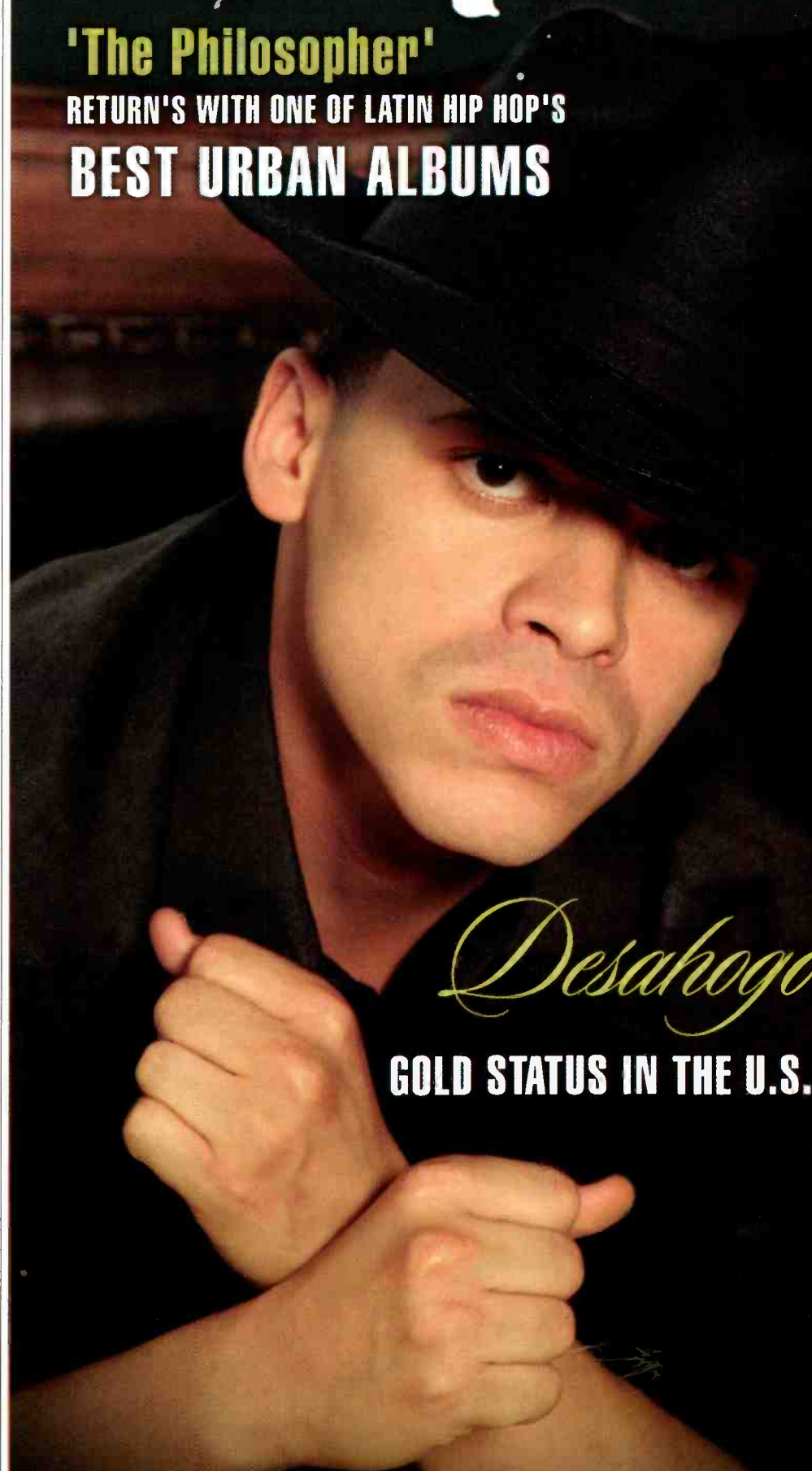
Coleman says companies often invest two to three times what they spend in rights fees into an activation budget. And, he says, touring can deliver the marketing goods at a time when traditional advertising avenues have become challenging for a lot of brands.

"Increasingly [traditional advertising] is more expensive and delivering less people," he says. "Today, more than ever, advertisers are more receptive to all kinds of communication and sponsorships. Event marketing has grown by leaps and bounds and music is just a piece of the puzzle. Companies are looking to put their brands in places where they'll get noticed and recognized." ...

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-Leila Cobo / Billboard Magazine

TOURING BY TODD MARTENS

Intonation Festival Parks Itself In Chicago

Mike Reed has never booked a major concert before. Now he finds himself the architect of the Intonation Music Festival, a two-day affair at Union Park on Chicago's West Side.

The event, slated for July 16-17, is largely a celebration of today's vibrant independent community, featuring performances from the Decemberists, Tortoise, the Wrens, Broken Social Scene, Jean Grae, El-P and Pelican, among others.

When Reed began organizing the event, he envisioned a large neighborhood block party, but Intonation has grown into a festival that could host more than 15,000 people per day. And Xbox, Marriott, Neighborhoodies and Tower Records are among those that have signed on as sponsors.

Perhaps what is most impressive is that Reed and his small staff have done all of this in the shadow of Lollapalooza, which takes place the following weekend featuring a lineup that includes the Pixies, Weezer, the Arcade Fire and Primus.

"We kept an eye on each other," Reed says of Lollapalooza. "I was afraid we were running the same weekend. We didn't really know what we were getting into when we started this. We thought we might have a popular Chicago festival, and

maybe we thought we could draw some people from Wisconsin. Now we're getting e-mails from people who are coming from Australia."

Reed began plotting Intonation last summer, when he helped organize the city's Interchange Festival, a series of fall concerts designed to spur voter registration.

The idea for Intonation took off after Reed approached Chicago's indie-rock news site pitchforkmedia.com, which boasts about 120,000 daily readers, to present the fest.

"They got in touch with us and presented the idea, and at the same time we had been tossing around the idea of doing something that would get the city involved," says Chris Kaskie, advertising director at Pitchfork Media. "We've been doing the site by ourselves and flying under the radar for so long, and these guys were pretty like-minded and weren't looking to do any of the things we were scared of."

Early on, Reed approached the Chicago Park District and its fund-raising arm, the Parkways Foundation, and pitched Intonation as a sort of benefit concert. The city has long been reticent to stage large musical happenings geared toward a younger crowd in its parks, having nixed performances by the Smashing Pumpkins in 1998 and the Other Ones in 2002.

Last summer, however, the city welcomed an electronic music festival in Grant Park, the site of this year's Lollapalooza. It also just opened the Charter One Pavilion at Northerly Park, a new lakefront venue designed to raise about \$800,000 annually for the Chicago Park District.

Tim Mitchell, the Chicago Park District's general superintendent/CEO, says Lollapalooza should bring in an additional \$400,000. While Intonation will not bring in as much revenue—tickets are modestly priced at \$15 per day, with a two-day pass for \$22—Mitchell says he reached an agreement with Reed in exchange for his help in staging future events in the city's parks.

"Lollapalooza was about trying to get money," he says. "This one is more for us to get the benefit of them staging additional events in the parks. We're looking for partnerships, whether it's music or various foundations."

Reed says Intonation will also feature a record and craft fair, and perhaps a children's museum. While the site can accommodate nearly 30,000 per day, according to Reed, he plans to host a smaller number to ensure comfort level and the safety of the park.

"We're not greedy people," he says. "We're trying to do good things for the community." ■■■

The Decemberists are one of a number of indie acts appearing at the Intonation Music Festival, set for July 16-17 at Chicago's Union Park.



BOXSCORE Concert Grosses

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	GROSS/TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$13,677,410 (£7,473,995) \$155.55/\$64.05	U2, DÖVES, IDLEWILD, ATHLETE, ASH Twickenham Stadium, London, England, June 18-19	110,796 two sellouts	The Next Adventure, Clear Channel Entertainment-U.K.
2	\$11,119,740 (£6,155,065) \$153.56/\$90.33	U2, THE ERAVERY, IDLEWILD, SNOW PATROL, ATHLETE City of Manchester Stadium, Manchester, England, June 14-15	107,671 two sellouts	The Next Adventure, Clear Channel Entertainment-U.K.
3	\$4,864,554 (3,981,791 Euros) \$103.84/\$58.64	U2, THE THRILLS, SNOW PATROL Koning Boudewijn Stadion, Brussels, Belgium, June 10	60,499 sellout	The Next Adventure, CCE Belgium, Rock Werchter
4	\$4,203,947 (3,467,745 Euros) \$109.71/\$63.65	U2, THE THRILLS, FEEDER Arena A..fischalke, Gelsenkirchen, Germany, June 12	59,720 sellout	The Next Adventure, Wizard Promotions
5	\$2,474,845 \$225/\$175/\$127.50/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 22-26	18,512 19,828 five shows two sellouts	CCconcerts West/AEG Live
5	\$2,062,809 \$56.50/\$39	DAVE MATTHEWS BAND Verizon Wireless Music Center, Noblesville, Ind., June 12-13	34,704 48,392 two shows one sellout	Clear Channel Entertainment
7	\$1,716,621 (£940,920) \$91.66/\$73.33	ROD STEWART Hallam FM Arena, Sheffield, England, May 18, June 22	22,139 two sellouts	Clear Channel Entertainment-U.K.
8	\$1,380,688 \$86/\$36	JIMMY BUFFETT Nissan Pavilion at Stone Ridge, Bristol, Va., June 15	24,917 sellout	The Cellar Door Companies
9	\$932,360 \$55	SASQUATCH! FESTIVAL: THE PIXIES, MODEST MOUSE & OTHERS The Gorge, George, Wash., May 28	16,952 20,000	House of Blues Concerts
10	\$843,755 \$49.50/\$28.50	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Tweeter Center at the Waterfront, Camden, N.J., June 17	24,970 sellout	Electric Factory Concerts
11	\$768,327 \$79.50/\$39.50	SANTANA, LOS LONELY BOYS Madison Square Garden, New York, June 15	12,730 14,114	Ron Delsener Presents
12	\$632,509 (502,550 Euros) \$100.69/\$88.10/\$81.81	BRUCE SPRINGSTEEN Point Theatre, Dublin, Ireland, May 24	6,353 sellout	Aiken Promotions
13	\$592,162 \$51.75/\$24.25	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Riverbend Music Center, Cincinnati, Ohio, June 14	18,897 20,500	Belkin Productions
14	\$565,170 \$80/\$45/\$20	BOMB VEINTE: SNOOP DOGG, THE GAME, FRANKIE J & OTHERS HP Pavilion, San Jose, Calif., May 25	17,638 18,552	Phoenix Music Group
15	\$560,635 \$95/\$30	MAROONS, JOHN LEGEND, GAVIN DEGRAW, LOW MILLIONS MGM Grand Garden, Las Vegas, June 11	7,945 9,971	Evening Star Productions
16	\$558,890 \$125/\$75	VAN MORRISON Trump Taj Mahal Arena, Atlantic City, N.J., June 11	5,341 sellout	Electric Factory Concerts
17	\$528,488 \$52.50/\$25	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Post-Gazette Pavilion, Burgettstown, Pa., June 15	23,346 sellout	Belkin Productions
18	\$492,352 \$65/\$20	JAMES TAYLOR ctnow.com Meadows Music Centre, Hartford, Conn., June 17	13,543 24,272	Jim Koplik Presents
19	\$446,722 \$125.50/\$75.50	SANTANA, LOS LONELY BOYS Borgata Event Center, Atlantic City, N.J., June 11-12	4,432 4,604 two shows one sellout	Electric Factory Concerts
20	\$439,450 (£240,900) \$45.61	BLUE, CHOCOLATE MONDAY, GLITZY GIRLS, LYCRION Evening News Arena, Manchester, England, June 26-27	10,610 13,000 two shows	3A Entertainment, Jack Utsick Presents
21	\$438,369 \$56/\$23	SANTANA, LOS LONELY BOYS Tweeter Center, Mansfield, Mass., June 17	10,030 19,980	Tea Party Concerts
22	\$410,625 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN PGE Park, Portland, Ore., June 1	9,175 sellout	Jam Productions, Frank Productions
23	\$408,633 (323,388 Euros) \$65.71	MARK KNOPFLER Point Theatre, Dublin, Ireland, May 20	6,219 sellout	Aiken Promotions
24	\$406,605 \$75/\$25	FREESTYLE EXPLOSION: STEVIE B, LISA LISA & OTHERS Arrowhead Pond, Anaheim, Calif., June 11	9,432 11,662	Avalon Attractions
25	\$392,010 (£214,894) \$77.53/\$70.23	CROSBY, STILLS & NASH Evening News Arena, Manchester, England, June 25	5,353 6,012	3A Entertainment, Jack Utsick Presents
26	\$387,315 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN LaGrave Field, Fort Worth, Texas, June 11	8,607 sellout	Jam Productions
27	\$386,544 \$96/\$36	STEVIE NICKS & DON HENLEY Giant Center, Hershey, Pa., June 13	6,661 9,839	Electric Factory Concerts
28	\$382,645 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN Grizzlies Stadium, Fresno, Calif., June 4	8,267 sellout	Jam Productions
29	\$380,586 \$74.50/\$64.50/\$4.50	ALANIS MORISSETTE, JASON MRAZ Radio City Music Hall, New York, June 15	5,967 sellout	Concerts West/AEG Live
30	\$377,811 \$49.50/\$15	JUDAS PRIEST, QUEENSRYCHE Tommy Hilffger Jones Beach Theater, Wantagh, N.Y., June 17	9,197 13,855	Ron Delsener Presents
31	\$364,652 \$126/\$28.50	STEVIE NICKS & DON HENLEY Post-Gazette Pavilion, Burgettstown, Pa., June 11	8,482 23,085	Belkin Productions
32	\$346,075 \$72.50/\$12.50	SANTANA, LOS LONELY BOYS PNC Bank Art Center, Holmdel, N.J., June 14	7,276 16,968	Ron Delsener Presents
33	\$341,623 \$45/\$37.50	OASIS, JET, NIC ARMSTRONG UIC Pavilion, Chicago, June 20	8,784 sellout	MAJ Concerts
34	\$341,370 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN Municipal Stadium, San Jose, Calif., June 3	7,585 sellout	Jam Productions
35	\$321,450 \$110/\$75/\$65/\$55	LUPILLO RIVERA, ROCIO SANDOVAL Gibson Amphitheatre, Universal City, Calif., June 25	5,008 5,534	House of Blues Concerts



On The Road

RAY WADDELL rwaddell@billboard.com

And Bring The Kids

Lollapalooza Organizers Add Children's Attractions To Festival

A lot of those pierced, tattooed folks who were going to Lollapalooza a decade ago are now parents, and don't let that be a scary thought. Lollapalooza 2005 producers Capital Sports & Entertainment, along with Lolla founder Perry Farrell and HyLo Entertainment, have added a children's component to the July 23-24 festival at Chicago's Grant Park, called, naturally, Kidzapalooza.

HyLo president Tor Hyams says Kidzapalooza became possible when CSE set about rebranding Lolla into a "more family-friendly environment, where parents and kids can come together and enjoy a completely absorbing music experience." Hyams and Farrell partnered on Kidza after Hyams produced the 2004 Disney release "A World of Happiness," which featured a duet between



Farrell and Deborah Harry.

"My passion for the kids' space is pretty great and extremely sincere and important to me," Hyams says. "I pitched Perry, 'I bet everybody who grew up coming to see you and all the underground bands at Lollapalooza actually now have kids.' He certainly does, he has three kids of his own. So I thought, doesn't it make sense to have Kidzapalooza? So kids don't have to feel alienated from their parents because their parents are going to see this cool music that kids can't be a part of."

Access to Kidzapalooza

will be included with Lolla tickets and will feature family-oriented musicians, performers and DJs, as well as games, interactive activities, storytelling, an instrument "petting zoo" and other attractions. Performers include Gwendolyn & the Good Time Gang, the Candy Band, Daddy a GoGo, Ella Jenkins, the Quest Theater Ensemble, John Youst and special guest appearances by the main festival's acts including Farrell.

Kids 10 and under get into the festival free, if accompanied by an adult. "Given the fact that the whole 'palooza' concept has been this kind of fantastical, circus-like festival, this just makes total sense," Hyams says.

He adds that there are plans to roll out Kidzapalooza as a national tour next year, either before or

after Lolla dates on a potential Lolla tour.

TP ON TP: The upcoming Tom Petty bio "Conversations With Tom Petty," due in November on Omnibus Press, holds some intriguing insights into the artist's view toward touring. Compiled from a series of interviews with Petty by songwriter/journalist Paul Zollo, Petty asserts first and foremost that he and the Heartbreakers have always been a touring band, not just Petty and his sidemen.

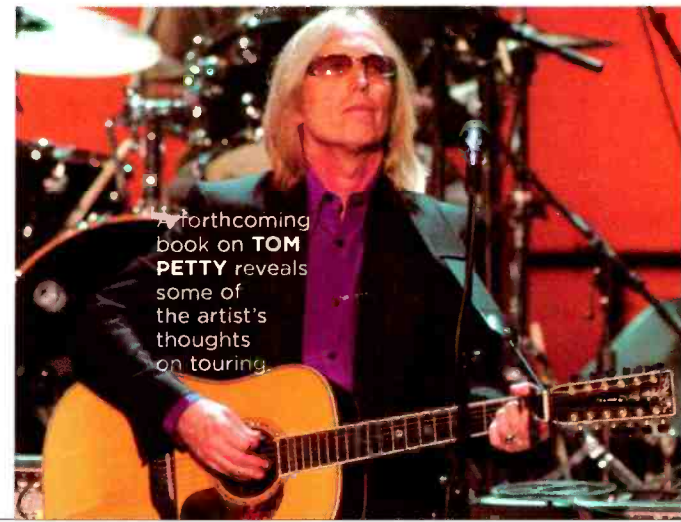
The book reveals some fascinating facts for Petty heads. For example, he despises meet-and-greets at concerts. "Record companies hate it because I don't greet people," Petty tells Zollo. "I've heard I'm aloof or arrogant. But I'm not. My brain won't deal with that. I can't deal with people before the show or after."

Petty also recalls a March

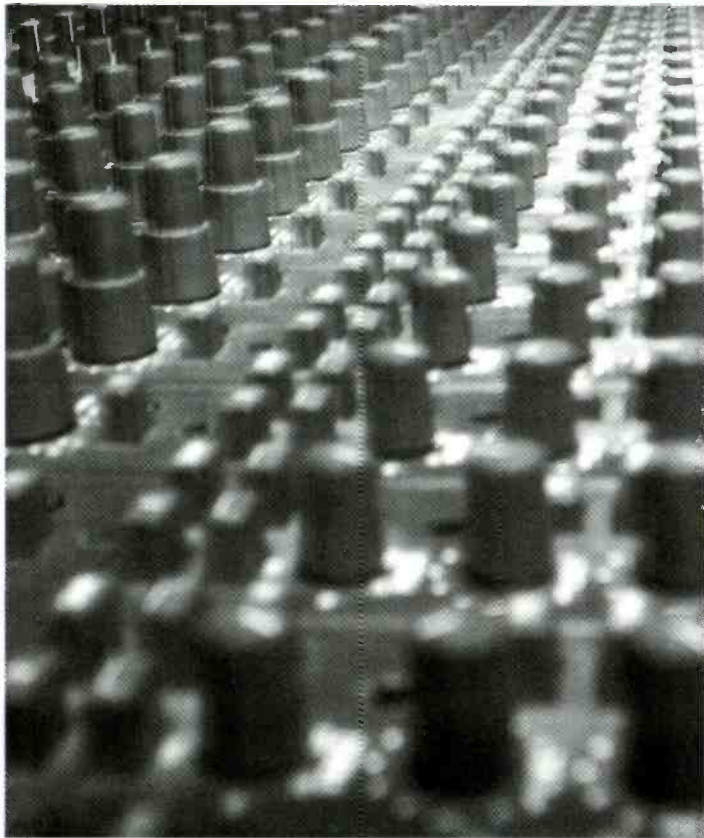
1990 show at the Forum in Los Angeles during the Full Moon Fever tour when he was joined onstage at the encore by Bob Dylan and Bruce Springsteen. With all three onstage at once along with the Heartbreakers, the group played the Animals' "I'm Crying," Creedence Clearwater Revival's "Travelin'

Band" and Dylan's "Leopard-Skin Pillbox Hat."

In recalling the show, Petty says, "Damn, that must have been a real treat for the audience." Well, I was at that show and I have to tell you, Mr. Petty, that it was indeed a real treat and a personal concert highlight for me.



A forthcoming book on TOM PETTY reveals some of the artist's thoughts on touring.



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PORTABILITY BY ANTONY BRUNO

Digital Play-As-You-Go Keeps Growing

Several recent market studies by industry analysts suggest the demand for portable digital music players is poised to skyrocket this year, reaching the critical mass needed for online music services to thrive.

A recent report from analyst group In-Stat forecasts that the market for hard-drive devices and flash-based devices will reach more than 104 million units worldwide by 2009, compared with the 27.8 million on record for 2004. It also notes that MP3 player sales reached \$4.5 billion worldwide last year, an increase of 200% over 2003.

STATES HELP THE PUSH

The U.S. market is contributing heavily to these expectations. In the States alone, 25% of the respondents to In-Stat's 2005 consumer survey acknowledged owning an MP3 player, up from 16% in 2001. Jupiter Research, in an April 2005 report, found that U.S. shipments of MP3 players more than tripled in 2004, and expects that figure to increase again by 35% in 2005.

Jupiter predicts the U.S. MP3 market to achieve a compound annual growth rate of more than 10% through 2010, reaching an installed base of 56 million, from 16.2 million in 2004.

Apple Computer's iPod energized the MP3 player market with large-capacity, hard-drive-

based models. But lower-cost flash-based devices are seen as the future category leader driving growth. Jupiter expects shipments of flash-based devices to exceed that of hard-drive models starting in 2007.



els starting in 2007.

Providers of portable subscription services, such as Rhapsody, Napster and Yahoo, are watching this flash MP3 player growth most closely.

"As more devices come out that are compatible with portable subscription services, especially flash devices, it can only grow the market," a Rhapsody representative says. "Right now, there's not a lot of very low-cost portable music players compatible with [portable subscription] services. We think when there's a wide variety of devices at a wide variety of prices, from \$50 to \$400, then the portable subscription services market will mature as well."

This proliferation of digital music players available at a range of different prices is expected to spur sales of online

à la carte downloads and music subscription services. At the same time, the growth of digital music sources increases the demand for MP3 devices. It is a feedback loop that ana-

lysts say is necessary for the market's expansion.

"The two do co-exist. I would consider one the driver of the other," In-Stat analyst Stephanie Guza says.

The problem with this business model is that many MP3 owners fill their devices with music ripped from existing CDs or with tracks obtained from file-sharing sites. According to the NPD Group, 243 million songs were downloaded from various peer-to-peer services in March, while in the same month only 26 million were purchased from digital music stores.

However, NPD research also suggests that legal music stores like Apple's iTunes, Napster and RealNetwork's Rhapsody may be closing the gap with P2P sites.

According to the March 2005 MusicWatch Digital Service survey, iTunes tied with P2P site LimeWire as the second-most-popular online music service, at 1.7 million households each. First place went to P2P site WinMX with 2.1 million households. Also in the top 10 were Napster (seventh) and RealNetworks (ninth).

Record labels are reporting an uptick in digital music sales as well. In its second-quarter earnings report, Warner Music Group claimed digital revenue of \$35 million, or 4.5% of total revenue, up from \$25 million the previous quarter

and greater than the \$32 million claimed for all of last year.

Still dominating the MP3 player market is the iPod and its many iterations. How long Apple can maintain this lead in the face of increasing competition and a rapidly growing market is a question everybody is asking. Most analysts predict there will not be any significant challenge for at least the next two years.

To date, competing MP3 players have tried to match or exceed the iPod's stylish design. But there are signs that physical appearance will soon give way to user interface as the prevailing differentiator, excluding, of course, price and storage capacity.

"It's hard to differentiate by design," Joon Yang, CEO of Reigncom—the South Korean company that manufactures the iRiver line of MP3 players—told reporters in Seoul in June. "Why do we need control buttons? Controls are ugly, so if it's possible to eliminate them and use the display," he said it should be done.

The company's new U10 model, for instance, replaces control buttons with a pressure-sensitive display panel navigation system called the "D-Click."

But an increase of MP3 players can only help the digital music service market grow so far. According to a Forrester Research report, the car stereo remains the single most frequent place people listen to music, at 56%, followed by personal and home stereos at 27%. MP3 players come in last, at 1%.

So digital music receivers like the Roku Soundbridge or the Sonos system that stream digital music from the PC are considered equally important over time.

"I don't think it's only a portable market," the Rhapsody representative says. "The combination of new devices and this new model gives consumers the ability to hear any song they want when and wherever they want. That is what is going to make the difference."



HD RADIO HITS THE ROAD

Sanyo Electric has begun shipping an in-dash car audio receiver supporting the high-definition radio format being rolled out by radio stations nationwide.

Aside from greater clarity, HD radio provides the ability to broadcast multiple streams over a single FM frequency to deliver data in addition to the audio program. This includes track and artist name, album info and other nonmusic content like weather or local news, which can be scrolled across the screen of an HD-supported receiver. The format supports on-demand access to content as well.

Sanyo's car receiver is one of the first in-vehicle systems to support the format, with a VFD screen capable of displaying all HD-radio-related data transmitted. It also can play traditional AM/FM broadcasts, as well as MP3 and WMA files, with an auxiliary input for portable digital media players on the front panel.

And for those who still prefer their music the old-fashioned way, the device plays CDs and has a detachable face. There is even a credit-card-sized remote control if you cannot reach the dash.

It carries a suggested list price of \$499.

—Antony Bruno

BITS & BRIEFS

WHAT'S THAT SONG?

GoFish Technologies has introduced a search-by-lyrics tool that lets users find songs available for purchase even if they do not know the name of the song, band or album. Users must enter at least three words from the lyrics, and the tool delivers targeted results based on all applicable matches, listing the song, album and band for each result. Users can sample a 30-second clip of the song to ensure that it is the proper file—as well as view artist information and album art—before buying it from various GoFish partners, including MSN Music Store, Napster and iTunes Music Store.

HOPPING TO NEW MEDIA

The now-infamous "Crazy Frog" ringtone that swept through Europe is on its way to becoming a videogame character. German game publisher DTP has acquired the rights to the title and says it plans to create a game around it for various handheld plat-

forms. The "Crazy Frog" is the most-downloaded ringtone in Europe and has shown it has legs in other media as well. A song blending the ringtone with Harold Faltermeyer's theme to "Beverly Hills Cop" recently topped the U.K. singles charts, knocking off tracks from Coldplay and Oasis.

PERFECTING YOUR PITCH

Aspiring singers looking to improve their vocals can hire a virtual coach in the form of the new SingingCoach software for home computers. The application includes a vocal range analyzer and pitch tracking system to provide real-time feedback on users' performances as they sing along to any of its 20 lessons. It uses this technology and an included hands-free microphone and headphones to display the singer's pitch onscreen, next to the correct pitch of the selected song. The Unlimited version of the software includes access to more than 10,000 songs in the MIDI format.

HOT RINGTONES™ JULY 9, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	12	#1 JUST A LIL BIT	50 CENT
2	1	12	WAIT (THE WHISPER SONG)	YING YANG TWINS
3	3	1	WE BELONG TOGETHER	MARIAH CAREY
4	4	20	CANDY SHOP	50 CENT FEATURING OLIVIA
5	10	1	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
6	5	9	HOLLABACK GIRL	GWEN STEFANI
7	9	6	B.Y.O.B.	SYSTEM OF A DOWN
8	6	37	SUPER MARIO BROTHERS THEME	KOJI KONDO
9	29	2	CATER 2 U	DESTINY'S CHILD
10	14	4	BACK THEN	MIKE JONES
11	8	12	HOW WE DO	THE GAME FEATURING 50 CENT
12	7	12	OH	CIARA FEATURING LUDACRIS
13	11	22	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
14	13	4	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
15	12	37	HALLOWEEN	JOHN CARPENTER
16	-	1	GIVE ME THAT	WEBBIE FEATURING BUN B
17	17	12	DISCO INFERNO	50 CENT
18	16	37	DROP IT LIKE IT'S HOT	SNOOP DOGG FEATURING PHARRELL
19	20	36	SWEET HOME ALABAMA	LYNYRD SKYNYRD
20	15	7	TOUCH	DMARION

Based on data provided by, in alphabetical order: Sequoia, Onango, Faith West, Modtone, InfoSpace Mobile, MDR, Ringtone, AG Interactive, iRing, Zing and Zango, a WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

BY TAMARA CONNIFF

(Mark Mays)

Mark Mays, president/CEO of Clear Channel Communications, is full of energy. He bounds into the *Billboard* office ready to talk about the spinoff of Clear Channel Entertainment, Jack radio, indecency legislation and a cause very close to his heart: City of Hope.

City of Hope annually honors an outstanding member of the music community with the Spirit of Life Award. This year, Mays will be feted during a star-studded gala Sept. 29

in Los Angeles. The event will raise funds for City of Hope's extensive research into the treatment of cancer, diabetes, HIV/AIDS and other diseases.

Mays is ready to put his radio resources to work for the cause and plans to do spots and possibly a fund-raising drive.

Q: How do you feel about being honored by City of Hope?

A: The City of Hope has been so involved in the music industry but never really brought in the radio and touring aspect of it. From our perspective, we kind of bring that to the table for them. So it's a great opportunity for them to expand their reach.

We're excited to be a part of it. Our goal is to raise money for them so they can do what they need to do—just go out there, get the cold hard cash and give it to them. These are people getting out there and solving diseases and actually curing them. It's fascinating. It's much harder than going out there and selling radio airtime.

Q: Selling airtime is not easy these days. Earlier this year, Clear Channel Radio introduced a "Less Is More" campaign to reduce the commercial spotload. How is this strategy working?

A: As you look at radio, over the next five to 10 years, between satellite radio, iPods and cell phones, we're really competing for people's time. So what we have to do is make sure we're providing a com-

peting entertainment proposition for them. "Less Is More" is about creating a great environment. We're doing that today rather than waiting five years from now. We're trying to be pre-emptive in a lot of aspects.

Yes, it's a short-term revenue loss for us, but the listening environment is getting much better. When our stations sound better, people listen more. We're seeing it in our ratings.

Q: As the audience increases, the price of ads and airtime goes up. Will you be able to make up the revenue you're losing?

A: Historically, advertisers have only bought 60-second advertisements. Well, we've gone to advertisers and said, "Listen, you can take your same advertising budget and get a better reach. You can reach more people if you use 30-second and 15-second adver-

tisements. It can be just as effective, reach more people and get a better reach frequency at a lower cost."

Q: Do you think 60-second ads are on their way out?

A: It has just been archaic. Radio has not changed in 25 years. Around the world, no one sells 60-second advertisements. It's a cultural challenge to change it. It is something we've been talking [about] and working on for a long time, but to actually get up and change it is a process.

Q: Is it starting to happen?

A: Oh, yeah! Even the big national advertisers are starting to switch.

Q: Do you see the iPod, satellite radio or podcasting as a competitive threat?

A: I don't think there is one particular competitor that's going to supplant radio. It's just going to be lots of different competition. Satellite radio is not going to replace radio in the near future... The great thing about radio is that it's local—it's focused on local content. Sirius and podcasting can't create local content. Podcasting is a great thing. Have you listened to any of these podcasts? It is painful.

Q: What do you think of the Jack format?

A: Historically, the wide-variety formats that are big, brush off eventually.

Q: Why is that?

A: At first you love the eclecticism of it, and you think,



"Oh, wow, I haven't heard that song in a long time." However, then you think, "OK, now that I've heard it, I don't want to hear it for the fourth time."

We're trying Jack in different markets. I applaud the radio industry for doing things differently. I hope it sticks, because it'll be great.

Q: Why is Clear Channel pushing for indecency regulations on satel-

lite and cable?

A: We're pushing for a level playing field. If you're going to regulate us, you have to regulate them. If you're not going to regulate them, then don't regulate us.

It's not our course to determine indecency. We personally feel like people can regulate themselves. People can push the "off" button. Clearly, that's

not what Congress thinks right now. If the theory is that we broadcast over the public spectrum, that's what satellite radio does too. You can't all of a sudden force all this content over to satellite radio.

Q: Why are you spinning off Clear Channel Entertainment?

A: I feel like it's our job to create operating environments for people to grow their businesses as fast as they can. We're taking entertainment and putting it outside the Clear Channel umbrella. Underneath that umbrella we have regulatory hurdles. Taking it outside of that umbrella is an opportunity to grow; it allows [the entertainment operation] to get into businesses it wasn't in. It aligns the interest of management.

Q: Is it a disappointment that the vision for all of Clear Channel's properties to work together and "synergize" didn't work? It sounds like the implementation of that was much more difficult than expected.

A: I think there is a lot of that in business. We think of it as getting the best of both worlds. By bringing entertainment into the organization, we've developed all these relationships. So all those synergies that did exist can now still exist.

Q: When you bought the entertainment property, were you thinking at some point you'd spin it off?

A: No. As soon as 9-11 happened, the world changed a lot. The live-entertainment business wasn't nearly as robust as it once was. As things change, you try to evolve your business. This realignment lets us evolve with the marketplace and with consumer preferences. ...

HIGHLIGHTS

MARK MAYS

1987: Joins investment banking firm Eppler, Guerin & Turner

1988: Moves to broadcast company Capital Cities

1989: Joins Clear Channel Communications as treasurer

2004: Becomes president/CEO of Clear Channel Communications

2005: City of Hope names Mays the year's Spirit of Life honoree.

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T

he dust has settled, the press conferences are over, and the last of the e-mails from lawyers offering to be interviewed have been tucked neatly into our trash folders. On June 27, the Supreme Court finally released its Grokster decision and, judging from the perma-grin on Recording Industry Assn. of America chairman Mitch Bainwol's face, the major labels are very happy with the court's unanimous decision in favor of copyright holders.

Billboard has reached beyond the purview of the Big Four, however, to determine what this decision might mean for others in the industry. In the indie world (page 30), plenty of label executives say that peer-to-peer sites provide key promotion. Lawyers are still debating the clarity of the court's ruling (page 31). Meanwhile, some file-sharing companies (page 30) are tripping over each other to announce new business plans, while others remain resolute that they will win when a lower court finally hears their case. But really, as longtime copyright friend Rep. Howard Berman, D-Calif., asks in a candid Q&A (page 31), "What case are they going to make? That up is down, and day is night?"

Give it time, Howard. This is the music industry, after all.

Photo: Declan McCullagh/mccullagh.org

GROKSTER

FROM EVERY ANGLE

MICHAEL WEISS
StreamCast CEO

Tech Questions

Is Innovation Heading For The Help Desk?

BY ANTONY BRUNO

The impact of the Supreme Court's unanimous ruling against Grokster and StreamCast Networks is expected to be felt for years to come by all in the digital entertainment industry, whether or not they utilize peer-to-peer technologies.

On one hand, there was a collective sigh of relief that the court declined to revisit the details of the landmark 1984 Sony Betamax decision, which the tech industry sees as its shield against copyright-infringement lawsuits from the entertainment industry. Lower courts had granted summary judgment in



"As a venture investor you're always viewing the risks of a company, and one of those risks is legal."

**STEWART ALSOP OF
NEW ENTERPRISE ASSOCIATES**

favor of Grokster and StreamCast based on this precedent.

But in ruling that these courts misinterpreted Sony Betamax, the Supreme Court added a new wrinkle to the digital music landscape.

"It's not a clear-cut decision one way or another," says Jennifer Greeson, a spokeswoman for Intel, which supported Grokster in the case. "It is a victory for the Sony-Betamax standard, but the implications of the overall ruling remain to be seen."

Some claim the decision provides a vague definition of "active inducement," referring to behavior that encourages copyright infringement. While the court ruled that companies using copyright infringement as a core element of their business models can be held liable, some feel it did not clearly outline what constitutes inducement.

"The important question for innovative

companies," says Fred von Lohmann, senior staff attorney for the Electronic Frontier Foundation, "is whether they could face a lawsuit on this new theory that could potentially cost them millions to defend."

Some fear that the threat of legal action will stifle technological innovation by limiting the flow of outside investment capital and internal corporate funding.

Michael Petricone, VP of technology policy for the Consumer Electronics Assn., says his organization is "quite concerned that a new liability theory based on inducement would freeze the introduction of new technologies in the marketplace. Businesses need clarity, and this decision makes the landscape unclear."

Even those at existing, legal music services share his concern. "We constantly look at new features that we can deploy that may have a combo of infringing and non-infringing use," eMusic COO David Pakman says. "If we can offer a feature that can be used legally by our users but illegally by others, are we liable? That puts a cloud over development activities."

Others in the tech sector say that uncertainty and risk are natural elements of innovation, and they doubt the ruling will have a negative impact.

"As a venture investor, you're always viewing the risks of a company, and one of those risks is legal," says Stewart Alsop, a partner with venture capital firm New Enterprise Associates. "The idea that somebody can sue you is not what keeps an investor from supporting a new technology. It's an independent decision about whether you think it's a valid new technology that has a business associated with it."

Meanwhile, at least a few P2P companies are not waiting for the dust to settle. Days after the ruling, Sony BMG Music Entertainment signed a licensing agreement with Mashboxx, the latest P2P service from Grokster founder Wayne Rosso. Once Mashboxx launches, the agreement will allow users to scan the hard drives of others for Sony BMG songs, preview those files in their entirety for a limited time, then buy them for 99 cents each.

Mashboxx was created to work with the labels, but iMesh, a P2P that formerly turned a blind eye to any copyright infringement its users might practice, announced on the day of the ruling that it plans to launch a fully authorized version of its service later this year. The company hired a former president of RCA Records and Sony Music International, Robert Summer, as its executive chairman to lead the transition.

The new iMesh service will combine paid subscriptions and à la carte downloads for most copyrighted material and will continue offering P2P service for what it calls "long tail" content from unsigned or independent acts.

Of course, a few P2P companies say they expect no substantial changes to their business models, at least until the lower court weighs in. "The David versus Goliath battle will continue," StreamCast CEO Michael Weiss says. "We're staying in this for the fight."

Shades Of Indie Grey

For Smaller Labels, File Sharing Isn't Black And White

BY TODD MARTENS

The Supreme Court may have been unanimous in ruling against peer-to-peer network Grokster, but those in the U.S. indie label community are hardly unanimous in their reaction. Many, however, doubt that the decision will have much of an impact on their business.

Dean Hudson, new-media director of Seattle-based Sub Pop Records, confesses a personal affinity for Grokster, adding, "It's different for us than it is for the majors. We don't actively try to thwart people from file sharing. We don't necessarily embrace it, but we don't try to stop people from doing it. We generally have done really well with the things that have been shared the most, so it's hard to say whether it's a chicken-and-egg thing."

SpinArt founder Jeff Price, formerly senior director of business development at eMusic, is opposed to the free sharing of label-controlled music. He points to hot indie act the Dears as evidence that sites like Grokster may have cut into his business.

"Something is whack with the Dears," he says. "They're getting major press, television exposure, radio play. They're selling out shows and they're selling merchandise. I would expect us to have sold at least 25,000 units. We're at 17,000. But if you go into the file-sharing programs, the Dears are everywhere."

"On one hand, I'm very excited," Price continues. "We're proliferating, we're growing and we're building an organic fan base. On the other hand, I'm annoyed because each one of these people should be paying for their music."

Yet neither Price nor Hudson believes the Supreme Court decision will change consumers' habits. "Being smaller, there's not much we can do to stop it, so we're more interested in establishing good will with our customers," Hudson says. "Hopefully they'll like the music and like us enough so that they'll buy it. It's too hard to stop file sharing, and to try would probably just make our fans angry."

Bright Eyes manager Nate Krenkel, who also oversees the Saddle Creek-affiliated Team Love imprint, says, "I don't think this [decision] is going to matter really. It's still [a] Pandora's box. All the lawyers in the world are not going to stop the music fans and communities out there from sharing their interests and music files. Let the industry continue to run full throttle down this dead-end street, suing 15-year-old kids, stripping their bank accounts of their college funds, shutting down sites, playing the role of victim and claiming to speak for artists when they don't give a shit at the end of the day if the artist makes money as long as the shareholders are happy."

"For an indie like ourselves," he adds, "we are nothing but delighted knowing that music fans are out there sharing songs by our bands and spreading the word."

Bettina Richards, founder of Chicago's Thrill Jockey, also believes that peer-to-peer networks benefit her business. "With fairly restrictive outlets for new music, peer-to-peer sharing is one of the best ways to get the word around to music fans," she says. "We find that most file

sharing happens between music fans, and they tend to buy a healthy percentage."

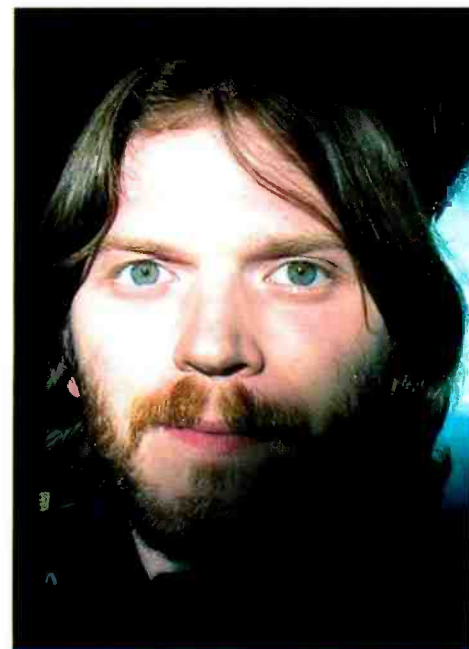
Others are hoping the ruling against Grokster will open the door to more legit file sharing.

"It's easily the most important Supreme Court decision to affect the record industry in the last decade," says Larry Miller, CEO of Or Music and former president of digital rights management company Reciprocal Entertainment. "As the operator of an independent and independently funded record company, this decision doesn't dramatically affect what we do, but I think the decision should reverberate for a long time to come, for record companies large and small."

Miller adds, "I hope that what we do now as an industry is move forward and bring whatever leverage we possibly can to the operators of the peer-to-peer networks... to use the filtering technologies, while imperfect, that are available."

Babygrande founder Chuck Wilson is also optimistic that the court case will cut down on illegal swapping.

"Without question, this decision, along with some type of cooperative global enforcement mechanism, will ultimately enable the entertainment industry to harness the power of the Internet in a commercially viable manner," Wilson says. "Obviously there are a lot more steps to be taken, but this is the big first domino we have all been hoping would fall."



"It's different for us than it is for the majors... We generally have done really well with the things that have been shared the most."

**DEAN HUDSON OF
SUB POP RECORDS**

Supreme Court On Trial

Lawyers Debate Clarity Of Ruling

BY SUSAN BUTLER

"Save Betamax" was the slogan peer-to-peer supporters waved outside the U.S. Supreme Court during oral arguments in March. In reaction, the Recording Industry Assn. of America distributed T-shirts declaring: "Save Betamax, Not Grokster."

Both sides were referring to the Sony Betamax videocassette recorder, the subject of a 1984 Supreme Court decision that became the legal benchmark for inventors to avoid copyright infringement claims.

It is also the "case law" that the Ninth Circuit Court of Appeals interpreted in *Metro-Goldwyn-Mayer Studios vs. Grokster* (Case No. 04-480) to find in favor of the P2P operators and that the Seventh Circuit Court of Appeals interpreted in the *Aimster* copyright litigation to find against another P2P operator.

Many lawyers, copyright owners, inventors and investors hoped that the High Court would clarify the so-called Sony Betamax rule for the digital age, even though lawyers learn in law school that the Supreme Court often avoids altering its prior decisions if it can find other reasons to decide a case. With *Grokster*,

pany cannot be considered liable for contributory infringement if the technology in question is capable of substantial lawful use unless the company had specific knowledge of the third party's infringement at the time the company contributed to the infringement.

The High Court declined, however, to "revisit" the Sony Betamax opinion to add a more quantified description of how much lawful use is substantial.

Instead, the court focused on the evidence to date in the case, which indicated that *Grokster* and *StreamCast* expressed an objective to promote infringing uses and took active steps to encourage infringement—inducing infringement and thereby contributing to that infringement.

The court sent the case back to the District Court in Los Angeles to review the factual evidence, apply the rules from the Supreme Court's opinion and reconsider the entertainment industry's motion for summary judgment.

Ginsburg wrote in a concurring opinion that while the P2P operators could be liable for actively inducing infringement, they could also be liable for contributory infringement under

"Half of the time with inventors, they don't necessarily know about copyright law, and you can't necessarily predict what they're going to come up with."

—CATHERINE KIRKMAN of WILSON SONSINI GOODRICH & ROSATI

the Supreme Court did more than this when it handed down its decision June 27. It released three opinions, which some attorneys say confused the issue even further.

The "opinion of the court," written by Justice David Souter, is the legal precedent for all courts to follow. It reflects the bottom-line rule of law unanimously decided by the justices. Two "concurring" opinions made additional points. They were written by Justices Ruth Bader Ginsburg (joined by Chief Justice William Rehnquist and Justice Anthony Kennedy) and Justice Stephen Breyer (joined by Justices John Paul Stevens and Sandra Day O'Connor).

The court's opinion focused on the activities of parties, holding that "one who distributes a device with the object of promoting its use to infringe copyright, as shown by clear expression or other affirmative steps taken to foster infringement, is liable for the resulting acts of infringement by third parties."

The court explained the two prongs of "secondary liability" for copyright infringement. A person will be liable for "contributory" infringement when intentionally inducing or encouraging direct copyright infringement (e.g., encouraging users to unlawfully share copyrighted works). A person is liable for "vicarious" infringement when profiting from direct infringement and declining to exercise a right to stop or limit the infringement.

The court then compared the facts to those in the Sony Betamax case.

The court wrote that Sony did not express an objective of having others tape TV programs in violation of copyright and did not take active steps to profit from unlawful taping. Without an intent to promote infringing uses, the only conceivable basis for secondary liability in that case was that Sony knew some consumers would use videocassette recorders to infringe copyrighted works.

But because the VCR was "capable of commercially significant noninfringing uses," that court held that Sony could not be faulted solely for distributing VCRs.

In *Grokster*, the Supreme Court held that the Ninth Circuit Court of Appeals was wrong in its interpretation of the Sony Betamax opinion. The Circuit Court held that a com-

pany cannot be considered liable for contributory infringement if the technology in question is capable of substantial lawful use unless the company had specific knowledge of the third party's infringement at the time the company contributed to the infringement.

She noted that the P2P companies only offered "mostly anecdotal evidence" of users sharing authorized copyrighted or public domain works. Also, there was not enough evidence to demonstrate that substantial or commercially significant non-infringing uses were likely to develop over time.

If the District Court does not grant summary judgment for the entertainment industry parties on the inducement theory, she wrote, then it should reconsider after further evidence is offered whether they are still liable under the Sony Betamax standard.

Breyer wrote an 18-page concurring opinion responding to this, essentially disagreeing with the Ginsburg opinion's way of quantifying future noninfringing uses.

As a result of the various opinions over the Sony Betamax standard, Catherine Kirkman, a partner with Wilson Sonsini Goodrich & Rosati in Palo Alto, Calif., is among the lawyers who believe the decision will have a "distinct chilling effect" on innovation.

"Half of the time with inventors, they don't necessarily know about copyright law, and you can't necessarily predict what they're going to come up with," she says.

While trying to decide which opinion to follow on the Sony Betamax standard, lawyers will also have a "mixed salad" of things to review to advise their clients on inducement—such as their demo models, business models and filtering systems, she says.

Other lawyers do not believe the decision will affect innovation.

"I don't think it's going to squelch technological development for one second," says Gary Stiffelman, a partner with Ziffren, Brittenham, Branca, Fischer, Gilbert-Lurie, Stiffelman & Cook in Los Angeles. "That's just a complete myth, because technological development isn't driven by piracy. The best way to innovate is to find a way to participate in the revenue stream, to make more money for content owners and share in it—not to promulgate a system that is basically piracy-driven."

The debate over these issues will undoubtedly continue in courtrooms, classrooms and publications for years, unless Congress passes legislation to address the issues or until another Supreme Court case comes around.



Howard's End

Congressman Jabs File Sharers

BY BILL HOLLAND

Rep. Howard Berman, D-Calif., has been a major player in crafting bipartisan anti-piracy and intellectual-property legislation for more than a decade. The Californian is the ranking Democrat on the House Subcommittee on Courts, the Internet and Intellectual Property, and is second in seniority on the Judiciary Committee. He spoke with *Billboard* immediately after the *Grokster* ruling.

Q: In your wildest dreams did you think this was going to be a 9-0 vote in favor of the entertainment industry?

A: No. I thought *StreamCast* and *Grokster* didn't have a very sympathetic case, but I was worried it would be a very murky kind of decision. I never thought it would be like this, both in terms of the unanimity and the logic, the strength of the position.

Q: *StreamCast's* lawyers say they have a case when they go back to the lower court.

A: Forgive me, but when these guys say they're going back to the trial judge because they can make a case, I don't understand that. The Supreme Court dealt with some of their behavior already, right? I mean, what case are they going to make? That up is down, and day is night?

Q: Recording Industry Assn. of America chairman Mitch Bainwol says there is no longer a pressing need for the copyright community to go to Congress to introduce legislation. Your thoughts?

A: I don't know why you'd need an "Induce bill" now because this court has said the law prohibits inducing. So playing defense is always much easier than playing offense.

Q: In 1995, when the House Judiciary Committee was debating the Digital Millennium Copyright Act, there was a lot of discussion that in contributory infringement, one should look at the behavior of the player rather than the software.

A. And that's what the court did! That's why I don't think the technology people should feel bad about this ruling. Look, all these new technologies will be very useful in getting legal online music to people the way they want to get it. So obviously, this is a great victory for the creative community, and for the economy, because [intellectual property] is a very important export, but it's also a great victory for the technological companies and the consumers.

Look, if I were to say that in the name of promoting innovation, we should allow suicidal monsters to figure out how to build worse chemical and biological weapons because that's "new technology" and "innovation," you'd laugh. I mean, prohibiting technology for illegal purposes is very different than being anti-technology.

When they first told me about the ruling, I said, "Is that what the RIAA guys are saying, or was that really the ruling?" And it turns out that it was really the court decision! It wasn't spin!

UNITED THEY STAND

EUROPE'S
INDIES FIND
STRENGTH IN
COLLECTIVE
ACTION

BY EMMANUEL LEGRAND



In the face of consolidation among the major music companies, Europe's independent labels are finding strength in numbers.

First in the United Kingdom and France, and now across the continent, Europe's indies are taking collective action in dealing with such major challenges as access to retail markets, media exposure and digital development.

"We live in a different world than 25 years ago," reflects British industry veteran Martin Mills, founder of Beggars Group, a leading indie label group with a roster that includes the White Stripes, Basement Jaxx and M.I.A.

"In the old days you could sell music on its own merit," Mills says. "But now the music business is organized like any other business. And we operate in a much more concentrated market. There's competition for shelf space at retail and [the] media level. It's tougher."

Mills is a founding member of the Assn. of Independent Music, the U.K. trade body launched in 1998, and European indie labels' group Impala, launched in 2000.

"Collective action was at the core of AIM's initial creation," Mills says. "The concept has now been embraced by indies around the world. In certain instances, without diminishing our own independence, we need to act as if we were the fifth major. The

diverse group that includes French/Italian model-turned-singer Carla Bruni (on the Naïve label), Canadian rock band Nickelback (Roadrunner), U.S. rock duo the White Stripes (XL Recordings) and Finnish rock act the Rasmus (Playground Music). Each of the acts has just received double-platinum awards for European sales of more than 1 million units in the first such certifications issued by Impala (see story, page 34).

Impala chairman Michel Lambot reckons that the turning point for indies came in 2001 when Warner Music Group and EMI announced plans to merge. Indie labels' representatives voiced objections to the merger that were apparently well-received by the European Commission—Europe's executive body.

WMG and EMI eventually withdrew their merger proposal when it appeared that the EC's competition department was not going to let the deal proceed. Lambot thinks the planned merger probably accelerated the indies' collective activity. "It was a revealing moment," he says.

"We've discovered that collective lobbying in a market in crisis has given the opportunity for indies' voices to be heard, and it pays off," concurs Stephan Bourdoiseau, CEO of Wagram, France's leading indie distribution company, and chairman of French indie group Union des Producteurs Francais Independents.

tween indies and Apple, and although a considerable amount of indie repertoire is available at iTunes' stores, the Cupertino, Calif.-based firm has not been willing to engage in a collective deal.

Another key issue for indies has been the merger of Sony and BMG. Impala objected to the union and, following the EC's authorization of the two combining, the trade group challenged this decision before the European courts. The court of Luxembourg is expected to hear the case in the fall.

But the indies' collective action goes beyond lobbying and legal battles.

Mills says collectivism is a reaction to current market forces. It is increasingly difficult, he says, for indies to find their place at retail or at radio when faced with the power of such global giants as Universal Music Group and Sony BMG Music Entertainment.

"It's about market access," Mills says. "When two companies control about two-thirds of the market, and therefore two-thirds of the new releases, they have such an intense relationship with retail and media, simply because they can leverage one act with another, that there's not much left afterwards."

UPFI's Bourdoiseau says that in the face of such dominance, with major companies concentrating their efforts on a small number of global acts, indies represent an essential alternative for artists



Finnish rock band the Rasmus is among the European indie stars honored in Impala's first round of sales certifications. Other acts certified include, from top left, Roisin Murphy, Carla Bruni and Soulwax.

only way to achieve results is to do it collectively."

AIM boasts more than 900 members, all of whom are U.K.-based independent record labels or distributors. Impala claims 2,000 member labels.

The collective market share of indies fluctuates from country to country. Europe-wide, Impala estimates that the indie sector had a 19.4% share in 2003, the most recent year such figures are available. In the United Kingdom, the Official U.K. Charts Co. pegs indie share at 19.6% of the album market in 2004, down from 20% the previous year.

Indies have long been seen as bastions for diversity and natural homes for niche genres, such as world music, electronic music and jazz.

Indeed, the biggest indie acts of the moment in Europe are a

The power of collective action was apparent last year when AIM and Impala took on MTV over royalty payments for videos. Initially, MTV was making deals with individual indies, but AIM and Impala insisted that negotiations occur collectively. The situation was resolved last year when MTV agreed to pay fees the indies as a group found acceptable (*Billboard*, April 3, 2004).

In her speech June 21 at AIM's annual general meeting, Alison Wenham, the organization's chairman/CEO, described the moment as "historic."

"This could only have been achieved collectively," Mills adds.

Indies were less successful in an action against Apple Computer's iTunes Music Store. The indies complained that iTunes was coming to Europe without having licensed repertoire from the vast majority of indie labels. The action created tension be-

and consumers—providing they have access to the market.

The development of digital and mobile commerce is seen as an avenue to boost such access.

"The number of outlets offering music is multiplying with the development of new technologies, so obviously the market will be asking for more diversity," Bourdoiseau says. "That's where indies come into play. Consumers—and music users in general—will be looking for alternatives. At some point, the search for diversity is [the] indies' salvation. Indies have wide spaces ahead that majors have deserted. If indies invest in these areas abandoned by majors, we'll eventually gain some market share at their expense."

However, the investment needed to enter digital commerce can be significant, including the cost of organizing, digitizing

and marketing repertoire.

"Indies are going to find they are up against the same barriers online as they are offline in terms of product placement," says Paul Brindley, managing director of digital music consulting firm MusicAlly.

"It's interesting that at some point, digital distribution was seen as the solution to indies' problems, but it did not work out like that at all. In fact, it [created] a whole new set of problems," Brindley says.

Mobile music distribution presents similar difficulties for indies. "How many indies already understand the concept of mobile delivery and get ready to provide their repertoire?" Brindley asks.

With market consolidation creating digital platforms with access to substantial repertoire through deals with just four suppliers, indie labels may "need to consolidate their resources to survive," Brindley observes.

He cites the collective deal AIM has made with Napster as an important step in the right direction.

In addition to Napster, AIM's new-media arm, AIM Digital, has negotiated collective licensing deals with online music platforms including Sony Connect, Yahoo, OD2, Wipit and O2 Music. Terms and conditions are applicable to all of AIM's mem-



Impala-certified acts include, clockwise from top, Eric Prydz, Corneille, Röyksopp and Titiyo.

As in other markets, consolidation among the majors has shed some benefits on the indie segment, including increased access to talent.

"The consolidation and restructuring of the majors has had a devastating effect on A&R," Lambot says. "There's less signings, and majors also hand back a lot of recording contracts. Artists and their management are feeling quite uneasy with the whole process and are looking at indies with different eyes. They know they can achieve substantial sales with indies."

One act that jumped the majors ship to sail with the indies is world music duo Amadou & Mariam. The act from Mali signed with Universal Jazz in France in 1997 and recorded three albums for the company. At the end of the contract, the pair recorded a new album for All Other, a label set up by Marc-Antoine Moreau, its manager. Moreau shopped the recording to different companies and eventually signed a global licensing deal with Because, the newly created indie label from Emmanuel de Buretel, former chairman/CEO of EMI Continental Europe. (For more on Amadou & Mariam, see page 18.)

"We had good support from Universal, but with this type of music, we were not sure the best option was a major, especially as we wanted to crack the international market," Moreau says.



CERTIFYING INDIE SALES

The diversity of European indie repertoire is evident in the inaugural sales certifications just disclosed by trade organization Impala.

About 200 recordings were certified, including works from French chanteuse Carla Bruni (Naïve), Finnish rock band the Rasmus (Playground Music), Swedish pop artist Titiyo (Diesel Music/Superstudio), France's DJ Laurent Garnier (F Communication), Belgian dance act 2 Many DJs/Soulwax (PIAS), Norway's electronic duo Röyksopp (Wall of Sound) and, from England, dance acts Basement Jaxx (XL Recordings) and Eric Prydz (DATA), pop band Simply Red (simplyred.com) and former Moloko singer Roisin Murphy (Echo).

The certifications are based on shipments of indie releases to retail throughout Europe, as reported by Impala's member labels.

Certifications were also awarded to North American acts who are distributed in Europe by indies. These acts included the Whites Stripes (XL Recordings), Canadian rock act Nickelback (Roadrunner), U.S. metal band Slipknot (Roadrunner), American cult artist Tom Waits (Anti) and Canadian R&B singer Corneille (Wagram).

Impala's certification levels are silver (30,000 units), gold (250,000), platinum (500,000) and double-platinum (1 million). The only other pan-European certifications are the International Federation of the Phonographic Industry's Platinum Awards, which start at 1 million units.

"We decided quite simply that there was no logic that pan-European success should only be celebrated by million-selling artists," Impala chairman Michel Lambot says. "This is what being independent is all about—celebrating success and diversity."



bers and provide a framework for them to individually supply content to the online services.

"The way indie labels work with us varies according to their size," says Jeff Smith, Napster Europe's London-based programming director.

Smith says label groups like Beggars and PIAS provide repertoire service to online music platforms that is "as good as any major's." He suggests that for smaller operations with limited resources and repertoire, going through such indie content aggregators as the Orchard or PIAS subsidiary Vital:Digital may be the right solution.

"In general people are getting better," Smith says. He believes digital distribution ultimately will benefit indie labels because it has "a more egalitarian structure."



Amid such developments, Mills is confident that indies cumulatively are becoming stronger players in the marketplace. What's more, the movement for collective action is growing. In June, a group of indie labels left Italian trade group FIMI to set up their own organization. In the United States, indies gathered this year to create the American Assn. of Independent Music.

The trend is even moving to a global scale. On June 17, indie trade groups from around the world gathered in Barcelona for the second meeting of the Worldwide Coalition of Independent Associations. The group, which surfaced in January at MIDEM, has yet to announce any leadership or charter.

"It is very early days, and there's a long road ahead," Mills says. "It was absolutely critical for indies all around the world to see this happening in the U.S. But definitely, the spirit is there." ■■■

STARS

JULY
9
2005

With their keyboard-driven pop melodies and effervescent romantic lyrics Los Temerarios rose to become one of Mexico's most prolific hit-makers in the late '90s.

It was not an easy or a fast rise, but Los Temerarios utilized their fresh songs, youthful looks and distinctive synthesizer-drenched sound to carve out a niche in a crowded field.

The group has three albums on the *Billboard* Top Latin Albums chart: in the July 2 issue: the compilations "La Mejor . . . Coleccion" and "Tesoros de Coleccion," and its latest studio album "Veintisiete," which has sold 2 million copies, according to Nielsen SoundScan.

"I think we've been one of the most fortunate groups in our style," lead singer Gustavo Angel says. "In our genre, [fellow Mexican bands] Los Bukis and Bronco were legendary and I can tell you, that in the beginning, things were a little tough."

Brothers Adolfo and Gustavo Angel and their cousin Fernando Angel have made music together for nearly 30 years; since 1982 they have performed as Los Temerarios.

The group drew a loyal following and eventually maintained a steady trajectory despite changing pop tastes (the rise and fall of Tejano and norteño), a fluctuating Mexican >>

LOS

MEXICO'S
SUPERSTARS
OF MELODY
& ROMANCE

TEMERARIOS

BY RAMIRO BURR

LOS TEMERARIOS (cont.)

from >>p35

economy and constant pressures from piracy and new entertainment media.

Its sonic signature, featuring the plaintive vocals of Gustavo wailing over the group's signature synth-pop sound, encapsulated what became known as the grupo genre in Mexico.

By the mid-'90s, Los Temerarios were challenging established grupo powerhouses Bronco and Los Bukis. And when the former retired and the latter broke up for several years before a 2003 reunion, Los Temerarios effectively became the kings of the hill.

"Los Temerarios have always been constant in their romantic music," says their manager, Willie Miranda of Miami-based AM Entertainment. "I think that is why so many people still follow them. You see parents who saw the group years ago now bringing their kids to see Los Temerarios."

Today, the group's lineup comprises Adolfo on keyboards, Gustavo on lead vocals and guitar, Fernando on bass, Karlo Vidal on drums and Jonathan Amabiliz on percussion.

Looking back, Gustavo says the group's quest to sound fresh, along with a little luck, helped it reach the top.

"I really believe that the versatility we have had all these years has been key," he says. "And especially in this field, it is so difficult to maintain a position, that we are in [a] constant search for the new currents, new ideas so that we do not get stuck."

TEENAGE ORIGINS

Los Temerarios can trace its origins back to 1977 to the Angels' hometown, the Fresnillo district of Zacatecas, Mexico. Adolfo and Gustavo got their first taste of music by watching local groups perform in a rehearsal hall owned by their father. As teenagers, the brothers would surreptitiously pick up instruments after the musicians had left.



They formed their first group, Conjunto La Brisa, playing local private parties and weddings. They changed their name to Los Temerarios in 1982 with Fernando on bass and friend Mario Ortiz on drums. Gustavo took on lead vocals while older brother Adolfo became the main songwriter. In 1983, they signed with CBS Mexico.

The group recorded its first album for CBS Records in 1983 and its first hits were the ballads "Por Ella Lloramos Los Dos" and "Copa Rota."

The label insisted on the group using a name producer but Los Temerarios were prepared.

"We've always produced ourselves," Gustavo says. "Our first three albums were with CBS, and they provided a musical director, but we had everything ready when we got to the studio, including the arrangements, so he was just there saying, 'OK, fine.' Adolfo has always been the director."

Record sales, however, were underwhelming. In 1988, Los Temerarios left CBS, signing with independent label Disa, based in Monterrey, Mexico.

With Gustavo maturing into an emotive singer with a decent range and Adolfo improving as a songwriter, Los Temerarios leaned toward a more intense pop ballad sound.

The group hit its mark on subsequent hits such as "Tu Fame Engano," "Ven Porque Te Necesito" and "Si Quiero Volver," all characterized by Gustavo's melancholy vocals and sweeping synthesizers.

In 1990, the band won its first Univision Premio a Lo Nuestro Award for best new group. The following year, the CD "Lo Nuevo y Lo Mejor" peaked in the top 10 of the Billboard Latin albums chart where it enjoyed a 59-week run. Highlights included "Vete Con El," "Te Quiero" and "Di Que **continued on >>p38**

Photo by Rodrigo Varela/WireImage.com

Son ejemplo como artistas, como hijos, como hermanos,
como padres, como hombres, como amigos.

Su talento, su perseverancia, su amor, su respeto son los
hilos que han tejido su carrera.

ADOLFO

Eres el sol que ilumina tu familia
Eres el sol que enciende su carrera
Eres el sol que mantiene en equilibrio y armonía
lo que por tí fue fundado hace veintisiete años.
Todo mi amor mi respeto y admiración.

¡Felicidades!

Mayra Alba

ESTUDIOS MONTECRISTO

Todo nuestro reconocimiento a su extraordinario talento, nos complace y enorgullece poder colaborar en sus producciones.



GOBERNADOR TIBURCIO MONTIEL 68
SAN MIGUEL CHAPULTEPEC
C. P. 11850 MÉXICO D. F.
TEL (55)52761526

LOS TEMERARIOS (cont.)

from >>p36

Volveras." But the band still struggled, trying to balance a heavily synthed mix and mild-mannered singing with strong melodic hooks.

Later that year, the band released "Mi Vida Eres Tu," which proved a major milestone. The album's hits included the title track, a blues-drenched mariachi tune, as well as "Yo Te Amo," "Perdoname" and "Esa Mujer."

In 1992, Los Temerarios were the only Mexican group invited to the influential Festival Acapulco. The grupo sound was red-hot.

THE GROWTH OF GRUPO

The grupo movement had its roots in the Mexican rock era of the late '60s but enjoyed a renaissance in the early '90s when it became known as la onda grupera.

Grupo was a loosely defined term to designate the band or group concept, as opposed to a superstar (Ramon Ayala or Juan Gabriel) mostly within the romantic ballad subgenre and occasionally within the tropical cumbia genre.

The keyboard-centric balladeers like Los Bukis, Los Yonics, Liberacion, Los Bondadosos and others dominated the music scene of the early '90s.

At the time, Los Temerarios were the young guns in a field long dominated by Bronco and Los Bukis. The increasing record sales and widespread popularity of Mexico's grupos fueled the competitive jostling between the major labels for superior market position. Several labels created grupo divisions.

In turn, the growing movement forced radio stations to switch to grupo formats, and also led to several grupo-oriented TV shows and publications. In August 1992, Mexican media mogul Rogelio Azcarraga launched the city's first 24-hour grupo FM, Radio Formula in Mexico City.

Grupos are among Mexico's hottest concert attractions. Mammoth outdoor events typically feature five to eight bands, last up to eight hours and draw 60,000-80,000 fans to such venues as the Expo in Monterrey and Los Tigres baseball stadium in Mexico City.

In July 1994, Los Temerarios became the first grupo to play at the Palacio de Deportes in Mexico City. Previously only top pop artists or American rock acts had played there.

Already at the top, Los Temerarios consolidated their stand-

international tours that took them to the United States and several Latin American countries.

"There was the banda boom [of 1994], and now norteño music is very strong right now," Gustavo said at the time. "But our music remains focused on love. With our romantic music, as long as there's love, I think our music will last a long time."

But somewhat less romantic reasons help explain Los Temerarios' longevity.

"In all my years, I can tell you that this is the most organized,

"As long as there is love and romance, I think our music will last a long time." —GUSTAVO ANGEL

ing when prolific singer/songwriter Marco Antonio Solís left Los Bukis in 1996. The following year, Bronco stunned the music world when the band announced its retirement, effectively making Los Temerarios the undisputed leaders of the grupo genre.

"Los Temerarios were always an A-list group," says Latin industry veteran Jesse Rodriguez of Houston-based booking agency Hot Latin Acts. "When the other top groups fell off, it was no surprise there was no one [of] their caliber left."

As the 1990s gave way to a new century, the massive resurgence of norteño music eclipsed all Mexican genres, including la onda grupera. But Los Temerarios just marched on, with in-

most respectful group there is," says Willie Miranda, a 40-year veteran of the music business who has previously managed Vicente Fernandez. "When we get to a city, I just tell them the schedule of sound check, press interviews or whatever and then they go off. But they always show up on time, you never have to go fine them or beg to do this or that."

TRIBUTE TO RANCHERA

Last year, Los Temerarios released "Veintisiete," which referred to the band's 27 years in the business. The music was a look back, a 13-track tribute to mariachi rancheras, **continued on >>p40**

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EDITORA A.D.G., S.A. DE C.V.

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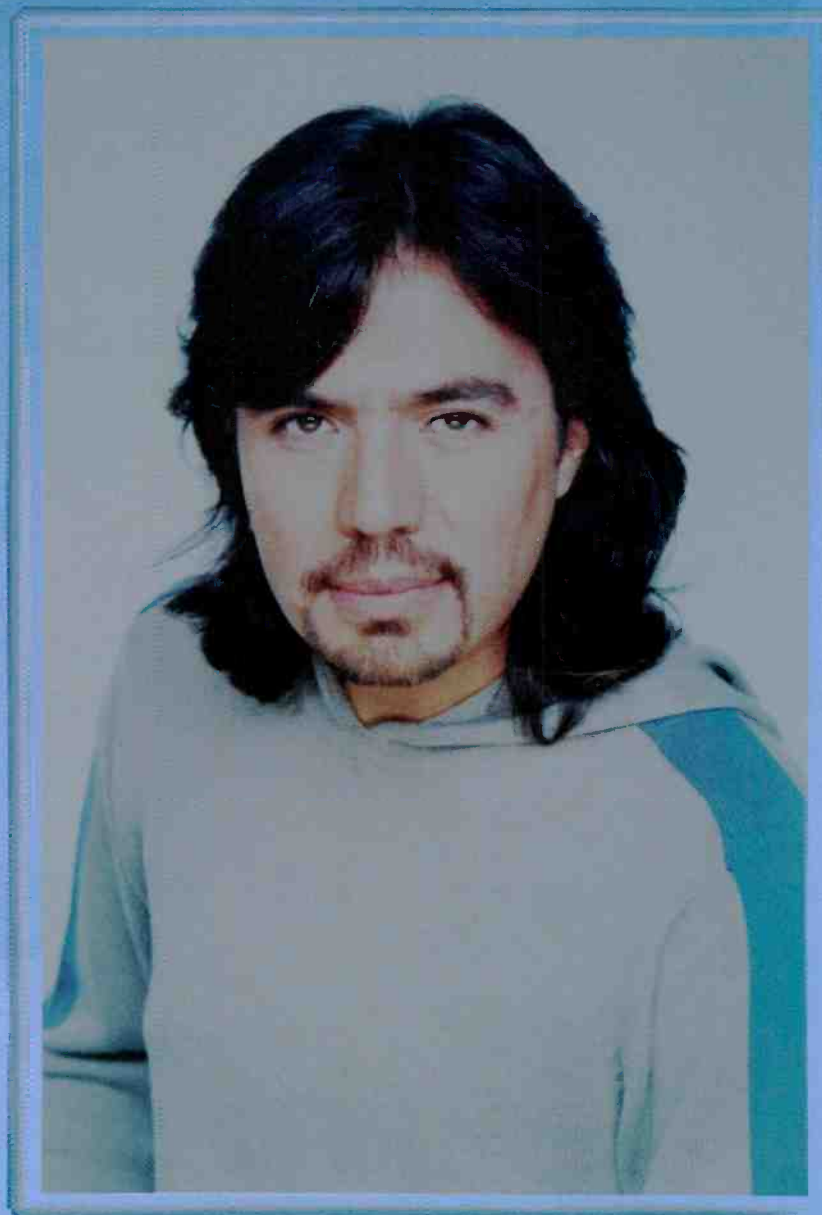
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Julio Iglesias, left, in a 2004 video with the Angel brothers.

Photo by Rodrigo Varela/WireImage.com

LOS TEMERARIOS (cont.)

from >>p38

the heartland music of Mexico, and included a DVD.

While cowboys and country music evoke America around the world, mariachis and rancheras are instantly recognized as Mexican icons.

"One of their strengths has always been their versatility but even old-schoolers were impressed that they did so well on this album," says Albert Calvo, veteran DJ at norteño station KSAH-AM San Antonio. "Javier Solís' 'Sombras' is hard to interpret but the brothers did it very well."

Gustavo says there are always new generations of fans discovering the timeless beauty of ranchera, a genre best-described as blues-drenched country.

"First of all, this is music that we really love, music that moves us, music that we grew up with," he said at the time of the album's release. "This is the traditional roots music of Mexico that each new generation eventually falls in love with."

"Veintisiete" was the culmination of a dream that began long ago.

"This has been a lifelong objective of ours," he said. "We have always been admirers of this music and the great singers like Javier Solís and Vicente Fernandez.

"I'm not really sure when we first started to love this music but I suspect this has got to do with growing up with this music when we were kids. This is music from the people, music from the pueblo [folk music], from the working camps which we heard along with other groups."

Yet, the idea of a pop group like Los Temerarios taking on torchy folk rancheras is almost akin to rockers Tears for Fears taking on Frank Sinatra's standards songbook. Surprisingly, Los Temerarios pulled it off.

From the opening strains of "Que de Raro Tiene," where one fully expects Fernandez to break out belting tales of heartbreak with his powerful vocals, it is startling how well the group repolishes these classics.

The five-man band was complemented by an array of top studio musicians playing vihuelas, violins, trumpets and other traditional instruments. The musicianship is first-rate, the fidelity exquisite.

Especially impressive is Gustavo's readings of these tortured lyrics, imbuing them with his own distinctive tones and colors.

Highlights of the album include the hauntingly beautiful "Lloraras," memorably recorded by Javier Solís, in which Gustavo brings new passion to the familiar you'll-never-have-another-love-like-mine lament. And even on the frightening "Sombras," Los Temerarios are able to rise up to the instrumental and vocal demands of this powerful song.

Through the use of technology, Gustavo "duets" with Javier Solís, their harmonies soaring gracefully over lyrics that use the imagery of dark shadows as symbols of all that is left in the end.

Other highlights included "Renuncacion," "En Mi Viejo San Juan" and "Las Llaves de Mi Alma"—a duet with Fernandez. The album bowed at No. 1 on the Billboard Top Latin Albums chart.

While Adolfo moved to Mexico City in 1987, Gustavo still lives in Fresnillo. From their small hometown Los Temerarios have managed to follow in the footsteps of Los Bukis, bringing fresh songs and compelling hooks to the grupo genre.

Nearly 30 years on, Los Temerarios show no sign of stopping, Gustavo says. "As long as we keep seeing support from the people, and our songs remain successful in the hearts of the people, we'll continue."

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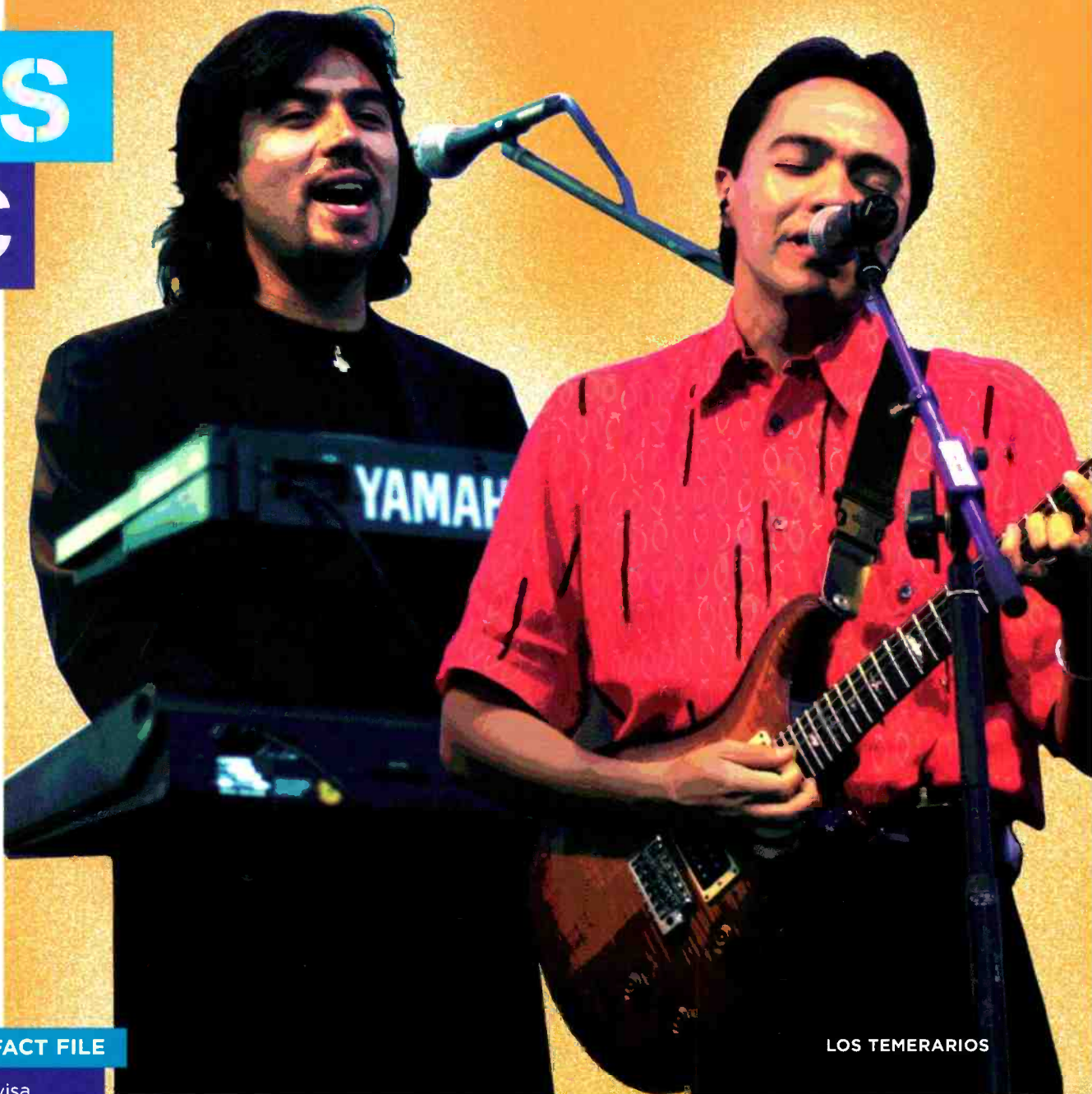
RUDY PÉREZ



UPFRONT
MUSIC GROUP

BROTHERS IN MUSIC

BY LEILA
COBO



LOS TEMERARIOS

Bands that comprise siblings are a rarity in the Latin music world. But through the years, brothers Adolfo and Gustavo Angel have established themselves as the face of Los Temerarios. Each plays a distinct, but equally important and essential role in Mexico's best-selling romantic group.

Adolfo, 41, is the older brother, and is regarded by the rest of the group—from Gustavo down—as the elder of the band.

He was the force behind the formation of Los Temerarios: the writer responsible for most of their songs, the band's arranger and the decision-maker in all things business and creative.

When the band began, he was also the manager, booking agent, promoter and all-around ringleader.

Gustavo, 37, is the guitarist, the composer of more contemporary-sounding songs and the voice—that sweet, soulful tenor—that defines Los Temerarios' sound.

The two grew up in the town of Fresnillo in the Mexican state of Zacatecas, formed their first group in 1977 and in 1983, together with their cousin Fernando Angel on bass, recorded their first two singles.

The songs that appeared on those 45s—"Historias de Amor" and "Vive Feliz" on the first disc, "Lucerito" and "Muñequita Linda" on the second—remain fan favorites to this day.

Later that year, before the release of their first album by CBS Mexico, the brothers chose as the name of their group the word "temerario." Translation: fearless.

Today, Adolfo, Gustavo and Fernando are joined in Los Temerarios by drummer Karlo Vidal and percussionist Jonathan Amabiliz.

In a recent interview over lunch at a Miami restaurant, the brothers reflected on their history and the story of their band.

You started playing when you were very young. Adolfo, you were only 12, Gustavo was 8. Were you doing it just for fun, or did you already have a grand plan?

Adolfo: Definitely, we wanted to be artists. I played the guitar—well, we said we played, but we hadn't studied music or anything. My father played the guitar, and Gustavo, my father and I would play together. Gustavo was so little, his hand couldn't grasp the guitar and he would play the bass with his pinky, and we would all sing. We sang Mexican songs, rancheras, like the ones in [the album] "Veintisiete." That's our musical essence. Popular music, rancheras.

But it wasn't just playing at home. You were playing gigs. Wouldn't you rather have been out riding your bike?

Gustavo: It's natural for a kid to be playing, to be with friends. But I was really intrigued [by singing in the group] because even before we had the group, people knew me as the kid who sang. They asked me to sing, and I would sing, and they gave

FACT FILE

Label: Fonovisa Records

Management: AM Entertainment

Booking: Temerarios International

Publishing: Editora ADG

Top-selling album: "15 Exitos Para Siempre" (1998), 2.5 million

Last album: "Veintisiete" (2004), 2 million

me some coins and I would buy candy.

How did you discover you had a real gift for singing?

Gustavo: With time. Now I listen to our first albums and I say, "Maybe I didn't sing that well!" But what we were always told is we were a group that had "something." That we reached people when we performed live. They would tell us we were better live than in our albums. And that's extraordinary for us.

What did you play in the beginning?

Adolfo: Covers. Just covers. We were called Grupo La Brisa. We learned how to play six songs and the people from the church hired us to play. They paid us 500 pesos, which was about \$5 today. We learned those six songs and we played them for five hours; in other words, we played the same songs over and over.

Your parents were very supportive of this, especially your father. Did he think you would actually become musicians, or did he see it as a hobby?

Adolfo: My father supported us in a way that I now see as very important. We had to work the fields, my older brother and I. And I didn't like to do that. So, I would ride my bike, and then, I would turn around and go practice my little keyboard. And I say my father's support was very great because he never [criticized] me over this. My older brother [Miguel] said I was lazy, but because my father wouldn't scold me, I kept missing work.

Who gave you that keyboard?

Adolfo: My father did. He asked me if I could play, because I was

studying music. But I could only do solfege [scales]. There was a little music school in town, and I would walk three kilometers to the main road and hitch a ride into town. I wanted to know. I wanted to learn.

And when my father asked me if I could play, I said yes and he was very excited. When we sold our crops, I heard a conversation between my father and my brother [Miguel], where they discussed if they would spend the money on a tractor or on a keyboard. And I crossed my fingers.

One day my father arrived with the keyboard, a little red keyboard, the cheapest one. He puts it together, plugs it in and says, "Now, play 'La Mujer Casada' for me." With a look, he knew I couldn't play. I'd never put my hands on any keyboard, because our music teacher didn't allow it. And my father was so disillusioned that I said, "One day I'll learn that song and I'll play it."

From that day on, I would practice on that little keyboard. I learned to play in a very simple way. Our music in the beginning was rancheras, songs made up of three chords, songs that need more emotion than anything else. And I think we had it, because we became the most popular group for parties, for weddings, for graduations.

How did you release your first album?

Adolfo: We didn't have a label because no one was interested in our music. I went to practically every label I could, and they all said "Come back next year." Since that implied waiting 12 months, I put out a special product: "Los 14 Grandes Exitos de Los Temerarios."

I personally took it to the radio stations; I took it to the record stores and sold it on commission. I was the salesman, the promoter and the business manager for our music.

You didn't mind waiting hours for an ap- **continued on >>p44**



Congratulates

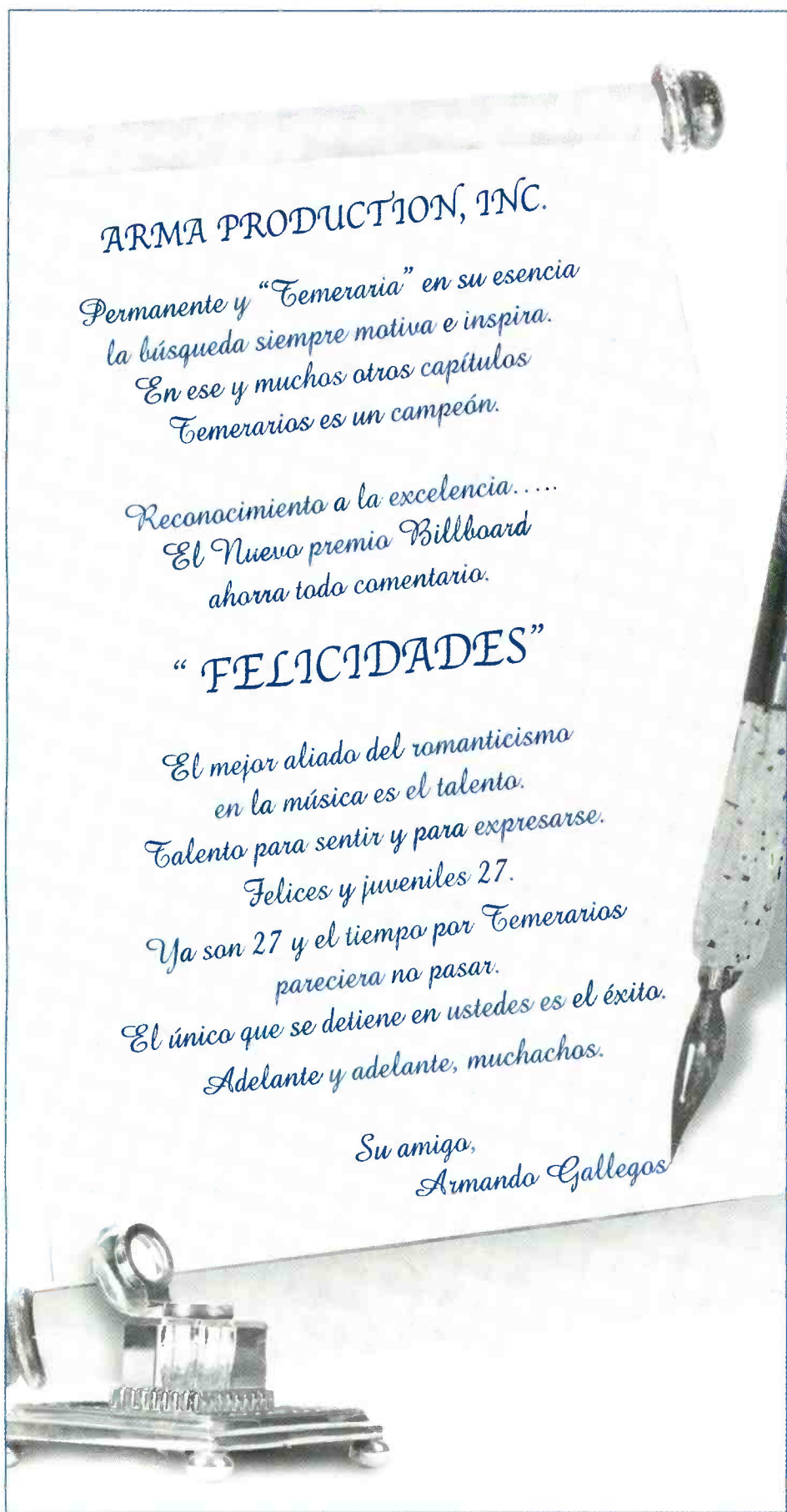


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*El único que se detiene en ustedes es el éxito.
Adelante y adelante, muchachos.*

*Su amigo,
Armando Gallegos*

Q&A (cont.)

from >>p42

pointment to see program directors?

Adolfo: I lived [through] many complicated situations, where you wait three hours in a radio station's lobby with your album, and then they say they won't see you. But that was wonderful. I loved living that experience because I appreciate the value of what we're living now.

Did you have a big break or was this a long process?

Adolfo: It was very little by little. One day we woke and realized we were competing with groups that were very, very strong.

At what point did you go from being a regional act to a national act?

Adolfo: From that moment [we released the first album]. I remember I had 2,500 LPs made, and they were gone really fast. So I made more. And more. And more. I clearly remember those boxes labeled "CBS Producto Especial." And I liked it, and I stopped looking for a label, but they looked for us.

We signed a deal in 1983 with Sony [then CBS Mexico] for three years. We recorded two albums with them, and they treated us OK. But we did better as independents.

Your sound is not only romantic, it's also very distinctive in its blend of synthesizers and vocals. How did you develop that sound?

Adolfo: Little by little. We had been trying to sound beautiful. And one day, I played synthesizers—the Juno Roland 106 and the Yamaha X7—and our live sound began to change. Because we played the same things, but they sounded different. It sounded more modern. And until now, I can tell you our music is based on those same sounds. I never let them go.

**"Our essence
are songs that go
straight to the heart."**

—ADOLFO ANGEL

But there are new models now.

Adolfo: If you go to one of our concerts, you'll see the same keyboards that are in pictures from 20 years ago. I complement them with more modern keyboards, but my base is the same. I keep five or six of each of those models, and I buy them whenever I find them.

Have the people from Roland or Yamaha ever called you?

Adolfo: No. I don't think they have any idea [laughs].

You've recorded straight-ahead pop and recently, you also recorded a single with Julio Iglesias. Do you still see yourself as a popular Mexican group?

Adolfo: Totally. We're of the people, for the people and we'll always be so. The fact that we seek to broaden our audience doesn't mean we're going to forget who we are. And if we record a pop ballad, the essence will still be Temerarios. Songs that are easy to understand and that go straight to the heart.

"Veintisiete," your most recent album, is an album of mariachi and ranchera music. If you have this trademark, romantic sound, why venture into a project like that?

Adolfo: There comes a time when you have to change your musical horizons. But the essence is the same. The mariachi violin you hear in "Veintisiete" is the traditional mariachi violin. But I put my synthesizer sound, that 20-year-old keyboard, over the violin, but very, very softly. So, when you hear the violin you automatically link the sound to Los Temerarios.

Does it bother you that popular Mexican music, or regional Mexican, is still largely ignored by the mainstream in this country, despite its sales?

Gustavo: I think they're confused, because they don't realize what Mexican music is. The number of people that go to Mexican concerts and Mexican dances. The level of production. I'm very happy with what we've achieved, but yes, it does make me a little angry, not to be taken into consideration. At the same time, it's compensated for by what we know is truly happening. When you go far and wide, and you see the number of albums being sold, that's what motivates you and fills you with pride.

Adolfo writes most of Los Temerarios' material. Have you ever rejected one of his songs?

Gustavo: Never. We know each other very, very well. He knows exactly where I can go with my voice, the notes I can reach, and I know his writing style.

You also write some material, but it is more pop-driven and contemporary.

Gustavo: I think so. They may be a little more youth-driven, and be- **continued on >>p46**

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Los Temerarios' sound mixes tradition with synthesizer pop.

Q&A (cont.)

from >>p44

cause I'm a guitarist, they use more guitar than the other tracks.

What are the recording plans for the group right now?

Adolfo: I have two albums and I'm finishing a third. One is an album like "Veintisiete," which I recorded at the same time as "Veintisiete"; instead of recording 10 songs back then, I recorded 20. Then I have an album of ballads, which I'm about to finish and which is unbelievably beautiful. And I have another album that is more in the traditional Los Temerarios vein.

What do you think is the secret of your success?

Gustavo: I think it's been a series of things, not just the voice. I think it's very important and interesting, this union between my brother and I. Our measure is what people say. And not because we're populists, like politicians. But because of the way they say it.

They say, "How beautiful you write, and what a good relationship you two have." When people speak of Los Temerarios, they always speak of the two of us. Not just the singer.

To this day you still handle your own business affairs to a large degree and you have wide control of every aspect of your careers. Did you have a mentor through the years?

Adolfo: Well, I did have one: Og Mandino. He's a writer who died some five years ago and I consider him my teacher. When I found his book called "The Greatest Salesman in the World," aside from what my father and mother taught me, **continued on >>p48**

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Q&A (cont.)

from >>p46

I learned a lot from that. It's a book about personal improvement that tells you a story linked with the divine and the story tells the steps you have to follow to be successful. I followed it to a "t."

But were you already successful when you read this book?

Adolfo: Not at all. That's why I love him. He's meant a lot to me. I never met him, but I'm looking for the place where he's buried because I'm going to thank him. I'm going to his grave. When I write a song, I raise my hands to the sky and I say, "It's done, my man Og. Let's go!"

Gustavo: A mentor? I'm very proud of my brother, Adolfo. Because he's the one who's guided us in this music profession. We owe a lot of the group's success to him. Adolfo has always been the person I've deposited my trust in. What he's decided has always worked.

Do either of you have any plans to go solo?

Gustavo: None.

Adolfo: No.

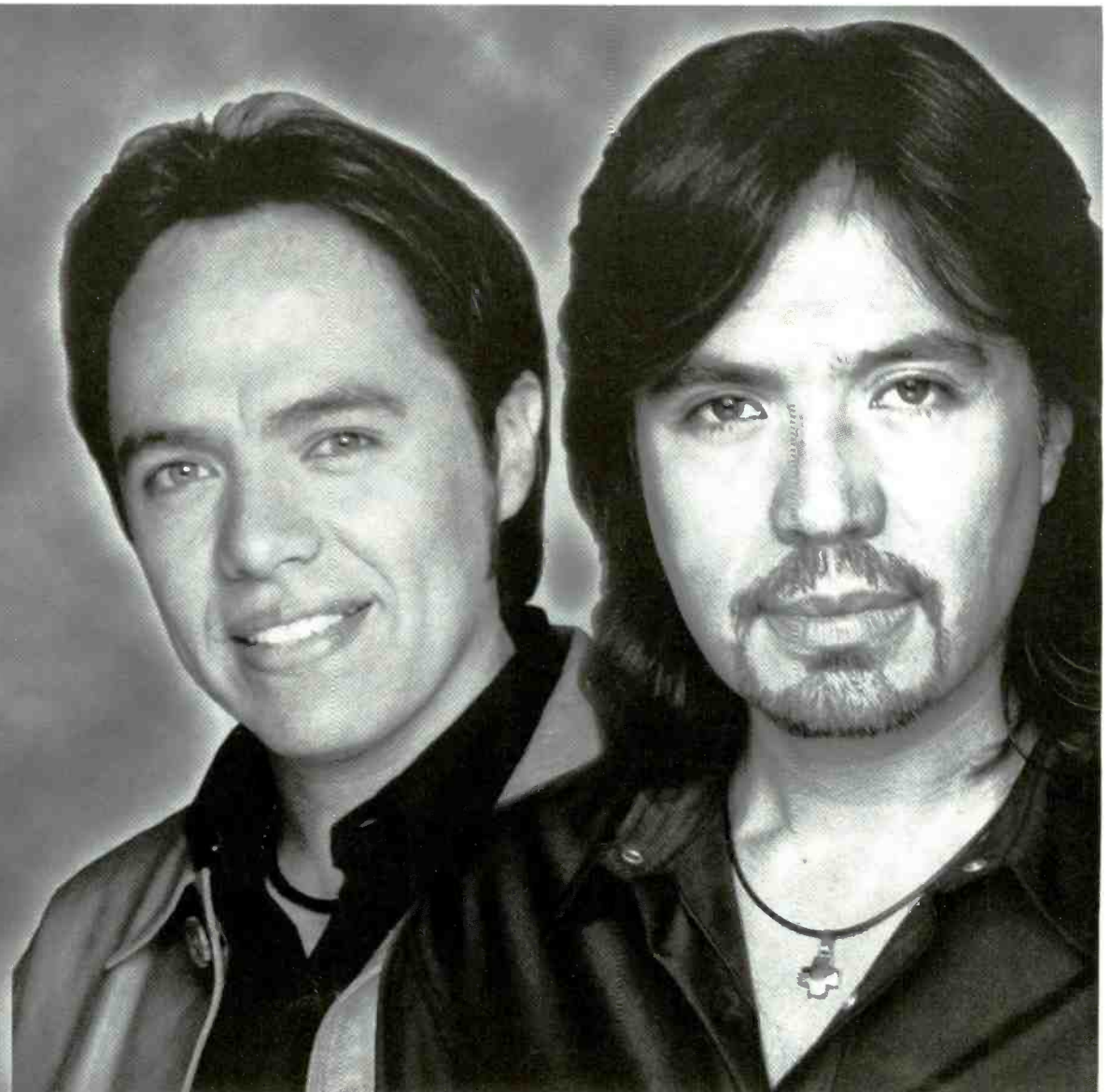
Band members joined with Fonovisa executives to celebrate the sales of "Una Lágrima No Basta."



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APPEAL

By continually expanding their fan base into new markets and venues, the members of Los Temerarios have established themselves as an A-list attraction on the regional Mexican touring circuit and beyond.

“Los Temerarios have been around for many years and have built several generations of fans,” says manager Willie Miranda of AM Entertainment in Miami, who also exclusively books the group in the United States. (In Mexico City, Mayra Alba represents the band for bookings in Mexico and Latin America.)

“We plan our tours very carefully,” Miranda adds. “But it certainly has not been easy.”

In a career spanning three decades, Los Temerarios, led by brothers Adolfo and Gustavo Angel, have carved out a solid niche as one of the most successful *grupos*—a term used to describe the genre of romantic, often keyboard-drenched ballad acts—in Mexico and the United States.

A succession of hits has helped them establish a residency on regional Mexican radio and the national charts. Along the way, they have built on that success by performing for new fans in different markets.

“We feel privileged to have maintained such a popularity through all the years,” Miranda says. “At the concerts we see the fans, and their parents, who were fans of the group years ago.”

Part of the band’s live success has resulted from selective and judicious bookings.

According to Miranda, Los Temerarios try to play the larger Latin markets like Houston, San Antonio, Denver and Los Angeles “only once a year. And the smaller markets, like Kansas City; Omaha, Neb.; cities in Michigan, they go once every two or three years. We don’t go every year like other groups.

“We skip the smaller cities because we want the fans in those cities, that when they hear Los Temerarios are coming, [to] get excited.”

Expansion into new markets is also key, Miranda says. The group has already toured several countries in Latin America.

“Next year they are planning to go to Chile. It is one of those countries where they still sell albums and people are calling for them to go,” he says. “We’re also contemplating to go next year to Argentina too.”

Breaking into new markets and venues is nothing new for Los Temerarios.

When they played the Palacio de Deportes in Mexico City in 1994, they became the first grupo act to play the sports arena, which up until then had been home only to rock and pop concerts.

“Adolfo is a guy who is always dreaming of doing things better, going to new places,” Miranda says. “They like to take their time in everything, because it is important for them to always take a step forward.”

Shrewd marketing also has been vital to the group’s



success, says Felix Castillo, president of the Frontera Visual Agency in Van Nuys, Calif., which represents several regional Mexican acts.

“Los Temerarios have always made sure their music appealed to the young fans,” he says as an admirer of the band. “In that sense, I think Adolfo is very intelligent and very visionary. He realized that their fans in Mexico had families in the United States who were also fans. So he wanted to build on that by going to larger, more prestigious venues.”

Unlike the mainstream rock and pop circuits, which rely heavily on national concert promoters like Clear Channel Entertainment, the regional Mexican circuit depends on a string of regional promoters or specialty brokers.

The venues in the regional Mexican field are mostly large dancehalls or community bingo halls like those for the Veterans of Foreign Wars, American Legion or Knights of Columbus. Other traditional venues in Texas include San Antonio’s Randy’s Ballroom, Houston’s International Ballroom, Laredo’s Casa Blanca and McAllen’s La Villarreal Convention Center.

But in recent years top-selling regional Mexican acts like Los Temerarios, Los Tigres del Norte, Tucanes and Bronco have moved up to more prestigious venues, such as the 21,000-capacity George R. Brown Convention Center in Houston and the 10,000-capacity Freeman Coliseum in San Antonio.

“When we book Los Tigres del Norte at such ven-

ues, we always bring in a B-level group and a C-level group,” explains Alfonso de Alba, president of Monterrey Artists, whose clients include Rogelio Martinez, Michael Salgado and Los Yonics.

Other times, the concert promoters book an additional three or four groups for a daylong festival to draw more fans.

There are other key differences between the typical regional Mexican and the A-list circuit.

For the bigger shows, Los Temerarios and Los Tigres are able to “bring their complete production for a big show,” de Alba says. “We set up massive speakers and laser light systems that cannot fit into a club or dancehall.”

Promoters also start advertising much earlier, and they reach out to wider audiences using a bigger mix of media.

“A typical dancehall show is usually advertised on Tuesday of that week for the following Saturday,” de Alba says. “For a major show, we start advertising three to four weeks out. The ticket prices are higher. And the promoters will use more than one radio station in that market.”

Ultimately, Los Temerarios has succeeded as a live act by consistently delivering high-quality performances.

“Their live performances shine because they have a great, first-quality sound system,” says veteran entertainment attorney David Garcia, a fan of the group. “They can actually reproduce their studio sound.”

Photo by Robert More/Getty Images

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- Camino del Amor (1996)
- Nuestras Canciones (1995)

Versiones instrumentales

- Nuestras Canciones Volumen II (1997)
- Los Temerarios En Concierto Volumen II (1997)

Gracias al éxito de su carrera, junto con la presentación de este álbum, fueron distinguidos por Fonovisa con un reconocimiento el 30 de julio de 1997 en Las Vegas, Nevada: recibiendo preseas por la venta de más de 18 millones de copias vendidas.

- Como Te Recuerdo (1998)

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- 15 Éxitos Para Siempre (1998)
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*Felicidades a Los Temerarios en su
27 aniversario como artistas*

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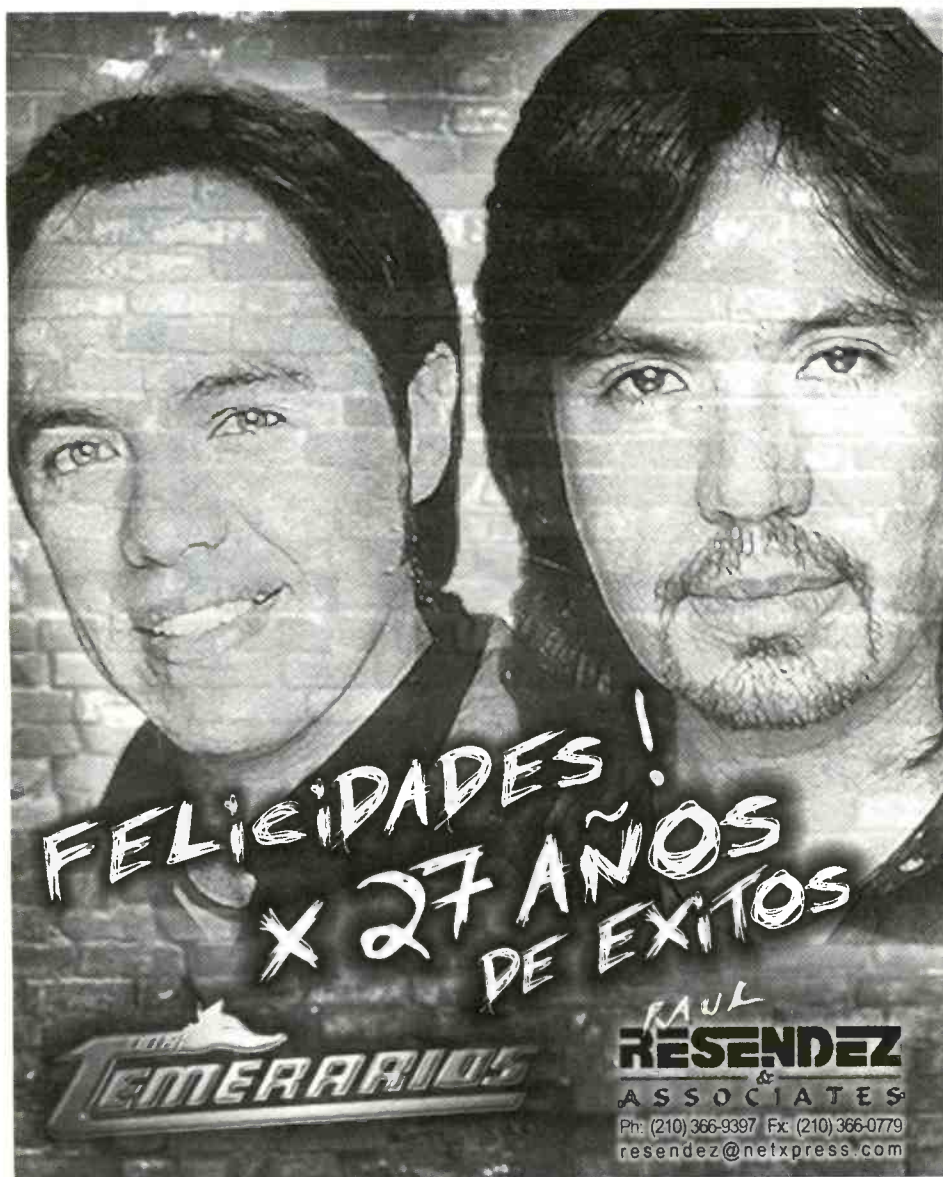
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**MAKING
HEAVENLY
HITS** BY LEILA
COBO

Adolfo Angel of Los Temerarios recalls writing his first song when he was about 14 years old, a little-known track titled "Un Mal Amor." During the interview for this Billboard Stars report, Adolfo and brother Gustavo discussed the songwriting process behind Los Temerarios' music.

What do you remember about "Un Mal Amor"?

It was the first song I wrote, and no one heard it, or perhaps, no one liked it, because we didn't sell many records. We released it first as a single, and then as part of our album "14 Grandes Exitos."

Adolfo, what led you to write in the first place?

It was something I simply had. A feeling that was calling me. We were picking chiles, my oldest brother, a friend and I. We were walking and he was to my right, I was in the center and my friend was to my left. They were talking, and I was thinking about the song. We got to the field, we came back, and I wrote the song and we played it.

What is your writing process today?

I write the songs, record them on my little tape recorder and learn them. That's how I write. Now, of course I go to my studio and work with Pro Tools and I make a demo. But even now, when I go to the beach, I write without any instruments, although it's easier when I have my keyboard. I generally write words and music at the same time.

You hardly sing. Why?

I began singing by accident. I wrote a song for Veronica Castro [the mother of Mexican pop star Cristian Castro] when she was my girlfriend. It was a song called "La Mujer Que Soñé." I sang it in a television show, and it was the first time I sang. I got a standing ovation, but I had stage fright and it was very difficult. And the song was a hit.

So, I kept on singing. I did a duet with my brother called "La Mujer de los Dos" . . . Then, I had another accident called "En la Madrugada Se Fue." I was tired of writing cumbias. I locked myself in my room for two hours, and I wrote it. When I went back to the group, I said, "I have it. Let's do the demo." And after 40 minutes, Gustavo said, "It sounds good with your voice. You sing it."

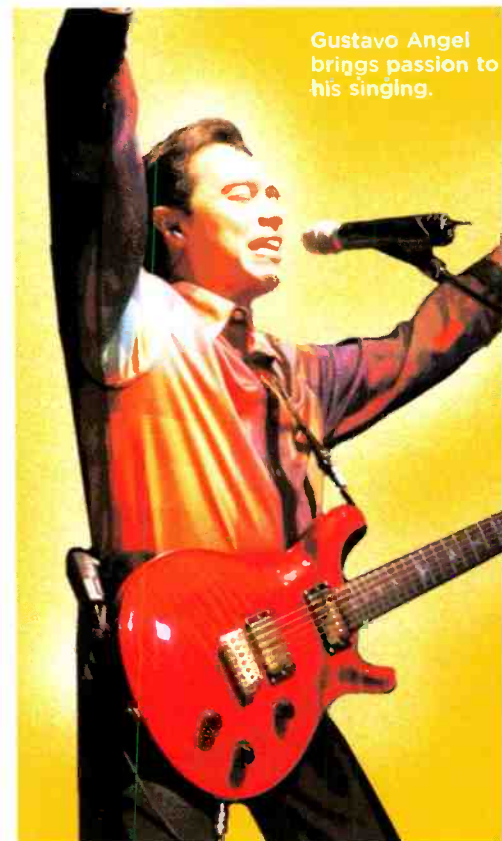
So, my singing has always been an accident. And I've always liked to respect the image of the group, and that image is my brother singing.

Gustavo, with you it's the reverse. You don't write as much.

I do have the good fortune of writing. There's something of mine in almost every album. I would say Adolfo writes 80%, and I write the rest.

How do you approach the songs Adolfo gives you to sing?

I try to completely submerge myself in the lyrics, as if I were personally living or suffering the experience. We go back to what I've said before. We're seen as a group that transmits a lot during live performances. And that's it. You have to feel it as if it were your own, even when it isn't. You need to let the imagination, the fantasy, flow, and say, "Wow, I really am living it."



Gustavo Angel brings passion to his singing.

Photo by Frank Mullen/WireImage.com

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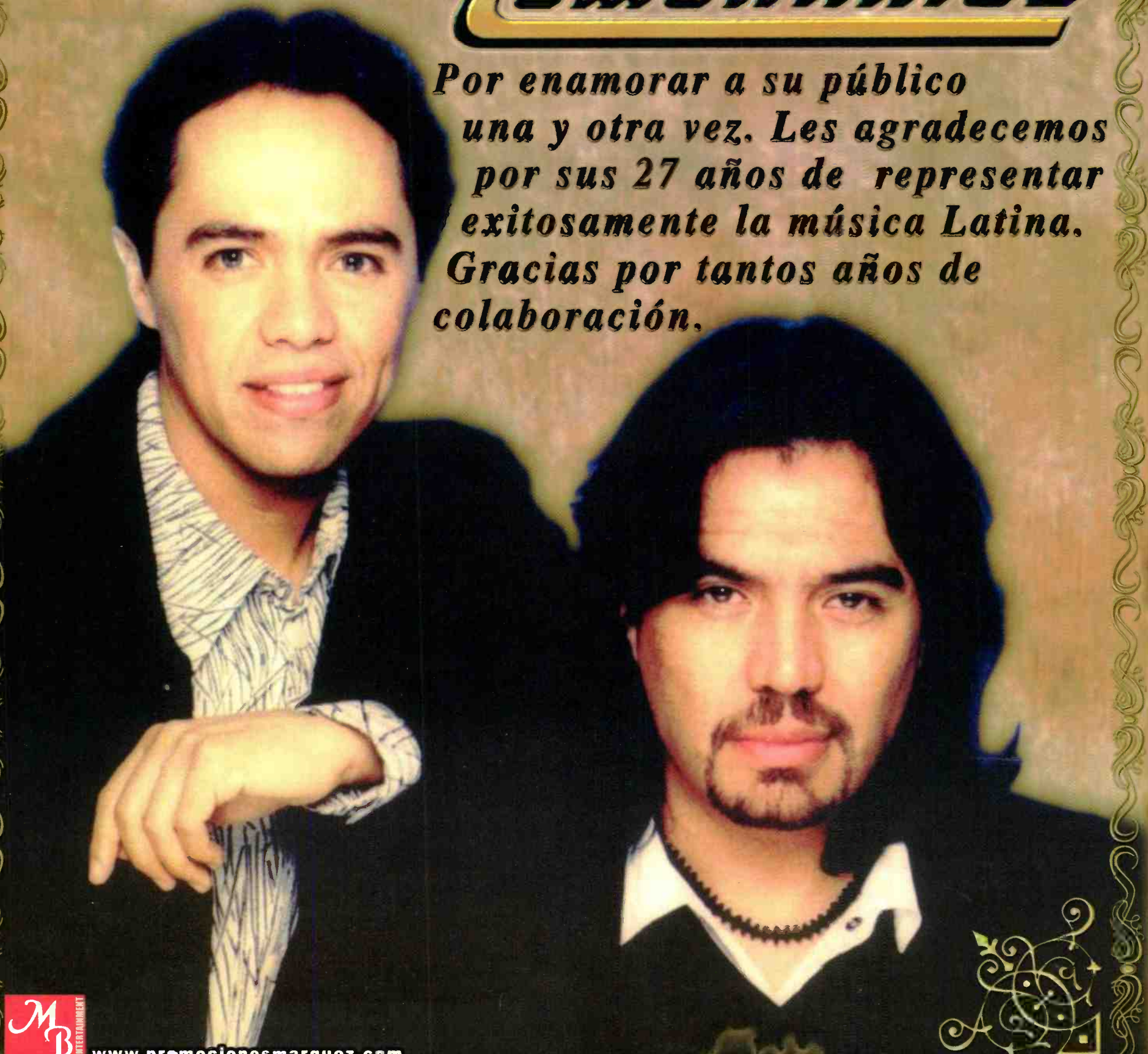


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Hot Latin Songs

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	"Que De Raro Tiene"	1 (5 weeks)	June 12, 2004	Fonovisa
2	"Ya Me Voy Para Siempre"	1	March 15, 1997	Fonovisa
3	"Por Que Te Conoci"	1	Feb. 7, 1998	Fonovisa
4	"Te Hice Mal"	2	Feb. 26, 2000	Fonovisa
5	"Una Tarde Fue"	3	Nov. 27, 1993	AFG Sigma
6	"Ni En Defensa Propia"	3	May 7, 2005	Fonovisa
7	"Mi Vida Eres Tu"	4	Feb. 22, 1992	AFG Sigma
8	"Como Te Recuerdo"	5	Sept. 26, 1998	Fonovisa
9	"Que Poca Suerte"	7	Dec. 10, 1994	AFG Sigma
10	"Cuando Fuiste Mia"	7	Oct. 5, 1996	Fonovisa

Top Latin Albums

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	"Una Lagrima No Basta"	1 (7 weeks)	July 13, 2002	AFG Sigma/ Fonovisa/UG
2	"Tributo Al Amor"	1 (6)	Dec. 13, 2003	Fonovisa/UG
3	"20 Inolvidables" (with Los Bukis)	1 (5)	April 19, 2003	Fonovisa/UG
4	"En La Madrugada Se Fue"	1 (3)	March 18, 2000	Fonovisa
5	"Veintisiete"	1 (3)	July 17, 2004	Fonovisa/UG
6	"Historia Musical"	1 (1)	May 25, 2002	Disa
7	"Como Te Recuerdo"	2	Feb. 21, 1998	Fonovisa
8	"La Mejor . . . Coleccion"	2	Oct. 2, 2004	Disa
9	"Regalo De Amor"	2	Nov. 13, 2004	Fonovisa/UG
10	"Baladas Rancheras"	3	Nov. 3, 2001	Fonovisa

Compiled by Keith Caulfield

Titles on these charts are ordered by peak position on Top Latin Albums and Hot Latin Songs. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10, and/or top 40, depending on where the title peaked.



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- 5/22 King City, CA
- 5/27 Ontario, CA
- 5/28 San Diego, CA
- 5/29 Stockton, CA
- 7/22 Kansas City, MO
- 7/23 Tulsa, OK
- 7/24 Springdale, AK
- 7/29 Raleigh, NC
- 7/30 Atlanta, GA
- 7/31 Winston Salem, NC
- 8/19 Tyler, TX
- 8/20 Amarillo, TX
- 8/21 Austin, TX
- 8/25 Dallas, TX
- 8/26 Houston, TX
- 8/27 Los Angeles, CA
- 10/07 Portland, OR
- 10/08 Yakima, WA
- 10/09 Seattle, WA
- 10/14 Sacramento, CA
- 10/15 San Jose, CA
- 10/16 Santa Rosa, CA
- 10/21 Las Vegas, NV
- 10/22 Anaheim, CA
- 10/23 Palm Springs, CA
- 11/04 Philadelphia, NJ
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GOING GLOBAL WITH LOS TEMERARIOS

BY LEILA
COBO

In the beginning, Los Temerarios got the brushoff from every label they approached.

So, they pooled their money and paid for their own recording, production and manufacturing, selling albums out of their cars and promoting them on their own, town by town, radio station by radio station.

That was more than two decades ago. And today, Los Temerarios' spirit still remains singularly independent. Although they market, promote and distribute their music through a licensing agreement with Latin powerhouse Fonovisa Records, they own their masters through their own label, AFG Sigma Records.

The arrangement has benefited Los Temerarios and Fonovisa. The band, led by brothers Adolfo and Gustavo Angel, and the record company have worked together since 1996 in an alliance that has yielded a string of radio hits and top-selling albums. Now, Fonovisa aims to push Los Temerarios' success beyond their natural borders.

"This group has achieved superstar status in the United States and Mexico," says Jose Behar, president/CEO of Univision Music Group, which owns Fonovisa. The next step, he adds, is to develop the band throughout the Latin regions, specifically in markets like Argentina, Colombia, Chile and Spain.

"Our objective is to create a strong brand—Los Temerarios—in those markets, as strong a brand as we have in the United States and Mexico," Behar says.

Ironically, Behar notes, when he headed EMI Latin prior to launching Univision in 2000, he had attempted to sign Los Temerarios when their Fonovisa contract was up for renewal.

"I went to the Los Angeles Coliseum to see them," he recalls. "We were there all night, and at seven in the morning, we went to breakfast. And they ended up renewing with Fonovisa. I was really heartbroken. So, when the opportunity arose for me to work with them again, Adolfo and I looked at each other and we said, 'The time wasn't right eight years ago, because it wasn't in the cards.' But it was in **continued on >>p57**

Univision Music Group CEO Jose Behar tried to sign the act when he was head of EMI Latin.



Fonovisa's goal now is to push for more success in international markets.

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GLOBAL (cont.)

from >>p56

the cards to work with them now.”

Los Temerarios' major-label recording career began in 1983, when they inked a deal with CBS Mexico. It was short-lived and not particularly successful.

Then, in the late 1980s, they signed with indie powerhouse Disa Records, which boosted their popularity in Mexico through a handful of albums.

However, in 1990, the Angel brothers decided to create their own label, which they named AFG Sigma. (AFG are the initials of Adolfo, Gustavo and cousin Fernando Angel, the group's core members.)

From that point, everything Los Temerarios released went through AFG Sigma in the United States, although the band continued to release through Disa in Mexico until 1994.

Despite their success, Los Temerarios wanted more international exposure, and in 1996, they struck a deal with Fonovisa, which by then was the biggest-selling regional Mexican label in the United States.

This marked a milestone for the group, particularly after 2000, when it released "En la Madrugada Se Fue." Although the album fell under the banner of romantic grupero music, it was set to an accompaniment of pop strings, arranged by producer Rudy Pérez. The album sold more than 1 million copies in the United States alone.

"That move put them on the same level as the most important Latin pop acts," says Carlos Maharbiz,



Los Temerarios regularly draw tens of thousands of fans to outdoor concerts in its native Mexico.

Fonovisa VP of A&R and operations director for the East Coast and Puerto Rico. "They were able to conserve their fan base while expanding to other audiences."

Today, Maharbiz adds, Los Temerarios are the "one romantic, popular Mexican group that remains relevant. Because they have known how to evolve while maintaining a balance, somehow never losing the audience that has followed them for so many years."

Key to the group's success, Behar says, is Adolfo's production skills, Gustavo's voice and their ability for both to evolve from genre to genre.

"He's like a chameleon," Behar says of Gustavo. "He has the vocal ability and the range and flexibility to adapt to the different genres within the regional Mexican

umbrella. But Los Temerarios are much more than that. They're a major international act, and that's why they've been able to achieve such remarkable success."

While Fonovisa has focused on widening the international audience of Los Temerarios for at least the past five years, efforts have grown even stronger since the 2004 release of "Veintisiete," an album that mostly featured covers of well-known *ranchera* songs.

The group initially conceived the disc as a concept album. After all, Los Temerarios have usually recorded songs written by Adolfo, not cover versions.

But "Veintisiete" made history when its first single, "Qué de Raro Tiene," became the first *ranchera* track to hit No. 1 on the Billboard Hot Latin Songs chart.

At that point, Fonovisa executives realized Los Temerarios' brand could carry any kind of music.

"It's not a concept that falls in and out of fashion," says Alfonso Larriva, VP/GM for Fonovisa Records and VP/GM for Univision Music Group Mexico.

Los Temerarios' romantic music appeals to a core fan base of females young and old. The group also has a firm hold on what its audiences want, thanks to a steady touring schedule that has it playing virtually every weekend for massive audiences, in venues as varied as Mexico's Estadio Azteca, New York's Carnegie Hall and La Quinta Vergara in Viña del Mar, Chile.

"Because they write and sing romantic songs, those songs remain for posterity," Larriva says. "Adolfo's feelings, transmitted through Gustavo's voice, is something that will last for a long time."



Promociones Valdivia felicita a sus amigos Los Temerarios en sus 27 años de trayectoria artística. De parte de su amigo de siempre David Valdivia y familia.

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TOURING HIGHLIGHTS

1991 The group performs Feb. 16 to an audience of more than 63,000 at Río Nilo in Guadalajara, Mexico, an early sign of its rising status as a live act.

1992 A Dec. 5 performance at Deportivo Los Galeana in Mexico City draws a record-setting audience of more than 130,000.

The Los Angeles Sports Arena presents Los Temerarios with the Totally Sold Out Tickets Award, a box-office honor previously presented to pop superstars including Bruce Springsteen, Madonna and Michael Jackson.

1993 At a performance at the Festival Internacional de la Cancion de Viña del Mar in Chile, the band receives seven awards, including La Gaviota de Plata, an award based on fan votes.

Los Temerarios become the first *grupo romantico* to sell out two nights at the Auditorio Nacional in Mexico City, performing Sept. 4-5.

1994 With a July 10 concert, the act is the first *grupo romantico* to perform at Mexico City's Palacio de Deportes.

A performance at Deportivo Oceanía in Mexico City draws more than 85,000 fans.

1995 A three-night concert billed as Entre Lobos Y Lunas brings 10,000 fans per night to Mexico City's Auditorio Nacional on Feb. 24-26.

1996 Los Temerarios become the first *grupo romantico* to perform at Radio City Music Hall, with an April concert at the famed New York theater.

1997 A Valentine's Day concert finds the group at the 45,000-capacity Plaza de Toros Mexico bullfight arena in Mexico City. The crowd tops 100,000 when Los Temerarios return for a May 17 show at Río Nilo in Guadalajara. A June 17 show at Expo de Guadalupe in Monterrey, the capital of Mexican state Nuevo León, draws 80,000.

1998 At the Autódromo Hermanos Rodríguez, a racetrack outside of Mexico City that has hosted shows by the Rolling Stones, Madonna and Pink Floyd, the act performed Feb. 28 to 60,000 people.

1999 Los Temerarios once again sell out the 45,000-seat Plaza de Toros Mexico in Mexico City on Feb. 13.

2000 The 114,000-seat Estadio Azteca in Mexico City, which hosted the 1968 Summer Olympics, is the site of a sold-out concert by the group.

2001 The governor of the band's native state of Zacatecas, Mexico, presents Los Temerarios with a special honor, and they then return for another sold-out show at Mexico City's Auditorio Nacional.

2002 A Valentine's Day-season show at the Plaza de Toros Mexico in Mexico City has become a tradition as the group once again sells out the venue.

2003 After winning two Billboard Latin Music Awards, Los Temerarios embark on a U.S. tour that visits such venues as the Gibson Amphitheatre in Universal City, Calif., for the first time.

2004 After winning the award for best *gruper*a performance at Premios Lo Nuestro Latin Music Awards, the group plays another sold-out Gibson Amphitheatre show. At the venue, Fonovisa Records/Univision Music Group presents the band with a Recording Industry Assn. of America-certified platinum album for the sale of more than 1 million units in the United States of "En la Madrugada Se Fue."

Source: Los Temerarios

Los Temerarios

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LATIN BY LEILA COBO

THALÍA'S 'SIXTH SENSE'

MIAMI—Pop songstress Thalía has named her new album "El Sexto Sentido" not after a song, but after a state of mind.

"It holds a big mystery—the mystery of life, of human feeling, of broken hearts. The mystery of the sixth sense," the singer/actress/businesswoman explains as she prepares to play her new tracks at the studio of producer Estéfano.

"El Sexto Sentido" (The Sixth Sense), due July 19 on EMI Latin, is Thalía's 11th studio album. In a sense it is her most ambitious to date, even more so than her 2003 self-titled English-language debut.

"In a way, I feel like I'm living in my sixth sense," Thalía says. "I'm very receptive to everything around me . . . The sixth sense liberates you from the [other] five senses, which are tricky . . . It makes you listen to that inside voice—your intuition—which is never wrong."

As far as Spanish-language albums go, "it is EMI's most extensive and parallel release to date," says Diana Rodríguez, marketing director for Spanish-speaking artists at EMI Latin America. In the past, Rodríguez notes, EMI's Spanish-language albums were released in non-Latin markets several months after being sent to Latin America and the U.S. Latin market.

In this case, "El Sexto Sentido" is being treated as a worldwide priority, and will be released simultaneously in the United States, Latin America and Japan, and, a month later, in continental Europe, Canada, Australia and the rest of Southeast Asia.

While the album is in Spanish, it includes English versions of three songs, including first single "Amar Sin Ser Amada."

The English tracks will allow the album to be released under the English title "The Sixth Sense" in Europe and Asia, where Thalía has a broad fan base. The track listing will be changed to accommodate the English tracks first.

In the United States, aside from the major promotional efforts awarded to an artist like Thalía, "El Sexto Sentido" will also be the first Spanish-language album to have a pre-order campaign through Apple Computer's iTunes. Buyers who pre-order the set can download free *nortieño* and *reggaetón* versions of Thalía's single (the reggaetón version is produced by Hector "El Bambino") and a clip of the making of the video. The two bonus tracks can be obtained only through iTunes.

"As the industry evolves into digital distribution, we have to be proactive, and we believe Thalía has a young fan base that will explore the digital experience," says Jorge Pino, president/CEO of EMI Latin U.S.A.

Thalía has several unique affiliations that set her apart from many other **continued on >>p60**



FACT FILE

Label: EMI Latin
Management: Rob Kos and Bryan Doyle, Doyle-Kos Entertainment
Booking: William Morris Agency
Publishing: Thali Songs/Peer
Last and top-selling album: "Thalía" (2003), 195,000

LATEST BUZZ

>>>PHAIR PREPS 'MIRACLE'

Liz Phair's next album, "Somebody's Miracle," will come out Oct. 4 on Capitol Records. Produced by John Alagia, the set has a harder edge than her 2003 self-titled album, which included the hit "Why Can't I?" Phair will preview material from the album on an eight-city acoustic tour that kicks off July 23 in her hometown of Chicago at Lollapalooza.

—Melinda Newman

>>>KEYS 'UNPLUGS'

Alicia Keys has been tapped to kick off MTV's revival of "Unplugged," its acoustic performance series. The special, which will be recorded in July, will air on MTV in the fall and will be released on J in October. Keys says she will be creating new songs as well as "flipping songs you know."

—Gail Mitchell

>>>SPALDING SIGNS GREEN

Republic Universal/Mercury Records country artist Pat Green has signed with Clarence Spalding's Nashville-based Spalding Entertainment for management. Green was managed by Jimmy Perkins. Spalding also manages Brooks & Dunn, Terri Clark and new Sony artist Ashley Monroe.

—Phyllis Stark

>>>NEW AFRO-CUBAN 'STEP'

The Afro-Cuban All Stars will return with their first studio album in six years Sept. 13. The title will introduce the "Cuba Ahora Series" for Globe Star Recordings, an independent world music label that has signed the Afro-Cuban All Stars as well as their leader, Juan De Marcos. "Step Forward" was recorded in Havana and features more than 50

continued on >>p60

RICH GETS BIG—AND RICHER

NASHVILLE—In addition to his better-known gig as half of hot country duo Big & Rich, John Rich has quietly become Nashville's new "it" producer and one of its most sought-after songwriters.

Rich first turned Music Row heads when he helped produce Gretchen Wilson's multi-platinum debut album, "Here for the Party," and co-authored several of its tracks, including her breakthrough single, "Redneck Woman."

Next came his own success with partner Big Kenny in Big & Rich. That was followed by the surprisingly successful debut from protégé Cowboy Troy. His album "Loco Motion," an innovative mix of country and hip-hop, was co-produced by

Rich, who also penned many of its songs. The album came out on Raybaw, the Warner Bros.-distributed label Rich runs with fellow Muzik Mafia chiefs Big Kenny, Jon Nicholson and Cory Gierman. Muzik Mafia is the self-proclaimed tag given to a Nashville collective of like-minded artists who perform together and support each other's work.

"Loco Motion" sold 51,000 copies in the first week after its May release, according to Nielsen SoundScan. And Rich feels somewhat vindicated by the success of the black cowboy rapper he discovered.

"We were saying six months or a year ago, 'Everybody watch out because Cowboy Troy is going to make a record

and he's going to be a big deal and people are going to like him.' We got laughed at," Rich says. "People went, 'You're out of your mind.'"

Now suddenly, Rich's work is everywhere. He co-wrote Faith Hill's current hit single, "Mississippi Girl," and has two more cuts on her upcoming album, including a Hill/Tim McGraw duet.

He co-wrote five songs on newcomer Jason Aldean's upcoming debut, including current charting single "Hicktown." And he has several cuts on Keith Anderson's recently released debut album as well.

Rich and Big Kenny produced and recorded a song with Billy Joe Shaver, "I'm Gonna Live Forever," which is

on Shaver's latest Compadre Records album and may also be included on the upcoming Big & Rich project.

In between Big & Rich tour dates, Rich is in the studio mixing the sophomore albums from Wilson and Big & Rich—both due in the fall. He's also producing and writing with Warner Bros. artist Shannon Brown and preparing to produce the Raybaw debut of James Otto.

The sleep-deprived Rich's ability to take on all of these projects at once is a testament to his youthful energy, fueled by a healthy dose of Crown Royal and by the adrenaline rush that comes with seeing his dreams come true.

"Everything's so exciting right now I don't want to sleep," he says. "I'm afraid I'll miss something."

"Since I was probably 20 years old, the only thing that consumed my thought process was music," Rich continues. "I finally arrived at the place where I have these opportunities that I've been struggling for my whole career [and] I want to take advantage of them and really exhaust my potential . . . I'm really testing myself to see what exactly am I capable of."

Rich says his sudden hot streak as a writer is due to a combination of "timing" and his own hard work on behalf of his songs. The Warner/Chappell writer estimates he has penned some 900 songs in the last 11 years.

"I know my catalog better than anybody and I'll go

through [it] and see that Tim McGraw is looking for this or that and I'll put together a little CD of stuff he might like and I'll mail it to him," Rich says. "I'm real proactive in pitching my stuff . . . I'll sit at the computer late at night and burn CDs out of my iTunes and pop them in the mail to people, and sometimes they get cut."

Rich started off as a member of the band Lonestar in the '90s before exiting to pursue a solo career. He recorded an excellent album for BNA Records, but after a few failed singles, the album was never released and Rich was dropped from the label.

That album, which contained some of the earliest collaborations between Rich and Big Kenny, may yet see the light of day now that Rich has become a hot commodity.

Having seen the dark side of a recording career, Rich says, "The most satisfying thing to me is realizing that I've learned from my journey. I haven't become a bitter individual. I've met artists who have gone through similar things that get really bitter. That just sucks the life out of your creativity and out of the life force of your music."

Rich is very hands-on in the creative process at Raybaw, although Gierman runs its day-to-day operations.

"The point of Raybaw is to give artists that nobody else would ever give a chance to a chance to make their music," Rich says of the label.

True to its name—an acronym for red and yellow, black and white—Rich says

Raybaw represents artists with diverse music styles. Besides Cowboy Troy and Otto, the label's roster includes the rapper Chance, who Rich describes as "the redneck Eminem." His project will be worked by Warner Bros.' New York staff.

Rich says the Raybaw founders are also looking to sign some "cutting-edge gospel" artists and possibly some bluegrass acts in the next 18 months.

"It represents all music," Rich says of the label. "Music that we think is great, that we believe in . . . We've been through enough ups and downs to have learned the pitfalls of the music business and we've learned how to focus our passion [to] help somebody achieve their goals."

He hopes Raybaw might set an example for the rest of Music Row which, Rich says, needs "less bureaucracy and [more] creativity. Record labels need to loosen the stranglehold they have on their producers and on their artists."

"Record labels come at these new artists with these packages like, 'Here's your producer, here's your photographer, here's the guys [we] want you to write songs with, here's your timeline.' It's the red tape of creativity that kills artists."

"Country music really becomes great when the artist gets to be unique. If Music Row will start accepting that philosophy," Rich adds, "I really think country music's going to just go absolutely bananas in the next five years." ■■■



LATEST BUZZ THALÍA (cont.)

from >>p59

musicians, including pianist Dave Alfara, trombonist Juan Carlos Marin and vocalist Tirso Duarte. Navarre distributes Globe Star in the United States.

—Melinda Newman

>>> MONTEREY'S NEW ACTS

Booking agency Monterey Peninsula Artists/Paradigm has signed country artists Marty Stuart and George Canyon to its roster. Both artists are affiliated with Universal South Records.

—Phyllis Stark

>>> CREEK'S KING

Nashville-based indie label Lofton Creek Records has signed Shawn King to its artist roster. Her debut single, "In My Own Backyard," was just shipped to country radio, with an album of the same name due in September. King is the wife of CNN talk-show host Larry King.

—Phyllis Stark

from >>p59

musical artists.

She has her own brand of clothing, Thalía Sodi, which is sold in 1,500 Kmart's nationwide. She has a candy line—Dulceria Thalía—through a joint venture with Hershey's. Thalía Eyewear is her upscale line of frames in association with Kenmark.

She is remembered as one of Mexico's premier soap opera stars from her days on "Marimar," "Maria la del Barrio" and "Rosalinda." All featured theme songs performed by Thalía and

aired in more than 100 countries, making her a bona fide star in such countries as the Philippines, Israel and Russia. And impossible to ignore is the fact that music mogul Tommy Mottola is her husband.

"Music is one facet of her overall career," says manager Rob Kos, who has been handling Thalía since the beginning of the year. "Because of her background she's incredible when she gets in front of cameras, and she understands that world completely. She's very

comfortable in the recording studio and loves getting on-stage. And then, she has the entire other side of her business, which is the corporate side. In that regard she is a very complete and unusual artist."

The many angles of Thalía allow for multiple cross-promotions. For example, she will have in-stores at Kmart's in Los Angeles and New York, and each location will have a mini Thalía store, featuring her albums, clothing and candy. Cross-promotions with Her-

shey's are being discussed as well. But myriad projects aside, Thalía says, her main focus is her music, which took a turn with the release of a Spanish-language album, also titled "Thalía," in 2002.

That album teamed her with songwriter/producer Estéfano and yielded the hit "Tú y Yo."

"It was the turning point for more serious music," Thalía says. "I was presented as an interpreter surrounded by a team of professionals who really knew their business, musically

Latin Notas

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Urías Live Set Took Time

In his storied musical career, *norteño* legend Polo Urías has been a member of Los Jilgueros del Arroyo, the lead singer of Los Rieleros del Norte and, for the past 10 years, leader of Latin Grammy Award-nominated group Pop Urías y su Maquina Norteña.

Amazingly enough, missing in this 30-year trajectory that includes more than 30 studio albums was a live recording.

Until now. On June 21, Urías and his Maquina Norteña released "En Vivo" (Fonovisa Records), a live set recorded in February at the Far West Club in Dallas.

The release is the second of Fonovisa's new "En Vivo" series, which launched earlier this year with "Los Acosta En Vivo."

Although the label has released other live albums before, this is the first time it is releasing full sets from one concert, as opposed to a compilation of individual live tracks.

In Urías' case, he seized his 30th anniversary as an opportunity to stage a show featuring hits that span two decades. He also included unreleased tracks, including "Nací Cantando," which he originally recorded years ago.

"I identify with that song," Urías says. "It says everyone is born crying, but I was born singing. And that's been my life. I began singing on a farm. My father was a farmer, and that's where we sang. There was no guitar or accordion, and we would sing a cappella."

Urías' first group was Los Jilgueros del Arroyo, a band formed with his brothers.

Now, he's preserving the family musical tradition with a lineup that includes his two sons, Erick and Aarón.

"My group is made up of young people and we play young music," Urías says, "music that's more romantic and that can reach several generations."

Urías' next studio album is due in September.

TRIPLE-HEADER: The upcoming triple-threat tour of Chayanne, Marc Anthony and Alejandro



Fernández is unusual not only because it joins three superstars on one stage, but all three stars record for Sony BMG labels. Not surprisingly, Sony BMG will use the tour to promote upcoming albums from two of its stars.

First up is Fernández, who earlier this month recorded a live, acoustic album at a concert held at Teatro de la Rivera in Madrid. Guest artists included flamenco singer Diego "El Cigala" (known for his album "Lágrimas Negras" with pianist Bebo Valdés); Amaia Montero, lead singer of La Oreja de Van Gogh (with whom Fernández sings his hit "Me Dedicué a Perderte"); and singer Malú, who guests on another classic, "Contigo Aprendí."

CD and DVD releases are set for October, preceded by a single in August.

Also set to release a new single in August is Chayanne, whose upcoming studio album is slated for release in the fall. He will preview the new song during the tour.

RADIO REGGAETÓN: More radio stations enter the *reggaetón* realm. Univision Radio regional Mexican outlets KVVZ San Francisco and KVVZ San Jose, Calif., flip formats and are now known as "La Kalle." The radio group already has a La Kalle station in New York. Sources say Univision's KZOL Fresno, Calif., will also flip to reggaetón.

speaking. That album gave me immeasurable rewards, because it changed my style. Not greatly, but it changed it."

"El Sexto Sentido" follows the path of "Thalía" in its eclectic nature—it includes heart-breaking ballads, dance tracks and straight-ahead pop—and in its very well-crafted and highly personalized songs, most courtesy of Estéfano.

Estéfano also contributed some tracks to her English-language debut. Despite a strong single ("I Want You,"

featuring Fat Joe), that album had modest success in the United States, selling 196,000 copies, according to Nielsen SoundScan.

Now, Thalía returns to her roots.

"Everything in this album has to do with me," Thalía says. "It's everything that has happened, all the tattoos of experience that I carry in my soul."

The concept of the album extends to its art, which she says is full of "enigmas" and reflects the duality of all people.

"El Sexto Sentido" was already wrapped up when Thalía recorded "Amar Sin Ser Amado," an uptempo, rock-edged track that immediately became the album's first single. Adorned with *bandoneon* (a small accordion) and strings, the English version, "You Know He Never Loved You," will be initially worked overseas.

Domestically, in addition to the 15-track CD, EMI will release a luxury "fan" CD/DVD edition that includes a 25-minute electronic press kit.

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Jazz Notes

DAN OUELLETTE douellette@billboard.com

Wright No Neo-phyte Schneider Takes Awards Share

Sugarcoat. That is one thing Jaguar Wright will never do—in life or in her music. It is one of the reasons that Daniel Glass signed the singer/songwriter.

"I'm attracted to people who have the courage of their convictions," says Glass, president/CEO of Artemis Records. "She's one of the few visionary artists who will risk laying it on the line like Steve Earle, Chuck D or Sinéad O'Connor. I always think about the Jack Nicholson line in 'A Few Good Men' when I think of Jaguar: 'You want the truth . . . you can't handle the truth.'"

Wright's brand of truth will get a second hearing when her sophomore set, and Artemis debut, arrives July 12. The intriguingly titled "Divorcing Neo 2 Marry Soul" finds the artist embracing her soul roots while separating herself from the neo-soul movement that bore her. Providing sound counsel are the duo Carvin Haggins and Ivan Barias, Raphael Saadiq and Chucky Thompson.

"I'm embracing my history; to hell with the other stuff," Wright says while discussing "Dear John," the album track whose theme parallels her soul searching. "I never believed in the neo terminology; I'm a soul singer. I acknowledge that neo is how I built my career. But I've got to leave you, baby. Thanks for the wonderful time."

The Philadelphia-based Wright also does not mince words when it comes to the "torpedoes" that stalled her promising start three years ago.

It was all systems go for the church-reared singer, who began as a rapper with the Philly Blunts. Background vocal sessions segued into a regular gig with the fabled Black Lilly showcase that hosted Jill Scott, India.Arie and others. Lilly principals the Roots later signed her to their MCA imprint Motive, which released her debut, "Denials, Delusions and Decisions," in January 2002. Preceding the album: acclaim for her backup skills during Jay-Z's 2001 "MTV Unplugged" appearance. The album reached No. 16 on Top R&B/Hip-Hop Albums and No. 56 on The Billboard 200, while single "The What Ifs" was featured in a Coca-Cola commercial.

Still, the project did not meet its high expectations. Conspiring against it, Wright feels, was little promotion and Geffen's later absorption of MCA.

When Geffen did not release a second album she recorded, Wright struck a deal to get back 10 of the songs. Shopping for a new label, she opted for the independent route.

"I'm proud of 'Denials,' but not what happened to it," Wright reflects. "They sat on me with a Mack truck, but I kept going." And to those—especially males—who viewed her edgy debut as the rantings of an angry black female, Wright declares, "I'm not angry, just disappointed because our men have lost their way. Don't be mad at me for telling the truth."

Like "Denials," Wright's second album builds on her talent as a skillful and empowering singer/storyteller. Unafraid of tackling a classic, she puts a contemporary, Millie Jackson-style spin on Shirley Brown's 1974 R&B hit "Woman to Woman." Current single "Free" was recently remixed for radio featuring rapper Freeway.

Again, like "Denials," Wright's new album falls left of center from contemporary R&B. Translation: It's a work record, and Glass acknowledges the uphill battle.

"It's almost like hand-to-hand combat," he says. "We need to spread the word one to one . . . It's about getting absorbed in the music, seeing her live."

Complementing Wright's current promotion/performance trek are video play on VHI Soul and BET.

Whether the album sells 20 copies or 2 million, Wright says she'll still be happy. "I'm not in this game for fame. I'm just helping to keep our culture alive. As long as there is still a pulse, there will always be a beat. And that's where I am—at the heart of it all." ■■■



WRIGHT

The big winner at the Jazz Journalist Assn.'s ninth annual Jazz Awards June 14 was Maria Schneider, who walked away with four trophies for jazz album ("Concert in the Garden" on ArtistShare), composer, arranger and large ensemble. Even though there appeared to be a New York bias in the critics' poll results, the awards were voted on by 480 JJA members worldwide.

Held at B.B. King's Blues Club and Grill in New York, the event attracted more than 500 industry executives, journalists and artists. Bassist/bandleader Dave Holland was named musician of the year, and pianist Hank Jones received the lifetime achievement honor. Rising-star harmonica ace Gregoire Maret was voted best player of instruments rare in jazz.

Award winners attending included Roy

Haynes (best drummer), Frank Wess (flute), Luciana Souza (female vocals), Andy Bey (male vocals), Claire Daley (baritone saxophone), Stefon Harris (mallets) and Dr. Lonnie Smith (organ). Jazz at Lincoln Center's Todd Barkan scored best events producer, and Ben Ratliff of The New York Times was recognized for excellence in review writing.

Performances included a spirited set by vocalist Nnenna Freelon and a brilliant solo drum excursion by Jack DeJohnette. BET Jazz filmed the awards show and plans to televise it this fall, beginning Sept. 13.

AU BAR JAZZ DEMISE: At the Jazz Journalist Assn. hang, San Francisco vocalist Kitty Margolis was excited about her planned two-week run at Au Bar (formerly Le Jazz Au Bar), which was to begin June 15. Co-owned by longtime impresario Howard Stein (who ran the midtown '70s-'80s disco Xenon that rivaled the infamous Studio 54), the jazz venue opened in February 2004 and quickly proved to be the Manhattan hot spot for catching such vocalists as Dee Dee Bridgewater, Dr. John, Madeleine Peyroux, Shirley Horn and Ledisi. (Horn recorded a live album there that Verve will release in October.)

Margolis says she did a two-hour sound check with her band June 14, with Stein present, but was shocked the following morning when fans planning to fly in for the Au Bar dates e-mailed her that they had received ticket refunds. "That's how I found out the run was canceled," she says. "It wasn't until I reached Howard later that he made it official."

Stein refused to comment on Margolis' story. However, his Au Bar operating partner Stratis Morfogen vehemently denies

her claims. "There never was a sound check, and Howard told her and her manager that the shows were canceled two days earlier," Morfogen says.

Meanwhile, sources say Au Bar has failed to pay at least two headliners, Patricia Barber and Freddy Cole, for their engagements. Morfogen acknowledges that money is owed to the two, but insists that payment plans are in place.

Morfogen takes credit for bringing the "jet-set crowd" back to Au Bar's after-hours disco (started in 1987) after years of dwindling attendance, but says that many of the jazz shows were losing money.

In fact, Au Bar has canceled its bookings for the rest of the year, including Stacy Kent, Tierney Sutton, Lila Downs, Ann Hampton Callaway and Karrin Allyson. However, Morfogen says jazz will return to Au Bar in 2006: "There's no sense of urgency to get live acts now that the nightclub has been revitalized. But we plan to go ahead early next year with proven winners, rebooking headliners like Dr. John and Shirley Horn."

That may prove to be easier said than done, given that the room had been booked by artistic director Jason Olaine, who served in the same role at the prestigious San Francisco Bay Area club Yoshi's (1993-99) before becoming an A&R exec and Grammy Award-winning producer at Verve (1999-2004). He tendered his resignation to Au Bar after learning of the Margolis cancellation. He says he heard the news from the vocalist.

"It's frustrating to see such a sad end to the baby I was nurturing to adulthood," Olaine says. "In this business all you have is your word and your reputation. I had to go." ■■■

Photo by R. Andrew Lepley



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

'Rize' Kicks Up Gospel/Hip-Hop Mix

If "Rize" co-producers Tone and Richmond Talauega have their way, a new R&B genre will emerge as a byproduct of the krumping dance craze depicted in the Lions Gate Films documentary.

The Talauega brothers' critically acclaimed movie was directed and produced by video director/photographer David LaChapelle.

"Lyrically, today's hip-hop music doesn't fit where [the dancers are] at," Tone said after a June 20 screening by the Los Angeles chapter of the Recording Academy. "We're trying to spearhead a new genre of music. Forget commercial hip-

hop—people are ready for something different."

The Talauegas belong to the five-person Red Ronin collective, which produced and mixed the "Rize" soundtrack, released June 21 via Social Capital/Forster Bros./EMI. Combining original, primarily West Coast hip-hop with gospel standards, the soundtrack features a diverse lineup, including Christina Aguilera, Planet Asia, Dizzee Rascal, the Five Blind Boys of Alabama, Tonex and MC/choreographer Flii Stylz.

Tone and Richmond noted that inspiration for the soundtrack's street-honed music came from the young dancers they witnessed at krump ses-

sions in South Central Los Angeles. The dance style, created by Tommy Johnson (aka Tommy the Clown) in the wake of the early-'90s L.A. riots, was originally known as "clowning." It evolved into the aggressive krumping (morphed from the word "crunk"), which parallels African tribal rituals.

Wearing colorful makeup and costumes, the various L.A. troupes stage dance-offs similar to battle rapping. These contests double as a deliverance from gangs, drugs and troubled upbringings.

Miss Prissy, one of the featured dancers in "Rize," says she hates it when people relate krumping solely to hip-hop. She

equates the exhilaration the dancers feel as "more church-like. It's very much like the Holy Spirit in church. You can't explain it. You just go with it."

Prissy is currently on tour with the Game. Another featured dancer, Baby Tight Eyez, produced the soundtrack selection "Amazing Grace."

The film opened June 24. If you haven't seen it, go. Help support a burgeoning art form in communities where art and other after-school programs are a rare commodity. You're in for an amazing roller coaster ride of emotions and artistry. As one dancer eloquently notes in the film, "We're worth more than bling or a car." ■■■



MELINDA NEWMAN mnewman@billboard.com

B&N'S 'PHILOSOPHY'

Book Retailer Picks Up Album Atlantic Declined To Release

When we first heard an advance of Ellie Lawson's "The Philosophy Tree" nearly a year ago, we felt the young British singer/songwriter, who uniquely blended beats and rhymes into her strong melodies, had something special. Much to our dismay, Atlantic, after testing a single at radio late last fall, decided not to release the album.

But Lawson is getting a second chance.

Barnes & Noble has picked up the album as part of its "Recommends" program, and will sell it exclusively for six months starting Aug. 2.

B&N first expressed interest in Lawson while she was still on Atlantic, but the fact that the label decided not to release the album did not diminish the retailer's enthusiasm. "I'd gotten the promo from Atlantic, and I loved it," B&N director of marketing for music Steven Scott says. "When Atlantic told me that it had no plans to release it, I approached her manager to see if there was anything we could do."

Lawson's manager, David Mantel, says that while he is disappointed by Atlantic's decision, he is grateful for how the label handled the dismissal, which he says was done "as honorably as possible."

"It was a little inexplicable, because things were starting to happen," Mantel says. Among them were an April appearance on "The Ellen DeGeneres Show" (which Atlantic helped pay traveling expenses for even though it had passed on the album) and one of her songs being included in the movie "Monster-in-Law."

"The Philosophy Tree" will be on Lawson and Mantel's Whatever It Takes/Create Your Own Reality Records. Atlantic declined to comment.

Lawson admits that she was devastated when she first heard Atlantic was not releasing the set, but loves the idea of people finding out about it through B&N. "I've always wanted people to discover the record instead of having it rammed down their throats, and it will be quite natural for people to discover it this way."

Scott feels that Lawson's strong lyrics will appeal to B&N customers. "We sell a lot of singer/songwriters and specifically ones that cater a little more to the adult end. It's about taste and lyrics. Our customers are readers, so I think lyrics are important."

Past B&N exclusives include releases from Rachel Fuller, Lou Rawls, Rachel York, J Ralph and Carla Bruni. Like Lawson, York and Ralph were part of the new "Recommends" program. Although the price has not been set, Scott says the title will be discounted for the fall quarter.

B&N will feature "The Philosophy Tree" prominently through counter displays and in-store airplay in its 450 stores that sell music. B&N and Lawson are also talking about her playing B&N stores. Advertising for the "Recommended" titles will run in music magazines Paste and Harp.

Scott would not give any financial details of the Lawson deal, although Atlantic will get an override on all sales, according to

Mantel. Scott would also not discuss sales expectations for the title, but adds, "We can say to these artists and management, 'Maybe you don't need radio [for] this, but we have these customers in our stores and that's all you need.'"

Lawson's album is the program's most mainstream pop title, but Scott stresses that B&N is not stepping away from other genres. "We represent a lot of diverse styles. We're not pushing away from any of them."

DYLAN DOES STARBUCKS: Starbucks' next exclusive will be "Bob Dylan: Live at the Gaslight 1962," an album of newly restored live recordings culled from Bob Dylan's performances at the long-defunct Greenwich Village nightspot.

The 10-song CD hits more than 4,400 Starbucks locations in North America Aug. 30, and will also be available through the chain's Web site. The exclusivity lasts 18 months.

Bootleg versions of the shows have circulated among fans, but the Aug. 30 arrival marks the first sanctioned release. Among the tracks: the earliest surviving live recording of "A Hard Rains A-Gonna Fall" and "Don't Think Twice It's Alright."

Starbucks Entertainment president Ken Lombard says he hopes there are more such projects to come. "Our plans with Bob Dylan go beyond this," he says, although he adds there is no other release already in the works. Starbucks has offered archival collections in the past with such artists as Frank Sinatra and Aretha Franklin.

"No Direction Home: The Soundtrack," the seventh installment in the Dylan "Bootleg" series, will also come out Aug. 30 via Columbia/Legacy and will be available to all retailers, including Starbucks.

The two-disc set serves as the soundtrack to a full-length biography produced by Martin Scorsese. The film will debut Sept. 26 on PBS' "American Masters" series. Paramount will release it on DVD a week prior.



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6 QUESTIONS with MARK BATSON

by MICHAEL PAOLETTA

Mark Batson is a producer, songwriter and musician. He is also on a major roll.

He scored his latest No. 1 with the Dave Matthews Band for co-producing "Stand Up," which debuted atop The Billboard 200 in the May 28 issue.

The Brooklyn, N.Y.-bred and Los Angeles-based Batson also recently signed a worldwide administration deal with Universal Music Publishing Group.

These days, the Howard University graduate (class of 1990) is working with India.Arie on the theme song to Tyra Banks' TV show as well as a new studio album. He is also collaborating with Anthony Hamilton, Mary J. Blige, Busta Rhymes and newcomer Antonique Smith.

Q: What makes you want to work with a particular artist?

A: It's about an artist's ability to deliver passion on recordings. I've been blessed, of late, with all these great artists I've worked with. Each one has the ability to convey an incredible amount of emotion that translates to people around the world. One of my recording heroes is Sly Stone. He always got all this great energy on tape.



[Solid State Logic] console that I've ever seen—and I've worked with top engineers.

Q: What was it like working with the Dave Matthews Band?

A: My goal is to get behind and support the artist—to help them create something that is theirs and theirs only. With Dave, the goal was the same. The band wanted the record to hit hard. So, that's how we proceeded.

Q: Your collaboration with Matthews surprised many people since you are best-known for your R&B and hip-hop work. How did it come about?

A: They were considering several hip-hop producers to work with. But they wanted someone who fit into what they do. So, I went to one of their shows and we spoke backstage. We realized that we had mutual musician friends. In this way, we felt connected musically. And like me, no one in the band differentiates music by style or genre.

Q: There is no "Mark Batson sound." Has this been a conscious decision on your part?

A: My goal is to not have a "Mark Batson sound." I want each record to sound like the artist's record. If you listen to India.Arie's "Acoustic Soul," I don't think you can say, "Oh, that's a Mark Batson record." The same is true of my work with Anthony Hamilton, Eminem, Beyoncé and Dave Matthews. On each project, I want to capture the artist's energy and identify that individuality on the record.

Q: What brings you the greatest joy and satisfaction in the studio?

A: When an artist's emotion turns on and I capture that on tape. That's the most beautiful thing—like when Dave Matthews does that quivering thing with his voice or when Mary J. breaks down in tears while singing. That's what I'm after: that raw emotion. Which is why I never let the production get in the way of emotion.



Higher Ground

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Hall Cast With Writers Crown

Casting Crowns frontman Mark Hall continues to carve a name for himself as the Christian music community's most successful new writer.

Hall, who netted the songwriter of the year honor at the Gospel Music Assn. awards in April, was named songwriter of the year again at the BMI Christian Music Awards, held June 20 at the BMI offices in Nashville.

"Any time people who do what you do tell you that you're doing good, it's a big thing. I didn't think it was going to happen tonight," Hall told Higher Ground at the event. "I think God knows when you need to hear, 'Hey, you're doing good. Keep plugging away.'"

Casting Crowns' highly anticipated second set, "Lifesong," is due Aug. 30 on Beach Street/Reunion Records. Hall said he got some good advice from Steven Curtis Chapman and Third Day's Mac Powell on how

to write for the new record. "They encouraged me," he said. "They said 'Mark, you just need to say what you're supposed to say. Don't let anything get in the way of that. If you're not singing about something, you're just making noise'... So we said what God wanted us to say, and the music [business] didn't get in the way of that."

Casting Crowns will hit the road this fall on its first headlining tour with Word Records band Building 429, the other big winner at the BMI event.

The act's "Glory Defined" was named song of the year. It was written by the group's Jason Roy and Jim Cooper, who received the award for most performed Christian song of the year. The song was published by Dayspring Music.

BMI senior VP Phil Graham, VP Paul Corbin and director Joyce Rice presented citations of achievement to 22 songs in five categories. The evening featured performances by

Casting Crowns, Legacy Five, George Rowe and the incomparable Dottie Peoples, who closed the evening with an amazing performance that had everyone on their feet.

Hall earned four BMI citations of achievement—in the AC and pop categories—for writing "If We Are the Body" and "Who Am I," from Casting Crowns' self-titled debut disc. Club Zoo Music, owned by Franklin Miller and Sawyer Brown's Mark Miller, and Chapman's SWECS Music published the Casting Crowns hits.

The ceremony also honored the publisher of the year, a four-way tie among Christian Taylor Music, Club Zoo, SWECS and Songs of Greater Vision.

Christian Taylor, owned by Dottie Miller, was recognized for "I Wish I Could Have Been There," "If It Had Not Been the Lord" and "Places to Go, People to See." Songs of Greater Vision, owned by Greater Vision members Rodney Griffin and Gerald Wolfe, was honored for "He Is to Me" and "Just Ask."

For a complete list of winners, visit billboard.com/awards.



Celebrating at the BMI Christian Music Awards are, from left, BMI's PHIL GRAHAM, songwriter of the year MARK HALL, song of the year writers JASON ROY and JIM COOPER, and BMI's JOYCE RICE.



Nashville Scene

PHYLLIS STARK pstark@billboard.com

SALUTING SONGS OF THE '40s

The songs of the World War II era get a modern-day retelling by a diverse group of artists on the new Curb Records set "Salute! The World War II Tribute Album."

Released June 28, the album includes performances by LeAnn Rimes, Kimberley Locke, Kenny Rogers, the Judds, Crystal Gayle, Lee Greenwood, Marie Osmond, Zachary Richard and others. They perform such classics as "Boogie Woogie Bugle Boy," "You Always Hurt the One You Love" and "Don't Sit Under the Apple Tree."

An album launch party was held on street date at the Women's Memorial in Arlington National Cemetery in Arlington, Va.

Rod McBrien of New York-based Rod McBrien Productions and Curb Records chairman Mike Curb are executive producers. A portion of its proceeds will be donated to the American

Experience Foundation, which benefits veterans.

SIGNINGS: Songwriter/producer Bobby E. Boyd has signed a publishing deal with the Nashville division of Finest Music. He has co-written such hits as Rascal Flatts' "Bless the Broken Road," Alabama's "In Pictures" and Aaron Tippin's "Working Man's Ph.D."

ON THE ROW: Capitol Records Nashville CFO Tom Becci rises to the newly created position of COO. Becci joined parent company EMI Records Group North America in 1993, moving to Capitol Nashville in 1995 as controller. He was named VP of finance in 1997 and CFO a year later.

Former Warner Bros. Nashville senior VP of promotion David Haley joins Nashville-based Equity Music Group as VP of promotion. He replaces Rick Baumgartner, who exited June

14 after nearly two years on the job. Prior to his stint at Warner Bros., Haley had a long career at MCA Nashville, ultimately rising to senior VP of promotion.

At RCA Label Group in Nashville, director of media marketing Cynthia Grimson, sales product manager Cindy Heath and Arista Nashville artist development/marketing manager April Taylor have exited.

Dualtone Music has made several staff changes and key hires. Paul Roper has been upped to director of sales/marketing. Replacing Roper in his previous position is Joey Lusinski, who is promoted to manager of production/operations.

Lanie Miller joins Dualtone as director of media relations. She replaces Kissy Black, who exited several months ago to start her own publicity firm. Miller's previous experience includes stints at Force, Front Page Publicity and ForeFront Records.

Anita Gorevski joins Dual-

tone as manager of finance/business affairs. She comes to the position after stints with law firm Gladstone Baker Kelley and business management firm Sussman & Associates.

Dualtone Music includes an independent record label and publishing company. Its artist roster includes Chely Wright, Robinella, the Peasall Sisters, Charlie Robison, Bobby Bare, Jeff Black, Deryl Dodd, Roger Creager and the Greencards.

Also, Mediabase director of sales Katie Dean joins Universal Music Group Nashville as director of radio marketing. She replaces John Zarling, who held the title of chart manager. He will exit July 22.

At DreamWorks Records Nashville, director of secondary promotion Katharine Hodges is officially named Southeast regional promoter.

Additional reporting by Ken Tucker in Nashville.

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It's Still Gore's Party

So what has 1960s "girl group" icon Lesley Gore been doing ever since her last studio album, the Quincy Jones-produced "Love Me by Name," came out in 1976? Honing her songwriting chops, as evidenced by her just-released "Ever Since," which was produced by artist/producer Blake Morgan for Engine Company Records. Gore wrote four cuts on the album. She previously enjoyed some post-'60s songwriting success with the Academy Award-nominated "Out Here on My Own," sung by Irene Cara in the 1980 film "Fame," written by Gore and her brother Michael. Dusty Springfield covered "Love Me by Name," which Gore penned with Ellen Weston. Another Gore-Weston



GORE

composition, "Other Lady," was recorded by Bernadette Peters, while "Play Me Out," which Gore wrote with Carol Hall, was cut by Helen Reddy. "So I've had a couple bites here and there," says Gore, an ASCAP writer who is now New York-based but turned to songwriting while living in Los Angeles in the '70s. Not surprisingly, her new songs reflect a different perspective than that of the "It's My Party" girl who had just turned 17 when her debut hit, written by Wally Gold, John Gluck and Herb Weiner, reached No. 1 in 1963. While she notes that "Not the First" does have "kind of a '60s sensibility" (in the manner of "Raindrops Keep Falling on My Head"), the lyric is "180 degrees" from Gore's adolescent hits. "This is Lesley talking to a

younger woman and urging her to be careful of who she's dating and what's going on in her life," Gore says. And she says the "very personal" album closer "We Went So High" is "about what my life has been like." "Ever Since" also contains "reimagined" versions of "Out Here on My Own" and "You Don't Own Me," the protofeminist anthem by John Madara and Dave White Tricker that Gore took to No. 2 in 1963. "It's lived in my repertoire for so many years, and I hope I bring something new to the arrangement," she says. "You can't be in this business so long without learning a few things, and I've simplified it in a way that the band bolsters my voice—which has a lot of depth without a lot of histrionics. You still hear the old sound, but with new meaning coming through."

She notes the marked difference between the sound and that of Jones, who established himself as a producer with Gore's early Mercury recordings. "Those '60s records came from the 'wall of sound' era where we tried to stuff in as much as humanly possible—and this has the opposite philosophy," she continues. Jones, then a Mercury executive working with the likes of Sarah Vaughan, "put out a call to publishers" after hearing Gore's piano/voice demos. "It was the incredible world of being able to call [Brill Building publisher] Donnie Kirshner and getting all these writers to write you songs," she recalls. "[Jones] came to the house with 200 demos and we listened to all of them, and the only one we had at the end was 'It's My Party.'" Though it's long served as her "wonderful signature song," Gore recognizes that "there is something dated" about "It's My Party." "It's hard for people to take it seriously, and if there's a problem in my career, it's not being taken seriously," she says. "I think this album can change that perception." ●●●



Sithole Looks To Step Out Of Africa

With a sound that's part African jazz, part roots and part adult contemporary, Zamajobe Sithole's "Ndawo Yami" (Giant Steps/Sony BMG) was widely hailed as one of the strongest South African debut albums of 2004. Now, with domestic shipments climbing toward the gold mark (25,000 units), Sony BMG is looking further afield. "There is a long-term commitment to this artist and the album," says Maria Kounelakis, Sony BMG South Africa senior label manager for Giant Steps. "Although no deals are in place outside South Africa, we are interested in speaking to any independent companies in territories around the world about Zamajobe." The album earned the 20-year-old singer/songwriter three 2005 South African Music Award nominations earlier this year, and has picked up substantial radio play with the tracks "Hey, Hey, Hey" and "Magic." MTV Base has had "Magic" in heavy rotation, helping Sithole cross over into all racial groups and beyond South Africa. The artist's music is published by Universal Publishing South Africa. —DIANE COETZER



SITHOLE

ASHA SINGS BURMAN: Indian singing legend Asha Bhosle has teamed with U.S. classical/contemporary string act the Kronos Quartet for an unusual tribute to the music of her late husband, R.D. Burman. The composer, who scored more than 300 Bollywood movies, died in 1994. Nonesuch/Warner will internationally release the album, "You've Stolen My Heart: Songs from R.D. Burman's Bollywood," starting Aug. 21. Bhosle, dubbed "the Queen

of Bollywood" by the media, sings on eight of the record's 12 tracks. "It's the first time we've made an album with a lead singer," Kronos Quartet's David Harrington says. "But we've often explored the marriage of music and film, so it's a natural collaboration for us." —NIGEL WILLIAMSON

JOVANOTTI FOR EUROPE: Universal Music Italy is preparing an international release schedule for pop/rap artist Lorenzo Jovanotti's album, "Buon Sangue 2005" (Mercury/Universal), which topped the FIMI chart in Italy for two weeks following its May 13 release. Jovanotti utilizes many musical genres in his work, having enjoyed initial domestic success as an Italian-language rapper. "Buon Sangue 2005" is his 14th album since he debuted with "Jovanotti for President" in 1988. Universal Music Italy director of A&R and marketing Stefano Zappaterra says the new album shipped platinum (80,000 units) and claims "multi-platinum is our objective for Italy." The 13-track set's lead single, "Tanto," made the FIMI top 10 in May. The album is already out in Switzerland and Austria. Zappaterra says it will appear in Germany "before the summer is out," and that releases for France, the Netherlands, Spain and Japan are being negotiated. A Spanish-language version is being considered for Spain. Soleluna/Universal handles Jovanotti's publishing. —MARK WORDEN



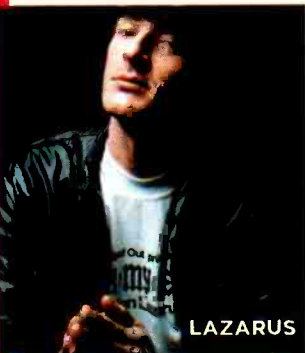
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Lazarus Rises

Electro DJ Devotes His Passion For The Genre To New Label

If the entry of the electro genre into the dance music mainstream has been a circus, Damian Lazarus has had a ringside seat. His new DJ compilation, "Bugged Out Presents Damian Lazarus" (Res-



LAZARUS

ist), is a survivor's document; proof that amidst the bandwagon-jumpers and trend-spotters, Lazarus is a true believer. Back in 2001, Lazarus was A&R director for City Rockers, a scrappy independent label that had muscled weird little records like Felix Da Housecat's "Silver Screen Shower Scene" into the U.K. top 40. That inevitably drew

the attention of Ministry of Sound, the United Kingdom's biggest dance label, which needed to support its new, big-ticket electro signing: New York-based performance/production troupe Fischerspooner. "They'd signed an electro act and they had no label, or anyone in the company who knew [anything] about electro," Lazarus says. "So they decided to buy off our company." The marriage was doomed from the start. "They were all about where's the chorus, and I was talking about where's the new electronic idea," Lazarus recalls. When Fischerspooner didn't sell enough to justify its reportedly \$1 million contract, MoS apparently cooled on the City Rockers deal, too. Lazarus defected and started left-field label Crosstown Rebels, and actively pursued his own DJ'ing career, favoring "new, up-front, cutting-edge, exciting music that you can dance to," he says. "It's pretty much

techno- and house-based, with an electro, minimal element." Now, the sound he stuck with is attracting new international attention, but this time for its substance rather than its style. "Bugged Out" is trippy, dirty and odd, featuring tech-house jams and blippy soundscapes. But while its stripped-down synth-and-bass is definitely new, "Bugged Out" follows a typical compilation format, giving fans of traditional dance a comfort zone. Lazarus thinks dance fans are ready for some new-school minimalism anyway: "People are now listening to the quiet voice, as opposed to the big symphony," he says. HURRY UP AND WAIT: With new album "Supernature" (Mute), lusty British duo Goldfrapp is "poised to breakthrough into the pop mainstream," Mute director of marketing Jeanne Klafin says. But the United States will have to wait for the rest of the

world to discover it first. The follow-up to 2003 critics' fave "Black Cherry" was serviced to the press in early June, in prep for a Sept. 20 release date. But in order to allow the band to meet the promotional demands of their target markets—the United Kingdom and Europe—the Mute home office in London moved the U.S. release to February 2006. "We feel the strategic staggering of release dates will have a positive effect on the Goldfrapp campaign in the U.S., and concurrently a positive effect on the worldwide campaign," Klafin says. "The U.S. will be in the position to begin our album campaign while it's already reacting," Klafin adds, who likens the plan to jumping "on a moving train." What's more, a synchronized worldwide release date would have precluded the U.S. market from extras, like added-value album packages, and promotional exclusives. ●●●

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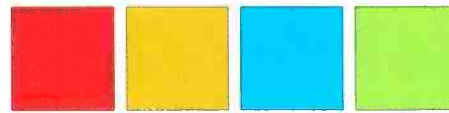
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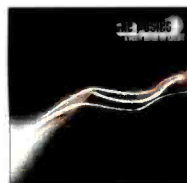
ALBUMS

ALBUMS



R. KELLY
TP.3 Reloaded
Producer: *R. Kelly*
Jive/Zomba
Release Date: *July 5*
R. Kelly eschews the dance party/inspirational vibe of

last year's "Happy People/U Saved Me" in favor of the sexually charged themes that first earned him musical notoriety 10 albums ago. While some may deem this a risky move given his current legal problems, Kelly delivers subtle and overt variations on the subject matter here. (Five tracks belong to the curiosity-piquing R&B hit "Trapped in the Closet.") He doesn't break any new lyrical ground, but Kelly's talent for penning original, infectious grooves remains intact. That underscores why the songwriter/producer is still many artists' go-to guy. Snoop Dogg's signature, laid-back rap style perfectly complements Kelly and his roll-with-it groove on "Happy Summertime," one of the few songs where sex is not a key component. "Reggae Bump Bump" is a percolating track that practically screams remix. And while "Kickin' It With Your Girlfriend" is definitely about what you think it is, the truth-baring track finds Kelly admitting his indiscretion and admonishing himself for not respecting his paramour.—*GM*



THE POSIES
Every Kind of Light
Producers: *the Posies*
Rykodisc
Release Date: *June 28*
The first Posies album in seven years rejuvenates the group

as a rock quartet. The band is now more of

a collaborative project than a Jon Auer-and-Ken Stringfellow-with-hired-guns proposition, and it shows in the eloquence of the songs here. The 12-track set alternates deftly between atmospheric pop and harder-rocking numbers. With limited studio time, the music, lyrics and the trademark silken harmonies all came quickly, which is a boon on standouts like the jet-propelled "Second Time Around" and the gentle penultimate ballad "That Don't Fly." Political overtones lurk throughout, but to the Posies' credit, much of the democratic sentiment is couched in metaphors that could just as easily refer to a dying interpersonal relationship as to withering faith in one's government.—*TC*



DAVE LIEBMAN & PHIL MARKOWITZ
Manhattan Dialogues
Producers: *Dave Liebman, Phil Markowitz*
Zoho
Release Date: *July 12*

Soprano/tenor saxophonist Dave Liebman meets up with pianist Phil Markowitz for sublime duo conversations that are by turns relaxed, ecstatic, placid and tumbling. Most of the tracks are originals, highlighted by "Jung," Liebman's dreamlike homage to the Swiss psychologist/philosopher, and the moving "Mahoning," a reflection on a large-canvas painting by Franz Kline and the fourth movement of Markowitz's orchestral suite, "Abstract Expression-Musical Portraits of American Masters." In a smart move, the pair passes on non-originals until the end, when they buoy into a jaunty take on "The Night Has 1000 Eyes" and, for the finale, breathe new life into the warhorse "'Round Midnight."—*DO*

ROCK

LITTLE BARRIE (1)
We Are Little Barrie
Producers: *Edwyn Collins, Little Barrie*
Artemis

★ Naming your debut with an eponymous proclamation implies you've got the goods to back it up. This U.K. trio does just that on "We Are Little Barrie," conjuring a sound you'll want to adopt and guard like a dirty little secret. From the opening strains of "Free Salute," bluesy T. Rex comes to mind as we're introduced to singer/guitarist Barrie Cadogan's six-string talents. Propelled by singer/drummer Wayne Fullwood and bassist Lewis Wharton, the shouty vocals and determined groove of "Burned Out" solidify the feeling of stumbling onto something special. And so it continues through 13 songs that play out like a fresh discovery that's strangely familiar—a '60s soul in a 21st-century outfit. One can only hope for a vinyl version, where Little Barrie's go-go boogie would benefit from the pop, hiss and warmth of the needle riding the groove.—*BAJ*

VARIOUS ARTISTS (2)
Fantastic 4—The Album
Producer: *Dave Jordan*
Wind-up

▶ The musical companion for the anticipated summer film incorporates pop, hip-hop, soul and several shades of rock over the course of 20 tracks. Some were written for the movie, others are "inspired by" pieces and a few were previously released. Just about all the material is solid, but the collection is more of a sampler than a cohesive soundtrack. There are marquee names (Velvet Revolver, Chingy, Joss Stone), some new faces (Japanese import Orange Range) and six Wind-up acts. The label's Omnisoul and Megan McCauley debut with tight songs that are made for radio (the former's "Waiting [Save Your Life]" and the latter's "Die for You"). The Ben Moody/Anastacia duet

"Everything Burns" is the lead track for a reason: It creates the drama expected from a movie like this. Alter Bridge's "Shed My Skin," Submersed's "In Due Time" and Taking Back Sunday's "Error Operator" are also laudable.—*CLT*

LONGWAVE
There's a Fire
Producer: *John Leckie*
RCA

Release Date: *June 28*
Alighting from the New York rock scene that birthed the Strokes and the Yeah Yeah Yeahs around the same time, Longwave melds progressive, cerebral pop with cinematic, sweeping Britrock, creating gigantic sounds out of little ideas. "There's a Fire," its second album for RCA, delivers the goods with the assistance of producer John Leckie (Radiohead, New Order) but abandons some of the band's more distinctive qualities. The album is top-heavy; early songs like the title cut and "Tell Me I'm Wrong" get by on general reverie, and the satisfyingly sludgy "Underworld Song" puts Leckie's talents to good use. But while still maintaining a pop largesse, the songwriting grows less challenging as the album unfolds, often lacking the kind of vocal performances that provide real traction.—*KH*

R&B
LEELA JAMES (3)
A Change Is Gonna Come
Producers: *various*
Warner Bros.

★ Release Date: *June 21*
Warner Bros. had best realize what it has on its hands with newcomer Leela James. Pretend, for a moment, that it was possible for Tina Turner, Nona Hendryx and Gwen McCrae to collectively give birth to a baby girl. Well, that girl, grown up, would be James. On her debut album (named after the classic Sam Cooke song), the gifted singer takes listeners back to a time when timeless—as opposed to trendy—R&B and soul jams ruled the airwaves and dancefloors. And like then, she does it on her own, without the need

for guest artists, though she does surround herself with savvy producers, including Kanye West, Chucky Thompson and Raphael Saadiq. On opener "Music," James pines for the real deal ("Where's the music gone?/ We don't sing no more"). Her stunning version of No Doubt's "Don't Speak" will leave you speechless, while "Good Time" will leave you breathless.—*MP*

JAZZ

MESHALL
NDEGEOCELLO (4)
The Spirit of Music Jamia: Dance of the Infidels
Producers: *Meshell Ndegeocello, Bob Power*
Shanachie

★ Release Date: *June 21*
This is one of the most ambitious and extraordinary projects we're likely to hear in 2005. Ndegeocello had a hand in composing all but one of the tunes, and she invited an exciting group of musicians to help her realize her compositions, including Don Byron, Mino Cinelu, Cassandra Wilson, Jack DeJohnette and Lalah Hathaway. The primary vibe is that of soulful jazz that touches base with the blues ("Heaven") and frequently spins off compelling free-form solos. Most tracks offer a deft balance between melodicism and abstraction. But every song plays by its own rules and holds a full measure of intrigue. A wonderful listening experience.—*PVV*

BILL CHARLAP
Plays George Gershwin: The American Soul
Producer: *Joel Moss*
Blue Note

★ Release Date: *June 28*
Pianist/arranger Bill Charlap took on the music of Leonard Bernstein last year, and he has returned to the American songbook with this excellent Gershwin project. Working with his usual trio—Peter Washington (bass) and Kenny Washington (drums)—Charlap has also availed himself of Nicholas Payton (trumpet), Phil Woods (alto sax), Frank Wess (tenor sax), and Slide Hampton (trombone). Charlap has laid down imaginative, swinging arrangements of some of

SINGLES



GWEN STEFANI Cool (3:09)
Producer: *Dallas Austin*
Writers: *G. Stefani, D. Austin*
Publishers: *various*
Interscope (CD track)

For the fourth single from "Love.Angel.Music.Baby." Gwen Stefani seriously switches gears. While the No. 1 "Hollaback Girl" was a thumping hip-hop number, "Cool" is a full-on swoony ballad. Written about ex-boyfriend (and No Doubt bandmate) Tony Kanal, "Cool" finds Stefani in a dreamy and content place, years after their relationship's demise. The synth song's message of "after all that we've been through/I know we're cool" is universal. It could well have wistful high schoolers speed dialing radio stations, dedicating the track to their exes. Each of Stefani's singles has done successively better on the charts, so radio is waiting with open arms for this one.—*KC*



JESSICA SIMPSON
These Boots Are Made for Walkin' (3:40)
Producers: *Jimmy Jam, Terry Lewis*
Writer: *L. Hazlewood*
Publisher: *Criterion, ASCAP*

Columbia (CD promo)
You've got to see it to believe it. No, really. Jessica Simpson's cover of Nancy Sinatra's "These Boots Are Made for Walkin'" is designed for MTV—and every 15-year-old boy looking for an outlet for his percolating hormones. On its own, Simpson sounds like a major tease at a very adult hoedown, complete with a suggestive new lyric and a background vocal from, uh, Willie Nelson. The videoclip is an extended promotion for the songbird's acting debut in the movie "The Dukes of Hazzard." Visually, Simpson personifies a PG-13 porn star, with hip gyrations, a barely there bikini and some suds: Now, there is an easy sell. Out of the gate, radio seems up for the ride. But what is her daddy (manager) thinking?—*CT*



Gershwin's most enduring tunes, including "Somebody Loves Me," "S Wonderful," "How Long Has This Been Going On?" and "A Foggy Day." These meticulous arrangements elicit a series of memorable Gershwin vignettes, embellished by the artful contributions of the horn players.—*PVV*

BLUES

PAUL OSCHER

Down in the Delta

Producer: Paul Oscher

Blues Fidelity

Release Date: July 12

★ This is certainly a record for fans of elemental blues. Harmonica virtuoso Paul Oscher is a veteran of the Muddy Waters Blues Band, and the album is reminiscent of Waters' formative Mississippi blues. Oscher cut these tracks without any overdubs or other electronic cleverness, opting instead to rely on sharp musicianship and feel. His uncomplicated approach yields a deep, satisfying blues experience. Oscher takes on some classic blues tunes, including W.C. Handy's "St. Louis Blues," Robert Johnson's "32-20 Blues" and Robert Lockwood Jr.'s "Take a Little Walk." He offers four originals, one of which is the top-notch slow burner "So Lonesome." Also note his very cool solo-guitar cover of "What a Friend We Have in Jesus."—*PVV*

HIP-HOP

BIZARRE (5)

Hannicap Circus

Producers: various

Redhead/The Arsenal/Sanctuary Urban Records

Release Date: June 28

If crude tales of incest, child abuse, drug abuse and just about every other

type of abuse are your thing, then D12 member Bizarre's "Hannicap Circus" is for you. The self-proclaimed "guy that chews paper, wears a shower cap in public, pops Vicodin pills and goes fishing" does his best to live up to his moniker with this seriously disturbing offering. On "Let the Record Skip," he raps about doing things to his 6-year-old niece that would warrant him a lengthy jail sentence. There must be something about this guy that people like, however. Why else would credible artists and producers such as Hi-Tek, Raphael Saadiq, OutKast's Big Boi and Dead Prez's Sticman lend their talents? Whatever the case may be, perhaps with a strong stomach and a bottle of aspirin handy, others may be able to see the beauty of Bizarre.—*IMJ*

VITAL REISSUES

ANTHONY HAMILTON

Soulife

Producers: various

Atlantic/Rhino

Release Date: June 28

When he released his "debut" album in 2003, fans and critics alike were immediately drawn to the grittiness of Anthony Hamilton's voice. The gut-wrenching emotion of his singing was the perfect companion to his forlorn lyrics. But before some vicious female walked all over his heart, Hamilton recorded "Soulife," his project on the now-defunct label of the same name. While the same raw quality still permeates his voice, the album is far less melancholy than "Comin' From Where I'm From." He's joined by Macy Gray on the midtempo "Love and War" while former label-

mate Sunshine Anderson discusses matters of the heart on "Last Night." Overall, "Soulife" gives fans a glimpse into Hamilton's musical past, while at the same time proves that he has been good from the start.—*IMJ*

DVD

MC5

Kick Out the Jams

Music Video Distribution

Release Date: July 12

The MC5 were the culture wing of the White Panther Party, a revolutionary concept of the 1960s that could have only sprouted in Detroit. This 35-minute DVD contains but 11 songs in black and white, shot at an outdoor concert and at the Grande Ballroom by Leni Sinclair, wife of White Panther founder John Sinclair circa 1969. Cary Loren of Destroy All Monsters assembled the footage and added some psychedelic swirls to enliven these grainy images.

Musically, the MC5 were raw and intense, precursors to both punk and heavy metal and like nothing on the scene at the time.

Though their signature tune "Kick Out the Jams" will outlive us all, and "Motor City Is Burning" is a white blues landmark, there is nothing here that will convince the uninitiated that this "guitar army" (as John Sinclair called his first book) were front-line soldiers of the rock revolution.—*WR*

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ADDITIONAL REVIEWS:

- Crazy Horse, "Scratchy: The Complete Reprise Recordings" (Rhino)
- A Band Of Bees, "Free the Bees" (Astralwerks)
- Can, "Future Days"/"Landed"/"Soon Over Babaluma"/"Unlimited Edition" (Mute reissues)

SINGLES

POP

D.H.T. Listen to Your Heart (3:30)

Producers/Remixers: Flor Theeuwes, Edmee Daenen, Jeffrey Vissers, Thunder Deejay

Writers: M.P. Perrson, P. Gessle

Publishers: EMI Blackwood/o/b/o Jimmy Fun, BMI Robbins (CD single)

Once in a great while, American radio lets a dance song in on the playlist password. The last time was Daniel Bedingfield's "Gotta Get Thru This"—three years ago. Robbins has always been the little label that could, adopting overseas hits and doing its best to secure U.S. interest. This time, Belgian act D.H.T. is heading for widespread exposure with its high-energy cover of Roxette's 1989 No. 1 hit, "Listen to Your Heart." Production is fairly typical, but such hits are so few and far between here that any uptempo treatment comes across as refreshing. Nineteen-year-old Edmee handles vocals, sounding quite a bit like Roxette lead Marie Fredrikson, alongside MC/DJ Da Rick. This song is set to play a major role in creating a soundtrack for the summer.—*CT*

COUNTRY

JESSICA ANDREWS

Summer Girl (3:13)

Producer: James Stroud

Writers: J. Andrews, Marcel, J. Slater

Publishers: various

DreamWorks (CD promo)

Jessica Andrews made her debut as a fresh-faced teen and stood out from the crop of other young acts flooding the market at that time with her strong voice and good song sense. Those qualities continue to serve her well as she moves into adulthood. This first taste of her forthcoming DreamWorks album is a perfect offering for summertime radio. Copenned by Andrews, the lyric is a cleverly written ode to flip-flops, parties, tattoos and sunshine. Simultaneously playful and sultry, Andrews turns in an engaging performance that makes the song seem like a musical self-portrait. This one's a sure bet to be wafting from car windows and beach boom boxes all summer long.—*DEP*

AC

AMBROSIA Biggest Part of Me (4:02)

Producers: Ambrosia, Freddie Piro

Writer: Pack

Publisher: EMI Longitude, BMI

Remixer: Soul Hooligan Warner Bros. (CD cut)

A quick glance at the AC chart reveals a major flashback trend. There's Rick Springfield, John Waite, Bryan Adams and, of course, Hall & Oates. But Ambrosia is perhaps the biggest surprise of all with its remix of "Biggest Part of Me," a No. 3 hit in 1980. The Soul Hooligan remix is a hoot, with its funk-infused beat draped around the original version, with background vocals turned up to 10—and even a hint of a rap. It's all part of 2004's "What Is Hip," a concept album that added a touch of the new millennium to classic pop songs from the 1970s. Seal & Crofts scored earlier with a fun, fab re-rub of "Summer Breeze." There's more where this came from: Imagine Nicolette Larson's "Lotta Love" or Maria Muldaur's "Midnight at the Oasis" hipped up. Wicked fun. Ambrosia is already top 35 on AC—enjoy the ride!—*CT*

ROCK

THE KILLERS All These Things That I've Done (4:27)

Producers: the Killers, Jeff Saltzman

Writer: B. Flowers

Publisher: The Killers Publishing, ASCAP

Island (promo CD)

With the mainstream success of the top 10 "Mr. Brightside," the Killers have emerged victorious atop a heap of retro rock acts. The band should continue to ride that wave of success with "All These Things That I've Done." Opening with a simple tinkle of keyboards, the song builds to a crescendo of crashing guitars, pounding drums and vocalist Brandon Flowers proclaiming, "I've got soul but I'm not a soldier." He means it, too: Flowers is backed by the Sweet Inspirations gospel choir. Although not exactly in the same vein as previous singles, "All These Things" should have fans clapping along and keep the Killers' career full of life.—*KK*

THE PROM KINGS

BirthDay (3:51)

Producers: Mike Carney, Andy Duncan

Writers: various

Publishers: Three Kings Publishing, ASCAP Three Kings Records (album track)

The Prom Kings took 50 Cent's mantra of "We gon' party like it's yo' birthday" to heart for its upcoming second single. Sounding like a more melodic Limp Bizkit that doesn't take itself so seriously, this "BirthDay" party deftly negotiates the tricky border of nü metal/rock, where if the song isn't cut just right it annoys the daylight out of you. Shouting "Happy birthday!" with gusto, vocalist Chris Carney sings of doing body shots to keep the bodies rockin'. His champion lyric comes when he waves the flag for safe sex: "So now it's time to think/Before you start to drink/Slide your Trojans on/Before your horse is gone." This fun song is a risk, as grown men may not feel cool chanting the chorus while hanging at the bar. We bet the ladies will turn this into a summer favorite.—*CLT*

NEW & NOTEWORTHY

THE REDWALLS Thank You (3:25)

Producer: Rob Schnapp

Writers: J. Baren, L. Baren, A. Langer

Publisher: not listed

Capitol (CD promo)

Now this is a story the Redwalls can share for years to come. When they came to Capitol, the suburban Chicago quartet was known as the Pages. But they were asked to change their name so as not to be confused with another Pages, which became Mr. Mister. No worries, not a soul is going to confuse the two. For one, debut "Thank You" could easily be taken for Britpop, with its cosmic wall of (graciously) exaggerated harmonies, occasionally acid guitars and seemingly contradicting soulful keyboards. But the vocals lead the way: which brothers Logan (guitars/keyboards) and Justin Baren (bass) interchange, along with Andrew Langer (guitar). Ben Greeno seems satisfied with drums. "Thank You" is shamelessly pop in the singalong itch it spreads, but there's no doubt this band is headed for greatness.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Keith Caulfield, Troy Carpenter, Katie Hasty, Ivory M. Jones, Katy Kroll, Gail Mitchell, Michael Paoletta, Dan Ouellette, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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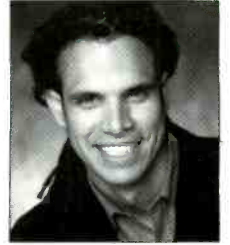
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



TWO IN 10, TWICE

>> Keyshia Cole, above, joins the Black Eyed Peas in The Billboard 200's top 10, while the Pussycat Dolls meet the Peas in the top 10 of The Billboard Hot 100. This marks the first time since 1986 that A&M has had two top 10s on both charts. It is the label's first pair in the albums top 10 since 2002; its first in the singles top 10 since 1995.

'TEXAS' LEAGUE

>> George Strait should have an easy time notching his third No. 1 on The Billboard 200 next issue, as "Somewhere Down In Texas" is projected to open at about 240,000 copies. The album has two tracks cooking on Hot Country Songs.



REGIONAL HEAT

>> Two indie-distributed acts are unique to the Northeast Region Heatseekers top 10: the Vanity Project, led by Barenaked Ladies' Steven Page, above, and On-Broken Wings.



CHART BEAT

>> In a stroke of good timing, "American Idol" rocker Bo Bice debuts at No. 1 on Hot Singles Sales with the double-A sided "Inside Your Heaven"/"Vehicle" (RCA). Bice's debut comes 50 years to the day after the first rock'n'roll song advanced to No. 1. On the Best Sellers in Stores chart dated July 9, 1955, "(We're Gonna) Rock Around the Clock" by Bill Haley & His Comets assumed pole position, beginning what historians would later dub "the rock era."

>> Fred Bronson brings you more "Idol" chart chatter and also reports on Elton John scoring his seventh No. 1 in the United Kingdom, as well as Chris Hillman, late of the Byrds and the Flying Burrito Brothers, bowing on Top Bluegrass Albums.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

The End Can Be A Great Place To Start A Song

I heard on the news that Lindsay Lohan made an abrupt and upset exit from the premiere of "Herbie: Fully Loaded" when the actress-turned-singer learned a song she recorded for the film in which she stars had been moved to the



closing credits.

Lohan said, according to published reports, "I was like, 'Whoaaa,' because nobody stays to hear the song in the closing credits. So I ran out."

Cheer up, Lindsay. Ever hear of Jennifer Lopez? She's a pretty big name, right?

Got any idea where they parked her "Love Don't Cost a Thing" in "The Wedding Planner," her 2001 film with Matthew McConaughey? Although confined to the closing credits, the song still managed to reach No. 3 on The Billboard Hot 100. The 2001 album that housed it, "J.Lo.," bowed at No. 1 on The Billboard 200, and has sold 3.7 million copies to date, according to Nielsen SoundScan.

Lopez's "Love" also appeared on the sixth volume of the hits compilation series "Now That's What I Call Music," which spent three weeks at No. 1 and has moved 3.3 million. A clip of the song was on her CD/DVD combo "The Reel Me," which scanned another 275,000 copies.

More recently, Kelly Clarkson's "Breakaway," the title track to her second album, was the closing theme for "The Princess Diaries 2: Royal Engagement" after that song had already become a radio hit. Clarkson's set has done 2.2 million since its release last year; the song was also on the film's soundtrack, which sold another 587,000 copies.

Lohan might be too young to recall that Guns N' Roses' "You Could Be Mine" was only heard in the closing credits of "Terminator 2: Judgment Day." The album from whence it came, "Use Your Illusion II," has sold 5.5 million

copies, while the band's subsequent "Greatest Hits" has rung another 2.2 million copies.

Most illustrative of how big a closing-credit placement can be was the monster film "Titanic" with Celine Dion's signature song, "My Heart Will Go On." The SoundScan tally: 10 million for the "Titanic" soundtrack, 2 million for sequel album "Back to Titanic," 9.4 million for Dion's own "Let's Talk About Love" and another 7.2 million for her hits set "All the Way . . . A Decade of Song."

It would be naive to suggest a Hollywood ending was the sole reason that any of these four songs, or the albums that contained them, became hits. Still, with these four tunes representing more than 46 million units of album sales in the United States alone, closing credits don't seem such a bad place to be—so long as the song and the artist who delivers it have teeth.

UNTANGLED WEB: Despite a 44% drop in its third week (181,000 copies), Coldplay's "X&Y" holds the lid on The Billboard 200 for a third week, the most frames atop the list by any of the eight acts that have ruled since 50 Cent's "The Massacre" held at No. 1 for six weeks.

"X&Y" has sold 1.2 million to date.

Meanwhile, billboard.biz reveals interesting stories from every-other-week charts that are not published this issue.

Ludacris' "Pimpin' All Over the World" moves 3-1 on our recently launched Hot Videoclips list, ending a four-week ride by 50 Cent's "Just a Lil Bit." Hugh Masekela's aptly titled "Revival" bows at No. 6 on Top World Albums, the African trumpeter's first Billboard chart appearance since 1994. And sales practically double for Israel & the New Breed on Top Gospel Albums (11-2).

FOR THE RECORD: A communications snag caused three errant charts to appear in the last issue of Billboard.

Upon final processing, Tamela Mann's "Gotta Keep Movin'" entered Top Gospel Albums at No. 3 with that chart's Hot Shot Debut, while Dr. Charles G. Hayes & the Warriors' "The Remix" should have entered at No. 9.

The incomplete results also affected Nos. 15-50 on Top Heatseekers and Nos. 25-50 on Top Independent Albums.

Those three charts were properly ranked when Nielsen SoundScan released them June 22 and were corrected June 24 at billboard.com and billboard.biz.

Market Watch

A Weekly National Music Sales Report

For week ending June 26, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,193,000	259,000	6,063,000
Last Week	11,944,000	211,000	6,253,000
Change	-14.7%	22.7%	-3.0%
This Week Last Year	12,594,000	147,000	2,555,000
Change	-19%	76.2%	137.3%

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	294,546,000	271,740,000	-7.7%
Store Singles	3,844,000	2,473,000	-35.7%
Digital Tracks	51,231,000	152,187,000	197.1%
Total	349,621,000	426,400,000	22.0%

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	288,060,000	269,678,000	-6.4%
Cassette	5,613,000	1,474,000	-73.7%
Other	873,000	589,000	-32.5%

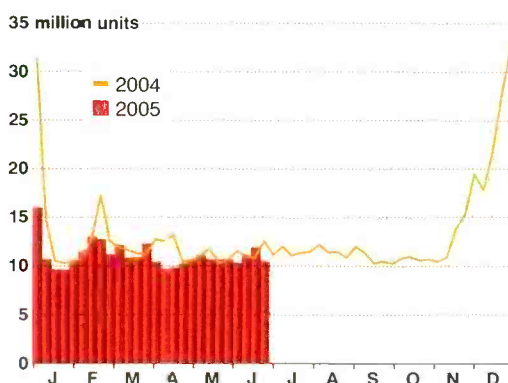
Album Sales

'04	294.5 million
'05	271.7 million

Digital Tracks Sales

'04	51.2 million
'05	152.2 million

WEEKLY ALBUM SALES



	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	184,777,000	167,848,000	-9.2%
Catalog	109,769,000	103,893,000	-5.4%
Deep Catalog	75,593,000	70,395,000	-6.9%

Current Album Sales

'04	184.8 million
'05	167.8 million

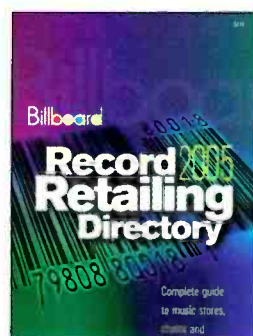
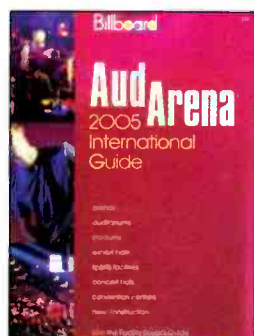
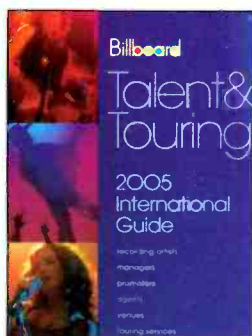
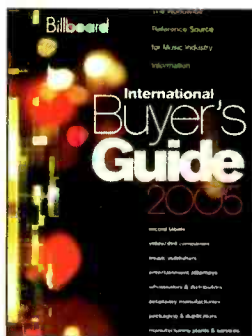
Catalog Album Sales

'04	109.8 million
'05	103.9 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.

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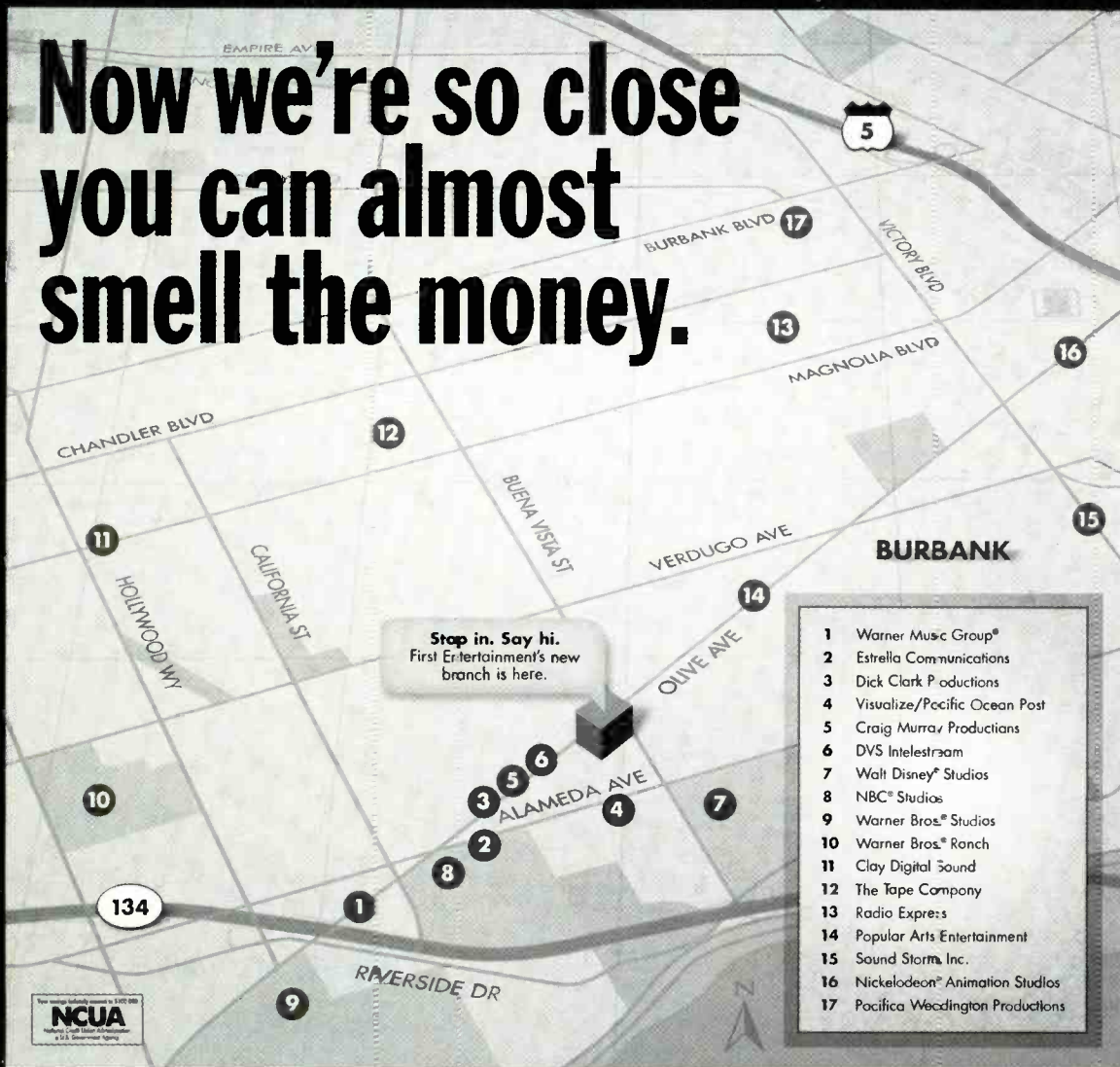
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JULY 9 2005 THE Billboard 200

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries like Herbie: Fully Loaded, Natalie, Oasis, and various soundtracks.

A Sublime tribute album (11 CD) stirs the band's self-titled set to re-enter Top Pop Catalog at No. 34 (5,000).

A \$9.98 list rebo Dredg enter the big chart at No. 123 and Top Heatseekers at No. 1 with its best sales week (2,000).

Recorded with members of the North Mississippi Allstars, this is the singer/songwriter's 10th charting album (3,000).

Group's second effort arrives with nearly 8,000; lead track "Falter Angels" bullets at No. 29 on Billboard Radio Monitor's Active Rock chart.

Compilation presented by state boarder and MTV personality boasts 21 acts, including CKY (pictured).

Bottom section of the chart listing artists and titles, including LINDSAY LOHAN, LOS LONELY BOYS, and JENNIFER LOPEZ.

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 79 adult top 40 stations, 85 adult contemporary stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

JULY
9
2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
2	2	13	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
3	3	14	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	16	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
5	5	13	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
6	6	11	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	7	10	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
8	8	19	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
9	10	5	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
10	16	5	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
11	9	19	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
12	12	6	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
13	13	21	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
14	20	5	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
15	14	30	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
16	15	23	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	17	5	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
18	11	18	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
19	18	11	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
20	21	10	FREE YOURSELF	FANTASIA (J/RMG)
21	19	9	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
22	23	8	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
23	29	10	CATER 2 U	BESTINY'S CHILD (COLUMBIA)
24	32	9	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
25	25	10	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)

963 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	6	HOW TO DEAL	FRANKIE J (COLUMBIA)
27	35	8	YOU AND ME	LIFEHOUSE (GEFFEN)
28	42	8	SPEED OF SOUND	COLOPLAY (CAPITOL)
29	22	20	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
30	34	5	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
31	36	13	SCARS	PAPA ROACH (ELECTRA/GEFFEN)
32	43	4	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
33	37	17	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
34	31	33	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
35	41	7	SOMETHING MORE	SUGARLAND (MERCURY)
36	26	18	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)
37	46	4	MUST BE NICE	LYFE JENNINGS (COLUMBIA)
38	28	11	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
39	38	11	HOLIDAY	GREEN DAY (REPRISE)
40	30	12	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
41	40	10	YOU'LL BE THERE	GEORGE STRAIT (MCA NASHVILLE)
42	45	7	CHARIOT	GAVIN DEGRAW (J/RMG)
43	24	9	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
44	52	6	MAKE HER FEEL GOOD	TEARRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)
45	33	17	COLLIDE	HOWIE DAY (EPIC)
46	54	4	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
47	44	22	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
48	50	37	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
49	53	5	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)
50	51	6	KEG IN THE CLOSET	KENNY CHESNEY (BNA)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	21	YOU AND ME	LIFEHOUSE (GEFFEN)	
3	3	29	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
4	4	28	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
5	7	10	SPEED OF SOUND	COLOPLAY (CAPITOL)	☆
6	5	32	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
7	8	17	CHARIOT	GAVIN DEGRAW (J/RMG)	
8	6	32	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	☆
9	9	48	COLLIDE	HOWIE DAY (EPIC)	☆
10	11	8	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
11	10	14	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	
12	14	18	BETTER NOW	COLLECTIVE SOUL (EL)	
13	12	23	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
14	13	38	GIVE A LITTLE BIT	GOD GOO DOLLS (WARNER BROS.)	☆
15	15	15	A LIFETIME	BETTER THAN EZRA (SONG ARTEMIS)	
16	20	4	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	
17	16	19	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
18	17	6	WORDPLAY	JASON MRAZ (ATLANTIC)	☆
19	22	6	HOLIDAY	GREEN DAY (REPRISE)	☆
20	18	8	FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)	
21	23	10	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
22	26	5	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
23	19	22	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
24	27	3	ONLY YOU	JOSH KELLEY (HOLLYWOOD)	
25	21	20	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	42	#1 BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
2	2	23	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	3	20	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
4	4	55	HEAVEN	LOS LONELY BOYS (OR/EPIC)	☆
5	5	40	DAUGHTERS	JOHN MAYER (AWARE/COLUMBIA)	☆
6	7	29	GIVE A LITTLE BIT	GOD GOO DOLLS (WARNER BROS.)	☆
7	6	40	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	☆
8	8	40	SHE WILL BE LOVED	MARON5 (OCTONE/J/RMG)	☆
9	9	24	TRUE	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
10	14	11	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
11	12	22	HOMESICK	MERCYME (INO/CURB)	☆
12	13	43	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE (RCA NASHVILLE)	☆
13	10	58	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL)	☆
14	11	43	I'LL BE AROUND	DARYL HALL JOHN OATES (U-WATCH/DK-E)	☆
15	15	64	THIS LOVE	MARON5 (OCTONE/J/RMG)	☆
16	16	23	SUNDAY MORNING	MARON5 (OCTONE/J/RMG)	☆
17	18	15	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
18	17	21	COLLIDE	HOWIE DAY (EPIC)	☆
19	21	6	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
20	19	8	OOH CHILD	DARYL HALL JOHN OATES (U-WATCH/DK-E)	☆
21	20	10	HEAR ME (TEARS INTO WINE)	JIM BRACKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/RCA VICTOR)	
22	24	6	I COULD	KIMBERLEY LOCKE (CURB)	☆
23	27	16	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
24	22	13	DON'T!	SHANIA TWAIN (MERCURY/IDJMG)	
25	25	9	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	11	#1 DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
2	3	15	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
3	2	11	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
4	13	7	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
5	6	19	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
6	5	12	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	●
7	4	2	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	
8	8	9	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	
9	7	13	BEVERLY HILLS	WEEZER (GEFFEN)	●
10	20	4	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	
11	12	12	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
12	16	19	YOU AND ME	LIFEHOUSE (GEFFEN)	●
13	10	4	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
14	11	10	SPEED OF SOUND	COLOPLAY (CAPITOL)	
15	9	12	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	●
16	15	27	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	2
17	19	22	COLLIDE	HOWIE DAY (EPIC)	
18	27	3	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
19	28	7	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
20	22	17	SCARS	PAPA ROACH (ELECTRA/GEFFEN)	●
21	17	30	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	3
22	18	7	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
23	23	11	HOLIDAY	GREEN DAY (REPRISE)	
24	25	11	CHARIOT	GAVIN DEGRAW (J/RMG)	
25	-	-	INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	21	4	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
27	26	14	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
28	36	5	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	
29	14	3	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	
30	29	13	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
31	24	17	LONELY	AKON (JRC UNIVERSAL UMRG)	■
32	31	19	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	■
33	38	7	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	
34	40	10	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
35	30	17	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	●
36	33	37	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
37	50	3	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
38	34	29	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	2
39	51	2	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
40	37	21	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	●
41	39	21	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
42	49	37	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
43	41	21	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	2
44	35	7	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
45	43	35	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	■
46	42	30	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	●
47	48	33	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	3
48	46	21	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	■
49	45	37	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	2
50	44	7	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	55	5	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))	
52	-2	3	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
53	18	3	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
54	13	4	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)	
55	-2	2	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER MUSIC GROUP)	
56	60	9	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))	
57	-7	7	ERRTIME	NELLY (DENITY UNIVERSAL/UMRG)	
58	54	10	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	2
59	67	36	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
60	75	6	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
61	12	5	CLOCKS	COLDRIP (CAPITOL)	●
62	17	18	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	■
63	62	4	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
64	61	27	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	2
65	-	1	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	
66	10	35	SHE WILL BE LOVED	MARON5 (OCTONE/J/RMG)	2
67	65	29	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	■
68	-	3	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
69	73	6	SWEET HOME ALABAMA	LYNYRD SKYNYRD (MCA/UMG)	●

JULY 9 2005 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 INSIDE YOUR HEAVEN	BO BICE (RCA/RMG)
2	2	11	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
3	1	2	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
4	3	12	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
5	4	17	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
6	5	14	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
7	8	11	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
8	6	19	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
9	7	16	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	9	15	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
11	14	5	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
12	13	23	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
13	12	27	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
14	11	33	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
15	16	16	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
16	21	9	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
17	10	13	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
18	18	22	YOU AND ME	LIFEHOUSE (GEFFEN)
19	15	30	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
20	17	6	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
21	20	23	SUGAR (GIMME SOME)	TRICK DADDY FEAT. LUDACRIS, LIL' KIM & CEE-LO (SLIP-N-SLIDE/ATLANTIC)
22	33	5	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)
23	23	17	CHARIOT	GAVIN DEGRAW (J/RMG)
24	22	21	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
25	19	25	COLLIDE	HOWIE DAY (EPIC)
26	24	11	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
27	25	13	BEVERLY HILLS	WEezer (GEFFEN)
28	27	11	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
29	28	11	HOLIDAY	GREEN DAY (REPRISE)
30	30	9	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
31	26	10	SPEED OF SOUND	COLDPLAY (CAPITOL)
32	32	30	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
33	29	23	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
34	31	20	LONELY	AKON (SRC/UNIVERSAL/UMRG)
35	39	7	HOW TO DEAL	FRANKIE J (COLUMBIA)
36	42	5	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
37	38	21	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
38	36	15	GIRL FIGHT	BROOKE VALENTINE FEAT. LIL' JON & BIG BOI (SUBLIMINAL/VIRGIN)
39	43	12	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
40	37	6	ASS LIKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
41	40	32	COLD	CROSSFADE (FG/COLUMBIA)
42	48	3	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
43	34	23	LIVE LIKE YOU WERE DYING	TIM MCGRAW (Curb)
44	44	13	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
45	41	25	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
46	51	6	LET ME HOLD YOU	BOW WOW FEAT. OMAHION (COLUMBIA)
47	45	11	BREATHE (2 A.M.)	ANNA NALICKI (COLUMBIA)
48	47	23	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
49	49	24	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
50	56	5	ENERGY	NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	61	3	COOL	GWEN STEFANI (INTERSCOPE)
52	57	3	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
53	53	9	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
54	62	6	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
55	50	20	OKAY	NIVEA FEAT. LIL' JON & YOUNGBLOODZ (JIVE/ZOMBA)
56	55		FALL TO PIECES	AVRIL LAVIGNE (RCA/RMG)
57	46	3	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
58	58	3	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
59	52	7	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB (DERRRTY/UNIVERSAL/UMRG)
60	67	15	BOBBY VALENTINO	(DTP/DEF JAM/IDJMG)
61	71	6	BACK THEN	MIKE JONES (SMISHHOUSE/ASYLUM/WARNER BROS.)
62	60	4	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS.)
63	74	5	DREAMS	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
64	63	5	LIKE YOU	DADDY YANKEE (EL CARTEL/VI/MACHETE)
65	66	10	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))
66	78	11	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
67	81	4	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
68	-	1	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)
69	59	24	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
70	69	9	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)
71	70	3	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
72	64	15	GIRL	DESTINY'S CHILD (COLUMBIA)
73	65	8	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
74	76	3	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
75	93	5	AN HONEST MISTAKE	THE BRAVERY (ISLAND/IDJMG)
76	87	2	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
77	79	6	FAST CARS AND FREEDOM	RASCAL FLATTS (LYRIC STREET)
78	72	19	1 THING	AMERIE (COLUMBIA)
79	80	3	SOMETHING MORE	SUGARLAND (MERCURY)
80	-	1	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
81	75	12	SHE'S NO YOU	JESSE MCCARTNEY (HOLLYWOOD)
82	88	25	GET RIGHT	JENNIFER LOPEZ (EPIC)
83	73	3	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA (CURB)
84	94	2	SUMMER NIGHTS	LIL' ROB (UPSTAIRS)
85	-	2	I DON'T WANT TO BE	BO BICE (RCA/RMG)
86	99	5	TECHNOLOGIC	DAFT PUNK (VIRGIN)
87	95	4	BE MY ESCAPE	RELIENT K (GOTTEE/CAPITOL)
88	83	11	IN THE KITCHEN	R. KELLY (JIVE/ZOMBA)
89	86	23	BABY GIRL	SUGARLAND (MERCURY)
90	68	3	RIGHT HERE	STAINED (FLIP/ATLANTIC)
91	96	2	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
92	90	19	DO SOMETHIN'	BRITNEY SPEARS (JIVE/ZOMBA)
93	-	9	DRAGOSTEA DIN TEI (MA YA HI)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)
94	85	3	INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
95	-	1	PICKIN' WILDFLOWERS	KEITH ANDERSON (ARISTA NASHVILLE)
96	92	13	BE YOURSELF	AUDIOSLAVE (EPIC/INTERSCOPE)
97	89	22	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
98	-	1	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)
99	98	17	STILL TIPPIN'	MIKE JONES FEAT. SLIM THUG & PAUL WALL (SMISHHOUSE/ASYLUM/WARNER BROS.)
100	82	9	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2005, Promosquad and Hit Predictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 WE BELONG TOGETHER	KELLY CLARKSON (RCA/RMG)	☆
2	2	13	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
3	4	12	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
4	3	16	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
5	5	19	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	☆
6	6	10	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSICLINE/LAFACE/ZOMBA)	☆
7	7	9	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
8	8	20	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
9	10	14	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	☆
10	12	5	SLOW DOWN	RIHANNA (SRP/DEF JAM/IDJMG)	☆
11	11	14	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
12	13	11	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
13	9	32	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
14	16	8	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
15	15	18	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	☆
16	14	13	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
17	17	20	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
18	18	19	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
19	19	10	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	☆
20	22	16	SUMMER NIGHTS	GAVIN DEGRAW (J/RMG)	☆
21	23	8	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
22	21	25	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
23	20	17	COLLIDE	HOWIE DAY (EPIC)	☆
24	26	5	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
25	25	7	HOW TO DEAL	FRANKIE J (COLUMBIA)	☆

* 15 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	2	#1 INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
2	1	3	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	2	10	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	4	13	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
5	5	11	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
6	7	7	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
7	8	2	TAURUS HERE	TAURUS (LANDMINE)
8	8	1	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
9	9	3	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
10	7	19	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
11	-		GO!	COMMON G.D.O.D./GEFFEN)
12	-	1	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)
13	11	12	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
14	20	3	SATURDAY NIGHT	AARON CARTER (PARADISE/TRANS CONTINENTAL)
15	10	4	BLUE ORCHID	THE WHITE STRIPES (THIRD MAN/V2)
16	12	4	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
17	17	21	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
18	16	3	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
19	-	1	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
20	1	20	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	-	10	ONE WORD	JULY OSBOURNE (SANCTUARY)
22	18	8	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	22	7	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
24	19	2	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
25	23	35	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

- ☆ THE CLICK FIVE Just The Girl LAVA (78.3) -
- ☆ MARIAH CAREY Shake It Off IDJMG (67.9) -

PAPA ROACH Scars GEFFEN (66.7)	11
D.H.T. Listen To Your Heart ROBBINS (72.9)	14

SIMPLE PLAN

- Untitled (How Can This Happen To Me?) LAVA (74.4) 19
- GAVIN DEGRAW Chariot RMG (66.1) 20
- LIFEHOUSE You And Me GEFFEN (70.5) 21
- GREEN DAY Holiday REPRISE (73.4) 27
- CROSSFADE Cold COLUMBIA (74.1) 28

ADULT TOP 40

KELLY CLARKSON Behind These Hazel Eyes RMG (71.1)	10
JASON MRAZ Wordplay ATLANTIC (72.3)	18
GREEN DAY Holiday REPRISE (79.0)	19
BACKSTREET BOYS Incomplete ZOMBA (77.0)	21
DEF LEPPARD No Matter What IDJMG (68.3)	37
PAPA ROACH Scars GEFFEN (66.4)	-

ADULT CONTEMPORARY

BACKSTREET BOYS Incomplete ZOMBA (77.7)	10
MERCYME Homesick CURB (94.7)	11
MAROONS Sunday Morning RMG (70.4)	16
DARYL HALL JOHN OATES Ooh Child DEE (85.3)	20
KIMBERLEY LOCKE I Could Curb (73.8)	22
RASCAL FLATTS	
Bless The Broken Road HOLLYWOOD (75.3)	23
JESSE MCCARTNEY Beautiful Soul HOLLYWOOD (70.8)	28

MODERN ROCK

- ☆ AUDIOSLAVE Doesn't Remind Me INTERSCOPE (74.3) -

THE OFFSPRING Can't Repeat COLUMBIA (76.7)	10
STAINED Right Here ATLANTIC (67.7)	11

GREEN DAY

- Waze Me Up When September Ends REPRISE (84.2) 14
- CROSSFADE Colors COLUMBIA (69.5) 23
- DARK NEW DAY Brother WARNER BROS. (67.2) -
- City Of Blinding Lights INTERSCOPE (68.2) -

Billboard R&B/HIP-HOP

JULY
9
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	BOYZ N DA HOOD BAD BOY 83810/AG (18.98)	Boyz N Da Hood	1	
2	NEW	1	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	
3	1	18	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	2	1
4	NEW	1	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money	4	
5	NEW	1	PATTI LABELLE DEF SOUL CLASSICS 004639/DJMG (13.98)	Classic Moments	5	
6	6	5	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
7	7	1	COMMON G.O.O.D./GEPFFEN 004670*/INTERSCOPE (13.98/8.98)	Be		
8	3	1	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		
9	9	1	KEM MOTOWN 004232*/UMRG (13.98)	Album II		
10	2	1	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	2	
11	10	1	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		
12	NEW	1	MASTER P NEW NO LIMIT 5780*/KOCH (17.98)	Ghetto Bill		
13	8	1	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	
14	9	8	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	
15	10	1	BOBBY VALENTINO DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	
16	11	14	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	
17	17	1	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	
18	13	15	CIARA SHO/NUIFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
19	17	22	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98)	Destiny Fulfilled	3	
20	15	18	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	
21	21	1	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz		
22	NEW	1	TLC LAFACE 50208/ZOMBA (18.98)	Now & Forever: The Hits		
23	18	12	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted		
24	26	26	GREATEST GAINER AMERIE COLUMBIA 90763/SONY MUSIC (18.98)	Touch	3	
25	20	1	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	6	
26	21	25	LUDACRIS DTP/DEF JAM SOUTH 003483*/DJMG (13.98/8.98)	The Red Light District	1	
27	NEW	1	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	27	
28	22	38	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	
29	23	13	112 DEF SOUL 004471*/DJMG (13.98)	Pleasure & Pain		
30	16	13	SOUNDTRACK DERRITY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	10	
31	19	27	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	
32	29	32	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98)	O	1	
33	31	36	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98)	The One		
34	25	24	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady		
35	27	21	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		
36	28	30	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	10	
37	37	1	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33	
38	35	33	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	
39	24	17	YOUNG GUNZ ROC-A-FELLA/DEF JAM 004419*/DJMG (13.98)	Brothers From Another		
40	30	31	GUCCI MANE LAFARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	20	
41	32	20	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/DJMG (13.98)	534	3	
42	33	29	BEANIE SIGEL DDMG/CRIMINAL BACKGRDUND 003082*/DJMG (13.98/8.98)	The B. Coming	1	
43	34	34	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	15	
44	36	38	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	5	
45	NEW	1	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	45	
46	41	35	MINT CONDITION CAGED BIRD 0474/IMAGE (15.98 CD/DVD)	Livin' The Luxury Brown	11	
47	3	1	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	1	
48	42	42	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	
49	48	50	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	
50	43	43	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98)	Crunk Juice	2	2
51	40	19	BROOKE VALENTINE SUBLIMINAL 94229*/VIRGIN (18.98)	Chain Letter	3	
52	46	51	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	7	
53	44	46	LIL' BOOSIE AND WEBBIE TRILL 46330/ASYLUM (17.98)	Gangsta Musik	35	
54	NEW	1	GURU 7 GRAND 5*/STUDIO (16.98)	Version 7.0: The Street Scriptures	54	
55	39	40	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD)	Three 6 Mafia Presents Choices II: The Setup	3	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	59	52	LIL WAYNE CASH MONEY 001537*/UMRG (13.98)	Tha Carter	2	
57	50	48	MARIO 3RD STREET/J 61885*/RMG (18.98)	Turning Point	2	
58	52	7	LAVA HOUSE AND LIL' BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	44	
59	57	47	CAM'RON ROC-A-FELLA/DEF JAM 002728*/DJMG (13.98/8.98)	Purple Haze	4	
60	47	45	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	4	
61	61	1	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated	9	
62	62	105	THE BLACK EYED PEAS A&M 002854*/INTERSCOPE (16.98)	Elephunk	2	23
63	56	54	SMOKIE NORFUL EMI GOSPEL 77795 (17.98)	Nothing Without You	15	
64	51	55	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	13	
65	65	1	LITTLE BROTHER FAST LIFE 34*(17.98)	The Chittlin Circuit 1.5	65	
66	58	56	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005	27	
67	67	1	SOUNDTRACK SOCIAL CAPITAL 88888/FORSTER BROS. (15.98)	Rize	67	
68	70	2	JUEL SANTANA DIPLOMATS 2005 (15.98)	Back Like Cooked Crack		
69	55	2	DR. CHARLES G. HAYES AND THE WARRIORS ICEE INSPIRATIONAL 7206/ICEE (15.98)	The Remix	55	
70	74	76	VARIOUS ARTISTS MOTOWN 003900/UME (13.98)	Motown: Remixed	38	
71	61	57	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	4	1
72	60	61	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	6	
73	76	73	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	1	
74	62	58	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	1	
75	69	77	MICHAEL B. SUTTON LITTLE DIZZY 8331 (13.98)	Hopeless Romantic	66	

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	
2	1	24	BOB MARLEY AND THE WAILERS UFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
3	2	73	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates	
4	3	10	MATISYAHU DU3 805022/DR	Live At Stubbs	
5	4	5	VARIOUS ARTISTS AZOR & TIE 89100	Blazin' Reggae	
6	5	50	BOB MARLEY MADACY 50134	The Best Of Bob Marley	
7	6	41	SKINDRED MELER BROS./LAVA 93304/AG	BabyDon	
8	8	3	VARIOUS ARTISTS P 1730*	Soca Gold 2005	
9	7	3	MORGAN HERITAGE P 1685*	Full Circle	
10	9	9	VARIOUS ARTISTS EQ JENCE 8028	Power 96 Presents: Dancehall Twice As Nice	
11	9	8	BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	
12	14	17	VARIOUS ARTISTS P 1700*	Strictly The Best 32	
13	13	39	KEVIN LYTTLE ATLANTIC 83730*/AG	Kevin Lyttle	
14	12	5	VARIOUS ARTISTS JET STAR 2084	Reggae Hits 34	
15	11	8	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	

BETWEEN THE BULLETS rgeorge@billboard.com

BOYZ PUT BAD BOY BACK ON MAP

Boyz N Da Hood claim the No. 1 position on Top R&B/Hip-Hop Albums for Bad Boy with the label's first album since moving to WEA and its best core-store opener in two years.

The foursome—Big Gee, Dubé, Young Jeezy and Jody Breeze—and their self-titled set become Bad Boy's best core-panel start since Da Band's "Too Hot for TV" in 2003.

At the overall panel, the Atlanta quartet moved 101,000 units, good for No. 5 on The Billboard 200.

Dubbed the N.W.A. of the South, the group reached the top five at BET. Young Jeezy will release a solo project on Def Jam, and Jody Breeze inked a similar deal with Warner Bros. —Raphael George



JULY
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R&B/HIP-HOP Billboard



HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 WE BELONG TOGETHER 9 WKS MARIAH CAREY (ISLAND/UMRG)		☆
2	4	20	FREE YOURSELF FANTASIA (J/RMG)		☆
3	2	29	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/DJMG)		☆
4	3	22	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)		☆
5	10	9	LET ME HOLD YOU BDW WOW FEAT. OMARION (COLUMBIA/SUM)		☆
6	11	19	CATER 2 U DESTINY'S CHILD (COLUMBIA/SUM)		☆
7	6	15	GRIND WITH ME PRETTY RICKY (ATLANTIC)		☆
8	5	16	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		☆
9	13	19	MUST BE NICE LYFE JENNINGS (COLUMBIA/SUM)		☆
10	9	24	GIVE ME THAT WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)		☆
11	14	6	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)		☆
12	8	25	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)		☆
13	7	12	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)		☆
14	12	22	U ALREADY KNOW 112 FEAT. FOXY BROWN (DEF SOUL/DJMG)		☆
15	15	6	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)		☆
16	16	7	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)		☆
17	21	10	BACK THEN MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)		☆
18	17	17	DEM BOYZ BOYZ N DA HOOD (BAD BOY)		☆
19	25	12	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/DJMG)		☆
20	27	23	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)		☆
21	19	7	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)		☆
22	24	9	SO SEDUCTIVE TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)		☆
23	23	13	ASAP T.I. (GRAND HUSTLE/ATLANTIC)		☆
24	22	10	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		☆
25	29	10	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	20	32	TRUTH IS FANTASIA (J/RMG)		☆
27	32	18	ALL BECAUSE OF YOU MARQUES HOUSTON FEAT. YOUNG ROMÉ (T.U.G./UNIVERSAL/UMRG)		☆
28	30	20	AGAIN FAITH EVANS (CAPITOL)		☆
29	18	28	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)		☆
30	42	11	(I JUST WANT IT) TO BE OVER KEYSHIA COLE (A&M/INTERSCOPE)		☆
31	40	7	AND THEN WHAT YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/DJMG)		☆
32	26	40	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)		☆
33	31	19	HOW COULD YOU MARIO (3RD STREET/J/RMG)		☆
34	37	6	CHARLIE LAST NAME: WILSON CHARLIE WILSON (JIVE/ZOMBA)		☆
35	43	10	WELCOME TO JAMROCK DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)		☆
36	28	16	GIRL DESTINY'S CHILD (COLUMBIA/SUM)		☆
37	33	19	CAN'T SATISFY HER I WAYNE (VP)		☆
38	46	5	GO! COMMON (G.O.D.O./GEFFEN/INTERSCOPE)		☆
39	45	11	GOTTA MAKE IT TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)		☆
40	48	4	TELL ME BOBBY VALENTINO (DTP/DEF JAM/DJMG)		☆
41	53	5	GOTTA GETCHA JERMAINE DUPRI (SO SO DEF/VIRGIN)		☆
42	4	9	TOUCH OMARION (T.U.G./EPIC/SUM)		☆
43	38	33	ORDINARY PEOPLE JOHN LEGEND (G.O.D.O./COLUMBIA/SUM)		☆
44	35	25	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)		☆
45	36	25	1 THING AMERIE (COLUMBIA/SUM)		☆
46	41	12	DA MVP MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)		☆
47	51	13	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN (COLUMBIA/SUM)		☆
48	-	1	PLAYA'S ONLY R. KELLY FEAT. THE GAME (JIVE/ZOMBA)		☆
49	64	8	DEAR SUMMER JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)		☆
50	55	13	SITTIN' SIDeways PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)		☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & PROMOTION LABEL)	HIT PREDICTOR
1	2	15	#1 FREE YOURSELF 1 WK FANTASIA (J/RMG)		☆
2	1	25	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)		☆
3	3	9	WE BELONG TOGETHER MARIAH CAREY (ISLAND/UMRG)		☆
4	4	20	AGAIN FAITH EVANS (CAPITOL)		☆
5	11	6	CHARLIE LAST NAME: WILSON CHARLIE WILSON (JIVE/ZOMBA)		☆
6	5	32	TRUTH IS FANTASIA (J/RMG)		☆
7	8	19	I'M READY MINT CONDITION (CAGED BIRD/IMAGE)		☆
8	7	46	FOREVER, FOR ALWAYS, FOR LOVE LALAH HATHAWAY (SRP/VERVE)		☆
9	10	10	PURIFY ME INDIA.ARIE (ROWDY/MOTOWN/UMRG)		☆
10	13	15	GIRL DESTINY'S CHILD (COLUMBIA/SUM)		☆
11	6	29	EVERYTIME YOU GO AWAY BRIAN MCKNIGHT (MOTOWN/UMRG)		☆
12	9	26	ORDINARY PEOPLE JOHN LEGEND (G.O.D.O./COLUMBIA/SUM)		☆
13	12	31	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)		☆
14	15	9	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)		☆
15	18	3	FROM THE BOTTOM OF MY HEART STEVIE WONDER (MOTOWN/UMRG)		☆
16	17	8	CROSS MY MIND JILL SCOTT (HIDDEN BEACH/EPIC/SUM)		☆
17	20	5	SORRY FOR THE STUPID THINGS BABYFACE (J/RMG)		☆
18	19	10	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN (COLUMBIA/SUM)		☆
19	14	9	SERIOUS ANITA BAKER (BLUE NOTE/VIRGIN)		☆
20	16	16	SO WHAT THE FUSS STEVIE WONDER (MOTOWN/UMRG)		☆
21	22	6	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/DJMG)		☆
22	24	4	PLEASE TONI BRAXTON (BLACKGROUND/UMRG)		☆
23	34	2	AIN'T NO WAY PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/DJMG)		☆
24	25	10	BETTER AND BETTER LALAH HATHAWAY (WESA 3LUEMOON/PYRAMID)		☆
25	28	3	FIND YOUR WAY (BACK IN MY LIFE) KEM (MOTOWN/UMRG)		☆

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	3	10	#1 DON'T CHA 1 WK THE PUSSYCAT DOLLS (A&M/INTERSCOPE)		☆
2	4	2	TAURUS HERE TAURUS (LANDMINE)		☆
3	1	13	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) R. KELLY (JIVE/ZOMBA)		☆
4	6	3	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)		☆
5	8	4	SO SEDUCTIVE TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)		☆
6	-	1	THAT GIRL TRE FEAT. TWENTY 12 (SEL/SUM)		☆
7	9	11	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)		☆
8	30	2	GO! COMMON (G.O.D.O./GEFFEN)		☆
9	24	2	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		☆
10	2	6	SO FRESH MIRANDA (WORLD AFFILIATED ENTERTAINMENT)		☆
11	-	1	FROM THE BOTTOM OF MY HEART STEVIE WONDER (MOTOWN/UMRG)		☆
12	11	3	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)		☆
13	5	10	BIG WHEELS GLASS JOE FEAT. PRETTY RICKY (FELDNIOUS)		☆
14	12	8	BE ME RUIN (BLAQ PSYRCLE)		☆
15	15	3	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)		☆
16	13	9	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		☆
17	31	5	ALL BECAUSE OF YOU MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)		☆
18	18	2	THERE THEY GO TOP NOTCH (COOL MILLION)		☆
19	17	5	PON DE REPLAY RIHANNA (SRP/DEF JAM/DJMG)		☆
20	20	5	BROKE & TRIFLIN' TIMBUK II (RAW NAKED/STREET PRIDE)		☆
21	7	3	CRY 4 ME DOLLA & SKEET (BALL BOY)		☆
22	10	2	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)		☆
23	21	2	PLAYA'S ONLY R. KELLY FEAT. THE GAME (JIVE/ZOMBA)		☆
24	47	11	(I JUST WANT IT) TO BE OVER KEYSHIA COLE (A&M/INTERSCOPE)		☆
25	33	9	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/DJMG)		☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	#1 WE BELONG TOGETHER 6 WKS MARIAH CAREY (ISLAND/UMRG)		☆
2	2	14	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		☆
3	3	15	GRIND WITH ME PRETTY RICKY (ATLANTIC)		☆
4	4	13	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)		☆
5	5	16	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)		☆
6	7	7	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)		☆
7	5	11	HOW TO DEAL FRANKIE J (COLUMBIA/SUM)		☆
8	10	8	SUMMER NIGHTS LIL ROB (UPSTAIRS)		☆
9	3	9	ENERGY NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)		☆
10	11	5	PON DE REPLAY RIHANNA (SRP/DEF JAM/DJMG)		☆
11	9	9	LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)		☆
12	14	4	LET ME HOLD YOU BDW WOW FEAT. OMARION (COLUMBIA/SUM)		☆
13	16	6	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)		☆
14	20	5	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)		☆
15	13	19	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)		☆
16	15	17	HOW COULD YOU MARIO (3RD STREET/J/RMG)		☆
17	21	8	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/DJMG)		☆
18	12	23	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)		☆
19	17	21	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/DJMG)		☆
20	25	5	GIVE ME THAT WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)		☆
21	23	8	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)		☆
22	8	20	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)		☆
23	9	19	GIRLFIGHT BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)		☆
24	22	23	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)		☆
25	24	20	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)		☆

HIT PREDICTOR

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

- ☆ COMMON Go! INTERSCOPE (80.0) 38
- ☆ DA BACKWUDZ Your Gamez Luv Me MAJOR WAY (77.9) -

MARIAH CAREY We Belong Together (ISLAND) (70.7) 1
 FANTASIA Free Yourself (JIVE) (75.3) 4
 BOW WOW Let Me Hold You (JIVE) (80.3) 5
 PRETTY RICKY Grind With Me (ATLANTIC) (84.6) 7
 LYFE JENNINGS Must Be Nice (SUM) (73.1) 9
 LUDACRIS Pimpin' All Over The World (DJMG) (68.1) 11
 THE GAME Dreams INTERSCOPE (85.2) 16
 TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (77.0) 22
 T.I. ASAP ATLANTIC (75.8) 23
 MISSY ELLIOTT Lose Control ATLANTIC (83.0) 25
 BOBBY VALENTINO Tell Me (DJMG) (82.6) 40
 JERMAINE DUPRI Gotta Getcha (VIRGIN) (78.8) 41
 R. KELLY Playa's Only ZOMBA (33.3) 48
 JOHN LEGEND So High (SUM) (69.9) 52
 BROOKE VALENTINE Long As You Come Home (VIRGIN) (70.2) -

RHYTHMIC AIRPLAY

- ☆ COMMON Go! INTERSCOPE (70.7) -
- ☆ MARIAH CAREY Shake It Off (DJMG) (88.5) -
- ☆ FATTY KOO Bounce (SUM) (70.0) -

MARIAH CAREY We Belong Together (ISLAND) (70.7) 1
 PRETTY RICKY Grind With Me (ATLANTIC) (77.8) 3
 MISSY ELLIOTT Lose Control ATLANTIC (77.7) 11
 BOW WOW Let Me Hold You (JIVE) (80.4) 12
 THE GAME Dreams INTERSCOPE (79.9) 13
 MARIO How Could You (RMG) (74.5) 16
 R. KELLY Playa's Only ZOMBA (32.8) 29
 BOBBY VALENTINO Tell Me (DJMG) (69.6) 36
 DESTINY'S CHILD Cater 2 You (SUM) (72.4) -
 TONY YAYO FEAT. 50 CENT So Seductive INTERSCOPE (80.0) -

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HIT PREDICTOR: © 2005 Promosquad and HitPredictor are trademarks of Think Fast LLC.

#1 HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	16	#1 FAST CARS AND FREEDOM	Rascal Flatts	LYRIC STREET		1
2	4	9	AS GOOD AS I ONCE WAS	Toby Keith	DREAMWORKS		2
3	2	17	MAKING MEMORIES OF US	Keith Urban	CAPITOL		1
4	6	13	GREATEST GAINER SOMETHING MORE	Sugarland	MERCURY		4
5	5	4	YOU'LL BE THERE	George Strait	MCA NASHVILLE		4
6	3	10	LOT OF LEAVIN' LEFT TO DO	Dierks Bentley	CAPITOL		3
7	8	8	MISSISSIPPI GIRL	Faith Hill	WARNER BROS./WRN		7
8	7	10	KEG IN THE CLOSET	Kenny Chesney	BNA		6
9	9	9	IF SOMETHING SHOULD HAPPEN	Darryl Worley	DREAMWORKS		9
10	10	11	GOODBYE TIME	Blake Shelton	WARNER BROS./WRN		10
11	11	10	ALCOHOL	Brad Paisley	ARISTA NASHVILLE		11
12	12	13	PICKIN' WILDFLOWERS	Keith Anderson	ARISTA NASHVILLE		12
13	13	17	PLAY SOMETHING COUNTRY	Brooks & Dunn	ARISTA NASHVILLE		13
14	15	15	DON'T WORRY 'BOUT A THING	SheDaisy	LYRIC STREET		14
15	14	10	THAT'S WHAT I LOVE ABOUT SUNDAY	Craig Morgan	BROKEN BOW		15
16	16	16	DON'T ASK ME HOW I KNOW	Bobby Pinson	RCA		16
17	19	21	DO YOU WANT FRIES WITH THAT	Tim McGraw	CURB		17
18	17	17	MY SISTER	Reba McEntire	MCA NASHVILLE		17
19	18	19	THE TALKIN' SONG REPAIR BLUES	Alan Jackson	ARISTA NASHVILLE		19
20	20	16	HELP SOMEBODY	Van Zant	COLUMBIA		20
21	23	10	A REAL FINE PLACE TO START	Sara Evans	RCA		21
22	21	22	BABY DOLL	Pat Green	REPUBLIC/UNIVERSAL/MERCURY		21
23	22	14	SOMEBODY'S HERO	Jamie O'Neal	CAPITOL		22
24	24	11	GEORGIA RAIN	Trisha Yearwood	MCA NASHVILLE		24
25	25	22	IT'S A HEARTACHE	Trick Pony	ASYLUM-CURB		25
26	26	9	SOMETHING TO BE PROUD OF	Montgomery Gentry	COLUMBIA		26
27	28	15	PROBABLY WOULDN'T BE THIS WAY	LeAnn Rimes	ASYLUM-CURB		27
28	29	11	STAY WITH ME (BRASS BED)	Josh Gracin	LYRIC STREET		28
29	27	22	IF SHE WERE ANY OTHER WOMAN	Buddy Jewell	COLUMBIA		27
30	30	12	HICKTOWN	Jason Aldean	BROKEN BOW		30



Trio takes Greatest Gainer and hits top five in 13 weeks, 21 weeks faster than its first.



Quartet gains 890,000 impressions and most new stations (15). "Coming Home" album due Sept. 13.



Chart vet makes 720,000 impressions at 36 monitored stations; bows on HitPredictor's country list with 79.3 score.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	33	8	REDNECK YACHT CLUB	Craig Morgan	BROKEN BOW		31
32	31	5	ARLINGTON	Trace Adkins	CAPITOL		31
33	32	40	HE OUGHTA KNOW THAT BY NOW	Lee Ann Womack	MCA NASHVILLE		32
34	37	5	BEST I EVER HAD	Gary Allan	MCA NASHVILLE		34
35	34	17	HILLBILLIES	Hot Apple Pie	DREAMWORKS		32
36	35	12	4TH OF JULY	Shooter Jennings Featuring George Jones	UNIVERSAL SOUTH		35
37	38	13	BRING ME DOWN	Miranda Lambert	EPIC/EMN		37
38	39	4	YOU'RE LIKE COMIN' HOME	Lonestar	BNA		38
39	36	11	BILLY'S GOT HIS BEER GOGGLES ON	Neal McCoy	903		36
40	43	12	DREAM BIG	Ryan Shupe & The Rubber Band	CAPITOL		40
41	50	2	TEXAS	George Strait	MCA NASHVILLE		41
42	43	6	BOONDOCKS	Little Big Town	EQUITY		42
43	42	7	THE BEST MAN	Blaine Larsen	GIANTS/LAYER/BNA		42
44	52	3	GOOD OLE DAYS	Phil Vassar	ARISTA NASHVILLE		44
45	41	18	SOMETHING LIKE A BROKEN HEART	Hanna-McEuen	MCA NASHVILLE		38
46	55	3	MISS ME BABY	Chris Cagle	CAPITOL		46
47	47	3	DELICIOUS SURPRISE (I BELIEVE IT)	Jo Dee Messina	CURB		47
48	46	5	MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington	MERCURY		46
49	49	1	GO HOME	Steve Holy	CURB		49
50	48	14	TWO HEARTS	Zona Jones	D/QUARTERBACK		48
51	51	6	DOIN' IT RIGHT	Steve Azar	MERCURY		48
52	HOT SHOT DEBUT	1	USED TO THE PAIN	Tracy Lawrence	DREAMWORKS		52
53	54	2	RAINBOW IN THE RAIN	Clint Black	EQUITY		53
54	45	7	I AIN'T NO QUITTER	Shania Twain	MERCURY		45
55	53	6	THAT SUMMER SONG	Blue County	ASYLUM-CURB		53
56	58	2	COME FRIDAY	Aaron Tippin	LYRIC STREET		56
57	NEW	1	DOMESTIC, LIGHT AND COLD	Dierks Bentley	CAPITOL		57
58	NEW	1	ANGELS	Randy Travis	WORD-CURB/WARNER BROS./WRN		58
59	59	2	INSIDE YOUR HEAVEN	Carrie Underwood	ARISTA/RMG		59
60	56	19	I SEE ME	Travis Tritt	COLUMBIA		32

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / DISTRIBUTING LABEL
1	1	3	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD	ARISTA/RMG
2	2	20	IF SHE WERE ANY OTHER WOMAN	Buddy Jewell	COLUMBIA/SONY MUSIC
3	3	3	DREAM BIG	Ryan Shupe & The Rubber Band	CAPITOL
4	4	35	RESTLESS	Arlison Krauss & Union Station	ROUNDER
5	5	84	HURT	Johnny Cash	AMERICAN/LOST HIGHWAY
6	6	33	THE BUMPER OF MY S.U.V.	Chely Wright	PAINTED RED
7	8	26	VIVA LAS VEGAS	The Grascals with Special Guest Dolly Parton	ROUNDER
8	10	36	YOU DON'T LIE HERE ANYMORE	S-Heilly Fairchild	COLUMBIA/SONY MUSIC
9	RE-ENTRY	9	SPEED	Montgomery Gentry	COLUMBIA/SONY MUSIC
10	7	45	BABY GIRL	Sugarland	MERCURY/UMGN

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★ HITPREDICTOR

DATA PROVIDED BY

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			
★ RANDY TRAVIS <i>Angels</i> WARNER BROS. (79.3)	58	SARA EVANS <i>A Real Fine Place To Start</i> RCA (81.3)	21
DARRYL WORLEY <i>If Something Should Happen</i> DREAMWORKS (76.1)	9	JAMIE O'NEAL <i>Somebody's Hero</i> CAPITOL (75.7)	23
BLAKE SHELTON <i>Goodbye Time</i> WARNER BROS. (77.6)	10	TRISHA YEARWOOD <i>Georgia Rain</i> MCA NASHVILLE (85.0)	24
BRAD PAISLEY <i>Alcohol</i> ARISTA NASHVILLE (83.0)	11	TRICK PONY <i>It's A Heartache</i> ASYLUM-CURB (80.5)	25
KEITH ANDERSON <i>Pickin' Wildflowers</i> ARISTA NASHVILLE (75.1)	12	MONTGOMERY GENTRY <i>Something To Be Proud Of</i> COLUMBIA (77.6)	26
BROOKS & DUNN <i>Play Something Country</i> ARISTA NASHVILLE (95.5)	13	LEANN RIMES <i>Probably Wouldn't Be This Way</i> ASYLUM-CURB (73.3)	27
SHEDAISSY <i>Don't Worry 'Bout A Thing</i> LYRIC STREET (85.4)	14	TRACE ADKINS <i>Arlington</i> CAPITOL (88.1)	32
TIM MCGRAW <i>Do You Want Fries With That</i> CURB (87.8)	17	LEE ANN WOMACK <i>He Oughta Know That By Now</i> MCA NASHVILLE (81.6)	33
REBA MCENTIRE <i>My Sister</i> MCA NASHVILLE (80.7)	18	CHRIS CAGLE <i>Miss Me Baby</i> CAPITOL (76.9)	46
		BILLY CURRINGTON <i>Must Be Doin' Somethin' Right</i> MERCURY (88.1)	48
		CARRIE UNDERWOOD <i>Inside Your Heaven</i> ARISTA (84.7)	59

BETWEEN THE BULLETS wjessen@billboard.com

STRAIT'S TUNE GETS 'SOMEWHERE' FAST

While George Strait's official single from his new "Somewhere Down in Texas" album, "You'll Be There," dukes it out inside the top five, MCA Nashville serviced advance copies of the set. Up 888,000 audience impressions, "You'll Be There" gets jumped by Sugarland's "Something More" (6-4). But a second track from Strait's album, "Texas," benefits from wide radio release during the tracking period. Initially released exclusively to Texas stations, the song improves 1.7 million impressions and vaults 50-



41. If the album cut makes a similar move next issue, "Texas" could become the highest-charting album track since *Billboard* adopted Nielsen Broadcast Data Systems data in 1991. Strait's "Murder on Music Row" earned that honor when it peaked at No. 38 in April 2000, but it passed to Rascal Flatts when "Sin" stopped at No. 37 earlier this year (April 30).

Look for Strait's new set to bow next issue in the valedictory position on Top Country Albums.

—Wade Jessen

JUL 9 2005 LATIN Billboard

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, Artist, and PEAK POSITION. Top entry: LA TORTURA by Shakira Feat. Alejandro Sanz.

Singer climbs 10 notches, thanks to increased spins at WSKQ, New York, KLVE Los Angeles and WAMR Miami.

At No. 22, Andy Andy's debut for Wepa/Urban Box Office debuts at No. 8 on Top Latin Albums, No. 1 on Tropical Albums and No. 8 on Top Heatseekers.

Veteran diva's Sony Discos set enters Top Latin Albums at No. 3 and The Billboard 200 at No. 68.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, Artist, and PEAK POSITION. Top entry: MI CREDO by K-Paz De La Sierra.

TOP LATIN ALBUMS

Large table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT., and PEAK POSITION. Top entry: SHAKIRA Fijacion Oral Vol. 1.

LATIN

Billboard DANCE

JULY 9 2005

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	2	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATIN)
3	3	ALGO MAS	LA SA ESTACION (SONY DISCOS)
4	6	VIVEME	LAURA PAUSINI (WARNER LATINA)
5	13	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
6	11	LA LOCURA AUTOMATICA	LA SEXTA ALLSTAR (UNIVERSAL LATINO)
7	9	AMOR DEL BUENO	REYLI (SONY DISCOS)
8	8	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
9	4	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
10	10	MIA	PAULINA RUBIO (UNIVERSAL LATINO)
11	7	BANDOLERO	OLGA TANON (SONY DISCOS)
12	17	VENGADA	EDNITA NAZARIO (SONY DISCOS)
13	15	ECHAME A MI LA CULPA	LUIS MIGUEL (WARNER LATINA)
14	14	QUE LASTIMA	ALEJANDRO FERNANDEZ (SONY DISCOS)
15	18	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	-	EDNITA NAZARIO	APASIONADA (SONY DISCOS)
3	2	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
4	3	RY CODER	CHAVEZ RAYNE (PERRO VEROE/NOBESUCH/WARNER BROS.)
5	4	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	5	RBD	REBELO (EMI LATIN)
7	7	REYLI	EN LA LUNA (SONY DISCOS)
8	10	LA SA ESTACION	FLORES DE ALQUILER (SONY DISCOS)
9	9	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
10	6	JAGUALES	CRONICAS DE UN LABERINTO (SONY DISCOS)
11	8	LA SEXTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
12	14	MANA	ECLIPSE (WARNER LATINA)
13	13	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
14	12	VARIOUS ARTISTS	SELENA VIVE! (EMI LATIN)
15	11	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	MAYOR QUE YO	BBY BANKS, DADDY YANKEE, TONY TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
2	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/MACHETE)
3	7	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	-	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
5	-	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
6	9	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
7	5	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
8	11	MIL AMORES	MASTER JOE & O.G. BLACK (OLE)
9	18	VEN BAILALO	ANGEL & KHRIZ (LUAR)
10	21	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
11	19	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
12	4	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
13	17	PLAY THAT SONG	TONY TOUCH FEATURING NINA SKY & B REAL (EMI LATIN)
14	1	I LOVE SALSA	N'KLABE (NU/SONY DISCOS)
15	36	DON'T STOP	ZION & LENNOX (WHITE LID/SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
2	1	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3	3	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)
4	2	JUAN LUIS GUERRA	PARA TI (AVEN/UNIVERSAL LATINO)
5	4	VICTOR MANUELLE	EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
6	5	MARC ANTHONY	VALIDO LA PENAL (SONY DISCOS)
7	6	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
8	-	INDIA	GRANDES EXITOS (UNIVERSAL LATINO)
9	8	OLGA TANON	COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
10	13	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR (MOCK & ROLL/SONY DISCOS)
11	11	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)
12	7	ISMAEL MIRANDA	ISMAEL MIRANDA: EDICION ESPECIAL (SGZ/SONY DISCOS)
13	10	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)
14	9	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)
15	14	TITO NIEVES	FABRICANDO FANTASIAS (SGZ/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA	PATRULLA 81 (DISA)
2	6	DUEÑO DE TI	SERGIO VEGA (SONY DISCOS)
3	4	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
4	2	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
5	3	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
6	5	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
7	8	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
8	7	MI CREDO	K-PAZ DE LA SIERRA (DISA)
9	9	TIEMPO	INTOCABLE (EMI LATIN)
10	12	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
11	13	QUE MAS QUIESERA	BANDA EL RECODO (FONOVISA)
12	11	YA NO LLORES	RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
13	16	YO ME QUEDE SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)
14	10	AIRE	INTOCABLE (EMI LATIN)
15	15	NO ME QUEDA MAS	PALOMO (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRULLA 81	DIVINAS (DISA)
2	4	VARIOUS ARTISTS	GRANDES DE DURANGO EN VIVO (DISA)
3	2	LUPILLO RIVERA	EL REY DE LAS CANTINAS (UNIVISION/UG)
4	3	VARIOUS ARTISTS	EXPLOSION DURANGUENSE (DISA)
5	5	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
6	6	ALACRANES MUSICAL	100% ORIGINALES (UNIVISION/UG)
7	9	INTOCABLE	X (EMI LATIN)
8	7	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISA/UG)
9	10	ANA BARBARA/JENNIFER PENA	CONFESSIONES (FONOVISA/UG)
10	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	YA NO LLORES: EL DISCO QUE SE VE (FREDDIE)
11	-	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)
12	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
13	11	VICENTE FERNANDEZ	MIS CORRIDOS CONSIENTIDOS (SONY DISCOS)
14	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
15	16	LOS HOROSCOPOS DE DURANGO	Y SEGUIMOS CON DURANGUENSES (DISA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	5	#1 DONT CHA (R. ROSARIO KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
2	3	11	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
3	2	11	KRAFTY (DJ DAN/E. KUPPER/MORE MIXES)	NEW ORDER WARNER BROS. 42800
4	5	8	AS I AM	DEEPA SOUL JVM PROMO
5	8	6	SUMMER MOON	AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
6	6	9	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
7	11	5	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898
8	4	9	LONELY NO MORE (A. NEVINS FRANCOIS LSCUMFROG MIXES)	ROB THOMAS MELISMA PROMO ATLANTIC
9	10	7	MOVIN' ON	CHRIS THE GREEK PANAGHI DJG PROMO
10	13	6	GIRL (J. VASQUEZ/M. JOSHUA MIXES)	DESTINY'S CHILD COLUMBIA 70381
11	18	4	ACCEPT ME	VERNESSA MITCHELL JVM 027
12	16	8	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
13	15	6	VOODOO	AMBER JMCA PROMO/SOUND ADVISORS
14	7	9	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMROCCAI SANCTUARY URBAN PROMO
15	9	11	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
16	12	12	ONE WORD (CHRIS COX/M. RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
17	23	3	LE FREAK (CHRIS COX REMIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEZ 1207/KING STREET
18	20	6	DANCE WITH A STRANGER	LEANA SWEDISH DIVA PROMO/RM
19	26	5	FASTLANE	ESTHERO FEATURING JEMANI AND JELLESTONE REPRISE 42014
20	17	12	I FEEL YOU	SCHILLER FEATURING HEPNER RAOIKAL 99213
21	24	5	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE 004435
22	25	7	ABORIGENES JAM	CIROQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
23	22	10	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MAQONNA MAVERICK/WARNER BROS. 1295/STAR 69
24	21	10	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
25	28	3	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT

TOP ELECTRONIC ALBUMS


THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	5	#1 GORILLAZ	DEMON DAYS PARLOPHONE 738382/VIRGIN
2	2	5	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UMG
3	NEW	1	TIESTO	IN SEARCH OF SUNSHINE 4: LATIN AMERICA SONG BIRD ORBLACK HOLE
4	NEW	1	SASHA	FUNDACION NYC GLOBAL UNDERGROUND 1*
5	3	3	KELLY OSBOURNE	SLEEPING IN THE NOTHING SANCTUARY 84737
6	4	4	MOBY	HOTEL V2 27243
7	5	3	KRAFTWERK	MINIMUM-MAXIMUM ASTRALWERKS 60611
8	8	4	M.I.A.	ARULAR XL 004844*/INTERSCOPE
9	9	7	VARIOUS ARTISTS	SUPERSTARS #1 HITS REMIXED SONY BMG STRATEGIC MARKETING GROUP 67288
10	6	2	BAD BOY JOE	THE BEST OF NYC AFTERNOONS 2: FEEL THE DRUMS MEGAMIX 2006/MUSICRAVA
11	7	3	NEW ORDER	WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*
12	10	20	VARIOUS ARTISTS	FIRED UP! 2 RAZOR & TIE 89091
13	11	2	VARIOUS ARTISTS	ULTRA WEEKEND ULTRA 1291
14	12	8	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081
15	13	21	BRAZILIAN GIRLS	BRAZILIAN GIRLS VERVE FORECAST 003229*/VVG
16	5	2	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VVG
17	6	5	DAFT PUNK	HUMAN AFTER ALL VIRGIN 63562*
18	4	8	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG
19	7	22	THE RIDDLER & VIC LATINO	ULTRA DANCE 06 ULTRA 1249
20	19	3	NOUVELLE VAGUE	NOUVELLE VAGUE PEACEFRDG/LUAKA BOP 90061/V2
21	18	3	ANNIE	ANNIE/MAL VICE/BIG BEAT 62304/AG
22	24	2	VARIOUS ARTISTS	FIRE D UP! RAZOR & TIE 89077
23	25	1	CHRIS COX/ABEL	CHRIS COX/ABEL: CLUB BABYLON (SOUNDTRACK) TOMMY BOY 1616
24	23	2	THE CRYSTAL METHOD	COMMUNITY SERVICE 2 ULTRA 1268*
25	22	2	THE CHEMICAL BROTHERS	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	#1 LISTEN TO YOUR HEART	D.H.T. ROBBINS
2	1	14	ONE WORD	KELLY OSBOURNE SANCTUARY
3	3	13	COME RAIN COME SHINE	JENN CUNETTA ULTRA
4	4	6	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
5	6	16	WHEN THE DAWN BREAKS	NARCOTTIC THRUST YOSHITOSHU/DEEP DISH
6	7	10	MR. BRIGHTSIDE	THE KILLERS ISLAND/DJMG
7	15	2	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DJMG
8	5	20	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
9	10	5	FORGIVE	REINA ROBBINS
10	14	6	BACK TO BASICS	SHAPE: UK ASTRALWERKS
11	11	5	DON'T PUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
12	11	7	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE
13	12	15	INSPIRATION	IAN VAN OAH/ROBBINS
14	8	19	SO MANY TIMES	GADJO SUBLIMINAL
15	13	8	STAY	MYNT FEATURING KIM SOZZI ULTRA
16	NEW	1	BE MY WORLD	MILKY MOTIV/ROBBINS
17	17	24	PUT 'EM HIGH	STONEBRIDGE FEATURING THERESE ULTRA
18	18	4	LONELY NO MORE	ROB THOMAS MELISMA/ATLANTIC
19	NEW	1	DONT CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
20	NEW	1	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3
21	20	4	EVERYTHING	KASKADE OM
22	21	24	1, 2 STEP	CIARA FEATURING MISSY ELLIOTT SHOW/NIFF-MUSICLINE/LAFACE/ZOMBA
23	16	10	AVALON	JULIET ASTRALWERKS/VIRGIN
24	NEW	1	CALL ME	ANNA VISSI VANILLA/MODA
25	22	24	SOMEBODY TOLD ME	THE KILLERS ISLAND/DJMG

JULY
9
2005


HITS OF THE WORLD **Billboard**

JAPAN 

ALBUMS

(SOUNDCAN JAPAN) JUNE 28, 2005


THIS WEEK	LAST WEEK	
1	N	L'ARC EN CIEL AWAKE KIDON
2	1	KAZUMASA ODA SOUKANA BMG FUNHOUSE
3	2	YUZU HOME 1997 - 2000 TOY'S FACTORY
4	9	DEF TECH DEF TECH (LTD EDITION) DAIKI SOUND
5	3	YUZU GOING 2001 - 2005 TOY'S FACTORY
6	4	NAOTARO MORIYAMA KESSAKUSEN 2001 - 2005 UNIVERSAL
7	7	BACKSTREET BOYS NEVER GONE BMG FUNHOUSE
8	6	JAMIROQUAI DYNAMITE EPIC
9	13	VARIOUS ARTISTS BEST CLASSICS 100 TOSHIBA/EMI
10	10	T.O.K. UNKNDWN LANGUAGE VICTOR

UNITED KINGDOM 

ALBUMS

(THE OFFICIAL UK CHARTS CO.) JUNE 27, 2005


THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	3	JAMES BLUNT BACK TO BEDLAM MUST DESTROY
3	N	JAMIROQUAI DYNAMITE EPIC
4	2	FOO FIGHTERS IN YOUR HONOR RCA
5	5	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
6	22	JEM FINALLY WOKEN ATO
7	4	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER
8	23	BASEMENT JAXX THE SINGLES XL RECORDINGS
9	21	MARIAH CAREY THE EMANCIPATION OF MIMI DEF JAM/ISLAND
10	7	MAGIC NUMBERS THE MAGIC NUMBERS HEAVENLY

FRANCE 

ALBUMS

(SNEP/IFOP/TITE-LIVE) JUNE 28, 2005


THIS WEEK	LAST WEEK	
1	4	RAPHAEL CARAVANE CAPITOL
2	N	JAMIROQUAI DYNAMITE EPIC
3	2	YANNICK NOAH METISSE SAINT GEORGE/COLUMBIA
4	1	COLDPLAY X&Y PARLOPHONE
5	3	MICKEY 3D MATADOR VIRGIN
6	10	IL DIVO IL DIVO SYCO/SONY BMG
7	N	SHAKIRA FIJACION ORAL VOL.1 EPIC
8	5	MARC LAVOINE L'HEURE D'ETE MERCURY
9	6	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
10	7	GORILLAZ DEMON DAYS PARLOPHONE

GERMANY 

ALBUMS

(MEDIA CONTROL) JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	N	BOHSE ONKELZ LA ULTIMA LIVE IN BERLIN SPV
2	2	COLDPLAY X&Y PARLOPHONE
3	1	BACKSTREET BOYS NEVER GONE JIVE
4	3	SHAKIRA FIJACION ORAL VOL.1 EPIC
5	N	BANAROO BANAROO'S WORLD UNIVERSAL
6	N	JAMIROQUAI DYNAMITE EPIC
7	5	NENA WILLST DU MIT MIR GEHN WARNER MUSIC
8	6	GORILLAZ DEMON DAYS PARLOPHONE
9	7	WIR SIND HELDEN VON HIER AN BLIND VIRGIN
10	14	SEMINO ROSSI TAUSEND ROSEN FUER DICH KOCH

CANADA 

ALBUMS

(SOUNDCAN) JULY 9, 2005


THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE/EMI
2	4	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL
3	2	BACKSTREET BOYS NEVER GONE JIVE/SONY BMG
4	3	FOO FIGHTERS IN YOUR HONOR ROSWEL/RCA/SONY BMG
5	5	IL DIVO IL DIVO SYCO/COLUMBIA/SONY MUSIC
6	N	THE OFFSPRING GREATEST HITS COLUMBIA/SONY BMG
7	6	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA/SONY MUSIC
8	10	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE/UNIVERSAL
9	9	GREEN DAY AMERICAN IDIOT REPRISE/WARNER
10	7	MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER

ITALY 

ALBUMS

(FIMI/NIELSEN) JUNE 27, 2005


THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	5	MAX PEZZALI TUTTO MAX ATLANTIC
3	N	JAMIROQUAI DYNAMITE EPIC
4	4	BACKSTREET BOYS NEVER GONE JIVE
5	6	JOVANOTTI BUON SANGUE MERCURY
6	13	NEK UNA PARTE DI ME WARNER MUSIC
7	10	BIAGIO ANTONACCI CONVIVENDO PARTE 2 IRIS/MERCURY
8	7	CREMONINI CESARE MAGGESE WARNER MUSIC
9	11	BLUE FEVER BLUE (ITALIAN VERSION) VIRGIN
10	12	GORILLAZ DEMON DAYS PARLOPHONE

SPAIN 

ALBUMS

(PROMUSICAE/MEDIA) JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	N	EL CANTO DEL LOCO ZAPATILLAS SONY BMG
2	1	SHAKIRA FIJACION ORAL VOL.1 EPIC
3	3	COLDPLAY X&Y PARLOPHONE
4	4	ROSANA MAGIA DRO
5	5	IL DIVO IL DIVO SYCO/SONY BMG
6	2	BACKSTREET BOYS NEVER GONE JIVE
7	6	ANTONIO FLORES 10 AÑOS LA LEYENDA DE UN ARTISTA SONY BMG
8	10	AMARAL PAJAROS EN LA CABEZA VIRGIN
9	8	JUANES MI SANGRE UNIVERSAL
10	7	BUSTAMANTE CARICIAS AL ALMA VALE MUSIC

AUSTRALIA 

ALBUMS

(ARIA) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	FOO FIGHTERS IN YOUR HONOR RCA
2	2	COLDPLAY X&Y PARLOPHONE
3	N	JAMIROQUAI DYNAMITE EPIC
4	3	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
5	4	GORILLAZ DEMON DAYS PARLOPHONE
6	6	MICHAEL BUBLE IT'S TIME REPRISE
7	8	IL DIVO IL DIVO SYCO/SONY BMG
8	7	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE
9	5	MISSY HIGGINS THE SOUND OF WHITE EMI
10	11	KELLY CLARKSON BREAKAWAY RCA

SWEDEN 

SINGLES

(GLF) JUNE 24, 2005

THIS WEEK	LAST WEEK	
1	1	MY NUMBER ONE HELENA PAPANIZOU SONY BMG
2	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR
3	4	OM DU VAR MIN NANNE LIONHEART
4	6	WHAT'S IN IT FOR ME AMY DIAMOND BONNIER
5	3	AXEL F CRAZY FROG MACH1 RECORDS

ALBUMS

THIS WEEK	LAST WEEK	
1	N	FOO FIGHTERS IN YOUR HONOR RCA
2	1	COLDPLAY X&Y PARLOPHONE
3	N	BACKSTREET BOYS NEVER GONE JIVE
4	N	CAJSA STINA AKERSTROM DE VACKRASTE ORDEN VIRGIN
5	2	THE MUSICAL MAMMA MIA! UNIVERSAL

AUSTRIA 

SINGLES

(AUSTRIAN IFPI/AUSTRIA TOP 40) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	LONELY AKON SRC/UNIVERSAL
2	4	AXEL F CRAZY FROG MACH1 RECORDS
3	3	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC
4	2	DUBI DAM DAM BANAROO NA KLAR
5	9	FEEL GOOD INC GORILLAZ PARLOPHONE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	3	SHAKIRA FIJACION ORAL VOL.1 EPIC
3	8	NOCKALM QUINTETT AMADUES IN LOVE UNIVERSAL
4	2	SEMINO ROSSI TAUSEND ROSEN FUER DICH KOCH
5	5	FOO FIGHTERS IN YOUR HONOR RCA

NORWAY 


SINGLES

(VERDENS GANG NORWAY) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	THIS IS THE NIGHT JØRUN STIANSEN RCA
2	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR
3	3	I MORGEN SANDRA UNIVERSAL
4	4	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
5	11	LONELY AKON SRC/UNIVERSAL

ALBUMS


THIS WEEK	LAST WEEK	
1	N	RAVI & DJ LOV DEN NYE ARBEIDSDAGEN EPIC
2	1	DE LILLOS FESTEN ER IKKE OVER ER KAKE IGEN SONET
3	3	COLDPLAY X&Y PARLOPHONE
4	N	DDE NAE NAE NAE NAE NAE EMI
5	2	FOO FIGHTERS IN YOUR HONOR RCA

BRAZIL 

ALBUMS

(SUCESSO MAGAZINE) JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	1	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE
2	4	BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG
3	6	BANDA CALYPSO VOL.7 NA AMAZONIA MD
4	31	MARJORIE ESTIANO MARJORIE ESTIANO UNIVERSAL
5	32	VARIOUS ARTISTS FLORISBELLA UNIVERSAL
6	2	VARIOUS ARTISTS SUMMER ELETROHITS SOM LIVRE
7	38	BACKSTREET BOYS NEVER GONE JIVE
8	N	FOO FIGHTERS IN YOUR HONOR RCA
9	12	VARIOUS ARTISTS AMERICA - RODEIO SOM LIVRE
10	28	MAROON 5 SONGS ABOUT JANE J/Sony BMG

MEXICO 

ALBUMS

(BIMSA) JUNE 28, 2005

THIS WEEK	LAST WEEK	
1	N	SHAKIRA FIJACION ORAL VOL.1 EPIC
2	1	CAFE TACUBA UN VIAJE UNIVERSAL
3	2	RBD CANCIONES DE LA TELENOVELA REBELDE UNIVERSAL
4	10	GORILLAZ DEMON DAYS PARLOPHONE
5	21	CAFE TACUBA MTV UNPLUGGED WARNER MUSIC
6	3	JAGUARES CRONICAS DE UN LABERINTO SONY BMG
7	23	COLDPLAY X&Y PARLOPHONE
8	15	A.B. QUINTANILLA III/LOS KUMBIA KINGS FUEGO EMI
9	7	REIK REIK SONY BMG
10	5	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA

PORTUGAL 

ALBUMS

(RIM) JUNE 25, 2005

THIS WEEK	LAST WEEK	
1	2	D'ZRT DZRT FAROL/NZ
2	1	COLDPLAY X&Y PARLOPHONE
3	3	ADRIANA CALCANHOTO ADRIANA PARTIMPIM POLYDOR
4	6	HUMANOS HUMANOS CAPITOL
5	5	IL DIVO IL DIVO SYCO/SONY BMG
6	7	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
7	4	ESCOLINHA DE MUSICA ESCOLINHA DE MUSICA FAROL
8	8	SHAKIRA FIJACION ORAL VOL.1 EPIC
9	12	BACKSTREET BOYS NEVER GONE JIVE
10	9	ROUPA NOVA ROUPACUSTICO VIDISCO

IRELAND 

SINGLES

(IRMA/CHART TRACK) JUNE 24, 2005

THIS WEEK	LAST WEEK	
1	1	AXEL F CRAZY FROG MACH1 RECORDS
2	N	GHETTO GOSPEL 2 PAC UNIVERSAL
3	3	LONELY AKON SRC/UNIVERSAL
4	N	UNPLAYED PIANO DAMIEN RICE/LISA HANNIGAN DRM/14TH
5	3	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER

ALBUMS

THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	3	RORY GALLAGHER BIG GUNS - THE VERY BEST OF CAPO
3	2	FOO FIGHTERS IN YOUR HONOR RCA
4	8	JAMES BLUNT BACK TO BEDLAM ATLANTIC
5	18	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND

POLAND 

ALBUMS

(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) JUNE 24, 2005

THIS WEEK	LAST WEEK	
1	4	VARIOUS ARTISTS MINI MINI PARTY MAGIC RECORDS
2	2	VARIOUS ARTISTS THE BEST SMOOTH JAZZ...EVER! VOL.2 EMI
3	14	ANNA MARIA JOPEK SECRET OTHER JAZZ
4	1	KAZIK LOS SIE MUSI ODMIENIC SP
5	N	VARIOUS ARTISTS 80 PRZEBOJOW NA 80-LECIE POLSKIEGO
6	3	COLDPLAY X&Y POMATON
7	9	KRZYSZTOF KILJANSKI IN THE ROOM KAYAX
8	7	KAYAH THE BEST & THE REST ZIC ZAC
9	5	VARIOUS ARTISTS NAJLEPSZA MUSZYKA RMF 2005 SONY BMG
10	6	VARIOUS ARTISTS TOP KIDS 4 MAGIC RECORDS

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 29, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE / LABEL
1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	2	LONELY	AKON SRC/UNIVERSAL
3	25	GHETTO GOSPEL	2 PAC UNIVERSAL
4	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	11	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
6	6	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
7	3	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
8	9	DUBI DAM DAM	BANAROO NA KLAR
9	5	FEEL GOOD INC	GORILLAZ PARLOPHONE
10	8	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
11	N	C'EST LES VACANCES	ILONA MITRECEY SCORPIO
12	7	INCOMPLETE	BACKSTREET BOYS JIVE
13	N	SLOW DOWN	BOBBY VALENTINO DEF JAM
14	51	JUST A LIL BIT	50 CENT INTERSCOPE
15	17	GASOLINA	DADDY YANKEE UNIVERSAL

ALBUMS

JUNE 29, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE / LABEL
1	1	COLDPLAY	X&Y PARLOPHONE
2	N	JAMIROQUAI	DYNAMITE EPIC
3	3	FOO FIGHTERS	IN YOUR HONOR RCA
4	2	BACKSTREET BOYS	NEVER GONE JIVE
5	4	SHAKIRA	FIJACION ORAL VOL.1 EPIC
6	5	GORILLAZ	DEMON DAYS PARLOPHONE
7	6	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
8	13	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
9	10	IL DIVO	IL DIVO SYCO/SONY BMG
10	N	BOHSE ONKELZ	LA ULTIMA/LIVE IN BERLIN SPV
11	8	THE WHITE STRIPES	GET BEHIND ME SATAN XL RECORDINGS
12	12	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
13	9	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA
14	7	OASIS	DON'T BELIEVE THE TRUTH BIG BROTHER
15	14	GREEN DAY	AMERICAN IDIOT REPRISE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 29, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE / LABEL
1	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
2	2	SPEED OF SOUND	COLDPLAY PARLOPHONE
3	4	SIGNS	SHOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
4	3	BAD DAY	DANIEL POWTER WARNER MUSIC
5	5	SHIVER	NATALIE IMBROGLIA SONY BMG
6	6	LONELY	AKON UNIVERSAL
7	7	LONELY NO MORE	ROB THOMAS ATLANTIC
8	8	CITY OF BLINDING LIGHTS	U2 ISLAND
9	18	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
10	9	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE
11	11	FEEL GOOD INC.	GORILLAZ PARLOPHONE
12	21	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
13	13	INCOMPLETE	BACKSTREET BOYS JIVE
14	10	LET ME LOVE YOU	MARIO J RECORDS
15	14	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE

SALES DATA COMPILED BY



Billboard ALBUMS

JULY
9
2005

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / LABEL
1	1	20	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS.
2	2	3	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
3	3	41	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
4	4	39	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC
5	5	3	JOHN SCOFIELD	THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 004360/VG
6	6	2	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDER
7	11	5	VERA LEE	83 AND STILL PLAYING WITH THE BOYS S.D.E.G. 1954
8	7	62	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE D01826/VG
9	8	3	VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II CONCORD JAZZ 2751/CONCORD
10	17	57	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.
11	12	5	JOSHUA REDMAN ELASTIC BAND	MOMENTUM NONESUCH 79864/WARNER BROS.
12	9	11	TORD GUSTAVSEN TRIO	THE GROUND ECM 004123/UNIVERSAL CLASSICS GROUP
13	10	2	WAYNE SHORTER QUARTET	BEYOND THE SOUND BARRIER VERVE 004518/VG
14	14	73	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC
15	13	2	EDDIE PALMIERI	LISTEN HERE! CONCORD 2276
16	20	21	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232
17	16	24	DAVID SANBORN	CLOSER VERVE 003095/VG
18	22	12	VARIOUS ARTISTS	VERVE/UNMIXED3 VERVE 004302/VG
19	15	3	TERENCE BLANCHARD	FLOW BLUE NOTE 78273
20	18	42	JANE MONHEIT	TAKING A CHANCE ON LOVE SONY CLASSICAL 92495/SONY MUSIC
21	24	8	KEITH JARRETT	RADIANCE ECM 004314/UNIVERSAL CLASSICS GROUP
22	NEW	NEW	ARTURO SANDOVAL	LIVE AT THE BLUE NOTE HALF NOTE 4522
23	NEW	NEW	ELDAR DJANGIROV	ELDAR SONY CLASSICAL 92593/SONY MUSIC
24	19	40	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY
25	NEW	NEW	BOBBIE EAKES	SOMETHING BEAUTIFUL BCI 40960

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / LABEL
1	1	12	YO-YO MA / THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC
2	10	20	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
3	4	39	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC
4	2	40	ANDRE RIEU	TUSCANY DENON 7431
5	3	20	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/BMG CLASSICS
6	6	87	JOSHUA BELL	ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY MUSIC
7	12	27	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313
8	5	85	SOUNDTRACK	MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP
9	7	24	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.
10	9	49	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
11	NEW	NEW	VARIOUS ARTISTS	BERNSTEIN: PETER PAN KOCH CLASSICS 7596/KOCH
12	16	26	LEON FLEISHER	TWO HANDS VANGUARD CLASSICS 1551/ARTEMIS CLASSICS
13	11	64	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC
14	8	72	ANDRE RIEU	LIVE IN DUBLIN DENON 17293
15	15	20	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP
16	14	8	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP
17	NEW	NEW	VARIOUS ARTISTS	GRIEG: PEER GYNT VIRGIN CLASSICS 45722/ANGEL
18	23	36	ANNA NETREBKÓ WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	SEMPRE LIBERA DG 002999/UNIVERSAL CLASSICS GROUP
19	20	2	BERLIN PHILHARMONIC (ABBADO)	MAHLER: SYMPHONY NO. 6 DG 004491/UNIVERSAL CLASSICS GROUP
20	21	10	BRYN TERFEL/MALCOLM MARTINEAU	SILENT NOON DG 004216/UNIVERSAL CLASSICS GROUP
21	RE-ENTRY	RE-ENTRY	RICHARD JAMES	AS IN A DREAM RICHARD JAMES 82174
22	22	6	KING'S COLLEGE CHOIR (CLEOBURY)	GREGORIAN CHANT EMI CLASSICS 57983/ANGEL
23	RE-ENTRY	RE-ENTRY	RICHARD GOODE	MOZART NONESUCH 79831/WARNER BROS.
24	18	56	ANONYMOUS 4	AMERICAN ANGELS HARMONIA MUNDI 907326
25	17	34	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	HANDEL DECCA 003180/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / LABEL
1	1	2	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
2	3	21	BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DROME 8965
3	2	32	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
4	NEW	NEW	MESHELL NDEGEOCELLO	THE SPIRIT MUSIC JAMIA: DANCE OF THE INFIDEL SHANACHIE 5755
5	NEW	NEW	DOWN TO THE BONE	SPREAD LOVE LIKE WILDFIRE NARADA JAZZ 64356/NARADA
6	4	6	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD PEAK 8527/CONCORD
7	NEW	NEW	JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108
8	8	12	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG
9	5	5	WALTER BEASLEY	FOR HER HEADS UP 3100
10	6	10	GEORGE DUKE	DUKE BIZARRE PLANET 5102/BPM
11	11	15	PAUL TAYLOR	NIGHTLIFE PEAK 8528/CONCORD
12	10	12	MARCUS MILLER	SILVER RAIN 3 DEUCES 5779/KOCH
13	12	5	JEFF GOLUB	TEMPTATION NARADA JAZZ 75848/NARADA
14	9	13	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755
15	14	59	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG
16	13	9C	CHRIS BOTTI	A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC
17	15	3	LEE RITENOUR	OVERTIME PEAK 8531/CONCORD
18	19	4	PRAFUL	PYRAMID IN YOUR BACKYARD N-CODED 4254/RENDEZVOUS
19	NEW	NEW	HIROSHIMA	OBON HEADS UP 3098
20	16	9	STEVE COLE	SPIN NARADA JAZZ 75594/NARADA
21	17	22	PAT METHENY GROUP	THE WAY UP NONESUCH 79876/WARNER BROS.
22	18	11	VICTOR WOOTEN	SOUL CIRCUS VANGUARD 79785
23	21	47	BONEY JAMES	PURE WARNER BROS. 48786
24	23	19	JEFF LORBER	FLIPSIDE NARADA JAZZ 73124/NARADA
25	22	84	DAVE KOZ	SAXOPHONIC CAPITOL 34226

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / LABEL
1	1	10	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC
2	2	8	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC
3	3	86	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS.
4	NEW	NEW	AMICI FOREVER	DEFINED RCA VICTOR 68883
5	4	33	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
6	9	71	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739
7	5	7	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP
8	6	17	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
9	8	21	MARIO FRANGULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC
10	7	8	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY MUSIC
11	NEW	NEW	JOHN WILLIAMS	WAR OF THE WORLDS (SOUNDTRACK) DECCA 004568/UNIVERSAL CLASSICS GROUP
12	10	39	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
13	11	54	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP
14	12	60	ANDRE RIEU	AT THE MOVIES DENON 17348
15	13	13	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC
16	15	64	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP
17	16	3	CHRISTOPHER O'RIEY	HOLD ME TO THIS: O'RIEY PLAYS RADIOHEAD WORLD VILLAGE 468034
18	14	100	YO-YO MA	OBRIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC
19	19	42	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC
20	23	71	BOND	BOND: REMIXED MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP
21	18	11	KATHERINE JENKINS	LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP
22	17	51	THE IRISH TENORS	HERITAGE HAZDR & TIE 82910
23	20	41	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO SONY CLASSICAL 92106/SONY MUSIC
24	RE-ENTRY	RE-ENTRY	ARIA	ARIA 3: METAMORPHOSIS KOCH 5765
25	24	42	YO-YO MA	OBRIGADO BRAZIL: LIVE IN CONCERT SONY CLASSICAL 90970/SONY MUSIC

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JULY 9 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 GAIN Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓛ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓛ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ Vinyl Single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTE LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓜ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatricaly 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 theatricaly released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT.
1	1	144	#1 COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	3
2	2	107	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)	4
3	4	111	MAROONS SONGS ABOUT JANE OCTONE/J 50001*/BMG (18.98)	4
4	3	142	KEITH URBAN GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	2
5	5	683	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98)	6
6	6	554	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98/10.98)	7
7	7	63	COLDPLAY PARACHUTES NETTWERK 30162/CAPITOL (18.98)	8
8	8	594	QUEEN GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7
9	10	1456	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	9
10	9	174	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088* (17.98)	6
11	15	133	SYSTEM OF A DOWN TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
12	18	821	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 549904/UMG (13.98/8.98)	4
13	11	241	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	9
14	16	127	AUDIOSLAVE AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	2
15	14	620	JOURNEY JOURNEY'S GREATEST HITS COLUMBIA 44493*/SONY MUSIC (18.98/12.98)	6
16	26	64	GREEN DAY INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	6
17	12	40	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	6
18	13	81	STEVIE WONDER THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	6
19	29	103	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
20	32	506	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UMG (18.98/12.98)	6
21	17	450	CREEDEnce CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
22	27	711	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	6
23	31	56	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	6
24	19	99	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	6
25	24	240	KENNY CHESNEY GREATEST HITS BNA 67976/RLG (18.98/12.98)	4
26	21	3	JEFF BATES RAINBOW MAN RCA NASHVILLE 67071/RLG (17.98/11.98)	6
27	28	63	JACK JOHNSON ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	6
28	25	50	JIMMY BUFFETT MEET ME IN MARGATE/ATLANTIC: JIMMY BUFFETT THE ULTIMATE COLLECTION MCA/BOATMANCA 05770/UMG (25.98)	2
29	30	404	ABBA GOLD -- GREATEST HITS POLYGRAM/A&M 517007/UMG (18.98/12.98)	6
30	41	7	DON OMAR THE LAST DON VI 450587/MACHETE (14.98)	6
31	35	121	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	6
32	20	53	RAY CHARLES THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	6
33	23	310	EAGLES HELL FREEZES OVER GEFEN 424725/INTERSCOPE (12.98/18.98)	6
34	34	131	JIMI HENDRIX SUBLINE GASOLINE ALLEY/GEFFEN 111413/UMG (18.98/12.98)	6
35	34	131	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 11671*/UMG (18.98/12.98)	6
36	22	137	ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	3
37	33	240	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	4
38	42	124	3 DOORS DOWN AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98)	3
39	39	61	KELLY CLARKSON THANKFUL RCA 68159/RMG (18.98)	2
40	46	146	GREEN DAY DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	6
41	44	129	JACK JOHNSON BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	6
42	38	133	RASCAL FLATTS MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
43	36	158	U2 THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2
44	45	118	LINKIN PARK METEORA WARNER BROS. 48186* (19.98)	4
45	43	144	RASCAL FLATTS RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (18.98/11.98)	2
46	RE-ENTRY	MARTINA MCBRIDE GREATEST HITS RCA NASHVILLE 67012/RLG (18.98/12.98)	3	
47	50	228	AC/DC LIVE LEGACY/EPIC 80214*/SONY MUSIC (17.98/11.98)	3
48	49	134	KENNY CHESNEY NO SHOES, NO SHIRT, NO PROBLEMS BNA 67038/RLG (18.98/12.98)	4
49	RE-ENTRY	DAMIEN RICE O DRUMVECTOR 48507/WARNER BROS. (18.98)	6	
50	RE-ENTRY	2PAC GREATEST HITS AMARU/DEATH ROW 490301*/INTERSCOPE (24.98/19.98)	9	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING
1	1	3	#1 COLDPLAY CAPITOL 74786	X&Y	1
2	NEW	SAOSIN Translating The Name (EP) DEATH DO US PART 7232	3		
3	2	2	FOO FIGHTERS In Your Honor ROSWELL/RCA 68038*/RMG	3	
4	5	9	CELTIC WOMAN Celtic Woman MANHATTAN 60233	112	
5	3	3	THE WHITE STRIPES Get Behind Me Satan THIRD MAN 27256/V2	17	
6	NEW	DROPKICK MURPHYS The Warrior's Code HELLCAT 80472*/EPITAPH	4		
7	6	3	THE BLACK EYED PEAS Monkey Business A&M 004341*/INTERSCOPE	4	
8	NEW	THE CLARKS Between Now And Then KING MOUSE 012/HIGH WIRE	1		
9	NEW	JOHN HIATT Master Of Disaster NEW WEST 6076	126		
10	10	5	AUDIOSLAVE Out Of Exile EPIC 004603/INTERSCOPE	25	
11	2	2	BACKSTREET BOYS Never Gone JIVE 69611/ZOMBA	7	
12	15	17	JACK JOHNSON In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMRG	37	
13	14	6	VAN MORRISON Magic Time EXILE/GEFFEN 004662/INTERSCOPE	93	
14	11	7	DAVE MATTHEWS BAND Stand Up RCA 68796/RMG	21	
15	12	10	IL DIVO Il Divo SYCO/COLUMBIA 93963/SONY MUSIC	35	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING
1	1	5	#1 THE LONGEST YARD DERBY/UNIVERSAL 004552*/UMRG		
2	3	5	MADAGASCAR DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE		
3	2	6	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS RCA 68844/RMG		
4	4	31	THE PHANTOM OF THE OPERA REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC		
5	5	8	HERBIE: FULLY LOADED HOLLYWOOD 162518		
6	6	46	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC		
7	7	8	GARDEN STATE FOX/EPIC 92843/SONY MUSIC		
8	8	2	BATMAN BEGINS WARNER SUNSET 71324/WARNER HOME VIDEO		
9	9	8	ELVIS BY THE PRESLEYS (ELVIS PRESLEY) RCA 67883/SONY BMG STRATEGIC MARKETING GROUP		
10	11	27	THE PHANTOM OF THE OPERA (SPECIAL EDITION) REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC		
11	15	10	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN ROWDY/MOTOWN 004615/UMRG		
12	12	4	THE SISTERHOOD OF THE TRAVELING PANTS COLUMBIA 94606/SONY MUSIC		
13	8	36	RAY (RAY CHARLES) WMG SOUNDTRACKS/ATLANTIC 76540/RHINO		
14	9	5	LORDS OF DOGTOWN GEFFEN 004556/INTERSCOPE		
15	RE-ENTRY	COACH CARTER CAPITOL 63164*			

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING
1	1	1	#1 RA QUALITY (REPUBLIC/UNIVERSAL/UMRG)		
2	2	1	DREG CATCH WITHOUT ARMS (INTERSCOPE)		
3	4	49	DANE COOK HARMFUL IF SWALLOWED (COMEDY CENTRAL)		
4	3	1	THE VANITY PROJECT THE VANITY PROJECT (FLAGSHIP)		
5	5	1	ON BROKEN WINGS IT'S ALL A LONG GOODBYE (EULOGY)		
6	6	1	EVERGREEN TERRACE SINCERITY IS AN EASY DISGUISE IN THIS BUSINESS (EULOGY)		
7	7	2	FUNERAL FOR A FRIEND HOURS (FERRET ATLANTIC/AG)		
8	8	14	AMOS LEE AMOS LEE (BLUE NOTE)		
9	9	33	RAY LAMONTAGNE TROUBLE (RCA/RMG)		
10	10	2	DARK NEW DAY TWELVE YEAR SILENCE (WARNER BROS.)		
11	11	1	THE REDWALLS DE NOVA (CAPITOL)		
12	12	1	TIESTO IN SEARCH OF SUNRISE 4: LATIN AMERICA (SONG BIRD/BLACK HOLE)		
13	13	1	ANDY ANDY IRONIA (WEPA/URBAN BOX OFFICE)		
14	14	10	LIZZ WRIGHT DREAMING WIDE AWAKE (VERVE FORECAST/VG)		
15	15	8	JOHN SCOFIELD THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES (VERVE/VG)		

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.	JUNE 29, 2005
1	1	AXEL F	CRAZY FROG MACH1 RECORDS
2	2	LONELY	ARON SRC/UNIVERSAL
3	25	GHETTO GOSPEL	2 PAC UNIVERSAL
4	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	11	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
6	6	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
7	3	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
8	9	DUBI DAM DAM	BANAROO NA KLAR
9	5	FEEL GOOD INC	GORILLAZ PARLOPHONE
10	8	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
11	N	C'EST LES VACANCES	ILONA MITRECEY SCORPIO
12	7	INCOMPLETE	BACKSTREET BOYS JIVE
13	N	SLOW DOWN	BOBBY VALENTINO DEF JAM
14	51	JUST A LIL BIT	50 CENT INTERSCOPE
15	17	GASOLINA	DADDY YANKEE UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK		JUNE 29, 2005
1	1	COLDPLAY	X&Y PARLOPHONE
2	N	JAMIROQUAI	DYNAMITE EPIC
3	3	FOO FIGHTERS	IN YOUR HONOR RCA
4	2	BACKSTREET BOYS	NEVER GONE JIVE
5	4	SHAKIRA	FIJACION ORAL VOL.1 EPIC
6	5	GORILLAZ	DEMON DAYS PARLOPHONE
7	6	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
8	13	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
9	10	IL DIVO	IL DIVO SYCO/SONY BMG
10	N	BOHSE ONKELZ	LA ULTIMA/LIVE IN BERLIN SPV
11	8	THE WHITE STRIPES	GET BEHIND ME SATAN XL RECORDINGS
12	12	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
13	9	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA
14	7	OASIS	DON'T BELIEVE THE TRUTH BIG BROTHER
15	14	GREEN DAY	AMERICAN IDIOT REPRISE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL	JUNE 29, 2005
1	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS INTERSCOPE
2	2	SPEED OF SOUND	COLDPLAY PARLOPHONE
3	4	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN
4	3	BAD DAY	DANIEL POWTER WARNER MUSIC
5	5	SHIVER	NATALIE IMBRIUGLIA SONY BMG
6	6	LONELY	ARON UNIVERSAL
7	7	LONELY NO MORE	ROB THOMAS ATLANTIC
8	8	CITY OF BLINDING LIGHTS	U2 ISLAND
9	18	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
10	9	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE
11		FEEL GOOD INC.	GORILLAZ PARLOPHONE
12	21	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
13	13	INCOMPLETE	BACKSTREET BOYS JIVE
14	10	LET ME LOVE YOU	MARIO J RECORDS
15	14	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE

SALES DATA COMPILED BY



Billboard

ALBUMS

JULY 9 2005

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	20	#1 MICHAEL BUBLE	IT'S TIME	143/REPRISE 48946/WARNER BROS.	●
2	2		PAUL ANKA	ROCK SWINGS	VERVE 004751/VG	
3	3	41	MADELEINE PEYROUX	CARELESS LOVE	ROUNDER 613192	
4	4	39	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC	●
5	3		JOHN SCOFIELD	THAT'S WHAT I SAY	JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES	VERVE 004360/VG
6	6		HARRY CONNICK, JR.	OCCASION	MARSALIS 613313/ROUNDER	
7	11	5	VERA LEE	83 AND STILL PLAYING WITH THE BOYS	S.O.E.G. 1954	
8	7	62	DIANA KRALL	THE GIRL IN THE OTHER ROOM	VERVE 001826/VG	●
9	8	3	VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II	CONCORD JAZZ 2751/CONCORD	
10	17	57	RENEE OLSTEAD	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	
11	12	5	JOSHUA REDMAN ELASTIC BAND	MOMENTUM	NONESUCH 79864/WARNER BROS.	
12	9	11	TORD GUSTAVSEN TRIO	THE GROUND ECM	004123/UNIVERSAL CLASSICS GROUP	
13	10	2	WAYNE SHORTER QUARTET	BEYOND THE SOUND BARRIER	VERVE 004518/VG	
14	14	73	HARRY CONNICK, JR.	ONLY YOU	COLUMBIA 90551/SONY MUSIC	●
15	13	2	EDDIE PALMIERI	LISTEN HERE!	CONCORD 2276	
16	20	21	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS	PUTUMAYO 0232	
17	24		DAVID SANBORN	CLOSER	VERVE 003005/VG	
18	22	12	VARIOUS ARTISTS	VERVE UNMIXED3	VERVE 004302/VG	
19	15	3	TERENCE BLANCHARD	FLOW BLUE NOTE	78273	
20	18	42	JANE MONHEIT	TAKING A CHANCE ON LOVE	SONY CLASSICAL 92495/SONY MUSIC	
21	24	8	KEITH JARRETT	RADIANCE ECM	004314/UNIVERSAL CLASSICS GROUP	
22	N		ARTURO SANDOVAL	LIVE AT THE BLUE NOTE	HALF NOTE 4522	●
23	N		ELDAR DJANGIROV	ELDAR	SONY CLASSICAL 92593/SONY MUSIC	
24	19	40	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS	5328/MADACY	
25	RE-ENTR		BOBBIE EAKES	SOMETHING BEAUTIFUL	8CI 40960	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	12	#1 YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY MUSIC	●
2	10	20	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR	MORMON TABERNACLE CHOIR 0005	
3	4	35	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE	SONY CLASSICAL 93456/SONY MUSIC	●
4	2	40	ANDRE RIEU	TUSCANY DENON 7431		
5	3	20	THE 5 BROWNS	THE 5 BROWNS RED SEAL	66007/BMG CLASSICS	●
6	6	87	JOSHUA BELL	ROMANCE OF THE VIOLIN	SONY CLASSICAL 87894/SONY MUSIC	●
7	12	27	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS	MORMON TABERNACLE CHOIR 6313	
8	5	85	SOUNDTRACK	MASTER AND COMMANDER	DECCA 001574/UNIVERSAL CLASSICS GROUP	
9	7	24	SOUNDTRACK	THE CHORUS	NONESUCH 61741/WARNER BROS.	
10	9	46	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER	MORMON TABERNACLE CHOIR 6188	
11	NEW		VARIOUS ARTISTS	BERNSTEIN: PETER PAN	KOCH CLASSICS 7596/KOCH	
12	16	26	LEON FLEISHER	TWO HANDS	VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	
13	11	64	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOPPMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY MUSIC	
14	8	72	ANDRE RIEU	LIVE IN DUBLIN	DENON 17293	
15	15	20	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP	
16	14	8	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP	
17	NEW		VARIOUS ARTISTS	GRIEG: PEER Gynt	VIRGIN CLASSICS 45722/ANGEL	
18	23	36	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	SEMPRE LIBERA	DG 002999/UNIVERSAL CLASSICS GROUP	
19	20	2	BERLIN PHILHARMONIC (ABBADO)	MAHLER: SYMPHONY NO. 6	DG 004491/UNIVERSAL CLASSICS GROUP	
20	21	10	BRYN TERFEL/MALCOLM MARTINEAU	SILENT NOON	DG 004216/UNIVERSAL CLASSICS GROUP	
21	NEW		RICHARD JAMES	AS IN A DREAM	RICHARD JAMES 82174	
22	6		KING'S COLLEGE CHOIR (CLEOBURY)	GREGORIAN CHANT	EMI CLASSICS 57983/ANGEL	
23	RE-ENTR		RICHARD GOODE	MOZART NONESUCH	79631/WARNER BROS.	
24	16	50	ANONYMOUS 4	AMERICAN ANGELS	HARMONIA MUNDI 907326	
25	17	30	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	HANDEL	DECCA 003160/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 LIZZ WRIGHT	DREAMING WIDE AWAKE	VERVE FORECAST 004069/VG	●
2	3	21	BOBBY CALDWELL	PERFECT ISLAND NIGHTS	SIN-DROME 8965	
3	2	32	KENNY G	AT LAST... THE DUETS	ALBUM ARISTA 62470/RMG	●
4	NEW		MESHELL NDEGECELLO	THE SPIRIT MUSIC	JAMIA: DANCE OF THE INFIDEL SHANACHIE 5755	
5	NEW		DOWN TO THE BONE	SPREAD LOVE LIKE WILDFIRE	NARADA JAZZ 64356/NARADA	
6	4	6	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD	PEAK 8527/CONCORD	
7	6		JONATHAN BUTLER	JONATHAN RENDEZVOUS	S108	
8	8	12	VARIOUS ARTISTS	VERVE/REMIXED3	VERVE 004166*/VG	
9	5	5	WALTER BEASLEY	FOR HER HEADS UP	3100	
10	5		GEORGE DUKE	DUKE BIZARRE	PLANET 5102/BPM	●
11	11	15	PAUL TAYLOR	NIGHTLIFE	PEAK 8528/CONCORD	
12	10	12	MARCUS MILLER	SILVER RAIN	3 DEJICES 5779/KOCH	
13	12	5	JEFF GOLUB	TEMPTATION	NARADA JAZZ 75848/NARADA	
14	9	13	ACOUSTIC ALCHEMY	AMERICAN ENGLISH	HIGHER OCTAVE 79755	
15	14	59	JAMIE CULLUM	TWENTYSOMETHING	UNIVERSAL/VERVE 002273/VG	●
16	13	90	CHRIS BOTTI	A THOUSAND KISSES	DEEP COLUMBIA 90535/SONY MUSIC	
17	15	3	LEE RITENOUR	OVERTIME	PEAK 8531/CONCORD	
18	19	4	PRAFUL	PYRAMID IN YOUR BACKYARD	N-CODED 4254/RENDEZVOUS	
19	NEW		HIROSHIMA	OBON	HEADS UP 3098	
20	16	9	STEVE COLE	SPIN	NARADA JAZZ 75594/NARADA	
21	17	22	PAT METHENY GROUP	THE WAY UP	NONESUCH 79876/WARNER BROS.	
22	18	11	VICTOR WOOTEN	SOUL CIRCUS	VANGUARD 79785	
23	21	47	BONEY JAMES	PURE	WARNER BROS. 48786	
24	23	19	JEFF LORBER	FLIPSIDE	NARADA JAZZ 73124/NARADA	
25	22	84	DAVE KOZ	SAXOPHONIC	CAPITOL 34226	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	10	#1 IL DIVO	IL DIVO SYCO	COLUMBIA 93963/SONY MUSIC	●
2	2	8	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY MUSIC	●
3	3	86	JOSH GROBAN	CLOSER	143/REPRISE 48450/WARNER BROS.	●
4	NEW		AMICI FOREVER	DEFINED	RCA VICTOR 68883	
5	4	33	ANDREA BOCELLI	ANDREA PHILIPS	003513/UNIVERSAL CLASSICS GROUP	
6	9	71	AMICI FOREVER	THE OPERA BAND	RCA VICTOR 52739	
7	5	7	RENEE FLEMING	HAUNTED HEART	DECCA 004406/UNIVERSAL CLASSICS GROUP	
8	6	17	RONAN TYNAN	RONAN DECCA	003863/UNIVERSAL CLASSICS GROUP	
9	8	21	MARIO FRANGOULIS	FOLLOW YOUR HEART	SONY CLASSICAL 93803/SONY MUSIC	
10	7	8	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK)	SONY CLASSICAL 92689/SONY MUSIC	
11	NEW		JOHN WILLIAMS	WAR OF THE WORLDS (SOUNDTRACK)	DECCA 004568/UNIVERSAL CLASSICS GROUP	
12	10	39	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS	NEMO STUDIO 57801/ANGEL	
13	11	54	BOND	CLASSIFIED	MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	
14	12	60	ANDRE RIEU	AT THE MOVIES	DENON 17348	
15	13	13	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	STAR WARS TRILOGY	SONY CLASSICAL 93451/SONY MUSIC	
16	15	64	HAYLEY WESTENRA	PURE	DECCA 001866/UNIVERSAL CLASSICS GROUP	
17	16	3	CHRISTOPHER O'RILEY	HOLD ME TO THIS: O'RILEY PLAYS RAPIDHEAD	WORLD VILLAGE 468034	
18	14	100	YO-YO MA	DBRIGADO BRAZIL	SONY CLASSICAL 89935/SONY MUSIC	
19	19	42	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK)	SONY CLASSICAL 87726/SONY MUSIC	
20	23	71	BOND	BOND: REMIXED	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	
21	13	11	KATHERINE JENKINS	LA DIVA	DECCA 004391/UNIVERSAL CLASSICS GROUP	
22	17	51	THE IRISH TENORS	HERITAGE	RAZOR & TIE 82910	
23	23	41	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO	SONY CLASSICAL 92106/SONY MUSIC	
24	NEW		ARIA	ARIA 3: METAMORPHOSIS	KOCH 5765	
25	24	42	YO-YO MA	DBRIGADO BRAZIL: LIVE IN CONCERT	SONY CLASSICAL 90970/SONY MUSIC	

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 66 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. **Ⓒ** after price indicates CD/DVD combo only available. **Ⓛ** after price indicates CD/DVD/DualDisc 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 title earned Hit Predictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; 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 theatrical releases; and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	1	144	COLDPLAY	#1 A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	3
2	2	107	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)	4
3	4	111	MAROONS	SONGS ABOUT JANE OCTONE/J 50001*/BMG (18.98)	4
4	3	142	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	2
5	5	683	AC/DC	BACK IN BLACK LEGACY/EPIC 80214*/SONY MUSIC (18.98)	2
6	6	554	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	7
7	7	163	COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)	2
8	8	594	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7
9	10	1456	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	7
10	9	174	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	7
11	15	133	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
12	18	821	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/6.98)	4
13	11	241	THE BEATLES	1 APPLE 29323/CAPITOL (18.98/12.98)	4
14	16	127	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	2
15	14	620	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493*/SONY MUSIC (18.98/12.98)	4
16	26	64	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISSE 48145/WARNER BROS. (18.98)	4
17	12	40	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	4
18	13	81	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	4
19	29	103	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
20	32	506	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	4
21	17	450	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
22	27	711	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	4
23	31	56	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISSE 48376/WARNER BROS. (18.98)	4
24	19	99	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 63619/AG (19.98)	4
25	24	240	KENNY CHESNEY	GREATEST HITS BNA 67976/RLG (18.98/12.98)	4
26	21	3	JEFF BATES	RAINBOW MAN RCA NASHVILLE 67071/RLG (17.98/11.98)	4
27	28	63	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	4
28	25	50	JIMMY BUFFETT	MEET ME IN MARGARITAVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION MCA/UMG 067781/UMG (25.98)	2
29	30	404	ABBA	GOLD - GREATEST HITS POLYDOR/A&M 517007/UMG (18.98/12.98)	6
30	41	7	DON OMAR	THE LAST DON VI 450587/MACHETE (14.98)	4
31	35	121	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
32	20	53	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	6
33	23	310	EAGLES	HELL FREEZES OVER GEFEN 424725/INTERSCOPE (12.98/18.98)	8
34	RE-ENTRY	34	SUBLIME	SUBLIME GASOLINE ALLEY/GEFFEN 111413/UMG (18.98/12.98)	5
35	34	131	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	3
36	22	137	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	3
37	33	240	TIM MCGRW	GREATEST HITS CURB 77978 (18.98/12.98)	4
38	42	124	3 DOORS DOWN	AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98)	3
39	39	61	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	2
40	46	146	GREEN DAY	DOOKIE REPRISSE 45529*/WARNER BROS. (12.98/7.98)	4
41	44	129	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	4
42	38	133	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
43	36	158	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2
44	45	118	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	4
45	43	144	RASCAL FLATTS	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (18.98/11.98)	4
46	RE-ENTRY	46	MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/RLG (18.98/12.98)	3
47	50	221	AC/DC	LIVE LEGACY EPIC 80214*/SONY MUSIC (17.98/11.98)	3
48	49	134	KENNY CHESNEY	NO SHOES, NO SHIRT, NO PROBLEMS BNA 67038/RLG (18.98/12.98)	4
49	RE-ENTRY	49	DAMIEN RICE	0 DR.M./VECTOR 48507/WARNER BROS. (18.98)	4
50	RE-ENTRY	50	2PAC	GREATEST HITS AMARU/DEATH ROW 490301*/INTERSCOPE (24.98/19.98)	9

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	88 200 RANKING	CERT
1	1	3	COLDPLAY	#1 A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	X&Y	1
2	2	2	SAOSIN	Translating The Name (EP) DEATH DO US PART 7232		
3	2	2	FOO FIGHTERS	In Your Honor RDSWELL/RCA 68038*/RMG		3
4	5	5	CELTIC WOMAN	Celtic Woman MANHATTAN 60233	112	
5	3	3	THE WHITE STRIPES	Get Behind Me Satan THIRD MAN 27256/V2		
6	NEW	6	DROPKICK MURPHYS	The Warrior's Code HELLCAT 80472*/EPITAPH	16	
7	6	3	THE BLACK EYED PEAS	Monkey Business A&M 004341*/INTERSCOPE		
8	NEW	8	THE CLARKS	Between Now And Then KING MOUSE 012/HIGH WIRE		
9	NEW	9	JOHN HIATT	Master Of Disaster NEW WEST 6076	126	
10	10	5	AUDIOSLAVE	Out Of Exile EPIC 004603/INTERSCOPE	25	
11	4	2	BACKSTREET BOYS	Never Gone JIVE 69511/ZOMBA	7	
12	15	1	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMRG	32	
13	14	6	VAN MORRISON	Magic Time EXILE/GEFFEN 004662/INTERSCOPE	93	
14	11	7	DAVE MATTHEWS BAND	Stand Up RCA 68796/RMG	21	
15	12	10	IL DIVO	Il Divo SYCO COLUMBIA 93963*/SONY MUSIC	35	

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	5	THE LONGEST YARD	#1 DERRITY/UNIVERSAL 004552*/UMRG	4
2	3	5	MADAGASCAR	DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE	6
3	2	6	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	RCA 68844/RMG	4
4	4	3	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	4
5	NEW	5	HERBIE: FULLY LOADED	HOLLYWOOD 162518	4
6	5	8	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY MUSIC	4
7	6	4	GARDEN STATE	FOX/EPIC 92843*/SONY MUSIC	4
8	10	2	BATMAN BEGINS	WARNER SUNSET 71324/WARNER HOME VIDEO	2
9	7	8	ELVIS BY THE PRESLEYS (ELVIS PRESLEY)	RCA 67883/SONY BMG STRATEGIC MARKETING GROUP	4
10	11	27	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	4
11	15	10	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	ROWDY MOTOWN 004615/UMRG	4
12	12	4	THE SISTERHOOD OF THE TRAVELING PANTS	COLUMBIA 94606/SONY MUSIC	4
13	9	3	RAY (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	4
14	9	3	LORDS OF DOGTOWN	GEFFEN 004556/INTERSCOPE	4
15	RE-ENTRY	15	COACH CARTER	CAPITOL 63164*	4

TOP HEATSEEKERS: NORTHEAST

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	1	RA DREDD	#1 QUALITY (REPUBLIC/UNIVERSAL/UMRG)
2	2	1	DREDD	CATCH WITHOUT ARMS (INTERSCOPE)
3	4	49	DANE COOK	HARMFUL IF SWALLOWED (COMEDY CENTRAL)
4	1	1	THE VANITY PROJECT	THE VANITY PROJECT (FLAGSHIP)
5	1	1	ON BROKEN WINGS	IT'S ALL A LONG GOODBYE (EULOGY)
6	1	1	EVERGREEN TERRACE	SINCERITY IS AN EASY DISGUISE IN THIS BUSINESS (EULOGY)
7	2	2	FUNERAL FOR A FRIEND	HOURS (FERRET/ATLANTIC/AG)
8	5	14	AMOS LEE	AMOS LEE (BLUE NOTE)
9	6	33	RAY LAMONTAGNE	TROUBLE (RCA/RMG)
10	3	2	DARK NEW DAY	TWELVE YEAR SILENCE (WARNER BROS.)
11	1	1	THE REDWALLS	DE NOVA (CAPITOL)
12	1	1	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA (SONG BIRD/BLACK HOLE)
13	1	1	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
14	10	1	LIZZ WRIGHT	DREAMING WIDE AWAKE (VERVE FORECAST/VG)
15	8	2	JOHN SCOFIELD	THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES (VERVE/VG)

VIDEO

LAUNCH PAD

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label / Distributing Label & Number (Price)	Principal Performers	CERT.	RATING
1	NEW	1WK	#1 HITCH (FULL SCREEN)	COLUMBIA TRISTAR HOME ENTERTAINMENT C04871 (29.98)	Will Smith	PG-13	
2	NEW	1WK	HITCH (WIDESCREEN)	COLUMBIA TRISTAR HOME ENTERTAINMENT 11235 (29.98)	Will Smith	PG-13	
3	NEW	1WK	TARZAN II	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27018 (29.98)	Animated	G	
4	3	4	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED!)	PARAMOUNT HOME ENTERTAINMENT 87904 (39.98)	Dave Chappelle	NR	
5	2	2	BE COOL (WIDESCREEN)	MGM HOME ENTERTAINMENT 08850 (27.98)	John Travolta/Uma Thurman	PG-13	
6	2	2	BE COOL (FULL SCREEN)	MGM HOME ENTERTAINMENT 08279 (27.98)	John Travolta/Uma Thurman	PG-13	
7	10	10	THE AVIATOR (FULL SCREEN)	WARNER HOME VIDEO 38940 (29.98)	Leonardo DiCaprio/Cate Blanchett	PG-13	
8	4	2	SOPRANOS: THE COMPLETE FIFTH SEASON	HBO HOME VIDEO 92300 (99.98)	James Gandolfini/Lorraine Bracco	NR	
9	11	11	ARE WE THERE YET?	COLUMBIA TRISTAR HOME ENTERTAINMENT 06975 (29.98)	Ice Cube	PG	
10	14	7	NATIONAL TREASURE (FULL SCREEN)	DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT NT 35989 (29.98)	Nicolas Cage	PG	
11	11	4	THE AVIATOR (WIDESCREEN)	WARNER HOME VIDEO 38939 (29.98)	Leonardo DiCaprio/Cate Blanchett	PG-13	
12	NEW	1WK	CASINO (WIDESCREEN ANNIVERSARY EDITION)	UNIVERSAL STUDIOS HOME VIDEO 23552 (24.98)	Robert De Niro/Joe Pesci	R	
13	16	7	NATIONAL TREASURE (WIDESCREEN)	DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT NT 35990 (29.98)	Nicholas Cage	PG	
14	13	20	STAR WARS TRILOGY (WIDESCREEN 4 PACK)	FOXVIDEO 22341 (69.98)	Mark Hamill/Harrison Ford	PG	
15	18	5	SEINFELD: THE COMPLETE FOURTH SEASON	COLUMBIA TRISTAR HOME ENTERTAINMENT 09774 (49.95)	Jerry Seinfeld	NR	
16	20	26	NAPOLEON DYNAMITE	FOXVIDEO 24392 (29.98)	Jon Heder	PG	
17	8	2	STRIPE: EXTENDED EDITION	COLUMBIA TRISTAR HOME ENTERTAINMENT 05994 (19.98)	Bill Murray	G	
18	12	4	POOH'S HEFFALUMP MOVIE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39996 (29.98)	Animated	G	
19	NEW	1WK	RENO 911! THE COMPLETE SECOND SEASON - UNCENSORED	PARAMOUNT HOME ENTERTAINMENT 88694 (39.98)	Thomas Lennon/Ben Garant	NR	
20	17	5	TEAM AMERICA: WORLD POLICE SPECIAL UNRATED EDITION	PARAMOUNT HOME ENTERTAINMENT 25194 (29.98)	Trey Parker/Matt Stone	NR	
21	9	2	BEYOND THE SEA	LIONS GATE HOME ENTERTAINMENT 17231 (27.98)	Kevin Spacey/Kate Bosworth	PG-13	
22	NEW	1WK	JAWS: 30TH ANNIVERSARY WIDESCREEN EDITION	UNIVERSAL STUDIOS HOME VIDEO 28171 (24.98)	Roy Scheider/Richard Dreyfuss	PG	
23	7	3	BOOGEYMAN: SPECIAL EDITION	COLUMBIA TRISTAR HOME ENTERTAINMENT 01269 (29.98)	Barry Watson	PG-13	
24	33	9	MEET THE FOCKERS (WIDESCREEN)	UNIVERSAL STUDIOS HOME VIDEO 25823 (29.98)	Ben Stiller/Robert De Niro	PG-13	
25	21	36	STAR WARS: EPISODE I-THE PHANTOM MENACE	FOXVIDEO 2002391 (19.98)	Liam Neeson/Ewan McGregor	PG	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label / Distributing Label & Number	CERT.	RATING
1	NEW	1WK	#1 TARZAN II	WALT DISNEY/BUENA VISTA 27023 (24.98)	G	
2	3	24	SHREK 2	DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
3	1	14	THE INCREDIBLES	WALT DISNEY/BUENA VISTA 36425 (29.98)	PG	
4	NEW	1WK	WHAT'S NEW SCOOBY DOO? VOL. 5 SPORTS SPOOKTACULAR	WARNER 02682 (22.98)	G	
5	4	16	THE SPONGEBOB SQUAREPANTS MOVIE	PARAMOUNT 25143 (22.98)	PG	
6	14	14	HARRY POTTER & THE PRISONER OF AZKABAN	WARNER 28449 (22.98)	PG	
7	11	15	BARBIE: FAIRYTOPIA	LIONS GATE 17121 (19.98)	NR	
8	RE-ENTRY	1WK	SPIDER-MAN 2	COLUMBIA TRISTAR 05148 (14.98)	PG-13	
9	18	9	DISNEY PRINCESS STORIES VOLUME 2	WALT DISNEY/BUENA VISTA 38126 (14.98)	G	
10	5	47	DORA THE EXPLORER: SILLY FIESTA	PARAMOUNT 79593 (9.98)	NR	
11	7	19	ALOHA SCOOBY DOO	WARNER 02385 (14.98)	G	
12	13	18	THOMAS & FRIENDS: SODOR CELEBRATION	HIT 08989 (14.98)	NR	
13	2	4	POOH'S HEFFALUMP MOVIE	WALT DISNEY/BUENA VISTA 32536 (29.98)	G	
14	19	16	BAMBI (SPECIAL EDITION)	WALT DISNEY/BUENA VISTA 36336 (24.98)	G	
15	12	7	DORA THE EXPLORER: IT'S A PARTY	PARAMOUNT 86653 (14.98)	NR	
16	6	19	SHARK TALE	DREAMWORKS 91879 (24.98)	PG	
17	7	7	THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOV)	HIT 08992 (12.98)	NR	
18	NEW	1WK	BOB THE BUILDER: DIG, LIFT, & HAUL	HIT ENTERTAINMENT 24127 (14.98)	NR	
19	17	4	SPONGEBOB SQUAREPANTS: FEAR OF A KRABBY PATTY	PARAMOUNT 87553 (12.98)	NR	
20	8	6	RACING STRIPES	WARNER 33686 (22.98)	PG	
21	25	38	SCOOBY DOO 2: MONSTERS UNLEASHED	WARNER 28397 (22.98)	PG	
22	22	15	BARNEY: LET'S GO TO THE FARM	HIT ENTERTAINMENT 20117 (14.98)	NR	
23	23	34	GARFIELD THE MOVIE	FOXVIDEO 24681 (19.98)	PG	
24	21	42	DORA THE EXPLORER: CITY OF LOST TOYS	PARAMOUNT 875413 (9.98)	NR	
25	NEW	1WK	SPONGEBOB SQUAREPANTS: THE SEASCAPE CAPERS	PARAMOUNT 79553 (9.98)	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label / Distributing Label	CERT.	RATING
1	NEW	1WK	#1 HITCH	COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13	
2	1	2	BE COOL	MGM HOME ENTERTAINMENT	PG-13	
3	3	4	ARE WE THERE YET?	COLUMBIA TRISTAR HOME ENTERTAINMENT	PG	
4	4	4	THE AVIATOR	WARNER HOME VIDEO	PG-13	
5	2	3	BOOGEYMAN	COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13	
6	5	7	NATIONAL TREASURE	DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG	
7	7	5	SEED OF CHUCKY	UNIVERSAL STUDIOS HOME VIDEO	R	
8	7	5	WHITE NOISE	UNIVERSAL STUDIOS HOME VIDEO	PG-13	
9	9	4	MEET THE FOCKERS	UNIVERSAL STUDIOS HOME VIDEO	PG-13	
10	8	6	IN GOOD COMPANY	UNIVERSAL STUDIOS HOME VIDEO	PG-13	

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TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	7	#1 PS2: STAR WARS III: REVENGE OF THE SITH	LUCASARTS ENTERTAINMENT	T	
2	3	2	XBOX: GRAND THEFT AUTO: SAN ANDREAS TAKE 2 INTERACTIVE	GTAV	M	
3	2	10	PS2: MIDNIGHT CLUB 3: DUB EDITION	ROCKSTAR GAMES	NR	
4	4	7	XBOX: STAR WARS III: REVENGE OF THE SITH	LUCASARTS ENTERTAINMENT	T	
5	8	2	PS2: MEDAL OF HONOR: EUROPEAN ASSULT ELECTRONIC ARTS	EA	M	
6	5	10	XBOX: MIDNIGHT CLUB 3: DUB EDITION	ROCKSTAR GAMES	NR	
7	6	34	PS2: GRAND THEFT AUTO: SAN ANDREAS	GTAV	M	
8	NEW	1WK	PS2: BATMAN BEGINS	ELECTRONIC ARTS	T	
9	NEW	1WK	XBOX: MEDAL OF HONOR: EUROPEAN ASSULT	ELECTRONIC ARTS	M	
10	NEW	1WK	XBOX: BATMAN BEGINS	ELECTRONIC ARTS	T	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label / Number / Distributing Label (Price)	Title	CERT.
1	NEW	1WK	#1 DREDD	INTERSCOPE 004864 (9.98)	Catch Without Arms	
2	NEW	1WK	RA	REPUBLIC/UNIVERSAL 004836/UMRG (9.98)	Duality	
3	5	5	GUCCI MANE	LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
4	17	17	AMOS LEE	BLUE NOTE 97350 (12.98)	Amos Lee	
5	17	17	SHOOTER JENNINGS	UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
6	14	14	BLOC PARTY	VICE/OHM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
7	2	2	DARK NEW DAY	WARNER BROS. 49318 (18.98)	Twelve Year Silence	
8	NEW	1WK	ANDY ANDY	WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Ironia	
9	13	2	GREATEST GAINER AKWID & JAE-P	UNIVISION 310478/UG (13.98) ⊕	(Kickin' It...Juntos!)	
10	14	14	NATALIE GRANT	CURB 78860 (17.98)	Awaken	
11	14	14	FUNERAL FOR A FRIEND	FERRET/ATLANTIC 62386/AG (13.98)	Hours	
12	13	2	LIZZ WRIGHT	VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake	
13	13	13	RISE AGAINST	GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
14	NEW	1WK	LEELA JAMES	WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
15	4	4	NICHOLE NORDEMAN	SPARROW 63575 (17.98)	Brave	
16	14	36	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
17	15	15	RBD	EMI LATIN 75852 (14.98)	Rebelde	
18	12	5	LUPILLO RIVERA	UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas	
19	NEW	1WK	TIESTO	SONG BIRD 08/BLACK HOLE (18.98)	In Search Of Sunrise 4: Latin America	
20	NEW	1WK	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level	
21	NEW	1WK	THE RED WALLS	CAPITOL 93877 (12.98)	De Nova	
22	NEW	1WK	THE CLARKS	KING MOUSE 012/HIGH WIRE (15.98)	Between Now And Then	
23	NEW	1WK	EVERGREEN TERRACE	EULOGY 84660 (13.98)	Sincerity Is An Easy Disguise In This Business	
24	4	2	LIFE OF AGONY	EPIC 93515/SONY MUSIC (11.98)	Broken Valley	
25	NEW	1WK	LITTLE BROTHER	FAST LIFE 34* (17.98)	The Chittlin Circuit 1.5	
26	NEW	1WK	MATTHEW WEST	UNIVERSAL SOUTH 003931 (13.98)	History	
27	NEW	1WK	SAOSIN	DEATH DO US PART 7232 (8.98)	Translating The Name (EP)	
28	NEW	1WK	SASHA	GLOBAL UNDERGROUND 1* (16.98)	Fundacion NYC	
29	7	6	BOBBY PINSON	RCA NASHVILLE 68173/RLG (17.98)	Man Like Me	
30	20	3	JOHN SCOFIELD	VERVE 004360/VG (18.98)	That's What I Say: John Scofield Plays The Music Of Ray Charles	
31	26	26	NB RIDAZ	NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
32	NEW	1WK	AS CITIES BURN	SDOLID STATE 75471 (13.98)	Son, I Loved You At Your Darkest	
33	21	21	LIL' BOOSIE AND WEBBIE	TRILL 46330/ASYLUM (17.98)	Gangsta Musik	
34	NEW	1WK	MASTER JOE & O.G. BLACK	OLE 197163 (14.98)	Los K-Becillas	
35	25	14	KURT CARR PROJECT	GOSPEL CENTRIC 70058/ZOMBA (17.98)	One Church	
36	23	5	ALACRANES MUSICAL	UNIVISION 310384/UG (13.98) ⊕	100% Originales	
37	33	7	AVENTURA	PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
38	18	38	THE ARCADE FIRE	MERGE 225* (15.98)	Funeral	
39	37	5	REYLI	SONY DISCOS 93414 (15.98)	En La Luna	
40	27	64	MUSE	TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
41	NEW	1WK	LA 5A ESTACION	SONY DISCOS 62127 (12.98)	Flores De Alquiler	
42	30	30	DANE COOK	COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	Harmful If Swallowed	
43	18	5	ACCEPTANCE	COLUMBIA 89016/SONY MUSIC (11.98)	Phantoms	
44	38	34	UNDEROATH	SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
45	NEW	1WK	DR. CHARLES G. HAYES AND THE WARRIORS	ICEE INSPIRATIONAL 7206/ICEE (15.98)	The Remix	
46	39	11	ARMOR FOR SLEEP	EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
47	42	13	CITIZEN COPE	RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings	
48	18	3	KELLY OSBOURNE	SANCTUARY 84737 (13.98)	Sleeping In The Nothing	
49	15	15	ZOEGIRL	SPARROW 73296 (12.98)	Room To Breathe	
50	NEW	1WK	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (16.98)	The Best Is Yet To Come	

BREAKING & ENTERING THIS WEEK ON **billboard.com**
"Inside Your Heaven," the first single from "American Idol" runner-up Bo Bice, debuts at No. 1 on the Pop 100 and at No. 2 on the Billboard Hot 100. 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. † Heatseekers title reaches that level, and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South ASCAP/Music 101, ASCAP/Warner-Tamerlane...)

A

AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra-grammaton, ASCAP/Nwarc Tye, ASCAP/Jesse-Jaye...)

B

BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/Universal, ASCAP/EMI April, ASCAP), HL, CS 22...)

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 49, POP 37...)

CHARIOT (G DeGraw Music, BMI/Warner-Tamerlane, BMI), WB/M, H100 34, POP 23...)

D

DA MVP (Universal, ASCAP/Mary J Blige, ASCAP/BlackWallStreet, BMI/Each1 Teach1...)

E

ECHAME A MI LA CULPA (EMMI, ASCAP/Peer International), BMI) LT 30...)

F

FALL TO PIECES (Almo, ASCAP/Avril Lavigne, ASCAP/Under Zenith SOCAN), HL, POP 56...)

G

GEORGIA RAM (Careers-BMG, BMI/Capra-braxaus Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 24...)

GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP), WB/M, H100 12, POP 20, RBH 20...)

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 71...)

I

I AIN'T NO QUITTER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 54...)

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Shape The World Publishing, SEASC/Bottz World, ASCAP/Latins Goin' Platinum, BMI), HL, POP 49...)

K

KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/Standout, ASCAP/Onaly, BMI), HL, CS 8, H100 68...)

WBM, POP 88, RBH 41...)

L

LA CAMISA NEGRA (Carnaleon, BMI/Peermusic III, BMI) LT 2...)

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hitco Music, BMI/MG GT, BMI/MS Eight Zero Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Sosaia, BMI/Jonathan Three, BMI), HL, H100 65, RBH 19...)

N

NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 4...)

O

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WB, POP 45...)

P

PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 12, H100 72, POP 95...)

ASCAP/Zomba, ASCAP), WBM, POP 55...)

Q

QUE IROÑIA (VIM, ASCAP) LT 22...)

R

RAINBOW IN THE RAIN (Blackened, BMI) CS 53...)

S

SCARS (Viva La Cucaracha, ASCAP), HL, H100 27, POP 12...)

T

THE TALKIN' SONG REPAIR BLUES (EMI Blackwood, BMI/Rising Gorge, BMI), HL, CS 19, H100 100...)

U

U ALREADY KNOW (3RD Music Works, BMI/Da 12 Music, ASCAP/Justin Jordan, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Wers Songs, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP), HL, H100 57, RBH 15...)

versal, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 41, POP 21...)

V

VEN BAILALO (Not Listed) LT 49...)

W

WAIT (THE WHISPER SONG) (Collipark, BMI/EMI Blackwood, BMI/Da Cripple, BMI/EWC, BMI), HL, H100 28, POP 100, RBH 2...)

X

XOYO (Sony/ATV Tunes, ASCAP/Ddevl, ASCAP), HL, H100 51, POP 44...)

Y

YA ME HABIAN DICHO (SACM Latin, ASCAP) LT 23...)

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Joplin Manager Helms Dies

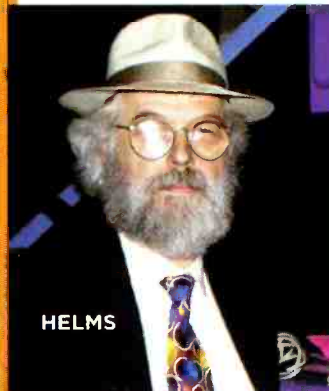
Chet Helms, the former manager of rock legend Janis Joplin, died June 25 of complications from a stroke in San Francisco. He was 62.

Touted as the "Father of the Summer of Love," Helms founded Big Brother & the Holding Company, a rough-edged rock group that featured Joplin on vocals. The group helped define the San Francisco sound, gaining national attention during the city's Summer of Love in 1967 along with the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service and other acts.

Helms was also an influential rock promoter, helping to stage free concerts and "Human Be-Ins" at the city's Golden Gate Park, which became the hub of the historic summer.

Helms was instrumental in Joplin's rise to fame, convincing his college friend to hitchhike with him from Austin to San Francisco and hooking her up with Big Brother. The group enjoyed its greatest success after switching management and releasing its Columbia debut, "Cheap Thrills"—which spent eight weeks at No. 1 on the *Billboard* pop albums chart in 1968. But it was Helms who set the stage for major-label interest with a booking at the 1967 Monterey Pop Festival, where Joplin's version of Big Mama Thornton's "Ball and Chain" was captured on film.

Helms left the music industry in 1980 to run San Francisco's Atelier Dore art gallery, where he stayed until his retirement last year. —Margo Whitmire



HELMS

BIRTHS Girl: Ava Rose Kathleen, to Martina and John McBride, June 20 in Nashville. Mother is a country recording artist.

MARRIAGES Nancy Knight to Troy Johnson, June 18 in Nashville. Bride is Northeast director of promotion for Capitol Records Nashville. Groom is a singer/songwriter.

DEATHS Carson Parks, 69, of kidney failure, June 22 in St. Marys, Ga.

The singer/songwriter launched his career in the 1950s as the baritone half of Southern California folk duo the Steeltown Two. His biggest success, however, was as a songwriter. He wrote "Somethin' Stupid," which Frank Sinatra and his daughter Nancy took to No. 1 on *The Billboard* Hot 100 in 1967. Parks also penned the Mills Brothers' "Cab Driver," which reached No. 23 on the Hot 100 in 1968. He is survived by his wife, five children and four grandchildren.

INDUSTRY EVENTS

JULY 12 What Teens Want: Marketing to Teens Using Music, Movies & the Media, Marriott Marquis, New York. 646-654-4660.

JULY 15-16 Challenge for the Children Charity Weekend, Allstate Arena, Chicago. 866-497-2382.

JULY 15-19 80th annual IAAM Conference & Trade Show, Washington Convention Center and Renaissance Washington D.C. Hotel. 972-906-7441.

AUG. 3-5 Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards, Intercontinental Hotel, Atlanta. 646-654-4660.

AUG. 10-14 47th Annual NARM Convention & Marketplace, San Diego Marriott. 856-596-2221.

SEPT. 8-10 Americana Music Assn. Conference, Nashville Convention Center. 615-321-3456.

SEPT. 19-21 Billboard Dance Music Summit, Union Square Ballroom, New York. 646-654-4660.

SEPT. 26 Billboard MECCA at CTIA, Moscone Center, San Francisco. 646-654-4660.

SEPT. 27-29 CTIA Wireless I.T.& Entertainment 2005, Moscone Center, San Francisco. 301-694-5243.

FOR THE RECORD
The headline on The Publishers' Place column in the July 2 issue misidentified the industry group headed by David Israelite. He is president/CEO of the National Music Publishers' Assn.

An article in the July 2 issue misstated a traffic figure for the MySpace Web site. The site had 7.5 billion page views in May, according to ComScore Media Metrix.



ASCAP CEO John LoFrumento presented EMI chairman/CEO Martin Bandier with a plaque honoring EMI Music Publishing as publisher of the year. Pictured, from right, are LoFrumento, Bandier and EMI's creative team. (Photo: Jeffrey Mayes/WireImage.com)

During ASCAP's 18th annual Rhythm & Soul Music Awards, **Jimmy Jam and Terry Lewis** became the first songwriter/producer team to be presented with the Rhythm & Soul Heritage Award. The award—given in the past to such legendary acts as **Chaka Khan** and **Earth, Wind & Fire**—was bestowed June 27 at the Beverly Hilton Hotel in Beverly Hills, Calif. The ceremony also recognized **Alicia Keys** and **Jermaine Dupri** as songwriters of the year and presented two new awards: ringtone of the year (**50 Cent's "In Da Club"**) and gospel artist of the year (**Smoke & Mirrors**). EMI Music Publishing was saluted as publisher of the year, for the 12th consecutive year.



ASCAP's **Todd Brabec** and **Jeanie Weems** present **Jermaine Dupri** and **Alicia Keys** with their songwriter of the year awards. Pictured, from left, are Brabec, Dupri, Keys and Weems. (Photo: Lester Cohen/WireImage.com)



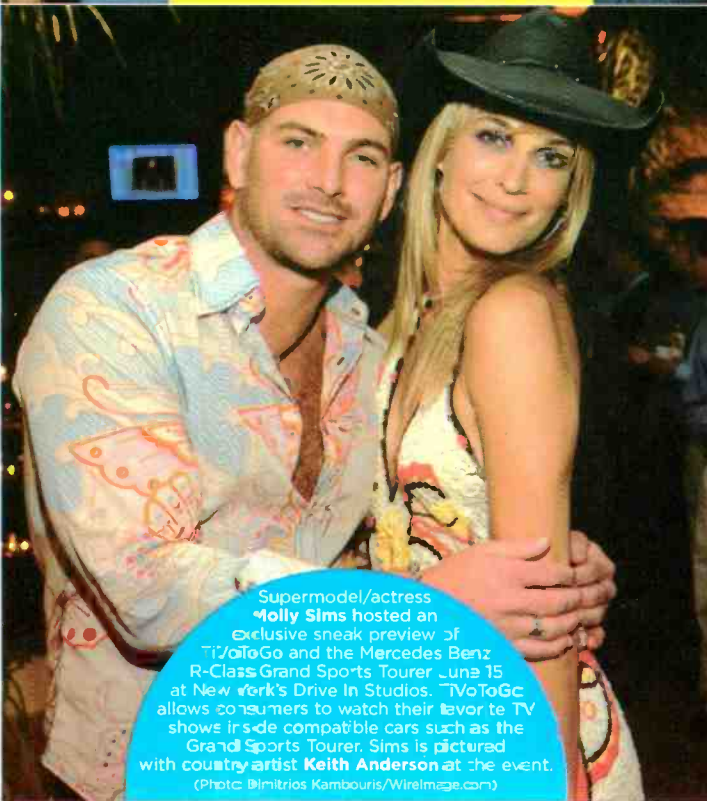
Gathered before the ASCAP event, from left, are ASCAP's **Todd Brabec** and **Jeanie Weems**, Rhythm & Soul Heritage Award recipients **Jimmy Jam** and **Terry Lewis**, veteran industry executive **Clarence Avant** and ASCAP's **John LoFrumento**. (Photo: Lester Cohen/WireImage.com)



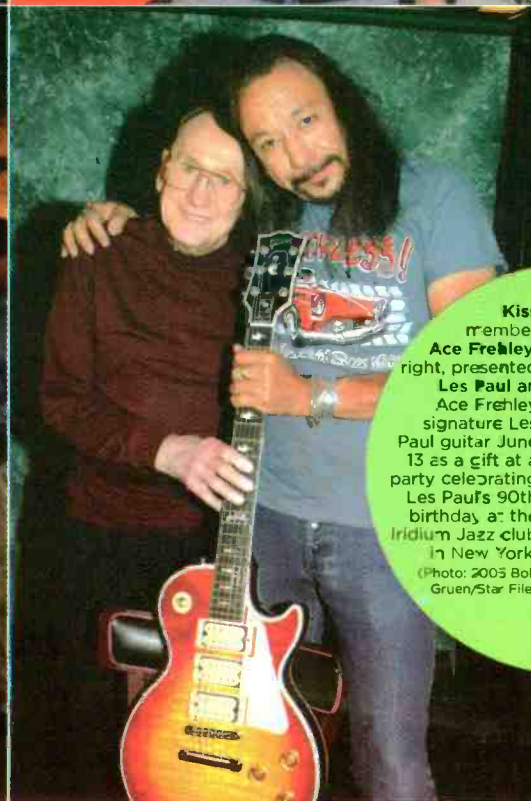
Sony BMG Latin superstars **Chayanne**, **Alejandro Fernandez** and **Marc Anthony** (from left) are preparing to hit 16 cities for a joint U.S. arena tour beginning Aug. 16. The trio gathered June 16 at a cover shoot for People en Español's September issue at Miahaus Studios in Hollywood, Calif. (Photo: Luis Ivan Manarrez)



The **Oak Ridge Boys** celebrated the release of their new album, "Common Thread," May 23 with a show at the Wolf Den located at Mohegan Sun Casino in Uncasville, Conn. After the full-house performance, the act walked over to Spin Street, also located in the casino complex, to sign autographs and take pictures with fans. From left are Oak Ridge Boys **Joe Bonsall** and **Duane Allen**, Spin Street's **Chris Hunt**, Value Central Entertainment's **Brian Smith** and Oak Ridge Boys **William Lee Golden** and **Richard Sterban**. (Photo: Scott Brown)



Supermodel/actress **Holly Sims** hosted an exclusive sneak preview of TiVoGo and the Mercedes-Benz R-Class Grand Sports Tourer June 15 at New York's Drive In Studios. TiVoGo allows consumers to watch their favorite TV shows inside compatible cars such as the Grand Sports Tourer. Sims is pictured with country artist **Keith Anderson** at the event. (Photo: Dimitrios Kambouris/WireImage.com)



The American Society of Young Musicians held its 13th annual House of Blues Spring Benefit Concert & Awards June 9 at the House of Blues in West Hollywood, Calif. **Lisa Marie Presley** and guitarist/producer **Michael Lockwood** pose for pictures before the gala. Presley was honored with the award for favorite new female rock vocalist. (Photo: Clinton H. Wallace/Photomundo.com)



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz



STOUTE'S 35 CANDLES

Steve Stoute celebrated his 35th birthday with a lil' party. Hosted by Jay-Z and sponsored by Jay-Z's new S. Carter III Reebok shoe line, the June 26 bash at the Cabana Club in Los Angeles brought together Will Smith, Mary J. Blige (who sang "Happy Birthday to You"), Michelle Rodriguez, Jermaine Dupri, Nikki Hilton, Shane West and others. R&B trio Guy was the surprise musical guest. Of course, at the center of it all was Stoute, the chairman/chief creative officer of brand imaging firm Translation, who brought Jay-Z and Reebok together.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Koch Records in New York promotes **Dave Nives** to VP of production and catalog. He was director of production. Koch also hires **Rich Dombrowski** as director of creative services. He freelanced for the company.

Provident Label Group in Nashville promotes **Karrie Hardwick** to manager of national promotion. She was national promotion coordinator.

Big 7 Entertainment in San Jose, Calif., names **Richard Varrasso** CEO/VP of A&R. He was an executive producer and artist manager at **Beserkley Records**.

PUBLISHING: BMI in New York ups **Hanna Pantle** to executive director of media relations. She was senior director of media relations and new media relations.

ASCAP in Puerto Rico elevates **Ana Rosa Santiago** to director of membership. She was associate director. ASCAP in New York also promotes **Jorge F. Rodriguez** to associate director of Latin membership. He was membership representative.

TOURING: **Palace Sports and Entertainment** in Auburn Hills, Mich., adds contract specialist to the title of event accountant **Bryan Szlaga**.

RADIO: **Infinity Broadcasting** in New York promotes **Chris Oliviero** to VP of original programming. He was director.

Premiere Radio Networks in Los Angeles names **Jeff Steele** senior VP of national music syndication and southwest sales manager. He was executive director of southwest radio and country program sales at **ABC Radio Networks**.



RELATED FIELDS: **Wurld Media** in Saratoga Springs, N.Y., taps **Matt Sternberg** as VP of business development of music media. He was VP of market development at **Universal Music Group's eLabs** division.

Bravado International Group Merchandising Services in New York promotes **Tracy Stone** to VP of wholesale, **Ted Mattes** to director of product development and wholesale and **Alan Rebhun** to senior director of production. They were director of wholesale, manager of product development and director of production, respectively.

Klotz Digital Audio Systems in Atlanta names **Joseph A. Hammel** national director of sales for North America. He was director of sales at **Fantastic Corp.**

Send submissions to shan@billboard.com.



SWEET SMELL OF SUCCESS

Jennifer Lopez struck gold when she partnered with Coty for her two fragrances, Glow and Still. Now, Track hears that Coty will announce Lopez's new perfume at a July 10 event in Los Angeles. The new fragrance is scheduled to arrive in the fall.

into BMG Columbia House. But in addition to the already announced planned departure of Columbia House chairman/CEO Scott Flanders, others leaving with the closing include executive VP/CFO Frank Mergenthaler and senior VP/chief information officer Mark Saffer. Some key Columbia House executives are staying through the transition then will leave; they include president Brian Wood, executive VP/GM Andrea Hirsch, senior VP/GM Michele Jehle and senior VP of product development Marc Zachary.

SANCTUARY CLOSE TO MOZZA DEAL?

Expect an announcement soon on Morrissey's next move. After widespread speculation that the former Smiths frontman would cut his business ties with Sanctuary Group, executives at the British independent music firm tell Track they are confident of securing his services. "We're very much still in the front-running, as far as the Morrissey business is concerned," group CEO Merck Mercuriadis says. "I wouldn't put too much on that speculation." Sanctuary handles various aspects of Morrissey's business and has been widely credited with resurrecting his career through the million-plus-selling success of his 2004 release "You Are the Quarry," and a subsequent tour in support of it.

THE COMMISSION

Sources in Brussels tell Track that the European Commission is getting close to issuing its report on collecting societies. The EC, the European Union's executive body, launched an extensive review last year of the way collecting societies operate within the single market. It is anticipated that the findings of this review will be made public in mid-July. Parties involved in the discussions suggest that serious changes to the way collecting societies license repertoire and are managed will be called for.

YANKEE, COME HOME

Sources say reggaeton star Daddy Yankee is close to inking a deal with Interscope Records. But with Yankee busy filming a movie in the Puerto Rican mountains, settling down to sign contracts has been difficult. When it does happen, though, Yankee will be the second reggaeton artist to go with a major, non-Latin label. The first was Tego Calderon, who last month signed with Atlantic. Yankee's deal is reportedly for several albums and extremely lucrative.

CH-CH-CHANGES

BMG Direct's \$400 million acquisition of Columbia House is expected to close July 1, and with that the first step in integrating the two companies has begun. The senior management team consists of executive VP of marketing Sharon Siegel, executive VP/CFO Fred Christensen and executive VP of legal and business affairs Clif Knight. All are currently members of the BMG Direct team. About 20 Columbia House senior executives are expected to leave the acquired company. Over the next six months, hundreds more employees are expected to lose their jobs as the two companies are integrated

Jennifer Lopez Photo: Theo Wargo/WireImage.com; Steve Stoute Photo: Arnold Turner

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