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JUNE

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2005

FOR MORE THAN 110 YEARS

NASHVILLE'S DUO DYNAMIC

HOT NEW TWOSOMES
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SUCCESS >P.26

GOING HI-DEF

TV IS CHANGING...
WILL LABELS
BE READY FOR
THE NEXT
WINDFALL? >P.24

MAROON5: THE SOULFUL BAND THAT COULD

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SPECIAL FEATURE >P.29

WHITE STRIPES

LESS IS MORE

FOR 'SATAN' >P.22

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23>



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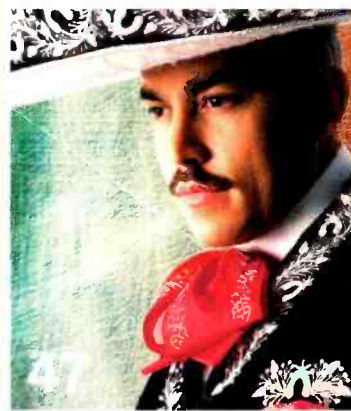
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>> *Billboard's* entertainmentlawweekly.com has all the global music, film, radio and TV legal news and business deals that industry professionals need to know.

RIGHT: Carrie Underwood wins the fourth season of "American Idol." Photo by Ray Mickshaw/WireImage.com (Courtesy of "American Idol")

ON THE COVER: The White Stripes stick to their no-frills approach. Photo by Ewen Spencer

OPINION

EDITORIALS | COMMENTARY | LETTERS

KEN SCHLAGER
Co-Executive Editor
Billboard



Cell Phone Is Newest Star On Touring Circuit

Top 40 radio station WHTZ (Z100) New York rounded up some of the format's biggest stars for its annual Zootopia concert May 22 at the Continental Airlines Arena in East Rutherford, N.J.

It was no surprise to find Kelly Clarkson, Jesse McCartney, Jennifer Lopez, Gavin DeGraw and Black Eyed Peas on the bill. Frankie J rapped, Rob Thomas crooned, Simple Plan rocked, Backstreet Boys re-emerged, and Gwen Stefani ruled, totally.

But the real star of the show was not on-stage. The headliner here was the cell phone—and it appeared at the ear or in the palm of virtually everyone present.

The concert attendees were—again, no surprise—overwhelmingly female and overwhelmingly teenage. Many were accompanied by mom or dad.

But all were on their phones. Text-messaging across the arena. Calling friends at home. Photographing choice moments with picture phones held high. E-mailing those images back home or around the globe.

Thanks to Z100's deal with Sprint, the concertgoers were able to broadcast their text messages to everyone in the arena on giant screens above the stage:

"J Lo we luv u."

"Cheryl n Lisa think Gavin is so-o-o hot."

And our personal favorite: "Mike pick up milk & eggs on way home."

In one defining moment, Simple Plan frontman Pierre Bouvier called out to the crowd: "Raise your lighters!" A few dozen flames flashed on.

"Glowsticks!" A smattering of purple and green.

Cell phones define today's youth much as peace signs did an earlier generation.

"Cell phones!" A flood of 20,000 little squares of light.

Such ubiquity is not lost on the touring business. Already, cell phones are viewed as a new means of ticketing. Unique identifiers will be sent to phones and scanned at the turnstile.

Phones also provide a perfect way to deliver tour schedules and updates for favorite acts—not to mention downloads

from recent shows.

But there is some static on the line. The use of phones to capture video or audio at public events can place First Amendment rights in conflict with artists' intellectual-property and publicity rights. This issue will only get more pressing as phones with video and recording capabilities become commonplace.

What about individual rights? Can venues that routinely bar cameras and recording devices also ban picture or video phones? (We wouldn't want to be standing in line at that turnstile.)

Some artists are already showing their displeasure with cell-phone culture. That New Jersey-bred traditionalist Bruce Springsteen has begun instructing fans to turn off their phones at his acoustic shows. Other acts will surely follow suit.

But there's little anyone can do to stem this tide. The flip-phone defines today's youth much as peace signs and roach clips were touchstones of an earlier generation. Only this time, the messages of "luv" are bounced off cell towers.

The music and touring businesses are getting this message loud and clear. Let's just hope fans remember why they are going to these shows in the first place.

And while they're at it, let's hope they don't forget the milk and eggs.

FEEDBACK

Modest Proposals For Boosting Sales

Great article on CD-burning kiosks in the May 21 issue. Sounds complicated, but does it have to be?

Let's see, we've had records, tapes, CDs, record clubs, DATs, MiniDiscs, digital compact cassettes (anyone want the player we won at NARM years ago?), labels' "commitment to source-tagging" (heard at how many NARMS?), MAP pricing, the end of MAP pricing, loss-leader pricing, the end of singles, burning, downloading, file-sharing, the UMG price model, lawsuits, DVD Audio, SACD, SACD hybrids, iPods, DualDiscs and CD-burning kiosks.

No wonder the damn music-buying public is confused! You know what consumers want? Manufacturers' quality, liner notes with lyrics and all that good stuff. Cheap.

Our customers have told us this every day of our 33-plus years in business. Music fans want economical music. Nothing has changed. Spend time in a record store. People want the CD format—although vinyl is back! Just lower the damn prices.

It'll work. You'll see.

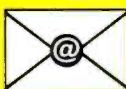
Jim Risser

Owner, *Finest Record Stores*
Greeley and Fort Collins, Colo.

Tim Brooks has some excellent ideas as to how to ensure that deep catalog and historically significant product see the light of day in the U.S. marketplace (*Billboard*, May 14). Here's another idea: Cultivate a retail environment where these titles can actually be found and purchased. I'd bet most labels would enthusiastically embrace the idea of releasing deep catalog product that can get into some stores.

Rick Rosenberg

VP of sales and marketing
Shanachie Entertainment
Newton, N.J.



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

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Home Run
Reverend Run gets MTV series



Famous Canadian
Paul Anka will be in new Canadian Hall of Fame



Wonder Gizmo
There is almost nothing the Gizmondo won't do



What Price Protection?
Copy-protected CDs, like Velvet Revolver's, debated



DeGraw's A Draw
Slow build cited in Gavin's growing tour base

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>>>STARBUCKS, CONCORD AT IT AGAIN

Carole King and Italy's Zucchero are the latest artists with releases due from the partnership between Starbucks' Hear Music and Los Angeles-based Concord Records. Beginning July 12, King's "The Living Room Tour" and Zucchero's "Zucchero & Co." will be available in more than 4,400 Starbucks locations in the United States and Canada, as well as traditional retail outlets. The coffee chain does not have an exclusive window on the titles.

—Margo Whitmire

>>>CMA LEAVES CBS FOR ABC

After a 34-year run on CBS, the Country Music Assn. Awards will move to the ABC Television Network in 2006. The new deal will keep the show on the alphabet network until 2012. The first show on ABC, set to air in November 2006, will mark the awards' 40th anniversary. It will air live from the Gaylord Entertainment Center in Nashville, a move from the program's usual home at the much smaller Grand Ole Opry House. CMA executive director Ed Benson says the deal with ABC increased the trade organization's licensing fee for the awards show by more than 50%. But he says the primary appeal was strategic, not financial, citing ABC's commitment to bring new energy and excitement to promotion and marketing the show. The CMA has also struck a three-year agreement with ABC to air the prime-time special "CMA Music Festival: Country Music's Biggest Party." The first such special aired on CBS last summer.

—Phyllis Stark

continued on >>p6

UpFront

JUNE 4, 2005

MUSIC BY MARGO WHITMIRE

Carrie Carries 'Idol'; Labelmate Bo No. 2

America, you've chosen. Carrie Underwood was crowned the season four "American Idol" winner in front of 30.3 million viewers during the live May 25 finale at Los Angeles' Kodak Theater. The TV finale outpaced last year's climax, which earned 28.9 million viewers.

Now the hope is that viewer interest will translate to album sales.

"We're totally blown away by the show this season and the ratings," says Tom Corson, executive VP/GM of Arista/J Records. "It's bigger than ever."

Underwood, who performed the duet "Up Where We Belong" with runner-up Bo Bice during the show, will release her 19 Recordings/Arista debut album this fall.

Her first single, "Inside Your

Heaven," written by Andreas Carlsson and produced by Desmond Child, was digitally released to North American radio stations through Musiccrypt's Digital Music Distribution System hours after her win.

The label has also made Bice's version of the same song available to radio, a first for the "Idol" franchise.

"You have a great song that is performed wonderfully by two artists, and the interest in both of them is huge," 19 Entertainment's Tom Ennis says. "So why not give people both?" 19 Entertainment, parent of 19 Recordings, created the "Pop Idol" franchise, which spun off into the U.S. version, "American Idol."

The commercial release of the single is expected mid-June for both singers. Un-

continued on >>p6



Finalists **Bo Bice** and **Carrie Underwood** drew in 30 million viewers to their "American Idol" finale.

BUSINESS BY LARS BRANDLE

EMI DOWNLOADS OPTIMISM

LONDON—EMI Group is looking to the virtual world for answers to a real-world problem.

Faced with declining record sales, the publicly listed major is looking for digital music sales to swiftly deliver returns.

"Digital growth will far outstrip physical decline over the next five years," EMI Group chairman Eric Nicoli says. "We continue to believe that as much as 25% of the market could be in digital form in five years."

EMI's optimism comes not without considerable investment. In recent years, the London-based firm has

plowed millions of pounds into building the foundation of its digital strategy and, according to Nicoli, the results are paying off.

The group's financial results for the year ended March 31 show that digital music sales tripled in just 12 months to £49.7 million (\$90 million). Revenue from the digital arena now accounts for 2.5% of group income, rising to a 3.5% slice of the sales pie in the final quarter of the fiscal year.

"The digital opportunity is a real one," says Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide. Bandier is buoyant

about the potential opportunities from digital distribution. His division captured £14 million (\$25.7 million) in revenue from digital sales.

"We've had a terrific run with ringtones," he says. "A little bit has come from ring-tunes, which has just started to kick in. We'll be there with our music."

While the pipes of the digital landscape have been laid, the infrastructure means little without strong A&R, EMI Music chairman/CEO Alain Levy says. "We need to have the artists, we need to have the music, we need to have vibrant local repertoire," he says.

Levy disclosed that after three years of stable funding levels dedicated to artist development, the purse strings will be opened this year. This, he explains, is partly due to the healthy current state for home-grown music, particularly in continental Europe and Japan.

"We're committed to local repertoire [all over] the globe," EMI Music vice chairman David Munns says. Specific figures about EMI's A&R investment were not disclosed.

Not all the figures in EMI's May 24 financial report made for "sparkling" reading, Nicoli

admits. In a result that it blamed largely on unspecified "underperforming" key second-half releases and the rescheduling of two front-line releases, EMI reported an 8.4% year-on-year decline in revenue to £1.94 billion (\$3.54 billion). At constant currency rates, the drop was 5.1% compared with the same period last time.

The results were largely in line with the firm's earlier financial forecasts. In an April note to investors, EMI said it anticipated profit before tax, amortization and exceptional items of about £141 million (\$265

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Photo courtesy of "American Idol"; Ray Mickshaw/WireImage.com

'IDOL' (cont.)

from >>p5

derwood's record will feature a B-side of the Martina McBride country hit "Independence Day," while Bice's will include the 1970 Ides of March song "Vehicle."

Despite U.S. sales of 1.4 million for season three winner Fantasia's "Free Yourself" (J/RMG) in 2004 and 1.8 million for season two winner Ruben Studdard's "Soulful" (J/RMG) in 2003, according to Nielsen SoundScan, season one winner Kelly Clarkson is the only "Idol" victor with a major top 40 radio presence.

Clarkson spent seven weeks atop the *Billboard* Mainstream Top 40 list with "Miss Independent" in 2003 and seven weeks on the chart with this year's "Since U Been Gone." Clarkson's 2003 RCA debut "Thankful" has sold 2.2 million and her 2004 follow-up, "Breakaway," is at 2.1 million. The title track from that album is No. 1 on the Adult Contemporary chart for the 13th straight week.

Ennis says regardless of

whether this season's high ratings translate to mainstream radio success, "It should continue to be an eye-opening thing for those people that are skeptics."

Helena, Ala.-born Bice, who inked an album deal with 19 Recordings/RCA, will meet with Child for his major-label debut, but for now, he is just enjoying the show's afterglow.

"I'm just going to try to get out there and meet the fans and people who voted for me, and people who didn't vote for me," he says.

Corson credits the fact that second season runner-up Clay Aiken—with an album sales tally of 3.7 million—has proved as popular at retail as past winner Clarkson to the label's approach to marketing.

"[The show] is a great launching pad," he says, "but what matters is that they're worked as individual artists that just happen to have been on 'Idol.'"

Underwood and Bice will

both work with BMG North America CEO Clive Davis and Child on their debuts.

Child also produced this season's cast album, "American Idol Season 4: The Showstoppers," which debuted at No. 6 on The *Billboard* 200 with 83,000 units after its May 17 release.

Tickets for a fourth American Idols tour, American Idols Live, went on sale May 21. It is produced by 19 Entertainment and AEG Live and sponsored by Pop Tarts.

Three previous American Idols tours have grossed more than \$35 million combined, and drawn close to 1 million fans, according to *Billboard* Boxscore.

Checotah, Okla., native Underwood says she's looking forward to the tour. "I've got my big brother Bo with me, so it's going to be great."

Additional reporting by Keith Caulfield in Los Angeles and Ray Waddell in Nashville.



Washington Roundup

BILL HOLLAND bholland@billboard.com

Crackdown On Counterfeiting

Counterfeiters trafficking in unauthorized sound recordings and other copyrighted works can expect jail terms of up to 10 years and as much as \$2 million in fines if Congress passes the Protecting American Goods and Services Act of 2005, introduced May 23

Homeland Security cracked down on peer-to-peer network BitTorrent users with a first-ever criminal enforcement action.

BitTorrent is able to achieve faster downloads of music and movies by selecting separate pieces of an unauthorized digital file from different sources.

Federal agents executed 10 search warrants across the country against leading members of a sophisticated P2P network known as Elite Torrents. The agents also took control of the main server that coordinated all file-sharing activity on the Elite Torrents' network.

A DOJ announcement said the Elite Torrents network attracted more than 133,000 members and in the last four months allegedly facilitated the illegal distribution of more than 17,800 titles—including movies and software—that were downloaded 2.1 million times.

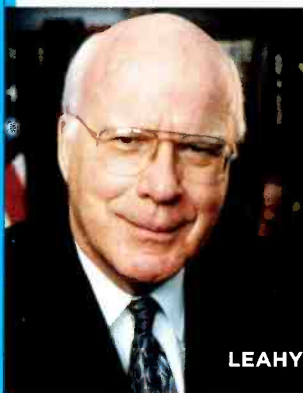
PRODDING PIRATES: The Senate Judiciary Committee's Subcommittee on Intellectual Property heard from witnesses on the best ways to deal with the massive piracy in China and Russia at a May 25 hearing.

International Intellectual Property Alliance president Eric H. Smith called for stronger enforcement authority in those countries.

Register of Copyright Marybeth Peters made it clear that organized crime syndicates in both countries run illegal factories "churning out millions of copies of copyrighted works, sometimes before they are even released by the right holders."

LAWSUITS REDUX: The Recording Industry Assn. of America filed a second wave of copyright infringement lawsuits May 26 against 91 students using of the high-speed university computer network known as Internet2 at 20 new colleges.

The RIAA also filed new "John Doe" suits against 649 individuals illegally distributing copyrighted music through such peer-to-peer services as Kazaa, Limewire and Grokster.



LEAHY

in the Senate.

In addition to individual penalties, the bipartisan bill, co-authored by Sens. Patrick J. Leahy, D-Vt., and John Cornyn, R-Texas, would slap penalties of up to \$5 million on counterfeiting groups.

The Leahy-Cornyn bill, S. 1095, tightens loopholes in current law and criminalizes the import and export of counterfeit or bootleg copies of copyrighted works.

Aside from imposing stiffer penalties for those possessing counterfeit goods with the intent to sell or traffic in those goods, the legislation expands the definition of "trafficking" to include so-called "trade-outs," or bartering, and bars any distribution of counterfeits with the "expectation of gaining something of value" in return.

"Criminals should not be able to skirt the law simply because they barter illegal goods and services in exchange for their illicit wares," Leahy said in a statement.

Leahy said the U.S. Customs Service has reported that the sale of counterfeit and pirated music, movies, software, T-shirts, clothing and fake drugs "accounts for much of the money the international terrorist network depends on to feed its operations."

BITING BACK: The Departments of Justice and

EMI (cont.)

from >>p5

million) for the year ended March 31, versus £163.3 million (\$298.6 million) in the previous 12 months. These figures proved to be accurate.

"There weren't any additional surprises in the results," says Richard Jones, an analyst with investment bank Lehman Brothers. Only a marginal decline was reflected on the company's share price immediately following publication.

A "challenging year" at its North American business also contributed to an overall slide in sales at EMI's recorded music division. EMI Music reported market share gains at its businesses in the United Kingdom and Ireland, continental Europe, Australasia and Latin America. Overall, the recording division's market share fell to 12.9% from 13.5% as it registered an anticipated constant-currency sales decline of 7.5%.

During the period, Robbie Williams' "Greatest Hits" was EMI Music's best performing album, shifting more than 6 million units worldwide. The company also singled out albums by Norah Jones, Joss

Stone, Kylie Minogue and Keith Urban as strong sellers.

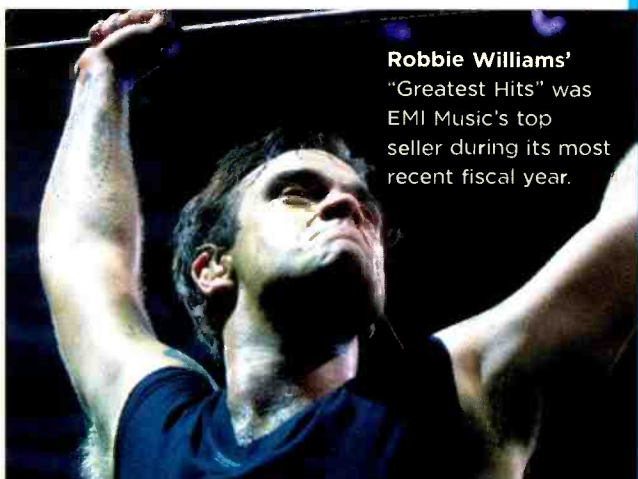
The division amassed £1.54 billion (\$2.8 billion) in revenue, down from £1.72 billion (\$3.14 billion). Recorded music operating profit rose to £124.8 million (\$228 million) from £14.7 million (\$26.8 million).

Despite a 6.3% slide in mechanical royalties—due to falling record sales—EMI Music Publishing delivered a rise in profit and revenue. The division generated £57.4 million (\$104 million) in operating profit, against £45.4 million (\$83.2 million) last time. Revenue rose to £400.7 million (\$732 million), up from £397.9 million (\$727.6 million).

Investors had been braced for the results since EMI warned in February that album releases from Coldplay and Gorillaz would be pushed into the following financial year. That warning precipitated a sharp slump in its stock price.

The albums—"X&Y" and "Demon Days," respectively—are follow-ups to a pair of international best sellers, which EMI says pulled in combined global sales of some 15 million units. Nicoli says these two releases will help kickstart EMI's new fiscal year on the positive side.

"We feel that we are going to start the new fiscal year with some decent momentum," Nicoli says.



Robbie Williams' "Greatest Hits" was EMI Music's top seller during its most recent fiscal year.

>>> JAMIESON JOINS ST. CLAIR

Bob Jamieson, the former chairman/CEO of RCA Music Group, has joined the board of directors of St. Clair Entertainment Group. The label is based in Montreal, and has offices in Princeton, N.J. Prior to his stint at RCA, Jamieson was president of BMG Canada. In a statement, Jamieson says he will work closely with management "to help execute the company's North American growth strategy."

—Ed Christman

>>> VERIZON, CCE GO LIVE

Verizon Wireless and Clear Channel Entertainment Properties have teamed to bring live concert video exclusively to Verizon's videocasting customers. The deal was first tipped in the May 7 issue of *Billboard*. The concerts will be seen on a newly launched Verizon channel, V Cast Encore. Within days of a concert performance participating artists will offer a few songs, for a limited time, on Encore. There are no additional charges for V Cast customers. As of May 24, shows available include Velvet Revolver, Sum 41, Chicago and Avril Lavigne.

—Chris M. Walsh

>>> MÖTLEY CRÜE SUES NBC

Rock act Mötley Crüe filed suit May 24 against NBC, arguing the network violated the group's free speech rights and hurt its concert and album sales. Mötley Crüe says its action is in response to NBC's decision to ban the act from the network after lead singer Vince Neil swore during a Dec. 31, 2004, live broadcast of "The Tonight Show With Jay Leno." The lawsuit claims NBC banned the act in an effort to avoid sanctions from the Federal Communications Commission. The suit alleges NBC canceled Mötley Crüe's appearance on "Last Call With Carson Daly" and that the lack of media exposure from that cancellation hurt album sales.

—Todd Martens

continued on >>p8

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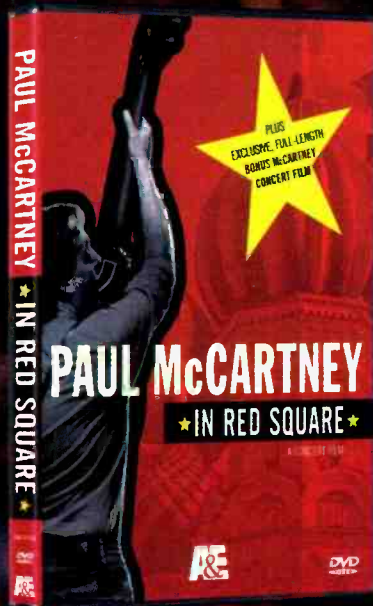
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TOURING BY RAY WADDELL

London Calls AEG

U.S. Firm Lands Sponsor For Millennium Dome Project

The Los Angeles-based sports and entertainment firm Anschutz Entertainment Group raises its European profile significantly with the just-completed name-in-title agreement with U.K. telecommunications corporation O2 for AEG's Millennium Dome project in London.

Billed as the largest ever of its kind, the deal is worth \$11.3 million per year in cash.

The Millennium Dome, a 22-acre area that will include a new AEG-operated 23,000-seat arena, will be known as the O2. The project will be unveiled in early 2007.

Tim Leiweke, president/CEO of AEG, compares the O2 project with another high-profile venture, AEG's Staples Center in Los Angeles.

"We're spending a half billion pounds on the development of the arena and the entertainment district, so we need that economic model like Staples Center that is about naming rights, founding partners and suites," Leiweke tells *Billboard*. "This is

the largest naming rights deal ever done."

Leiweke likens O2 to other AEG corporate sponsors Staples and Home Depot. "They really see this as about content, distribution, branding and imaging, and doing something no one else is thinking about," he says.

O2 is a cellular company spun off three years ago from British Telecom, so not only is O2 a fresh brand, but corporate sponsorship—particularly at this level—is a fresh concept to the United Kingdom and Europe. But the tented Millennium Dome, on the other hand, is all too familiar to Brits as a project with a checkered past.

"Not only is this the first significant naming rights deal, maybe ever, in Europe, [but] the British culture is absolutely skeptical because of the Millennium Dome experience. So we had two strikes going against us from day one," Leiweke explains. "To find a company like [O2] that 'got it' we were really lucky."

The O2 project is the latest for the increasingly international AEG, which owns or operates

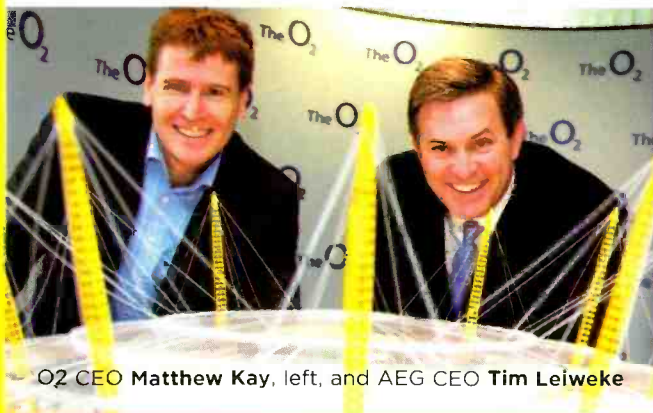
such franchises as the NBA's Lakers and the NHL's Kings and the 20,000-seat Staples Center, along with several medium-size stadium and theater projects in such markets as Chicago, New York, Dallas, Berlin and, more than ever, London.

AEG Live, AEG's concert promotion division headed by CEO Randy Phillips, is second only to Clear Channel Entertainment in terms of grosses, reporting \$342 million to *Billboard* Boxscore last year from tours by such acts as Prince, the Eagles and Usher.

"You can pretty well figure out what we're up to," Leiweke says. "L.A., New York, London, capital markets, the best facilities in the world. No matter what happens to Clear Channel [Entertainment], the reality for us is, to be an important part of live entertainment."

At its heart, AEG is an arena company, and the lack of U.S.-quality arenas in Europe would seem a real opportunity. "We own the Manchester Evening News Arena. We're building O2, and soon Berlin," Leiweke says. "We clearly are dedicated, like we are in the States, to being a significant leader in the arena business and the content of arenas in Europe."

Leiweke says AEG is also making more commitments to mid-size soccer stadiums, 5,000- to 6,000-seat theaters and 2,000-seat clubs. "We're a roof company," he says. "We're about the facility and the content in those facilities, and we're really focused on the key capital markets."



O2 CEO Matthew Kay, left, and AEG CEO Tim Leiweke

>>>CLEAR CHANNEL REVEALS 'STRIPPED'

On May 24, Clear Channel debuted "Stripped," its new Internet-only concert series, on an initial 125 station Web sites. The first online video concert, available free and on demand, features a five-song performance from John Legend. The online concert series is part of CC's broad vision to embrace the Internet by creating original content to enhance its local station brands.

—Katy Bachman and Paul Heine

>>>ADELSTEIN: INVESTIGATE PAYOLA

Federal Communications Commission commissioner Jonathan Adelstein called for "further action" by the FCC on payola and the acceptance of undisclosed promotions during a May 25 speech at the Washington, D.C.-based Media Institute. Adelstein said in a news advisory that he will discuss "growing concerns about the need for improved disclosure of product placements." Adelstein's speech follows earlier calls he has made for tighter regulations in the areas of payola, product placement and "fake news."

—Tony Sanders

>>>HAWK ROLLS OUT THIRD HUCKJAM

Producers of Tony Hawk's Boom Boom HuckJam will roll out a third installment of the pioneering extreme sports tour June 17 in Spokane, Wash. It launched in 2002 as the brainchild of legendary skateboarder Tony Hawk in association with his manager Jim Guerinot and Slam Management. This year, ticket prices range from \$25 to \$65, with 50% of capacity at the lowest price tier. Fox Cable Network action sport channel Fuel is the presenting sponsor, and McDonald's, Powerade, Jeep and Activision's "Fantastic 4" game are also onboard.

—Ray Waddell



Del McCoury Band

LEGAL BY PHYLLIS STARK

Settlement Over McCoury Masters

NASHVILLE—Bluegrass superstar Del McCoury has agreed to a settlement in a copyright infringement lawsuit he filed against independent label Copper Creek Records last year.

The Grammy Award-winning artist and his label, McCoury Music, filed suit against Roanoke, Va.-based Copper Creek after that label obtained the masters to two recordings McCoury made in the early 1970s and made plans to release one of them.

McCoury's suit, which accused Copper Creek of obtaining the masters illegally, sought to stop the release of both recordings.

The closely watched case spotlighted the legal wrangling that can result when the transfer of ownership rights in artistic works is called into question.

No money changed hands under the terms of the settlement ("except to the lawyers," quips McCoury's manager, Stan Strickland), but the parties did agree on the disposition of the two releases.

One of the albums, "Del McCoury & His Dixie Pals," will be released this summer under the auspices of Copper Creek and McCoury Music. Strickland refers to it as a joint release but Copper Creek owner Gary Reid says it's a Copper Creek release that also includes the McCoury Music logo.

"It's our master and we own the copyright," Reid says. McCoury will receive a standard royalty rate on the release, according to Reid.

The "Dixie Pals" release will also be clearly identified as an archival recording on the package. This was a sticking point in the original suit because McCoury and his representatives claimed its release could potentially be confused in the marketplace with a new recording.

McCoury recorded it with his band at the time, the Dixie Pals, at a studio in Ferndale, N.Y., belonging to Paul Gerry. It was released on Gerry's Renovah Records in 1975 and has been out of print for more than 25 years.

The second disputed recording will be donated to the International Bluegrass Music Museum for archival use only. McCoury recorded it at Leesburg State Prison (now Bayside State Prison) in Leesburg, N.J. It was never released.

Citing the poor quality of the recording, Strickland says the parties agreed that while it should never be released, it also should not be destroyed.

Copper Creek purchased the masters to both recordings, along with other Renovah Records assets, from Gerry's widow. Copper Creek's attorney argued that the recordings were works made for hire and that McCoury had relinquished his rights to them.

McCoury's attorney argued that the lack of a written contract between McCoury and Renovah made any transfer of ownership rights to the label void under the statute of frauds provision in the federal Copyright Act.

Reid calls the lawsuit "a cumbersome and frustrating process" but he says "the outcome is OK."

Regarding the settlement, McCoury tells *Billboard*, "It was an expensive point to make, but it was the right thing to do for my family and for other artists who may not be able to stand up for themselves."

Strickland, who owns Tampa, Fla.-based Rainmaker Management, agrees. "To me, the message was as important as the issues involved," he says. "The McCoury family will go out of their way to be fair with others, but they intend to hold others to the same standard."

Billboard Bows Hot Videoclips Chart

A brand-new chart, measuring the most-watched music videos, bows in this issue of *Billboard*.

Hot Videoclips, built on plays detected by Nielsen Broadcast Data Systems at 12 music channels, will appear every other week in *Billboard*, accompanying the long-running Top Music Videos sales list.

The chart is based primarily on weighted plays from MTV, VH1, BET and CMT, the four channels for which Nielsen Media Research measures viewing audience data. The 25-position list also factors in non-weighted plays from Fuse, Great American Country, MTV2, MTV Hits, MTV Español, VH1 Country, VH1 Soul and VH1 Classics.

Plays are monitored Monday through Sunday. The first No. 1 is Ciara's "Oh," featuring Ludacris.

A new-look Video Monitor feature will sup-

plement Hot Videoclips, with BDS-ranked lists of the 10 most-played videos from three of the 12 channels that inform the chart.

In the magazine, Hot Videoclips and Video Monitor will rotate with the Nielsen VideoScan-measured Top DVD Sales. The DVD chart and Nielsen SoundScan-compiled Top Music Videos will continue to be updated weekly at billboard.com, billboard.biz and VideoScan.

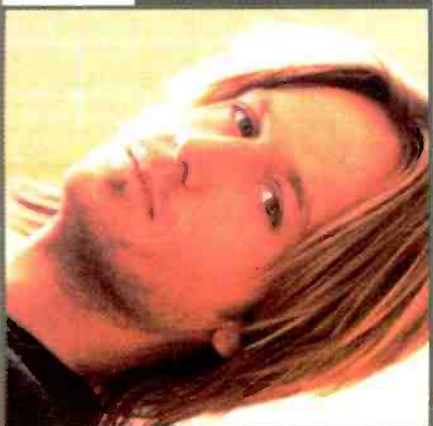
Hot Videoclips will soon be added to the *Billboard* Web sites. The charts department is also developing an online version of the complete Video Monitor feature that formerly appeared in *Billboard*, set for launch later this year.

Los Angeles-based Patrick McGowan, who manages all of the *Billboard* video charts, will oversee the new chart and the revamped Video Monitor.

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Better Than Ezra's new album, "Before the Robots," will arrive on Song Records/Artemis.

BRANDING BY MICHAEL PAOLETTA

Delta's Song Flies Into Artemis Label Deal

When Delta Air Lines' low-fare, boutique air service Song debuted two years ago, it treated its passengers to personal entertainment in-flight systems.

Now Song is bowing the next phase of its "musical heritage": Song Records.

On May 31, in a multiyear partnership with Artemis Records, Better Than Ezra's new album "Before the Robots" arrives via Song Records/Artemis. It is the New Orleans trio's fifth full-length and first for Artemis.

The next release through the partnership will be from Philadelphia-based R&B singer Jaguar Wright, whose "Divorcing Neo 2 Marry Soul" streets July 12.

The Song Records/Artemis deal was arranged by Song, Artemis, brand consulting firm Creative Branding Group and music attorney Gary Stiffelman.

Artemis CEO/president Daniel Glass calls the partnership a "50/50 give-and-take." Artemis signs the artists and handles A&R. Song promotes the artists in-flight, in TV ads and on the Web site flysong.com/songrecords.

Song Records does not invest in the making of the albums or provide money for any artist advances or outside promotion. It will share in a percentage of profits from CD and digital sales from all retail outlets. In that way, the deal is very similar to the one struck between Con-

cord Records and Starbucks.

While Artemis is, contractually, the primary partner for Song Records, the latter will work with other labels. For example, Song Records is close to closing a comparable deal with Interscope for the Wallflowers' new album "Rebel, Sweetheart" (*Billboard*, May 21).

Song Records' launch coincides with Song's new non-stop service between New York and Los Angeles, and its forthcoming service between New York and San Francisco and New York and Seattle.

With the music and airline industries needing to adopt new business models to survive, the timing appears right for this alternative pairing to succeed. "It's a unique way to showcase artists," Creative Branding Group president Brooks Branch notes. "Particularly those that fit in with Song's basic philosophy."

Which, according to Song VP of marketing Tim Mapes, celebrates individuality and self-expression, as exemplified in the airline's individualized in-flight entertainment.

Song offers customers more than 1,600 MP3 files from its in-flight library. And because Song can track its passengers' listening habits, it has a good idea of which artists will work for Song Records.

Better Than Ezra lead singer/songwriter Kevin Griffin says the tie-in made a lot of sense to the band, which also includes bassist Tom Drummond

and drummer Travis McNabb. "Today, if you're not Kelly Clarkson, you need a new way of getting your music heard," he says.

So, while the lead single from "Before the Robots"—"A Lifetime"—is a hit at adult top 40 radio and is making inroads at triple-A, additional assistance from Song can only help.

Imagine boarding a plane with the sounds of Better Than Ezra heard throughout the cabin, Branch says. "Then, settled in your seat, you see the band's video for the song you just heard while boarding."

Indeed, with an average flight of three hours, Song has a captive audience for its label. "It's a great environment to create and raise awareness of these artists," Branch adds.

Glass notes that there is potential "for millions of impressions."

Each seat in all Song aircraft is equipped with a personal video monitor, offering such features as DISH Network TV, movies on demand, videogames and MP3 programming.

Passengers can immediately purchase CDs and digital downloads of Song Records releases on Song flights, as well as on the airline's Web site.

Plus, Griffin notes, Song planes will soon "be wrapped with us on one side and Jaguar on the other. I'm not sure if any label—major or independent—would do this for an artist." ■■■



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Run Of The 'House'

Reverend Run Busy With MTV Sitcom, New Album

Reverend Run is in full-speed-ahead mode. The former Run-D.M.C. rapper has a new album on the way, plus recent partnerships with MTV (*billboard.com*, March 23) and Electronic Arts (*billboard.biz*, May 17).

The artist's reality sitcom, "Run's House," will debut in the fall on MTV with eight to 10 episodes. Run says he got the idea for the show two years ago while in St. Bart's in the Caribbean. "I was at a party, hanging out with Mary J. Blige and Uma Thurman," Run recalls. "[Industry veteran] Andre Harrell was watching us for a while. Then he came up to me and said, 'You need your own TV show.'"

Fast-forward several months, and Run is in Hollywood in discussions with the ABC



REVEREND RUN

Family network. According to him, news of this reached Sean "P. Diddy" Combs, who called him and said, "Don't sign."

Apparently, Combs had MTV on his mind. And soon, it was on Run's mind, too. "It just made more sense," Run says.

"Aside from Michael Jackson, Run was the first black artist on MTV," notes Russell Simmons (Run's brother), who, along with Combs and others, are co-executive producers of the show. "His whole life unfolded on MTV. The network speaks to his audience."

The same is likely true of Run's EA connection. Run's song "Mind on the Road"—the lead single from his solo album, "Run Love" (due Sept. 13 from Russell Simmons Music Group/IDJMG)—has

been licensed for use in the forthcoming PlayStation 2 title "Madden NFL 06." Run and other featured artists will be identified in the game.

Island Records president Steve Bartels notes that, in today's climate, fans look to nontraditional avenues to hear new music. "Records today don't waltz onto radio like they used to," he adds. With MTV and EA, Bartels believes people will easily connect the dots, ultimately leading to healthy sales for Run's album.

"This is an incredibly exciting time for me," Run tells *Billboard*. "The synergy between the album, the MTV series . . . and the EA sports game is amazing."

LUCKY HER: By the end of this year, 15-year-old Lucky Brand Jeans will have 115 domestic stores and five international ones. The company's retro-inspired clothes are also carried in high-end department outlets like Neiman Marcus and Bloomingdale's as well as such specialty stores as Fred Segal.

Founded by Gene Montesano and Barry Perlman and owned by Liz Claiborne, the Los Angeles-based Lucky Brand revels in the attitude and spirit of small-town America—and classic rock. Its new T-shirts are emblazoned with images of Bob Dylan and Janis Joplin. Others feature the logos of such revered Los Angeles rock venues as the Roxy, the Wiltern and the El Rey.

Indeed, Lucky is committed to doing its part to preserve rock history. It recently hired Emily Morrison, who, as licensing specialist, is now the liaison between Lucky and the artists or venues. When dealing with photographs and the licensing of images, she also works closely with the original photographers.

For its rock-themed T-shirts, which retail for around \$34, Lucky seeks out classic posters, artwork and photos that are true reflections of an artist's legacy. Then, Lucky's graphic designers get busy, Morrison notes. "They'll hand paint or draw new designs that go along with the artist's image."

At its core, Lucky is about music, Morrison adds. "It feels like a music company here. The Lucky Brand model is built on a love, and respect, of music and artistry."

GOOD DEED: Koch-distributed, Houston-based Canvas Records has partnered with the American Diabetes Assn. Beginning with the July 12 release of Chris Walker's adult contemporary-primed "I Know It's Love," Canvas will donate one-third of the net proceeds from its album sales to the ADA. Walker's CD will soon be available for sale on the ADA (diabetes.org) and Canvas (canvasmusic.com) Web sites, with each site referencing the other. Additionally, the ADA will promote Canvas releases at its fund-raisers and outreach programs.

SCENTS FOR SALE: Lisa Price's 6-year-old, Brooklyn, N.Y.-based, all-natural cosmetics line Carol's Daughter received a \$10 million infusion from an investment group that includes Will Smith, Def Jam president Jay-Z, Interscope chairman Jimmy Iovine and Casablanca chairman Tommy Mottola.

The venture was spearheaded by Steve Stoute, chairman/creative officer of Translation, a brand imaging firm in New York. Previously, Stoute has brought together Jay-Z and Reebok, Justin Timberlake and McDonald's, Gwen Stefani and Hewlett-Packard and Beyoncé and Tommy Hilfger, among others.

This hefty investment will help fund the opening of 10 Carol's Daughter stores in major urban markets, including a flagship store in New York's Harlem neighborhood later this year. Smith's wife, Jada Pinkett-Smith, is the face of Carol's Daughter in a new ad campaign.

JUST SAY NO: For its latest "drink responsibly" campaign, Anheuser-Busch has partnered with Nelly. The St. Louis rapper will appear in a new 30-second TV spot that shines the light on underage drinking and how to prevent it. ■■■

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 BB KING
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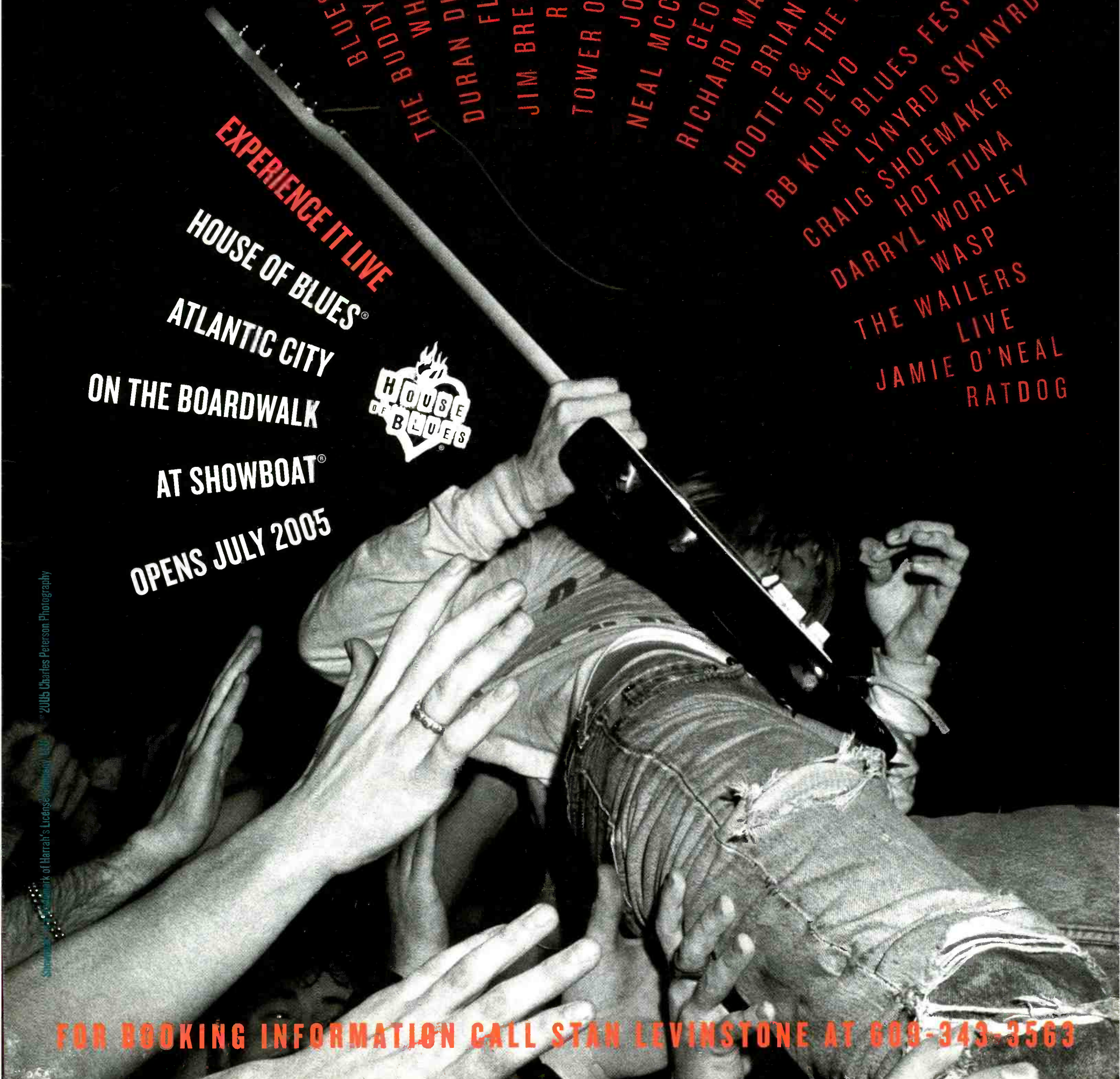
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The Harry Fox Agency is preparing legal objections to a proposed record clubs settlement. HFA leadership includes, from left, president/CEO Gary Churgin, senior VP/general counsel Jacqueline Charlesworth and board member Irwin Robinson, chairman/CEO of Famous Music Publishing. (Photo: Susan Butler)

PUBLISHING BY SUSAN BUTLER

Publishers Find Fault In Club Settlement

NEW YORK—A proposed class-action settlement with record clubs has some publishers up in arms, claiming a new license procedure places an unreasonable burden on them and sets a bad precedent for securing mechanical licenses.

The settlement stems from a suit filed by three individuals in 2002 against BMG Direct Marketing and Columbia House Music Club for copyright infringement. Plaintiffs Babette Ory (daughter of Edward “Kid” Ory) and songwriters William Griffin Jr. and Leroy Preston claimed that the clubs failed to secure written mechanical licenses before distributing records to club members.

The suit took on broader implications when, in 2003, the U.S. District Court in Los Angeles certified the case as a class action. As a result, the three individuals became representatives of all “legal or beneficial owners of a copyright” to any musical composition contained on any record distributed by Columbia House or BMG Direct since March 20, 1999, and through 60 days after the final court order.

The settlement, reached without admission of liability on the part of the clubs, requires payment to class members of \$6.5 million—less attorneys’ fees equaling one-third of the amount, \$45,000 for the three plaintiffs and certain other costs.

Yet the settlement goes beyond money. It adds a “new license procedure” for the clubs that is prompting the Harry Fox Agency to prepare legal objections.

For many decades, record clubs typically relied on labels to secure written mechanical licenses. The clubs often claimed they held “implied”

licenses and paid publishers mechanical royalties at 75% of the statutory rate after distributing records to members. If a publisher objected, the clubs usually stopped distributing records embodying those compositions.

The new procedure requires BMG Direct and Columbia House (recently acquired by BMG Direct’s parent company) to create a Web site that identifies each composition embodied on a record at least 30 days before release, including the club’s terms, such as a discounted rate.

Publishers must visit the site to determine which compositions belong to them. If they elect to accept the terms, they do nothing and the record club will be deemed to hold rights under that negotiated license for at least one year. Any publisher who objects must follow procedures posted on the site to opt out of the license.

“BMG Direct already has a license for the records it releases based upon the course of conduct for over 50 years,” BMG Direct senior VP of communications Paula Batson says. “As always, publishers have the right to object to the use of their songs on a club release, and now under the settlement will have additional technology to accomplish this quickly.”

Although specific terms are not stated, “there are no plans to change the 75% rate, which has been paid in the past,” says BMG Direct attorney Steven Hayes with Manatt Phelps & Phillips in New York.

One of the plaintiffs’ attorneys, Maxwell Blecher of Blecher & Collins in Los Angeles, says it would be better to require the record clubs to negotiate licenses in advance of release, but they refuse to do so.

Historically, the clubs have said they have low profit margins, making reduced mechanical rates necessary to stay in business. Labels claim the time and expense involved make re-licensing of compositions prohibitive.

The new procedure effectively shifts the responsibility to publishers to take action to prevent negotiated mechanical rates.

“We think it is not a good precedent to have a court endorsing a licensing system where publishers have to constantly monitor a Web site to determine whether their songs are being used at a reduced rate,” HFA senior VP/general counsel Jacqueline Charlesworth says.

Famous Music Publishing chairman/CEO Irwin Robinson adds that the license structure makes it “a crazy settlement.”

Even before the suit was filed, HFA had begun looking into the way record clubs licensed mechanical rights, particularly because the clubs were issuing records closer to initial release, often competing with front-line titles.

The settlement binds all class members to the future procedure unless they request to be excluded. However, it appears to require publishers to continue visiting the Web site, identifying each composition rather than simply providing notice that a publisher elects to be permanently excluded.

Plaintiffs’ lawyer Neville Johnson with Johnson & Rishwain in Los Angeles says, “I’m trying to eradicate a wrong that’s existed for 50 years.”

Columbia House declined to comment.

Additional information on the settlement can be found at gigliardi.com/orysettlement.



The Publishers’ Place

SUSAN BUTLER sbutler@billboard.com

The Karaoke Blues

Publishers Say Law Supports Need For Synch Licenses

Karaoke producers are singing the blues over music-publishing licenses and fees.

Apparently, many U.S. karaoke companies are not securing synchronization licenses from publishers. As a result, they are either being contacted by publishers to properly license the compositions or being sued—even by their own competitors.

Sybersound Records, claiming that it clears all rights—mechanical, print and synch—for its karaoke products, filed suit for unfair trade practices against its competitors that allegedly failed to obtain comprehensive licenses (*Billboard*, Retail Track, May 28). Sybersound claims the other companies can sell their products at lower prices.

He later used CDs with graphics (CD+Gs) that allow lyrics to be displayed on a video screen as the songs are played.

Priddis claims that major publishers “have found a loophole in the outdated compulsory statutes and are using it like a sword. They are evading the ‘pay as you go’ terms of compulsory licensing and are demanding synchronization fees because they claim the lyrics on the TV screen are ‘synched up’ with the music.”

Alan Siegel, a partner with Pryor Cashman Sherman & Flynn in New York, says, “It doesn’t matter what you call it. What [a karaoke producer] must do is get a composite license that gives them the rights that they’re using.”

EMI Music Publishing VP of business affairs Clark Miller says, “The law couldn’t be clearer.” He points to the 1996 decision by the U.S. Court of Appeals for the Second Circuit in New York (96 F.3d 60).

In that case, ABKCO Music sued Stellar Records and karaoke producer Performance Tracks over their use of ABKCO’s copyrights in compositions written by Mick Jagger and Keith Richards, including “(I Can’t Get No) Satisfaction,” “Jumping Jack Flash” and “Brown Sugar.” Despite many requests, the publisher had never licensed these songs for use in the karaoke industry.

Performance Tracks did not secure a synch license for the CD+Gs, but instead viewed its products as “phonorecords,” obtaining only compulsory mechanical licenses for ABKCO songs.

The appellate court affirmed the District Court’s preliminary injunction against Performance Tracks. It noted that CD+Gs were not audio-only phonorecords under the compulsory provisions, and the right to print lyrics is “qualitatively different from the right to synchronize a song with a visual image.”

The court held that using a song in a “singalong” format required more than a mechanical license.

BMG Music Publishing has brought successful lawsuits against karaoke companies, VP of legal and business affairs Peter Brodsky says. “We have also obtained settlements and issued licenses going forward.”

Karaoke licenses usually provide for a per-unit, per-song rate, with rights limited to the territory where the company does business, Brodsky says. Sometimes they require an advance, with the amount based on the size of the company and anticipated sales. He declined to provide a range of rates or advances.

SWEPT AWAY: Windswept Holdings CEO Evan Medow says the indie publisher is closing its London office June 30. The current terms typical for U.K. writers make it unfeasible to continue investing in U.K. deals, he says.

“What with the high advances, low fees and short retentions, we would prefer to invest in opportunities that will provide us with a higher return, longer involvement and the ability to build assets.”

The U.K. management team of Peter McCamley and Paul Flynn is forming a new company, P&P Songs, which is negotiating a long-term subpublishing deal with Windswept to represent the catalog in the United Kingdom. Windswept says it will most likely provide them with financing to assure the success of the business.

Windswept represents the Trio and Quartet catalogs (“Fever,” “Happy Together”); Hitco Music (Beyoncé, Ciara); and such songwriters as Pete Townshend, Kings of Leon and Mike Elizondo.



BRODSKY

Rick Priddis of Pleasant Grove, Utah-based Priddis Music says that publishers are requiring karaoke producers who secured only mechanical and print licenses to re-license all of the songs for synch use, with one-time upfront fees of up to \$1,000 per song. “I don’t know too many legitimate karaoke companies who can pay that kind of money and keep their doors open.”

Priddis says he has been in the karaoke business for more than 20 years. When he started out, he used cassette recordings with song lyrics printed on paper, securing compulsory mechanical and lyric-reprint licenses.

GLOBAL BY CHRISTIE ELIEZER

Australia Awaits iTunes Launch

SYDNEY—Australia looks set this June to become the 20th territory to introduce Apple Computer's iTunes music store, but doubts remain about how much material will be available when the service launches.

In the wake of an agreement between Apple and local authors' rights bodies on royalty rates, sources at the Australian affiliates of three major record companies—Warner Music, Universal and EMI—confirm that repertoire deals have been struck with Apple.

Sony BMG Music Entertainment Australia declines to comment on negotiations, which *Billboard* understands are ongoing. Apple declines to comment on any prelaunch agreements.

Two of Australia's three biggest indie labels confirm they are currently negotiating with Apple.

"We're in the midst of talk-

ing to them now," says Michael Parisi, managing director of Melbourne-based Festival Mushroom Records.

"Do we want to be on iTunes? Yes, we do," Parisi continues. "They're clearly going to make an impact on the local industry. But we don't want to do a deal that could devalue our company and our artists."

Initial discussions with Apple have also begun at Melbourne-based Shock Records, CEO Charles Caldas says. "We would certainly like to be on iTunes," he says. "We represent some very interesting music, which would make a good download catalog."

At Australia's other leading indie, Sydney-based MGM Distribution, managing director Sebastian Chase says the company has been in contact with Apple but negotiations have yet to begin. MGM handles 30,000 titles from 300 labels.

However, Stuart Watters, chief executive of trade group

the Assn. of Australian Independent Record Labels (AIR), says he is concerned that indies outside the "big three" are being treated as low priority by Apple, and their terms will not match those offered to major labels.

Watters claims Apple has not yet approached most indies. "We understand that they initially want to deal with just the three biggest independents," he says.

According to Watters, local indies collectively account for a 25% value share of the recorded music market here, and for 80% of Australian repertoire releases.

AIR has just struck a deal with British digital rights management specialist Rightstrouter, allowing Aussie indie labels and artists to use the Glasgow, Scotland-based company as their data/licensing infrastructure to manage deals with online music services overseas (*billboard.biz*, May 24).

The deal paves the way for AIR members' content to be licensed to iTunes' stores in the United States and European territories.

The interim deal between Apple and local collecting societies the Australasian Performing Right Assn. and the Australasian Mechanical Copyright Owners Society clears the way for an iTunes launch from the publishers' standpoint.

APRA/AMCOS CEO Brett Cottle confirms that the license agreement, which was struck April 27, gives a mechanical

royalty rate of 6.25% of Apple's retail price, plus a "communication" royalty rate of 1.75%.

Cottle says a similar combined rate of 8% applies to existing Australian download services. He adds that APRA/AMCOS wanted "to ensure equitable royalty terms while creating a commercial licensing environment which would encourage an early launch of the service."

Apple has been close-lipped about a launch date, although media reports had suggested iTunes would go live April 28.

Again, Apple declines to com-

ment. Insiders suggest prolonged negotiations with Sony BMG as a reason for the apparent postponement and that a late-June launch is now likely.

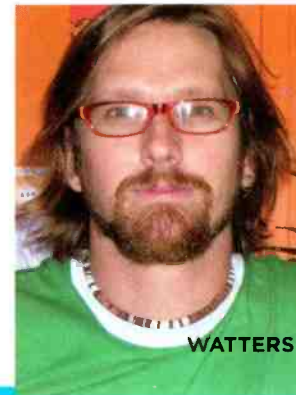
Although iTunes is widely expected to invigorate the online music market here, existing Australian download services BigPond/Telstra, Ninemsn and Destra all report that consumer traffic has been low since the three launched between December 2003 and February 2004.

Destra CEO Domenic Carosa estimates that the three companies each have a 30% share of the online market. He suggests the Australian online market is 0.5% of overall music sales in value terms, compared with the 3% figure he cites for the United States and Europe.

Australian customers can only purchase from iTunes if they have a credit card with a billing address in a territory where the service currently operates. ...



COTTLE



WATTERS

GLOBAL BY LARRY LeBLANC

Canadian Hall Of Fame Plans For Hard Work

TORONTO—While the Canadian Academy of Recording Arts and Sciences has selected Toronto as the site of the Canadian Music Hall of Fame (*billboard.biz*, May 17), the project faces significant funding and planning

hurdles before its planned opening in June 2007.

"The work now really begins," says CARAS chairman Ross Reynolds, who also chairs the Canadian Music Hall of Fame Committee. "A full \$38 million Canadian [\$30.2 million] needs to be raised before we can open."

The three-floor, 60,000-square-foot Hall of Fame will be part of a shopping and entertainment center under construction by Toronto developer PenEquity Management. The site is located downtown at Yonge and Dundas streets, near the flagships of music retailers HMV, Sunrise Records and Sam the Record Man. The complex will house a proposed outlet of audio/video retailer Future Shop alongside a 24-screen movie theater, three restaurants and several other merchants.

Project planners are optimistic about securing corpo-

rate support because of the facility's scope and location. Spinning Wheel Design president Peter Tillman, project director for the Toronto bid, says, "Our phone has been ringing off the hook with calls from [soda] pop and technology companies."

Before forming Spinning Wheel in 1986, Tillman was senior designer on such local projects as the Hockey Hall of Fame at BCE Place, a business, shopping and entertainment complex on Yonge Street.

CARAS, which organizes Canada's Juno Awards, began inducting artists into the Canadian Music Hall of Fame at the 1978 Juno ceremony. There have been more than 47 inductees, including Oscar Peterson, Hank Snow, Paul Anka, Leonard Cohen, Gordon Lightfoot, Anne Murray and the Tragically Hip. "It is an impressive list for us to draw upon for the Hall of Fame," Reynolds says.

Industry figures and artists say the project is long overdue given the global profile of Canadian music.

"It's a great idea," says Ottawa-born singer/songwriter Anka, who paved the way internationally for Canadian artists in the '50s. "It shows we've really come a long way."

Guitarist Randy Bachman, of the Guess Who and Bachman-Turner Overdrive, agrees: "We've come of age, and it's time to celebrate. There's been three decades of huge Canadian successes internationally."

Eighteen months ago, CARAS retained Toronto-based Lord Cultural Resources, Planning and Management to undertake a concept study for the Hall of Fame. The firm went on to develop master plans for the facility, which will largely feature interactive exhibits.

"This is not going to be a museum," Reynolds says.

"We're not going to have just a bunch of dusty guitars. This is going to be a place [that] when you come out of [it] you will say, 'That was fun,' but you learned about Canadian music."

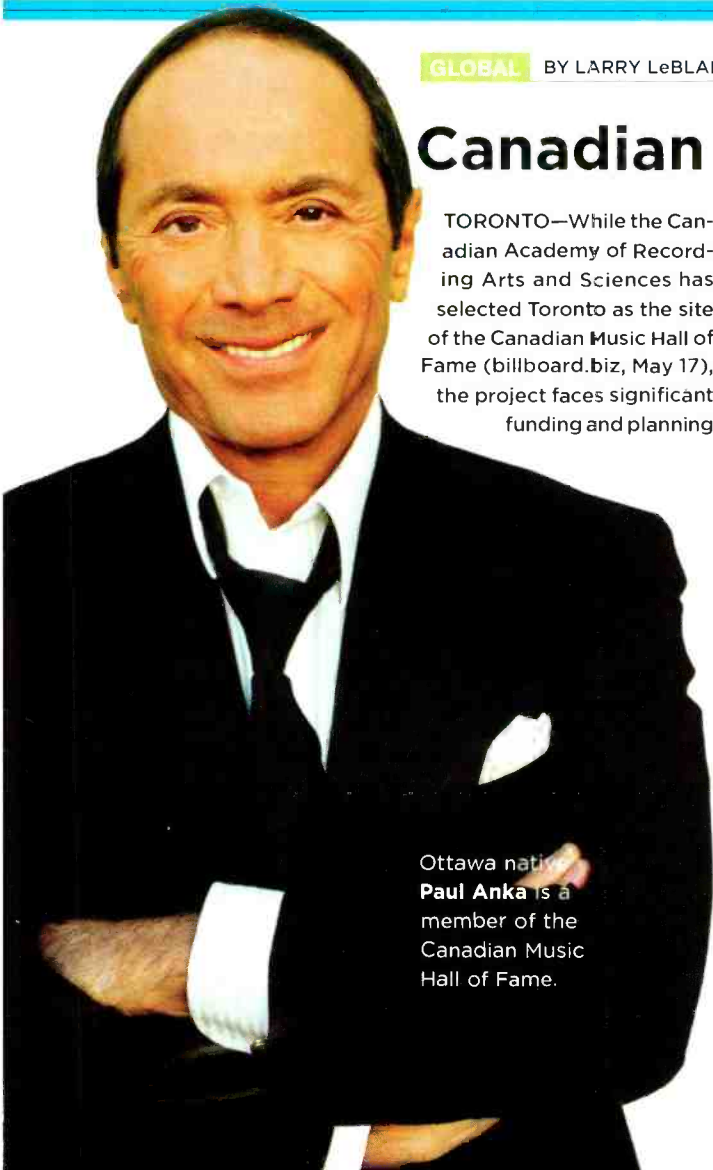
In the bidding to host the Hall of Fame, Toronto edged out nearby Hamilton, Ontario, and Winnipeg, Manitoba.

Toronto, which has a population of 4 million, had the inside track because of its strong tourism business, sources say.

"There are 17 million tourists coming to Toronto annually," Reynolds says. "We hope to tap into that market."

Canada's recording industry has been based in Toronto for decades, and the Yonge Street/Dundas Street corridor in itself has an unusually rich musical history.

In the 1960s, Yonge Street buzzed with entertainment at such clubs as Le Coq d'Or, the Town **continued on >>p14**



Ottawa native Paul Anka is a member of the Canadian Music Hall of Fame.

GLOBAL BY MARK WORDEN

Italy's SIAE In Turmoil

Collecting Society's President Resigns As Government Intervention Looms

MILAN—Members of the Italian music industry are concerned about the future of authors' collecting society SIAE following the May 11 resignation of its president, Franco Migliacci.

Industry insiders fear the society risks a return to administration by a government-appointed commissioner, a situation that existed between 1999 and 2003. Publishers and other SIAE members vehemently oppose that scenario, saying it will compromise the body's independence.

lishers' association ANEM, have backed FEM's stance.

Verona is a member of ANEM and one of the 64 members of SIAE's assembly. "It's clear that some of Italy's ruling political parties would like to get their hands on SIAE," he says. "They see it as a state company, like [broadcaster] RAI TV, but it's not: It's an economic public entity governed by its members."

Verona insists that "in terms of public performance at least, SIAE is one of the most efficient collecting societies in the world. Over the years it has produced vast revenues."

sembly voted in a new ruling council and elected veteran songwriter Franco Migliacci as president. Migliacci, 75, is best-known as the co-author of Domenico Modugno's 1958 Grammy Award-winning hit "Nel Blu Dipinto di Blu (Volaré)." His appointment "was very well-received by our colleagues abroad," Verona says.

In recent months, however, SIAE has come under attack in local media, notably from Italy's leading consumer rights group, Codacons. The group alleged that the June 2003 election of the ruling council

government-appointed commissioner, I can assure you they are a tiny minority," he says.

According to Corsi, 90% of the assembly and SIAE members are opposed to the appointment of a commissioner. "They feel it would be an act of suicide for SIAE," he says.

Italian labels trade group FIMI supports that stance. "We're against [control of SIAE by a government commissioner], like everybody else in the music industry," FIMI director-general Enzo Mazza says. SIAE needs to be an independent body, he adds, in order to function properly.



"We're against [control of the SIAE by a government commissioner], like everybody else in the music industry."

—ENZO MAZZA of Italian trade group FIMI

They view such a move as unjustified political interference. A government commissioner-controlled system, SIAE members say, will put the organization's financial transparency—knowledge of how much money is collected and distributed—at risk.

"We now know the SIAE system and how it operates," says Toni Verona, managing director of Modena-based independent label/publisher Ala Blanca.

"Under government control," he continues, "we would no longer be able to keep an eye on the system; they could change it without being obliged to let us, the members, know."

Insiders also fear that a government-controlled SIAE could begin selling off its considerable real estate assets—built up during the last 100 years—thereby weakening the society financially.

Trade group FEM, representing Italy's major publishers and leading independents, has issued a statement that its members would consider leaving SIAE if it returns to administration by a government-appointed commissioner. Other trade groups, including independent pub-

SIAE was founded in 1882. It represents some 71,000 writers and publishers in the fields of music, literature, cinema and theater, and collects mechanical and performing rights. Its unique constitution set it up as a government body that operates as a private company with an eight-member ruling council. Five of the council are elected by SIAE members through the assembly; the other three are government appointees.

The society was last placed under a government-appointed commissioner, Mauro Masi, in 1999, after it ran a huge deficit. The government invoked powers in SIAE's statutes that allowed the move if the body faced insolvency.

SIAE's financial problems were related to the abolition, under European Union rules, of a fee the body earned for collecting government taxes related to public-event costs ranging from concert and movie ticket sales to horse-racing bets (*Billboard*, June 12, 1999).

"Masi proceeded to improve finances by selling off some [SIAE] buildings but only did what our assembly had already voted for," Verona says.

When Masi completed his term in June 2003, the SIAE as-

breached SIAE's constitution. Codacons then contested the result of the election in the sixth section of the *consiglio di stato*, a national court.

In December, the court upheld the Codacons claim. As a result, Minister of Cultural Heritage Giuliano Urbani suspended Migliacci and the members of the SIAE council who were selected by the assembly.

The three government-appointed members remained, as did the council members who succeeded Migliacci, upon his elevation to SIAE president, and EMI Italy Publishing managing director Antonio Marrapodi, who died after the elections.

The government imposed further scrutiny in late April, announcing that SIAE's operations would fall under the care of the prime minister's office. This led to speculation in local media and among SIAE members that the society would soon be placed under full control of the government-appointed commissioner.

FEM president Paolo Corsi is managing director of EMI Italy Publishing. "Even if a couple of assembly members have spoken to the Italian press in favor of [administration of SIAE by a gov-

Migliacci handed his resignation to Urbani's replacement, Rocco Buttiglione. According to a statement from the Cultural Heritage Ministry, the resignation was a bid to heal internal rifts within SIAE. Migliacci has not issued a statement and remains unavailable for comment.

"We pleaded with Migliacci to stay," Verona says, but "we had to respect his wishes. He has been the subject of personal attacks [in the media], and I think he just couldn't take it anymore."

Verona adds that an assembly to elect a new president could take place in the next few weeks.

Corsi says: "The situation has in fact improved in recent weeks, as there has at least been some dialogue between the government [and SIAE], but we are still very worried. Of the current five members of the current governing board, three are ministerial appointments. This is not a democratic situation. The government has promised to reinstate three of the elected body members who were suspended, but that has yet to happen."

SIAE declines to comment on the situation. A representative says, "We have to wait until the assembly; it isn't yet clear when that will take place."

>>> FINNS TO HOST MIDEM OPENING

Finland will co-host the opening night of the 40th annual MIDEM music trade fair Jan. 22-26, 2006, in Cannes, France. Trade group Music Export Finland will stage the event, which will feature performances at the Palais des Festivals by as many as 10 Finnish acts.

In recent years the Finnish music industry has shown "a very healthy overall growth in the export of its music," MIDEM director Dominique Leguern says. "The past year has been exceptional." Finnish acts breaking internationally recently include the Rasmus, Nightwish, HIM and Apocalyptica.

Organizers have allocated an initial budget of 500,000 euros (\$628,000) for the event, with contributions from government ministries and the private sector.

—Jonathan Mander

>>> GERMANY CHARTS RINGTONES

Germany has become the second major European music market to introduce a ringtones chart.

The German arm of international audit and consulting firm Deloitte Touche Tohmatsu compiles the weekly top 20 chart on behalf of global trade group Mobile Entertainment Forum in conjunction with trade magazine Musikwoche. Deloitte collects data from Germany's leading ringtone distributors.

50 Cent's "Candy Shop" (EMI Music Publishing) topped the inaugural MEF Ringtone Top 20 chart, published May 20 and covering the week May 9-15.

The launch followed last June's rollout of a MEF ringtone chart in the United Kingdom, compiled by accounting firm KPMG.

Research firm Informa Telecoms and Media says Germany's ringtones market is the biggest in Europe, with estimated 2004 revenue of 190 million euros (\$240 million).

—Juliana Koranteng

>>> U.K.'S OFT BLOCKS CHART PROBE

Britain's Office of Fair Trading has dismissed an attempt by the Assn. of Independent Music to bring about an OFT inquiry into the country's new-look combined weekly singles chart.

AIM sent an official request to the government body April 13 urging it to postpone the release of the chart, which now integrates physical singles with digital downloads. In its letter, the London-based trade group raised concerns about the representation of independent repertoire on the chart, which launched April 17.

The Official U.K. Charts Co.—a joint venture of the British Phonographic Industry and the British Assn. of Record Dealers—compiles the country's sales charts.

"We have closed the file," an OFT representative confirmed May 17. "We do not have reasonable grounds to suspect that the Competition Act 1998 has been infringed."

An AIM spokesman says the body is studying its options.

—Lars Brandle

FAME (cont.)

from >>p13

Tavern, the Brown Derby, the Edison, Steele's Tavern and the Friar's Tavern. Arkansas rockabilly singer Ronnie Hawkins, backed by Levon & the Hawks—later renamed the Band—reigned nightly at Le Coq d'Or (today site of an HMV store). Meanwhile, American R&B pioneers Bo Diddley and King Curtis as well as urban bluesmen Muddy Waters, Howlin' Wolf and Buddy Guy frequently appeared nearby.

A minute's walk from the Hall of Fame site, at Steele's Tavern, Canadian folk duo Ian & Sylvia first heard Lightfoot perform in 1964. They were

the first to record Lightfoot's songs, and they soon introduced him to their New York manager, Albert Grossman, who launched Lightfoot's career outside Canada. Also within a short walk, Grossman management client Bob Dylan met Levon & the Hawks at the Friar's Tavern (now site of a Hard Rock Cafe) in the early morning of Sept. 16, 1965, and secured them as his backing band.

"This area has been the well-worn, beaten path of every musician in Canada," Tillman says. "We've been calling it [Canada's] Music Row." ●●●

GAMES BY ANTONY BRUNO

BITS & BRIEFS

THE TOURING G.A.M.E. Gamespot.com, a videogame destination Web site owned by CNET, is developing a series of nationwide live music and videogame events called the Games and Music Experience (G.A.M.E.).

Gamespot.com hopes to secure bands with tracks currently featured in videogame soundtracks to play live at each event, as well as top national acts and acts local to each city. G.A.M.E. is primarily a videogame event, with the music providing a live soundtrack of sorts to the ongoing videogame tournament. MP3 listening stations also are planned. About 125,000 attendees are expected to attend each event, which will take place in San Francisco, Los Angeles, Dallas, Chicago and New York. Clear Channel will promote the series.

BROOKS & DUNN & SPRINT

Wireless operator Sprint has won a two-week exclusive to distribute the new single from country music act Brooks & Dunn as a master ringtone to its subscribers before it is commercially available anywhere else. It will also beat the track's May 23 radio impact date by

four days. The track, "Play Something Country," from the duo's album of the same name, is scheduled for a late-summer release on Arista Nashville/RCA.

PSP FUSE-ION

Music network Fuse has begun offering on its Web site downloadable content preformatted for Sony's PlayStation Portable. Fuse has made accessible exclusive interviews and behind-the-scenes footage from its various programs, including "Daily Download." First up is an interview with Slipknot. Fuse says it will frequently refresh content, but did not provide a timeline.



BROOKS & DUNN

Transition Expected With Next-Gen Consoles

LOS ANGELES—At this year's E3 Expo, the annual videogame convention held here May 17-20, the game industry sought to establish itself as an increasingly important channel for the consumption of traditional entertainment media like movies and music.

The dominant topic at the event was the impact of the next-generation consoles that Sony, Microsoft and Nintendo will introduce in the next six to 20 months. These new platforms will essentially reset the entire technological foundation of the industry and are expected to inspire a wave of innovation.

While this transition to new hardware takes place, the most immediate impact can be seen on the games in development for current-generation consoles. Most publishers are releasing games that skew heavily toward recognizable brands—particularly movie titles—for existing devices because they are holding their new and innovative projects for the next generation.

Games based on movies like "The Godfather," "Scarface," "From Russia With Love," "Harry Potter and the Goblet of Fire," "The Hulk," "Spider-Man," "The Matrix," Peter Jackson's "King Kong," "Black Hawk Down" and "The Fantastic Four" will hit shelves this fall.

Also significant is that game developers are packing as much extra content into videogames as possible in an attempt to keep the current-generation sales channel active. The best example

is the much-anticipated "50 Cent: Bulletproof," currently in development by Vivendi Universal Games and slated for a fall release.

The videogame features the voices and likenesses of 50 Cent and other G-Unit members as well as original songs recorded exclusively for the game. It includes up to four hours of music and more than an hour of videos, which can be played on the console, independently of the game.

It also will contain at least 10 freestyle tracks, which gamers can mix and customize. According to game producer Aaron Blean, it will retain the typical videogame price of \$50.

"There's no other game out there right now like it," Blean says. "We're setting the bar for multimedia."

Music has become a staple for adding value to videogames. Electronic Arts, which pioneered the art of breaking new artists through videogame soundtracks, is making music an interactive part of the game strategy of such titles as "The Sims 2."

The goal of the game is to manipulate the lives of in-game characters and manage their interaction with others, helping them find love, prosperity and happiness. For instance, when a character requests a song in a club, his or her choice of music affects how others view the character. EA is licensing a variety of music for "The Sims 2."

"If I play the right music, I can make someone in the game fall in love" with my character," "Sims 2" senior producer Scot Amos says.



THE SIMS 2

Additionally, certain characters will wear MP3 players, and interacting with them will unlock new songs.

DISCOVERY CHANNEL

As music takes on an increasingly central role in the videogame experience, the videogame industry hopes to convince record companies that games can be used as a channel not only for music discovery, but digital sales.

"The gamer is the consumer of the future. If you really understand games, you can extend that into other areas," says Vince Broady, senior VP of games and entertainment for CNET's gamespot.com.

The next generation of videogame consoles will have the processing power and broadband Internet access to allow video-

games to function much like a Web site, and just as Web surfers often navigate from site to site as their interests wander, so will gamers, he says. For instance, an Xbox user could pause mid-play and use a link in the game to get more information about a song or a band used in the soundtrack. The user could also buy a download of the song or album.

"That sequence is totally going to happen," Broady says. "With connected consoles, consumers will start with a game and end up with something else. Rights holders need to think about how to make their content accessible so users can make that jump."

At No. 2, Akon's "Lonely" is the artist's third top 10 video on Yahoo Music.



The latest video from actor/singer Jesse McCartney hits No. 16 after making its online debut on Yahoo Music.

LAUNCH	JUN 4
TOP 20 STREAMS	2005
1 GWEN STEFANI Hollaback Girl INTERSCOPE	3,777,386
2 AKON Lonely SRC/UNIVERSAL	3,256,350
3 FRANKIE J Obsession COLUMBIA	3,245,909
4 50 CENT Candy Shop AFTERMATH/INTERSCOPE	3,231,965
5 MARIAH CAREY We Belong Together ISLAND	3,081,997
6 BACKSTREET BOYS Incomplete JIVE	2,819,151
7 CIARA Oh LAFACE	2,681,959
8 AMERIE 1 Thing COLUMBIA	2,576,333
9 KELLY CLARKSON Since U Been Gone RCA	2,438,993
10 PRETTY RICKY Grind With Me ATLANTIC	2,324,394
11 DESTINY'S CHILD Girl COLUMBIA	2,296,627
12 YING YANG TWINS Wait TVT	2,263,581
13 3 DOORS DOWN Let Me Go REPUBLIC/UNIVERSAL	2,245,882
14 ALICIA KEYS Karma J	2,151,573
15 CIARA 1, 2 Step LAFACE	2,111,576
16 JESSE MCCARTNEY She's No You HOLLYWOOD	2,046,166
17 ROB THOMAS Lonely No More ATLANTIC	2,007,311
18 MARIO Let Me Love You J	1,990,131
19 JENNIFER LOPEZ Hold You Down EPIC	1,964,208
20 WILL SMITH Switch INTERSCOPE	1,938,657

The top 20 audio and video streams (combined) for the four weeks ending May 22. Source: Nielsen Broadcast Data Systems



SCARFACE

A NEW GIZMONDO

Jumping in the ring with Sony's PlayStation Portable and Nintendo's Dual Screen portable game handsets is Tiger Telematics, with its much-discussed Gizmondo handset.

The device is an MP3 player, gaming handset, portable movie player, digital camera, wireless multimedia messaging port and wireless communicator with a built-in Global Positioning System chip for location-based wireless Internet services. The chip also allows users to search for nearby businesses and find friends with similar devices.

The device connects to wireless carrier networks for its multimedia messaging capabilities, which allows users to trade digital photos with other Gizmondo owners or mobile phone subscribers, download music files and videoclips, and send text messages.

It features a full-color screen, graphics card and memory card slot for removable storage, as well as a Bluetooth connection for multiplayer gaming. It uses Windows Media Player 9 to play movies and music.

The device also issues ringtone-like alerts when it receives a message. Polyphonic versions of various tones are available at the Gizmondo Web site, and the company is developing a wireless full-song music download site as well.

Available for several months in Europe, Gizmondo will make its U.S. bow Aug. 11. —Antony Bruno



Brooks & Dunn Photo: Russ Harrington

Sony BMG Tests Technology To Limit CD Burning

As part of its mounting U.S. rollout of content-enhanced and copy-protected CDs, Sony BMG Music Entertainment is testing technology solutions that bar consumers from making additional copies of burned CD-R discs.

Since March the company has released at least 10 commercial titles—more than 1 million discs in total—featuring technology from U.K. anti-piracy specialist First4Internet that allows consumers to make limited copies of protected discs, but blocks users from making copies of the copies.

The concept is known as “sterile burning.” And in the eyes of Sony BMG executives, the initiative is central to the industry’s efforts to curb casual CD burning.

“The casual piracy, the school yard piracy, is a huge issue for us,” says Thomas Hesse, president of global digital business for Sony BMG.

“Two-thirds of all piracy comes from ripping and burning CDs, which is why making the CD a secure format is of the utmost importance.”

Names of specific titles carrying the technology were not disclosed. The effort is not specific to First4Internet. Other Sony BMG partners are expected to begin commercial trials of sterile burning within the next month.

To date, most copy protection and other digital rights management-based solutions that allow for burning have not included secure burning.

Early copy-protected discs as well as all DRM-protected files sold through online retailers like iTunes, Napster and others offer burning of tracks into unprotected WAV files. Those burned CDs can then be ripped back onto a personal computer minus a DRM wrapper and converted into MP3 files.

Under the new solution, tracks ripped and burned

from a copy-protected disc are copied to a blank CD in Microsoft’s Windows Media Audio format. The DRM embedded on the discs bars the burned CD from being copied.

“The secure burning solution is the sensible way forward,” First4Internet CEO Mathew Gilliat-Smith says. “Most consumers accept that making a copy for personal use is really what they want it

for. The industry is keen to make sure that is not abused by making copies for other people that would otherwise go buy a CD.”

As with other copy-protected discs, albums featuring XCP will allow for three copies to be made.

However, Sony BMG has said it is not locked into the number of copies. The label is looking to offer consumers

a fair-use replication of rights enjoyed on existing CDs.

COMPATIBLE FOR ALL?

A key concern with copy-protection efforts remains compatibility.

It is a sticking point at Sony BMG and other labels as they look to increase the number of copy-protected CDs they push into the market.

Among the biggest headaches: Secure burning means that iPod users do not have any means of transferring tracks to their device, because Apple Computer has yet to license its FairPlay DRM for use on copy-protected discs.

As for more basic CD player compatibility issues, Gilliat-Smith says the discs are compliant with Sony Philips CD specifications and should therefore play in all conventional CD players.

The moves with First4Internet are part of a larger copy-protection push by Sony BMG that also includes SunnComm

and its MediaMax technology.

To date, SunnComm has been the music giant’s primary partner on commercial releases—including Velvet Revolver’s “Contraband” and Anthony Hamilton’s solo album. In all, more than 5.5 million content-enhanced and protected discs have been shipped featuring SunnComm technology.

First4Internet’s XCP has been used previously on pre-release CDs only. Sony BMG is the first to commercially deploy XCP.

First4Internet’s other clients—which include Universal Music Group, Warner Music Group and EMI—are using XCP for prerelease material.

Sony BMG expects that by year’s end a substantial number of its U.S. releases will employ either MediaMax or XCP. All copy-protected solutions will include such extras as photo galleries, enhanced liner notes and links to other features. ...



Velvet Revolver's "Contraband" album uses SunnComm's copy protection technology.

Music's A Drag For Booksellers

Category Hurts Financial Results At Borders, Barnes & Noble

NEW YORK—Borders Group, the book merchant with the strongest exposure to music, had the weakest fiscal first quarter of the three publicly traded book chains that reported results the week of May 16.

In fact, looking at the results from Ann Arbor, Mich.-based Borders Group, New York-based Barnes & Noble and Florence, Ala.-based Books-a-Million, it is clear that each chain’s financial gain was in inverse proportion to its exposure to music.

While Barnes & Noble and Books-a-Million were able to eke out a profit, not so for Borders, which lost \$5.3 million, or 7 cents per share, on sales of \$853 million in the three months ending April 23. Those results were down from the prior first quarter, when Borders Group generated \$2.3 million in net income, or 3 cents per diluted share, on sales of \$838.1 million.

Borders Group runs 1,244 outlets, including 702 Waldenbooks and 81 international stores. Its 461 Borders Books & Music outlets had a 0.7% decline in comparable-store sales; within that, music was the big loser, with a 13% comparable-store sales drop.

Music accounts for 14% of Borders Group sales, or \$117.3 million in the first quarter. But the only divisions that carry music are its U.S. and international superstores. *Billboard* estimates that for those stores, music comprises 16%-17% of revenue. However, the chain is downsizing its commitment to music, according to comments made by Borders Group executives during a conference call.

Meanwhile, Barnes & Noble—which *Billboard* estimates derives 7%-8% of its revenue from music—reported net income of \$9.9 million, or 14 cents per diluted

share, on sales of \$1.1 billion in the three months ending April 30. But profits were down from the prior first quarter, when a gain of nearly 6 cents per share—related to the spinoff of the GameStop chain—allowed the company to post \$11.5 million in net income, or 17 cents per diluted share, on sales of \$1.06 billion.

Barnes & Noble carries music in 433 of its 671 superstores and also runs 150 B. Dalton stores, none of which carry music. The company posted comparable-store sales gains of 2.2%.

Books-a-Million, which has the smallest exposure to music of the three publicly traded book chains, managed to outpace Barnes & Noble, posting a 3.7% increase for its fiscal first quarter, also ending April 30.

During that period, Books-a-Million produced net income of \$1.06 million, or 6 cents per diluted share, on

sales of \$113 million. While same-store sales were up, net income and total sales were down from the prior first quarter, when net income was \$1.23 million, or 7 cents per diluted share, on sales of \$107.9 million.

Books-a-Million operates 207 stores, and only about five of them carry music, which is racked by Anderson Merchandisers. The company occasionally carries budget music promotions on an in-and-out basis.

Borders Group CEO Greg Josefowicz said in a statement that the company’s trade-book sales, though strong, were not enough to compensate for declines in other categories—particularly music, “where we have a greater structural challenge.”

In a conference call with Wall Street analysts, Josefowicz added that DVD continued to grow but “did not do its usual job in offsetting

weakness in music.” He reported that while music was down 13% for the quarter, in the period’s last few weeks the decline appeared to accelerate to about 16%.

“We anticipated the decline in music, [but] not the high nature of the decline,” he said.

During the call, Borders executives were continually asked about plans to downsize music, and Josefowicz said that as the company builds new outlets and remodels existing superstores, music is getting a smaller imprint in terms of space and inventory. But Borders executives pointed out that new, taller racks carry more music than current fixtures, so they reduce space while maintaining selection.

“In many of our remodels and one-offs,” Josefowicz said, “we have accelerated and gone beyond what we anticipated the [music] de-

cline curve to be, and with some experimentation of going way beyond, it escalates the decline [of music]. The key for us is not necessarily to manage the space down, but it’s more focused on the effective redeployment of the space and trying to find the right combination of product and placement that drives the other categories in sales.”

In a report to investors, Matt Fassler, an analyst with New York-based Goldman Sachs, said that until Borders Group “successfully addresses music, results will be under pressure.”

Fassler told *Billboard*: “It’s likely that Borders will have to make some difficult decisions down the road to contend with the reality of market share losses in a declining category. At some point, that is likely to mean a more dramatic reduction in space and inventory allocated to music.” ...

Retail Track

ED CHRISTMAN echristman@billboard.com



At Hastings, Q1 Is A Downer

While managing to eke out a profit for its fiscal first quarter, ending April 30, **Hastings Entertainment** was down from the corresponding period in 2004.

The 153-store, Amarillo, Texas-based chain posted net income of \$800,000, or six cents per diluted share, on revenue of \$129.1 million. That compares with the \$2 million, or 17 cents per diluted share, the company rang up in the prior first quarter, when revenue was \$126.9 million.

While total revenue was up 1.7%, comparable-store sales were nearly flat, down 0.1% for the quarter.

Breaking out same-store sales by product category, music and books were down

had no legs."

Meanwhile, album sales are down 8.6% so far this year, according to Nielsen SoundScan.

Describing the first quarter, Hastings VP/CFO **Dan Crow** says, "Sales were OK in February [and] fabulous in March, but April just shot us down."

The chain managed only a 2.4% comparable-store gain in video, while other music chains have been posting double-digit gains in that category. However, Hastings has a long history of movie merchandising, thanks to its video-rental business and its early entry to sell-through, so it has not experienced the recent ramp-up—and gains—that others have. But even with the DVD-driven growth of the last few years, Crow notes, retailers will eventually run into the law of numbers, where bigger base volume produces smaller percentage gains.

Also, he points out that rental revenue sharing used to derive from six-month contracts and now the term is more like 30 days, allowing the chain to convert rentals to previously-viewed-for-sale copies quicker. While that is cannibalizing volume on certain titles—since some sales are made at the lower price points of \$7.99 or even \$1.99 or \$2.99—the benefit of the trade-off is customer loyalty, Crow says.

In the first quarter, video sell-through and rental each accounted for 19% of revenue, books represented 21%, music was 26%, videogames held 8%, boutique was 4%, and software and consumerables like candy and soda were 3%.

Looking at income, gross profit decreased one percentage point compared with fiscal first-quarter 2004, to 34.1%. Within that, merchandise gross profit dropped even more, from 28.9% to 27.4%. Meanwhile, selling, general and administrative expenses increased from 32.3% to 32.8%.

"Three things impacted our gross profit in the first quarter compared to last year," Crow says. "First, whenever you

incur freight expense, you have to put it on the balance sheet and amortize it based on inventory turns."

In the fourth quarter of the previous fiscal year, Hastings had a freight build-up when it missed its sales budget. "So in the first quarter we had more coming out of inventory and going into P&L," Crow explains. "That was about \$700,000."

Second, with the missed sales budget, Hastings incurred higher than expected expenses on returns because it converted inventory to cash and redeployed it. Finally, the company accelerated cycle counts, spending \$600,000 to count inventory in such high-shrinkage areas as DVD boxed sets and rap.

Those three developments together cost the company about \$1.8 million, Crow says, accounting for the variance in profit between this year and last year.

Hastings has reaffirmed its earnings guidance, projecting that it will make 55 cents-58 cents per diluted share for the current fiscal year.

The company announced its earnings May 24, before trading opened. It finished the day at \$5.56, down from \$5.79 at the previous close. Its 52-week range is \$5.37-\$10.25.

MY MISTAKES: In the story on CD-burning kiosks in the May 21 issue, I incorrectly listed the markets where Starbucks allows customers to make their own CDs. The service is available only in the chain's Seattle and Austin stores. Moreover, I called the kiosk presence a test, but those two markets represent the first phase of a national rollout. Finally, there are 6,400 Starbucks locations in North America, but only 4,500 are company operated; the remainder are licensed.

In the May 28 Retail Track, I misspelled the name of the law firm representing **Syber-sound** in its karaoke suit. The correct spelling is **Akin Gump Strauss Hauer & Feld**.

1.3%

The decline of same-store music sales at Hastings, which is pretty good considering U.S. album sales are down 8.6%.

1.3% and 3.4%, respectively, while other categories generated positive results: Video for sale was up 2.4%; videogames rose 30.6%; and accessories and boutique grew 17.1%. Video rental, which comprises 19% of total sales, was down 6.1%, but the company did not break out same-store sales for the category.

Hastings attributes the decline in books and music to a weaker release schedule than in 2004. Hastings VP of purchasing **Steve Hicks** believes that some publishers are holding off new releases until the next Harry Potter book arrives July 16. "I think a lot of people are waiting for Harry Potter to come out, like that will magically save the industry."

Hicks adds that its not a good sign when a book from 2003, "The Da Vinci Code," is still a top three seller while the latest **John Grisham** novel "came and went and

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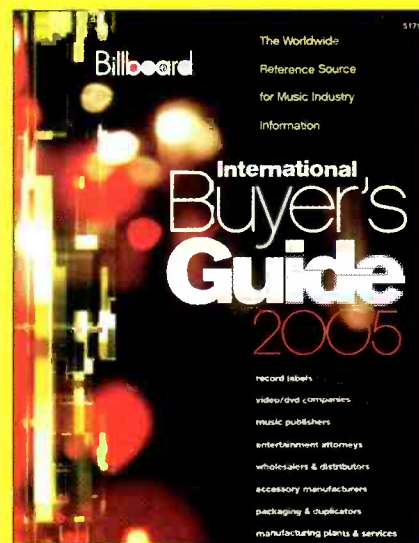
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The Indies

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Secretly Canadian Sets Up DVD Label

Bloomington, Ind.-based Secretly Canadian is morphing its DVD distribution division, Blank Stare, into a full-service DVD imprint.

The record label/boutique distributor will release one of its first major projects—the acclaimed documentary “Why Should the Devil Have All the Good Music?”—in conjunction with production company Right Right Films.

“Why Should the Devil?” is a 94-minute examination of

cretly Canadian and Jagjaguwar as well as SC Distribution—is in the midst of one of its more successful years, with releases by Magnolia Electric Co., Antony & the Johnsons, Okkervil River and Oneida generating national attention.

DEF FANS: New York-based hip-hop label Definitive Jux has launched a high-priced fan club. Members will receive packages of exclusive product four times per year. The first offering,

Uzoigwe says Def Jux is also in the process of launching a download store.

MORE KOCH: After reaching an agreement to be acquired by Canada-based ROW Entertainment Income Fund, Port Washington, N.Y.-based Koch Entertainment Distribution announced a flurry of distribution deals (*Billboard*, May 28).

Koch has re-upped with Northampton, Mass.-based roots label Signature Sounds, which is prepping an album from Amy Rigby; Wilmington, N.C.-based AnimEigo, which specializes in anime; and DPTV, the record label arm of Detroit Public Television that has had runaway success with Irishman Daniel O'Donnell.

Additionally, Koch has announced exclusive U.S. distribution agreements with a handful of smaller indies, including disco label Salsoul Records, new film/DVD operation Underground Railroad Co., indie rock imprint MoRisen, adult contemporary label Canvas Records, recently formed urban imprint Shaman Work, pop label Collateral Damage Entertainment and rock imprint Gotham Records.

MEYERS' MOVE: The Folk Alliance has selected Louis Jay Meyers as its new executive director. He replaces Phyllis Barney, who will step down from the nonprofit advocacy group June 1.

Meyers is one of the four founders of the annual South by Southwest Music Conference in Austin and has played a part in organizing the LMNOP Music Conference in New Orleans.

He will spearhead the Folk Alliance's relocation from Silver Springs, Md., to Memphis. The group will stage its 18th annual conference Feb. 16-19, 2006, in Austin. ●●●



Whinna, left,
and Hunter

the Christian rock subculture by first-time directors Heather Whinna and Vickie Hunter. The film, which features performances by the likes of Pedro the Lion, Cool Hand Luke and the Danielson Famile, provides a thoughtful view of the scene by a pair of secular outsiders. A release date has not yet been set.

Blank Stare/Secretly Canadian will also issue “The Shield Around the K: The K Records Story,” Heather Rose's 1991 documentary about the famed Olympia, Wash.-based indie.

Secretly Canadian—which includes record labels Se-

which was recently placed online, contains a rare RJD2 mix CD, a Rare Cage 10-inch, a T-shirt and the latest release from DJRx, the label's online-only imprint.

Membership costs \$100 per year, and Def Jux CEO Amaechi C. Uzoigwe says the label is averaging five sign-ups per day. He says the fan club will reward die-hards by providing product not released to traditional retail. “In a niche genre like ours, getting exclusive music or materials that no one else has, and that's not available through any other outlet, is definitely something real fans appreciate.”

TOURING BY CHRISTA TITUS

Festivals Keeping Prog Rock Alive

A Tight-Knit Internet Community Helps Sustain Global Audience

In the '70s heyday of progressive rock, bands like Pink Floyd, Yes and Rush were regulars on the airwaves and filled arenas and stadiums. Fans seemingly could not get enough of these bands' lengthy compositions, which were as complex as they were experimental. But when punk arrived and labels began pushing shorter, catchier songs, the development and appeal of new prog talent fell by the wayside.

But the Internet explosion in the mid-'90s created an international communications channel that united the prog community. And a vehicle for socializing and hearing new bands has sprung from the tightly knit society: festivals.

The Flower Kings, Spock's Beard, Porcupine Tree, Ozric Tentacles and Opeth are among the top-of-mind acts in today's scene; all have either appeared or regularly

performed at such concerts. With festivals catering to a variety of sounds within the genre, such bands are welcomed by fans of everything from neo prog and space rock to metal, Canterbury and symphonic prog.

Roughly two dozen of these festivals are held annually around the world. U.S. events include CalProg in Whittier, Calif. (June 4); Prog Day in Chapel Hill, N.C. (Sept. 3-4); and ProgPower in Atlanta (Sept. 16-17).

ProgPower's sister gathering, ProgPower Europe (to be held Oct. 1-2 in Baarlo, the Netherlands), is among the events located outside the United States. European shows like the Sweden Rock Festival in Sölvesborg (June 9-11) are on the prog concert circuit because their lineups often include such bands.

The most popular prog meeting outside the States is

the weeklong Baja Prog in Mexicali, Mexico (March 30-April 2).

Strong word-of-mouth—again spread via Web sites like progressiveworld.net and seaoftranquility.com—is the primary means of promoting these shows.

"The advent of the Internet was the [tipping point] for everything, because people

that are into this kind of stuff would normally consider themselves isolated," observes John Collinge, owner/publisher/editor in chief of *Progression* magazine, a quarterly publication dedicated to the genre.

In the United States, crowd numbers are modest (maxing out at approximately 1,200 per day), but artists and fans travel

from as far as Italy and Japan to attend. Their dedication isn't lost on the amateur promoters behind the festivals, because the events were primarily established for the love of the music.

In fact, the most popular prog gathering stateside—the North East Art Rock Festival in Bethlehem, Pa.—is a registered nonprofit entity, according to

co-founder Chad Hutchinson.

NEARfest, now in its seventh year, is set for July 9-10 at the 1,100-seat Zoellner Arts Center at Lehigh University. One reason Hutchinson and his partner Rob Laducci hold NEARfest there is because they prefer the amenities the venue offers. But with their own out-of-pocket funds backing the show, it is also cost-prohibitive to move to a larger venue.

Because major promoters don't think there's any profit in such ventures, "no one that size will touch us," Hutchinson says, "just like the major record labels won't sign any [progressive] group." (One exception is Porcupine Tree, whose recent "Deadwing" is the British veteran act's second album on Lava/Atlantic.)

Inside Out Music America is one of the few U.S. labels that regularly works with progressive—continued on >>p20



The Flower Kings are among the top acts in the current prog rock scene.

TOURING BY JILL KIPNIS

DeGraw's Headliner Status Grows

LOS ANGELES—Gavin DeGraw is a triple threat in the touring world.

For more than two years, the soulful singer/songwriter has toured the country as an opening act, a co-headliner and now, a headliner selling out 90% of his own dates, according to his booking agent Jonny Podell of the Podell Talent Agency.

But Podell is in no hurry to pack in whatever he can.

"Whatever we think we can do, we do a little less," Podell says of his touring strategy for DeGraw. "If you know you have a jewel with 30 years in front of him, it's better to play it safe."

DeGraw started out opening for such acts as Sister Hazel and Maroon 5 surrounding the 2003 release of his debut album "Chariot" (J Records).

The album has sold 335,000 units, according to Nielsen SoundScan, and peaked at No. 1 on the Top Heatseekers chart. A rereleased version of the album featuring a second disc with acoustic versions of all of the "Chariot" tracks, "Chariot Stripped," has sold 446,000

units since its July 2004 debut.

First single "I Don't Want to Be" reached No. 1 on the Mainstream Top 40 chart and No. 10 on The Billboard Hot 100.

DeGraw next earned a spot on the Virgin Mega college tour with Michelle Branch and opened on his first arena dates for Seal.

It wasn't until last January that DeGraw headlined his own dates, and even then, Podell's idea was to do this sparingly.

"We were still doing some supporting for Barenaked Ladies last year while we were also doing some headlining at colleges and clubs," he says.

In 2004, DeGraw's headlining shows grossed \$412,000, according to Billboard Boxscore, and were attended by more than 26,000.

This year's headlining dates—which are averaging \$20-\$25 per ticket—have grossed \$310,000 so far, according to Billboard Boxscore.

Podell believed this summer was the time to "start being a little bold" in conjunction with the release of second single "Chariot," which is No. 13 on

the Adult Top 40 chart. A Zach Braff-directed video is airing on MTV and VH1.

Podell booked DeGraw, with opening acts including Howie Day, in some 6,000-seat theaters in major markets.

"I feel a bit more secure that I have been building slowly," DeGraw says. "It is important to test out the waters to see if I can sustain my own tour and continue to get opportunities to open up for other artists."

Promoters and venues involved in his current headlining tour say the key to bringing in audiences is to target women.

For DeGraw's June 19 stop at the 2,000-seat Saenger Theater in Mobile, Ala., Blue Deuce Entertainment CEO Russell Doussan, the show's promoter, says that he's aiming at females aged 17-45, from high-schoolers to soccer moms. He's using e-mail blasts, radio buys and posters at coffee shops and other lifestyle outlets.

"All indications are that the show will sell out," Doussan says.

Peter Zimmerman, pro-

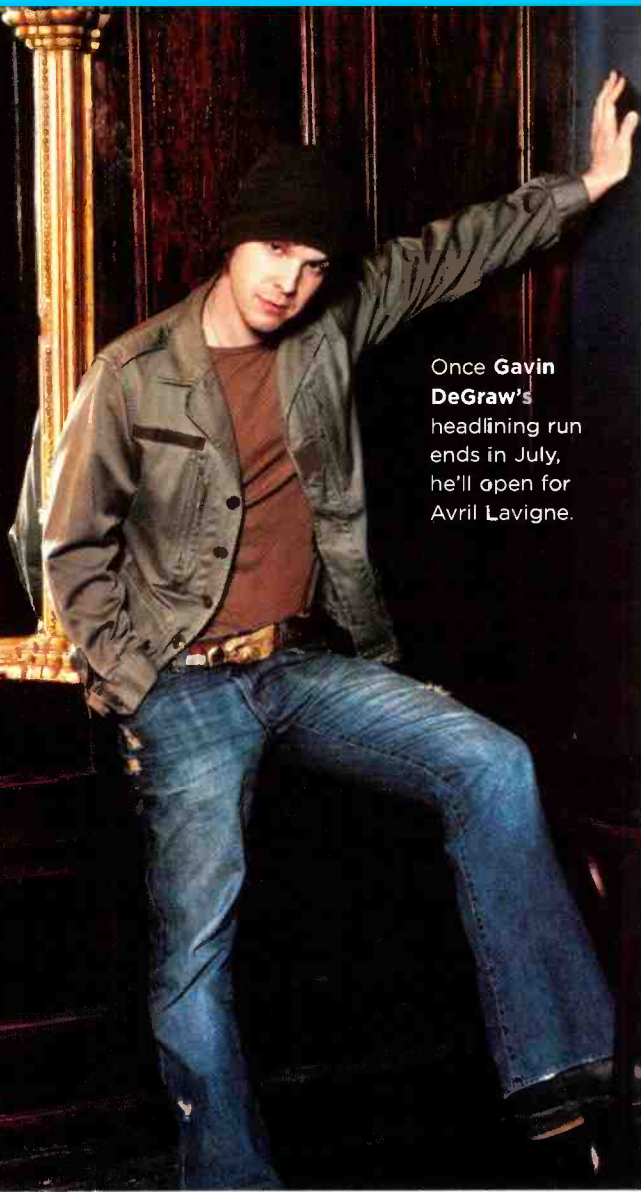
gram director for the Wolf Trap Foundation for the Performing Arts in Vienna, Va., says that he hopes DeGraw can stop at his 7,000-seat venue annually. "I'm trying to build audiences for the future," he says.

Wolf Trap's in-house promotion staff has partnered with radio and has launched online marketing efforts. Additionally, the DeGraw date is part of a season calendar distributed at local retailers.

After DeGraw's headlining run ends July 30, he will open 15 theater and amphitheater dates on Avril Lavigne's tour in August. Interspersed with his own shows, DeGraw is also opening for the Allman Brothers Band on four dates in July.

Podell says the next move for DeGraw will depend on the success of the new single.

"We are open after the middle of September," Podell says. "If there is an impact like the last single, we will move up. Maybe we'll play bigger venues or try to be an opening act on a tour like U2's."



Once Gavin DeGraw's headlining run ends in July, he'll open for Avril Lavigne.

On The Road

RAY WADDELL rwaddell@billboard.com

Metropolitan Talent Has An In With NY Society

Metropolitan Talent Presents has signed an exclusive booking deal with the New York Society for Ethical Culture to book shows at the latter's home on New York's Upper West Side (billboard.biz, May 17).

The 850-seat, 95-year-old concert hall overlooking Central Park recently underwent a \$1.5 million renovation. Metropolitan co-CEO John Scher says the deal ends a longstanding need for an intimate concert hall in New York.

The first show under the deal



SCHER

will be a June 23 concert by guitarist Robert Fripp, known for his work with King Crimson, Brian Eno, David Bowie and others. Tickets went on sale May 21.

"We think this will be a landmark venue from the time it opens up with Robert Fripp," Scher says. "And it won't be taking business from established rooms, because most of those are controlled by people who haven't thought about these [smaller] venues."

Led by music biz veterans Al Cafaro and Scher, Metropolitan Talent is a full-service entertainment company that includes

artist management, theater and TV production and concert promotion divisions, as well as the Hybrid Recordings label.

Scher is now free to promote concerts again after a judge ruled his non-compete clause with Clear Channel Entertainment had terminated (Billboard, April 2).

"As I sort of re-emerge with our concert division we're examining all of the opportunities that are out there," Scher tells On The Road. "I think in the entire music industry there are probably more opportunities than there have been in maybe 20 years."

Scher says "seismographic" changes in the industry will benefit independent regional promoters.

"There are some very unique niches out there that aren't always served by national concert companies with an agenda to get all or the majority of regional or national tours," he says. "From an artist-development standpoint, having the right kind of knowledge of a local market will become invaluable to agents and managers interested in that kind of development."

ROCKIN' THE POCONOS:

The Mountain Laurel Center in Bushkill, Pa., will begin its first summer-long season June 24 with the Spanish Harlem Orchestra. The venue will host 31 performances by 19 artists, all taking place at the 7,500-capacity Tom Ridge Pavilion. The exception is the Flying Kara-

mazov Brothers, who will play a 12-performance run at the 400-seat Lakehouse Theater.

MLC bookings include the Boston Pops Esplanade Orchestra with Keith Lockhart conducting; Crosby, Stills & Nash; ZZ Top; Latin jazz artist Poncho Sanchez and his band; Montgomery Gentry; Third Day; Ricky Skaggs with the Del McCoury Band and Mountain Heart; and Trio! featuring Stanley Clarke, Béla Fleck and Jean-Luc Ponty.

Latin entertainment, presented by the MLC in association with Mario A. Torres Productions, includes the Spanish Harlem Orchestra, Cuban musician Alfredo de la Fé with Brazilian jazz percussionist Annette A. Aguilar, "El Maestro" Johnny Pacheco with jazz singer Jon Lucien and Orquesta Broadway.

MLC opened in 2003 with the help of a \$15 million state grant and \$17 million in bonds issued by the Pike County Commercial and Industrial Development Authority. After restructuring its volunteer board of directors and electing Andrew Forte as its chairman, Richard Bryant was named CEO of the operation.

"I have overall responsibility for programming the venue and handle many of the bookings myself," Bryant says. "I rely on our principal programming associate Jim Della Croce and programmer Herschel Freeman for areas of expertise that complement my own."

FESTIVALS (cont.)

from >>p19

sive acts. President Jim Pitulski would like to see established promoters support these concerts and help elevate their status. But he notes that there are some proggers who wouldn't welcome corporate involvement—or even have the fests attain mainstream popularity.

"I think they like the boutique factor... That's one of the strange things about it," Pitulski says. "They don't want to lose their handle on it, be-

cause it's part of who they are."

More festivals are on the horizon. According to George Roldan, founder of the recently held Rites of Spring Festival in Phoenixville, Pa., there is interest in launching fests in Florida and Chicago. They are buttressed by prog strongholds along the Northeast Corridor, where smaller concerts are regularly hosted by such organizations as the New Jersey Prog House at the Forum Theatre in Metuchen.

Many who attend prog shows are 30 and older, but teens and those in their 20s are also fans. Roldan thinks that more exposure is all that is needed to turn the next generation on to prog.

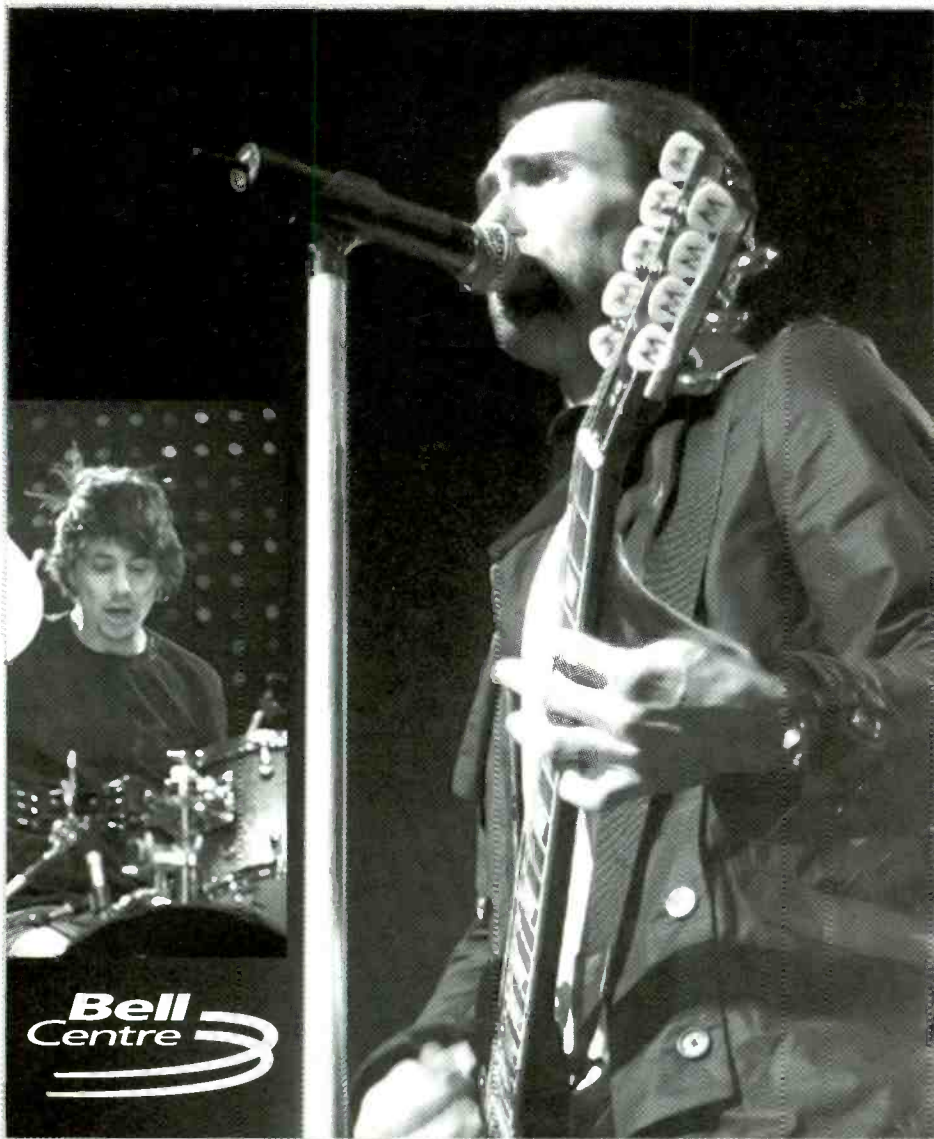
"We're starting to see more new faces, because I believe the word is actually starting to get out there," he says. "Basically, if we can touch the kids again with this kind of music, I think more of [it] will sell."



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,541,679 \$165/\$49.50	U2, KINGS OF LEON United Center, Chicago, May 7, 9-10, 12	77,173 four sellouts	The Next Adventure, Clear Channel Chicago
2	\$3,838,066 \$165/\$49.50	U2, KINGS OF LEON Continental Airlines Arena, East Rutherford, N.J., May 17-18	40,347 two sellouts	The Next Adventure, Ron Delsener Presents
3	\$3,767,178 \$160/\$49.50	U2, KINGS OF LEON Wachovia Center, Philadelphia, May 14, 22	39,273 two sellouts	The Next Adventure, Electric Factory Concerts
4	\$3,105,754 \$160/\$49.50	U2, KINGS OF LEON KeyArena, Seattle, Wash., April 24-25	30,251 two sellouts	The Next Adventure, Bill Graham Presents
5	\$3,020,466 (\$3,772,564 Canadian) \$132.11/\$39.63	U2, KINGS OF LEON General Motors Place, Vancouver, April 28-29	37,031 two sellouts	The Next Adventure, Clear Channel Canada
6	\$1,907,086 \$165/\$49.50	U2, KINGS OF LEON Madison Square Garden, New York, May 21	18,415 sellout	The Next Adventure, Ron Delsener Presents
7	\$1,578,200 \$175/\$75	STEVIE NICKS The Colosseum at Caesars Palace, Las Vegas, May 10-11, 13-14	14,814 four sellouts	Caesars Palace, Concerts West/AEG Live
8	\$804,492 \$86/\$33	STING, JOSS STONE Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y., May 13	13,765 sellout	The Next Adventure, Ron Delsener Presents
9	\$696,484 (\$370,470) \$91.35/\$73.08	ROD STEWART Metro Radio Arena, Newcastle, England, May 21	8,521 sellout	Solo Agency
10	\$632,532 (\$800,593 Canadian) \$51.36/\$47.01	ANCRÉ RIEU Bell Centre, Montreal, May 21-22	10,455 13,000 two shows	Gillett Entertainment Group
11	\$573,885 \$88/\$78	BRUCE SPRINGSTEEN Patriot Center, Fairfax, Va., May 14	6,909 sellout	Cellar Door
12	\$551,439 (\$700,000 Canadian) \$54.75/\$38.99	SARAH McLACHLAN, THE PER'SHERS Air Canada Centre, Toronto, May 17	11,174 15,966	House of Blues Canada
13	\$507,606 \$35	GREEN DAY, MY CHEMICAL ROMANCE Savvis Center, St. Louis, May 13	16,431 sellout	Clear Channel Entertainment, in-house
14	\$441,285 (\$655,845 Canadian) \$51.60/\$35.73	SARAH McLACHLAN, THE PER'SHERS Bell Centre, Montreal, May 19	8,809 9,000	Gillett Entertainment Group, House of Blues Canada
15	\$427,870 (\$529,188 Canadian) \$26.69/\$38.81	ALAN TAM & HACKEN LEE Air Canada Centre, Toronto, May 11	10,929 13,533	Tai Pan Vacations, Wave Advertising
16	\$425,136 \$86/\$66	STING, FICTION PLANE Mohegan Sun Arena, Uncasville, Conn., May 6	7,612 sellout	The Next Adventure, Jim Koplik Presents
17	\$417,421 \$85/\$55	JAMES TAYLOR Pensacola Civic Center, Pensacola, Fla., April 24	6,445 sellout	Concerts West/AEG Live
18	\$412,770 \$49.50/\$29.50	STING, FICTION PLANE Verizon Wireless Arena, Manchester, N.H., May 7	9,297 sellout	The Next Adventure, Tea Party Concerts
19	\$408,233 \$32.50	GREEN DAY, MY CHEMICAL ROMANCE Van Andel Arena, Grand Rapids, Mich., May 7	12,828 sellout	Cellar Door
20	\$396,027 (\$4,475,100 pesos) \$48.67/\$16.81	AUDIOSLAVE Sports Palace, Mexico City, May 10	13,758 17,201	OCESA Presents
21	\$395,619 (\$487,642 Canadian) \$45.03/\$32.05	MAROONS, THE DONNAS Air Canada Centre, Toronto, April 12	9,521 13,478	House of Blues Canada
22	\$393,545 \$65/\$45	SARAH McLACHLAN, THE PER'SHERS Office Depot Center, Sunrise, Fla., May 3	5,967 6,674	Clear Channel Entertainment
23	\$337,298 \$55/\$45	SARAH McLACHLAN, THE PER'SHERS Save Mart Center, Fresno, Calif., April 22	6,708 13,500	Another Planet Entertainment
24	\$324,200 \$55/\$35	SARAH McLACHLAN, THE PER'SHERS Pepsi Arena, Albany, N.Y., May 13	6,716 10,958	Clear Channel Entertainment
25	\$320,438 \$63.25/\$43.25	SARAH McLACHLAN, THE PER'SHERS St. Pete Times Forum, Tampa, Fla., May 9	5,354 7,186	Clear Channel Entertainment
26	\$300,055 \$58.50/\$34	STING, FICTION PLANE Sovereign Center, Reading, Pa., May 2	7,020 7,319	The Next Adventure, Electric Factory Concerts
27	\$299,464 \$51/\$33.50	STING, FICTION PLANE Cumberland County Civic Center, Portland, Maine, May 10	6,119 6,534	The Next Adventure, Tea Party Concerts
28	\$297,723 (\$156,113) \$61.03/\$51.49	ELVIS - THE CONCERT SEC, Glasgow, Scotland, May 2	5,484 6,800	3A Entertainment, Jef Hanlon, Jack Utsick Presents
29	\$296,588 \$25.50/\$19.50	JIMMY EAT WORLD, TAKING BACK SUNDAY, MATES OF STATE Long Beach Arena, Long Beach, Calif., May 14	12,669 sellout	Goldenvoice/AEG Live
30	\$295,977 \$65/\$45	ANDRÉ RIEU NOKIA Theatre, Grand Prairie, Texas, May 1	6,028 6,202	AEG Live
31	\$295,296 \$65.50/\$35.50	MÖTLEY CRÛE Kansas Coliseum, Valley Center, Kan., April 30	6,444 7,000	Touring Pro, Jack Utsick Presents
32	\$294,255 \$65/\$55	SARAH McLACHLAN, THE PER'SHERS Budweiser Events Center, Loveland, Colo., April 23	5,293 sellout	Clear Channel Entertainment
33	\$292,475 \$65/\$45	MÖTLEY CRÛE Kleber UNO Lakefront Arena, New Orleans, April 18	5,725 sellout	Beaver Productions
34	\$291,195 \$76/\$26	MÖTLEY CRÛE Veterans Memorial Arena, Jacksonville, Fla., April 20	4,823 11,372	Clear Channel Entertainment
35	\$290,990 \$33.25	MAROONS, THE THRILLS, SIMON DAWES Save Mart Center, Fresno, Calif., May 4	6,314 sellout	Another Planet Entertainment



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&



ADAM LEVINE

A Q&A

BY CRAIG ROSEN

When success happens, sometimes there is no time to stop and celebrate—even when it's your birthday. On the day he turned 26, Maroon 5 frontman Adam Levine set aside some time to speak to *Billboard* at a tour stop in Corpus Christi, Texas.

You've been on the road so much, have you had a chance to work on the next album?

No, not really. We've been a little distracted by all this amazing shit that's been going on. We're not putting ourselves under any pressure to deliver anything so quickly. Also, I think the world can use a little break from us at this point.

Have you had a chance to enjoy your success?

We don't want to bask in it too much; we still want to treat everything as though there is something on the line, which there most certainly is. We want to prove something with our second record that we didn't with our first. It's kind of a daunting task, but I think if we just continue to be honest with ourselves and keep working hard the way we have been, everything will be cool.

What specifically do you want to prove with your second album?

I'm not sure what we want to prove, but I know we want to do something different and unexpected. I think that is safe to say because our musical tastes have already changed since we made the first record, so there is going to be a lot of different-sounding material.

When did you realize the band was a success?

There have been so many of those moments and milestones over the last couple of years I can't pick one as the quintessential moment. It took years to realize that we were in there. As far as we were concerned we were a success when the record went platinum. That's a huge success. Eight million records is more like an acid trip.

While your band was experiencing this success and getting bigger, the music industry was contracting—first with J Records merging with RCA and then Sony and BMG. Were you affected by the consolidation?

Luckily there was so much enthusiasm for the record, we started moving full throttle right before that whole big mess happened. I was kind of aware of some of the merging that was going on, but I don't like to affiliate myself with the business side of it, or at least as little as possible. I just know whose hand to shake and who to be nice to. The people that I do know and I am aware of have been amazing.

Historically, winning the Grammy Award for best new artist has been a blessing and a curse. How do you feel about it?

I think it's a blessing to the artists that are dubbed best new artist and then make great records, and it's a curse to the people that don't continue to make good records. Obviously our lives have changed in a lot of ways, but we can't

really acknowledge that change too much because otherwise we will be screwed, we will fall into the curse of the best new artist.

I think the people that have fallen under the curse of the best new artist are the people that believe that they are the best new artist. We won, luckily, and we're not going to apologize for it. We appreciate it, and now we're going to move on with it and hopefully put it to good use.

Several years ago, you guys released an album under the name Kara's Flowers but were ultimately dropped from the label. Not many bands get a second chance. What did you learn the first time around that helped you this time?



I guess not to trust people in this business too much, but also to not be too cynical, because you have to work with people. There is so much that goes into being successful. If your luck isn't matched with your timing and your talent, if all the things don't align, you're not going to do well. I don't believe that failure is always a bad thing. I feel like it helped us really figure out who we were and be all that much more careful when we approached it again.

When we went through the process the second time we were so much wiser and better

continued on >>p42

CONGRATULATIONS TO MAROON 5



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AROUND THE WORLD

BY EMMANUEL LEGRAND

Commitment from the band, good planning and radio-friendly songs have been key to Maroon 5's international success during the past two years. Its debut album, "Songs About Jane," has been a chart fixture in many markets for most of that time. Maarten Steinkamp, president of continental Europe for Sony BMG Music Entertainment, describes the group's success story as "the perfect textbook on artist development."

"There was a happy combination of several factors," he explains. "We had an album that had at least three, if not more, very strong radio-friendly tracks. Timewise it was perfect, because the album came out at the beginning of the pop/rock wave. And the band came over as much as we needed."

Steinkamp says the various affiliates who were then at BMG had sufficient time for the setup, allowing for the local media to accept the album and the songs. "It took about six months before the first single ["This Love"] really made its mark," he says. "We did not rush it but let it build. We were patient, and it was well-planned and well-executed."

By the end of May 2005, "This Love" had been on Nielsen Music Control's Top 50 European Airplay chart for 61 weeks.

"Songs About Jane" also showed staying power during the year, most notably in the United Kingdom, where it finally reached the top of the sales charts in August 2004, in its 28th week on the chart.

At the end of 2004, the album went double-platinum in Europe for shipments of more than 2 million units in the region. It finished the year at No. 11 on the *Billboard* year-end European album chart. And thanks to the NRJ Music Awards, presented during the



Touring helped Maroon 5 find international success.

MIDEM trade show in Cannes at the end of January, it even enjoyed a rebound on the European charts at the beginning of 2005.

Steinkamp says much of the success is because of a good collaboration with the band, which was present in Europe throughout the year for promo tours and live action. One of the promotional peaks was Maroon 5's trip to Rome in November 2004 for MTV's European Music Awards. The group was nominated for three: best group, best new act and best song ("This Love"). It was the culmination of a commitment that had started more than a year before, with the early support of MTV.

Senior VP of music Harriett Brand recalls that MTV first supported Maroon 5 in Italy, and then the act received grow-

ing support from MTV channels throughout the world, especially in Europe and Latin America. "It was really a global success story," she says. "Maroon 5 was great for MTV. They were on our channels all around the world."

Steinkamp adds, "MTV's support did really help, especially in the early stages. We could really monitor that when their video was played, something was happening. And their presence at the awards in Rome really had an impact on sales, which is not always the case."

"It was a good match," Brand adds. "But it was rather low risk because of their talent. In the end, it all comes down to great songwriting and good performances."

Photo: Kevin Mazur/WireImage.com

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ROCKIN' AT

RADIO

BY BRAM
TEITELMAN

While modern rock is not the first genre anyone would associate Maroon 5 with, it is the first format where the band broke onto the charts.

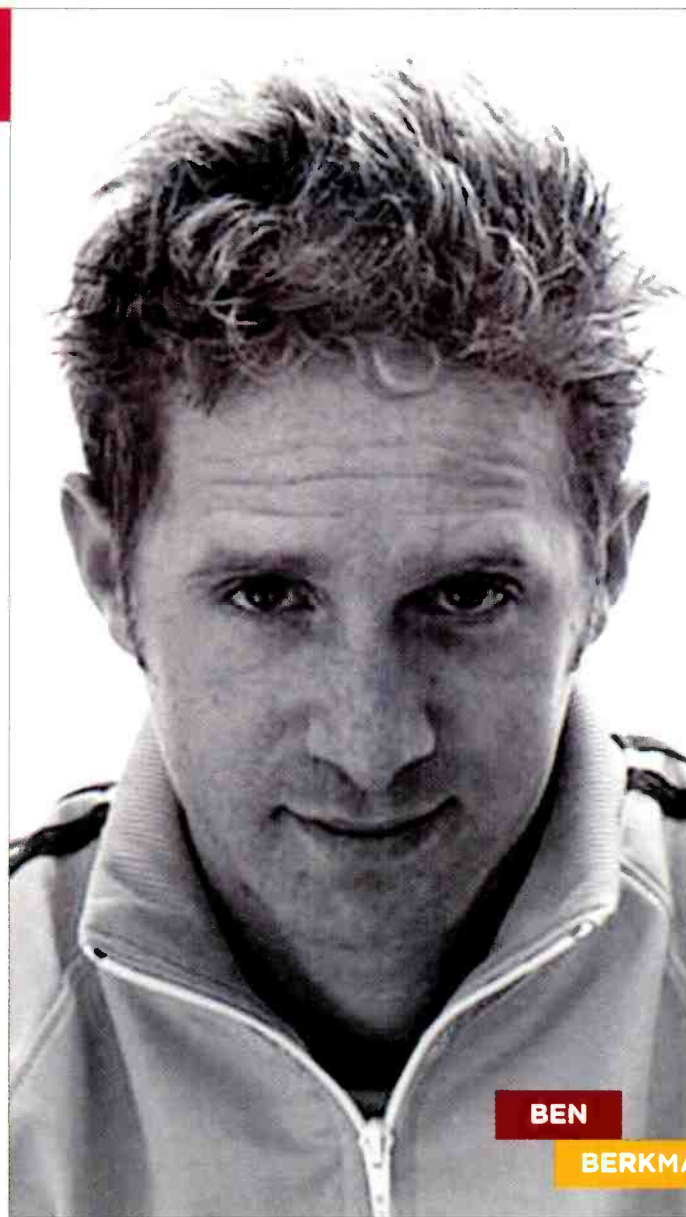
In July 2002, Octone Records went to a hand-selected group of 20 radio stations with "Harder to Breathe," well more than a year before the song debuted at top 40. After developing a success story with those stations, the label targeted the rest of *Billboard's* modern rock chart panel, and "Harder" peaked at No. 31 on the Modern Rock chart in February 2003.

Octone initially targeted modern rock out of necessity. The newly launched label only had a few employees, and Ben Berkman, now Octone's executive VP, had a modern rock promotion background at Columbia. "That was really the only format I had relationships or experience in," he says.

Another reason the label targeted modern rock was the format's propensity for taking chances on independent labels. "While modern rock is constantly changing, it's really the only format that plays new records and can support a project from an independent label," Berkman says.

"There's a history and legacy at the format for its stations supporting independent labels and new bands," he says. "Also, modern was the one format that would support the plan we had, which wasn't about blowing the band out at radio and hustling every indie, but building things up from a grass-roots level."

KTBB (the Buzz) Houston was among the stations initially in Octone's sights. "From the first time I heard the record, I knew the song was a hit," PD Vince Richards says. "Because they were a new band, and it fit sonically with the station, we championed it. Research came back really strongly, and it did



BEN

BERKMAN

really well for over six months. When adult top 40 started picking it up, we purposely burned it out with our audience."

But Octone knew Maroon 5 probably wouldn't be a career band for the format. "We were very honest when we went to them," Berkman says. "We said, 'We think that this is something that you guys can appreciate.' We never went to them saying, 'This band is the next Nine Inch Nails.' We didn't hide from the fact that there were pop songs on this record. I think that modern rock actually appreciated that, because they saw that they would be getting on something that had the potential to be big."

When targeting the initial group of stations, Octone noted that Maroon 5's live show was a selling point, and got the band to appear at festivals for stations that were playing the record.

"They played a couple of [KTBB] Buzzfests, so we saw the fan reaction," Richards says. "They were just great guys, and it was awesome to see something we had championed very early in the project blossom."

Upon closing out the record at almost all of the 20 stations it initially targeted, Octone decided to service it to the entire panel. "We had some research stories, we had a sales story, and we had an excitement story, and a lot of burgeoning passion for the band."

After "Harder to Breathe" became a top 40 and adult top 40 hit, Octone made a modest attempt to get "This Love" played at modern rock, but by then, the band was too mainstream. "We actually looked at other tracks, but it felt like they were more for adult top 40 than anything else," Richards says.

"Harder to Breathe" eventually reached No. 5 at mainstream top 40, No. 15 at adult top 40 and No. 13 at modern AC. Two No. 1 songs followed, with "This Love" and "She Will Be Loved" topping the mainstream top 40, adult top 40 and modern AC charts. "This Love" was also No. 3 at adult contemporary, and even made it onto the Triple-A chart, where it peaked at No. 14. "She Will Be Loved" was a No. 4 song at AC. "Sunday Morning" was the band's fourth hit, peaking at No. 21 on the mainstream top 40 chart, No. 15 at AC, No. 4 at adult top 40 and No. 2 at modern AC.

Adam, James, Jesse, Mickey and Ryan

MAROON 5

From school talent shows to worldwide touring
and multi-platinum record sales—
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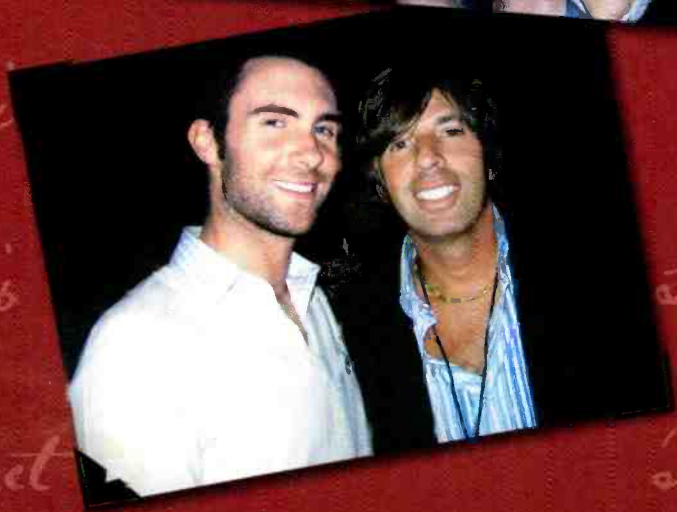
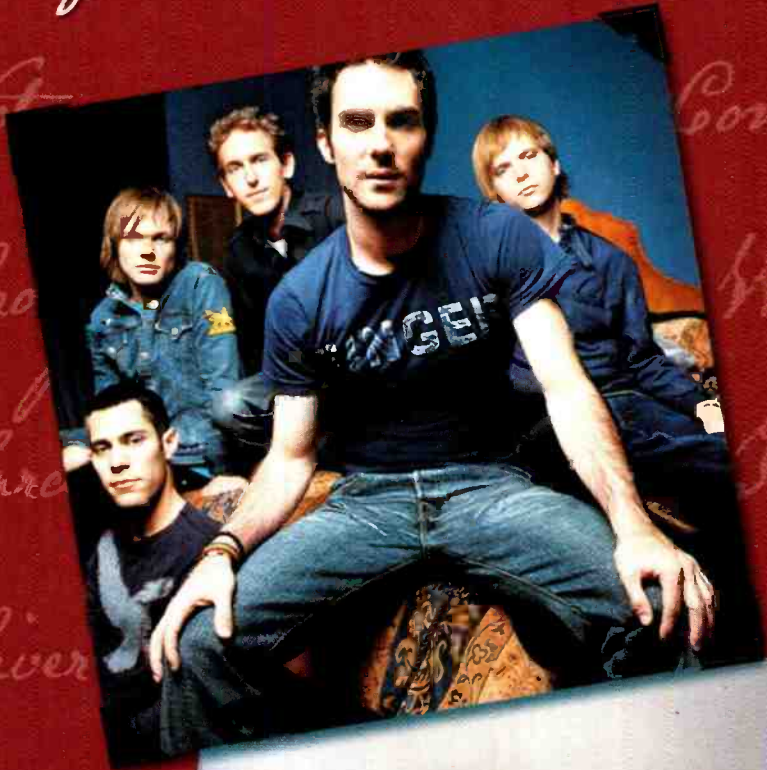
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MUSIC PUBLISHING
UNITED STATES

HIT THE ROAD

BY RAY WADDELL



Selling out at New York's Radio City Music Hall (from left): Radio City Entertainment VP of concerts and entertainment Laurie Jacoby, band manager Jordan Feldstein, RCE president Jay Marciano and Maroon 5 members Michael Madden, Jesse Carmichael, James Valentine, Adam Levine and Ryan Dusick.

The blueprint for the Maroon 5 touring platform is simple: Play in front of people as often as possible, show the right stuff onstage, then leave the audience hungry for more.

It's a method that has been proved time and again by bands with decades of touring experience, and Maroon 5 has accomplished all of it and then some in its first album cycle. The band plays more than 150 shows annually.

"From the beginning, the approach we took was to try and get the band on tours with acts whose audience would embrace them musically and who would also be open to artists without airplay," band manager Jordan Feldstein says.

The first significant trek for Maroon 5 was as support on the 2002 Jeep World Outside summer festival tour with such acts as O.A.R., Ziggy Marley, Train and headliner Sheryl Crow.

"That tour had a lot of acts with good grass-roots followings," Feldstein says.

Maroon 5 continued that strategy the following fall, going out with such hot college-market acts as O.A.R., John Mayer and the Pat McGee Band.

When "Harder to Breathe," the lead single from Maroon 5's debut album, "Songs About Jane," began to gain radio airplay, life changed for the band.

"When the single broke, it made all sorts of difference," Feldstein says. "We sold more records, we sold more tickets, and we were booked on higher-profile tours."

In spring 2003, the band opened for a red-hot Matchbook Twenty, then spent the summer on the successful Mayer/Counting Crows shed tour.

Both helped set up Maroon 5 for its debut headlining run that fall.

"We blew out 1,000-seaters across the country," Feldstein says. "Every show sold out, including three nights at the L.A. House of Blues and a sellout at the Roseland Ballroom in New York."

In 2004, Maroon 5 went on the road with Mayer again for one of the top tours in a tough year, grossing \$25.8 million. Additionally, the band worked in some strategic international plays.

Maroon 5 wrapped its first album cycle by headlining 6,000- to 10,000-seat venues on the Honda Civic tour, a 35-date run that proved to be one of the hottest tickets of the spring.

Feldstein says the touring efforts behind "Songs About Jane" have met all objectives.

"We knew we had a great live band, unlike a lot of our contemporaries where the touring angle is not really developed to

its full potential," Feldstein says. "The label that initially signed Maroon 5, Octone, had a marketing plan that was not just about going to radio right away but about finding other ways to get exposure—namely through touring."

Following its latest trek, the band will take a break from the road to write and record a new album. "Come the next record, we'll definitely be setting up a world tour," Feldstein says.

In the meantime, the band will open a few select shows on the Rolling Stones on Stage tour, including dates in Hartford, Conn., and Detroit.

Maroon 5 is booked by Brian Manning and Carole Kinzel at Creative Artists Agency. Jason Miller at CAA handles international booking outside Europe, where Rod McSween at ITB books the band.

Thank you

*James Diener, Ben Berkman,
David Boxenbaum and Maroon 5
for making us a part
of your success!*

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MAROON 5

Adam, James, Jesse, Mickey, and Ryan



I'm so proud of your well deserved success,
but prouder still to call you my friends.

Jordan Feldstein

CAM CAREER
ARTIST
MANAGEMENT

MAROON5 (cont.)

from >>p30

in the A&R process. When Levine sent him an MP3 of a song called "She Will Be Loved," Berkman wasn't entirely satisfied.

"It sounded like a smash to me, at some point in the future," he says. "It was very obvious that it could not be the first single for this band. The goal was not to break the band with a ballad and be a pop flavor. This was a band that had tremendous potential on the road and could really appeal to a rock audience if we had the right kind of vehicle."

That first single came in the white-boy funk-rock "Harder to Breathe," a song whose lyrics were inspired not by a relationship gone bad but the pressure Levine was feeling about being expected to deliver the right track to fit Octone's marketing plans.

"Songs About Jane" was produced by Matt Wallace, known for his work with Faith No More and the Replacements. But Michael Barbiero, whose credits include Guns N' Roses' "Appetite for Destruction," was brought in to mix "Harder to Breathe" to toughen it up for modern rock radio.

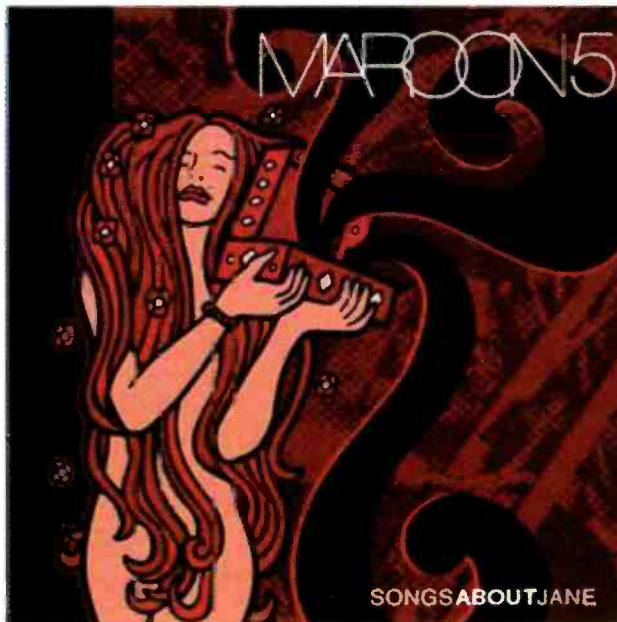
Berkman and Chris Woltman, then senior VP of rock promotion at RCA, cherry-picked 20 stations around the country to focus on. Berkman vowed that the stations that lent support would be rewarded with band appearances at radio shows.

In the meantime, even before the album's release, Maroon5 began touring extensively as a support act for the likes of Nikka Costa, Michelle Branch, Sheryl Crow, O.A.R., Vanessa Carlton and John Mayer.

On the video front, the band enlisted director Marc Webb to shoot a performance clip for "Harder to Breathe" at Swing House rehearsal studios.

Early on, that relatively inexpensive video managed to gain the attention of VH1 and MTV. "We were big fans of Maroon5 from day one," says Rick Krim, VH1 executive VP of music and talent relations. "We pulled out our big guns to support the album as it grew into this amazing worldwide phenomenon."

Thanks to the efforts of BMG Songs, which signed the band to a publishing deal in May 2002, Maroon5's music was heard



on a number of TV shows, including "E.R.," "Third Watch," "Providence" and "Smallville."

"We made a huge push in the TV world, especially because we knew that the songs lent themselves perfectly to episodic shows and fit the targeted record and concert-ticket-buying audience," BMG Songs president Scott Francis explains.

By February 2003, the buzz on the band had become loud enough for J Records to get involved at radio on a regional level. "It was the perfect moment," Diener recalls, "because no one had to beg them or prevail upon them to help. They started to feel it in their own way that something locally was going on with the group."

By spring of that year, J Records/RCA Records Group joined the campaign full throttle, helping Maroon5 cross over to adult

top 40 and later top 40 radio and reach the major chains and big-box retailers. "We were able to get into pockets of programs on a regional level, where the band was buzzing and on the radio," Diener notes. "But to really begin a macro-blitz, that's where the resources of the RCA Music Group were extremely essential."

Although "Harder to Breathe" peaked at No. 31 on the Modern Rock chart in February 2003, the story didn't end there (see story, page 8). More than six months later, the song managed to crack the charts again, this time on Mainstream Top 40. Subsequent singles like "She Will Be Loved," "Sunday Morning" and "This Love" have fared even better on the charts.

During Maroon5's rise, Octone's label partner, J Records, and distributor, BMG, endured mergers and consolidations that could have slowed the band's momentum. "We didn't miss a beat," J Records/RCA Records Group executive VP/GM Tom Corson says. "I think it just made everyone more resolute to break Maroon5."

Corson cites the video for "This Love" as a crucial turning point. "When that video hit, it just galvanized everything," he says. "It was sexy. It made the band [members] stars, it made Adam a star. That was the launching pad to everything else."

In June 2004, with "Songs About Jane" still selling strong, Octone released "1.22.03 Acoustic." The EP was for the band's hardcore fans, featuring stripped-down live versions of five tunes from "Song About Jane" along with covers of the Beatles' "If I Feel" and AC/DC's "Highway to Hell."

Interestingly, the EP didn't cannibalize sales of the full-length album; rather, both releases enjoyed sales boosts simultaneously in the final week of July 2004. "Songs About Jane" returned to the top 20, while the EP climbed to No. 42 with little promotion. The EP has sold 570,000 copies, according to Nielsen SoundScan.

As for the future, Diener expects Maroon5 to follow a Coldplay-like trajectory. "As big as Coldplay was on the first record, the second record really established the band," he says. "I really think the next Maroon5 record is going to be the one." ■■■

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octone



records

MAROON5 (cont.)

from >>p30

Its first album, 1997's "The Fourth World," failed to gain much notice. "It was a huge disappointment," Levine recalls. "We expected a lot. They pumped us full of so much crap, like, 'You guys are going to be huge. Here's some money.' We were like, 'OK, cool. Eighteen, sweet. No college, kick ass.' We did it and failed; it was a rude awakening. It really humbled us very quickly."

After the label dropped the band, Levine and Carmichael went off to college in New York, while Madden and Dusick stayed in L.A.

By 2000, rather than packing it in, Kara's Flowers reinvented themselves with an R&B/funk twist, inspired by the sounds Levine and Carmichael heard in school.

Jordan Feldstein, a friend of Levine's family who was then working as a junior agent at ICM, heard about the band's new direction and dropped in on a rehearsal. He instantly fell in love with the new sound.

A month later, he quit his job and began managing the band full time.

Almost every major label passed over a band demo, but a connection helped the group get on the radar of newly launched Octone Records, spearheaded by J Records/RCA Music Group senior VP of A&R/marketing James Diener, former Columbia promotion man Ben Berkman and one-time PriceWaterhouseCoopers exec David Boxenbaum, who is now Octone's GM. (As part of an exclusive artist-development co-venture among J, RCA and Octone, the act would eventually be picked up by J.)

The CD was not labeled and didn't have credits, only some colorful descriptions. "It said something to the effect of, 'These dudes can be up all night playing cards with Stevie Wonder and partying with Sting,'" recalls Berkman, who is now Octone's executive VP. "The description was exactly what it sounded like, and it was exactly what I was looking for. Once I heard 'Sunday Morning,' I just flipped."

Once Berkman discovered the band was Kara's Flowers he

was shocked. He remembered hearing that album while he was working at Warner Bros. "I listened to it, thought it was garbage and threw it out of the sunroof of my car," he says.

Still, Berkman was so impressed with "Sunday Morning" he rounded up Diener and Boxenbaum and flew to L.A. for a Kara's Flowers showcase at the Viper Room. "Within two minutes of seeing this kid [Levine] onstage, Box and I were completely sold, and James soon thereafter," Berkman says. In April 2001, the band became Octone's first signing.

Two changes were soon made. First, the band would be re-

named so that Kara's Flowers' followers would not be confused by the group's new musical direction. Second, guitarist James Valentine from L.A.-based band Square was recruited, and Levine made the shift from full-time guitarist to frontman. "He's a more talented performer if he doesn't have to play guitar on every song," explains Diener, who is Octone's president.

Maroon5 was now complete, but of the band's future singles, only "Sunday Morning" was written at the time. It took more than a year to record the album, with Berkman heavily involved

continued on >>p32

FACT FILE

Label: Octone/
J Records
Management: Jordan
Feldstein
Booking: Creative
Artists Agency, ITB
(Europe)
Publishing: Careers-
BMG Music Publishing
(BMI), February Twenty
Second Music (BMI),
Valentine-Valentine
(ASCAP)
Top-selling album:
"Songs About Jane"
(2002), 3.9 million



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STARS



JUNE
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MAROON5

THE ROAD TO
SUCCESS IS PAVED
WITH HARD WORK

BY CRAIG ROSEN

Persistence pays off. That adage could serve as the motto for Maroon5 and its label, Octone Records. Three years after its release, Maroon5's debut album, "Songs About Jane," has sold more than 8 million copies worldwide—4 million of those in the United States, according to Nielsen SoundScan.

It has also spawned three top 40 hits thanks to a grass-roots marketing plan by upstart Octone that saw the band establish itself on the road before making inroads at radio, MTV and VH1.

When Maroon5 showed potential as a hit act, Octone upstreamed the act to J Records, which upped the ante. Following a Grammy Award win for best new artist and a successful stint headlining the annual Honda Civic tour, it appears there is no stopping the band.

But Maroon5's story began long before all this success. Four of its members—singer Adam Levine, keyboardist Jesse Carmichael, bassist Mickey Madden and drummer Ryan Dusick, who all hail from Los Angeles—are old friends whose first big break came when they landed a contract with Warner Bros./Reprise Records. At the time they were all a mere 17 years old, and the band, then called Kara's Flowers, had a more power-pop sound >>

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BY PHYLLIS STARK AND
DEBORAH EVANS PRICE

Blue County's Benward sees duos as the next trend in a genre that remains dominated by solo male hat acts. "It runs in cycles; it's the next hot thing," Benward says. "At times it's female vocalists, then it's male vocalists and then it's bands [and] vocal groups, and now it seems like there's a trend in duos."

"I applaud and welcome better duo acts in the format," says radio programmer Tim Roberts, operations manager for Cumulus Broadcasting's Midwest stations. "It has been a somewhat soft category at the award shows."

Roberis says one of the reasons for the new glut of duos may be the category's historical weakness "spurring artists, record companies and radio to launch and, eventually, embrace the acts."

But Roberts believes duos "with a unique sound add spice to the format. I've always believed that the wider the variety of our music genre within the country format, [the more it] allows us to be [a] mass-appeal, highly pleasing, long-term listening genre on the radio dial," he says. "Country has always been strongest when there is a tremendous variety of acts ranging from pop to traditional and everything in between with groups, solo acts, duos and the gamut. The emergence of power duos certainly adds spice to our meal."

NO LEMMINGS HERE

While Music Row is often accused of having a lemming mentality when it comes to signing talent, not everyone thinks this rash of duo signings was a calculated effort on the industry's part following Big & Rich's success.

"Most of this stuff has already been in place," Galante says. "In order to get these records out there that have been coming, you had to do it before Big & Rich broke."

Ragsdale illustrates his point. That act has been in development on Lyric Street for four years but will finally get its first shot at radio success this year.

Galante says the new crop of duos is likely just part of a cycle that, at times, finds the industry with a lot of groups or a lot of female acts. "I don't think anybody sat down and went, 'You know what? All we need to do is sign a few duos.' People come in, somebody gets you excited, you sign them," he says.

Sony Music Nashville president John Grady agrees that the fattening of the duo category happened organically.

"Brooks & Dunn stayed [on the scene] and remained very successful. Montgomery Gentry got even more successful. Big & Rich exploded onto the scene, and all of a sudden you have an extremely active category," he says.

"I think it's just [that] it happens," Grady adds. "A couple of years ago there was a lack of female artists, and now there's a glut of them."

"Every label in town has a group, and every label in town pretty much has a duo," Galante says. "So it's not like, 'Oh, my God, look what happened!' We've been signing them all along. It has just taken some time to get all these records [done], and now they are all coming [at once]. It's not due to somebody having a hit."

But Grady admits some sameness of thought does go into the Nashville A&R process. "People are always trying to make records where there isn't one," he says. "Like [in] baseball, you're trying to hit it where they're not. There's usually an overreaction



Warner Bros. duo Big & Rich was one of country music's major success stories in 2004.

and a correction."

Galante is glad there are so many new duos in the format now, noting that it "gives us another color to paint our picture with."

MORE FLAVORS

Donnie Van Zant enjoys the musical variety a duo can offer. "What I like about duos is, I sort of get tired, when I listen to a CD, [of] hearing the same voice," he says. "So for me . . . it's more interesting. It brings different texture."

Brother Johnny agrees. "I think duos are a great thing. You have two people interacting with each other. For a live performance, you have two people out there. That's one thing I love about Montgomery Gentry and Brooks & Dunn."

Blue County's Benward also likes the duo dynamic. "I never thought that I would ever be in another duo," says Ben-

ward, who previously recorded four contemporary Christian albums with his father as the duo Aaron Jeffrey and later cut a solo album.

"I love the camaraderie and being able to bounce things off of each other and not be on your own. In a duo [there] isn't all the pressure on you to perform," he adds. "It isn't all on your shoulders."

For Cumulus' Roberts, the focus is not on how many people comprise an act, but about the three minutes of music they create.

"The bottom line to all of this is that if the acts had no talent, hits or star power, they wouldn't make it," he says. "Clearly Montgomery Gentry, Big & Rich, Hanna-McEuen and the other emerging acts represent talented acts who have fought their way onto the scene through hard work, promotion, determination and—thank God—hit records." ■■■

HOT COUNTRY DUOS

FIVE FOR 2005

1. BLUE COUNTY

Label: Asylum/Curb Records
Current single: "That Summer Song"
Album title: "Blue County"
Release date: April 6, 2004

Blue County's Aaron Benward and Scott Reeves entered the country format through different doors. Benward had been part of successful Christian duo Aaron Jeffrey with his father, Jeffrey Benward, then released one solo album. Reeves was a popular actor known for his work on the soap "The Young and the Restless."

The two met at a video shoot, and the friendship that blossomed turned into a musical partnership. Their self-titled debut CD has sold 64,000 copies, according to Nielsen SoundScan, and peaked at No. 32 on the *Billboard* Top Country Albums chart. First single "Good Little Girls" peaked at No. 11 on the Hot Country Songs chart.

—DEBORAH EVANS PRICE

2. HANNA-McEUEEN

Label: MCA Nashville
Current single: "Something Like a Broken Heart"
Chart position: No. 40
Album title: "Hanna-McEuen"
Release date: July 26

First cousins Jaime Hanna and Jonathan McEuen were born with county music pedigrees. Their fathers are Nitty Gritty Dirt Band founding members Jeff Hanna and John McEuen.

McEuen has been performing onstage with his father since he was 7. At 12 he landed a contract to appear in Disney's "The Mickey Mouse Club," but says the deal fell through because he couldn't tap dance. When he was older, McEuen fronted several of his own bands.

Hanna grew up playing drums and guitar. After high school, he moved to Nashville and began writing songs. The Mavericks later hired him to play rhythm guitar and percussion and sing harmony vocals.

In 2001, the cousins performed "Lowlands" together on the third installment of the Nitty Gritty Dirt Band's "Will the Circle Be Unbroken" album series. A video for the song led to appearances on "The Tonight Show With Jay Leno" and at the Grand Ole Opry, sparking Nashville label interest.

—PHYLLIS STARK

3. RAGSDALE

Label: Lyric Street Records
Single: Debut single due in June
Album title: "Ragsdale"
Release date: To be determined

Brother-and-sister duo Joshua and Shi-Anne Ragsdale signed with Lyric Street in 2001, and will finally get its shot at country radio this year.

The Mississippi-raised siblings intended to pursue solo careers, but decided to team up after they wrote their first song together and liked the blended style it reflected. But they had a hard time finding a producer who could capture the sound they envisioned. They met with dozens of producers and cut tracks with seven or eight before deciding on Jeff Balding.

The label backed off plans to release "I Thought It Was You" as the first single based on tepid radio response to the song, despite a much more enthusiastic reaction to the duo itself. Ragsdale has returned to the studio to record a few more songs, delaying the album's release.

Managed by Bob Titley, the duo has a publishing deal with Universal. Its songs have been cut by Hal Ketchum and Trick Pony.

—PHYLLIS STARK

4. VAN ZANT

Label: Columbia Records
Current single: "Help Somebody"
Chart position: No. 28
Album title: "Get Right With the Man"
Release date: May 10

Columbia's hottest new duo is hardly a newcomer to the music industry. Indeed, the name Van Zant is synonymous with Southern rock. Johnny Van Zant earned his stripes with Lynyrd Skynyrd, and brother Donnie gained fame as the frontman for .38 Special. Neither has left their bands behind, but are opening a new chapter in their careers with Van Zant.

Asked about the new direction, Johnny says, "We ain't gone country; we were born country."

The brothers co-wrote seven out of 11 tracks on the new album, which debuted at No. 2 on the *Billboard* Top Country Albums chart in the May 28 issue. After years of country artists paying homage to Skynyrd and .38 Special, the format is getting a shot of the real thing.

—DEBORAH EVANS PRICE

5. THE WRIGHTS

Label: ACR/RCA Records
Current single: "On the Rocks"
Album title: "Down This Road"
Release date: May 3

Georgia-bred married couple Shannon and Adam Wright are the first artists signed to Alan Jackson's 3-year-old ACR label, which RCA Label Group markets and distributes. Jackson is Adam Wright's uncle, and the duo is on a 40-plus-stop tour as the opener for Jackson and Sara Evans.

First single "Down This Road" failed to catch on at country radio, but the label is currently working "On the Rocks" in the same markets the tour is hitting.

The couple met in 1998 and began writing and performing together. They moved to Nashville in 2002 and took day jobs while continuing to perform at night, eventually catching the interest of producers Keith Stegall and John Kelton, who took them into the studio.

The Wrights wrote all of the songs on their debut album either solo or together, and Jackson cut two of their songs on his 2004 "What I Do" album. He makes a guest appearance on the song "Leave a Light On" on the Wrights' debut.

—PHYLLIS STARK



THE DUO DYNAMIC IS NEW DRIVING FORCE FOR NASHVILLE LABELS

NASHVILLE—Music Row has always been quick to jump on a trend when something successful surfaces.

Last year, Warner Bros. duo Big & Rich was one of country's biggest success stories. Now, with 2005 approaching the mid-year mark, country labels are launching new duos in record numbers.

Columbia is banking on the loyalty of the Southern rock/country audience to provide enthusiastic support for Van Zant, comprising Lynyrd Skynyrd's Johnny Van Zant and .38 Special's Donnie Van Zant. MCA Nashville has introduced Hanna-McEuen, made up of cousins Jamie Hanna and Jonathan McEuen. Their fathers, Jeff Hanna and John McEuen, are founding members of the Nitty Gritty Dirt Band.

Lyric Street Records is working with Ragsdale, comprising siblings Joshua and Shi-Anne Ragsdale. Alan Jackson signed husband-and-wife team the Wrights to his ACR label, which is being marketed and promoted via RCA.

Meanwhile, Curb is continuing to build Blue County, the hot duo of Aaron Benward and Scott Reeves that launched last year.

New duos are also cropping up on some of Nashville's smaller, independent labels. Windswept Records recently introduced Fanny Grace, the twosome of Paul Reeves and Carmen Mejia. Its debut album, "321 Broadway," is due June 14. Lofton Creek Records just signed BrittonJack, the pairing of Gainesville, Fla., natives Britton Cameron and Jack Sizemore.

All of these acts join major-label stars Brooks & Dunn and Montgomery Gentry, the industry's top two duos, and lesser-known acts the Warren Brothers and Hometown News in what has suddenly become a crowded field.

Until recently, there were barely enough country duos to round out the Academy of Country Music Awards' duo category on the nominating ballot without dipping into acts whose hitmaking days were long behind them. While not actually true, the joke on Music Row has long been that Sweethearts of the Rodeo are slapped onto the ACM ballot every year just to fill out the category. That pair last charted a single in 1991.

"There have been a lot of conversations over the years on duo awards about whether or not the duo category stays in," RCA Label Group chairman Joe Galante admits. "We had this conversation probably three years ago, and we looked at what people were signing and what they had coming . . . and the decision was made to keep it. It seems to have paid off."

Indeed, the field is now so robust that Brooks & Dunn's upcoming tour, dubbed Deuces Wild, consists entirely of duos. Big & Rich and the Warren Brothers are supporting. The 32-date shed tour launches Aug. 6 and runs through Oct. 30.



A high-definition shoot of **Incubus** by Mx Entertainment gives fans the ability to view the band from multiple angles.

Clouding the HD opportunity somewhat is the existence of two competing formats.

Standards are currently being set for the Toshiba-led HD DVD format and for the Sony-led Blu-ray. Both sides have engaged in talks in recent months about coming together to release just one HD DVD format. Neither group would comment about the discussions.

Both formats offer HD picture and audio (though Blu-ray claims to have the higher bit rate at up to 36 megabits per second), advanced copy protection, Internet connectivity and interactive special features.

What distinguishes them is storage capacity, potential manufacturing cost and backward compatibility.

HD DVD has 30GB of storage, while Blu-ray offers 25GB (single layer) and 50GB (double layer). HD DVDs can be produced on existing standard-definition DVD manufacturing lines with minimal switchover costs. Blu-ray will require new lines, but developers say costs will be similar to standard DVD production.

Also, HD DVDs can be played on standard DVD players (though new HD players will provide a better experience). Blu-ray discs will require the purchase of a new machine.

Among content owners, the movie studios are having a major say in determining HD standards. Music labels and independent DVD companies have been fairly format-neutral.

"The first preference would be to have one format or have an 'omni player' that plays both formats," EMI's Cohen says. EMI has been submitting recommendations to both DVD groups. Kenswil says his company is a member of both forums. "We participate mainly on the audio standards, which was an afterthought for [standard] DVD," he says. "We're hoping that does

not happen to Blu-ray or HD."

For the music world, the key HD concerns are program speed, storage and connectivity.

Speed is important because HD technology will allow viewers to control how they watch concert DVDs through multi-angle features. Consumers will be able to focus on a particular band member whenever they want, allowing for unique viewing experiences.

"The speed that you can move between channels of video really matters," Mx's Vella says. "When you press the button and change from the lead singer to the guitar player, that needs to be instant."

Kenswil says consumers might even start posting their own versions of a live concert DVD online.

Increased storage capacity will be a major benefit over standard DVDs, which are increasingly being released as multidisc sets to accommodate all the extras that are now available.

"We thought 5GB was good enough in the '90s with DVD," Blu-ray's Parsons says. "We may not know now what kind of applications we will need in eight or 10 years. Music titles will need a lot of bandwidth."

Additionally, connectivity will be critical with music titles because it may lead to sales of other products. Both formats have the capacity to connect to the Internet, but Blu-ray may be better-suited for broadband.

"With Web interactivity," says Jodi Sally, VP of marketing for Toshiba America Consumer Products' digital audiovisual group, "a user may be able to watch a music video, then be directed to the performers' Web site to purchase souvenirs or concert tickets or even more HD DVD music videos."

HD DVD players from Toshiba, NEC, Sanyo and other brands are expected in the United States as early as the fourth quarter, while Blu-ray players are likely to debut in first-quarter 2006. This schedule may change if the single-format discussions prove fruitful.

Toshiba is expected to test the market with a hybrid disc that will have standard DVD on one side and HD DVD on the other.

"A hybrid format is a good approach," EMI's Cohen says. "It's the stealth way of building up titles and doesn't force the consumer to make a choice now. Then, the next player they buy plays the new format."

Next-generation videogame consoles from Sony and Microsoft also will play HD programs, and could



be a factor in the developing market.

Studio releases on the HD DVD format from the likes of Paramount Home Entertainment, Universal Studios Home Entertainment and Warner Home Video are supposed to come by the end of the year. Key releases are expected to include Warner's "Batman Begins" and "Charlie and the Chocolate Factory" and Paramount's "Elizabethtown."

Warner and Universal have announced support of hybrid DVD, though they have not stated when they will release titles on the format.

Buena Vista Home Entertainment and Sony Pictures Home Entertainment are expected to release titles on Blu-ray next year.

The music world has been mum on exact titles targeted for HD DVD. The early leaders in HD all say that they plan to have releases available when players enter the marketplace.

Eagle has a library of 30-40 HD titles at the ready, while CCETV has 50-60. Image declined to provide a number.

Price points for the hardware and software have yet to be determined, though there is no question they will be higher than current DVD players and software.

"I'm not convinced that standard DVD households will jump that quick to HD," Image's Gordon says. "Your first level of consumers" will be those that already have HD TVs.

CCETV's Sterling expects that the history of standard DVD will repeat itself with HD DVD. "HD DVDs will take a few more years to really start, but then it will be everything that DVD has done. I think '06 will start the watershed of HD DVD in music. Then in '07, the floodgates will open." ■■■



GOING Hi-DEF

A new generation of TV is about to emerge.
Will the music industry be ready? BY JILL KIPNIS

W

atching a music performance in high definition does, quite simply, blow you away.

HD concerts—which can be seen on such specialty stations as HDNet and InDemand—offer astonishing visual detail and superb sound, but that's just the tip of the iceberg.

The debut of HD on DVD, scheduled for this fall, will allow for multiple viewing angles and interactive, Web-connected special features that can personalize visual music programming.

Getting involved in HD could prove to be a gold mine for the music business, which has enjoyed a significant windfall in recent years from the DVD explosion.

"HD is an unparalleled opportunity for the music business to really play offense," says Zane Vella, co-founder and president of live-concert production company Mx Entertainment.

However, thus far the HD charge has been led by a small number of independents and non-label companies. Eagle Rock Entertainment, Image Entertainment and Clear Channel Entertainment Television have been investing in HD for several years, buying HD equipment to record live concerts and building substantial catalogs of programming for HD TV and HD DVD.

"With new formats, the early market leaders are small companies," says Larry Kenswil, president of Universal's eLabs division. "It's a little like the chicken and the egg. You'd have to start spending on extra production costs and then wait for the demand."

Eagle, Image and CCETV are working with HD programmers to understand their content needs, and will put out HD DVDs as soon as the hardware is set to debut.

Barry Gordon, senior VP of acquisitions for Image, says his company started shooting in HD as soon as the technology was available. "We always believed that having the HD asset would be a value. As an independent, it's inherent to be aggressive."

Kenswil says that the percentage of U.S. households that can access HD programming on TV or will be able to hook up new HD DVD players when they are available is still too small to warrant a major investment.

Currently, HD TV broadcasts are available through select digital cable, satellite and pay-per-view outlets. A handful of network programs and sporting events are available in HD, but viewers must have an HD TV to get the full benefit of the experience.

Still, Gordon embraces the fact that HD programming and products will be geared toward premium customers at first.

Ted Cohen, senior VP of digital development for EMI Music, says his company will usher in HD by working with third parties.

For example, the company partnered with HDNet on a series

of HD programs featuring such acts as Yellowcard and Ben Harper. Additionally, EMI will work with Eagle to exploit HD DVD opportunities from its catalog of live performances.

"Joint ventures are more economical for both parties, and we are sharing the risk," he says. "We like to work with people that provide expertise and can get us to market quicker. I don't want to do something expedient that is financially foolhardy."

Jupiter Research reports that 14.5 million homes had HD TVs by the end of 2004. That installed base is projected to grow to 58.4 million in 2008.

The Federal Communications Commission has ruled that full-power TV stations must broadcast in digital by 2007. It has



not taken a position on HD TV.

Though labels can convert existing video repertoire to HD, this will not give consumers the best HD can offer. That can only happen when programming is shot with HD cameras.

Mark Cuban, co-founder and chairman/president of HDNet, says labels that consider converting their assets to HD are not taking the consumer experience into account. "Most of this stuff was mastered on tape," he says. "If you master on tape, you can't just up convert it to high definition. It looks like crap."

The cost of shooting programming in HD is considered a huge hindrance to the labels, though many in the industry say this perception is wrong.

"The rumors that high definition is more expensive are completely unfounded," says Steve Sterling, senior VP of CCETV.

Sterling says it costs about \$150,000 for an eight-camera HD shoot, including editing. He claims this is comparable to a standard-definition concert shoot.

Further, the cost of digital equipment has considerably dropped.

Andy Parsons, senior VP of advanced product development for Pioneer Electronics, a member of the Blu-ray Disc Assn., says the price of equipment will keep declining. He notes that digital camcorders cost \$50,000-\$75,000 just a few years ago.

"With HD, you have sub-\$5,000 capturing devices out there," Parsons explains. "If you shoot in that medium, it greatly reduces the cost. It's all volume-based, and will reach parity with standard definition."

Universal's Kenswil says that mixing an HD program in surround sound—the most important HD feature for music lovers—"adds thousands."

The current financial squeeze at major labels is making any extra costs prohibitive, HD content developers say.

"Labels are taking a wait-and-see attitude," says Mike Carden, Eagle Rock North America president of operations and executive VP of Eagle Rock Entertainment. "I don't think they have the desire right now to step into this marketplace after going through terrible business climates, though broadcast is an additional stream to monetize the opportunity."

Though labels could license HD programming for broadcast to make up some of the equipment costs, they say that is not part of their business model.

"The record label would probably not originate programming," Kenswil says.

Broadcast licenses for HD programs can be worth \$75,000-\$200,000, Sterling says.

It's through DVD that most music companies will get really involved with HD. That's because standard-definition DVDs have proved to be big money generators.

The Digital Entertainment Group says that about 73 million U.S. households now have DVD players, and 46% of those owners have more than one player. The DEG expects that more than 80% of U.S. households will have at least one DVD player by the end of the year.

The music DVD category particularly took off with the labels after 2003, when Atlantic Records' "Led Zeppelin DVD" set a record for first-week music DVD sales with 120,000 units, according to Nielsen SoundScan (*Billboard*, June 14, 2003). The title has sold more than 254,000 units.

Total music DVD sales increased 46% between 2003 and 2004. Last year, the category accounted for sales of 35.9 million units. (This includes stand-alone music DVDs and hybrid CD/DVD packages.) Music DVDs now account for 11%-12% of the total DVD market, according to the DVD Release Report.



RIPPER

acts as Interscope's Nine Inch Nails and Audioslave, Geffen's Weezer and Columbia's System of a Down. "Satan" also shares a busy release window with Capitol's Coldplay.

Complicating matters are the struggles of the alternative radio format in key East Coast cities like Washington, D.C.; Philadelphia; New York; and Miami.

The band has been in the market for more than a month with "Blue Orchid," the first single from the album. The track was serviced to iTunes and radio just two weeks after its completion.

So far, radio traction for "Blue Orchid," a prickly rocker reminiscent of Jack White's work two years ago with Electric Six, has been solid, but not on the level of the anthem-like "Seven Nation Army." "Blue Orchid" debuted at a career-best No. 43 on The Billboard Hot 100, thanks to a wave of early iTunes sales. The song has since fallen off that chart and the Pop 100 (where it peaked at No. 36); it is No. 9 on the Modern Rock chart after five weeks.

"This is the first platinum-level band that could have a significant difficulty due to the decrease in alternative rock stations," says Jay Frank, head of label relations for leading online radio programmer Yahoo Music. "The climate right now is about very mainstream, hard-edged rock music."

Frank says that Yahoo's research suggests that online the song

is being well-received by the White Stripes' core fans. However, awareness of the single among more mainstream listeners is being affected by the late release of the "Blue Orchid" video, which was to hit mtv.com May 26, other online outlets May 27 and MTV May 31.

Despite all of this, V2, XL and the band's management are taking a long-term view of the setup.

"Our focus has never been about having a giant first week," Montone says. "For us, it is about the life of the project."

Indeed, hopes are high for second single "My Doorbell," which is expected to hit U.S. radio in mid-summer. That will be just ahead of a U.S. tour in August, September and possibly November, which will include multiple-night runs in major markets.

Richard Russell, managing director of London-based independent label XL Recordings, calls the R&B-flavored track "potentially their strongest airplay song to date."

Russell confirms that there have been "conversations" about working again with director Michel Gondry, who helmed the acclaimed videos for "The Hardest Button to Button," "Dead Leaves and the Dirty Ground" and "Fell in Love With a Girl."

Additionally, V2 will look to service another song, the bluegrass-inspired "Little Ghost," to country and Americana radio

to build on the popularity of the Lynn project, an album that scanned more than 367,000 units, according to Nielsen SoundScan. Talks of a tie-in with country cable channel CMT are also in the works, though nothing is confirmed.

"With the last record the single was so enormous—that will be hard to match. What they may have in their favor this time is that they can dip into this record for two or three or four singles," says Carl Mello, a music buyer with Boston-based retail chain Newbury Comics. "It could have really good legs. They're going to get the first week anyway, so maybe this is an even better way for them to do it."

For his part, White isn't concerned. He says he has taken a lot of the pressure off of himself to succeed, and he is happier than he has ever been as a performer as a result.

"Success is doing what you love to do and nobody telling you how to do it. We've luckily always had that with this band," White says. "Meg says this is her favorite White Stripes record. That made it a success to me immediately. . . . I can't wait until it gets to the point where the record comes out and people are familiar with the songs and we can go even further with them." ●●●

Additional reporting by Lars Brandle in London.

T

he White Stripes have a credo when it comes to promotion of their upcoming album, "Get Behind Me Satan": Less is more.

Unlike other platinum-selling rock acts with new albums on the way, the White Stripes have neither a pre-street mini-tour nor late-night TV appearances scheduled to boost the hotly anticipated release. Likewise, there will be no special performances for AOL or any other online services; even press interviews are being kept to a bare minimum.

Instead, the band is on a little-promoted 12-date swing through Central and South America playing to first-time audiences.

Just days before "Satan" drops June 6 internationally via Third Man/XL and June 7 in the United States via Third Man/V2, the duo of Jack and Meg White will be in Manaus, Brazil, trying to win over a crowd of 700 at the Teatro Amazonas—an ornate, 123-year-old opera house in the middle of the Amazon rain forest.

"My attitude is, 'Let's just go play shows and release the record, and that's it,'" Jack White tells *Billboard* by phone from Santiago, Chile.

For White, who picked up a Grammy Award in February for his production work on Loretta Lynn's "Van Lear Rose" and has spent the better part of two years under the persistent glare of the media, the tour has provided a degree of anonymity and an opportunity to perform without expectations. The duo has been playing for cu-

Festival and July 29-30 at San Diego's Street Scene festival—the band will not tour major North American or European markets until the late summer/early fall. And when it does, it will not play venues that sacrifice intimacy for size. In most cities, this will mean 3,000- to 5,000-seat theaters.

Dictating such touring and promotion terms is the prerogative of a band that controls its masters and distributes its music through a series of licensing pacts with label partners around the world.

These are understood to be two-album agreements; in some cases the deals reportedly are worth more than \$1.5 million upfront with additional generous splits on record sales. The deals date back to 2002 and are set to expire with this album.

"They truly are an alternative band—not just in the caliber of their songwriting and the power of their live shows, but down to how they record and produce their music and how they own



THE WHITE STRIPES

JACK & MEG TAKE LOW-KEY APPROACH TO PROMOTING NEW ALBUM BY BRIAN GARRITY

rious crowds in places like Panama City, Panama, and Bogota, Colombia.

"I wanted to go to places where no one had ever seen us before, so we [could] get that feeling back of those live shows where we used to have to prove ourselves," White says.

It's anything but a textbook setup for a potential blockbuster album from one of the most popular rock bands to emerge in the last five years. But the White Stripes—coming off the biggest album of their career, the Grammy Award-winning "Elephant"—have achieved success by navigating the music industry waters on their own terms.

"We are being somewhat unorthodox," Ian Montone, the band's manager/lawyer and head of Monotone Management, says of the promotional plan. "It's a no-frills approach. Jack and Meg have recorded a brilliant album, and we're letting the music do most of the work."

Even after "Satan" is released, the White Stripes will tour out of the limelight in Russia, Greece and Eastern Europe through June and early July.

Outside of a handful of festival dates—including a headlining slot at the Glastonbury Festival June 24-26 in the United Kingdom, and appearances June 6 at Atlanta's Music Midtown

and run their business," Montone says.

This unorthodox approach has paid off for the White Stripes. To be sure, an analog-loving boy/girl two-piece with no bass player that's steeped in blues, country and Led Zeppelin would hardly have been projected for success with modern rock audiences when the band rose to fame just a few years ago. Yet 2003's "Elephant"—reportedly made for less than \$10,000—has sold more than 1.6 million copies in the United States, according to Nielsen SoundScan, and more than 4 million units worldwide. It also spawned one of the biggest rock singles of 2003, "Seven Nation Army."

The bet is that the band can do it again with a similarly budgeted set that is already generating strong critical buzz.

"Satan" is a largely acoustic, piano-driven work recorded at Jack White's home studio in Detroit. It features only three elec-

tric guitar-based songs. But those who have heard the album say it has the depth and breadth to attract new audiences.

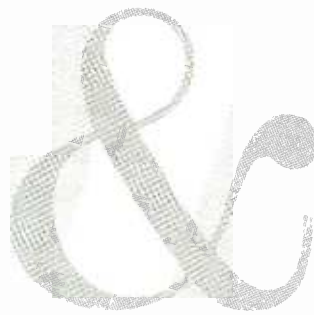
The challenge for the White Stripes' label partners is replicating or surpassing the commercial success of "Elephant" with limited exposure opportunities early on.

"When you have artists who have such a clear-cut vision for what they are about, it makes our job on one hand more easy, and on the flip side more difficult because everyone is so accustomed to always having access to the artist," says Andy Gershon, president of V2 Records. "But by maintaining a certain amount of mystique with the band, it actually works for us."

Attempting to fill the void of typical pre-street promo activities is a national advertising push, which will include cable TV spots on music and lifestyle networks. That effort kicks off the week of May 29.

"With the White Stripes you have to respect their integrity. It is about the music, and it is about them performing live. There is never a corporate tie-in. In that respect, it couldn't be any more different than other artists of ours, like Moby," says Jeff Wooding, director of marketing for V2.

The White Stripes will not lack for competition. Their album enters a crowded field of heavily hyped releases by such rock



BY BRIAN GARRITY

Danny Stein



Los Angeles and Nashville and being aggressive. We're hiring new writers. We're signing new acts. We continue to exploit the catalog we have—we manage or control over 10,000 copyrights. That is different than buying a catalog that is throwing off cash and looking at it as a financial investment like an annuity.

Q: *Why haven't you acquired a label operation?*

A: We're thinking about it. We think we potentially have an advantage over some independent labels that just do recorded music, because we can offer more: We can offer focused distribution; we can offer prime-time placement at retail through eMusic; and we can offer a publishing deal.

Q: *Is there any interest in having a dedicated mobile play in your music portfolio?*

A: Absolutely. We've been hunting for assets in the mobile space for several months. We created an entity called Dimensional Mobile Entertainment, and that will be the entity that allows us to go out and do mobile deals. But we haven't found anything yet. We're still trying to figure out what's the best way to approach this business.

Q: *How long do you see yourselves holding these assets?*

A: We take a long-term approach to investing, because we're owner-operators; we're not financial investors. When these businesses get big—and our goal is to get them big and profitable—at that point, we have a lot of options. Today we are emphatic about being here in the music business, and we want to acquire more assets to the extent that they are available. Any business that can help our existing businesses is something we'd be interested in buying. •••

In the eyes of Danny Stein, one company's technology disruption is another's financial opportunity. As the CEO of Dimensional Associates, the private-equity arm of New York investment firm JDS Capital Management, Stein has spent the last two years collecting music assets that can take advantage of the growing opportunity in digital distribution.

Since 2003, Dimensional—which specializes in transactions of less than \$100 million—has acquired the assets of indie music distributor the Orchard (July 2003), indie subscription service eMusic (November 2003) and live-music aggregation specialist Digital Club Network (May 2004). The firm's biggest deal to date was its \$50 million acquisition of the publishing arm of DreamWorks SKG in November 2004.

And that's just for starters. Dimensional has its eye on fleshing out its portfolio with additional investments in the recorded-music business and mobile entertainment.

Central to the firm's strategy is what it views as the untapped potential of indie labels and artists—a segment of the music market that figures to play a larger role as the "long tail" economics of digital distribution take hold. The long-tail model assumes that the Internet is a large enough distribution channel to allow the market share for products with low sales volume—like indie-label releases—to match that of the relatively few best sellers.

Q: *What are the factors that prompted Dimensional to invest in the music business?*

A: We were very attracted to the concept that people will continue to make music and buy music through the disruption in the marketplace caused by new technologies. We felt that the distribution mechanism for music was very immature when compared to video, for example. We felt it was just a matter of time [before] music would become more mature and people would begin to buy music through many different channels. And at the end of this cycle—whenever that ends; let's say we're five years into it now—the aggregate music market will be substantially

bigger than what it was.

Q: *How do you decide which companies to invest in?*

A: We have looked at the areas of the music business we can realistically participate in. We knew we could participate on the distribution side. We thought we could do it better than the major distributors, because with the Orchard we had the advantage of starting from scratch. We didn't have legacy issues we needed to deal with.

We wanted to be in the retail business, but we didn't want to compete with the likes of iTunes.

We wanted to be a companion/alternative, and we wanted to sell MP3s because we felt the portability restrictions of [digital rights management] were too confusing to the marketplace. We thought we could generate as much if not more revenue than the major services by focusing on the independent music category—and that's how we came to buy eMusic.

Q: *You also have a publishing operation. How does it fit into the new digital model?*

A: The singles business will be detrimental to publishers in terms of mechanicals, because you won't get the drag-along of the entire album. So I don't think you'll see a dollar-for-dollar increase. But you still see an increase in [the] aggregate for the publishing business, because the digital universe creates greater exploitation opportunities for copyright holders.

Q: *How has the investment climate for music changed in the last few years?*

A: We saw a \$40 billion marketplace in decline. We had an opportunity to buy assets around the market trough. Now there's a tremendous amount of capital flowing into the market that had been on the sidelines waiting to see how this stuff develops.

Q: *What are the factors that are driving new investors into the market?*

A: You see that with the proliferation of MP3 devices, the digital music services are starting to do pretty well. They look like real companies now. Those businesses are going to do very well in the long run, because we haven't even scratched the surface of the marketplace. There will be about 20 million MP3 devices in the marketplace by the end of the year, and people are going to need content to put on those devices.

If you look at publishing companies, those businesses are starting to see the benefit of new exploitation opportunities. And now you have companies like EMI saying [that] by 2008, 25% of their revenue will come from digital sales. If that's the case, you are talking about moving from an adjunct to a core piece of their business.

Q: *How are the assets you have acquired performing?*

HIGHLIGHTS

DANNY STEIN

1994: Founds Burly Bear Network, a provider of cable programming and online services to college students

1999-2000: Serves as president/COO of Wedding List, an online gift and registry business

2000-2001: Serves as president of Javu Technologies, a developer of video management software

2003: Joins investment firm JDS Capital Management; Dimensional acquires eMusic and the Orchard

2004: Dimensional acquires DreamWorks Music Publishing for a reported \$50 million

Well, There's Still The Nobel Prize...

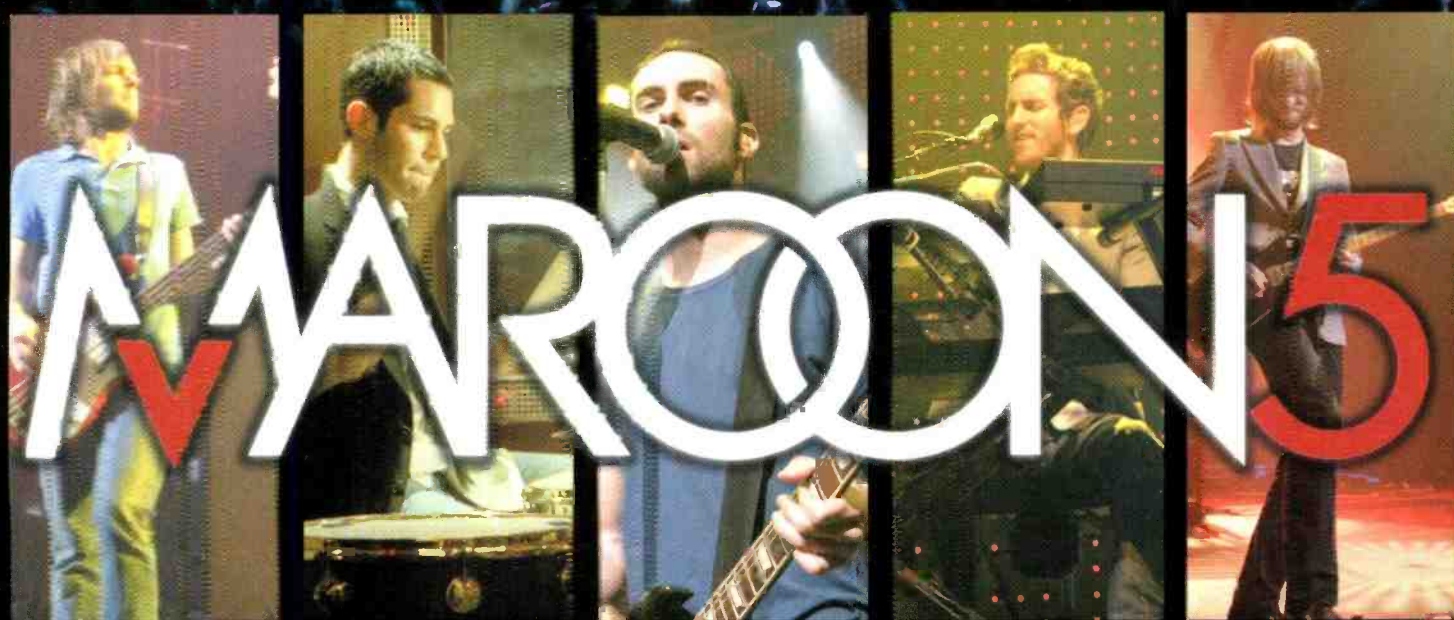
1 GRAMMY Award

3 Billboard Awards

1 MTV VMA Award

4X Platinum Album

Sold Out Concert Tour



Photos: Stephanie Alexander

*Special thanks to Mickey Madden, Ryan Dusick, Adam Levine,
Jesse Carmichael, James Valentine, Jordan Feldstein and Brian Manning*



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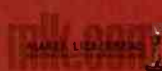
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Q&A (cont.)

from >>p40

equipped to handle all the bullshit that comes along with it, because there is a lot of bullshit. You just need to be able to see it and acknowledge it.

What was it that attracted you to Octone?

We had the same vision, the same ideas about where we wanted to take everything, and we seemed to all be on par with each other. There was nothing that made us cringe about anything they said. They wanted to put us on the road, and we wanted to work our asses off for a long time. We were ready to go. They worked it out for us. They also delivered. Everything they said was going to happen happened. We established a pretty good bond with our label, which is almost impossible these days.

How important was it for you to establish yourself as a touring band before you had radio and video hits?

That was the goal behind the band in the first place. We had to establish ourselves as a band first and foremost, and all the other stuff would come into play later, like MTV and radio. The record was out a year before they even paid attention to us at all.

We're not going to ride on the coattails of that kind of mass media stuff to maintain a career, but it's nice to have all that other stuff, too. It even makes it prettier, but we certainly don't have to have that forever. We don't rely on anybody

other than ourselves to tour, which is very cool.

MTV and VH1 edited your videos. How did you feel about that?

They got to do what they've got to do. I don't care. The kids know what I'm saying anyway. It's just a little sexuality; if that scares people, that's a shame. The lyrics are all euphemisms basically. There's a lot left to the imagination. It's amazing that adults are so much sicker than kids are. "I keep her coming every night" is a perfectly PG-rated sentence. But adults say, "Keep her coming? Holy shit!" "Sinking my fingertips into every inch of you," OK, maybe that's a little more risqué, but still, it's not that explicit. At least they're artful. It's not like, "I wanna do you, baby." It's not a tacky approach.

Do you enjoy making videos?

The band hates it, but I love it. I love being in front of a camera. It's fun. It's kind of like a weird fetish, it's exhilarating because I force myself to do it. It's kind of like masochistic behavior.

Sometimes when an artist becomes a sex symbol, as you have, he or she isn't taken seriously as a musician. How do you feel about that?

That's because they're jealous. We play music for ourselves, we have a great time doing it, and we are good musicians. If we were fat and ugly

continued on >>p44



For Maroon 5's second album, frontman Adam Levine says the band wants to "do something different and unexpected."

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KIM WORSOE - ICO CONCERT PROMOTION
COPENHAGEN DENMARK - WWW.CONCERTS.DK

Q&A (cont.)

from >>p42

we'd be critically acclaimed. It's absolutely true.

Because that whole [sex symbol] thing comes into it, it changes people's perception of our band. It's kind of an unfortunate byproduct of the way we are marketed. We're starting to take more control of that. All those things will be altered and hopefully repaired by the time we make the next record.

It was in college that you started getting into R&B. What do you listen to now?

I'm a huge fan of every kind of music. My biggest pet peeve is when you ask people what kind of music they're into and they say "indie" or "I like rap." Shut up. That's not true. You like everything.

I love every single kind of music. I like at least one aspect of every genre of music. I think everyone does. People aren't very honest with themselves. I was kind of snobby for a while, but I realized that even the most saccharine, sugary pop song can be the greatest thing ever.

But so can a 25-minute crazy avant-garde fusion gnarly Herbie Hancock jam from the '70s.

There's so much great shit out there. I'm getting better at appreciating more of it. I think I can probably even open my mind a little more.

What advice would you give to young bands starting out?

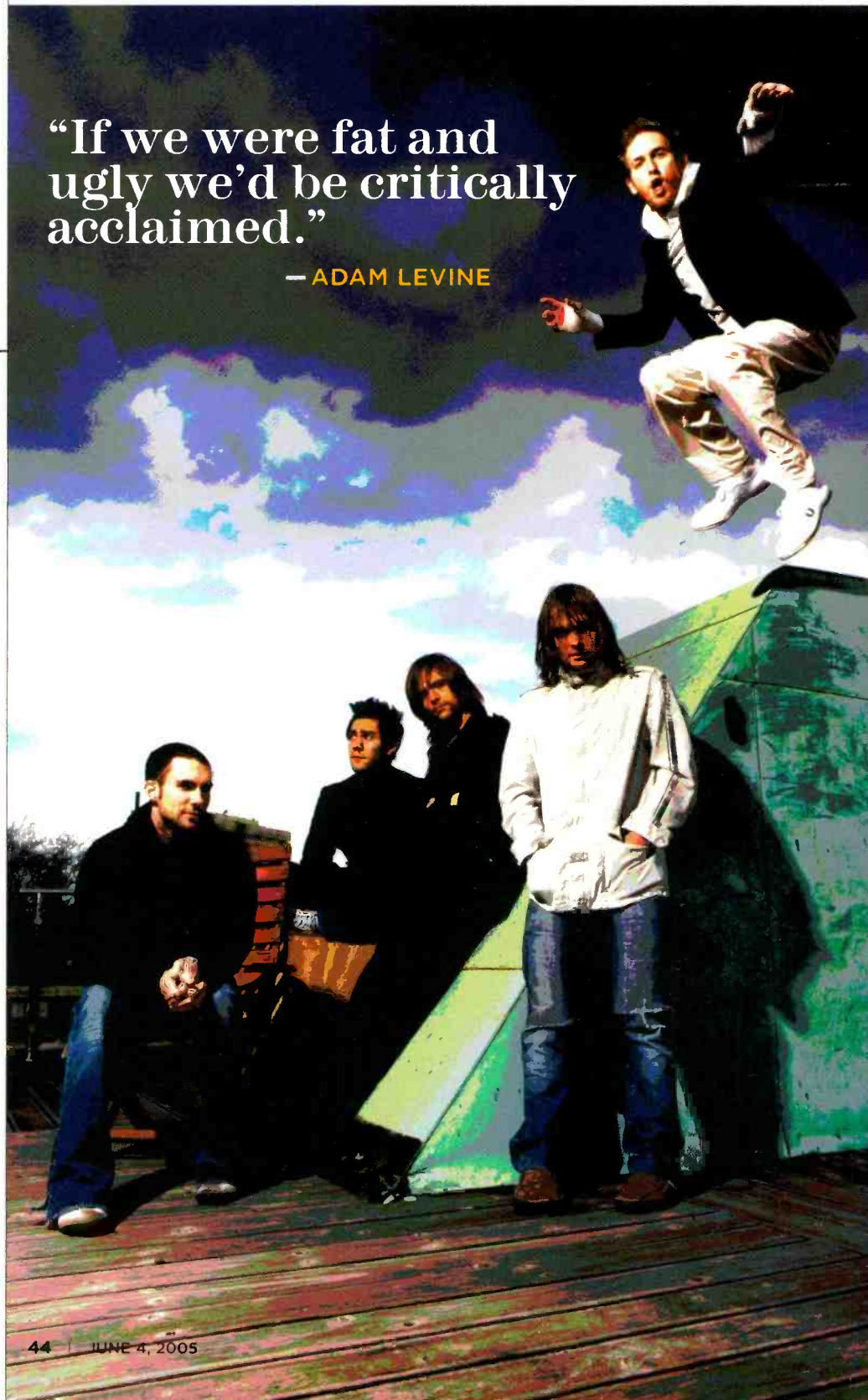
Value each other's opinions. Don't let anyone take over, don't let a tyrannical narcissistic asshole frontman become the center of it all.

I think that any band that wants to make it has to apply [each member's] strengths equally, and it'll work. We've worked it out based on a lot of humility and a really nice democratic way of doing things. There's no resentment, there's no hard feelings, there's no bad blood; we're all really happy people and totally stoked to see all of this working out so well. We have really healthy relationships with each other. I learned everything from these guys. We all taught each other something valuable.

Photo: Kevin Mazur/WireImage.com

"If we were fat and ugly we'd be critically acclaimed."

— ADAM LEVINE





Lena
Hits Latin markets with self-titled debut



Fat Joe
Applies consistency to 'All or Nothing'



Cowboy Troy
Big exposure guns 'Loco Motive' debut



Audioslave
Billboard reviews 'Out of Exile'

46

48

50

52

MUSIC

JUNE 4, 2005

POP BY DEBORAH EVANS PRICE

BACK TO BACKSTREET

Is there life beyond the boy band phenomenon? The Backstreet Boys, manager Johnny Wright and Zomba Label Group president/CEO Barry Weiss are on a mission to prove there is.

"The group always succeeded despite the fact that they were always tagged with the 'boy band' line," Weiss says. "They succeeded on the strength of their music, so we kind of went back to basics and succeeded in making a really strong album from an A&R point of view."

"Never Gone," due June 14, is the first studio album from the multiplatinum act in nearly five years. After selling more than 73 million albums worldwide, according to the label, group

members Brian Littrell, Howie Dorough, Kevin Richardson, Nick Carter and A.J. McLean decided to take a hiatus. "We had been going on a nonstop pace for over eight years," Dorough says. "It was taking its toll on the relationships in the group. We got to a point where we were taking each other for granted and we were taking our business for granted."

Dorough admits there was also some concern that they were oversaturating the market. "We thought the market probably wasn't ready for us to try to come up with another record," he says. "We just thought instead of pushing it out there in the people's faces, we decided to take a good, healthy break. We looked at groups like the Eagles and Aero-

smith, groups that have been around a long, long time. In order to do it properly and to have long careers without getting burnt out, you need to take a break every so often."

Dorough dabbled in real estate and began recording an English/Spanish-language album. Littrell and wife welcomed a son, and he signed a deal with Reunion Records to record a Christian album, due next year. McLean worked on his sobriety and a solo album. Carter released a solo album, "Now or Never," in 2002. Richardson performed in London and on Broadway in "Chicago."

Dorough says the catalyst for the reunion came when McLean and his mother appeared on "The Oprah Winfrey **continued on >>p46**

LATEST BUZZ

>>>HATS OFF TO KEITH

Toby Keith has signed a three-year endorsement deal with Dorfman Pacific, the Stockton, Calif.-based manufacturer of hats and handbags. He is expected to have a signature line of hats available this fall at retail and as part of his touring merchandise. It is the country star's first apparel deal.

—Phyllis Stark

>>>CASTRO TO UNIVERSAL

Mexican singer Cristian Castro, known as one of Latin music's top balladeers, has left his longtime home at BMG and signed with Universal Music Latino. Castro is working on a new album tentatively set for release by year's end. Castro, whose wife is pregnant with the couple's first baby, says he is at a point of change in his life and that Universal afforded him "creative freedom." Castro is managed by Darío de León.

—Leila Cobo

>>>'MAFIA' TARGETS OTTO

James Otto has exited the Mercury Records roster and signed with Raybaw Records, a Warner Bros. Nashville imprint. Raybaw is headed by Muzik Mafia members Big & Rich and Cory Gierman.

—Phyllis Stark

>>>WINNING TREOLOGIC

Chicago hip-hop act Treologic is the winner of the Disc Makers Independent Music World Series Midwest showcase, held May 12 at the Elbo Room in the group's hometown. Treologic beat five other acts judged by a panel of musicians and industry executives. The \$35,000 grand prize includes recording gear, instruments, CD manufacturing services and DJ equipment. Led by MC Billa Camp, the seven-piece group blends hip-hop, gospel and jazz.

—Barry A. Jeckell



FACT FILE

Label: Jive Records

Management: Johnny Wright and Kenneth Crear, Wright-Crear Management

Booking: David Zedeck, Creative Artists Agency

Top-selling album: "Millennium" (1999), 12.1 million

Last album: "The Hits—Chapter One" (2001), 1.7 million

from >>p45

Show" and the rest of the group surprised him there. Soon after, they reunited with Wright, who had been their manager during their early days.

When they got back in the studio, they first found themselves exploring a different sound. "It actually started off in an R&B direction about a year-and-a-half ago," Dorough says. But it morphed into a pop album as the group worked with a slew of top producers, including Max Martin, Mark Taylor, Billy Mann, Five for Fighting's John Ondrasik, Dan Muckala and John Shanks.

Muckala produced the first single, "Incomplete," which has been welcomed at pop radio—despite some initial skepticism.

"I didn't expect for them to have a legitimate comeback, but it looks like that's exactly what has happened," says Taylor J., music director for mainstream top 40 KSLZ St. Louis.

"Originally, we played the song and didn't feel like it was going to be a real hit," Taylor J. continues. "We figured we were getting requests from die-hard fans and street teams. But our research came back and showed that it was actually testing really well."

The song is No. 9 at Mainstream Top 40 this issue and No. 18 on the Adult Contemporary chart.

The album features the act's trademark harmonies, but "we've stripped it down and kept it more organic," Dorough says. "It's not all five-part harmony like everything used to be. It's like Backstreet Boys meets Matchbox Twenty meets Maroon5 meets Coldplay."

Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment, says his chain is buying conservatively, but thinks the group is a good bet. "Comebacks in this day and age are never a sure thing. Of the recent resurgents we have seen I am placing the best chance on these guys. I think they appeal to a broader base and are capable of widening the audience even further, thereby avoiding a complete failure by trying to hit the exact demo they owned before."

To give fans a glimpse of the new album, the group hit the road for 18 dates this spring. "For the most part, the entire tour sold out within 20 minutes," Wright says. "It was a pleasant surprise." He adds that the audience ranged from 11-year-olds to 35-year-olds.

This summer the group will

embark on a tour of amphitheaters in up to 35 markets. Plans call for a stadium tour next year.

Weiss feels the summer tour will help reconnect the group with pop fans. "There's an underserved audience," he says. "It's proven by the 'American Idol' success. There's still a huge audience for pure pop records in America."

Weiss says they plan a major push at retail, particularly with mass merchants like Target and Wal-Mart.

Street-week sales should be boosted by appearances on "Today," "The Tonight Show With Jay Leno," "The View" and "The Early Show." The album will street the same week internationally, and Weiss says the single is "exploding" in Germany, Australia and Canada.

The Backstreet Boys have a record of strong sales in Latin America. They are especially popular in Brazil and Mexico, where "Millennium" and "Backstreet's Back" each sold close to 700,000 units, according to the label. "Incomplete" reached No. 4 on Mexico's English-language radio chart and No. 14 on Brazil's international radio chart.

Jive parent Sony BMG held press junkets in Los Angeles specifically for Latin American media. The band also will do a promo tour around its pending Latin America concert dates.

Obviously, the group, label and management would like to see the album debut at No. 1, but they are realistic. Wright says, "If our album doesn't enter at No. 1, are people going to think we're off the mark? Well, no, because people had written us off anyway. . . . That's the beauty of this record. It can't underperform because we don't have any expectations."

He acknowledges, however, that there is no way to please everyone. "No matter what we do, it's always going to be looked at by somebody as underachieving based on the amount of success that we achieved in the past."

Littrell is optimistic about the group's future. "I know that there's an audience out there for us," he says. "Through our club tour I've really determined that our audience is still there." ●●●

Additional reporting by Leila Cobo in Miami and Chuck Taylor in New York.



The Beat

MELINDA NEWMAN mnewman@billboard.com

Indigo, But Not Blue

Indigo Girls Wrap Up Their Epic Run With Collection Of Demos And Rarities

When Epic Records releases the Indigo Girls' "Rarities" June 14, it will end a 16-year association between the Sony label and the Georgia folk-rock duo.

The 18-track collection of demos, rare versions and duets was Epic's idea, the Indigo Girls' Amy Ray says.

"They said, 'We want to do this one last project together,'" Ray tells *Billboard*. "It's really for the fans who have supported us over the years."

Ray's partner Emily Saliers says the pair will start preparing a new album in 2006 and then decide on a label home. "We have a lot of options. We're just going to weigh them all and see what makes sense."

What makes sense may or may not be a major label. "There are a lot of artists who aren't benefiting from contracts with major labels," Saliers says. "They aren't getting paid, their music isn't getting out there, their records are getting shelved. It's

a whole new world with the Internet. It's the perfect opportunity for artists to take advantage of this new paradigm."

The Indigo Girls scored one double-platinum, three platinum and three gold albums while on Epic.

DAMN, HE'S GOOD: Lil Jon, who was named BMI's songwriter of the year at the performing rights society's annual Pop Awards ceremony May 17, says he loved Youngbloodz's "Damn!," one of his winning compositions. "It came out of nowhere," he says. "I went into the studio with nothing, and me and the guys came out two days later with a hit record. I think God just gives it to you sometimes and says, 'Take this.'"

Next for Lil Jon is a slot on this summer's Anger Management tour with 50 Cent and Eminem.

DIVING BACK IN: O.A.R. is in the studio working with pro-

ducer Jerry Harrison on its first album of all-new material since signing with Lava a few years ago. (2003's "In Between Now and Then" included new and previously recorded songs, while last year's "34th & 8th" was a live album.)

After four albums with producer John Alagia, the band decided to shake it up. "It wasn't anything [specific] that caused the change," vocalist/guitarist Mark Roberge says, "but the fact that we were growing and changing."

The album also marks a change in that for the first time, the band is working with outside writers, including Glen Ballard, Peter Dinklage and Jeff Trott.

That's a notion that Roberge previously shot down. "We were very stubborn. We were very precious about it and weren't open to people's advice, and then one day I realized life's too short," Roberge says.

And, with major-label re-

sources behind O.A.R., Roberge feels the band has something to prove. "I have a really strong goal to shut up all the naysayers that say we're just some college touring band that doesn't have songs," he says. "I want to take that and shove it down their throats and get on the radio airwaves." The album is slated for a Sept. 27 release.

FLYING HIGH: Cardiff, Wales' People in Planes have inked a worldwide deal with Wind-up Records. Its debut will come out in September.

The quintet was one we earmarked for success after seeing it at the South by Southwest conference (*Billboard*, April 2). The band has also signed with Monterey Peninsula Artists for U.S. booking; X-Ray will handle gigs outside of North America.

The act is managed by Jo Hunt and Jake Beaumont-Nesbitt. Ted Harris at Grubman Indursky represented the group. ●●●



Latin Notas

LEILA COBO lcobo@billboard.com

Lena Takes Lead On Debut

On May 16-17, pop newcomer Lena was the sole artist invited to play for Warner executives at their Latin American marketing meeting in Rio de Janeiro, Brazil.

A gifted singer/songwriter/pianist who comes from one of Cuba's most venerable musical families, Lena signed with Warner Music Latina last year, thanks to a personal introduction from Alejandro Sanz. Today, the label is touting her as its next big star.

Lena's self-titled debut album was released May 17 in multiple territories, including Mexico, Argentina, Chile, Colombia, Central America and the United States. It will be released in Spain in September.

Already, the single "Tu Corazón," a duet with Sanz, is on the radio charts in Ecuador, Argentina, Colombia, Mexico and Chile.

"Usually, you try to break an act first in one territory and then in other countries," says Gabriela Martínez, marketing VP for Warner Music Latin

America. "In this case, we felt the album was so strong we could cover the entire region. Obviously, Alejandro Sanz's backing gives it more relevance."

Lena, the daughter of Cuban singer Malena Burke and the granddaughter of Elena Burke—one of Cuba's premier vocalists—has long worked in Miami as her mother's musical arranger/pianist and as a backup singer for many artists' recordings.

In 2003, she was hired to record vocals for Sanz's album "No Es Lo Mismo." Struck by her voice, the Spanish superstar asked if she had original material. Lena played it for him right then and there, and Sanz introduced her to Warner Music Latin America chairman Inigo Zabala, who signed her. Lena then signed with RLM, Sanz's management company.

Lena, who is classically trained, cites a multitude of influences in her music, from American singer/songwriters like Carole King, Alicia Keys and Tori Amos to Spanish artists like

Sanz and Miguel Bosé.

She says it was "a dream" to record with Sanz. "When I first met him, right there in the studio, I told him, 'One day I'll record a duet with you.'"

Lena had already written "Tu Corazón" but had not titled the track, which Sanz fell in love with. She rearranged the song to fit his vocals, and he gave the track its title, based on the lyrics.

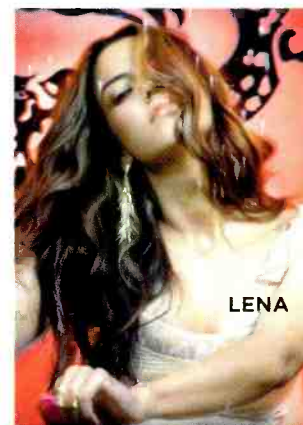
Although Sanz has recorded testimonials about Lena, he is not actively promoting the album with her. Instead, Lena is traveling to various Latin American territories and performing her music live at the piano.

"Our strategy is to have a radio

hit, which I think we have," Martínez says. "But also, we want people to know Lena. This is an artist for the long run."

NEW CUERVO: Javier Willis, a former A&R director for BMG in Los Angeles, has launched an independent A&R and consulting company. **Cuervo Music**, based in L.A., includes **Cuervo Management Group** and represents various musical acts as well as film director Sergio Arau ("A Day Without a Mexican"). It also handles a large catalog of Mexican films available for distribution in the United States.

Willis' roster includes regional Mexican act Los Razos, rock band Oriza and debut act Atomic Pink. Willis also represents Mexican rock band Botellita de Jerez. Arau originally led the act, which disbanded more than 10 years ago. The group reunited in April to play the Vive Latino Festival in Mexico. Conversations are now under way with a major music company to release a live CD and DVD of the performance. ●●●



LENA

LATIN BY LEILA COBO

Rivera Offers Two (Genres) For Price Of One

Lupillo Rivera's evolution as an artist has been swift and constant.

Catapulted to fame in 2001 with a series of *banda* albums that took him to the pinnacle of the *Billboard* Top Latin Albums chart twice and to No. 1 on Top Regional Mexican Albums four times, Rivera has been steadily tweaking and redefining his material.

Now, Rivera is poised for something completely different with "El Rey de Las Cantinas," due June 7 on Univision Records.

The release consists of two albums, each featuring identical track listings—one performed with a *banda sinaloense*, the other with a traditional mariachi band. The suggested retail price for the set is \$14.98, standard for a new release.

This is believed to be the first time that a Latin artist has packaged a set of songs in two mu-

sical styles to sell together for the price of one. Shania Twain pulled off the same feat with her album "Up!," which was released with a country and pop version packaged together.

"Other acts have been doing CD/DVD combos," Rivera says. "I wanted to do something different."

Rivera is known for introducing a new generation of bilingual listeners to *banda*. With his shaved head and hip look, he embodies bilingual, bicultural Mexican youth who still have a yen for tradition.

Delving into mariachi, he says, will only expand his audience.

"I'm not leaving *banda* to one side," Rivera says. "But many people who don't listen to *banda* like mariachi and vice versa. This way, I'll reach [both] audiences."

The concept presents advantages from a marketing standpoint.

For example, both versions

of Rivera's first single, "Ya Me Habian Dicho," are being sent to every Latin radio format.

"We're trying to get the message across that it's both styles in one album," says Lupe de la Cruz, senior VP of marketing for Univision Music Group. "Every song was recorded twice. It was a challenge."

DOUBLE THE WORK

Banda, which is played with a large ensemble that includes brass instruments and clarinet, has an earthier, raw sound that extends to the vocals. Mariachi, which uses trumpets and violins, is typically more refined and vocally demanding.

It took Rivera three months to record each album—*banda* first (accompanied by Banda Aires del Pacífico) and then mariachi (with Mariachi Internacional de México).

"It is two voices, and two characters," Rivera says. "The feeling required by each song, in each style, is different. I had

to immerse myself in the life of *ranchero* and the life of *banda*."

But in packaging the two albums as one, Univision has an opportunity to give fans an added value and spark interest from mass merchants that want

such deals for their customers.

"We are marketing it as a great value and as a great opportunity to see him performing in a style [fans] hadn't seen him in before," De la Cruz says.

Univision was able to keep

the price down by working closely with Rivera and the publishers of the repertoire. Of the 11 songs on each disc, six are covers and five are original tracks.

"El Rey" premiered earlier this month on AOL Latino as part of an exclusive that gave fans the opportunity to listen to the album before its release. The day after the album's street date, Rivera will perform with his mariachi band at a media event in Las Vegas.

On June 25, he will launch a tour at the Gibson Amphitheater in Los Angeles.

He will play half of his show

with a *banda* ensemble and wear his traditional suit and tie. For the other half, he will perform with a mariachi band and don the *traje charro* (the traditional mariachi suit and hat).

"We've worked hard and carefully," Rivera says. "I've been learning new things, and this could be very big for me."



FACT FILE

Label: Univision Records

Management: Javier Rivera

Agent: Mexico Musical

Publishing: Sonora Publishing (BMI)

Top-selling album (U.S. only): "Despreciado" (2001), 248,000

Last album: "Pa' Corridos" (2004), 21,000



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Joe Gives 'All'

Rapper Leans Into Promotion For New Set

There is no denying that last summer belonged to Fat Joe and Terror Squad. It was hard to escape the sounds of "Lean Back," the single that propelled Joe and his crew to the top of The Billboard Hot 100 and earned them a Grammy Award nomination for best rap performance by a duo or group.

So how does an artist top such a hit?

"It's important to stay consistent," Fat Joe says, calling from the road where he is promoting his solo album, "All or Nothing."

"When you have a song like that, then everybody's watching you like, 'What are you gonna do now?' I've got to prove it ain't a fluke." The album arrives June 14 via Terror Squad/Atlantic Records.

FACT FILE

Label: Terror Squad/Atlantic Records

Management: Terror Squad Management/Sanctuary Urban Management

Publishing: Joey & Ryan Music/Warner-Tamerlane Publishing/J (BMI)

Top-selling and last album: "Jealous Ones Still Envy (J.O.S.E.)" (2001), 938,000



On the new album, Joe put his consistency theory to use, teaming again with Scott Storch, who was the force behind the infectious beat of "Lean Back." He also tapped hitmakers Timbaland, Just Blaze, Swizz Beatz and Cool & Dre, the Miami-based duo behind the new album's lead single, "So Much More."

The track peaked at No. 34 on the *Billboard* Hot R&B/Hip-Hop Songs chart.

Surpassing the success of "Lean Back" was not Joe's only driving force during the album's recording. He says he was driven by an emotion far deeper.

"It was the fact that I love this music. I love hip-hop music," the Bronx, N.Y.-bred MC emphasizes. "If I didn't have my music, I don't know where I would be."

It is his deep-rooted passion

that has kept him in the industry for almost 13 years. Joe first drew attention in 1993 with his debut album, "Represent" (Relativity Records).

But it would not be until the release of his third effort, 1998's "Don Cartagena," that he would experience success. The album debuted at No. 7 on The *Billboard* 200 and earned the rapper his first gold plaque. That success would be followed by 2001's platinum set "Jealous Ones Still Envy (J.O.S.E.)."

Even with these hefty accomplishments, Joe is not content to kick back yet. He has been putting in overtime as the release date for "All or Nothing" nears.

"I've been on the road for over 77 days across the country and I just extended the promo tour for five more weeks. There ain't a rock I left unturned," he says.

Joe has partnered with the N, MTV Networks' nighttime network for teens, to launch the contest I Can't Believe I'm Fat Joe's Intern (*Billboard*, Making the Brand, May 7).

The sweepstakes is part of Atlantic Records' innovative Joint Chiefs campaign geared toward promoting its top hip-hop acts (*Billboard*, Oct. 30, 2004). It kicked off last fall and features retail tie-ins with Ecco, Logitech, Champs Sports and clothing line Umbro and media tie-ins with Premiere Radio Networks, Clear Channel's online division, Radio One and BET.

Fat Joe also continues to appear on other artists' records. He guests on Jennifer Lopez's current single, "Hold You Down."

Even with all the flurry surrounding the album, such retailers as Daryl King, manager of the Sound of Market store in Philadelphia, feel that the album's success rests with the product itself.

"People are going to want the record just on the strength of the fact that it's Fat Joe. Since he's a big-name artist, people will buy it because of the name and not so much for the music," King says. "But the music needs to draw people as well."

Joe is confident that the music will indeed draw fans in. "This album's definitely going to make all the Fat Joe fans that have been with me for 13 years really proud of me," he says. "I'm not comfortable just yet though. I'm not going to be through with this game until people are totally convinced that Fat Joe's a legend in this game." ...



Beats & Rhymes

IVORY M. JONES ijones@billboard.com

T.O.K. Delivers Dancehall TKO

Just when it seemed the dancehall craze had stepped aside to make way for reggaeton, Kingston-bred quartet T.O.K. re-emerges to prove otherwise.

The group—childhood buddies Craig "Craig-T" Thompson, Xavier "Flexx" Davidson, Roshawn "Bay-C" Clarke and Alistaire "Alex" McCalla—drops its sophomore release, "Unknown Language," June 28 on VP/Atlantic. Lead single "Hey Ladies (In the Air)" features the popular Jonkanoo riddim track.

Last year's Bobby Koners-produced single "Gal Yuh Ah Lead" put T.O.K. in the U.S. spotlight, garnering the group a Boomshot Award nomination at the 2004 Vibe Awards and reaching No. 85 on The *Billboard* Hot 100.

"Unknown Language" fea-

tures production by dancehall hitmakers Tony "CD" Kelly and Steve "Lenky" Marsden, among others. The group also gives a nod to soca and reggaeton, teaming with Cuban rapper Pitbull on "She's Hotter."

Recording these styles was a no-brainer for T.O.K. "We be-

lieve in one Caribbean music," Flexx says. "That's what we're focusing on, so that's why we incorporated it."

R&B also plays a role in the quartet's sound—no surprise, considering T.O.K. initially set out to become the Jamaican version of Boyz II

Men. "We started out singing straight R&B, doo-wop and a cappella," Craig-T says. "We wanted to be Jamaica's first R&B group."

Deciphering T.O.K.'s patois may seem daunting to some, but Bay-C says have no fear, "Unknown Language"

T.O.K.



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

Demand For Dre & Vidal Grows

Philadelphia-based Andre Harris and Vidal Davis are getting caught up in a hit bag.

Having produced Usher's "Caught Up," the duo, known as Dre & Vidal, is savoring a second bout of R&B/pop crossover success with Ciara's "Oh," featuring Ludacris. But the Grammy Award-winning studio rats aren't resting on their laurels.

Their list of forthcoming projects reads like an entertainment who's who: Mary J. Blige, Toni Braxton, Joe, Jamie

Foxx, Musiq and former City High member Claudette Ortiz. That's not counting such recent credits as Destiny's Child, Amerie, Jill Scott, Alicia Keys and Young Buck.

Formerly under the tutelage of DJ Jazzy Jeff at his production house A Touch of Jazz, Dre & Vidal forged their own musical brand in 2002. The duo brings an organic feel to its work, which is clearly influenced by the Isley Brothers, Shuggie Otis and Herbie Hancock.

The pair's early efforts include "Butterflies" by both Michael Jackson and Floetry

and Glenn Lewis' "Don't You Forget It." They have signed Lewis to their Star Records imprint, with distribution pending.

Dre & Vidal attribute the burgeoning demand for their work to their "chameleon vibe."

"We treat each artist as an individual and customize our songs for that artist," Dre says. "That's how we're able to go from a record by Jill Scott to one by Ciara and Ludacris."

MUSICAL NOTES: Songwriter/producer Swizz Beatz has signed with SESAC. The Atlanta-based talent's writing credits range from Jay-Z to Limp Bizkit. He counts Cassidy, newcomer Mashonda and Mary J. Blige on his production résumé. Cassidy and Mashonda are on Beatz's J Records imprint, Full Service Records.

Keke Wyatt was in Los Angeles May 22-23 shooting the video for her debut Cash Money/Universal Records single, "Put Your Hands on Me." Wyatt was last heard from in

2001 with the No. 4 R&B hit "Nothing in This World."

One of the forthcoming releases on Image Entertainment's urban slate (*Rhythm & Blues*, *Billboard*, May 21) is a self-titled album by Jamie Jones. Launching the June 28 set are two lead singles: "Don't Stop," featuring Wayne Brady (urban AC), and "Rise" (gospel). Jones was a member of Los Angeles-based male quartet All-4-One.

Essence magazine co-founder Clarence Smith segues from publishing to recording as CEO of New York-based YOU Entertainment. The company's inaugural project is the July 26 compilation "Love Pages." Produced by Duke Jones and Norman Connors, the set melds R&B and jazz. As the Café Soul All-Stars, trumpeter Jones, keyboardist Bobby Lyles and other noted session musicians come together behind such guests as Vesta, Glenn Jones, Christopher Williams, Peabo Bryson and George Benson. ...





Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

REVELL REVEALING AT BMI REVEL

will reveal all.

"When we talk our patois," he says, "people don't know what we're saying. So basically, we decided to do an album that explained the Jamaican language."

To further help the patois-challenged, the group has a glossary on its Web site, tokworld.com.

IN THE MEANTIME: Fans of *Little Brother* and the late *Ol' Dirty Bastard* will soon have something to tide them over while they await new releases.

If the September street date for *Little Brother's* sophomore major-label album, "The Minstrel Show," seems too far away, fans can satisfy their cravings June 21. That's when the Durham, N.C.-based trio of **Big Pooh, Phonte** and **9th Wonder** drops "The Chitlin' Circuit (Version 1.5)" on *Fastlife Music*. It's the group's sec-

ond between-albums release.

The set contains unreleased and hard-to-find tracks from *LB* and its crew, the *Justus League*. It also features guest appearances by **Big Daddy Kane, Kanye West** and *Consequence*.

As for *O.D.B.*, the fate of his posthumous album "A Son Unique" is up in the air since **Damon Dash Music Group** and *Island Def Jam* severed their joint venture. But fans will be able to relive the rapper's past glory when "The Definitive Ol' Dirty Bastard Story" drops June 21 on *Rhino Records*.

The album compiles 16 tracks from *O.D.B.'s* two solo albums, "Return to the 36 Chambers: The Dirty Version" and "Nigga Please." An accompanying DVD features his three music videos: "Brooklyn Zoo," "Shimmy Shimmy Ya" and "Got Your Money." *Mass Appeal* editorial director **Sacha Jenkins** contributes the liner notes. ...

Audience members at BMI's May 18 Film & Television Music Awards gala were treated to some unexpected admissions from Richard Kirk Award honoree **Graeme Revell**.

"The last thing I vividly remember is walking through the door of a mental asylum in 1978 and meeting some really weird characters," the composer said of his prescoring days as an orderly at an Australian hospital for the mentally ill.

Realizing that the job was "a little depressing," the New Zealand native rounded up a few of the inmates to form the impromptu industrial punk band **SPK**. "I remember to this day we were playing on the porch of the ward and [the song] had a one-minute jackhammer solo in it. We had no instruments, you see, but I was pretty handy with a jackhammer," he told the crowd. "I turned around and all the people in the ward were playing air jackhammer."

This inventiveness landed Revell in Hollywood after directors **Philip Noyce** and **George Miller** invited him to score 1989's "Dead Calm." Sixteen years later, Revell's credits include "Sin City," "Open Water," "Blow" and, most recently, "The Adven-

tures of *Shark Boy & Lava Girl in 3-D*."

The BMI event, held at the Regent Beverly Wilshire, paid tribute to Revell's penchant for movies with "killer" themes. A video reel hosted by "Chucky" of the horror film series showed clips with everything from "killer jail bait" (1993's "The Crush" starring **Alicia Silverstone**) to "killer Mexican vampires" (1996's "From Dusk Till Dawn").

"I get offered [thrillers] all the time, and it's really hard to break out of," he told *Billboard*. "I'm not really a dark movie kind of person. I like to laugh and see comedies."

In the works for Revell are the films "Goal!" (directed by **Danny Cannon**), due later this year, and "Harsh Times" (directed by **David Ayer**), expected in 2006.

The award, named after the performing rights society's late VP **Richard Kirk**, is presented annually to a composer for outstanding career achievements. Past recipients include **Danny Elfman, Jerry Goldsmith, John Barry, Thomas Newman** and **Randy Edelman**.

SISTERLY SOUNDS: **Chantal Kreviazuk, Rachael Yamagata** and **Natasha Bedingfield** are among the artists lending songs of empowerment to the *Columbia*

Records/Sony Music Soundtrax release

"The Sisterhood of the Traveling Pants." Adapted from the **Ann Brashares** novel, the film follows a pair of secondhand jeans as they get passed between four best friends of different sizes and paths. The album streets May 24 and is produced by **Glen Brunman** and **Dawn Solér**. Directed by **Ken Kwapis**, the *Alcon Entertainment/Warner Bros. Pictures* film opens nationwide June 1.

WHAT'S THE SCORE? The ballots are out for the *American Film Institute's* inaugural 100 Years of Film Scores event. A group of more than 500 composers, musicians, directors and historians will vote on the top 25 film scores from the sound era (1927-present). Among the contenders are **Bernard Herrmann's** "Psycho," **John Williams' "Jaws,"** **Danny Elfman's "Batman"** and **Hans Zimmer's "Gladiator."**

The selected compositions will be performed live by principal conductor **John Mauceri** Sept. 23 at Los Angeles' Hollywood Bowl with the venue's orchestra. Scenes from each winning title will play in the background. ...

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Cowboy Troy's Wild Ride

NASHVILLE—When Cowboy Troy made an appearance at the May 17 Academy of Country Music Awards, he joked about the odds of which would happen first: Garth Brooks coming out of retirement or Troy himself having a No. 1 album.

Troy clearly came much closer than he ever expected. "Loco Motive" bows at No. 2 on Top Country Albums this issue, with sales of 51,000, according to Nielsen SoundScan.

Nevertheless, Cowboy Troy (born Troy Coleman) knows he is up against some tall hurdles in the country music community, being the first artist to creatively combine country and hip-hop music into a mixture he describes as "hick-hop."

He says hick-hop utilizes "country instrumentation," including banjo, dobro, fiddle, acoustic guitar and pedal steel, teamed with "shredding rock guitar riffs and a rap delivery."

Despite the challenges that kind of genre-straddling presents, Troy has had the benefit of media exposure most new artists can only dream about, thanks to his association with Big & Rich and their Muzik Mafia artistic collective.

On May 19, two days after the release of "Loco Motive," the striking, 6-foot-5-inch artist performed on "The Tonight Show With Jay Leno." He has also appeared in Big & Rich's video for "Save a Horse (Ride a Cowboy)" and performed on their debut album.

He rapped in front of thousands of Tim McGraw fans when he joined Big & Rich to open McGraw's concert dates last year. McGraw became a fan and asked Troy to write a rap to accompany McGraw's hit "She's My Kind of Rain," which the two then performed together nightly. Troy also got significant exposure on last year's Muzik Mafia tour, which was turned into a series for CMT.

'NATURAL FIT'

Troy grew up in Dallas and Fort Worth, Texas, listening to country music and says it "seemed like the most natural fit" for his own musical ambitions. But he was also a fan of rap and began combining the genres as a way to "have a little fun with making music." He has been performing in clubs since 1989 and previously released two independent records.

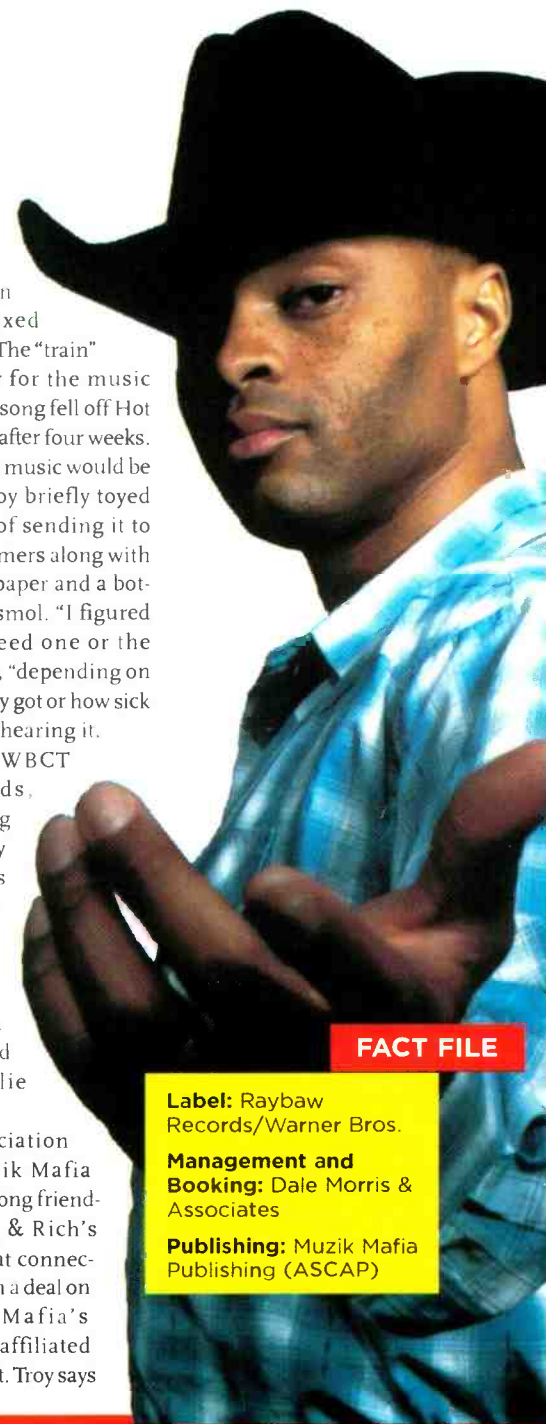
The reception for debut single "I Play Chicken With the

Train" has been "kind of a mixed bag," he says. (The "train" is a metaphor for the music business.) The song fell off Hot Country Songs after four weeks.

Knowing his music would be polarizing, Troy briefly toyed with the idea of sending it to radio programmers along with a roll of toilet paper and a bottle of Pepto Bismol. "I figured PDs would need one or the other," he says, "depending on how excited they got or how sick they felt" after hearing it.

At country WBCT Grand Rapids, Mich., OM Doug Montgomery says the song is generating a lot of calls. "Some love it, some hate it, but at least it brings a reaction and doesn't just lie there."

Troy's association with the Muzik Mafia sprang from a long friendship with Big & Rich's John Rich. That connection landed him a deal on the Muzik Mafia's Warner Bros.-affiliated Raybaw imprint. Troy says



FACT FILE

Label: Raybaw Records/Warner Bros.

Management and Booking: Dale Morris & Associates

Publishing: Muzik Mafia Publishing (ASCAP)

NOW HEAR THIS

EDITED BY TODD MARTENS tmartens@billboard.com

>>> GRAND NATIONAL

Although Grand National has built a sizable buzz in France, Australia and its native United Kingdom with its 2004 Sunday Best debut, "Kicking the National Habit," the set has yet to find a North American licensee. With a groove-rooted rock sound that is dusted with clever samples and a dash of pre-"Synchronicity" Police, the album seems primed for embracing here. The group has received exposure via music snippets on "CSI: Miami" and "Six Feet Under," and album track "Talk Amongst Yourselves" was featured on DJ/producer Sasha's 2004 mix collection, "Involver." Additionally, such West Coast DJs as Nic Harcourt and Jason Bentley have provided early radio support. Grand National, which consists of Rupert Lyddon and Lawrence "La" Rudd, will make its U.S. live debut this month in New York (June 11, 13) and Los Angeles (June 15), then will perform June 24 at the United Kingdom's Glastonbury Festival.

Contact: Justin Kleinfeld, publicist/U.S. promoter, 212-226-5304
—Jonathan Cohen

>>> WHAT MADE MILWAUKEE FAMOUS

Mixing vintage keyboards, distorted vocals and power-pop guitars, Austin-based four-piece What Made Milwaukee Famous has crafted a debut that falls somewhere between Squeeze and the Strokes. There's a playful expansiveness in its self-released effort "Trying Never to Catch Up," evidenced by the swirling digital effects that carry the slow-building "I Decide" and the over-the-top, "Sgt. Pepper's"-like arrangement of "Bldg. a Boat From the Boards in Your Eye." Owning a name that nods to either Schlitz beer or Jerry Lee Lewis, the band has sold about 1,500 copies of its debut, vocalist/guitarist Michael Kingcaid says, and recently snared an opening slot for Snow Patrol in Austin. "The main dilemma right now is between going indie or major," Kingcaid says. "The majors are all about the almighty dollar, and indie labels are all about what's cutting edge. I think we're somewhere in the middle."

Contact: Michael Kingcaid, michael@whatmademilwaukee-famous.com
—Todd Martens



Nashville Scene

PHYLLIS STARK pstark@billboard.com

STUART'S NEW LABEL SETS HISTORICAL 'TONE

Country Veteran Establishes Superlatone Records As A Repository Of Southern Culture

Marty Stuart has launched a new imprint, Superlatone Records, in conjunction with Universal South. This was first reported exclusively in Nashville Scene (*Billboard*, Feb. 26).

The imprint is being described as a home for music and cultural offerings from the prolific Stuart and a vessel for his interest in Southern culture. His first release will be the gospel collection "Soul's Chapel," due Aug. 30. The album was produced by Stuart and includes a guest appearance from Mavis Staples.

Other upcoming releases are "Marty Stuart & His Fabulous Superlatives Live at the Ryman" and "Badlands."

The first is a bluegrass concert Stuart and his band recorded at the Ryman Auditorium in Nashville in 2003. The latter is a themed record about the historic and contemporary lives of Native Americans. Produced by Stuart and John Carter Cash, the collection includes one obscure song written by Cash's father, Johnny Cash. Stuart's wife, Connie Smith, makes a guest appearance.

Stuart, a country music icon, historian and songwriter, most recently recorded for Columbia Records, where he did two tours of duty interrupted by a long stint at MCA Nashville in the '90s.

In addition to these recordings, Stuart is working on six books, including three collections of his photography.

GRAND NEWS: The Grand Ole Opry will spend eight months this year celebrating its 80th anniversary with a series of events, including a Nov. 14 performance at New York's Carnegie Hall. That show, to be held the day before the Country Music Assn. Awards at Madison Square Garden, will feature Opry members Trace Adkins, Vince Gill, Alison Krauss + Union Station, Alan Jackson, Brad Paisley, Charley Pride and Ricky Skaggs.

The anniversary celebration kicks off in late May and will include a multi-city tour, dubbed An Evening With the Grand Ole Opry. The tour, which begins May 28, will feature different performers at each stop, including Skaggs,

the Del McCoury Band, Patty Loveless, Craig Morgan, Riders in the Sky and Marty Stuart.

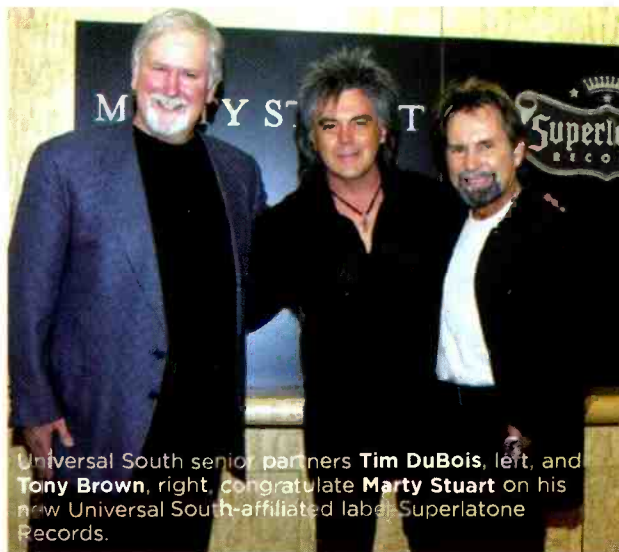
Also on tap are a series of

Shop at Home Network shows featuring Opry merchandise. A Birthday Bash weekend is set for Oct. 14-15.

DOTTED LINE: Lofton Creek Records signed singer Keith Bryant to a long-term contract May 10. He has released one album on the label, "Ridin' With the Legend," and is working on his next project with producers Bruce Allen and Pat Holt.

Songwriter Monty Criswell has signed with Big Tractor Music Publishing. He had deals with Hamstein Music and, more recently, Wenonga Music, a co-venture with Sony/ATV Tree.

ON THE ROW: Stacey Killian Hagewood joins the Great American Country network as VP of creative services. Hagewood worked at rival CMT from 1991 to 2003, starting as director of creative services and rising to VP of that depart-



Universal South senior partners Tim DuBois, left, and Tony Brown, right, congratulate Marty Stuart on his new Universal South-affiliated label, Superlatone Records.

Music

had it not been for his Mafia pals, he would still be in Dallas managing a Foot Locker.

Rich, Big Kenny and Warner Bros.' Paul Worley produced "Loco Motive," and many of the Muzik Mafia regulars make guest appearances, including James Otto, Jon Nicholson and Lyric Street artist Sarah Buxton. McGraw also appears on the album.

Troy says he is not sure why there are not more African-American country performers, speculating that "maybe they don't feel as encouraged by their friends and family."

But he adds that he does not feel as though he is carrying a banner or paving the way for other black artists. "That would get more into a political thing," he says, "and I save the politics for those in Washington. The pressure on me comes from my own desire to succeed." ♦♦♦

ment. More recently, she was an independent producer working with the Shop at Home and Gospel Music Channel networks.

Robert Turner has been promoted to the newly created position of director of country and Christian music at WEA. He previously held the title of market leader at the company. He remains based in Nashville.

Nathan Nicholson joins music publishing company Tom Collins Productions as creative director. Nicholson will continue to represent the publishing interests of Gary Nicholson and Jim Lauderdale.

Senior director of artist development Nancy Quinn has exited Daltone Music Group. ♦♦♦



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

D-A-D Sires 'Bubblegum Punk'

Leading Danish rock act D-A-D returned to its roots for its ninth studio album, "Scare Yourself" (EMI-Medley), released May 23 in the Nordic countries.

EMI Music Denmark says release commitments from other countries are pending for the 11-track album, D-A-D's first since "Soft Dogs" in 2002.

The band formed in 1984, with debut album "Call of the Wild" arriving two years later on Danish indie Mega. Sessions for "Scare Yourself" began in Sweden in late 2003 with producer Michael Elbert (Roxette, the Hives), but D-A-D ended up self-producing the album.

Elbert was "too 'correct,' so we decided to do it ourselves," band frontman Jesper Binzer says. "It was a bit scary, but we got the bubblegum punk sound that we'd liked when we started 20 years ago."

Nordic live dates in May and June precede summer festival appearances and a Danish tour in October. Copenhagen-based Beatbox Booking handles D-A-D in the Nordic countries; other booking is on a territory-by-territory basis. The band is published by EMI Music Publishing and managed by Sweden-based Talent Trust.

—CHARLES FERRO

MERC REVS UP: Warner Music Australia chairman Ed St John hopes to hit double-platinum (140,000 units) Down Under by year's end with local rock act Thirsty Merc's self-titled debut. U.S. and European releases are slated for early 2006 on Atlantic Records.

The band is "very much [in] a Maroon5 situation," St John says. "They're not the hippest act, but people identify with them; a young female audience in particular relates to the lyrics."

The album was released in Australia last August. Its eclectic rock-, classical- and jazz-influenced pop appealed to Australian radio programmers across formats, and

widespread airplay has helped shipments pass the 50,000 mark, according to Warner.

Thirsty Merc's Sydney-based manager, Francis Coady, says the Atlantic connection followed a recent visit to Warner's New York offices with the band's singer, Rai Thistlethwayte. While Thistlethwayte played songs to Warner execs, Coady says, Atlantic co-founder Ahmet Ertegun listened in, declaring the track "Someday Someday" a potential global hit.

—CHRISTIE ELIEZER



THIRSTY MERC

SLEEPER AWAKE: EMI Music Publishing songwriter Guy Chambers will launch his own label, Sleeper Music, June 6 with the U.K. release of the self-titled Isis Project album, his French-language collaboration with EMI Music France singer/songwriter Keren Ann Zeidel.

Chambers, a former member of U.K. acts World Party and the Lemon Trees, was the main songwriter/producer for Robbie Williams until the pair parted company after Williams' fifth album, "Escapology" (EMI Chrysalis), in 2002. He has also written for Kylie Minogue, Texas, Jewel and Diana Ross, and is currently working with Annie Lennox.

"Isis Project" contains Chambers/Zeidel songs exploring aspects of a woman's life, sung by up-and-coming English actress Sophie Hunter. Chambers says it was inspired by the work of late French singer/songwriter Serge Gainsbourg, and is "an 18th-birthday present for my 4-year-old daughter, Isis."

Sleeper is distributed in the United Kingdom by Absolute Distribution. Negotiations for overseas licensing deals are under way. —CHRIS BARRETT

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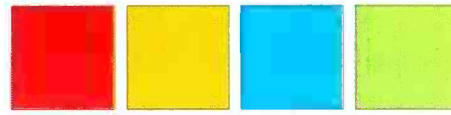
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REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



AUDIOSLAVE
Out of Exile
Producer: Rick Rubin
Interscope/Epic
Release Date: May 24
On "Out of Exile," Audioslave travels a musical course

similar to the one it set with its 2002 self-titled debut. But it doesn't let its passion fly with the snappy rock stylings of its hit "Show Me How to Live." Instead, the foursome opts for deeper, grunge-filled grooves with random bursts of fervor, especially the track "#1 Zero," which smolders with a lover's passive-aggressive promises. "Doesn't Remind Me" is a deceptively pleasant litany of things singer/lyricist Chris Cornell enjoys, like "hammering nails and speaking in tongues," because they hold no painful memories. The spectre of Led Zeppelin rears its head on "The Worm," which could irk detractors who think Audioslave already borrows too much from that icon. It may be true, but Cornell, Tim Commerford, Brad Wilk and Tom Morello have too much chemistry to hold that against them.—CLT



OASIS
Don't Believe the Truth
Producer: Dave Sardy
Epic
Release Date: May 31
"Don't Believe the

Truth" can be considered an olive branch from Oasis to its fans. After its first two acclaimed albums, the band endured a long streak of creative stumbles. Fortunately, "Don't Believe

the Truth" is a step in the right direction. Highlights include acoustic singalong "Guess God Thinks I'm Abel," the anthemic "Keep the Dream Alive" and the straightforwardly rocking "Lyla" and "Turn Up the Sun." It's no home run, however (avoid "Part of the Queue" and "The Meaning of Soul"). It's also less than cohesive, leaving the listener wanting more than it can offer. But overall, the Gallagher brothers have finally come up with something that offers legitimate echoes of their early promise.—CMW



BANDA EL RECODO
Hay Amor
Producer: Banda El Recodo
Fonovisa
Release Date: May 24
Nearly 70 years old, the venerable Banda

El Recodo doesn't sound its age. Founded by Cruz Lizárraga and now led by his two younger sons, the group continues to straddle contemporary and traditional sounds. El Recodo uses only traditional *banda* instrumentation but is decidedly avant-garde in its choice of material and arrangements. To wit, "Hay Amor" begins with an a cappella introduction to "Que Mas Quisiera" that dissolves into a danceable *banda* beat. There is romance in "Parece Mentira," tradition in "Te Doy las Gracias" and a mix of both in "Agua Dulce," a ballad played with *banda*. Elsewhere, traditional *rancheras* and tropical tracks ("Camaron Pealo") bring El Recodo back to its roots. It's a delicate musical balancing act, but one gracefully achieved here.—LC



BEN MOODY
FEATURING ANASTACIA
Everything Burns
(3:43)
Producers: Ben Moody, Jay Baumgardner
Writer: B. Moody
Publishers: Smellslike-

metal/Dwight Frye, BMI
Wind-up (CD promo)
The combination of pop/rock siren Anastacia and gritty singer/songwriter Ben Moody (the former Evanescence guitarist) may look curious on paper, but a couple spins of "Everybody Burns" proves that sometimes the most inspired pairings are those that are least expected. This first single from the "Fantastic Four"—a glossy summer motion picture based on the Marvel comic—is certainly dark and despairing, with woebegon trade-off vocals and little more than a guitar strumming along. That is, until the song rises like anger unleashed and the two tear open a vocal Pandora's box. This is a spectacular song, with a crackling rock edge that will scorch

the summer airwaves. And we're crossing fingers that it will at last signal a U.S. breakthrough for the amazing Anastacia.—CT



TRISHA YEARWOOD
Georgia Rain (5:11)
Producer: Garth Fundis
Writers: E. Hill, K. Rochelle
Publishers: various
MCA Records (CD promo)

Country music has missed Trisha Yearwood, and this gorgeous ballad illustrates why. After a hiatus from the spotlight, the Georgia native is back with one of the best singles of her career. It's a poignant look at young love and the way the years can wash over us, but certain emotions never fade. The lyric is picturesque and perfectly suited to Yearwood's warm, supple voice. Garth Fundis' deft production leans on Yearwood's voice and an aching steel guitar. This welcome return of one of country's most talented singers serves as the first taste of her September album, "Jasper County."—DEP

ROCK

MAXIMO PARK (1)
A Certain Trigger
Producer: Paul Epworth
Warp
Release Date: May 31
Pioneering electronic label Warp makes a rare foray into rock with this latest harvest from 2005's bumper crop of breathlessly hyped U.K. imports. All the touchstones of the nu-new wave are here: the angular guitar lines, the dancefloor-friendly rhythms and the 1980s pop influences. To their credit, Maximo Park frontman Paul Smith and company have penned some of the catchier singles in this style released this year—particularly the jittery "Apply Some Pressure," the Cure-meets-Dexys Midnight Runners anthem "The Coast Is Always Changing" and the organ-splashed "Graffiti." But for those already having a hard time distinguishing Kaiser Chiefs from the Futureheads from Razorlight, be warned: It does not get any easier with the addition of this Newcastle five-piece.—BG

SEETHER
Karma and Effect
Producer: Bob Marlette
Wind-up
Release Date: May 24
Seether's current hit, "Remedy," is climbing the Modern Rock chart (No. 11 this issue), and there is plenty more of catchy angst on the new album "Karma and Effect." The act's evolution from a two-man studio project to a four-piece band has helped it dodge the sophomore slump; the songwriting and production gel much better than on its debut album, "Disclaimer." There is less brooding and more punch, although the group needs to make its songs more distinct from each other. "Truth," "Burrito" and "I'm the One" are the best contenders for future singles. But with "Disclaimer" cut "Gasoline" still garnering airplay, Wind-up has the uncommon task of deciding how to sustain the momentum of both albums.—CLT

ALKALINE TRIO

Crimson
Producer: Jerry Finn
Vagrant
Release Date: May 24
The Alkaline Trio's sadistic-themed pop-punk reached a melodic peak on 2003's "Good Mourning," an album that gleefully mixed bloodshed and breakups into a dozen should-have-been hits. In terms of songwriting, "Good Mourning" was a leap forward, as for the first time nearly every chorus was ready for an arena. "Crimson," by contrast, is largely a study in efficiency. Such songs as "Poison" and "Mercy Me" clock in at less than three minutes, driven by guitar riffs that move with the professional recklessness of an ambulance driver. But Matt Skiba is still singing about casket-bound relationships, and the group tries to heighten its sometimes cartoon-like drama with gothic keyboards. New ground is broken on "Burn" and "Sadie," which create some melodic space and foretell a less aggressive future.—TM

R&B

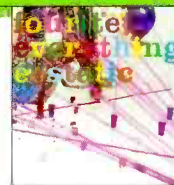
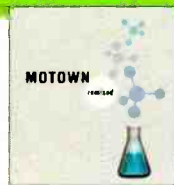
MARQUES HOUSTON (2)
Naked
Producers: Various
T.U.G. Entertainment/
Universal
Release Date: May 24
Marques Houston erases any remnants of his earlier stint as a member of boy group Immature/Imx with this solo effort. As the title implies, he reveals the healthy adult male he has become through songs that reflect the tenets of Marvin Gaye's sexual healing. Houston doesn't leave much to the imagination on the suggestive and colorful entries "Sex Wit You," "I Like It" and the title track. Meanwhile, derivative party jam "12 O'Clock" (featuring Joe Budden) loses its punch when it begins invoking the "drop it like it's hot" hook from Snoop Dogg's recent hit. But Houston steadies the album's uneven and often formulaic course with the engaging midtempo single "All Because of You" featuring Young Rome. Also worth another listen: the relationship-themed "Cheat" and "I Wasn't Ready."—GM

VARIOUS ARTISTS

(3)
Motown Remixed
Producer: Harry Weinger
Motown/Universal Music Enterprises
Release Date: May 24
On this compilation, well-known R&B/hip-hop producer/DJs spin new life into 15 classics dating from the Jackson 5's "I Want You Back" to the late Rick James' "Mary Jane." The tempest brewed by the Groove Boutique remix of Smokey Robinson's "Quiet Storm" is lushly underscored by Roy Ayers' subtle vibe stylings. The Temptations' "Papa Was a Rolling Stone" becomes an expanded treatise on soul in the hands of DJ Jazzy Jeff. Others tapped for this special assignment include Easy Mo Bee, DJ Green Lantern and Salaam Remi. Unlike most projects of this kind, this deftly bridges the gap between the originals and their re-grooved versions, enhancing the enjoyment for old-school purists and contemporary fans alike.—GM

LATIN

LENA (4)
Lena
Producers: Emanuele Ruffinengo, Bob Benozzo
Warner Music Latina
Release Date: May 17
Newcomer Lena is part of a musical family, and has already logged time as a backup singer for Alejandro Sanz and as an arranger and pianist. She is also a songwriter, and a good one. Her debut, however, is not just about the songs, but the texture of Lena's voice, a little bluesy, piercing and emotional. That, coupled with lush arrangements and production from Emanuele Ruffinengo, give it a distinctive sound. Lena's songs are similar to those of her mentor, Alejandro Sanz (featured in the Cuban-minded single "Tu Corazón") in that they tend to meander; lines and hooks aren't immediately attention-grabbing. But the musicality makes up for it, and the more you listen, the more you are reeled in. Tracks like "Duerme" are standouts.—LC



SINGLES

BLUES

ROBERT CRAY

Twenty
Producers: Robert Cray, Jim Pugh
Sanctuary
Release Date: May 24

The title cut of Robert Cray's 14th album deals with a young man's fatal involvement in the Iraqi War. And while the artist is not particularly known for his political commentary, his willingness to share his point of view here is a highlight of the album. Also notable is Cray's continuing reach beyond straight blues for material. Co-producer and long-standing keyboard player Jim Pugh contributes the jazzy blues "Two Steps From the End." In covering William Bell's Stax gem "I Forgot to Be Your Lover," Cray reminds us of his fine feel for soul and R&B. As for blues numbers, he's working tunes as prime as "My Last Regret" and "I'm Walkin'."—PVV

COUNTRY

BOBBY PINSON

Man Like Me
Producer: Joe Scaife, Bobby Pinson
RCA
Release Date: May 17

Texan singer/songwriter Bobby Pinson gives a good indication of what he's about right out of the gate with the gut-punch anthem "I'm Fine Either Way." With a Panhandle twang that recalls Steve Earle and a rawness and edge Music Row rarely delivers, this ain't George Strait, but it sure ain't bad, either. Pinson brings some originality to familiar territory on "Nothin Happens in this Town" and the thumping "Started a Band," and wears a been-there-done-that world-weariness on the title cut and the well-drawn "Ford Fairlane." Like a Lone Star

Springsteen, Pinson takes on growing up on "Time Well Spent" and lends appropriate weight to a song about life after Texas football in "I Thought That's Who I Was." Time will tell about Pinson's longevity, but this is an impressive launch.—RW

JAZZ

JAMES BLOOD ULMER

Birthright
Producer: Vernon Reid
Hyena Records
Release Date: May 24

A '60s-era disciple of Ornette Coleman and once aptly described as the missing link between Wes Montgomery and Jimi Hendrix, the intrepid James Blood Ulmer delivers his first solo guitar album. Ulmer's odd-tuned playing is earthy and freewheeling, and packed with irregular and discordant lines. Most of this Vernon Reid-produced 12-pack features Blood's raspy, quaking voice as he shoos the serpent from the sanctuary with such gut-gripped tunes as "Take My Music Back to the Church" and "Devil's Got to Burn." A highlight is his funk-ed-up jazz signature on Willie Dixon's "I Ain't Superstitious," one of two covers. Two instrumental numbers, including "Africa," spotlight Ulmer in full antimatter-jazz glory. A few years ago, his career was resuscitated after a number of aimless recordings; full recovery arrives with this bull's-eye.—DO

ELECTRONIC

FOUR TET (5)

Everything Ecstatic
Producer: Kieran Hebden
Domino
Release Date: May 31

Four Tet mastermind Kieran Hebden is a master craftsman with

glitch, rock, trip-hop and minimalism, forming these elements into a consistent stream of killer beats and progressive electronica. This continues the trajectory of infectious records with something slightly more organic. In fact, "Ecstatic" is the essence of "more": more live drums, emotion and chances taken. The result is an album that is challenging without being unsettling, as best heard on "Sun Drums and Soil" and the single "Smile Around the Face." Hebden wisely avoids rock and dance clichés, anchoring even the headiest songs ("Sleep, Eat Food, Have Visions") with two feet on the ground.—KH

WORLD

CATHIE RYAN

The Farthest Wave
Producer: John McCusker
Shanachie
Release Date: May 24

Former Cherish the Ladies lead vocalist

Cathie Ryan has tracked her fourth noteworthy solo album. Produced by consummate fiddler John McCusker, it is a potent blend of such traditional tunes as "What Will You Do, Love?" and contemporary material penned by Ryan, Karine Polwart and John Spillane, among others. One of the finest tracks is the jig "Dance the Baby," written by McCusker in Gaelic. Ryan sings with an emotive power and an immaculate clarity that brings to mind such heavyweights as Mary Black and Karen Casey.—PVV

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ADDITIONAL REVIEWS:
 • Smog, "A River Ain't Too Much to Love" (Drag City)
 • At the Drive-In, "This Station Is Non-Operational" (Fearless)
 • Robbie Fulks, "Georgia Hard" (Yep Roc)

POP

JASON MRAZ

Wordplay (3:08)
Producers: Josh Deutsch, Kevin Kadish
Writers: J. Deutsch, K. Kadish
Publishers: Goo Eyed/Slowguy Songs, ASCAP; Warner/Chappell
Atlantic (digital download)
To follow his breakthrough 2002 album, "Waiting for My Rocket to Come," Jason Mraz returns with the new single "Wordplay." This self-conscious jangle-pop ditty is about Mraz trying to craft a hit single and avoid the sophomore slump. It flutters by in slightly more than three minutes with melodic acoustic guitar and Mraz rapping/singing about how folks might write him off as a one-hit wonder. With adult top 40 radio the current home of the young singer/songwriter, Mraz will likely do well there. His album "MR. A-Z" (Get it? MR. A-Z = Mraz) is out July 26.—KC

INGRAM HILL

Almost Perfect (3:37)
Producer: Rick Beato
Writers: Ingram Hill, R. Beato, E. Hart
Publishers: Thor Hill/Loney Runner, BMI; EMI April/Big Ass Pete, ASCAP
Hollywood Records (CD promo)

As the second half of the decade gets its ears wet, we find the faux-diva movement fading and top 40 radio in search of new heroes. About 10 years ago, easy-on-the-ear bands like Toad the Wet Sprocket and Gin Blossoms rose to fame with the perfect formula: memorable melodies, skillful vocals and organic production. The millennium version of such a group could be Ingram Hill, a Southern-bred quartet whose "Almost Perfect" brings back jangly guitars, lush harmonies and a clever, itchy hook that makes its mark after a couple of spins. The band has toured with Gavin DeGraw, Los Lonely Boys, Dave Matthews and Maroon 5. This is the second time to radio for this single; let's hope these guys are rewarded for tenacity.—CT

DEANA CARTER

The Girl You Left Me For (3:31)
Producer: Deana Carter

Writers: D. Carter, J. Michael
Publishers: Deanaling, ASCAP; Warner-Tamerlane/Little Big Guy, BMI
Vanguard/Welk (CD promo)
 A decade ago, Deana Carter was the toast of Nashville, with four No. 1 country hits, sun-streaked blonde hair, signature bare feet and a handful of Country Music Assn. Awards that assured an auspicious future. But then the genre's focus became clouded, and many country superstars were forced to redefine themselves. Now a sassy redhead, Carter has signed with Vanguard and is clearly going after the adult top 40 audience. "The Girl You Left Me For" is not particularly revolutionary; Carter is clearly reacting to the Avril Lavigne/guitar-driven movement, however, this is an artist with a track record that shines. If Carter wants to tickle top 40, then the format should seriously consider her charms. Here's one multitasking lady . . . and how many of those can adult top 40 boast that it owns at this point?—CT

COUNTRY

RICK MONROE

Midnight Rider (3:01)
Producers: Rick Monroe, Jeff Marshall
Writers: G. Allman, R.K. Payne
Publishers: various
Divorce Records (CD promo)
 It takes guts to cover a song as well-known as the classic "Midnight Rider," but the move pays off for indie artist Rick Monroe as he turns in a fresh take on the Greg Allman/Robert Kim Payne country-rock chestnut. A native of Sarasota, Fla., Monroe has built a solid fan base through aggressive touring in the United States and overseas, including dates in Russia, Bosnia, Ecuador, Puerto Rico, Cuba, Vietnam, Germany and England. He has a warm, supple voice and brings an edgy energy to this often recorded number. The track is the lead single from his album, "Against the Grain," due June 21. He's a musician's musician who is going to continue to play and sing somewhere whether country radio comes to the party or not, but some airwave exposure could

give him the larger platform he deserves.—DEP

ROCK

PRAY FOR THE SOUL OF BETTY CRY

(5:09)
Producer: Pray for the Soul of Betty
Writer: Pray for the Soul of Betty
Publishers: various
Koch (promo CD)
 The first of the season-four "American Idol" contestants is out of the gate: Constantine Maroulis' band, Pray for the Soul of Betty, released its debut CD May 10. In an unusual move, two singles will be issued simultaneously. "Drift" targets rock stations, while "Cry" appeals to top 40 formats. Ballad "Cry" is the better of the two, and though it sounds a bit rough around the edges—it was recorded between 2003 and 2004, before Maroulis honed his vocal skills on "Idol"—it leans toward the mainstream sound that "Idol" viewers adore. With this solid foundation, let's hope that Betty gets back in the studio sooner rather than later to record some new tunes.—KK

NEW & NOTEWORTHY

ANTIGONE RISING

She's Not Innocent (3:31)
Producer: Neil Dorfman
Writers: Cassidy, K. Henderson
Publishers: Cassidy/3 Third Avenue, BMI
Hear/Lava (CD track)
 Bangles? Nope. Go-Go's? Not even close. Joan Jett & the Blackhearts? Now you're getting warm. Even so, Antigone Rising is scratching its own signature across the pop/rock landscape, showcasing the first "girl group" we've seen in many years. These five women look tough, make no mistake, but as soon as lead singer Cassidy opens her mouth, you realize that you're in for a wildly passionate, deep experience. Antigone has a new live album, "From the Ground Up," sold exclusively at Starbucks—pretty brilliant, huh? People may not often visit Tower or Virgin anymore, but they hit Starbucks every morning. Emphasis track "She's Not Innocent" is wholly representative as the band works on a studio album. Look for a 30-minute TV special June 1 on VH1.—CT

LEGEND & CREDITS

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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



After having sold 25 million records worldwide, Shakira returns with her new work entitled **FIJACIÓN ORAL, Vol. one**. Shakira's first Spanish album in 7 years... English language version to be released November 2005.

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Music



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CHAMP COMES OUT SWINGING

Chances are if you haven't yet heard of DeNetria Champ, you will soon. The JDI Records artist seems to be everywhere lately.



Champ, whose vocal prowess has drawn comparisons to Aretha Franklin, participated in the Fox Television special "Easter Glory" and appeared at Marvin Winans' Perfecting Church Conference and at Dorinda Clark-Cole's Singers & Musicians Conference. Her talents have been on display in the Wesley Snipes film "Sugar Hill" and the HBO movie "The Goat,"

starring James Earl Jones.

She has also appeared on Dr. Bobby Jones' TV show and was part of a live recording with Norman Hutchins, and was featured in an Ebony magazine article on today's top gospel acts.

Champ recently performed at a private concert hosted by Oprah Winfrey, who cites Champ's "When God Gets Through" as one of her favorite songs.

Champ first found an audience in Europe, where she scored dance hits with the tunes "Rescue Me" and "Rise Up," and she has sung backup for Patti LaBelle. But gospel was always her first love.

"It was birthed in me," she says. "My mother was a minister of music, and my grandfather was a preacher."

JDI Records head Professor James Roberson's longtime wish to work with Champ was fulfilled when her JDI debut, "I

Really Love You," was released last summer. The project includes a duet with Vanessa Bell-Armstrong, "Go On Through It" as well as "DeNetria's Church Medley," a fan favorite.

Before recording Champ's gospel debut, Roberson says he endeavored to give songwriters a feel for her style. "I tried to impress upon people that even though DeNetria is a traditional gospel singer, she can do other stuff," he says.

With the finished project, Champ says, "we tried to put a little something on there for everybody—traditional, rock, contemporary gospel and dance."

Summer plans call for Champ to participate in radio events and conferences as well as tour.

Champ is thrilled with all the new developments. "God has done so much," she says. "I'm just mesmerized by his anointing."

Classical Score

ANASTASIA TSIOLUCAS atsioulcas@billboard.com



Fleming's Change Of 'Heart'

Talk about an atypical "crossover" record: a portion of Berg's opera Wozzeck snuggled on the same track next to Lionel Hampton's "The Midnight Sun." Mahler's song "Liebst du um Schönheit" a few tracks away from Joni Mitchell's "River." Villa-Lobos' "Cancao do Amor" paired with Stephen Foster's "Hard Times Come Again No More."

However surprisingly, all these musical worlds co-exist very comfortably on acclaimed American soprano Renee Fleming's new album, "Haunted Heart" (Decca, May 10). Paired with two impeccable collaborators (pianist Fred Hersch and guitarist Bill Frisell), Fleming performs with a tonal color and range that may stun longtime fans used to hearing her on the world's greatest opera stages rather than at an intimate cabaret.

While Fleming eventually opted for an operatic career, this album reflects some of her longest-held musical loves, starting even before her student days,

when tenor sax jazz legend Illinois Jacquet invited her to tour with his band.

"In my case, singing jazz and standards when I was younger was a really liberating experience," she reflects. "It helped me immensely in freeing up my sound."

That musical breadth has also shaped her ideas about performing. "Singing jazz has definitely affected the way I sing both Handel and bel canto music, for example. I'll bend a phrase, or delay it slightly. In fact, I do it with everything now," Fleming muses.



BRODSKYS LEAP IN: After years of appearing on labels ranging from WEA's Teldec to the independent Silva Screen, the U.K.-based Brodsky String Quartet is making a splash with its own Sanctuary-distributed Brodsky Records.

The first offerings, both out April 26, are a vivacious recording of the Tchaikovsky String Quartets Nos. 2 and 3 and a project titled "Moodswings," which offers tasty guest vocals by Elvis Costello, Sting, Björk, Meredith Monk and others.

Paul Cassidy, the group's violist, says "Moodswings" was the result of one of the Brodskys' long-standing educational initiatives. "We spent three years on a project for British teenagers," he notes, "in which we invited the students to write songs for string quartet and voice, and design everything from CD booklets and concert programs to stage sets."

The quartet hopes to expand the project to the United States.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

INTERSCOPE RECORDS
1

RIDING HERD

>> For the third time in the last 10 weeks, Interscope Records is responsible for half of the top 10 on The Billboard Hot 100. The last label before Interscope to snare half of the top 10 was Arista, in fall 1999.

HEAVENLY

>> On the Billboard Web sites and billboardradionmonitor.com, Mary Mary's "Heaven" wins Greatest Gainer on Hot Gospel Songs and rises 3-1 (up 431,000 impressions to 2.5 million). This marks the first time since the chart's launch in April that a female artist or female-led duo or group has topped the chart.



'THRILL' FULFILLED

>> A QVC stop helps Ronnie Milsap's Grammy Award-nominated big band album to a 2,700% spike one year after its release, as "Just for a Thrill" enters Top Jazz Albums at No. 4 (see chart, page 72). It is Milsap's first chart appearance since 2001. He shares a CMT special with Los Lonely Boys June 17.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Mariah Carey earns the 16th No. 1 of her career on The Billboard Hot 100. "We Belong Together" is her first chart-topper in slightly more than five years, and brings her one step closer to matching and eventually surpassing Elvis Presley's 17 No. 1 titles. Only the Beatles, with 20, have more.

>> Fred Bronson also reports on the first cover of a Roxette song to appear on the Hot 100, and the connection between legendary writer/producers Holland-Dozier-Holland and two songs on this week's Hot R&B/Hip-Hop Songs chart.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Reports Of Rock's Death Greatly Exaggerated

How many times in the last 15 years have you read the "rock is dead" obituary? Three times? Four? System of a Down, and the other acts that have recently led The Billboard 200, would beg to differ.

For at least four weeks in a row—five if you count Rob Thomas—rockers have been kings of the big chart, with this issue's topper representing the fattest sales week in SOAD's much-lauded career. As for Thomas' rock credentials, although his solo album follows a pop-leaning trail, his band, Matchbox Twenty, was absolutely considered a rock act during its formative years.

There is no doubt how one would classify the three that bowed at No. 1 after Thomas and before SOAD, a relay that saw the baton pass from Bruce Springsteen to Nine Inch Nails to Dave Matthews Band.

Guess what? That track meet might not end next issue, because Audioslave is warming up on the sidelines.

First-day sales reported by chains have executives close to the supergroup's sophomore album predicting a start of

270,000 copies or more. Such sales—assuming System's latest undergoes a typical second-week decline—would place Audioslave at the top of the chart for the first time. The 2002 self-titled debut by the band that emerged from Rage Against the Machine and Soundgarden peaked at No. 7, with opening-week sales of 162,000. Rage had two No. 1 albums during its run, while Soundgarden had one.

In the meantime, all hail SOAD, whose "Mezmerize" begins with 453,000—more than the band's first album sold during the 33 weeks it appeared on the chart.

The band's best prior Nielsen SoundScan week belonged to its only other

No. 1 album, 2001's "Toxicity," which began with 222,000 on The Billboard 200 that was calculated during the week of the Sept. 11 terrorist attacks.

Its subsequent leftovers collection, "Steal This Album," peaked at No. 15, selling 166,000 in its best week.

In a year when such major markets as Washington, D.C., and Philadelphia lost significant rock stations, and New York's WXRK has essentially forsaken current music for classic rock, the streak of rock titles atop The Billboard 200 is a helpful reminder. Like any other popular genre, rock will experience ups and downs, but it never folds its tent.

In fact, there is one fascinating statistic that might surprise you. Although SoundScan does not calculate an overall market share for rock that would extend all the way from death metal to Bob Seger, modern rock and hard music are among the categories that it tracks regularly. Of those 11 categories—an eclectic menu that includes R&B, Latin, gospel and jazz—the only one that has seen its share of overall album sales grow in each of the last seven years is modern rock.

That classification accounted for 16.1% of sales in 1998, and although its volume has sometimes declined from one year to the next, its market share has grown each year, reaching 19.95% in 2004. Take that as another offer of proof that, as more than one old song suggests, rock'n'roll will never die.

UPBEAT: Cause for celebration is not confined to rock. With nine new titles entering the top 20, including five in the top 10, album sales this week beat those of the same week in 2004.

In a comparison of the same-numbered sales weeks—the measure that Billboard uses on this page's Market Watch—album sales are up 3.2% over last year's 20th sales week. If you use the adjusted report on Nielsen SoundScan's home page, album volume for the tracking period that ended May 22 is up 0.6% over sales for the week that ended May 23, 2004.

Now, will we see two wins in a row? Aside from the aforementioned Audioslave splash on next issue's Billboard 200, look for the Common album to open in the range of 230,000-240,000, with Gorillaz on track for 90,000-100,000.



SYSTEM OF A DOWN

Market Watch

A Weekly National Music Sales Report

For week ending May 22, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

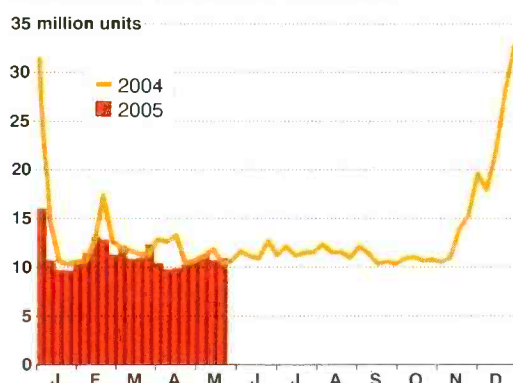
	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,665,000	90,000	6,740,000
Last Week	10,233,000	102,000	6,493,000
Change	4.2%	-11.8%	3.8%
This Week Last Year	10,332,000	124,000	2,090,000
Change	3.2%	-27.4%	222.5%

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	237,901,000	217,528,000	-8.6%
Store Singles	3,129,000	1,740,000	-44.4%
Digital Tracks	39,590,000	121,011,000	205.7%
Total	278,530,000	340,279,000	22.2%

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	150,000,000	133,756,000	-10.8%
Catalog	87,901,000	83,771,000	-4.7%
Deep Catalog	60,761,000	57,017,000	-6.2%

WEEKLY ALBUM SALES



SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	232,384,000	215,807,000	-7.1%
Cassette	4,794,000	1,245,000	-74.0%
Other	723,000	476,000	-34.2%

Album Sales

'04	237.9 million
'05	217.5 million

Digital Tracks Sales

'04	39.6 million
'05	121.0 million

Current Album Sales

'04	150.0 million
'05	133.8 million

Catalog Album Sales

'04	87.9 million
'05	83.8 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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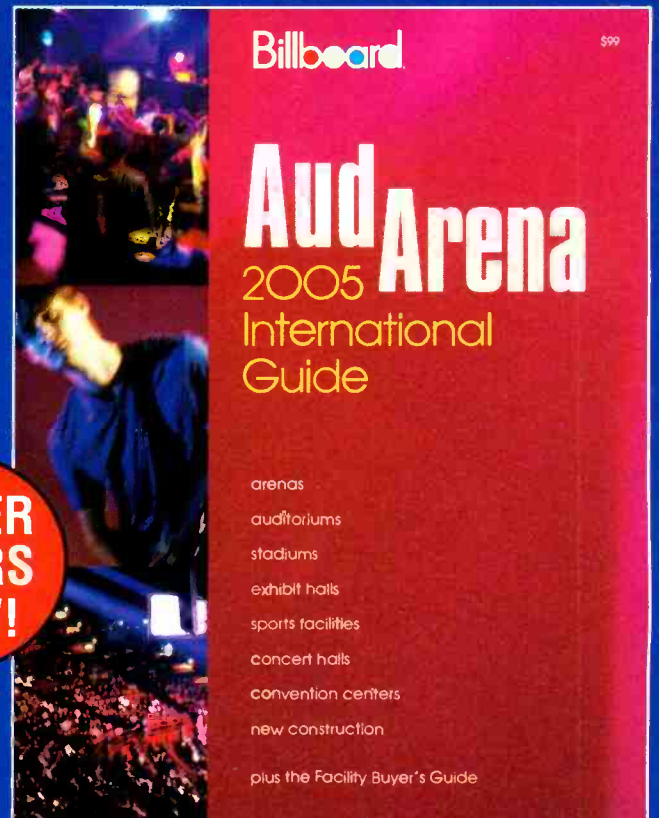
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GLOBAL BROADCAST EVENTS

JUN 4 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	102	88	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11	151	121	96	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)		9
102	94	70	VARIOUS ARTISTS PROVIDENT/WORO-CURB/EMICMG 10769/PROVIDENT-INTEGRITY (22.98)	WOW #1s		58	152	140	142	SWITCHFOOT COLUMBIA 86987/SONY MUSIC (18.98) Ⓢ	The Beautiful Letdown		2
103	93	86	MARIO 3RD STREET/J 61885*/RMG (18.98) Ⓢ	Turning Point		13	153	157	131	BROOKS & DUNN ARISTA NASHVILLE 63271 RLG (18.98)	The Greatest Hits Collection II		7
104	91	78	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) Ⓢ	Rebirth		7	154	135	138	VARIOUS ARTISTS EMI-UNIVERSAL/SONY BMG ZOMBA 74203/CAPITOL (18.98)	Now 17		1
105	86	89	PATRULLA 81 DISA 720526 (12.98) Ⓢ	Divinas		54	155	150	132	VELVET REVOLVER RCA 59794*/RMG (18.98) Ⓢ	Contraband		1
106	80	37	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated		37	156	136	160	BRITNEY SPEARS JIVE 65630/ZOMBA (18.98)	Greatest Hits: My Prerogative		4
107	114	117	GAVIN DEGRAW J 63461/RMG (18.98)	Chariot - Stripped		56	157	153	157	CHEVELLE EPIC 86908/SONY MUSIC (18.98) Ⓢ	This Type Of Thinking (Could Do Us In)		8
108	NEW	1	BOBBY PINSON RCA NASHVILLE 68173/RLG (17.98)	Man Like Me		108	158	146	100	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) Ⓢ	Number Ones		23
109	143	134	HAWTHORNE HEIGHTS VICTORY 220* (13.98)	The Silence In Black And White		104	159	169	145	VARIOUS ARTISTS DEATH ROW 63060 (15.98)	The Very Best Of Death Row		34
110	95	83	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		19	160	148	136	VARIOUS ARTISTS WALT DISNEY 661248 (18.98)	Disneymania 3: Music Stars Sing Disney ...Their Way!		30
111	82	24	LIMP BIZKIT FLIP/GEFFEN 004703/INTERSCOPE (13.98)	The Unquestionable Truth (Part 1)		24	161	154	149	BOWLING FOR SOUP SILVERTONE JIVE 62294/ZOMBA (18.98) Ⓢ	A Hangover You Don't Deserve		37
112	105	107	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets		2	162	142	103	VARIOUS ARTISTS WORO-CURB/PROVIDENT 71106/EMICMG (22.98)	WOW Hits 2005		39
113	119	122	THE BEACH BOYS CAPITOL 82710 (18.98) Ⓢ	The Very Best Of The Beach Boys: Sounds Of Summer		16	163	159	150	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		68
114	108	106	KIDZ BOP KIDS RAZOR & TIE 89069 (18.98)	Kidz Bop 7		1	164	178	191	RELIENT K GOTTE 72953/CAPITOL (14.98)	MMHMM		15
115	99	115	THE MARS VOLTA GOLDFONTS/DL/ABS-STRUMMER 004129/UMRG (16.98)	Frances The Mute		4	165	174	177	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001582/UNIVERSAL CLASSICS GROUP (18.98)	Wicked		140
116	106	90	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys		4	166	155	121	NORAH JONES BLUE NOTE 84800* (18.98)	Feels Like Home		4
117	112	112	BROOKE VALENTINE SUBLIMINAL 94229*/VIRGIN (18.98)	Chain Letter		16	167	NEW	1	SHOOTER JENNINGS UNIVERSAL SOUTH 003916* (13.98)	Put The O Back In Country		163
118	98	69	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 004265/UNIVERSAL CLASSICS GROUP (18.98)	Monty Python's Spamlot		69	168	167	188	GOOD CHARLOTTE DAYLIGHT EPIC 92425 OR 92934/SONY MUSIC (18.98) Ⓢ	The Chronicles Of Life And Death		3
119	110	61	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	Closer		4	169	161	182	HOT HOT HEAT SIRE 48988*/WARNER BROS. (18.98)	Elevator		34
120	100	91	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) Ⓢ	Heavier Things		2	170	186	-	DON OMAR VI 450587/MACHETE (14.98)	The Last Don		170
121	103	81	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC (18.98) Ⓢ	Los Lonely Boys		2	171	181	-	THEORY OF A DEADMAN ROADRUNNER 618323/DJMG (12.98)	Gasoline		58
122	116	114	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (14.98)	Garden State		20	172	RE-ENTRY	56	MODEST MOUSE EPIC 87125*/SONY MUSIC (18.98)	Good News For People Who Love Bad News		18
123	101	92	KEANE INTERSCOPE 002507 (16.98) Ⓢ	Hopes And Fears		45	173	46	-	STYX NEW DOOR 004414/UME (13.98)	Big Bang Theory		45
124	113	105	JOHN PRINE OH 80Y 034 (16.98)	Fair & Square		55	174	RE-ENTRY	46	TOBY KEITH DREAMWORKS (NASHVILLE) 450435/UMGN (18.98/12.98) Ⓢ	Shock'n Y'all		4
125	117	120	SLIPKNOT ROADRUNNER 618388/DJMG (18.98)	Vol. 3: (The Subliminal Verses)		2	175	128	94	NEW ORDER WARNER BROS 49307* (18.98)	Waiting For The Sirens' Call		46
126	115	108	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece		6	176	195	139	CELTIC WOMAN MANHATTAN 69233 (18.98)	Celtic Woman		112
127	124	109	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From		12	177	182	186	DAMIEN RICE DRM/VECTER 48507/WARNER BROS. (18.98) Ⓢ	O		116
128	55	-	VARIOUS ARTISTS ALLSTAR VI 450673/MACHETE (15.98)	Los Bandoleros: The First Don Omar Production		55	178	197	156	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways		29
129	66	-	LUCINDA WILLIAMS LOST HIGHWAY 002368* (19.98)	Live @ The Fillmore		66	179	183	137	VARIOUS ARTISTS WORO-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005		29
130	126	129	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		95	180	168	171	THE USED REPRISE 48789/WARNER BROS. (18.98)	In Love And Death		6
131	152	146	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe		25	181	172	158	MOTLEY CRUE HIP-O/MOTLEY 003906 UME (19.98)	Red, White & Crue		6
132	88	71	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll		71	182	184	170	BABY BASH LATIUM UNIVERSAL 00410/UMRG (13.98)	Super Saucy		11
133	85	42	AMY GRANT WORO-CURB 86391/WARNER BROS. (18.98)	Rock Of Ages... Hymns & Faith		42	183	179	172	BEYONCE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	Dangerously In Love		4
134	131	123	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene		18	184	165	169	2PAC AMARU 003861*/INTERSCOPE (13.98/8.98)	Loyal To The Game		1
135	123	125	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC (25.98)	The Phantom Of The Opera (Special Edition)		71	185	175	180	SHINEDOWN ATLANTIC 83729/AG (18.98)	Leave A Whisper		53
136	52	-	TEAM SLEEP MAVERICK 48160/WARNER BROS. (18.98)	Team Sleep		52	186	198	159	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin		18
137	120	102	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre		33	187	160	154	LIL SCRAPPY/TRILLVILLE BME REPRISE 48556*/WARNER BROS. (18.98)	The King Of Crunk & BME Recordings Present		12
138	104	60	AIMEE MANN SUPEREGO 182 (17.98)	The Forgotten Arm		60	188	171	173	BRIGHT EYES SADDLE CREEK 0072* (11.98)	I'm Wide Awake, It's Morning		10
139	130	80	MARTINA MCBRIDE RCA NASHVILLE 64207/RLG (18.98/11.98)	Martina		86	189	163	95	BUDDY JEWELL COLUMBIA (NASHVILLE) 92873/SONY MUSIC (18.98)	Times Like These		36
140	144	130	JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man		117	190	187	176	CREED WIND-UP 13103 (18.98) Ⓢ	Greatest Hits		1E
141	111	98	LISA MARIE PRESLEY CAPITOL 93813 (18.98)	Now What		7	191	177	163	JET ELEKTRA 62892*/AG (18.98)	Get Born		2E
142	151	165	THE ROLLING STONES VIRGIN 64682 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93		30	192	158	126	MADELINE PEYROUX ROUNDER 613192 (17.98)	Careless Love		7E
143	137	-	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) Ⓢ	Chosen Few: El Documental		65	193	200	-	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics		182
144	141	155	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)		1	194	180	178	VARIOUS ARTISTS GRAMMY 60841/CAPITOL (18.98)	Grammy Nominees 2005		4
145	147	148	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm		118	195	RE-ENTRY	8	LOS TIGRES DEL NORTE FONOVISA 351601 UG (14.98) Ⓢ	Directo Al Corazon		1
146	132	135	AVRIL LAVIGNE RCA 59774/RMG (18.98) Ⓢ	Under My Skin		2	196	164	161	JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98) Ⓢ	MTV Ultimate Mash-Ups Presents: Collision Course		25
147	132	124	MINT CONDITION CAGED BIRD 0474/MAGE (15.98 CD/DVD) Ⓢ	Livin' The Luxury Brown		45	197	188	164	NELLY DERRTY/FO* REEL 003316*/UMRG (13.98/8.98)	Suit		2
148	162	140	LEANN RIMES CURB 78859 (18.98)	This Woman		17	198	166	190	PASSION WORSHIP BAND SIXSTEPS 63574/SPARROW (17.98)	Passion: How Great Is Our God		7-
149	13E	-	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee		136	199	170	128	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98) Ⓢ	When I Fall In Love		3
150	14E	118	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns		56	200	RE-ENTRY	10	BRIGHT EYES SADDLE CREEK 0073* (11.98)	Digital Ash In A Digital Urn		1E

The Victory band's album will be re-issued June 7 with bonus tracks and a DVD. Meanwhile, the set sees a 35% sales jump.

With a 21% gain, Waybn's son debuts on the big chart. His tour with Toby Keith begins June 10 in Charlotte, N.C.

The band's set sees a 33% gain—with an 82% jump at mass merchants and 10% of sales coming from Los Angeles.

Nine percent of the set's sales to date (35,000) have been in a digital format. The year's best-selling digital album is Jack Jchr-son's "In Between Dreams" (73,300 out of 939,000).

Brigit Eyes' best sales week since late March, up 40% courtesy of a \$6.98 price tag at Target.

MARTINA MCBRIDE...139	MUDVAYNE...38	DON OMAR...170	PAPA ROACH...66	QUEENS OF THE STONE AGE...91	BLAKE SHELTON...90	THE STAFFING LINE...77	GARDEN STATE...122	TEAM SLEEP...136	KEITH URBAN...27	VARIOUS ARTISTS...143	THE VERY BEST OF DEATH ROW...15
JESSE McCARTNEY...69	MY CHEMICAL ROMANCE...60	OMARION...85	PASSION WORSHIP BAND...198	SHINE DOWN...115	SHINE DOWN...115	GWEN STEFANI...8	THE PHANTOM OF THE OPERA...57	THEORY OF A DEADMAN...171	THE USED...180	CHOSEN FEW: EL DOCUMENTAL...143	WOW #1s...10
DONNIE McCLECKIN...97	REBA MCENTIRE...131	ORIGINAL CAST...118	MADELEINE PEYROUX...192	SHOOTER JENNINGS...167	SHOOTER JENNINGS...167	JOSS STONE...94	THE PHANTOM OF THE OPERA (SPECIAL EDITION)...112	ROB THOMAS...13	USHER...74	DISNEYMANIA 3: MUSIC STARS SING DISNEY...174	WOW GOSPEL 2005...174
TIM MCCRAW...47	ANNA NALICK...52	MONTY PYTHON'S...118	BOBBY PINSON...108	SIMPLE PLAN...50	WILL SMITH...157	GEORGE STRAIT...56	OPEA (SPECIAL EDITION)...112	T.I...82	WICKED...46	THEIR WAY!...160	WOW HITS 2005...162
MEMPHI BLEEK...11	NATALIE...16	SPAMALOT...118	PITBULL...144	SLIPKNOT...125	STRANGE SENSATION...64	STYX...173	STAR WARS EPISODE II: REVENGE OF THE SITH...28	LOS TIGRES DEL NORTE...195	THE BROTHERS...118	GRAMMY NOMINEES 2005...194	WEEZER...12
JO DEE MESSIAH...11	NELLY...197	WICKED...165	ROBERT PLANT AND THE STRANGE SENSATION...64	WILL SMITH...157	LEANN RIMES...148	SUGARLAND...35	THREE & 7 MAFIA PRESENTS CHOICES II: THE SETUP...99	TI...82	BROOKE VALENTINE...117	NOW 17...154	GRETCHEN WILSON...3
MINT CONDITION...147	NEW ORDER...175	THE ROLLING STONES...142	LISA MARIE PRESLEY...141	SWITCHFOOT...152	LEANN RIMES...148	SHOCK DOGG...177	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN...110	SHANIA TWAIN...71	VAN ZANT...46	NOW 18...154	LEE ANN WOMACK...12
MODEST MOUSE...172	NINE INCH NAILS...12	THE STAFFING LINE...77	JOHN PRINE...124	SYSTEM OF A DOWN...11	LEANN RIMES...148	BRITNEY SPEARS...14	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS...6	SHANIA TWAIN...71	THE BROTHERS...118	TOTALLY COUNTRY VOL. 4...59	LEE ANN WOMACK...12
MONTGOMERY GENTRY...89	NIVEA...106	THE STAFFING LINE...77	THE STAFFING LINE...77	THE STAFFING LINE...77	LEANN RIMES...148	SPOON...95			BROOKE VALENTINE...117	TOTALLY HITS 2005...20	
VAN MORRISON...25	ORIGINAL CAST...118	THE STAFFING LINE...77	THE STAFFING LINE...77	THE STAFFING LINE...77	LEANN RIMES...148	BRUCE SPRINGSTEEN...59			THE USED...180		
MOTLEY CRUE...181	SPAMALOT...118	THE STAFFING LINE...77	THE STAFFING LINE...77	THE STAFFING LINE...77	LEANN RIMES...148				THE USED...180		

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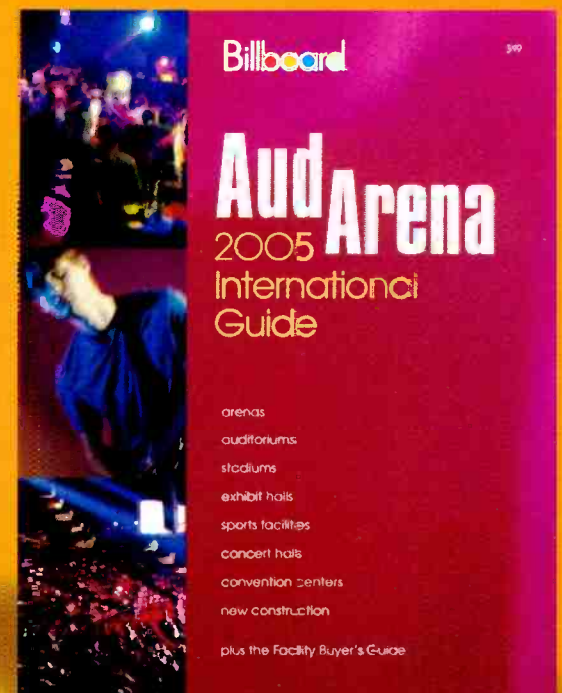
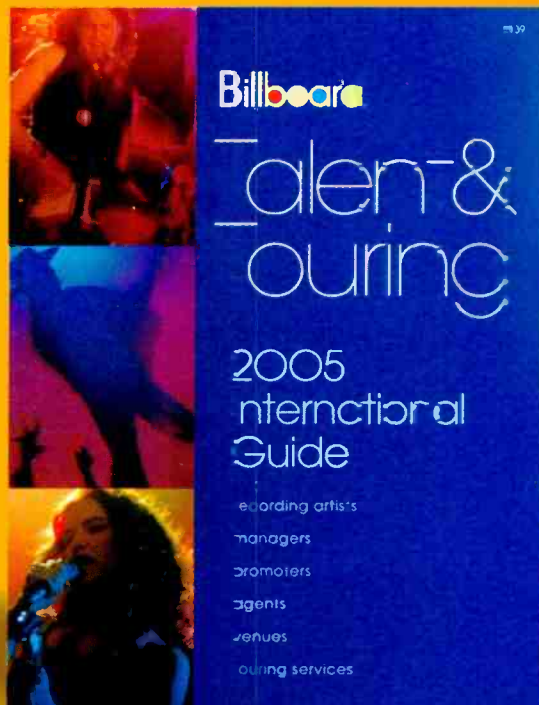
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LEGENDS FOR HOT 100 AIRPLAY AND POP 100 AIRPLAY LOCATED BELOW EACH CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. HOT 100 SINGLES SALES: This data is used to compile The Billboard Hot 100 and Pop 100. 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

JUN 4 2005 HOT 100 Billboard

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
2	2	11	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
3	3	9	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	8	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
5	5	14	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
6	6	15	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	8	14	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
8	7	25	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
9	10	16	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
10	16	8	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
11	14	18	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
12	23	5	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
13	13	28	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
14	21	13	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
15	15	13	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)
16	19	12	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
17	24	6	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
18	9	19	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
19	11	18	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
20	12	13	LONELY	AKON (SRC/UNIVERSAL/UMRG)
21	25	12	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
22	18	10	GIRL	DESTINY'S CHILD (COLUMBIA)
23	32	6	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
24	31	4	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
25	26	8	I'M A HUSTLA	CASSIDY (FULL SURFACE/JRMG)

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.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
2	2	27	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	3	8	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
4	4	15	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
5	9	6	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
6	7	14	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
7	8	7	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
8	5	13	LONELY	AKON (SRC/UNIVERSAL/UMRG)
9	20	5	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
10	10	15	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
11	13	8	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
12	12	13	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
13	15	14	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
14	11	17	KARMA	ALICIA KEYS (J/RMG)
15	6	18	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
16	16	20	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	14	23	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
18	17	11	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
19	23	9	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
20	22	9	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
21	18	22	CAUGHT UP	USHER (LAFACE/ZOMBA)
22	28	4	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	25	30	1, 2 STEP	CIARA (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
24	24	12	COLLIDE	HOWIE DAY (EPIC)
25	19	15	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)

115 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 DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
2	9	6	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
3	2	6	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	25	2	FEEL GOOD INC	GORILLAZ/DE LA SOUL (PARLOPHONE/VIRGIN)	
5	3	14	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
6	17	7	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	
7	21	2	ERRTIME	NELLY (DERBY/UNIVERSAL/UMRG)	
8	6	22	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	
9	7	8	BEVERLY HILLS	WEEZER (GEFFEN)	
10	4	7	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	
11	16	8	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
12	12	7	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
13	5	14	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	
14	8	12	LONELY	AKON (SRC/UNIVERSAL/UMRG)	
15	10	12	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
16	13	25	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
17	14	5	SPEED OF SOUND	COLDFEAT (CAPITOL)	
18	15	9	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)	
19	20	16	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
20	24	14	YOU AND ME	LIFHOUSE (GEFFEN)	
21	23	17	COLLIDE	HOWIE DAY (EPIC)	
22	18	16	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	
23	22	24	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
24	19	6	HOLIDAY	GREEN DAY (REPRISE)	
25	26	16	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	11	4	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	
27	28	12	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	
28	27	28	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
29	29	32	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	
30	51	2	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
31	30	30	1, 2 STEP	CIARA (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)	
32	75	2	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
33	41	2	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	
34	31	32	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
35	39	6	CHARIOT	GAVIN DEGRAW (J/RMG)	
36	38	5	BREATHE (2 A.M.)	ANNA NALICK (COLUMBIA)	
37	37	32	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
38	40	25	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/UMRG)	
39	64	13	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	
40	32	11	1 THING	AMERIE (COLUMBIA)	
41	36	14	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
42	35	22	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
43	34	17	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	
44	-	1	WORD PLAY	JASON MRAZ (ATLANTIC)	
45	44	16	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	
46	50	6	GIRL	DESTINY'S CHILD (COLUMBIA)	
47	47	4	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE))	
48	73	2	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
49	49	5	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
50	45	4	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	

HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
2	2	8	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
3	3	5	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	5	14	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
5	4	10	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
6	7	3	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
7	6	2	SO FRESH	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
8	8	5	ONE WORD	KELLY OSBOURNE (SANCTUARY)
9	9	16	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
10	16	15	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
11	14	12	DON'T CHA	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
12	13	8	SATURDAY NIGHT	AARON CARTER (PARADISE/TRANS CONTINENTAL)
13	19	26	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
14	37	7	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
15	12	3	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA)
16	15	12	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
17	11	5	WHAT I GO TO SCHOOL FOR	BUSTED (UNIVERSAL/UMRG)
18	20	14	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
19	18	30	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)
20	22	12	I'M A HUSTLA	CASSIDY (FULL SURFACE/JRMG)
21	26	14	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)
22	23	11	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
23	42	2	BE ME	RUIN (BLAD PSYRCLC)
24	28	7	WE GOT THAT	COO COO CAL (FVS2/IN DA TRUNK)
25	21	15	IF SHE WERE ANY OTHER WOMAN	BUDDY JEWELL (COLUMBIA (NASHVILLE))

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JUN 4 2005

HOT R&B/HIP-HOP AIRPLAY					ADULT R&B				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	HIT PREDICT	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	HIT PREDICT
1	2	10	#1 WE BELONG TOGETHER MARIAH CAREY (ISLAND/DJMG)	★	1	1	20	#1 I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)	★
2	24		SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)		2	27		TRUTH IS FANTASIA (J/RMG)	
3	20		OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)		3	5	10	FREE YOURSELF FANTASIA (J/RMG)	
4	4	17	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)		4	6	24	EVERYTIME YOU GO AWAY BRIAN MCKNIGHT (MOTOWN/UMRG)	
5	5	11	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★	5	15		AGAIN FAITH EVANS (CAPITOL)	
6	6	17	U ALREADY KNOW 112 FEAT. FOXY BROWN (DEF SOUL/DJMG)	★	6	4	21	ORDINARY PEOPLE JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	
7	8	7	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)	★	7	1		SO WHAT THE FUSS STEVIE WONDER (MOTOWN/UMRG)	
8	7	27	TRUTH IS FANTASIA (J/RMG)	★	8	31		FOREVER, FOR ALWAYS, FOR LOVE LALAH HATHAWAY (GRP/VERVE)	
9	10	23	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)	★	9	26		LET ME LOVE YOU MARIO (3RD STREET/J/RMG)	
10	11	11	GIRL DESTINY'S CHILD (COLUMBIA/SUM)	★	10	11	14	I'M READY MINT CONDITION (CAGED BIRD/IMAGE)	
11	16	15	FREE YOURSELF FANTASIA (J/RMG)	★	11	12	10	GIRL DESTINY'S CHILD (COLUMBIA/SUM)	
12	9	15	AGAIN FAITH EVANS (CAPITOL)	★	12	13	5	PURIFY ME INDIA ARIE (ROWDY/MOTOWN/UMRG)	
13	18	10	GRIND WITH ME PRETTY RICKY (ATLANTIC)	★	13	10	18	SO WHAT (IF YOU GOT A BABY) GERALD LEVERT (ATLANTIC)	
14	20	19	GIVE ME THAT WEBBIE FEAT. BUN B (TRILL/ASYLUM)		14	14	30	WHATEVER JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
15	12	20	1 THING AMERIE (COLUMBIA/SUM)		15	15	52	DIARY ALICIA KEYS FEAT. TDNYI TONI TONEI (J/RMG)	
16	13	25	U DON'T KNOW ME T.I. (GRAND HUSTLE/ATLANTIC)	★	16	22	4	WE BELONG TOGETHER MARIAH CAREY (ISLAND/DJMG)	
17	15	14	HOW COULD YOU MARIO (3RD STREET/J/RMG)	★	17			TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)	
18	17	14	CATER 2 U DESTINY'S CHILD (COLUMBIA/SUM)		18	16	4	SERIOUS ANITA BAKER (BLUE NOTE/VIRGIN)	
19	22	13	ALL BECAUSE OF YOU MARQUES HOUSTON FEAT. YOUNG ROMÉ (T.U.G./UNIVERSAL/UMRG)	★	19	20	22	GUESS WHO LOVES YOU MORE RAHEEM DEVAUGHN (JIVE/ZOMBA)	
20	14	20	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★	20	18	3	CROSS MY MIND JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
21	19	28	ORDINARY PEOPLE JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	★	21	19	9	UNDERSTAND SMOKEY NORFUL (EMI GOSPEL)	
22	21	7	DA MVP MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)	★	22	17	15	PERFECT TO ME AL GREEN (BLUE NOTE/VIRGIN)	
23	23	35	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)	★	23	23	10	WE MUST PRAISE J. MOSS (GOSPD CENTRIC/ZOMBA)	
24	28	14	MUST BE NICE LYFE JENNINGS (COLUMBIA/SUM)	★	24	24	4	MY WORLD SMOKEY ROBINSON (MOTOWN/UME)	
25	30	8	ASAP T.I. (GRAND HUSTLE/ATLANTIC)	★	25	5		IMAGINATION THE O'JAYS (SANCTUARY URBAN)	

HOT R&B/HIP-HOP SINGLES SALES				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	HIT PREDICT
1	1	8	#1 IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) R. KELLY (JIVE/ZOMBA)	★
2		1	SO FRESH MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	
3	2	5	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
4	3	4	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
5	4	5	BIG WHEELS GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)	
6	12	3	BE ME RUIN (BLAQ PSYRICLE)	
7	8	7	WE GOT THAT COO COO CAL (FVS2/IN DA TRUNK)	
8	9	14	GUESS WHO LOVES YOU MORE RAHEEM DEVAUGHN (JIVE/ZOMBA)	
9	11	11	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
10	21	26	GOTTA GO SOLO PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	★
11	18	13	DON'T CHA TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	
12	6	12	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	
13	7	7	70 EAST C-DASH (ZENRA)	
14	34	6	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	
15	14	12	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)	
16	17	14	IT'S LIKE THAT MARIAH CAREY (ISLAND/DJMG)	
17	25	10	EVERYDAY LOVE M.O.N.E.Y. & THE CURRENCY CLICK (CURRENCY GLOBAL/BOLAMAN'S TALKING-DRUM)	
18	16	3	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN (COLUMBIA/SUM)	
19	5	9	CITY BOY WIT' IT TOM. G (GIGANTIC)	
20		6	1 THING AMERIE (COLUMBIA/SUM)	
21	10	7	GUTTA LIVIN G MENACE (GUTTA BOY/BOLAMAN'S TALKING-DRUM)	
22	20	9	GET EM UP MAK-V (COOL MILLION)	
23	15	12	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
24	22	21	SOLDIER DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)	
25	19	4	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	

RHYTHMIC AIRPLAY				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	HIT PREDICT
1	2	9	#1 WE BELONG TOGETHER MARIAH CAREY (ISLAND/DJMG)	★
2	3	9	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
3		11	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
4	5	8	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	★
5	4	14	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
6	10	10	GRIND WITH ME PRETTY RICKY (ATLANTIC)	★
7	14		GIRLFIGHT BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	★
8	6	15	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
9	9	16	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
10	10	18	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	★
11	11	18	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
12	14	4	LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	★
13	17	6	HOW TO DEAL FRANKIE J (COLUMBIA/SUM)	
14	12	20	OBSESSION (NO ES AMOR) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	★
15	13	15	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	
16	15	15	LONELY AKON (SRC/UNIVERSAL/UMRG)	
17	16	24	GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG)	
18	19	2	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
19	23	12	HOW COULD YOU MARIO (3RD STREET/J/RMG)	★
20	27	4	ENERGY NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
21	22	7	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)	★
22	20	12	U DON'T KNOW ME T.I. (GRAND HUSTLE/ATLANTIC)	★
23		3	SUMMER NIGHTS LIL ROB (UPSTAIRS)	
24	18	17	OKAY NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	★
25	21	25	DISCO INFERNO 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★

HITPREDICTOR	
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.	
ARTIST/ALBUM/SCORE	Chart Rank
R&B/HIP-HOP AIRPLAY	
★ LUDACRIS Pimpin' All Over The World IDJMG (68.1)	42
★ JOHN LEGEND Number One sum (66.8)	-
MARIAH CAREY We Belong Together IDJMG (70.7)	1
CIARA FEAT. LUDACRIS Oh ZOMBA (65.5)	3
50 CENT Just A Lil Bit INTERSCOPE (70.2)	5
R. KELLY Trapped In The Closet ZOMBA (62.7)	7
CASSIDY I'm A Hustla RMG (65.7)	9
FANTASIA Free Yourself RMG (75.3)	11
PRETTY RICKY Grind With Me ATLANTIC (64.6)	13
MARIO How Could You RMG (76.5)	17
MARQUES HOUSTON All Because Of You UMRG (68.5)	19
LYFE JENNINGS Must Be Nice sum (73.1)	24
T.I. ASAP-ATLANTIC (75.8)	25
MISSY ELLIOTT Lose Control ATLANTIC (83.0)	33
THE GAME Dreams INTERSCOPE (65.2)	55
XSCAPE What's Up ROCK CITY (68.4)	-
RHYTHMIC AIRPLAY	
MARIAH CAREY We Belong Together IDJMG (70.7)	1
50 CENT Just A Lil Bit INTERSCOPE (87.2)	2
CIARA FEAT. LUDACRIS Oh ZOMBA (69.7)	3
GWEN STEFANI Hollaback Girl INTERSCOPE (75.6)	4
PRETTY RICKY Grind With Me ATLANTIC (77.8)	6
BROOKE VALENTINE Girlfight virgin (65.8)	7
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	12
MARIO How Could You RMG (74.5)	19
CASSIDY I'm A Hustla RMG (76.9)	21
EMINEM Ass Like That INTERSCOPE (68.6)	30
112 U Already Know IDJMG (65.5)	37
THE GAME Dreams INTERSCOPE (79.9)	38
MARQUES HOUSTON All Because Of You T.U.G. (66.5)	-
JOHN LEGEND Number One sum (75.1)	-
R. KELLY Trapped In The Closet ZOMBA (72.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 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. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

JUN 4 2005 COUNTRY Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 TOBY KEITH DREAMWORKS 004300/UMGN (13.98)	Honkytonk University	1	1
2	NEW	1	COWBOY TROY RAYBOW/WARNER BROS. 49316/WRN (18.98)	Loco Motive	2	
3	2	34	GREATEST GAINER RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
4	3	1	KEITH URBAN CAPITOL 77489 (18.98)	Be Here	1	1
5	4	1	DIERKS BENTLEY CAPITOL 66475 (18.98)	Modern Day Drifter	1	1
6	5	1	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	5	1
7	6	1	GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98)	Here For The Party	4	1
8	7	1	LARRY THE CABLE GUY JACK/WARNER BROS. J9300/WRN (18.98)	The Right To Bare Arms	1	1
9	8	1	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise	1	1
10	9	1	VAN ZANT COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man	2	1
11	10	1	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	1
12	11	1	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
13	12	1	BIG & RICH WARNER BROS. J8520/WRN (18.98)	Horse Of A Different Color	2	1
14	13	1	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
15	14	1	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
16	15	1	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
17	16	1	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
18	17	1	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	2
19	18	1	BLAKE SHELTON WARNER BROS. J8728/WRN (18.98)	Blake Shelton's Barn & Grill	3	1
20	19	1	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
21	20	1	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
22	21	1	TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me	1	1
23	22	1	BOBBY PINSON RCA 65173/RLG (17.98)	Man Like Me	23	
24	23	1	LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98)	There's More Where That Came From	3	
25	24	1	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	4	
26	25	1	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (18.98)	Three Chord Country And American Rock & Roll	13	
27	26	1	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	
28	27	1	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina	1	
29	28	1	JEFF BATES RCA 67071/RLG (17.98/11.98)	Rainbow Man	14	
30	29	1	LEANN RIMES CURB 78859 (18.98)	This Woman	2	
31	30	1	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	
32	31	1	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	
33	32	1	TOBY KEITH DREAMWORKS 450435/UMGN (18.98/12.98)	Shock'n Y'All	4	1
34	33	1	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	6	
35	34	1	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	
36	35	1	BUDDY JEWELL COLUMBIA 92873/SONY MUSIC (18.98)	Times Like These	5	
37	36	1	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	
38	37	1	BLAINE LARSEN GIANTSLAYER BNA 66012/RLG (17.98)	Off To Join The World	14	
39	38	1	ALAN JACKSON ARISTA NASHVILLE 51860/RLG (18.98)	Greatest Hits Volume II	6	2
40	39	1	DWIGHT YOAKAM REPRISE 78954/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	
41	40	1	WILLIE NELSON LOST HIGHWAY HIP-O/UTV 002300/UME (13.98)	Songs	13	
42	41	1	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	
43	42	1	DIERKS BENTLEY CAPITOL 39814 (18.98/12.98)	Dierks Bentley	4	
44	43	1	ROBERT EARL KEEN ROSETTA 9810/KOCH (17.98)	What I Really Mean	21	
45	44	1	TERRI CLARK MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	
46	45	1	LEANN RIMES CURB 78829 (18.98)	Greatest Hits	3	
47	46	1	ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel	30	
48	47	1	SHELLY FAIRCHILD COLUMBIA 90355/SONY MUSIC (11.98)	Ride	31	
49	48	1	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	
50	49	1	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless	3	
51	50	1	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	
52	51	1	PACE SETTER PATSY CLINE MCA NASHVILLE/DECCA 004119/UME (21.98)	Gold	52	
53	52	1	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (18.98)	Greatest Hits	2	
54	53	1	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	10	
55	54	1	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave	6	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	49	54	LONESTAR BNA 67076/RLG (18.98/12.98)	From There To Here: Greatest Hits	1	1
57	45	45	ANDY GRIGGS RCA 59630/RLG (16.98)	This I Gotta See	7	
58	50	51	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	
59	57	58	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	2	
60	60	56	JULIE ROBERTS MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	9	
61	61	53	LONESTAR BNA 59751/RLG (18.98)	Let's Be Us Again	2	
62	58	60	TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	
63	55	42	BILLY DEAN CURB 78662 (18.98)	Let Them Be Little	8	
64	62	64	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	
65	NEW	1	WAYLON JENNINGS RCA/BMG HERITAGE 67827/SONY BMG STRATEGIC MARKETING GROUP (12.98)	16 Biggest Hits	65	
66	63	59	TRACE ADKINS CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	
67	51	39	BILLY GILMAN IMAGE 2694 (15.98)	Everything And More	39	
68	68	68	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)	Revelation	3	
69	64	52	LORETTA LYNN INTERSCOPE 002513 (13.98)	Van Lear Rose	2	
70	69	66	JEFF FOXWORTHY WARNER BROS. J3903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	
71	67	67	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	
72	65	65	ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	10	
73	73	-	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98)	Ultimate Waylon Jennings	16	
74	66	57	ANNE MURRAY STRAIGHTWAY 63231 (22.98)	All Of Me	13	
75	75	70	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98)	25 Number Ones	29	

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	26	#1 ALISON KRAUSS + UNION STATION ROUNDER 610525	Lonely Runs Both Ways	1
2	3	67	OLD CROW MEDICINE SHOW NETTWERK 30349	O.C.M.S.	
3	2	11	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live	
4	4	8	CHARLIE DANIELS BILLE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	
5	5	2	ALISON BROWN COMPASS 4100	Stolen Moments	
6	9	3	STEVE IVEY MADACY CHRISTIAN 50995/MADACY	Bluegrass Revival	
7	8	34	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	
8	NEW	1	CHARLIE POOLE LEGACY COLUMBIA 92780/SONY MUSIC	You Aint Talkin' To Me: Charlie Poole And The Roots Of Country Music	
9	6	8	DOYLE LAWSON & QUICKSILVER ROUNDER 610557	You Gotta Dig A Little Deeper	
10	12	81	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	
11	7	9	SOUNDTRACK DUALTONE 01201	The Appalachians	
12	13	20	VARIOUS ARTISTS CM-1 8863	Pickin' On Vince Gill: A Bluegrass Tribute	
13	11	44	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	
14	RE-ENTRY	1	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	
15	NEW	1	OLD SCHOOL FREIGHT TRAIN ACOUSTIC DISC 61	Run	

BETWEEN THE BULLETS

ACM AWARDS LIFT KEITH, OTHERS

The 40th annual Academy of Country Music awards show, which aired May 17 on CBS, adds steam to Toby Keith's 283,000-unit opening for "Honkytonk University." His fourth No. 1 start on Top Country Albums

sum since "Greatest Hits 2" did 288,000 copies during Christmas week last year.

Other ACM-related gains include Greatest Gainer Rascal Flatts' "Feels Like Today" (45%), Keith Urban's "Be Here" (34%), Tim McGraw's

"Live Like You Were Dying" (45%) and Gretchen Wilson's "Here for the Party" (33%).

Noteworthy, too, is a No. 2 bow by Cowboy Troy's "Loco Motive" (51,000).

—Wade Jessen



A multiple nominee and performer on the ACM show, Keith has had three larger first weeks, but this debut is his fattest one-week

AIRPLAY MONITORED BY


SALES DATA COMPILED BY

Nielsen
Broadcast Data
SystemsNielsen
SoundScan

Billboard COUNTRY JUN 4 2005

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	GEN.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	GEN.	PEAK POSITION
1	1	12	#1 MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		1	31	19	15	DRUGS OR JESUS B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, A. MAYO, T. VERGES, C. LINDSEY)	Tim McGraw CURB		14
2	6	6	SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL		2	32	26	16	CLASS REUNION (THAT USED TO BE US) D. HUFF (R. MCDONALD, F. J. MYERS, D. PFIMMER)	Lonestar BNA		16
3	5	7	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTTAN, D. BENTLEY)	Dierks Bentley CAPITOL		3	33	37	34	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		33
4	2	2	HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson EPIC/EMN		2	34	39	41	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		34
5	7	11	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, R. ASICAL, FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		5	35	38	36	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		34
6	4	4	WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH		4	36	36	33	IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA		33
7	3	1	MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW (J. DIFFIE, T. SHAPIRO, T. MARTIN)	Jo Dee Messina CURB		7	37	NOT SHOT DEBUT	1	GREATEST GAINER: PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		37
8	9	12	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		8	38	34	18	HONKYTONK J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS		8
9	8	8	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW		1	39	41	43	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		39
10	14	19	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		10	40	40	39	SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE		39
11	17	26	AIR POWER: KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		11	41	43	42	HICKTOWN M. KNOX (V. MCGHEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		40
12	11	9	ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSOE)	Kenny Chesney BNA		1	42	44	44	HILLBILLIES R. LANDIS (G. MCDOWELL, B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS		42
13	12	13	GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry COLUMBIA		3	43	59	-	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		43
14	16	21	IF SOMETHING SHOULD HAPPEN F. ROGERS (D. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		14	44	42	40	WAITIN' ON THE WONDERFUL C. LINDSEY, T. VERGES (ANGELO, D. BERG, H. LINDSEY)	Aaron Lines BNA		36
15	15	14	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY		2	45	49	49	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		45
16	24	37	AIR POWER: AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		16	46	51	56	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		46
17	18	20	LONG, SLOW KISSES B. CHANGEY, K. BEARD, D. MALLORY (J. BATES, G. BRADBERRY, B. HAYS/SLIP)	Jeff Bates RCA		17	47	45	45	BRING ME DOWN FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN		44
18	27	-	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN		18	48	50	53	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MCGHEE, P. WHITE)	Neal McCoy 903		48
19	20	23	GOODBYE TIME B. BRADDOCK (R. MURRAY, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		19	47	50	7	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		47
20	21	24	AIR POWER: DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA		20	50	46	47	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		45
21	23	25	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		21	51	53	55	I AIN'T NO QUITTER R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY		51
22	25	27	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		22	52	55	57	REDNECK YACHT CLUB C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		52
23	28	28	DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET		23	53	48	46	I SEE ME B. J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHR)	Travis Tritt COLUMBIA		32
24	32	35	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		24	54	56	48	NO ONE'LL EVER LOVE ME B. CANNON (C. BAKER, S. BAKER, K. SHIVER)	Rebecca Lynn Howard ARISTA NASHVILLE		48
25	29	29	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE		25	57	51	31	THE GOOD LIFE F. ROGERS (T. WILLMON, B. PINSON)	Trent Willmon COLUMBIA		38
26	22	22	BIG TIME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARO)	Big & Rich WARNER BROS./WRN		20	58	60	-	THE BEST MAN R. F. FEEL, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEL)	Blaine Larsen GIANTS/SLAYER/BNA		56
27	30	30	BABY DOLL D. GEMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		27	57	RE-ENTRY	4	GO HOME L. MILLER (J. COLLINS, C. WRIGHT)	Steve Holy CURB		57
28	31	31	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		28	5	NEW	1	DOIN' IT RIGHT J. STROUD (S. AZAR, A. J. MASTERS, T. COLTON)	Steve Azar MERCURY		58
29	35	38	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		29	58	NEW	1	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		59
30	33	32	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		30	59	RE-ENTRY	1	TWO HEARTS M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones D. QUARTERBACK		55



Duo scores its third top 40 debut and its highest start since 1998.



Trio sets Nielsen Broadcast Data Systems era record for chart longevity with 46 chart weeks. See Fred Bronson's Chart Beat at billboard.com.



Pinson's first single goes Airpower in 16 weeks. It's the format's second top 20 achievement by a rookie this year. Bows at No. 1 on Heatseekers.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	15	#1 IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	
2	2	19	PHOTOGRAPH MALIBU STORM (ROUNDER)	
3	3	30	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	
4	4	79	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	
5	5	40	BABY GIRL SUGARLAND (MERCURY/UMGN)	
6	6	28	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	
7	7	31	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	
8	9	21	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	
9	RE-ENTRY		SPEED MONTGOMERY GENTRY (COLUMBIA/SONY MUSIC)	
10	RE-ENTRY		WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	

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BillboardRadioMonitor.com

HOT COUNTRY SONGS: 117 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. COUNTRY SINGLES SALES: © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HITPREDICTOR: © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS

CAPITOL'S HAT TRICK

One label occupies the top three positions of Hot Country Songs for the first time in almost two years, and only the third time since *Billboard* converted its charts to Nielsen Broadcast Data Systems-supplied airplay data in January 1990.

Capitol's Nashville operation logs a second week at No. 1 with Keith Urban's "Making Memories of Us" and stacks the top three with a 6-2 hop by Trace Adkins' "Songs About Me" and a 5-3 move by Dierks Bentley's "Lot of Leavin' Left to Do."

This particular chart feat was most recently accomplished by Arista Nashville in the Aug. 2, 2003, issue with Brooks & Dunn's "Red Dirt Road," Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" and Brad Paisley's "Celebrity."



ADKINS

MCA Nashville was the first label to take the top three in the monitored-airplay era, with Wynonna's "She Is His Only Need," Reba McEntire's "Is There Life Out There" and Vince Gill's "Take Your Memory With You" at win, place and show in the April 11, 1992, issue.

—Wade Jessen

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

COUNTRY

☆ TOBY KEITH	As Good As I Once Was	DREAMWORKS	(95.7)	6
☆ FAITH HILL	Mississippi Girl	WARNER BROS.	(90.9)	8
☆ MONTGOMERY GENTRY	Something To Be Proud Of	COLUMBIA	(77.6)	16
☆ CHRIS CAGLE	Miss Me Baby	CAPITOL	(76.9)	-
KEITH URBAN	Making Memories Of Us	CAPITOL	(77.8)	1
TRACE ADKINS	Songs About Me	CAPITOL	(79.5)	2
GEORGE STRAIT	You'll Be There	MCA NASHVILLE	(85.0)	8
DARRYL WORLEY	If Something Should Happen	DREAMWORKS	(76.1)	4
JEFF BATES	Long Slow Kisses	RCA	(97.1)	7
BLAKE SHELTON	Goodbye Time	WARNER BROS.	(77.8)	9
KEITH ANDERSON	Pickin' Wildflowers	ARISTA NASHVILLE	(75.1)	21
BRAD PAISLEY	Alcohol	ARISTA NASHVILLE	(93.0)	24
REBA MCENTIRE	My Sister	MCA NASHVILLE	(80.1)	25
TRISHA YEARWOOD	Georgia Rain	MCA NASHVILLE	(85.0)	29
TRICK PONY	It's A Heartache	ASYLUM-CURB	(80.5)	30
JAMIE O'NEAL	Somebody's Hero	CAPITOL	(75.7)	33
SARA EVANS	A Real Fine Place To Start	RCA	(81.3)	34
LEANN RIMES	Probably Wouldn't Be This Way	ASYLUM-CURB	(73.3)	35
BUDDY JEWELL	If She Were Any Other Woman	COLUMBIA	(82.3)	36
LEE ANN WOMACK	He Oughta Know That By Now	MCA NASHVILLE	(81.6)	45

JUN 4 2005 **LATIN Billboard**

Nielsen Broadcast Data Systems

Nielsen SoundScan

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	#1 GREATEST GAINER LA TORTURA <small>S.MEBARAK R.L.MENDEZ (S.MEBARAK R.L.L.FOCHOA)</small>	Shakira Featuring Alejandro Sanz SONY DISCOS	1
2	1	1	LA CAMISA NEGRA <small>G.SANTOALLA JUANES (JUANES)</small>	Juanes SURCO UNIVERSAL LATINO	1
3	3	2	OBSESION (NO ES AMOR) <small>H.PEREZ (A.ROMEO SANTOS)</small>	Frankie J Featuring Baby Bash COLUMBIA SONY DISCOS	2
4	8	7	NI EN DEFENSA PROPIA <small>A.A.ALBA (R.ORTIGA)</small>	Los Temerarios FONOVISA	4
5	4	3	HOY COMO AYER <small>J.GUILLEN (C.VILLALOBOS)</small>	Conjunto Primavera FONOVISA	1
6	5	4	AIRE <small>C.FLORES (J.J.ROSAS J.E.CONTRERAS)</small>	Intocable EMI LATIN	1
7	7	10	ALGO MAS <small>A.AVILA (A.AVILA N.JIMENEZ)</small>	La 5A Estacion SONY DISCOS	7
8	6	9	BANDOLERO <small>F.L.MORIN (D.TANON M.TEJADA (O.TANON J.L.MORIN)</small>	Olga Tanon SONY DISCOS	6
9	10	11	LA SORPRESA <small>LOS TIGRES DEL NORTE (R.E.TOSCANO)</small>	Los Tigres Del Norte FONOVISA	3
10	12	8	VIVEME <small>D.MARINI (J.BADIA L.PAUSINI B.ANTONACCI)</small>	Laura Pausini WARNER LATINA	8
11	13	14	PORQUE ES TAN CRUEL EL AMOR <small>R.ARJONA (C.CABRAL "JUNIOR" (R.ARJONA)</small>	Ricardo Arjona SONY DISCOS	2
12	9	12	CONTRA VIENTOS Y MAREAS <small>R.L.TOLEDO (F.DE VITA)</small>	Chayanne SONY DISCOS	6
13	11	6	EN SOLEDAD <small>E.ESTEFAN JR. R.BARLOW (J.GALLEGO S."CLAYTON" BECERRIL)</small>	Jimena UNIVISION	2
14	24	48	MIA <small>E.ESTEFAN JR. R.GAITAN A.GAITAN T.MARDINI (E.ESTEFAN JR. R.GAITAN A.GAITAN T.MARDINI T.MCWILLIAMS)</small>	Paulina Rubio UNIVERSAL LATINO	14
15	42	30	LO QUE PASO, PASO <small>LUNYTUNES E LIND (R.AYALA J.ORTIZ)</small>	Daddy Yankee EL CARTEL/VI/MACHETE	15
16	17	16	VOLVERTE A VER <small>G.SANTOALLA JUANES (JUANES)</small>	Juanes SURCO UNIVERSAL LATINO	1
17	14	13	COMO PUDISTE <small>S.KHYE (J.SOMPELLAN (O.BERMUDEZ J.C.PEREZ SOTO)</small>	Obie Bermudez EMI LATIN	6
18	19	33	ECHAME A MI LA CULPA <small>L.MIGUEL (J.A.ESPINOSA)</small>	Luis Miguel WARNER LATINA	18
19	21	20	NO ME QUEDA MAS <small>PALOMO (R.VELA)</small>	Palomo DISA	19
20	37	49	VENGADA <small>T.TORRES (C.BRANT O.FREIBERG)</small>	Ednita Nazario SONY DISCOS	20
21	16	17	AMOR DEL BUENO <small>M.DDM R.BARBA (R.BARBA)</small>	Reyli SONY DISCOS	11
22	20	21	TOCANDO FONDO <small>M.DDM (M.DDM E.GUECHA)</small>	Kalimba SONY DISCOS	15
23	23	24	ERES DIVINA <small>A.RAMIREZ CORRAL (J.GABRIEL)</small>	Patrulla 81 DISA	23
24	15	15	ADIOS AMOR TE VAS <small>A.RAMIREZ CORRAL (J.GABRIEL)</small>	Grupo Montez De Durango DISA	9
25	22	22	QUE LASTIMA <small>A.BAQUEIRO (J.FLORES)</small>	Alejandro Fernandez SONY DISCOS	15



Shakira's fifth chart-topper marks Sanz's first No. 1 on Hot Latin Songs.

Track gains 73%, thanks to increased spins at KSSE Los Angeles, WCAA New York and KTCY Dallas.



Telenovela group's debut album is No. 35 on Heatseekers.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	40	-	PORQUE TU NO ESTAS <small>NOT LISTED (J.CARLO E.REYES)</small>	Janina UNIVISION	26
27	18	23	SI LA QUIERES <small>LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III R.VELA)</small>	Los Horoscopus De Durango PROCAN DISA	11
28	29	40	LUNA LLENA <small>M.QUINTERO LARA (M.QUINTERO LARA)</small>	Los Tucanes De Tijuana UNIVERSAL LATINO	28
29	28	35	PERDONA MIS ERRORES <small>G.ALCARAZ J.A.LEDEZMA (D.ORTIZ V.O.DIAZ RODRIGUEZ)</small>	El Coyote Y Su Banda Tierra Santa UNIVISION	28
30	25	27	HASTA EL FIN <small>M.DIEGO (B.MORILLO)</small>	Monchy & Alexandra EMI J&M	25
31	26	45	Y LAS MARIPOSAS <small>J.M.FIGUEROA (J.M.FIGUEROA)</small>	Pancho Barraza MUSART BALBOA	26
32	49	-	QUE MAS QUISIERA <small>A.LIZARRAGA J.LIZARRAGA (O.ALVAREZ)</small>	Banda El Recodo FONOVISA	32
33	31	25	EL AUTOBUS <small>PAGUILAR M.CAZARES (FATO)</small>	Pepe Aguilar SONY DISCOS	17
34	30	37	PRECISAMENTE AHORA <small>PINILLA D.D.MARIA (D.D.MARIA)</small>	David De Maria WARNER LATINA	25
35	27	-	TIEMPO <small>R.MUNIZ R.MARTINEZ (A.MARTINEZ)</small>	Intocable EMI LATIN	27
36	34	31	SIN MIEDO A NADA <small>J.N.GOMEZ (A.UBAGO)</small>	Alex Ubago WARNER LATINA	31
37	33	32	YO ME QUEDA SIN NADIE <small>S.VALTIERREZ J.L.CORRAL (M.EUSSE TOLEDO F.RESTREPO)</small>	La Autoridad De La Sierra DISA	27
38	36	34	ALGO ESTA CAMBIANDO <small>C.SOROKIN J.VENEGAS (J.VENEGAS C.SOROKIN)</small>	Julieta Venegas ARIOLA/BMG LATIN	4
39	50	-	ASI COMO HOY <small>A.GARCIA IBARRA (O.ALFARNO)</small>	Alegres De La Sierra VIVA	39
40	35	26	EN EL MISMO TREN <small>M.A.SOLIS (M.A.SOLIS)</small>	Marco Antonio Solis FONOVISA	22
41	39	-	LA GORDA LINDA <small>S.GEORGE (A.HANLON)</small>	Arthur Hanlon Featuring Tito Nieves FONOVISA	39
42	32	28	VEN TU <small>GEO (W.BRAZOBAN)</small>	Domenic M J&M	28
43	43	41	MAYOR QUE YO <small>Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector LUNYTUNES (LUNYTUNES R.AYALA WISIN YANDEL H."EL BAMBINO")</small>	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW UNIVERSAL LATINO	41
44	45	42	REBELDE <small>C.LARIA M.DI CARLO (DJ KAFKA M.DI CARLO)</small>	RBC EMI LATIN	42
45	48	44	MANANA QUE YA NO ESTES <small>GRUPO INNOVACION (M.FLORE)</small>	Grupo Innovacion GARMEX FONOVISA	38
46	38	36	UNA CANCION PARA TI <small>K.SANTANDER D.BEIANCOURT (K.SANTANDER)</small>	Christian Castric BMG LATIN SONY DISCOS	30
47	47	39	LO MEJOR FUE PERDERTE <small>J.PRECIADO (R.E.D.LA MORAL)</small>	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	28
48	NEW	1	QUIERO QUE SEPAS <small>NOT LISTED (G.MEJIA LOSAS)</small>	Cardenales De Nuevo Leon DISA	48
49	NEW	-	YA NO LLORES <small>R.AYALA (R.AYALA)</small>	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	49
50	46	43	SE FUE Y ME DEJO <small>S.GEORGE (J.L.PILOTO S.GEORGE)</small>	Ismael Miranda Featuring Cheka & Andy Montanez S&Z	34

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 GREATEST GAINER DADDY YANKEE <small>EL CARTEL/VI 450639/MACHETE (15.98)</small>	Barrio Fino	1	1
2	3	2	PATRULLA 81 <small>DISA 720526 (12.98) +</small>	Divinas	2	2
3	2	-	VARIOUS ARTISTS <small>Los Bandereros: The First Don Omar Production ALLSTAR VI 450673 MACHETE (15.98)</small>	Los Bandereros: The First Don Omar Production	2	2
4	4	3	JUANES <small>SURCO 003475 UNIVERSAL LATINO (17.98)</small>	Mi Sangre	1	1
5	5	6	VARIOUS ARTISTS <small>Chosen Few: El Documental CHOSEN FEW EMERALD 12061 URBAN BOX OFFICE (13.98 CD/DVD) +</small>	Chosen Few: El Documental	2	2
6	6	4	LUNYTUNES & BABY RANKS <small>MAS FLOW 230007 UNIVERSAL LATINO (14.98)</small>	Mas Flow 2	2	2
7	7	12	DON OMAR <small>VI 450715 MACHETE (14.98)</small>	The Last Don	2	2
8	10	7	GREATEST GAINER LOS TIGRES DEL NORTE <small>FONOVISA 351601 UG (14.98) +</small>	Directo Al Corazon	2	2
9	11	-	VARIOUS ARTISTS <small>Ultimate Reggaeton Collection EVERYWHERE VI 450715 MACHETE (15.98 CD/DVD) +</small>	Ultimate Reggaeton Collection	9	9
10	15	-	VARIOUS ARTISTS <small>EMI LATIN 77340 (16.98)</small>	Selena Vive!	10	10
11	13	13	GRUPO MONTEZ DE DURANGO <small>DISA 720464 (12.98) +</small>	Y Sigue La Mata Dando	1	1
12	9	8	VICENTE FERNANDEZ <small>SONY DISCOS 95624 (12.98)</small>	Mis Corridos Consentidos	5	5
13	12	9	AVENTURA <small>PREMIUM LATIN 94082 SONY DISCOS (13.98)</small>	God's Project	5	5
14	17	14	ANA BARBARA JENNIFER PENA <small>FONOVISA 351791 UG (14.98) +</small>	Confesiones	6	6
15	16	15	VARIOUS ARTISTS <small>The Hitmakers Of Reggaeton VI 450715 MACHETE (18.98 CD/DVD) +</small>	The Hitmakers Of Reggaeton	10	10
16	14	5	OLGA TANON <small>SONY DISCOS 95679 (16.98)</small>	Una Nueva Mujer	5	5
17	18	-	RIGO TOVAR <small>FONOVISA 351939 UG (14.98)</small>	La Historia De Un Idolo	17	17
18	19	17	INTOCABLE <small>EMI LATIN 98613 (16.98)</small>	X	2	2
19	21	28	RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde	19	19
20	20	18	CAFE TACUBA <small>UNIVERSAL LATINO 004461 (15.98) +</small>	Un Viaje	11	11
21	23	24	LOS HOROSCOPOS DE DURANGO <small>DISA 726869 (14.98) +</small>	Y Seguimos Con Duranguense!!!	2	2
22	8	11	LA SECTA ALLSTAR <small>UNIVERSAL LATINO 45702 (14.98)</small>	Consejo	8	8
23	24	23	VARIOUS ARTISTS <small>Reggaeton Club Anthems FLOW/MACHETE 290004 UNIVERSAL LATINO (17.98 CD/DVD) +</small>	Reggaeton Club Anthems	16	16
24	30	29	LOS TEMERARIOS <small>DISA 720392 (11.98)</small>	La Mejor... Coleccion	2	2
25	22	10	CHAYANNE <small>SONY DISCOS 95678 (17.98)</small>	Desde Siempre	8	8

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	28	22	DJ TEPEHUANES <small>DISA 720527 (12.98)</small>	Duranguense Mix 2005	19	19
27	27	25	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 73410 (16.98) +</small>	Duetos	11	11
28	26	27	DON OMAR <small>VI 450618 MACHETE (17.98)</small>	The Last Don: Live, Vol. 1	2	2
29	32	32	LOS CAMINANTES <small>Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
30	33	33	MANA <small>WARNER LATINA 61046 (16.98)</small>	Eclipse	2	2
31	25	20	REYLI <small>SONY DISCOS 93414 (15.98)</small>	En La Luna	20	20
32	34	30	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1696 (16.98)</small>	Antologia De Un Rey	16	16
33	36	-	LOS ACOSTA <small>FONOVISA 351636 UG (14.98) +</small>	En Vivo	33	33
34	29	19	CONJUNTO PRIMAVERA BANDA EL RECODO <small>UNIVISION 310398 UG (14.98) +</small>	20 Llegadoras	16	16
35	35	41	BANDA LAMENTO SHOW/ALACRANES MUSICAL <small>UNIVISION 310488 UG (14.98) +</small>	Piquetes Y Lamentos: Grandes Exitos	35	35
36	31	26	LUIS MIGUEL <small>WARNER LATINA 61977 (17.98)</small>	Mexico En La Piel	1	1
37	40	36	VICENTE FERNANDEZ <small>SONY DISCOS 95241 (9.98)</small>	Tesoros De Coleccion	8	8
38	56	45	PACE SETTER LOS TEMERARIOS <small>FONOVISA 351342 UG (15.98)</small>	Veintisiete	1	1
39	42	44	GRUPO HANYAK <small>MADACY LATINO 51037/MADACY (12.98)</small>	Duranguense A Todo Lo Que Da	39	39
40	38	31	DADDY YANKEE <small>EL CARTEL/VI 450710 MACHETE (15.98)</small>	Ahora Le Toca Al Cangri! Live	3	3
41	NEW	1	HOT SHOT DEBUT LIBERACION <small>DISA 720510 (12.98) +</small>	En Concierto	41	41
42	52	46	LUNYTUNES <small>MAS FLOW 318000 UNIVERSAL LATINO (18.98)</small>	La Trayectoria	7	7
43	50	43	MONCHY & ALEXANDRA <small>J&M 95422 SONY DISCOS (15.98)</small>	Hasta El Fin	7	7
44	49	47	LA MAFIA <small>SONY DISCOS 94090 (9.98)</small>	Tesoros De Coleccion	44	44
45	47	40	GRUPO EXTERMINADOR <small>FONOVISA 351612 UG (11.98)</small>	30 Recuerdos	17	17
46	55	45	LOS TEMERARIOS <small>SONY DISCOS 95604 (12.98)</small>	Tesoros De Coleccion	26	26
47	69	72	LA 5A ESTACION <small>SONY DISCOS 62127 (12.98)</small>	Flores De Alquiler	47	47
48	60	73	VARIOUS ARTISTS <small>Reggaeton Con Gasolina MADACY LATINO 51065/MADACY (7.98)</small>	Reggaeton Con Gasolina	48	48
49	54	55	GRUPO MOJADO INDUSTRIA DEL AMOR/LOS ACOSTA <small>UNIVISION 310377 UG (11.98)</small>	30 Recuerdos	48	48
50	51	38	JULIETA VENEGAS <small>ARIOLA 57417/BMG LATIN (14.98)</small>	Si	23	23

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	57	63	CARDENALES DE NUEVO LEON <small>DISA 720416 (9.98)</small>	La Mejor... Coleccion	18	18
52	43	48	VARIOUS ARTISTS <small>UNIVISION 310414 UG (14.98)</small>	Cuatro Ases De La	43	43
53	45	39	CONJUNTO PRIMAVERA <small>FONOVISA 351613 UG (13.98) +</small>	Hoy Como Ayer	2	2
54	44	34	JOAN SEBASTIAN <small>MUSART 13221 BALBOA (16.98)</small>	Inventario	19	19
55	41	53	VARIOUS ARTISTS <small>UNIVISION 310453 UG (14.98)</small>	Los Patrones Del Reggaeton	16	16
56	46	-	BRAZERS MUSICAL DE DURANGO <small>DISA 726871 (12.98) +</small>	En Vivo	46	46
57	NEW	-	VARIOUS ARTISTS <small>DISA 726882 (17.98 CD/DVD) +</small>	Anorando A Mi Tierra	57	57
58	53	42	RIGO TOVAR <small>FONOVISA 351603 UG (11.98)</small>	30 Recuerdos	36	36
59	48	61	VARIOUS ARTISTS <small>FONOVISA 351604 UG (14.98) +</small>	Guerra De Bandas: Sinaloa Vs. Zacatecas	37	37
60	61	58	VARIOUS ARTISTS <small>NEW RECORDS 132060 UNIVERSAL LATINO (18.98 CD/DVD) +</small>	Reggaeton Super Hits	16	16
61	66	60	ELIEL <small>VI 450624 MACHETE (15.98)</small>	El Que Habla Con Las Manos	3	3
62	58	50	PAYLA RUBIO <small>UNIVERSAL LATINO 002036 (17.98)</small>	Pau-Latina	1	1
63	64	54	JAVIER SOLIS <small>SONY DISCOS 95326 (9.98)</small>	Tesoros De Coleccion	21	21
64	71	75	CHALINO SANCHEZ <small>MUSART 13221 BALBOA (9.98)</small>	Coleccion De Oro	54	54
65	59	65	VARIOUS ARTISTS <small>DISA 720438 (12.98)</small>	15 Duranguenses De Corazon	2	2
66	72	-	LOS CAMINANTES <small>SONY DISCOS 95300 (9.98)</small>	Tesoros De Coleccion: Puras Rancheras	14	14
67	62	62	LA AUTORIDAD DE LA SIERRA <small>DISA 720499 (11.98) +</small>	100% Autoridad Duranguense	10	10
68	70	70	K-PAZ DE LA SIERRA <small>UNIVISION 310348 UG (14.98) +</small>	Pensando En Ti	3	3
69	63	57	GRUPO CLIMAX <small>MUSART 20539 BALBOA (5.98)</small>	Za Za Za	1	1
70	RE-ENTRY	-	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 90595 (15.98)</small>	Fuego	2	2
71	68	64	LOS BUKIS <small>FONOVISA 350895 UG (13.98/9.98)</small>	25 Joyas Musicales	3	3
72	73	51	VICO C <small>EMI LATIN 77956 (13.98) +</small>	Desahogo	8	8
73	67	56	SELENA <small>EMI LATIN 74431 (14.98)</small>	Unforgettable: The Studio Album		

AIRPLAY CHARTS: Panels of 39 Latin pop, 15 tropical, 52 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for 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

LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
2	2	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
3	3	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
4	4	ALGO MAS LA SA ESTACION (SONY DISCOS)
5	6	VIVEME LAURA PAUSINI (WARNER LATINA)
6	8	PORQUE ES TAN CRUEL EL AMOR RICARDO ARJONA (SONY DISCOS)
7	5	CONTRA VIENTOS Y MAREAS CHAYANNE (SONY DISCOS)
8	7	BANDOLERO OLGA TANON (SONY DISCOS)
9	12	VOLVERTE A VER JUANES (SURCO/UNIVERSAL LATINO)
10	9	COMO PUDISTE OBIE BERMUDEZ (EMI LATIN)
11	11	AMOR DEL BUENO REYLI (SONY DISCOS)
12	22	VENGADA EDNITA NAZARIO (SONY DISCOS)
13	16	MIA PAULINA RUBIO (UNIVERSAL LATINO)
14	13	TOCANDO FONDO KALIMBA (SONY DISCOS)
15	17	ECHAME A MI LA CULPA LUIS MIGUEL (WARNER LATINA)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	7	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
2	2	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
3	1	LA GORDA LINDA ARTHUR HANLON FEATURING TITO NIEVES (FONOVISA)
4	8	LO QUE PASO, PASO DADDY YANKEE (EL CARTEL/VI/MACHETE)
5	4	SE FUE Y ME DEJO ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
6	5	HASTA EL FIN MONCHY & ALEXANDRA (J&N)
7	6	MAYOR QUE YO BARY RANKS, DADDY YANKEE, TONY TUN TUN, WISN, YANDEL & VICTOR (MAS FLOW/UNIVERSAL LATINO)
8	15	PERDONAME LA VIDA LOS TOROS BAND (UNIVERSAL LATINO)
9	16	QUE IRONIA ANDY ANDY (WEPA/URBAN BOX OFFICE)
10	7	BANDOLERO OLGA TANON (SONY DISCOS)
11	11	REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
12	18	I LOVE SALSA N'KLABE (NU/SONY DISCOS)
13	11	LA BODA AVENTURA (PREMIUM LATIN)
14	20	ESTA NOCHE TRAVESURA DJ NELSON (FLOW/UNIVERSAL LATINO)
15	7	ELLA SE LLEVO MI VIDA DOMENIC M (J&N)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	3	NI EN DEFENSA PROPIA LOS TEMERARIOS (FONOVISA)
2	1	LA SORPRESA LOS TIGRES DEL NORTE (FONOVISA)
3	2	HOY COMO AYER CONJUNTO PRIMAVERA (FONOVISA)
4	4	AIRE INTOCABLE (EMI LATIN)
5	1	ERES DIVINA PATRULLA 81 (DISA)
6	9	NO ME QUEDA MAS PALOMO (DISA)
7	7	VOLVERE K-PAZ DE LA SIERRA (UNIVISION)
8	5	ADIOS AMOR TE VAS GRUPO MONTEZ DE DURANGO (DISA)
9	1	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
10	13	LUNA LLENA LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
11	11	Y LAS MARIPOSAS PANCHITO BARRAZA (MUSART/BALBOA)
12	10	ESTA LLORANDO MI CORAZON BETO Y SUS CANARIOS (DISA)
13	13	PERDONA MIS ERRORES EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
14	19	QUE MAS QUISIERA BANDA EL RECODO (FONOVISA)
15	14	YO ME QUEDA SIN NADIE LA AUTORIDAD DE LA SIERRA (DISA)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
2	4	VARIOUS ARTISTS SELENA VIVE! (EMI LATIN)
3	3	OLGA TANON UNA NUEVA MUJER (SONY DISCOS)
4	6	RBD REBELDE (EMI LATIN)
5	5	CAFE TACUBA UN VIAJE (UNIVERSAL LATINO)
6	2	LA SECTA ALLSTAR CONSEJO (UNIVERSAL LATINO)
7	1	CHAYANNE DESDE SIEMPRE (SONY DISCOS)
8	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS DUETOS (EMI LATIN)
9	1	MANA ECLIPSE (WARNER LATINA)
10	8	REYLI EN LA LUNA (SONY DISCOS)
11	11	LA SA ESTACION FLORES DE ALQUILER (SONY DISCOS)
12	11	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)
13	12	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)
14	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
15	19	JOSE MARIA NAPOLEON SERIE MAX (IM)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	DADDY YANKEE BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS LOS BANDOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
3	3	VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	4	LUNYTUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
5	5	DON OMAR THE LAST DON (VI/MACHETE)
6	6	VARIOUS ARTISTS ULTIMATE REGGAETON COLLECTION (EVERYWHERE/VI/MACHETE)
7	6	VARIOUS ARTISTS THE HITMAKERS OF REGGAETON (VI/MACHETE)
8	8	VARIOUS ARTISTS REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
9	9	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI/MACHETE)
10	10	DADDY YANKEE AHORA LE TOCA AL CANGRII LIVE (EL CARTEL/VI/MACHETE)
11	12	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
12	13	VARIOUS ARTISTS REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
13	11	VARIOUS ARTISTS LOS PATRONES DEL REGGAETON (UNIVISION/UG)
14	14	VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
15	15	ELIEL EL QUE HABLA CON LAS MANOS (VI/MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	PATRULLA 81 DIVINAS (DISA)
2	3	LOS TIGRES DEL NORTE DIRECTO AL CORAZON (FONOVISA/UG)
3	4	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA OANDO (DISA)
4	2	VICENTE FERNANDEZ MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
5	5	ANA BARBARA/JENNIFER PENA CONFESIONES (FONOVISA/UG)
6	6	RIGO TOVAR LA HISTORIA DE UN IDOLO (FONOVISA/UG)
7	7	INTOCABLE X (EMI LATIN)
8	8	LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSEIII (DISA)
9	11	LOS TEMERARIOS LA MEJOR...COLECCION (DISA)
10	9	DJ TEPEHUANES DURANGUENSE MIX 2005 (DISA)
11	13	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
12	14	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
13	16	LOS ACOSTA EN VIVO (FONOVISA/UG)
14	10	CONJUNTO PRIMAVERA/BANDA EL RECODO 20 LLEGADORAS (UNIVISION/UG)
15	15	BANDA LAMENTO SHOW/ALACRANES MUSICAL PIQUETES Y LAMENTOS: GRANDES EXITOS (UNIVISION/UG)

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Billboard DANCE

JUN 4 2005


HOT DANCE CLUB PLAY		
THIS WEEK	LAST WEEK	TITLE
1	2	MOST PRECIOUS LOVE BLAZE PRESENTS U.D.A.U.F.L. FEAT. BARBARA TUCKER KING STREET 1208
2	4	LIFT IT UP INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
3	6	ONE WORD (CHRIS COX/M. RIZZO MIXES) KELLY OSBOURNE SANCTUARY 84751
4	8	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES) DURAN DURAN EPIC PROMO
5	0	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES) VANESSA WILLIAMS LAVA 93705
6	3	I'LL BE YOUR FREAK NORTY COTTO PRESENTS SIMSATION! DEFINITIVE 005/ESNTDN
7	1	HERE I AM DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
8	11	I FEEL YOU SCHILLER FEATURING HEPPNER RADIKAL 99213
9	14	KRAFTY NEW ORDER WARNER BROS. 42800
10	7	IT'S LIKE THAT (D. MORALES REMIXES) MARIAH CAREY ISLAND 004621/IDJMG
11	5	WORKOUT RUPAUL RUCO 032
12	9	TIRED OF BEING SORRY (DUMMIES/PHOTEK/DEEP INFLUENCE) RINGSIDE FLAWLESS PROMO/GEFFEN
13	21	LONELY NO MORE (J. NEVINS/FRANCOIS L MIXES) ROB THOMAS MELISSA PROMO/ATLANTIC
14	17	MOTHER AND FATHER (P. RAUHOFFER REMIX) MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
15	22	THE ONLY ONE TODD GARDNER FEATURING SHAWNEE TAYLOR TWEED 0011
16	20	LIVE YOU ALL OVER TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
17	12	EVERYTHING KASKADE OM 174
18	13	I NEED YOU FRIBURN & URUK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
19	28	HOLLYWOOD SWINGIN' KOOL & THE GANG FEATURING JAMROQUAI SANCTUARY URBAN PROMO
20	15	MR. BRIGHTSIDE (J. LU CONT./LINDBERGH PALACE MIXES) THE KILLERS ISLAND 004170/IDJMG
21	25	YOU TURN IT ON JIM VERRAROS KOCH PROMO
22	18	SORROW BOBBY O RADIKAL 99214
23	27	SOUND OF THE DRUM SUZANNE PALMER STAR 69 1297
24	32	DOESN'T REALLY MATTER MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
25	6	ROBOT ROCK DAFT PUNK VIRGIN 68769

HOT DANCE SINGLE SALES		
THIS WEEK	LAST WEEK	TITLE
1	1	ONE WORD 2 WKS KELLY OSBOURNE SANCTUARY 84751
2	3	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656
3	2	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
4	4	IT'S LIKE THAT (D. MORALES REMIXES) MARIAH CAREY ISLAND 004621/IDJMG
5	5	ADAGIO FOR STRINGS TIESTO BLACK HOLE 33252/NETWERK
6	6	KRAFTY NEW ORDER WARNER BROS. 42800
7	7	GIRL DESTINY'S CHILD COLUMBIA 70384/SONY MUSIC
8	11	EVERYTHING KASKADE OM 174
9	12	LISTEN TO YOUR HEART D.H.T. ROBBINS 72116
10	8	GET RIGHT (L. VEGA REMIX) JENNIFER LOPEZ EPIC 71896/SONY MUSIC
11	10	TEMPTED TO TOUCH (REMIXES) RUPEE ATLANTIC 93646/AG
12	10	DON'T SAY YOU LOVE ME ERASURE MUTE 9285
13	1	HEARTBEAT ANNIE VICE/BIG BEAT 62305/AG
14	14	THE DISTRICT SLEEPS ALONE TONIGHT THE POSTAL SERVICE SUB POP 70614
15	1	LIFT IT UP INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
16	18	SOLDIER/LOSE MY BREATH DESTINY'S CHILD FEATURING T.I. & LL WYNE COLUMBIA 70781/SONY MUSIC
17	11	GALVANIZE THE CHEMICAL BROTHERS FEATURING D-TIP PREESTYLE DUST 76593/ASTRALWERKS
18	21	BREATHE ERASURE MUTE 9259
19	11	YOU ARE EVERYTHING VANESSA WILLIAMS LAVA 93705/AG
20	25	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA 70386/SONY MUSIC
21	20	TURN ME ON (REMIXES) KEVIN LYTTLE ATLANTIC 88374/AG
22	13	ROBOT ROCK DAFT PUNK VIRGIN 68769/ASTRALWERKS
23	17	ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
24	19	WE MIGHT AS WELL BE STRANGERS KEANE VS. DJ SHADOW INTERSCOPE 004254
25	23	WHEN THE DAWN BREAKS/I LIKE IT NARCOTIC THRUST YOSHITOSHI 013/DEEP DISH

HOT DANCE AIRPLAY		
THIS WEEK	LAST WEEK	TITLE
1	1	ONE WORD 2 WKS KELLY OSBOURNE SANCTUARY
2	2	SINCE U BEEN GONE KELLY CLARKSON RCA/RMG
3	4	COME RAIN COME SHINE JENN CUNETTA ULTRA
4	3	LISTEN TO YOUR HEART D.H.T. ROBBINS
5	5	CALL ME ANNA VISSI VANILLA/MODA
6	4	SO MANY TIMES GADJ SUBLIMINAL
7	8	WHEN THE DAWN BREAKS NARCOTIC THRUST YOSHITOSHI/DEEP DISH
8	15	MR. BRIGHTSIDE THE KILLERS ISLAND/IDJMG
9	10	IF YOU DON'T KNOW ME BY NOW AUBREY ROBBINS
10	12	INSPIRATION IAN VAN DAHL ROBBINS
11	5	AVOLON JULIET ASTRALWERKS/VIRGIN
12	7	ALL THIS TIME JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP ULTRA
13	11	PUT 'EM HIGH STONEBRIDGE FEATURING THERESE ULTRA
14	NEW	HOLLBACK GIRL GWEN STEFANI INTERSCOPE
15	NEW	STAY MYAT FEATURING KIM SOZZI ULTRA
16	23	KILLIN' ME (WHERE DID I GO WRONG) JENNA DREY AUDIO ONE
17	15	GET IT ON INTENSIO PROJECT FEATURING LISA SCOTT-LEE ROBBINS
18	NEW	BACK TO BASICS SHAPE: UK NOCTURNAL GROOVE
19	17	1, 2 STEP CIARA FEATURING MISSY ELLIOTT SHONUFF-MUSICLINE/LAFACE/ZOMBA
20	22	TRUE RYAN CABRERA E.V.L.A./ATLANTIC
21	11	SOMEBODY TOLD ME THE KILLERS ISLAND/IDJMG
22	21	UNTIL YOU LOVE ME 4 STRINGS ULTRA
23	18	I BELIEVE IN YOU KYLIE MINOGUE CAPITOL
24	26	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA
25	NEW	KARMA ALICIA KEYS J/RMG

HITS OF THE WORLD

JUN 4 2005

JAPAN 		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	MAY 24, 2005
1	N	JYOJYOUSHI L'ARC EN CIEL KIDON	
2	N	KOI NI OCHITARA CRYSTAL KAY EPIC	
3	1	KOKONISHIKA SAKANAI HANA KOBUKURO WARNER MUSIC JAPAN	
4	N	STORY AI UNIVERSAL	
5	N	DIAMOND VERSION (CD+DVD) JANNE DA ARC AVEX TRAX	
6	N	BETWEEN YOU AND ME (LTD EDITION) SHAKALABBITS EXTRA LARGE RECORDS	
7	4	TONGARI KIDS 1 TONGARI KIDS TOKUMA	
8	N	DIAMOND VERSION JANNE DA ARC AVEX TRAX	
9	3	SMILY BIDAMA AI OOTSUKA AVEX TRAX	
10	2	SMILY/BIDAMA (CD+DVD) AI OOTSUKA AVEX TRAX	

UNITED KINGDOM 		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	MAY 23, 2005
1	N	LYLA OASIS BIG BROTHER	
2	1	LONELY AKON SRC/UNIVERSAL	
3	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
4	2	FEEL GOOD INC GORILLAZ PARLOPHONE	
5	3	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV	
6	N	HOLD YOU DOWN JENNIFER LOPEZ FT. FAT JOE EPIC	
7	4	HATE IT OR LEAVE IT THE GAME FT. 50 CENT AFTERMATH/G-UNIT/INTERSCOPE	
8	5	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFREN	
9	N	OWNER OF A LONELY HEART MAX GRAHAM VS. YES DATA	
10	N	EVERYDAY I LOVE YOU LESS AND LESS KAISER CHIEFS B-UNIQUE/POLYDOR	

FRANCE 		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	MAY 24, 2005
1	1	UN MONDE PARFAIT ILONA MITRECEY SCORPIO	
2	2	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN	
3	3	JE FAIS DE TOI MON ESSENTIEL EMMANUEL MOIRE WEA	
4	N	RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE	
5	4	ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY	
6	N	CARAVANE RAPHAEL CAPITOL	
7	5	TOUT LE BONHEUR DU MONDE SINSEMILIA EPIC	
8	6	ANTES MUERTA QUE SENCILLA MARIA ISABEL MG INT.	
9	8	GASOLINA PAPA A.P. VIRGIN	
10	7	LIFT ME UP MOBY MUTE	

GERMANY 		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	MAY 25, 2005
1	N	LONELY AKON SRC/UNIVERSAL	
2	3	I BELIEVE JOANA ZIMMER POLYDOR	
3	1	COWBOY CHIPZ ZEITGEIST/UNIVERSAL	
4	7	GHETTO GOSPEL 2 PAC UNIVERSAL	
5	5	DU ERINNERST MICH AN LIEBE ICH + ICH POLYDOR	
6	4	ICH LEBE CHRISTINA STUERMER UNIVERSAL	
7	2	CANDY SHOP 50 CENT INTERSCOPE	
8	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
9	8	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFREN	
10	N	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	

CANADA 		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDSCAN)	JUNE 4, 2005
1	1	WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG	
2	2	THE HAND THAT FEEDS NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	
3	3	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL	
4	4	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN U2 ISLAND/UNIVERSAL	
5	5	ALL BECAUSE OF YOU U2 ISLAND/UNIVERSAL	
6	N	FEEL GOOD INC GORILLAZ/DE LA SOUL PARLOPHONE/EMI	
7	6	PARTY FOR TWO SHANIA TWAIN MERCURY/UNIVERSAL	
8	N	LYLA OASIS EPIC/SONY MUSIC	
9	9	AMERICAN IDIOT GREEN DAY REPRISE/WARNER	
10	R	MY BOO USHER AND ALICIA KEYS LAFACE/SONY BMG	

ITALY 		SINGLES	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	MAY 23, 2005
1	1	I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION	
2	N	LYLA OASIS BIG BROTHER	
3	4	UNA POESIA ANCHE PER TE LISA SUGAR	
4	N	HIGH JAMES BLUNT WARNER MUSIC	
5	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
6	2	LASCIA CHE IO SIA NEK WARNER MUSIC	
7	N	LASCIALA ANDARE IRENE GRANDI ATLANTIC	
8	5	FEEL GOOD INC GORILLAZ PARLOPHONE	
9	3	ONLY WORDS I KNOW BLUE INNOCENT/VIRGIN	
10	6	GASOLINA DADDY YANKEE AZ/UNIVERSAL	

SPAIN 		SINGLES	
THIS WEEK	LAST WEEK	(AFYVE/MEDIA CONTROL)	MAY 25, 2005
1	N	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
2	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
3	N	LYLA OASIS BIG BROTHER	
4	1	FEEL GOOD INC GORILLAZ PARLOPHONE	
5	3	JUEGA NACH BOA MUSIC	
6	6	THE TRAVELERMAN'S SONG MARK KNOPFLER MERCURY	
7	4	RENUNCIA AL SOL SKIZOO EL DIABLO	
8	2	ENAMORADA DE TI MONICA NARANJO SONY BMG	
9	7	EL UNIVERSO SOBRE MI AMARAL VIRGIN	
10	N	CHUPA CHUPA EL MEDICO WARNER MUSIC	


AUSTRALIA 		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	MAY 23, 2005
1	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
2	1	SWITCH WILL SMITH INTERSCOPE	
3	4	FEEL GOOD INC GORILLAZ PARLOPHONE	
4	2	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFREN	
5	3	LONELY NO MORE ROB THOMAS ATLANTIC	
6	7	OBSESSION (NO ES AMOR) FRANKIE J FT. BABY BASH COLUMBIA	
7	10	STOP THE MUSIC P-MONEY FT. SCRIBE DIRTY	
8	6	GIRL DESTINY'S CHILD COLUMBIA	
9	5	1, 2 STEP CIARA FT. MISSY ELLIOT SHD'NUFF-MUSICLINE/LAFACE/ZOMBA	
10	8	THE SPECIAL TWO MISSY HIGGINS VIRGIN	

THE NETHERLANDS 		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	MAY 20, 2005
1	3	LEKKER DING KUS EMI	
2	1	GEEF MIJ JE ANGST GUUS MEEUWIS EMI	
3	2	SOMETHING TO SAY KANE SONY BMG	
4	4	LEIPE MOCRO FLAVOUR ALI B SPEC	
5	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	

ALBUMS		
1	6	KREZIP WHAT ARE YOU WAITING FOR SONY BMG
2	1	GUUS MEEUWIS 10 JAAR LEVENSECHT EMI
3	3	JAN SMIT JANSMIT.COM ARTIST & COMPANY
4	2	ANOUK HOTEL NEW YORK EMI
5	N	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA

SWITZERLAND 		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	MAY 24, 2005
1	1	GUMPU SALOME UNIVERSAL	
2	4	LONELY AKON SRC/UNIVERSAL	
3	2	COWBOY CHIPZ ZEITGEIST/UNIVERSAL	
4	N	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
5	6	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFREN	


ALBUMS		
1	N	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
2	39	IL DIVO IL DIVO SYCO/SONY BMG
3	23	NEK UNA PARTE DI ME WARNER MUSIC
4	2	AVENTURA GOD'S PROJECT PREMIUM
5	3	MORCHEEBA ANTIOTDE MUSIKVERTRIEB

DENMARK 		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	MAY 24, 2005
1	2	LONELY AKON SRC/UNIVERSAL	
2	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
3	4	HVOR SMA VI ER VARIOUS ARTISTS UNIVERSAL	
4	1	LAD DET SKE DM I INDSAMLING VARIOUS ARTISTS EMI	
5	N	LYLA OASIS BIG BROTHER	

ALBUMS		
1	1	SIMONE VINDENS FARVER CMC
2	2	SHU-BI-DUA SHU-BI-DUA 18 CMC
3	N	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
4	N	VAN MORRISON MAGIC TIME EXILE/POLYDOR
5	3	RAVEONETTES PRETTY IN BLACK COLUMBIA

FLANDERS 		SINGLES	
THIS WEEK	LAST WEEK	(PROMUVI)	MAY 25, 2005
1	1	FAME STAR ACADEMY UNIVERSAL	
2	19	CRAZY FROG AXEL F GUSTO	
3	12	WALKING IN MEMPHIS WOITER WHITE LABEL	
4	2	JE HEBT ME DUIZEND MAAL BELOGEN LAURA LYNN ARS	
5	4	CANDY SHOP 50 CENT INTERSCOPE	

ALBUMS		
1	10	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
2	2	ANOUK HOTEL NEW YORK DINO
3	1	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA
4	11	VIVE LA FETE GRAND PRIX SURPRISE
5	6	MOBY HOTEL MUTE

BRAZIL 		ALBUMS	
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE)	MAY 24, 2005
1	3	VARIOUS ARTISTS SUMMER ELETRONICS SOM LIVRE	
2	1	ZEÇ DI CAMARGO & LUCIANO ZEÇ DI CAMARGO & LUCIANO COLUMBIA	
3	4	ZECA PAGODINHO A VERA UNIVERSAL	
4	1	ANA CAROLINA PERFIL SOM LIVRE	
5	3	BANDA CALYPSO VOL. 7 NA AMAZONIA MD	
6	-3	VARIOUS ARTISTS BALADA DA JOVEM PAN VOL. 10 SONY BMG	
7	3	VARIOUS ARTISTS AMERICA TRILHA SOM LIVRE	
8	8	VARIOUS ARTISTS ROCK INTER. O MELHOR DAS NOVELAS SOM LIVRE	
9	-9	MARISA MONTE BARULHINHO BOM EMI	
10	-2	BRUNO E MARRONE AO VIVO SONY BMG	

FINLAND 		SINGLES	
THIS WEEK	LAST WEEK	(YLE)	MAY 25, 2005
1	1	LISSAA VINKUNAA HANNIBAL/SOPPA 3RD RAIL MUSIC	
2	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
3	N	LYLA OASIS BIG BROTHER	
4	2	EVER-FROST SENTENCED CENTURY MEDIA	
5	3	TYHJA HUONE ANTTI TUISKU SONY BMG	

ALBUMS		
1	1	ANTTI TUISKU ANTTI TUISKU RCA
2	N	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
3	2	IL DIVO IL DIVO SYCO/SONY BMG
4	3	MAIJA VILKKUMAA SE EI OLEKKAAN NIN EVIDENCE
5	N	AUDIOSLAVE OUT OF EXILE EPIC/INTERSCOPE

IRELAND 		SINGLES	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)	MAY 20, 2005
1	1	LONELY AKON SRC/UNIVERSAL	
2	2	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV	
3	3	LOVE DONNA & JOE UNIVERSAL	
4	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
5	N	LYLA OASIS BIG BROTHER	

ALBUMS		
1	N	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
2	N	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
3	2	BASEMENT JAXX THE SINGLES XL RECORDINGS
4	1	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA
5	3	THE KILLERS HOT FUSS LIZARD KING/UNIVERSAL

POLAND 		ALBUMS	
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)	MAY 20, 2005
1	1	KAYAH THE BEST & THE REST ZIC ZAC	
2	2	VARIOUS ARTISTS BRAVO HITS WIOSNA 2005 MAGIC RECORDS	
3	3	KRZYSZTOF KILJANSKI IN THE ROOM KAYAH	
4	9	VARIOUS ARTISTS KIDS ESKADRA VOL. 1 IZABELIN	
5	5	VARIOUS ARTISTS TOP KIDS 3 MAGIC RECORDS	
6	8	KOMBI KOMBI IZABELIN	
7	4	FISZ & ENVEE FRUI ASPALT RECORDS	
8	7	MACIEJ MALENCZUK PROSTE HISTORIE POLSKI RADIO	
9	6	STANISLAW SOYKA JAN PAWEL II - TRYPTYK RZYMSKI A.A.J. BRIZE/PDMATION - EMI	
10	12	NINE INCH NAILS WITH TEETH INTERSCOPE	

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 25, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	3	AKON SRC/UNIVERSAL	LONELY	3
2	N	BLACK EYED PEAS INTERSCOPE	DON'T PHUNK WITH MY HEART	1
3	N	OASIS BIG BROTHER	LYLA	1
4	4	ILONA MITRECEY SCORPIO	UN MONDE PARFAIT	4
5	1	50 CENT INTERSCOPE	CANDY SHOP	5
6	2	GORILLAZ PARLOPHONE	FEEL GOOD INC	6
7	22	GWEN STEFANI FT. EVE INTERSCOPE	RICH GIRL	7
8	9	JEAN DUJARDIN VIRGIN	LE CASSE DE BRICE	8
9	5	SNOOP DOGG FT. J. TIMBERLAKE GEFEN	SIGNS	9
10	6	CHIPZ ZEITGEIST/UNIVERSAL	COWBOY	10
11	11	EMMANUEL MOIRE WEA	JE FAIS DE TOI MON ESSENTIEL	11
12	13	THE GAME FT. 50 CENT AFTERMATH/G-UNIT/INTERSCOPE	HATE IT OR LEAVE IT	12
13	16	JOANA ZIMMER POLYDOR	I BELIEVE	13
14	7	WILL SMITH INTERSCOPE	SWITCH	14
15	8	MARIO J/SONY BMG	LET ME LOVE YOU	15

ALBUMS

MAY 25, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	N	MEZMERIZE AMERICAN/COLUMBIA	SYSTEM OF A DOWN	1
2	N	FOREVER FAITHLESS GREATEST HITS CHEEKY/SDNY BMG	FAITHLESS	1
3	N	MAGIC TIME EXILE/POLYDOR	VAN MORRISON	1
4	1	DEVILS & DUST COLUMBIA	BRUCE SPRINGSTEEN	4
5	25	IL DIVO SYCO/SONY BMG	IL DIVO	5
6	2	IT'S TIME REPRISE	MICHAEL BUBLE	6
7	3	THE MASSACRE INTERSCOPE	50 CENT	7
8	4	TROUBLE SRC/UNIVERSAL	AKON	8
9	5	LOVE.ANGEL.MUSIC.BABY INTERSCOPE	GWEN STEFANI	9
10	8	AMERICAN IDIOT REPRISE	GREEN DAY	10
11	6	VON HIER AN BLIND VIRGIN	WIR SIND HELDEN	11
12	14	STAR WARS EPISODE III SONY CLASSICAL	SOUNDTRACK	12
13	9	HOTEL MUTE	MOBY	13
14	10	WITH TEETH INTERSCOPE	NINE INCH NAILS	14
15	12	THE ANTIODOTE ECHO	MORCHEEBA	15

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 25, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	4	SONY BMG	SHIVER NATALIE IMBRUGLIA	4
2	2	PARLOPHONE	SPEED OF SOUND COLDPLAY	2
3	3	BLACK EYED PEAS INTERSCOPE	DON'T PHUNK WITH MY HEART	3
4	1	MARIO J RECORDS	LET ME LOVE YOU	4
5	5	DANIEL POWTER WARNER MUSIC	BAD DAY	5
6	8	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN	SIGNS	6
7	6	INTERSCOPE	RICH GIRL GWEN STEFANI FEAT. EVE	7
8	11	AKON UNIVERSAL	LONELY	8
9	9	ROB THOMAS ATLANTIC	LONELY NO MORE	9
10	7	LEMAR SONY BMG	IF THERE'S ANY JUSTICE	10
11	12	DESTINY'S CHILD COLUMBIA	GIRL	11
12	10	GREEN DAY REPRISE	BOULEVARD OF BROKEN DREAMS	12
13	13	USHER LAFACE/ZOMBA	CAUGHT UP	13
14	16	GORILLAZ PARLOPHONE	FEEL GOOD INC.	14
15	17	BACKSTREET BOYS JIVE	INCOMPLETE	15

SALES DATA COMPILED BY



ALBUMS

JUN 4 2005

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	2	7	#1 VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
2	1	3	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB/WARNER BROS. 86391/WORD-CURB	
3	5	86	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY	
4	3	17	SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG	2
5	4	33	VARIOUS ARTISTS	WOW HTS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
6	7	29	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG	
7	6	6	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	
8	8	9	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
9	10	2	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
10	9	30	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
11	20	0	GREATEST GAINER VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
12	12	27	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
13	14	35	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
14	RE-ENTRY		RONAN TYNAN	RONAN DECCA 003863/EMICMG	
15	11	33	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
16	23	16	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
17	22	9	NATALIE GRANT	AWAKEN CURB 79860/WORD-CURB	
18	18	57	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY	
19	17	33	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
20	21	8	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
21	15	10	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG	
22	16	5	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY	
23	NOT SHOT DEBUT		THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011/PROVIDENT-INTEGRITY	
24	19	3	JOY WILLIAMS	GENESIS REUNION 10082/PROVIDENT-INTEGRITY	
25	36	56	BARLOWGIRL	BARLOWGIRL FERVENT 30046/WORD-CURB	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	13	3	JACI VELASQUEZ	BEAUTY HAS GRACE WORD-CURB 86337	
27	30	28	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY	
28	26	8	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG	
29	45	6	OUT OF EDEN	HYMNS GOTEE 2941/EMICMG	
30	43	8	HILLSONG + DELIRIOUS?	UNIFIED PRAISE - LIVE WORSHIP SYDNEY AUSTRALIA FLORIOUS? HILLSONG 33082/PROVIDENT-INTEGRITY	
31	50	25	POINT OF GRACE	I CHOOSE YOU WORD-CURB/WARNER BROS. 86324/WORD-CURB	
32	24	8	SUPERCHEIK	BEAUTY FROM PAIN INPOP 1279/EMICMG	
33	35	47	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
34	33	3	UNITED	LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY	
35	37	9	BEBE NORMAN	TRY ESSENTIAL 10724/PROVIDENT	
36	34	12	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CHURCH IN THE WILWOOD GAITHER MUSIC GROUP 2370/EMICMG	
37	27	51	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	
38	3	30	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
39	38	52	SELAH	HIDING PLACE CURB 78834/WORD-CURB	
40	49	11	BEBE WINANS	DREAM STILL WATERS/TMG 93967/WORD-CURB	
41	25	44	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
42	28	5	SINAI BEACH	IMMERSED VICTORY 2722	
43	42	32	VARIOUS ARTISTS	WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 83197/PROVIDENT-INTEGRITY	
44	RE-ENTRY		STEVEN CURTIS CHAPMAN	ALL ABOUT LOVE SPARROW 1762/EMICMG	
45	RE-ENTRY		FFH	STILL THE CROSS ESSENTIAL 10732/PROVIDENT-INTEGRITY	
46	RE-ENTRY		THE AFTERS	I WISH WE ALL COULD WIN INO/EPIC 93618/PROVIDENT-INTEGRITY	
47	48	29	NEWSBOYS	DEVOTION SPARROW 5547/EMICMG	
48	NEW		CHRIS RICE	SNAPSHOTS: LIVE AND FAN FAVORITES ROCKETTOWN 20034/PROVIDENT-INTEGRITY	
49	RE-ENTRY		ANBERLIN	NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG	
50	39	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	HYMNS GAITHER MUSIC GROUP 2369/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	8	#1 DONNIE MCCLURKIN	7WKS PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
2	2	18	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
3	3	33	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	
4	5	13	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 8035	
5	NOT SHOT DEBUT		THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011	
6	NEW		RIZEN	RIZEN 2 ARTEMIS GOSPEL 51624/ARTEMIS	
7	4	9	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
8	9	32	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
9	7	8	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
10	NEW		JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108	
11	10	26	RUBEN STUDDARD	I NEED AN ANGEL J 82823/RMG	
12	11	21	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
13	8	54	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	
14	14	13	BEBE WINANS	DREAM STILL WATERS/TMG 90727/SONY MUSIC	
15	6	71	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
16	24	75	GREATEST GAINER THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	
17	23	38	TYE TRIBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
18	15	26	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
19	27	5	SHADRACH	I WON'T WORRY NO MORE JUANA 2012/MALACO	
20	20	89	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	
21	17	32	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	
22	19	5	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
23	12	6	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873	
24	13	12	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73868	
25	18	7	ANOINTED	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	22	50	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
27	15	20	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	
28	21	37	KIERRA KIKI SHEARD	I WOVE YOU EMI GOSPEL 97304	
29	25	3	VIP MASS CHOIR FEATURING JOHN P. KEE	LIVE AT THE FELLOWSHIP NEW LIFE/VERITY 66072/ZOMBA	
30	25	89	SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	
31	23	39	DETRICK HADDON	CROSSROADS TYSCOT/VERITY 59482/ZOMBA	
32	33	15	BRIDGJETTE TAYLOR	BRIDGJETTE TAYLOR AB LIFE 4000	
33	NEW		THE ERIC CARRINGTON PROJECT	T.E.C.P.: RELATIONSHIP VOL. 1 WORLDWIDE GOSPEL 0019	
34	35	95	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	LET IT RAIN TEHILLAH/LIGHT 5497/COMPENDIA	
35	31	69	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA	
36	38	54	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA	
37	33	10	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
38	29	36	NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86312/WARNER BROS.	
39	35	40	THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYSCOT 4140/TASEIS	
40	33	35	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN 71206*	
41	32	10	THE BLIND BOYS OF ALABAMA	ATOM BOMB REAL WORLD 63959	
42	34	4	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
43	45	2	JAMES FORTUNE & FIYA	YOU SURVIVED WORLDWIDE GOSPEL 3035	
44	37	13	BENITA WASHINGTON	HOLD ON TEHILLAH/LIGHT 5768/COMPENDIA	
45	40	67	VICKI YOHE	I JUST WANT YOU PURESPRINGS GOSPEL 84230/EMI GOSPEL	
46	41	47	VARIOUS ARTISTS	BISHOP T.O. JAKES PRESENTS: HE-MOTIONS DEXTERITY SOUNDS 77796/EMI GOSPEL	
47	44	58	FRED HAMMOND	NOTHING BUT THE HITS VERITY 53712/ZOMBA	
48	42	11	AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL	
49	43	76	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	
50	NEW		ALVIN DARLING & CELEBRATION	YOU DESERVE MY WORSHIP EMTR0 GOSPEL 1508	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JUN 4 2005 ALBUMS

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER 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. (1) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (2) DualDisc available. (3) 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

(1) CD single available. (2) Digital Download available. (3) DVD single available. (4) Vinyl Maxi-Single available. (5) Vinyl Single available. (6) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). (1) RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ● RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ● RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ● RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	1	INSANE CLOWN POSSE	THE CALM (EP) PSYCHOPATHIC 40502 (9.98)	
2	2	26	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98)	2
3	1	2	SPoon	GIMME FICTION MERGE 565* (15.98)	
4	10	50	GREATEST GAINER HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)	
5	4	4	JOHN PRINE	FAIR & SQUARE DH BOY 034 (16.98)	
6	6	27	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
7	3	3	AIMEE MANN	THE FORGOTTEN ARM SUPEREGO 182 (17.98)	
8	9	39	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
9	11	9	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
10	8	4	MINT CONDITION	LIVIN' THE LUXURY BROWN CAGED BIRD 0474/IMAGE (15.98 CD/DVD)	⊕
11	12	4	VARIOUS ARTISTS	THE VERY BEST OF DEATH ROW DEATH ROW 63060 (15.98)	
12	13	17	BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
13	21	17	BRIGHT EYES	DIGITAL ASH IN A DIGITAL URN SADDLE CREEK 0073* (11.98)	
14	14	11	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
15	7	2	PRAY FOR THE SOUL OF BETTY	PRAY FOR THE SOUL OF BETTY BABY JULIUS PRODUCTIONS 5837/KOCH (15.98)	
16	15	9	JIMMY BUFFETT	LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/DVD)	⊕
17	NEW		THE RED CHORD	CLIENTS METAL BLADE 14516 (11.98)	
18	16	11	BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)	
19	5	2	ROBERT EARL KEEN	WHAT I REALLY MEAN ROSETTA 9810/KOCH (17.98)	
20	20	27	NB RIDAZ	NB RIDAZ.COM MASTYBOY 1020/UPSTAIRS (13.98)	
21	33	23	SOUNDTRACK	NAPOLEON DYNAMITE LAKE SHORE 33810 (18.98)	
22	23	34	INTERPOL	ANTICS MATADOR 616* (16.98)	
23	27	13	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035 (16.98/10.98)	
24	18	9	C-MURDER	THE TRUEST \$#!@ I EVER SAID TRU 9900/KOCH (17.98)	
25	NEW		BANE	THE NOTE EQUAL VISION 972 (12.98)	
26	NEW		THE ROCKET SUMMER	HELLO, GOOD FRIEND, THE MILITIA GROUP 031 (15.98)	
27	22	29	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
28	NEW		RIZEN	RIZEN 2 ARTEMIS GOSPEL 51624/ARTEMIS (17.98)	
29	26	2	JOY WILLIAMS	GENESIS REUNION 10082 (13.98)	
30	28	29	YING YANG TWINS	MY BROTHER & ME COLLIPARK 2489/TVT (11.98 CD/DVD)	⊕
31	17	4	EELS	BLINKING LIGHTS AND OTHER REVELATIONS VAGRANT 406 (17.98)	
32	25	9	DECEMBERISTS	PICARESQUE KILL ROCK STARS 60425 (16.98)	
33	31	13	THEIVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081 (15.98)	
34	30	6	MINDLESS SELF INDULGENCE	YOU'LL REBEL TO ANYTHING METROPOLIS 365* (11.98)	
35	47	13	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
36	35	22	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS VOLUME 9 SOURCE 2523/IMAGE (18.98)	
37	NEW		BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DROME 8965 (16.98)	
38	24	3	QUASIMOTO	THE FURTHER ADVENTURES OF LORD QUAS STONES THROW 2110* (15.98)	
39	34	13	TAKING BACK SUNDAY	WHERE YOU WANT TO BE VICTORY 228 (15.98)	
40	38	75	DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
41	36	4	LYRICS BORN	SAME @@@S DIFFERENT DAY QUANNUM PROJECTS 80703*/EPITAPH (13.98)	
42	NEW		JONATHAN BUTLER	JONATHAN RENDEZVOUS 5108 (17.98)	
43	65-ENTRY		DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD)	⊕
44	32	32	STRAYLIGHT RUN	STRAYLIGHT RUN VICTORY 229 (13.98)	
45	49	21	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
46	43	17	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOWWORLD (17.98/11.98)	
47	42	35	SHADOWS FALL	THE WAR WITHIN CENTURY MEDIA 8228 (13.98 CD/DVD)	⊕
48	40	8	THE GAME	WEST COAST RESURRECTION GET LOW 4570 (17.98)	
49	29	3	BILLY GILMAN	EVERYTHING AND MORE IMAGE 2694 (15.98)	
50	NEW		JUNIOR M.A.F.I.A.	RIOT MUSIK MEGA MEDIA 01 (15.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. WORLD, NEW AGE AND BILLBOARD.BIZ: See chart legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
1	1	12	CELTIC WOMAN	CELTIC WOMAN WAHATTAN 60233	
2	4	8	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
3	2	13	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
4	3	6	DANIEL O'DONNELL	LIVE FROM BRANSON DPTV MEDIA 236	
5	6	8	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
6	7	26	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
7	8	9	CARLA BRUNI	QUELOQUIN M'A DIT NAIVE 27242/VE2	
8	5	2	DJ CHEB I SABBAH	LA KAHENA SIX DEGREES 1111	
9	9	6	DANIEL O'DONNELL	BRANSON ENCORE DPTV MEDIA 238	
10	NEW		MAKAHA SONS	JUST THE VERY BEST OF THE MAKAHA SONS: HEKE WALE NO TROPICAL MUSIC 9074	
11	11	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: MALI PUTUMAYO 236	
12	13	3	NIYAZ	NIYAZ SIX DEGREES 1110	
13	10	24	SOUNDTRACK	THE MOTORCYCLE DIARIES EDGE/DG 003294/UNIVERSAL CLASSICS GROUP	
14	15	28	DANIEL O'DONNELL	WELCOME TO MY WORLD: 20 CLASSICS FROM THE JIM REEVES SONG BOOK DPTV MEDIA 026	
15	12	18	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
1	1	5	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 67979/RCA VICTOR	
2	2	11	SECRET GARDEN	EARTHSONGS DECCA 80004177/UNIVERSAL CLASSICS GROUP	
3	3	17	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
4	6	55	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
5	5	32	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
6	4	20	ARMIK	CAFE ROMANTICO BOLERO 7112	
7	7	64	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850 MADACY	
8	11	4	PAVLO	FANTASIA JUSTIN TIME 8509	
9	8	16	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
10	10	24	VARIOUS ARTISTS	THE HEALING GARDEN: ART OF WELL-BEING DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 50866/MADACY	
11	9	20	MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215	
12	12	25	VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065	
13	13	16	JESSE COOK	MONTREAL NARADA 66076	
14	15	8	JOHANNES LINSTEAD	MEDITERRANEA EARL/HISCAPE 1334	
15	RE-ENTRY		VARIOUS ARTISTS	SOUND EFFECTS: PEOPLE & SOUNDS VI 450666	

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT/DISTRIBUTING LABEL)	CERT.
1	1	15	MICHAEL BUBLE	IT'S TIME 143/REPRISE/WARNER BROS.	
2	2	36	MADELEINE PEYROUX	CARELESS LOVE (REYDUR)	
3	3	34	CHRIS BOTTI	WHEN I FALL IN LOVE (COLUMBIA/SONY MUSIC)	
4	4	1	RONNIE MILSAP	JUST FOR A THRILL (IMAGE)	
5	4	57	DIANA KRALL	THE GIRL IN THE OTHER ROOM (VERVE/VG)	
6	5	3	KEITH JARRETT	RADIANCE (ECM/UNIVERSAL CLASSICS GROUP)	
7	6	7	VARIOUS ARTISTS	VERVE: UNMIXED3 (VERVE/VG)	
8	8	2	JOE LOVANO	JOYOUS ENCOUNTER (BLUE NOTE)	
9	7	68	HARRY CONNICK, JR.	ONLY YOU (COLUMBIA/SONY MUSIC)	
10	10	19	DAVID SANBORN	CLOSER (VERVE/VG)	
11	12	37	JANE MONHEIT	TAKING A CHANCE ON LOVE (SONY CLASSICAL/SONY MUSIC)	
12	13	16	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS (PUTUMAYO)	
13	11	52	RENEE OLSTEAD	RENEE OLSTEAD (143/REPRISE/WARNER BROS.)	
14	18	9	JOHN PIZZARELLI	KNOWING YOU (TELARC JAZZ/TELARC)	
15	16	35	VARIOUS ARTISTS	20 BEST OF JAZZ (MADACY SPECIAL PRODUCTS/MADACY)	

MUSIC VIDEO

LAUNCH PAD

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	#1 OH	CIARA FEAT. LUDACRIS, SHONIFF, MUSCUNELA, FACE/ZOMBA
2	4	4	JUST A LIL BIT	50 CENT SHAOY/AFTERMATH/INTERSCOPE
3	1	5	WE BELONG TOGETHER	MARIAH CAREY ISLAND/IDJMG
4	4	3	WAIT	YING YANG TWINS COLLIPARK/TVT
5	9	3	DREAMS	THE GAME AFTERMATH/G-UNIT/INTERSCOPE
6	8	5	TOUCH	OMARION T.U.G./EPIC
7	10	3	GRIND WITH ME	PRETTY RICKY ATLANTIC
8	14	7	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT AFTERMATH/G-UNIT/INTERSCOPE
9	6	4	HOLLABACK GIRL	GWEN STEFANI INTERSCOPE
10	13	4	ALL BECAUSE OF YOU	MARQUES HOUSTON FEAT. YOUNG ROMÉ T.U.G./UNIVERSAL/UMRG
11	NEW		LET ME HOLD YOU	BOW WOW FEAT. OMARION COLUMBIA
12	16	6	MR. BRIGHTSIDE	THE KILLERS ISLAND/IDJMG
13	15	2	LIKE THAT	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM/IDJMG
14	NEW		GIVE ME THAT	WEBBIE FEAT. BUN B TRILL/ASYLUM
15	18	7	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 INTERSCOPE
16	20	2	DEM BOYZ	BOYZ N DA HOOD BAD BOY
17	11	5	ERRTIME	NELLY FEAT. JUNG TRU & KING JACOB DERRTY/UNIVERSAL/UMRG
18	17	3	AMERICAN BABY	DAVE MATTHEWS BAND RCA/RMG
19	7	6	SLOW DOWN	BOBBY VALENTINO OTP/DEF JAM/IDJMG
20	NEW		BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
21	21	2	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ SONY DISCOS/EPIC
22	24	3	SWITCH	WILL SMITH OVERBROOK/INTERSCOPE
23	12	5	HOLIDAY	GREEN DAY REPRISE
24	5	4	I'M A HUSTLA	CASSIDY FULL SURFACE/J/RMG
25	NEW		OLD BLUE CHAIR	KENNY CHESNEY BNA

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	MARIAH CAREY, WE BELONG TOGETHER
2	CIARA FEAT. LUDACRIS, OH
3	THE GAME FEAT. 50 CENT, HATE IT OR LOVE IT
4	KILLERS, MR. BRIGHTSIDE
5	NELLY FEAT. JUNG TRU & KING JACOB, ERRTIME
6	WEEZER, BEVERLY HILLS
7	GREEN DAY, HOLIDAY
8	GWEN STEFANI, HOLLABACK GIRL
9	SYSTEM OF A DOWN, BYOB
10	U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN

THIS WEEK	ARTIST TITLE
1	YING YANG TWINS, WAIT
2	50 CENT, JUST A LIL BIT
3	OMARION, TOUCH
4	CIARA FEAT. LUDACRIS, OH
5	GAME, DREAMS
6	MARQUES HOUSTON, ALL BECAUSE OF YOU
7	PRETTY RICKY, GRIND WITH ME
8	BOW WOW FEAT. OMARION, LET ME HOLD YOU
9	BOYZ N DA HOOD, DEM BOYZ
10	WEBBIE, GIVE ME THAT

THIS WEEK	ARTIST TITLE
1	KENNY CHESNEY, OLD BLUE CHAIR
2	JOE NICHOLS, WHAT'S A GUY GOTTA DO
3	KEITH URBAN, MAKING MEMORIES OF US
4	DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO
5	TOBY KEITH, HONKYTONK U
6	JO DEE MESSINA, MY GIVE A DAMN'S BUSTED
7	TRACE ADKINS, SONGS ABOUT ME
8	MONTGOMERY GENTRY, GONE
9	RASCAL FLATTS, HERE'S TO YOU
10	LEANN RIMES, PROBABLY WOULDN'T BE THIS WAY

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	NEW		#1 ELVIS BY THE PRESLEYS	Elvis Presley	
2	1	3	STAR WARS EPISODE III: REVENGE OF THE SITH	The London Symphony Orchestra And London Voices (John Williams)	
3	3	8	FAMILY JEWELS	AC/DC	5
4	4	13	CHOSEN FEW: EL DOCUMENTAL	Chosen Few	
5	2	3	THE DOCUMENTARY	The Game	
6	6	21	GREATEST HITS	Creed	
7	5	21	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE	Jay-Z/Linkin Park	
8	8	8	LIVE AT DONINGTON	AC/DC	5
9	NEW		FEARLESS FREAKS	The Flaming Lips	
10	7	71	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS	Pantera	
11	NEW		LIVE FROM BONNAROO 2004	Various Artists	
12	NEW		LIVE IN THE LOU/BASSASSINS	Story Of The Year	
13	10	7	PAST, PRESENT & FUTURE	Rob Zombie	
14	NEW		PSALMS, HYMNS AND SPIRITUAL SONGS	Donnie McClurkin	
15	NEW		LIVE FROM AUSTIN, TX	Lucinda Williams	
16	11	26	ANYWHERE BUT HOME	Evanescence	5
17	28	2	CROSSROADS GUITAR FESTIVAL (2 DISC SET)	Eric Clapton	5
18	3	3	BEHIND HAZEL EYES	Kelly Clarkson	
19	13	6	NUMBER ONES	Michael Jackson	
20	9	25	AFTERGLOW LIVE	Sarah McLachlan	2
21	NEW		THE GREAT ROCK 'N' ROLL SWINDLE	Sex Pistols	
22	16	25	LIVE AT THE GREEK	Josh Groban	
23	20	3	GREATEST HITS 1978-1997	Journey	
24	18	9	LED ZEPPELIN	Led Zeppelin	
25	21	10	QUEEN: LIVE AT WEMBLEY '86	Queen	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW		#1 BOBBY PINSON	Man Like Me	
2	NEW		GREATEST GAINER HAWTHORNE HEIGHTS	The Silence In Black And White	
3	3	32	JEFF BATES	Rainbow Man	
4	5	9	BLOC PARTY	Silent Alarm	
5	3	12	AMOS LEE	Amos Lee	
6	12	12	SHOOTER JENNINGS	Put The O Back In Country	
7	11	11	CELTIC WOMAN	Celtic Woman	
8	77	77	DAMIEN RICE	O	
9	31	31	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	
10	2	2	PRAY FOR THE SOUL OF BETTY	Pray For The Soul Of Betty	
11	NEW		LIL' BOOSIE AND WEBBIE	Gangsta Musik	
12	NEW		THE RED CHORD	Clients	
13	33	29	RISE AGAINST	Siren Song Of The Counter Culture	
14	2	2	ROBERT EARL KEEN	What I Really Mean	
15	21	21	NB RIDAZ	nb ridaz.com	
16	13	8	VICENTE FERNANDEZ	Mis Corridos Consentidos	
17	1	3	THE RAVEONETTES	Pretty In Black	
18	35	9	NATALIE GRANT	Awaken	
19	4	4	AVENTURA	God's Project	
20	5	3	SHELLY FAIRCHILD	Ride	
21	23	9	ANA BARBARA/JENNIFER PENA	Confesiones	
22	9	10	ZOEGIRL	Room To Breathe	
23	14	13	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power	
24	2	29	RAY LAMONTAGNE	Trouble	
25	NEW		BANE	The Note	
26	NEW		THE ROCKET SUMMER	Hello, Good Friend.	
27	NEW		THE AMBASSADOR	The Thesis	
28	8	5	OLGA TANON	Una Nueva Mujer	
29	12	7	CITIZEN COPE	The Clarence Greenwood Recordings	
30	17	9	M.I.A.	Arular	
31	36	61	MUSE	Absolution	
32	26	2	RIGO TOVAR	La Historia De Un Idolito	
33	25	25	THE ARCADE FIRE	Funeral	
34	NEW		RIZEN	RiZen 2	
35	24	9	KURT CARR PROJECT	One Church	
36	36	2	RBD	Rebelde	
37	30	3	JOY WILLIAMS	Genesis	
38	RE-ENTRY		BARLOWGIRL	Barlowgirl	
39	33	5	CAFE TACUBA	Un Viaje	
40	3	4	ACCEPTANCE	Phantoms	
41	29	9	DECEMBERISTS	Picaresque	
42	RE-ENTRY		J MOSS	The J Moss Project	
43	44	46	JEM	Finally Woken	
44	RE-ENTRY		CAESARS	Paper Tigers	
45	12	3	LA SECTA ALLSTAR	Consejo	
46	33	6	MINDLESS SELF INDULGENCE	You'll Rebel To Anything	
47	49	9	THE JOHN BUTLER TRIO	Sunrise Over Sea	
48	NEW		THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Traveling Melodies - A Concert For Little Ears	
49	NEW		STEVE GREEN	The Adventures Of Sir Bernard The Good Knight	
50	RE-ENTRY		ARMOR FOR SLEEP	What To Do When You Are Dead	

BREAKING & ENTERING
The debut album by R&B/pop newcomer Natalie, who is on the Latium tour with Baby
Beast and Frankie J, enters The Billboard 200 at No. 16 this issue. Discover artists making
their inaugural **Billboard** chart runs each week in **Breaking & Entering** on **billboard.com**.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard
200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the
Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc.
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SINGLES & TRACKS

SONG INDEX

JUN
4
2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rights, ASCAP/Hico South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Cubba Gee, BMI/Noonline Tunes, BMI/Mass Connection, ASCAP/WB, ASCAP), WBM, H100 34; RBH 26

1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 41; POP 48; RBH 14

4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 50

70 EAST (Gamelock, ASCAP/ZEG Publishing, ASCAP/Booboo'd Publishing, BMI) RBH 99

A

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) 14

AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra-grammaton, ASCAP/Nivrac Tye, ASCAP/Jesse Jay, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, H100 67; RBH 11

AINT GOT NOTHING (Crump Tight, ASCAP/Trill Productions, ASCAP/SWAL, BMI) RBH 97

AIRE (Ser-Ca, BMI) LT 6

ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), WBM, H100 39

ALGO ESTA CAMBIANDO (Loten, BMI/Doble A Records, ASCAP/EMI Blackwood, BMI) LT 38

ALGO MAS (EMI April, ASCAP) LT 7

ALL BECAUSE OF YOU (Liesse's First Born Music, BMI/Wilkinson Ave., BMI/MiYork City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Peermusic III, BMI/Young Fiano, SESAC/All Black Music, ASCAP/EMI April, ASCAP), HL, H100 76; RBH 19

ALL I DO (Gold Forever, BMI/Stone Diamond, BMI/EMI Blackwood, BMI), HL, RBH 98

ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM, H100 73; POP 43

AMERICAN BABY (Colden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMI/Songs Of Universal, BMI), HL, H100 53; POP 46

AMOR DEL BUENO (Monster Music, ASCAP) LT 21

AND THEN WHAT (Copyright Control/Money Mack, BMI) RBH 62

AN HONEST MISTAKE (Amafli Coast Music, BMI) POP 88

ANYTHING BUT MINE (Graviton, SESAC/Carnival Music, SESAC) CS 12; H100 81

ASAP (Domani And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMI) RBH 26

AS GOOD AS I ONCE WAS (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florence Grocer, BMI), HL, CS 16; H100 80; POP 93

ASI COMO HOY (EMO, ASCAP) LT 39

ASÍ COMO HOY (EMI April, ASCAP/EMI Blackwood, BMI/EMI Blackwood, BMI/Aunt Nutthin' ASCAP/On But Funking, ASCAP/Evs Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jeneliere, BMI/Hard Workin Black Folks, ASCAP) POP 92

EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 33

B

BABY DOLL (Greenhouse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 27

BABY GIRL (Dirtpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 15; POP 79

BABY I'M BACK (Bretal Music, ASCAP/Famous, ASCAP/Latino Veives, BMI/Songs Of Universal, BMI), HL, H100 30; POP 29

BABY MAMA (Sonico Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/M5 602, BMI/Unichappell, BMI), HL/WBM, RBH 91

BACK TALK (Mike Jones, BMI) H100 91; POP 100; RBH 37

BANDOLEERO (Mia Mussa, ASCAP) LT 8

BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marlonie, ASCAP/Zomba, ASCAP/Kasz Music Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 8; POP 4

BE ME (Copyright Control) RBH 65

THE BEST MAN (Blaine Larsen, SESAC/Megan Biauhil, SESAC/Slay The Giant, SESAC/Marathon Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Bark In The Saddle, ASCAP), WBM, CS 56

BEST OF YOU (M.J. Twelve, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Fiving Ear-form, BMI), HL, H100 65; POP 65

BEVERLY HILLS (E. O. Smith, BMI) H100 21; POP 28

BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melice Savvy Music, BMI/Me 3, BMI/EMI April, ASCAP), HL, H100 72; POP 77

BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS 26

BIG WHEELS (M Felon Entertainment, BMI) RBH 82

BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BMI/Lexabaria, BMI, BMI/Katanz Music, BMI), WBM, CS 48

BLESS THE BROKEN ROAD (Careers-BMG, BMI/Flydz's Dream, BMI/Jeff Diggins, BMI/Bug, BMI), POP 62

BOONDOCKS (Warner-Tamerlane, BMI/Sea The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower 10, ASCAP/SLA, ASCAP), WBM, CS 59

BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 19; POP 18

BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Windswept, ASCAP/Air Lavigne, SOCAN), HL/WBM, H100 40

BREATHE (2 A.M.) (AnniBonnaMusic, ASCAP), WBM, H100 56; POP 49

BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP), HL/WBM, POP 68; RBH 50

BRING ME DOWN (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Quil Prokin II Music, ASCAP), HL, CS 47

B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 27; POP 34

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Windswept, ASCAP), HL, H100 16; POP 22; RBH 46

CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 38

CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jenkins, BMI/Notting Dale, ASCAP/Black Owned Music, ASCAP/RicRude, ASCAP), HL, H100 82; RBH 18

CAUGHT UP (Dirty Dre, ASCAP/Ludacris, ASCAP/Pelz-ab Music, ASCAP), HL, POP 78

ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 48; POP 31

CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Business Music, BMI/DJ Iv, BMI/Kam Kam, BMI), HL, RBH 90

CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 49; POP 33

CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 74

CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Slars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Dan Primmer, ASCAP/The Loving Company, ASCAP/Moxey, ASCAP), HL, CS 32

COLD (Sugarstar, BMI) POP 53

COLLIDE (I-KD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 26; POP 20

COMO PUDISTE (EMI April, ASCAP/Gunhill Road, ASCAP/Perez Soto, BMI/Warner-Tamerlane, BMI) LT 17

CONTRA VIENTOS Y MAREAS (WB, Music, ASCAP/Muzekuitgevers Artemis BV, BMI) LT 12

THE CORNER (Songs Of Universal, BMI/Senseless, BMI/Lease Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Pop Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 48

CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Jay Qui, ASCAP/No Gravity, ASCAP), HL, RBH 78

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMI/Each Teach 1 Music, BMI/Warner-Tamerlane, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unart Catalog, BMI/Banwin, ASCAP), HL/WBM, H100 83; RBH 27

DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/O.B., ASCAP/Mchoma, BMI/NoVedw, BMI), HL, RBH 61

DEMI BOYZ (Regina's Son, ASCAP/Dienahmar Music, ASCAP/Jeezy Music, BMI/Wynd Ft. BMI/Griffin Ga Finest, BMI/EMI April, ASCAP/3inoot Music, BMI/Warner-Tamerlane, BMI) RBH 23

DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/Mi Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unart Catalog, BMI/Banwin, ASCAP), HL/WBM, H100 83; RBH 27

DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/70), ASCAP) H100 31; POP 21

DOIN IT RIGHT (Cotton City Music Publishing, BMI/Riverz Music, BMI/LUNA Tunes, BMI/P.J. Masters Music, BMI/Dixie Stars, ASCAP/Hiro, ASCAP/Entertainment Group, ASCAP/Colton Music, ASCAP) CS 58

DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/Jonesbone Music, ASCAP/Tier Three Music, ASCAP) CS 20

DONT CHA (God Given, BMI) RBH 93

DONT CHA (God Given, BMI/TZah, BMI/Ensign, BMI), HL, H100 36; POP 23; RBH 51

DONT PHUNK WITH MY HEART (Careers-BMG, BMI/William, BMI/Warner-Tamerlane, BMI/EMI Cubano, BMI/EMI Blackwood, BMI/Mokojumbi, BMI), HL/WBM, H100 5; POP 3

DONT WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 23

DO SOMETHIN' (Munlyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP), HL, POP 87

DOT COM (Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Big Kidd Music, BMI/EMI Virgin Songs, BMI/J.R. IV, ASCAP/EMI April, ASCAP), HL, RBH 65

DO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Chris C, ASCAP), HL, CS 43

DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 49

DREAMS (BlackWallStreet, BMI/Each Teach 1 Music, ASCAP/Hip Hop Since 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 97; RBH 58

DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, RBH 39

DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Only, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP/Music Of 1091, ASCAP), CLM/HL/WBM, CS 31

E

ECHAME A MI LA CULPA (EMMI, ASCAP/Pear International, BMI) LT 18

EN EL MISMO TREN (Cisma, SESAC) LT 40

EN SOLEDAD (F.I.P., BMI) LT 13

E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Universal-PolyGram International), ASCAP), HL, POP 95

ERES DIVINA (BMG Songs, ASCAP) LT 23

ERRITIME (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Cubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/3inoot Music, BMI), HL/WBM, H100 24; POP 27; RBH 64

EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 49

F

FALL TO PIECES (Almo, ASCAP/Avril Lavigne, SOCAN) WBM, H100 85

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Only, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Levi's Palm Tree Music, BMI), HL/WBM, CS 5; H100 55; POP 99

FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Undergro'd Animals, ASCAP) H100 17; POP 16

FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hico South, ASCAP/Shakar A-Din, ASCAP/Copyright Control) RBH 96

FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, H100 71; RBH 12

G

GEORGIA RAI (Careers-BMG, BMI/Sony/ATV Tree, BMI/ing Yellow Dog, BMI), HL/WBM, CS 29

GET BACK (Universal, ASCAP/Ludacris, ASCAP/Pelz-ab Music, ASCAP), HL, POP 78

GET CRUNK (Swoie, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizzle, BMI/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 68

GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott/Storch, ASCAP/TVT, ASCAP) H100 89; POP 98; RBH 52

GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI/EMI April, ASCAP), HL/WBM, POP 82; RBH 84

GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendia, ASCAP/Michelle MW, ASCAP/Irs A Wonderful World Music, BMI/Christopher Garrett, BMI/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI Full Kee, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP/Hico Music, BMI/EMI April), HL, H100 28; POP 40; RBH 10

GIRLFRIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Li Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninh, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/EMI Blackwood, BMI), HL, H100 23; POP 44; RBH 29

GIVE ME THAT (Trill Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 66; RBH 11

GO HOME (EMI Blackwood, BMI/Jeinda, BMI/WB, ASCAP/Mailbox Money Music, ASCAP), HL/WBM, CS 57

GOIN' CRAZY (Nabooogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Boltz World, ASCAP/Latins Goin Platinum, BMI), HL, H100 46; POP 30

GONE (Gottaloveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 13; H100 84; POP 94

GOODYE TIME (Sony/ATV Tree, BMI) CS 19

THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 55

GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VSJ Tunes, ASCAP/JunetugSpade, ASCAP) HL, RBH 60

GOTTA MAKE IT (April's Boy Music, BMI/Kataroty, ASCAP/Kick Bobby's Music, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mgthy Three, ASCAP/Warner-Tamerlane, BMI/Staying High Music, ASCAP/Almo, ASCAP/WB, BMI), HL/WBM, RBH 58

GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI), HL, H100 18; POP 47; RBH 13

GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Amad - World, ASCAP/R-Dope Music, ASCAP/Unichappell, BMI/Alexcar, BMI), WBM, RBH 67

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 60; POP 69

HASTA EL FIN (Juan & Nelson, ASCAP) LT 30

HATE IT OR LOVE IT (BlackWallStreet, BMI/Each Teach 1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co, Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL/WBM, H100 6; POP 13; RBH 21

HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/That's Plun Song, ASCAP/Irs Tea Tyme, ASCAP/Bat Future Worldwide Tunes, SESAC/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 86

HELENA (SO LONG & GOODNIGHT) (Blow The Doors Off The Jersey Shore Music, BMI) POP 67

HELP SOMEBODY (Careers-BMG, BMI/Gottaloveable, BMI/Songs Of Windswept Pacific, BMI) CS 28

HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tiltwhirl, BMI), HL, CS 45

HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Caro Vincent And Associates, SESAC), WBM, CS 41

HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Grove Music, ASCAP/Haber Corporation, BMI) CS 42

HOLD YOU DOWN (Sony/ATV Songs, BMI/Cori Titani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI/EMI Blackwood), HL/WBM, POP 84

HOLD YOU DOWN (SPRING MIX) (Sony/ATV Songs, BMI/Cori Titani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI/EMI Blackwood), HL/WBM, POP 90

HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 32; POP 37

HOLLABACK GIRL (Harajuku Lober Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 2; POP 1; RBH 44

HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hosiemanna Music, ASCAP/Universal, ASCAP/Motherfield, ASCAP/House Of Full Circle, BMI), HL, CS 4; H100 62

HONKYTONK U (Tokoco Tunes, BMI) CS 38

HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs Songs, BMI/ing, BMI/E Duz It, BMI/Antonio Dixon's Music, ASCAP/John Law Music, BMI/Famous, ASCAP), HL, H100 57; RBH 12

HOW TO DEAL (Soul/Sick Muzik, BMI/Jumping Bean, BMI/WBM, SESAC/Babyboy's Little, SESAC/Nonline South, SESAC) H100 90; POP 58

HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J. Taylor For BlackWallStreet, ASCAP/Each Teach 1, ASCAP/Ant Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Ev's Mamba, ASCAP/WBter, ASCAP/John Music Of Windswept, ASCAP), HL/WBM, H100 50; POP 41

HOY COMO AYER (Maximo Aguirre, BMI) LT 5

HYPNOTIC (Zomba Songs, BMI/R Kelly, BMI/EMI April, ASCAP/No Question Ent, ASCAP/J. Brasco, ASCAP/Desert Storm, BMI/EMI Blackwood, BMI), HL/WBM, RBH 95

I

I AINT NO QUITTER (Universal-Songs Of PolyGram International, BMI/Don Echo, BMI/Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 51

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 28

ICF (Furline, BMI) RBH 53

IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didnt Have To Be, ASCAP/WB, ASCAP/Platinum Flow, ASCAP), WBM, CS 36

I SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 14; H100 99

(I JUST WANT IT) TO BE OVER (Of Daniel, BMI), HL/WBM, CS 29

GET BACK (Universal, ASCAP/Ludacris, ASCAP/Pelz-ab Music, ASCAP), HL, POP 78

inlove Music, BMI), WBM, POP 96

I'M A HUSTLA (Larsmy, ASCAP/Swizz Beat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 38; POP 40; RBH 8

I'M READY (Iced Factory, ASCAP) RBH 73

INCOMPLETE (Word, ASCAP/Giomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My Getaway Drive, ASCAP), HL/WBM, H100 13; POP 9

INCREDIBLE FEELIN' (Slim Thug, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/3inoot Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 87

IN THE KITCHEN (Zomba Songs, BMI/R Kelly, BMI), WBM, H100 92; POP 8

I PLAY CHICKEN WITH THE TRAIN (Muzik Mallia, ASCAP/WB, ASCAP/Rich Texan, ASCAP/EMI Blackwood, BMI/Rounded, BMI/Potty Mouth, BMI), HL/WBM, POP 97

I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI/Lavender Zoo Music, BMI), HL, CS 53

IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI), WBM, CS 30

IT'S LIKE THAT (Five Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 64; POP 38; RBH 63

I UNDERSTAND (Bad Body Music, ASCAP) RBH 83

J

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegrammusic, ASCAP), HL, POP 73

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 4; POP 14; RBH 5

JUST A MOMENT (Zomba, ASCAP/Will, ASCAP/Notting Dale, ASCAP/Maweekes, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernards Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 72

K

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lowell, ASCAP), HL, H100 45; POP 19

KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Only, BMI), HL, CS 11; H100 93

L

LA CAMISA NEGRA (Cameleon, BMI/Peermusic III, BMI) H100 95; POP 8

LA GORDA LINDA (Arthur Hanlon, BMI) LT 41

LA TORTURA (Ti Ediciones, BMI) LT 9

LA SORPRESA (The Carmel House, BMI/Sony/ATV Latin, BMI/Komad, BMI) H100 61; POP 70

LET ME GO (Escalante, BMI/Songs Of Universal, BMI) H100 15; POP 8

LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMI/Chrysalis Songs, BMI/Almo Irving, BMI), HL, H100 85; RBH 33

LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R Compound, ASCAP/EMI April, ASCAP), HL, H100 43; POP 39; RBH 34

LIKE THAT (Val's Child, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP/70, BMI/Ailey, BMI/Paul Simon, BMI/WB, ASCAP, RBH 69

LISTEN TO YOUR HEART (EMI Blackwood, BMI/Jimmy Fun Music, BMI) H100 87; POP 45

LO MEJOR FUE PERDERTE (Not Listed) LT 47

LONELY (Famous, ASCAP/Bretal Music, ASCAP/Father, BMI), HL, H100 14; POP 10; RBH 94

LONELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 1; POP 11

LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/PRM, ASCAP), WBM, CS 17

LOOK WHAT YOU'DONE (Det Music, ASCAP) H100 78; POP 57

LO QUE PASO, PASO (Los Cangnis, ASCAP) LT 15

LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner-Tamerlane, BMI/Big Gold Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Energy, BMI), WBM, H100 69; RBH 35

LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 3; H100 51; POP 41

LOVERS & FRIENDS (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/J.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/irving, BMI/Persevere, ASCAP), HL, RBH 41

LUNA LENA (Primo, BMI) LT 28

LYLA (Oasis Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 63

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hico Music, BMI/MO GT, BMI/M5 Eight Zero Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Sosa, BMI/Jonathan Three, BMI), HL, H100 98; POP 34

MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP/J Only, ASCAP), HL, CS 1; H100 42; POP 64

MANANA QUE YA NO ESTES (Garmex, BMI) LT 45

MAYOR QUE YO (Universal Musica Unica, BMI) LT 43

MIA (F.I.P., BMI) LT 14

MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, ASCAP/Caro Vincent And Associates, SESAC) CS 48

MOSKINGBERG (Eight Mile Style, BMI/Jaceff, ASCAP/Preso World, ASCAP/Nueve Music, ASCAP), WBM, POP 52

MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI/EMI Blackwood, BMI), HL, RBH 75

MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 12; POP 41

N

MUST BE NICE (Lvie, ASCAP) RBH 25

MY GIVE A DAMN'S BUSTED (DiffTunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenoga, BMI/Mike Curb, BMI), HL/WBM, CS 7; H100 75

MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 25

NECK OF THE WOODS (Money Mack, BMI) RBH 81

NEN EN DEFENSA PROPIA (EMI Blackwood, BMI) LT 4

NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Iguala, BMI) LT 19

NO ONELL EVER LOVE ME (EMI Blackwood, BMI/EMI April, ASCAP/Castle Street, ASCAP/Music Highway, ASCAP), HL/WBM, CS 54

NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, H100 92

NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nonisiclosure Agreement, BMI/Rob Bourdon, BMI/Enji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/ye World Music, ASCAP), HL/WBM, POP 50

NUMBER ONE (John Legend, BMI/Cherry River, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/R. Kelly, BMI), WBM, H100 76; RBH 23

NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 70; POP 71; RBH 30

O

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Narice Music, ASCAP/Antonio Dixon's Music, ASCAP/First N Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP/Universal, ASCAP/Warner-Tamerlane, BMI), HL, H100 22; POP 15

OH (Royalty Rights, ASCAP/Hico South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joins, SESAC/EMI April, ASCAP), HL, H100 3; POP 12; RBH 3

OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-Tunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsideral, ASCAP/Nivea B. Hamilton, ASCAP/Discap, ASCAP/EMI Blackwood, BMI), HL/WBM, POP 51; RBH 47

ORDINARY PEOPLE (John Legend, BMI/Will I Am, BMI/Cherry River, BMI), CLM/HL, RBH 21

P

PERDONA MIS ERRORES (Arpa, BMI) LT 24

PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowley, ASCAP/EMI Blackwood, BMI/Songs Of Windswept Pacific, BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 66

TIEMPO (Ser-Ca, BMI) LT 35

TOCANDO FONDO (Sony/ATV Latin, BMI) LT 22

TOMA (Marimber, ASCAP/White Rhino, BMI/Amore, BMI/Me & Marq, ASCAP/EMI Blackwood, BMI), HL, RBH 76

TOUCH (EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, RBH 45

TRAPPED IN THE CLOSET (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 47; RBH 7

TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Christopher Mathew, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 66

PROBABLE WOULDNT BE THIS WAY (Almo, ASCAP/irving, BMI), HL, CS 35

PURIFY ME (Clytrun, BMI/EMI Blackwood, BMI/Sounrdoun Tunes, BMI/Chrysalis Songs, BMI/NO I.D., BMI), HL, RBH 70

Q

QUE LASTIMA (Universal Musica, ASCAP) LT 25

QUE MAS QUISIERA (LGA, BMI) LT 32

QUIERO QUE SEPAS (Maximo Aguirre, BMI) LT 48

WH (F.I.P., BMI) LT 14</



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Pioneering Distributor Dan Heilicher Dies At 82

Dan Heilicher, half of the pioneering independent record distributor Heilicher Brothers, died May 23 in Minneapolis after a long illness. He was 82.

Heilicher joined brother Amos' jukebox operation in 1945. By 1947, the Heilicher Brothers expanded to independent distribution after landing the Mercury Records account for North and South Dakota, Iowa, Nebraska and home state Minnesota.



HEILICHER

In 1955, the Heilichers started the Musicland chain. Both brothers stayed with the business following its merger with Pickwick International in 1960, until American Can acquired it in 1977. The Heilichers then concentrated on real estate and the coin-operated machine business.

"The way the Heilicher Brothers worked, Amos was the idea guy and Danny was the nuts and bolts guy who put it all together," says Owen

Husney, a relative of the family and a principal in Los Angeles-based First American Entertainment. "At some point, Amos probably said, 'We have to get on computers,' and Danny probably said, 'I'll get on it right away.' And then he probably went away and learned everything to know about how to use computers with distribution and probably was the first in the industry to buy punch cards for computers.

"It was the most wonderful business-brother relationship," Husney says.

Dan is survived by his wife, Phyllis, five children, 12 grandchildren and his brother Amos, who is 88.

—Ed Christman

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BIRTHS

GIRL: Perryn London, to Tonya and Chris Henderson, May 9 in Mobile, Ala. Father is guitarist for rock act 3 Doors Down.

BOY: Dominic Caleb, to Fiona and Sam Thompson, May 17 in Los Angeles. Father is operations manager for MidNite Operations.

DEATHS

Jon Simon, 49, of complications during surgery, May 14 in Sydney. The new-media VP for Warner Music Asia Pacific joined Warner Music Australia in 2000 as new-media director and expanded to the Asia Pacific operation a year later. During his tenure, Simon was responsible for developing online distribution strategies for Warner Music; he also oversaw the development of business-to-business and business-to-consumer Web sites across the region. Simon's synchronization firm, songshop.com, was used by Warner Music affiliates worldwide. He is survived by his wife and three children.

Ed Kelleher, 61, of natural causes, May 14 in Fairfax, Va. A *Billboard* editor in the 1970s, Kelleher also wrote for *Cashbox* and was the associate editor and film critic for *Film Journal International* from 1986 to 2002. As a screenwriter, Kelleher's credits include cult horror films like "Invasion of the Blood Farmers," "Prime Evil," "Lurkers" and "Voodoo Dolls," several of which were adaptations of novels he wrote with longtime music publicist Harriette Vidal. Kelleher also wrote "David Bowie: A Biography in Words and Pictures" and "Your Heart in Your

Mouth," a biography of punk rock artist Wendy O. Williams of the Plasmatics. He is survived by a brother. Memorial donations can be sent to: Will Rogers Motion Picture Pioneers Foundation, 10045 Riverside Drive, Third Floor, Toluca Lake, Calif. 91602.

Theola Kilgore, 80, of unspecified causes, May 15 in Los Angeles. The R&B singer got her first recording gig in the 1960s after meeting songwriter/producer Ed Townsend, with whom she cut "Sounds of My Man Working on the Chain Gang," a follow-up to the Sam Cooke hit "Chain Gang." From there, she scored her biggest hit, "The Love of My Man," which reached No. 3 on the *Billboard* Hot R&B Singles chart in 1963. Kilgore is survived by four siblings.

Terry Carisse, 62, of cancer, May 22 in Ottawa. A prolific Canadian artist/songwriter, Carisse recorded for MBS Records and Savannah Records in the 1970s and 1980s, releasing Canadian country hits like "Sparkle in Her Eyes," "Windship," "Love Sweet Love" and "Old Photographs." His songs have been recorded by such top Canadian country acts as the Mercey Brothers, Carroll Baker, Marie Bottrell and Ralph Carlson. Carisse was named top male Canadian singer by the Canadian Country Music Assn. in 1982 and 1984-1986. He is survived by his wife and three sons.

FOR THE RECORD

Coldplay is not performing at Lollapalooza as was erroneously reported in the May 28 issue.

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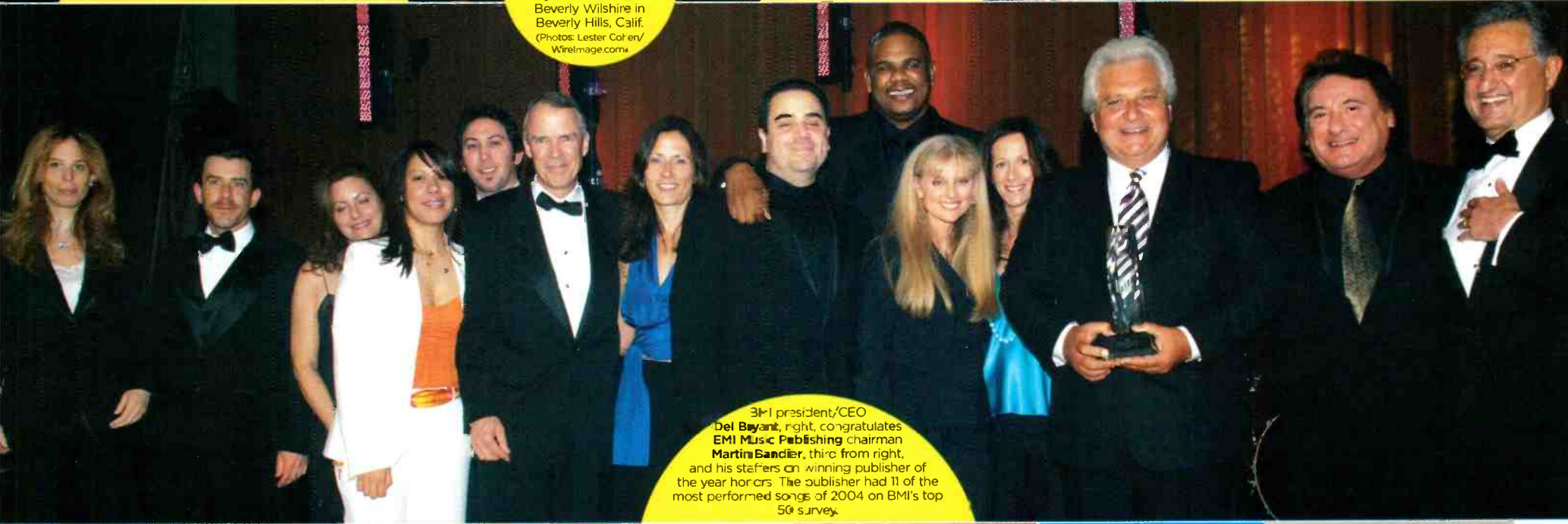
Paul Simon, center, received the BMI Icon award for his lifetime of creativity and esteemed body of work. **Brian Wilson**, **Yolanda Adams**, **Joss Stone** and **Maroon 5** paid tribute to Simon. Pictured, from left, are BMI's **Charlie Feldman** and **Barbara Cane**, Simon, BMI president/CEO **Del Bryant** and BMI's **Phil Graham**.



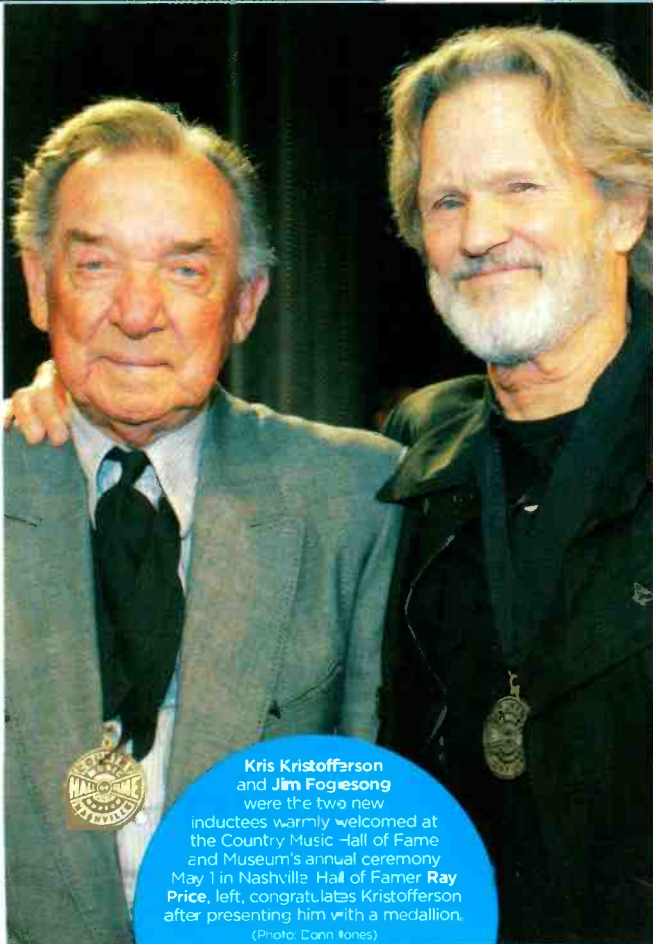
Matt Roberts, left, and **Brad Arnold** of **3 Doors Down** celebrate their song of the year victory for "Here Without You." Last year, the tune won the award for most performed song on college radio.



Lil Jon puts down the crunk juice long enough to embrace his BMI songwriter of the year award, as well as the certificates for co-writing four of the 50 most performed songs in 2004.



BMI president/CEO **Del Bryant**, right, congratulates **EMI Music Publishing** chairman **Martin Bandier**, third from right, and his staffers on winning publisher of the year honors. The publisher had 11 of the most performed songs of 2004 on BMI's top 50 survey.



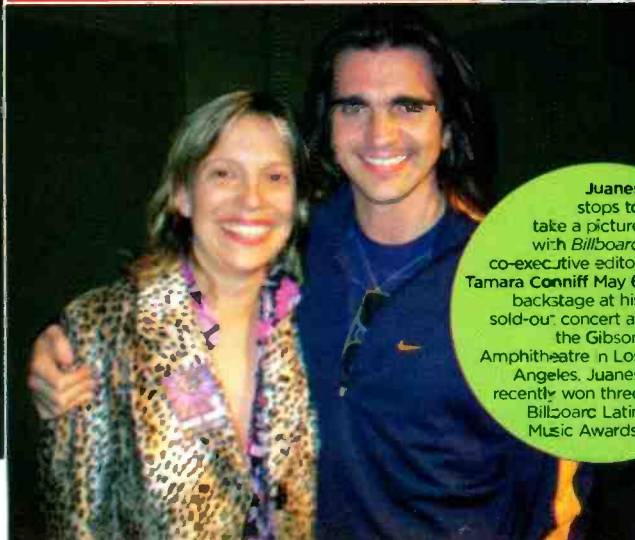
Kris Kristofferson and **Jim Fogesong** were the two new inductees warmly welcomed at the Country Music Hall of Fame and Museum's annual ceremony May 1 in Nashville. Hall of Famer **Ray Price**, left, congratulates Kristofferson after presenting him with a medallion. (Photo: Conn Jones)



Grammy-Award winning R&B vocalist **Anita Baker**, legendary jazz bassist **Ron Carter** and "Tonight Show" Band music director **Kevin Eubanks** received honorary Doctor of Music degrees at the Berklee College of Music's 2005 commencement May 7 in Boston. Pictured, from left, are Eubanks (who is a Berklee alumnus), Carter, Baker and Berklee College of Music president **Roger Brown**. (Photo: Phil Fernsworth)



Grammy Award-winning singer **Debbie Boone** presented her father, singer/composer **Pat Boone**, with the Los Angeles Jr. Philharmonic Orchestra Lifetime Achievement Award April 20 at the Dorothy Chandler Pavilion in Los Angeles. The event honored Boone's 50 years in show business.



Juanes stops to take a picture with **Billboard** co-executive editor **Tamara Conniff** May 6 backstage at his sold-out concert at the Gibson Amphitheatre in Los Angeles. Juanes recently won three **Billboard** Latin Music Awards.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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SPECTATOR SPORTS

Keen eyes at EMI were trained on Warner Music Group's recent initial public offering. None more so than former WMG chief Roger Ames, who EMI recently brought onboard as a senior adviser. "We watched it with interest as a spectator, and I'm sure he watched it with greater interest as former head of that business," EMI Group chairman Eric Nicoli tells Track. Nicoli was swift to rule out any connection between Ames' arrival and Warner's new, public status. "Ames has been helping us in lots of ways completely unrelated to Warners. His appointment is completely unrelated to the timing of the IPO, and the fact of the IPO," he says. —Lars Brandile

CISAC NO VACATION

When the members of CISAC meet June 9 in Dublin, it will be their first general assembly since changing statutes in October 2004. The Paris-based organization's 20-member board of directors will meet two days earlier. In an effort to streamline operations, the authors' and composers' societies participating in the assembly can send only one representative and one replacement. "Gone are the days when one could go on holiday to a CISAC assembly with family and nannies," one member tells Track. —Emmanuel Legrand

BILLIONAIRE'S REALITY

Artemis Records artist Sir Ivan—who recently scored an international dance hit with "Peace on Earth"—is poised to become a star on the small screen. Sources say the 49-year-old billionaire-banker-turned-artist is expected to ink a deal for his own reality TV show. From what Track hears, Sir Ivan has been in negotiations with a number of reality show executives, including producers of "Growing Up Gotti." Surely, Sir Ivan's castle in the Hamptons will play a major role in the show—just as it does June 12 on the Travel Channel's "Grand Castles of America" program. —Michael Paoletta

A FRENCHMAN IN NEW YORK

Expect the Reed MIDEM Organization to announce shortly the appointment of Jean-Pierre Bommel to the position of VP of sales and business development for MIDEM Market North America. Bommel has held various marketing positions in such record companies as Sony and BMG in the United States. The New York-based Frenchman will have the task of boosting U.S. presence at the annual trade show held in Cannes. —Emmanuel Legrand

DOORS CLOSE WITH A FORCE

After 10 years, Nashville-based management/public relations firm Force is closing its doors on Music Row May 27. The reason? Owner Nancy Russell wants to devote more time to travel and enjoying life. Russell has been co-managing Alan Jackson with Howard Kaufman's Los Angeles-based HK Management. Jackson will remain with that firm with Laurie Gorman as his rep. Force has also been managing Loretta Lynn's Grammy Award-winning

comeback, and Russell will continue to work with Lynn on select projects. Russell's upcoming plans include work on a film she has written. Force's William Smithson will continue to handle Lynn's publicity in addition to adding new clients. —Deborah Evans Price

COUNTRY HUNK CITY

As New York gears up to host its first ever Country Music Assn. Awards this fall, many of Nashville's hottest performers have been spending time in the Big Apple to help promote the event. Track hears that Aaron Benward and former "The Young and the Restless" star Scott Reeves—the members of the easy-on-the-eyes male duo Blue County—are currently in New York being photographed for a calendar for CMA sponsor Chevrolet. With one of the Curb act's fellow country artists (think Billy Currington) already having graced the cover of Playgirl, Track can't help but wonder what will happen the next time Wynonna or Dolly stops by "The Howard Stern Show." —Katy Kröll

THE WHO'S NEXT MOVIE

Academy Award-winning director Murray Lerner is collecting material from fans for his documentary about the Who, at thewhomovie.com. Tentatively titled "My Generation: Who's Still Who," the feature-length film, now in production, is expected in theaters in early 2006. The project, which explores the continuing influence of the band, is being created by the Who's Peter Dinklage and Roger Daltrey, Spitfire Pictures' Nigel Sinclair and Guy East and Trinifold Management's Bill Curbishley and Robert Rosenberg. —Jill Kipnis



Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Classics Group in New York names **David Novik** senior VP of A&R. He was senior VP of international A&R at RCA Records.

SRC Records in New York taps **Kirk Harding** to be executive VP. He was marketing director at Loud Records.

Island Def Jam Music Group in New York promotes **Jana Fleishman** to VP of publicity. She was senior director. IDJMG also appoints **Karen Wiessen** VP of media and artists relations. She was national director of media and artist relations at Island Records.

Virgin Records in New York appoints **Jennifer McDaniels** VP of urban marketing. She was director of marketing at EMI Music Marketing.

Praise Hymn Soundtracks in Nashville promotes **James Hume** to associate director of marketing and recording programs. He was production coordinator.

PUBLISHING: Music Sales in Miami names **Rene L. Flores** account manager/Latin product specialist. He was account executive at Warner Bros. Publications.

ASCAP in New York names **Adrian Ross** associate director of public affairs. He was director of alumni affairs at Berklee College of Music.

The Canadian Music Publishers Assn. in Toronto appoints **Catharine Saxberg** executive director. She held the same position at the Radio Starmaker Fund.

HOME VIDEO: Universal Studios Home Entertainment in Universal City, Calif., names **Mike DuBoise** senior VP of category management and retail planning. He was senior director of North American customer marketing at Avery Dennison.



RELATED FIELDS: Digiview Entertainment in New York appoints **Michael Omansky** CEO. He was president at Worldwide Entertainment Marketing.

Sprockets Music in Miami names **Marya Meyer** partner. She was VP of corporate and external affairs at the Latin Recording Academy.

5.1 Production Services in New York appoints **Tom Hutten** director of services. He was founder and audio engineer at Bionic Mastering.

BILLBOARD INFORMATION GROUP: *Billboard* in New York welcomes **Christine Bower** as associate art director. She was assistant art director at Rolling Stone.

Send submissions to shan@billboard.com.

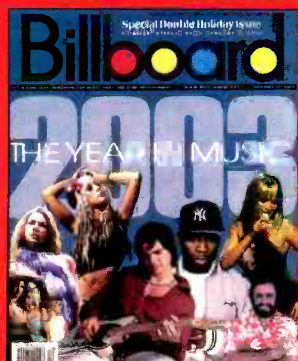
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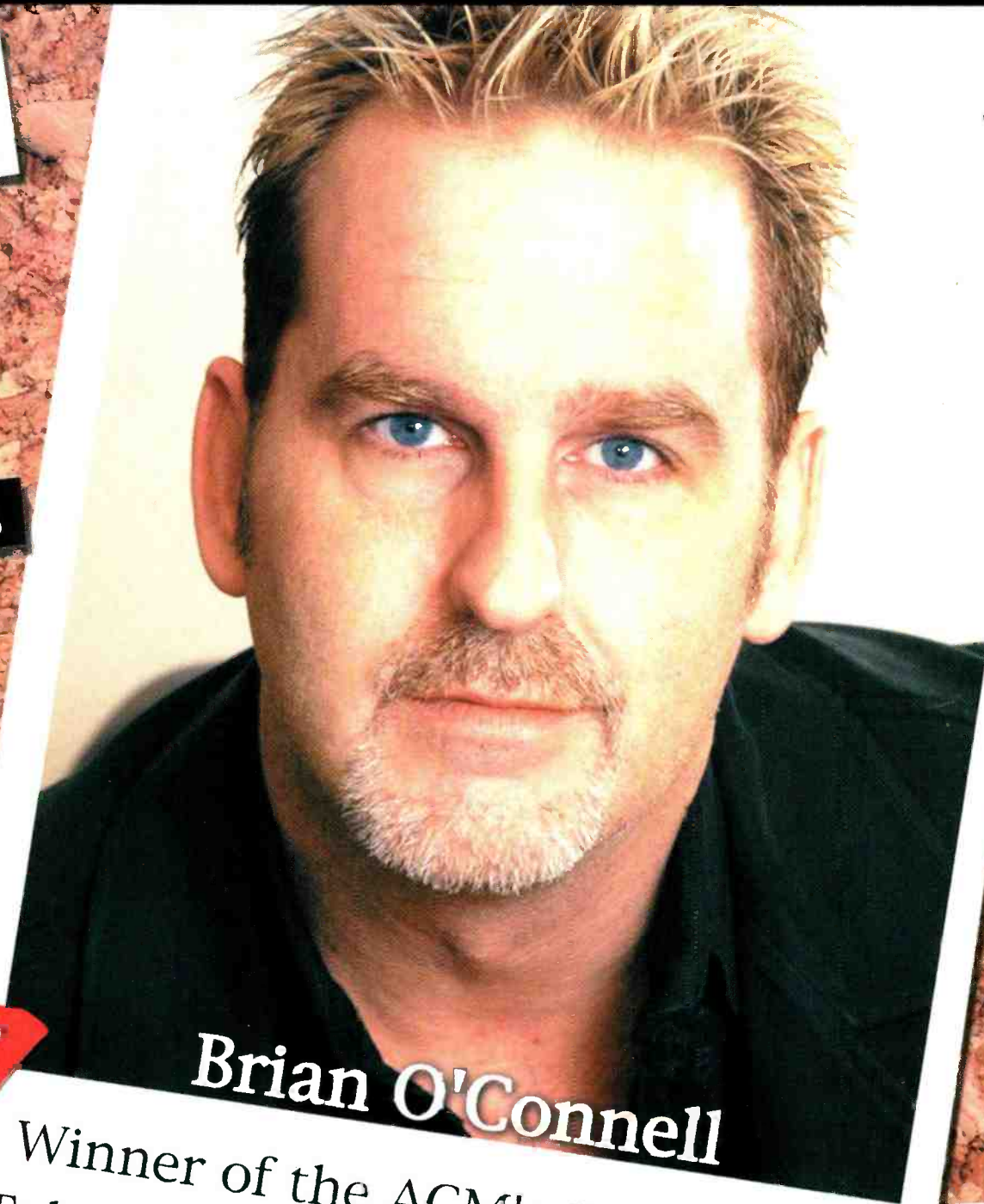
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