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TOP WOMEN IN MUSIC

A POWER PLAYERS SPECIAL FEATURE

INCLUDING TOP EXECS FROM

* DIGITAL ENTERTAINMENT
* PUBLISHING
* FILM & TV
* RECORD LABELS

PLUS 4 ARTISTS WHO ARE MERGING BUSINESS AND MUSIC IN UNIQUE NEW WAYS

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CONTENTS

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

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

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

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

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

RIGHT: Black Eyed Peas member Stacy "Fergie" Ferguson is getting ready to roll out a solo album. Photo by John Sciulli/WireImage.com
I started writing about music when I was 17. At that time there were next to no women writing about rock 'n' roll, and even fewer in senior positions at record companies or in any music-related field. We've come a long way, baby.

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

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

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

Tracey Edmonds, president/CEO of Edmonds Entertainment Group, enlivened cable TV with her hit "Soul Food" and "College Hill" while developing her music franchises: Edmonds Records Group, Edmonds Music Publishing and the Tracken Place recording studio. Sk-eturned-pop diva Gwen Stefani became a triple threat in the past year with clothing line L.A.M.B., a debut solo album and a burgeoning acting career.

Former BMI president/CEO Frances Preston, who lobbied for the Copyright Amendment Act of 1992 and the Sonny Bono Copyright Term Extension Act of 1998, has expanded her mission to an international scale as the chairperson of FastTrack, the technical alliance of CISAC member societies.

Female music supervisors have also had an impact, including Tracy Mc- Knight, co-founder of Conmotions Records, and Maureen Costello, legal eagle Laurie Suriano and Linda Edell Howard are among the many women to push for innovative artist contracts and publishing agreements.

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

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

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

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

Shining A Spotlight On Women In The Industry

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

Music Publisher, New York

...
Live Aid To Live 8
Bob Geldof Is Back, With Multi-City Anti-Poverty Concerts

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

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

Unlike the trans-Atlantic 1985 Live Aid concerts that raised millions of dollars for famine-stricken Africa, Geldof's new project is not a charity event. Rather, it is intended to influence world leaders on the wider issues blighting the African continent.

The concerts—in London, Philadelphia, Paris, Berlin and Rome—will coincide with the arrival of heads of state for the G8 summit, to be held July 6-8 in Gleneagles, Scotland. The G8, whose members include Japan, Canada and Russia, convenes each year to discuss the major economic and political issues facing the international community.

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


"Every minute we can help with something of that magnitude, we will," EMi Music Continental Europe chairman/CEO Jean-Francois Cecillon says. "We are supporting it all the way through."

During a media gathering May 3 in London, Geldof hinted that concerts could also take place in Japan, Russia and Canada. As he disclosed details of the music initiative, Geldof was flanked by collaborators from Live Aid, including artists Elton John and Midge Ure.

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

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

LEGAL BY SUSAN BUTLER

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

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

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

It alleges that WMG has taken the position that offering music through digital downloads represents a sale. As a result, it is paying Waits' company 9% (on earlier recordings) and 3% (on later recordings) of the 67 cents per download WMG received from Apple Computer for iTunes single downloads. For a bum downloads, this results in a 30%-40% decrease in royalties to Waits, the complaint says.

Third Story claims it is entitled to 25% of the money WMG received for downloads on earlier recordings and 50% for later recordings under the licensing provisions of Waits' recording agreements. Contracts typically provide that artists will be paid a royalty based on either the wholesale or retail price for "records" sold and a share of the fee received for "masters" that have been licensed to third parties.

Most artists' lawyers claim that providing recordings to online services for downloading is akin to licensing. Yet most labels treat it as a sale, paying less of the amount received to artists.

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

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

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

JUNE 11, 2005 | www.billboard.biz | 7
Lil Jon Leads Billboard R&B/Hip-Hop Finalists

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

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

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

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

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

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

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

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

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

Comprising 17 categories, the Billboard R&B/Hip-Hop Awards honor the most popular albums, songs and artists as well as the top songwriters, producers and major/independent labels. The awards are based on sales data from Nielsen SoundScan and radio airplay information from Nielsen Broadcast Data Systems.

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

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

LOS ANGELES—R. Kelly has tongues wagging again—this time by borrowing a page from the radio soap operas of the '30s and '40s. Urban radio listeners are talking about Kelly's unique manager/PD of WGGI-AM/FM and WYAZ-FM Chicago, says, "James Brown did songs like 'Hot Pants, Part 1' and 2. But this is an audio story where you're waiting for the next chapter. This is bringing fun back into radio."

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

Despite Kelly's ongoing legal issues, Weiss says the sexually-themed content of "Trapped" was of no concern. "We never thought about that," ("Trapped") is about love and music.

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

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

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

Kelly also co-directed and stars in a 26-minute film for "Trapped." The complete film—set to run on BET during the album's release week—in part of a bonus DVD packaged with "TP Reloaded." Capital Radio Group will debut the first chapter in the United Kingdom June 13, followed by a June 27 video release on MTV U.K. Chapter two will roll out June 20.

Formal first single "Playa's Only," featuring the Game, will launch statewide with a "rapper of the video" segment June 12 on MTV 2.
Popovich Label Wins $5M In Logo Lawsuit

Cleveland International Records owner Steve Popovich has learned what his label's logo on a CD is worth. On May 27 a federal jury awarded him more than $5 million after Sony BMG Music Entertainment failed to include it on compilations with Cleveland's Meat Loaf recordings.

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

This provision did not include terms that typically appear in agreements with labels. Under industry custom and practice, the parties agree that failure to include a logo on records is a material breach of contract. The label agrees that if it inadvertently fails to include the logo, it will make the change for future pressings. Logos for each artist and individual label are rarely on compilations because of the limited space available within the artwork. The settlement terms were a "truly unique agreement" that included "hard-fought language" to include the logo with all releases, says Popovich's attorney, David Webster of Webster Kvale in Cleveland. He says about 10 million compilations failed to include the logo.

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

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

To put a dollar value on logo placement, Sony BMG and Popovich offered accountants as experts. The label's witness estimated the amount to be about 5 cents per CD. Popovich's witness said it was about $3 per CD. By awarding $5,957,916, the jury decided the value to be about 50 cents per CD.

Nathaniel Brown VP of media relations for Sony BMG, says the company disagrees with the result and plans to appeal. Webster says he plans to seek pre-judgment interest on the award, which could increase it by another $5 million.

Infringing Imports

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

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

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

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

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

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

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

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

"But that case does not provide protection for someone who is importing copies manufactured abroad," Shapiro says. It only protects those who sell copies that were manufactured in the United States.

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

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

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

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

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

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

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

Rights protected: Older foreign works are still protected by copyright after the U.S. Court of Appeals for the D.C. Circuit on May 24 upheld the constitutionality of the Uruguay Round Agreements Act.

This law revised U.S. copyright protection for foreign works that were protected by laws in other countries and fell into the U.S. public domain for various reasons. These works include foreign sound recordings made before 1972 and other foreign works (such as motion pictures) that did not include a copyright notice in U.S. copies.

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

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

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

Orchard Picks Up Latin Indies

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

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

The Orchard's expansion of its Latin catalog, compounded by its affiliation with Beon and Brazilian online retailer Música, underscores its growing interest in the Latin American market.

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

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

"The download digital business will be [developed] in the next two years," Scholl adds.

"And the content of the region will have global market potential. The immediate opportunity for content holders in Latin America is that there is a global customer base for their music."

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

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

Executive summary:

- Covers Orchard's deals with independent labels in Latin America.
- Discusses the potential for digital retailing in Latin America.
- Highlights Orchard's expansion into the Latin market.

Digital case summaries are available for subscribers at entertainmentlawweekly.com.
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For more information, please visit www.countrycares.org or call 800-886-3656.
Def Jam Hears Call For Wireless Content

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

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

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

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

AG Interactive senior VP/GM of mobile Bryan Biniaik says additional applications are in development for launch later this summer. These include a Def Jam mobile video channel and a multimedia messaging service.

The content launch comes almost a year after AG Interactive and Rush Communications agreed to jointly develop a Def Jam mobile platform. The suite is available via the U.S. wireless carriers using content-delivery technology BREW, the largest being Verizon Wireless. Carriers like Sprint and T-Mobile, which do not use BREW, will gain access to the content within two months.

For AG Interactive the service represents an effort to focus on specific user demographics as a way to stand out in the crowded mobile entertainment market.

According to Biniaik, the Def Jam partnership aims to provide a unique selection of content as a way to target young, urban African American subscribers under a recognizable brand.

"We can't own ringtones, but we can own certain vectors," he says.

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

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

In particular, the move to master-recording ringtones is expected to play a significant role in diversifying available ringtone content. Polyphonic ringtones were better-suited for electronics and hip-hop: rock songs did not reproduce well. As ringtone ringtones feature actual song clips, guitar-driven tracks now sound much better and are expected to become a growing content category.

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

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

Making the Brand

MUSIC THAT SELLS

JSM Marries Tunes To Advertising For Dodge, Other Clients

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

At the center of this more than 20,000-square-foot aural laboratory is president/CEO Joel Simon, whose deft production skills have helped sell many a product for Pana sonic, American Express, Chevrolet, Adidas, Motorola and other brands. These days, Simon's sonic sensibilities—encompassing original music and master synchronization licenses—can be heard in a new 30-second spot for Dodge that relaunches the automobile manufacturer's Charger model, which was a hit in the late '60s with the muscle-car crowd.

For the new spot, the well-connected Simon—working with agency BBDO Detroit—created a musical mash-up that recalls the glory days of the original Charger, while remaining very much in the present day.

Scottish rockers Nazareth recorded their 30-year-old track "Hair of the Dog," which Simon then intertwined with "Live & Loose" by rapper Chris Classic (billboard.biz, May 17). Simon calls Dodge "incredibly forward-thinking." In addition to promoting the Nazareth/Classic mashup on its Website (dodge.com), the automaker wants to be involved with the video for Classic's "Live & Loose," Simon says.

"This could involve product placement—as well as promoting Chris' music on its Website," Simon explains. All of this makes sense when you recall that JSM partnered with Artemis last year for the joint label JSM Records/Artemis (Billboard, May 8, 2004).

Also last year, JSM took home an Asn. of Independent Commercial Producers award for best musical arrangement in a TV ad, for its enhanced version of Steppenwolf's "Magic Carpet Ride" in Chevrolet's "Car Care" campaign. Ad agency Campbell-Ewald hired JSM for the project.

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

Simon picked Artemis as JSM's label partner because Artemis president/CEO Daniel Glass "shared a vision with me in understanding the record industry of today—and that if it doesn't include the advertising world, it's not the record business. You need to be as viable as you can be. Artemis gets this."

JSM recently contributed original music to TV ads for Bacardi and the Las Vegas Office of Tourism. Also awaiting its TV debut is an Eggbeaters spot featuring a replayed "The Beat Goes On." "I can finally say I'm in the music business," Simon says. "It's great. I feel like this is a modern-day Brill Building."

CRAZY FOR NATALIE: In last week's issue, R&B/pop newcomer Natalie's self-titled Latium/Universal debut bowed at No. 16 on The Billboard 200. To help promote and market the album, Natalie recently embarked on a sold-out tour with labelmates Frankie J and Baby Bash.

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

Founded by Monica Ramirez, Zalia—which is sold at such department stores as Robinsons-May and Foley's, as well as at zalia.com—supports the endorsement with "Natalie" CD giveaways with a Goin' Crazy or Zalia purchase. Also part of the marketing plan are on-counter and online poster and postcard displays. And zalia.com has a direct link to the artist's Web site (nataliemusic.com).

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

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

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

Welcome to the mind of an artist in 2005.
SWEET SIXTEEN!!

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SHAWN "JAY-Z" CARTER AND
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LONDON—The U.K. songwriting community gathered May 26 for what is widely regarded as the British industry’s favorite award event. The Ivor Novello Awards reached its 50th ceremony with organizers as determined as ever to maintain the event’s unique appeal.

As in previous years, “Ivors” recipients used their acceptance speeches to praise the creative independence of the awards, established by trade group the British Academy of Composers and Songwriters in 1956 in the name of songwriters and songwriting. The annual event, held in London, has become a major musical event, with performers and composers being honored for their contributions to the music industry.

The opening film reflected on over a decade of the awards’ history, recounting the first award ceremony in 1956 and the role of the Ivors in promoting songwriting. The ceremony featured a speech by: "Copyright-free is a trap for the ignorant and incoherent. The Ivors are presented with the opportunity to have their music heard by a strong audience. A leaf through five decades of the “song Oscars,” as a five-time winner Roger Greenaway described them, shows how the Ivors reflect the musical times of the past 50 years. The first ceremony, held in 1956 to honor songwriting achievement in 1955, gave awards to Eric Coates’ “The Dam Busters” as the year’s outstanding piece of light orchestral music and to British bardlei Jack Payne for outstanding services in the field of popular music.

In the 1950s, Novello Awards included such titles as “most outstanding composition in jazz or heat idiom,” “most amusing or novel composition,” and briefly, “most romantic song of the year.” This year’s event reflected the ever-changing writing landscape as the dance award was replaced by a new best album trophy. Recognizing the craft of songwriting across a whole album, it was given to Snow Patrol’s “Final Straw” (Polydor). “The Ivors [ceremony] is a constantly changing feast,” Ferguson said, “and that’s the way it should be, because popular music is always changing. Dance has moved into a zone where it’s right not to have it as a writing award, and the award album reflects the fact that there’s been a real rush of new [British] talent that’s appeared over the last couple of years.”

The long-running songwriting project of the year honor, first given in 1969 to Tony Macaulay, went to this year to Tim Rice-Oxley, Tom Chaplin and Richard Hughes, the members of English rock act Keane. U2’s "Vertigo"—written by Bono, the Edge, Larry Mullen Jr. and Adam Clayton (Blue Mountain Music)—was named international hit of the year, and the award was for Eric Clapton for international achievement. Mick Jagger and Keith Richards received the special award for songwriting, with Richards’ son Marlon accepting the trophy on their behalf.

The majority of the 15 Ivor categories are decided by panels of academy members, with three others based on performance criteria. The respect afforded the venerable awards is reflected in the caliber of songwriters who participate on the panels. One panelist, Sharleen Spiteri of Mercury Records’ Scottish pop-rock band Texas, took the best song collection honor in 1997 with co-writer Johnny McElhone. "I’ve been a judge at the Ivors quite a few times and been really happy to be invited to do it," she said. Spiteri sat on the panel for best contemporary song for 2002, which went to the Streets’ "Weak Become Heroes," written by Mike Skinner (Universal Music Publishing/Pure Groove Music). "We had to listen to 700 songs," she recalled. "We were there for quite a few days. You get into these massive debates. I was shocked at how intense it was, and I had such a great time doing it." Skinner received recognition again this year for best song musically and lyrically with "Dry Your Eyes." Queen won outstanding song collection, and the special international award went to Lou Reed, who acknowledged the important role the U.K. industry played in introducing some of its hits to wider audiences, notably when BBC radio airplay helped make "Walk on the Wild Side" a hit in 1973. Duran Duran won their third award, for outstanding song collection. Lead singer Simon Le Bon judged the best song (musically and lyrically) category for 2002.

"It was fascinating to sit there with other recording artists like Steve Harley and Ray Davies," he recalled. "We gave it to David Gray and I’d hope he felt proud about it, because some real arguing and fighting took place. People care about this, they really do." Ferguson does not rule out commercial partnerships for the event in the future, but says they would be carefully managed. "If we realize if we went down certain television routes, we would lose control," he said. "That doesn’t mean we will never go to television, but we will never go to television where it dictated what the ceremony looked like."

"As far as sponsorships, the awards are sponsored by the Performing Rights Society, and that’s a very close relationship. But I doubt we’ll become the “British Nuclear Fuel” Ivor Novello Awards." We try to create a uniqueness and we guard that fairly jealously, and I can’t see myself, or anybody who succeeds me, giving that up lightly."

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

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

The tribunal ruled in April that the mechanical royalty rate would remain fixed at its current level of 9.09% of the PPD (Billboard, April 30). In the absence of an appeal by the tribunal’s May 18 deadline, that rate continues to apply. GEMA has welcomed the decision; IFPI Germany declined to comment.

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

—Wolfgang Spahr

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

Coverage of the event switched to rival Nine Network in 2001 before returning to Ten for the 2002 awards. The new deal takes effect with the 2005 show in August. ARIA has reappointed Sydney-based Mark Pope as event producer and Melbourne-based Australian production firm Roving Enterprises’ Craig Campbell as the telecast’s executive producer. The 2004 show drew an estimated 1.38 million viewers.

—Christie Elizee

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

During a six-week campaign that concludes at the end of July, about 275 million Coca-Cola cans and bottles will carry promotional codes that can be redeemed for entry into a contest. On each day of the promotion, 5000 ringtones or music downloads are offered as prizes.

The initiative complements mykemusic.com, the soft drink giant’s British digital download presence, which launched in January 2004.

—Lars Brandle

>>ITALY’S FIMI APPOINTS NEW PREZ
Italian record industry body FIMI elected Enzo Mazza as its new president and appointed a new governance committee during a May 31 assembly in Milan. Mazza had been FIMI director general since 1998. He succeeds lawyer Alberto Pojaghi, who had been FIMI president since 1999. Wife of Italian daily president/CEO Marco Giuliano was elected VP of FIMI, succeeding Nar International president Marco Limongelli. Earlier this month, Limongelli and representatives from 80 independent label members resigned from FIMI to form a new body.

Mazza, Pojaghi and Giuliano will form part of the new FIMI governing body, alongside FMA music publishing GM Mario Allione, EMI Music Italy GM Beppe Cirinaldi, Sony Music/BMG Ricordi Italy president/CEO Franco Cabrini and Universal Music Italy president/CEO Piero La Faia. Mazza’s mandate is for three years. He will continue the daily administrative duties he performed as director general.

—Mark Worden

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

Pryde left HMV Europe as managing director in early 2003, citing personal reasons. Hill departed as finance director in late 2002. Both will assume the same respective titles at Fopp, reporting to Fopp founder and chairman Gordon Montgomery.

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

—Lars Brandle
Korean Pop Seeps Into Japan

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

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

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

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

The rise in popularity of Korean acts in Japan became more noticeable after Jan. 1, 2004, when the South Korean government lifted post-World War II restrictions on Japanese culture. Korea was a Japanese colony from 1910 until 1945, during that time Japan systematically suppressed Korean language and culture.

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

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

The shows “made Japanese people feel that there is no cultural gap between Japan and Korea,” suggests Takeshi Imaizumi, GM of Tower Records Japan’s merchandise department. Imaizumi says K-pop is proving most popular among women ranging in age from their late teens to middle age, with Japanese consumers attracted by the wholesome, “clean” image South Korean artists project.

By far the biggest Korean star in Japan is 18-year-old female vocalist BoA. Her four albums on Tokyo-based label Avex have shipped a total of 4.7 million copies since 2001, according to the label.

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

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

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

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

The Japanese music market—the world’s second-biggest after the United States—is a tempting target for South Korean labels, which have seen sales plummet in recent years. According to the International Federation of the Phonographic Industry, the Korean market was worth $12.8 million at retail in 2004, down 27% from the previous year. The IFPI blames Internet piracy, and physical counterfeiting for the decline.

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

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

However, Giles Duke, director of communications and international affairs for BMG Japan, says sourcing South Korean product can be a problem. “Due to the complex nature of artist-record company relationships in the Korean music industry, it is very difficult to license product for sale in Japan,” Duke says. “Often the artists insist that Japanese record companies deal directly with their management companies in Korea. [But] we want to deal with their record companies.”

Leading Japanese independent label Avex has managed to avoid that problem thanks to a reciprocal licensing deal with SM Entertainment, in which it has a financial stake. “We have had a very strong licensor from the beginning, and that helped us a lot to launch our K-pop project,” Avex head of international Haji Taniguchi says. Although K-pop is doing well in Japan, the same cannot be said of its Japanese counterpart in South Korea.

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

Other industry estimates place all Japanese music sales in South Korea at less than 3%.

Joy In Greece Over Eurovision Win

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

In the run-up to Eurovision, Paparizou, a Sony BMG Greece artist, enjoyed the financial support of the Greek government’s Tourism Ministry. In conjunction with state broadcaster ERT (the Greek member of the European Broadcasting Union, the Eurovision organizing body), a promotional campaign saw Paparizou visit a string of European countries in April and May. According to the EBU, the Eurovision Song Contest attracted an estimated 200 million viewers this year.

Paparizou, who was born in Sweden but resides in Greece, won the 50th Eurovision contest with the English-language song “My Number One,” written by Christos Dantis and Natalia Germanou, published internationally by Sony ATV Music Publishing. It was Greece’s first contest victory.

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

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

“While Greece has been attempting to boost overseas interest in Greece as a tourist destination with an international media campaign. Paparizou has been the highly visible face of the campaign, since it began earlier this year, appearing on posters and in press ads across Europe. At the Eurovision Song Contest, Avramopoulos said: “All our efforts paid off.”

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

Paparizou had previously competed as part of duo Antike, which finished third in 2001 with “Die For You.” This time around, the 23-year-old collected 230 points from a record 59 participating countries.

Greece has entered English-language songs since the 2003 contest, when it already had a No. 1 single in Greece for Sony BMG. It topped the International Federation of the Phonographic Industry Greece singles chart on April 24 for the first time in weeks, and has picked up strong airplay.

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

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

A release in the rest of Europe will follow during June, Sony BMG managing director Dimitris Yannemitis says. “We hope to become No. 1 in Europe,” he says, adding that a U.K.-only remix is under consideration.

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

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

Malia finished second in the contest this year, with “Angel” by Chiara, while “Let Me Try” by Romania’s Luminita Anghel & Sistem placed third.
New York-based Or Music and Sony Music's Epic Records will attempt to tap the Los Lonely Boys template again with Hasidic reggae rapper Matisyahu.

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

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

RED president Ken Antonelli says there's any set criteria for what makes an artist a candidate or an album ready for upstreaming.

"Coheed & Cambria is not a band that's a slam-dunk at radio," Antonelli says, "but there's so much activity on them on the Net that you can't deny that there's a huge buzz underneath this band. They could be playing arenas in two years."

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

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

**EARLY START**

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

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

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

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

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

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

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

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

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

"It's hard to draw a line in the sand," he says. "There isn't any set of rules. There's a way to do it that's constructive, but it may not necessarily fit with someone else's plan. All artists—and I'm sure there's people who wouldn't agree—but I think secretly all artists have the desire to have a million people hear their music."

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**More Video To Go**

McDonald's increases number of DVD-rental kiosks in its chain to 1,200-plus

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

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

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

Titles could be returned at any McDonald's kiosk in the area. If consumers held onto any one title for 25 nights, the disc was theirs—having been charged $0.

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

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

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

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

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

McDonald's will also work with major grocery chains in its expanded DVD-rental program, Waring adds. "We want you to pick up a DVD at McDonald's and be able to return it at the grocery store the next day," Waring explains. Redbox has already placed the kiosks at Northeast grocers that include Smith's Food & Drug and Stop & Shop. It is not known which other grocers will participate in the new McDonald's rental markets.

Neither Whitman nor Waring would comment on the profitability of the already deployed machines or financial projections tied to the program's expansion.

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

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

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

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

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

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

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

"The penetration of DVD players is very high at this point," notes Bill Fischer, VP of corporate development for DVD Station. "Retailers such as bookstores have a large captive audience element. We're striving toward a DVD-everywhere environment."
Norwalk Distributors is the latest one-stop to call it a day. Trent George, who acquired the wholesaler from founders the Shropshall family in September 2003, decided during the week of May 23 to pull the plug when the operation got into a cash-flow squeeze.

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

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

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

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

It is not clear what each major will decide. Some point out that they are secured and do not want to take a haircut, adding, "The hell with the unsecured." But others say that if they do not agree to the deal and Norwalk shuts its doors, it will be harder to make collections on those funds. That would likely result in the majors getting less money anyway, perhaps less than the current deal on the table.

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

Ankling the Chain: Musicland Group laid off about 10% of the staff at its Minneapolis, Minn., headquarters in a move to trim further efficiencies as it attempts to deal with declining music sales. Sources say about 50 staffers were laid off, including two buyers and people from finance and marketing.

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

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

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

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

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

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

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

By the Way: The other big switchover occurring around the same time is Alliance Entertainment Corp.'s previously reported takeover of servicing some 300 Kmart stores from Handleman.

Help Wanted: Up in Albany, N.Y., Trans World Entertainment's major-label urban buyer Jim Stella is leaving. Management is seeking to replace him with someone who will be based at the chain's Albany headquarters. That person would report to divisional music merchandise manager Jerry Kamler and work in conjunction with urban music guru Violet Brown, who is based in the company's Los Angeles office.
Bloodshot Mixes It Up On 10th-Anniversary Set

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

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

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

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

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

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


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

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

EENIE NEWS: The Indies reported recently that Los Angeles-based Eenie Meenie Records inked a U.S. distribution deal with Haw River, N.C.-based Red Eye (Billboard, April 23). One of the first releases under the deal, a tribute to label Dimension 3, was inaccurately described. The “Dimension Mix” album will include covers and remixes of the work of Bruce Haack and Esther Nelson, who collaborated on a number of experimental electronic releases for children. Participating acts include Beck, Stereolab and eels.

ETC.: Rapper Cam’Ron has inked a deal to bring his Diplomat Records to Warner Bros.’ hip-hop incubator, Asylum Records. The Diplomat roster includes 40 Cal and Jha Jha. A number of Diplomat-affiliated releases, including those due this year from JR and Hell Rell, will continue to go through Port Washington, N.Y.-based Koch Entertainment Distribution.

Houston-based roots label Compadre Records has begun posting weekly podcast episodes on its Web site. Each podcast will feature exclusive, rare material.

TODD MARTENS tmartens@billboard.com
**No Joking Matter**

Frustration With Touring Biz Kept Steve Miller Off The Road

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

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

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

But this summer, Miller will be on the road again, playing a diverse slate of venues that includes casinos, resorts, performing arts centers and, yes, CCE sheds. "Now they're saying all the right things," he says. "I've got four or five shows I'm going to do with them, and our agreements are sort of like the agreement between North Korea and the United States — a lot of negotiating. But they've been forthcoming and things have cleaned up a lot, so we'll see."

Miller says he turned down a few of CCE's dates. "These are the people in the last five years that totally screwed the pooch," he claims. "They've taken a great shed business and turned it into a dead business. Why should we go back in and suffer for their mistakes? If they turn it around and do it right, more power to them."

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

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

A new touring model allows the artist to cherry-pick gigs. "Instead of traveling with trucks and five buses, 35 crew members and three semi-full of gear, we started renting the gear we need in each city," Miller explains. "It totally changed the way we work. Now we have the band, we've got a crew of 10 guys and we have a guy whose job it is to arrange the equipment with the local market."

Previously, Miller says, the limit for a jump was about 450-500 miles. "Now we're able to play Nome, Alaska, on Friday and we can do San Diego on Saturday, if there's a flight. We've done 50 cities that way since last April, and it's a piece of cake."

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

Miller adds he does not intend to be "harsh or flippant," but he simply does not agree with the CCE business plan. CCE reps declined to comment.
Henley/Nicks Tour
A Short Stint

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

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

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

Nicks and Henley will perform solo hits as well as tunes from their respective bands Fleetwood Mac and the Eagles. The pair will also take the stage together.

Tickets for the shows, which are booked by John Branigan at the William Morris Agency, range from $26 to $126. Most venues seat between 10,000 and 17,500.

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

Thus far, sales have been strong, though sellouts are not widely reported. Both artists, though, have notable track records. Nicks’ 2001 tour grossed more than $13.3 million, according to Billboard Boxscore, and was attended by about 295,000.

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

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

The venue will work with its owner, Comcast-Spectator, to advertise the show through Comcast cable, Page says. “This tour will certainly help market other events at our venue leading into the summer,” he notes.

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

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

An e-card featuring music and video was also sent to potential patrons, and TV spots will run in select markets.

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

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

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

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

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A More Efficient Boom Boom Seeks Bucks For Its Bang

Is Boom Boom ready to turn a buck in its third outing? Producers of Tony Hawk’s Boom Boom HuckJam are optimistic that the third time will be the charm for the pioneering extreme sports tour that begins June 17 in Spokane, Wash.

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

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

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

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

“The truth of it is, we didn’t streamliner it that much, though we tried,” MacGregor says. “We ended up spending about $300,000 on new components. It’s like the most massive setup in the world.”

Still, production has gone from 116 rigging points for arenas to 76, which should significantly lower manpower costs and load-in/load-out times.

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

Stagehand bills will go from about $94,000 in Chicago, for example, on the 2001 tour, to about $35,000. “We’re looking at a 30%-40% reduction in overall production costs,” MacGregor says. “In production trucks we’re down from 15 to 10 or 11, depending on how it shakes out.”

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

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

Except for Stoll, who is buying three dates, the buildings are co-promoting all events, but not in the traditional talent-buyer mode. “We’re not asking for a guarantee,” MacGregor explains. “We’re going to the buildings and saying, ‘Let’s make this a true partnership. You take care of your building expenses and advertising expenses and we’ll bring you a $250,000-a-night show for free, and when the money comes in, we’ll split it.’”

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

John Huie at Creative Artists Agency in Nashville is the responsible agent for BBHJ. “John has done an amazing job of leveraging relationships with the Arena Network and the individual buildings,” MacGregor says. “It took a lot of work to convince people. . . . The concept is so foreign to people. When was the last time you ever heard of a show going out for free?”

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

For the 2003 tour, shows reported to Billboard Boxscore grossed an average of $391,581, with an average attendance of 4,499. Those figures were down from 2002, when the box-office average was $146,619, and average attendance was 8,448. Tickets cost $25, $40 and $75 both years.

This year, ticket prices are $85, $65 and $45, with 30% of capacity at the lowest price tier.

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

MacGregor says upper concourse seats will be optimum for viewing the motocross and BMX bike action, much of which takes place 35 feet or more in the air. “That’s the big action,” he says. “So those are still great seats, and they’re selling for $25 a pop. And if you buy four or more through group sales you can get them for $12.”

Capacity in a 21,000-seat arena will be scaled back to about 12,000 because no floor seats are available.

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

The BBHJ route contains 50 cities, wrapping July 31 at the Pepsi Arena in Albany, N.Y.
Michel Lambot, 45, has been in the music business his entire adult life.

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

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

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

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

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

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

Q: Why that name, Play It Again Sam?
A: There’s a bit of everything — the movie “Casablanca,” “of course, but there was also a theater play and the Woody Allen movie . . . [Kenny and I] thought it sounded good.

Q: What was the idea behind the label?
A: Frankly, I had just come out from a disastrous experience with my own label. It took me a while to understand how a label worked, and I made plenty of mistakes. I had debts and was in the hole. That’s when you discover who your real friends are. Kenny was one of them. He suggested we should start something together. What inspired us at the time were [British indies] like Rough Trade or Mute. Initially we wanted to release our records and also attract some foreign labels to whom we could provide local support and promotion in Belgium.

Q: What’s left of the original spirit?
A: It’s still there. Our motto has always been 50% business and 50% for the love of music. I always felt that with the majors, the ratio was 75-25, and with most indies it was 25-75. We try to balance it. On the business side, we are probably one of the few companies outside the majors that can offer a full exploitation across Europe, with releases, distribution and marketing coordinated at a European level.

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

Q: In recent years, people have said that the industry crisis presents a fantastic opportunity for indie labels. Do you agree?
A: So, by some miracle, indies wouldn’t feel the crisis when retailers are cutting down space for music in their shops, when overall sales are falling and marketing costs are rising? Indies would live in some ecosystem that would prevent them from being affected by the crisis? This is absurd. The crisis affects us all, regardless of our size.

Q: Now that you’ve been at the helm of Impala for five years, how do you feel about it?
A: A lot of personal and collective pride. When we started Impala, we never thought that we would attract so many members and so many quality people who have the ability to mobilize on topics that concern them all. We have discovered the power of collective action. We have a lot of debates, but when we decide on something, we all stand by our decisions.

Q: What do you say to people who think the legal challenge to Sony BMG was a rear-guard attack?
A: That we are consistent with ourselves! There are several reasons we did it. One, we opposed the merger in the first place, therefore it was normal for us to look at all our options, including the legal side. Two, the clearance of the Sony-BMG merger has created de facto legal ground for other mergers to take place. So will we have to wait until there’s just three companies left for the European Commission to consider that there is a danger of market dominance and control? Three, anyone who does not see the implications in terms of market access of having two companies controlling already 60% of the business should go for a retail trip with my reps. Four, we do make a case of vertical integration, with Bertelsmann’s media assets and Sony’s technology.

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

Q: Impala took on Apple last year, claiming that indies were not given the same terms as majors with iTunes. What did you achieve?
A: The glass is half-full or half-empty, depending on the perspective. We certainly got Apple’s attention, but we’re still not satisfied. What went through the window, though, was the image of Apple the David against the Goliaths of the world.

Q: You were more successful when you took on MTV and Viacom over the remuneration rate for videos.
A: That case clearly highlights the powers of collective action. It was the exact opposite of the iTunes case. Viacom is probably much more sensitive to its share price and its reputation, especially because at the time, it was planning to acquire [music channel] Viva in Germany.

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

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

Q: The chairmanship of Impala is open for election at the June 16 board meeting. Will you claim another term?
A: Not sure. It would be good if others took over. But if there’s no one . . .

By Emmanuel Legrand
When Sean “P. Diddy” Combs graced the stage at a recent wireless industry conference, he boldly stated to the crowd, “I am an MVNO.” Combs and the music industry at large have begun to grasp the potential of MVNOs (mobile virtual network operators) to control around the needs and desires of a specific audience. Because we’re focused on a particular audience . . . we’re destined to be more successful in mobile content than anybody.”

According to data from mobile content tracking firm M-Metrics, Virgin subscribers Ludacris, the Game and Kanye West in its advertising. The three collaborated on an exclusive track for Boost called “The Anthem,” which Boost features in its advertising and has made into a ringtone. “It’s (through) our association with artists like the Game and Ludacris,” says Peter Adderton, founder of Boost Mobile. (He has since left Boost to launch a new MVNO venture called Amp’d Mobile.) “We can offer things Verizon and Sprint won’t be able to because the demographic they go after is so niche.”

Analysts expect to see more MVNOs launch in the next several years. A recent Yankee Group report said the MVNO market could reach $12.7 billion in service revenue by 2010, with 29 million subscribers.

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

As for Combs, he reportedly is developing his own mobile content strategy as well. “It’s smart-bombing compared to carpet bombing,” Yankee Group analyst Marina Amoroso says. “MVNOs are a way for carriers to multibrand. They can use MVNOs to reach markets that are otherwise unwilling or unable to tap. Advertising can go further when you’re marketing to a segment that actually wants your product.”

When a ringtone becomes an increasingly important marketing and retail channel.

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

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

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

MVNOs, meanwhile, are designed from the ground up to serve teens.

“It’s the difference between ABC’s after-school specials and MTV,” says Howard Handler, VP of marketing for MVNO pioneer Virgin Mobile. “We built out a customer interface and experience that we deviated and are more than twice as likely to buy a ringtone than the average wireless customer of any other carrier. Virgin reports that 67% of its subscribers bought a ringtone last year, compared with an average 15% of traditional carrier subscribers. And although Virgin subscribers represent only 8% of the total U.S. wireless subscriber base, they are responsible for 8% of all U.S. ringtone sales.

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

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

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

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

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

In addition to targeted marketing, MVNOs stress their ability to offer content that other carriers would otherwise avoid. “The carrier controls the content, so their biggest dilemma is how to get edgy content on their devices without upsetting people,” says Peter Adderton.
From label executives to digital gurus, publishers to artists, the 24 women featured in this Power Players list have not only helped shape the music business, they are the architects of its future.

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

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

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

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

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

—TAMARA CONNIFF
1. Judy McGrath  
Chairman/CEO, MTV Networks

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

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

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

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

“Ultimately,” she adds, “we appreciate young adults in a way that most adults don’t.”

—BILLBOARD STAFF

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

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

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

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

Anthony has also been named one of Business Week’s 50 top media up-and-comers.

—MELINDA NEWMAN

3. Lesley Bleakley  
CEO, Beggars Group U.S.

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

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

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

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

Judy McGrath was such a huge move. Including the Matador label, we have 50 people in the office. A proper company it is now.”

—TODD MARTENS

4. Julie Greenwald  
President, Atlantic Records Group

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

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

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

—CHRISTA TITUS

5. Lisa Ellis  
GM, Sony Urban Music

Lisa Ellis marked her first anniversary as GM of Sony Urban Music with two hot projects: buzzed-about newcomer John Legend and former B2K member Omarion, who debuted at No. 1 on The Billboard 100.

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

“It’s hard at this point to attribute my success to one particular accomplishment,” Ellis says. “I’m most proud of what I’m doing now. During a time when our business is challenged by shifting consumer buying patterns, piracy and technological evolution, we are still breaking new artists, nurturing our marquee roster and making great music. Stay tuned.”

—GAIL MITCHELL

6. Polly Anthony  
President, Gelfen Records

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

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

—GAIL MITCHELL

7. Sylvia Rhone  
President, Motown; Executive VP, Universal Records

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

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

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

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

8. Donna Hilley  
President/CEO, Sony/ATV Music Publishing Nashville

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

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

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

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

—JIM BESSMAN

9. Debra Lee President/COO, BET Holdings

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

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

She played key roles when BET Holdings went public in 1991, returned to private ownership in 1998 and then bought by Viacom in 2000. "BET's listing as a publicly traded company on the New York Stock Exchange in 1991 was a historic first for a black company in American business," she says, citing that development as one of her proudest accomplishments. "I'm also extremely pleased that our annual BET Awards telecast has become the most-watched awards show on television by African-Americans."  

—BILLBOARD STAFF

10. Christina Norman President, MTV

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

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

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

—BILLBOARD STAFF

11. Lia Vollack President of worldwide music, Columbia Pictures

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

Vollack has helmed such top-selling projects as "Spider-Man 2," "Charlie's Angels" and "Bad Boys II." Currently, she is preparing the soundtrack to "All the King's Men" with the help of Tom Burnett.

—JILL KIPNIS

12. Kathy Nelson President of film music, Universal Pictures

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

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

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

Nelson says she is most proud of the fact that she is still working with directors and filmmakers I worked with back in the '80s. Her upcoming projects include Peter Jackson's film "King Kong."

—JILL KIPNIS

13. Andrea Ganis Executive VP/head of promotion, Atlantic Records

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

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

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

—CHRISTA TITUS

14. Hilary Shaev Executive VP of promotion, Virgin Records America

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

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

—CHUCK TAYLOR

15. Jody Gerson Executive VP for the West Coast, EMI Music Publishing

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

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

"Multiplatinum" is a term that accompanies Gerson's signings, from Arrested Development and Norah Jones to writer/producers Jermaine Dupri and Dallas Austin.

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

—SUSAN BUTLER

16. Diane Warren Songwriter; founder, Realsongs

Prolific songwriter Diane Warren earned her first top 10 hit in 1985 with Laura Branigan's "Solitaire" and has since written about 90 songs that have appeared on the Billboard charts.

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

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

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

Warren says her greatest achievement is that she "still can't wait to get to work every day." She is currently looking forward to writing for the next big new artist.

—JILL KIPNIS

17. Marilyn Bergman Chairman/president, ASCAP

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

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

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

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

—JIM BESSMAN

continued on p.28
18. **Angela Bibbs-Sanders**
VP of member services, the Recording Academy

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

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

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

While Bibbs-Sanders holds dear many achievements during her time at the academy, one recent highlight stands out: “I had the distinct honor of working with Quincy Jones and our president Neil Portnow in coordinating the presentation of the President’s Merit Award to the late musical great Ray Charles, just months before his unfortunate passing. This is a moment I will always cherish.”

—**MELINDA NEWMAN**

19. **Sharon Osbourne**
Manager, Sharon Osbourne Management:
TV personality

Long before Sharon Osbourne became a TV celebrity, she was the woman behind one of rock’s most successful package tours and career revivals. She first made a name for herself by taking on Ozzy Osbourne as a client and later as her husband. The move made Ozzy hard rock’s biggest solo artist. Sharon Osbourne is also the mastermind of Ozzfest, which in its 10th year is one of the longest-running package tours. Her recent activities include more TV—the U.K. show “X Factor,” ads for British supermarket chain Asda and MTV program “Battle for Ozzfest.”

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

—**CAIRG ROSEN**

20. **Luana Pagani**
Senior VP of global marketing for Latin America, Sony BMG Music Entertainment

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

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

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

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

—**LEILA COBO**

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**Artists Leverage Brand Power**

1. **Jennifer Lopez**
Artist, Epic Records

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

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

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

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

—**MICHAEL PAOLETTA**

2. **Madonna**
Artist, Maverick Records

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

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

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

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

—**MICHAEL PAOLETTA**

3. **Queen Latifah**
Artist, Flavor Unit Entertainment

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

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

Last year, her Flavor Unit Entertainment partnered with Paramount Home Entertainment to produce direct-to-DVD urban films. In April, Latifah performed at a benefit concert at New York’s Beacon Theatre for VH-1’s Save the Music Foundation. “I am proud that I can sing and act and make a living is a great accomplishment.”

—**MICHAEL PAOLETTA**

4. **Missy Elliott**
Artist, The Gold Mind/Atlantic Records

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

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

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

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

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

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

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

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

In the United States, pre-1972 sound recordings are generally protected by state or common law until 2067. Federal copyright law protects 1972-1977 recordings for 35 years and later recordings for the shorter of 95 years after publication or 120 years after creation (if a work for hire); or the life of the author plus 70 years (if not a work for hire). Other markets with longer terms of protection than the EU include India (60 years), Mexico (75) and Australia, Singapore, Brazil and Turkey (all at 70 years).

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

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

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

“This situation is becoming critical,” Kennedy said. “Some of the most important classical and popular European record—continued on p30
from >>p29

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

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

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

Nevrkla says a 50-year discrepancy between Europe and the United States gives an unfair advantage to U.S. companies, whose valuations are based on the longer copyright life span. "You don't have to be a City or Wall Street banker to appreciate that there is a difference in value—it is obviously an unequal playing field," Nevrkla says.

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

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

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

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

Last July, the EC began its public consultation on revising key copyright laws. At the time, its initial assessment was that extending terms was unnecessary, as in many other industrialized markets the relevant period is also 50 years.

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

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

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

Trade group GIART, representing performing artists' collecting societies worldwide, highlighted copyright, it does not see it as a priority. "Piracy is a far more important issue for us," she says.

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

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

Yet others, like IFPI's Kennedy, believe it would be to the benefit of European creators, if the EU institutionalized "the highest international standards of protection."

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

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

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

BY MELINDA NEWMAN and CHRISTOPHER WALSH

Rob Thomas started writing songs for a time-honored reason: to get the girl.
"I was 14 or 15 years old, and they were just bad versions of Lionel Richie songs," he says. "His songs were good; mine were bad." But when it was time for his songs to earn him money instead of girlfriends, he thought what all nascent songwriters think: "What now?"

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

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

That education came quickly for James House when the checks started rolling in. "The first time I got a check for $500,000, I went, 'Oh, I see. This is serious,'" he says. House has penned songs for such acts as Diamond Rio, Tina Turner, Dwight Yoakam and Rod Stewart.

Songwriters have varying opinions on publishing deals. Some believe traditional ones, in which the songwriter usually splits the proceeds evenly with a publishing company, are worth every dime because of the services the publisher provides. Others feel giving away any songwriting royalties is the biggest mistake a writer can make. Many settle for something in the middle—either a co-publishing deal or an administration deal.

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

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

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

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

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

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

"The only time to do a publishing deal is if you find someone who really believes in you and..."

New Voters, Choices Shape Songwriters Hall Of Fame

BY JIM BESSMAN

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

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

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

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

"We're now conducting a really active voting membership drive with the performing-rights organizations, which have sent out bulletins to their members and are holding contests to give away tickets for the show," Moran adds. "We've already gotten a huge number of responses from people joining, with our goal being to have voters make up a substantial majority of our membership."

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

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

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

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

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

"To a great extent we really do have a museum that people are in touch with," he says. "And little by little the show gets more popular every year and we derive greater income from it, which we're using for education and helping writers find their ways through the maze of the music business."
from >p31
is going to champion you,” DioGuardi says. “It shouldn’t just be solely based on ‘I’m going
to get some money,’ because you’re giving up a lot, and sometimes for an inconsequential
amount of money. If it’s like 30 grand, better to get a job waitressing.”

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

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

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

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

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

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

GOTTAPUBLISH (cont.)

In addition to the traditional ways to make money from songwriting—radio play and song sales—songwriters
tend to see tremendous growth in ancillary licensing opportunities through commercials and TV
and film placement.

Songwriters stress that this is another area where having a publisher can break down barriers. For the Matrix,
the ancillary placements a large publishing company could secure was a key factor in signing a co-
publishing deal with BMG Songs. It meant the threesome could focus on the creative angle and leave the business to BMG.

“We try to write the best song we can,” Spock says. “They have a team of people over there
that then apply the song to the right movie or TV show.”

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

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

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

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

HALL HONOREES

BY JIM BESSMAN

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

John Fogerty
INDUCTEE
One of the great songwriters and recording artists
in rock history, John Fogerty penned such timeless
songs as “Bad Moon Rising,” “Fortunate Son,”
and “Centerfield.” He won his first Grammy Award in 1997 for the album
“Blue Moon Swamp.” He re-emerged to great acclaim last year with the
studio album “Déjà Vu All Over Again,” with its anti-war title track
underscoring his contemporary relevance.

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

Henry Juszkiewicz
PATRON OF THE ARTS AWARD
Henry Juszkiewicz showed a flair for turning around struggling compa-
nies when he acquired Gibson Guitar in 1986. A guitar player himself, he
made the company profitable again within a month; it has since achieved
a 20% annual average growth rate during the past decade.

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

Hayes, of course, went on to win an Academy Award for his score to the
film “Shaft.” Porter organized the relaunch of Stax and is now a trust-
ey for the Recording Academy.

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

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

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HALL HONOREES (cont.)

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

Alicia Keys
STARLIGHT AWARD
One of the most exciting success stories in pop music during the last few years, Alicia Keys brought her original blend of soul, hip-hop, jazz and classical music to the scene in 2001 with her debut album, “Songs in A Minor.” The disc yielded the chart-topping single “Fallin’” and eventually sold more than 10 million units worldwide. Her 2003 follow-up album, “The Diary of Alicia Keys,” produced two No. 1 singles, “I Ain’t Got You” and “My Boo,” and has sold 7 million copies so far. Incredibly, the young artist has already won nine Grammy Award and 11 Billboard Music Awards. She has also published “Tears for Water: Songbook of Poems & Lyrics,” a New York Times best seller.

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

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

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

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

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

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

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

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

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

Bill Withers
INDUCTEE
Bill Withers won the first of his three songwriting Grammy Awards with “ Ain’t No Sunshine,” the signature hit from his 1971 debut album, “Just As I Am.” Two of his other songs, “Lean on Me” and “Just continued on >>p38
CONGRATULATES OUR 2005 SONGWRITER'S HALL OF FAME HONOREES

ISAAC HAYES & DAVID PORTER • BILL WITHERS • STEVE CROPPER
RICHARD M. SHERMAN & ROBERT B. SHERMAN • JOHN FOGERTY
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MUSIC PUBLISHING CHART TOPPERS

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

Recaps for The Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts are compiled using a combination of gross audience impressions monitored by Nielsen Broadcast Data Systems along with sales of paid music downloads and retail stores sales as compiled by Nielsen SoundScan. Recaps for the Hot Country Songs, Hot Latin Songs, Hot Christian Songs and Hot Christian Adult Contemporary are based on gross audience impressions from Nielsen BDS. Titles receive credit for airplay (and sales where applicable) accumulated during each week they appear on the pertinent chart.

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

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

HONOREES (cont.)

the Two of Us,” have likewise become standards and rewarded him with Grammy recognition. But Withers’ extraordinary success can also be measured by the hundreds of acts that have covered his songs, among them Barbra Streisand, Michael Jackson, Aretha Franklin, Sting, Will Smith, Lionel Hampton, the Temptations, Tom Jones, Joe Cocker, Mick Jagger and Crystal Gayle.

Smokey Robinson

JOHNNY MERCER AWARD

He has been cited as “America’s greatest living poet” by none other than Bob Dylan. Rock and Roll Hall of Famer William “Smokey” Robinson wrote classic soul hits for his own group the Miracles as well as for the Motown stable of legendary artists, including the Temptations, the Marvelettes, Marvin Gaye and Mary Wells.

His incredible song catalog includes such timeless hits as “My Girl,” “Oh Baby Baby,” “The Way You Do the Things You Do,” “My Guy,” “I Second That Emotion” and “The Tracks of My Tears.” They have become standards of hundreds of versions by acts as varied as the Beatles, Otis Redding, Linda Ronstadt, the Rolling Stones, Jerry Garcia, Kim Carnes and Al Green.

Robinson remains active, having released “Food for the Spirit,” his first gospel album, just last year.

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (Charted Titles)
1 EMI MUSIC (109)
2 UNIVERSAL MUSIC (76)
3 WARNER/CHAPPELL MUSIC (60)
4 BMG/Zomba Music (51)
5 SONY/ATV MUSIC (38)
6 WINDSWEPT HOLDINGS MUSIC (20)
7 FAMOUS MUSIC (18)
8 50 CENT MUSIC (9)
9 GREEN DAZE MUSIC (3)
10 HITCO SOUTH MUSIC (12)

Hot 100 Publishers

Pos. PUBLISHER (Charted Titles)
1 EMI APRIL, ASCAP (57)
2 UNIVERSAL, ASCAP (32)
3 WB, ASCAP (28)
4 EMI BLACKWOOD, BMI (45)
5 WARNER-TAMERLANE, BMI (21)
6 SONY/ATV, ASCAP (9)
7 BMG SONGS, ASCAP (17)
8 CAREERS-BMG, BMI (15)
9 PREMIUM LATIN, ASCAP (1)
10 SCOTT STORCH, ASCAP (5)

Hot 100 Writers

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

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Isaac Hayes and David Porter
Richard and Robert Sherman
Bill Withers

SPECIAL AWARDS
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Les Paul
Alicia Keys
Smokey Robinson
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CHARTS (cont.)

Hot R&B/Hip-Hop Songs

Hot R&B/Hip-Hop Songs Publishers

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

Hot R&B/Hip-Hop Songs Writers

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

Hot Country Publishers

Pos. PUBLISHER
(Charted Titles)
1 SONY/ATV TREE, BMI (17)
2 SONY/ATV CROSS KEYS, ASCAP (19)
3 EMI APRIL, ASCAP (17)
4 WB, ASCAP (18)
5 BRUCE FOXWORTHY, ASCAP (7)
6 ALICIA KEYS, ASCAP (4)
7 WARNER-TAMERLANE, BMI (14)
8 CAREERS-BMG, BMI (3)
9 TOKECO TUNES, BMI (2)
10 COBURN, BMI (3)

Hot Country Writers

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

CHARTS (cont.)

Hot R&B/Hip-Hop Songs

Pos. PUBLISHER
(Charted Titles)
1 DOMANI AND Y.A, MAJESTY'S MUSIC, ASCAP (5)

Hot R&B/Hip-Hop Songs Writers

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9 TOKECO TUNES, BMI (2)
10 COBURN, BMI (3)

Hot Country Writers

Pos. SONGWRITER
(Charted Titles)
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3 GRETCHEN PETERS (1)
4 RICHIE MCDONALD (3)
5 TOBY KEITH (2)
6 RORY LEE FEEK (3)
7 KEVIN SAVIGAR (1)
8 MARCEL CHAGNON (1)
9 JOHN SHANKS (2)
10 MARK NARMORE (1)
11 ADAM DORSEY (1)

continued on >>p40
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Peter Care received the MVPA Lifetime Achievement Award for his work directing such influential videos as Cabaret Voltaire’s “Sensoria.” Care, right, was joined by producer Jake Scott, winner of this year’s MVPA Hall of Fame Video Award.

The 14th annual Music Video Production Awards, held May 12 at the Cinerama Dome in Los Angeles, honored the best in music video from the past year.

Saxophone great James Moody celebrated his 80th birthday April 30 at the Wiltern in Los Angeles with guest performers including Chaka Khan and Roy Hargrove.

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

Far right, bottom
Hailed composer Luis Schifrin, left, is joined by BMI’s Ivanne Deneroff and composer Richard Sherman. Adding to a long list of career accolades, Schifrin’s “Theme to Mission Impossible” was honored for being a top ringtone.

Near right
Paul Anka, left, and Kevin Eubanks received the Classic Contribution Award for their themes for “The Tonight Show.”

BMI honored its brightest composers at its annual Film/TV Awards May 18 at the Regent Beverly Wilshire Hotel in Los Angeles.

Phonos: Lester Cohen/WireImage.com

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

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Photos: Lester Cohen/WireImage.com
Dave Grohl is cursed. Try as he might, the Foo Fighters leader just can’t write a song without a strong melody. “That’s the bain of my existence,” he says with a laugh. “I’d love to write Motorhead and Slayer songs all day long. I love writing riffs and coming up with heavy patterns, but at the end of the day, I’m a sucker for a sweet melody, whether it’s the Beach Boys or ABBA. It’s like picking a lock—when you hear it click, you know you’ve stumbled onto the right melody.”

Melodies abound on “In Your Honor,” a two-disc set coming from the Foos June 14 on RCA in the United States and one day earlier in the rest of the world. The first disc is a straight-ahead rock album while the second features 10 acoustic songs. “I look at this record as kind of the end of one chapter and the beginning of something new,” Grohl says. “The last 10 years have all been about working up to this point. With the rock record, we finally got the aggressive, anthemic thing down. With the acoustic album, it offers some kind of look into the future of things we’re capable of doing and the direction we could move if we wanted to.”

The idea, Grohl says, was to span the musical range of the band—which also includes Taylor Hawkins, Nate Mendel and Chris Shiflett—by showing the extremes of its sound. The two-disc set is priced at $19.98, $1 more than the standard list price for a single-disc release. “I remember being the pressing discussion with my lawyer and her explaining to me that you can’t get paid the same amount for each song that you would if you released them separately, but the whole idea was to display the contrast between the two albums, Grohl says. “I thought they’d complement each other in one package, and I don’t need any more money. I’m fine, thanks.”

Foo Fighters recorded the album in their new 8,000-square-foot studio in California’s San Fernando Valley. “We call it the Abbey Road of Northridge,” Grohl jokes. The creation of the studio and album is captured on a limited-edition DualDisc. The 20-minute film is on the flip side of the rock record; the continued on >>p44
Black Eyed Peas Back In ‘Business’

The Black Eyed Peas have made a habit of showing up everywhere. From TV commercials to the Grammy Awards, the quartet’s upbeat blend of rap and pop has kept it in the spotlight nearly two years after the release of “Elephunk.” That title has sold 5 million copies, according to Nielsen SoundScan.

The new 13-track disc has gotten a strong send-off with the first single, “Don’t Phunk With My Heart,” which is No. 3 on this issue’s Pop 100 chart. “They’ve become a core artist for us,” says Chino, night music director for KZZF Phoenix. “The label is promoting ‘Monkey Business’ with listening parties in American Eagle Outfitters stores nationwide, a preorder campaign with iTunes, TV appearances and a tour that includes opening for the Rolling Stones.”

While “Elephunk” reached No. 14 peak on The Billboard 200 nearly a year after its 2003 release, Jerry Sneader, senior music products manager for Virgin Entertainment Group, says the group’s ubiquity has built a momentum that should carry over into current sales for “Money Business.”

“Now they have a built-in fan base,” Suarez says. “Radio and TV exposed the group to a lot of people who didn’t know them.”

Though the initial release will be a single disc, A&R president Ron Fair (who is an executive producer on “Monkey Business”) said a dual Disc will include “crazy stuff from Will.I.am.”

“The feedback from live audiences is supercharged,” Fair says. “He steamed into the new album with tremendous enthusiasm and sense of purpose.”

The album was recorded in two- and three-month spurts throughout 2004 while the group was touring, promoting Rock the Vote (see The Beat, this page) and raising money for the tsunami relief effort.

“All these things are happening around ‘Monkey Business,’ Will.i.am says. “Do you sit around and wait and get all selfish?... When it’s moving, you’ve got to keep moving.”

With the under riff on “Pump It—the song featured in Best Buy’s current TV campaign—the Indian-inspired strings of “Don’t Phunk With My Heart” and the reggae styling of “Dumm Diey,” the sound on the album is as diverse as its guests, who include James Brown and Sting.

“Hip hop was built off [Brown’s] backbone, as far as the grooves,” Will.i.am says.

The Sting collaboration, which builds a new sound around the Peas’ signature, has come about through a growing relationship between the singer and the group, who performed together in Germany. Will.i.am says Sting also taught the Peas a lot.


Fair says the group, whose appeal has been primarily to pop audiences, hopes to break into the hip-hop format with “Like That,” featuring Talib Kweli and John Legend.

Amid all the promos for “Monkey Business,” Will.i.am is producing Stacy “Fergie” Ferguson’s upcoming solo album. Group members Jaime “Tabou” Gomez and Allán “api de ap” Pineda have solo releases coming as well. However, Fair calls press reports of the group splitting “completely erroneous.”

Though the Peas have a strong fan base, the Stones tour dates offer them a chance to introduce themselves to a new audience.

“We got a new frontier,” Will.i.am says. “To prove it ain’t just a bunch of songs—that there’s talent, there’s a band and there’s credibility and there’s musicianship and we love to perform. That outlook keeps us hungry.”

Additional reporting by Ashley Christensen in Los Angeles.

The Beat

MELINDA NEWMAN mneneuman@billboard.com

Rock The Vote Still Registers

It’s hard to believe, but in a few short years Rock the Vote will be old enough to vote.

The nonprofit organization turns 15 this year. To celebrate, it will host the Rock the Vote Awards June 8 in Washington, D.C. Held at the National Building Museum, it will honor Sens. John McCain, R-Ariz., and Barack Obama, D-Ill., the Black Eyed Peas, former president Bill Clinton and street team leader Sarah Sahel.

RTV was founded by industry veteran Jeff Ayeroff initially as an anti-censorship response to the Parents Music Resource Center, but it quickly evolved into a youth advocacy and educational forum as well as a voter registration organizer.

“It was an AARP for kids based on the thought that if kids talked to politicians, they would have to talk back,” says Ayeroff, who remains on the board. And so it remains. Attorney/RTV chairman Fred Goldring says, “We want to ensure that whenever important issues come up, young people have a voice and politicians have to seriously consider them in their plans.”

Clinton was the first national candidate to embrace RTV and acknowledge the power thethen organization could have. RTV does not have exact figures on how many millions of people it has registered to vote in the past 15 years (the number was 4.1 million for 2004 alone). But it was instrumental in getting the “Motor Voter” bill passed in 1993, which facilitated registration at polling places and agencies, most prominently state motor vehicle offices.

Among the pressing issues for RTV are increasing the turnout among young voters before the next election.

While the original mission remains the same for RTV, much has changed. In the early days, record labels provided much of the financial support. Now the organization relies more on non-mainstream bands, such as shoe or beverage companies. But music remains a core of RTV, with many acts continuing their support.

In other RTV news, TV executive Larry Lyttle joins the organization that now has him as CEO. He will work directly with Goldring and RTV president Jehmu Greene.

On a side note, Ayeroff and partner John Robin have started consulting company Arts & Entertainment. Ayeroff, who was most recently chairman of Warner Bros. Records, says the Los Angeles-based company’s clients include major labels, home video companies and artists.
Aussie Jazz Fest Bounces Back

Last month, the city of Melbourne, Australia, hosted a multiday, multivenued jazz festival (May 5-15) that was impressive on several fronts. After earlier incarnations that were ultimately sunk by the slowdown of international travel in the wake of Sept. 11, 2001, the festival rebounded this year under the artistic direction of Italian impresario Carlo Pagnotta, who imported his Umbria Jazz Festival brand to the Down Under hotbed.

Featuring a balanced lineup of Aussies, Italians and Americans, Umbria Jazz-Melbourne 2005 called itself the largest jazz festival in the Southern Hemisphere. Indigenous revelations included pianist Paul Grabowsky, whose refined, and at times atonal, repertoire was on display in quintet and solo performances. Also, eclectic pianist/bandleader Mike Nock delivered delightful groove and dissonance in his surprising arrangements with both a trio and his hip Big Small Band octet.

The Italians were well-represented by trumpeter Paolo Fresu, pianist Danilo Rea and bassist Giovanni Troncoso. But the hardest-working, most dynamic performer of the festival was 15-year-old saxophone phenom Francesco Califio. He has been championed by the Umbria godfathers, who are nurturing him. He has yet to record a studio album, but in his omnipresent appearances he displayed a depth of jazz knowledge and improvisational brio.

Working nightly in the Melbourne club Bennetts Lane with an American backup band led by tenor saxophonist Harry Allen and guitarist Joe Cohn, Califio showed he has come a long way since his introduction to the New York jazz scene early last year. But it remains to be seen how big an impact he will have when he hooks up with a band of peers and begins developing his own compositions in lieu of feeding on Charlie Parker classics.

While vocalist Karrin Allyson and guitarist John Scofield turned in strong double-headers, the true Wizard of Oz was Wayne Shorter, who brought the festival to its climax with a pair of brilliant journey-like shows on the last two nights. He performed with his quartet stalwarts John Pattitucci (bass) and Brian Blade (drums). Pianist Jason Moran, in his first appearance with Shorter, filled in for regular band member Danilo Perez.

During the opening night Moran began tentatively but strengthened during the set with his fast, hard rhythmic pounces. The next day Pattitucci noted, “The band is family. You don’t just bring someone in to substitute. We’re accommodating. We opened the door to Jason and invited him to the table.”

The next evening, with Moran’s nerves settled and the on-stage sound monitors adjusted, the quartet went into improvisational orbit with one of the strongest sets I’ve seen in years.

In the mix of both evenings were jaunts through “Joy Rider,” “As Far As the Eye Can See” and “Smilin’ Through.” Those tunes appear on Shorter’s new live quartet album, “Beyond the Sound Barrier,” that streets June 14 on Verve. Three days later, the quartet will play New York’s JVC Jazz Festival at Carnegie Hall.

DANilo LIVe: In related news, Danilo Perez is not skipping a beat in the aftermath of being dropped by Verve. He has hooked up with ArtistShare for his new CD, "Live at the Jazz Showcase," recently released exclusively on his Web site, daniloperez.com. His trio mates are bassist Ben Street and drummer Adam Cruz.

The artistic director for the Mellon Jazz Up Close series at the Kimmel Center in Philadelphia and the founder of the Panama Jazz Festival, Perez includes on the disc reworked versions of his originals as well as tunes by fellow Panamanian Ruben Blades and Cuban songwriter Silvio Rodriguez.

THREE DOT LOUNGE: Eddie Palmieri celebrates his 50th anniversary as a maestro of Latin jazz piano June 14 with his new Concord Picante CD, "Listen Here," featuring guests David Sánchez, Regina Carter, John Scofield and Michael Brecker... The third annual bash of "The Spirit of Django Reinhardt," a concert of hot swing paying homage to the French gypsy guitarist, will take place July 27 in New York at Lincoln Center’s Alice Tully Hall. Special guests are Latin jazz clarinetist Paquito D'Rivera and French-based guitarist Dardo Schmitt and violinist Florin Niculescu.

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An Eye-Opening Debut
K.T. Tunstall’s Album Bow Rides On Live-Show Word-Of-Mouth

Conventional wisdom says that releasing a debut album by a promising singer/songwriter in December means it will just get buried beneath the Christmas stamped. But Relentless Virgin’s “soft release” last winter of K.T. Tunstall’s “Eye to the Telescope” has made an impact, with U.K. shipments nearing 250,000 copies.

Word-of-mouth in Britain grew around Tunstall’s powerful live performances, with her trademark acoustic guitar and echo pedal. On the Official U.K. Charts Co.’s May 15 album sales chart, “Telescope” climbed 18-9 to enter the top 10 for the first time during its 16 weeks on the list.

“Musically, she has such a strong foundation,” Relentless co-founder Shabs Jobanputra says. “Because she has such confidence onstage and in her material. K.T. is a priority for EMI. She’s an artist that can sell internationally.”

Tunstall initially signed to Relentless’ sister label Outcaste in May 2005, then moved to Relentless, which has a joint venture with Virgin. She started writing and playing guitar in her mid-teens and formed her first band. The Happy Camper after winning a scholarship to Kent School in Connecticut.

“I’ve been asked before if I feel like a new artist,” Tunstall says. “I’ve even been doing this for the best part of 10 years. “But I do—I’ve never made an album before, and I’ve only recently played to people who know the songs and the words. And,” she says with a smile, “when to hold up the lighter.”

EMI Music U.K. & Ireland senior VP of global marketing Mathieu Lauriot-Prevost recalls: “Last December, at the end of a European tour, I asked all the [managing directors] to [listen] to K.T.’s album during their Christmas holidays. Few of them knew her at that time. They all came back to me in January telling me that they loved it and they were ready to go.”

The first international market to respond was Italy. “The album was released all over continental Europe in early May,” Lauriot-Prevost says. “Our Italian company is the first in action with a No. 1 single already famous, with “Black Horse and the Cherry Tree.”

BBC Radio 2 music editor Colin Martin describes Tunstall as “a natural” for the national AC/Pop outlet. “I was asked at a recent music conference in Los Angeles to present a new British artist to an audience of America [capers],” he chose K.T.’s current single, “Other Side of the World.” The audience broke out into spontaneous applause, and I was inundated with requests of how to get hold of a copy.

Influential non-commercial radio station KCRW Los Angeles is already playing Tunstall, who is booked in the United States through Little Big Man. Jobanputra says the U.S. release of “Telescope” is “under discussion.” Meanwhile the album will be out in Australia, New Zealand, Southeast Asia and Latin America in the next month.

Turin Brakes Strip Down

“Subtle things get warped when too many people are involved,” Turin Brakes vocalist Olly Knights says. “When we make music in more of an isolated way, it sounds bigger than the sum of its parts.”

Knights makes up the British folk/pop act with fellow songwriter/guitarist Gale Paridjanian. The duo’s third album, “Jackin’A Box”, appeared internationally May 30 on Source/Virgil and will arrive in the United States June 7 on Astralwerks.

After recording sophomore set “Ether Song” (2003) in Los Angeles with Beck producer Tony Hoffer, the duo opted to record its next album in its own studio. The new set marks a return to the stripped-back approach of 2001’s “Little Noises”.

“We decided, let’s get a 24-track studio and some instruments and mics in a room in London, and see what happens,” Knights recalls.

The act will play four U.K. dates in June, followed by an international tour starting in the States in July and hitting Europe in September.

X-ray Touring books the act in Europe, while Little Big Man handles U.S. duties. Publishing is with Delabel/EMI.

—STEVE ADAMS

MOTOR ON: Melbourne, Australia-based rock four-piece Motor Ace is reeling up for a chart return in August with new album “Animal.”

The band, led by guitarist/songwriter Patrick Robertson, debuted on Festival Mushroom Records in 2001 with the top five album “Five Star Laundry.” Second album “Shoot This” entered the Australian Record Industry Assn. chart at No. 1 in August 2002 and has shipped platinum (70,000 units), according to the label.

New single “Tomorrow’s Gone” is picking up major airplay Down Under ahead of its June 19 release.

Turin Brakes Strip Down

Japanese hit single in 2003 with “Carry On” on Sony Music Entertainment (Japan), which will issue “Animal” after its Australian release. The band is available for label or license deals elsewhere.

Motor Ace has Australian live dates set for July, U.K. and U.S. shows will follow later this year. International booking is by London-based The Agency Group, and the act is managed by Los Angeles-based Jordan Berilian of 10th Street Entertainment.

—CHRISTIE ELIEZER

Words & Music

JIM BESSMAN | jbeisman@billboard.com

BIG TALENT BEHIND ‘LITTLE NOISES’

he has always been a words and music person,” but until her two-disc “Little Noises” project came about. Marcia Pelleitere admits she “never thought they would come together.”

The poet/singer/songwriter is a founding member of award-winning cappella group the Accidents. Pelleitere’s album, out now on her own SaTIni Music label (also the name of the BMI writer’s publishing company), features 26 of her poems set to music and performed by such esteemed East Coast acts as Suzzy and Terre Roche, Vernon Reid, Joy Askew, Richard Barone, Catherine Russell and the Accidents themselves.

“I’d written songs for other groups but gave it up when I started writing poetry 15 years ago,” says Pelleitere, whose work has since appeared in journals and anthologies including the Southern Poetry Review and Unbound Cleveland Quarterly. “Many people write songs with incredibly profound lyrics, but I could never get what I wanted to say in that form.”

Vocally trained in classical choral music, Pelleitere figured her poetry might best be paired with such a classical composer as Randall Thompson, whose setting of Robert Frost’s “Choose Something Like a Star” was her introduction to poetry-through-song.

“But I couldn’t figure out how to put pop and classical and serious literary influences into one pot,” she says.

But six years of collaborating with many of the “Little Noises” poets on Barone’s “Downtown Messiah” productions and Hal Willner’s multi-artist album tribute to Thelonious Monk and Walt Disney, pointed the way for Pelleitere. “Downtown Messiah” solois: Ann Marie Milazzo—who co-wrote and performed the “Little Noises” title track; reads Pelleitere’s published poetry manuscript and wanted to write music for her words.

“I’ve often thought of Charles Whitefield, who song bass in the Accidents and died of AIDS, whom we never recorded,” Pelleitere says. “And here were these extraordinary musicians who should be put together to preserve what happens in the music scene. So I figured I had to do something—which is weird because I knew if she was involved it would happen.

Dorn is the choir director/soloist for “Downtown Messiah” and a member of the Accidents. She has sung with the likes of Bette Midler and Willie Nelson; her songwriting credits include tunes for Karen Carpenter and Melba Moore. Dorn produced “Little Noises” and composed and performed its track “Man Mine.”

“She took a poem about throwing daisies at someone I was living with and turned it into a love song,” Pelleitere marvels.

“It was hard to write because of the structure of the song,” Dorn says. “But everyone had the freedom to do it their own way, and we got a huge variety of wonderful submissions—which is what we wanted.”

Askew, who has accompanied Joe Jackson and Rodney Crowell and whose most recent album, “Echo,” learned her electronic jazz musician Takuya Nakamura, was raised by Pelleitere’s poem “Lake Calhoun.”

“It was so incredibly inspiring that I wrote the [music] almost straight off,” Askew says. “It was so visual. And I’m a visual person and don’t have to make an academic venture out of writing a song and let it come organically.”

Many of the “Little Noises” cuts are getting airplay on outlets including XM Satellite Radio’s The Village (channel 15) and nonprofit WBAI-FM New York. An album release party at New York Club Satalla last month showcased many of the artists.

Pelleitere is now shopping the poetry manuscript that engendered the album.
Rockers Petra Disbanding

After 33 years in Christian music, pioneering rock band Petra is calling it quits. The group will continue to tour through the end of the year, then disband.

"We really worked hard last year to get Petra back in the focus of as many people as possible, and I don't think there was a disappointed ear anywhere," lead vocalist John Schlitt says. "But it was just time to quit."

The decision was mutual among band members Schlitt, drummer Paul Simmons, bassist Greg Bailey and guitarist/principal songwriter Bob Hartman. Founded in 1973 by Hartman, the group broke down walls and paved the way for other acts looking to deliver the gospel through rock music. Petra was inducted into the Gospel Music Hall of Fame, and has 10 Dove Awards and four Grammy Awards to its credit.

The band has released more than 30 albums, most recently recording for Inpop Records. Its last release was 2007's Grammy-nominated "Jekyll & Hyde."

Looking back on Petra's legacy, Schlitt, who joined the band in 1986, feels ministry is the key word. "That's all! I want Petra to be known for. Yes, we played rock'n'roll because that's the style of music that we loved, but we always put ministry first. To us, that's what counted."

JOYFUL, JOYFUL: Steven Curtis Chapman, MercyMe, Casting Crowns, TobyMac, Mark Schultz, CeCe Winans, Newsboys, Nicole C. Mullen and Donnie McClurkin are among the 21 acts set to perform at Disney's Night of Joy 2005. The 23rd annual Christian music festival will take place Sept. 9-10 at Walt Disney World in Orlando, Fla.

Warner Music Group has partnered with Disney World Entertainment has partnered with the Gospel Music Assn., and is providing judges for the GMA's 31st annual Music in the Rockies seminar, set for July 31-Aug. 6 in Estes Park, Colo. One of the overall winners from the event's annual talent competition will perform at Night of Joy.

Night of Joy will also showcase the winner of Kellogg's Gospel Sing Off 2005, a competition for youth church gospel choirs. Kierra "Kiki" Sheard, national spokeswoman for the sing-off, will also perform with the winner. Night of Joy attendees will get an exclusive preview performance of music inspired by Walt Disney Pictures and Walden Media's upcoming film "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe," based on the classic C.S. Lewis book.

In related news, EMI Music is partnering with Walt Disney Studios and Walden Media to produce two soundtracks inspired by "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." On Sept. 27, EMI Christian Music Group will release a collection featuring songs by Christian artists. On Oct. 25, there will be an additional album with music from mainstream pop and rock acts. The film hits theaters Dec. 9.

NEWS NOTES: Amy Grant's new reality series, "Three Wishes" (Higher Ground, Billboard, April 16), has been added to NBC's fall season, and will air Fridays at 8 p.m. EST.

SIGNINGS: Josh Bates has signed with Beach Street Records. The 22-year-old singer/songwriter's debut, "Perfect Day," is due Sept. 19. Beach Street is the Provident Label Group imprint launched by Mark Miller, frontman for country group Sawyer Brown.
West Out To Make 'History'

Matthew West is banking on his history to set the course for his future. In this case, "History" is his Universal South sophomore album, a collection of songs laced with the singer/songwriter's personal experiences and observations.

One of the most anticipated new albums in the Christian market, the June 21 release follows West's 2003 set "Happy," which spawned the hit "More." The song spent seven weeks at No. 1 on the Billboard Hot Christian Adult Contemporary chart and six weeks atop Hot Christian Songs. It was named ASCAP's Christian song of the year.

The inspiration for "History" struck when West was reading press clippings chronicling his breakthrough success, touting him as a history-making artist. "It was one of those moments where I realized this doesn't define who I am," West says.

When he decided to call the album "History," West says the title track suddenly became "the hardest song ever to write, because it needed to capture the entire theme of what I wanted to say. In a strange twist of irony, I re-wrote 'History' like 50 million times."

What emerged encapsulates the message of the record. "The overall theme is our lives are history in the making, the past, present and the future," he says. "God has big plans for every one of our lives. Sometimes we feel like what we do is not significant... but I believe that all our lives are history in the making. He made us all for a purpose."

Produced by Kenny Greenberg and Jason Houser, the album covers a lot of territory. The first single, "Next Thing You Know," speaks of West becoming a Christian at 13. "The Day Before You" was written for his wife Emily, and has also been recorded by the Down Syndrome Christian retail market as "The Last Ones." It was inspired by a 10-year-old girl with Down syndrome.

In keeping with the history theme, West says the CD packaging will include a timeline of his life. "Some of the stuff is real funny and some of it is monumental," he says.

A preacher's son who was raised in Chicago, West originally wanted to be a baseball player before turning to music. He moved to Nashville and landed a publishing deal with Word, but his career was nearly cut short when he locked himself out of his home. He broke a window trying to get in and severed an artery in his arm, nearly bleeding to death before a construction worker found him and prayed over him in Spanish until help arrived.

"History" will be worked to the Christian retail market through Universal South's distribution deal with BMI Christian Music Group. According to Universal South national director of sales and marketing Karin Cupit, the label will enlist West's street team to help promote the release. There is also an exclusive digital download of the single available at walmart.com.

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Radio Riding The Reggaetón Wave

Stations In New York And Los Angeles Flip Formats; Labels Hurry To Scoop Up Talent

The growing force of reggaetón is amply displayed on this issue's Billboard Top Latin Albums chart, with four of the top 10 releases falling under the genre.

That sales drive continues to carry over to radio as well, with the recent switch of three major pop stations to a reggaetón/hip-hop format within a week of each other.

In Los Angeles, Spanish Broadcasting System's sole pop station, KXOL, is now called "Latino 96.3 FM." The station's tag line is "Radio reggaetón y hip hop too," a nod to listeners' hunger for all things reggaetón- and hip-hop-oriented.

In New York, Univision Radio switched pop/tropical station WCAA to reggaetón/hip-hop. The station is now called La Kalle ("the Street"). And in Puerto Rico, SBS flipped pop station WODA to reggaetón.

"It's the format of the future," says SBS executive VP of programming Bill Tannen, who was initially skeptical of reggaetón's potential in Los Angeles.

"But it was when we began to hear it in the streets of Los Angeles—basically every car that drives by is playing reggaetón, and (the reggaetón concerts here are) selling out night after night. Then we started to do our own in-house research, and it just keeps coming out as a big winner."

Latino 96.3 is the first Los Angeles station dedicated solely to urban Latin music. Tannen says that although other like-minded stations—including Clear Channel's outlets that program the hurla format—mix some urban tempo pop into their programming, Latino 96.3 will stick to its format. The mix will include urban regional music, which currently does not have a radio home.

The station is on a nationwide hunt to find DJs for its new format and for a new morning show.

Although Tannen is confident that reggaetón has staying power, he says that if the audience's taste should change, as it often does, the station will change with it.

"We're creating a station that appeals to 18- to 34-year-old Los Angeles listeners," he says. "And we'll go where they go."

Just where all these new reggaetón stations will go still isn't clear, as Arbitron's ratings data will not be available for a few months. But early numbers are auspicious.

In Miami, where alternative station KZLA switched to reggaetón/hip-hop WMGE (La Mega) earlier this year, ratings went up slightly, from a 1.6 share in fall 2004 to 1.9 in winter 2005.

Clear Channel's KLOL Houston, which flipped last November from rock to the bilingual hurban format that also plays reggaetón and hip-hop, saw its ratings soar, from 2.3 in fall to 3.6 in winter.

The industry is carefully watching the development of La Kalle, as its rival, leading Spanish-language station WSKQ, already plays a healthy dose of reggaetón and hip-hop within its tropical format.

What is certain is that the rise of the reggaetón/hip-hop format—Nielson Broadcast Data Systems now monitors nine stations nationwide that play reggaetón—will surely affect the output of music in those genres.

"This will give even more relevance to an already booming genre," says Silverstro Peralto, Univision Music Group VP of East Coast and Puerto Rico promotion.

It is no secret that labels are hurrying to scoop up reggaetón acts, both new and established, and that mainstream acts are also rushing to deliver reggaetón remixes of their songs.

This has proved particularly useful to pop artists, who find they simply do not fit into some stations they formerly took for granted unless there is reggaetón in the mix.

Take Shakira, for example. Not only does her new single "La Tortura" feature subdued reggaetón beats, but a remix of the track with a more pronounced reggaetón sound also appears on her new album.

Not everyone is hopping on the bandwagon. As one executive notes, "There is simply too much reggaetón radio. Everyone is trying to surf the wave. Let's see how long the wave lasts."

FIRST CLASS: While reggaetón is being hailed as a hot new genre, other Latin dance forms are being recognized for their classic style.

Witness the forthcoming collection of U.S. postal stamps titled "Let's Dance." The four-stamp set, which will likely be available in September, features designs that represent merengue, salsa, cha-cha and mambo.

This marks the first time that Latin dance forms will be celebrated on a U.S. stamp, and only the second time that Latin music has been recognized by the U.S. Postal Service. (The first was..."
**Music**

**Nashville Scene**

**PHYLIS STARK** pstark@billboard.com

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**Chesney Goes Primetime On ABC**

Singer’s First Network TV Special Planned For November

Kenny Chesney will appear in his first network TV special when “Kenny Chesney: Somewhere in the Sun” airs Nov. 23 on ABC.

The one-hour special will intercut live performance footage from his show at Pittsburgh’s Heinz Stadium with behind-the-scenes moments shot on the road and at his home in the Caribbean. Several celebrity friends are expected to appear in the program, which is scheduled to air at 8 p.m. EST.

As reported last issue, ABC also recently snagged the rights to the Country Music Assn. Award and a TV special based on the CMA Music Festival (Billboard, June 6).

**ON THE ROW:** After 17 years with BMI, Caroline Davis is set to exit her position as director of media relations for the Nashville office.

Effective June 27, Davis will join the Nashville Convention and Visitors Bureau as senior director of communications. She succeeds former Country Weekly editorial director Neil Pond, who has exited the bureau after just a few months.

Davis joined BMI in the Los Angeles office in 1988, later transferring to Nashville.

In other news, Rondi Ream, the Southern regional director of the Songwriters Guild of America, has been elevated to COO for the organization. She succeeds longtime executive director Lewis Bachman, who has semi-retired from the group.

After eight years with the SGA in Nashville, Ream relocates to the group’s Weehawken, N.J., headquarters. She will take on the bulk of Bachman’s former duties.

Bachman will retain his title but will serve in a part-time consulting role for SGA and as coordinator of its catalog administration services. He joined the SGA as executive director in 1972.

Jill Napier has been promoted to VP of business affairs at Ten Ten Music Group in Nashville. She previously served as the music publishing company’s director of publishing administration.

Napier reports to Ten Ten co-presidents Barry and Jewell Colburn. She has been with the company for three years and previously served as copyright administrator at Balmuir Entertainment.

Gal IV Entertainment has signed songwriter Marla Cannon-Goodman to its writer roster. Her songs have been recorded by Kenny Chesney, Eddy Arnold, Lee Ann Womack and Tracy Byrd.

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**BeatBox**

**KERRI MASON** kmason@billboard.com

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**FAIR’S HALLMARK IS TWEAKED TRACKS**

If you believe in the DJ as artist rather than glorified jukebox, the things that come out of young Luke Fair’s mouth might just set your heart aflutter.

First, there’s the Canadian-born DJ/producer’s crate-digging ethic. “I try really hard to find tracks that no one else is playing,” he says. Fair spends his week seeking those cuts by visiting online record stores. “If I can hear a good solid minute of something that has a lot of promise, I know I can definitely work with it when I get it.”

When Fair says “work with it,” he is talking about re-editing, the “mostly minor” but occasionally sweeping tweaks that he makes to everything he plays. That includes all of the tracks on his new compilation, “OS 0.3,” the third installment in the Bedrock label’s Original Series. (Fair mixed one of Yoshitoshi’s “In House We Trust” compilations in 2003.)

“Sometimes I add my own percussion, or just stretch two or three minutes of the track into seven so it’s playable,” Fair says. “So many times I get a record where the groove is amazing, but the vocal just completely ruins it. I just cut the vocal.”

Fair is a new kind of DJ, a fresh face who came up listening to his mentor, progressive maestro John Digweed, and old-school house giants like Derrick Carter and David Morales. He manipulates technology, but not solely to make his job easier: He uses it to personalize his sets and brand widely available music as his own.

“With file sharing, tracks aren’t really exclusive anymore, and almost everybody is playing the exact same records,” Fair says. “So you’ve really got to try to get that extra edge and play stuff that is special to you.”

To top it off, Fair recorded “OS 0.3”—an energetic blend of disco-trance and progressive-funk—a live at his house and did not digitally “fix” mixes after the fact. “Even if a mix drifts off just slightly, I don’t mind that at all,” he says. “I think it just gives it a more organic feel. If you can’t do it in a club, then why do it on the CD?”

**FAIR’S HALLMARK IS TWEAKED TRACKS**

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**UNDERSTAND THIS:** Norwegian duo Röyksopp’s second album, “The Understanding” (Astralworks), is a cool blast of melodic dance-pop that will satisfy even the uninitiated listener. But an enterprising mind can’t help but notice massive remix potential across genre lines within its 11 tracks.

Astralworks’ GM Errol Kolosine reports that six of the tracks will be released as singles—and get the remix treatment—in the coming year, including “49 Percent,” a simple, emotive vocal by Chelebonis R. Jones just begging for a deep-house revamp. “Only This Moment,” a male-female duet that glitters like BT’s best trancé, is up for release first, with remixes from Chab and Alan Braxe already completed.

“It’s always great to have different interpretations at different bpm’s and styles, and most of these songs lend themselves to that nicely,” Kolosine says. “These mixes will enable us to engage both the band’s traditional fan base as well as those that might have missed them on the first record.”

That first record, “Melody A.M.,” was released in 2002.
COLDPLAY

**X & Y**

**Producers:** Danon, Colding, E. Caplin

**Release Date:** June 7

Its third album isn’t even out, but Coldplay has already been anointed the heir apparent to the “biggest band in the world” throne. With such ubiquitous advance praise, what “X & Y” actually sounds like has gotten lost in the shuffle. Less consistently memorable than 2002’s “A Rush of Blood to the Head” but still crafted for maximum impact across a wide ranging demographic (breakup-make up ballads for the youngsters, a few rockers for U2 lovers and boilerplate “what a crazy world” type themes for everyone else), the set finds Coldplay struggling with how to grow in the glare of worldwide success. There is a welcome urgency to opener “Square One,” and the love song “A Message” is sincere without being pushy. But too much here sounds like Coldplay-by-numbers, and the lyrics lack the deeper meaning the album seems desperate to provide. The band will reach new commercial heights with “X & Y,” but its sonic evolution is lagging behind. —JC

**SINGLES**

NATALIE FEATURING BABY BASH

**Energy** (3:28)

**Producer:** Happy Perez

**Writers:** R. Bryant, N. Alvarado

**Publisher:** Universal (CD promo)

After tearing up the charts with debut ballad “Goin’ Crazy,” newcomer Natalie attempts to strike gold a second time with her latest offering, “Energy,” featuring Baby Bash. This midtempo tune is sure to help solidify the former Houston Rockets dancer a place among today’s crop of pop queens. The combination of her feather-light vocals, Baby Bash’s softcore rap and the acoustic backing guitar is sure to translate into heavy radio spins. However, if the Latin fever is seeking longevity, she will need to step away from such a formulaic style. While beauty and radio spins can make for an exciting debut, it’ll take a little more to keep her singing better than ever, and the evocative, powerful “La Pared” From there on, “Fijacion Oral I” is ecstatic First single “La Tortuga” is an uptempo mix of dance and flamenco, featuring Alejandro Sanz, while rocker Gustavo Cerati is featured more subtly in “No” and “Diga Especia.” “Obtener un S” is a coy (and not particularly memorable) bossa nova and “Escondite Ingles” veers toward punk rock, while “No” is built almost solely on acoustic guitar. Shakira, of course, is unstoppable. But the coup is that each track is absolutely distinctive, even on several songs with no clear-cut choruses or hooks. This is an album of singles. —LC

**ALBUMS**

BLACK EYED PEAS

**Monkey Business**

**Producers:** various

**Release Date:** June 7

The Black Eyed Peas’ career can generally be divided into two phases: pre-Fergie era and post-Fergie era. Before the addition of the blond-haired, blue-eyed vixen, the then-trio had tailed along in obscurity. With Fergie in the fold, however, it stumbling upon a triumphant formula for 2003’s “Elephunk.” While the act became a darling of the mainstream, it alienated some long-term fans with a newly watered-down style. Sadly, there is more of the same on “Monkey Business,” which is likely to coaxed wayward fans back to the party. The group picks right up where it left off with high-energy beats and Fergie’s incessant wailing. Despite near-flawless production and guest stars like Sting, Jamie Foxx and Justin Timberlake, B.E.P.’s frequently nonsensical hooks (“My Humps,” “Dum Ditty”) led to a winning punch. —IMJ

RAUL MIDON

**State of Mind**

**Producers:** Arif Mardin, Joe Mardin

**Manhattan Records/EMI**

**Release Date:** June 7

Raul Midon’s artistry conjures images of Stevie Wonder, Donny Hathaway, Al Jarreau and Richie Havens. However, the blind singer/guitarist/guitarist remains very much his own man on this dazzling debut. In fact, the former Miami session musician is a one-man band. One minute he’s a wistfully thump his acoustic guitar, melding his classical, jazz and flamenco background (“Never Get Enough”). The next he morphs into a vocal trumpet, accompanying himself on compositions that stand out a superlative R&B-pop and folk (the title track). That musicianship, coupled with Midon’s lifting, earnest tenor, make for a winless, unforgettable trip from Bono deals the seal on what smells like another radio anthem from which may be the only current rock’n’roll band that appeals to virtually every demographic. —PH

LA DREAM THEATER

**Challenge**

**Producers:** John Petrucci, Mike Portnoy

**Release Date:** June 7

Dream Theater challenged itself with its tenth studio album, “Octavarium”—which, for this band, means about five minutes per cut. The quintet also minimized its frequent time changes and opted for less polished instrumental tones, giving the material warmer textures. The result is great. “The Root of All Evil” conjures the metal energy from previous album “Train of Thought,” while “These Walls” and the inspiring “I Walk Beside You” are quintessential DT prog. The theme of mortality permeates the album, emphasized by ticking clocks, tolling bells and the lyrics to “The Answer Lies Within.” DT finally knocks out the jams with the title track, a 24-minute galactic epic that channels a bit of Queen. Ambitious, but that’s enough. —CLT

**POP**

KELLY OSBOURNE

**Sleeping in the Nothing**

**Producer:** Linda Perry

**Sanctuary**

**Release Date:** June 7

Before listening to this disc, do yourself a favor and forget all about “Shut Up,” Kelly Osbourne’s 2002 debut. Of course, you’re very likely already done that—particularly if you’ve been spending time with this album’s lead single, the deliciously haunting “One Word,” which fiercely recalls Visage’s “Fade to Grey.” A chart-topper in the club...
scene. “One Word,” like the rest of “Sleeping in the Nothing,” finds Ms. O reveling in ’80s dance/pop/rock. Not surprisingly, the singer sounds incredibly at home in such settings, and she actually enjoyed recording this album with producer Linda Perry, who also wrote all 10 songs (with a few co-writes from Osbourne). Is the set perfect? Well, no. But powerful tracks like “Suburbia” “I Can’t Wait” and “Edge of Your Atmosphere” more than make up for a miscue on the singles, “Un Oh.” One thing is certain: this girl wants to have some fun.—MP

VARIOUS ARTISTS (4) The Sisterhood of the Traveling Pants (Music From the Motion Picture) Produced by various Columbia

Release Date: May 24

“The Sisterhood of the Traveling Pants” makes its way to the big screen from Ann Brashares’ best-selling novel about the formative summer adventures of four young girls. (Read: chick move.) The accompanying soundtrack takes aim at the film’s female teen audience, with a checklist of songs that covers most bases: sad love ballad from newcomer Jesse McCartney, a grungy数10315..."It’s not the song’s fault; it’s catchy as hell and produced to sound like Ashlee Simpson or Avril Lavigne. At this point, Lohan could record “Let It Be” and the hype would drown out any hint of sincerity. She needs to learn that fame is a two-edged sword; not just a better bet for the long term.”—CT

ALANIS MORRISSETTE Hand in My Pocket (3:55) Producer: Steve Jordan Verve

Release Date: June 7

“Like millions of others, jazz guitarist John Scofield is a great fan of the late Ray Charles. Unlike most of us, however, he has expressed his admiration for Charles via a recording session. “That’s What I Say” features 13 tunes either written or given a definitive treatment by Charles. Scofield doesn’t usually work with vocalists, but such artists as John Mayer, Aaron Neville, Dr. John and Mavis Staples appear on the album and their performances are excellent. As for Scofield’s contribution, his performance is a virtuoso effort, filled with nuance, color and soul. He even yields the six-string to Gov’t Mule’s Warren Haynes, who adds bluesy vocals to “Night Time Is the Right Time.” This disc is a fabulous idea made real.—PV

JAZZ

JOHN SCOFIELD That’s What I Say: John Scofield Plays the Music of Ray Charles Producer: Steve Jordan Verve

Release Date: June 7

Like millions of others, jazz guitarist John Scofield is a great fan of the late Ray Charles. Unlike most of us, however, he has expressed his admiration for Charles via a recording session. “That’s What I Say” features 13 tunes either written or given a definitive treatment by Charles. Scofield doesn’t usually work with vocalists, but such artists as John Mayer, Aaron Neville, Dr. John and Mavis Staples appear on the album and their performances are excellent. As for Scofield’s contribution, his performance is a virtuoso effort, filled with nuance, color and soul. He even yields the six-string to Gov’t Mule’s Warren Haynes, who adds bluesy vocals to “Night Time Is the Right Time.” This disc is a fabulous idea made real.—PV

NEW & NOTEWORTHY

HOPE PARTLOW Who We Are (3:08) Producer: Matt Serletic

Writers: K. Kadish, A. Aparo

Publishers: various (Virgin CD promo)

Virgin Records America president Matt Serletic took time from his corporate role to produce Rob Thomas’ No. 1 solo album—subsequently one of Matchbox Twenty’s records. But never has he been so hands-on with an artist on his own label as Hope Partlow, whom he produced, played keyboards for and sang back-up on. Debut effort “We Who Are” finally takes a step beyond the legions of grunge singers, building a smart lyric out of ignoring typical younger stereotypes to embrace individuality. The sound has plenty of grit, but the real focus, wisely, is on Partlow’s vocal, which certainly impresses that she is beyond her, gulp, almost 17 years. We’re halfway through 2005 and still searching for anyone that sounds like they might last longer than the latest sample they swipe. Indeed, there is hope in Partlow.—CT

ANNIE Always Too Late (4:16) Producers: Timo Kauklampi, Yngve Svaag

Writers: Annie, Timo Kauklampi, Y. Svaeg

Publisher: Copyright Control Big Beat (Crafty, Crafty)

Producers: Glenn Ballard Writer: A. Morissette Publisher: not listed Mercury/Reprise (CD promo)

How can it have been an entire decade since Canadian singer Alanis Morissette became a phenomenon at rock and top 40 radio with the 16-timers platinum single “Jagged Little Pill”? To celebrate the album’s anniversary, the newly minted American citizen has released “Jagged Little Pill Acoustic.” It’s the kind of project that could just as easily fall into the “cool, but I shouldn’t have column” as the “yeah, cool” one. Fortunately, the stripped-down version “Hand in My Pocket” is absolutely charming. Morissette’s vocal tics are still present, but there is such ease to her performance that it makes the well-traveled number sound like it has gone through and emerged from the underground. The relaxed pace also really draws those lyrics out. A surprisingly nice moment.—CT

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; 710 Broadway, 6th Floor, New York, N.Y. 10036) or to the writers in the appropriate bureaus.

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VJ TOP 20

LATIN

It’s New In NY
FM 87.7
Numero Uno On The Dial

Sales & Info: 212-576-1446

NYC Video Source
AUSTIN

Rhythm & Blues

Gail Mitchell
gmitchell@billboard.com

Austin Swaps Sides
Hit Songwriter Steps Behind The Mic For So Def Debut

Ariah Carey's current hit, "We Belong Together," is just one example of co-author Johna Austin's songwriting prowess. Folks will get a taste of Austin's singing skills when his album "Ocean Drive" bows in August.

The So So Def/Virgin R&B set will follow the July 19 rollout of the label's "Young, Fly & Flasy Vol. 1" hip-hop compilation—and before an album was released—Austin switched to songwriting. Ironically, he penned the 1999 hit "Sweet Lady" for the young male singer who succeeded him at RCA, Tyrese. Since then, Austin has written songs for Aaliyah, Toni Braxton and Mario, among others.

Dupri produced "Ocean Drive," which includes collaborations with Jazze Pha, Bryan-Michael Cox and Teddy tribution to provide "more marketing muscle and exposure," Chambers says taking an independent route has its pluses.

"Doing this independently has put me in direct contact with consumers, who are finding the record via my live Web site (gordon-chambers.com) and mom-and-pop stores," he says. "It has also reassured me that the tradition of adult, quality, well-structured R&B songs will never die. Adult contemporary R&B is such an underserved market."

To help fill that void, Chambers has been collaborating with Ronald Isley (working with frequent writing partner Troy Taylor) and Yolanda Adams. He also penned four songs for Franklin's forthcoming independent album, including "The First Time I Fell in Love," a duet with Faith Hill.

In addition to those projects, Chambers is working with pop/rock group II Divo on the song "The Rest of My Life," and he is traveling to New Orleans in July to perform at the Essence Festival. Before that, he and songwriter/producer/artist Eric Roberson (Jill Scott, Musiq) will headline the Black Music Month kickoff of the workshop program known as the Songwriting Series.

Founded by industry veteran Gwendolyn Quinn, the series features noted professionals teaching the art and business of songwriting. Chambers/Roberson session takes place June 5 at South Oxford Space in Brooklyn, N.Y. Additional New York-area workshops are scheduled for July 16, Sept. 24 and Nov. 19. The series is set to expand to Los Angeles in 2006.

Of Note: Jimmy Jam & Terry Lewis are adding ASCAP’s Heritage Award to their list of accolades. The production duo will be saluted June 27 during the organization’s 18th annual Rhythm & Soul Music Awards at the Beverly Hilton Hotel in Beverly Hills, Calif.
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

AUDIOSLAVE

With its "Out of Exile" bowing at No. 1 on The Billboard 200, Audioslave not only echoes the legacy of the bands from whence it came but adds another week to rock's current streak. Audioslave lead singer Chris Cornell was a member of Soundgarden, which topped the big chart in 1994 Audioslave's guitarist and rhythm sec-

tion hail from Rage Against the Machine, which scored No. 1 albums in 1996 and 1999. The supergroup's first set, simply ti-
ted "Audioslave," opened at No. 7 with 162,000 copies, 100,000 less than the new set's start of 263,000. That earlier album proved durable, having sold 2.3 million copies to date, but "Out of Exile" has been powered by a stronger locomotive at radio. Lead track "Be Yourself" was No. 1 for four weeks on the Modern Rock and Billboard Radio Monitor Active Rock lists, the band's longest reign on either chart.

Fellow rock band Seether also sports its largest Nielsen SoundScan week to date, as 82,000 units place "Karma and Effect" at No. 8, making it one of four new titles to reach The Billboard 200's top 10. Seether's prior peak was No. 25 for "Disclaimer," and neither of its previous albums saw a sales week of as many as 25,000 copies.

Audioslave's start extends rock's roll streak since Creed's "Weathered" stitched an eight-week tenure at No. 1 that ran from the end of 2003 through the next year. Rock's run likely extends next week, as a second-week decline of more than 60% could cut "Out of Exile" to 103,000. That and a sophomore frame drop following Common's best week (see Between The Bullet, page 59) could set the stage for recent leader Mariah Carey to return to No. 1. This week, following appearances on "Good Morning America" and "Live With Regis and Kelly," Carey sees a gain of almost 4% (No. 3, 179,000). Her album "The Emancipation of Mimi" has sold at least 172,000 in each of its seven chart weeks and has yet to fall below the big chart's top three spots.

WHEN IT COUNTS: Do free downloads count toward Hot Digital Songs, The Billboard Hot 100 and the Pop 100? They do, as long as the merchant still receives full-price compensation from the corporate sponsor and the consumer's choice is not restricted to certain items.

For example, in the recent Pepsi/iTunes promotion in which consumers could free downloads—in essence, gift certificates—some purchases, iTunes was paid the same amount it would be in a conventional sale, and all tracks in its system were available for redemption. Even though that transaction does not cost the consumer anything, he or she is still redeeming something of value.

If, however, a campaign offers consumers a chance to obtain a no-cost download of a specific track, such transactions do not count as a sale, even if the participating merchant receives complete compensation. This policy has been a work in progress, most recently honed when mariahcarey.com offered free downloads of the R&B mix of Mariah Carey's "We Belong Together." Had this revision been in place sooner, the song would not have moved to No. 1 on The Billboard Hot 100 until this week.

COCKTAIL CHATTER: For the second straight week and the third time in four weeks, album sales are up compared with the same-num-

bered sale week of 2004. There have been only seven such gains in the first 21 weeks of this year. ... Robert Cray's "Twenty" debuts at No. 2 on Top Blues Albums, which is not published this week but refreshed every week at bill-

board.com and billboard biz. It is the sixth time in eight tries since the chart launched in 1999 that Cray has reached the top five. ... TV stops strengthen Dane Cook's No. 2 hold on billboard.com's Top Comedy Albums ("Jimmy Kimmel Live") and help "The Longest Yard" star Chris Rock move into the "Live With Regis and Kelly" and "The View").

For weekly May 29, 2005. Compiled from a national sample of retail stores and rack sales reports collected and provided by Nielsen SoundScan.
## Billboard 200 \( \text{Week of June 11, 2005} \)

### Top Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beck</td>
<td>Guero</td>
<td>Rock</td>
</tr>
<tr>
<td>Dierks Bentley</td>
<td>Modern Day Drifter</td>
<td>Country</td>
</tr>
<tr>
<td>Mudvayne</td>
<td>Lost And Found</td>
<td>Heavy Metal</td>
</tr>
<tr>
<td>Fall Out Boy</td>
<td>From Under The Cork Tree</td>
<td>Punk Rock</td>
</tr>
<tr>
<td>Big &amp; Rich</td>
<td>Horse Of A Different Color</td>
<td>Country</td>
</tr>
<tr>
<td>311</td>
<td>24/7/365</td>
<td>Alternative Rock</td>
</tr>
<tr>
<td>Lecrae</td>
<td>Let The Music Do The Talking</td>
<td>Hip-Hop/R&amp;B</td>
</tr>
<tr>
<td>Dambis</td>
<td>The Consequence</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>The Agonist</td>
<td>Persistence</td>
<td>Metal</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>The Best Of Britney Spears</td>
<td>Pop</td>
</tr>
</tbody>
</table>

### New &Returning Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Agonist</td>
<td>Persistence</td>
<td>Metal</td>
</tr>
<tr>
<td>Mudvayne</td>
<td>Lost And Found</td>
<td>Heavy Metal</td>
</tr>
<tr>
<td>Dambis</td>
<td>The Consequence</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>The Best Of Britney Spears</td>
<td>Pop</td>
</tr>
</tbody>
</table>

**Note:** The chart includes a variety of genres ranging from Rock, Country, Punk Rock, Heavy Metal, and Hip-Hop/R&B to Pop, Rock, and Metal. The list highlights new artists and returning artists, showcasing a diverse range of musical styles and artists.
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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Love of My Life</td>
<td>Newton Faulkner (RCA)</td>
</tr>
<tr>
<td>2. I Believe In You</td>
<td>Josey Wales (Wind)</td>
</tr>
<tr>
<td>3. Runnin' in Circles</td>
<td>Sarah McLachlan (Capitol)</td>
</tr>
<tr>
<td>4. Don't Give Up</td>
<td>George Michael (Epic)</td>
</tr>
<tr>
<td>5. You Make Me Feel Like Dancing</td>
<td>Rod Stewart (Columbia)</td>
</tr>
<tr>
<td>6. The Power of Love</td>
<td>Martika (Interscope)</td>
</tr>
<tr>
<td>7. More Than a Feeling</td>
<td>Joe Nichols (BNA)</td>
</tr>
<tr>
<td>8. Believe</td>
<td>Train (Elektra)</td>
</tr>
<tr>
<td>9. How I Love You</td>
<td>Steve Azar (S buzz)</td>
</tr>
<tr>
<td>10. Don't Run Away</td>
<td>Donna Lewis (Warner Bros)</td>
</tr>
</tbody>
</table>

**MODERN ROCK**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eternal Flame</td>
<td>Kool &amp; the Gang (Cassidy)</td>
</tr>
<tr>
<td>2. Hot Girls</td>
<td>The Bangles (Capitol)</td>
</tr>
<tr>
<td>3. Under Pressure</td>
<td>Commodores (Casablanca)</td>
</tr>
<tr>
<td>4. Too Shy</td>
<td>The Romantics (Casablanca)</td>
</tr>
<tr>
<td>5. Shy Girl</td>
<td>The Romantics (Casablanca)</td>
</tr>
<tr>
<td>6. The Love reaction</td>
<td>The Romantics (Casablanca)</td>
</tr>
<tr>
<td>7. Please don't Go</td>
<td>B.J. Thomas (Casablanca)</td>
</tr>
<tr>
<td>8. Look What You've Done</td>
<td>B.J. Thomas (Casablanca)</td>
</tr>
<tr>
<td>9. Love you too</td>
<td>B.J. Thomas (Casablanca)</td>
</tr>
<tr>
<td>10. I'm a Gypsy</td>
<td>The Romantics (Casablanca)</td>
</tr>
</tbody>
</table>

For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Sales Week</th>
<th>Sales</th>
<th>Peak Position</th>
<th>Previous Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Akon</td>
<td>Sway's Reggae</td>
<td>J Records</td>
<td>7</td>
<td>17,251</td>
<td>23,000</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>The Game</td>
<td>Let The Truth Be Told</td>
<td>SONY MUSIC</td>
<td>29</td>
<td>12,392</td>
<td>18,492</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>L.A.</td>
<td>Akon Presents: Dancehall Twice</td>
<td>J Records</td>
<td>4</td>
<td>12,282</td>
<td>12,282</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>The Game</td>
<td>Sneakers: East Coast</td>
<td>SONY MUSIC</td>
<td>17</td>
<td>11,793</td>
<td>11,793</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>The Game</td>
<td>Ballin'</td>
<td>SONY MUSIC</td>
<td>27</td>
<td>11,219</td>
<td>11,219</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>The Game</td>
<td>W.A.T.E.R.</td>
<td>SONY MUSIC</td>
<td>28</td>
<td>10,762</td>
<td>10,762</td>
<td>2</td>
<td>4</td>
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<tr>
<td>9</td>
<td>L.A.</td>
<td>L.A. Presents: Dancehall Twice</td>
<td>J Records</td>
<td>1</td>
<td>10,320</td>
<td>10,320</td>
<td>2</td>
<td>7</td>
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<tr>
<td>10</td>
<td>The Game</td>
<td>Snoop Dogg Presents: Rugged</td>
<td>SONY MUSIC</td>
<td>20</td>
<td>10,037</td>
<td>10,037</td>
<td>2</td>
<td>7</td>
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### Chicago Is Common's Town

Common enters his biggest sales week and copies sold comes from his hometown, Chicago, which makes that city the set's biggest market. Made common #12 appearances on the East Coast during release week. Current track "Go," which features John Mayer, is the Hot Shot Debut at No. 68 on Hot R&B/Hip-Hop Songs.

- Keith Caulfield
### Top Country Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toby Keith</td>
<td>Hillbilly及相关歌曲</td>
<td>2</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>Twice the Speed of Love</td>
<td>3</td>
</tr>
<tr>
<td>Andy Griggs</td>
<td>Here For The Party</td>
<td>4</td>
</tr>
<tr>
<td>Joe Nichols</td>
<td>Goin' On</td>
<td>5</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Greatest Hits</td>
<td>6</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>When the Sun Goes Down</td>
<td>7</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
<td>8</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>Be As You Are: Songs From An Old Blue Chair</td>
<td>9</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits vol. 2</td>
<td>10</td>
</tr>
<tr>
<td>George Strait</td>
<td>50 Number Ones</td>
<td>11</td>
</tr>
<tr>
<td>Trace Adkins</td>
<td>Songs About Me</td>
<td>12</td>
</tr>
<tr>
<td>Montgomery Gentry</td>
<td>You Do Your Thing</td>
<td>13</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>Mud On The Tires</td>
<td>14</td>
</tr>
<tr>
<td>Keith Anderson</td>
<td>Three Chord Country And American Rock &amp; Roll</td>
<td>15</td>
</tr>
<tr>
<td>Jeff Bates</td>
<td>Rainbow Man</td>
<td>16</td>
</tr>
<tr>
<td>Reba McEntire</td>
<td>Room To Breathe</td>
<td>17</td>
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<tr>
<td>Alison Lambert</td>
<td>Kerosene</td>
<td>18</td>
</tr>
<tr>
<td>Martina McBride</td>
<td>Martina</td>
<td>19</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>This Woman</td>
<td>20</td>
</tr>
<tr>
<td>Alison Krauss &amp; Union Station</td>
<td>Lonely Runs Both Ways</td>
<td>21</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>There's More Where That Came From</td>
<td>22</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>The Greatest Hits Collection</td>
<td>23</td>
</tr>
<tr>
<td>Jo Dee Messina</td>
<td>My Kind Of Livin'</td>
<td>24</td>
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<tr>
<td>Bobby Pinson</td>
<td>Shakin' Y'all</td>
<td>25</td>
</tr>
<tr>
<td>Craig Morgan</td>
<td>I Thought About You</td>
<td>26</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>Put The O Back In Country</td>
<td>27</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits Volume II</td>
<td>28</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>The Best Of Dwight Yoakam</td>
<td>29</td>
</tr>
<tr>
<td>Buddy Jewell</td>
<td>The Very Best of Dwight Yoakam</td>
<td>30</td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td>Gonna Dig A Little Deeper</td>
<td>31</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Greatest Hits</td>
<td>32</td>
</tr>
<tr>
<td>LeAnn Rimes</td>
<td>Greatest Hits (1994-2004)</td>
<td>33</td>
</tr>
<tr>
<td>Dierks Bentley</td>
<td>Greatest Hits</td>
<td>34</td>
</tr>
<tr>
<td>Randy Travis</td>
<td>Greatest Hits (from '86 to '98)</td>
<td>35</td>
</tr>
<tr>
<td>Randy Travis</td>
<td>Greatest Hits (from '98 to '04)</td>
<td>36</td>
</tr>
<tr>
<td>Sara Evans</td>
<td>Greatest Hits</td>
<td>37</td>
</tr>
<tr>
<td>Sheryl Crow</td>
<td>Restless</td>
<td>38</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>Sweet Right Here</td>
<td>39</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>What I Do</td>
<td>40</td>
</tr>
<tr>
<td>Phil Vassar</td>
<td>Shakin' Not Silenced</td>
<td>41</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>Greatest Hits</td>
<td>42</td>
</tr>
<tr>
<td>Shelly Fairchild</td>
<td>Greatest Country Music (1-18)</td>
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### Top Bluegrass Albums

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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<tr>
<td>Rhonda Vincent &amp; The Rage</td>
<td>Lonely Runs Both Ways</td>
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<tr>
<td>Old Crow Medicine Show</td>
<td>Right Live</td>
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<tr>
<td>Charlie Daniels</td>
<td>A Gospel Bluegrass Collection: Songs From The Longleaf Pine</td>
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<tr>
<td>Alison Brown</td>
<td>Nashville Rebel</td>
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<tr>
<td>Ricky Skaggs &amp; Kentucky Thunder</td>
<td>Brand New Strings</td>
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<tr>
<td>Steve Ivey</td>
<td>Bluegrass Revival</td>
<td>6</td>
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<tr>
<td>Old School Freight Train</td>
<td>Run</td>
<td>7</td>
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<tr>
<td>Steve Ivey</td>
<td>20 Best Of Bluegrass Gospel</td>
<td>8</td>
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<tr>
<td>Charlie Poole</td>
<td>You Ain't Took To Me: Charlie Poole And The Roots Of Country Music</td>
<td>9</td>
</tr>
<tr>
<td>Doyle Lawson &amp; Quicksilver</td>
<td>Yada Gotta Dig A Little Deeper</td>
<td>10</td>
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<tr>
<td>Various Artists</td>
<td>Gotta Dig A Little Deeper</td>
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<tr>
<td>The Chapmans</td>
<td>Pickin' On Celine Dion: Bluegrass Tribute</td>
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<tr>
<td>Various Artists</td>
<td>Pickin' On Celine Dion: Simple Man</td>
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<tr>
<td>Various Artists</td>
<td>Pickin' On Coldplay: A Bluegrass Tribute</td>
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### Sugarland Sweetens Sales

Sugarland recently logged the longest run on Billboard's Top Country Albums list at 154 weeks, solidifying their status as one of the genre's biggest names. Their latest album, "Bigger," has been a consistent staple on the charts, further cementing their place in country music.
### Hot Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Airplay &amp; Sales</th>
<th>Airplay #</th>
<th>Sales #</th>
<th>Date</th>
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<tbody>
<tr>
<td>1. Long Hot Kisses</td>
<td>Keith Urban</td>
<td>2</td>
<td>4</td>
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</tr>
<tr>
<td>2. Fast Cars and Freedom</td>
<td>Rascal Flatts</td>
<td>3</td>
<td>3</td>
<td>1</td>
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<tr>
<td>3. Lot of Left To Do</td>
<td>Trace Adkins</td>
<td>4</td>
<td>1</td>
<td>1</td>
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<tr>
<td>4. SONGS ABOUT ME</td>
<td>George Strait</td>
<td>5</td>
<td>2</td>
<td>1</td>
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<tr>
<td>5. YOU'LL BE THERE</td>
<td>Kenny Chesney</td>
<td>6</td>
<td>3</td>
<td>1</td>
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<tr>
<td>6. NEWMONSTER</td>
<td>Craig Morgan</td>
<td>7</td>
<td>4</td>
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<td>7. THAT'S WHAT I LOVE ABOUT SATURDAY</td>
<td>Joe Nichols</td>
<td>8</td>
<td>5</td>
<td>1</td>
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<tr>
<td>8. My Give A Damn's Busted</td>
<td>Joe Diffie</td>
<td>9</td>
<td>6</td>
<td>1</td>
<td>6/25/05</td>
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<td>9. AS GOOD AS I OCEAN WAS</td>
<td>Toby Keith</td>
<td>10</td>
<td>7</td>
<td>1</td>
<td>6/25/05</td>
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<td>10. MISSISSIPPI GIRL</td>
<td>Faith Hill</td>
<td>11</td>
<td>8</td>
<td>1</td>
<td>6/25/05</td>
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<tr>
<td>11. Anything But Mine</td>
<td>Daryle mnemonic</td>
<td>12</td>
<td>9</td>
<td>1</td>
<td>6/25/05</td>
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<tr>
<td>12. ANYTHING BUT MINE</td>
<td>Kenney Chesney</td>
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<td>10</td>
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<td>13. GOING TO A PLACE I LOVE</td>
<td>Blake Shelton</td>
<td>14</td>
<td>11</td>
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<td>14. DON'T ASK ME HOW I KNOW</td>
<td>Bobby Pinson</td>
<td>15</td>
<td>12</td>
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<td>15. ALCOHOL</td>
<td>Brad Paisley</td>
<td>16</td>
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<td>16. DON'T WORRY 'BOUT A THING</td>
<td>SheDaisy</td>
<td>17</td>
<td>14</td>
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<tr>
<td>17. THE TALKIN' SONG REPAIR BLUES</td>
<td>Alan Jackson</td>
<td>18</td>
<td>15</td>
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<td>6/25/05</td>
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<td>18. My Sister</td>
<td>Reba McEntire</td>
<td>19</td>
<td>16</td>
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<td>6/25/05</td>
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<tr>
<td>19. HELP SOMEBODY</td>
<td>Van Zant</td>
<td>20</td>
<td>17</td>
<td>1</td>
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<tr>
<td>20. BABY DOLL</td>
<td>Montney Lane</td>
<td>21</td>
<td>18</td>
<td>1</td>
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<tr>
<td>21. PLAY SOMETHING COUNTRY</td>
<td>Rascal Flatts</td>
<td>22</td>
<td>19</td>
<td>1</td>
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<td>22. BIG TIME</td>
<td>Travis Tritt</td>
<td>23</td>
<td>20</td>
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<td>23. REAL FINE PLACE TO START</td>
<td>Sara Evans</td>
<td>24</td>
<td>21</td>
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<td>24. SOMEBODY'S HERO</td>
<td>Jamie O'Neal</td>
<td>25</td>
<td>22</td>
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### Country Singles Sales

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<tr>
<td>1. IF SHE WERE ANY OTHER WOMAN</td>
<td>Keith Urban</td>
<td>Columbia</td>
<td>CD</td>
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</tr>
<tr>
<td>2. RESTLESS</td>
<td>Jason Aldean</td>
<td>Baby Records</td>
<td>CD</td>
<td>6/25/05</td>
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<tr>
<td>3. Photograph</td>
<td>Blake Shelton</td>
<td>Warner Bros.</td>
<td>CD</td>
<td>6/25/05</td>
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<tr>
<td>4. Baby Girl</td>
<td>David Nail</td>
<td>Sony Music</td>
<td>CD</td>
<td>6/25/05</td>
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<tr>
<td>5. The Bumper of My S.U.V.</td>
<td>Joe Nichols</td>
<td>Warner Bros.</td>
<td>CD</td>
<td>6/25/05</td>
</tr>
<tr>
<td>6. You Don't Lie Here Anymore</td>
<td>Kurt Moss</td>
<td>MCA</td>
<td>CD</td>
<td>6/25/05</td>
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<tr>
<td>7. Wild West Show</td>
<td>Tracy Lawrence</td>
<td>MCA</td>
<td>CD</td>
<td>6/25/05</td>
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<tr>
<td>8. Viva Las Vegas</td>
<td>Miranda Lambert</td>
<td>Mercury</td>
<td>CD</td>
<td>6/25/05</td>
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<tr>
<td>9. I Meant To</td>
<td>Jamie O'Neal</td>
<td>Arista</td>
<td>CD</td>
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### HitPredictor

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<td>George Strait/ &quot;The Lost Highway&quot;</td>
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<td>Tim McGraw/ &quot;Lucky&quot;</td>
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<tr>
<td>Billy Curr/ &quot;Dive&quot;</td>
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### Billboard Radio Monitor

Visit BillboardRadioMonitor.com to sign up to register for free Country Radio blast.

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**Hill's 'Mississippi Girl' Near No. 1**

With an 18-15 leap, Faith Hill now climbs the top 10 with "Mississippi Girl," her first single in almost two years. Up 1.5 million audience impressions for a weekly total of 18 million, the single—Hill's 15th charted song since 1989—spent two weeks at its No. 12 peak in September 2002.

With a 24-3 move or the Nielsen Broadcast Data System's detections tally, Hill's single also achieves Airplay status in its third chart week, and is its strongest title inside the top 35 on detections and audience rankings.

Top audience exposure during the tracking week was detected at KZLA Los Angeles with 83,000 listener impressions, followed by KPLX Dallas with 72,800.

Also of note is Brooks & Dunn's "Play Something Country," which takes the chart's biggest gain (4.1 million impressions) to rise 37-26.

—Wade Jensen
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Week #</th>
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<td>Shania featuring Alejandro Sanz</td>
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<td>LA CAMISA NEGRO</td>
<td>Juanes</td>
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<td>3</td>
<td>NI EN DEFENSA PROPIA</td>
<td>Los Teneros</td>
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<tr>
<td>4</td>
<td>OBSESION (NO ES AMOR)</td>
<td>Frankie J featuring Baby Bash</td>
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<td>5</td>
<td>LO QUE PASO?</td>
<td>Banda El Recodo</td>
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<td>6</td>
<td>BANDOLERO</td>
<td>Oya Tan</td>
<td>6</td>
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<td>7</td>
<td>HOY COMO AYER</td>
<td>Conjunto Primavera</td>
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<td>LA SORPRESA</td>
<td>Los Tigres Del Norte</td>
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<td>VIVEME</td>
<td>Laura Pausini</td>
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<td>GRANDE SUEÑO (DANCE VERSION)</td>
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<td>PORQUE ES TAN CRUEL EL AMOR</td>
<td>Ricardo Arjona</td>
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<td>Chayanne</td>
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<td>ERES DIVINA</td>
<td>Paulina Rubio</td>
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<td>Peter Pausini</td>
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<td>Envidia</td>
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<td>NO ME QUEDA MAS</td>
<td>Patricia Monroy</td>
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<td>TOCANDO FONDO</td>
<td>Kalima</td>
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<td>YA NO LLORES</td>
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### TOP LATIN ALBUMS

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<td>1</td>
<td>DADDY YANKEE</td>
<td>Historicamente Parte II</td>
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<td>2</td>
<td>PATRULLA 81</td>
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<td>Chosen Few The Documental</td>
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<td>ALCANARIS MUSICAL</td>
<td>100% Originales</td>
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<td>5</td>
<td>JULIAS</td>
<td>Mi Sangre</td>
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<td>6</td>
<td>LUPILLO RIVER</td>
<td>El Rey De Las Cantinas</td>
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<td>7</td>
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<td>Explosion Duranguense</td>
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<td>8</td>
<td>DON OMAH</td>
<td>The Last Don</td>
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<td>9</td>
<td>LUNYTIJES &amp; BAYY BANKS</td>
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Data for week of JUNE 11, 2005 | For chart reprints call 646.654.4633
Go to www.billboard.com for complete chart data
### Latin Airplay

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Data for week of JUNE 11, 2005 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
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## Single Sales

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### Album Charts

#### Single Sales Charts

- Compiled from a national sample of data supplied by Nielsen SoundScan. Data compiled by Nielsen SoundScan is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

- Certification for net sales removal from Hot Program, National Sample of stores compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

- Songs showing an increase in audience or detections over the previous week.

- Songs reaching the top 40 of national sample of retail, mass market, and internet sales reports compiled and provided by Nielsen SoundScan. For RIAA and Heatseekers Sales charts, sales data is compiled from a national sample panel of core RIAA and Heatseekers stores by Nielsen SoundScan.

- RIAA singles certification data is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

#### Single Sales Charts

- The top selling singles compiled from a national sample of retail, mass market, and internet sales reports compiled and provided by Nielsen SoundScan. For RIAA and Heatseekers Sales charts, sales data is compiled from a national sample panel of core RIAA and Heatseekers stores by Nielsen SoundScan.

- RIAA singles certification data is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

#### Single Sales Charts

- The pop singles charts are compiled from a national sample of retail, mass market, and internet sales reports compiled and provided by Nielsen SoundScan. For RIAA and Heatseekers Sales charts, sales data is compiled from a national sample panel of core RIAA and Heatseekers stores by Nielsen SoundScan.

- RIAA singles certification data is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

- Songs showing an increase in audience or detections over the previous week.

### Top Internet Tracks

#### Top Internet Tracks

- Compiled from a national sample of data supplied by Nielsen SoundScan. Data compiled by Nielsen SoundScan is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

- Songs showing an increase in audience or detections over the previous week.

### Award Certifications

#### Award Certifications

- Recording Industry Association of America (RIAA) certification for net shipment of 100,000 albums (Gold). Certification for net shipment of 200,000 albums (Platinum).

- Certification for net shipment of 500,000 albums (Diamond).

- Certification for net shipment of 1,000,000 albums (Multi-Platinum).

### Albums

#### Albums

- Compiled from a national sample of data supplied by Nielsen SoundScan. Data compiled by Nielsen SoundScan is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

- Songs showing an increase in audience or detections over the previous week.

### Top Soundtracks

#### Top Soundtracks

- Compiled from a national sample of data supplied by Nielsen SoundScan. Data compiled by Nielsen SoundScan is also used by the Recording Industry Association of America for its RIAA certification of records. Certification information is compiled from retail reports submitted by distributors. If price and volume data is not included, this represents data compiled from retail reports submitted by distributors.

- Songs showing an increase in audience or detections over the previous week.

### Chart Leaders

#### Chart Leaders

- Recording Industry Association of America (RIAA) certification for net shipment of 100,000 albums (Gold). Certification for net shipment of 200,000 albums (Platinum).

- Certification for net shipment of 500,000 albums (Diamond).

- Certification for net shipment of 1,000,000 albums (Multi-Platinum).

### Album Charts

#### Album Charts

- Recording Industry Association of America (RIAA) certification for net shipment of 100,000 albums (Gold). Certification for net shipment of 200,000 albums (Platinum).

- Certification for net shipment of 500,000 albums (Diamond).

- Certification for net shipment of 1,000,000 albums (Multi-Platinum).

### Downloads

#### Downloads

- RIAA certification for net shipment of 100,000 downloads (Gold). Certification for net shipment of 200,000 downloads (Platinum).

- Certification for net shipment of 500,000 downloads (Diamond).

- Certification for net shipment of 1,000,000 downloads (Multi-Platinum).
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Oscar Brown Jr., 78

Oscar Brown Jr.—singer, composer, lyricist, playwright and black culture activist—died May 29 in Chicago from complications from a blood infection. He was 78.

Brown burst out of Chicago and onto the national music scene in 1960 as a vocalist with a jazz-tinged, theatrical approach, presented in a supple, finger-popping style. He quickly became one of the first artists of the civil rights era to open a window on the joy and pain of the black experience in America.

To younger music fans, he is best-remembered as the hip, urbane narrator of the well-received PBS program “From Jump Street: The Story of Black Music” in the early ’60s. Twenty years before, he also hosted Steve Allen’s short-lived TV series “The Jazz Scene U.S.A.”

Brown wrote a series of well-received albums for Columbia Records in the early ’60s, highlighted by his vocal versions of contemporary soul jazz and modal jazz favorites, including Bobby Timmons’ “Dat Dere,” Nat Adderley’s “Work Song,” Mongo Santamaria’s “Afro-Blue” and Miles Davis’ “All Blues.” In each case, he provided memorable lyrics for the previously instrumental classics.

“He had a prodigious talent,” says Joel Dorn, who produced “Sin and Soul—And Then Some” (Sony/Legacy), an expanded reissue of Brown’s 1960 landmark album. “He wasn’t just a guy who put hip lyrics to jazz tunes. He also wrote his own songs, like the beautiful ballad ‘White Baby.’ Or he’d take a Gwendolyn Brooks poem, ‘Elegy to a Plain Black Boy,’ and put his music to it. So he could do it all.”

Brown’s charming, non-threatening style onstage, which helped him attract racially mixed audiences, fell out of favor when a new generation of music reflecting militant black pride emerged by the mid-’60s.

Brown wrote and produced a number of plays for the stage, including “Joy,” “Summer in the City,” “Opportunity Please Knock” and a musical version of the comedy “Big Time Buck White,” featuring Muhammad Ali in the lead role. None clicked.

Brown also worked with young performers. In 1968, he hosted a Gary, Ind., talent show that led to his discovery of the Jackson 5. In the ’70s, Brown was an artist in residence at several colleges and starred in a Chicago-market production for CBS-affiliated WBKB-TV, “Oscar Brown Is Back in Town,” which gained him two local Emmy Awards. At the time of his death, he was also VP emeritus, poet in residence and director of spoken word and rap music for NETunes.

Domenic Troiano, 59

Canadian guitarist Domenic “Donnie” Troiano died May 23 at his home in Toronto after a long fight with cancer. He was 59.

Born in Modugno, Italy, and a naturalized Canadian since 1955, Troiano was a force in Canadian music for 40 years. He came to prominence with Toronto-based Robbie Lane & The Disciples, which backed up Arkansas rockabilly singer Ronnie Hawkins in the early ’60s.

He later performed as a guitarist with The Five Rogues, the Mandala, Burt, the James Gang (replacing Joe Walsh) and the Guess Who, as well as his own Domenic Troiano Band. He also handled music supervision for films and TV, including the CBS TV shows “Night Heat” and “Diamonds” and “Hot Shots.”

“Domenic’s contribution to Canadian music is indelible,” producer Bob Ezrin tells Billboard. “He was one of the finest instrumentalists that Canada has ever produced. He had a singular influence on everybody who picked up a guitar in Canada since he started playing.”

Guess Who frontman Burton Cummings adds, “The best time I remember with Domenic was when he came out and stayed with me in Winnipeg in 1975. I had my 100-year-old upright piano, he was an acoustic guitar, and we’d drink strong espresso coffee. Those were tremendous times.”

In demand for session work in the 1980s, Troiano appeared on recordings by Steely Dan, Diane Ross, Joe Cocker and David Clayton-Thomas. He was inducted into the Canadian Music Hall of Fame in 1996.

Troiano is survived by his mother and two siblings. Memorial donations can be made to the Domenic Troiano Scholarship, c/o Metrofon Canada Foundation, 118 Sherbourne St., Toronto, Ontario, Canada M5A 2R3.

—Larry LeBlanc

compiled by Margo Whitmire mwhitmire@billboard.com

June 11, 2005 www.billboard.biz | 73
DIVIDED SANCTUARY?

Is multifaceted music giant Sanctuary Group considering unloading its recorded-music division? Sources tell Track that the U.K.-based company—which also has artist management, music publishing and merchandising divisions—is listening to offers for Sanctuary Records, home to more than 20 labels, including Rough Trade, Trojan, Sanctuary and Fantastik Plastic. Warner Music Group is among the parties said to be kicking the tires. WMG and Sanctuary are also considering the possibility of some other type of relationship or association in lieu of an acquisition, sources say. A Sanctuary Group representative says that the record operation is not on the block, and that there are no formal talks with any party regarding its sale. WMG declined to comment. —Brian Garrity

TOGETHER AGAIN

Track hears that R&B legend Natalie Cole will soon be heading to Atlanta to work with über-producer Dallas Austin. According to sources, the pair will begin working on the artist’s next Verve album, which is scheduled to be a collection of covers. Knowing Cole, there will surely be one or two repertoire surprises tossed into the contemporary, yet retro, mix. This will not be the first musical partnership between her and Austin. They worked together on “I Wanna Love Again,” a high point from the “Diary of a Mad Black Woman” soundtrack. —Michael Paoletta

EARLY ARRIVAL

Richard Blackstone took hold of the reins at Warner/Chappell Music May 28, one day after an early release from his Zomba employment agreement. This marks the beginning of his four-year contract as chairman/CEO of Warner Music Group’s music publishing arm. Blackstone succeeds Ies Bider, who will stay on until June 15. He is expected to be available as a consultant after that date. Blackstone was not expected to take his new post until January. —Susan Butler

MOVING UP AT UMG

A number of execs are moving up the ladder at Universal Music Group Nashville, Track has learned. Tom Lord is UMG’s new VP of marketing. He was senior director of that department. Emmie Anderson is elevated from director to senior director of marketing, and Karen Naff is upped from director to senior director of creative services. Lord and Anderson report to senior VP of marketing Ben Kline. Naff reports to Jason Owen, UMG’s senior VP of media and artist relations and creative services. —Phyllis Stark

SAINT BOB CALLS ON POPE

When drumming up support for a major cause, Live Aid founder Bob Geldof never misses a beat. As his trans-Atlantic Live 8 campaign readies for launch this summer (see story, page 7), the former Boomtown Rats frontman is pursuing interest from none other than the Catholic Church. Geldof, who is affectionately referred to as “Saint Bob” in the British tabloid press, has approached Pope Benedict XVI to take part in his music-oriented campaign against poverty. “I wrote to him, and we’ll see. I think he would show up. I think it should be his first gig,” Geldof quipped during a May 31 press conference in London. Pope Benedict is in Rome, along with London, Philadelphia, Paris and Berlin, will host Live 8 concerts July 2 as part of an initiative to pressure world leaders into making Africa a key issue for discussion at the upcoming G8 summit. Geldof welcomed the pontiff as a man who “sang the song of the poor” for many years—in a “theological sense.” —Lars Brandle

HAVE A DANCE FOR HEALTH

Robin Peck—a who has held posts at key dance/electronic labels like Logic and Subliminal—was diagnosed with cancer last year. In the midst of her chemotherapy treatments, Peck, 30, and her mother, Stacey, have founded Have a Dance for Me (hadfm.org), primarily to educate people about cancer through music events, concerts and benefits for established cancer organizations. Track hears that HADFM’s first fund-raiser is scheduled for June 17 at New York’s Crobar club, with DJ Sander Kleinenberg manning the turntables. —Michael Paoletta

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