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HOT SPOTS



5 February Heat Grupo Montez de Durango is one of three top Latin acts that will release a new album in the coming weeks.



13 Country Homecoming All grown up, LeAnn Rimes returns to her country roots with the release of 'This Woman.



13 Spicy Makeover Emma Bunton drops her last name and her Spice Girls baggage for her U.S. solo debut, 'Free Me.'



THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR

Hit Band Shifts Into Overdrive To Deliver 3rd Album

Doors

BY MELINDA NEWMAN

LOS ANGELES—Call it a sign of the times: The release date for the new album by 3 Doors Down was set before the band had written the first note.

That's because 3DD's managers struck a deal with Wal-Mart nearly a year ago that guaranteed a large buyin for the album and ensured tremendous exposure for the band, but it also created

a nearly immovable deadline. "Seventeen Days," so named for the amount of time the band had to write the songs, bows Feb. 8 on Republic/Universal.

"We worked backward from the Feb. 8 date," says Universal Motown Records Group VP Tom Mackay, the band's A&R rep. "It was by far the most difficult record I've had to (Continued on page 59)

3 Doors Down and singer/lyricist Brad Arnold liked the pressure of writing on a fierce deadline.

NOMINATIONS



Indie Solidarity, Gov't Relations At Heart Of Industry Confab

BY EMMANUEL LEGRAND

CANNES—Amid business meetings, conferences about the future of the industry and artist showcases, some of the most notable events at MIDEM happened behind closed doors.

This year's trade show hosted many important meetings and gatherings, with worthwhile results. The industry as a whole was able to present its case to a handful of European politicians present in Cannes. In particular, indie labels made dramatic headway in their collective representation.

Indie labels' organizations had a busy agenda. U.S. indies made progress in creating the American Assn. of Independent Music, laying out the foundation for the new body.

The structure of the New York-based AAIM will (Continued on page 59)

How Grammy Got Hip (Hop)

BY GAIL MITCHELL and MELINDA NEWMAN

LOS ANGELES—As rap and hip-hop experience an unprecedented level of influence on American culture, appreciation for the music is hitting a similar high-water mark in the creative community.

Nowhere is that more evident than in urban (Continued on page 60)

Kanye West



Cherry Lane Music Publishing, Inc. (ASCAP) Cherry River Music Company (BMI)

MUSIC COMPANY

Best Rap Song

Record Of The Year Green Day Chris Lord-Alge Rob Cavallo Usher Ludacris The Trak Starz

Album OF The Year Green Day Chris Lord-Alge Rob Cavallo Ushe-Andra Harris James "Big Jim" Wright lermaire Dupri Jimmy Jam Just Blaze Terry Lewis The Tak Starz Thicke Vidal Davis Alicia Keys Easy Mo Bee Kerry "Krucial" Brothers Par viala Timbalard Walter Millsap III Phil Ramone Dwayne Wiggins Kumasi Hilliard

Song Of The Year John Mayer Alica Keys Craig Wiseman Danie Estrin Douglas Robb Che Smith

Best New Artist Greachen Wilson Marcon5

Best Female Pop Vccal Performance Bjork (STEF) Gwen Stefani ©ASCAP 20+5

Best Male Pop Vocal Performance Prince John Mayer Elvis Costello (PRS) Josh Groban

Best Pop Performance By A DLo Or Group W th Vocal No Doubt Maroon5 Hocbastank

Best Pop Collaboration With Vocals Stevie Wonder & Take 6 Johrny Cash

Best Pop Instrumental Performance Ben Harper Hero Alpert Rusz Freeman Bruze Hornsby

Best Pop Instrumental Album Luther Vandross Henry Mancini Rex Rideout Buc Hamer

Best Dance Recording Kylie Minogue (PPS)

Best Electronic/Dance Album The Prodigy (PRS) The Crystal Method Paul Van Dyk (GEMA)

Best Solo Rock Vocal Performance Melissa Etheridge Bruce Springsteen Tom Waits Steve Earle

ASCAP Members Grab 290

Best Rock Performance By A Duo Or Group With Vocal Green Day The Killers Franz Ferdinand (PRS/GEMA) Elvis Costello & The Imposters (PRS)

Best Hard Rock Performance Slipknot Incubus Velvet Revolver Metallica

Best Metal Performance Slipknot

Best Rock Instrumental Performance Rush (SOCAN)

Steve Vai Best Rock Song Green Day Velvet Revolver Modest Mouse

The Killers U2 (PRS) Che Smith Best Rock Album

Green Day Velvet Revolver The Killers Elvis Costello &

The Imposters (PRS) Hoobastank

Best Alternative Music Album Franz Ferdinand (PRS/GEMA) Modest Mouse Björk (STEF)

Best Female R&B Vocal Performance Alicia Keys Jill Scott Best Male R&B Vocal Performance Usher Prince Brian McKnight

Best R&B Performance By ▲ Duo Or Group With Wecals Alicia Keys Tony! Toni! Toné! Destiny's Child Usher Earth, Wind & Fire Raphael Saadig

Best Traditional R&B Jocal Performance Prince

Best Urban/ Alternative Performance Musiq Jill Scott

Best R&B Song Usher Jermaine Dupri Prince Adonis Shropshire Alicia Keys Manuel Seal Ludacris James Phillips LaMarquis Jefferson Sean Garrett

Best R&B Album Jill Scott Prince

Alicia Keys Best Contemporary R&3 Album

Usher Best Rap Solo Performance Jay-Z Lloyd Banks Twista Best Rap Performar ce By A Duo Or Group Beastie Boys Terror Squad

Best Rap/Sung Collaboration Syleena Johnson Fabolous Twista Jadakiss Usher Ludacris Best Rap Song Rick Rubin Shawn Carter

Che Smith Best Rap Album Nelly Jay-Z LL Cool J

Beastie Boys Best Female Country Vocal Performance Gretchen Wilson

Best Male Country Vocal Performance Johnny Cash Lyfe Lovett

Best Country Performance By A Duo Or Group With Yocal The Notorigus Cherry Bombs Asleep A: The Wheel Big & Rich Dixie Chicks

Best Country Collaboration With Yocals Kenny Chesney Alan Jackson George Strait

Best Country Instrumental Performance Asleep At The Wheel Chris Thile Nitty Gritty Dirt Band Vassar Clement: Brad Paisley Albert Lae

Best Country Song Rodney Crowel Craig Wiseman Gretchen Wilson John Rich

Best Country Album Gretchen Wilson

Best Bluegrass Album Ricky Skaggs & Kentucky Thunder

Best Contemporary Jazz Albu Fourplay

Best Jazz Vocal Album Andy Bey Queen Latifah Jamie Cullum

Best Jazz Instrumenta Solo Alan Broadben:

Best Jazz Instrumenta Album, Individual or Group Branford Marsal s Quartet

Best Large Jazz Ensemble Album Maria Schneider Orchestra John La Barbera Big Band

Best Latin Jazz Album Diego Urcola

Best Gospel Performance Gladys Knight Ann N≅sby Ben Harper & The Blind Bcys O² Alabama

Best Pop/Contemporary Gospel Album Avalon

GRAMMY Nominations

est Southern, Country, or luegrass Gospel Album uddy Miller andy Travis

est Traditional oul Gospel Album he Williams Brothers en Harper & The Blind Boys Of Alabama

est Contemporary

oul Gospel Album mokie Norful onex & The Peculiar People

est Gospel Choir r Chorus Album rooklyn Tabernacle Choir/ Carol Cymbala

est Latin Pop Album larc Anthony est Latin Rock/

l<mark>ternative Album</mark> Jejandra Guzmán lieta Venegas (SGAE)

est Traditional Tropical atin Album ándido & Graciela

es**t Salsa/Merengue Album** ilberto Santa Rosa ictor Manuelle arc Anthony

est Mexican/Mexicanmerican Album os Temerarios

est Tejano Album nilio Navaira avid Lee Garza el Guzmán unny Sauceda

est Traditional Blues Album mes Cotton ric Clapton Best Traditional Folk Albur Dave Van Ronk Rosalie Sorrels & Friends

Best Contemporary Folk Floum Patty Griffin Steve Earle

Best Native American Music Album Joanne Shenandoah Mary Youngblood

Best Contemporary World Music Album Bebel Gilberto (UBC) Angélique Kidjo Gipsy Kings (SACM) Youssou N'Dour

Best Musical Album For Children Dan Zanes and Friends Ella lenkins

Best Spoken Word Album For Children John Lithgow Peter Schickele Tom Chapin

Best Spoken Word Album Tyne Daly John Lithgow

Best Comedy Album Triumph The Insult Comic Dog Al Franken

Best Musical Show Alburr Stephen Sondheim Phil Ramone Stephen Schwartz Adolph Green Betty Comden Leonard Bernstein Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Stephen Endelman

Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Jon Brion Howard Shore

Best Song Written For A Motion Picture, Television Or Other Visual Benoit Charest (SOCAN) Annie Lennox (PRS) Fran Walsh (ARPA) Howard Shore

Elvis Costello (PRS) Best Instrumental Composition

Gabriel Yared Maria Schneider

Best Instrumental Arrangement Phil Kelly

Jorge Calandrelli Best Instrumental Arrangement Accompanying Vocalist(s)

Vince Mendoza Buryl Red John Clayton

Best Historical Album Johnny Cash Rick Rubin

Best Engineered Album, Non-Classical Tchad Blake Producer Of The Year, Non-Classical Jimmy Jam Terry Lewis John Shanks Rob Cavallo

Best Remixed Recording Jon Pearn (PRS) Jacques Lu Cont (PRS)

Best Surround Sound Album Phil Ramone

Best Classical Album Lorin Maazel Kenneth Schermerhorn

Best Orchestral Performance Lorin Maazel

Best Instrumental Soloist(s) Performance (with Orchestra) Kenneth Schermerhorn

Best Small Ensemble Performance (with or without Conductor) Richard Stoltzman

Best Classical Contemporary Composition Jennifer Higdon Tigran Mansurian (GEMA) André Previn Valentin Silvestrov (SCAU)

Best Short Form Music V deo Green Day George Michael Franz Ferdinand (PRS/GEMA U2 (PRS) Steriogram (ARPA)

Best Long Form Music Video Coldplay (PRS)

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Bullboard NO. 1 ON THE CHARTS

ARTIST	ALBUM	PAG
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BLUEGRASS ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	3
JOSH GROBAN	Closer	-
SHANIA TWAIN	Greatest Hits	3
THE POSTAL SERVICE	Give Up	2
THE POSTAL SERVICE	Give Up	5
LIL JON & THE EAST SIDE BOY	Z Crunk Juice	5
SOUNDTRACK The Phantom Of The	Opera (Special Edition)	5
		5
KENNY G At Last KID AUDIO	The Duets Album	5
CELINE DION	Miracle	
NEW AGE		
POP CATALOC		
R&B/HIP-HOP		
SOUNDTRACK	S	
	THE BILLBOARD THE GAME BLUEGRASS ALISON KRAUSS + UNION STATION CLASSICAL YO-YO MA WITH ROMA SINFONIEITA ORCHESTR CLASSICAL CROSS JOSH GROBAN COUNTRY SHANIA TWAIN ELECTRONIC THE POSTAL SERVICE INDEPENDEN LIL JON & THE EAST SIDE BOY INTERNET SOUNDTRACK The Phantom Of The JAZZ CHRIS BOTTI W JAZZ/CONTEMPO KENNY G At Last KID AUDIO CELINE DION LATIN DADDY YANKEE NEW AGE GEORGE WINSTON MONTA POP CATALOC NORAH JONES Com R&B/HIP.HOF THE GAME	THE BILLBOARD 200 THE GAME The Documentary BLUEGRASS ALISON KRAUSS + UNION STATION Lonely Runs Both Ways CLASSICAL YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA Plays Emio Moricore CLASSICAL CROSSOVER JOSH GROBAN Closer JOSH GROBAN Closer COUNTRY SHANIA TWAIN Greatest Hits ELECTRONIC THE POSTAL SERVICE Give Up HEATSBEKERS THE POSTAL SERVICE Give Up INDEPENDENTI LIL JON & THE EAST SIDE BOYZ Crunk Juice SOUNDTRACK The Phantom 0f The Opera (Special Edition) JAZZ CHRIS BOTTI When I Fail In Love JAZZ/CONTEMPORATY KENNY G At Last The Duets Album KID AUDIO CELINE DION Miracle LATIN DADDY YANKEE Barrio Fino NEW AGE GEORGE WINSTON Montana—A Love Story POP CATALOG NORAH JONES Come Away With Me R&B/HIP.HOP THE GAME The Documentary

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I had (Green Day) figured as a McPunk band which I didn't hold against them, because that's pretty much what the Police were at first. STEWART COPELAND

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March 3 at the St. Regis, New York Information: 646-654-4660

Billboard Latin Music Conference & Awards April 25-28 at the Hotel InterContinental, Miami Information: 646-654-4660

Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards Aug. 3-5, Atlanta Information: 646-654-4660

Billboard Dance Music Summit Sept. 19-21 at the Union Square Ballroom, New York Information: 646-654-4660

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BILLBOARD FEBRUARY 5, 2005

Joey Carson of Bunim-Murray addressed branding at the Next Big Idea conference





Retail Awaits Rush Of CDs From Trio Of Hit Latin Acts

Anticipated Releases All Hit Stores Within Two Weeks' Time

BY LEILA COBO and RAMIRO BURR

Coming off a hot 2004, Latin music is poised to maintain its sales momentum in 2005, thanks to an ambitious early-release schedule.

Highlighting the schedule are Grupo Montez de Durango, Conjunto Primavera and Intocable, three of the best-selling Latin acts. All have albums due for release during the first two weeks of February.

Montez's "Y Sigue La Mata Dando" (Disa) and Primavera's CD/DVD "Hoy Como Ayer" (Fonovisa) are due Feb. 1. Intocable's double-CD, "X" (EMI), arrives Feb. 15.

The timing of the releases will no doubt drive customers to retail. Latin music is already among the industry's hottest commodities. Sales are up 23% in 2004 over the previous year, according to Nielsen SoundScan

Still, some worry that the albums will

encroach on each other's sales.

"It will draw people to stores because this is strong talent and these are widely expected albums," says Juan Guerrero, president of Grupo Central de Discos, a Texas-based one-stop. "But we could saturate the buyer. The buyer doesn't have the capacity to consume or buy so much product."

Guerrero and other retailers say competition will be particularly acute between Montez and Primavera. The two acts not only street the same day but are under the same parent label (Disa is half-owned by Univision Music Group, which owns Fonovisa) and are both distributed by Universal Music & Video Distribution.

"Yes, one of them will have to debut at No. 1," says José Behar, president/CEO of Univision Music Group. But, he adds, "It's good for the business. It will draw people to the stores. And honestly, I

(Continued on page 61)



Conjunto Primavera, top, and Intocable are two of the best-selling acts in the regional Mexican genre. Intocable blends together Tejano polkas, *norteño* folk rhythms and pop balladry; Conjunto Primavera plays romantic norteño music.

Dupri President Of Virgin Urban Music

BY MICHAEL PAOLETTA

Following in the recent footsteps of Jay-Z, Jermaine Dupri is the latest R&B/hip-hop artist/producer to assume a top post at a major label.

Dupri has been named president of Virgin Records Urban Music, a new division at the record company.

He reports to Virgin Records chairman/CEO Matt Serletic and Virgin Records COO/GM Larry Mestel.

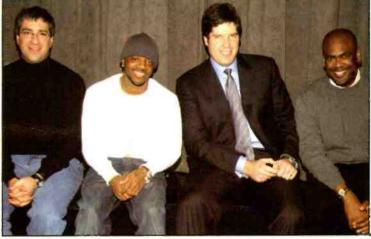
Dupri, who will be based in Atlanta and New York, will also work closely with Lionel Ridenour, Virgin Records executive VP of urban music.

As part of the multiyear deal, Dupri

will bring his So So Def imprint to Virgin; it was previously with Zomba and Arista and, before that, Columbia. Because of contractual agreements, only one So So Def artist, Da Brat, remains with Dupri.

"This new division tells me that Virgin recognizes the growth of urban music—as well as my own growth," Dupri says. "It also says a lot about where the industry is at and where it's headed."

Indeed, since arriving at Virgin nearly three years ago, Serletic says he has been intent on "re-engineering focus on urban music" as evident by *(Continued on page 47)*



Jermaine Dupri will head a new division of Virgin Records. Pictured, from left, are Virgin Records COO/GM Larry Mestel, Dupri, Virgin Records chairman/CEO Matt Serletic and Virgin Records executive VP of urban music Lionel Ridenour.

Tour Sponsorship Growth Expected

BY RAY WADDELL

NASHVILLE—Sponsorship spending on music tours, concert series and venues is expected to total \$754 million in 2005, up from \$695 million in 2004, according to IEG Sponsorship Report, the leading trade publication covering the sponsorship business.

Spending on music marketing platforms continues to be fueled by the proliferation of traditional media, which has made it increasingly difficult for marketers to target the highly elusive youth and young-adult segments, the IEG report says.

"Perhaps more than ever before, corporate America recognizes the power of music marketing. It's often the most effective way to break through the clutter and reach the youth market on an emotional level," says William Chipps, senior editor of IEG Sponsorship Report.

The country's changing ethnic makeup and companies' growing interest in multicultural marketing (Continued on page 18)

Making Brands Viable 'Billboard Latino'

Entertainment Content One Key To Gaining Consumer Visibility

BY JILL KIPNIS and MELINDA NEWMAN

LOS ANGELES—To stay competitive, brand marketers will need to create original entertainment content and increase their reliance on such interpersonal networks as blogs.

Sfront

Participants at The Next Big Idea: The Future of Branded Entertainment conference, held Jan. 20 at the Regent Beverly Wilshire here, said that marketing and

For more coverage of The Next Big entertainment need to become Idea: The Future more integrated of Branded Entertainment. see pages 34

for both businesses to continue to be successful. "Marketing and

entertainment needs to become one," said Michael J. Wolf, director/global leader of McKinsey & Co.'s media and entertainment practice.

A number of participants pointed to such campaigns as Burger King's "subservient chicken" promotion last year and BMWs original online films from a few years ago as examples of the future of branded entertainment.

Burger King hand-picked about 20

Gotti Hit With Fed Indictment

BY ED CHRISTMAN

NEW YORK-Irv "Gotti" Lorenzo and his brother Chris of The Inc. record label were charged Jan 26 in Brooklyn federal court with aiding convicted drug lord Kenneth McGriff in laundering more than \$1 million, according to the U.S. Department of Justice.

The allegations are part of a 20-count indictment that includes charges of racketeering, murder and drug distribution against nine individuals and two corporate entities. The charges, which are the result of a joint investigation by four federal law enforcement agencies and the New York Police Department, were filed in the U.S. Eastern District Court of New York.

The Lorenzos reportedly have turned themselves in to authorities.

The indictment reiterates (Continued on page 61)



Joey Carson, CEO of Bunim-Murray Productions, explains that brand partnerships are critical in producing the reality TV programs "The Real World" and "The Simple Life."

Web tastemakers and sent them a special link to an animated chicken they could manipulate with a computer mouse. BMW offered a Web-only series of short films created by topname directors that featured the company's cars.

One of the reasons these campaigns worked, participants said, was that they started online.

"Launch a campaign interpersonally and then allow it to go through mass channels." futurist Jim Taylor said. "Launch on fact and follow by noise."

No matter how a branded deal debuts, such partnerships will only work if companies pair like-minded brands and entertainment properties.

AREAS OF OPPORTUNITY

Panels about branded opportunities in the music, film, TV, out-of-home and wireless industries (see story, page 39) all stressed the importance of thinking about the needs of a consumer in developing the right kinds of partnerships.

Starbucks senior VP Ken Lombard said his company got involved in music because it is an area of high interest to its customers. The coffee chain's stores offer select music CDs for sale, and consumers can burn their own CDs at its specialty Hear This Media Bars.

'Starbucks has built a brand by focusing on customers," he said. 'Music is a way to add value to the customer experience. This isn't a way to move more coffee.'

Partnerships also have to be beneficial to all participants.

In the film industry, deals like the recent long-term marketing alliance forged between Volkswagen and NBC Universal may be more common in the future.

Universal Studios Partnerships executive VP Stephanie Sperber said Volkswagen will be involved in films, DVDs and Universal's theme parks by means of product placement and other branded promotions. Volkswagen will also help create original content and will even have an office on the studio lot.

The benefit to long-term alliances is that VW will be involved early on in the process of many of our projects." she said.

(Continued on page 61)

TV Show Bows

The Latin content of *Billboard* magazine will gain new exposure with "Billboard Latino," a new TV show produced in conjunction with Billboard, 13th Floor Television and Azteca America.

The weekly, one-hour program will premiere

Feb. 5 and air Saturdays at 9 p.m. ET/PT on about 40 stations nationwide.

According to Christian Storandt, coowner of 13th Floor Productions, the show will span all genres of Latin music and will cover a wide variety of topics,

from news to chart information. It will also feature exclusive interviews, live performances and videos.

"It's obviously a show that represents what *Billboard* is in music," Storandt says. The show's executive producer, PC Martínez, is Storandt's partner in 13th Floor.

Although "Billboard Latino" will be produced in Mexico, its target will be U.S. Hispanics, says Storandt, who will also have correspondents throughout the United States.

"Billboard Latino" is part of

Billboard's ongoing extension and outreach into the Hispanic marketplace.

"Billboard has been investing heavily in the Latin music market for many years, and this strategic partnership with Azteca America com-

plements our other successful platforms-TV awards show, conferences, charts, online and weekly magazine," says John Kilcullen, president and publisher of Billboard. "This weekly show dramatically increases our



the fastest growing markets, and we can't wait to get started."

As for Azteca, the network is a wholly owned subsidiary of TV Azteca in Mexico. The network has vast experience in music-themed shows including its phenomenally successful reality show "La Academia."

'There is no doubt that music is key for our audience, and the *Billboard* brand has a strong tradition." says Jorge Jaidar, COO of Azteca America. "This will be a great complement to our 'La Academia' musical reality series and our promotional concerts.

More DualDiscs On The Way Sony BMG Readies 18 Titles For Feb. 8 Bow

BY CHRISTOPHER WALSH

NEW YORK-After postponing a fall 2004 launch, Sony BMG is set to introduce its first DualDisc titles. A blitz of 18 releases will arrive Feb. 8; more will arrive Feb. 22 and March 1 (see table).

The launch will feature current and catalog titles and will be followed by a second group of at least 10, tentatively scheduled for late March. Releases will then come on a regular schedule, Sony BMG executives say.

DualDisc is a dual-sided CD/DVD hybrid, featuring standard two-channel 16-bit/44.1kHz audio on one side and such multimedia content as highresolution, surround-sound audio mixes,

videos and documentary footage, Web links, liner notes and photos on the other. The major labels testmarketed the product last year in Boston and Seattle. Warner Music Group and 5.1 Entertainment

Group—which includes the Silverline, Myutopia and Immergent labels—introduced DualDisc titles last

fall. Universal Music Group released five DualDisc titles in 2004 and has announced the March release of Toby Keith's "Shock'n Y'All" and Lee Ann Womack's "Greatest Hits." While EMI asserts the same support for DualDisc as the other majors and 5.1 Entertainment, it has not issued specific titles or release dates.

'In December, our priorities were really focused on working our CDs,' Thomas Hesse, president of Sony BMG Global Digital Business, says of the label group's postponed launch. "The last quarter was so busy for us that we felt we couldn't give DualDisc the promi-

nence the format would require and deserve ... Now we really have critical mass with the titles that we've put together.'

(Continued on page 61)

Upcoming Sony BMG **DualDisc Releases**

Feb. 8 AC/DC "Back in Black" "Under My Skin' Avril Lavigne Joshua Bell "Romance of the Violin" David Bowie "Reality" Destiny's Child "Destiny Fulfilled" "The Battle for Everything" "The Young and the Hopeless" Five for Fighting Good Charlotte "A Crow Left of the Murder" incubus John Maver "Heavier Things" MercyMe "Almost There Miles Davis "Kind of Blue" "The Beautiful Letdown" Switchfoot "Introducing the 5 Browns"* The 5 Browns Train "My Private Nation" Usher "8701" Velvet Revolver "Contraband "Yo-Yo Ma Plays Ennio Morricone" Yo-Yo Ma Los Lonely Boys "Los Lonely Boys' Feb. 22* "O" Omarion

March 1*

Jennifer Lopez "Rebirth" ludas Priest "Angel of Retribution" 'Simultaneous CD and DualDisc releases Judas Priest

www.americanradiohistory.com

HESSE: ORIGINALLY PLANNED TO LAUNCH DISCS IN FALL 2004

Dear Ketel One Drinker Hello again.

FCC Chair Up For Grabs

Martin, Klein Are Contenders To Replace Powell

BY TONY SANDERS

WASHINGTON, D.C.—The departure of Federal Communications Commission chairman Michael Powell has Washington abuzz about who might fill his seat.

Upfront

Powell announced Jan. 21 his intention to leave the post in March. President Bush upped him from commissioner to chairman in early 2001, and his term was to run through 2007.

Exiting with Powell is FCC media bureau chief Ken Ferree, who joined the commission in May 2001.

While Republican commissioner Kevin Martin is certainly gunning for the chairmanship, he is not considered a shoo-in for the post. The reasoning, insiders say, is that Martin has voted "too often" with Democratic commissioners Jonathan Adelstein and Michael Copps.

Another contender is Rebecca A. Klein, former chairman of the Public Utility Commission of Texas with longstanding ties to Bush.

Depending on the Bush administration's plans, FCC commissioners Copps and Kathleen Abernathy theoretically could leave around the same time this year. That would give the White House three seats to fill at the commission—and a chance to use a Democratic seat as a bargaining chip with Congress to help get a Republican nominee through the confirmation process.

Copps' term ends in mid-2005, while Republican Abernathy's term ended in June 2004.

Powell's departure is not expected



to affect the commission's current slate of broadcast issues stringent policing of broadcast indecency, two newly launched payola investigations, the finalization of rules governing highdefinition radio, a proceeding on broadcast localism and plans for another FM auction.

Former Commerce, Science and Transportation Committee chairman Sen. John McCain, R-Ariz., says Powell "has spent the last eight years revolutionizing the

'We've had our differences over issues . . . but I respect Chairman Powell's service, and I like him.' --SEN. BYRON DORGAN, D-N.D. telecommunications industry by championing new technologies and advocating competition," a tenure he called "outstanding."

McCain adds that the FCC's "deregulatory decisions have increased investment in the telecommunications sector, allowing this segment of the economy to grow exponentially."

Sen. Byron Dorgan, D-N.D., a member of the commerce committee, says, "We've had our differences over issues like media ownership, but I respect chairman Powell's service, and I like him."

Dorgan says he hopes the next FCC chairman "will see things a little differently on the need for localism and diversified ownership of broadcasting stations."

Andy Schwartzman, president/ CEO of the Media Access Project, says Powell was "ideologically committed to deregulating ownership" and to "consolidate all media ownership rules in one proceeding. At the same time, he refused to consider evidence submitted in support of the ownership regulations, refused to hold public hearings and dismissively trivialized the efforts of more than 2 million citizens to express opposition to media concentration."

Adelstein termed Powell's legacy as the "broadest, most destructive rollback" of media ownership limits, a rollback Adelstein dubbed a "disaster" for Powell and one ultimately subjected to a "bipartisan rebuke."

Additional reporting by Bill Holland in Washington, D.C., and Paul Heine in New York.

Bruno To Cover Digital Beat

Billboard is beefing up its coverage of digital and mobile music with the addition of Antony Bruno to its Los Angeles bureau.

Bruno, a contributing writer for *Billboard* since November, has been appointed to the full-time post of senior writer/digital. He will cover the full spectrum of digital entertainment, including downloads, streaming, mobile content, peer-to-peer, videogames and interactive technology for *Billboard*, billboard.com and billboard.biz.

In addition to overseeing the weekly Digital Entertainment section in *Billboard*, Bruno will play a key role in planning the Digital Entertainment Conference & Awards, as well as developing digital content for other *Billboard*branded events, including the upcoming Music & Money Symposium. *Billboard* co-executive editor Tamara Conniff says, "Digital entertainment and the mobile revolution are

key areas for *Billboard's* conferences and news coverage. Antony Bruno is the perfect addition to the team."

Bruno, a graduate of the University of Wisconsin, previously served as assistant VP of wireless Internet development for the Cellular Telecommunications & Internet Assn. In that capacity, he helped develop the CTIA's wireless data strategy and supervised the CTIA's educational programming.

Prior to the CTIA, Bruno was a senior writer for Crain Communications' RCR Wireless News, where he covered the wireless Internet beat.

BILLBOARD BILLBOARD BILLBOARD BILLBOARD Belinda Newman. He can be reached at abruno@billboard.com.

NEWSLINE ----

<u>The Department of Justice</u> is siding with the most powerful copyright champions in Congress by filing amicus briefs in the MGM Studios v. Grokster case pending before the Supreme Court.

Acting Solicitor General Paul D. Clement and—in an unusual action by members of Congress—Sens. Orrin G. Hatch, R-Utah, and Patrick J. Leahy, D-Vt., filed their "friend of the court" briefs Jan. 24.

More than 50 groups are represented in about 20 amicus briefs either supporting the entertainment industry's position or requesting clarification of the issues. Filers include the Business Software Alliance—representing commercial software developers such as Microsoft and Apple Computer—and the International Federation of the Phonographic Industry.

Among others that filed briefs are Kids First Coalition, the Recording Academy, the National Assn. of Recording Merchandisers, the National Broadcasters Assn. and 40 state attorneys general. **SUSAN BUTLER and BILL HOLLAND**

Nashville-based Universal South Entertainment. the parent company of Universal South Records, has formed an artist management division, Universal South Artists. Veteran manager Marc Dottore heads the new division, bringing clients Jessi Alexander and Kathy Mattea and staffers Brandon Maudlin and Dorian Stinson. Newly signed to USA are Marty Stuart and Shooter Jennings. PHYLLIS STARK

Former Roc-a-Fella Records CEO Damon Dash has formed a new music company, the Damon Dash Music Group, with Kareem "Biggs" Burke, who cofounded Roc-a-Fella with Dash and Jay-Z. The new company will sign artists and act as an umbrella organization for various record labels, including Dream Factory (a partnership with producer 7 Aurelius) and a *reggaetón* label, Militain Musica, to be launched with hip-hop artist N.O.R.E. (aka Noreaga). Universal Music Group will distribute. There will also be partnerships with the Wu-Tang Clan and M.O.P./the First Family on still-unnamed separate record labels.

Rep. Fred Upton, R-Mich., on Jan. 25 reintroduced his Broadcast Decency Enforcement Act, H.R. 3717, which would raise indecency fines on broadcasters and entertainers to as much as \$500,000 and require the Federal Communications Commission to consider license revocation after three violations. It also protects affiliates against fines for instances where the stations are unaware of upcoming network programming. Meanwhile, Sen. Sam Brownback, R-Kan., on Jan. 26 reintroduced a measure to boost fines to as much as \$325,000 for a single violation and \$3 million for continuing violations, according to a representative. BILL HOLLAND

Delaware-based ticketing tech company Ticketing Innovations, doing business as Season Ticket Solutions, has filed a multimillion-dollar lawsuit against Ticketmaster, citing breach of a non-disclosure agreement and misappropriation of trade secrets. The suit, filed Jan. 13 in Los Angeles County Superior Court, alleges that Ticketmaster used confidential information that it had gathered when it conducted due diligence in 2001 for an aborted \$12.5 million purchase of STS. The suit seeks actual damages not less than \$12.5 million and, according to STS co-founder Tagg Romney, will seek punitive damages exceeding \$100 million at trial. **RAY WADDELL**

Caesars' "Jerk It Out" has been licensed to Apple Computer for its iPod shuffle ad campaign. The ad is on view at apple.com; it will make its TV debut in the near future. The song is on the band's 2003 Astralwerks album, "39 Minutes of Bliss (In an Otherwise Meaningless World)." Labelmates the Concretes can be heard in two Target ads. Its "Say Something New" is featured in the retailer's Design for All campaign, which began airing Jan. 16. The track is from the band's self-titled 2004 album. **MICHAEL PAOLETTA**

International booking agency the Agency Group has a new North American management structure that will see Steve Herman, the current president of the agency's Canadian operations, take the helm as CEO of North America, reporting to worldwide CEO Neil Warnock. Steve Martin will remain as president in New York and will assume further responsibilities overseeing the company's film, TV, literary and comedy divisions and their future expansion.

As part of the reorganization, the company bolstered its senior management in its three offices. It has promoted Ken Fermaglich to senior VP/head of the New York office and Dave Kirby and Andy Somers to senior VP/cohead in Los Angeles.

Promoted to VP are Peter Schwartz in New York, Bruce Solar in Los Angeles and Ralph James and Jack Ross in Toronto. James and Ross will co-head their office, with James taking on a role as part of the senior management team. **RAY WADDELL**



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Old School Meets The New School, Onstage **Once More, With Feeling**

ut of the blue comes an e-mail from my brother, Miles: "All confirmed. Rehearsals are next Friday, and your show with Andy Summers and Incubus at the KROQ Almost Acoustic Christmas will be on Sunday.

Whaaaat? I dimly remember Miles

mentioning something about this radio concert, months ago. At the time I said, "Wow, cool," and then forgot about it. So I'm thinking

about it now, a little panicked, and figure, what the heck? Of course, I had

better dig out my

drums and try to get some life into my wrists. I remember too vividly getting my ass whupped by young Brain of Primus when I jammed with them some time ago, after not addressing my kit for years. After a long layoff I can still play, but the tinv little muscles that provide the finesse, that enable the cool persnickety stuff that the folks like, are only good for a few squirts before they quit.

I call up Mike, Incubus' guitarist, to see what they have in mind. He proposes that we play the Police's "Roxanne" and "Message in a Bottle" and Incubus' "Pardon Me" and "Megalomaniac."

Andy and I have been trying for years to think of a way of playing Police songs

together that doesn't stink to high heaven. We like the songs, and we like playing together, but Sting don't wanna. Of course, we can't be called the Police unless it includes Sting, so what can we do?

I get to rehearsal early. My son Scott is in tow, and he's very impressed to be hanging out with a band that many of his friends are into. His ole Hall of Famer dad is just a dad, but Incubus, "Like, wow!"

Andy and I inspect Incubus' gear, and the first thing we notice is how small it is. Speaker cabinets are now so efficient that no one needs the huge stack-ups that I used to fantasize about as a kid.

Even the drums are small and oddly shaped. Jose has them tuned way tight like a jazz kit (so do I, but neither of us play jazz). I used to be the only drummer who knew how to get a heavy sound from

high-pitched drums. Kids today start out knowing everything that we had to learn. When the band shows up, we go straight into "Roxanne." Having two drummers means that each of us can occasionally depart from **By Stewart Copeland** our sacred mission of steady groove and

indulge in flights of fancy, while the other guy holds it down. Jose is fun to play with. Brandon, like all pro singers, keeps a

low profile. He saves his voice during rehearsals (it's called "marking") but still gives us the cues we need. Andy and Mike have their heads

together, staring intently at each other's fingers on their fret boards as they play. Eleven bands are set to perform during

the gig. Backstage, it's a rock'n'roll party, a mob of carousing fun lovers with crazy hairdos and loud clothing.

and over the fields. I try to rein it in a little so that Brandon can sing the song. We play, and then just like that, in a flash, it's done. Sure, there were a few fender benders. OK, so I played too loud,

as I'm sitting down, my hands take over

and my horse is charging through the bit

too fast and too much, but shows like this are such a rare

treat that I feel no Catch me at a real remorse. Catch me concert, on a real at a real concert, on tour, and you may a real tour, and you see some finesse, may see some finesse, but this was but this was something else. So something else. So shoot me if I had shoot me if I had too much fun. too much fun. By the time I get

out of the shower, the rest of the band

are whooping it up in the dressing room. It was a good show. The room quickly fills up with friends and family.

I really want to see Green Day play. I lost a bet that I made 10 years ago with my niece that they would vaporize after one hit. I had them figured as a McPunk band (which I didn't hold against them, because that's pretty much what the Police were at first).

So I drag myself away from the party and head out to the auditorium. Here's why Green Day is still here: They write hits, keep it simple, and they connect with the audience. They are tight, professional, confident and energized. I'm not about to rush out and buy all

their CDs, but I respect this band. Life is full of rewards and miseries, but I'm very happy that shows like this come along every once in a while. To some, it may look like Andy and I are clutching on to past glories by playing old hits rather than doing something new. But the fact is, we are both doing a lot of new stuff. Heck, I have a whole new and unrelated career as a film composer.

The devil may take me, but every now and then I will reach into the cookie jar . .

Thank you, Incubus, a ride.

Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited.



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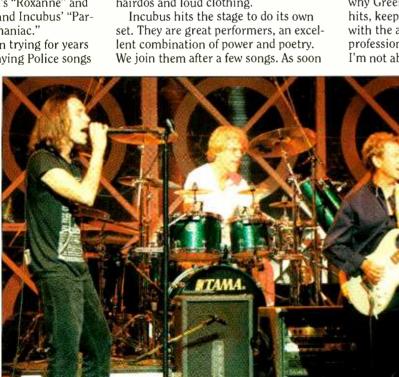
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Stewart Copeland bangs out the rhythm for Incubus at the recent KROQ Almost Acoustic Christmas concert. He is flanked by Incubus singer Brandon Boyd, left, and fellow ex-Police for letting us hitch man Andy Summers.

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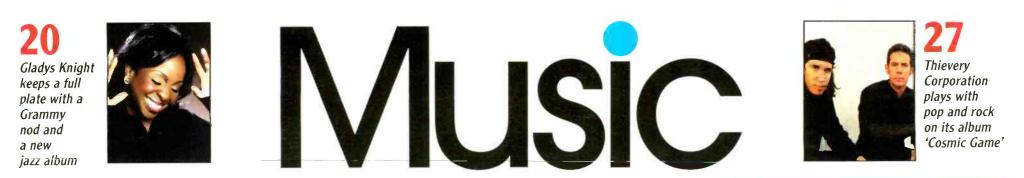
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Rimes A New 'Woman'

Singer Returns To Country

BY PHYLLIS STARK

NASHVILLE—After a foray into pop with 2002's "Twisted Angel," LeAnn Rimes has made a return to her country roots, literally and musically.

Rimes, the one-time teen vocal phenom who was raised in Texas and moved to Los Angeles for a few years, now lives in Nashville with her husband. Her new album, "This Woman," brings her home to the music that made her famous.

While still chock-full of pop influences, "This Woman" is considerably closer to country than "Twisted Angel." Rimes calls the Jan. 25 release "country on my own terms.

Rimes and her label, Asylum-Curb Records, are committed to firmly reestablishing her as a country artist. In fact, label executives have not yet decided whether they'll promote any singles from the album to other formats, although they haven't ruled it out.

(Continued on page 29)

New Grammy Categories And Why They're Here

It's tempting to let out a groan when the Recording Academy announces it has added even more categories to the ever-growing list of Grammy Awards. But, honestly, who's counting?

Well, we are. This year, the Grammys hit 107 categories, including four new slots. Although it is certainly easy to joke that pan flute or throat singer categories must be next, the truth is a great deal of thought, debate and deliberation goes into each new category.

"We have an awards and nominations committee comprised of trustees, staff and experts who regularly examine the categories every year,

Recording Academy president Neil Port-

now says. During this evaluation process, the committee also reviews recommendations for new categories. Here's a look at this year's four new categories and the reasoning

behind them. Best electronic/ dance album: This is the first dance category that honors albums. Portnow says the addition is a direct result of the diligence and coalescing of the dance community and the clear growth in the dance





album arena.

"We try to give anything new a fair opportunity to really establish itself," Portnow says. "What we don't want to do is add dozens of categories and find that it's premature and that this music is not ongoing.

He freely admits that the academy can, therefore, look a little (Continued on page 16)

Baby Emma's All Grown Up

BY MICHAEL PAOLETTA

Emma, the artist formerly known as Emma "Baby Spice" Bunton, is ready to prove she can make it on her own.

The seductive "Free Me"— equal parts '60s pop, Motown and bossa nova—is Emma's second international full-length. (Her first solo album was not released stateside.) It arrived last February in the United Kingdom, where it debuted at No. 7 on the Official U.K. Charts Co. album tally.

The U.S. version, which came out Jan. 25 on 19 Recordings/Universal, includes two bonus tracks (remixes of the title track by Full Intention and Dr. Octavo).

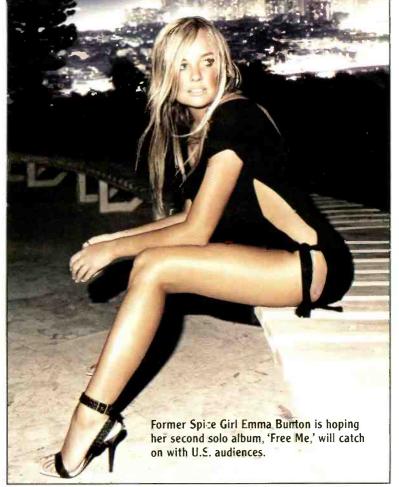
"It's time to see what happens in the U.S.," Emma tells *Bill*-

toard. "Sure, I'm nervous. It's now me, front and center. I'm no longer one of five. Still, I am very excited to see what happens in the U.S. It's every U.K. artist's dream to play and make it there.'

Emma, who co-wrote 11 of the 12 tracks, is off to a promising start.

The album's lead single—the title track—was a top five hit on the *Billboard* Hot Dance Club Play chart and went top 10 on the Hot Dance Radic Airplay list.

"Emma has been very good to us," KNRJ Phoenix PD Mike Oaks says. "The Full Intention remix of Free Me' sounds great on our station." According to 19 Recordings' Larry Braverman, the label is now pushing the tune at top 40 radio. (Continued on page 47)



Music

No End To Court Action Over Original Napster

More than five years after the original **Napster** was quietly launched as the first peer-to-peer network, it continues to resound in costly and complicated ways for the music industry.

One party still caught in the whirlwind is **Bertelsmann AG**. The company agreed in January to pay \$50,000 to publisher **Bridgeport Music**, settling a copyright infringement action over the German media company's financial dealings with the defunct Napster.

The Bridgeport lawsuit is one of four federal District Court suits filed in 2003 against Bertelsmann in New York. The suits were consolidated and sent to the District Court in San Francisco—where an earlier suit against Napster was heard—for all pretrial proceedings. Plaintiffs in the other suits are **Universal Music Group** entities, **EMI's** North American labels and a class of about 27,000 publishers represented by the **Harry Fox Agency**.

Deposition notices are now flying, sources say. Up to 100 depositions may be taken around the world, requiring lawyers to prepare, travel, question witnesses, order transcribed copies of depositions and summarize testimony for later use at trial. The cost just to pay a court reporter to record each deposition can run \$1,000-\$5,000 per day. Add to these costs all the lawyers' fees, and it's easy to see the expenses skyrocket.

Bridgeport's lawyer, **Richard Busch** of Nashville, says the small company could not afford to be part of such a huge undertaking.

Bertelsmann's attorney, **R. Bruce Rich** with **Weil Gotshal & Manges** in New York, notes that the prevailing

party in copyright infringement suits is normally entitled to recovery of its attorney's fees. "In our estimation," he says, "Bridgeport recognized the ultimate futility in carrying on a meritless lawsuit." At the heart of

the near control of the fundamental question of when a company—like Bertelsmann—that provides money to another company becomes liable under copyright law for the recipient's actions.

After the music industry's original copyright infringement suit against Napster began in 2000, Bertelsmann provided \$60 million to the company. Bertelsmann says the money was a loan, earmarked to transform the technology into a fully licensed service. The company ultimately pumped nearly \$91 million into Napster, according to some reports.

By mid-2001, the court forced Napster to shut down. It filed for bankruptcy protection in 2002. Generally speaking, formation of a



corporation such as Napster means that only the corporate entity may be sued for its wrongful acts.

Judgments against a corporation may only be enforced against that corporation's assets, if any. Individual shareholders (investors), officers, directors and others working for the company—and their assets—are shielded from lawsuits and judgments. Naturally there are exceptions; one involves copyright infringement.

If the shareholder, officer, director or other individual is actively involved in the corporation's infringing activity, then that individual (or company) may also be liable. However, simply contributing money to a corporation—as a loan or as an investment—is normally not considered active involvement.

The suits against Bertelsmann claim that the company was more than a lender: The infusion of money allegedly permitted Napster to stay in business, allowing users to continue their unauthorized file sharing.

The legal theories for the suits are vicarious and contributory copyright infringement.

Generally speaking, a person or company is liable for "vicarious" infringement when it had the right and ability to supervise the infringers and derived a direct financial benefit from the infringement.

A person or company is liable for "contributory" infringement when it had knowledge of the infringement and materially contributed to it.

Courts look more deeply into these issues on a case-by-case basis, considering such things as the extent of the ability to supervise, when a party had an ability to control the primary infringers and when the party had knowledge of the infringement.

After discovery, the Bertelsmann cases are expected to be sent back to New York for trial.

Observers say that a decision broadening liability of investors under copyright law could have a chilling effect on future investment. Any subsequent trial could

improve investor confidence by answering a number of questions.

Will it make a difference that Bertelsmann provided money to Napster in the midst of an ongoing copyright infringement litigation?

If Bertelsmann earmarked the money for a legitimate use, will that make a difference in the outcome?

Will this case affect other cases against the owners of such P2P networks as **Kazaa**, **Grokster** and **Morpheus**, resulting in those companies' investors risking their assets if liability for infringement is found?

Sources predict there won't be any early settlement in the remaining cases against Bertelsmann.

The only sure thing is that what began in an isolated moment in a dorm room will further tax the bank accounts of the music industry.

Kelly 'Honored' By Grammy Nomination

When it comes to the Grammy Award nominations, there's almost always a dark horse. With her appearance in the best rock gospel album category, **Sarah Kelly** is this year's most pleasant surprise.

Kelly's passionate vocals and potent songwriting made her **Gotee Records** debut, "Take Me Away," a critics' favorite. For a newcomer on an indie to score a nomination in a category that includes **Skillet**, **Tait**, **Third Day** and **TobyMac** is a testament to Kelly's considerable talents.

She received the news from TobyMac (one of Gotee's owners) while she was in her Rockford, Ill., hometown teaching songwriting to college students. At first, Kelly thought he was congratulating her on a

nomination she had received from Worship Leader Magazine as a 2004 breakthrough artist for the magazine's fourth annual Praise Awards.

"He said, 'I'm talking about a Grammy!' There was like, a 10-second pause," Kelly says. "I had to catch my breath, and my eyes were squinting, and I said, 'Toby, this isn't very funny, give me a couple of years on that one.' Then he said, 'I'm actually up for the same award,' and it took him 10 minutes to convince me that he wasn't lying, because he's a jokester."

Kelly's nomination marks the first time a new Gotee artist has received a Grammy nod. "I'm just so honored that my name is there," she says.

Kelly spent nearly four years as a worship leader for Master's Commission, an international discipleship training program for adult stu-

ning program for adult students. After recording three independent albums, Kelly began garnering attention from Christian record labels. She received offers from nine labels and opted to go with Gotee.

"When I met Gotee I "When I met Gotee I knew they could really partner with me," Kelly says. "They didn't want to change

me at all." Released in February 2004, "Take Me Away" became the highest newartist debut in the label's 10-year history. Kelly toured with **the Paul Colman Trio** and **Jars of Clay**. She appeared on labelmate **Grits'** album "Dichotomy B" and on **Sparrow Records'** "In the Name of Love: Artists United for Africa" compilation, performing **U2's** "Mysterious Ways" with TobyMac.

Look for Kelly on the road this spring with **Bebo Norman** and **Shawn McDonald**. Her image can also be seen on the outside of 140 **Guitar Center** stores nationwide as part of the chain's "World's Largest Outdoor Photo Exhibit."

TSUNAMI AID: The **Gospel Music Assn.** has formed Project Restore in

Association with international relief agency **World Vision**. Project Restore will initially focus efforts on providing aid to the victims of the tsunami in South Asia but, according to a GMA representative, "will remain the industry's official crisis response vehicle in the future." For more information, go to projectrestore.org.





On Jan. 26, Michael W. Smith and Kathy Mattea were slated to host "An Evening for Restoration: Music City Comes Together for Tsunami Relief," a benefit concert featuring performances by Steven Curtis Chapman, the Oak Ridge Boys, the Crabb Family, Dr. Bobby Jones, Michael Martin Murphey and others.

Another unrelated concert benefiting the tsunami victims will be held Feb. 9 in Nashville. Avalon, George Rowe, David Phelps, Anthony Evans, Rachael Lampa and Tait will perform at Rocketown. Tickets are \$10. Speaker K.P. Westmoreland will host.

NEW VENTURES: Greg Lucid has launched Lucid Artist Management, representing Anthony Evans and Mark Schultz. Lucid was previously with TBA Entertainment/Mike Atkins Entertainment for three years ager, working with CeCe Winans and Sandi Patty. Indieheaven.com has launched Broken Records, an online label that will promote, market and distribute releases from independent artists who retain

as associate man-

ownership of their songs.

SIGNINGS: Word Records foursome Point of Grace has signed with Blanton, Harrell, Cook & Corzine for management. The group's longtime manager, Mike Atkins, recently announced his retirement from the business.

Organist **Scott Lamlein** has signed with **Tingrassia Entertainment** for booking.

GATHERINGS: CBA Advance will be held Jan. 31-Feb. 5 at Nashville's Opryland Hotel. The **Christian Booksellers Assn.** event will bring together retailers, publishers, recording companies and suppliers.

The **National Religious Broadcasters Assn.** will hold its annual convention Feb. 11-16 at the Anaheim (Calif.) Convention Center.

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DECEMBER 25, 2004 • VOLUME 116, No. 52

Hot Adult Centemperary Tracks

Pos. TITLE-Artist-Imprint/Label

- 1 WHITE FLAG-Dido-Arista/RMG
- 2 THE FIRST CUT IS THE DECRET Sneryl Crow—A&M/Interscope
- 3 100 YEARS—Five For Fighting—Aware/ Columbia
- 4 DRIFT AWAY-Uncle Kracker Featuring Dobie Gray-Lava
- 5 FOREVER AND FOR ALWAYS—Shania Twain—Mercury/IDJMG
- 6 THIS ONE'S FOR THE GIRLS—Martina McBride—RCA Nashville
- 8 UNWELL—matchbox twenty—Atlantic
- 9 CALLING ALL ANGELS—Train—Columbia
- 10 YOU RAISE ME UP—Josh Groban—143/ Reprise
- **11 LOVE'S DIVINE**—Seal—Warner Bros.
- 12 THIS LOVE—Maroon5—Octone/J/RMG
- 13 JUST FOR YOU—Lionel Richie—Island/IDJMG
- 14 8TH WORLD WONDER—Kimberley Locke— Curb

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"WHITE FLAG" Ivor Novello International Song of the Year "THE GAME OF LOVE" BMNASCAP Song of the Year

Hot Adult Contemporary Tracks

DECEMBER 27. 2003 · VOLUME 115. No. 52

Pos. TITLE—Artist—Imprint/Label

- 1 THE GAME OF LOVE—Santana Featuring Michelle Branch—Arista
- 2 CANT STOP LOVING YOU Phil Cours Atlantic 3 DRIFT AWAY—Uncle Kracker Featuring Dob
- Gray-Lava
- 4 A THOUSAND MILES—Vanessa Carlton— A&M/Interscope
- 5 BEAUTIFUL—Christina Aguilera—RCA/RMG
- 6 CRY—Faith Hill—Warner Bros.
- 7 DON'T KNOW WHY—Norah Jones—Blue Note/ Virgin
- 8 HAVE YOU EVER BEEN IN LOVE—Celine Dion —Epic
- 9 IF YOU'RE NOT THE ONE—Daniel Bedingfield —Island/IDJMG
- 10 FOREVER AND FOR ALWAYS—Shania Twain —Mercury/IDJMG
- **11** UNWELL—matchbox twenty—Atlantic
- 12 SOAK UP THE SUN—Sheryl Crow—A&M/ Interscope
- 13 BIG YELLOW TAXI—Countin Vanessa Carlton—Getter

C DANIEL VNTERTAINMENT

Stephen Budd Management



A Wish For Justice And A Frisell Grammy

If Bill Frisell's "Unspeakable" doesn't win the Grammy Award for best contemporary jazz album, there is no musical justice in the world.

With "Unspeakable," Frisell once again explores a new milieu. The guitarist's latest foray into nonconformist jazz is a fresh collection of electronics-steeped tunes produced by Hal Willner, who mans the turntables and triggers the samples.

Yet there's a good chance Fourplay's typically bland "Journey" could take the prize. We would like to see the Recording Academy reward the adventure seeker, not the conservative.

While the favorites to win best jazz vocal album are upstart Jamie Cullum (the hip "Twentysomething") and vocal sage Al Jarreau (a true-blue jazz comeback, "Accentuate the Positive"), Andy Bey deserves the statuette for "American Song." Crooning way below the radar for too long, Bey has a rich, velvety voice that teems with emotion. As fellow jazz vocalist Kurt Elling once told me, "If you haven't heard Andy Bey, you haven't lived. You

haven't heard a jazz singer."

One of the primo and arguably longest-running jazz trios, Keith Jarrett's group with Gary Peacock and Jack DeJohnette, deserves the best jazz instrumental album prize for "The Out-of-Towners."

I'm rooting for the Maria Schneider Orchestra to get recognition for best large jazz ensemble album with "Concert in the Garden," which she released and promoted through her Web site (mariaschneider.com). "Improvisational music doesn't have to follow a template," she told me last year. "What I love about writing for improvisers is how it makes for the

ultimate connection among people." For best jazz instrumental solo, I vote for underdog and first-time

nominee Don Byron on "I Want to Be Happy" from his "Ivey-Divey" CD. And

even though I thought highly of CDs by non-Latin leaders Charlie Haden and Conrad Herwig that were nominated in the best Latin jazz album category, I hope Latino percussionist Jerry

Gonzalez and his

band carry the day with "Jerry Gonzalez y Los Pirates del Flamenco."

NATIONALLY ENDOWED: Since 1982, the National **Endowment for the Arts** has recognized the contributions of jazz artists with its Jazz Masters fellowship, the highest national honor bestowed upon the preceptors, pioneers and mentors of the genre.

In November at a Seattle gala, NEA chairman Dana Gioia announced the 2005 class of Jazz Masters: guitarist





Kenny Burrell, clarinetist/saxophonist Paquito D'Rivera, arranger/composer Slide Hampton, vocalist/pianist Shirley Horn, the late bandleader Artie Shaw, organist Jimmy Smith and impresario George Wein. They joined 73 other jazz legends previously honored.

The awards, which include a \$25,000 fellowship, were presented Jan. 7 at a concert/ceremony at the International Assn. for Jazz Educators annual conference in Long Beach, Calif. Speaking at an afternoon event, Gioia said, "The NEA is proud to support jazz as one of America's art forms."

Gioia announced a series of programs, including a 50-state Jazz Mas-

ters concert tour and expanded radio and TV jazz programming. But most prominent is a new program for jazz in schools.

Developed in conjunction with Jazz at Lincoln Center and Scholastic and underwritten by the Verizon Foundation (a \$100,000 check was presented to Gioia), the five-unit multimedia and Web-supported curriculum will be available for free to schools beginning in February, in time for Black History Month.

After the announcement, Gioia, who has significantly upped the ante for the NEA's jazz funding since he became chairman in 2003, said that the NEA's support is crucial to a greater consciousness of jazz, as a musical form and as a social force. "We are the official arts agency in the U.S., and as such we're able to pull in national partnerships and coalitions.

"Our concert tour will be going to cities where jazz is rarely presented. And our schools program will enrich kids who have never been exposed to jazz, which is a great art that grew out of distinctively American soil. You cannot understand contemporary American culture without knowing something about jazz.

and the format is keeping a certain level of activity.

Best surround sound album: "We are the National Academy of Recording Arts and Sciences, Portnow says. "It's the sciences piece that we always want to pay attention to.'

With the proliferation of recordings now available in 5.1 sound, "it makes sense to address technical changes and innovations that begin to feel they're going to be part of the landscape going forward."

Does that mean we're headed for best ringtone? Portnow doesn't rule it out. "It wouldn't surprise me if we see more [technical awards]. We have to be up to speed with all elements of technology."

If you're looking to petition the committee to add a category, Portnow has some advice.

"Make the case for your community," he says. "Who's in it, how many records are being made, what is the reach of that community, the geography, the history, the projections of where it is going. Have the facts, figures and statistics and the community behind you to back it up.

And if the committee turns you down, Portnow stresses you can always come back next year. Indeed, it took the dance community five years to get the best dance recording category added in 1997. As Portnow says, "Good for those folks who persevere.'



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The Beat

Continued from page 13

behind the curve when adding a genre. But he stresses, "We may arrive there other than on day one of a movement, but we have tried to accelerate the ability to get there within a reasonable period of time.'

Best gospel performance: While it may seem that the gospel field is already well-represented with six categories, Portnow says the committee takes note of when there is sufficient activity within a section of a category that may warrant its own consideration. As such, the committee felt that it was time to create a new category that specifically honored performances on singles or tracks in the gospel field as opposed to the other categories that honor entire albums.

Best Hawaiian music album: Similar to the Native American community that finally received its own category in 2001, the Hawaiian music community has long petitioned for representation and has shown that the genre experienced a steady level of success.

"I'm not sure it's always about growth," Portnow says. "It just seems to be an area that is consistent and sustaining. We're seeing albums made in Hawaii by Hawaiian musicians that are doing well,

LOEB&LOEBLLP



Beastie Boys Clint Black John Carter Cash Johnny Cash Steven Curtis Chapman Dixie Chicks Vince Gill Loretta Lynn Third Day Chris Thile

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Music Louring

Bonnaroo's 2005 Lineup Taking Shape

BY RAY WADDELL

The return of Widespread Panic and scene favorites the Allman Brothers Band, along with the addition of the more mainstream Dave Matthews Band, could propel the fourth edition of the Bonnaroo Music Festival to another quick sellout in 2005.

Widespread Panic returns to the lineup this year after skipping the Manchester, Tenn., festival during the band's hiatus last year (billboard.biz, Jan. 19).

The Athens, Ga.-based band joins a far-flung lineup for the June 10-12 festival that also includes return visits by Gov't Mule and Jack Johnson, along with a first-time performance by the Dave Matthews Band (although Matthews has performed as a solo artist).

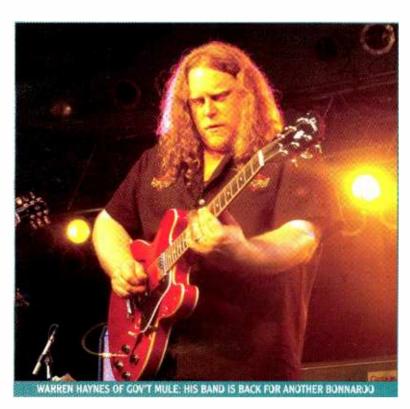
Bonnaroo is produced by Superfly Presents and A.C. Entertainment.

"We're really excited about the lineup," says Ashley Capps, president of A.C. Entertainment. "And there are a lot of exciting additions that we haven't been able to announce yet."

Superfly president Jonathan Mayers adds, "This will be on par with every Bonnaroo so far."

The hugely successful fest will return to its 700-acre site in rural Manchester, about 60 miles south of Nashville.

Other acts on this year's bill include Modest Mouse, Mars Volta,



Joss Stone, Alison Krauss + Union Station, John Prine, Ozomatli, Rilo Kiley, Joanna Newsom, the Brazilian Girls, Yonder Mountain String Band, STS9, Keller Williams, Earl Scruggs & Friends, O.A.R., Toots & the Maytals, Umphrey's McGee, Iron and Wine, Karl Denson's Tiny Universe, Drive-By Truckers, Particle, Xavier Rudd, Ray Lamontage, the Gourds, Secret Machines, Donna the Buffalo, the John Butler Trio, Ollabelle, Citizen Cope, M. Ward, My Morning Jacket, Madeleine Peyroux and the Béla Fleck Acoustic Trio. As many as 35 more acts will be announced in the coming weeks.

BUMP IN THE BUDGET

Capps says the festival's talent budget for 2005 increased slightly

from last year.

"Fortunately, a lot of acts want to play Bonnaroo," he says. "The frustrating thing for us is we're not capable of presenting all of the artists we would like to have. There are always more left off the table than on."

The production budget for Bonnaroo also continues to increase. "Every year there are a lot of areas we want to enhance to improve the festival," Capps says. "And even a little tweak can involve a considerable expense."

He says infrastructure is the festival's single largest expense. "And for the past two years, rain has been a very expensive thing," Capps adds.

Bonnaroo was the secondhighest-grossing concert of 2004, according to Billboard Boxscore. It took in \$14.5 million from a lineup that included the Dead, Dave Matthews & Friends, Trey Anastasio, Bob Dylan and nearly 80 other acts.

Mayers says ticket prices, which were \$139 and \$164 in 2004, will increase slightly in 2005. The show's capacity will remain at 90,000.

Tickets go on sale Jan. 29 through bonnaroo.com. In the past, Bonnaroo has sold out online, without traditional advertising and promotion.

This year's on-sale is a month earlier than the three previous

ACTIVE MUSIC TOUR SPONSOR CATEGORIES IN 2004

years. Mayers says the change is a reaction to market conditions. "We felt this would be a year to get out there early."

The return of Widespread Panic, as well as the addition of DMB to the bill, could point to a quick sellout. With Panic on the bill the first two years, Bonnaroo went clean in days. Last year, admittedly a tough one for live music in general. a Panic-less Bonnaroo was a tougher sell.

1

"The down concert environment last year has been well-documented, but we did sell out." Capps notes.

That said, Capps quickly admits that Widespread Panic is a favorite among Bonnaroo attendees. "They are a great live act, and great live acts epitomize what Bonnaroo is all about. We're thrilled to have Widespread Panic back for two nights this year."

In related news, earlier the festival was able to reach an agreement with local government officials in Coffee County whereby \$3 per ticket will go to the county. Bonnaroo also gives the county an additional \$30,000, so a sellout this year would put \$300,000 into local government coffers.

"We certainly love the site in Manchester, and we like doing business with Coffee County," Capps says. "We may not always see eye to eye on certain issues, but this is a very proactive, can-do environment for doing business."

Sponsors

Continued from page 5

programs also contributed to the increased spending. A number of companies signed high-profile deals with Latino acts in 2004, a trend that is expected to gain momentum this year and beyond. Deals include Verizon's sponsorship of Alejandro Sanz, Hershey's partnership with Thalía Sodi and Jack Daniel's Studio No. 7 concert series. Corporate interest in Latino and other ethnic acts is also fueled by economics.

"Sponsorship of high-profile Hispanic artists is typically considerably less expensive than a tie to a similar mass-market artist. That is very appealing to marketers, because it frees up funds that can be used to activate deals," Chipps says.

DOTCOM COMEBACK

Emerging sponsorship categories include dotcoms, which staged a sponsorship comeback after the category meltdown five years ago. Active segments include online dating, social networking and auction sites, with true.com and eBay aligning with Clear Channel Entertainment venues and myspace.com partnering with the Vans Warped tour, Blossoming Media tour and this spring's Taste of Chaos tour.

The restaurant category also stepped up sponsorship with several companies launching their first music marketing campaigns. Examples include Cracker Barrel, which partnered with the Grand Ole Opry and the Alison Krauss + Union Station tour, and sub chain Blimpie, which titled CCE's Summer of Live concert series.

Other active sponsorship categories in 2004 included automobile, beer and spirits, personal care, telecommunications and the gaming sectors, all of which are increasingly trying to make a positive impression among teens and young adults.

Companies also stepped up interest in naming-rights deals of music venues, with Coors Brewing signing title of Englewood, Colo.'s Coors Amphitheatre and Nokia taking title to Texas' Nokia Live at Grand Prairie Theater and a new entertainment facility in Los Angeles. Nokia will also reportedly title a new venue slated to open this year in New York's Times Square.

Sector/Company	Music Tour/Venue	Sector/Company	Music Tour/Venue
Automotive	State of the second of the	Gaming	
Audi	David Bowie	Nintendo	Nintendo Fusion tour
	k.d. lang	PlayStation2	Ozzfest
Thevrolet	Third Day		Voodoo Music Experience
aquar	Zero 7	Xbox	House of Blues
eep	Counting Crows		
ia	Sugar Ray	Household Appliances/Pro	ducts
		Gain	Keith Urban
leer and Spirits		Whirlpool	Reba McEntire
oors	Coors Amphitheatre, Englewood, Colo.		
	Rascal Flatts	Military	
ruzn Rum	Kenny Chesney	U.S. Navy	College Music Awards
leineken	Austin City Limits		
	Grammy Awards	Personal Care Products	
	Southeast Urban Music Conference	Maybelline New York	Chicks With Attitude tour
ack Daniel's	Studio No. 7 concert series	Proactive Solution	Jessica Simpson
	Vicente Fernandez		
ameson	Jameson All Access concert series	Restaurants	
im Beam	Hoobastank	Cracker Barrel	Grand Ole Opry
1idori	Queer As Folk Future Babylon tour	Blimple	Clear Channel Entertainment Summer of Liv
Rolling Rock	Rolling Rock Town Fair	Dunkin' Donuts	Little Steven's Rockin' Garage tour
in the second		McDonald's	Destiny's Child
Candy			Alejandro Fernandez
lig Red	X-ecutioners		
lentyne	Virgin College MegaTour	Retail	
ershey	Thalía Sodi	Best Buy	Carl Thomas
		NAPA Auto Parts	Alan Jackson
otcoms			
Bay	Clear Channel Entertainment music venues	Telecommunications	
nyspace.com	Blossoming Media tour	Cingular Wireless	Aquafina on the Bricks series, Atlanta
	Vans Warped tour	Motorola	Yellowcard
	Taste of Chaos tour	Nokia	Nokia Live at Grand Prairie Theatre Texas
		Samsung	Vans Warped tour
rue.com	Clear Channel Entertainment music venues	Verizon	Verizon Ladies First tour
			Alejandro Sanz
inancial Services		Virgin Mobile	MTV Video Music Awards
Bank of America	Essence Music Festival		
	Jazz at Lincoln Center '04-'05 season		
~			

	VENUE/	GROSS/	ATTENDANCE/	
ARTIST(S)	DATE Sportpaleis, Antwerp, Belgium Dec. 2-Jan. 12	TICKET PRICE(S) \$8,798,055 (6,716,073 Euros) \$43,30/\$36.64/\$29.98/\$23.32	CAPACITY 250,919 254,896 eighteen shows sixteen sellouts	PROMOTER PSE Belgium
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 12-16	\$2,523,843 \$225/\$175/\$127.50/\$87.50	18,703 19,837 five shows two sellouts	Concerts West/AEG Live
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 20-23	\$2,037,815 \$225 /\$175/\$127.50/\$87.50	15,138 16,436 four shows two seliouts	Concerts West/AEG Live
CHER, VILLAGE PEOPLE	ARCO Arena, Sacramento, Calif. Jan. 14	\$860,136 \$75,50/\$55,50	12,423 sellout	Clear Channel Entertainment
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Thompson-Boling Arena, Knoxville, Tenn. Jan. 21	\$815,031 \$59,50/\$49.50	14,510 15,500	Varnell Enterprises
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	The Cajundome, Lafayette, La. Jan. 15	\$717,263 \$59.50/\$49.50	12,557 sellout	Varnell Enterprises
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Richmond Coliseum, Richmond, Va. Jan. 20	\$703,510 \$59.50/\$49.50	12,005 sellout	Varnell Enterprises
JOSH GROBAN	Turning Stone Casino Event Center, Verona, N.Y. Jan. 22	\$546,150 \$150/\$50	4,68 5 5,000	in-house
TOBY KEITH, TED NUGENT	The Mark of the Quad Cities, Moline, III. Jan. 22	\$468,446 \$49.75	9,769 sellout	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	American Airlines Center, Dallas Dec. 10	\$425,352 \$49.50/\$39.50/\$29.50	10,556 12,706	House of Blues Concerts Clear Channel Entertainment
PLAYSTATION DUALPLAY PRESENTS TIESTO, JULIETTE & THE LICKS	Palladium, Hollywood, Calif. Dec. 31	\$324,970 \$1,200/\$1,000/\$110/\$75	4,000 sellout	House of Blues Concerts Godskitchen North America
TRANS-SIBERIAN ORCHESTRA	Rose Garden, Portland, Ore. Dec. 28	\$295,491 \$44/\$35/\$29	7,75 3 18,099	House of Blues Concerts
MEHRDAD AND FRIENDS	Dec. 28 Thomas & Mack Center, Las Vegas Dec. 25	\$217,746 \$150/\$35	3.089 3.503	Arian Productions
TRANS-SIBERIAN ORCHESTRA	Cumberland County Civic Center, Portland, Maine Dec. 28	\$213,608 \$45/\$27.50	6,493 sellout	Clear Channel Entertainment
DOLLY PARTON, THE GRASCALS	Spokane Arena, Spokane, Wash. Dec. 18	\$210,188 \$54/\$44/\$34	5,608 sellout	in-house, Arena Network
RASCAL FLATTS, CHRIS CAGLE, JULIE ROBERTS	Kansas Coliseum, Valley Center, Kan. Dec. 11	\$209,885 \$34.75/\$27.75	6,067 6,575	Clear Channel Entertainment
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Turning Stone Casino Event Center, Verona, N.Y. Jan 14	\$208,000 \$60/\$20	5,179 sellout	in-house
TRAIN	House of Blues, Chicago Dec. 31	\$205,375 \$155	1,325 sellout	House of Blues
KENNY ROGERS, BILLY DEAN, REBECCA LYNN HOWARD	Westbury Music Fair, Westbury, N.Y. Dec. 22-23	\$204,850 \$50	4,287 5,484 two shows	Clear Channel Entertainment
CLAY AIKEN	Dodge Theatre, Phoenix Dec. 29	\$201,770 \$75/\$35	3,346 4,971	AEG Live/Goldenvoice
GAITHER HOMECOMING	Pepsi Center, Denver Dec. 11	\$200,569 \$34,75/\$21,75	7,470 18,045	Clear Channel Entertainment, KSE
KORN	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Dec. 15	\$198,290 \$65/\$35	3,920 7,873	Rocktropic
Q102 JINGLE BALL: ALICIA KEYS, SIMPLE PLAN, BOWLING FOR SOUP, RYAN CABRERA, CHINGY	Tweeter Center at the Waterfront, Camden, N.J. Dec. 13	\$197,816 \$67/\$39.50	6,006 6,844	Clear Channel Entertainment
DOLLY PARTON, THE GRASCALS	Rose Garden, Portland, Ore. Dec. 17	\$196,068 \$ 5 4/\$44/\$34	5.117 sellout	in-house, Arena Network, Razor Sharp Productions
TRANS-SIBERIAN ORCHESTRA	Arrowhead Pond, Anaheim, Calif. Dec. 23	\$189,889 \$49.50/\$39.50/\$29.50	4,523 8,428	House of Blues Concert
BARENAKED LADIES	Masonic Auditorium, Detroit Dec. 18	\$188,507 \$45.50	4.231 sellout	Clear Channel Entertainment
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Augusta Civic Center, Augusta, Maine Jan. 21	\$185,130 \$36/\$32	5,809 seliout	National Artists
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Paul E. Tsongas Arena, Lowell, Mass. Jan. 22	\$184,244 \$36.50/\$27.50	5,649 sellout	National Artists
UMPHREY'S MCGEE, BUCKETHEAD, MINI-KISS	Riviera Theatre, Chicago Dec. 30-31	\$182,500 \$49/\$24	5,000 two sellouts	Jam Productions
SLIPKNOT, KILLSWITCH ENGAGE, UNEARTH	Stade Uniprix, Montreal Jan. 8	\$180,203 (\$221,974 Canadian) \$36,53/\$32.07	5,582 6,000	Gillett Entertainment Group, Greenland Productions
JAGERMEISTER MUSIC TOUR: SLAYER, KILLSWITCH ENGAGE, MASTODON, FIREBALL MINISTRY	Universal Amphitheatre, Universal City, Calif. Dec. 17	\$178.750 \$32.50	5,500 sellout	House of Blues Concert
ALEJANDRO FERNANDEZ	American Airlines Arena, Miami Dec. 11	\$177,155 \$89.50/\$49.50	3,099 5,942	Clear Channel Entertainment, Vivelo
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	WesBanco Arena, Wheeling, W.Va. Jan. 15	\$174,855 \$30/\$20	6,610 sellout	in-house, Brad Paisley Foundation
TRANS-SIBERIAN ORCHESTRA	Tucson Convention Center, Tucson, Ariz. Dec. 17	\$172,702 \$37/\$14	5,747 6,482	Clear Channel Entertainment
JAGUARES	Teatro Metropolitan, Mexico City	\$168.215 (1,884,013 pesos)	6,170 two sellouts	OCESA Presents

Louring MUSIC

U2's Vertigo Tour High On Arenas

One of the reasons **U2** will play stadiums in Europe instead of arenas on the band's upcoming Vertigo tour (Billboard, Jan. 29) is that European arenas are not generally on par with those in North America, according to Paul McGuinness, longtime manager of U2.

By Ray Waddell rwaddell@billboard.com

McGuinness is high indeed on the modern North American arenas. "These facilities, I wish there was one in every city in Europe," he says. "The arenas in America are just absolutely ideal for rock'n'roll. We love playing in them.

The progression of North American arena design is a process that McGuinness has watched with interest for some 25 years as U2 began touring the States.

"As arena design has got more sophisticated in recent years, magnificent facilities have gone up," he says. "The second- and thirdgeneration arenas are great places to play. Very often they've been built with rock'n'roll in mind, whereas the first arenas were built purely for sports, and rock'n'roll was an add-on. Entertainment was grudgingly welcomed.

And McGuinness does have a favorite. "I suppose the most exciting venue of all is Madison Square Garden [in New York], and I'm sorry to hear they're talking about knocking it down," he says, referring to a proposed revamp of the venerable facility. "Madison Square Garden was a place I read about growing up, and playing there was always a highlight of any U2 tour."

This time around, U2 will visit MSG for what will likely be several shows beginning May 21.

MORE BLOCKS: Jeffery Bischoff, founder and president of Oakland, Calif.-based merch company Cinder Block (see story, page 18), has named David P. Barnard, who had been CFO at Design Within Reach, to the same post, effective Feb. 21.

HATS & HAIR: Co-headliners Reba McEntire and Brad Paisley along with special guest Terri Clark will make up the Two Hats and a Redhead tour. The outing begins April 15 in Vir-

ginia Beach, Va., at the Verizon Wireless Amphitheatre. Before its conclusion in mid-June it will cover some 25 markets. Because of a scheduling conflict, Clark will not be on the first three dates. Her hat will be filled by Joe Nichols.

McEntire is booked by Rod Essig

at Creative Artists Agency, Paisley by Rob Beckham at William Morris Agency and Clark by Keith Miller at WMA. Clear Channel Entertainment will promote the tour. under the direction of touring VP Brian O'Connell. The trek will be part of CCE's mega ticket program, which offers tickets to

several country shows at sheds at one value price.

THE VERY ESSENCE: The 11th Essence Festival, set for July 1-3 at the Louisiana Superdome in New Orleans, will feature Destiny's Child, Alicia Keys, Kanye West, Maze featuring Frankie Beverly, Jeffrey Osborne, Regina Belle, Mint Condition, Talib Kweli, Floetry, Vivian Green and other acts to be announced. Essence is the premier R&B fest in the country. Nicole Wright is producer/GM for the festival, which is produced in conjunction with Festival Productions, producers of the New Orleans Jazz & Heritage Festival.

NEW GARDEN TENDER: Philadelphia-based facility management firm Global Spectrum has named Mike Scanlon the new GM for the 20,000-seat Rose Garden Arena in Portland, Ore. Global was selected to manage the arena effective Jan. 1. Scanlon comes to Portland after four years as GM of the Global Spectrum-managed Sovereign Bank Arena in Trenton, N.J. The day-today operations of the arena had been under the direction of the Portland Trailblazers' J. Isaac, senior VP of facility sales and marketing.



SCANLON: NEW GM OF ROSE GARDEN

cores should be submitted to: Bob Allen, Nashville. on and pricing, call Bob Allen, 615-321-9171. 615-321-9171. Fax: 615-321-0878. For research BILLBOARD FEBRUARY 5, 2005

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Music R&B/Hip-Hop

Epitaph Enters Rap Game With Francis

BY TODD MARTENS

Epitaph Records built its foundation on punk rock. But just prior to last year's presidential election, the label's most biting political commentary arrived courtesy of Sage Francis, a 27year-old rapper from Providence, R.I.

The song "Slow Down Gandhi" sarcastically rips into liberals and conservatives alike, casting a cynical eye at warmongers and the "cool kids" who "were rocking votes."

With a perfectly articulated delivery that recalls Chuck D, Francis builds each verse with a mixture of activism, paranoia and humor. "If they could sell sanity in a bottle, they would be charging for compressed air," he quips.

Epitaph released the song into cyberspace just before the election, tapping into the Web-friendly audience that Francis has built during the last four years. In 2001, with neither an album under his belt nor a label affiliation, Francis unleashed the song "Makeshift Patriot" through his Web site.

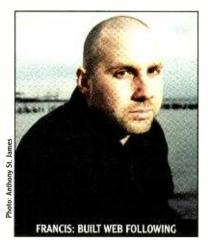
A critical look at American media issued one month after the terrorist attacks of Sept. 11, the song instantly made Francis a name in underground hip-hop. Its organic success allowed Francis to tour the United States and Europe—and make money doing so.

"I accepted the possibility of immediate backlash, but surprisingly, the backlash never came," Francis says. "People were eating it up . . . I do my best to handle subjects like this with integrity, and I didn't let any possible reaction to the material determine a single aspect of that process. That's important to do as an artist, at a time when almost all popular musicians let popular opinion dictate what they will or will not say."

Epitaph president Andy Kaulkin, who likens Francis' mix of social commentary and humor to that of comedian George Carlin, heard the song and began courting the rapper. After releasing an album in 2002 with Oakland, Calif.-based Anticon, Francis eventually became the first hiphop artist signed to Epitaph. The label will issue "A Healthy Distrust" Feb. 8.

When Epitaph first signed Francis, there was talk that the Los Angelesbased label would launch a hip-hop imprint. Francis, however, preferred the punk brand.

"I may have been more reluctant to sign with Epitaph if I wasn't the



first hip-hop act on their label," he says. "Does that make me petty? There were no reservations about the label being punk-oriented. The reservations were about signing to a label of that size and how that would affect my self-made career ... It was good that no one set a hiphop precedent at Epitaph because I felt much more comfortable working with a clean slate."

STREET MARKETING

After signing Francis, Epitaph struck a deal with Minneapolis-based Rhymesayers to distribute hip-hop albums from Atmosphere and Eyedea & Abilities. Atmosphere's "Seven's Travels" peaked at No. 5 on the *Billboard* Top Independent Albums chart and has sold 136,000 units in the States, according to Nielsen SoundScan.

"We saw ourselves as being just like Epitaph, only seven or 10 years behind them," Rhymesayers CEO Siddiq Sayers says. "We were looking to expand and learn some things; Epitaph wanted to get their feet wet in hip-hop."

During the last year, Epitaph has been extremely active in signing hiphop artists. This year, Epitaph and its more adult-leaning imprint Anti- will release albums from Blackalicious, the Coup and Danger Mouse. Additionally, through a distribution deal with Quannum, Epitaph will distribute the next Lyrics Born release.

Epitaph GM Dave Hansen says rap and punk are a natural fit. "A lot of the marketing we do for punk is stuff we've taken from people marketing hip-hop records. It's all street marketing."

The label introduced its audience to Francis by having him appear on last year's Bad Religion album, "The Empire Strikes First." Francis, who has a bachelor's degree in journalism from the University of Rhode Island, already courts a dedicated following. He regularly sells out small clubs in major markets. He has also sold 36,000 units of his Anticon release "Personal Journals."

"I've been with different labels and it's usually out of pure curiosity as to how much better they will be able to do than I can do on my own," Francis says. "Epitaph might be the only label who can outwork me."

In January Epitaph released a limited-edition single of "Sea Lion," a Francis collaboration with avant-folk artist Will Oldham. Francis will launch a two-month North American tour Feb. 4.

Hansen says Epitaph, which is distributed through Alternative Distribution Alliance, is planning an initial shipment of 40,000 units. According to retailers, Epitaph's goal of selling 10,000 units in the first week shouldn't be a problem.

"It's going to be big," says Jim Utz, a buyer with St. Louis-based Vintage Vinyl. "The buzz here is absolutely huge. He has done better than a lot of other underground rappers. I haven't even heard the album, because our staffers keep borrowing the promo."

Black Music Earns Grammy Cachet

How apropos that Black History Month finds black music writing a significant chapter in music history. The commercial appeal of R&B and hip-hop is keeping step with their critical acclaim—as evidenced by the multiple Grammy Award nominations for **Kanye West**, **Alicia Keys** and **Usher** (see story, page 1).

Sure, there is the inevitable grousing about who was and wasn't nominated. And the rap nominations point to an unfortunate dilemma: Just where are our female rappers? **Terror Squad** member **Remy Ma** is the only nominated female rapper, as the group's summer 2004 anthem, "Lean Back," picked up a nod for best rap performance by a duo or group.

Such reservations aside, it's gratifying to witness black music's unbridled popularity, as well as hip-hop's evolution from fad to mainstream fixture and fiscal force.

KNIGHT'S TIME: "Most singers today have a similar sound; there are very few who are original." So says one of soul music's talented originals, **Gladys Knight**.

Showing no signs of slowing down in the 50th year of her career, Knight is preparing to record a jazz standards album for her **Many Roads** label. "I started singing in church," she recalls, "and all through high school I sang with a jazz band, so I learned all those songs by **Ella Fitzgerald, Sarah Vaughan** and others."

Having won a Grammy Award in 2002 for best traditional R&B vocal album with "At Last," she finds her-

n with "At Last," she finds herself back in the nominees' circle

this year. Her duet with the late **Ray Charles**, "Heaven Help Us All," is up for best gospel performance.

"Ray sent me three songs, and we chose 'Heaven,' " Knight recalls. "When I went to his studio to record, I was a little sad because



he was so frail. But then the 'other Ray' came out, and it turned out to be a wonderful experience. I'm so grateful I got a chance to say goodbye."

Coincidentally, **Jamie Foxx**, star of the "Ray" biopic, dueted with Knight on "At Last." She also played Foxx's mom in episodes of his hit **WB** TV series, "The Jamie Foxx Show."

"People didn't know he could play and sing like he does," Knight says. "He's so very talented but still has humbleness in his spirit."

Knight is also busy promoting her latest Many Roads release, "One Voice." The inspirational set features **Saints Unified Voices**, the 100member multicultural gospel choir Knight founded. Special guest **BeBe Winans** appears on bonus track "Make Time to Love" (*Billboard*, Jan. 22). Selecting such favorites as "Pass Me Not" and "He Lives," Knight sought to produce a project reflecting her "one voice" vision.

"I was trying first to choose music that would appeal to the most people," she says. "Then I felt the spirit of doing 'One Voice.' There are all races of people in [God's] church. My choir—

with Asians, Caucasians, African-Americans, Brits and Samoans—more displays the spirit of the church: No matter the background, we do praise him with one voice."

Knight returns to performing nightly at the Flamingo in Las Vegas Feb. 8. She has completed a role in the indie film "Unbeatable Harold," opposite **Dylan McDermott**, and with son **Shanga** is getting ready to open her third Gladys & Ron's Chicken & Waffles restaurant, in Washington, D.C. (The

other two are in Atlanta.) Additionally, Knight is hoping to

produce a sequel to the 1986 **HBO** special "Sisters in the Name of Love," in which she starred with **Dionne Warwick** and **Patti LaBelle**. She has certainly come a long way from the 7-year-old who won the grand prize on TV talent contest "Ted Mack's Amateur Hour."

"I've asked myself why I'm still here, because this industry usually isn't known for people staying around that long," Knight says. "But I'm glad about it because now I know why I sing. He still has work for me to do."

A-SQUARED: Multiple Grammy Award winners **Aretha Franklin** and **Arif Mardin** are reuniting on a new project. Mardin is set to produce

Franklin's version of "A House Is Not a Home." The Luther Vandross concert staple is

> one of the selections from J Records' upcoming CD tribute to Vandross, who is recuperating from a nearfatal stroke.

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"She sent me a tape of how she wants to do the song," says Mardin, who will fly to Detroit

shortly to cut the vocals. "It will be reminiscent of the way she sang and played piano in the '60s and '70s. I'm cutting the track now and will be adding strings, just like the good old days."

1115

The man behind such musical (Continued on page 22)

F E		JA 905	RY 5	Diliboara IUP RCCD/			P			OP ALBUMS	
IHIS WEER	LAST WEEK	2 WKS. AG0		Sales data compiled from a national subset S Nielsen panel of core R&B/Hip-Hop stores by S Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WFEK	LAST WEEK	2 WKS. AG0	Without	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position
and the second				※ NUMBER 1/GREATEST GAINER ※ 1 Week At Number 1		52	2 60	67	22	BABY BASH DOPE HOUSE/EMPIRE MUSICWERKS 450612/VI (18 98 CD) Menage A Trois	32
	69		- 2	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (8:38/13:36) [M] The Documentary	1	5.5	50	58	17	STEPHANIE MILLS JM 54660/LIGHTYEAR (13 98 CD) Born For This!	1 1
2	1	1		JOHN LEGEND GOOD MUSIC/COLUMBIA 92776/SONY MUSIC (12 98 EQ CD) Get Lifted	1	50	1 52	60	9	KENNY G ARISTA 62470/RMG (18.98 CD) At Last The Duets Album	21
-3	2	2		LIL JON & THE EAST SIDE BOYZ A ² BME 2690*/TVT (11.98/17.98) Crunk Juice	2	-	74	07		B.R. GUNNA BARAK 30002 (13 98 CD) [M] B.R. Gunna's Dirty District Vol. 2	55
4	6	8	9	FANTASIA J G4235'/RMG (18.98 CD) Free Yourself	2	55		87	-		
- 5	3	3	1	LUDACRIS A DTP/DEF JAM SOUTH 003483*/10JMG (8 98/13 98) The Red Light District	1	56		49	-	NEW EDITION BAD B0Y 003422*/UMR6 (13.98 CD) One Love	-
5	5	6		T.I. © GRAND HUSTLE/ATLANTIC 83734*/AG (18 98 CD) Urban Legend	1	57		54	-	R. KELLY A ³ JIVE 60356/20MBA (17.98/19.98) Happy People/U Saved Me	1
	4	5	Ch. h.	EMINEM ▲ ⁴ SHADY/AFTERMATH 003771*/INTERSCOPE (8:98/19:98) Encore			100	75	10	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD) The Best Of Keith Sweat: Make You Sweat MOS DEF RAWKUS/GEFFEN 0035587/INTERSCOPE (13.98 CD) The New Danger	1 1
3	7 8	4		DESTINY'S CHILD ▲3 Columbia s2555/SONY MUSIC (18 98 E0 CD) Destiny Fulfilled 2PAC AMARU 003661*/INTERSCOPE (8.96/13 98) Loyal To The Game		59 60		45 59		MOS DEF RAWKUS/GEFFEN 003558/f/NTERSCOPE (13.98 CD) The New Danger CRIME MOB BME/REPRISE 488020WARNER BROS (13.98 CD) Crime Mob	1 1
10	+	12		CIARA A SHO NUFF-MUSICLINE/LAFACE 52819-720MBA (12 98/18.98) Goodies	1	51		68	90	THE ALCHEMIST ALC 95487/KDCH (15.98 CD) (M) 1st Infantry	
-1	10	9	100	MARIO 3RD STREET/J 61885*/RMG (18.99 CD)	2	62		62		JON B E287520/SANCTUARY URBAN (18.98 CD) Stronger Everyday	1
-2		10	45	USHER A ⁸ LAFACE 63982/ZDMBA (12.92/18.98) Confessions	1	63		52	1000	ANITA BAKER BLUE NOTE 77102 (12 98/18.98) My Everything	
13	12		-	SNOOP DOGG A DOGGYSTYLE/GEFFEN 003763*/NTERSCOPE (8.98/13.98/) R&G (Rhythm & Gangsta): The Masterpiece	4	64		53	-	KANYE WEST A ² RDC-A-FELLA/DEF JAM 002030"/IDJMG (8 98/12 98) The College Dropout	
÷4		11		JAY-Z/LINKIN PARK MACHINE SHOPROCA FELLADEF JAM 4882*WARKER BROS 118 58 00 0401 MTV Ultimate Mash-Ups Presents: Collision Course	3	6	5 62	-		BLACK EYED PEAS A2 A&M 002854/INTERSCOPE (12.98 CD) Elephunk	23
15	15		2	SOUNDTRACK CAPITOL 63164* (18.98 CD) Coach Carter	15	66	-	70	-	DIRTY RAT STIFF ARM 0529 (11.98 CD) Rookie Of The Year	65
16	14	14	6	ASHANTI A THE INC/DEF JAM 003409*/IDJMG (13.98 CD) Concrete Rose	2	67	7 57	61	32	JADAKISS RUFF RYDERS 002745*/INTERSCOPE (8.98/13.98) Kiss Of Death	1
17	17	17	19	NELLY ▲2 DERRTY/FO' REEL 003316*/UMRG (8:98/13:98) Suit	1	68	8 61	56	14	R. KELLY & JAY-Z A JIVE/DEF JAM 003691*/ZOMBA/IDJMG (12.98/18.98) Unfinished Business	1
8	16	15	7	CAM'RON ROC-A-FELLA/DEF JAM 002728/I0JMG (8 98/13.98) Purple Haze	4	69	9 76	71	14	LIL WYTE HYPNOTIZE MINOS 68500/ASYLUM 117.98 CD/DVD} Phinally Phamous	6
- 9	19	19	25	NAS ILL WILL/CDLUMBIA 92065*/SONY MUSIC (19.98 EG CD) Street's Disciple	2	70	0 66	77		VARIOUS ARTISTS GOLDEN SOLDIERS 90259/ENEMY LINES ENTERTAINMENT 1/7.98 CD) The Golden Soldiers Compilation Volume I	66
20	18	16	5	MANNIE FRESH CASH MONEY 002808*/UMRG (13.58 CD) The Mind Of Mannie Fresh	16	7	1 78	78	10.	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98) Get Rich Or Die Tryin'	1
21	22	22		TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98) Thug Matrimony: Married To The Streets	1	72	2 79	74	15	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98 CO) [M] The J Moss Project	36
22	-	25	70	ANTHONY HAMILTON A SO SO DEF 52107/ZOMBA (12.98 CO) Comin' From Where I'm From	6	7	10 18	64	21	LL COOL J DEF JAM 002939 / IDJMG (13.98 CD) The DEFinition	1 1
23	21	29	12	FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18 98 CD) Real Talk	2	74		+		TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12 98 CD) La Dona	3
24	-	26	-	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD) The Dana Owens Album	11	75	10.0	72	-	MICHAEL MCDONALD MOTOWN 003472/UMR6 (13 98 CO) Motown Two	
25	28		+	VARIOUS ARTISTS A ³ EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD) Now 17	4	70	-	69	-	THE GAME GET LOW 7/FAST LIFE (17.98 CD) [M] Untold Story	-
26	-	23		RAY CHARLES A WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD) Ray (Soundtrack)	7	7	7 80	57	63	JAY-Z A ² ROC-A-FELLA/DEF JAM 001528*/10JMG (8,98/12.98) The Black Album	1
27	37	-		YOUNG BUCK G-UNIT 002972*/INTERSCOPE 113.98 COI Straight Outta CaShville		78	2			また。HOT SHOT DEBUT きのき THE GAME GET LOW 23/FAST LIFE (19.98 CD) Untold Story: Special Edition	78
28	25 33	32	1000	GERALD LEVERT ATLANTIC 83765/AG (12 98/18.98) Do I Speak For The World RUBEN STUDDARD J 62623/RMG (15 98/18.98) I Need An Angel	-	-		1	-		+
30	26	-	-	THE DIPLOMATS DIPLOMATS 5771*/KOCH (17.98 CD) Diplomatic Immunity 2		79	194	47	-	OL' DIRTY BASTARD JC 9015-/SURE SHOT (15.98 CD) Osirus: The Official Mixtape	
31	23			JA RULE • THE INC/DEF JAM 002955*/IDJMG (13.98 CD) R.U.LE.	-	8(96	-		1.
32	34			LYFE JENNINGS COLUMBIA 99346/50NY MUSIC (12.98 EG CO) [H] Lyfe 268-192	1	8		98	200	MICHAEL JACKSON • MJ/EPIC 88988/SONY MUSIC (12 98/18.98) Number Ones LIONEL RICHIE • MDTDWN/UTV 068140/UME (18.98 CD) The Definitive Collection	1
33	35		-	CHINGY CAPITOL 97685* (18.98 CD) Powerballin	5	83		1_	3.0	VICKIE WINANS VERITY 43214/20MBA (11.98/18.98) [H] Bringing It All Together	-
34	32		+	NELLY A DERRTY/FD' REEL 003314*/UMR6 (8 98/13.98) Sweat	10-1	84	and the second s	86	3	BUCK POWER TOP 20 72414/BUZZTONE (16 38 CD) One Way In No Way Out	1
35	31	27	30	LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CD) Tha Carter	2	85	ALC: NO	82	-	JUVENILE CASH MONEY 003548'/UMRG (13 98 CD) The Greatest Hits	1 1
36	40	40	40	LIL SCRAPPY/TRILLVILLE BIME/REPRISE 48555' WARNER BROS. (18 SS CD) The King Of Crunk & BME Recordings Present	3	80	6 81	84	21	THE DIPLOMATS PRESENT JIM JONES DIPLOMATS 5770*/KDCH (17.98 CD) On My Way To Church	4
37	38	43	31	LLOYD BANKS A G-UNIT D02826*/INTERSCOPE (8 98/13.38) The Hunger For More	1	8	75	80	15	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98) [M] I Speak Life	22
38	24	36	.23	JILL SCOTT HIDDEN BEACH/EPIC 92773'/SONY MUSIC (18 98 EQ CD) Beautifully Human: Words And Sounds Vol. 2	1	81	8 87	79	16	DE LA SOUL A0187526*/SANCTUARY URBAN (18:98 CD) The Grind Date	17
39	36	33	61	ALICIA KEYS A 3 J 55712*/RMG (15 98/18.98) The Diary Of Alicia Keys	1	89	9 77	91	17	G-UNIT ▲2 G-UNIT 001593*/INTERSCOPE (8.98/12.98) Beg For Mercy	2
40	30	-	-	RAY CHARLES A ² HEAR 2248/CONCORD (18.98 CD) Genius Loves Company	5	90	0 82	63	2	VARIOUS ARTISTS BAD BOY 003700"/UMRG (13.98 CD/DVD) Bad Boy's R&B Hits	23
41	42			JOJO 🛦 DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CO) JOJO		91	1 86	88	19	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA (18.98 CD) Gotta Have Gospel! Vol. 2	57
47	41		84	BEYONCE A COLUMBIA 86386-7/SONY MUSIC (12.98 EQ/18.98) Dangerously In Love	1	9	2			8BALL & MJG BAO BOY 002389 //UMRG (12.98 CO) Living Legends	1
43		46	-	AKON • SRC/UNIVERSAL 000860*/UMRG (13.98 CD) Trouble	1	9		73	-	TERROR SQUAD SRC/UNIVERSAL 002805'/UMRG (13.98 CD) True Story	-
8	43			BONE THUGS-N-HARMONY RUTHLESS 25423 (18 98 CD) Greatest Hits	39	94		65	1919	TALIB KWELI RAWKUS/GEFFEN 003407*/INTERSCOPE (13 98 CD) The Beautiful Struggle	1
45	47 39	42 35	-	GUERILLA BLACK CZAR B1786 TVIRGIN (12 98/17.98) Guerilla City XZIBIT COLUMBIA 92558 T/SONY MUSIC (18.98 EG CD) Weapons Of Mass Destruction	1	95	-	T	-	VARIOUS ARTISTS Motown/utv 001781/UME (12.98 CD) Motown 1's LALALLUATUATUATUATUATUATUATUATUATUATUATUATUATU	1
47	39 48	-	-	JOSS STONE Scurve 94897* (18.98 CD) Mind Body & Soul	-	90			-	LALAH HATHAWAY MESA BLUEMOON 005911/PYRAMID 118:98 COI [H] Outrun The Sky	-
TE	44		-	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/DVD) My Brother & Me	1	97		83 81	-	TWISTA ATLANTIC 83745'/AG (12 98/18 98) Kamikaze JACKI-O POE B0Y 2660'/TVT (17.98 CD) Poe Little Rich Girl	
45	51	-	-	PITBULL DIAZ BROTHERS 2560'/TVT (11:98/18:98) M.I.A.M.I. (Money Is A Major Issue)	1	9		85		VARIOUS ARTISTS 🐴 UNIVERSALVEMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD) Now 16	-
(50)	59	-		SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD) Nothing Without You	1	10	00	100		KEM • MOTOWN 067516/UMR6 (898/1298) [N] Kemistry	1
51	49	48	1.5	VARIOUS ARTISTS SOURCE 2523/IMAGE (18 98 CD) The Source Presents Hip-Hop Hits Volume 9	36				-		
-	-				-						

FEBRUARY 5 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

WEEK	WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen	L L WKS	WEEK	WEEK		L IT WKS
SIHE	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL	THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART
	2	当 NUMBER 1 当 1 Week At Number 1 STEVIE WONDER ● M0T0WN/UTV 065164/UME (18 98 CD) The Definitive Collection The Definitive Collection		13	13	EMINEM A® weB/AFTERMATH 493290*/INTERSCOPE (8.98/12.38) The Eminem Show	
	4		_	14	12	MICHAEL JACKSON 🔶 ²⁸ EPIC 66073/SONY MUSIC (12:98 EQ/18:98) Thriller	320
2	3	SADE 🔺 EPIC 85287/SONY MUSIC (12,98 EQ/18.98) The Best Of Sade		15	5	LIL JON & THE EAST SIDE BOYZ A BME 2370*/TVT (13.98/17.98) Kings Of Crunk	13
3	1	RAY CHARLES RHINO 79822 (11.98 CD) The Very Best Of Ray Charles	30	16	10	AL GREEN A ² HI/THE RIGHT STUFF 30800/CAPITOL (10 98/17 98) Greatest Hits	488
4	17	BOYZ II MEN UNIVERSAL D16083/UMRG (12.98/18.98) Legacy: The Greatest Hits Collection	13	17		THE TEMPTATIONS MOTOWN 153380/UME 4 989 90 The Best Of The Temptations- Volume 1-The '60s: 20th Century Masters The Millennium Collection	34
5	4	BOB MARLEY AND THE WAILERS + 10 TUFF GONG/ISLAND 548904/UME (8:98/12:99) Legend: The Best Of Bob Marley And The Wailers	429	18	9	JAY-Z A FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98) Reasonable Doubt	362
\$ 6	7	LAURYN HILL A ⁸ RUFFHOUSE/COLUMBIA 69035*SONY MUSIC (8-98 EQ/12-98) The Miseducation Of Lauryn Hill	195	19	-	2PAC A AMARU/JIVE 41636/ZOMBA (11.98/17.98) Me Against The World	423
7	6	THE NOTORIOUS B.I.G. A* BAD BOY 002852"/UMRG (13.98 CD/DVO) Ready To Die	479	20	18	LUTHER VANDROSS LEGACY/EPIC 66068/SDNY MUSIC (10.98 EQ/17.98) Greatest Hits	45
8	11	2PAC 🔺 0 DEATH ROW 63008*/K0CH (12 98/24.98) All Eyez On Me	458	21	-	REV. DR. MARTIN LUTHER KING, JR. REBOUND/MERCURY/UNIVERSAL SPECIAL PRODUCTS 520330/UME (3.9%5.9%) In Search Of Freedom	6
9	-	MARVIN GAYE A MOTOWN 549517/UMRG (12.98/18 98) Every Great Motown Hit	145	22	19	THE NOTORIOUS B.I.G. • 10 BAD BOY 273011*/UMRG (19.98/24.98) Life After Death	357
10	8	2PAC A ⁹ AMARU/DEATH RDW 490301*/INTERSCOPE (19 98/24 98) Greatest Hits	318	23	21	DR. DRE ▲ ⁶ AFTERMATH 490485*/INTERSCOPE (12.98/18.98) Dr. Dre—2001	216
11	-	BARRY WHITE 🔺 MERCURY 522459/UME (8.98/12.98) All Time Greatest Hits	276	24	24	DR. DRE ▲3 DEATH ROW 630001/K0CH (11.98/17.98) The Chronic	357
12		MARVIN GAYE MOTOWN 153732/UME (6.58/11.58) The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection 2	24	25	14	EMINEM A ⁹ WEB/AFTERMATH 490629*/INTERSCOPE (8 98/12.98) The Marshall Mathers LP	202

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Ares. D1 America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platnum). ● RIAA certification for net shipment of 100 minutes or more, the RIAA multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of iss and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100.000 units (Platino). △ Certification of 200,000 units (Platino). △ * Certification of 400.000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, or ceatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseeker shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker ling cates Shows albums removed from Heatseeker. **IM** indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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~ FJ	BR 2	UAF 005	^{™5} Billboar	d			ioi R&B/HI			0	P AIRPLAY
THIS WEEK	LAST WEEK	VICE NO	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	West off	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	世 NUMBER 1 当 Let Me Love You MARIO (3RD STREET/J/RMG) む 6 Wils AR No 1	25	28	4	Baby FABOLOUS (DESERT STORMATLANTIC)	51	51	13	Forever, For Always, For Love
2	2		Lovers And Friends Lil Jdn & the East Side Boyz (BME/TVT)	27	23		New York JA RULE (THE INC/DEF JAM/IDJMG)	52	-		Pretty Girl NB RIDAZ (NASTYBOY/UPSTAIRS)
3	3		Soldier DESTINY'S CHILD (COLUMBIA/SUM)	28	39	4	Hope TWISTA FEAT. FAITH EVANS (CAPITOL)	53	58	10	Spoiled JOSS STONE (S-CURVE/VIRGIN)
4	4	16	1, 2 Step CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)	29	31	10	Okay NIVEA (JIVE/ZOMBA)	54	37	20	Lose My Breath DESTINY'S CHILO (COLUMBIA/SUM)
5	5		How We Do THE GAME FEAT 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	30	27	22	Go D.J. LIL WAYNE ICASH MONEY/UMRGI	55	53		Take Me Home TERROR SQUAD (SRC/UNIVERSAL/UMRG)
6	7		Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	31	41		Candy Shop 50 CENT FEAT OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	56	-		Sex In The Kitchen R. KELLY (JIVE/ZOMBA)
7	6	24	Drop It Like It's Hot snoop dogg (doggystyle/geffen/interscope)	32	42		It's Like That MARIAH CAREY (ISLAND/IDJMG)	57	59	12	One Million Times Gerald Levert (Atlantic)
8	8	2	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	33	54		Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	58	-		USHER (LAFACE/ZOMBA)
9	9	36	Karma LLOYD BANKS FEAT AVANT IG-UNIT/INTERSCOPE)	34	56		Baby Mama FANTASIA (J/RMG)	<u>59</u>	48	EX.	SIOW DOWN BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
10	17	10	Truth Is FANTASIA (J/RMG)	35	29		Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)	60	62		Don't Worry CHINGY FEAT. JANET JACKSON (CAPITOL)
11	10		Get Back LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	36	30		Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	61	70	18	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)
12	16		Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	37	57		1 Thing AMERIE (RISE/COLUMBIA/SUM)	62	65		Still Tippin MIKE JONES (SWISHAHOUSE/ASYLUM)
13	15	h È (Ordinary People JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)	38	33		Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	63	-		Number One Spot
14	13		Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA)	39	43		I'm A Hustla (Hustla's Anthem) CASSIDY (FULL SURFACE/J/RMG)	64	68		Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)
15	26	24	Caught Up USHER ILAFACE/ZDMBA)	40	32	21	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	65	55	10	Hold You Down The Alchemist (Alc/KOCH)
16	14	15	Wonderful JA RULE (THE INC/DEF JAM/IOJMG)	4*	40		Country Boy	66	63		That's What It's Made For USHER (LAFACE/ZOMBA)
17	20	s Su	0 Omarion (T.U.G/EPIC/SUM)	0	46	15	How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)	67	74		Give Me That WEBBIE FEAT. BUN B (TRILL)
18	11	14	Only U ASHANTI (THE INC/DEF JAM/IDJMG)	43	38	33	Goodies CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)	68	67	12	Ghetto AKON (SRC/UNIVERSAL/UMRG)
19	24		U Don't Know Me	44	35	20	I Smoke, I Drank BODY HEAD BANGERZ (BODY HEAD/UNIVERSAL/UMRG)	69	64		A Rose By Any Other Name TEENA MARIE (CASH MONEY CLASSICS/UMRG)
20	21	40	Diary ALICIA KEYS (J/RMG)	45	36	34	If I Ain't Got You	70	-		I Can't Stop Loving You KEM (MOTOWNIUMRG)
21	18	24	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	46	44		Hate It Or Love It THE GAME FEAT, 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	71	61		You're The One guerilla black (czarvirgin) 🕁
22	22	12	Karma ALICIA KEYS (J/RMG)	47	49	3	Get Right JENNIFER LOPEZ (EPIC/SUM)	72	-		Wobble & Shake It TANGO (VINTAGE SDUND/VIRGIN)
23	19		What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	48	47	1.8	Gasolina DADDY YANKEE (EL CARTEL/VI)	73	-		Girlfight BROOKE VALENTINE (VIRGIN)
24	25	2	Let's Get Blown SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	49	52	21	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	74	75	3	Oh CIARA FEAT, LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
25	12			50	60		Sugar (Gimme Some)	75	-	2.5	Make Up

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 20

luminaries as Norah Jones, Anita Baker. Donny Hathaway and Hall & Oates waxes enthusiastic about a new artist that he and son Joe are producing together, singer/guitarist Raul Midon (Rhythm & Blues, Billboard, Jan. 8). His solo debut is due in May from Manhattan Records.

"I'm known to add strings and horns to everything," Mardin says. "But this project was an exercise in restraint. Just like a makeup artist, we would only touch up a few things. His guitar playing hits you like a truck.

Midon's record includes a guest appearance by Stevie Wonder. Mardin says working with Midon, who has been blind since birth, led him to relive his experiences in the studio with Wonder 10 years ago. Both artists, Mardin says, "have so much [more] extra perception than us mortals."

Aside from composing music with his son for new opera and jazz guartet projects, Mardin is seven chapters into his autobiography, which he hopes to

have finished within the year.

FINDING SANCTUARY: It has been a busy couple of weeks on the business side of black music. The week before Virgin announced Grammy Award nominee Jermaine Dupri's appointment as president of its new urban music division (see story, page 5), Mathew Knowles issued word that his Music World/Sanctuary Urban Management now counts J Records' No. 1 R&B/pop singer Mario as a client. And that's not all: Sanctuary has added former Sony Music executive Max Gousse and his partner, Jeremy Geffen, to its management stable. Among Gousse and Geffen's management clients are D12 and D12 member Bizarre. Bizarre's solo album is due later this year through Sanctuary Urban Records.

MUSICAL IMAGES: Usher fortifies his cache of awards nominations with five nods for the 36th annual NAACP Image Awards, including outstanding male artist and outstanding album. Other multiple nominees include Kanye West, Anthony Hamilton, Alicia Keys, Queen Latifah and Prince. The ceremony is set for March 19 at Los Angeles' Dorothy Chandler Pavilion. Fox will broadcast the event March 25 at 8 p.m. ET/PT.

rds with the greatest impressions increase. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nietsen Broadcast Data Systems' Radio ice. 139 stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Rec This data is the Hot P&B/

a is	used to	o compile the Hot R&B/Hip-Hop Singles & Tracks					
RL 20	JAR 05	Y 5 R&B/HIP-HOP	F	EBRI 2(JAR 00 5	rd [®] RHYTHMIC	HitPredictor
b	00		B	lb	ba	rd [®] AIRPLAY	
WEEK	3		/FFK			Nielsen Broadcast Data	Rodio Monitor promosquad"
LASI	8102 1	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS V	LAST WEEK		Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	NEW RELEASES WITH TOP 10 CALLOUT POTENTIA
1	92	Gotta Go Solo 3 Wks Al No. 1 PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	1	1	14	Let Me Love You Mario (3RD STREET/J/RMG)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIA
6		I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	2	2	745	1, 2 Step CIARA ISHO'NUFF-MUSICLINE/LAFACE/ZOMBAI	JOHN LEGEND Ordinary People SUM
3	10	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	3	3		Lovers And Friends	OMARION
2	3	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	4	5	1.5	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	FANTASIA Truth is RMG
4	10	How We Do THE GAME FEAT. 50 CENT LAFTERMATH/G-UNIT/INTERSCOPE)	5	4	-10		USHER Caught Up ZOMBA
5	18	Oye Mi Canto N.O.R.E. (RDC-A-FELLA/DEF JAM/IDJMG)	6	6		BOSTINY'S CHILD (COLUMBIA/SUM)	
9		Baby FABOLOUS (DESERT STORM/ATLANTIC)	7	7	16	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	T.1. U Don't Know Me ATLANTIC
7		Let Me Love You MARIO (3RD STREET, JIRMG)	8	10		SNOOP DOGG (DOGGYSTYLE/GEFFEN INTERSCOPE)	
8	18	Drop It Like It's Hot SNOOP DOGG IDDGGYSTYLE/GEFFEN/INTERSCOPE				EMINEM (SHADY/AFTERMATH/INTERSCOPE)	TWISTA Hope CAPITOL
17		Bring Em Out TL (GRAND HUSTLE/ATLANTIC)	9	8	15	Only U ASHANTI (THE INC,/DEF JAM/IDJMG)	CHINGY Don't Worry CAPITOL
80		What U Gon' Do LIL JDN & THE EAST SIDE BOYZ (BME/TVT)	10	9		Get Back LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	DADDY YANKEE
28		Go D.J. LIL WAYNE (CASH MONEY/UMRG)	10	14		Bring Em Out T.1. (GRAND HUSTLE/ATLANTIC)	Gasolina VI MIRI BEN-ARI Sunshine To The Rain UMRG
3	10	Only U ASHANTI (THE INC/DEF JAM/IDJMG)	12	11		Gasolina DADDY YANKEE (EL CARTEL/VI)	BHYTHMIC
8	111	Get Back LUDACRIS (OTP/DEF JAM SOUTH/(OJMG)	(13)	19		Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	NEW RELEASES WITH TOP 10 CALLOUT POTENTIA
1	22,	Tempted To Touch RUPEE (ATLANTIC)	14	13	16	Wonderful JARULE (THE INC./DEF JAM/IDJMG)	MIRI BEN-ARI Sunshine To The Rain UMRG
2	16.	Balla Baby CHINGY (CAPITOL)	15	12	17	Over And Over NELLY FEAT TIM MCGRAW (DERRITY-FO REEL/CURB/UMRG)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIA
5	8	Caught Up USHER (LAFACE/ZOMBA)	16	16	14	Karma LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	ALICIA KEYS Karma RMG
31	2	And? DINA RAE (MOTOWN/UMRG)	17	15	22	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	GWEN STEFANI Rich Girl INTERSCOPE
4	7	Stolen Car (Take Me Dancing) STING FEAT. TWISTA (A&M/INTERSCOPE)	18	24	3	Counter IIn	EMINEM Like Toy Soldiers INTERSCOPE
59	8	Girlfight BROOKE VALENTINE (VIRGIN)	19	30		USHER (LAFACE/ZOMBA)	TWISTA Hope CAPITOL
0	10	1, 2 Step ciara (sho'nuff-musicline/laface/zomba)	26	17		MARIAH CAREY IISLAND/IDJMG	CHINGY Don't Worry CAPITOL
58	2	Crazy For You BIG GEM FEAT. MC MAGIC (UNIVERSAL/UMRG)	-			JA RULE (THE INC./DEF JAM/IOJMG)	NIVEA
22		Okay Nivea (Jive/ZOMBA)	Braade	act Da	ta Sus	ational sample of data supplied by Nielsen tems. 61 rhythmic airplay stations are elec- 24 hours a day, 7 days a week. Songs ranked	NELLY
20	2	Karma LLOYD BANKS FEAT AVANT (G-UNIT/INTERSCOPE)	tions at	ber of (ver the	letecti previ	ons. Songs showing an increase in detec- ous week, regardless of chart movement. A en on the chart for more than 20 weeks will	OMARION
24	9	Shorty Wanna Ride YOUNG BUCK (G-UNITANTERSCOPE)	gene:a	lly not	receiv e rhvt	e a bullet, even if it registers an increase in hmic airplay chart runs at a deeper length in	
ielse	n Sound	greatest sales gains is 2005, VNU Business Media. IScan, Inc. All rights reserved. Compiled by Nielsen	Airplay bit boar	Monit al.com	or, . 🛱 in	Billboard Information Network, and dicates title earned HitPredictor status in	
n froi comi	n a nati bile the	ional subset panel of core R&B/Hip Hop stores. This data Hot R&B/Hip-Hop Singles & Tracks chart.	reseaa⊄ Media⊧	in data Inc. All	provi rights	ded by Promosquad. © 2005, VNU Business reserved.	Other radio formats and hitpredictor legend located in chart sectio

HitPredictor
Rodio Monitor promosquad
R&B/HIP-HOP
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL LUDACRIS Number One Spot IDJMG
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
JOHN LEGEND Ordinary People SUM
OMARION 0 SUM
FANTASIA Truth 1s RMG
Caught Up ZOMBA
Okay ZOMBA
T.I. U Don't Know Me ATLANTIC
FABOLOUS Baby ATLANTIC
TWISTA Hope CAPITOL
CHINGY Don't Worry CAPITOL
MIRI BEN-ARI Sunshine To The Rain UMRG
RHYTHMIC
MIRI BEN-ARI Sunshine To The Rain UMRG
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
ALICIA KEYS Karma RMG
GWEN STEFANI Rich Girl INTERSCOPE
EMINEM Like Toy Soldiers INTERSCOPE
TWISTA Hope CAPITOL
CHINGY Don't Worry CAPITOL
NIVEA Okay ZOMBA
NELLY N Dey Say UMRG
OMARION
0 SUM FANTASIA Truth Is RMG

FEBF 2	RUAR 2005	Y 5	Billboard HOT RAP TRACKS
THIS WEEK	LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems TITLE IMPRINT/PROMOTION LABEL Artist
	-		11日日 Win Kintry Koniso Hold Babel
1	1		LOVERS AND FRIENDS Lil Jon & The East Side Boyz Featuring Usher & Ludacris
2	3		HOW WE DO The Game Featuring 50 Cent 😪
3	4		DISCO INFERNO 50 Cent SHADY/AFTERMATHINTERSCOPE
4	2		DROP IT LIKE IT'S HOT Snoop Dogg Featuring Pharrell 😴
5	5	TO	BRING EM OUT T.I. 😪
6	7	Æ	KARMA Lloyd Banks Featuring Avant 😪 G-UNIT/INTERSCOPE
- 7	6		GET BACK Ludacris 🕏
8	8	12	WONDERFUL Jak Bude Featuring R. Kelly & Ashanti 😒
9	12		SOME CUT Trillville Featuring Cutty 😪
10	9		WHAT U GON' DO Lil Jon & The East Side Boyz Featuring Lil Scrappy 😪
11	11		NEW YORK Ja Rule Featuring Fat Joe & Jadakiss 😪 THE INC/DEF JAM/IDJMG \$\mathcal{F}\$
12	10		U MAKE ME WANNA Jadakiss Featuring Mariah Carey 😒
13	13		GASOLINA Daddy Yankee 😪
14	16		LET'S GET BLOWN Snoop Dogg 😪
15	19		U DON'T KNOW ME T.I. grano hustle/atlantic
16	25		CANDY SHOP 50 Cent Featuring Olivia
17	21		MOCKINGBIRD Eminem
18	15		LEAN BACK Terror Squad 😒
19	14		LET'S GO Trick Daddy Featuring Lil Jon & Twista 😪
20	22		BABY Fabolous Featuring Mike Shorey 😴
21	17		GO D.J. Lil Wayne 😪
22	116	W 1	HOPE Twista Featuring Faith Evans 😪
23	18		SHORTY WANNA RIDE Young Buck 😴
24	20		OVER AND OVER Nelly Featuring Tim McGraw 😪
25	1.10		SUGAR (GIMME SOME) Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo 🙁

Records with the greatest increase in audience impressions. The hythmic top 40 stations which are electronically monitored 24 ho e, computed by cross-referencing exact times of airplay with Arb ence, computed by cross-referenci ness Media, Inc. All rights reserved

FE	BRI 20	JAR 005	Υ 5	Billboard [®] TOP LAT		
THIS WEEK	LAST WEEK	2 WKS. AG0	WEEKS 0-1	Sales data compiled by S Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position	THIS WEEK
1	1	1	28	NUMBER 1 / GREATEST GAINER 評価でのである。 PADDY YANKEE EL CARTEL 4550539/VI 115 59 CDI	1	51 52
2	3	3	7	PACESETTER Chosen Few: El Documental Chosen Few: El Documental	2	53 54
3	2	-	2	VARIOUS ARTISTS 15 Duranguenses De Corazon	2	55
4	6	2	17	JUANTANNO VERSELIATINO (17 98 CD) Mi Sangre	1	56
5	5	-	2	VARIOUS ARTISTS Parranda Tequilera 2005 UNIVISION 30389/UG (13 86 CD)	5	57
6	4	4	11	LUIS MIGUEL Mexico En La Piel WARKELATINA 61977 117 98 CD)	1	58
7	9	9	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS A	2	59
8	8	8	32	EMICALINE 30395112360 (DI) GRUPOC LLIMAX MUSART 205396ALBOA (5 99 CD) [M] Za Za Za Za	1	60
9	7	5	12	MARCO ANTONIO SOLIS Razon De Sobra	1	61
10	10	7	9	FONOVISA 351487UG (15.88.CD) RICARDO ARJONA Solo	5	
11	13	14	19	SONY DISCOS 95380 (18:88 EQ CO/DVD) [H] LOS TEMERARIOS La MejorColeccion	2	62
12	18	6	5	DISA 720392 (11 98 CD) HECTOR ''EL BAMBINO'' Hector "El Bambino" Presenta Los Anormales	4	63
13	12	13	14	GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [H] K-PAZ DE LA SIERRA O Pensando En Ti	3	64
14	11	11	11	UNIVISION 310348/UG H4.98 CDI [H] VARIOUS ARTISTS Las Mas Bailables Del Pasito Duranguense	3	65
15	14	10	13	DISA 720463 (12 98 CD) LOS TEMERARIOS Regalo De Amor	2	66
16	16	18	7	FONDVISA 31530/UG (13.99 CD) VARIOUS ARTISTS Reggaeton Super Hits	16	67
17	2	10		GRUPO EXTERMINADOR 30 Recuerdos	10	68
	25	-	2	FONOVISA 351612/UG (11.98 CO)		
18	23	34	6	CARDENALES DE NUEVO LEON La MejorColeccion DISA 720416 (9.96 CD)	18	69
19	19	17	14	MONCHY & ALEXANDRA JAN 85422/SONY DISCOS (15.98 E0.CO) [H]	7	70
20	15	12	2	GLORIA TREVI O SONY DISCOS 95543 (15:98 EQ CD) [H] Como Nace El Universo	4	71
21	24	27	21	JAVIER SOLIS Tesoros De Coleccion SONY DISCOS 55226 (9 99 EQ CD) [H]	21	72
22	20	19	31	LUNYTUNES A La Trayectoria		73
23	28	24	16	LOS TIGRES DEL NORTE 20 Nortenas Famosas Fondvisa 351480/UG (13.98 CD)	4	74
24	27	-	2	LIBERACION DISA 720485 (12 98 CD)	24	75
25	17	16	112	DON FRANCISCO Mi Homenaje Gigante A La Musica Nortena UNIVISION 310171/UG (13.98.CO) [M]	7	
2 6	29	23	30	VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (9:98 E0 CO) [M]	8	
27	26	15	21	JUAN LUIS GUERRA A Para Ti VENE 651000/UNIVERSAL LATINO (15.98 CO) [M]	2	1
28	21	20	20	ALEJANDRO FERNANDEZ A Corazon Abierto	2	2
29	22	43	12	BANDA EL RECODO En Vivo	18	3
30	40	21	10	ADAN CHALINO SANCHEZ Mi Historia MODN/CDSTARDLA 95306/SONY DISCOS (13 98 E0 C0/0VD)	20	4
31	36	30	24	LOS CAMINANTES SONY DISCOS 95300 (9 98 E O COI [M]	14	5
32	34	37	15	INT CABLE Momentos De Coleccion	26	6
33	32	33	7	LOS TUCANES EDI UNIVERSAL LATINO 382402 (13.98 CD) [M] El Virus Del Amor	20	
34	44	_	2	UNIVERSAL LATING 32/20/11/39 C/D [14] LOS YONICS 30 Recuerdos FONVISA 35/59/06 (1) 96 C/D	34	7
35	35	32	12	JENNIFER PENA O Houston: Rodeo Live	10	8
36	38	48	37	UNIVISION 310288/UG (13.98.CD) [M] VARIOUS ARTISTS USA 198921 U. 48. OCUPUD	5	9
37	49	53	33	DISA 726977 (14.98 CD/DVD) RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey	16	10
38	33	45	13	FREDDLE 1880 (16 98 CO) [M] VARIOUS ARTISTS Arcoiris Musical Mexicano 2005	8	11
39	30	29	30	UNIVISION 310260/UG (13.98.CO) LOS TEMERARIOS Veintisiete	1	12
40	39	38	17	FONOVISA 351342/UG (15.98 CD) LOS BUKIS Lo Mejor De Nosotros 1972 - 1986	6	13
41	46		2	FONOVISA 351475/UG (13 98 CD) [H] RIGO TOVAR 30 Recuerdos	41	14
42	53	36	32	FONDVISA 331683/06 (11.98 CO)	36	
42	53 41	42	10	CONJUNTO PRIMAVERA Miles De Voces En Vivo	30 10	15
				FONOVISA 351448/UG (13.98 CD) [M]		16
44	37	26	26	MARC ANTHONY () Valio La Pena SONY DISCOS 95310 (16 98 E0 CO) Clubraticate De IVie Har Ser Service	1	17
45	42	35	23	VARIOUS ARTISTS El Movimiento De Hip Hop En Espanol UNIVISION 310319/UG (13.98 CO)	8	18
46	31	67	3	EL COYOTE Y SU BANDA TIERRA SANTA Momentos De Coleccion EMI LATIN 75624 (11.98 CO)	31	19
47	43	31	34	DON OMAR The Last Don: Live, Vol. 1 V1 450618 (17.39 CO) [M] The Last Don: Live, Vol. 1	2	20
48	74		4	LOS INCOMPARABLES DE TIJUANA Tesoros De Coleccion SONY DISCOS 95414 (9 98 EQ CD)	48	
49	45	28	10	IVY QUEEN Real PERFECT IMAGE 570157/UNIVERSAL LATINO (15 98 CO)	25	A lion u albut
47		-	Address			albu-

LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
52	25	9	CHRISTIAN CASTRO Hoy Quiero Sonar ARIOLA 65920/BMG LATIN (16 88 CD) [N]	13
47	52	34	JOSE ALFREDO JIMENEZ Tesoros Musicales	24
59	73	45	LOS BUKIS 25 Joyas Musicales F0N0VISA 35895/UG (9.39/13.39) [M]	3
51	61	77	DON OMAR O The Last Don V145987 (14.98 CD) [M]	2
55	40	32	LA OREJA DE VAN GOGH La Oreja De Van Gogh En Directo	22
60	59	66	SIN BANDERA A De Viaje SONY DISCOS 70633 (16 98 EG CD) [M] De Viaje	6
50	44	33	MARC ANTHONY A Amar Sin Mentiras	1
57	47	17	VARIOUS ARTISTS Los Sencillos Duranguenses Del Ano DISA 72684 (15.98 Collovo)	6
66	60	7	LOS TUCANES DE TIJUANA Fiesta En La Sierra UNIVERSAL LATINO 392602 (13.98 CD)	38
65	69	43	GRUPO MONTEZ DE DURANGO En Vivo Desde Chicago	1
54	58	21	PEPE AGUILAR O No Soy De Nadie	6
			新作 HOT SHOT DEBUT 新作	
NE	Ŵ	1	VARIOUS ARTISTS Tierra Caliente Mix	62
58	55	75	LA OREJA DE VAN GOGH A Lo Que Te Conte Mientras Te Hacias La Dormida	9
61	-	2	ANA BARBARA Loca De Amar	61
73	72	4	VIENTO Y SOL La MejorColeccion DISA 720445 (1) 88 CD	65
68	62	4	CHALINO SANCHEZ Coleccion De Oro	62
64	54	15	DJ NELSON Flow La Discoteka	12
70	74	14	DUELO Mi Historia Musical UNVISION 310280/UG (13.98 CD) [H]	8
72	65	31	MARCO ANTONIO SOLIS & JOAN SEBASTIAN Dos Grandes FONDVISA 351401/UG (14 98 CD)	2
56	49	32	GRUPO BRYNDIS El Quinto Trago	4
71	-	6	YOLANDA PEREZ Aqui Me Tienes F0N0V/SA 35150/7/UG (14 38 CD)	51
67	70	65	MARCO ANTONIO SOLIS La Historia Continua	1
RE-E	NTRY	38	PAULINA RUBIO A Pau-Latina UNIVERSAL LATINO 002035 (17.98 CD)	1
62	51	33	VARIOUS ARTISTS Agarron Duranguense	3
NE	w	1	JOSE MARIA NAPOLEON Serie Max	75

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LATIN POP ALBUMS		TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS
JUANES MI SANGRE (SURCO/UNIVERSALLATINO)		DADDY YANKEE BARRIO FINO (FL CARTEL/VI)	1	VARIOUS ARTISTS IS DURANGUENSES DE CORAZON (DISA)
A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATINI	2	VARIOUS ARTISTS Chosen few El Documental Ichosen few Emerald/Urban Box Office)	2	VARIOUS ARTISTS PARRANDA TEQUILERA 2005 (UNIVISION/UG)
MARCO ANTONIO SOLIS RAZON OE SOBRA (FONDVISA/UG)	3	HECTOR "EL BAMBINO" Hector 'El Bambino' presenta los anormales (gold stari inversal latinoi	3	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
RICARDO ARJONA SOLO (SONY DISCOS)	4	VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	4	GRUPO CLIMAX Za za za (musart/balboa)
GLORIA TREVI COMO NACE EL UNIVERSO (SONY OISCOS)	5	MONCHY & ALEXANDRA Hasta El Fin (J&N/Sony Discos)	5	LOS TEMERARIOS LA MEJOR. COLECCION (DISA)
ALE JANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	6	LUNYTUNES LA TRAYECTORIA (MASFLOW/UNIVERSAL LATINO)	6	K-PAZ DE LA SIERRA PENSANDD EN TI (UNIVISION/UG)
JENNIFER PENA HOUSTON: ROOED LIVE (UNIVISION/UG)	7	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATIND)	7	VARIOUS ARTISTS LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISAI
JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	8	MARC ANTHONY VALIO LA PENA (SONY DISCOS)	8	LOS TEMERARIOS REGALO DE AMOR (FONDVISA/UG)
CHRISTIAN CASTRO Hoy QUIERO SONAR (ARIOLA/BMG LATIN)	9	DON OMAR THE LAST DON: LIVE, VOL 1 (VI)	9	GRUPO EXTERMINADOR 30 RECUERODS (FONOVISA/UG)
LA OREJA DE VAN GOGH La oreja de van gogh en directo (sony discos)	10	IVY QUEEN REAL (PERFECT IMAGE/UNIVER\$ALLATINO)	10	CARDENALES OF NUEVO LEON LA MEJORCOLECCION (OISA)
SIN BANDERA DE VIAJE (SDNY DISCOS)	11	OON OMAR THE LAST OON (VII	11	JAVIER SOLIS TESOROS OE COLECCION (SONY DISCOS)
MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	12	OJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	12	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONDVISA/UG)
LA OREJA DE VAN GOGH Lo que te contemientras te hacias la dormida (Sony Discos)	13	VARIOUS ARTISTS LUNYTUNES PRESENTS LA MISION & THE TAKE OVER IMAS FLOW/UNIVERSAL LATINOI	13	LIBERACION LO MAS ROMANTICO DE LIBERACION (DISA)
MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONDVISA/UG)	14	NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATIND)	14	DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISION/UG)
PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	15	VARIDUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	15	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
JOSE MARIA NAPOLEON SERIE MAX (IM)	16	CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	16	BANDA EL RECODO EN VIVO (FONOVISA/UG)
OBIE BERMUOEZ TQDO EL ANO (EMI LATIN)	17	JULIO VOLTIO VOLTAGE/AC (WHITE LION/SONY DISCOS)	17	ADAN CHALINO SANCHEZ Mi HISTORIA (MOON/COSTAROLA/SONY DISCOS)
FL V LA FUERZA DEL DESTINO (EMI LATIN)	18	VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)	18	LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
GLORIA ESTEFAN AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)	19	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	19	INTOCABLE MOMENTOS DE COLECCION (EMI LATIN)
JENNIFER PENA SEOUCCION (UNIVISION/UG)	20	TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	20	LOS TUCANES DE TIJUANA El virus del amor (Universal Latino)

■Albums with the greatest sales gains this week. ● Recording Industry Assn. Df America (RIAA) certification for net shipment of 500.000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platnum or Diamond symtiol indicates album's multi-platnum level. For boxed sets, and double album swith a running time of 100 minutes or more, the RIAA multiplies shipments by the number of faces and/or tapes. RIAA Lain awards: ○ Certification for net shipment of 100,000 units (Dial). ▲ Certification for net shipment of 100,000 units (Dial). ▲ Certification for net shipment of 100 million units (Diamond). Numeral following Platnum or Diamond symtiol indicates album's multi-platnum level. For boxed sets, and double album suito units (Platnol). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Certification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment of 100,000 units (Dial). △ Sterification for net shipment

Alexandre Pires 🕏

Sin Bandera

Patrulla 81 Pesado

lsabela 🖙

Julio Voltio 🖙 31

Pablo Montero 😪 12

Lupillo Rivera

Grupo Montez De Durango 😪

Los Rieleros Del Norte

La Autoridad De La Sierra 🙁

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×	0		Airplay monitored by N Nielsen				Airplay monitored by 💦 Nielsen Broadcast Data
I AST WEEK	(S. AG0	KS ON	Broadcast Data Systems	PEAK POSITION	WEEK	WEEK	TITLE ARTIST
1 A C	2 WKS.	WEE	TITLE Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEA [†] POSI		3	VDLVERTE A VER JUANES
		hai	学校 NUMBER 1 学習を 1 Week At Number 1		2	1	SURCO /UNIVERSAL LATINO PORQUE ES TAN CRUEL EL AMOR RICAROO ARJONA
2	- -	2	VOLVERTE A VER Juanes G. SANTAOLALIA.JUANES (JUANES) SURCO (UNIVERSAL LATINO	1	3	2	SONY DISCOS TE BUSCARIA CHRISTIAN CASTRO
	1	13	TODO EL ANO Obie Bermudez 🕏	1	4	4	ARIQLA/BMG LATIN TODO EL ANO OBIE BERMUDEZ EMI LATIN
	5 7	111	S KRYS.J SOMEILLAN (O BERMUDEZ.E.TORRES) EMILATIN EL VIRUS DEL AMOR Los Tucanes De Tijuana	3	5	6	DAME OTRO TEQUILA PAULINA RUBIC UNIVERSAL LATINO
	3	12	M.DUINTERO LARA (M.QUINTERO LARA) UNIVERSAL LATINO PORQUE ES TAN CRUEL EL AMOR Ricardo Arjona	3	6	5	NADA VALGO SIN TU AMOR JUANES SURCO /UNIVERSAL LATINO
	-		R.ARJONA.C.CABRAL JUNIOR' (R.ARJONA) SONY OSCOS			7	ME DEDIQUE A PERDERTE ALEJANORO FERNANDEZ SONY DISCOS ESTA AUSENCIA OAVIO BISBAI
4	6	12	TE BUSCARIA R PEREZ (C.CASTRO, O.IRIBARREN.D.MONTES)	2	8	8	ESTA AUSENCIA OAVID BISBAL VALE/UNIVERSAL LATINO ESCUCHA ATENTO LAURA PAUSIN
1	2 11	16	VOLVERE K-Paz De La Sierra 😪 UNIVISION	6	10	13	WARNER LATINA TOCANDO FONDO KALIMBA
e	4	14	DAME OTRO TEQUILA EESTEFAN JR. R.GAITAN, A GAITAN, TMARDINI (E ESTEFAN JR. R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS) UNIVERSAL LATINO	1	11	9	SONY DISCOS MIEDO PEPE AGUILAR PEPE AGUILAR
7	2	23	NADA VALGO SIN TU AMOR Juanes 👳	1	12	11	SONY DISCOS/EMI LATIN MI MAYOR SACRIFICIO FONDVISA MARCO ANTONIO SOLIS
9	10	17	JUANES,G SANTADLALLA (JUANES) SURCO /UNIVERSAL LATINO PERDIDOS Monchy & Alexandra 😨	3	13	22	ALGO ESTA CAMBIANDO JULIETA VENEGAS ARIOLA/BMG LATIN
			M.D'LEON (D.CRUZ, J.ROVIRA) J&N		14	12	TU NO TIENES ALMA ALEJANDRO SANZ WARNER LATINA
8		C.K.	ESTA LLORANDO MI CORAZON EGARCIA IC GUNZALEZI DISA	3	15	14 30	VOY A DLVIDARME OE MI CARLOS VIVES EMI LATIN EL AUTOBUS PEPE AGUILAF
1	3 13	12	ESTA AUSENCIA David Bisbal K.Santander.B. OSSA (K. Santander) Vale /Universal Latino	7	16	18	ELAVIDBOS SONY DISCOS LENTO JULIETA VENEGAS
10	5	25	ME DEDIQUE A PERDERTE Alejandro Fernandez 🛠	1	18	24	ARIQLA /BMG LATIN TE QUEDASTE HA*ASE
		1	ແດະ GREATEST GAINER ແດະ		19	16	SONY DISCOS PERDIDOS MONCHY & ALEXANORA IRM
3	4	2	HOY COMO AYER Conjunto Primavera	13	20	20	J&N DUELE EL AMOR ALEKS SYNTEK WITH ANA TORROJA EMI LATIN
1	5 —	2	J GUILLEN (C. VILLALOBOS) FONOVISA VOY A OLVIDARME DE MI Carlos Vives	14			
1	5 9	13	E ESTEFAN JR.S.KRYSA CASTRO,C VIVES EMILATIN QUIERO SABER DE TI Grupo Montez De Durango	9	- 2 8		
		12	J L TERRAZAS (W CASTILLO) DISA				TROPICA
1	1 14	14	MI MAYOR SACRIFICIO Marco Antonio Solis 🛠	8			Airplay monitored by 💦 Nielsen
2	5 36	12	GASOLINA Daddy Yankee 😪	17		×	Broadcast Data Systems
1.	4 12	31	MIEDO Pepe Aguilar 🛠 PAGUILAR (FATO) SONY DISCOSTEMI LATIN	2	THIS	WEE	TITLE ARTIST
1	7 17	15	ESCUCHA ATENTO Laura Pausini	17		1	PERDIDOS MONCHY & ALEXANDRA J&N
1	7 15	6	LPAUSINI (DANIELL PAUSINI, CHEOPE, J. BADIA) WARNER LATINA TOCANDO FONDO Kalimba	15	2	3	GASOLINA DADOY YANKEE
2	1	7	M DOMM (M.DOMM,E.GUECHA) SONY DISCOS		3	2	YA NO QUEDA NADA TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL SGZ
		a)	PARA TI JUGUERRA,M.HERNANDEZ (J.L.GUERRA) VENE /UNIVERSAL LATINO	21	4	11	RESISTIRE TONO ROSARIO UNIVERSAL LATINO
3!	5 -	- 2	ALGO ESTA CAMBIANDO C SOROKIN.J VENEGAS (J VENEGAS, C SPROKIN) ARIOLA/BMG LATIN	22	5	5	EL MATRIMONIO SONY OISCOS OYE MI CANTO N O.R.E. FEATURING DADDY YANKEE. NINA SKY, GEM STAR & BIG MATC
	1 X		ジル HOT SHOT DEBUT ジル			9	BOCA-FELLADET AM //DJMG
	NEW	1	AIRE Intocable 😴	23	8	14	WHITE LION /SONY DISCOS VOY A OLVIDARME DE MI CARLOS VIVES
1	3 22	8	TU NO TIENES ALMA Alejandro Sanz 😪	18	9	20	EMI LATIN PARA TI JUAN LUIS GUERRA VENE /UNIVERSAL LATINO
20) 16	17	EPEREZA SANZI WARNER LATINA FUEGO Kumbia Kings 🛠	13	10	7	LAS AVISPAS JUAN LUIS GUERRA VENE JUNIVERSAL LATINO
2	1 45	6	AB DUINTAMILIA III,C'OR' MARTINEZ (AB DUINTANILLA III,C'OR' MARTINEZ.LGIRALDO.J BLOODROCKS EVANS,RFOWLERC PETTIFORO,S WIGFALLI EMI LATIN DEMASIADO Pablo Portillo 🛠	21	1	19	SOMBRA LOCA GILBERTO SANTA ROSA SONY OISCOS
4	-		R.DEL SOL,Y.HENRIQUEZ (Y.HENRIQUEZ, P.PORTILLO) PINA /UNIVERSAL LATINO		12	6	TODD EL ANO OBIE BERMUDEZ EMI LATIN TRAIGO FUEGO JOSE PENA SUAZO Y LA BANDA GORDA
30	25	25	OJALA QUE TE MUERAS Pesado 🛠 J.M. ELIZONOO,M.A.2APATA (F.OE. JESUS MARTINEZ JR.) WEAMEX (WARNER LATINA	7	13	8	M P. LO QUE PASO, PASO DADDY YANKEE
4	1 -	2	SI ME VAS A DEJAR J.PEREZ REYES (T.VILLA) DISA	28	15	17	EL CARTEL MI FABRICANDO FANTASIAS TITO NIEVES
3.	1 26	9	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato 🛠	26	16	13	SGZ VALIO LA PENA MARC ANTHONY SONY DISCOS
	NEW	1	EL AUTOBUS Pepe Aguilar 😪	30	1	24	YA LO SE MAGNATE & VALENTING
3	3 31	14	PAGUILAR,M. CAZARES (FATO) SONY DISCOS LENTO Julieta Venegas 🛠	31	18	36	SE ESFUMA TU AMOR MARC ANTHONY SONY DISCOS
3		9	C SOROKINJ VENEGAS (J VENEGAS, C SOROKIN) ARIOLA / BMG LĂTIN YA SOY FELIZ Banda El Recodo	32	19 20	22	PUNTO Y APARTE TEGO CALDERON WHITE LION BMG LATIN VOLVERTE A VER JUANES
			A LIZARRAGA J LIZARRAGA (ASPANU) FONOVISA			4	SURCO UNIVERSAL LATINO
4	4 -	2	TE QUEDASTE Ha*Ash A BADUEIRO (A BADUEIRO, L GARCIA) SONY DISCOS	33	_		
2	6 20	9	LA ULTIMA CANCION Grupo Bryndis 🛠	20			REGIONAL ME
2	7 21	17	HASTA EL FIN DEL MUNDO Jennifer Pena 🛠	18			
3	2 29	10	YA NO QUEDA NADA Tito Nieves Featuring India, Nicky Jam & K-Mil	23			Airplay monitored by Nielsen Broadcast Data
DE	ENTRY	2	SGEORGE,NORIEGA (NORIEGA) SGZ ROSAS Diana Reyes	37	THIS	WEEK	Systems ARTIST
	2 24	1	RSAENZ DUIROZ.M LOPEZ (X.SAN MARTIN) MUSIMEX /UNIVERSAL LATINO		H S	22	

LATIN POP AIRPLAY Airplay monitored by 💦 Nielsen Broadcast Data

WEEK	LAST WEEK	TITLE	ARTIST
21	19	DEMÁSIADO PINA /UNIVERSAL LATINO	PABLO PORTILLO
22	15	QUE NO ME FALTES TU UNIVISION	MARIANA
23	17	DE VIAJE SONY DISCOS	SIN BANDERA
24	21	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
25	29	EL SOL NO REGRESA ARIOLA /BMG LATIN	LA 5A ESTACION
26	27	COSA DEL OESTINO ARIOLA /BMG LATIN	ALEXANORE PIRES
27	34	GASOLINA EL CARTEL /VI	DAODY YANKEE
28	23	PARA TI VENE /UNIVERSAL LATINO	JUAN LUIS GUERRA
29	25	DICEN POR AHI RCA /BMG LATIN	PABLO MONTERO
30	26	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFEB PENA
31	-	DAME ESTA NOCHE OLE	TOMMY TORRES
32	28	CORAZON ENCADENADO UNIVISIÓN	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
33	35	LA FUERZA DEL OESTINO Emiliatin	FEY
34	32	AMOR OEL BUENO VENE /SONY DISCOS	HECTOR MONTANER
35	38	GUERRAS PERDIDAS WARNER LATINA	BACILOS
36	36	NI AHORA, NI NUNCA MEGAMUSIC /UNIVERSAL LA	VICTORIA
37	33	NO ME ACOSTUMBRO MOCK & ROLL/SONY DISCOS	OPALO
38	31	OYE MI CANTO N.O.R.E. FEAT ROC A FELLA/DEF JAM //DJW	ruring daddy yankee, nina SKY, gem Star & Big Mato Ig
39		OTRA VEZ	MDO
40	-	QUISIERA AVALON	DANIELA PEDALI

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Manitaret by X Nielsen Broadcast Deta Systems ARTIST MOTION LABEL	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
MONCHY & ALEXANDRA	21	21	QUIERD M.P.	TITO ROJAS
DADOY YANKEÉ	22	10	HONY TU SI JDNY J&N	KINITO MENDEZ
DA TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	23	15	DILE PERFECT IMAGE	IVY QUEEN
TONO ROSARIO	24	18	PIEDRAS Y FLDRES SONY DISCOS	GILBERTO SANTA ROSA
EL GRAN COMBO DE PUERTO RICO	25		NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES
O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO JAM /IOJMG	26	25	DEMASIADO PINA/UNIVERSAL LATINO	PABLO PORTILLO
JULIO VOLTIO	27	29	VEN TU J&N	DOMENIC MARTE
AE DE MI CARLOS VIVES	28	28	ESTA NOCHE TRAVESURA FLOW/UNIVERSAL LATINO	DJ NELSON
JUAN LUIS GUERRA	29	23	GRITA CONMIGO SGZ	CHARLIE CRUZ
JUAN LUIS GUERRA	30	39	LOCO POR TU AMOR	EODIE SANTIAGO
GILBERTO SANTA ROSA	31	30	VEN DEVORAME OTRA VEZ SGZ	CHARLIE CRUZ
OBIE BERMUDEZ	32	38	OUIEN ERES TU J&N	FRANK REYES
JOSE PENA SUAZO Y LA BANDA GORDA	33	-	MACHETE EL CARTEL /VI	OADDY YANKEE
ASO DADDY YANKEE	34	=	TODO ES MENTIRA SGZ	FRANKIE NEGRON
NTASIAS TITO NIEVES	35		ESTA AUSENCIA VALE /UNIVERSAL LATIND	OAVID BISBAL
MARC ANTHONY	36		HORA ENAMORADA OLE	ELVIS CRESPO
MAGNATE & VALENTINO	37	-	AMOR DEL BUENO VENE /SONY DISCOS	HECTOR MONTANER
MOR MARC ANTHONY	38	33	EL MAS BUSCADO UNIVERSAL LATINO	DOMINGO QUINONES
E TEGO CALDERON LATIN	39	26	LAMENTO BOLIVIANO AMARFICA /J&N	AMARFIS Y LA BANOA DE ATAKKE
JUANES	40	35	ME HACE ASI Latinflava	MOSA

THIS	LAST WEEK	Airplay monitored by N TITLE IMPRINT/PROMOTION LABEL	Nielsen Broadcast Data Systems ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	21	12	DELANTE DE MI FONOVISA	8ANOA EL RECODO
2	3	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	2	21	LOCA FONOVISA	ANA BARBAR
3	2	ESTA LLORANOO MI CORAZON DISA	BETO Y SUS CANARIOS	3		TU PONTE EN MI LUGAR UNIVISION	LOS HURACANES DEL NORT
4	9	HOY COMO AYER FONDVISA	CONJUNTO PRIMAVERA	24	32	ABEJA REINA UNIVERSAL LATINO	LA ORIGINAL BANDA EL LIMO
5	4	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE OURANGO	25	24	PA QUE SON PASIONES FONOVISA	CONJUNTD PRIMAVER
6	-	AIRE EMILATIN	INTOCABLE	26	22	MI TRISTEZA DISA	PALOM
7	8	OJALA QUE TE MUERAS WEAMEX /WARNER LATINA	PESADO	27	25	YO NO TE VOY A DLVIDAR FONOVISA	LOS ANGELES DE CHAR
8	15	SI ME VAS A DEJAR DISA	LALD MORA	28	30	BIENVENIDO AL AMOR UNIVISIÓN	OUE
9	7	FUEGO EMI LATIN	KUMBIA KINGS	29	23	INVISIBLE EMILATIN	INTOCAB
10	11	YA SOY FELIZ FONOVISA	BANDA EL RECODO	30	28	ADIOS AMOR TE VAS DISA	GRUPO MONTEZ DE DURANO
11	6	LA ULTIMA CANCIÓN DISA	GRUPO BRYNDIS	31	29	SENOR MESERO FONDVISA	BRONCO: EL GIGANTE DE AMERII
12	19	ROSAS MUSIMEX/UNIVERSAL LATINO	DIANA REYES	32	26	SOMBRAS FONOVISA	LOS TEMERARIO
13	5	CONTIGO YO APRENDI A DLVIDAR DISA	PATRULLA 81	33	34	A USTED DISA	BETO Y SUS CANARIO
14	18	TE APUESTO LO QUE QUIERAS WEAMEX /WARNER LATINA	PESADO	34	-	SI LA QUIERES PROCAN /DISA	LOS HOROSCOPOS DE DURANO
15	14	RENUNCIACIÓN UNIVISION	LUPILLO RIVERA	35	38	MI PRIMER AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEN
16	10	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	36	27	MI MAYOR SACRIFICIO FONDVISA	MARCO ANTONIO SOL
17	13	A MANDS LLENAS DISA	ISABELA	37	-	MUJERES SIEMPRE MUJERES	DON FRANCIS
18	16	TU NUEVD CARINITO FONOVISA	LOS RIELEROS OEL NORTE	38	31	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERIC
19	-	YO ME QUEDE SIN NADA DISA	LA AUTORIDAD DE LA SIERRA	39	-	UNA LIMOSNA PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTEN
20	20	LOS MALES DE MICAELA	VOCES DEL RANCHO	40	37	OTRA NOCHE SIN TI DISA	RAUL BRIND

JAL MEXICAN AIRPLAY

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 96 stations (38 Latin Pop. 14 Tropical, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs tankad by Audience Impressions. Can Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if i registers an increase in audience song with largest audience growth. If two records are tied in audience size, the record being placed on a bullet, even if i registers an increase in audience size, the record being placed on a bullet. over the previous week, regardless of char movement. A record which has been on the chart of more than 20 weeks will generally not receive a buller, even if it requisers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record below the top 20 are removed from the chart after 26 weeks. \odot Videoclip availability. ©2005, VNU Business Media, Inc. All rights reserved.

Billboard

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Thievery Corp. Goes 'Cosmic'

BY MICHAEL PAOLETTA

With three studio albums to its credit, Washington, D.C.-based duo Thievery Corporation has effortlessly crafted a musical style that many have dubbed the Thievery Corporation sound. Warm, lush and elegant, that "sound" has been influenced by hip-hop, dub, bossa nova, dance/electronic, soul and jazz.

While the act's fourth full-length recording, "The Cosmic Game," retains these elements, it also finds Thievery Corporation's Eric Hilton and Rob Garza sneaking in some hefty dollops of psychedelic pop and alternative rock. The duo's rhythmically rich sound just got richer and more mature.

Coinciding with this fresh-sounding sonic fusion is timely and poignant storytelling.

MORE POLITICALLY, SOCIALLY CONSCIOUS

According to Garza, he and Hilton were reading a lot of conspiracy theories and "mind-opening literature" prior to laying down the foundation for "The Cosmic Game," which arrives Feb. 22 via the duo's Caroline-distributed label, ESL Music. "We wanted to expand on what we had done before. So, we got deeper with subject matter and sounds."

Hilton smiles approvingly and adds, "Current events inspired a lot of the songwriting. ["The Cosmic Game"] could be construed as our most political and socially conscious album."

But Hilton and Garza did not work alone. Like the pair's last album ("The Richest Man in Babylon," 2002), "The Cosmic Game" features collaborations with several singers.

Among those displaying their vocal wares are the Flaming Lips' Wayne Coyne ("Marching the Hate Machines [Into the Sun]"), David Byrne ("The Heart's a Lonely Hunter"), Perry Farrell ("Revolution Solution"), Gigi ("Pela Janela [Through the Window]") and Sleepy Wonder and Gunjan ("Warning Shots").

Like Sub Pop duo the Postal Service, the bulk of Thievery Cor-

poration's collaborations were done by mail and computer. "What I found most interesting is that we approached each artist for purely artistic reasons, and each one came back with thought-provoking lyrics," Hilton notes. "It was a meeting of the minds without talking—and that was really cool."

In the nine years since releasing its debut album, "Sounds From the Thievery Hi-Fi," Thievery Corporation has created its own niche within the larger electronic scene. This has come largely via some college and noncommercial radio airplay, much positive word-of-mouth and select third-party music licensing of songs for soundtracks and TV ads.

The act's CD sales and sold-out tours confirm this. According to Nielsen SoundScan, Thievery Corporation's three studio recordings have collectively sold 372,000 copies.

"Thievery Corporation means everything to us," says Richard Bridge, Virgin Entertainment Group's music product manager for dance and singles. "They account for a large part of our overall sales in the electronic genre. They are also one of the few artists to cross over to fans of other styles of music."

Bridge attributes this to the kind of music the duo makes. "They have remained fairly true to their sound," he says, "while at the same time keeping it fresh."

In addition to anticipated strong sales at traditional retailers like Borders Books & Music, Virgin and Best Buy, ESL Music's Kalani Tifford, who manages Thievery Corporation, expects a similar scenario on the Internet.

In mid-December, Apple Computer's iTunes Music Store began selling the "Revolution Solution" album track, followed one month later by "Warning Shots."

On Feb. 8, Insound Radio Player will begin streaming "Marching the Hate Machines," while Beatport will start selling downloads of instrumental track "Holographic Universe."

On the ringtone front, "Revolution Solution" is being distributed by San Francisco-based INgrooves.



Dance MUSIC

THIEVERY CORPORATION: A NICHE ACT ADMIRED IN MANY NICHES

To best infiltrate all areas of Thievery Corporation's wide fan base, ESL Music will promote several tracks from the album, Tifford says.

The Jill Buchanan-lensed video for "Revolution Solution," which stars Farrell and was shot in Mexico, has been delivered to video networks like MTV2. A "Little" Louie Vega remix of "The Heart's a Lonely Hunter" is being readied for club DJs, as is a double-A-sided 12-inch vinyl single, "Sol Tapado (The Covered Sun)"/"Pela Janela," with "Sol Tapado" featuring Patrick De Santos. In January, Hilton and Garza directed the video for "Warning Shots."

All of this activity bodes well for Thievery Corporation's global tour, which commences in April. And as any true fan knows, Thievery Corporation live swells to 10-plus members, encompassing musicians and singers.

Just don't expect all the "high-profile artists" featured on "The Cosmic Game" to be part of the tour, Garza says. "We would love to have all of them onstage with us, but it's not always possible." Pausing for a second, he adds, "That's not to say we won't have a surprise guest here or there."

Grammys (Mostly) Get Dance Category Right

When the nominations for the 47th annual Grammy Awards were announced Dec. 7, many members of the dance/electronic community let out a collective sigh of relief. It was as if the voting members of **the Recording Academy** had finally gotten it right.

For the most part, it appeared that those voting in the three dance/electronic categories actually knew something about the music and artists they were nominating.

Skeptical? Well, first consider the five nominees for best dance recording: "Good Luck" by **Basement Jaxx Featuring Lisa Kekaula**, "Get Yourself High" by **the Chemical Brothers**, "Slow" by **Kylie Minogue**, "Comfortably Numb" by **Scissor**

Sisters and "Toxic" by Britney Spears. Quite honestly, this is precisely the type of eclectic musical mix (representing the under-

ground and the mainstream) we would love to hear in clubs—but rarely do. And though Spears' track did, at times, grate on the nerves (overexposure can sometimes do that)—becoming toxic, if you will—it remained a rallying cry for many to shake what their



mama gave 'em.

And while some have questioned the nomination of "Toxic" in this category—the e-mails and phone messages were many—at its core, it is a dance track.

Would we have liked to see another song in its place? We would be lying if we said no. Tracks by **Shape: UK, David Morales, Paul Van Dyk, Motorcycle, the Roc Project** and **Kaskade** were equally worthy of a Grammy nod.

In the best remixed, non-classical, recording category, the nominations could not be cooler—or more on point. The nominees are **Full Intention's Michael Gray & Jon Pearn** (George Michael's "Amazing"), Jacques Lu Cont (No Doubt's "It's My Life"), Felix Da Housecat (Iggy Pop With Freedom Featuring Peaches' "Motor Inn"), Basement Jaxx (N.E.R.D's "She Wants to Move") and Sasha (Felix Da Housecat's "Watching Cars Go By").

Like the nominations in the best dance recording category, these five nods show the different sides of dance/electronic music: from poppy house and jangly electro to dancerock and trance. Again, Recording Academy voters apparently know what time it is on the dancefloor. Now, let's move on to the brand-

spanking-new Grammy category: best electronic/dance album. Indeed, we were ecstatic when the formation of this category was announced last year. For us, it was yet one more way to legitimize a genre of music that is too often treated as the bastard child of the music industry.

But, for us and the numerous industry observers who weighed in with their comments. there is some cause for concern.

Saddled alongside proper artist albums—Basement Jaxx's "Kish Kash," **the Crystal Method's** "Legion of Boom," **the Prodigy's** "Always Outnumbered, Never Outgunned" and Paul Van Dyk's "Reflections"—is **Paul Oakenfold's** "Creamfields," which is essentially a DJ mix (of Oakenfold remixes and special re-edits).

No disrespect to Oakenfold, but this important and promising category should remain focused on truly original works—not reworkings of tracks by other artists.

If it wishes to acknowledge DJ culture in this way, the academy may want to consider adding a fourth category in the genre: best electronic/ dance DJ mix.

All this said, come Feb. 13, who *should* win? Minogue or Scissor Sisters (for best dance recording), Full Intention or Lu Cont (best remixed recording, non-classical) and Van Dyk (best electronic/dance album).

Who *will* win? An Australian (Minogue), a Frenchman (Lu Cont) and a Brit (Oakenfold).



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	19		LOLA'S THEME Shape: UK

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Image: Strate of the strate	12	15	42	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Los Remixes 2.0
15 11 12 ElightEENTH STREET LOUNGE 075* [M] 15 11 12 THIEVERY CORPORATION ElightEENTH STREET LOUNGE 0075* Babylon Rewind 16 17 16 FATBOY SLIM ASTRALWERS 74472*/VIRGIN Palookaville 10 21 69 VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco 18 14 20 VARIOUS ARTISTS Ultra.Trance: 4	113	13	19	THE PRODIGY XUMAVERICK 47990/WARNER BROS
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17 21 69 VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco 18 14 20 VARIOUS ARTISTS Ultra.Trance: 4	15	11	12	THIEVERY CORPORATION Babylon Rewind
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ULTRA 1225	17	21	69	VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco
10 22 12 DEPECHE MODE Parrivas 91 04 [Limited]	18	14	20	VARIOUS ARTISTS Ultra.Trance: 4
MUTE/REPRISE 48790°/WARNER BROS.	19	22	13	DEPECHE MODE Remixes 81-04 [Limited]
20 18 THE CRYSTAL METHOD Legion Of Boom	20	18	34	THE CRYSTAL METHOD Legion Of Boom
21 19 46 AIR SOURCE 96632'/ASTRALWERKS Talkie Walkie	,21	19	46	AIR SOURCE 96632'/ASTRALWERKS Talkie Walkie
22 24 8 DIRTY VEGAS One CAPITOL 63743*		-		DIRTY VEGAS One CAPITOL 63743*
23 RE-ENTRY ARIA Aria 3: Metamorphosis	23	RE-E	NTRY	ARIA Aria 3: Metamorphosis
24 23 12 UNKLE Never, Never, Land	24	23	12	UNKLE Never, Never, Land
25 16 21 LOUIE DEVITO Louie Devito's Dance Factory: Level 3	25	16	21	LOUIE DEVITO Louie Devito's Dance Factory: Level 3

ea build even if tregisters an increase in detections. These below the top 15 are removed from the chart after 26 weeks. 2005, WU Business Media, Inc. and Nielsen SourdScan, Inc. All rights reserved. Electronic Abums with the greatest sets gives to its week. Feedball contraction of the stress of the contraction of the stress of the

Artist	TITLE IMPRINT & NUMBER/PROMDTION LABEL	WKS. ON	LAST WEEK 2 WKS. AGO	THIS WEEK	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	2 WKS AGO	LAST WEEK
Taborah	I AM (THE RISING) [JOHNNY ROCKS MIXES] CATZ	5	31 31	26	第留意 NUMBER 1 第留意 1 Week At Number 1		
CK 🖗	🕸 POWER P				KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) WARNER BROS 42TT1 Seal	10	4
Friburn & Urik	SHOW IT TOMMY BOY SILVER LABEL 2466/TOMMY BOY	2	45 —	27	HOW COULD I LIE (RALPHI & E. BAEZ MIXES) MIDAS PROMO Angel	1	6
Fischerspooner	JUST LET GO CAPITOL 70440	3	35 41		DA YA THINK I'M SEXY? (REMIXES) WARNER BROS. 42776 Rod Stewart	:	2
Erasure 😪	BREATHE MUTE 9259	2	37 —	29	BACK TO LOVE ACT 2007/MUSIC PLANT Rachel Panay	1	9
Eric Prydz 😪	CALL ON ME ULTRA 1245	8	29 29	30	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES) ODYSSEVISONY CLASSICAL PROMOUNT Casey Stratton	1	11
The Chemical Brothers Featuring Q-Tip 束	GALVANIZE FREESTYLE DUST 76599/ASTRALWERKS	3	36 44	31	THE WONDER OF IT ALL (ESCAPE/GOMI/TRENDROID/I. PAVLIN/O. NISSIM MIXES) TOWARD SUVER LABEL 2400TOWARD BOY Kristine W		3
Jennifer Green	HOW CAN I BE FALLING TS PROMD	2	46 —	32	SILENCE 2004 NETTWERK 33234 Delerium Featuring Sarah McLachlan	1	1
Georgie Porgie 😪	BE HAPPY VINYL SOUL 131/MUSIC PLANT	10	32 24	33	FEEL YOU ALYSONGROOVES.COM 007 Alyson	8	7
5) 19 PROMO Emma	MAYBE (ILLICIT/BINI & MARTINI/ALMIGHTY MIX	2	43 —	34	KUMBALAWE (ROGER SANCHEZ MIXES) CIROUE OU SOLEIL PROMO Kumbalawe	1	14
U2 🗫	VERTIGO (JACKNIFE LEE MIXES) INTERSCOPE PROMO	13	24 19	35	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES) COLUMBIA 71174 Darren Hayes	2	18
Juliet	AVALON ASTRALWERKS 70937/VIRGIN	2	41 —	36	THE JOINT IS JUMPIN' (J. BUDZ/BLUEROOM/TWISTED DEE & JAYITO MIXES) DI PROMO D1 Featuring Lisa Hunt		5
Kat People 😪	FREEFALLING KUCH 9668	10	30 22	37	HOME (REMIXES) SIMPLYRED.COM PROMOTIZED INK Simply Red	1	10
The Replacement Featuring Maria Neskovski	FAIRYTALE BADIKAL 99211	2	42 —	38	SOLDIER (REMIXES) COLUMBIA 70322 Destiny's Child Featuring T.I. & Lil Wayne 👳	3	25
Gwen Stefani 😪	WHAT YOU WAITING FOR? INTERSCOPE 003645	15	23 12	39	HALF A MILE AWAY NEBULA 9 66923 Debby Holiday	2	17
Martha Wash	YOU LIFT ME UP PURPLE ROSE 0001	14	22 18	40	U AIN'T THAT GOOD STAR 69 1276 Sheila Brody	2	19
Friscia & Lamboy	EWOHEWAY VINYL SOUL 130/MUSIC PLANT	13	33 27	41	HIT MY HEART BENZ STREET/ZYX PROMOWAAKO Benassi Bros. Featuring Dhany	1	15
LaToya Jackson	FREE THE WORLD JA-TAIL PROMO	2	47 —	42	TRUE FAITH GBR PROMO K 😪	2	20
EBUT 37	I HOT SHOT		-		LOSE MY BREATH (P. RAUHOFER/P. JOHNSON/M. JOSHUA MIXES) COLUMBIA 70322 Destiny's Child 😪	4	8
Tony Moran & Ric Sena Present Zhana Saunders	WAITING FOR ALEGRIA TOMMY BOY SILVER LABEL 2464/TOMMY BOY	1	NEW	43	MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY Armand Van Helden 😴	7	13
King Brain Presents N.I.C. 👳	I'M DONE KING BRAIN 51608/ARTEMIS	1	NEW	44	WITHOUT LOVE WAAKO PROMO Sun	9	12
Dirty Vegas 😪	WALK INTO THE SUN CAPITOL 67485	14	34 21	45	I BELIEVE IN YOU CAPITOL PROMO Kylie Minogue 😒	3	27
Brazilian Girls	LAZY LOVER VERVE FORECAST 003600/VERVE	7	40 38	46	LA LA (SHARP BOYS REMIXES) GEFFEN PROMO Ashlee Simpson 😴	3	28
Felix Da Housecat	WATCHING CARS GO BY EMPEROR NORTON 053	7	44 39	47	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES) AVEXIMITEGROOVES 200KING STREET M-Flo Loves Ryuichi Sakamoto	3	26
Barton	TONIGHT NETSPHERES 002	9	39 37	48	SHADOWS TOMMY BOY SILVER LABEL 2462/TOMMY BOY House Of Voodoo Featuring Emily Jaffe	2	21
Stonebridge Featuring Therese	PUT 'EM HIGH ULTRA 1254	1	NEW	49	COPACABANA (REMIXES) CONCORD PROMO Barry Manilow	1	16
IC S. MIXES) ATLANTIC 93846 Rupee 😴	TEMPTED TO TOUCH (LENNY B./FORD/DJ VOLUME/	1	NEW	50			

Trues with the greatest sates or thus play increases this week. Power Pick on Lipp ray is awarded for the largest point increase among singles below the top zu. The Lipp Play chart is complete from a hattonal sample of reports from Club DUS. If videoclip availability, the lipp Play chart is complete from a hattonal sample of reports from Club DUS. If videoclip availability, the lipp Play chart is complete from a hattonal sample of reports from Club DUS. If videoclip availability, the lipp Play chart is complete from a hattonal sample of reports from Club DUS.



Radio Picks Its Grammy Winners

Every year radio complains that the Grammy Award nominations in the country categories are out of synch with the mainstream tastes of their audiences.

While this year's slate of nominees is typically eclectic, we asked radio programmers and music directors to choose who they think will win in six key categories, and why. In most cases, radio went

with the artists and songs whose music helped make their stations successful last year.

Best Country Album "Van Lear Rose,"

Loretta Lynn; "Live Like You Were Dying," Tim McGraw; "Tambourine," Tift Merritt; "Be Here," Keith Urban; "Here for the Party," Gretchen Wilson

HAMMAN

Our voters went for Wilson, hands down. Her album got 43% of the votes, followed by Lynn's with 28%.

Lynn has the most vocal supporters. WHOK Columbus, Ohio, PD George Wolf, who voted for her in three categories, says if she doesn't win "there's something wrong with all of us."

KZKX Lincoln, Neb., PD Brian Jennings adds, "Loretta's disc is proof that age has nothing to do with talent." WGNA Albany, N.Y., PD Buzz

Brindle thinks Lynn will win "due to

her icon status with the musician community and because many of those people don't have a clue about what's going on in today's country music. Gretchen Wilson's album should win because of the influence it's having on country

music right now." **KWEN** Tulsa, Okla., PD **Gerry McCracken** asks, "What's a Tift Merritt?"

Best Country Song "It's Hard to Kiss the

Lips at Night That Chew Your Ass Out All Day Long," **Rodney Crowell** and **Vince Gill**, writers (**the Notorious Cherry Bombs**); "Live Like

You Were Dying," **Tim Nichols** and **Craig Wiseman**, writers (Tim McGraw); "Miss Being Mrs.," Loretta Lynn, writer (Lynn); "Portland Oregon," Loretta Lynn, writer (Lynn and **Jack White**); "Redneck Woman," **John Rich** and Gretchen Wilson, writers (Wilson).

"Live Like You Were Dying" got nearly half the votes, followed by "Redneck Woman" with 24%.

WSM-FM Nashville PD **John Sebastian** calls "Redneck Woman" "the best country song in years."

KRST Albuquerque, N.M., OM **Eddie Haskell** gives the win to Lynn for "Miss Being Mrs." because he believes Grammy voters' "only knowledge of country music comes from TV. They probably saw 'Coal Miner's Daughter.' "

Best Female Country Vocal Performance

"You Will Be My Ain True Love," Alison Krauss; "Miss Being Mrs.," Loretta Lynn; "In My Daughter's Eyes," Martina McBride; "She's Not Just a Pretty Face," Shania Twain; "Redneck Woman," Gretchen Wilson It's Wilson again with 40% of the votes, followed by McBride with 25%.

Best Male Country Vocal Performance

"Engine One-Forty-Three," Johnny Cash; "In My Own Mind," Lyle Lovett; "Live Like You Were Dying," Tim McGraw; "You Are My Flower," Willie Nelson; "You'll Think of Me," Keith Urban

Radio thinks this one belongs to McGraw, with 58% of the panelists casting their votes for him. Cash fol-



lows with 26%.

Brindle thinks McGraw should win "because his performance transcends the genre."

Consultant **Keith Hill** chose Cash, noting that the voters "like to honor

dead guys." Jennings also thinks Cash will win "for sentimental reasons."

Sirius Satellite Radio director of country programming Scott Lindy thinks this selection is out of touch. "The [Recording] Academy needs a good

country station to listen to," he says.

Best Country Performance By A Duo Or Group With Vocal

"New San Antonio Rose," Asleep at the Wheel; "Save a Horse (Ride a Cowboy)," **Big & Rich**; "You Can't Take the Honky Tonk Out of the Girl," **Brooks & Dunn**; "Top of the World," **Dixie Chicks**; "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long," the Notorious Cherry Bombs

This category could belong to Big & Rich if the Grammy voters agree with the 40% of our radio panel that chose them.

KZLA Los Angeles assistant PD/

music director **Tonya Campos** says of all the nominees in this category, "Big & Rich raised the most eyebrows and really rocked." Brooks & Dunn and the Cherry

Bombs scored 20% each. Haskell



thinks the Cherry Bombs will win for the title of their song alone.

Best Country Collaboration With Vocals

"Hey Good Lookin'," Jimmy Buffett, Clint Black, Kenny Chesney, Alan Jackson, Toby Keith and George Strait; "Creepin' In," Norah Jones and Dolly Parton: "Portland Oregon," Loretta Lynn and Jack White; "Pancho & Lefty," Willie Nelson, Merle Haggard and Toby Keith; "Coat of Many Colors," Shania Twain with Alison Krauss + Union Station

Buffett et al. take the roses from radio with 57% of the votes. "I give them an A just for putting that many people on one song," Campos says.

Rimes

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Continued from page 13

Rimes has had considerable pop success in the past with such crossover hits as "How Do I Live," "I Need You" and "Written in the Stars."

While they never turned their backs on Rimes, country radio programmers are nonetheless welcoming her new sound. Current single "Nothin' Bout Love Makes Sense" is Rimes' first top 10 country hit in more than four years. The song is No. 7 on the *Billboard* Hot Country Singles & Tracks chart this issue.

"This is a return and a comeback to country for LeAnn," WFMS Indianapolis PD Bob Richards says. "LeAnn began her career at 12 years old. She was bound to experiment with other music, just like a college kid changing his major five times. I'm glad she has decided to turn back toward country. She is still one of the most talented and recognized females in music."

KYGO Denver music director Garret Doll also understands Rimes' foray into pop music. Nevertheless, he says, "I'm glad she's back" in country.

"Artists should experiment with their music," Doll says. "If she was going to do it, she did it at the right time. She's got a whole career ahead of her. [I'm] not sure if she ever left, but if she did, welcome back."

WUSN (US99) Chicago PD Mike Peterson says, "Obviously time will tell if her album flies off the shelves, but she seems hungry and is working hard with an intense promo schedule to set up the album. There's no doubting her talent and star power. I'd love to see her reconnect with the masses."

Doll thinks the album represents "a more mature sound" for Rimes. The artist agrees.

"It's the first time people are seeing me as a woman," she says, explaining the album title.

Rimes calls the album "very organic" and full of "very personal songs," some of which she co-wrote.

"When people listen to this album, they take away more of a piece of me than they ever have before," Rimes adds.

STRIPPED-DOWN SOUND

The album was produced by Nashville's Dann Huff, who is known for melding pop and country sounds in a highly marketable way. Rimes says they connected on her vision for the album. "I wanted to strip it down and not have so much production on this record," she says.

Rimes calls Huff "a brilliant pro-

ducer. He gave me the freedom to be an artist and sing the songs the way I wanted to sing them."

The album also showcases Rimes' emerging talents as a writer. She cowrote three of the songs and says she is now "very confident in my writing." Rimes also believes she is just starting to "chip away" at her potential in that area.

Contentedly married for three years and settled into her Nashville home, the 22-year-old Rimes says the new album comes from "a happy place . . . A place in my life I feel really confident as a woman and really comfortable and in love."

She also has a new manager, Scott Welch, whose past clients include Alanis Morissette. "We really mesh well together," Rimes says. "It's the first time I'm really completely satisfied with my management other than back in the day when family was involved."

Rimes is planning to tour behind the album this summer, but no firm plans have been set. Last fall, Rimes toured with a 65-piece orchestra to promote a Christmas album.

Meanwhile, she will get plenty of exposure on TV this year. She will join the USA Networks reality series "Nashville Star" as host for the show's third season, which debuts March 1. "It's something new for me and will

be really fun," she says, promising that

"we're going to do a lot more behindthe-scenes stuff and add a little more drama this year."

She will also make the TV talk show rounds to promote the album, with appearances scheduled for "Today," "The Tonight Show With Jay Leno," "The Late Late Show With Craig Ferguson," "Live With Regis and Kelly," "Jimmy Kimmel Live," "The Tony Danza Show," "Hannity & Colmes," "Tavis Smiley" and "Good Day Live."

THE CAMPAIGN TRAIL

Curb Records VP of marketing Jeff Tuerff says that in the United States, the label is focusing on re-establishing Rimes as "a core artist in the country market again."

The label started its campaign to embed the street date of the new album in consumers' minds last fall. Unusual marketing gimmicks have included covering the Curb-sponsored NASCAR automobile with the album art and street date.

The album is being promoted in movie theaters through Movie Tunes and Cinema Sounds. There is also an online campaign and spot buys on CMT, GAC and VH1 and on TV stations in Rimes' top sales markets.

When Rimes' Christmas album was released in October, the label began promoting "This Woman." The Christmas record and Rimes' 2003 greatest-hits project are stickered with the release date for "This Woman."

ROCKING EUROPE

Rimes admits she may have driven off some of her core fans with "Twisted Angel," her eighth studio album, but she defends her option to experiment musically. "People forget that I was a young woman in this business. I had a right to do that as a 19-year-old."

And even though sales of "Twisted Angel" may have been a bit disappointing in the United States (422,000 units, according to Nielsen SoundScan), she says the album "brought me a whole new audience overseas, so it was a great thing for me."

Outside of North America, Rimes says she's better-known as a pop star. She's currently working on what she calls a "rock album" for European release. It will include five or six songs from "This Woman" remixed.

In a 2002 interview with *Billboard*, Curb Records VP of pop promotion Bob Catania said Rimes "has made a musical decision to be a pop artist." But, Rimes points out, that's something she has never stated herself.

"I never completely said I've gone away from country music," she says emphatically. "I love country music and always have."

2	200	5 5		TOP COUL	Ľ		K	Ľ			
LAST WEEK	2 WKS. AGO		ARTIST	ta compiled by Nielsen SoundScan Title	PEAK Position	THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST Title	
5	21		IMPRINT & NUMBER/DISTRIBUTII	NG LABEL 公 NUMBER 1 彩岱》 11 Weeks At Number 1	P 0	≓ 38	50 !	-	26	IMPRINT & NUMBER/DISTRIBUTING LABEL DWIGHT YOAKAM The Very Best Of Dwight Yoakam	+
1	1	4	SHANIA TWAIN ▲3	Greatest Hits	1	-				REPRISE 78964/RHIND (18:98 CD) ⇒S: GREATEST GAINER ⇒S:	+
3	4	57	MERCURY 003072/UMGN (13.98 CD)	Feels Like Today	1	39	65 -			MERLE HAGGARD Unforgettable	
2	2		LYRIC STREET 185049/HOLLYWOOD (18.98 CD) TOBY KEITH ▲ ²	Greatest Hits 2	2	40	RE-EN	TAY	8	HAG 637/6/CAPITOL (18:98:00) KASEY CHAMBERS Wayward Angel	•
4	5	10	DREAMWORKS 002323/UMGN (13.98 CO) GEORGE STRAIT ▲ ⁵	50 Number Ones	1	41	36	43	121	WARNER BROS. 48811 (18.58 CD) [H] DARRYL WORLEY Darryl Worley	Ì
5	3	37	MCA NASHVILLE 000459/UMGN 125.98 COI GRETCHEN WILSON ▲ ³	Here For The Party	1	42	41	42	K.	DREAMWORKS 002322/UMGN (13.98 CD) PAT GREEN Lucky Ones	
7	6	36	EPIC 90903/SONY MUSIC (18.98 EQ CO) BIG & RICH ▲ ²	Horse Of A Different Color	1	43	37 :	38	0	REPUBLIC/MERCURY 00352/UMGN (13.98 CD) GEORGE JONES 50 Years Of Hits	
6	7	10	WARNER BROS. 48520/WRN (18.98 CD) TIM MCGRAW ▲ ³	Live Like You Were Dying	1	44	38	40	2	BANDIT 220 (27.98 CO) DIXIE CHICKS Top Of The World Tour Live	
10	10	51	CURB 78858 (18.98 CD)	When The Sun Goes Down	1	45	47 !	56	F.	MONUMENT/COLUMBIA 80794/SONY MUSIC (13.98 EG CO) LEE ANN WOMACK Greatest Hits	
9	9	75	BNA 58801/RLG (12.98/18.98) BRAD PAISLEY ▲ ²	Mud On The Tires	1	46	42 3	39	18	MCA NASHVILLE 001883/UMGN (12 98 CD) SOUNDTRACK Blue Collar Comedy Tour: The Movie	-
8	8	3	ARISTA NASHVILLE 50605/RLG (12 98/18.98)	TATION Lonely Runs Both Ways	6	47	40	37	15	ALABAMA Ultimate Alabama: 20 #1 Hits	
11	11	16	ROUNDER 610525 (17.98 CO) KEITH URBAN ▲	Be Here	1	48	45	46	17	RCA 64196/BMG STRATEGIC MARKETING GROUP (18:99 CO) PHIL VASSAR Shaken Not Stirred	ĺ
12	12	0	CAPITOL 77489 (18.98 CD) BROOKS & DUNN ●	The Greatest Hits Collection II	2	49	43	47	1	ARISTA NASHVILLE 61591/RLG (16 98 CD) RANDY TRAVIS Passing Through	
13	13	3	ARISTA NASHVILLE 63271 RLG (18.98 CD)	Martina	1	50	39	34	16	WORD-CURB 863488WARNER BROS. (18 98 CD) JOHN DENVER Definitive All-Time Greatest Hits	
14	15		BLAKE SHELTON	Blake Shelton's Barn & Grill	3	51	57 !	57	5	RCA 60764/BMG STRATEGIC MARKETING GROUP (18 98 CO) RANDY TRAVIS The Very Best Of Randy Travis	
16	16	20	ALAN JACKSON ▲	What I Do	1	52	53 !	55		WARNER BROS 78999/AHIVO (18 98 CD) JOE NICHOLS Revelation	
15	17	20	ARISTA NASHVILLE 63103/RLG (18:98 CD)	License To Chill	1	53	49	44	8	UNIVERSAL SOUTH 02514 (13 98 CD) WILLIE NELSON It Will Always Be	
19	19	3	MAILBOAT/RCA 62270/RLG (18 98 CD) SOUNDTRACK	Blue Collar Comedy Tour Rides Again	10	54	33	36	Ĩ.	LOST HIGHWAY 002576 /UMGN (13.98 CD)	
17	14		JACK/WARNER BROS 48930/WRN (18.98 CD) TOBY KEITH ▲ ⁴	Shock'n Y'All	1	55	51	48		CAPITOL 98794 (21 98 CD) TRACE ADKINS Greatest Hits Collection, Volume I	ĺ
18	18	15	DREAMWORKS 450435/UMGN (12 98/18.98)	Restless	3	56	59 0	68	k.	LAPITOL 81512 (10 98/18 98) JEFF BATES Rainbow Man	
20	20	75	RCA 67074/RLG (12 98/18 98) DIERKS BENTLEY ●	Dierks Bentley	4	57	56 4	49	18	RCA 57071/RLG (11 98/17 98) [H] RON WHITE Drunk In Public	
21	21	58	CAPITOL 39814 (12 98/18 98) ALAN JACKSON ▲ ³	Greatest Hits Volume II	2	58	61	59	1	PARALLEL/HIP-0 001582/UME (12 98 CO) [H] TOBY KEITH The Best Of Toby Keith: 20th Century Masters The Millennium Collection	
24	26	16	ARISTA NA SHVILLE 54860/RLG (18.98 CD)	You Do Your Thing	2	59	64	72	75	MERCURY/ICHROAVICLES 170351/UME (12.88 CD) PATSY CLINE The Definitive Collection	
30	30	32	COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	Josh Gracin	2	60	48 !	51	22	CONWAY TWITTY 25 Number Ones	
29	31		LYRIC STREET 165045/HOLLYWODD (18 98 CD)	Twice The Speed Of Life	24	61	55 (63	10	MCA NASHVILLE/UTV 003008/UME (13 98 CO) CROSS CANADIAN RAGWEED Soul Gravy	
22	23	35	MERCURY 002172/UMGN (13.98 CD) [H]	Let's Be Us Again	2	62	58	54	k	UNIVERSAL SOUTH 001888 1/238 CD) BILL ENGVALL A Decade Of Laughs	
31	29	26	BNA 59751 RLG (18 98 CD) TERRI CLARK ●	Greatest Hits 1994-2004	4	63	44	41	-	JACKWARNER BROS 48815/WRN 113.98 CD) JIMMY WAYNE Jimmy Wayne	
23	24	55	JULIE ROBERTS •	Julie Roberts	9	64	52	62	-	DREAMWORKS 450355/UMGN (17 98 CD) ELVIS PRESLEY Elvis: Ultimate Gospel	
25	22	69	MERCURY 001902/UMGN (8.98/13.98)	See If I Care	2	65	62	65	18	RCA 57868/IBMG STRATEGIC MARKETING GRDUP 118.98 CD) RODNEY CARRINGTON Greatest Hits	
27	25	60	TRACE ADKINS	Comin' On Strong	3	65	54	45	71	CAPITOL 94164 (18:98 CD) JOSH TURNER ▲ Long Black Train	Ì
26	28	33	CAPITOL 40517 (12.98/18.98) SHEDAISY	Sweet Right Here	2	67	63	70	55	MCA NASHVILLE 000974/UMGN (4 98/9 98) [M] JEFF FOXWORTHY The Best Of Jeff Foxworthy: Double Wide, Single Minded	
28	27	62	LYRIC STREET 165044/HOLLYWODD (18.98 CD)	Room To Breathe	4	68	60	53		WARNER BROS. 73900/RHIND (18.98 CD/DVD) KENNY ROGERS Kenny Rogers Love Songs	
34	35	84	MCA NASHVILLE 000451/UMGN (8.98/12.98)	This I Gotta See	7	67	74		2	MADACY 53947 (13.98 CD) WAYLON JENNINGS Ultimate Waylon Jennings	
nt-t	ROTE	1 24		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	33	70	70	67		RCA 57257/BWG HERITAGE (18.98 CD) BILLY CURRINGTON Billy Currington	
NE-E		1 16		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	34	71	71	74	30	MERCURY 000164/UMGN (4 98/9.98) [H] RANDY TRAVIS Worship & Faith	
	1		GAITHER MUSIC GROUP 42460 (18.98 CD)			72	69	_	2	WORD-CURB 86273WARNER BRDS. (18.98 CD) VARIOUS ARTISTS Moody Bluegrass: A Nashville Tribute To The Moody Blues	
46	50	22	LEANN RIMES	Greatest Hits	3	73	72	69		ROUNDER 610550 (18.98 CD) XMAS BALLS She Left Me For Randolph	
	33	-	CURB 78829 (18.99 CD)	Van Lear Rose	2	74	66	61		S.D.E.G. 1953 (16.98 CO/OVD) [M] THE COUNTDOWN SINGERS #1 Country Hits	,
35			INTERSCOPE 002513 (12.98 CD)	From There To Here: Greatest Hits		75	67	64	-	MADACY SPECIAL PRODUCTS 50132/MADACY (13.98 CD) WILLIE NELSON The Essential Willie Nelson	

Albums with the greatest sales gains this week. The Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Platinum). A RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of diss and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Drin). Certification of 200,000 units (Drin). Certification of 200,000 units (Platinu). A Certification of 400,000 units (Platinu). A Sterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

×	Sales data compiled by S Nielsen	¥S	×	X	1
AST WEE	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART W	THIS WE		
_	省後 NUMBER 1 增 7 Weeks At Number 1		113	13 RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (8 98/12 98) [H] Rascal Flatts	÷
2	KEITH URBAN 2 CAPITOL 32936 (10.99/18.99). Golden Road TIM MCGRAW 4 CURB 77978 (12.98/18.99) Greatest Hits	-	14	14 SHANIA TWAIN ♦ ²⁰ MERCURY 538003/UMGN (8:98) 12:98) Come On Over 15 JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7:98 EQ/11:98) 16 Biggest Hits	1
4	RASCAL FLATTS A ² LYRIC STREET 165031/H0LLYW0DD 1/12 98/18 98) Melt ELVIS PRESLEY A ³ RCA 68079*/RMG 1/2 98/19 98) Elv1s: 30 #1 Hits	117	15	16 GARTH BROOKS ● ¹⁵ CAPITOL 97424 (19.98/26.98) Double Live 25 HANK WILLIAMS JR. ▲ ⁵ CURB 17538 (6.58)(9.98) Greatest Hits, Vol. 1	-
5	ALISON KRAUSS + UNION STATION A ROUNDER 610515 (19.98 CD)	116	13	19 SOUNDTRACK A ³ CURB 78703 (11 98/17, 98) Coyote Ugly	
7	KENNY CHESNEY 4 ⁸ BNA 67976/RLG (12.98/18.98) Greatest Hits SOUNDTRACK ✓ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98) O Brother, Where Art Thou?	-	2	ANNE MURRAY SBK 31158(CAPITOL (10 98/16 98) The BestSo Far	
8	LARRY THE CABLE GUY	-	21	22 BROOKS & DUNN ▲³ ARIISTA NASHYILLE 18952/RLG 112 98/18 980 The Greatest Hits Collection — GEORGE STRAIT ● MCA NASHVILLE 170280/UME 198 COI The Best Of George Strait: 20th Century Masters The Millennium Collection	
12	KENNY CHESNEY A ⁴ BNA 67038/RLG (12.98/18.98) No Shoes, No Shirt, No Problems	144	23	20 MONTGOMERY GENTRY & COLUMBIA 86520(S0NY MUSIC (11 38 EQ/17 36) My Town	
11	TIM MCGRAW A ² CURB 78711 (12.98718 98) Set This Circus Down JOHNINY CASH A AMERICAN 0533397/LOST HIGHWAY (12.98 CO) American IV: The Man Comes Around	175	24	24 TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98) Tim McGraw And The Dancehall Doctors 23 PATSY CLINE UNIVERSAL SPECIAL PRODUCTS 420079/UME (7.98 CD) Patsy Cline Sings Songs Of Love	

(Goid). A RIAA certification for net shipment of 1 million units (Platinum). The RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments indicates LP is available. Mast tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past Heatseeker file © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All lights reserved.

BILLBOARD FEBRUARY 5, 2005

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	RU 200		Y 5	Billboard [®] HOT COUNTR	Y _T		5	N	C	ILES & TRACKS	
ACT MICCV	ASI WEEK	2 WKS. AGO	Nachon	Airplay monitored by Nielsen Broadcast Data TITLE Systems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	
market and	-			学校 NUMBER 1 学習 1 Week At Number 1		32	-	38	12	LONG, SLOW KISSES Jeff Bates B. CHANCEYK, BEARD D. MALLOY (J. BATES, G. BRAOBERRY, B. HAYSLIP) RCA ALBUM CUT	1
3	3	7	-	MUD ON THE TIRES Brad Paisley 😪	1	33	36	39	13	I WOULD CRY Amy Dailey 5 LMILLER IA DALLEY B. BAKER) CURB ALBUM CUT	₽
	2	5	15	YOU'RE MY BETTER HALF Kufth Urban 😪	2	34	39	48		CLASS REUNION (THAT USED TO BE US) Lonestar DHUFF (MCD0NAL0.F.J.MYERS.0 PFRIMMERI BNA ALBUM CUT BNA ALBUM CUT	_
and the second second	4	4	115	BLESS THE BROKEN ROAD Rascal Flatts 😪	3	35	37	40	12	THE BUMPER OF MY S.U.V. Chely Wright 5 CWRIGHT (C WRIGHT) @ PAINTED RED 002/00/ALTONE	Ŗ
animiter to a	1	1	31	AWFUL, BEAUTIFUL LIFE Darryl Worley 😪	1		38	41	15	I'M A SAINT JATCHEY (JRICHEY, SELLERS,TMARTIN) Mark Chesnutt VIVATON' ALBUM CUT	
	5	6	18	WHEN I THINK ABOUT CHEATIN' Gretchen Wilson 😪 MWRIGHT.J.SCAFE (6.WILSON.J.RICH.V.MCGEHE) EPIC ALBUM CUT/EMN	4	37	44	-		DON'T! Shania Twain 5 R.JLANGE (S.TWAIN,R.J.LANGE) MERCURY ALBUM CUT	5
	6	2	27	SOME BEACH Blake Shelton 😪	1	38	47	47		NOTHIN' BUT COWBOY BOOTS Blue County DHUFF0_JOHNSON (A BENWARD,LT MILLER) ASYLUM-CURB ALBUM CUT	
	8	8	22	NOTHIN 'BOUT LOVE MAKES SENSE LeAnn Rimes 😪	7	39	48	46	12	RESTLESS Alison Krauss + Union Station % ARRAUSS + UNION STATION IR LCASTLEMAN) @ ROUNDER 614618	5
•	9	9	17	MONDAY MORNING CHURCH Alan Jackson 🛠	8	40	45	45	7	PICKIN' WILDFLOWERS Keith Anderson JSTELE (K ANDERSON J RICHX WILLIAMS) ARISTA NASHVILLE AIBUM CUT	1
1	1	16	1111 - 11 10	NOTHIN' TO LOSE Josh Gracin 😪	9	41	41	44	10	TONIGHT SEVANS PROPERTY (T.JOHNSON, BAKER) RCA ALBUM CUT	
	7	3		BACK WHEN Tim McGraw B GALIMORE.TMcGraw.o SMITH (J.STEVENS.S SMITH, S LVNCH) CURB ALBUM CUT	1	42	46	49		SOMEWHERE BETWEEN TEXAS AND MEXICO D GEHMAN IT.SUMMARI. KELEY) Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	
1	10	12	24	HE GETS THAT FROM ME Reba MCEntire 😪	10	43	43	52	4	THE GOOD LIFE Trent Willmon ERDGRS (T.WILLMON, B.PINSDN) COLUMBIA ALBUM CUT	
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Beco	ds wit	th the	greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold)	A BIAA ce	ertificat	tion for r	et shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numera	al following the symbol. [H] indicates past or present
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MOCKINGBIRD J.STROUD,T.KEITH,L.WHITE (I

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Music Billboard Picks

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ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

CHIARA CIVELLO Last Quarter Moon PRODUCER: Russ Titelman Verve Forecast B0003473 RELEASE DATE: Feb. 1

The beauty, charm and allure of singer/pianist/songwriter Chiara Civello's debut, "Last Quarter Moon," makes for an auspicious beginning and marks the first revelation of the new year. The Italy-born, New Yorkbased Civello performs her material in that zone where pop, bossa and jazz intermingle, crafting indelible melodies like the two strong leadoff tunes ("Here Is Everything," "The Wrong Goodbye") and allowing enough room for her support band of jazz musicians to stretch. With her Jonatha Brooke-meets-Luciana Souza voice and style, she sings in English, Italian and Portuguese with quiet caresses and heartfelt melancholy. While 10 of the dozen songs are hers, Civello also covers Brazilian songstress Rosa Passos (a chilled "Outone") and Suzanne Vega (a mysterious "Caramel"). The only critique: The CD's glisten begins to pale after song eight.—**DO**

<u>POP</u>

► SOUNDTRACK One Tree Hill PRODUCERS: various Warner Sunset/Maverick 48981

RELEASE DATE: Jan. 25 Call it near-perfect timing. The soundtrack to The WB's hit drama, "One Tree Hill," hits stores just two weeks after its theme song, Gavin DeGraw's "I Don't Want to Be," reached No. 1 on the Mainstream Top 40 chart. That slow-burning multiformat hit is included here. although in a surprisingly enjoyable live concert version. The series showcases lots of music, usually by hipster indie rock types, so to distill all of the featured tunes into one CD was surely a daunting task. The album boasts the Wreckers (Michelle Branch and Jessica Harp), Tyler Hilton, Travis, the Get Up Kids and Trespassers William. Also on board is Sheryl Crow by way of a previously unavailable acoustic take of "The First Cut Is the Deepest," lifted from her performance on the show. Fans of the series take note: This disc arrives the same day as the DVD "One Tree Hill: The Complete First Season."—**KC**

★ PITTY SING Pitty Sing PRODUCER: Nick Seely Or Music OR805012 RELEASE DATE: Jan. 25 New York-by-way-of-Boston's Pitty Sing made its presence know last y

Sing made its presence know last year with the EP "Demons, You Are the Stars in Cars 'Til I Die." One track in



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LEE ANN WOMACK There's More Where That Came From PRODUCER: Byron Gallimore MCA B0003073 RELEASE DATE: Jan. 25

Hallelujah. One of country music's great singers is singing country again-bona fide lovin', crvin' and cheatin' songs. From the "classic' MCA label logo to Byron Gallimore's production to the CD cover, Lee Ann Womack's latest has a retro feel. Teamed with her classic country sound, that's a very good thing. The title cut, with its weeping fiddle and soaring performance from Womack, is an instant entry into the country lexicon, as is leadoff single "I May Hate Myself in the Morning." Womack evokes George Jones on the killer "One's a Couple" and tender, worldweary "Twenty Years and Two Husbands Ago." Other gems include the insistent midtempo "He Oughta Know That by Now" and the more contemporary "When You Get to Me." The album's closer, "Stubborn (Psalm 151)" is an introspective titan penned by Don Schlitz and Brett James. Consider this an early contender for best country album of the year.-RW

particular stood out: "Radio" deftly held its own when played alongside U2's "Vertigo" and the Killers' "Mr. Brightside." Yes, Pitty Sing is the latest band to hark back to the '80s, when bands like Simple Minds, Orchestral Manoeuvres in the Dark and U2 were concocting songs that were as rock as they were dance. Musically, Pitty Sing bandmates Paul Holmes (voice/guitars), Jeremy Johnson (keyboards/guitars), Dave Greenwald (drums) and Andrew Puricelli (bass) conjure up images of the past, but they wisely don't overstay their trip back in time. Instead, this new-day Brat Pack keeps its feet firmly rooted in the present. The powerful "Radio" is included and it remains as anthemic as ever. Other potent jams include "Hanging on Me." "Bleeding Hearts," "Anyway" and "Easier." Pitty Sing make it easy to step back into the future.-MP

★ ANDREW BIRD Andrew Bird & the Mysterious Production of Eggs PRODUCERS: Andrew Bird, David Boucher Righteous Babe RBR043

RELEASE DATE: Feb. 8 The CD book to "Andrew Bird & the

Mysterious Production of Eggs" pairs

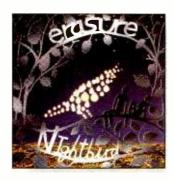
ERASURE Nightbird PRODUCER: Fr

NTIAL

PRODUCER: Erasure Mute 9260 RELEASE DATE: Jan. 25 Erasure's Andy Bell and Vince Clarke

have been making bernah vince charke have been making music for 20 years. In that time, the duo has had its fair share of hits and misses. The act's last two albums of original material ("Loveboat" and "Cowboy") were rather lackluster. "Nightbird," conversely, is a spot-on hit. The songwriting is crisp and sharp, with Bell's tales of love—the bitter and the sweet—effortlessly cavorting

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with Clarke's fresh yet signaturesounding synth work. The many standout tracks include "All This Time Still Falling Out of Love," lead single "Breathe," "I'll Be There" and "Sweet Surrender." Perhaps Bell and Clarke needed to record an album of covers ("Other People's Songs") to musically find themselves (again). "Nightbird" is a fine return to form, and it plays very well with the likes of the Postal Service's indefatigable full-length, "Give Up."—*MP*

Andrew Bird's absorbing lyrics with hilariously warped cartoon illustrations, all in tempo with his brand of prodigal chamber pop. A violinist by trade, a singer/songwriter by nature, Bird's history of incisive, witty albums extends from "The Swimming Hour" and 2002's brilliant "Weather Systems" to this new effort, his most satisfying and fun release yet. Taking all the best parts of Jeff Buckley, Devandra Barnhart and Rufus Wainwright, Bird can be noisy, charming, frivolous, haunting and playful all at once, with each song an adventure and, as the title implies, a mystery. As compulsive as he is obsessive. Bird's attention to detail in "Production of Eggs" assembles all his finest gifts into one breathtaking basket.---KH

SEEMLESS Seemless PRODUCERS: Will Sandallas, Kevin Schuler Losing Face/Equal Vision LFC008

RELEASE DATE: Jan. 25 While Seemless features alumni from new-school metal bands Killswitch Engage and Shadows Fall, its music couldn't sound more different than those outfits. Indeed, the New England-area group has jettisoned hard-



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EVIE

THE GAME The Documentary PRODUCERS: various Aftermath/G-Unit/Interscope B0003562

RELEASE DATE: Jan. 18 Dr. Dre's newest disciple has been touted as the resurrector of a West Coast (Compton, Calif.) rap heritage that includes N.W.A (featuring Dr. Dre, Eazy-E and Ice Cube) and now fellow newcomer Guerilla Black. On his longawaited debut, the Game (aka Jayceon Taylor) pulls no punches as his gruff flow molds itself around always frank-sometimes emotional-raps. It doesn't hurt that besides Dr. Dre's signature beats, the Game's support team includes Kanye West ("Dreams"), 50 Cent ("How We Do"), hook man Nate Dogg ("Where I'm From") and diva Mary J. Blige ("Don't Worry"). But such support only enhances, rather than outshines, the rough-and-ready Game, who also unveils his sensitive side on "Like Father, Like Son." a tale about his son's birth. While some songs don't click ("We Ain't" featuring Eminem), "The Documentary" still shapes up as one of the best rap albums of the year thus far.— GM

core and screamo in favor of bluesy, riffy rock. (Think Corrosion of Conformity or older Soundgarden.) Seemless' debut album, crisply remastered from last year's independent release, finds vocalist Jesse David singing much more soulfully than he did in Killswitch, yet he hasn't given up the occasional shriek to drive a point home. Meanwhile, the grooves laid down by guitarist Pete Cortese, drummer Derek Kerswill and bassist Kevin Schuler (who has since been replaced by Jeff Fultz) are at times headbanging ("Lay My Burden Down," "The Wanderer," "In My Time of Need") and atmospheric ("War/Peace," "Endless"). While the band has already received some specialty show airplay in Boston, expect its profile to increase as adventurous programmers step to the plate.—**BT**

R&B/HIP-HOP

★ SHARON JONES & THE DAP-KINGS Naturally PRODUCER: Bosco Man Daptone DAP-004

RELEASE DATE: Jan. 25 Very few R&B or hip-hop records leave you excited about seeing the act live-let alone spending your hard-earned dollars for the privilege. But one listen to this soul/ funk collective will have you wishing you were right there in a juke joint with them, foot-stompin' your heart out. That's because Sharon Jones, a former corrections officer, belts out booty-bumping funk and rub-you-raw ballads with equal fervor. Throw in supporting band the Dap-Kings and you're immediately whisked back to the days when live outfits like James Brown & the IBs and Tower of Power were the rule rather than the exception. Jones and crew especially go to town on "Stranded in Your Love," "How Do I Let a Good Man Down?," "All Over Again" and a soulful reinterpretation of the folk standard "This Land Is Your Land." Listen-and be converted.—GM

DANCE/ELECTRONIC

► THE CHEMICAL BROTHERS Push the Button PRODUCERS: the Chemical Brothers Astralwerks ASW 63282 RELEASE DATE: Jan. 25

Brothers in rhythm Tom Rowlands and Ed Simons surely know their way around big beats. As the Chemical Brothers, they have been providing dancefloors and modern rock radio with some of the biggest around since the early '90s. Unfortunately, fifth studio album "Push the Button" finds the duo, well, pushing too many of the same buttons. In other words, what sounded fresh when electronic dance music was hailed as the next big thing by the mainstream media a few years back now sounds a tad dated. That said, lead track and lead single "Galvanize," featuring Q-Tip, does find the twosome stretching out musically. Also rising above the pack is the punky, acid house-laced "Believe," which spotlights the deliciously offkilter vocals of Bloc Party's Kele Okereke. "The Big Jump," which owes a bit to the Neptunes, begins on the right foot but then trips over its own monotony. The New Ordershaded closing track, "Surface to Air," is a dancefloor anthem in waiting. Additional moments like this would have made "Push the Button" a more memorable and enjoyable ride.—**MP**

BLUES

► TOMMY CASTRO Soul Shaker

PRODUCERS: Kevin Bowe, Tommy Castro Blind Pig 5094 RELEASE DATE: Feb. 1

San Francisco-based blues guitarist Tommy Castro has always leavened his blues with a bit of rock and more than a little R&B. On "Soul Shaker," he definitely indulges the soulful bent of his music. The first clue would be the pivotal presence of horns on most of the key tracks, including "Anytime Soon," "Wake Up Call" and the fine slow-burner *(Continued on next page)*

CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Sarah Han, Katie Hasty, Katy Kroll, Gail Mitchell, Dan Ouellette, Michael Paoletta, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Billboard Picks Music

(Continued from preceding page)

"No One Left to Lie To." Sax man Keith Crossan is a member of Castro's band, but on this record we also hear a generous contribution from Tom Poole (flugelhorn and trumpet), who instills some momentous brass power whenever he steps up. Castro emerges here with the most consistently strong group of songs he has ever written and he wrote or co-wrote every tune. Factor in his accomplished guitar work and the uniformly excellent performance of his band, and it all adds up to the most artistically successful album of Castro's career.—**PVV**

<u>JAZZ</u>

► JASON MORAN Same Mother PRODUCER: Jason Moran Blue Note 7243 5 71780 RELEASE DATE: Feb. 1

The title of Jason Moran's album comes from a remark made by the pianist's wife, Alicia, who noted that jazz and blues have the same mother. Moran has built an album on that observation, paying an idiosyncratic tribute to the blues that is most perfectly articulated in his interpretation of Albert King's great tune "I'll Play the Blues for You." With the timely support of guitarist Marvin Sewell, Moran and his rhythm section of Tarus Mateen and Nasheet Waits truly get some blues in their jazz. In the bargain, Moran elaborates his series of "Gangsterism" tunes with a pair of provocative compositions that meld the spirit of free jazz with several blues riffs. He also renders a stirring contemplation of Prokofiev's "The Field of the Dead," featured in the score to Eisenstein's "Alexander Nevsky." Moran possesses one of the most intriguing minds in jazz, and "Same Mother" is the newest star in his rapidly expanding galaxy.—**PVV**

► MICHEL CAMILO Solo PRODUCER: Michel Camilo Telarc 83616 RELEASE DATE: Jan. 25

When pianist Michel Camilo pilots his trio, he gives the Bad Plus a run for its money when it comes to clamor. While much of his recorded output is with the trio, for his latest, the Dominican Republic native offers "Solo." The aptly titled disc is a moving, lyrical collection of unaccompanied originals, Brazil-based tunes and such jazz standards as Monk's "'Round Midnight" (a tangotinged interpretation) and George Gershwin's classic "Someone to Watch Over Me" (performed with straight-up sincerity). Instead of crafting an album teeming with rousing leaps, Camilo eases into a low-lit mood with quiet reflections. dreamy musings and heartfelt romancing. A highlight is Antonio Carlos Jobim's "Luiza," rendered as a gorgeous love song with tenderly tumbling runs. However. Camilo does play with the bounce, swing and dynamics he's so well-known for on two of his own: "Un Son," with clave-styled dazzle and glee. and "Suntan," which starts quietly,

then climaxes with bold pianistic emotion.—**DO**

<u>CHRISTIAN</u>

★ MICHAEL COOK Imprint

PRODUCERS: Pete Orta, Richie Pena, Sigfrido Diaz, Dion Lopez A'postrophe 86274 RELEASE DATE: Jan. 25

Jaci Velasquez officially kicks off her new A'postrophe label with a couple of debuts, including this one. Michael Cook, who writes his own material, opens "Imprint"-a folk/ pop/rock hybrid-with the light-spirited "Lately." He follows this with one promising tune after another. Inspired by a visit to the Big Apple, the playful "Old Man in New York" is particularly pleasing, especially to residents of Gotham. The most passionate chorus to be found in "Imprint" is unquestionably harbored in "Will You Love Me Then?" The song's profound lyrical confession of a man's quest for acceptance will unearth tangible emotions from those who fall under its spell. The graceful instrumentation of "Learning How to Love" and the mellow rock-based rhythm of "Broke My Bones" will leave fans lost in a beautiful, silent reverie.—SH

VITAL REISSUES

ELVIS PRESLEY Love, Elvis PRODUCERS: various RCA 82876 RELEASE DATE: Jan. 25

Simply put, nobody could sing a love song like Elvis. And just in time for Valentine's Day, RCA's latest in an ambitious line of Elvis releases is a 24-song collection where the artist's lovin' cup runneth over. At his best, as on "Are You Lonesome Tonight" "Can't Help Falling in Love" and "Love Me Tender," Presley evokes an unequaled intimacy that reminds us why so many otherwise reserved women clamored for his sweat-stained scarves. The rumbling "It's Now or Never" and more rocking fare like the trademark stuttering vocal of "I Want You, I Need You, I Love You' never sounded better. More produced cuts like "Always on My Mind" and the soaring, live "It's Impossible" remain passionately delivered, and "The Fever" is pure sex. There's some cool, lesserknown stuff here, too, including the surfer-rumba "Surrender" and the swaying "It Hurts Me." A previously unreleased take on "For the Good Times" is softly swaying perfection. The operatic "Unchained Melody," recorded live just months before Elvis' death, is stunning and sad. Lovingly packaged and flawlessly remastered, this is Elvis, and we still miss him.—RW

<u>Billboard.com</u>

- I Am Kloot, "I Am Kloot" (Echo)
- Dälek, "Absence" (Ipecac)
- Aloha, "Here Comes Everyone" (Polyvinyl)

SINGLES

Edited by Michael Paoletta

<u>POP</u>

LOS LONELY BOYS More Than Love (3:20) PRODUCER: John Porter

WRITERS: H. Garza, J. Garza, R. Garza PUBLISHERS: Garza Bros. Music (BMI)/ Fither Or Music (BMI) Epic ESK 56614 (CD promo) With its brand of Tex-Mex rock. Los Lonely Boys delivered 2004's sleeper hit "Heaven." But will the Garza brothers-Henry, Jojo and Ringofind similar success with "More Than Love" and avert the dreaded one-hit wonder moniker? Time will tell. This mellow track brings out the softer side of the Boys' Santana/Stevie Ray Vaughan-inspired sound. With its bluesy guitar and country undertones, the song's tale of love and potential heartbreak has already clicked with AC listeners. If that momentum builds. "More Than Love" could become both the break-up ballad and love song of the year. Funny how love works.-KK

MODERN ROCK

- DROWNING POOL Killin' Me (3:07) PRODUCER: Johnny K WRITERS: S. Benton, J. Jones, M. Luce,
- C.J. Pierce PUBLISHERS: Drama Fools Music/Wallachi Music Publishing (BMI), admin. by Wallachi Music Publishing

Wind-up WUJC 20120-2 (CD promo) When the chorus to a song is "I swear sometimes I think this life is killin' me," no further explanations about subject matter are needed—especially when the chorus is practically a mantra (like this one). The book of "Killin' Me" has the same teeth-gritting, repetitive cadence as "Bodies," the band's breakout hit that its late singer Dave Williams helped propel with his infuriated screaming. However, frontman Jason "Gong" Jones doesn't sound as raw or convincing. The guitars have a great pulverizing edge. but the music jumps into the refrain almost immediately, and it's a bare breath past three minutes. It's like listening to your boss rant at 75 mph. Entertaining, but not necessarily something you want to experience over and over again.-CLT

<u>AC</u>

ROBERT DOWNEY JR. Man Like Me (2:57)

PRODUCER: Jonathan Elias WRITER: R. Downey Jr. PUBLISHER: Indio Ink (BMI) Sony Classical SK 92654 (CD promo) "Man Like Me" is the jazz-inflected opening cut from Downey's debut album, "The Futurist." Its lead character is finally going to whisk his beloved from her mother's house and drive them off into the sunset. Downey penned this tune, which may make some pause, especially when he sings "This is a habit I'm breaking now forever/I'm weary from trying to shake it." Then again, the ambiguity could be intentional. The spotlight is primarily on Downey and a drowsy

ESSENTIAL REVIEWS



MARIAH CAREY It's Like That (3:25) PRODUCERS: Jermaine Dupri, Mariah Carey, Manuel Seal WRITERS: M. Carey, J. Dupri, M. Seal, J. Austin

PUBLISHERS: BMI/ASCAP Island Def Jam 16251 (CD promo) After years of underwhelming singles, Mariah Carey finally returns with a certifiably hot track. "It's Like That" is a sparse, bass-heavy, beat-driven cut that is primed for radio and dancefloors. For too long now. Carev's vocals have shifted between breathy near-mumbles ("Boy [I Need You]") and overwrought multilayered wails ("Through the Rain"). With "It's Like That," she goes back to basics. With a mostly straight-ahead delivery, Carey reminds us why we fell for her pipes in the first place. Granted, the selling point of the track here is the beat and its "let's party" message. Still, we'll take it. The single ends on just the right note: a roof-raising call-andresponse chant ("Let's go now, what?!"). Carey's eighth studio album, "The Emancipation of Mimi," is due April 12.—**KC**

piano wrapped in warm strings. His husky tone is passable, but there's no getting around his uncomfortable and stilted phrasing.—*CLT*

COUNTRY

► DIERKS BENTLEY Lot of Leavin' Left to Do (3:40) PRODUCER: Brett Beavers WRITERS: B. Beavers, D. Ruttan, D. Bentley PUBLISHERS: Sony/ATV Tree Publishing (BMI); Sony/ATV Cross Keys Publishing

(ASCAP) Capitol 7087-6-19084 (CD promo) If this fine single is any indication, Dierks Bentley need not worry about a sophomore slump. This personalitypacked uptempo number is the first single from the artist's second Capitol collection. With the driving lead guitar and macho-lover lyric, the tune is reminiscent of Waylon Jennings at his charismatic outlaw best. Lyrics like "Before you go and turn me on/Be sure that you can turn me loose/'Cause I've got a lot of leavin to do" leave no mistaking where this song's lead character stands. Vocally, Bentley infuses the lyric with reckless, sexy charm. Success breeds confidence, and after scoring a couple of top five hits (one reached the top spot) from his debut album, Bentley definitely sounds in command. With "Lot of Leavin'," his star will only continue to rise.-DEP



THE POSTAL SERVICE We Will Become Silhouettes (4:57) PRODUCER: the Postal Service WRITERS: J. Tamborello, B. Gibbard PUBLISHERS: Dying Songs (BMI), Fake Songs (BMI)

Sub Pop SPCD 656 (CD single) In this issue, the Postal Service's debut album, "Give Up," logs its 94th week on the Top Electronic Albums chart—19 of them at No. 1. It's also in the top spot of the Heatseekers chart. Not bad for an independent electronic/dance album, eh? Previous singles-"Such Great Heights" and "The District Sleeps Alone Tonight" have spent time on the Hot 100 Singles Sales chart. The buoyant yet incredibly melancholic "We Will Become Silhouettes" is well-poised to end up there, too. Ardent fans will surely appreciate the inclusion of bonus tracks: new song "Be Still My Heart." which sounds so at home when played alongside Erasure's new single, "Breathe"; Matthew Dear's unplugged mix of "Silhouettes": and Styrofoam's beautifully layered remix of fave album track "Nothing Better."-MP

DANCE

★ DANNII MINOGUE VS. FLOWER POWER You Won't Forget About Me (3:43)

PRODUCER: not listed WRITERS: various PUBLISHERS: various

Oxyd/Ultra BLT 1262-2P (CD promo) Dannii Minogue has swiftly become the princess of contemporary discopop, and "You Won't Forget About Me" only reinforces the public's perception of the Aussie star. The bubbly track actually began life as an instrumental titled "Flower Power," which was a club hit throughout Europe last year. Minogue came onboard later: her vocals were layered atop the existing music. It swiftly became her 18th top 10 hit in the United Kingdom. The hypnotic track (coupled with a sassy 'Sex and the City"-inspired video) is a teaser for Minogue's upcoming studio album, due this summer.—KC

FOR THE RECORD

In the Jan. 15 issue. a review of Mötley Crüe's single "If I Die Tomorrow" should have stated that the band's upcoming tour is a reunion of all four original members: Vince Neil. Tommy Lee, Mick Mars and Nikki Sixx.

Bockbeot People/Places/Events

EXECUTIVE TURNTABLE PEOPLE ON THE MOVE

COSTNER

BURMAN

RECORD COMPANIES: RCA Music Group in New York appoints **Eamon Sherlock** senior VP of international marketing. He was senior VP of international at **MCA Records**.

Island Def Jam Music Group in New York names Shawn "Pecas" Costner VP of urban promotion. He was national director of urban promotion at Jive Records.

Roadrunner Records in New York promotes Ron Burman to senior VP of A&R and Amy Sciarretto to director of metal radio/ regional video promotion. Burman was VP of A&R, and Sciarretto was manager of metal radio/regional video promotion.

Shanachie Entertainment in Newton, N.J., promotes Monifa Brown to VP of publicity. She was national director of publicity.

Artemis Records in New York names Alison Hearne national director of rock promotion. She was manager of college and metal specialty promotion/rock and alternative radio promotion coordinator at Universal Records.

DISTRIBUTION: Universal Music & Video Distribution in Universal City, Calif., promotes Mike Davis to executive VP of sales and marketing. He was senior VP of sales.

WEA in Nashville names Jeff Willett VP of Christian and country music. He was executive VP of Faith & Values Entertainment.

PUBLISHING: Dimensional Music Publishing in Beverly Hills, Calif., appoints Linda Komorsky senior VP/GM and Michael Badami senior VP of creative. Komorsky was VP of business affairs, music rights and licensing at Touch Tones Music, and Badami was senior director of creative at Dream-Works Music Publishing.

PRO AUDIO: JBL Professional in Northridge, Calif., promotes **John Carpanini** to president. He was executive VP. **Digidesign** in Kansas City, Mo., appoints **Steve McCale** product specialist. He was a touring mixer.

VIDEOGAMES: Buena Vista

Games Europe in London appoints Ed Bainbridge director of European production, Sean Ratcliffe director of European marketing and Michael Jacob executive producer. Bainbridge was head of European production

at Eidos Interactive, Ratcliffe was global brand director at Lego Interactive and Jacob was executive producer at Sierra Entertainment.

RADIO: Emmis Communications in Chicago promotes Mike Stern to VP of programming/PD of classic rock WLUP. He remains PD of modern rock WKQX.

Entravision Radio in Los Angeles names Nestor Rocha VP of programming for Super Estrella Network and Brian Reed VP of sales. Rocha remains PD of Spanish KSSE. Reed was VP/ director of sales at Univision Radio.

Rhythmic top 40 WBTS/ AC WSB-FM Atlanta name Dan Kearney VP/GM. He was general sales manager at news/talk WSB-AM.

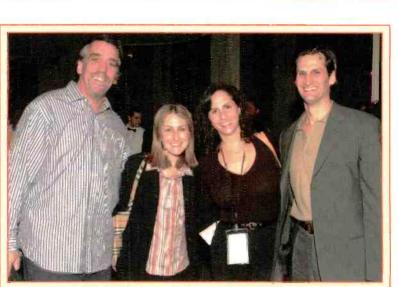
At news/taik wSB-AM. Triple-A WRVA Raleigh, N.C., names Jim Ziegler PD. He was PD at triple-A WOKI Knoxville, Tenn. Rhythmic top 40 KISV Bakersfield, Calif., promotes Picazzo Stevens to PD. He was interim PD.

Modern rock WEDG Buffalo, N.Y., names Kerry Gray PD. He was PD at mainstream top 40 CHTZ St. Catharines, Ontario.

INDEPENDENT PUBLICITY: B/W/R Public Relations in Beverly Hills, Calif., promotes Dvora Vener Englefield to VP of music. She was account director.

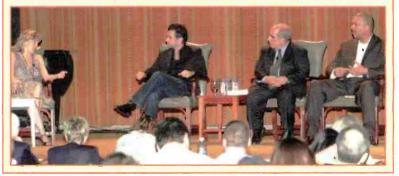
Press Here Publicity in New York names Anne Kristoff publicist. She was VP of press and artist development at Elektra Entertainment.

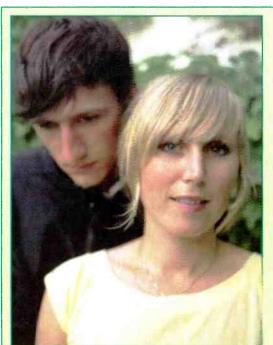
360 Media in Atlanta ups **Laura Cubbage** to senior account manager. She was junior publicist.



Branding Execs Convene

The Next Big Idea: The Future of Branded Entertainment conference, which took place Jan. 20 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif., brought together bigname brands and entertainment representatives in the movie, TV, music, sports and games industries. The event was hosted by Adweek, Brandweek, Mediaweek, *Billboard*, The Hollywood Reporter, Amusement Business, Sporting Goods Business and Nielsen Media **Research**. Pictured at top: Conference attendees discussed the day's events at an evening cocktail reception at the Regent Beverly Wilshire's Winter Garden. Pictured above, from left, are **EMI Music Marketing** VP of marketing **Kenny DiDia**, **Warner Home Video** promotions director **Danielle Finkel**, Wamer Home Video VP of promotions **Mimi Slavin** and **Elevation Group** managing partner **Steven Lindecke**. Pictured below: Successful branding deals are those that put consumers' interests first, participants at the "Music and Lifestyle" panel said. Shown, from left, are *Billboard* co-executive creative director **Eric Hirschberg, EMI Music North America** executive VP/EMI Music Marketing president **Phil Quartararo** and **Starbucks senior** VP **Ken Lombard**. (Photos: R. Michael Zilz)





Playing For Tsunami Aid

Kenny Chesney, below, was among the artists who performed in the allstar benefit show "Tsunami Aid: A Concert of Hope," a fund-raising event for victims of the recent tsunami disaster in Asia. NBC Universal's TV networks, XM Satellite Radio and Sirius Satellite Radio simulcast the commercial-free event Jan. 15. Other performers on the show were Madonna, Stevie Wonder, India. Arie, Elton John, Maroon5, Sheryl



Crow, Brian Wilson, Lenny Kravitz, Josh Groban, Diana Ross, Gloria Estefan, John Mayer, Norah Jones, Annie Lennox, Mary J. Blige, Nelly, Sarah McLachlan, Eric Clapton and Roger Waters. Sony Connect has performances available for download at connect.com, and is donating the sales proceeds to the American Red Cross International Response Fund. (Photo: Bjerke/NBC Universal)

Now, Hear This ... MATES OF STATE Artists to Watch

With just an organ and a drum kit, Mates of State create the sunniest music this side of the Polyphonic Spree. Mixing glamorous harmonies and a '60s pop sensibility, the Mates craft exuberant three-minute tunes that bounce from melody to melody with an adventurousness that evokes Roxy Music. A new album is due by the end of this year, but in the meantime, the Mates-the young husband-and-wife duo of Kori Gardner and Jason Hammel-just released a new EP, "All Day," as well as their first live DVD, "Two of Us." Both were issued by Polyvinyl, which has also released two full-length albums by the Mates. Formed in the Midwest and now living in San Francisco, the duo opened last year for Death Cab for Cutie. Not even the birth of the couple's first child is going to slow down their momentum. Instead, the new family member is pushing the band in a more studio-driven direction. "We can't go down to practice as much as we used to, so we'll go separately while the other has the baby," Gardner says. "When you're by yourself, you're more inspired to really dive in and come up with a bunch of ideas, so we're getting away from it just having to be organ and drums all the time. The idea now is to be really lush on the recordings." TODD MARTENS



<image>

BY BRIAN GARRITY

NEW YORK—At a time when reality and youth lifestyle shows—not videos—dominate MTV's main programming hours, the network is looking to music-related contests, tour sponsorships and other off-channel marketing initiatives to drive its identity as a music brand.

Case in point: The network in February is sending eight contest winners on a private island getaway with Columbia Records act Destiny's Child in a stunt it is billing as Destiny's Isle.

The promotion—which MTV has been plotting since last August and was aggressively promoting last fall—will culminate with clips from an afternoon meeting between the R&B trio and the contest winners being aired on an upcoming episode of its daily video countdown show, "Total Request Live."

In the eyes of MTV executives, larger-than-life, heavily hyped contests that allow music fans to interact with such superstar acts help give the network a compelling music brand no matter how many videos it is playing in prime time.

"You can get a music video online at Yahoo or a million other places, but you can't get the full experience that you can get with an MTV off-air experience," says Joe Armenia, VP of music marketing and promotion at MTV. "Being able to put the viewer in touch with the artist is one of the advantages MTV brings to the table."

Contests, tour sponsorships and special events are nothing new for MTV. But they are growing in number and scope as the network attempts to expand the *(Continued on page 36)*

The car makeover series 'Pimp My Ride,' hosted by Xzibit, is an example of the bulk of MTV's programming. The network has shifted its focus in recent years from music videos to shows like 'The Real World' and 'Newlyweds.'

MRI Offers Indies Mega Potential More Labels Move Under 'Umbrella'

BY TODD MARTENS

A label known primarily for its association with such hard rock acts as Metallica and Anthrax has become an eclectic umbrella group for Ryko Distribution. Last year, Megaforce Records Inc. announced a distribution deal with blues label Fat Possum, and the label recently signed indie rock imprint Sonic Boom Recordings.

New York-based Megaforce signed its own distribution deal with Ryko about five years ago. The label continues to release metal and rock albums under the Megaforce name. as well as through its alt-rock imprint Transdreamer. During the last nine years, however, Megaforce has been actively rebuilding itself as a label group.

For those purposes, Megaforce uses its MRI acronym. "If I just say 'Megaforce,' labels pause because of the metal association." Ryko Distribution president Jim Cuomo says.

MRI president Missi Callazzo says the company has become a destination for artist-run labels. MRI is home to labels operated by String Cheese Incident, Steve Winwood, Michelle Shocked, Burning Spear and the Yonder Mountain String Band. With a staff of four, MRI provides the labels with marketing and promotion services.

"We use a lot of Ryko's sales reps," Callazzo says, "but because we [handle] so many labels that don't have a staff, we'll use our staff to help out with marketing and promotion and tour planning. We'll even help them with placing advertising."

For Callazzo, this is why labels stick with MRI rather than move on to Ryko. She doesn't consider MRI a steppingstone to a larger distributor, and she doesn't pitch it to labels as such.

"We have labels that have crossed that threshold and could move to Ryko," Callazzo says, "but if something works, why change it? If we were just a funnel, then yes, we would be an incubator and labels would leave for Ryko. But I consider us more a member of the Ryko team."

MRI's deal with Ryko is for straight distribution, but the close relationship gives it the characteristics of an umbrella group. This appealed to Jason Hughes, who runs Seattle-based Sonic Boom. He says a subdistribution deal through MRI puts less pressure on his small label while giving it access to Ryko's resources.

New York-based Projekt Records, which is home to a number of gothic electronic acts, was the first label that MRI distributed. At the time, MRI was associated with Warner-affiliated Alternative Distribution Alliance.

'We realized what a great distribution situation we had with them, and we saw that we could pick up some labels and distribute them through us," Callazzo says. "That improved their lives immediately, because they were using regional distributors and were missing big accounts. Projekt was sort of a test. We just wanted to see if it would work, and they're still with us nine years later. From doing that, we started getting approached from a lot of labels."



Today. about 20 labels fall under the MRI banner. Callazzo has free rein in who she signs, but she does run all potential labels by Ryko.

"Obviously, the real reason we started this company was to take labels and make their life better, and if Ryko isn't interested in their product, then it doesn't serve that goal for them. Something like Fat Possum was a no-brainer, but I want to make sure the sales reps and everyone in management feels this is something they can successfully sell and represent."

For Cuomo, the tight relationship with MRI has given Ryko an opportunity to work with labels and artists that aren't yet at the Ryko level. He considers that to be labels that do about \$1 million in billing. Cuomo says that he points labels that haven't yet reached that mark to MRI.

Callazzo says, "It's a win-win situation. If we weren't working, we wouldn't still exist."

Marketplace

A Plug For The Indies During Awards Season

When I sat down in December to glance at the nomination list for the 47th annual Grammy Awards, I was ecstatic when **the Shins** caught my eye. Upon closer inspection, however, I saw that the group's fabulous 2003 **Sup Pop** effort, "Chutes Too Narrow," wasn't nominated for best pop album, the



category in which it deserves to be recognized.

No. on the 34-page printout of nominees, the Shins are listed way down on page 26, where "Chutes Too Narrow" is nominated for best recording package. Not to take anything away from the fine art design of **Jesse LeDoux**—although I'm more partial to the egg on **Wilco's** "A Ghost Is Born"—but the Shins belong up on page two.

While it's a music geek's yearly duty to cite everyone who was wrongly ignored by **Recording Academy** voters, it's unlikely anyone cares why I believe that **Madvillain** and **Mavis Staples** should have been nominated for album of the year instead of **Alicia Keys** and **Usher**.

So instead, I point readers to the Plug Independent Music Awards, the not-yet-annual and not really known all-indie honors. Across 24 categories, the Plugs recognize the artists. labels, publications, retailers and bloggers that strengthen the independent community.

Plug nominations can be quite expansive—10 artists are recognized in the album of the year category-but it is hard to auibble too much. Indeed. the list of Plug nominees serves as a quick primer on the past year in independent music. The new-artist category alone, which includes electric dance-rock act the Futureheads and country-infused garage rockers the Sons & Daughters, captures names that are

making news in the underground, even if **MTV2** hasn't caught up yet. The Plug Awards began in 2001

World's Fair was founded last

as the brainchild of Gerry Hart, a CMJ contributor and head of sales for World's Fair, an artist administration and management company. In its first year, Plug was little more than a ballot on the Internet, but the World's Fair principals could see what it deserved to be: a yearly event with a concert.

year by Scott Booker, manager of the Flaming Lips: Amaechi Uzoigwe, co-owner and COO of hip-hop label **Definitive Jux**; and Kevin Wortis, managing director of Play It Again Sam America (Billboard, Nov. 27, 2004). With their clout, Plug was able to secure an impressive advisory board to cull nominations. Board members include Warp Records founder Steve Beckett, Alternative Distribution

Alliance president Andy Allen, Coalition of Independent Music Stores president Don Van Cleave,



journalist Greg Kot, comedian David Cross, Rough Trade founder Geoff Travis and Goldenvoice president Paul Tollett.

Plug winners will be announced Feb. 9 at a concert at New York's Webster Hall. **Ted Leo & the Pharmacists**, **RJD2** and **the Dillinger Escape Plan** are scheduled to perform. Winners will be tallied by the unscientific method of online voting, which ends Feb. 3. Hart is projecting 10,000 voters by the date of the awards.

I hope the Plug Awards are the beginning of a trend. Plug joins the Shortlist Prize, which is entering its fifth year, as a noteworthy industry event honoring belowthe-radar artists. The film industry has a slew of ceremonies catering to independents leading up to the Academy Awards, so there's no reason the music industry shouldn't capitalize the same way on the Grammys.

As for this year's Grammy nominations, they do include a number of noteworthy independents, mainly in the roots and jazz categories. Among the most deserving is Atlanta-based **Dust to Digital**. which made a grand entrance with its first release—a five-CD gospel set titled "Goodbye Babylon." The box—an elaborately designed cedar box, that is—is up for best historical album and best box or special limited-edition package.

Additionally, St. Paul, Minn.based folk label **Red House Records** garnered nods for releases from **Rosalie Sorrels** and **Eliza Gilkyson**. New Yorkbased **Artemis** scored four nods, led by **Steve Earle**. And Cleveland-based **Telarc International** fared even better, garnering 14 nods for its jazz, classical and world releases.

These honors will be given out during the nontelevised portion of the Grammy ceremony. Yet for those who want to see prime-time indie awards—at least, those who are in New York—head to the Plugs.

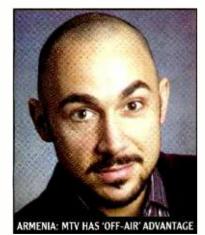
MTV Continued from page 35

slate of exposure opportunities it can offer artists and labels in lieu of video play. These opportunities are becoming increasingly important to MTV's music strategy, as the bulk of its on-air programming centers on shows like "The Osbournes," "The Real World" and "Newlyweds."

In the last year, MTV and sister channels MTV2 and MTVU have increased the number of tours they sponsor to 16, up from 10 in 2003. The network also has stepped up the pace of its off-channel music specials, planning more parties and not-for-broadcast performances in 2004 around its own events, like the Video Music Awards, MTV Movie Awards and Spanking New Music Week, as well as other events like the Voodoo music festival and South by Southwest.

On the contest side, MTV has honed its approach, reducing the number of giveaways on the flagship channel to a handful of mega-contests like Destiny's Isle, while pumping up to more than a dozen the number of smaller music-related ticket and merchandise giveaways on MTV2 and MTVU. MTV contests generated more than 2.5 million entries last year.

MTV teamed with more than 100 major-market radio stations last year on promotions of MTV tours, programs and special events and



worked with dozens of artist fan clubs on promoting awareness of MTV-sponsored artist appearances.

THE MUSIC TORCH

"My mission is keeping the music light lit for MTV by keeping the music part of the brand really active and vibrant on the ground," says Tina Exarhos, executive VP of marketing for MTV/MTV2/MTVU.

The challenge, executives acknowledge, is marketing music as well as the franchise shows the network airs as part of its "10 Spot" programming.

"The question is, How do you give the artist and label as much love as 'Pimp My Ride' or 'Newlyweds' gets?" Exarhos asks.

The network sees tour sponsorships as a major way it can stay invested in music.

In the case of Destiny's Child, in addition to the Destiny's Isle promotion, MTV is serving as the global sponsor of the group's Destiny Fulfilled tour and creating a special traveling MTV experience that it will set up outside the venues the tour visits.

This summer, MTV will go one step further on the live front by teaming with Sanctuary and Creative Artists Agency to put its own branded festival on the road: the Pimp My Ride tour. In addition to offering a full slate of bands, the show will include a traveling village devoted to music and car culture.

MTV will be responsible for the lineup of performers, building all the activities on the ground and working with sponsors. The effort will represent the network's largest play in the live music space since 2001's TRL tour.

The bulk of the network's tour sponsorships center on serving as media sponsor of a pre-existing tour —where its name is on the ticket and it has signage on the ground or coordinating smaller club tours



like MTV Handpicked.

Alternatively, the channel is creating special opportunities for fans and artists to interact through events like a series of parties surrounding the VMAs (*Billboard*, Sept. 4, 2004).

Some music marketing efforts are even turning into new pro-

gramming franchises for the network. MTV's \$2 Bill concert series was born out of the marketing department in 2002 and has become a staple touring and programming opportunity for the network since its introduction. The network is staging \$2 Bill events on a quarterly basis.

Key to the \$2 Bill series, Armenia says, is that it is untethered from the studio and put in a concert venue where fans can experience it live.

The network is also looking to take unique music experiences to college campuses with MTVUsponsored school appearances by artists and branded tours like Campus Invasion.

Later this year MTV2 will start an online music preview feature similar to mtv.com's The Leak that will be tailored specifically to the college crowd. The program will unveil new music specifically to students on campus computer networks.

"Music will always be the thread that runs through everything we do," Armenia says. "That piece of access—whether it's touching something an artist created or getting to meet them, something no one ever thinks they have a chance of doing—that's paramount to any of the creative we put out."

Marketplace Retail Ready To Rack Grammy Sale Displays

As I write this, it is nearly three weeks before the Grammy Awards, and some retailers are getting ready to take advantage of the sales opportunities that the awards show presents.

J&R Music World in lower Manhattan will put up a special Grammy section on its online store, "which will highlight all the major categories," says **Sue Bryan**, who heads up music and video software for the giant indie retailer. What's more, J&R will have a Grammy endcap in its brick-andmortar store, and a week before the show, the chain will run a newspaper ad with a "Discover the Grammys" theme, featuring some of the nominated artists and releases.

Scott "Perk" Perkins, VP of retail operations at Music City in Nashville, says the 32-unit chain will also have endcaps featuring Grammy nominees, along with sales in some of its genre departments and advertising touting the event.

New York-based Altitunes, which has almost all of its 25 locations in airports, will promote the nominees and then the winners at the appropriate time, according to VP of marketing and business development Eden Yariy.

But not everybody expects to reap sales from the Grammys. **Kevin Stander**, VP of Owing Mills, Md.-based **Record & Tape Traders**, says that since the chain's 11 units are basically alternative-music stores, "the Grammys are not a big thing for us. While we do a Grammy endcap and we watch for any alternative titles, we are just not a Grammy kind of store."

Likewise, **Bruce Ogilvie**, president of **Super D** in Anaheim, Calif., says the one-stop will not run any Grammy sales for its retail customers. "The hipper indie stores will highlight nominees because the Grammy show is a great sales driver," he says. But in general, he adds, it's chains that pay the most attention to the Grammys.

CLOCK STRIKES MIDNIGHT: The

Jan. 10-25 period has long been known among labels as the witching hour for the sales and distribution side of things.

During those 15 days, payment —or should I say, one of the two biggest payments of the year comes due for the product that retailers bought to keep their stores supplied during the holiday selling season.

February payments also cover product bought for holiday time. But Jan. 10 is the crucial day if retailers want to take advantage of the early-payment discounts still offered by most majors.

Sure, there is a five-day grace period, but if a vendor hasn't received payment by Jan. 10, it knows to make a call to find out what's going on.

If Jan. 15 has come and gone without a remittance, the vendor can be pretty certain that things are looking bleak for payment on Jan. 25, the official due date.

Nowadays, labels' financial and credit departments generally have a read on the health of the account base and know if they need to worry about a retailer come Jan. 10. But in the first half of the 1990s, the majors were often surprised by accounts that they didn't have a

clue were in trouble. That appears to be what happened recently in Canada, where **A&B Sound** filed for

bankruptcy protection Jan. 20 under the country's Companies Creditors Arrangement Act (*Billboard*, Jan. 29). A&B has announced that it plans to sell its 21 stores to private investment firm **Sun Capital Partners Group**. Boca Raton, Fla.-based

Sun Capital owns the **Musicland Group**, among other retailers.

A merchant that plans to file for bankruptcy often does so before making holiday payments, so it can be flush with cash just in case it cannot get a debtor-in-possession loan.

According to A&B president **Tim Howley**, the retailer owes creditors approximately \$50 million Canadian (\$40.5 million) and has increasingly lacked the financial resources to stay competitive in the Canadian market against such U.S. players as **Best Buy** and **Wal-Mart**.

Sources indicate that annual sales at A&B have dipped from \$300 million Canadian (\$243.3 million) in 2001 to \$200 million Canadian (\$162.2 million) in 2004.

While A&B plans to present a restructuring proposal to creditors within 30 days, all Canadian major labels immediately put shipments to the retailer on hold.

"You would have to be a fool to keep shipping to A&B while this is going on," a source at one major label says. "We have to see how this shakes out."

Another major-label executive says, "A&B expects us to continue to ship goods. They said we should be paid for anything we ship after Jan. 19. However, we have yet to hear what we will receive on any outstanding balances before Jan. 19." In a statement, Sun Capital principal **Steven Liff** said his company is confident the A&B revitalization plan will succeed, and that employees, suppliers and customers will benefit. "The A&B Sound brand is well-known and extremely well-respected through Western Canada," he said.

Sun Capital better listen closely

to the Canadian labels. If the firm thinks it had a hard time getting the major music and video vendors to give normal credit terms to Musicland after Sun Capital took it over without putting in any equity merely assuming its liabilities from Best Buy— Sun hasn't seen the Canadian labels play hardball.

Back in 1991, **Cliff Horwitz**, who headed the **Jumbo Video** chain, bought 161-unit **A&A Records** out of bankruptcy in a reorganization that nearly wiped away its debt to the majors.

Yet the Canadian vendors refused to give the new owners normal credit terms—which contributed to the ultimate liquidation of the entire chain.

I MESSED UP: I don't know what I was thinking when the new year began, but I made the same mistake in Market Watch (see page 49) two issues in a row. And no one caught me until the second week.



In the Jan. 22 and Jan. 29 issues, the year-to-date overall unit sales box on the Market Watch chart listed the digital tracks total for this year under last year, and vice versa. That means that not only were the numbers wrong, but so were the measurements of the year-to-year change.

The Jan. 22 Market Watch should have listed 2004's year-to-date digital tracks total at 1,692,000 and 2005's at 5,448,000—which means this year's total is up 222% from last year's.

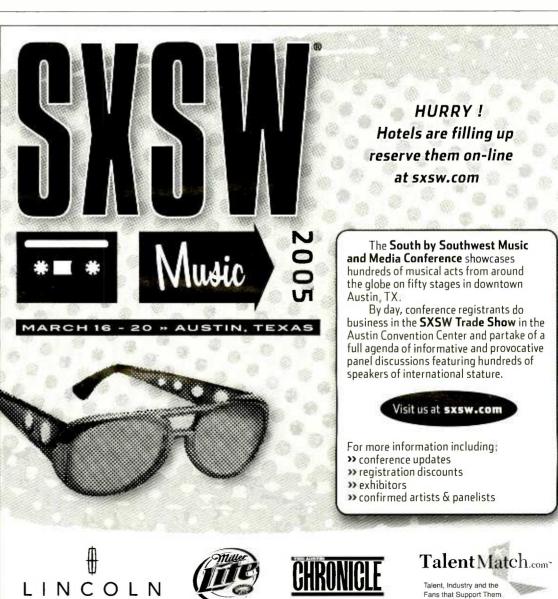
For the Jan. 29 issue, the 2004 digital tracks total should have been 3,344,000, and the 2005 total should have been 10,695,000—which means a 219.8% increase from the previous year.

When I screw up, I don't fool around: Since I reversed the numbers for digital tracks, the total units year-to-date were also wrong in both issues. For Jan. 22, the 2004 total units should have been 16,579,000, while the 2005 total should have been 16,176,000. So, this year was down only 2.4% from last year.

In the Jan. 29 issue, the 2004 total should have been 28,924,000, and the 2005 total should have been 31,131,000, meaning this year's total is up 7.6% compared with last year's.

It's a good thing all this was caught by a couple of astute readers before this issue went to press, or I could have devoted my entire column next week to my mistakes.

Additional reporting by Larry LeBlanc in Toronto.



	JARY 005	5	Billboard TOP DVD SAL	E	
			Sales data compiled by Nielsen		
THIS WEEK	LAST WEEK	1000	VideoScan TITLE Principal LABEL/DISTRIBUTING LABEL & NUMBER Performers	RATING	PRICE
			学習 NUMBER 1 学習 N Week At Number 1		
1	M	ew/	THE VILLAGE (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35983 Joaquin Phoenix Addrien Brody	PG-13	29.98
2	.088	BW.	THE VILLAGE (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35982 Joaquin Phoenix Addrien Brody	PG-13	29.98
3	NE.		WITHOUT A PADDLE (PAN & SCAN COLLECTOR'S EDITION) Seth Green PARAMOUNT HOME ENTERTAINMENT 51364 Matthew Lillard	PG-13	27.98
4	1		TROY (2 DISC WIDESCREEN EDITION) Brad Pitt WARNER HOME VIDED 28411 Orlando Bloom	R	29.98
5	4		NAPOLEON DYNAMITE Jon Heder FOXVIDED 24392 Do 1 Difference	PG	29.98
6	2		TROY (2 DISC PAN & SCAN EDITION) WARNER HOME VIDED 28410 Orlando Bloom	R	29.98
⊘7		**	WITHOUT A PADDLE (WIDSCREEN COLLECTOR'S EDITION) Seth Green PARAMOUNT HOME ENTERTAINMENT 39584 Matthew Lillard	PG-13	27.98
8	3		HAROLD & KUMAR GO TO WHITE CASTLE (UNRATED EXTENDED EDITION) John Cho New LINE HOME ENTERTAINMENT/WARNER HOME VIOED 07625 John Cho Kal Penn	NR	27.98
9		5 1	PAPARAZZI Tom Sizemore FOXVIDEO 26663 Robin Tunney	PG-13	27.98
10			THE FIFTH ELEMENT (ULTIMATE 2 DISC EDITION) Bruce Willis COLUMBIA TRISTAR HOME ENTERTAINMENT 07438 Milla Jovovich	PG-13	24.98
11			THE LAND BEFORE TIME XI: INVASION OF THE TINYSAURUSES Animated	G	19.98
12	5		RESIDENT EVIL-APOCALYPSE (2 DISC SPECIAL EDITION) Milla Jovovich COLUMBIA TRISTAR HOME ENTERTAINMENT 03795	R	28.98
13	6	9	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED WIDESCREEN EDITION) Will Ferrell OREAMWORKS HOME ENTERTAINMENT 91677 Christina Applegate	NR	29.98
14	8	3	GARDEN STATE Zach Braff FOXVIDED 25585 Natalie Portman	R	29.98
15	12	*	COLLATERAL Tom Cruise DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO DB1734 Jamie Foxx	R	29.98
16	7	2	THE LITTLE BLACK BOOK Brittany Murphy COLUMBIA TRISTAR HOME ENTERTAINMENT 03138 HOlly Hunter	PG-13	26.98
17	18	3	MARY POPPINS (40TH ANNIVERSARY EDITION) Julie Andrews BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167 Dick Van Dyke	G	29.98
18	11	5	THE LORD OF THE RINGS: RETRUN OF THE KING (SPECIAL EXTENDED EDITON) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 8532	NR	39.98
19	14	5	I, ROBOT (WIDESCREEN) Will Smith	PG-13	29.98
20	10	2	SEX & THE CITY: THE COMPLETE SIXTH SEASON: PART 2 HB0 HOME VIDEDWARNER HOME VIDED 93229 Kim Cattrall	NR	49.98
21	13		KING ARTHUR (WIDESCREEN DIRECTOR'S CUT) Clive 0wen TOUCHSTONE HOME WIDEOBUENA WISTA HOME ENTERTAINMENT 38520 Keira Knightley	NR	29.98
22	9		ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED PAN & SCAN EDITION) Will Ferrell DREAMWORKS HOME ENTERTAINMENT 93005 Christina Applegate	NR	29.98
23	16	31	SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION) Tobey Maguire COLUMBIA TRISTAR HOME ENTERTAINMENT 05149 Kirsten Dunst	PG-13	2 <mark>9.98</mark>
24	415	W	LEON - THE PROFESSIONAL (DELUXE EDITION) Gary Oldman COLUMBIA TRISTAR HOME ENTERTAINMENT 09858	R	24.98
25	19	8	THE BOURNE SUPREMACY (WIDESCREEN) Matt Damon UNIVERSAL STUDIOS HOME VIDEO 24983	PG-13	29.98
.26	ă: e	HTRI I	BLUE COLLAR COMEDY TOUR Jeff Foxworthy WARNER HOME VIDEO 24857 Bill Engvall	PG-13	19.98
27	15		OPEN WATER (WIDESCREEN) Blanchard Ryan LIONS GATE HOME ENTERTAINMENT 16734 Daniel Travis	R	26.98
28	21	•	DODGEBALL: A TRUE UNDERDOG STORY (WIDESCREEN) Ben Stiller F0XVIDE0 25269 Vince Vaughn	PG-13	29.98
29	22	4	SHAUN OF THE DEAD (WIDESCREEN) Simon Pegg UNIVERSAL STUDIOS HOME VIDEO 25821	R	29.98
30	20		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDED 035945 Anne Hathaway Julie Andrews	G	29.98
31	81:-Ð	U.R.Y	THE LION KING II: SIMBA'S PRIDE ANIMATION AND AN ANIMATION ANIMATICA ANIMATI	G	29.98
32	34	8	THE SIMPSONS: THE COMPLETE FIFTH SEASON Animated	NR	49.98
33	28	4	HERO (WIDESCREEN) Jet Li MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38012	PG-13	29.98
34	25		I, ROBOT (PAN & SCAN) Will Smith	PG-13	29.98
35	33		BLUE COLLAR COMEDY TOUR RIDES AGAIN Jeff Foxworthy Bill Engval	NR	19. 9 8
36		NT RV	GLADIATOR Russell Crowe UNIVERSAL STUDIOS HOME VIDEO 90667 Joaquin Phoenix	R	19.98
37	i je s	ana)	THE SIXTH SENSE Bruce Willis HOLLYWOOD PICTURES HOME VISTA HOME ENTERTAINMENT 18307 Haley Joel Osment	PG-13	19.98
38	NE	346	DORA THE EXPLORER: CATCH THE STARS Animated PARAMOUNT HOME ENTERTAINMENT 84/94	NR	16.98
39	3 0	35	SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871 Cameron Diaz	PG	29.98
40	140	W	MONK: SEASON TWO UNIVERSAL STUDIOS HOME VIDEO 25223	NR	59.98

/EEK		Billboard TOP VH			тм	
LAST WEEK	will do Unit	Sales data compiled by Nielsen TITLE VideoScan LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
-		学習》 NUMBER 1 学習を THE LAND BEFORE TIME XI: THE INVASION OF THE TINYSAU UNIVERSAL STUDIOS HOME VIDEO 65665	1 Week At Number 1 RUSES Animated	2005	G	19.98
	w	DORA THE EXPLORER: CATCH THE STAR PARAMOUNT HOME ENTERTAINMENT 36493	Animated	2005	NR	9.98
3	3	PLATINUM SERIES: ABS & CHEST OF STEEL 2000 WARNER HOME VIDED	Leisa Hart	1994	NR	14.98
	w	THE VILLAGE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 36003	Joaquin Phoenix Adrien Brody	2004	PG-13	24.98
5		SPIDER-MAN 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 05148	Tobey Maguire Kirsten Dunst	2004	PG-13	24.98
1	\$	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT BUENA VISTA HOME ENTERTAINMENIT/WALT DISNEY HOME VIOE0 036020	Anne Hathaway Julie Andrews	2004	G	24.98
7	÷.,	PLATINUM SERIES: LEGS OF STEEL 2000 WARNER HOME VIDEO 13023	Leisa Hart	1994	NR	14.98
5	13	GARFIELD THE MOVIE FOXVIDE0 24681	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98
0	2	SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE PARAMOUNT HOME ENTERTAINMENT	Animated	2005	NR	9.98
2	11-	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDED 90874	Mike Myers Cameron Diaz	2004	PG	24.98
1	8	HARRY POTTER & THE PRISONER OF AZKABAN WARNER HOME VIDEO 28449	Daniel Radcliffe Emma Watson	2004	PG	22.98
?	16	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HUME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98
9	3	FREE WILLY 2: THE ADVENTURE HOME WARNER HOME VIDED	Jason James Richter	1995	PG	5.98
3		MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDED 035234	Julie Andrews Dick Van Dyke	1964	G	24.98
	₩	ME MYSELF & IRENE (SPECIAL EDITION) F0XVIDE0 03419	Jim Carrey Renee Zellweger	2000	R	9.98
2	11	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 33144	Animated	2004	G	24.98
	ant.	DR. DOLITTLE FOXVIDE0 2762	Eddie Murphy	1998	PG-13	9.98
нÌ	TRY.	SLEEPY HOLLOW PARAMOUNT HOME ENTERTAINMENT 329623	Johnny Depp Christina Ricci	1999	R	19.95
14	Ņ	BUNS OF STEEL 10: CIRCUIT TRAINING WORKOUT WARNER HOME VIDEO 51301	Leisa Hart	2004	NR	9.98
8	15	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 41913	Animated	2004	NR	12.98
101	w	THIGHS OF STEEL 2: SUPPER EFFECTIVE WORKOUT WARNER HOME VIOED 13063	Leisa Hart	1993	NR	9.98
0	ŝ	SPONGEBOB SQUAREPANTS: GIFT SET PARAMOUNT HOME ENTERTAINMENT 86232	Animated	2004	NR	28. <mark>98</mark>
102	w	YOUNG FRANKENSTEIN (SPECIAL EDITION) F0XVIDE0 12818	Gene Wilder Madeline Kahn	1974	PG	9.98
4	6	THE BOURNE SUPEMACY UNIVERSAL STUDIOS HOME VIDEO 62597	Matt Damon	2004	PG-13	22.98
5	45	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Animated	2004	NR	9.98
	, , , , , , , , , , , , , , , , , , ,	Image: Second	Stocked of the server and a server of the s	Stocks biolowing of the should with the star I Week At Number I I He LAND BEFORE TIME XI: THE INVASION OF THE TINYSAURUSES Animated I WARENAL STUDIOS HORE WIDE REW Jacquint Phoenix I HE VILLAGE Jocquint Phoenix I OLONET HORE WIDE DURING WIDE AND RE ENTERTIALMENT 3000 Adrinen Brody I HE VILLAGE Tobey Maguine I UNDERSTANDAM DUR ENTERTIALMENT BLAB Tobey Maguine I HE PRINCESS DUARIES 2: ROYAL ENGAGEMENT Anne Hathawaya I BURA WISTA HOME ENTERTIALMENT BLAB Julie Andrews I BURA WISTA HOME ENTERTIALMENT BLAB JULIE ANTER I BURA WISTA HOME ENTERTIALMENT AND STUDIOS HOME WIDED SWA Dan	Description Description <thdescription< th=""> <thdescription< th=""></thdescription<></thdescription<>	Discussion Discussion <thdiscussion< th=""> Discussion Discussi</thdiscussion<>

RIAA gold cert, for sales of 50,000 units or \$1 million in sales at suggested retail. A RIAA platinum cert, for sales of 100,000 units or \$2 million in sales at suggested retail.
 RIAM gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail.
 Gramma at the same at th

	UAR 2005	Y 5	Billboard TOP VIDEO R	ENTALS	тм
THIS	LAST WEEK	3 6	TITLE Provided by Home Video Essentials, © 2004, Rentrak Corporation. All righ	Nome Video SSCNTIALS Performers	RATING
			学習家 NUMBER 1 学習家	1 Week At Number 1	
1	NB	WI .	THE VILLAGE TDUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Joaquin Phoenix Adrien Brody	PG-13
2	N	W	WITHOUT A PADDLE PARAMOUNT HOME ENTERTAINMENT	Seth Green Matthew Lillard	PG-13
3	1	3	TROY WARNER HOME VIDED	Brad Pitt Orlando Bloom	R
4	MI	W	PAPARAZZI FOXVIDE0	Tom Sizemore Robin Tunney	PG-13
5	2	3.	ANCHORMAN: THE LEGEND OF RON BURGUNDY DREAMWORKS HOME ENTERTAINMENT	Will Ferrell Christina Applegate	NR
6	6	8	THE LITTLE BLACK BOOK COLUMBIA TRISTAR HOME ENTERTAINMENT	Brittany Murphy Holly Hunter	PG-13
7	9	4	NAPOLEON DYNAMITE FOXVIDED	Jon Heder	PG
8	4	5	COLLATERAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO	Tom Cruise Jamie Foxx	R
9	8	8	HAROLD & KUMAR GO TO WHITE CASTLE NEW LINE HOME ENTERTAINMENTWARNER HOME VIDEO	John Cho Kal Penn	NR
10	5		THE MANCHURIAN CANDIDATE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT	Denzel Washington Meryl Streep	R

• IPMA gold centification for a minimum of 125,000 units or a dollar volume of \$5 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nonthearneal titles () IRMA glatinum centification for a minimum size of \$20,000 units and \$2 million at suggested retail for nonthearneal titles () 2006, VNU Discness Mean, inc. All rights reserved

FEBRUARY 5 BILLOOARD TOP VIDEO GAME RENTALS

		003			
29.98	TINIS Vinistr	LAST WEEK		Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved TITLE	RATING
49.98				学習後 NUMBER 1 学習後 12 Weeks At Number 1	-
29.98	1	1	12	PS2: GRAND THEFT AUTO: SAN ANDREAS Rockstar Games	М
00.00	2	2	9	PS2: NEED FOR SPEED: UNDERGROUND Electronic Arts	E
29.98	3	3	-10	XBOX: HALO 2 Microsoft	Т
19. 9 8	4	4	ę	XBOX: NEED FOR SPEED: UNDERGROUND Electronic Arts	Ε
19.98	5	5	8	PS2-CALL OF DUTY: FINEST HOUR Activision	Т
10.09	6	6	2	PS2-NFL STREET 2 Electronic Arts	NR
15.50	7	NE	W	PS2-MERCENARIES Lucasarts Entertainment	т
16.98	8	9	8	PS2-METAL GEAR SOLID 3: SNAKE EATER Konami	M
29.98	9	8	1	PS2: DRAGON BALL Z: BUDOKAI 3 Atari, Inc.	Т
59.98	10	10	ŝ	PS2: KILLZONE Sony Computer Entertainment	М
3	49.98 29.98 29.98 19.98 19.98 19.98 19.98 19.98 29.98	29.98 1 29.98 2 3 29.98 19.98 4 19.98 5 3 19.98 19.98 6 3 19.98 29.98 7 16.98 8 29.98 9 10 10	49.98 1 1 49.98 1 1 29.98 2 2 3 3 3 19.98 4 4 19.98 5 5 3 19.98 6 19.98 6 6 7 16.98 8 29.98 9 8 10 10	49.98 1 1 49.98 1 1 29.98 2 2 3 3 0 19.98 4 4 19.98 5 5 19.98 6 6 19.98 7 5 19.98 8 9 10.98 9 8	49.98 1 11LE Reminance (Sisternials) Manufacturer 49.98 1 1 12 Weeks At Number 1 12 Weeks At Number 1 12.998 1 1 12 PS2: GRAND THEFT AUTO: SAN ANDREAS Rockstar Games 12.998 2 2 9 PS2: NEED FOR SPEED: UNDERGROUND Electronic Arts 1998 3 30 XBOX: HALO 2 Microsoft 1998 4 4 9 XBOX: NEED FOR SPEED: UNDERGROUND Electronic Arts 1998 5 5 6 PS2-CALL OF DUTY: FINEST HOUR Activision 1998 6 6 2 PS2-NFL STREET 2 Electronic Arts 1998 6 6 2 PS2-MERCENARIES Lucasarts Entertainment 16.98 9 6 PS2-METAL GEAR SOLID 3: SNAKE EATER Konami 29.98 8 9 PS2: DRAGON BALL Z: BUDOKAI 3 Atari, Inc. 10 10 PS2: KILIZONE Sony Computer Entertainment



biggest unit and percentage increase on this issue's chart in its sixth week as first runner-up.

FE	BR 2	UAF	NY 5 HOT
Bi		oa	
HIS WEEK	LAST WEEK	WS. ON	Compiled by CONSECT mobile + markets TITLE ORIGINAL ARTIST
1	1	15	
2	2	11	1, 2 Step CIARA FEATURING MISSY ELLIOTT
3	4	3	Get Back
4	3	15	My Boo USHER AND ALICIA KEYS
5	5	15	Shorty Wanna Ride
5	9	10	Boulevard of Broken Dreams
7	10	5	New York Ja Rule Featuring Fat Joe & Jaoakiss
3	12	10	What U Gon' Do LIL JON & THE EAST SIDE BOYZ FEATURING LIL SCRAPPY
3	8	?	Over And Over NELLY FEATURING TIM MCGRAW
10	6	15	Super Mario Brothers Theme
11	11	3	Karma Alicia keys
12	13	15	Lean Back TERROR SQUAD
13	14	15	Bad Boys
1+4	25	15	Halloween JOHN CARPENTER
115	16	13	Lose My Breath DESTINY'S CHILD
16	15	42	Get Low LIL JON & THE EAST SIDE BOYZ FEATURING YING YANG TWINS
17	18	11	Because I Got High
18	22		Save A Horse (Ride A Cowboy) BIG & RICH
17	19	5	Yeah! USHER FEATURING LIL JON & LUDACRIS
20	21	15	Locked Up akon featuring Styles P.
Mobile I Zingy an	MIDIRii Id Ztang	ngtones zo, A W	d by, in alphabetical order: th West/Modtones, Infospace /AG Interactive, XRinger, iderThan Company.
Chart en and Mot	idorsed bile Ente	by CTI/ ertainm	A - The Wireless Association [™]

All Music Guide Top Artist Searches

This week	Last week	Artist
	1	THE BEATLES
2	2	BOB DYLAN
12	16	THE GAME
4	23	BRIGHT EYES
5	3	RADIOHEAD
	9	MILES DAVIS
	4	PINK FLOYD
	33	BECK
	11	THE ROLLING STONES
	14	NEIL YOUNG
-1	8	GREEN DAY
	5	THE KILLERS
13	6	NIRVANA
1	19	R.E.M.
15	15	THE CURE
Ξ€	13	LED ZEPPELIN
17	18	THE WHO
38	17	INTERPOL
19	7	DAVID BOWIE
2C	12	U2
21	27	SONIC YOUTH
22	-	MARLBORO CHORUS
23	22	FRANK ZAPPA
200	25	AC/DC
ъ	21	THE ARCADE FIRE
50 me: Al	I Music Guide	for the week ending Jan. 25

Nc. 4: The Jan. 25 re case of two Bright Eyes albums, one acoustic and ore electric, rockets Ccror Oberst's folk/ work act to the top ive of the AMG artist searches list ths week

BILLBOARD FEBRUARY 5, 2005

Digital Entertainment

U.S. Marketers Urged To Cell More

BY JILL KIPNIS

LOS ANGELES-With cell phones such an integral part of daily life, brand marketers need to do more to include the devices in their promotions.

Participants at The Next Big Idea: The Future of Branded Entertainment conference Jan. 20 at the Regent Beverly Wilshire here said that while such tie-ins are common in Japan and Europe, the United States is somewhat behind.

"Cell phones are the only device that people always have

on when they're awake," said Mark Frieser, CEO of Consect, a mobile industry strategic consulting and event production firm. "Campaigns must have a mobile aspect to them. Technology also goes hand in hand with the market of discovery.'

Cell phone sales are expected to hit 2 billion by 2006. said Ken Rutkowski, president/host of Ken Radio Broadcasting, so it makes business sense to



Panelists said the ringtone market is the best way to enter into branded deals in the mobile industry. Pictured, from left, are Ken Radio Broadcasting president/host Ken Rutkowski, MTV Networks VP of wireless strategy and operations Greg Clayman. Consect CEO Mark Frieser and MasurLaw managing partner Steve Masur. (Photo: R. Michael Zilz)

get involved in the industry.

Rutkowski noted that Coca-Cola launched a promotion with cell phone manufacturer Nokia. Last year, when consumers purchased a specific Nokia cell phone, the Coca-Cola logo would appear when the device was turned on.

RINGTONE COOL

Beyond branded promotions with the phone itself, marketers should focus on ringtones, panelists said.

Frieser noted that ringtones generated \$300 million in revenue in the United States last year, and \$4 billion worldwide. "Ringtones were 10% of the global music industry," he said. "The music industry has to be looking at how to get into this. Double the amount of ringtones [were] sold versus digital downloads last year. People are

the voice tone [a voice-only ring] category could be another breakthrough. "If we can get Snoop Dogg to do a voice tone, people would love it." he said.

willing to pay a premium for ringtones. It's personaliza-

Greg Clayman, VP of wireless strategy and operations for

MTV Networks, said MTV recently got involved with ring-

tones through a promotion that paired its show "Pimp My

"We gave away ringtones picked by the 'Pimp My Ride' tal-

Clayman noted that artist/producer Timbaland has

recorded a full

album of ringtones

that is expected

Conference

Frieser said Latin

adding that the

demographic is

primed for further

growth. He believes

ent," he said. "Toyota was involved with branding. This was the

type of promotion that educated more people about ringtones.'

tion, and it's a way to seem cool."

Ride" with automaker Toyota.

A more efficient method of measuring mobile activity may be needed to convince more marketers to commit, however.

Frieser will be involved this year with the new Nielsen Mobile division to craft ways of collecting such information. "We will collect sales data and consumer surveys," he said. "It's complicated, though."

The conference was hosted by Adweek, Brandweek, Mediaweek, Billboard, The Hollywood Reporter, Amusement Business, Sporting Goods Business and Nielsen Media Research, in association with the Entertainment and Media Management Institute at UCLA's Anderson School of Management.

NEWTECH

Giant International's Tao WiFi MP3 digital music player ups the ante in the portable music space by featuring wireless access to PC-based music files as well as online music distribution services.

At home, users may synch the device with any PC that is connected to a wireless network and transfer tracks manually or randomly, without the use of cables. Soon, users on the go will be able to refresh their music lists directly from participating online music stores whenever they're in range of a public WiFi hotspot. Giant says it is negotiating with several digital music distribution services to allow Tao users to automatically download new tracks at regular intervals, based on users' preferences. Audible.com is the first company to



sign on to the program.

A Giant representative says the Tao is focused on the portable subscription model. It features Microsoft's Janus digital rights management technology, but will include à la carte distribution services as well. The device supports Windows Media Audio and generic MP3 file formats.

The Tao contains a 20GB hard drive, FM receiver and dual headphone jacks. It also has an integral FM transmitter that enables users to play music on the device through a car or home stereo FM tuner without the need for additional accessories.

Giant says the device will ship in the second quarter with a suggested retail **ANTONY BRUNO** price of \$350.



B-Boys' Slam Dunk

Beastie Boys fans will have the opportunity to match their virtual basketball skills against the hip-hop trio in Electronic Arts' upcoming "NBA Street Vol. 3." Mike D, MCA and Ad-Rock are lending their images and antics as game characters, as well as providing the headline song.

The Beasties' "An Open Letter to NYC" is one of 13 hip-hop tracks featured in the game. Also contributing to the soundtrack are Elephant Man, Guerilla Black, De La Soul, House of Pain and MC Lyte, among others.

Each Beastie Boy game character has a unique set of basketball skills. Players have to beat the three in a section of the game's "street challenge" mode to unlock the characters for play in other modes.



'SupaStar' Quality

Aspiring hip-hop artists can skip American Idol" and instead compete for the title of "Hip-Hop SupaStar" in a contest sponsored by Sony Urban Music, Cingular Wireless and Sony Ericsson.

Sony Urban Music executives will select 10 finalists from the original songs submitted and convert each into a unique mobile ringtone. Cingular subscribers may then download and vote for their favorite entry via cell-phone text messaging to select the winner.

Certain finalists will perform with rapper Xzibit on select tour dates sponsored by Cingular and Sony Ericsson. The winner will receive a new car and a chance to record with Sony Urban Music.



EMI's Europe Move

Mobile music pioneer Chaoticom and EMI Music have formed a licensing agreement to make some 200,000 tracks from EMI's catalog available for wireless distribution via Chaoticom's European carrier partners.

The deal is limited to European wireless operators Eurotel, Orange, Pannon and Telenor, but Chaoticom says it will look to expand the agreement into new areas of Europe. EMI is the fourth major record label to partner with Chaoticom for mobile music downloads.

Songwriters & Publishers

Pro Audio

Milsap Catches A 'Thrill'

Rod Stewart did two albums of American pop standards before his current set, "Stardust ... The Great American Songbook Volume III" (J Records), was nomi nated for a Grammy Award for best traditional pop vocal album. Fellow category nominee Barbara Cook, whose holiday album "Count Your Blessings" (DRG) covers the likes of Irving Berlin and GRAMM Mel Torme, has been plying said songbook at least since Vernon Duke recommended her for a Poconos summer resort gig in 1950.

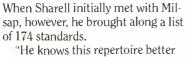
No stranger to the genre, too, is Harry Connick Jr., who mined it extensively before his best traditional pop vocal album nominee "Only You" (Columbia) focused on ballads from the '50s and '60s. Of course, Monica Mancini, whose "Ultimate Mancini" (Concord) album honors her late father, Henry Mancini, came naturally to the classification.

The fifth nominee in the category is country music legend Ronnie Milsap, whose standards entry "Just for a Thrill" (Image Music) might seem a stylistic aberration-if not a thinly disguised attempt to cash in on the pop genre-crossing craze so wellexploited by Stewart et al.

Then again, Milsap was originally trained in classical music, and he recorded "Let's Go Get Stoned" for Scepter Records shortly before Ray Charles had a smash hit with it in 1966 and put the then-fledgling songwriting team of Ashford & Simpson on the map.

Milsap's nominated disc-which features such songs as "Bewitched,' "Every Time We Say Goodbye" and "In the Wee Small Hours of the Morning" with arrangements by such greats as Jimmie Haskell, Charles Calello and Sammy Nestico—was actually conceived in 2001 by the artist, his manager Burt Stein and music industry veteran Jerry F. Sharell, who co-produced the project.

"In country music, it's all about the song-but songs are sometimes hard to come by," Stein explains.



than anybody-and I'm probably one of the few people in the

world who knows that," continues Stein, a friend of Sharell's since both worked

for Elektra Asylum in 1975. Now president/CEO of the Society of Singers, Sharell, a high-school doo-wop singer whose single with

Cleveland group the Velvets is a collector's item, was later a publicist for WEA and Warner/Chappell. There he "developed even more song sense," he says, citing the joy of working for a pubbery with copyrights by the likes of Berlin and Sammy Cahn.

Words Music **By Jim Bessman** jbessman@billboard.com

"I'm enough of a song man and appreciator of great singers to know that Ronnie could do these songs,' Sharell notes. "I gave him titles that we would not do, like 'It Had to Be You'-that were on every damn standard album in the world-and others like 'Teach Me Tonight,' which I hadn't heard a really great version of in many years and is a song that hasn't been ground to fine coffee.

Sharell adds that Milsap's reading of the Cahn/Gene DePaul song, married with Nestico's arrangement. is an album standout. "I always wanted to step up to the mic and sing it," claims Milsap, who also singles out Churchill Kohlman's "Crv" -Johnny Ray's 1952 hit version of which he heard as a kid. "It didn't matter who had done them. I love

those songs so much. Milsap rec-

ognizes his debt to Charles, who had a hit in 1960 with the Lillian Hardin Armstrong/Don Raye title track of Milsap's album. "People will say, 'You're just trying to act like Ray,' and no doubt COUNTRY LEGEND IN RUNNING FOR TRADITIONAL POP GRAMMY he's a huge

influence on me always and forey er," Milsap says. "But Ray sang some songs even in his prime that reminded me a lot of Nat 'King' Cole, so everybody borrows from everybody.

Milsap says he wanted to do a standards album long before it became virtually mandatory for aging rockers.

"It goes all the way back to the mid-'80s, when I went to my friend [RCA Nashville head] Joe Galante and said I wanted to do a project like this." Milsap had been inspired by Linda Ronstadt's 1983 album "What's New."

"I was sitting in a mastering studio in L.A., and they played it for me and said Elektra didn't know what to do with it, and I said, 'What?,' and got on my knees and said, 'Good

music like that doesn't exist anymore!' And I was wrong, because she did more albums like that with Nelson Riddle-and of course they eventually figured out what to do. "So I went to

Joe and said I wanted to do

one, and he said, 'It's a great idea, Milsap, but you're selling so well with what you're doing, why not get back on the bus and shut up!'

Milsap admits, "When I finally got to Capitol Studios-with all the pictures of Frank Sinatra and Peggy Lee—I thought maybe I was getting in some deep water here, but honestly, I knew I had the passion for this kind of project.'

"Just for a Thrill," Stein says, is still being worked, with a TV campaign now being prepared.

As for Mancini, she sees her nomination as "the perfect capper" to the "Year of Mancini," which kicked off with a postage stamp issued last April 13 on what would have been her father's 80th birthday.

The year featured numerous other special events-including the March release of "Ultimate Mancini," which has been further honored with a nomination for best pop collaboration for its recording of "Moon River" by Stevie Wonder and Take 6.

But it's still a Mancini albumthough she admits that she's "carrying the torch" for her father, who won 20 Grammy Awards.

"But even though I'm doing [Henry] Mancini material on this CD, it establishes me as an artist myself," she adds. "The fact that I got the nomination speaks more for me as an artist than just rehashing Mancini material, and I'm proud to be recognized on my own as well as for my legacy.'

Grammys Soundly Honor Surround

Among the honors bestowed at the 47th annual Grammy Awards will be Category 92, best surround sound album.

The award, which will be given for the first time, is a result of the considerable efforts of several passionate individuals who have developed and refined techniques for mixing in this new medium.

The surround sound field and best surround sound album-its first category -were ratified at the

Recording Academy's trustees meeting in May. Commercial releases providing an original surround mix of four or more channels are eligible.

The award will be given to the surround mix engineer, surround mastering engineer and surround producer (if any).

The time has clearly come for a surroundrelated Grammy. Millions of homes are now equipped with a multichannel receiver and speaker array. which are integral components of home theater. Through DVD,

TV broadcast and audio playback formats DVD-Audio, Super Audio CD and, most recently, DualDisc and DVDplus, most consumers have at least some familiarity with the presentation of music in surround sound.

"I'm excited for the world of surround," says Rich Tozzoli, an engineer specializing in the field who, with several others, co-wrote the proposal for a surround-related Grammy. "The art form of surround is so deserving of this award."

Prior to the 2004 trustees meeting, the Recording Academy's Producers & Engineers Wing foreshadowed the surround award announcement with the Grammy Surround Music Alliance, a daylong event in Nashville featuring presentations by multichannel music's top practitioners.

Following the event, Hank Neuberger of Chicago Recording and Third Wave Productions summarized the view of the professional audio industry. "There's two kinds of people in pro audio," Neuberger told Billboard. "Those who are working in surround and those who will be.

COMING HOME: In recent weeks, several nominees for best engineered

album, non-classical, have been featured in this space.

Jay Newland, who with Husky Höskulds won the award for Norah Jones' "Come Away With Me" in 2003, is again nominated for his work with Jones, this time for her second album, "Feels Like Home.'

The album was recorded at Allaire Studios in Shokan, N.Y., and Avatar Studios in New York.

After cutting tracks for a week in the Great Hall at Allaire, Newland recalls,

"she lived with the stuff for a few months while she was on the road. Then we went to Avatar and recut some stuff.

The group then returned to Allaire to record "What Am I to You," featuring Levon Helm and Garth Hudson, in the Neve Room.

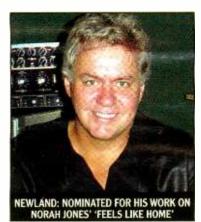


REVIEW

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Newland credits the warm and rich tonal character of "Feels Like Home," which was recorded on analog tape, to a number of factors. Among them are the Neumann microphones used to record Jones' vocals and piano and the Royer R-121 ribbon microphones used on acoustic guitars.

"It sounds that way partly because of tape, although you can get a pretty warm sound on digital these days," Newland says. "It's instrument selection-the acoustic guitar concept in this band is not bright and strumming; it's more fingers and wood. Almost all the acoustics are cut with those ribbon mics.







K.T. Tunstall has her 'Eye to the Telescope' in the United Kingdom

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45 John Reischman & the Jaybirds are flying high above Canadian bluegrass

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Domino's Theory Is Indie Success

BY OLAF FURNISS

Scottish artist

EDINBURGH. Scotland—When Laurence Bell launched Domino Recording in 1993 from his South London basement, it was to provide a U.K. platform for U.S. acts Royal Trux, Pavement, Bonny Prince Billy (Will Oldham) and Sebadoh. Almost 12 years later, Domino still holds the U.K.

Almost 12 years later, Domino still holds the U.K. and Continental rights for several albums by each of those acts, as well as being home to last year's hottest guitar-band newcomer, Franz Ferdinand, which was recently nominated for three Grammy Awards and five Brit Awards.

The Glasgow, Scotland, four-piece is licensed to Epic for the Americas, Australia and Asia, but most of Domino's releases go through its own London and New York offices, with key independents taking care of the roster in other territories. Vital handles U.K. distribution.

The transition from fan label to a respected indie player has been gradual, but Bell's guiding philosophy remains the same. "We only get involved with things we love," he says. "We never put records out for money."

put records out for money." The label was launched w th a U.K. government grant of £5,000 (\$9,340), and Bell was initially limited to licensing acts, as his budget did not extend to "making records."

"At the time, we didn't have money to make records, so it was easier to license artists. All the money made would be reinvested," says Bell, whose living room floor served as a desk for the first six months of Domino's existence, before he eventually moved to a London office.

SCOTTISH ACCENT

The first act to sign directly with Domino was Glasgow indie fixture the Pastels, in late 1993. The signing marked the beginning of the label's continuing relationship with Scottish artists.

Apart from Franz Ferdinand, Domino's Scottish acts include folk-based songwriter James Yorkston, country rock banc Sons & Daughters and acoustic rock act u.n.p.o.c. It also has an informal relationship with the Fence Collective, a group of artists from the Fife region of Scctland who have their own small label. Domino handles distribution, promotion and any other areas where the Collective needs help.

"I've always gone to Scotland," Bell says. "It has a great tradition of independent music. There's a constant appetite for new musiz in Scotland.

"The Fence Collective were really inspiring," he adds. "They reminded me of why I do what I do." Yorkston says he met Eell through a DJ friend at a gig in Edinburgh. When a deal with another label fell through after eight months of negotiation, Yorkston's lawyer asked him if anyone else had shown interest.

(Continued on page 45)





EBBA Winners Break Borders *EC Awards Honor Up-And-Comers*

BY EMMANUEL LEGRAND

CANNES—The European Commission is looking at ways to contribute to cross-border artist development with its European Border Breakers Awards.

The second EBBA ceremony took place Jan. 23 in Cannes during the MIDEM trade show. The awards, launched last year, honor up-andoming European acts whose works have begun to travel across frontiers within the European Union.

Specifically, this year's awards recognized debut albums by EU acts that performed well outside their country of production between Sept. 1, 2003, and Aug. 31, 2004.

The EBBAs are sponsored by the commission's Department of Education, Training, Culture and Multilingualism. The winners are based on data supplied by the Billboard Information Group.

The 2005 edition was marked by the presence of Jan Figel, EC commissioner for education and culture. "These awards are about dismantling barriers, and music has this special quality to dismantle barriers," Figel said while presenting the honors.

Figel said he expects the winners to receive increased public attention and the event itself to "stimulate Europewide distribution" of music.

EC officials say they plan to set up a fund to support tours by winning acts as part of an EU pilot project. Details of the plan are not yet available, but it is understood that the support could reach up to 10,000 euros (\$13,000) per act.

MUSICAL DIVERSITY

Katie Melua won the EBBA for Great Britain with her debut, "Call Off the Search" (Dramatico). Other winners were Ireland's Damien Rice ("O," DRM/14th Floor), Germany's Wir Sind Helden ("Die Reklamazion," Labels/Virgin), France's Corneille ("Parce Qu'on Vient de Loin," Wagram), Finland's Redrama ("Everyday Soundtrack," Virgin), Sweden's Ana Johnsson ("The Way I Am," Bonnier Amigo/Sony), Italy's Benny Benassi & the Biz ("Hypnotica," Off Limits Production) and Denmark's Raveonettes ("Chain Gang of Love," Columbia).

Redrama, Benassi and the Raveonettes were on hand to collect their awards. To mark the enlargement of the EU to 25 countries, the EC gave the Breakthrough Award to Polish band Myslowitz for its album "Korova Milky Bar."

"Our musical diversity is getting stronger, and we should celebrate that." Figel told the invited audience at the Palais des Festivals. "For instance, by putting successful musicians from a new member state in the spotlight at the next edition of the EBBAs."

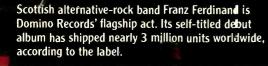
It was "a good second year" for the awards, says Jean-François Michel, director of the Brussels-based European Music Office, one of the organizers. "These awards are becoming a valid platform to expose European acts and are a good promotional tool."

Labels say winners receive a boost in international profile. "The EBBAs are honest and well-deserved," says producer Peter Luts of Belgian company A&S Production, whose act Lasgo was a 2004 winner.

"The awards are very important, because foreign success is the dream of every songwriter or producer," Luts says. "With this award, people can see which bands and singers are selling well outside their own countries."

Additional reporting by James Martin in Cannes.

0: Joel Didriksen/Kingpinphoto.com



EBRUARY 5 Billboard®	HITS OF	THE WO	RLD.
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ALEDUVIS ANOUK HOTELNEW YORK EMI SOUNDTRACK HOTELNEW YORK EMI GREATEST HITS CHRYSALIS GENESIS THE PLAINUM COLLECTION VIRGIN SOURCESIS GREATEST HITS I, II & III - THE PLATINUM COLLECTION PARLOPHONE	1 1 GREEN DAY AMERICAN IDIDT REPRISE 2 NEW JOHN LEGEND GET UFFO COLUMBIA 3 3 U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND 4 2 THE ARK STATE OF ARK VIRGIN 5 4 DANIEL LINDSTROM DANIEL LINDSTROM RCA	1 1 GREEN DAY AMERICAN IDIOT IEPRISE 2 5 ERA IHE VERY BEST OF UNIVERSAL 3 6 SEAL BEST OF 1991 - 2004 WARNER BROS. 4 2 IL DIVO IL DIVO SONY BMG 5 4 JOHN LEGEND GET UFFED COLUMBIA	1 1 ROBBIE WILLIAMS GREATEST HITS CHRYSAUS 2 2 JAY-Z/LINKIN PARK COLLISION COURSE WARNER MUSIC 3 3 LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC 4 4 GREEN DAY AMERICAN IDIOT REPRISE 5 5 KYO 300 LESIONS ARIDLA.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



A weekly scorec Repertoire owner:	in three or	ns sim more l	ultaneo eading	ously a world	attainin I marke	ig top 1 ets.	10 char			
ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
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THE GAME The Documentary	•	4				7	1	4 1 4	San S	
GREEN DAY American Idiot (W)	2	1		3	7		2		4	7
JAY-Z/LINKIN PARK Collision Course (W)	C. Marriella C.	4			9			es l'an a	•	1

	Bill	200	rd [®] EUROCHARTS	
	HIS WEEK	T WEEK	Eurocharts are compiled by <i>Billboard</i> from the national singles and album sales charts of 18 European countries.	
	SIHI	LAST	01/26/05	
1	1	1	CALL ON ME	
1	2	3	ERIC PRYDZ DATA NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.	
	3	77	GOODIES CIARA FT. PETEY PABLO LAFACE/ZOMBA	
	4	NEW	GALVANIZE THE CHEMICAL BRDTHERS VIRGIN	
	5	9	DROP IT LIKE IT'S HOT SNOOP DDGG FT. PHARRELL WILLIAMS GEFFEN	0
ł	6 7	NEW 23	A FOOL SUCH AS I ELVIS PRESLEY RCA IF VIENS DU SUD	(
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	10	5	HOMMESFEMMES	t
	11	13	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE	Ι
1	12	17		I
	13 14	18 11	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE ENAMORAME	1
	15	NEW	PAPI SANCHEZ PLANET RECORDS	ä
	16	NEW	ATHLETE PARLOPHONE	(
	17	14	PINK ARISTA I BELIEVE IN YOU Kylieminogue Parlophone	i
	18	12	LOSE MY BREATH DESTINY'S CHILD COLUMBIA	I
	19	22	FOUR TO THE FLOOR	1
1	20	NEW		
	r. 1	2	ALBUM SALES GREEN DAY	5
3	2	1	AMERICAN IDIOT REPRISE ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	I
	3	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	1
1	4	5	JAY-Z/LINKIN PARK COLLISION COURSE WARNER BROS.	1 i
	5 6	4		(
	。 7	9	THE KILLERS HOT FUSS LIZARD KING/PINNACLE SOHNE MANNHEIMS	ĩ
	8	7	NOIZ SOHNE MANNHEIMS/UNIVERSAL	
	9	12	SONGS ABOUT JANE J/SONY BMG KEANE HOPES AND FEARS ISLAND	
	10	11	SCISSOR SISTERS SCISSOR SISTERS POLYDOR	
	11	10	BLUE BEST OF BLUE INNOCENT/VIRGIN	a
	12 13	8	MAX MUTZKE MAX MUTZKE WARNER BROS. TOCOTRONIC	5
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	15	23	300 LESIONS ARIOLA GWEN STEFANI LOVE ANGELMUSIC BABY INTERSCOPE	ł
1	16	16	SEAL BEST OF 1991 - 2004 WARNER BROS.	s f
	17	20	SOUNDTRACK LES CHORISTES MARC MUSIC	
	18	17	KASABIAN KASABIAN RCA	i
	19 20	15 18	KYLIE MINOGUE ULTIMATE KYLIE PARLOPHONE ERANZ FERDINAND	1
	20		FRANZ FERDINAND FRANZ FERDINAND DOMINO RADIO AIRPLAY	t
	VEEK	WEEK	Monitored Radio Airplay information from 17 Euro- pean countries as monitored and	ľ
3	IHIS WE	LASTV	tabulated by Nielsen Music Control, Nielsen 01/26/05 Music Control	r
	1	1	SHE WILL BE LOVED	i
13	2	2	CALL ON ME ERIC PRYOZ DATA/MINISTRY OF SOUND	N
	3 4	3	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE BOULEVARD OF BROKEN DREAMS	i
	-+ 5	4	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE	C
	6	7	KYLIE MINOGUE PARLOPHONE MISUNDERSTOOD ROBBIE WILLIAMS CHRYSALIS	ĉ
	7	5	LOSE MY BREATH DESTINY'S CHILD COLUMBIA	2 t
	8	9	VERTIGO UZ ISLAND	ι
	9 10	8 18	THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
	10 11	18 12	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS. UNWRITTEN	S
	12	10	UNWRITTEN NATASHA BEDINGFIELD PHONOGENIC/BMG STOP	t
	13	13	JAMELIA PARLOPHONE MY BOO USHER & ALICIA KEYS LAFACE/ZOMBA/BMG	r F
	14	16		
	15	15	REAL TO ME BRIAN MCFADDEN SONY	5
	16 17	14 11	THIS IS THE LAST TIME	r s
	18	22	SICK AND TIRED ANASTACIA DAYLIGHT/EPIC NOBODY'S HOME AVRILLAVIGNE ARISTA	
1	19	17	AVRIL LAVIGNE ARISTA FOUR TO THE FLOOR STARSAILOR EMI	p F
	20	33	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	p

Nephew A Favorite For Danish Awards

Danish rock quartet **Nephew** recently notched more than six months on Denmark's album chart. Now the act's biting humor, driving sound and high-octane live shows have made

it a favorite for several awards at the local record industry's annual Danish Music Awards March 5 in Copenhagen. Nephew's second

album, "USADSB" (**Copenhagen Records**), has been in the top 10 of Denmark's **International**

Federation of the Phonographic Industry chart since its June release.

The label says the album has shipped 67,000 units domestically to date. Even though the band sings in Danish, its success at home has raised interest abroad. "We've released 'USADSB' in Japan and are in talks with European countries," Copenhagen Records product manager Jakob Sørensen says.

INSPIRED CHOICE: Russian pop vocalist **Alsou** is a priority for **Univer**sal Music International in 2005.

According to UMI, the 21-year-old singer's second English-language album, "Inspired," will be released on **Mercury** in April across Europe, after bowing last month in Russia. Alsou signed with Universal Russia after finishing second in the Eurovision Song Contest in 2000. Her first international album was the Englishlanguage set "Alsou" (2001).

"Inspired" will be preceded later this month by Pan-European single "Always on My Mind," released in November in Russia. With an accompanying video directed by **Joseph Khan (Missy Elliott, Britney Spears)**, it swiftly hit No. 1 on the weekly **MTV Russia** chart. The album includes "Wish I Didn't Know," a duet with Universal labelmate **Nelly**.

Alsou has been nominated as best artist in Russia's inaugural, fan-voted Zolotaya Pchela awards, which will take place March 6 in Moscow.

NIGEL WILLIAMSON

TELESCOPIC VIEW: Scottish singer/ songwriter K.T. Tunstall is among the talent signed to the Virginmarketed and distributed label Relentless (*Billboard*, Sept. 4, 2004).

Tunstall grew up in St. Andrews, Scotland, and started writing and playing guitar in her mid-teens. She signed with Relentless in 2003.

"We developed her for a year, then played [the album] to everyone at EMI," label co-founder Shabs Jobanputra says. Relentless gave Tunstall's acoustically driven "Eye to the Telescope" a "soft release" in December in the United Kingdom, prompting nods from many critics for 2005 honors. It

Global



will roll out globally through EMI/ Virgin this year.

Jon Myer. head of music at the BBC's digital station 6 Music, says Tunstall has already played live twice on the network. Her new U.K. single, "Black Horse and the Cherry Tree," is being considered for 6 Music's playlist. "I saw her perform on [longrunning BBC2 TV music series] 'Later," "Myer says, "and she was very impressive." PAUL SEXTON



TOURING GHOSTS: Irish singer/ songwriter **Mark Geary** is hitting American shores to promote the Jan. 25 release of his sophomore album, "Ghosts," on U.S. indie **Signature Records**.

The album was released in Ireland in August and peaked at No. 12 on the **IRMA** chart.

Geary has maintained an exhaustive touring schedule since his February 2003 debut release, "33 1/3 Grand Street." That will continue apace in 2005. After Irish dates this month, he will play as a special guest of fellow Dubliners **the Frames** during their three-week U.S. tour that wraps March 15 in Los Angeles.

"These songs had been in my head and scribbled on the back of beer [coasters], bits of paper and motel stationery," Geary says, "from New York to L.A. to Dublin and France and then back to New York."

Giobal

Taiwan Acts To Curb Online Piracy

BY TIM CULPAN

TAIPEI, Taiwan-The record industry is weighing the implications of new initiatives from the Taiwanese government aimed at combating online piracy.

The government outlined its "Implementation Plan for Internet Infringement Inspection" Jan. 12 at a closed-door meeting here with a delegation of officials from the Recording Industry Assn. of America and the International Federation of the Phonographic Industry.

RIAA executive VP Neil Turkewitz and IFPI chairman/CEO John Kennedy led the delegation. "They expressed their appreciation to the Taiwan government for revisions to the [intellectual property] law and action against physical piracy, but they remain concerned about Internet piracy," says IFPI Taiwan secretary general Robin Lee, who also attended the meeting.

Lee says the IFPI is still in negotiations with the government on the details of its plan. "It's too early to say if it's good or not," he adds.

Preliminary 2004 estimates from IFPI Taiwan suggest that the territory's physical piracy rate exceeded 30%. In 2003, the rate was 42%, according to the IFPI, with the pirate market valued at \$37 million. The labels body attributes the drop to a combination of improved enforcement of IP legislation and illegal

BY STEVE McCLURE

tinues to dominate sales.

cline of recent years.

of all recorded music product, includ-

ing music videos and DVDs, by the

RIAJ's 42 member companies fell 4%

on a year-on-year basis to 347.4 mil-

lion units. Wholesale value fell 5% to

According to the RIAJ, 2004 was

the sixth straight year shipments were

down on a value basis in Japan. How-

ever, industry insiders point out that

the decline is not as steep as in the last

two years. In 2003, the value of all

shipments fell year-on-year by 11%.

431.3 billion yen (\$4.2 billion).

online copying beginning to replace physical piracy.

The country's progress in fighting piracy was reflected in a Jan. 18 decision by the U.S. Trade Representative to downgrade Taiwan's Special 301 status, moving it from the Priority Watch List to the Watch List. In a statement, the USTR said, "Although Taiwan has not yet adopted an effective data protection regime, [it] has made significant progress in the remaining areas, particularly in strengthening enforcement and copyright protection.

Pressure from the United States during the past three years has prompted Taiwan to step up measures against optical media piracy.

"It's good to see Taiwan's status downgraded, but there's still a lot of room for improvement," Lee says. "In physical piracy, Taiwan has done a good job, but Internet piracy remains a growing threat."

CAMPUS CLAMPDOWN

According to the IFPI, on-campus file swapping and downloading is a primary location for Internet piracy in Taiwan. The Education Ministry operates a high-speed Internet network with free access for students around Taiwan. Under the new plan. the Economics Ministry will cooperate with the Education Ministry in cracking down on on-campus downloading and file swapping.

Japan's Domestic Shipments



Details of the plan's implementation have yet to be worked out, but Bennet Chen, director of external affairs at the Economics Ministry's Intellectual Property Office, says it will be "an all-out effort on campuses across the country.

Chen says the Education Ministry now has the technical capability to monitor network activity at campuses throughout Taiwan and can track and trace suspicious or abnormal activity.

Raids on homes, campuses and businesses will be stepped up this year, Chen says. The Economics Ministry will give technical training to selected police officers who will carry out the raids. The ministry expects the team to begin operations by March.

The meeting with the government took place as IFPI Taiwan confirmed that 11 of its member companies had filed a copyright infringement suit against Kuro, a leading Taiwanese peer-to-peer service. The suit, which seeks damages of \$400 million Taiwan (\$12.6 million), was filed in December in Taipei District Court. The plaintiffs include the local affiliates of the four major labels and such leading local independents as Rock Records and Forward Music.

A date for hearings in the case has not vet been set.

Kuro says it will fully defend the action. "We're only providing a service to our members, we're not providing content," a Kuro spokesman says.

He adds that Kuro is willing to pursue future cooperation with record companies but would not consider an out-of-court settlement to cover past losses of income by the record companies.

Lee says a civil suit against another Taipei-based P2P service, EZpeer, is being prepared by IFPI Taiwan member companies.

Kuro and EZpeer charge users a monthly fee of \$99 Taiwan (\$3) for their software and access to their networks. Both services maintain Web sites featuring such content as lyrics and artist photos, which are not licensed by the relevant rights holders.

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"The Japanese market's rate of decline is slowing," says Warner Music Asia Pacific president Lachie Rutherford, who is also chairman/CEO of Warner Music Japan.

"If the market had kept falling at the rate it was two years ago," he observes, "you would really have had to wonder where it was going.'

Excluding music video/DVD. shipments of audio software dropped 5% in volume to 312.7 million lion yen (\$3.7 billion).

The RIAJ says the relatively weak performance by domestic repertoire saw shipments of home-grown music (excluding video/DVD) drop 7% to 234 million units. Wholesale value was also down 7%, to 273.1 billion yen (\$2.6 billion).

Shipments of international repertoire rose 2% in volume to 78.6 million units, although value fell 2% to 104.3 billion ven (\$1 billion).

Rutherford suggests Japan's CD rental market, which is unique among major music markets, as one reason for domestic product's relatively poor performance.

He notes that, under current trading terms, rental stores have to wait one year from the release date before they can offer international product, but domestic CDs can be rented as soon as three weeks after release. "The difference between domestic and international indicates that the rental industry does have some impact on our industry," Rutherford says.

www.americanradiohistory.com

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See Drops In Volume, Value units and 6% in value to 377.4 bil-

Global



British authors rights group the MCPS-PRS Alliance has hired a senior broadcasting executive as the successor to outgoing group CEO John Hutchinson.

Effective in early February, Adam Singer will take up the CEO role for the Mechanical-Copyright Protection Society and the Performing Right Society. Hutchinson is retiring from MCPS-PRS after a decade at the helm.

Singer is a broadcasting industry veteran with extensive domestic and international experience. He will be responsible for building and maintaining high-level relationships with members, licensees, international societies and industry partners.

During a career that began in the 1970s, Singer has launched or managed more than a dozen satellite TV channels. Until July 2002, he was CEO of British cable firm Telewest Communications.



DE BURFTEL

Emmanuel de Buretel, former EMI Music Continental Europe president, has inked an exclusive global licensing deal with Warner Music International for his new venture. Because Music.

The deal excludes France and the United Kingdom. French indie Wagram distributes the label in France, and de Buretel says a U.K. distribution deal is under discussion.

De Buretel describes Because Music as "an independent multicultural label" with recording, music publishing, management and touring activities. Because will have offices in London and Paris.

De Buretel left EMI in March.

EMMANUEL LEGRAND

Four Tet], without having heard a sin-

gle note of any of the songs," he says. "I

don't know if that's unique, but I sus-

Former Pavement singer Stephen

With his enthusiasm and energy,

Malkmus says he also went with Dom-

ino when relations turned sour with

[Bell] made it clear that he was amped

to be working with Pavement," recalls

Malkmus, whose latest solo album is

ROCK'N'ROLL HEART

a rock'n'roller at heart, Bell's eclec-

tic roster extends to the electronica

of Four Tet and the dark blues of

Although he describes himself as

pect it's not very common.'

due from the label in May.

another label.

Veteran music publisher Bryan Morrison has bought a 75% stake in London-based audiovisual company Snapper Music for an undisclosed sum. Morrison, who has worked with Pink Floyd, Marc Bolan/T. Rex and George Michael/Wham!, acquired the stake that had been controlled by French bank Credit Agricole and Ireland-based venture capitalist ACT.

Snapper and its labels become part of London-based Morrison Music. The labels include metal specialist Peaceville and midprice imprints Recall, Snapper Classics and the Complete Blues. Pinnacle continues to handle distribution.

Snapper was founded in 1996 by Jon Beecher and Dougie Dudgeon, former directors of catalog specialist Castle Communications. They remain Snapper CEO and A&R director, respectively.

<u>Italian labels body FIMI</u> has lowered its requirements for platinum and gold records.

For singles, the gold disc qualification figure drops from 25,000 to 10,000 units shipped; the platinum figure falls from 50,000 to 20,000. For albums, the new gold benchmark is 40,000 instead of 50,000; platinum is reduced from 100,000 to 80,000. A third album category, silver, has been introduced for album sales of 20,000 copies, while music DVDs will be awarded gold and platinum status for shipments of 15,000 and 30,000 units, respectively. FIMI declined to comment on the development.

For the latest breaking news, go to billboard.biz.

Domino

Continued from page 41

ino straight away."

Jaybirds Fly Through Bluegrass On New CD

BY LARRY LeBLANC

TORONTO—Any argument about John Reischman & the Jaybirds being a leading bluegrass band can be settled by listening to their exceptional third album, "The Road West."

The set was released Feb. 1 in Canada by Vancouver-based artists' collective Corvus Records, distributed nationally by Festival Distribution in Vancouver. It is available in the United States through the band's Web site.

The album is a follow-up to "John Reischman and the Jaybirds" (2001) and "Field Guide" (2002), both issued in Canada by Corvus and in the United States by Copper Creek Records in Roanoke, Va.

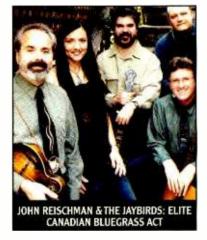
Led by mandolinist/composer Reischman, the Jaybirds include Trisha Gagnon (acoustic bass/vocals) from Chilliwack, British Columbia; Jim Nunally from the San Francisco Bay Area (guitar/vocals); Seattle's Nick Hornbuckle (five-string banjo); and Greg Spatz (fiddle) from Spokane, Wash. The 5-year-old unit regularly plays throughout North America and in 2003 toured Denmark, Germany and France.

Since coming to prominence with the Tony Rice Unit and the Good Ol' Persons in the 1980s, Reischman has been a notable figure in bluegrass circles. He has also carved out a formidable reputation performing with folk and jazz artists. He has appeared on recordings by Americans Neko Case, Kathy Kallick, Sally Van Meter and Kate MacKenzie, as well as those by Canadians Raffi, Cindy Church and Susan Crowe.

Reischman moved from the Bay Area to Vancouver 14 years ago after meeting his wife, Gwendolyn, who lived there. In 1991, Rounder Records released his debut solo album, the aptly titled "North of the Border." "I didn't have much to pack up, just my mandolin and a few things," he says. "I don't think I would move back now. Too many people. Also, Canada's west coast feels much like the West Coast of the U.S."

"John has a real strong reputation in the bluegrass field, and it's irrelevant where he's living," says Mark D. Moss, editor/executive director of Sing Out magazine. "From his association with the Tony Rice Unit, he achieved props in the [bluegrass] community that have let him move beyond it."

Reischman was featured on the cover of the debut issue of Canada's



Bluegrass North magazine in September 2004. "He's the most famous bluegrass musician we have in Canada," says Connie Jean Thiessen, managing editor of the Vancouverbased publication.

Reischman formed the Jaybirds to perform original instrumentals from his 1999 Corvus album "Up in the Woods." The band soon added vocals and old-time songs, as well as bluegrass material by Bill Monroe, the Stanley Brothers, Flatt & Scruggs and others. "I had always liked Bill Monroe-style traditional bluegrass and old-time music. I wanted to have a band to play it," Reischman explains.

a name producer [Kieran Hebden, aka London-based duo the Kills.

Domino also retains the European rights to most of Elliott Smith's catalog, including the posthumous album "From a Basement on the Hill" (2004).

"For me, music has to be interesting, exciting or innovative," Bell says. "It's hard to say what makes me go for an act; it's really just gut feeling."

He is quick to praise earlier U.K. indie label icons like Martin Mills (Beggars Banquet), Alan McGee (Creation) and Daniel Miller (Mute), who all offered support and encouragement through the years, Bell says.

Miller, who continues as chairman of Mute following its acquisition by EMI three years ago, reciprocates the praise. Bell "has done exactly what he wants. He has stuck to his guns musically and hasn't compromised," Miller says. "And he has great taste. He has created a great label."

Bell rules out the possibility of selling Domino, which he owns with its business manager, Harry Martin, and an undisclosed third partner.

Yet Bell takes a pragmatic view of the state of the music industry. "The CD as a format is in trouble," he says, adding that Domino embraces downloading and other digital solutions. "It would be madness not to. If people don't want CDs, that doesn't mean they don't want music."

In the meantime, Bell aims to stick to releasing an average of 12 albums per year.

"One fantastic record a month," he says, "is enough to nourish us."

Though the Jaybirds work within the bluegrass tradition, they sound different from other bluegrass units. This is evident on the new album, which balances seven originals with bluegrass and traditional repertoire.

"We have our own sound," Reischman says. "It's the combination of individuals, but it is also because our material is heavily influenced by [American] old-time music."

MULTIPLE INFLUENCES

Born in Ukiah, Calif., Reischman began playing guitar at 12, exploring fingerpicking and blues styles before discovering the mandolin at 17. He recalls seeing Missouri-born bluegrass group the Dillards on TV's "The Andy Griffith Show," playing the hot-picking backwoods Darlin Family. "I got into bluegrass and roots music though country rock bands like the Byrds, the Burrito Brothers and the Buffalo Springfield," he says. "On PBS, you would see different national folk festivals. That's how I saw Bill Monroe for the first time."

Reischman was greatly influenced by jazz guitarist Django Reinhardt and such bluegrass-based mandolin players as Frank Wakefield, Sam Bush and Andy Statman, as well as the jazz stylings of Jethro Burns and Tiny Moore. He also explored the sounds of Brazilian *choro* and Puerto Rican *jibaro* music.

In the mid-'70s, like many others, Reischman was enthralled by the David Grisman Quintet and other musicians in the Bay Area who were developing "Dawg music." The genre, which took its title from Grisman's nickname, couples traditional bluegrass with late-'40s small-combo jazz.

Tony Rice, one of the most innovative exponents of the flat-picked steelstring acoustic guitar, left the Grisman Quintet after three years to form the Tony Rice Unit. As an original member of this jazz-laced band, Reischman greatly expanded the range of his playing. He appeared on the band's groundbreaking Rounder albums "Still Inside" (1981) and "Backwaters" (1982).

Reischman has since recorded and performed world music with Brazilian-born multi-instrumentalist Celso Machado and with Salvador Ferreras and the Southern Cross Quintet, both in Vancouver. He also has recorded with and regularly performs in a Latin-jazz instrumental duo with Seattle guitarist John Miller.

"With more than one music configuration I don't feel I'm putting all my eggs in one basket," Reischman says. "I don't like to mix genres. When I play with the Jaybirds, I want to sound traditional. With John I do jazz, swing and Latin music—which I also love. I also get to play with other folks and express myself."

"I said, 'Well, there is this label called

Domino that had made an inquiry . .

and I heard my lawyer falling out of his

chair," Yorkston recalls, "He called me

an idiot and suggested I contact Dom-

Within a week, Yorkston was signed

to the label, which issued his debut

album, "Moving Up Country," in 2002.

His follow-up, "Just Beyond the River,"

was released to critical acclaim in 2004.

Bell's approach. "Domino let me record

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Emma

Continued from page 13

Early supporters include WQSX Boston and KBIG Los Angeles. Concurrently, the label is servicing remixes of second single "Maybe" to club DJs.



While Emma's strength at nondance radio formats remains to be seen, her Internet presence has been steadily increasing on such Web sites as Artist Direct, Apple Computer's iTunes Music Store and AOL.

The five-track "Free Me Digital EP" was available on iTunes the last week in December; it has remained in the site's top 100 pop downloads ever since. At AOL, the video for "Free Me" was streamed more than 360,000 times between Dec. 31 and Jan. 6, making it the fourth-most-played video of that week.

"All this interest in Emma has been encouraging," Braverman adds. "For us, it has been about reintroducing Emma to the 40 million Spice Girls fan base around the world."

Indeed, Emma will maintain a busy schedule while on a two-week U.S. promo tour, appearing on "The Early Show," "Live With Regis and Kelly" and

Dupri

Continued from page 5

such signings as Brooke Valentine and Guerilla Black.

R&B/hip-hop music is ingrained in popular culture today, Serletic adds. "We've built a lane for Jermaine to get on-and to do what needs to be done."

Dupri's proven track record of finding, developing and nurturing talent is not lost on Serletic or Mestel, nor is the fact that he is a savvy businessman.

"Jermaine is a very unique entrepreneur," Mestel says. "He's a proven hitmaker, but he also knows how to run a company. He's the complete package.

Serletic concurs: "He can find the talent, make a hit song and see it through to marketing and promotion. He's creative and visionary, but "The Tony Danza Show," among others.

Emma, who has enjoyed recent coverage in consumer publications like Jane, Rolling Stone, Blender, Out and FHM, appears on VH1's "I Love the 90s: Part Deux," which premiered Jan. 17. The artist is also a "Hot Spot" pick on vhl.com.

Admittedly nervous about "making it as a solo artist" in the United States, Emma adds that she also feels quite comfortable. "I'm very lucky that I was able to make the album that I wanted to. Hopefully, people will listen to it without judging me on the past."

That said, Emma is aware that her Spice Girls history-the positives and the negatives-is a major part of her package. "People have watched me grow up in the media," she says. "Being a part of the group gave me the opportunity to go solo. Now it's time to share my own story with others who may only know one part of my life."

he balances this with financial responsibilities."

Through the years, Dupri has worked with numerous acts, including Usher, Alicia Keys, TLC, Whitney Houston, Chingy, Ludacris and Mariah Carey. His agreement with Virgin allows him to work with artists outside the Virgin/EMI network.

In its new home, So So Def will grow, Dupri notes. "At Columbia, it was about building the brand," he says. "I continued building it at Arista. Now, it's about maximizing the So So Def brand.'

In addition to Da Brat, So So Def's roster includes Daz Dillinger, T. Waters, Kid Slum and Maestro.

Dupri is also the executive producer of Janet Jackson's new album, which he says should be out in the fourth quarter.

'Virgin never really had a true urban department," Dupri says. "But that's changing. This is a new day for urban music at Virgin.

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Programming

Foster To Share Family Life With Fox Viewers

Grammy Award-winning producer/ songwriter David Foster has signed a deal with Fox for his own reality series, which the network will start airing later this year.

Foster's stilluntitled show will document his home life with wife Linda Thompson and her two adult sons, Brandon Jenner and Brody Jenner, who have moved back in with Fos-

ter and Thompson. According to Fox, the show will focus on Foster's

clashes with his stepsons, whose hard-partying lifestyle causes problems in the family.

Foster is one of the few people with more than a dozen Grammys (he has 14). His wins include work with such



FOSTER: AT HOME WITH LINDA AND SONS

artists as Celine Dion, Whitney Houston and Natalie Cole. His current protégés are Josh Groban, Michael Bublé and Renee Olstead, all of whom are signed to Foster's Warner Music

By Carla Hay

Group-affiliated 143 Records.

the Best"-the series flopped.

Pierre Cossette of Cossette

According to Nielsen Media

Foster's co-arrangement of

chay@billboard.com

episode.



Productions is retiring from that role after this year. Cossette has produced the Grammys telecast for 35 years.

For the 2006 ceremony. Ken Ehrlich will continue as executive. producer, and John Cossette will rise from supervising producer to executive producer.

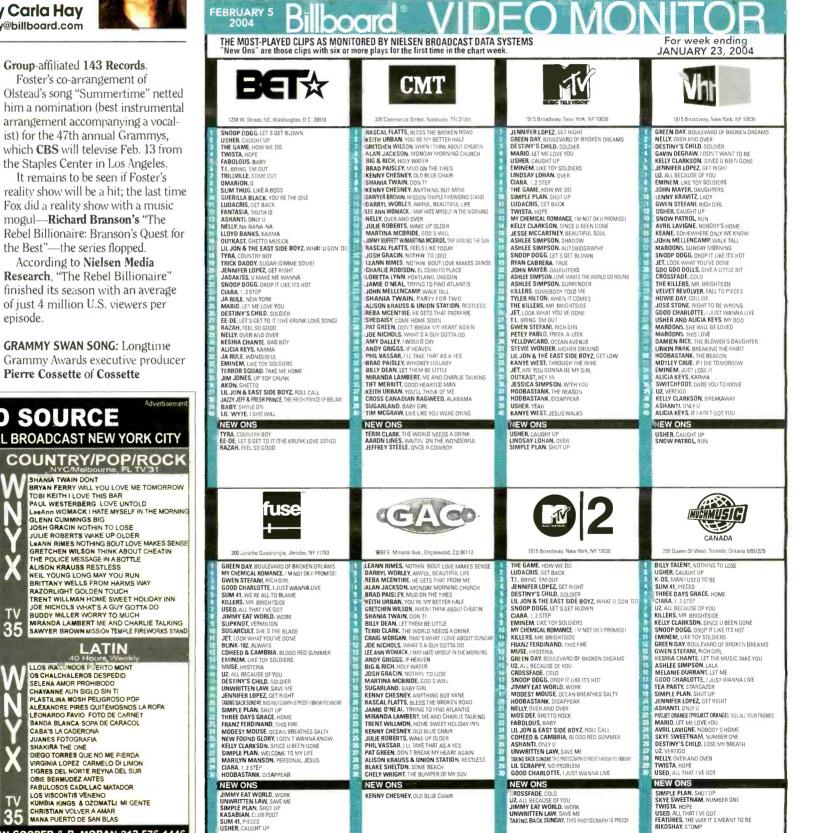
Pierre Cossette will continue producing on Broadway. His credits include "The Will Rogers Follies" and "Tommy Tune Tonite" and he is developing a musical inspired by the life of Woody Guthrie.

'IDOL' CHANGES: In a Jan. 20 teleconference, "American Idol" executive producer Nigel Lythgoe said that this season's finalists (who for the first time will be an equal number of males and females) will not live in a house together, as in past seasons, but in apartments. Lythgoe said "American Idol" wants to focus less on how the contestants get along and more on their singing performances.

Although guest judges were part of the audition process for the first time this season, guest judges will not

regularly appear during the show's viewer-voting phase, as they have in the past. In the case of a tie on a fourjudge panel, Lythgoe said, "Idol" judge Simon Cowell makes the final decision, since he represents the label (S/19/BMG) that releases records from "Idol" winners.

The fourth-season premiere of "American Idol" Jan. 18 scored massive ratings: 33.6 million U.S. viewers. according to Nielsen Media Research. The third-season premiere drew 29 million U.S. viewers.





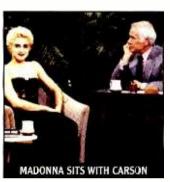


SALES / AIRPLAY / TRENDS / ANALYSIS

Music Fit On Carson Couch

Comedy was absolutely king during the 30 years that **Johnny** Carson ruled late-night TV from his desk at "The Tonight Show," but from his very first program in 1962, the landmark series also made time for music.

Tony Bennett was one of the guests the night Carson took



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the reins, and music would continue to have a place at the table through the next three decades.

Laughter, no doubt, was the first order of the night, from the monologue through Carson's vast array of sketch humor. Around the time he exited the show in 1992 and in the days since his death Jan. 23, Carson received rightful praise for the long line of star comedians whose first big

break was an appearance on his series, a who's who that includes David Letterman, Jay Leno, Jerry Seinfeld, Ellen DeGeneres, Eddie Murphy, Drew Carey and Joan Rivers.

But, if comedy pumped the heartbeat of Carson's "Tonight Show," music provided its soul, from the peppy opening theme written by Paul Anka through the swanky big-band filagree that opened and closed commercial breaks, with Doc Severinsen leading the orchestra for 25 of Carson's 30 years. And then there were the musical guests.

By Geoff Mayfield gmayfield@billboard.com

Carson's "Tonight" did not provide as many stepladder moments for emerging musicians as it did for comics, but it did realize plenty of pop glory. Bette Midler, whose music was not often a ready fit for radio, expanded her base on Carson's stage. In 1987, he became the first talk-show host to interview Madonna, although she did not sing that night.

A young Whitney Houston blossomed after a performance there. Carson's "Tonight" was also an important platform for a successful French Canadian artist who was trying on English for a shot at the United States: Celine Dion. Both Lyle Lovett and k.d. lang made their first network appearances on the Letterman-era "Late Night" but soon graduated to "Tonight" and became immediate Carson favorites, with Lovett being invited to appear twice in a single week.

Carson's show also accelerated sales for two albums that found artists trading contemporary pop for standards. In 1983, a performance there made a difference for Linda Ronstadt's "What's New," the first in a cycle of albums that paired her with Nelson Riddle. It happened again in 1991, when Natalie Cole embraced the repertoire of father Nat "King" Cole on "Unforgettable," which became the first album released in the Nielsen SoundScan era to grow its way to No. 1 after bowing below the top 10.

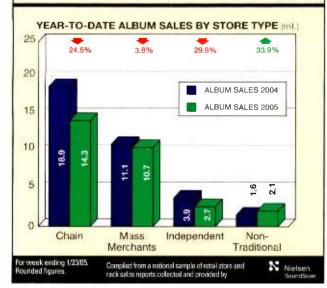
(Continued on page 52)





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This Week	Albums 9,564 000	Store Singles 76,000	Digital Tracks 5.247,000
Last Week	9,630 000	78,000	5.247,000
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c 10 20	30 40	d 5 (0	ii ai
KOOSSED AHAIIS	2004	2005	Change
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Albums	35,514,000	29,841,000	⇔16.0%
Store Singles	487,000	235,000	⇔51.7%
Digital Tracks	5,04E,000	15,941,000	⇔215.9%
YEAR-TO-	DATE SALE	S BY ALBUM FO	DRMAT
and the second second second	2004	2005	Change
CO	34,480,000	28,868,000	⇔16.3%
Cassette	755,000	227,000	↔69.9%
Other	279,000	746,000	⇔167.4%



Still Lonely At The Top

Ballad takes

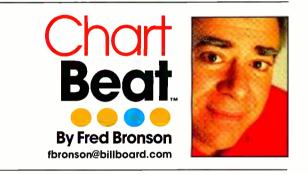
'Idol' champ Fantasia to

top 10 on R&B chart

Los Lonely Boys have set a record on the Adult Contemporary tally, where "Heaven" (Or/Epic) is No. 1 for the 14th week. It's the longest run in pole position for a debut chart entry in the history of this survey.

"Heaven" ascended to the throne the week of Oct. 2, 2004, and remained No. 1 for 10 consecutive weeks. Its run was then interrupted for five weeks, while Josh Groban's "Believe" took over during the time when some radio stations turn to seasonal music for the Christmas holiday. Groban's Academy Award-nominated song from "The Polar Express" soundtrack (Warner Sunset/Reprise) took a big drop the week of Jan. 15, and "Heaven" reclaimed its place atop the list.

Only seven other titles have had a 14-week or longer visit at the head of the AC survey, and none of them are an act's first chart entry. The record-holder, at 28 weeks, is "Drift Away" by Uncle Kracker Featuring Dobie Gray. In second place is Celine Dion's "A New Day Has Come," with 21 weeks on top. Dion's "Because You Loved Me" and Phil Collins' "You'll Be in My Heart" are tied for third place, with 19 weeks. In fourth place, with 17 weeks, are "I Knew I Loved You" by Savage Garden and "Breathe" by Faith Hill. Tied with "Heaven" is Toni Braxton's "Un-Break My Heart."



WILL ACCIDENTS HAPPEN?: If members of the Academy of Motion Picture Arts and Sciences use The Billboard Hot 100 as a guide, the Academy Award for original song will go to "Accidentally in Love," the song from "Shrek 2" recorded by **Counting Crows**. "Accidentally" is the only one of the five nominated songs to chart on the Hot 100, though "Believe," recorded by Josh Groban, bubbled under.

"Accidentally" peaked at No. 3 on the Adult Top 40 chart, No. 35 on Mainstream Top 40 and No. 23 on Adult Contemporary. If that last chart is the basis on which academy members decide, the statuette will go to "Believe," the song from "The Polar Express" that was No. 1 for five weeks.

The other three nominated songs could still appear on a singles and tracks chart between now and the Feb. 27 Oscars broadcast, but they'll have to hurry. Meanwhile, "Learn to Be Lonely" is on the soundtrack to "The Phantom of the Opera" (Really Useful/Sony Classical), which rises to a new peak position of No. 16 on The Billboard 200 this issue. On the albums chart, "The Polar Express" peaked at No. 46 the week of Dec. 4, 2004. But if this chart is used to determine the Oscar-winning song, "Accidentally in Love" wins here, too, because the "Shrek 2" soundtrack peaked at No. 8 the week of June 19, 2004.

Also nominated is "Look to Your Path" from "The Chorus." That soundtrack debuts at No. 6 on Top World Music Albums and moves 11-4 on Top Classical Albums this issue. The other nominated song is "Al Otro Lado Del Río" from "The Motorcycle Diaries." That soundtrack peaked at No. 4 on the World Music Albums chart and No. 70 on Top Latin Albums the week of Nov. 6, 2004.

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	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)		65	6 60	3	KELLY CLARKSON Breakaway RCA 64491/RMG (18.98 CD))	10	6
Three Cheers For	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BRDS. (13.98 CD) [H]		66	57 56	1	USHER 4 ⁸ Confessions		9	7
	VELVET REVOLVER A RCA 59794*/RMG [18:98 CD]		50	8 53	1	LUDACRIS The Red Light District	7	5	9
	CAM'RON RDC-A-FELLA/DEF JAM 002728*/IDJMG (8.98/13.98)		46	59 52	1	VARIOUS ARTISTS 3 Now 17 EM/UNIVERSAL/SDW BM6/20MBA74203/CAPITOL (18:98 CD)	1 12	11	10
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	INTERSCOPE 002507 19.98 CDI [H]	8	75	2 64	2	MACHINE SHOP/RDC-A-FELLA/DEF JAM 48962*/WARNER BRDS. (18 98 CD/DVD) SHANIA TWAIN ▲ 3 Greatest Hits	11	7	2 3
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F	NORAH JONES 4 BLUE NOTE 84800* (18.98 CD)		52	5 61	8	FANTASIA Free Yourself		1	5 26
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Thug Matrimony: Married	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)		72	59 73	1	NELLY ▲ ² Suit	3 19	23	2 19
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The Phantom Of The Opera (A&M 002854/INTERSCOPE (12 98 CD) SOUNDTRACK		108	1 93	7	AMARU 003861*/INTERSCOPE (\$ 58/13 58) GWEN STEFANI A Love, Angel. Music. Baby.	5 9	5 15	1 16
	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC (25.98 EQ CD)		60	2 63	1	INTERSCOPE 003469* (13.98 CD)	-	3 12	2 13
	EV.LA/ATLANTIC 83702/AG (11.98 CD)			3 68	20	INTERSCOPE BODGI 3 (13.98 CD) SOUNDTRACK Garden State	1	+	3 21
	HOLLYWOOD 162473 (18.98 CD)					F0X/EPIC 92843/SQNY MUSIC (12.98 EQ CO)	1	-	
W	BREAKING BENJAMIN HOLLYWOOD 162428 (11.38 CD)		74		1	RASCAL FLATTS Feels Like Today	1 17	-	23
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At Last T	KENNY G ARISTA 62470/RMG (18.98 CD)		84	8 81	6	MAROONS ▲ ³ Songs About Jane	89	27	8 28
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D 1015/URBAN BOX OFFICE (9.98 CD/DVD) G STONES The Best Of The Rolling Stones: Jump Back '71-'93	30			139 57	REUNION 10073 (17.98 CD)	1
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0°/UMRG (13.98 CD)	38	184	185	168 14	JUANES A Mi Sangre SURCO 003475/UNIVERSAL LATIND (17.98 CD)	33
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ETT A License To Chill	1	101		- Second	BRIMELINDNESUCH 79846*/WARNER BROS. (19.98 CD)	
	42	193	194	161 75	JESSICA SIMPSON 3 In This Skin	2
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11 98 CD) 1.22.03.Acoustic (EP) Stop All The World Now	141	195	RE-EA	TRY 81	SO CENT ⁶ Get Rich Or Die Tryin' SHADY/AFTERMATH 433544*/INTERSCOPE (8:98/12:98)	1
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◆ Albums with the greatest sales gains this week. ● Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol Indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of laces and/or tapes. RIAA certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ * Certification of 200,000 units (Platino). △ * Certification of 400,000 units (Inits. Tape prices, and CD prices (Land all other CD prices, which are priced from wholesale prices. Greatest Gainer shows chart's lergest unit increase. Pacesetter indicates biggest precentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc. And Nielsen SoundScan, Inc. All rights reserved.

Mary and		1	AL DO	1000	5.2	Billboard TOP SOUNDTRACKS
LAST WERK	Sales data and internet sales reports compiled by S Nielsen SoundScan	BILLBOARD 200 FANK	INIS WEEK	AST WEEK		Sales data compiled by Nielsen SoundScan
	「習 NUMBER 1 習 1 Week At Number 1		14			営・NUMBER 1 営 3 Weeks At Nu
2	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 33522/SONY MUSIC The Phantom Of The Opera (Special Edition)	71	1	1		THE PHANTOM OF THE OPERA REALLY USEFUL/SONY CLASSICAL 93521/SDNY
1	U2 A ³ INTERSCOPE 003613 How To Dismantle An Atomic Bomb	22	2	2	8. ⁷	GARDEN STATE • FOX/EPIC 92843/SONY
3	SOUNDTRACK • FOX/EPIC 92843/SONY MUSIC Garden State	23	3	3		COACH CARTER CAPITOL
4	GREEN DAY ▲ ² REPRISE 48777*/WARNER BROS American Idiot	2	4	4		RAY (RAY CHARLES) A WMG SOUNDTRACKS/ATLANTIC 7654
14	MADELEINE PEYROUX ROUNDER 613192 [H] Careless Love	124	5	6	<u> </u>	THE PHANTOM OF THE OPERA (SPECIAL EDITION) REALLY USEFUL/SONY CLASSICAL 93522/SON
INTERN	THE GAME AFTERMATH/G-UNIT 003952*/INTERSCOPE [H] The Documentary	1	6	5		ELEKTRA: THE ALBUM WIND
8	RAY CHARLES A ² HEAR 2248/CONCORD Genius Loves Company	29	7	7		THE LIFE AQUATIC WITH STEVE ZISSOU HOLLYWOO
6	ALISON KRAUSS + UNION STATION RDUNDER 610525 Lonely Runs Both Ways	46	8	8		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT Walt DISN
10	EMINEM A ⁴ SHAOY/AFTERMATH 003771*/INTERSCOPE Encore	3		9	12	SHREK 2 GEFFEN/DREAM/WORKS 002557/INT
	BEETHOVEN'S WIG ROUNDER KIDS 618119/ROUNDER Beethoven's Wig 2: More! Sing Along Symphonies	-	10	11	8	BEYOND THE SEA (KEVIN SPACEY) ATCO 784
17	THE KILLERS A ISLAND 002468*/IDJMG Hot Fuss	14	11	12		BLUE COLLAR COMEDY TOUR RIDES AGAIN JACK/WARNER BROS. INASHVILLEI 48
9	SHANIA TWAIN A ³ MERCURY 003072/UMGN Greatest Hits	12	12	10		THE SPONGEBOB SQUAREPANTS MOVIE
$p_{h=0}$	CELINE DION A EPIC 83453/SONY MUSIC Miracle	42	13	13	6	DE-LOVELY COLUMBIA 90640/SDM
11	MODEST MOUSE A EPIC 87125-/SONY MUSIC [M] Good News For People Who Love Bad News	50	14	14	1	50 FIRST DATES MAVERICK 48675/WARN
12	THE ARCADE FIRE MERGE 255 [H] Funeral	131	15	15		NAPOLEON DYNAMITE LAKESHO
18	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 002323/UMGN Greatest Hits 2	27	16	17		A CINDERELLA STORY HOLLYWOO
16	MAROONS A 3 OCTONE/J 50001*/RMG [H] Songs About Jane	28	17	16		O BROTHER, WHERE ART THOU? ▲7 LDST HIGHWAY/MERCURY 17000
20	KELLY CLARKSON RCA 64491/RMG Breakaway	6	18	00	1	IN GOOD COMPANY HOLLYWO
21	FRANZ FERDINAND DOMINO/EPIC 92441*/SONY MUSIC [H] Franz Ferdinand	84	12	20		DORA THE EXPLORER NICK 64435/BMG STRATEGIC MARKETIN
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25	SOUNDTRACK HOLLYWDOD 162494 The Life Aquatic With Steve Zissou	110	22	21	1.	SPIDER-MAN 2 OCUUMBIA 92628/SDM
22	TIM MCGRAW A ³ CURB 78858 Live Like You Were Dying	35	23	22		THE CHEETAH GIRLS (EP) A WALT DISN
\$13	VARIOUS ARTISTS UNIVERSAL 18112/IDJMG Beethoven's Wig	- 1	24	194	I.S.I	SHARK TALE DREAMWORKS/GEFFEN 003468/INT
13	VARIOUS ARTISTS ROUNDER 610550 Moody Bluegrass: A Nashville Tribute To The Moody Blues	-	25	23		HALO 2 SUMTHING E

IOP INTERNET Album Sales retlects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts.
Albums with the greatest sales gain this week.
Recording Industry Assn.
Of America (RIAA) certification for net shipment of 500,000 album units (Gold).
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THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

Kenny G 78 The Game 1

2Pac 20 50 Cent 195 Akon 133 The Arcade Fire 131 Ashanti 33 The Baby Einstein Music Box Orches-tra 188 Ine Baby Linstein Music Box Un tra 188 Lloyd Banks 106 The Bach Boys 112 Bee Gees 56 Dierks Bentley 177 Beyonce 100 Bagk Rich 34 Black Eyed Peas 70 Andrea Bocelli 79 Bone Thugs-N-Harmony 148 Chris Botti 109 Bowling For Soup 145 Breaking Benjamin 74 Brooks & Dunn 88 Jimmy Buffett 141 Ryan Cahvera 72 Ryan Cabrera 72 Jeremy Camp 164 Cam'ron 59 Casting Crowns 140 Ray Charles 29, 36

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John Mellencamp 127 Luis Miguel 197 Modest Mouse 50 Montgomery Gentry 186 Mos Def 160 Muse 117 My Chemical Romance 57 Nas 66 Nelly 19,80 Nickelback 163 Nirvana 176 rurrvana 176 Brad Paisley 45 Papa Roach 68 Pearl Jam 95 A Perfect Circle 126 Madeleine Peyroux 124 Pitbull 156 The Postal Service 114 Queen Latifah 82 Rascal Flatts 24 Relient K 154 Damien Rice 134 Lionel Richie 159 The Rolling Stones 130 Jill Scott 153

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The Phantom Of The Opera (Spe-cial Edition) 71 The Princess Diaries 2: Royal Engagement 113 Shrek 2 136 The SpongeBob SquarePants Movie 155 155 Britney Spears 64 Gwen Stefani 21 Rod Stewart 55, 122 Joss Stone 97 George Strait 30 Ruben Studdard 99 Sugarland 194 Sum 41 138 Keith Sweat 185 Switchtoot 48 Switchroot 48 Taking Back Sunday 178 Three Days Grace 125 T.I. 26 Chris Tomlin 182 Trick Daddy 69 Shania Twain 12 U2 22 Keith Urban 85

The Used 108 VARIOUS ARTISTS To Duranguenses De Corazon 175 Chosen Few: El Documental 129 I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith 49 Now 16 93 Now 17 9 Now 17 9 Parranda Tequilera 2005 187 The Source Presents Hip-Hop Hits Volume 9 75 WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits 77 Velvet Revolver 58 Kanye West 139 Brian Wilson 192 Gretchen Wilson 31 Xzibit 98 Yellowcard 102 Ying Yang Twins 146 Neil Young 89 Young Buck 94

Over The Counter

Continued from page 49

For many reasons, Carson's "Tonight Show" had a different musical temperament than the program has exhibited during Leno's tenure, or that which we see on "The Late Show," "Late Night" and the other talk shows. For example, it is doubtful that this week's chart leader, the Game, would have fit well with Carson.

While Leno, Letterman and their vounger peers feature music four or five nights per week, the Carson show only did so maybe two or three times per week, especially after 1980, when Carson negotiated with NBC to trim the show from 90 minutes to an hour.

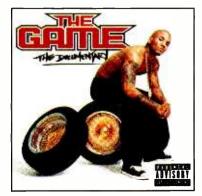
Yet one publicist recalls that musical guests found benefits from Carson that are less likely on today's talk shows, which almost always confine musicians to a single song in the last few minutes of the show. Singers often appeared earlier in Carson's lineups. It was not unusual if they performed more than one song, and they were frequently invited to chat.

How often do musicians score couch time in today's late-night talk landscape? Letterman interviewed Harry Connick Jr. last year, and Leno has given panel time to Dion and Clay Aiken, but such moments are rare.

During Carson's long, unprecedented reign, music always held a princely place in his kingdom.

NO CONTEST: It is not often that we see the No. 1 album on The Billboard 200 lead the runner-up by more than half a million units, but this is not your typical week. Rap

fans have eagerly anticipated the first major-label album by the Game for months, and it arrives at a time of year when most other albums in the market are losing traction.



Although his "The Documentary" falls a little shy of the 600,000-plus that some pundits had predicted, based on his first-day sales the Game's start is still historic. With

587,000 units, "The Documentary" scores the largest week by any January release in Nielsen SoundScan history, a mark previously held by Alan Jackson's 2002 release, "Drive,' which began at 423,000 copies.

Green Day's "American Idiot," the leader in the last two weeks, is the runner-up at 85.500, down 15%.

The Game's album also high jumps 69-1 on Top R&B/Hip-Hop Albums, having bowed there early from street-date violations.

His current hit "How We Do," which features cohort 50 Cent, continues to grow, bulleting 8-3 on Hot Digital Songs and 5-4 on Hot R&B/Hip-Hop Singles & Tracks. But for all his heat, the Game will be lucky to hold court on the big chart.

"The Documentary" appears to be headed for a second-week slide of more than 50%, targeted by one chart watcher to do 275,000. Such an erosion is not unusual for a rap album

that starts with a large number, but such a fade could put the Game on the losing end of a tug of war with country stud Kenny Chesney.

Chesney's new album is decidedly non-country, a songwriting diversion with sonics more reminiscent of Jimmy Buffett than anything you might associate with Nashville.

Without a single to light the way at country stations (see Singles Minded, page 56), RCA Label Group never expected "Be As You Are: Songs From an Old Blue Chair" to replicate the half-million-plus start Chesney saw last year with "When the Sun Goes Down." Still, he has enough fans to give the new album a shot at garnering the second-largest sales week of his career. Sources close to the project say first-day reports from chains put it on course to sell 300,000 copies in its first week.

If he makes that number. Chesney's "Blue Chair" will become a throne.

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S WEEK	ST WEEK	WKS. AGD	SALVANS.	Sales data compiled by S Nielsen SoundScan Title
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e				States GREATEST GAINER
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6	5	6	799	CAPITIDL 46001* (10.98/18.98) BOB MARLEY AND THE WAILERS 10^{10} Legend: The Best Of Bob Marley And The Wailers TUFF GDNG/SLAND 548904/UME: (8.98/12.98)
7	2	8	67 72	OUTEEN ▲7 Greatest Hits HOLLYWOOD (6/25) (11.98/17.98) Greatest Hits
B	9	10	42	GREEN DAY Reprise 4145/WARNER BROS. (18.98 CO) International Superhits!
9	6	5	532	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ Greatest Hits CAPITOL 30334 (10.98/15.98)
1	11	13	661	AC/DC ²⁰ Back In Black LEGACY/EPIC 80207*/SONY MUSIC (18:98 E0 CO)
11	10	7	31	RAY CHARLES RHIND 79822 (11.98 CD) The Very Best Of Ray Charles
12	30	33	224	SADE 4 EPIC 65287/SONY MUSIC (12:98 EQ/18:98)
13	17	22	598	JOURNEY
14	13	11	106	JOSH GROBAN ▲ ⁴ Josh Groban I₄3/REPRISE 49154/WARNER BROS. (16:96 CD) [N]
15	12	9	122	CAPITOL 40504 * 12 49/8 98) A Rush Of Blood To The Head
16 17	15 21	18 31	10	THE SHINS Oh, Inverted World SUB PDP 70550* (15.98 CD) CELINE DION ▲ ⁶ All The WayA Decade Of Song
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19	20	26	107	ROD STEWART ▲ The Very Best Of Rod Stewart
20	14	17	220	WARNER BRIDS 78328 (12 99/18:98) LINKIN PARK ● ¹⁰ [Hybrid Theory]
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21	M	w	16	BOYZ II MEN • Legacy: The Greatest Hits Collection UNIVERSAL DISSOUMERG (1298/1838)
-22	23	23	689	METALLICA \bullet^{14} Metallica
23	_			
1	19	16	154	JOHN MAYER A Room For Squares
24	19 24	16 27	154 77	JOHN MAYER 4 ⁴ AWARE/COLUMBLA 85:33 / SONY MUSIC (7:96 EQ/18:381 [M] LED ZEPPELIN ▲ Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC Sos (1:936: CD)
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24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	24 18 16 22 25 43 38 26 29 27 28 36 45 33 37 46 35 31 32 48 50	27 14 12 19 30 37 20 24 28 21 34 28 21 34 24 29 45 40 25 32 43 32	218 357 102 105 117 115 301 305 305 112	AWARE/COLUMEIA B2:93 / SOMY MUSIC (? 98 EQ/RE.98 [M] LED ZEPPELIN ▲ Early Days & Later Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC BARGA (1980 ED) ROD STEWART ▲? It Had To Be You The Great American Songbook J 2003/MMG (12 98/18/8) Greatest Hits 1970-2002 ROCKET/UTV DEAJ/8/UME (19 86 CD) The Best Of 1980-1990 ISLAND S24013/IDJMG (12 98/18/8) Greatest Hits CHIB 7/978 (12 98/18/80) A ORGINAL LONDON CAST ▲* Phantom Of The Opera Highlights POLYDOR B31563/AMI (10 88 EQ/17/98) Away From The Sun REPUBLICUNIVERSAL D64398(JUMRG (8.88/12.88) Away From The Sun REPUBLICUNIVERSAL D64398(JUMRG (8.88/12.88) Audioslave MUTTRSCOPEEPL B4898 YAUDIOS LAVE ▲? AUDIOSLAVE ▲? Melt UMRIC STREET 16603/HOLLYWOOD (12.88/18.88) Melt UMRIC STR

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D	2 .111	2005	5	• TOP HEATSEEKERS•
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VEEK	WEEK	AGO	5	Sales data compiled by N Nielsen
THIS M	LAST V	2 WKS.		ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				※ NUMBER 1 ※ 1 Week At Number 1
1	2	4	NI.	THE POSTAL SERVICE Give Up
2	1	3		MUSE Absolution
				TASTE MEDIA 48733/WARNER BROS. (14.98 CD)
3	7	10	10	MADELEINE PEYROUX Careless Love
4	4	5	8	THE ARCADE FIRE Funeral
5	3	1	60	DAMIEN RICE O DRM/VECTOR 45507/WARNER BROS. (18 98 CD)
6	5	2	÷.	KEVIN SPACEY Beyond The Sea (Soundtrack)
7	6	6	-	HAWTHORNE HEIGHTS The Silence In Black And White
8	8	9	23	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)
9	9	13	-	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7.98 CD)
10	12	16	12	RAY LAMONTAGNE Trouble
11	13	20	141	SUGARLAND Twice The Speed Of Life MeRCURY 002172/UMGN (13.98 CD)
12	10	8	**	SCISSOR SISTERS Scissor Sisters
13	16	18		THE ALCHEMIST 1st Infantry
14	15	15	12	RISE AGAINST Siren Song Of The Counter Culture
15	20	45	1	SHEKINAH GLORY MINISTRY Live
16	14	22	29	BARLOWGIRL Barlowgirl
17	19	12		RICARDO ARJONA Solo
18	17	21	8	UNDEROATH They're Only Chasing Safety SOLID STATE 83184/TODTH & NAIL (13.98 CD)
19	26	35	10	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD) Harmful If Swallowed
20	22	24	110	PINK MARTINI Hang On Little Tomato
21	25	30	16	J MOSS The J Moss Project
22	18	19	16	FUTURE LEADERS OF THE WORLD LVL IV EPIC 89192/SDNY MUSIC (12:88 EQ CD)
23	21	17		SKINDRED Babylon BIELER BROS /LAVA 33304/AG (11.98 CD)
24	24	28	11	HANDSOME BOY MODELING SCHOOL White People ELEKTRA/ATLANTIC 62941*/AG (18.98 CD)
25	38	11	5	HECTOR "EL BANDINO" Hector "El Bambino" Presenta Los Anormales GOLD STAR 180040/UNIVERSAL LATINO (1589 CD)
26	23	25	18	K-PAZ DE LA SIERRA O Pensando En Ti UNIVISION 310291/UG (14,98 CD)
27	1.21	m.	3	KASEY CHAMBERS Wayward Angel
28	37	-	8	IRON AND WINE SUB POP 70630* (15 98 CD) Our Endless Numbered Days
29	45	38		ROBERT DOWNEY, JR. The Futurist
30	29	36	10	MATCHBOOK ROMANCE Stories And Alibis
31	164	al int	12	KIERRA KIKI SHEARD I Owe You EMI GOSPEL 97304 (17.98 CD)
32				HOT SHOT DEBUT HILLSONG + DELIRIOUS? Unified: Praise - Live Worship Sydney Australia FURIOUS/HILLSONG 33082/FROVIDENTI-INTEGRITY (17.88 CD)
33	36	_	2	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Playtime Music Box
34	28	29	19	BUENA VISTA 861232/WALT DISNEY (7.98 CD) FALL OUT BOY BUENE DEVALUENCE: (1.98 CD) Take This To Your Grave
35	Alt		1	FUELED BY RAMEN 061 (12.98 CD) GRUPO EXTERMINADOR 30 Recuerdos
36	N	1		FONDVISA 351612/UG (11 98 CD) CARDENALES DE NUEVO LEON La MejorColeccion
37	27	31	2151	JEM Finally Woken
38	30	34	112	ATO 21519 (12.98 CD) DONALD LAWRENCE & CO. I Speak Life UPDTY CONCENTION OF A LI 98/1 98/1
39	49	-		VERITY 62228/20MBA (11.98/17.98) MARC BROUSSARD Carencro ISLAND (0738/17JMG (19.8 CD)
40	15	w)		B.R. GUNNA BARAK 302 (13.98 CD) B.R. Gunna's Dirty District Vol. 2
41	32	7	34	BARAK 3002 (13 98 CU) ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18 98 E0 CD)
42	4 3	-	115	HTTEGHTY GOSPECEPTC 9128/23/UNY MUSIC 118 98 Ed 2001 PHILLIPS, CRAIG AND DEAN Let The Worshippers Arise MOZEPIC 92929/SDNY MUSIC (17.98 Ed 201
43	41	32	203	MOD/EPIC 9899/950NY MUSIC (17.98 E0 CD) MONCHY & ALEXANDRA Hasta El Fin J&N 9542/50NY (JSCS) (15.98 E0 CD) Hasta El Fin
44	31	23	7	GLORIA TREVI SONY DISCOS 95543 (15 88 ED CD) Como Nace El Universo
45		or i	16	SONY DISCOS 95543 (15 98 EQ CD) JEFF BATES RCA NASHYLLE6707/RLG (11 98/17.98) Rainbow Man
46	44	46		CITIZEN COPE RCA SALIARMG (1198/17.98) The Clarence Greenwood Recordings
47				JAVIER SOLIS SONV DISCS 95328 (19.98 EG CD)
48			10	NB RIDAZ NASTYBOV 1020/UPSTAIRS (13.98 CD) nb ridaz.com
49	1	where	19	MARTHA MUNIZZIO The Best Is Yet To Come MARTHA MUNIZZIO
50	39	37		MARTHA MUNIZZIOUUT (16.59 CU) MINDY SMITH VANGUARD 79735 (16.59 CD)
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	TOP POP. CATALOG.	FEBRUARY 2005 Billboan	TOP HEATSEEKERS ®	Billb	RUAR 2005	d · TOP INDEPENDENT ALBUMS
LAST WEEK 2 WKS. AGD	Sales data compiled by S Nielsen SoundScan Title	HIS WEEK AST WEEK WKS. AGD	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEEK	2 WKS. AGO	Sales data compiled by N Nielsen SoundScan Titl
2 2	IMPRINT & NUMBER/DISTRIBUTING LABEL 学校 NUMBER 1 学校 3 Weeks At Number 1	2	◎空ミ NUMBER 1 ③空ミ 1 Week At Number 1		21	IMPRINT & NUMBER/DISTRIBUTING LABEL 彩智家 NUMBER 1 彩密家 11 Weeks At Numb
1 1 152	NORAH JONES ▲ ⁹ Come Away With Me	1 2 4	THE POSTAL SERVICE Give Up SUB POP 595* (14.98 CD)	1 1	1	LIL JON & THE EAST SIDE BOYZ ² Crunk Jui BME 2680*/TVT II 38/17.98/
8 15 57	STEVIE WONDER	2 1 3	MUSE Absolution	2 2	3	VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volum SOURCE 2523/IMAGE (18.98 CD)
2 2 2	STEVIE WONDER Image: Stevie Wonder MOTOWN/UTV06644/UME (18.96 CD) The Definitive Contection KEITH URBAN ▲ ² Golden Road	3 7 10	S GREATEST GAINER S MADELEINE PEYROUX Careless Love	3 3	8	THE POSTAL SERVICE Give U
3 3	CAPITOL (NASHVILLE) 32936 (10.98/18.98) THE BEATLES ▲ ⁹ 1	4 4 5 8	ROUNDER 613192 (17.98 COI THE ARCADE FIRE Funeral	4 12	2 14	S GREATEST GAINER S VARIOUS ARTISTS Chosen Few: El Documen
4 4	APPLE 29325/CAPITOL (12.98/18.98) PINK FLOYD ¹⁵ Dark Side Of The Moon	5 3 1	MERGE 255 (15.98 CD) DAMIEN RICE O DMW/cetOrd #stor/WARNER BROS. (18.98 CD) O	5 4	13	CHOSEN FEW EMERALD 1015/URBAN BDX OFFICE (9.98 C0/DVD) THE ARCADE FIRE Fune
3 6 229	CAPITOL 46001* (10.98/18.98) BOB MARLEY AND THE WAILERS ¹⁰ Legend: The Best Of Bob Marley And The Wailers TUFF GDNG/ISLAND 548904/UME (8.98/12.98)	6 5 2	KEVIN SAMARHINO (1830 CD) Beyond The Sea (Soundtrack)	6 5	4	MERGE 255 115 98 CD] [M] YING YANG TWINS COLUPAR 2489/TV 1198 CD[0VD] My Brother & P
3 8 578	QUEEN ⁷ Greatest Hits HDL/WV00D 161265 (11.99/17.98)	7 6 6	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (1388 CD)	77	7	INTERPOL Ant MATADOR 516* (15 58 CD)
9 10 🗠	GREEN DAY GREEN DAY International Superhits!	3 8 9 2	LYFE JENNINGS Lyfe 268-192	8 8	5	BONE THUGS-N-HARMONY Greatest H RUTHLESS 25423 (18.98 CD)
6 5 5	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ Greatest Hits CAPITOL 30334 (10.98/15.98)	9 9 13	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA 881085/WALT DISNEY 17:98 CD	9 10) 15	HAWTHORNE HEIGHTS The Silence In Black And Wh
11 13	AC/DC € ²⁰ Back In Black LEGACY/FPIC 80207*/SONY MUSIC (18.99 EQ CO)	10 12 16	RAY LAMONTAGNE Trouble RCA 63459/RMG (11.98 CD)	10 9		PITBULL M.I.A.M.I. (Money Is A Major Issu DIAZ BROTHERS 2560*/TVT (11.98/18.98)
10 7	RAY CHARLES RHIND 79822 (11.98 CD) The Very Best Of Ray Charles	11 13 20	SUGARLAND Twice The Speed Of Life	6	1 1	THE DIPLOMATS Diplomatic Immunit
30 33 17 22	SADE 4 ⁴ The Best Of Sade EPIC 85287/SONY MUSIC (12:98 EQ/18:98)	12 10 8 13 16 18	SCISSOR SISTERS Scissor Sisters UNIVERSAL 002772*/UMRG (13:98 CD) THE ALCHEMIST 1st Infantry 1st Infantry		7 19 11	THE SHINS Chutes Too Narro SUB POP 70625* (15.98 CD) TAKING BACK SUNDAY Where You Want To
17 22	JOURNEY ♠ ¹⁰ Journey's Greatest Hits COLUMBIA 44439/SONY MUSIC (12:98 EQ/18 98) JOSH GROBAN ▲ ⁴ Josh Groban	14 15 15	ALC 9548*/KOCH (15.98 CD) RISE AGAINST Siren Song Of The Counter Culture	-	3 21	SOUNDTRACK Napoleon Dynam
12 9	143/REPRISE 48154/WARNER BROS. (18:98 CD) [M] COLDPLAY ▲ ³ A Rush Of Blood To The Head	15 20 45	GEFFEN 002967/INTERSCOPE (9:99 CD) SHEKINAH GLORY MINISTRY		5 16	LAKESHORE 33810 (18.98 CD) ELLIOTT SMITH From A Basement On The
15 18 10	CAPITOL 40504* (12.98/18.98) THE SHINS Oh, Inverted World	16 14 22	BARLOWGIRL Barlowgirl	- And	2 17	ANTI-86741*/EPITAPH (17.98 CD) SHADOWS FALL The War Wit
21 31 239	SUB PDP 70550" (15.98 CD) CELINE DION A ⁶ All The WayA Decade Of Song	17 19 12 9	FERVENT 30049 (14 98 CD) Solo RICARDO ARJONA Solo S0AY DISCOS 95080 (15 89 ED CD/DVD) Solo	17 23	3 20	CENTURY MEDIA 8228 (12.98 CD) STRAYLIGHT RUN Straylight F
34 36 75	S50 MUSICIEPIC 63760/S0NY MUSIC (12.98 EQ/18.98) BARRY MANILOW ▲ Ultimate Manilow BMG Heinfac Iobol (12.94/19.98)	18 17 21	UNDEROATH SOLID STATE 83184/TODTH & NAIL (13.98 CD)	14	1 22	VICTORY 229 (13.98 CD) THE GAME Untold St GET LOW 7/FAST LIFE (17.98 CD) [M]
20 26 107	ROD STEWARE A The Very Best Of Rod Stewart	19 26 35 1	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD) Harmful If Swallowed	115 19	9 18	COLLECTIVE SOUL EL 6001 (15 98 CD) You
14 17 220	LINKIN PARK (12.98/18.98)	20 22 24	PINK MARTINI Hang On Little Tomato	20 20	24	SENSES FAIL Let It Enfold N DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)
	IN HOT SHOT DEBUT	21 25 30	J MOSS GOSPD CENTRIC 70088/ZOMBA {17.98 CD}	21 25	5 27	THE ALCHEMIST 1st Infan ALC 9548 '/K0CH (15 98 CD) [M] 1
NEW 10	BOYZ II MEN & Legacy: The Greatest Hits Collection	22 18 19	FUTURE LEADERS OF THE WORLD LVL IV EPIC 89192/SDNY MUSIC (12:98 EQ CD) LVL IV	22 16	5 12	ATMOSPHERE RHYMESAVERS ENTERTAINMENT 0053* (15 98 CD) Headshots: Se7
23 23 19 16	METALLICA ♦ ¹ Metallica ELEKTRA61113'/AG (11.98/17.98)	23 21 17	SKINDRED Babylon Bebylon		3 49	SHEKINAH GLORY MINISTRY L KINGDOM 1011/800KWORLD (1):38/17.98) [M] L
24 27	JOHN MAYER ▲* Room For Squares AWARE/COLUMBIA 85/331/SONY MUSIC (7:98 EQ/18 98) [₩] LED ZEPPELIN ▲ Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	24 24 28	HANDSOME BOY MODELING SCHOOL White People ELEKTRA/ATLANTIC 629417/AG (18.98 CD)		4 23	GRUPO CLIMAX Za Za MUSART 20539(BALBOA (5.58 CD) [M] Za Za DEATH CAB FOR CUTIE Transatlantici
18 14 99	ATLANTIC 83919/AG (1939 CD) ROD STEWART ▲ ² It Had To Be You The Great American Songbook	25 38 11 26 23 25	HECTOR "EL BAMBINO" Hector "El Bambino" Presenta Los Anormales GOLO STAR 180040/UNIVERSAL LATINO (15 98 CD) K-PAZ DE LA SIERRA O Pensando En Ti	25 27	7 28 3 9	DEATH CAB FOR CUTIE Transatlantici BARSUK 32' (16.98 CD) OL' DIRTY BASTARD Osirus: The Official Mixta
16 12 28	J 20039/RMG (12 98/18.98) ELTON JOHN ▲ ³ Greatest Hits 1970-2002	27	UNIVISION 310291/UG (14.98 CD) KASEY CHAMBERS Wayward Angel			
22 19 100	ROCKET/UTV 063478/UME (19 98 CD) U2 ▲ ² ISLAND S24513/IDJMG (12 98/18 96) The Best Of 1980-1990	28 37 —	WARNER BRDS. 48811 (18.98 CD) IRON AND WINE Our Endless Numbered Days	27	NEW	THE GAME GET LDW 23/FAST LIFE (19.98 CD) Untold Story: Special Edit
25 30 218	TIM MCGRAW ▲ ⁴ Greatest Hits CURB 77978 (12 98/18.98)	29 45 38 9	SUB POP 70630: (15 98 CD) ROBERT DOWNEY, JR. The Futurist SONY CLASSICAL 9265/SUPV MUSIC (18 98 ED CD)	28 26	5 26	SIDEOREDUMMY 71251* (18.58 CD) Within A Mile Of Ho
43 — 957	ORIGINAL LONDON CAST A ⁴ Phantom Of The Opera Highlights POLYDOR 831563/A&M (10.98 EQ/17.98)	30 29 36	MATCHBOOK ROMANCE PITAPN 8660° (12.98 CD) Stories And Alibis	.29 21	1 43	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES One V MANY ROADS 0003 (16.99 CD)
38 37 182	3 DOORS DOWN ▲ ³ Away From The Sun REPUBLIC/UNIVERSAL 064396/UMR6 (8.98/12.98)	31 account 12	KIERRA KIKI SHEARD I Owe You		4 36	DANE COOK COMEDY CENTRAL 30017 (16 98 CD/DVD) [H] Harmful If Swallov
26 20 105	AUDIOSLAVE ▲ ² Audioslave) 29	PINK MARTINI Hang On Little Tom
29 24	RASCAL FLATTS ▲² Melt LYRIC STREET I65031/HOLLYWOOD (12.98/18.98) 0.00000000000000000000000000000000000	32	HILLSONG + DELIRIOUS? Unified: Praise - Live Worship Sydney Australia PURIOUS?/HILLSONG 33082/PROVIDENT:NTEGRITY (17.98 CD		7 33	AFI NITRO 15859 (13.99 CD) SOUNDTRACK Hai
27 28 28 21	ELVIS PRESLEY A ³ Elv1s: 30 #1 Hits RCA 68079-7RMG (12.58/19.98) FRANK SINATRA A Classic Sinatra: His Great Performances 1953-1960	33 36 — 34 28 29	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Playtime Music Box BUENA VISTA 861232/WALT DISNEY (7 98 CD) FALL OUT BOY Take This To Your Grave	33 29 34 39	9 32	SOUNDTRACK Hai SUMTHING ELSE 2143 (15 SB CD) IRON AND WINE Our Endless Numbered D
36 34	CAPITOL 25502 (11):98/17:98 JIMI HENDRIX A Experience Hendrix: The Best Of Jimi Hendrix	34 20 27	GRUPO EXTERMINADOR 30 Recuerdos	-	1 30	SUB PDP 70630* (15 99 CD) [M] GEORGE JONES 50 Years Of H
NE-ENTRY 53	EXPERIENCE HENDRIX 111671/0ME (12.98/18.99)	36	FONOVISA 351612/UG (11 98 CD) CARDENALES DE NUEVO LEON La MejorColeccion		5 37	BANDIT 220 (27 98 CD) MATCHBOOK ROMANCE EPITAPH 86660° (12 98 CD) [M] Stories And Al
45 47	POLYDOR A&M 5374591UME (12.98/18.98) ABBA & 6 POLYDOR/A&M 517007/UME (12.98/18.98) Gold - Greatest Hits	37 27 31	DISA 720416 (9 99 CD) JEM ATO 2159 (12.98 CD) Finally Woken ATO 2159 (12.98 CD)	37 42	2 41	EPITAPH 86660* 112 39 CDJ [M] YING YANG TWINS ● Me & My Brot COLUPARX 388/TVT (12 98 CD) Me & My Brot
33 42 11	POLYDOWA&MS12007/UME 11289/83901 LIL JON & THE EAST SIDE BOYZ ▲ ² Kings Of Crunk BME 2370/TVT (13.96/17.980)	38 30 34	ATO 21519 (1258 CU) DONALD LAWRENCE & CO. I Speak Life VERITY 6228/20M8A (11.98/17.98)	38 35	5 34	COLLIPAR / 249/141 (1/36 CU) FALL OUT BOY Take This To Your Gr FUELED BY RAMEN 061 (12 98 CD) [H] Take This To Your Gr
37 29 105	GOOD CHARLOTTE ▲ ³ The Young And The Hopeless DATLGHT/FEPIC 68686/SDNY MUSIC (18 98 EQ CD)	39 49 — 5	MARC BROUSSARD Carencro	39 44	4 38	LILL' ROMEO NEW NO LIMIT 5753"/KDCH (12 98/17.98)
46 45 🔝	KID ROCK ▲ ⁴ Cocky LAVA 83482*/AG (12.98/18.98) Cocky	40 KTW 1	B.R. GUNNA BARAK 3002 (13 98 CD) B.R. Gunna's Dirty District Vol. 2	40	NBM -	B.R. GUNNA BARAK 30002 (13.98 CD) [H] B.R. Gunna's Dirty District Vo
35 40 120	GREEN DAY 崎 ¹⁰ Dookie REPRISE 45529*/WARNER BROS (7.98/11.98) [M]	41 32 7	ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18:98 EQ.CD)		2 25	SOUNDTRACK Blade Tri
31 25	AVRIL LAVIGNE ▲ ⁶ Let Go	42 43 - 1	PHILLIPS, CRAIG AND DEAN Let The Worshippers Arise		3 35	ATREYU The Cu VICTORY 218 (15:38 CD) The Cu
32 32	ALISON KRAUSS + UNION STATION A Live	43 41 32	MONCHY & ALEXANDRA Hasta El Fin J&N 95422/SONY DISCOS (15 98 EQ.CD)	43 43	3 50	THE DIPLOMATS PRESENT JIM JONES On My Way To Ch DIPLOMATS 5770"/KOCH (17.98 CD) NB RIDAZ nb ridaz.c
48 43 50 — 218	TOM PETTY AND THE HEARTBREAKERS ™ Greatest Hits MCA 110813/UME (1238/1838) KENNY CHESNEY ▲ KENNY CHESNEY ▲ Greatest Hits	44 31 23 7 45	GLORIA TREVI Como Nace El Universo SONY DISCOS 95543 (15 38 EQ CD) JEFF BATES Rainbow Man		3 31	NB RIDAZ. NASTYBOY 1020 UPSTAIRS (13.98 CD] [M] TOM WAITS Real G
	REINING CIL280/1890 Greatest Hits MARVIN GAYE ▲ Every Great Motown Hit	45 44 46	CITIZEN COPE The Clarence Greenwood Recordings	45 30		ANTI- 86678*/2PITAPH (17.98 CD) MARTHA MUNIZZI The Best Is Yet To Cc
39 38	MOTOWN 549517/JMRG (12.98/18.98) SOUNDTRACK ▲ ⁷ O Brother, Where Art Thou?	47	RCA 52114/RMG (11.98 CD) JAVIER SOLIS Tesoros De Coleccion		39	MARTHA MUNIZZI 0001 (16.98 CD) [H] MINDY SMITH One Moment M
ac-Lanny 307	LOST HIGHWAY/MERCURY 170069/IDJMG (8.98/12.98) BARRY WHITE A All Time Greatest Hits	48	SONY DISCOS 95328 (9.98 EQ CD) NB RIDAZ nb ridaz.com	48 45		VANGUARD 79736 (16.98 CDI [H] DASHBOARD CONFESSIONAL • A Mark, A Mission, A Brand, A
44 39 151	MERCURY 522459/UME (8.98/12.98) LENNY KRAVITZ ▲ ³ Greatest Hits VIRGIN 5016 (12.98/18.98)	49 1.4.4.00 11	MASTYBOY 1020/UPSTAIRS (13:98 CO) MARTHA MUNIZZI The Best Is Yet To Come	4 9 4	1 44	VAGRANT 0285 (18.98 CD) DARYL HALL JOHN OATES UWATCH 80103 (19.89 CD) UWATCH 80103 (19.89 CD)
42 35	VIGIN SUSI E (129918.98) SIMPLE PLAN ▲ ² LAVA 8354/AG (7.98/128) [1]	50 39 37	MARTHA MUNIZZI 0001 (16.98 CD) MINDY SMITH VANGUARD 5736 (16.98 CD) One Moment More	50		CONVERTMENTION THE STREED CON NONDON THEATRE ORCHESTRA AND LONDON WEST END SINGERS Tribute To The Phantom Of The BCI 40850 (6.58 C.D)
and the second se		Taul Maria and an and	cts combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albo	ms The Heatseel sold via ndepend oment of 10 million	a a chart	For the bast colling offered by care and dayalaning artists, defined as those who by

⁵ Billboard [®]	TOP	JAZZ A	

FEBRUARY 2005

HIS WEEK	LAST WEEK	MO-SIM	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	17	部語: NUMBER 1 計画: 14 Weeks At Number 1 CHRIS BOTTI CLUMBIA 32972; SONY MUSIC [M]
2	2	19	MADELEINE PEYROUX Careless Love
3	3	46	DIANA KRALL The Girl In The Other Room VERVE 001826/VG
4	4	8	DAVID SANBORN Closer
5	5	20	JANE MONHEIT Taking A Chance On Love
6	7	-71	HARRY CONNICK, JR. A Only You
7	6	11	LINDA RONSTADT Hummin' To Myself
8	10	Ó.	SOUNDTRACK Aviator
9	8	35	RENEE OLSTEAD Renee Olstead I43/HE/RISK 48704/WARNER BROS
10	9	19	PETER CINCOTTI On The Moon
11	11	89)	VARIOUS ARTISTS The Very Best Of Cole Porter
12	15	2	WYNTON MARSALIS Unforgiveable Blackness: The Rise And Fall Of Jack Johnson
13	12	10	LOUIS ARMSTRONG Louis Armstrong [Madacy 2004]
14	13	243	AL JARREAU Accentuate The Positive
15	16	18	MARILYN SCOTT Nightcap
16	22	19	VARIOUS ARTISTS Bossa Nova For Lovers
17	23	65	NAT KING COLE Love Songs
18	HE	W	VARIOUS ARTISTS More Of The Most Romantic Jazz Music In The Universe
19	14	22	NANCY WILSON R. S. V. P. MCG JAZZ 1013
20	16.0	mav	DAVID SANBORN timeagain
21	RE	9 4	THE LINCOLN CENTER JAZZ ORCHESTRA A Love Supreme PALMETTO 2106 A Love Supreme
22			JASON MILES Miles To Miles
23	17	14	BRANFORD MARSALIS QUARTET Eternal
24	<u>La</u>		KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE The Out-Of-Towners
25	21	30	VARIOUS ARTISTS 20 Best Of Jazz

REBR 2	UAR 005	Y 5	Billboard TO	P CONTEMPORARY
THIS WEEK	LAST WEEK		Sales data compiled t	SoundScan
1	1	10	KENNY G •	IUMBER 1 曾修 9 Weeks At Number At Last The Duets Albur
2	2	37	JAMIE CULLUM UNIVERSAL/VERVE 002273/VG	twentysomethin
3	3	49	KENNY G BMG HERITAGE 50997/RMG	Ultimate Kenny
4	4	±.	NORMAN BROWN WARNER BRÜS. 48713 [N]	West Coast Coolin
5	NE a	nev,	KATIE MELUA DRAMATICD UNIVERSAL 002666/UMRG	Call Off The Searc
6	6	23		A Thousand Kisses Dee
7	5	25	BONEY JAMES WARNER BROS. 48786	Pur
8	7	28		Forever, For Always, For Luthe
9	10	10	VARIOUS ARTISTS PLAYBOY JAZZ 2750/CONCORD	Playboy Jazz: In A Smooth Groov
10	9	20	WAYMAN TISDALE	Hang Tim
11	8	110	MINDI ABAIR GRP 002527/VG [H]	Come As You Ar
12	11	88	DAVE KOZ CAPITOL 34226 [H]	Saxophoni
-3	12	240	MEDESKI MARTIN AND WOO	D End Of The World Party (Just In Case
4	17	-11	PETER WHITE COLUMBIA 89090/SDNY MUSIC [H]	Confidentia
15	20	-	KIM WATERS SHANACHIE 5113 [H]	In The Name Of Lov
16	13		INCOGNITO RICE/NARADA JAZZ 70863/NARADA	Adventures In The Black Sunshin
17	19	24	MARION MEADOWS HEADS UP 3082	Player's Clu
48	15	Эł	FOURPLAY BLUEBIRD 61358/RCA VICTOR	Journe
19	23	-	REGINA BELLE PEAK 8524/CONCORD	Lazy Afternoo
20	22		GEORGE BENSON The Greatest Hits Of All	
21	16		GEORGE BENSON GRP 000599/VG	Irreplaceabl
22	18	1	MAYSA N-CODED 4251/WARLDCK	Smooth Sailin
23	14		VARIOUS ARTISTS S WNUA 9554/RYKDDIEC	mooth Jazz WNUA 95.5 CD Sampler Volume XV
24	21		WILL DOWNING GRP 000529/VG	Emotion
23	10.00		CRAIG CHAQUICO HIGHER DCTAVE 76716	Midnight Noo

05	¥ 5	Billboard TOP CLASSICAL	. ALBUMS
LAST WEEK	MIRSON .	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		※営業 NUMBER 1 (営業)	17 Weeks At Number 1
1	17	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) SONY CLASSICAL 93456/SONY MUSIC	Yo-Yo Ma Plays Ennio Morricone
4	19	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENME DECCA 003160/UNIVERSAL CLASSICS GROUP	NT (BICKET) Handel
2	18	ANDRE RIEU DENON 7431 (H)	Tuscany
11		SOUNDTRACK	The Change

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10

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ACT MIL

2	102	DENON 7431 [H]
11	2	SOUNDTRACK The Chorus NORESUCH 61741 WARNER BROS.
5	48	JOSHUA BELL Romance Of The Violin Sony CLASSICAL 87894/SONY MUSIC [M]
3	48	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN Vivaldi's Cello SONY CLASSICAL 30916/SONY MUSIC
10	20	LEON FLEISHER Two Hands VANGUARD CLASSICS 151/ARTEMIS CLASSICS
9	68	SOUNDTRACK Master And Commander DECCA 001574/UNIVERSAL CLASSICS GROUP
6	18	LANG LANG OG 002047/UNIVERSAL CLASSICS BROUP
8		ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO) Sempre Libera DG 00299/UNIVERSAL CLASSICS GROUP [H]
7	13	LORRAINE HUNT LIEBERSON & ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET) Handel: Arias From Theodora AVIE 0030
13		YUNDI LI Chopin: Scherzi, Impromptus OG 003887/UNIVERSAL CLASSICS GROUP
N.E	W	TILL FELLNER J.S. Bach: Das Wohltempierte Klavier Buch
Ue El	erav	MORMON TABERNACLE CHOIR Peace Like A River
23	UEW	NORWEGIAN CHAMBER ORCHESTRA (ANDSNES) Mozart: Piano Concertos No. 9 & 18 EMI CLASSICS 57803/ANGEL

				10
UARY 5	Rillhoore	TOD CL	ASSICAL CRC	
005				

THIS WEEK	LAST WEEK	Marcall	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1		当該の日本の日本 は の の の の の の の の の の の の の の の の の の	55 Weeks At Number 1 Closer
2	2	11	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea
3	3	16	SARAH BRIGHTMAN	Live From Las Vegas
4	4	1	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP [H]	Pure
5	6	20	TAN DUN FEATURING ITZHAK PERLMAN	Hero (Soundtrack)
6	5	242	BOND MB0/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
7	9	14	ARIA K0CH 5765	Aria 3: Metamorphosis
8	7	86	SARAH BRIGHTMAN	Harem
9	8	78	YO-YO MA SDNY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
10	10	-	ANDRE RIEU	At The Movies
11	12	30	BELA FLECK/EDGAR MEYER SONY CLASSICAL 92106/SONY MUSIC	Music For Two
12.	11	-22		Obrigado Brazil: Live In Concert
13	13			The Opera Band
14	11.10	100	THE TEN TENORS	Larger Than Life
15	14		BOND MBD/DECCA 001117/UNIVERSAL CLASSICS GRDUP	Bond: Remixed

illboard TOP NEW AGE ALBUM	IS THE
RTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
2 Weeks At N EORGE WINSTON NCING CATWINDHAM HILL S2042/RCA VICTOR	
ANNHEIM STEAMROLLER Romantic T	Themes
	est Hits
RMIK Cafe Ron	nantico
	ermind
EVEN ANDERSON 100 Church C	lassics
ANGELIS Alexander (Soun	dtrack)
VARIOUS ARTISTS The Healing Garden: Art Of Welf-being-Discover The Path To Well-being MADACY SPECIAL PRODUCTS 50685/MADACY	
ARIOUS ARTISTS The Healing Garden Col DACY SPECIAL PRODUCTS 4850/MADACY	llection
NNI Ei	thnicity
ARIOUS ARTISTS 20 Best Of Rela	axation
ANNHEIM STEAMROLLER/C.W. MCCALL America	n Spirit
ARIOUS ARTISTS Slack Key Guitar Vo	olume 2
	Semana
ARIOUS ARTISTS Peaceful SPECIAL PRODUCTS 19006/TIME LIFE Peaceful	Moods

BRUARY 5 Bilboard
TOP CLASSICAL BUDGET
SABY EINSTEIN: PLAYTIME MUSIC BOX THE BARY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA (WALT DISNEY
CLASSICS FOR RELAXATION VARIOUS ARTISTS MADACY
A LITTLE NIGHT MUSIC: ULTIMATE MOZART COLLECTION VARIOUS ARTISTS DELTA
THE MOST RELAXING CLASSICAL MUSIC. VARIOUS ARTISTS SAVOY
MORE OF THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE WARKLIS ARTISTS DENON
MOZART: 25 FAVORITES VARIOUS ARTISTS V0X /SPJ MUSIC
LUCIANO PAVAROTTI VARIOUS ARTISTS MADACY
BOLCOM: SONGS OF INNOCENCE & OF EXPERIENCE VARIOUS ARTISTS NAXOS
USA: CLASSICS FOR RELAXATION VARIOUS ARTISTS MADACY
A CELEBRATION OF DEFINING MOMENTS IN RECORDING HISTORY VARIOUS ARTISTS EMICLASSICS / ANGEL
25 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
25 PIANO FAVORITES VARIOUS ARTISTS MADACY
FOR THE HOPELESS ROMANTIC VARIOUS ARTISTS DECCA (UNIVERSAL CLASSICS GROUP
25 CLASSICAL FAVORITES VARIOUS ARTISTS V0X /SPJ MUSIC
RADIANCE: ROMANTIC CLASSICS VARIOUS ARTISTS DENON

Sales data for Classical, New Age, and Kid Audio charts compiled by

SoundScan

FEBRUARY 5 Billooard

1	BABY EINSTEIN: BABY BACH THEBABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA /WALT DISNEY
	BEETHOVEN'S WIG 2: MORE! SING ALONG SYMPHONIES BEETHOVEN'S WIG ROUNDER KIDS /ROUNDER
	BABY MOZART THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA /WALT DISNEY
	BABY EINSTEIN: BABY BEETHOVEN THE BABY BINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA /WALT DISNEY
	FOR LOVERS ONLY: THE ROMANTIC PAVAROTTI LUCIAND PAVAROTTI DECCA /UNIVERSAL CLASSICS GROUP
	THE BEST OF LUCAND ANVAROTIL 20TH CENTURY WASTERS MILLENIUM COLLECTION LUCAND PAVARITH DECCA /UNIVERSAL CLASSICS GROUP
	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY VARIOUS ARTISTS TELARC
	CLASSICAL MUSIC 101 VARIOUS ARTISTS RED SEAL /BMG CLASSICS
9	THE MOST RELAXING CLASSICAL PIANO VARIOUS ARTISTS DENON
10	CLASSICAL LOVE VARIOUS ARTISTS DENON
11	THE MOST RELAXING PIANO ALBUM IN THE WORLD_EVER! VARIAUS ARTISTS EMI CLASSICS /ANGEL
12	CHANT: THE BENEDICTINE MONING OF SANTO DOMINISO DE SILDS EMI CLASSICS /ANGEL
13	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON VARIOUS ARTISTS RCA VICTOR / BMG CLASSICS
14	THE ESSENTIAL JESSYE NORMAN JESSYE NORMAN PHILIPS /UNIVERSAL CLASSICS GROUP
	GUITAR ADAGIOS VARIOUS ARTISTS DECCA /UNIVERSAL CLASSICS GROUP
etweer	al Midline compact discs have a wholesale cost 18,98 and 12,98. CDs with wholesale price lower than ear on Classical Budget.

F	BRUARY 5 Billboard
	TOP KID AUDIO
	CELINE DION MIRACLE EPIC 93453/SONY MUSIC
2	KIDZ BOP KIDS KIOZ BOP 6 RAZOR & TIE 89983
3	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN UILLABY CLASSICS BUE NA VISTA 861085/WALT DISNEY
4	TV SOUNDTRACK DORA THE EXPLORER NICK 64435/BMG STRATEGIC MARKETING GROUP
5	TV SOUNDTRACK THE CHEETAH GIRLS (EP) WALT DISNEY 850126
6	VARIOUS ARTISTS DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION WALT DISNEY 861150
7	VARIOUS ARTISTS DISNEY CHANNEL HITS: TAKE 1 WALT DISNEY 861230
8	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN PUNTIME MUSIC BOX BUENA VISTA 861232/WALT DISNEY
9	VARIOUS ARTISTS WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX WALT DISNEY 861089
	TV SOUNDTRACK THAT'S SD RAVEN WALT DISNEY 861015
1	VARIOUS ARTISTS DISNEY'S GREATEST: VOL 1 WALT DISNEY 860693
12	VARIOUS ARTISTS RADIO DISNEY: ULTIMATE JAMS-GREATEST HITS FROM VOLUMES 1-6 WALT DISNEY 861077
3	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN BABY BACH BUENA VISTA 860768/WALT DISNEY
4	BEETHOVEN'S WIG BEETHOVEN S WIG 2 MOREL SING ALDING SYMPHONIES ROUNDER KIDS 618119/ROUNDER
5	THE WIGGLES YUMMY YUMMY KOCH 8626
	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL 1 WALT DISNEY 866605
17	TV SOUNDTRACK LIZZIE MCGUIRE: TDTAL PARTY! WALT DISNEY 861095
8	KIDZ BOP KIDS KIDZ BOP 5 RAZOR & TIE 89079
9	VARIOUS ARTISTS DISNEY'S GREATEST: VOL 2 WALT DISNEY 860694
20	VEGGIETALES BIG IDEA'S VEGGIETUNES A QUEEN A KING, AND A VERY BLUE BERRY BIG IDEA 35004
21	VARIOUS ARTISTS BEETHOVEN'S WIG: SING ALONG SYMPHONIES. ROUNDER 18812
22	KIDZ BOP KIDS KIDZ BOP GOLD RAZOR & TIE 89082
23	VARIOUS ARTISTS STRAWBERRY SHORTCAKE STRAWBERRY JAMS DIC 8654/KOCH
24	VARIOUS ARTISTS DISNEYMANIA 2 MUSIC STARS SING DISNEY _THEIR WAY!
25	THE WIGGLES LIVE! HOT POTATOES KOCH 9663
22 23 24 25 Idren	RAZOR & TIE BSORZ VARIOUS ARTISTS UCE SSAKOCH UKAROUS ARTISTS UKAROUS ARTISTS USIE STANSON WALT DISNEY 851004 USIE STARS SINCE USING

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symboli indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. ©2005, VNU Business Media. Inc. and Nielsen SoundScan. Inc. All rights reserved.

Billboard SINGLES AND TRACKS SONG INDEX.

Cakes, BM1/Carter Boys, ASCAP/EMI April, ASC World Music, ASCAP), HL/WBM, H100 26 NUMBER ONE SPOT (WB, ASCAP) RBH 63

Duz It

29

RBH 60

d ASCAP)

-0-

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D

elt, BMI) H100 51; RBH 18 OBSESSION (NO ES AMOR) (Premium Latin, ASCAP)

OBLESSION (NO ES AMOR) (Premium Latin, ASCAP) HI00 46 OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram Internation-al Tunes, SESAC/Jahgae Joints, SESAC), HL, RBH 75 OJALA QUE TE MUERAS (Ser-Ca, BMI) IT 27 OKAY (White Rhino, BMI/Drugstore, ASCAP/Pere-tunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/(Morningsidetrail, ASCAP)/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, H100 66; RBH 30 OKLAHOMA-TEXAS LINE (Sony/ATV Cross Keys, ASCAP), HL, C5 59 ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI

CAP), HL, CS 59 ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI

April, ASCAP), HL, RBH 57 ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP),

April, AGCATY, ITL, 1001 57 ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, Huoo 45 ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Univer-sal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/D] Irv, BM), HL, Huoo 17; RBH 17 ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLW/HL, Huoo 39; RBH 13 OVER AND OVER (Jackie Frost, ASCAP/BBH 53 OVER AND OVER (Jackie Frost, ASCAP/BG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, Huoo 10; RBH 80 OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warn-er-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT 29

---P---PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 44

Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASLAPJ, CLM/HL, CS 44 PARATI (Elyon, BMI) LT 21 PARTY FOR TWO (Universal-Songs Of PolyGram Inter-national, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, H100 87 PERDIDOS (BAN, ASCAP), HL/WBM, H100 87 PERDIDOS (BAN, ASCAP), H100 87 PERDIDOS (BAN, ASCAP), H100 87 PERDIDOS (BAN, ASCAP), H1/WBM, CS 40 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 40 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Kim Williams, ASCAP), H1/WBM, CS 40 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Anjona Musical, ASCAP), H1 4 THE POTION (Ludacris, ASCAP/LMI ASCAP)/Vir-ginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 88

Inter POTION (Ludadins, ASCAP/Universit, ASCAP), ginia Beach, ASCAP/WB, ASCAP/Universit, ASCAP), HL/WBM, RBH 88 PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Mar-tinez, ASCAP/Daniel Salas, ASCAP/Ionathan, ASCAP) RBH

QUE SEAS FELIZ (PHAM, BMI/Peer International,

-R-

RENUNCIACION (Vander America, BMI) LT 44 RESTLESS (Sixteen Stars, BMI) CS 39 REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 45 RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Juniversal, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bock Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/EMI Blackwood, B), HL/WBM, H100 25; RBH 93

N/ARTHOUSE, BMI/EMI Blackwood, BJ, HL/WBM, H10C RBH 93 R**OSAS** (Sony/ATV Discos, ASCAP) LT 37 A **ROSE BY ANY OTHER NAME** (Aliarose Music, BMI)

S.A.N.T.A.N.A. (Not Listed) RBH 90 SEX.IN THE KITCHEN (Zomba Songs, BMI/R.Kelly,

SEX IN THE KITCHEN (Zomba Songs, Bini Kansur, BMI) RBH 56 SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL Hoo 21 SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon ooo17 Music, BMI/TVT, BMI), HL, Hioto 80; RBH 34 SHYNE ON (Money Mack, BMI) RBH 84 SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) LT 28

BMI), HL, H100 80; RBH 34;
SHYED KM (Morey Mack, BMI) RBH 84;
SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) IT 28
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 16
SKIN (Wike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, C5 51
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) RBH 59
SOLDIER (Sony/ATV Tunes, ASCAP/Edwine, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Money Mack, CAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Honoey Mack, CAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Gieintslayer, ASCAP/CHI 10 oo017 Mindswept, ASCAP/Chientslayer, ASCAP/Chientslayer, ASCAP/Chientslayer, ASCAP/Chientslayer, ASCAP/Chientslayer, ASCAP/Chientslayer, ASCAP/Chientslayer, ASCAP, Chi 100 oo017 Music, BMI/TVT, BMI) H100 38; RBH 12
SOME BEACH (Scarlet Moon, BMI/Back In The Saddle, ASCAP/Gieintslayer, ASCAP) C5 42
SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP), C5 42
SON SABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, RBH 54
STAF FOR A WHIE SOU Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Barg, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Songs Of Universal, BMI/Jike Father Like Son Music, BMI/Songs Of Universal, BMI/Wilke Father SESAC/NAwe, BMI/Songs Of Universal, BMI/Baybwbys Liftle, SESAC/Nontime South, SESAC/Naked Under My Clothes, ASCAP/CMI, SASCAP/CMI, BASCAP/Chryalis, ASCAP, HL/WBM, RBH 91
STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/CMI, BASCAP/CMI, BASCAP/CHINSaB, ASCAP/CHINS, BASACP, HL/WBM, RBH 91
STILL (Shaniah Cymone, SACAP/EMI April, ASCAP/Sim Thug, BMI/Supayers, BMI/Song ASCH/EMI April, ASCAP/Sim Thug, BMI/Song SCH Univer, SASCAP/CHINSAS, ASCAP

BMI) RBH 62 SUGAR (GIMME SOME) (Index Music, ASCAP/Ser Scriptures, ASCAP/First N'Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP) H100 79; RBH 51 SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 47

QUESCAST FELL (1973), 500, 501 BMI) LT 38 QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 15

-T-

TAKE ME HOME (Remynisce Music, ASCAP/Reach Global, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP/Warner-Tamerlane, BMI/Sotta Have It, ASCAP), HL/WBM, Hioo 95; RBH 55 TE APUESTO LO QUE QUIERAS (Ser-Ca. BMI) LT 42 TE BUSCARIA (Simon Music Temple, ASCAP) LT 5 TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL H100 72

HL, H100 77 TE QUEDASTE (Sony/ATV Discos, ASCAP/WB, ASCAP)

LI 33 THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 16; H100 74 THAT'S MHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Subbirne Basement Tunez, BMI/Defenders Of Music, BMI/Ji Branda, ASCAP/Alin-neapolis Guys, ASCAP) RBH 67 THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/FO.B., ASCAP/IV, Q.C., ASCAP/Christopher Math-ew, BMI/Hitco, BMI/Songs Of Universal, BMI/RBH 58 THUGS GET LONELY TOO (Universal, ASCAP/Stretch'S Child Music, ASCAP/Live Squad Music, ASCAP/Ground Watch Music, ASCAP/Live Squad Music, ASCAP/Ground Shady Music, BMI/Martin Afilitated Music, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP/Nate Dogg, BMI/Hoto 100; RBH 76 TOCANDO FONDO (Sony/ATV Latin, BMI) LI 20 TODD ELANO (EMI April, ASCAP/Nate-BMI) LI 2

BMI) UT 2 TONIGHT (Sony/ATV Cross Keys, ASCAP/Lehsem Music, ASCAP/Music & Media International, ASCAP), HL, CS 41 TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram Interna

BMI/Spunker Songs, ASCAP/Universal-PolyGram Interna-tional, ASCAP), HL, CS 47 TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Ron-dor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI/Rihops Inc., ASCAP/Irving, BMI/Jumbo Boom Boom, BMI/Rihops Inc., ASCAP/Irving, BMI/Jumbo Boom Boom, BMI/Rihops Inc., ASCAP/Irving, BMI/Jumbo Boom Boom, BMI/Soluvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Soutvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Hitco South, ASCAP/Music Of Windswept, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, H100 34; RBH 10/EMI April, ASCAP/Bovina, ASCAP), HL, H100 34; RBH

TRYING TO FIND ATLANTIS (Chris Waters Music,

TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 22 TU NO TENES ALMA (WB, ASCAP) LT 24 TU NUEVO CARINITO (Leo Musical, SACM/Universal Musica Unica, BMI) LT 47 TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Atlene & Co., ASCAP/AMB, ASCAP/Beat Factory, ASCAP/Atlene & Co., ASCAP/AMB, ASCAP/Beat Factory, ASCAP/Atlene & Co., ASCAP/MB, ASCAP/Beat Factory, ASCAP/Atlene & Co., ASCAP/MB, ASCAP/ING Music, ASCAP/CG Music, ASCAP/MGIII Music, BMI/Jobete, ASCAP/FCG Music, ASCAP/MGN, RBH 83 SOunds Music, ASCAP/BLc/ Chiney Music, ASCAP/Cipha Sounds Music, ASCAP/BLc/ Chiney Music, ASCAP/Mon-key Pants Music, BMI/Marimbero, ASCAP/Madhouse, BMI/EMI Blackwood, BMI), HL, RBH 92

-U-

U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 58; RBH 19 U MAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Uni-versal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 62; RBH 25

-V-VERTIGO (Universal-PolyGram International, ASCAP), HL Hito 61 VIRGO (Ludacris, ASCAP/EMI April, ASCAP/III Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/Enteraining, BMI/Universal, ASCAP), HL/WBM, RBH 95

CAP/WB, ASCAP/Salaam Remi, ASCAP/Enteraining, II/Universal, ASCAP), HL/WBM, RBH 95 EL VIRUS DEL AMOR (Primo, BMI) LT 3 VITAMIN R (LEADING US ALONG) (WB, ASCAP/Loef-

Fier, ASCAP), WBM, H100 88 VOLVERE (TRO-Essex, ASCAP) LT 6 VOLVERTE A VER (Peermusic III, BMI/Camaleon, BMI)

VOY A OLVIDARME DE MI (Gaira Bay, ASCAP) LT 14

-W-

WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Stutty, SOCAN/Lanni Tunes, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Wamer Chappell, SOCAN), WBM, HIxoo 82 WESTSIDE STORY (J. Taylor for BlackWallStreet, ASCAP/EachtTeacht, ASCAP/Go Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/ToT, ASCAP/Universal, ASCAP/SCAP, HL/WBM, RBH 100 WHATEVER (latcat, ASCAP/Blue's Baby, ASCAP/Ekvis Mambo, ASCAP, HL/WBM, RBH 100 WHATEVER (latcat, ASCAP/Blue's Baby, ASCAP/Levis ASCAP/ScAP/EML/BLACAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP, HL/WB/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), Id/UBE (Did no cootr Music, BMI/TVT, BMI/White Rhino, BMI/Svizole, BMI) H100 49; RBH 23 WHAT'S A GUT WD (110 no cootr Music, BMI/TVT, BMI/White Rhino, BMI/Svizole, BMI) H100 49; RBH 23

BMI/White Rhino, BMI/Swizole, BMI) H100 49; RBH 23 WHAT YOU WAITING FOR? (Harajuka Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL,

ASCAP/SIGUENTI THINK ABOUT CHEATIN' (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMD, HL/WBM, CS 5; H100 42 WHERE WERE YOU (Divine Mill, ASCAP/WB, ASCAP/Kharatroy, ASCAP/I Want My Daddy's Records, ASCAP/Kharatroy, ASCAP/I Want My Daddy's Records, ASCAP/Monsoon Music, SESAC/Jahqae Joints, SESAC/Non-Affiliated, SESAC/Mycanae, ASCAP), WBM, DBU 04

RBH 86 WOBBLE & SHAKE IT (Crump Tight, ASCAP/Bone Crusher, ASCAP/BMG Songs, ASCAP/Magnum Music, ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, PRS/WB, ASCAP/RBH 73 THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfra, BMI) HI Horo 86

BMI), HL, H100 86 WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DI Iv, BMI/Ensign, BMI/Zomba Songs, BMI/R.Kelly, BMI/Careers-BMG, BMI), HL/WBM, H100 23; RBH 16

-Y-YA NO QUEDA NADA (Noriega, BMI) LT 36 YA SOY FELIZ (LGA, BMI) LT 32 YO ME QUEDE SIN NADA (Prodemus, ASCAP/Univer-sal Musica, ASCAP) LT 50

sal Musica, ASCAP) LT 50 YOU DON'T LIE HERE ANYMORE (Silvery Dog, BMI/E Ticket, BMI/API Country Music, BMI/Songs Of Nashville DreamWorks, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/Cherry River, BMI), HL, CS 60 YOU'RE MY BETTER HALF (WB, ASCAP/C)Jan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS

2; Huoo 33 YOU'RE THE ONE (Dolla Figga, ASCAP/Reach Global, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood,

55

BMI/W

Lumpkins Poodle, BMI), HL, H100 86

ASCAP/Marsky, BMI/Janice BMI), HL, H100 96; RBH 71

BMI) LT :

10

LT 33 THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Tree

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 2; RBH 5 1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL, RBH 37 3 KINGS (LW3, ASCAP) RBH 99

AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 58

AIN'T DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 58 AIRE (Ser-Ca, BMI) LT 23 ALABAMA (Shan'Can, BMI) CS 50 ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) UT 22 ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 21 EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 30 AWFUL BEAUTIFUL LIFE (EMI April, ASCAP/Vittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 4; H100 44

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Dotte, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, Hibo 71; RBH 26 BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP), entirer Nettles, ASCAP/Telegrammusic, ASCAP) CS 12; Hibo 67 BABY IT'S VOIL (Elect Auron Combined States)

67 BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Inv-ing, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 83 BABY MAMA (Uncle Bobby's Music, BMI/EMI Black-wood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), IL MMBM BPL arc

BABY MAMA (Uncle Bobby's Music, BMI/EMI Bla wood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, B HL/WBM, RBH 35 BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 10; H100 63 BALLA BABY (Chingy Music, ASCAP/EMI April, ASCAP), HL, H100 90

00 90 BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP)

H100

Hioo 20 BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 3: Hioo 31 BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dieniahmar Music, ASCAD) BH og

BOTTLE ALTION (branuywine, AJCALY, NJ, MUSIC, Music, BMI/Regina's Son, ASCAP/Dieniahmar Music, ASCAP) RBH 98 BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, Hhoo 8 BREAKAWAY (Friends Of Seaguils, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, Hoo 11

H100 11 BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner Tameriane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 9; RBH 6

/WBM, H100 9; RBH 6 THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 35

-C-

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP) Haoo 53; RBH 31 CANTATI (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/AMIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Johubel Oh Eight, ASCAP/Dhiversal, CADGHT UP (Dirty Dre, ASCAP/Universal, CACAP/Duble Oh Eight, ASCAP/POBEZ, ASCAP/Hitco Stort, ASCAP/Music Of Windswept, ASCAP/ADMA April, ASCAP/Duble Oh Eight, ASCAP, POBEZ, ASCAP/Hitco ScaP/Induis, ASCAP, HL, Hitoo 14; RBH 15 CACAP/EMIS, ASCAP, PUL, Hitoo 14; RBH 15 CACAP/EMIS, ASCAP, PUL, Hitoo 14; RBH 15 CACAP/EMIS, ASCAP, PUL, Hitoo 14; RBH 15 CACAP/EMIS, ASCAP, POBEZ, ASCAP/HITCO ScAP, Top Mule, ASCAP/EMIS, ASCAP/EMIS, ASCAP, FUL ScAP, Top Mule, ASCAP/Sassy, Mule, ASCAP/Mixer, ASCAP, ASCAP/The Loving Company, ASCAP/Wixer, ASCAP, MI, C3 CACAP/EMIS, SACAP, ASCAP, CAN, ASCAP, LT SCAP, Top Mule, ASCAP/EMIS, ASCAP, LT 36 COURTY BOY (GG84, ASCAP) RBH 41 CANK MUZIK (Copyright Control/Killa Cam, BMI/Heatmaker, BMI), RBH 94

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 7 DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 97 DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H10 35

JICLIN, P.C.R. / Emr. Christian molecouply, Jocet 7, Hay Hoto 35 DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/So Cent, ASCAP/Songs Of Uni-versal, BMI/Down Holmes Publishing, BMI), HL, RBH 83 DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, Htoo 24 DEMASIADO (Unique Hits, ASCAP/Universal Musica, ASCAP) IT 26 DEMASIADO (Unique Hits, ASCAP/Universal Musica, ASCAP) IT 26

ASCAP) LT 26 DE VIAJE (Sony/ATV Discos, ASCAP) LT 40 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP). HL, RBH 21 DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) IT 49

ASCAP/ Sony/ATV Disco: ASCAP/ IT 49 DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 7; RBH 7 DON'TI (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 37 DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Univer-sal-PolyGram International, ASCAP), HL/WBM, RBH 60 DON'T WORRY (SUDT A THING (Emerto, ASCAP/WB, ASCAP) CS 56 DON'T WORRY 10 C

UUN' I WURRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP) CS 56 DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 33 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, Huo 5; RBH 8 DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Mon-key Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 48

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 64; F SCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impat

BILLBOARD FEBRUARY 5, 2005

to Edizioni, ASCAP) LT 19 ESTA AUSENCIA (Kike Santander, BMI) LT 11 ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 10

10 EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 61

-F-FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/DracSorum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, ASCA

H100 84 FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI), вмі

BMI/, Madazbrotners, ASCAP/ warner-tamentalle, BMI/, WBM, RBH 82 FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 52, ASCAP, Marking ASCAP, AS

HL, RBH 52 FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 25

-G-

GASOLINA (Los Cangris, ASCAP) H100 32; LT 17; RBH 49

GASOLINA (Los Cangrs, ASCAP/ H100 32; L1 17; KBH 49 GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 15; RBH 11 GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 28; RBH 48 GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 85 GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, H100 98; RBH 66 GIRLFIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Chrty Sais, ASCAP, HL, RBH 72 GIVE AL LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 48

GIVE A LITTLE BIT YEAR HL, HIDO 48 GIVE ME THAT (Not Listed) RBH 68 GO D.J. (Money Mack, BMI) HIDO 75; RBH 29 GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs,

GOD'S MILL CS 25 GO EASY ON ME (Sony/ATV Cross Keys, ASCAP)/Inaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI) CS 57 GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS

Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 17; Hioo 76 GOODBYE TIME (Sony/ATV Tree, BMI) CS 52 GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Koyalty Rightings, ASCAP/Music Publishing 101, ASCAP/CAmore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/CAmore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Chromabay, ASCAP, HL/VBM, H160 37; RBH 43 THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 43 GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) H100 94 GUES WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music,

GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 64 GUITARS AND TIKI BARS (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Sony/ATV Acuff Rose, BMI/Face Brutte Music, ASCAP) CS 53

ASCAP/Katandsout, ASCAP/SCAP/Katandsout, ASCAP/SCAP/Katandsout, ASCAP/SCAP) BMI/Face Brutte Music, ASCAP/Coresonal Musica, ASCAP/Corasongs, ASCAP/LI 35 HATE IT OR LOVE IT BlackWallStreet, BMI/EachTeacht, ASCAP/So Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BM), HL/WBM, RBH 47 HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BM), HL/WBM, RBH 47 HE GETS THAT FROM ME (J B Daniel, ASCAP/Mater Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Melodic Thought, ASCAP/Copyright Solutions, ASCAP/Melodic Thought, ASCAP/Copyright Solutions, MOLD VOU DOWN (A. Maman Music, ASCAP/Choid, BMI/Careers-BMG, BMI/Carmenskinds Music, ASCAP/Melodic Thought, ASCAP/WB, ASCAP/Warmer Tamerlane, BMI/AS You Wish Music, BMI), WBM, CS 18; Hioo 78 HOPE SWEET HOLIDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 49 HOPE (Stayin High Music, ASCAP/China White, ASCAP/BM 4DDIN' (Skronk Bonk Tunes, BMI/Sonv/ATV

ASCAP/God Giveni, DMI/Almo, ASCAP, HL, Hoto SS; Koh 28 HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP). HL, Hoto 81 HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 42 HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Lonversal, ASCAP/I, ASCAP/Giatackiang), HL, RBH 42 HOW EDO (So Cent, ASCAP/Universal, ASCAP/I, ASCAP/Aint Nuthin' Goin' On But Funking, ASCAP/Music ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, Htuo 6; RBH 4 HOY COMO AYER (Maximo Aguire, BMI) LT 13

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 70 I CHANGED MY MIND (She Wrote It, ASCAP/BMG Songs, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/John Legend, BMI/Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Screen Gems-EMI, BMI/Cherry River, BMI), HL, Hitoo 91: RBH 45 I DONT WANT TO BE (G. DeGraw Music, BMI/Wamer-Tamerlane, BMI), WBM, H100 13 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 20 IF JAIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH A6

HL, RBH 46 I'LL BE AROUND (Warner-Tamerlane, BMI), WBM,

H100 97 I'LL TAKE THAT AS A YES (THE HOT TUB SONG) I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI)

CS 30 I'M A HUSTLA (HUSTLA'S ANTHEM) (Not Listed) RBH

40 I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 36 I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 14; H100 72

ASCAP

CAP) CS 14; H100 72 I SMOKE, I DRANK (6W4L, BMI/Drugstore, ZAP/Ten Count, BMI) H200 89; RBI 44 I THINK THE WORLD NEEDS A DRINK (Sony/ATV Acuff se, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, I), HL CS 28

I THINK THE WORLD Rose, BMI/Lavender Zoo Music, BMI/Sony/AIV IIEL, BMI), HL, CS 28 IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 19 IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Aked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 36; RBH 32 I'VE GOT YOUR MAN (STB, ASCAP) RBH 78

I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 33

--- J ---

IULITO MARANA (White Lion, BMI) LT 48 JULITO MARANA (White Lion, BMI) LT 48 JUST LOSE IT (Eight Mile Style, BMI/Martin Afilliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Lutre, BMI/Ipenellerene, BMI/In ing, BMI/Hard Workin Black Folks, ASCAP), HL, H100 93

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 29; RBH 22 KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 19; RBH 9

LET ME US (Scott Storch, ASCAP/TVT, LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound,

24

LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP H100 1; RBH 1 LET'S GET BLOWN (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillion, BMI), HL, H100 56; RBH

24 LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stayin High Music, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP/Almo, ASCAP/Warner-Tamer-Iane, BMI/EMI April, ASCAP), HL/WBM, H100 43; RBH 39 LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree,

LET THEM BE LITTLE (Hallen, Omigoen, BMI), HL, CS 15; Hioo 68 LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Silm Thug, BMI), HL, RBH 74 LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 60

LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith ven, BMI/New Works, BMI/The New Company Song pup, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, Group, BMI/KIU LIPS INJUG., CS 32 LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100

LUGK WHAI YOU'VE DUNE (Jet Music, ASCAP) Hioo 70 LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Gar-rett, ASCAP/Hitco South, ASCAP/Evornee, ASCAP/CAP/Michelle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP, HL, Hioo 27; RBH 50 LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) C54 (LOVERS AND FRIENDS (Lil Jon 0007 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Univer-sal, ASCAP/Irving, BMI/Persevere, BMI), HL, Hioo 3; RBH 2

-M-

MAKE UP (WaltEd, BMI) RBH 77 A MANOS LLENAS (TN Ediciones, BMI) LT 46 ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL CS 29 ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP)

ME DEDIQUE A FEREE. II 12 MIEDO (Vander America, BMI/Fato, ASCAP) LT 18 MI MAYOR SACRIFICIO (Crisma, SESAC) LT 16 MISSION TEMPLE FIREWORKS STAND (Yo Man, BMI)

MISSION TEMPLE FIREWORKS STAND (10 Mail, BMI) CS 55 MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM,

H100 18 MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM,

ASUAY JUK, 19, ASUAY JUSUIT COILIDS, ASUAY FIDENIA Ave, ASCAP), ILH, Hitoo 12; RBH 20 MY GIVE A DAMN'S BUSTED (Diffunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 23

-N-

ADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 8 NA-NAMA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warmer-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI, WBM, RBH 87 N DEY SAY (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/JeMG Songs, ASCAP/KoKo's Basement, ASCAP/JeMG Songs, ASCAP/KoKo's Basement, ASCAP/JeMG Songs, ASCAP/KoKo's Basement, ASCAP/JeMG Songs, MI/Songh Cartagena, ASCAP/JeMG Songs, BMI/Joseph Cartagena, ASCAP/Jackov, BMI/Universal, ASCAP/Zomba, ASCAP/Lostin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI/WB, ASCAP), HL/WBM, Huoo 57; RBH 27 NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP/EMI Black-wood, BMI), HL, H100 41 NOTHIN 'BOUT LOY'E MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brr..., ASCAP/WB,

NUTHIN 'BOUT LOVE MAKES SENSE (Steel Wheels, BM/Deston, ASCAP/Brr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 7; H100 52 NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugracella, ASCAP/Mosaic Music, BMI/Hold Jack, BM) CS 38

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www.billboard.com • www.billboard.biz www.americanradiohistory.com

I) CS 38 NOTHING ON BUT THE RADIO (WB, ASCAP/Fool arted Melodies, ASCAP/Odiesongs, ASCAP/Short Story

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 40 LASTIMA ES MI MUJER (BMG Songs, ASCAP/San LASTIMA ES MI MUJER (BMG Songs, ASCAP/San Angel, ASCAP) IT 45 LA ULTIMA CANCION (Peermusic III, BMI) LT 34 LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, RBH 36 LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acuarela Songs, ASCAP/Warner Chappell, SACM) LT 31 LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI) Hono 73

Charts

Minal Patel

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wiessen@billboard.com

Wade Jessen

Paisley's 'Tires' Roll To Top Of Country Chart

West Virginian Brad Paislev seals the deal on his fourth chart-topper with "Mud on the Tires," which bags 34.7 million audience impressions and ascends 3-1 on Hot Country Singles & Tracks.

Paisley's increase of 2.4 million is the largest inside the top 20. You would have to go down the list to Kenny Chesney's 2.5 million audience gain for "Anything but Mine" at No. 21 to find a bigger hike.

Paisley previously led the chart when "He Didn't Have to Be" domi-



nated in the Dec. 11, 1999, issue; he subsequently logged twoweek No. 1 stavs with 'We Danced' 'MUD' IS HOT in 2000 and

"I'm Gonna Miss Her (The Fishin' Song)" in 2002. With six chart weeks so far, Ches-

ney's fifth single from his 2004 set "When the Sun Goes Down" is one of the two youngest titles to populate the list's top 30. The other, Jo Dee Messina's hearty "My Give a Damn's Busted," swipes the chart's biggest gain, up 3.1 million impressions as it climbs 27-23.

Even though media attention has turned to Chesney's album "Be As You Are: Songs From an Old Blue Chair' (which is expected to how at a lofty perch next issue), the No. 53 arrival of "Guitars and Tiki Bars" from that set apparently isn't dampening the momentum of "Anything."

Label sources at BNA say there will not be an official single from "Be As You Are," but enterprising programmers are wise to the audience appetite for new Chesney fare. "Tiki Bars" arrives on the chart with approximately 743,000 impressions from spins at 20 monitored stations, while eight other tracks from the project hubble under the chart threshold with at least 100.000 impressions apiece.

FOR THE RECORD: Because of an errant UPC code, Erasure's "Breathe" was initially tracked as an album and inadvertently excluded from debuting in this issue on the Hot Dance Singles Sales or Hot 100 Singles Sales charts.

The title, available as a maxi-CD, scanned 1,000 units, enough to place it at No. 1 on the Dance Sales chart and at No. 2 on Hot 100 Singles Sales. It will be tracked as a single on next week's charts.

TRUTHFUL TALE: "American Idol" winner Fantasia earns her first top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart as "Truth Is" moves 17-10. "Truth" is catapulted by an increase of 7.4 million audience impressions at R&B/hip-hop signals.

Excluding Beyoncé, who had already built fame with Destiny's Child before her solo album arrived. Fantasia is the first female singer to hit the top 10 of the R&B/hip-hop chart with a ballad from a debut album since Amerie peaked at No. 9 with "Why Don't We Fall in Love" in August 2002.

Since 2000, there have been only a handful of new female balladeers that have fared well on the chart. including Alicia

Keys, Angie Stone Ashanti. Jill Scott, Keke Wyatt, Olivia and Tweet.

Silvio Pietroluongo silvio@billboard.com Incidentally, several of these artists recently returned to the chart. Amerie's "1 Thing" climbs 57-37. Olivia is a

featured artist on 50 Cent's "Candy Shop" at No. 31, and Tweet re-enters with "Turn Da Lights Off," featuring Missy Elliott, at No. 85.

LONG DAY'S JOURNEY: Howie Day's

"Collide" moves 11-9 on the Adult Top 40 chart in its 26th week. The methodical trek matches the longest climb into the top 10 in the history of the chart, set by Jann Arden's "Insensitive" in June 1996. Since the Adult Top 40 chart

launched in March 1996, there

have been only four songs that needed more than 20 weeks to hit the top 10 in a single chart run. and half of them did so in the last six months.

Last August, Gavin DeGraw took 21 weeks to hit the top 10 with "I Don't Want to Be." The other track with a lengthy run to the top 10 was "South Side" from Moby Featuring Gwen Stefani, which took 21 weeks to hit pay dirt in March 2001.

WELCOME BACK: A pair of older

Songs with sales spikes of more

Coming in at No. 45 is Peter

Gabriel's "Solsbury Hill" with

7,000 paid downloads. The song,

initially released in 1977, is fea-

tured in the film "In Good Com-

version of "Solsbury" is included

pany." The "2002 Remastered"

on the soundtrack and garners

80% of the total digital sales.

tracks debut on Hot Digital

than 80%, thanks to recent

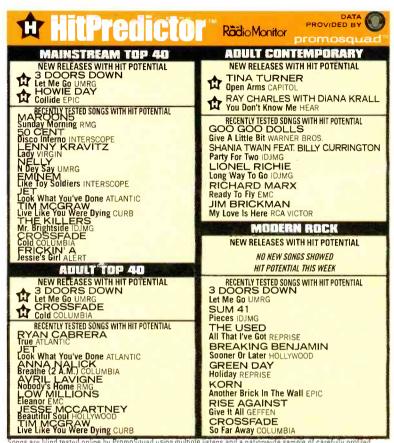
media exposure.

linded

"Stacy's Mom" by Fountains of Wayne debuts at No. 49 with 5,500 paid downloads. The song is featured in a TV spot by Dr Pepper where the mom in question is

well-equipped with a cooler of the soft drink.

"Mom" spent 24 weeks on Hot Digital Tracks and peaked at No. 2 in October 2003.



Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a sco 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on th strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls more, please visit www.hitpredictor.com. © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC.

ADULT

	FEB	RU / 200	AR 95	MAINSTREAM	F	FEBRUARY 5 Billboard® TOP 40					FEBRUARY 2005			
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2	3			1, 2 Step CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)	2	3	25	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	2	4	30	E		
3	2		7	I Don't Want To Be GAVIN DEGRAW (J/RMG)	3	2	23	Daughters JOHN MAYER IAWARE/COLUMBIAL	3	3	24			
4	5	1		Beautiful Soul	4	4	31	She Will Be Loved A	4	2	36	ү к		
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G	6	1			7	7	119	Dare You To Move	7	9	18	S		
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2	o 10	5		Lose My Breath DESTINY S CHILD (COLUMBIA)	20	21	24	Somebody Told Me THE KILLERS (ISLAND/IDJMG)	20	27	2	(T		

FEBRUARY 5 2005 CONTEMPORARY ... Billboard® RO Nielsen WEEK AST WEEK Nielsen HIS TITLE ARTIST (IMPRINT/PROMOTION LABEL ARTIST (IMPRINT/PROMOTION LABEL Boulevard Of Broken Dreams Stars Arn NUMBER 1 1 1 Heaven 14 Wks At N ELY BOYS (ORVEPIC) Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) Scars PAPA ROACH (EL TONAL/GEFFEN) 2 2 In My Daughter's Eyes Cold CROSSFADE (FG/COLUMBIA) 3 You'll Think Of Me 4 Look What You've Done Mr. Brightside Live Like You Were Dying 5 Daughters All Because Of You 6 6 She Will Be Loved 8 I'm Not OK (I Promise) 7 This Love MARODNS (DCTONE/J/RMG) 8 7 Pain IMMY EAT WORLD (INTERSCOPE) I'll Be Around 9 9 Home THREE DAYS GRACE (JIVE/ZDMBA) ATES (DKE/U-WATCH) 10 Don't Let Him Steal Your Heart Away 10 Answer In The Sky 12 11 Reach Out, I'll Be There 12 14 Hysteria (I Want It Now) 13 13 If I Ain't Got You Work EAT WORLD (INTERSCOPE) ALICIA KEYS (J/RMG) What A Wonderful World 16 14 Let Me Go OWN (REPUBLIC/UNIVERSAL/UMRG) Pieces SUM 41 (ISLAND/IDJMG) Give A Little Bit 15 19 INER BROS.) Party For Two SHANIA TWAIN WITH MARK MCGRATH (MERCURY/DUMG) 16 Little Sister QUEENS OF THE STONE AGE (INTERSCOPE) 29 SHANA IWAN WITH NEWS AND A STREET ARISTA/RMGI KENNY G FEAT, EARTH, WIND & FIRE (ARISTA/RMGI 17 18 Vermilion (ROADRUNNER/IDJMG So Cold 18 15 Beautiful Boy ENJAMIN (HOLLYW) CELINE DION (EPIC) Vitamin R (Leading Us Along) 11 All That I've Got 20 21 Open Arms TU (10

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 115 mainstream top 40, 86 adult top 40, 89 adult contemporary and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Arplay Monitor, Billboard Information Network, and billboard com. Trindicares title earned HitPredictor status in research data provided by Promosquad © 2005. VNU Business Media, Inc. All rights reserved.

MODERN

3 Doors Down

Continued from page 1

make. It was brutal."

First, there were the recording complexities, which included relocating from the band's home state of Mississippi to Nashville because of a hurricane and taking time off following the death of guitarist Chris Henderson's father.

'At the same time," Mackay says, "you're launching a record within your own company without the record being finished." Mackay notes that the group had an out clause if the material was not ready.

While allowing Wal-Mart to dictate the release schedule may seem like the tail wagging the dog, 3DD co-manager Bill McGathy says a confluence of events influenced the decision

"We didn't want to lose the momentum from the second album," he says. The opportunity came up with Wal-Mart and the label was really into us and set aside a whole block of time to throw the whole building at [3DD]."

Co-manager Phin Daly says the preset release date was not a problem. "For this band, having a deadline is a driving force. [Lead singer/lyricist] Brad Arnold is the kid who never studies for an exam until he gets to the door of the exam room and then he aces it.'

Arnold agrees that writing under such pressure did him good. "Otherwise, you end up lollygagging around," he says. "I like having the pressure." He says the band finished with more songs than it could fit on the album.

Arnold found one drawback in the process: "The only thing I would not do again is pick a single before the whole record is done," he says.

In fact, Mackay says, "the single was done first mixed, mastered and in the can before they finished recording the other songs.

That first single, "Let Me Go," may not be Arnold's favorite song on the album (he reserves that honor for "Landing in London," which features Bob Seger), but it is resonating with fans. The tune was originally written for "Spider-Man 2," but the band decided to hold onto it. This week, it climbs to No. 10 on the Billboard Active Rock chart, No. 14 at Modern Rock and No. 19 at Adult Top 40.

While there are midtempo ballads like "Let Me Go" on "Seventeen Days," the project largely showcases the band's harder edge.

"A lot of times, you write what you long to play live," Arnold says. "With the last record softer, we wanted something more gritty this time.'

To that end, the band enlisted producer Johnny K (Disturbed), who Mackay says ran a very tight ship. "He's from the south side of Chicago; he's very blue collar. There's no way we could have gotten it done with someone else.'

Mackay feels that with the third album, the band has truly found its voice. "They have made a Southern rock record," he says, noting album opener "Right Where I Belong," which recalls Lynyrd Skynyrd.

"When 3DD broke, they were right on the heels of Creed and Papa Roach; then came Hoobastank. [Now] they have separated themselves from every single rock band out there because there isn't another young contemporary band adding those Southern styles to things," Mackay says.

With its first two studio albums, the group-which also includes Matt Roberts (guitar) and Todd Harrell (bass)—has established itself as a strong rock band that enjoys success at radio and retail.

3DD has logged six No. 1s on various Billboard charts, including "When I'm Gone," which was the most-played song at radio in 2003, according to Nielsen Broadcast Data Systems.

That song and another monster hit. "Here Without You," were featured on the band's 2002 album, "Away From the Sun," which has sold 3.3 million copies in the United States, according to Nielsen SoundScan.

Its predecessor, 2000's "The Better Life," which included 3DD's breakthrough hit, "Kryptonite," has sold 5.2 million.

LOFTY GOALS

The success of the band's albums has helped Arnold meet his goals early. "I wanted to have a gold record, I wanted to play music for a living and I wanted to be married, and I've done all that," he says.

So he set new goals: Meet Willie Nelson, and play for and meet President Bush. First, he met Nelson. Then he checked off the second goal Jan. 18 when 3DD played America's Future Rocks Today, the inaugural-week concert staged by Bush's daughters. The group also played the Recording Industry Assn. of America's Inaugural Ball Jan. 20.

"What am I supposed to do now?" Arnold jokes.

He might want to head to Wal-Mart on Feb. 8, where "Seventeen Days" will be prominently featured. The band's managers struck the deal with the mass merchant because the chain is popular with 3DD's middle-America fan base.

"We sell a very high percentage of records at Wal-Mart," McGathy says. At times, the retail chain accounts for 40% of 3DD's sales.

As part of the promotion, which is tied to Valentine's Day, "Wal-Mart took an enormous amount of the new record and will put it very visibly on display," McGathy says.

In addition to stocking "Seventeen Days" in the audio department, the album will be on sale in other, sensible areas of Wal-Mart, such as the automotive department, since the band has a tie-in with NASCAR.

3DD is also tying in with Best Buy. The deal includes appearances in circulars, a download program and an added track on the Best Buy version of the album. The band also will play a charity show for the retailer in April.

Target also fits into the mix via exclusive posters to promote the album in its stores.

McGathy and Daly stress that they are equally supportive of traditional record chains and indies, but "a lot of towns where 3DD do business don't have that cool record store. Fans drive into town and go to Best Buy or Wal-Mart."

THIS BUD'S FOR THEM

During the last few years, 3DD has inked long-term promotional deals with a number of sponsors, a move McGathy calls "very necessary in this landscape.

First to sign on, following the success of "The Better Life," was Anheuser-Busch's Budweiser brand.

"The record industry had hit this slump, and they were really looking for ways not to spend money," Daly says. "Between albums one and two, I think it was perceived that 3DD was a onehit wonder, so in between we hooked up [with] Anheuser-Busch. We pulled in their marketing team, which is massive all over the country, and got them completely behind the band.

That excitement "got everyone at the label excited," Daly says

Budweiser sponsors bar promotions in every city 3DD plays whereby patrons can win tickets to a show or a meet-and-greet with the band. 3DD also plays private parties for Bud distributors, for which the brewery gives away additional tickets through local radio stations.

"It has been an amazing deal," says the Agency Group's Ken Fermaglich, who books the band, "It has provided a lot of additional marketing dollars for the band above and beyond what Universal does."

3DD's promotional relationship with NASCAR started after Dale Earnhardt Jr. and Tony Stuart appeared in the

broadly mirror that of the United King-

dom's Assn. of Independent Music. AIM

CEO Alison Wenham has been closely

involved in developing the AAIM struc-

Silverman and Beggars Group U.S.A.

CEO Lesley Bleakley, who have been

major players in forming the organi-

zation, said a search for a chief execu-

tive has started and a formal launch will

time," Bleakley said at the Billboard-

chaired first International Indie Summit at MIDEM. "We need to get

together to make a difference. Indies in

America have always been second-class

citizens. It's better now, and it's time to

from around the world have also

decided to create the first global coali-

tion of indie labels. The unanimous

decision was made Jan. 22 at an inter-

national meeting in Cannes, hosted by

The coalition will comprise all asso-

ciations in the sector, such as AIM.

AAIM, AIR (Australia), ABMI (Brazil),

CIRPA (Canada) and IMNZ (New

Zealand), as well as Impala and its mem-

ber bodies UPFI (France), DUP (Den-

mark), VUT (Germany), FONO (Nor-

way), UFI (Spain) and SOM (Sweden).

in May to discuss its priorities and

establish an action plan. Wenham, who

also serves as Impala VP, says the prime

reason for the coalition is to express the

independent perspective on some of the

industry's key issues, such as market

access or consolidation, and reap the

The coalition's members will meet

European indies' body Impala.

AAIM and a dozen similar bodies

"We have needed this for some

take place in coming months.

get AAIM started."

Tommy Boy Records president Tom

MIDEM

Continued from page 1

ture during the past year.

video for "Road I'm On." In a branding deal, Earnhardt put the 3DD logo on his car, which led to a VH1 "All Access" episode on the band and NASCAR.

ON A SCREEN NEAR YOU

In an inventive marketing twist, Fermaglich and 3DD's management went to arenas around the country to come up with an artist development tool to market the band.

The result is a 60-second commercial featuring snippets of the band performing its biggest hits. It began playing on Jumbotrons at up to 75 arenas in January during "like-minded events: basketball, minor-league hockey games, the 'Finding Nemo' [family show]." Universal paid for the spot; the venues, many of which will host the band on tour this year, are playing it for free.

'This is not as much about the tour as it is about the awareness of who the band is," Fermaglich says. "It's hit after hit after hit. It's trying to defeat the kind of 'faceless band' argument that we're always bumping up against.

The spot will also air in movie theaters and on TV.

3DD hits the road for a two-week tour starting Feb. 12 at the Daytona (Fla.) International Speedway, in conjunction with the Budweiser Shootout NASCAR Nextel Cup Series.

benefits of acting collectively.

Meanwhile, indies joined other bodies to meet with high-ranking European politicians, at the invitation of the French minister of culture and communication Renaud Donnedieu de Vabres and the European Commissioner for education, training, culture and multiculturalism Jan Figel.

At a closed-door meeting, Figel hosted a "culture summit," flanked by ministers of culture from France, Sweden, Lithuania, Slovenia, Malta, Luxembourg and Cyprus.

Industry organizations—such as international labels body the Interna-

tional Federation of the Phonographic Industry, Impala. authors rights societies' body GESAC and retailers' group GERA-were given a platform to discuss their priorities before the ministers. The IFPI, through its chairman John Kennedy, focused on intellectual property protection, duration of copyright and the need for value-added tax rates to be dropped in Europe, among other topics. EC officials said after the meeting that they were impressed by the quality of the presentations.

Figel's department has asked Brus-

After the East Coast kickoff. the tour of 1,800- to 3,000-seat venues will concentrate mainly on dates west of the Mississippi. "That's one territory we didn't hit with [last summer's tour with] Nickelback," Fermaglich says. "The West Coast still lags behind the rest of the country from a developmental standpoint.

Fermaglich and 3DD's management believe this is so because alternative radio has not supported the band in the west as strongly as it has in the east. "Rock radio on the West Coast doesn't look at 3DD as a core band."

After the U.S. dates, the band heads to Europe for a promo tour, followed by Australia, where it hasn't played since 2001.

The second leg of the U.S. tour starts mid-April and will consist predominantly of 8 000- to 10 000-seat Southeastern venues. Following a run through the European festival circuit in June, 3DD will return stateside for a July-October stint of arenas, sheds, fairs and racetracks. Local promoters will be used for all dates.

"Come November, in a perfect world, we'll be positioned to do an arena tour in Europe," Fermaglich says. As for the States, the goal is "to be able to sell out every arena in the country by the end of this album cycle."

sels-based lobbying body the European Music Office to collate all the various papers and proposals in a formal manner. This, it is understood, will serve as the basis for the EC's action plan in the sector.

EMO director Jean-François Michel said the meeting helped ministers understand the legal. fiscal and social expectations of the industry, "Basically, what we talked about is all the hindrances to making Europe a single market." Michel said.

"The idea is for the music industry to have within the commission and in the EU member states ambassadors for the industry," Michel added. A meeting participant concurred, "We have found an openness that did not exist before.'

Mirroring the European gathering was a get-together for the British industry at MIDEM with the U.K. minister of state for trade, investment and foreign affairs, Douglas Alexander. as well as representatives from labels, publishers, managers, collecting societies and pan-industry body British Music Rights.

Together, they had created a list of 10 "high-priority items" that were presented to Alexander. One item was what the industry believes is a restraint of trade from the United States, with visa restrictions from the U.S. immigration services. "We told the minister how difficult it was for non-U.S. artists to tour in the U.S.," British Phonographic Industry executive chairman Peter Jamieson said.

"We spoke with one voice in a very effective way. I have never been so proud of our industry. It was one of my best moments since I joined the BPI two years ago," Jamieson said.

Tap into the power of the **Billboard archives:** www.billboard.biz

FIGEL, LEFT, AND DONNEDIEU DE VABRES: LISTENING TO THE INDUSTRY

Hip-Hop

commuca nom page 1

music's domination of the nominations for the 47th annual Grammy Awards, which will be held Feb. 13 at the Staples Center in Los Angeles.

Rap/hip-hop artists have certainly been nominated or won before in the big four categories—album, song and record of the year and best new artist. But the net has never been cast as wide.

Kanye West leads all nominees with 10 nods. He is followed by hip-hopinfluenced Usher and Alicia Keys. both of whom have eight nominations.

All three are up for album of the year, making it the first time a trio of urban releases is competing for that award in a single year.

Those three albums have each sold multiple millions, according to Nielsen SoundScan. Usher's "Confessions" has sold 8.2 million copies, Keys' "The Diary of Alicia Keys" is at 3.9 million, and West's "The College Dropout" has sold 2.5 million.

"That R&B and hip-hop artists received the most nominations proves that the rest of the world is catching up with us," says Virgin Records Urban Music president Jermaine Dupri, himself a nominee this year.

"The whole world is rapped out," he continues. "We live and breathe this music. It's everywhere: on the radio, on MTV, in TV ads and in film soundtracks."

Clive Davis, BMG North America chairman and head of Keys' label, J Records, believes previous rap/hiphop nominees and winners Sean "P. Diddy" Combs, Lauryn Hill, OutKast and the Fugees laid the groundwork for today's results.

"It has been an evolutionary and revolutionary process culminating in this year's critical endorsement and approbation of what's happening in music," Davis says.

But others believe Grammy voters are simply getting in line with contemporary tastes.

"When you look at the critics and the Grammys, most of the constituency grew up on rock'n'roll rather than black music and hip-hop," says Barry Weiss, president/CEO of Zomba Label Group. (Usher records for LaFace/Zomba.) "This is a metamorphosis of the culture and a

A Peek At Grammy Week

BY MARGO WHITMIRE

LOS ANGELES—Signaling the start of Grammy season, the Recording Academy is gearing up for the Feb. 13 ceremony here with a week of events that pay homage to the music community.

After paring down last year's monthlong Grammy Fest celebration to a concentrated week of activities, the Recording Academy's goal is to have all activities "really embody the Grammys from a production and artist standpoint and really celebrate music and the people who make music," communications VP Ron Roecker says.

New this year is an interactive advisory board for the academy's What's the Download campaign, which aims to educate the public on downloading. On Feb. 12, a panel of 18- to 24-year-olds will

meet with the board, which includes leading Grammy nominee Kanye West and Sugar Ray frontman Mark McGrath. This year's MusiCares person of the year is Brian Wilson.

"He just had a resurgence with "Smile' and is known for being a fantastic musi-

cian as well as philanthropist, which is something we look for," Roecker says. He adds that last year's fund-raising dinner and concert, which honored Sting, collected \$3 million. The following is a complete list of Grammy Week events,

which are by invitation only. All activities will be held in

final recognition by these folks that R&B and hip-hop should be recognized in a manner that is no different than Bruce Springsteen."

ACADEMY OUTREACH

The nominations are also a direct result of steps taken by the Recording Academy to bring more rap/hip-hop experts into the fold and to reflect current tastes.

Acknowledging the evolution of black music, the academy has added several R&B and rap categories through the years: best contemporary R&B album (for R&B/hip-hop hybrid projects), best urban/alternative performance, best rap/sung collaboration and best rap song.

"There has absolutely been an outreach to the R&B/rap community, among others," Recording Academy president Neil Portnow says. "Every chapter identified the top 100 music folks within their various communities over the last year and tried to go out and get them if they weren't already members. We recruited a lot of people whose voices contribute to what we're seeing."

Indeed, Universal Records president Monte Lipman says the nominations are in part a reflection of those efforts. "In years past, there was a big outcry because there were some big contemporary artists passed over for established acts, and there was a lot of frustration. The Grammys have done a really good job of getting current."

Usher's manager Jonnetta Patton also applauds the academy's efforts. "It starts first with our R&B/hip-hop community," Patton says. "You can't work for the Usher camp unless you're a registered member of [the Recording Academy]. And those who can't vote, we have them nominate candidates. We can't be upset after the fact. Our voices can make a difference."

Barbs have been fired at the

the Los Angeles area.

 Composer/arranger/saxophonist Benny Golson, Grammy-winning vocalist/educator Jon Hendricks and composer/pianist Horace Silver will be honored Feb. 8 during A Salute to Jazz.

On Feb. 9, the seventh annual Music on Film Preservation Project will present Music on Film: Pioneering Women in Music.

 The Gibson/Baldwin Grammy High School Jazz Ensembles will perform Feb. 9 and 10. They will also perform with special guest Eric Marienthal Feb. 12.

> The second annual Grammy Style Studio will take place Feb. 9. Performers, presenters and nominees will select designer clothing for awards night.

 Los Angeles Philharmonic music director Esa-Pekka Salonen will be honored Feb, 10 at A Salute to Classical Music.

 On Feb. 10, the inaugural Salute to Gospel Music will pay homage to Andraé Crouch, Bill

and Gloria Gaither and Albertina Walker. • Warner Music Group chairman/CEO

Edgar Bronfman Jr. will keynote the Feb. 11 Entertainment Law Initiative.

 The MusiCares person of the year dinner and concert will take place Feb. 11.

 Recording Academy VP of advocacy and government relations Daryl Friedman will moderate the What's the Download round table Feb. 12.

. The Grammys air live at 8 p.m. EST Feb. 13 on CBS.

Grammys for playing it safe when it comes to rap/hip-hop nominees and winners, as well as for not televising the rap awards presentations last year. Although OutKast won album of the year at the 2004 ceremony for "Speakerboxxr/The Love Below," some questioned why 50 Cent was not nominated for best album and was shut out in the five categories in which he was nominated. The only other rap album up for album of the year was Missy Elliott's "Under Construction."

A number of other contemporary R&B artists have claimed Grammys in the marquee categories, dating back to 1973, when Stevie Wonder earned album of the year for "Innervisions." His "Fulfillingness' First Finale" and "Songs in the Key of Life" received the same honor in 1974 and 1976. Beyoncé took home five statuettes last year, but all were in the R&B or rap fields. Keys and India.Arie led a field of strong R&B candidates—including Mary J. Blige and Usher—at the 44th Grammys, handed out in 2002. Though India.Arie didn't win in any of her seven nominated categories, Keys won five awards that year, including song of the year and best new artist.

Some observers, such as Davis, cite P. Diddy's 1997 awards for best rap performance by a duo or group ("I'll Be Missing You" with Faith Evans and 112) and best rap album ("No Way Out") as a precursor of rap/hip-hop's current dominance, in part because such material also had an impact at top 40 mainstream radio.

Others credit Hill's five wins (and 10 nominations) in 1999 for "The Miseducation of Lauryn Hill" as rap/hip-hop's true breakthrough to the Grammy mainstream. "That's right about the time when the progression of R&B moving into hip-hop became evident," says Pete Hilgendorf, senior music editor for amazon.com.

Even for a huge success like Usher, the mainstream exposure brought on by a Grammy performance or wins can catapult sales.

"There are plenty of folks in Des Moines or Boise who have heard of him but haven't made the final step to buy the record," Weiss says. "Especially those over 25."

But it is West who stands to gain the most, should he win. "Kanye has the most potential, because he hasn't reached the level of exposure that Usher has," Lipman says.

Whomever the winners turn out to be, the votes already are in for R&B and hip-hop's mainstream anointment.

"The world is changing," industry veteran and former Motown chairman Clarence Avant says. "Black music has always been a dominant force in this country. But we've always been the third person in line.

"There was Louis Armstrong and Duke Ellington, but Benny Goodman and others got the big apple. In the rock'n'roll scene there was Little Richard and Chuck Berry, but Elvis Presley got the big apple. I'm glad the Grammys see fit to give this music credit within the bigger scene. Rap/hiphop has taken its place in the music world and become a factor."

Additional reporting by Michael Paoletta in New York.

R&B/Hip-Hop: In Grammys It Climbs, But Radio Declines

BY KATIE HASTY

NEW YORK—The Grammy Awards are finally reflecting the marketplace for R&B/hip-hop music. So how come so many currentbased R&B/hip-hop radio outlets are leaving the format?

In the past year, the *Billboard* R&B/hip-hop panel lost 7% of its stations, making it the hardest hit of the current-music formats that *Billboard* tracks.

Don't take it personally, R&B. It's just business.

Urban music is a ratings-getter. But high ratings do not mean revenue will follow, says Richard Bachschmidt, Clear Channel director of talk programming in Charleston, S.C.

Bachschmidt entered the market when R&B/hip-hop WSSP was making gains, despite an increase in competition from other R&B, mainstream and rhythmic stations. He says WSSP "had great respect in the community, a good presence and good performance. But that doesn't always pay the bills."

Mychal Maguire agrees. After joining as PD, Maguire-now PD

of WPHH Hartford—managed to get WSSP on the upswing before Bachschmidt came in and the station flipped.

"Every station in town had to compete for those advertising dollars," he says. "But the advertisers for our station, for our format, were skeptical." Hip-hop appeals to the younger demographic, but it is the older dems that are buying the advertising, he says.

A fragmented format can also be to blame, says Owen Weber, Guaranty Broadcasting cluster manager in Baton Rouge, La. WJNH Baton Rouge flipped last year from R&B to country oldies. He attributes the R&B station decline partly to a similar pattern in country.

"When people tune out of country stations, it's not because they quit liking country," Weber observes. "We discovered people like a certain kind of country, either the traditional, old stuff, or the new crossover artists. They went to the stations that catered to their needs." Nothing is necessarily wrong with R&B/hip-hop, he says, but advertisers go where their dollar can be fleshed out.

"People either want to hear their old, slow R&B hits on their adult R&B or AC, or they want to hear hip-hop off their rhythmic

or mainstream," Maguire says. This is evident from three flipped stations: WBLS New York, WFUN St. Louis and WCHH Charlotte, N.C. All three took on traditional R&B and classics in the past year.

"I don't know of anybody outside of New York that just does hip-hop and survives," Maguire says. "It's not that hip-hop is cooling off, it's just getting repackaged."

Going up against a strategically aligned cluster of R&B stations of various stripes may also send an R&B station out of format. Advertisers may be convinced to spend their dollars at what Weber calls "one-stop shopping": clusters that already dominate the urban landscape in a market, for R&B, hip-hop, rhythmic and gospel music.

"Urban stations enjoy a certain amount of listener loyalty, more so than other formats. If a cluster has already claimed the loyalty of a community of urban listeners by hitting every fraction of the genre, it's tough to compete for those dollars," Weber says. "The choice becomes clearer when you see a group of people being underserved. Stations are flipping to Hispanic and talk because they see an audience that can be served better."





Continued from page 5

don't think that if someone buys Intocable, they won't buy Montez de Durango or Conjunto Primavera."

The three acts play distinct styles of music, but all fall under the broad regional Mexican genre. All are strong at radio, and all are big sellers.

Montez is known as the band that spearheaded the *duranguense* movement that has had a big impact on the *Billboard* Latin charts for the past two years. Montez's most recent album, "En Vivo Desde Chicago," a live disc, debuted at No. 1 on the *Billboard* Top Latin Albums chart last year. Only six months earlier, studio album "De Durango A Chicago" debuted at No. 2.

Primavera, a radio favorite, won the 2004 BMI song of the year award as the society's most-played Latin track with "Perdóname Mi Amor." The group plays romantic *norteño* music; its lead singer, Tony Meléndez, is one of the top vocalists in the field. Two of its albums—"Perdóname Mi Amor" and "Ansias De Amar"—have earned gold certifications from the Recording Industry Assn. of America. Primavera has one platinum certification for its album, "Necesito Decirte."

Intocable is a different story. Since the mid-'90s, the group has risen to the top of the Tejano and norteño fields with a signature sound that fuses Tejano's robust polkas and norteño's folk rhythms with pop balladry. This distinctive fusion has become the blueprint for dozens of Tex-Mex groups.

Career highlights include four consecutive sold-out nights at Mexico City's Auditorio Nacional and a 2003 headlining appearance at Reliant Stadium for the Houston Rodeo, which drew a record 70,104 fans.

The fact that all three groups' albums are arriving so close together is not entirely a coincidence. February is usually a strong sales month, thanks in part to Valentine's Day promotions.

Primavera and Montez will be featured in special UMVD displays in 500 Wal-Mart stores nationwide. Because both products go to a mass market, they are being aggressively priced.

The Montez album will retail between \$9.99 and \$11.99, even though it includes a bonus karaoke DVD-Audio, a first for Disa.

Likewise, Primavera will be bargain-priced. At Ritmo Latino, for example, the CD will be offered at what head buyer Alberto Uribe describes as "a very discounted price" for the first week of release.

Montez and Primavera are being promoted through spots on the Univision network. As with past albums, Montez will do a series of in-store appearances during the week of the album's release. Primavera will make one in-store appearance and spend

most of its time doing national network TV promotion.

NO WORRIES

"Each of us has a loyal fan base," says Primavera's Meléndez, when asked if the shared release date worries him. "We both do things



Grupo Montez de Durango is known for spearheading the *duranguense* movement.

differently. Montez de Durango are strong now, we have to admit. But we're not worried as Conjunto Primavera, nor are they worried as Montez de Durango. It's two completely different genres."

The difference can be seen in the choice of singles. While Montez's

face 20 years in prison. Additionally,

such convictions would constitute

a material breach of the joint-venture contract with Def Jam, which

could result in the joint venture

being dissolved, sources indicate.

A Universal spokesman declined

New York Police Commissioner

Ray Kelly stated that McGriff and

company represented "a triple

threat to the movie and music

world: drugs, money laundering

to comment.

"Quiero Saber De Tí" is a danceable duranguense track, Primavera's "Hoy Como Ayer" is a romantic ballad, written by a woman, Cuca Villalobos.

This issue, the Primavera song is No. 13 on the *Billboard* Hot Latin Tracks chart after only two weeks, while the Montez entry is No. 15.

Intocable's first single, "Aire," debuted at No. 23.

Despite arriving two weeks earlier, the Primavera and Montez albums are not expected to significantly affect sales of Intocable's "X."

The double album is an anniversary package celebrating Intocable's 10-year career.

One disc is a 14-track collection of all new songs. The second, subtitled "Xtra," features 11 Intocable tunes recorded by various acts, including Pepe Aguilar ("Fuerte No Soy"), Kinky ("Coqueta"), Tego Calderon ("En Paz Descanse") and Volovan ("Ya Ves").

"The Intocable fan has long awaited a new studio [album] because it has been 18 months since their previous one," says Jorge A. Pino, president/CEO of EMI Music U.S. Latin. The key to the group's success, Pino says, "is their appeal to the masses—people of all social economic status[es]—due to the group's humility, their passion for the music and the high level of production of their concerts."

Because of Intocable's broad appeal, "X" is being promoted to

and murder."

FBI assistant director in charge Pasquale D'Amuro said the case "was never about investigating the rap music industry. It was and is about investigating guns, drugs, murder and money laundering. Whether their tastes run to rap, rock or classical, those who launder drug money and engage in violent criminal acts will face the music of aggressive lawenforcement scrutiny and lengthy prison sentences." regional and non-regional fans. Aside from a direct-response TV campaign, EMI is promoting the second CD the more alternative "Xtra"—with street teams, in clubs and through an aggressive Web campaign that includes online premieres.

At a retail level, the label is planning special promotions in secondary markets, including a branded program called "Una Noche Intocable."

Brands

Continued from page 6

Partnering with brands was the only way Bunim-Murray could afford to produce the TV show "The Real World," said Joey Carson, CEO of Bunim-Murray Productions. "Everything was traded out—artwork, flooring, even paint on the walls."

For "The Simple Life," Bunim-Murray found that branded entertainment had to make sense. For the second season, which featured stars Paris Hilton and Nicole Richie traveling across the country, the show tied in with Burger King after discovering that the pair loved the fast food chain. "Branded integration at its peak is when the brand becomes a character," Carson said.

Panelists advised brand marketers to look beyond such traditional placement sources as TV.

"Most of our lives are spent out of the home, but \$90 billion of advertising is geared toward people in their homes," said Bruce Eskowitz, president of Clear Channel Entertainment Properties. Only \$10 billion in advertising is geared toward out-of-home avenues.

Eskowitz stressed that linking with a live event gives the brand a longer life than that of the actual event. "Branding entertainment starts with the announcement that a show is happening and goes through contesting, the event and the post-show experience, such as DVDs, CDs, video on demand. It's not just signage at the venue anymore."

Additionally, Fredric Rosen, CEO of North American Midway Entertainment, told attendees that 150 million people in North America went to fairs and carnivals in 2003. "There's no sponsorship or very little on midways. Our goal is to create a footprint with national advertisers. The business moves every two to three weeks, so it's a continuous opportunity to get in front of a new audience."

The conference was hosted by Adweek, Brandweek, Mediaweek, *Billboard*, The Hollywood Reporter, Amusement Business, Sporting Goods Business and Nielsen Media Research in association with the Entertainment and Media Management Institute at the UCLA Anderson School of Management.

Gotti

Continued from page 6

laundering charges against Cynthia Brent, who was the bookkeeper for The Inc. (formerly known as Murder Inc.), and Ronald Robinson, manager of The Inc. recording artist Ja Rule (*Billboard*, Nov. 27, 2004).

According to the indictment, McGriff and individual members of his gang were involved in the 2001 murders of fellow members Karon Clarrett and Dwayne Thomas, who were believed to be cooperating with the government, and rapper Eric Smith, also known as E-Moneybags.

The indictment charges the Lorenzos with using their positions to persuade an unnamed "other company" to pay for tens of thousands of dollars in travel and hotel expenses incurred by McGriff. It also alleges that laundered McGriff drug money was used to finance a film titled "Crime Partners," and that Irv Gotti persuaded the "other company" to pay \$1 million for the movie's soundtrack.

The so-called other company is believed to be Def Jam. It is not named in the indictment, nor is it accused of any criminal activity. Furthermore, while the indictment names Murder Inc., Ig Records and Mi Records as corporate defendants, Gotti's joint venture with Def Jam the similarly named MI Records LLC —is not included.

If convicted, the Lorenzos could

DualDisc Continued from page 6

Sony BMG's DualDiscs will carry an \$18.98 suggested retail price and will be packaged in a button case enveloped by a transparent O-card. One of the titles, "Introducing the 5 Browns," will be a single-SKU release, Hesse says, available only as a DualDisc.

Vice Presidents: Joanne Wheatley (Information Marketing), Karen Palmieri (Manufacturing & Distribution)

Roup Presidents: Robert Dowing Gim & Performing Arts), Mark Holdreith (Retail, John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Michael Parker (Marketing/Media & Arts)

President & CEO: Michael Marchesano: Chief Operating Officer: Howard Lande

Sony BMG expects to install between 2,500 and 2,800 custom product bins at retail locations. "You're going to see penetration at every strata of retail and tremendous support from all of them," Sony BMG Sales Enterprise co-president Jordan Katz predicts. Retailers "know this is something that's going to be ongoing for the rest of the year and is going to be to the benefit of all of us."

Bob Higgins, chairman/CEO of Trans World Entertainment, is guard-

edly optimistic about DualDisc.

"This is a good value for the consumer," Higgins says. "The important part of it, though, is that [DualDiscs] have a good piece of video that will appeal to a broad audience. If they accomplish that, they're giving good value to the consumer.

"We think we'll do well with it," he adds. "We need a change, and this is a good change, as long as everybody gets behind it and we educate the consumer as to what they're buying."

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vnu business publications

'Indies Are Going To Do Fantastically Well Over The Next Few Years'

BY CHRISTOPHER WALSH

NEW YORK—It is a few days before Christmas when Artemis Records chairman/CEO Danny Goldberg receives a visitor to his corner office, several floors above a Fifth Avenue teeming with holiday shoppers.

As a saxophone blows an unending medley of seasonal songs from the street below, Goldberg, executive, author and activist, reflects on his indie label's first five years and a future he clearly feels abounds with opportunities.

Artemis gained four Grammy Award nominations in 2004, two going to Steve Earle for his blistering critique of the Bush administration, "The Revolution Starts... Now." This year will see releases by newly signed acts Black Label Society, Better Than Ezra and Little Barrie.

Artemis imprint Tone Cool has just released Hubert Sumlin's "About Them Shoes," featuring Eric Clapton and Keith Richards, while the label's joint venture with production facility JSM Music has exposed acts Kittie and Jeffrey Gaines to a wide audience via commercials.

Goldberg predicts a music industry renaissance, owing largely to surging legitimate digital distribution. His exhilaration and enthusiasm are obvious. These are qualities the former *Billboard* staffer has brought to a career that includes such milestones as the "No Nukes" concert and film, the founding of Modern Records and Gold Mountain Entertainment (where his management clients included Nirvana, Bonnie Raitt and the Beastie Boys) and senior executive positions at Swan Song, Atlantic, Warner Bros. and Mercury.

That passion is also evident in Goldberg's book, "Dispatches From the Culture Wars: How the Left Lost Teen Spirit," which takes the Democratic Party to task for alienating its natural base. "In this business, it's real easy not to care and to not do anything," Earle says, reflecting on Goldberg's activism. "It really is the way he was raised, but from 'No Nukes' forward, he really put his money where his mouth is. You've got to give him credit for that."

Q: Why do you think the level of artist and music industry activism had so little impact on the presidential election?

A: The main thing people vote for is who is actually running for office. Artists are obviously only a small part of the whole political environment. One statistic I'm excited about is the margin by which Kerry won among people under 30. At musicforamerica.org, there's an electoral map that shows that if only people under 30 had voted, Kerry would have won 375 electoral votes.

I was very inspired by people like Bruce Springsteen and the other artists who risked offending some of their fans in order to say what they believed in. Whether you agree with them or not, you have to admire the willingness to take that risk.

Q: Does having an artist like Steve Earle imply that Artemis is a safe harbor for similarly outspoken artists?

A: I just try to be a safe harbor for good artists who make music that has an audience. The majority of our artists don't express themselves politically one way or the other. I happen to have the same politics that Steve has, more or less, and have a special pride in working with him as a result. But most records are not about politics; most are about more personal things. It's only occasionally that there's a natural convergence. Steve has manifested that convergence as well or better than anyone I've ever worked with. It's really an exciting time to be working with him, but that's about him and my belief in him, not a general political philosophy of the label.

Q: After five years with Artemis, can you share any insight about the differences between the major and indie worlds?

A: There are certainly some similarities: You have to have hits in order for your business to do well. But in an independent label, you need to be more committed to the records that you're putting





A Q&A With Danny Goldberg

Danny Goldberg: Career Highlights

1969: Reviews Woodstock Music and Arts Fair for *Billboard* 1974: Named VP of Swan Song Records 1979: Co-founds Modern Records 1980: Co-produces and co-directs "No Nukes" documentary 1983: Forms Gold Mountain Entertainment management firm, serving as president 1992: Joins Atlantic Records as senior VP and is promoted to president the following year 1995: Named chairman/CEO of Warner Bros. Records 1996: Named chairman/CEO of Mercury Records 1998: Named chairman/CEO of Mercury Records 1999: Forms Artemis Records, serving as chairman/CEO

out, because you have fewer shots. You have less of a cushion, and you don't have the advantage of a big catalog. You have to work a lot harder to get the same amount of exposure. You feel your mistakes more intensely in an independent company, and smaller amounts of money matter much more.

But a lot of the day-to-day work is very similar, in terms of trying to pick the right music and make the right choices among the ones you have, as far as what you're prioritizing. I find the similarities greater than the differences, but there's no question that there are opportunities that you have at a major that you don't have at an independent company.

Q: You have begun to build a catalog through acquisitions such as Vanguard Classics. Will that depth help Artemis attain longevity?

A: Vanguard Classics has been a wonderful experience. That has worked out as a business and is an example of the kind of asset that's going to grow in value as digital sales grow.

Tone Cool is a blues company [run by] Richard Rosenblatt, who is one of the best—if not the best—blues A&R guys. I think Tone Cool is going to really kick in [in 2005]. Triloka, a new-age label I had worked with at Mercury, has a niche among the kind of people who do yoga and are interested in a certain kind of Eastern world music, although [it] dabbled in some other cultures.

It's hard for records like that to get much focus at a major, and it's a way of gradually building some critical mass, so that eventually the catalog here will be enough that the economics are a little less terrifying.

Q: Were you less affected than majors by file sharing and CD burning?

A: No. On a lot of our releases, our audience has skewed a little older, and older people were less likely to burn CDs. But we, and all companies, were affected by it in a number of indirect ways that were very troubling. It hit retail—and we all were dependent on retail—and narrowed the playing field. When the hemorrhaging was starting when we started, it had a tremendous effect on the business community's attitude about the value of content, and to the extent that the value of your catalog or your recordings [went] down. It affects everything else you do —your relationships with banks, the incentives you can offer people who invest.

${f Q}$: Has Artemis benefited from legitimate downloading?

A: We get these checks every month, and it's pretty exciting. Two years ago, they didn't exist, and now it's part of our income. It's growing the same way all the majors' income is growing. That piece of the pie is getting bigger every month, and CD sales are not declining anymore. It's very gradual—it has gone from 1% to 2%—and has got to get into double digits before it can really be a building block of the financing of a company, but it's clearly coming, whether it's in two years or four. First there was just one check we were getting a month, now there are three or four from these different retailers.

${f Q}:$ What is the outlook for indies in general?

A: Indies are going to do fantastically well over the next few years, because the business in general is going to do very well. You had a real problem with the change in technology that really did reduce sales. Now you've got a stabilization of CD sales, explosive growth of digital sales and the biggest generation of young people in history, who clearly love music. Whether they're going to get it through ringtones, iTunes, videogames, vinyl—which I think is actually making a comeback with some younger people—or CDs, [the business is] clearly going to be in for a growth spurt, and I think indies are going to have a significant piece of it.

Q: Could you see working for a major label again?

A: I'm very open-minded about the things I could do in the future. I could see doing personal management again, working for a major [or] working for a media company that's not currently in the music business. I could see continuing to work with Artemis. The fun thing about the business is that it continues to be a rapidly changing environment. I love the people I work with, but my main love is the work that I actually do.



6:00 РМ Silent Auction & Reception 7:30 РМ Dinner

9:00 PM Tribute & Concert

India.Arie **Backstreet Boys Barenaked Ladies** Jeff Beck Black Eyed Peas Jamie Cullum Earth, Wind & Fire Darlene Love Shelby Lynne Michael McDonald Aaron Neville **Billy Preston** ?uestlove **Red Hot Chili Peppers Richie Sambora** and many more

Special Performance by Brian Wilson

Black Tie Preferred

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