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MAY
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2005

FOR MORE THAN 110 YEARS

CAN MUSIC SAVE GENERAL MOTORS?

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No. 1

ON THE CHARTS

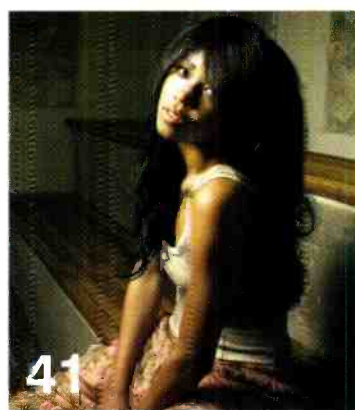
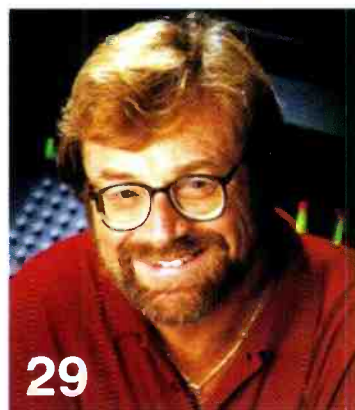
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OPINION

EDITORIALS | COMMENTARY | LETTERS

With New Crop Of Hot Acts, Country Is Cool Again

While no one was looking, country music snuck up and caught us by surprise.

Sure, we all noticed the ratings and attention that CMT was receiving, and every once in a while we'd see that a country album hit No. 1 on The Billboard 200, but few people put all the pieces together to detect what has become a clear trend: Country music is back.

You need to look no further than the NBA All-Star Game for confirmation. When that bastion of hip-hop culture features a halftime show with Big & Rich singing "Save a Horse, Ride a Cowboy," you know something is up.

So what's up? After years of stagnating album sales and declining ratings, country music is surging in popularity once again.

Other indications are all around us. Mercury artist Julie Roberts is the voice of the new "Good Morning America" promo. Not to be out-"countrified," the "Today" show enlisted Phil Vassar to co-write a theme song for an upcoming segment.

One of the indications of a format's mass-appeal strength is its ability to cross artists over to other formats, and that is happening with country as well. Martina McBride, Tim McGraw and Keith Urban have all had recent success at AC radio (*Billboard*, March 12). McGraw even saw major airplay at pop radio for his duet with Nelly.

Other examples include the recent top 10 hits on The Billboard 200 by McGraw, Toby Keith, Kenny Chesney, George Strait, Urban, Brad Paisley, McBride, Shania Twain, Big & Rich, Gretchen Wilson, Rascal Flatts, Brooks & Dunn, Montgomery Gentry and LeAnn Rimes. Country has not seen this much sales

success in a long time.

All of these things are bearing fruit for music-oriented media. CMT is closing in on 80 million homes with the best ratings in its history, and country radio is clearly on the rise. After falling to a low point in fall 2002 with a national 12-plus Arbitron share of 8.2, the format has consistently trended upward on the way to its current, very healthy 8.8 share. It is quite possible that country could soon hit a 9 share, a level the format hasn't achieved in almost five years.



JEFF POLLACK

Perhaps the most encouraging aspect from the radio side is that this increase is driven mostly by 18-34 listeners. In that segment, the format is up more than a full share from where it was in fall 2001. While other contemporary formats have been struggling, country is enjoying rising fortunes with new music fans.

There are a number of reasons for country's resurgence. Perhaps the biggest is that the format is looking at possibly its best crop of new talent since the class

of '89 (Garth Brooks, Alan Jackson, Travis Tritt, Clint Black, etc.), with great songs and a real presence.

There is also the fact that country has always been a vibrant scene with real stars and real artists—people with whom the listener can identify. As other formats struggle to find a name to attach to their most popular music, there is no such problem in country, where the fans know not only the lyrics to their favorite songs, but the name of the artist who sings them.

And as the NBA All-Star halftime show illustrated, country also features artists who put on compelling live performances and dynamic stage shows. Acts like McGraw, Chesney, Brooks & Dunn and Big & Rich all know how to entertain not just on record but onstage as well.

So, in the face of a lack of emotion from many quarters, country's fervor has struck a nerve. With songs about really appreciating life (McGraw and Keith), the importance of family (Lonestar, McBride), supporting the country in a time of war (Keith, Darryl Worley) and such issues as child abuse (McBride), homelessness (Craig Morgan) and domestic violence (McBride, Dixie Chicks), country is once again the format that is telling the story of our lives.

Country is in a good place right now. The format has strong artists with recognizable faces and names, compelling live performers, mass-media outlets that want their participation and an overall vibe that is in tune with the spirit of the times.

Jeff Pollack is chairman/CEO of Pollack Media Group, a Los Angeles-based radio, TV and music consulting company whose clients include CMT.

FEEDBACK

READY FOR REGGAETÓN

I enjoyed Leila Cobo's column in the April 9 issue, "Why Reggaetón Soars Above Latin Rock." I'm not well-versed in the genre, but as a "layman" I would also argue that the explosion is a result of doors slowly being opened.

Tego Calderón appearing on the remix of the hit "Lean Back" introduced reggaetón to the mainstream/pop audience. From there, "Oye Mi Canto"

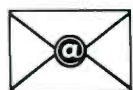
took the reins and blew the door wide open. I think the key to the song's crossover appeal was pairing familiar artists such as N.O.R.E. and Nina Sky (who were red-hot at the time) with the reggaetón artists who may have been unfamiliar to this audience.

The success of these collaborations prepared radio for what was to come, and programmers may not have been

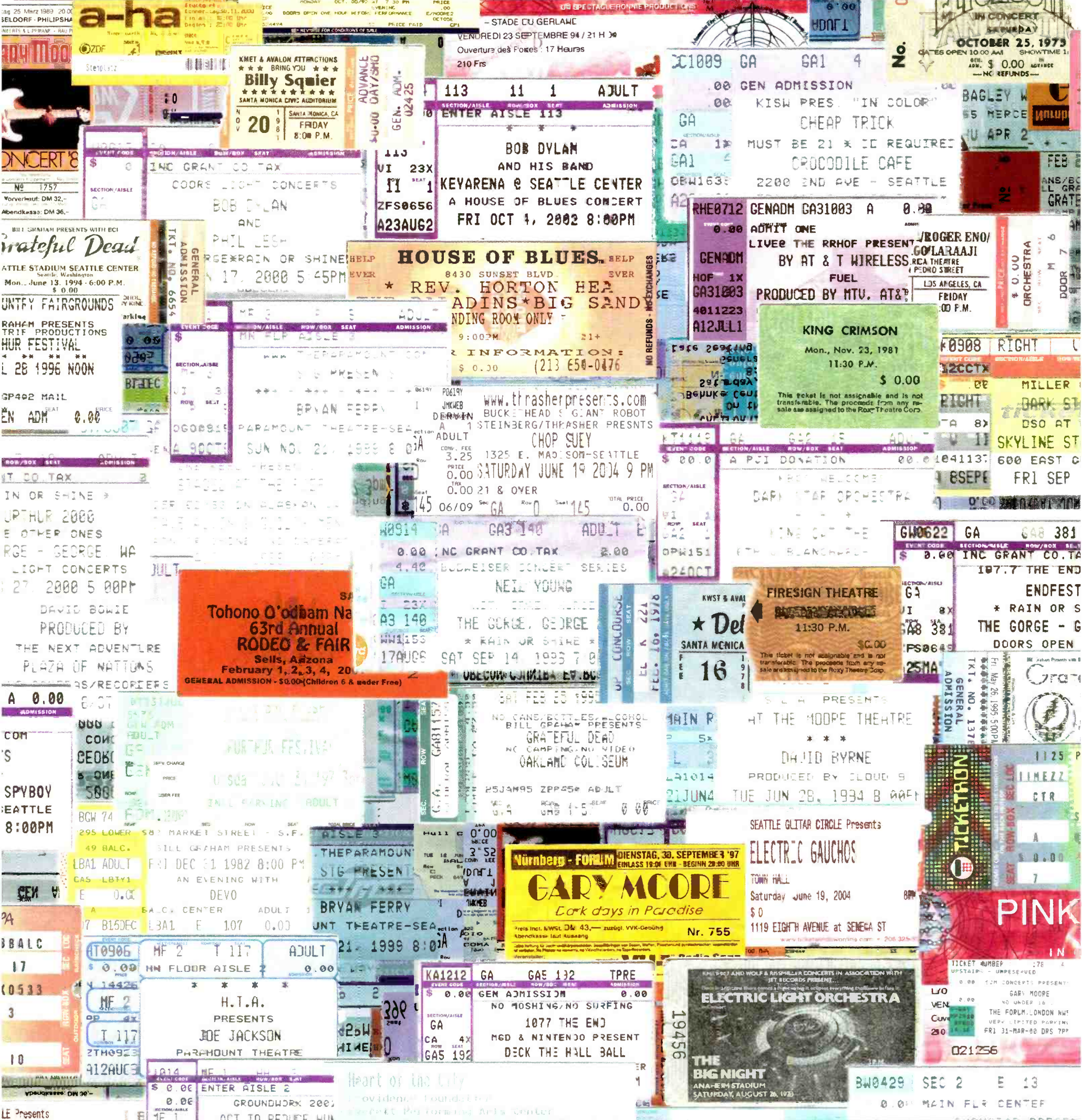
as shy about adding a song like "Gasolina" to their playlists.

Nevertheless, I agree that the music has to expand beyond these types of hits in order to truly have an impact. But because of these recent hits, radio and its listeners will be ready for it.

Gia Gilliard
Sony BMG Music Entertainment
Lyndhurst, N.J.



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Phat Intern
Fat Joe gives away
internship



Oh, Bebe
Artist wins SGAE award;
show fares poorly



Noble Effort
J. Ralph in Barnes
& Noble exclusive



Touring Together
Loggins & Messina
back after 30 years



Platform Dive
Cassidy, others tap
cell sales

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**>>> FOX
UNITES UNITS**

Fox is uniting its international and domestic home entertainment units in an effort to strengthen its presence in the global retail marketplace, the company announced April 28. The worldwide division is called Twentieth Century Fox Home Entertainment. Mike Dunn, former head of domestic home entertainment, has been named president of Twentieth Century Fox Home Entertainment worldwide.
—Jill Kipnis

**>>> YAHOO
AGREES TO PAY
FOR UMG VIDS**

Yahoo has finalized a deal with Universal Music Group to pay for access to its music videos. Financial details were not disclosed. Yahoo now has rights to offer new and catalog music videos from UMG in the United States and, for the first time, in international territories as well. The pact is the latest in an ongoing test of wills between UMG and online services over compensation for on-demand video play. UMG yanked its videos from the leading U.S. Web portals in February, when it announced that it would no longer service new or catalog videos for VOD playback on a promotional basis. Since then, UMG has inked VOD deals with America Online and Microsoft's MSN Music.
—Brian Garrity

**>>> SONY BMG
POSTS LOSSES**

Sony Corp. reports that Sony BMG posted a fourth quarter net loss of \$61.8 million on sales of \$962 million for the three
continues on >>p8

UpFront

MAY 7, 2005

LATIN BY ENRIQUE LOPETEGUI

LATIN CONFAB MINES REGGAETÓN CRAZE

MIAMI—Reggaetón was the center of attention at the 16th annual Billboard Latin Music Conference, the first since the explosion of the “new” Puerto Rican craze.

The increasingly popular Latin subgenre dominated many of the panels that took place April 25-28 at the Hotel InterContinental, including the teen, mobile and digital discussions.

Luny (one half of Luny Tunes, the production team responsible for reggaetón’s biggest hits) and rappers Wisin & Yandel proved to be a bundle of energy enjoying success. During a Q&A and open-mike session, Luny laughed about their ability to reach the No. 1 spot on the *Billboard* Top Latin Albums chart “using \$100 software.” Later, he introduced a 15-year-old producer named Tiny as “the future of reggaetón.”

Luny and others seemed confident that the traditional solidarity of the top reggaetón artists will continue as the genre grows and copyright protection and major-label deals develop.

“We all play in each other’s albums,” said Wisin, who mentioned that he is in conversations with several major labels. “If other genres like salsa and merengue had done it that way [without thinking in terms of competition], they’d all be better off.”

Similar sentiments were echoed at the “Worlds Apart—East Meets West” panel, which brought together many of the biggest names in reggaetón **continues on >>p8**

LATIN BY LEILA COBO

In The Stars

Los Horóscopos, Rubio Win Three Billboard Latin Awards

MIAMI—Winners of this year’s Billboard Latin Music Awards reflected the changing sound of Latin music and the public’s reception of it.

Paulina Rubio, who took home three awards, described the music on her album “Pau-Latina” (Universal) as a multicultural fusion. Rubio took home hot Latin tracks artist of the year, female, and Latin female pop album of the year.

Juanes’ won hot Latin track of the year for “Nada Valgo Sin Tu Amor” and Latin pop album of the year, male, for “Mi Sangre” (Surco/Universal). His brand of pop/rock has found acceptance on pop and tropical radio.

Música duranguense group Los Horóscopos de Durango belongs to the new crop of acts that keep the duranguense craze alive and well, more than a year after it ex-

ploded in the charts.

Los Horóscopos, one of the few duranguense groups whose singers are women, got the regional Mexican album of the year, female group, for “Locos de Amor” (Disa), as well as two other awards.

Even Los Temerarios, known for their romantic *grupo* sound, broke the mold with their 2004 studio album, “Veintiseiete,” a collection of *rancheras* arranged to fit Los Temerarios’ romantic sensibility.

The group was the biggest-selling Latin act of the year and won the top Latin albums artist of the year award thanks to a succession of recordings that made the top echelons of the *Billboard* Top Latin Albums chart.

The Billboard Latin Music Awards, now in **continues on >>p8**



PALLINA
RUBIO

Photo: Steve Granitz/WireImage.com

months ended March 31. Results for the joint venture include \$92 million in restructuring charges before taxes. Sony claimed an equity net loss of 3.1 billion yen (\$29 million) from the joint venture for the quarter. Between the start of the venture on Aug. 1, 2004, and the end of Sony's fiscal year, Sony BMG posted a net loss of \$66 million on sales of \$3.3 billion, including pre-tax restructuring charges of \$290 million. For the fiscal year, Sony recorded an equity net loss of 3.4 billion yen (\$32 million) from the joint venture.

—Brian Garrity

>>>PODCASTING TO INFINITY

Infinity Broadcasting is jumping on the podcasting bandwagon, with plans to offer podcasts submitted by listeners on the air and via a new Internet radio station. Kyouradio.com will exclusively stream podcasts submitted by listeners. Programming can include all-talk shows or music selections. Infinity will only stream the podcasts; it will not make them available for downloading. The online station will go live May 16. Infinity also will air the podcasts on KYCY-AM San Francisco.

According to Infinity, the podcasts selected for broadcast will be determined by listener interest and feedback.

—Antony Bruno

>>>RIAA SETS SPECS FOR DUALDISC LOGO

The Recording Industry Assn. of America is launching a new program for licensing the DualDisc logo for use on hybrid CD/DVD releases. The initiative sets physical and content specifications for official DualDisc releases and makes the logo available to any record label—independent or major, U.S.- or international-based—for a nominal fee. As part of the effort, the RIAA is launching a new Web site, dualdisclicensing.org, that will provide necessary information.

—Brian Garrity

continues on >>>P10

LATIN CONFAB (cont.)

from >>>P7

(Daddy Yankee, Héctor "El Bambino" and Ivy Queen), urban regional (Akwid, Crooked Stilo) and rap (Pitbull and Orisha's Yotuel).

When Akwid's Sergio Gómez stressed the fun of making music versus the passing nature of fame and commercial success, Héctor "El Bambino" noted that "it already happened to salsa and merengue."

Reggaetón made further appearances at the "Digital Days" and "Going Mobile" panels, where a common topic was the complexity of working within copyright law to exploit the reggaetón craze.

"Labels often don't know who the author of the song is," EMI Music Publishing Latin America regional managing director Nestor Casonu said. "The artists have talent, but some have no clue as to what copyright means."

"Try to understand," Lunny said at his panel, "all this came to us as a big surprise. But we're getting prepared and learning as we go on."

The growing importance of reggaetón was cinched in the Billboard Chart Workshop, where *Billboard* chart director Geoff Mayfield announced the upcoming launch of the Latin Rhythms chart, which will include reggaetón, banda rap, Latin dance and urban regional music.

As if bolstering the chart's purpose, many of the 13 Miami teenagers participating in the teen panel listed reggaetón among their musical preferences.

Reggaetón's hipness, however, did not eclipse other topics.

In the "Deal Game" panel, organized by ASCAP, sea-

soned industry executives engaged in an often comedic mock deal-making session to illustrate the process. Participants included Universal Music Latino president John Echevarría (playing the part of a former idol trying to stage a comeback), lawyer Marc Stollman (Stollman & Grubman), manager Jerry Blair (Fuerte Group) and publishing reps Ramón Arias (Peermusic) and Alexandra Lioutkoff (ASCAP).

A gentler and more optimistic side of the music industry was displayed in interviews with pop star Chayanne and filmmaker/music producer Fernando Trueba by *Billboard* Latin bureau chief Leila Cobo.

"I always try to find something new to offer and to improve upon what I did before," Chayanne said. That renewable enthusiasm, coupled with what he called "an ant's work—building little by little," is the secret behind his two decades of success.

Trueba, a Grammy Award-winning producer who won the best foreign film Academy Award in 1992 for "Belle Époque," took that enthusiasm a step further in describing his latest movie, "El Milagro de Candeal."

The documentary examines the life of percussionist/composer/producer Carlinhos Brown, who teaches music in the poor neighborhood where he grew up in Salvador de Bahia, Brazil.

"Thanks [to Carlinhos Brown], that neighborhood has no weapons and no drugs," Trueba said. "It shows music can go beyond music and be a tool for transformation." •••

IN THE STARS (cont.)

from >>>P7

their 16th year, aired live nationwide April 28 on the Telemundo network and in several Latin markets.

This year marked the debut of the new *reggaetón* album of the year category, won by Daddy Yankee's "Barrio Fino" (El Cartel/VI), the biggest-selling Latin album so far this year.

The hot Latin tracks label of the year was Sony Discos, dominating the tropical and Latin pop airplay charts, while Univision Music Group took home top Latin albums label honors.

Warner/Chappell was the publishing corporation of the year, while WB (ASCAP) won

publisher of the year.

The *Billboard* Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the sales and radio airplay data that inform the weekly *Billboard* charts during a one-year period from the Feb. 14, 2004, issue through this year's Feb. 5 issue.

In addition to the *Billboard* awards, Telemundo gave its Star Award to Marc Anthony and its Viewer's Choice award to David Bisbal.

For a complete list of winners, go to billboard.com/awards. •••

RADIO BY PAUL HEINE

A New Gold Standard

Radio Stations' Format Changes Affect Airplay For New Songs

NEW YORK—The raft of recent radio station conversions to the "we play anything" format may be liberating for programmers and refreshing for listeners, but it is anything but music to the ears of many record company promotion reps.

"Deeply disappointing" is how one label exec characterizes some of the flips. The hardest-hit format has been adult

motion Ken Lane tells *Billboard*. "The key to everyone's future is to build superstars, break new artists and give the audience the opportunity to digest new music."

Lane says IDJMG and other record companies build their marketing plans around the amount of new music that stations can play. "Radio has proven itself time and time again to be the biggest vehicle to expose new music," he adds.

NEW ACTS SUFFER

Multiple stations flipping from current- to gold-based formats will ultimately harm new artists, says Joel Klaiman, executive VP of promotion at Epic Records. "It hurts the marketing plan, and it hurts the artist anytime you lose significant new-music stations," he says.

K-Rock, Klaiman says, played a major role in helping Epic break Franz Ferdinand and Modest Mouse. Former adult top 40s WMWX, KFMB and WRQX were instrumental in the success of Epic's Howie Day.

"We'll have to get more creative and augment our radio efforts with heightened exposure in other places," Klaiman says.

Indeed, national audiences for rock and adult top 40 are smaller today, according to Nielsen Broadcast Data Systems and Arbitron data, but for reasons that go beyond recent format flips.

Radio has experienced a slow, steady decline in time spent listening. And rock radio ratings are falling faster than the medium as a whole.

When you're in the business of developing artists and breaking songs, Klaiman says, "you hate to lose the frequency of stations playing music. As we get the touring, marketing and press together, you want to be able to develop a song and [make] it familiar."

So far, the defections haven't affected the way Warner Bros. Records exposes and breaks artists, according to senior VP of promotion Tom "Grover" Biery. But they could.

"Generally speaking, there are still plenty of stations playing new music," Biery contends. "Just because six or eight stations flipped, there's still thousands of stations and millions and millions in audience. If you continue to see more and more

[flips], we'll have to, as we always do, figure out new ways to get our music exposed."

Biery says he is monitoring the situation closely. "If all of a sudden we start selling fewer records in Detroit or San Diego, then I'll be worried about it," he says.

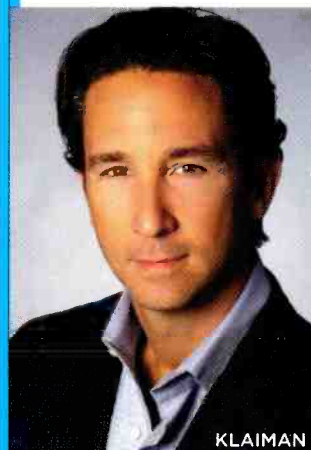
Lane believes sales will absolutely be affected in markets that have lost a current-music outlet.

Klaiman sees a ripple effect on competing stations—one that doesn't play in the labels' favor. Some competitors are playing less new music, he says, or moving new-music categories to the midnight-5 a.m. daypart.

"These format changes to Jack and Ben have made other stations around the country tighten," Klaiman says.

Lane expects "more changes to come. . . . Radio is always trying to reinvent itself. With new outlets, such as satellite radio and the growth of iPods, radio needs to maintain its specialty. And with the new Jack and Dave formats, they're hoping that this is what is needed."

Yet even with more stations hopping on the oldies band-



KLAIMAN

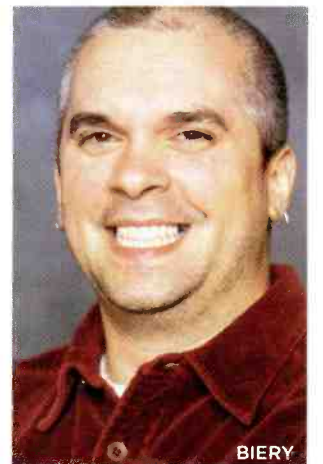
top 40, which, while hardly a bastion of cutting-edge music, plays an important role in label marketing plans.

In less than a month, four major-market adult top 40s vanished: WRQX (Mix 107.3) Washington, D.C.; WMWX (Mix 95.7) Philadelphia; KFMB (Star 100.7) San Diego; and WENS (Real 97.1) Indianapolis. Mainstream top 40 WDRQ Detroit and rhythmic top 40 WQXS (Star 93.7) Boston also vaporized, re-emerging as Jack and Mike, respectively.

Meanwhile, current-based rock radio has its own crisis. Within the past three months, it lost pivotal new-music outlets WPLY (Y100) Philadelphia; WHFS Washington, D.C.; and WZTA (Zeta) Miami. And a radical transformation rocked WXRK (K-Rock) New York, leaving its playlist with a fraction of the current titles it had previously.

Despite an expanding menu of new-media outlets, the record industry still views radio as the main medium for exposing new music. And some promo execs are worried about dwindling air time.

"Anytime a radio station replaces current music with recurrent or gold music, it obviously takes up a slot to break a new artist," Island Def Jam Music Group senior VP of pro-



BIERY

wagon every week, Biery believes the consumer's appetite for new music has never been stronger. "There is more of a desire for new music and discovering new bands than I can ever remember," he says. "It's not the business of radio stations—they're looking to do all they can to get an audience and build revenue. It's our business."

Like other promotion execs, Biery remains bullish on radio. "Nothing else affects [retail sales] the way terrestrial radio does. But there's still a movement going on where you have a kazillion other places to start the buzz." •••



WILLIAM MORRIS AGENCY

We proudly congratulate
our nominees



Entertainer of the Year

BROOKS & DUNN

Top Female Vocalist

**TERRI CLARK
SARA EVANS**

Top New Artist

**BIG & RICH
JOSH GRACIN
JOSH TURNER**

Top Vocal Group

**DIAMOND RIO
LONESTAR
RASCAL FLATTS
THE NOTORIOUS
CHERRY BOMBS**

Top Vocal Duo

**BIG & RICH
BROOKS & DUNN**

Single Record Of The Year

**BLESS THE BROKEN ROAD
RASCAL FLATTS
REDNECK WOMAN
JOHN RICH
WHISKEY LULLABY
BRAD PAISLEY**

Song of the Year

**BLESS THE BROKEN ROAD
RASCAL FLATTS
JEFF HANNA
WHISKEY LULLABY
BRAD PAISLEY
JON RANDALL**

Album of the Year

**HERE FOR THE PARTY
JOHN RICH
RESTLESS
SARA EVANS**

Vocal Event of the Year

**HEY GOOD LOOKIN'
CLINT BLACK *
PARTY FOR TWO
BILLY CURRINGTON *
WHISKEY LULLABY
BRAD PAISLEY**

Video of the Year

**GIRLS LIE TOO
TERRI CLARK
SAVE A HORSE (RIDE A COWBOY)
BIG & RICH
WHISKEY LULLABY
BRAD PAISLEY**

Home Depot Humanitarian Award

**DIAMOND RIO
BRAD PAISLEY**

* Shared Nomination

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI

>>> WAL-MART BURNS CDs

Wal-Mart has introduced an online custom CD burning service that allows customers to buy music without downloading to a computer. Users may select and buy the tracks they want, which Wal-Mart will then burn to a personalized CD and ship to them. The service charges \$4.62 for the first three songs, and 88 cents for each additional song, plus \$1.97 for shipping. The new service is positioned for consumers who do not have CD burners or broadband Internet access.

—Antony Bruno

>>> eMUSIC FREES UP 50 SONGS

Digital music service provider eMusic has created download cards good for 50 free songs. Artists are being asked to participate in a program to distribute these cards via their own Web sites, concerts and other means. Supporting acts include Chuck D, Bob Weir, Mojo Nixon, Assembly of Dust, Otis Taylor and Kan'nal. eMusic will customize cards for each artist with their album art and other graphics. Each card will offer a full album from the artist as part of the 50 free songs. eMusic says it will compensate the artist for each download. Customers can take advantage of the free downloads only if they sign up for a free trial of the eMusic service. The 50-song incentive plan has been previously available on the site.

—Antony Bruno

>>> 725 NEW RIAA SUITS

The Recording Industry Assn. of America announced April 27 a new wave of copyright-infringement lawsuits against 725 illegal file sharers. The "John Doe" suits cite the individuals for illegally distributing copyrighted music on such peer-to-peer services as Kazaa, eDonkey and Grokster. The suits were filed in federal District courts across the country.

—Bill Holland

DIGITAL MUSIC BY ANTONY BRUNO

What Price Rhapsody? It Starts At \$0

RealNetworks is hoping to attract new users to its Rhapsody subscription service by offering them the same thing that has made peer-to-peer sites such a raging success—free music.

In a first for subscription music services, Rhapsody will allow users to listen to and share 25 full tracks a month at no cost. Previously, nonpaying customers could only access 30-second clips of a track, with full songs reserved for paying subscribers.

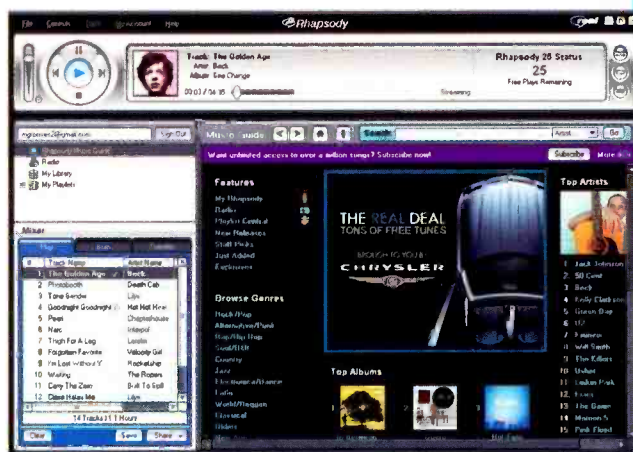
In addition, the company has launched its Rhapsody to Go service, which for \$15 a month allows subscribers to store their downloaded music on supporting portable audio players.

The two new services join Rhapsody's \$10-a-month unlimited plan, which allows subscribers to listen to any music in the system's database, as well as buy songs for 89 cents each and albums for \$8.99.

According to RealNetworks VP of music services Robert Acker, Rhapsody's free-tracks offer mimics online music users' expectation that music should be free. By matching its offering to existing P2P services, RealNetworks hopes to attract new users and offer a path to higher-tier services.

"Our continual focus has been

on building a community, and that's what Rhapsody 25 is all about," Acker says. "It's a way to get a large number of users, some of whom have never paid for any kind of music online."



While the tracks will be free to consumers, RealNetworks will pay the music industry fees for each song. Revenue is expected from deals with national brands.

Rhapsody also upgraded its Harmony service, which allows purchased tracks to now play on Apple Computer's iPod Photo.

The announcement is the latest in a rash of activity from digital music providers like RealNetworks and Napster that are targeting Apple's dominance.

But while Napster's strategy

hinges on its Napster to Go portable music service, RealNetworks is downplaying the portable element of its service.

Acker says he does not expect portable devices that sup-

port subscription services to have an impact until 2007.

Instead, Real's focus is on building Rhapsody's user base by converting P2P users into subscribers.

"It takes our community to a much broader base by lowering the bar to get involved," Acker says.

To date, subscription efforts have proved a hard sell. A recent Parks Associates survey found consumers still vastly favor à la carte downloads.

Two Indies Sue Uni Label Group

Two independent radio promoters are targeting Universal Music Group, charging the label group, Universal Records and two promotion executives with racketeering, fraud and breach of contract.

In a lawsuit filed April 15 in Los Angeles County Superior Court, promoters Joseph Grossman and Lisa Welf claim that Universal Records, its VP of promotion Gary Marella and promotion executive Chuck Field refused to pay for the promoters' services unless they prepared "fraudulent" invoices.

Grossman's Tarzana, Calif.-based National Music Marketing alleges that it entered an oral contract with UMG in 1995 to provide promotional services for Universal's artists. During the summer of 2002, Universal owed the company "thousands of dollars" for work for such acts as Mr. Cheeks, Lil Romeo, Master P and Big Tymers, whose promotion budgets had been exhausted.

National claims that Marella refused to pay unless Grossman changed those invoices to reflect services for artists with large promotional budgets, including Nelly, Raphael Saadiq and Paulina Rubio, even though he did not perform work for them.

Grossman alleges that he agreed to do this in response to Marella's threat to put him out of business. The complaint

says the same demand to change invoices occurred in 2003, resulting in false charges to Baby Bash, Lil' Wayne and Sheek Louch.

Although Grossman complied, he alleges, Field "instructed representatives of several radio stations . . . to prematurely terminate their exclusive relationships with National if they wanted the co-operation of UMG and Universal (i.e., the radio stations' lifeblood)." National claims that these activities ultimately led to its "downfall."

OTHER BILLING CLAIMS

Welf, who is based in Atlanta, alleges that Field instructed her to create a fictitious T-shirt company and "to invoice UMG primarily under that nonexistent company" rather than her Majestic Promotions, which was performing the services. The complaint says she "succumbed," yet invoices in May 2004 went unpaid. Welf claims she was then asked to prepare false invoices but refused.

The complaint alleges that UMG initiated false rumors that Majestic "double-billed" the company and then terminated Welf's services.

The promoters have also brought into the suit Archway Broadcasting Group, which operates radio stations in the Southeast. National claims

continues on >>p12

GLOBAL BY LARS BRANDLE

Moot To Helm EMI Publishing U.K.

Reichardt Relinquishes Post After 16 Years

LONDON—When Peter Reichardt steps down at the end of May as chairman/CEO of EMI Music Publishing U.K., company veteran Guy Moot will be elevated to fill the void, reporting to Roger Faxon, president/COO of EMI Music Publishing Worldwide.

Reichardt has been at the helm of the London-based affiliate of the publishing giant since 1989. "Peter leaves the company that he helped shape into the leading music publisher in the U.K.," New York-based EMI Music Publishing Worldwide chairman/CEO Martin Bandier said in a statement.

Reichardt's move represents an icon leaving the publishing sector, executives say.

"Peter is a very classy guy," notes Tom Bradley, chairman of Britain's Mechanical Copyright Protection Society, who worked alongside Reichardt for eight years at EMI Publishing as CFO. He also runs his own publishing firm, Quiet Man Music. "He excels in an environment of quality, and he is always driven to create that zone."

Moot acknowledges that succeeding Reichardt will be a tough act, but he says, "I'm inheriting an amazing roster and catalog and an amazing set of staff."

Reichardt will have a break before taking up another role in the industry, most likely as a music consultant.

Britain's Music Publishers' Assn. says its membership—

which includes EMI Publishing—generated £486 million (\$925 million) in royalty and printed-music income in 2002, the most recent year for which figures are available.

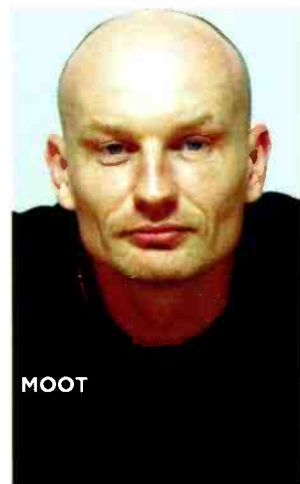
Although the MPA does not break out market share for each of its members, EMI Publishing currently claims a 24% share of the U.K. sector. According to the company, it has been No. 1 in market share for every year since 1991, save for 1994.

Moot says A&R will remain a central cog in the company's business. "We're still about new repertoire, signing the best groups and looking after the people we've got," he explains.

"The other side of it is to diversify the way in which we make our money . . . how we present our songs and to who."

Currently executive VP of A&R for the United Kingdom and Europe, Moot has more than 20 years' experience in music publishing. He joined SBK in 1987 as A&R manager after holding various A&R roles at ATV Music and Chrysalis Records. Two years later, EMI purchased SBK.

Moot has been involved in signing to EMI such acts as Eminem, Scissor Sisters, Sean Paul, Jamie Cullum, Ms. Dynamite, Amy Winehouse, Prodigy, Jamiroquai and Kasabian.



MOOT

Salvador “Tutti” Camarata 1913-2005



©Disney

PUBLISHING BY EMMANUEL LEGRAND

Miyet To Head GESAC

New President Will Target Dialogue With EU Policy-Makers

LONDON—The new president of European authors' rights societies body GESAC will have the daunting task of protecting the interests of its members at a time when collecting societies face the scrutiny of Europe's policy-makers.

Bernard Miyet, chairman of the executive board of French authors' society SACEM, was elected April 21 to a two-year term as president of GESAC.

Miyet takes over from Reinhold Kreile, CEO of German collecting society GEMA, who has been GESAC president for the past four years. Kreile succeeded Jean-Loup Tournier, the founding president of GESAC and Miyet's predecessor at SACEM. GESAC bowed in 1991.

Insiders say Miyet's diplomatic clout and his experience dealing with top politicians will be crucial in his task of representing rights societies. Miyet was United Nations undersecretary general in charge of peacekeeping operations before joining SACEM four years ago.

"Bernard Miyet has proven political and diplomatic skills," says Bruno Lion, VP of French music publishers association CSDEM and managing director of Peermusic France. "He can identify and outline the key issues and be very efficient in the delivery, and all this in a very different manner than Tournier's or Kreile's."

Miyet says he plans to focus on two areas—the

protection of intellectual property and the notion of cultural diversity.

IP, he says, is under threat from forces that are far more powerful than most individuals. "I will constantly stress the importance of putting authors and creators at the center of our concern," Miyet says.

He adds that collecting societies remain the best way for individuals to achieve those goals, as 60% of the world's royalties are generated by EU authors societies.

"We are faced with multinationals in the media and entertainment field—the Murdochs, the Viacom, the Bertelsmanns—that are becoming more and more powerful," he says. "The only way to ensure proper representation for creators is through collecting societies."

The change of leadership at GESAC takes place as European collecting societies are under the microscope of the European Commission,

which is seeking new rules on collective licensing of music for online use.

In April 2004, the EC—Europe's executive body—warned 16 European authors' rights societies that they were "potentially in breach of European Union competition rules" for the way they cross-license repertoire.

Miyet says he has not been informed of any conclusions the EC might have drawn from its investigation.

The EC published a statement of objections in May 2004 that formally launched the inquiry, then held hearings in November. "We are continuing our inquiries," an EC representative says, adding that there is no set deadline.

Miyet says GESAC's secretariat in Brussels, headed by Veronique Desbrosses, will remain the central point for the body's activities. He has plans to see the various EC departments dealing with IP issues: interior market, culture, information society and competition. "My task will be to put forward our points to policy-makers," he says.

Miyet admits that collecting societies have had a communications gap with policy-makers, and he intends to address this issue. "In a more diversified economy and where concentration is stronger," he says, "collective copyright management still has a major role to play."



MIYET

LABEL SUIT (cont.)

from >>p10

that Universal "bullied" Archway into terminating its agreement with the promoter. Majestic claims that Archway breached its written agreement a few days after New York Attorney General Eliot Spitzer began serving subpoenas to record companies concerning promotion activities.

Although Grossman and Wolf make separate claims in

the lawsuit, the two are listed as business partners of Sideshow Marketing on that company's Web site.

"These allegations are baseless, and we will vigorously defend against them in court," a UMG spokesman tells *Billboard*. Archway could not be reached for comment.

In 2002 and 2003, many broadcasters including Cox and

Clear Channel began terminating relationships with indie promoters. As a result, major labels did not need the services of indies for those stations.

Grossman, Wolf and their companies seek more than \$100 million in "economic" damages, plus punitive damages for racketeering, fraud, defamation, breach of contract, interference and other claims.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Fat Joe Wants His 'N' TV

Sean "P. Diddy" Combs and Ciara have done it. So, too, have Skye Sweetnam, Nas and Kelly Osbourne. All five have partnered, in one way or another, with the N, MTV Networks' nighttime network for teens.

These five will soon be joined by a sixth: Terror Squad/Atlantic Records hip-hop star Fat Joe is at the center of the

gle "So Much More"), the set features collaborations with Nelly (second single "Get It Poppin'"), Timbaland, R. Kelly and others.

Leaney brokered the deal with Doug Cohn, senior VP of video promotion and production for Atlantic and Lava. The artist's managers, Flex and Macho of Terror Squad Man-

company will release a 5.1-channel surround version DVD-Audio of "Deadwing," replete with bonus features.

The original version of "Deadwing" was produced and mixed by lead singer/guitarist Steve Wilson, while the surround version was mixed by multiple Grammy Award-winning engineer Elliott Scheiner.

FAT JOE



N's I Can't Believe I'm Fat Joe's Intern sweepstakes, which runs July 1-Aug. 5.

Fat Joe shot the promo campaign April 13 in New York. Ads for the sweepstakes—open to those between the ages of 13 and 21—will begin airing early next month on the network and its Web site (the-n.com).

As viewers know, music plays an integral part in the N's programming. "Music is a major part of our audience's identity," says Angela Leaney, VP of brand communications for the N. The network champions the lesser-known (like John Legend and Hidden in Plain View) and superstars alike on a variety of marketing initiatives aimed at promoting artists to its teen audience.

For Fat Joe, the timing could not be better. His new album, "All or Nothing," arrives June 14. In addition to production work by Cool & Dre (lead sin-

agement, were also involved in the process.

While nobody will talk dollars, Leaney says that a deal was made in 30 minutes. "We all get great publicity out of this," she notes. "And publicity does not need to come at a cost."

PRICKLY ROCKERS: Like Pink Floyd before it, British rock act Porcupine Tree revels in all things technological. For its upcoming North American trek, which commences May 13 at the 9:30 Club in Washington, D.C., the quartet has partnered with Panasonic.

For the tour—in support of the group's new Lava Records album "Deadwing"—Panasonic is providing state-of-the-art audio and video technology, says Porcupine Tree manager Andy Leff of Acme Music.

Porcupine Tree has also teamed with Digital Theater Systems Entertainment. On May 10, the digital technology

Panasonic collaborated with Scheiner and car manufacturer Acura on ELS Surround (the brand is named after Scheiner's initials), an automobile DVD-Audio sound system. ELS Surround supports the DTS 5.1 surround mix of "Deadwing" (found on the DTSE version and Lava's limited edition two-disc set).

"We have a strong relationship with Elliott, who has a strong relationship with Porcupine Tree," says Tom Dunn, senior marketing manager of Panasonic Automotive Systems Co. of America. "There is much richness to this relationship."

What does Panasonic and ELS Surround get out of all this? Their logos will be projected on screens at Porcupine Tree's live shows, where company brochures will also be handed out. Additionally, the band's Web site (porcupine-tree.com) will soon have a link to the ELS site.

GLOBAL NEWSLINE

>>> JAPANESE MUSIC MARKET DOWN

The Japanese music market declined sharply during first-quarter 2005, according to labels body the Recording Industry Assn. of Japan.

Shipments of prerecorded audio software by the RIAJ's 42 member companies totaled 69.2 million units, down 14% from January-March 2004. Wholesale value reached 85.8 billion yen (\$797.6 million), down 15%.

Domestic repertoire fell 17% to 51.5 million units, with value down 16% to 63 billion yen (\$585.3 million). Shipments of international repertoire dropped 5% to 17.8 million units, with value falling 12% to 22.8 billion yen (\$212.4 million). In addition, shipments of music-related DVD/video in the quarter fell 1% to 8.4 million units, with value down 22% to 11.4 billion yen (\$106.3 million).

—Steve McClure

>>> FRENCH MUSIC SALES RISE

The French market's first-quarter sales showed a slight improvement over the same period in 2004, according to labels body SNEP.

SNEP has released two sets of data, covering trade shipments and over-the-counter sales. Shipments are up 5.8% in value at 223.6 million euros (\$292.8 million) and up 16.3% in volume at 36.3 million units.

Over-the-counter sales rose 10.4% in volume to 27.9 million units, but value fell 8.4% to 310.7 million euros (\$406.9 million). Over-the-counter sales figures are based on a sample of 1,000 stores and include retailers' margin and value added tax (sales tax). —Rémi Bouton

>>> UNIVERSAL GERMANY'S NEW CFO

Universal Music International says it has completed its global management team with the appointment of Tonio Bogdanski to CFO of Universal Music Germany, effective May 16.

Bogdanski joins from VG Media, a collecting society for TV and radio stations. He had been managing director since 2002. Prior to that, he had worked at KPMG, Bertelsmann and VOX Film. Based in Berlin, he reports to Universal Music Germany president/CEO Frank Briegmann. Bogdanski will be responsible for finance, administration and IT.

It is unclear how the appointment will affect Jens Moir, who has been CFO of Universal Music Germany since 2001. UMI declined to comment. —Emmanuel Legrand

>>> SPANISH AUTHORS' FEES INCREASE

Spanish authors' and publishers' society SGAE collected 300.76 million euros (\$391 million) in 2004, an increase of 11.9% over 2003.

The society distributed 295.2 million euros (\$383.8 million) to its members.

According to SGAE's report, Spanish music accounted for 52% of all recordings sold domestically during the year.

Live music enjoyed a good year, with SGAE collecting 17.1 million euros (\$22.2 million) in authors' rights from that sector, an increase of 19% over 2003. —Howell Llewellyn

>>> ACADEMY GROUP GROWS

London-based venue operator Academy Music Group has expanded its roster to 10 sites. The company's latest acquisition is the Gala Bingo Hall in Newcastle-Upon-Tyne, England, which it purchased for an undisclosed sum. The building will open as Carling Academy Newcastle in October after refurbishment. Its main room capacity will increase to 2,000, with a separate space holding 400. Gala Bingo operates 180 U.K. bingo halls.

Prior to an August 2004 management buyout, AMG was known as McKenzie Group. Its key venues are the 4,900-capacity Carling Academy Brixton and the 2,000-capacity Shepherd's Bush Empire, both in London.

—Tom Ferguson

>>> NEW ZEALAND SUPPORTS EXPORTS

New Zealand plans to spend \$5.4 million NZ (\$3.9 million) over the next three years to promote the export of domestic music.

As of July 1, the New Zealand Music Industry Commission will receive \$444,000 NZ (\$321,200) annually to fund a development grant program aimed at encouraging domestic and international market growth. NZMIC will also receive \$178,000 NZ (\$128,770) per year to help artists become "export ready," Minister for Economic Development Jim Anderton says. —Christie Eliezer

GLOBAL BY HOWELL LLEWELLYN

Spanish Biz Split Over Awards

Industry Bodies Debate The Need For Multiple Awards Shows

MADRID—The ratings for the Spanish music business' only dedicated televised awards ceremony make uncomfortable viewing for the industry.

The live broadcast of the ninth annual Premios de la Música awards ceremony on April 21 drew an average of just 322,000 people, or 0.8% of the total audience at its time slot, with a peak of 400,000 viewers (3%), on public channel La2. As recently as 2002, the show attracted an average of 740,000 viewers on La2.

The televised awards are jointly organized by authors' and publishers' society SGAE and artists' association AIE through the Academy of Music Arts and Sciences (AACM).

Spanish record company trade group Promusicae (formerly known as AFYVE) hands out its own annual Premios Amigo awards. But for the last three years the body has refused to hold a gala or televise its presentation in protest of Spain's high piracy rate, which it currently estimates at 24%.

Senior Spanish music industry figures agree that urgent action is needed following lackluster ratings of the Premios de la Música ceremony. But an acceptable formula for a single industry awards gala looks some way off.

Most observers agree that Spain, the world's ninth-biggest music market, deserves an annual awards ceremony reflecting that status.

But "each side of the industry has different interests," AACM director Tato Luzardo notes. "Each label wants to put its artists in, and SGAE and AIE want to honor music and musicians before sales in themselves. The AACM likes to take risks and reward minority music. The problem here is unifying criteria. It's a terrible handicap."

AACM and Promusicae have discussed staging a single Spanish awards gala, but both sides admit they are having difficulty finding a commonly acceptable format. Promusicae's Amigo awards were traditionally more Grammy Award-styled than the AACM event, with appearances by—and categories recognizing—international acts.

The Premios de la Música event puts the emphasis on musical diversity and honors only Spanish and Latin artists.

This year's key Premios de la Música winners, with four awards each, were Universal's veteran flamenco guitarist Paco de Lucia and Virgin/EMI singer Bebe.

Last fall, when Promusicae again decided not to hold an Amigo gala, it approached AACM to suggest staging a joint event, EMI Spain president Manolo Díaz recalls. "SGAE agreed it was a good idea," he says, "but they said it was too late for this year."

Díaz is a Promusicae committee member. Between 2002 and 2004 he had a key role in organizing the Latin Grammy Awards as president of the Latin Recording Academy.

"The ceremony must be a spectacle for the TV audience, and that means [having] international artists," Díaz says.

He says the experience of staging the Latin Grammys taught him that the TV broadcast must be shaped by producers from the TV field and "and not from Promusicae or SGAE, for example."

Universal Spain president Marcelo Castello Branco says the two sides "must work on a joint gala next year. The Spanish music industry deserves it, and it will annoy me if we are not capable of organizing it."

The concept has support at retail, affirms Javier López, music sales director at FNAC, Madrid's biggest music retailer. "This year's Premios will not boost sales," he says, "but they never do, whatever the TV ratings. A new music gala format is needed to increase viewer ratings."

López adds that a single music gala "must defend music as part of culture, and also respect commercial needs. If the concept is just to sell, it loses credibility among the public. A TV gala [also] needs a cou-

ple of international artists."

Javier Sánchez is music sales director at El Corte Ingles, which has 70 stores and accounts for more than 25% of the country's sales. "A gala with a 25% rating is better than one with 0.8%," he wryly notes. "The Premios this year lacked credibility, and it seems logical that Spain's music business should have one strong music award ceremony."

SGAE executive president Teddy Bautista agrees a single event would be "advisable," and says SGAE asked Promusicae to join in a combined project after the AACM was formed with AIE five years ago.

"Promusicae and [promoters'

group] Arte both have a seat on the academy's board," he says.

But, Bautista adds, "the problem is [SGAE and AIE] want a music gala, and the industry wants a record gala. But then who will reward music in Basque or Catalan, or flamenco, jazz, Spanish song, world music or hip-hop? And what would the gala be for? So that U2 or Madonna come to sing [to a] playback?"

"What TV sells is marketing, whether it's music or potato chips," Bautista adds. "Music sells when people have a high concept of it, and that's what we try to do with the Premios de la Música—recover music's lost prestige." ♦♦♦



Virgin/EMI artist Bebe won four trophies at the Premios de la Música awards gala.

Oz Label Revisits The Past

MELBOURNE, Australia—"Back to the future" could be the new mantra at Australian independent label Liberation Music.

Liberation's Blue Acoustic series features Australasian acts from the 1970s and 1980s reworking their catalogs in acoustic style. The acts have licensed the new versions in one-off deals with Liberation.

Encouraged by the response to the first eight releases in the series, Liberation has doubled the number of Blue Acoustic titles scheduled for release, with eight albums now on tap. These include July releases from Mental as Anything, Chris Bailey of the Saints and Sean Kelly of the Models.

Michael Gudinski, chairman of the Melbourne-based label, says the series has drawn "huge interest" from media and from "other artists wanting to be part of it." Liberation has shipped 50,000 copies across the eight titles, he adds.

"The series is a stroke of brilliance," says David Smith, PD of the Melbourne outlet of modern rock network Triple M. "The artists are well-known and are still out there playing live, and their hits remain part of the Australian psyche. Our listeners who might have reached burnout with the originals certainly like the fresh new versions."

Liberation initially expected airplay to be focused on oldies stations. But Smith says six of

the albums have been played on Triple M, which rarely airs recent material from the Blue Acoustic acts.

In addition, the network has featured several of the acts in career-retrospective live sessions.

Youth-orientated R&B/rock network Nova is also spinning some of the tracks, Gudinski says.

To date, three albums from the series have reached the lower rungs of the Australian Record Industry Assn. sales chart: "Singled Out" by Diesel, "And the Horse You Rode In On" by singer/songwriter James Reyne (formerly of Australian Crawl) and "Daytime and the Dark" by former Hunters & Collectors linchpin Mark Seymour.

Liberation launched the series in August 2004 with the Diesel album, plus efforts by former Sports frontman Stephen Cummings, former Black Sorrows leader Joe Camilleri and former Weddings Parties Anything singer/songwriter Mick Thomas.

Each of these acts releases its new material through self-owned indie labels.

None of the Blue Acoustic acts are signed directly to Liberation. However, most recorded for Mushroom Records, which Gudinski sold in 1998 to News Corp. The majority of the albums are available for international licensing.

In December 2004, Gudinski's Frontier Touring placed the first four Blue Acoustic acts on a bill with Elvis Costello for a number of club stops.

A joint tour by Reyne and Seymour—whose albums were released in March—is running from April to June. Its 24 dates have achieved close to sellout sales, says Michael Roberts, managing director of Loud'n'Clear, the Melbourne-based firm that manages both artists.

"They've always done good business live, because they continue to write excellent songs," he adds. Touring is a key part of Liberation's promotion strategy, managing director Warren Costello says. "We use the fact that [these artists] already have live followings to get the word around."

Gudinski is contemplating a DVD release of an April 12 Melbourne concert by Blue Acoustic acts that will air May 14 in Australia on cable music channel MAX. He is also considering a national package tour of Blue Acoustic acts, possibly traveling by train.

Costello says the target audience for the acts is more likely to read newspapers than listen to the radio, so Liberation's media campaign has concentrated on print interviews. At retail, the label gave away a CD sampler with each Blue Acoustic sale in March. In addition to the albums by

Reyne and Seymour, the series' second batch includes Nick Barker's "C Sides" and the Church's "El Momento Descuidado."

Part of the appeal of the recordings is that they contain material the acts rarely play. The Church, for example, had not performed its first Australian hit, "The Un-



guarded Moment," for 15 years. It opens the Blue Acoustic album, however—and, in a Spanish translation, provides the album's title.

Cummings says he stopped doing Sports material after the band broke up in 1984. "I left those songs behind because I had new things to say," he explains. "But after 13 solo albums, it felt time to bring them back into my life." ...

U.K. Company Can 'Rok' Your Phone

LONDON—A mobile content developer in the United Kingdom has unveiled what it claims is the world's first music and multimedia memory card for mobile phones.

Wolverhampton-based Rok Entertainment Group on April 20 released "Big Tunes," a multi-artist 20-track audio/video dance "album" for mobile phones, in a deal with U.K. dance label and entertainment group Ministry of Sound.

A mobile phone user can listen to the album via headphones and/or watch videos of the album tracks on the phone screen once the Rok memory card is inserted into a multimedia-capable cell phone.

The MOS compilation is the first of 20 mobile phone al-

bums Matt Dicks says. "This new technology sits well within our philosophy. We have always been successful with albums, singles and video content and now we can offer the entire package as one."

The MOS deal follows other licensing pacts between Rok and U.K. music or video companies including Sanctuary and Eagle Rock.

Releases currently retail for between £14.99 and £19.99 (\$28.49 and \$37.99). Rok pays authors' royalties directly to the Mechanical Copyright Protection Society.

Rok has applied for a global patent for the RokPlayer software. It has an international network of offices and representatives, and aims to roll the software out in Europe this summer, followed by Asia in the fall and North America in spring 2006.

Rok's memory-card releases are now available only in the United Kingdom at rokplayer.com or through licensors' sites. Renny says the company is investigating physical distribution through U.K. mobile-phone outlets.

Renny says the RokPlayer is compatible with more than a dozen handsets that use the Symbian Operating System, including Nokia's 6600, N-Gage and 6630 models as well as Siemens' SX1 and Sendo's X2.

EMI Music was the first record company to experiment with an album in memory card format, issuing Robbie Williams' "Greatest Hits" as an audio-only card last year (billboard.biz, Oct. 19, 2004).

With the product at an early stage of commercial exploitation, the potential of the memory card remains hard to judge. Paul Jackson, principal analyst at Amsterdam-based Forrester Research Europe, believes that Rok's initiative has merit.

However, Jackson suggests, "the ringtones and downloads market are going to be a more significant development for the future of mobile music. That's the point of having a device that's always connected to your network." ...



bums Rok says it will release in the coming months on the postage-stamp-sized cards, with content licensed from various providers.

"Big Tunes" does not exist in any other format. It features tracks licensed from MOS, plus their corresponding music videos, including recent club hits "Call On Me" by Eric Prydz and "Somebody to Love" by Boogie Pimps.

Rok group marketing director Bruce Renny says the MOS title is "the world's first full-length video compilation [in this format], which requires no downloads or streaming. Rather than just listening to the music, you can watch the videos as well."

The cards use Rok's proprietary RokPlayer software, with licensed content protected by its own digital rights management system.

"At Ministry of Sound, we always want to innovate," MOS head of digital market-

SPAIN STEPS UP PIRACY FIGHT

MADRID—The Spanish government is launching an unprecedented crackdown on music piracy that will include aggressive legislation and specialized training for police and judicial units.

Spain's cabinet, the Council of Ministers, has approved the action, which will target physical CD piracy and illegal downloading.

The five-point plan aims to dismantle the organized-crime networks behind physical piracy and to beef up existing Internet piracy laws, which have proved largely ineffective.

Antonio Guisasola, presi-

dent of record company trade association Promusicae, calls the government's action "a valuable step toward the protection of intellectual property in Spain."

Culture Minister Carmen Calvo drew up the plan and presented an outline in January to the Spanish music industry for its comments (*Billboard*, Jan. 22). Calvo confirms the plan has been adopted as policy and says it will now be dealt with "as a matter of urgency."

Although a detailed timetable for action is not yet set, an anti-piracy commission is forming to discuss specific

measures. According to a 51-page document detailing the plan, measures will include a TV, radio and print campaign to raise public awareness of the piracy issue. A working group will also be set up to combat Internet piracy.

The initiative involves the cooperation of 11 ministries, including the Interior Ministry, which will create specific police groups to tackle piracy-related crime.

Promusicae and Spanish authors' and publishers' society SGAE are praising the government initiative.

"The plan's scope and size

indicate that the government is serious about tackling piracy," Guisasola says.

Promusicae says the piracy rate in Spain is 25%. According to the International Federation of the Phonographic Industry, Spain is the world's ninth-largest recorded-music market, with a 2004 retail value of \$573 million.

SGAE anti-piracy director Pedro Farré says the plan "places Spain in the forefront of the fight in Europe against one of the greatest and most prolonged aggressions that the world of culture has suffered." ...



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Clause And Effect

Will Labels Ever Back Off On Reduced Mechanical Rates?

"Dear recording artist," the letter would begin. "Although we have required artists to accept a reduced mechanical royalty rate for compositions they control, we are now going to strike that clause from our recording contracts. In the future, we will pay all writers and publishers the full mechanical royalty set by copyright law for every album track."

Will artists ever receive this letter from labels, abandoning the so-called controlled composition clause? Although it has been one of the most heavily negotiated sections of recording contracts for nearly 30 years, the provision still remains.

The arguments are heating up, however, thanks to new formats and new methods of distribution.

The issue has become so sensitive that most executives would only speak under condition of anonymity.

Some labels claim that certain provisions in the clause control rights and rates for digital downloads, DualDiscs, ringtones and other new uses (*Billboard*, April 23). Many publishers and artists' lawyers disagree, claiming that labels should negotiate new mechanical licenses for these uses.

This summer offers an opportunity to address such developments. The recent Copyright Royalty Distribution Reform Act will for the first time allow the industry as a whole to sit down together after June 1 and negotiate mechanical royalty rates for physical goods without violating antitrust laws. Prior legislation allows such negotiations for digital rates.

It is not known whether controlled compositions will be a subject of such talks, but as the industry re-examines its traditional ways of doing business, the issue is sure to remain top-of-mind for many.

IN THE BEGINNING

To better understand the parties' positions and the potential for future change, it may help to review the past.

The 1909 Copyright Act created compulsory mechanical

licenses and set the royalty rate—the amount that anyone who wants to record a composition previously recorded and released in the United States must pay to the publisher. It was 2 cents for each record manufactured.

Even back then the record companies tried to "get a rate"—a discount—by negotiating one-on-one with individual publishers, says Nicholas Firth, BMG Music Publishing chairman/CEO. But this negotiated amount of 50% or 75% of the compulsory rate (the statutory rate) was not written into contracts.

One reason is that earlier record deals did not include any kind of royalty. Until the 1950s, artists simply received union session fees to record music, a label executive says. When artists began negotiating for royalties as compensation, they only received a penny amount per sale rather than a percentage of a sales price as they do today.

NEW RATE STRUCTURE

The new copyright law in 1978 increased the statutory mechanical rate to the greater of 2.75 cents per song or 0.5 cents per minute. Shortly after this rate changed, the controlled composition clause began to appear in contracts.

The law also changed the royalty from an amount due for every record manufactured to one for every record manufactured and distributed, net of returns, a publishing executive notes. In effect, this meant that mechanical royalties were no longer due for records sitting in a company's inventory.

While the statutory rate has continued to increase—with the current amount equal to the greater of 8.5 cents per song or 1.65 cents per minute—the rate is not the only issue.

"There's a big misunderstanding about what controlled composition clauses mean," Firth says. "In simplistic terms, it's a reduced rate. But it's much more than that. Normally it's a reduced rate with a cap, and the

cap could be 10, 11 or 12 songs on the entire album."

This means that there are at least four items to consider when calculating the mechanical royalty in typical recording contracts: the percentage that reduces the rate, which may be 75% or 85%; whether the percentage is based on the "minimum" statutory rate—the song rate rather than the per-minute rate for a longer song; whether it is based on the statutory rate in effect when the record is manufactured or when it is later distributed; and by how much the final amount is capped.

For example, an artist who writes 14 songs on a CD with a 75% reduced rate capped at 11 songs will receive about 70 cents per album (8.5 cents x 75% x 11) rather than \$1.19 per album (8.5 cents x 14).

The cap becomes particularly important when artists do not control rights in some compositions that they record. In such situations, the label may be paying the full statutory rate to other publishers, exceeding the cap and recouping the excess from the artist.

The impact is huge in hip-

hop, says David Renzer, chairman/CEO of Universal Music Publishing Group. Licensing samples at the full rate—plus divvying up the pot for producers who insist they are not subject to the artist's agreement—can result in an artist not receiving any mechanical royalties, even if the artist has co-written every song on an album.

If the co-writers and producers agree to the artist's reduced rate, a publisher adds, it becomes especially unfair to them since they do not share in other revenue the artists enjoy from tours and merchandise.

Why do labels insist on keeping the controlled composition clause?



"You have to fight to get the rate above 75%."

—JAY COOPER

"It's one piece of a much more complicated agreement to determine what the economic arrangement will be and what kind of an investment a company can make in an artist vis-à-vis the return they can get," an industry attorney explains.

Paying mechanical royalties at 75% of the statutory rate is one of many calculations intended to spread the risk of unsuccessful albums, a finance executive adds.

"I'm not going to call them bad guys because they thought of a way to control their costs," a publisher says. "My point of view is that the controlled composition clause takes unfair advantage of an artist who writes his or her own songs."

For many artists, the percentages and caps are negotiable. "But you have to fight to get it above 75%," says Jay

Cooper, a partner with Greenberg Traurig in Los Angeles.

The deals can range from a label paying 75% of the statutory rate to the full 100% rate, based on album sales exceeding 1 million units, or in return for other accommodations.

"As an industry, we don't do cookie-cutter deals," a label executive explains. "There are a number of points artists can negotiate, and this is one of them."

WHY CAPS MATTER

The cap on the total amount of royalties that will be paid is a more effective control over costs than reducing the statutory rate, a publisher adds.

Without the cap, mechanical royalty obligations could make an entire recording project a financial bust. For example, an artist who wants to include 22 tracks on an album could cost a label nearly \$2 in mechanical

royalties for every record. When an artist records a medley of five previously released songs, outside publishers could legally insist on full statutory rates for their five songs, making one track cost 43 cents per album. A hip-hop song written by four writers that includes samples could become cost-prohibitive.

The artist must control what songs go on the album and think about the splits between the participants, label executives say. Any costs above the cap must be the responsibility of the artist.

Is it time to rethink the scope of the controlled composition clause?

"It's not a relic," a label executive says. In fact, the executive says, controlled composition clauses as interpreted by most labels make it possible to develop new music platforms without the im-

mense challenge of negotiating new licenses for hundreds of thousands of existing recordings at new rates. "But for the controlled composition clause and the ability to go ahead and license, those products wouldn't be available," the executive adds.

Still, there may be room for change. If the mechanical rate changes from a penny rate per song to a percentage of a total unit price and shared equally between publishers for each track—as is the practice in most international markets—the clause could be eliminated, many industry experts say. This could take care of the labels' economic concerns.

Yet publishers say they are loathe to abandon the penny rate for a couple reasons.

First, they do not know what that percentage would be. While royalties in Europe are higher

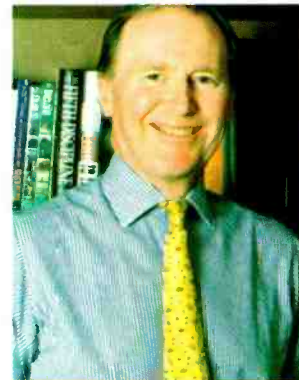
than in the United States, they do not believe U.S. labels will agree to equivalent rates.

Second, publishers point to the number of units that labels give away for free or at a discount, complaining that so many free units affect the money songwriters and publishers receive. There would have to be a minimum guarantee for each title or unit manufactured to ensure that mechanical royalties are received, some say.

Despite their differences, a surprising number of label and publishing executives are optimistic about changes that could adapt to new formats and digital distribution.

Perhaps discussions will start with recognition of the value of every party's contribution to recorded music—setting an example for those who have been taking it for free.

....



"There's a misunderstanding about what controlled composition clauses mean."

—NICHOLAS FIRTH

RETAIL BY JILL KIPNIS

DVDs For Mom & Dad

Home Video Companies Prep Releases For Parental Holidays

LOS ANGELES—Instead of flowers for mom or a tie for dad, how about a DVD?

As Mother's Day (May 8) and Father's Day (June 19) approach, home video companies are putting together major DVD marketing campaigns aimed at holiday shoppers.

"Mother's Day/Father's Day is consistently one of the top gift-giving seasons during the year," says Mike Radloff, VP of theatrical catalog marketing for Warner Home Video.

Studios can reap massive sales with their holiday promotions.

and in-pack \$5 mail-in rebate.

Twentieth Century Fox Home Entertainment's major release for moms is season one of "Dynasty" (\$39.98). "The timeliness of this is great," says Steve Feldstein, VP of marketing communications for Fox. "It's a guilty pleasure just like 'Desperate Housewives.'"

Buena Vista is following up last year's successful Mother's Day campaign with a promotion centered on "Beaches Special Edition" (\$19.99). MacPherson says the title will be marketed on a number

of rereleases: "The Day After Tomorrow," "I, Robot" and "Man on Fire." Each will be released May 24 for \$26.98. An integrated TV spot will promote the trio and will focus on the titles' extra features.

Also on May 24, Fox has three new Frank Sinatra titles—"The Detective," "The Lady in Cement" and "Tony Rome" (\$14.98 each)—and a group of nine western and war flicks (also \$14.98) such as "The Bravados" starring Gregory Peck, "Drums Along the Mohawk" with Henry Fonda and "A Farewell to Arms" fea-

and in-pack \$5 mail-in rebate.

Other Mother's Day promotions are expected for the BBC Classics Line titles "Jane Eyre" and "Middlemarch" (\$14.98 each).

For Father's Day, separate promotions surround WHV's six-disc "Essential Steve McQueen Collection" (\$68.92, May 31), the three-disc "Complete James Dean Collection" (\$68.92, May 31), the special edition of Samuel Fuller's World War II film "The Big Red One" (\$26.99, May 3) and the five-disc "John Wayne Legendary Heroes Collection" (\$49.92, May 3).

Radloff says that for all titles, working with retail on placement will be key. The Dean and McQueen sets will be backed by major TV advertising, and the Dean film "East of Eden"—part of the DVD collection—will also have a limited theatrical release.

Fox is offering three souped-

turing Rock Hudson and Jennifer Jones.

Additionally, Buena Vista's titles for dads—marketed primarily via in-store retail programs—include a 15th-anniversary edition of "Father of the Bride" (\$19.99); new editions of "Coyote Ugly," "Gone with the Wind" and "Sling Blade" (\$19.99 each); and "Home Improvement: The Complete Second Season" (\$49.99). All will be released June 7.

Father's Day promotions are also expected for May 3's "Spaceballs Collector's Edition" (MGM Home Entertainment, \$29.98), Universal Studios Home Entertainment's "Casino 10th Anniversary Edition" and "Jaws 30th Anniversary Edition" (\$22.98 each), R2's "Rodney Dangerfield—The Ultimate No Respect Collection" (\$49.99) and the BBC's "The Hitchhiker's Guide to the Galaxy" (\$34.98). ...



Retail Track

ED CHRISTMAN echristman@billboard.com

B&N Boosts Composer

Retailer Plans Big Push For Orchestral Album

When J. Ralph decided to look beyond the conventional record-label model to bring his album of orchestral music to consumers, he found a willing and formidable partner in Barnes & Noble.

The 820-unit New York-based chain will not only carry the record exclusively for a three-month period in its 433 stores with full-line music departments, it will promote the album in a way that a label never could, according to Ralph.

"The Illusionary Movements of Geraldine and Nazu" collects orchestral tracks Ralph composed and recorded during the last five years, including several that began life as music for TV commercials. For example, the song "One Million Miles Away" was the soundtrack to a Volkswagen commercial known as "the

wedding spot" that premiered during the 2001 Super Bowl. That commercial ran for three years, so the song became familiar to TV viewers even though it was unreleased.

Similarly, "M," the album's second track, was used in a Volvo commercial, and the album's bonus track, "When She Dances," can be heard in a current Honda spot.

Ralph previously had an alternative pop band called Spy, which released an album on Lava/Atlantic in 1999. "Music to Mauzner By" scanned 7,000 units, according to Nielsen SoundScan. Then Ralph became interested in orchestral music and started recording his compositions using the funds he made from commercials.

But when he finished an album of such material two years ago, Ralph says, labels

"didn't see any conventional ways to bring it out . . . It always came back to: How are they going to market it? No one knows how to deal with [orchestral music] anymore. It's like a dying art form."

Ralph says it became apparent that "only a retailer had the power" to promote such an album. "They have the shelf space and the pulpit to allow a different perspective to be heard. And they are more interested in doing something innovative and unique than are labels. I really cite Barnes & Noble [for having] the foresight to have a real pioneering spirit in an area where record labels are afraid."

Why did Barnes & Noble come onboard? "Frankly, we like the record," VP of music Chuck Gorman says. "Ultimately, we think this is a fun project and a cool record."



Lori MacPherson, VP of brand marketing for Buena Vista Home Entertainment, says catalog titles experienced "more than a 100% lift in sales" during last year's Mother's Day-themed promotion.

She also cites Buena Vista research that shows Father's Day to be an \$8 billion revenue generator for the DVD industry.

Virtually all of the major studios are releasing a combination of new titles and special-edition rereleases backed by major print and TV advertising as well as in-store retail programs.

WHV's Mother's Day plans, for example, include backing its release of the eight-disc "Doris Day Collection" (\$88.92) with extensive consumer advertising, and its "Lifetime Passions Collection" (featuring three Lifetime Original Movies titles for \$35.92) with a special sweepstakes



The Indies

TODD MARTENS tmartens@billboard.com

Iconic Minneapolis Store Ends Up Online

Minneapolis retailer Let It Be Records will shut its doors June 15. Owner Ryan Cameron will continue operating the store's Web site, letitbe.com, as a mail-order business specializing in rare vinyl.

Let It Be, a member of the Alliance of Independent Media Stores, has been in business since 1987. Cameron announced the closing in the store's e-mail newsletter, saying he opted not to relocate after the renovation of the store's current block.

In the e-mail, Cameron says it was becoming increasingly difficult to operate a music-only outlet, and that he decided awhile ago not to renew his lease. "Over the

past five years, the music industry has changed dramatically," he writes. "What did not change was our desire to maintain a great store despite the changes. Music was always our concern. No bongos, incense, refrigerators, etc. just music."

"Business has sucked for the last five years," says Cameron, who has about 10 employees. "Part of that may have been our location, and certainly the typical woes of the music industry have picked away at us. I think we could have relocated and scaled down and had no problems surviving. I just didn't have the desire to do it. There are plenty of ways to make independent retail work,

but I don't have the energy to put up the fight."

JACKED UP: Dirk Hemsath, who runs Toledo, Ohio-based Lumberjack Mordam Music Group, received some good news recently when Fort Lauderdale, Fla.-based Eulogy Recordings re-signed with the distributor.

Hemsath says the hard-rock label is one of Lumberjack Mordam's top sellers. Eulogy has released albums from the likes of Bury Your Dead, Calico System and Evergreen Terrace. Hemsath says Eulogy has re-upped for a multiyear deal.

Hemsath acquired Sacramento, Calif.-based distributor Mordam Records earlier

Barnes & Noble has also stepped out and supported Michael Bublé, Rachel Fuller, Carla Bruni and Norah Jones. One major-label sales head says he likes working with the retailer because "you can't go to them with an artist, they have to come to you."

Still, Ralph had help in bringing Barnes & Noble to the table. When he couldn't find a way to get the album out, he turned to B Major Entertainment, a company formed by record-industry veterans Daniel Savage and Terry Lippman to handle strategic marketing, business development and management for artists.

Ralph was one of B Major's first clients, Savage says. "His initial challenge to us was 'Help me get this record out.'"

Barnes & Noble immediately came to mind, Savage says, because of its past support for developing artists. In addition, the retailer's typical customers are the perfect target audience for Ralph's record. They spend an average of 45 minutes shopping the chain's stores, Savage says, and tend to be a "bit older and a bit more savvy" about music.

Ralph adds, "Barnes & Noble has a very loyal customer, while record labels don't have loyal customers."

The retailer is promoting the album with in-store play and signage, as well as featuring it in listening stations, endcaps and counter displays. The album will also appear in print ads and Internet promotions.

To supplement the Barnes & Noble effort, B Major is orchestrating other marketing functions for Ralph's label, Rumor Mill Records. It hired New York-based publicity firm Sacks & Co. and lifestyle marketing company Pas-



J. RALPH

sionate. Discussions with radio promotion firms are under way.

In addition, B Major will oversee a number of Internet marketing initiatives based on the 500,000-strong e-mail list that Ralph compiled from people who heard his music in commercials.

On the distribution side, Savage says B Major is engaged in conversations with indies to bring the record to the entire account base once the exclusive period with Barnes & Noble ends. While projects with an exclusive component are normally a touchy subject for merchants, they tend to be more understanding when a developing artist is involved.

Ralph wonders if his alliance with Barnes & Noble and B Major is creating "a new way of doing things."

Gorman says that question is common nowadays. "The music industry is in a big period of transition, and there will be a variety of different models out there . . . As a retailer, we want to be open to whatever makes the most sense to us and our customers." ■■■

this year (*Billboard*, Feb. 12). April 26 marked the first street date for the combined company.

"Merging two different cultures was more difficult than I had imagined," Hemsath says, "but it is really starting to click now that everyone is on the same page and selling the same records. One of our biggest problems has been that every other distributor is using our perceived weakness during this transition to try and poach labels. It's hard to defend yourself against major-owned distributors, and even more so during a transition. It's brutal out there."



HEMSATH

Indeed, Lumberjack Mor-dam did lose a few labels to competitors, according to Hemsath: Dirtnap Records went to RedEye (*Billboard*, Feb. 19), Carpark Records and Load Records moved to Caroline, and Uprising Records went to Militia Group/RED.

However, Hemsath says Lumberjack has signed some new distribution agreements to compensate. Among the labels it has picked up are Beer City Records, Team AV and Meteor City.

BIRDMAN CALLING: Birdman Records, home to an eclectic, psychedelic-heavy roster, has launched an online-only series dubbed Birdman-a-Phone. The label, which has offices in San Francisco and Los Angeles, will issue monthly EPs to various fee-based Web sites through a distribution agreement with the Independent Online Distribution Alliance.

The first Birdman-a-Phone release, a collection of old country-blues cuts, is out now. Next up will be EPs from ex-

perimental act PFFR (the masterminds behind MTV2's "Wonder Showzen"), the final recordings from bluesman Napoleon Strickland and a live EP from psychedelic instrumentalists Midnite Snake. A live release from Gris Gris is also in the works.

"The purpose is to just get stuff out there," label head David Katznelson says. "It takes time to put a record out in the physical world, and this is a nice, organic way of putting out stuff that we have that has been sitting around here."

RED ALERT: New York-based RED Distribution has announced its distribution agreement with Megaforce Records, which includes the MRI label group and rock imprint Transdreamer Records (*Billboard*, March 26).

Ryko Distribution had been handling Megaforce. Among the first releases to go through RED will be albums from String Cheese Incident, Michelle Shocked, Dressy Bessy, Burning Spear and the Black Keys. ■■■



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New Chief, New Approach For CCE's Instant Live

Stephen Prendergast, the new GM of Instant Live, Clear Channel Entertainment's live-concert-CD division, says his first order of business is to put a "happier, friendlier face" on Instant Live.

"We've had to slightly revise our business model, and we're really moving toward a service approach," he says. "We are here to service artists, our customers, labels, music publishers and the venues."

Prendergast says the previous Instant Live approach was like that of content owner. "Primarily we need to be looking at how we can add value to what other divisions do here [at CCE] and make this idea actually become a functioning business."

Prendergast comes to CCE from rival concert-CD firm DiscLive/Immediate. He says the on-site concert-CD duplication business has been in the R&D phase for the past two years. He thinks that, beyond being another merchandise revenue stream for acts, Instant Live can be a marketing tool for the labels.

"We've just done a deal with Interscope and [band]... And You Will Know Us by the Trail of Dead, and we're seeing sell-through of 17%-18% a night penetration," Prendergast says. "Here are people who have

already bought the [studio] album, and have nothing else to buy."

Prendergast says data indicate that concert CDs don't cannibalize other merch sales but can actually boost them, as customers wait up to 20 minutes after the show to collect CDs. And, beginning this year, fans will be able to purchase CDs in advance of the concert. The business model calls for limited editions, usually 1,000 units, which keeps the price point at \$25 for a double disc.

Many bands, including the Black Crowes, have been known for allowing their fans to tape shows. "The artists are taking control of an established, familiar aspect of the business we haven't tapped in the past," Prendergast says. "The Crowes are saying to their fans, 'You can buy a great recording here, please look at that.'"

Instant Live recorded two Crowes comeback shows this spring at Hammerstein Ball-

room in New York. "We've just taken some of those tracks and we're sending them to radio as a way for the Crowes to thank radio for their support for the last 15 years," Prendergast says. "They're the only current recordings of this band that are out."

Artists can choose from rough or more hi-fi versions of their concert discs. "We are more of a mastering facility than a mixing facility," Prendergast says.

The client generally owns the master rights. "We are just there to help facilitate the sale and the delivery of it," he says. "And we can deliver it after the show, online by download, by Web retail, and by traditional music retail through Newbury Comics. We're in the process of finalizing our deal with MusicToday, who will do our fulfillment."

Additionally, CCE has just finalized a deal with Verizon for a new venture called Encore, whereby people can leave the venue with three video clips on their cell phones from the show they've just seen. "We're going to see more and more options on how you receive your music over the next three to five years," Prendergast says.

"We expect this to be the summer where we turn the corner, and people realize just how much money they can make."



Prendergast

TOURING BY RAY WADDELL

New Lucas Firm Goes Live

Dave Lucas, former president/co-CEO of Clear Channel Entertainment, will debut Live 360, his Indianapolis-based concert promotion company, May 8 with a Good Charlotte/Simple Plan show at the Pepsi Coliseum in Indianapolis, as tipped on billboard.biz (April 25).

Live 360 is the concert arm of what Lucas says will eventually be a multifaceted live-entertainment company, Lucas Entertainment Group.

Live 360 will also promote the July 10 visit of String Cheese Incident's BIG Summer Classic festival tour at Military Park in Indianapolis. Lucas says other shows will be forthcoming.

"We are very actively pursu-

ing events for Conesco Fieldhouse for 2005 and 2006," Lucas tells *Billboard*.

Jeffrey Bowen, VP of scheduling and event services for Pacers Sports & Entertainment, which operates Conesco Fieldhouse, says, "Whenever there is increased promoter activity in the Indianapolis marketplace, it can only mean more, and possibly better, opportunities for the company and Conesco Fieldhouse."

By December, Lucas says, he will launch Bio Creative, a live-events marketing firm. And in the coming months, he says, his company will roll out a new business model for arenas.

That model, Lucas says, will include content creation and

a booking/consultancy relationship between arenas and local promoters. New revenue streams will allow arenas to be more competitive in what they can offer artists and promoters. Lucas says arenas have lost as much as 50% of their shows to other kinds of venues in the past 15 years.

Lucas founded Sunshine Productions, which in 1997 was the second promoter acquired in the industry consolidation orchestrated by SFX, later acquired by Clear Channel Communications. Lucas was CEO of CCE for 2½ years. He left the company last fall in the wake of a reorganization of its music division.

WORLDWIDE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,572,554 (\$2,429.625) \$70.58	KYLIE MINOQUE, MELODY CLUB National Exhibition Centre, Birmingham, England, April 15-17, 3-2	65,976 six sellouts	3A Entertainment, Jack Utsick Presents
2	\$3,673,850 \$171/\$51.25	U2, KINGS OF LEON Scaplan Center, Los Angeles, April 5-2	34,527 two sellouts	The Next Adventure, Avalon Attractions, AEG Live
3	\$3,509,741 \$160/\$49.50	U2, KINGS OF LEON Pepsi Center, Denver, April 20-21	36,714 two sellouts	The Next Adventure, Chuck Morris Presents/Bill Graham Presents
4	\$3,454,198 \$165/\$49.50	U2, KINGS OF LEON Arrowhead Pond, Anaheim, April 1-2	33,535 two sellouts	The Next Adventure, Avalon Attractions
5	\$3,357,098 \$160/\$49.50	U2, KINGS OF LEON HP Pavilion, San Jose, April 9-10	36,140 two sellouts	The Next Adventure, Bill Graham Presents
6	\$3,198,861 \$160/\$49.50	U2, KINGS OF LEON Glendale Arena, Glendale, Ariz., April 14-5	34,905 two sellouts	The Next Adventure, Evening Star Productions
7	\$3,040,468 (\$1,583,000) \$72.03	KYLIE MINOQUE, MELODY CLUB Scottish Exhibition & Conf. Centre, Glasgow, March 19-20, 22-24	43,100 five sellouts	3A Entertainment, Jack Utsick Presents
8	\$2,909,029 \$163/\$52.50	U2, KINGS OF LEON T-Mobile Center at the Sports Arena, San Diego, March 28, 30	29,140 two sellouts	The Next Adventure, Avalon Attractions
9	\$1,980,753 \$179.50/\$25	EAGLES Madison Square Garden, New York, April 11	5,932 sellout	Clear Channel Entertainment
10	\$1,679,252 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, April 15-17	2,191 three sellouts	Concerts West/AEG Live
11	\$1,583,808 \$61.50/\$51.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Qwest Center, Omaha, April 23-24	27,374 two sellouts	TBA Entertainment, The Messina Group/AEG Live
12	\$1,415,996 \$175/\$49.50	EAGLES Bancor Hall, Atlantic City, April 3	2,532 sellout	Electric Factory Concerts, Caesars Entertainment
13	\$1,017,553 \$78.50/\$36	JIMMY BUFFETT Circuit City, Phoenix, April 12	9,743 sellout	Clear Channel Entertainment
14	\$983,664 \$125.25/\$35.25	CHER, VILLAGE PEOPLE Continental Airlines Arena, East Rutherford, N.J., April 13	5,144 5,454	Clear Channel Entertainment
15	\$873,644 \$79.50/\$39.50	DURAN DURAN, JULIET Madison Square Garden, New York, April 12	4,586 sellout	Clear Channel Entertainment
16	\$765,700 (\$99,901 Canadian) \$72.91/\$48.47	CHER, VILLAGE PEOPLE Corel Centre, Ottawa, Ontario, April 9	7,953 8,256	Clear Channel Entertainment
17	\$677,726 \$61.50/\$51.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Hilton Coliseum, Ames, Iowa, April 22	7,711 sellout	Mischell Productions, The Messina Group/AEG Live
18	\$575,678 (\$707,743 Canadian) \$72.11/\$60.72	CHER, VILLAGE PEOPLE John Labatt Centre, London, Ontario, April 10	8,499 sellout	Clear Channel Entertainment
19	\$500,980 \$100/\$30	MEGATON: DADDY YANKEE, DON OMAR, N.O.R.E. & OTHERS C.W. Mitchell Pavilion, The Woodlands, Texas, April 10	15,731 sellout	Clear Channel Entertainment
20	\$463,895 \$61.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Tyson Events Center, Sioux City, Iowa, April 2	7,905 sellout	Police Productions, The Messina Group/AEG Live
21	\$388,885 \$35	MAROONS, THE DOWNYS Palace of Auburn Hills, Auburn Hills, Mich., April 14	11,943 sellout	Cellar Door, Palace Sports & Entertainment
22	\$373,884 \$58.50/\$26	STING PHANTOM PLANET Delta Center, Salt Lake City, April 11	7,637 sellout	The Next Adventure, Chuck Morris Presents/Bill Graham Presents
23	\$360,529 (\$440,459 Canadian) \$74.08/\$57.71	STING PHANTOM PLANET Prospera Place, Kelowna, British Columbia, April 5	5,157 sellout	The Next Adventure, Clear Channel Canada
24	\$353,183 \$51/\$23.50	STING PHANTOM PLANET U C Pavilion, Chicago, April 8	8,428 sellout	The Next Adventure, Clear Channel Entertainment
25	\$350,142 \$62.25/\$32.75	STING PHANTOM PLANET Idaho Center, Nampa, Idaho, April 9	7,144 7,758	The Next Adventure, Bill Graham Presents
26	\$342,174 \$66.50/\$36.50	MÖTLEY CRÜE Century III Center, Bossier City, La., April 15	6,556 sellout	Jack Utsick Presents
27	\$289,086 \$56.50/\$31.50	STING PHANTOM PLANET Magnez Arena, Denver, April 12	5,851 sellout	The Next Adventure, Chuck Morris Presents/Bill Graham Presents
28	\$287,170 \$35	MAROONS, THE TRILLS UIC Pavilion, Chicago, April 9	5,262 sellout	MAJ Concerts
29	\$285,634 \$34	GREEN DAY, MY CHEMICAL ROMANCE Veterans Memorial Arena, Jacksonville, April 19	5,401 5,052	Fantasma Productions
30	\$282,418 \$45/\$32.50	JOHN MELLENCAMP DONOVAN Van Andel Arena, Grand Rapids, Mich., April 14	7,116 10,327	Cellar Door
31	\$274,770 \$65/\$35	JJANES Dodge Arena, Hidalgo, Texas, April 20	5,949 sellout	Cardenas Marketing Network
32	\$272,485 \$45/\$30.50	JOHN MELLENCAMP DONOVAN Allen County War Mem. Coliseum, Fort Wayne, Ind., April 12	7,659 8,078	Clear Channel Entertainment
33	\$252,298 \$49.75/\$14.75	GAITHER HOMECOMING Gaylord Entertainment Center, Nashville, March 11	5,049 7,881	Clear Channel Entertainment
34	\$250,425 \$35	KEITH URBAN, KATRINA ELAM Memorial Coliseum, Portland, Ore., March 24	7,155 sellout	Another Planet Entertainment
35	\$245,903 \$84.50/\$44.50	DURAN DURAN, CLEAR STATIC Magnez Arena, Denver, March 16	4,325 4,806	Clear Channel Entertainment

TOURING BY RAY WADDELL

L&M Are Together Again

Loggins & Messina Reunite For First Tour In 30 Years

Organizers of the upcoming Loggins & Messina Sittin' in Again tour believe they've got a winner on their hands in the reunion of the 1970s multi-platinum act.

And, perhaps more important, Kenny Loggins and Jim Messina are having a great time again as a duo.

"We're in the second day of rehearsals, and nobody has shot anyone yet," Messina tells *Billboard*.

"Or shot us," Loggins adds.

The Sittin' in Again tour will be the first time Loggins and Messina have toured together in nearly 30 years.

Reunion tours are usually regarded as a hit-or-miss proposition, but this duo's untapped popularity has those involved optimistic.

"Anytime a group that has sold millions of records reunites after a long time with the original people, it has always been gold," says Larry Vallon, senior VP of AEG Live, which is producing the tour under the Concerts West banner.

The trek will benefit not only from the promotion of a best-of project due May 24 on Columbia/Legacy, but also

from a burst of media exposure and dynamic promotional materials the promoters have put together.

As tipped on *billboard.biz* April 22, the tour begins June 24 at the Idaho Center in Boise and will include up to 40 dates this year.

between 1972 and 1977, including two live sets, the duo went their separate ways.

They maintained a distant, if cordial, relationship until Messina joined Loggins last year at a benefit at the Arlington Theater in their hometown of Santa Barbara, Calif. That

Something magic happens when the two of us sing together."

Messina says reuniting with Loggins has healed a lot of old wounds. "Doing this has been very important for me to allow me to trust more," he says.

"When we left off, we had

"They're really having a good time playing together. A couple of years ago, this wasn't even in the cards."

—STEVE JENSEN of DIRECT MANAGEMENT

"We're probably going to have this thing out into 2006," Vallon says.

WORKING TOGETHER

The Loggins & Messina tour is a collective effort on many levels, first and foremost by the artists themselves. After eight successful albums together

show was the genesis of this year's tour.

"Things just sort of flowed together," Loggins recalls. "I'd been playing a lot of these songs, like 'Danny's Song' and 'House at Pooh Corner' alone for years, and when Jimmy came in on harmony, I remembered who we were.

spent the last couple of years so busy trying to change each other—into each other," Loggins adds. "The thing we gotta get is, Jimmy, you do a great version of you and I'll do me, and let that be OK."

The tour is also a joint venture between managers Steve Jensen and Martin Kirkup at

Direct Management (Messina) and Gary Borman and Steve Moir at Borman-Moir Entertainment (Loggins). John Marx at the William Morris Agency is the agent.

AEG/Concerts West is the lead promoter, under the direction of tour director Drew Cantor, but will work with other promoters, including House of Blues and Clear Channel Entertainment.

"We had some conversations with people in the promotion world, and basically we followed the passion," Borman says. "The passion at AEG was tremendous; they had a vision that equalled our vision."

But Borman adds that once the tour started becoming a reality, "promoters of all different walks of life" became involved because of their knowledge in their markets and desire to participate.

So while AEG Live has been almost exclusively an arena promoter in the past, the Loggins & Messina route also includes some casinos and several sheds, like HOB's Gorge Amphitheatre in George, Wash., June 25 and CCE's Tommy Hilfiger at Jones Beach shed in Wantagh, N.Y., July 23. Vallon says they simply tried to play the most appropriate venue in

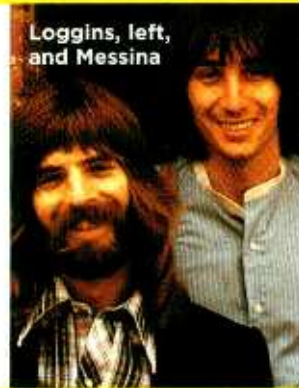
each market.

Neither Loggins nor Messina have worked with a corporate buyer before. "I'm looking forward to it," Messina says. "Having one promoter do everything feels like the consistency will be there so we can create what we want to create."

Fender has supplied the tour with vintage analog guitars and amps, and a "sittin' in" section of the show will see the duo joined onstage by their contemporaries in certain markets. "If we're in Nashville and Michael McDonald is free, or Rusty Young, or Clint Black, we hope they can get onstage and sit in," Messina says.

The tour has in its favor a conservative ticket price, from \$65 on the high end to \$40 on the low end for reserved seats, with some \$20 lawn seats on the route. "We wanted to make this show available to as many people as possible," Jensen says.

Most involved say putting the tour together has been rewarding in itself. "Our hope is [the tour] may go longer, but if it doesn't, we're happy with what we have," Jensen says. "They're really having a good time playing together. A couple of years ago, this wasn't even in the cards."



TOURING BY JILL KIPNIS

3 Doors Down Outing Keeps Prices Competitive

LOS ANGELES—Republic/Universal act 3 Doors Down will definitely be next door soon.

The foursome is launching a 44-date tour with Staind and Breaking Benjamin June 30 that will hit amphitheaters, arenas, fairs and festivals.

The outing will follow 3 Doors Down's Southeast trek of 8,000- to 10,000-seat venues (April 20-May 28) and a European tour focusing on Germany (June 4-19).

That's not to mention the band's two-week West-centric tour in February (of 1,800- to 3,000-seat venues), followed by a European promo tour and dates in Australia, all in support of the Feb. 8 release of "Seventeen Days." The project earned the group its highest chart position and best sales week. It debuted at

No. 1 on The Billboard 200 and sold 231,000 units, according to Nielsen SoundScan. It has sold 700,000 to date.

All in all, the act—lead singer Brad Arnold, guitarists Matt Roberts and Chris Henderson and bassist Todd Harrell—is averaging 125-150 North American shows per year. Another U.S. leg launches in September.

"They've built a real fan base through nonstop touring," says Ken Fermaglich, 3 Doors Down's booking agent at the Agency Group.

Arnold notes that continual touring is an opportunity to grow as an artist. "I'll always be the biggest critic of myself live," he says. "I don't think I'll ever be satisfied, and [I] want to be a better performer. Nothing will do it but playing more and more."

This work ethic is paying dividends, Fermaglich says, because now 3 Doors Down has the "ability to play bigger buildings." And playing those bigger buildings comes with attractive ticket prices for concertgoers.

Fermaglich notes that all lawn seats for the summer tour will be about \$20, and gives estimates for upper bowl seats (\$30), lower bowl seats (\$45) and golden-circle tickets (\$50).

"We are pricing the tour for volume," he says. "And people can expect a big rock show with lasers, pyro and video."

That value proposition will keep the tour competitive in the busy summer season, Fermaglich says, and should bring in high grosses comparable to last year's 3 Doors Down/Nickelback summer

shed package.

Out of 18 shows reported to *Billboard* Boxscore, the 3 Doors Down/Nickelback tour grossed \$7.7 million and attracted more than 232,000 concertgoers.

Fermaglich also believes that radio will be key in drawing fans this summer. "There are not a lot of package shows that are conducive to [multiple] formats at radio," he notes.

3 Doors Down is played on rock, alternative, top 40, modern AC and adult top 40 stations, among others. It has earned six *Billboard* chart-topping songs, and the track "When I'm Gone" was the most-played song on the radio in 2003, according to Nielsen Broadcast Data Systems. Current single "Let Me Go" has peaked on six *Billboard* charts: Adult Top 40



(No. 5), Mainstream Rock (No. 5), Active Rock (No. 8), Mainstream Top 40 (No. 12), Modern Rock (No. 14) and The *Billboard* Hot 100 (No. 33).

Additionally, Fermaglich says that extending the routing of this summer's tour will

give it a leg up over last year.

"Last summer, we didn't make it to the West Coast," he notes. "The other thing we're doing is playing Canada."

At press time, the tour schedule was still being determined.

MUSIC BY BRIAN GARRITY

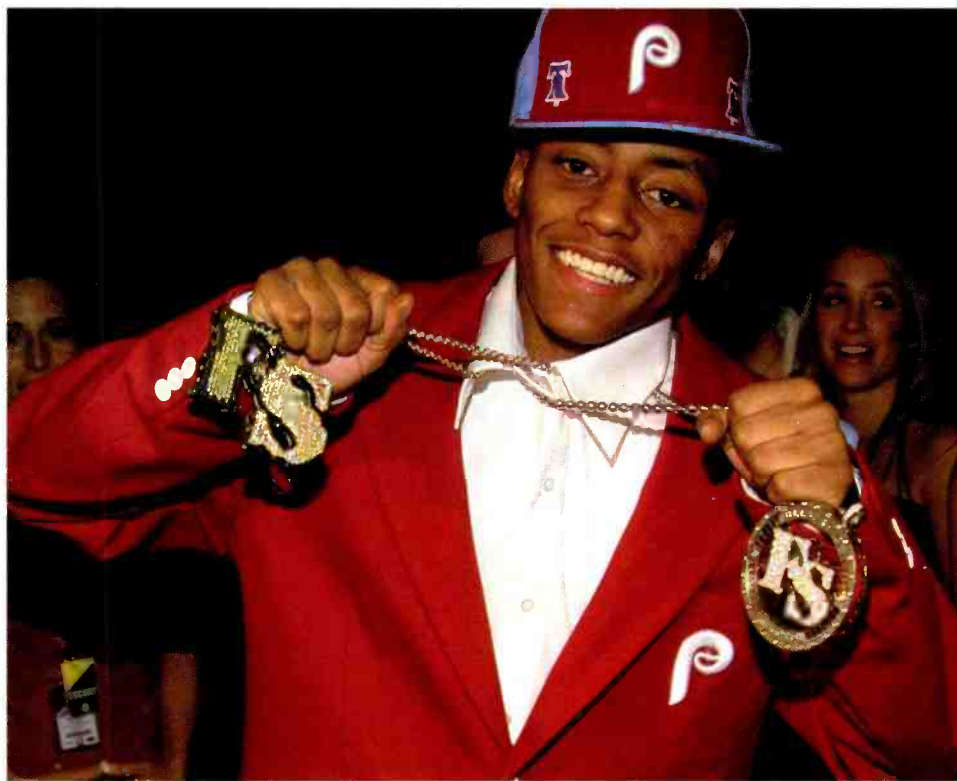
Confab Asks, 'What's Your Platform?'

NEW YORK—Genre preferences are playing a role in whether consumers purchase digital music for a PC or for a mobile phone. So said label new-media executives at a *Billboard*-sponsored session on Internet music marketing at the recent Digital Marketing Conference & Expo here. But regardless of the platform, they added, digital entertainment is creating additional opportunities for majors and indies to break new acts.

Industry vets from J Records, Virgin Records and Beggars Group said the decision between downloads or ringtones often hinges on the consumer's favorite music genre. Rock and pop are proving to be more PC-centric, while R&B and hip-hop are dominating mobile.

"We feel strongly that the urban consumer is really on the move and not necessarily at home on a PC downloading and consuming media that way," J Records director of new media Jennifer Fowler said.

Fowler pointed out that a hot urban act can sell upwards of 100,000 ringtones a week. By contrast, sales of 10,000-15,000 ringtones a week constitute solid business for most pop and rock acts.



WONDER

In contrast, she said, pop and rock artists are more likely to do a higher volume of download sales through online retailers like Apple Computer's iTunes Music Store and Napster. She points to the success of downloads for acts like J's Maroon 5 and Sub Pop's the Postal Service.

Beggars Group North Amer-

ica CEO Lesley Bleakley confirmed that the download-to-ringtone ratio for Interpol—one of her company's top-selling rock acts—skews much more in favor of the former.

She said that 6,000-8,000 ringtones were redeemed in an Interpol ringtone giveaway promotion the label did late last year with Virgin Mobile ahead of the release of the band's latest album, "Antics."

Downloads of the band's singles and albums have moved more strongly, she said.

The good news for labels is that the two platforms are teaming to create new channels of exposure for artists who may not be receiving lots of support through traditional radio and video outlets.

"The digital landscape has really leveled the playing field," Bleakley said.

Fowler cited Dido as an artist with a huge worldwide following but a small U.S. market presence. "From a digital standpoint, we've had a tremendous amount of success with her for single sales and album sales via digital retailers like iTunes, Napster. In a sense, we broke her record through those outlets."

In the case of Virgin's new pop artist Brooke Valentine,

the label has been able to drive sales and exposure thanks to support from AOL's Breakers program, which promotes music from new artists.

"On any given night there are more people logged on to AOL than watching cable television," Virgin Records VP of interactive marketing Syd Schwartz said. "That's a really staggering number. If you can receive a position on the welcome screen, you have an awful lot of exposure."

Fowler said some of the most dramatic results in breaking new artists are in the urban genre with mobile phones. She credited pre-release ringtones from Mario for helping sell more than 1.3 million CDs. Meanwhile, Cassidy is generating sales of 80,000 ringtones a week two months ahead of street date.

"With urban artists, we are having a lot of success breaking these artists in the digital space way before we reach those goals at radio. A lot of times for mobile it doesn't reflect what's going on at radio," she said. "If it's a major song that's hot enough and works on a handset, people are going to buy it."

The Digital Marketing Conference & Expo was presented April 19-20 by *Billboard* sister company VNU Expositions in association with Brandweek, Adweek, Mediaweek and Nielsen//NetRatings.

BITS & BRIEFS

A RIVER OF HIP-HOP

Internet radio service AudioFeast has teamed with iRiver to produce a series of commercial-free, hip-hop-oriented radio shows that can be transferred to supporting iRiver digital media players. Dubbed "The Series," the custom programming is available via iriveramerica.com, with a unique focus for each show. The Foundation features old-school acts like Grandmaster Flash, the Mix plays remixed tracks from 50 Cent and Snoop Dogg, the Hot Spot focuses on mainstream music from the likes of Eminem, and the Bassment shines a light on underground cuts from acts such as Common. An additional channel will be programmed by iRiver, showcasing independent artists.

NAPSTER PLAYS TRIBUTE

Napster has introduced a new monthly video interview feature called Tribute, and has ramped up its exclusive music offerings with new music from Stevie Wonder and the Ying Yang Twins. The Tribute section features original video interviews with such top acts as Al Green, Kaiser Chiefs, Faith Evans, Ciara and Jack Johnson.

The service also nabbed exclusive rights to the Global Soul remix of Stevie Wonder's new song "So What the Fuss," as well as the Ying Yang Twins' "Wait (The Whisper Song)."

WHO'S YOUR DADDY'S RINGTONE?

UrbanWorld Wireless, a marketing services and content provider specializing in the urban youth community, has expanded its celebrity ringtone catalog with new content from hip-hop pioneer Big Daddy Kane, as well as newcomers Kid Capri, DJ Clue, Truth Hurts, Money Mike, E-40, Bone Crusher, Drag On and comedian Alex Thomas. The company also has launched a wireless marketing campaign to promote the new Anthony Anderson movie "Kings Ransom" for New Line Cinema.

Cassidy Photo: Kevin Mazur/WireImage.com



POLK PACKS IN THE FEATURES WITH I-SONIC Polk Audio's new I-Sonic entertainment system combines the features of a traditional AM/FM stereo receiver with high-definition radio and XM Satellite Radio, as well as a built-in CD/DVD player.

HD radio transmits not only CD-quality sound, but also text-based information about the song being played, such as artist, track and album names. Other data streaming services include scrolling traffic alerts and school closings. The I-Sonic is one of the first multimedia entertainment devices to support the new format.

The I-Sonic system also acts as a receiver for XM Satellite Radio subscribers who purchase a separate \$49 antenna. Like a car-mounted receiver, the I-Sonic can access all XM programming and music information.

The unit measures 14.5 inches by 9.75 inches, and has four attached speakers capable of 360-degree stereo sound, allowing it to be used as a stand-alone device or act as the primary component in a home entertainment center. Users also can connect it to a TV or another monitor to use the DVD player, which also supports music CDs and video and picture CD-ROMs.

Polk Audio says the I-Sonic system will be available in September for \$599. —Antony Bruno

LAUNCH TOP 20 STREAMS

MAY 7 2005

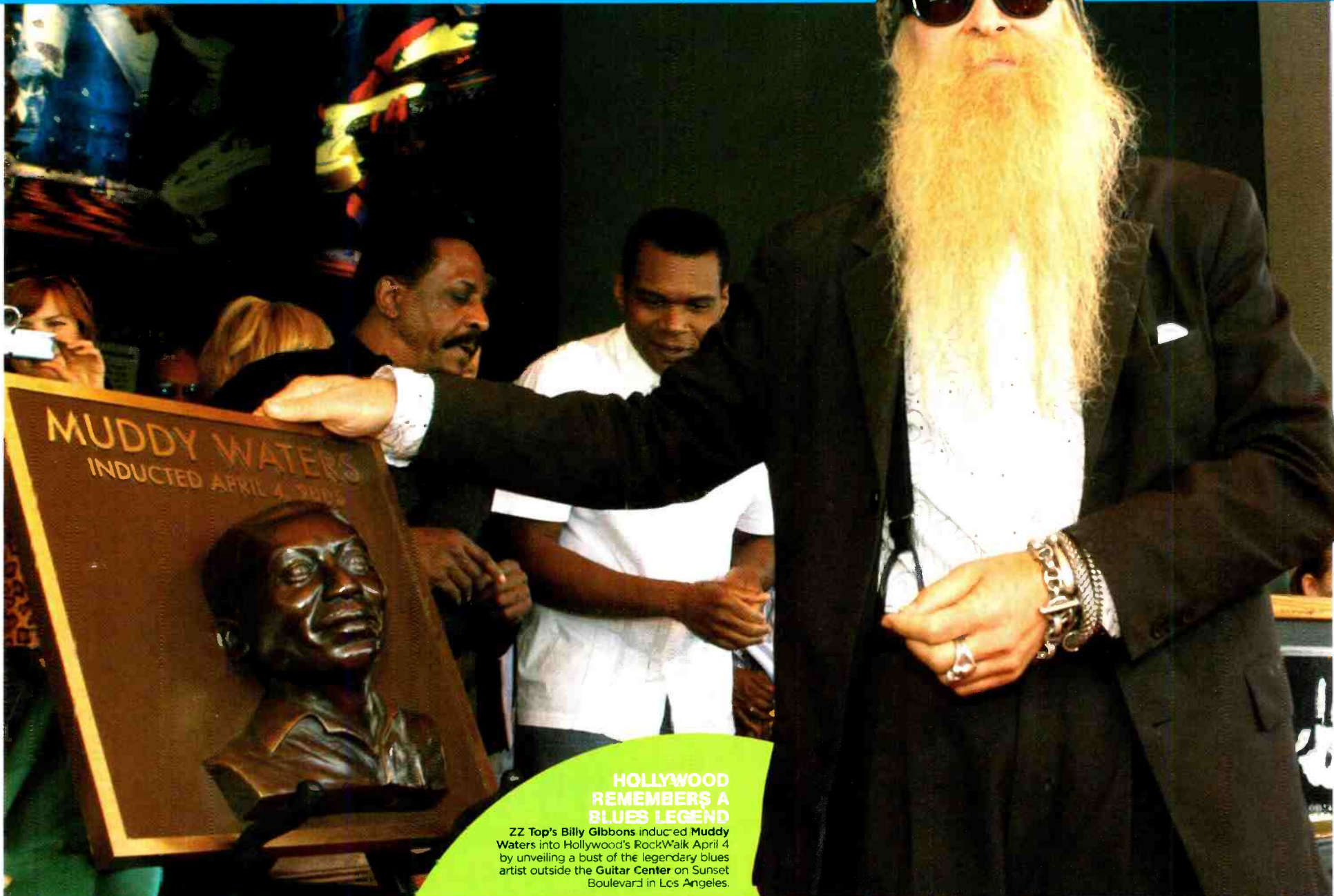
1	50 CENT Candy Shop AFTERMATH/INTERSCOPE	3,876,237
2	FRANKIE J Obsession COLUMBIA	3,510,507
3	MARIO Let Me Love You J	3,877,242
4	CIARA 1, 2 Step LAFACE	3,296,093
5	JENNIFER LOPEZ Hold You Down EPIC	3,095,831
6	CIARA Oh LAFACE	2,894,383
7	KELLY CLARKSON Since U Been Gone RCA	2,774,741
8	DESTINY'S CHILD Gift COLUMBIA	2,597,551
9	YING YANG TWINS Wait TVT	2,571,037
10	USHER Caught Up LAFACE	2,434,670
11	BROOKE VALENTINE Girlright VIRGIN	2,295,628
12	ROB THOMAS Lonely No More ATLANTIC	2,280,976
13	ALICIA KEYS Karma J	2,254,263
14	JESSE MCCARTNEY Beautiful Soul HOLLYWOOD	2,229,715
15	GWEN STEFANI Rich Girl INTERSCOPE	2,220,445
16	OMARION O EPIC	2,107,612
17	TRICK DADDY Sugar (Gimme Some) ATLANTIC	2,002,123
18	DESTINY'S CHILD Soldier COLUMBIA	1,941,966
19	AMERIE 1 Thing COLUMBIA	1,892,947
20	FAITH EVANS Again CAPITOL	1,803,593

The top 20 audio and video streams (combined) for the four weeks ending April 24. Source: Nielsen Broadcast Data Systems

The latest video from the Ying Yang Twins earns top tier status on the Launch chart after debuting online on Yahoo Music.



Rob Thomas, who was Yahoo's April artist of the month, tops The Billboard 200 with his solo debut.



HOLLYWOOD REMEMBERS A BLUES LEGEND

ZZ Top's Billy Gibbons inducted Muddy Waters into Hollywood's RockWalk April 4 by unveiling a bust of the legendary blues artist outside the Guitar Center on Sunset Boulevard in Los Angeles.



Maroon 5 performed April 6-9 at Radio City Music Hall in New York as part of its Honda Civic tour supporting debut CD "Songs About Jane." Pictured, from left, are Octone Records' David Boxenbaum and James Diener; BMG's Charles Goldstuck; Maroon 5 members Mickey Madden, Jesse Carmichael, Adam Levine and James Valentine; BMG's Clive Davis; Maroon 5's Ryan Dusick; Octone's Ben Berkman; and J Records' Matt Shay.



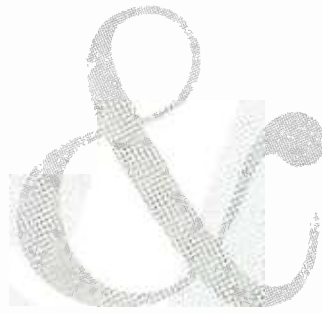
Interscope artist Will Smith, left, is pictured April 16 with MusicWorld/Sanctuary Urban Management's Mathew Knowles at the Nokia Urban Music Festival with the Prince's Trust at London's Earls Court.



G.S.O.D./Sony Urban/Columbia artist John Legend was honored April 18 for platinum sales of his debut album, "Get Lifted," during a Recording Industry Assn. of America/Sony BMG event in Washington, D.C. Pictured, from left, are the RIAA's Mitch Bainwol, Legend and Sony Urban Music's Lisa Ellis.

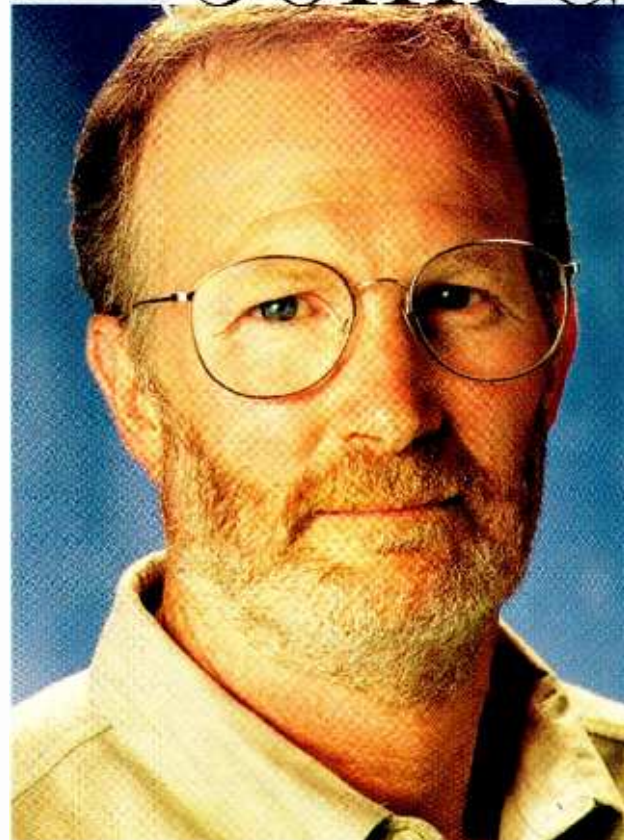


Hall & Oates' Daryl Hall, left, and John Oates, right, stopped by "Jonesy's Jukebox" on KDLD/KDLE (India 103.1) Los Angeles, while promoting new album "Our Kind of Soul." The duo spent two hours at the station doing interviews and jamming with the show's hosts, former Sex Pistols guitarist Steve Jones. (Photo: Wolfson Public Relations)



John Grady

BY PHYLIS STARK



As John Grady for an interview, and he chuckle and suggest it had better happen fast while he's still "hot."

Grady knows that success in the record business ebbs and flows. But his track record in his first two years at the helm of Sony Music Nashville suggests he is not about to go "cold" anytime soon.

In that time, three artists he introduced have debuted at No. 1 on the *Billboard* Top Country Albums chart: Buddy Jewell, Miranda Lambert and, most notably, Gretchen Wilson, who has sold 4 million

copies of her debut album in less than a year.

Sony is the only country label in the Nielsen SoundScan era to have three new-artist albums debut at No. 1.

Capitol Records Nashville president/CEO Mike Dungan is a longtime friend and colleague of Grady's. For a time, as Midwest promo reps, they even shared an office that Dungan says more closely resembled "Animal House" than a place of business.

"From the minute I met him, it was evident that he was great at the job," Dungan says of Grady. "We quickly discovered that our styles were similar, and . . . for several years we pushed each other in work and in wildness."

"I have no doubt that the fact that both of us run successful record labels in Nashville would come as quite a shock to those who knew us in those days."

Q: When you first joined Sony, you told *Billboard*, "If I had a goal, it would be to restore Sony Music Nashville to its rightful place as a dominant player in country music." How's that going?

A: Musically, we are right on the road to do that. The one thing I know we can change is the music. [I can't control] business conditions. I can't invent technology, but we are responsible for what we sign and the records we make.

Q: Were you sure when you signed Gretchen Wilson that you had something special?

A: I was sure that that's what

we wanted to do. [But] we're never sure if it's going to work. I'm never sure how people are going to react. Every time I'm dead, solid sure, it happens the other way.

We believed in it a great deal and we did a lot of things that were not the normal, run-of-the-day business. We didn't test it or ask anybody about it, we just put it out there to try and not get it mired in the dominant business model of the time. It was about reaction and impulse and talent, and it worked this time.

Q: What kind of leverage does your success with Wilson give you in the industry and with Sony BMG in New York?

A: Success breeds a lot of things. It brings profitability, and it also brings pressure, as in "Are you going to do it again?" and "Why don't you do this every time?" Questions like that.

You have to go out confidently. You have to believe in it and be just one foot shy of cocky. And then if it comes true, what it brings is confidence back in us that we know what we're doing, and it allows us to explore more creatively.

Gretchen was the first artist signed here [by me]. We put it out and had enormous success, and it worked like we said it was going to work.

It was very similar [with] Miranda . . . I basically entrusted a couple of million-dollar projects into the creative hands of—in [Lambert's] case—a 19-year-old woman.

Q: This year you plan to introduce eight or nine artists. That's more than three times as many as country labels typically do in a year. What's behind this strategy?

A: Eighty percent of my roster is new acts. The thinking behind it is . . . I work for a company that wants me to take

more chances.

I would love to have a big company full of established, successful acts. [But] the answer to the music business has always been about new acts.

Q: Why did you decide not to renew with USA Network's "Nashville Star" talent series after two seasons of awarding a record contract to the winner?

A: It was somebody else's turn. It's a lot of work for everybody in this company to [partner with] a television show like that, get an artist picked, put the records out. I can't imagine doing that show and having the release schedule that we have now. And there's only, honestly, so much of my roster that I want people to look at and say, "Well, they got that off of a television show."

Q: You've talked about a desire to put your artists "on a world stage,"

and you've done that very well with Wilson, who has made a couple of trips to Australia and Europe. How important is developing that international base, and why is it so often ignored?

A: It is important as long as that's what the artist wants to do. If the artist wishes for their music to travel worldwide, then it's up to the record company and the artist to make that happen. It's a lot of work, not instantly profitable. And you can't be successful with country music—or any music—in markets outside the United States, including Canada, unless you go there.

Q: How do you see the Sony-BMG merger playing out in Nashville?

A: There's a lot of good things [about the merger] if you work it correctly. It's a very big, powerful company with a lot of arms and attributes that you can use. Going international

with Gretchen Wilson is a testament to that.

Q: Are the synergies between RCA Label Group and Sony Music Nashville still to be realized? For instance, Columbia and RCA are each working different singles called "Tiny Town" right now—the kind of thing that could be avoided with communication.

A: We don't match wits creatively. We're competing in the same arena. Synergistic competition is good.

The company line is the company line. It just doesn't apply creatively.

Q: What became of your plan to be the first label group in Nashville to send only digital singles to radio?

A: We're on schedule to do that. At some point the entire industry and the entire world will go digital. Almost everybody delivers singles digitally right now. We do it every day with every single.

Q: When the news broke last summer that you planned to switch to all-digital delivery, it caused quite a flap at country radio.

A: Sometimes you do or say things like that to assess the industry [and] everybody's readiness. It's not like I was making a law in Congress that was going to influence world peace.

Q: You once said, "I believe in artists and music and songwriters and songs, and I believe that if we enable them, they will lead us to the next great era of country music." Are we in that era yet?

A: We're on the doorstep of that era. I like a lot more of the music that we're putting out as an industry today than I did a couple of years ago. It's active, vibrant, profitable, energetic, real, and the audience seems to be reacting. . . .

HIGHLIGHTS

JOHN GRADY

1976: Becomes a college rep for A&M while attending St. John's University in Collegeville, Minn.

1979: Joins Pickwick Distribution

1982: Joins MCA as regional promotion rep

1983: Hired by Don Jenner and Clive Davis at Arista as regional director of promotion

1987: Adds sales and marketing to his duties at Arista

1989: Moves to Capitol as Midwest marketing director

1993-2002: Serves as senior VP of sales, marketing and promotion at Mercury Records in Nashville, adding those duties at Lost Highway Records when label is launched in 2001

2002: Partners with filmmakers Joel and Ethan Coen and record producer T Bone Burnett to form DMZ Records as a joint venture with Columbia Records

2003: Joins Sony Music Nashville as president

THE CONCERT MASTER

Michael Rapino sets out to reshape the future for Clear Channel.

By Ray Waddell

Photograph by Sebastian Artz

Michael Rapino is obsessed with creating a new concert business. • And one way or another, the future of live entertainment will be shaped by Rapino's success or failure. • At 36, Rapino, global president of Clear Channel Entertainment's music division, heads the most powerful and expansive live music entity that has ever existed. Ideas are Rapino's stock in trade. • "We're going to be successful when we forget everything we know about the business and how it used to be," Rapino says. "That is my obsession, making sure we truly are the innovators in the fan experience, from the second the band is thinking about going on tour until well after the tour, and all the touchpoints with the fan in between." • Since taking the helm of CCE Music last summer, Rapino has set about revamping the biggest player in a business that took its lumps in 2004. As such, he is under a microscope. • "[Rapino] understands the tough issues that are facing the concert industry better than anybody," Sanctuary Group CEO Merck Mercuriadis says. "The evidence is already there that he is tackling them head-on in a way that works for both the artist and the consumer." • The issues are tough, indeed. A minuscule increase in gross touring dollars in 2004 belied the beating promoters took >>>



in a \$3 billion-plus business.

The sheer volume of CCE's business raises the stakes. CCE reported more than \$1.3 billion in grosses from involvement in 7,009 shows worldwide in 2004. It was involved in nearly half of the shows reported to Billboard Boxscore last year.

With such a huge chunk of the market, CCE received no small share of the hit—and the blame—for the concert industry's troubles.

Rapino was dropped into a firestorm. He became the fifth head of CCE's music division since 2000, when parent Clear Channel Communications bought the freshly consolidated promoter business known as SFX for \$4.5 billion from Robert F.X. Sillerman.

In the midst of a stagnant summer season, Rapino was given a battlefield promotion by CCE chairman/CEO Brian Becker to helm the music division. When the smoke cleared from an apparent internal power struggle, music co-CEO Dave Lucas had left the company. Respected concert business pioneer Don Law, the other CEO, retains a chairman title but appears to be focused on running Tea Party, CCE's Boston division.

"I think the wounds have mended now," Rapino says. "Don Law has proven to be an incredibly great gentleman and support in the process."

THE ROAD TO LOS ANGELES

Canadian-born Rapino began his career in 1988 at Labatt Breweries in Toronto as director of marketing and entertainment. Through Labatt, Rapino began working closely with Michael Cohl's Concert Productions International, then the largest concert promoter in Canada. Cohl is best-known for wresting the Rolling Stones' promotional rights from the steely grip of Bill Graham in the 1980s.

Rapino watched Cohl pioneer a global touring model like the business had never seen. "What I took away from that experience is that content is king," Rapino says. "Michael Cohl would say he is a businessman first and a promoter second. And like any business, you will find success when you figure out how to define and create a new business model, not just keep executing the same one."

Upon leaving Labatt, Rapino co-founded Core Audience Entertainment, a leading concert promoter in Canada. CAE was acquired by CCE (then SFX) in 1999, creating SFX Canada and opening the door to a bigger stage for Rapino. After running CCE's Canadian operation, Rapino ascended to the head of its European operation in 2001.

When named global music president, Rapino was a relative unknown suddenly placed in an extremely bright spotlight, a situation he had also faced as head of CCE Europe. Some say the consolidated European promoters were an even more splintered and volatile group than their U.S. counterparts but became cohesive under Rapino's direction.

Throughout his climb, Rapino's low profile seemed to serve him well.

"Like Europe, in America I had the advantage of not being a local promoter that was a part of that social fabric," Rapino observes. "When I stepped in, I think at that point the organization was receptive more to somebody that wasn't part of that U.S. system. I did not come with any long history, battles, prejudices or alliances. I came in on the platform 'We've got a business, we've got to fix it.'"

His competition seemed receptive to new leadership at CCE, including powerful sports, venue and promotion firm Anschutz Entertainment Group.

On a panel at *Billboard's* annual touring conference last November, Randy Phillips, CEO of AEG Live, AEG's touring division and CCE's closest rival in the national touring game, said of Rapino: "I hate it when you like your competition."

Internally, even veteran CCE execs appear to be

onboard with Rapino's vision. Philadelphia promoter Larry Magid, founder and president of Electric Factory Concerts, once considered a lock to exit the company when his contract expired, re-upped with CCE, he says largely because of Rapino.

"Michael has the ability to change our business, and I can't think of any other person in that position for the past three or four years," Magid told *Billboard* at the time.

Rapino quickly settled into his new post in Los Angeles. After some initial—and admittedly painful—layoffs, he won favor at the local level by dusting off historic promoter names retired in 2001. At the same time, he restored much of the autonomy to such divisions as Bill Graham Presents, PACE Concerts, Cellar Door and Evening Star.

"It feels a whole lot more natural," Evening Star founder Danny Zelisko says of operating under the Phoenix promoter's traditional name. "The politics of branding sometimes got in the way in the past. I know who I work for. I know who owns me."

The entire music division was restructured, including splitting the talent buying/promotion and venue operations into separate units.

Rapino says, "Our first order was to get a new structure built [that is] more reflective of the consumer base, with two very focused business units, one obsessed with fan experience and one obsessed with the artists and marketing experience."

Next Rapino addressed a damaged relationship with concertgoers where many feel it lives: at the amphitheater level. He sacrificed millions of dollars in revenue by removing some of the hated facility fees, threw millions into shed improvements and took a hard look at lowering ticket prices.

The shed moves amount to a multimillion-dollar roll of the dice for CCE, a risk Rapino is willing to take.

"Instead of just the usual pitch every year of 'The artist guarantee is too expensive, woe is me, let's raise [ticket prices] by a dollar,' we took the opposite approach. We made the consumer first and said, 'We're going to put it on the line in a multimillion-dollar investment.'"

A NEW DEAL

Finally, Rapino tackled the thorny issue of artist guarantees. In the past, CCE was criticized by competitors for supposedly overpaying for acts in order to maintain market share and keep sheds programmed. Rapino unveiled a deal structure that takes the focus off guarantees and instead offers artists up to 100% of the back end—with the sheds living off concessions revenue, sponsorships and other ancillaries.

Dismissing as "fantasy" early reports that CCE guarantees would disappear, Rapino says, "We have not eliminated guarantees. We have a multi-tiered platform. One of the model options [is] if an artist is willing to work for a [lower] guarantee, we will in return provide 100% of the back end to them, after expenses. If our risk is reduced, we allow them to make money, keep ticket prices lower, keep the facility fees off the lawn. We believe in the end we will sell more tickets, and [artists] will easily make up for any of the reduction in guarantees they have been living off in the past."

Such a concept flies in the face of the traditional 85%/15% artist/promoter split, already an endangered species. But it also highlights, and potentially defuses, a situation CCE has been accused of fostering for years at the sheds: promoters overpaying for acts and bridging the gap with ancillaries.

"This is just [CCE] finally saying, 'We're making our money off parking, ticket rebates, merch, beer and popcorn,'" independent promoter John Peters of MassConcerts says. "This just proves the money

outside the deal exceeds the revenue inside the deal. They might make \$200,000 on a sold-out amphitheater show, whereas 10% of the net might be \$30,000-\$40,000."

Rapino does not apologize for ancillaries. "We are in the real estate business. Our capital expenditures are significant every year," he says. "And much like any arena out there in the marketplace, we need to protect our venue revenue. As I say to agents and managers, if the Staples Center starts cutting you in on their food and beverage, let me know. But last I checked, there isn't an arena in America that is funding the artist out of their venue revenues, and we don't plan on doing that."

While some in the industry appreciate Rapino's intentions, they don't want to overstate the impact of his tactics. "I think what Michael is doing is a nice gesture and a move in the right direction, but let's not think we discovered America here," Artists Group International president Dennis Arfa says.

All of the back end at a shed still may not maximize revenue potential for an artist in the market, Arfa says. "I know from experience an act that can sell 17,000 tickets at an amphitheater with a reduced lawn ticket can walk out with more money in an arena."

Amphitheaters still retain parking fees and house fees on reserved seats, Arfa points out. "I don't want to count their money, but \$8 [in fees] a ticket can add up to a lot."

And despite Rapino's stance, some promoters say little has changed out in the field. "The deals are still dominated by the [CCE] checkbook and effort to control the market, paying as much as \$100,000 more than any other offer," House of Blues Concerts executive VP Alex Hodges says. "It's as if the CCE buyers think someone is chasing them every minute, even when no other offer is close."

Rapino says CCE buyers are prudent, and dismisses complaints as "competitive griping."

"I sign every deal that goes out of this office," he says. "There are some artists—the Jimmy Buffetts, the Dave Matthewses, some of the country acts—that are premium artists and require premium dollars. But the Wild West is over. We are buying and paying artists that fit right for our risk threshold."

Peter Grosslight, worldwide head of music for the William Morris Agency, says Rapino "has introduced some discipline into [CCE's] buying process." He calls Rapino "a breath of fresh air."

Ultimately, the touring industry is a sellers' market. "The core problem is the supply chain is fairly thin," Rapino says. "Being selective when there are only so many great artists that can sell tickets is a tough strategy. So, when an artist like Coldplay is going to tour in the summer, we're going to do everything we can to be in business with Coldplay."

Rapino spends little time worrying about his competition. "One of our disciplines this year was about not being a reactive company but having a concise and detailed plan and executing our plan. The curse of death in this business is saying, 'Oh, my God, the other guy bid this, so we have to have it.'"

Negative publicity like Jam Productions' \$90 million jury award against CCE's motorsports division—a key antitrust charge was dismissed—(*Billboard*, March 26) and ongoing controversy regarding CCE's impact on the business present

**'I CAME
IN ON THE
PLATFORM
'WE'VE
GOT A
BUSINESS,
WE'VE
GOT TO
FIX IT.'"**

a challenge beyond just selling tickets. Government antitrust investigations also hover like a black cloud. Rapino will not publicly address legal issues, but they are surely a distraction.

"Running the business is the easy part," he says. "The current live-entertainment business is not all that complicated: You try to buy talent at a decent price, and hopefully you buy it for less than you sell it."

On the artist-development front, Rapino is seeking closer relations with labels, and he admits there is "work to do" in making labels better partners. His naming of former Island Def Jam marketing guru Faisal Durrani as executive VP of marketing is a step in that direction.

There has been a power shift in the label/touring dynamic as far as artists are concerned, and indeed, touring has become the top priority for many artists. "Now 50%-70% of an artist's revenue comes from touring," Rapino says. "As touring has become a huge piece of [artists'] revenue streams, the demand for maximizing it has become intense."

But such pressure comes at a time when consumers are pulled in many directions. "If we don't look at the pricing of our product in comparison to other product options, we will be hurt by that," Rapino notes.

The industry is tuned in to what Rapino is doing, and many seem to like what they see. "He is trying to get people to focus on what matters," manager Allen Kovac says. "At least he's trying to move the model, as opposed to being entrenched in what was done before."

So how will Rapino gauge his success? He says a much improved customer experience, as measured by ongoing research, and more tickets sold will be his indicators: "If we can grow [both] ticket sales and fan appreciation by 25% over 2004, then we believe we are making strides toward bringing [fans] back and making them happier."

Of course, ticket sales do not always equal profits, as proved last year. "But," Rapino says, "we know that if we buy smarter and we sell more tickets, that equation will mathematically work out for us."

Much of the industry is betting on Rapino's math. "To know what he is fully capable of," Mercuriadis says, "you must look at his tremendous achievements in Europe, where he has built the premier league of promoters who really do work together as a team and have the ultimate respect of artists, managers and the industry. I would bet on him to do the same in the U.S." ...

AUTO SAVE

If someone had told Joe Perry 20 years ago that his band's classic song "Dream On" would be used to sell Buicks, he probably would have kicked more than their tires.

Now the Aerosmith guitarist is happy to come along for the ride. "It's a different day. It's important to explore new avenues," Perry says.

Indeed, the list of classic rock bands whose songs are tied to automotive brands includes Led Zeppelin (Cadillac), the Clash (Pontiac) and the Who (Saab).

The corporate partner for all of these acts is General Motors, once America's dominant automaker, now its most troubled.

Media coverage of GM's decreased sales, tumbling profits and widespread recalls has battered the company in recent months. Its stock has fallen to a 12-year low, and its market share has dwindled.

Observers place at least some of the blame for GM's plight on its overabundance of brands—and its inability to differentiate among them.

There are eight brands under the GM umbrella: Cadillac, Buick, Pontiac, Chevrolet, GMC, Hummer, Saab and Saturn.

It's no surprise that GM would turn to music to help improve the image of its cars and rev up sales.

"Music is a key communicator—it speaks directly to people," says Chris Stephenson, CEO of Antenna, a Los Angeles company that specializes in brand strategy and music placement. "So companies use it to draw additional attention to their ads."

To that end, Buick is using "Dream On" as the theme for its new LaCrosse model. Meanwhile, a spot for Saab uses the familiar guitar riff from "Pinball Wizard" by the Who.

Another vintage Who song, "Happy Jack," figured into a Hummer H2 campaign a couple of years ago. This was around the same time Cadillac began using Led Zeppelin's "Rock and Roll" to help bring attention to its radical new designs.

For a long time, Bob Seger's "Like a Rock" was the rallying cry for Chevy trucks. More recently, Chevrolet has used the Yardbirds ("Over Under Sideways Down") and the Rolling Stones ("Jumpin' Jack Flash") in spots for the Cobalt and Corvette, respectively.

While the choices of repertoire are musically astute, they raise questions about GM's strategy. One of GM's presumed goals is to increase its appeal to younger consumers; The New York Times recently reported that the average age of a Buick sedan buyer is 63.

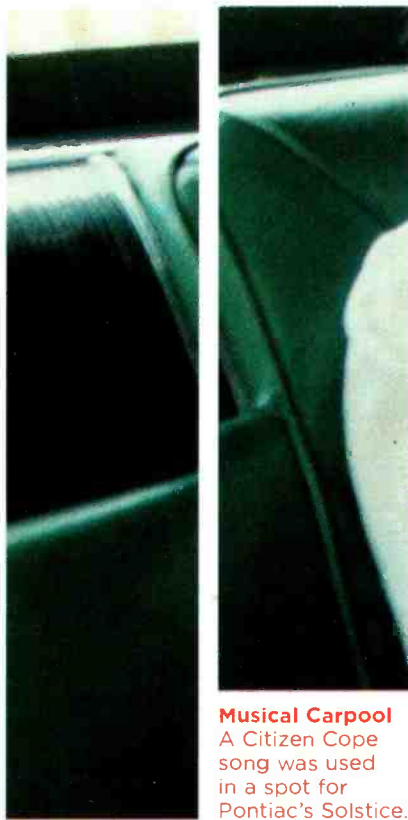
"You must target your demographic," Stephenson says. "If you want to connect with a younger consumer, you need to give them something they can relate to."

But Buick marketing communications manager John Wray believes the LaCrosse/Aerosmith spots hit the bull's-eye. "We wanted to show the new Buick models—a new side of Buick—without alienating our core audience," he says. "Aerosmith reaches baby boomers down to kids, as well as our traditional audience."

Though GM does not have a general directive—a musical philosophy—when it comes to licensing music for its ads, it does have smart marketers, says Sony BMG Music Entertainment senior VP of strategic marketing Chris Hamer, formerly the director of advertising at Cadillac.

"They believe in great advertising," Hamer says. "So, while there is not an internal directive to use classic rock, GM has a number of classic automotive brands that, with the right creative—the right classic music—[it] helps accelerate the brand message."

Lately, however, some GM brands have been licensing newer



Musical Carpool
A Citizen Cope song was used in a spot for Pontiac's Solstice.

sounds for their campaigns.

Recent ads for the Hummer H2 featured music by under-the-radar acts Ratatat ("Seventeen Years"), Mojave 3 ("Bluebird of Happiness") and Filter ("The Only Way [Is the Wrong Way]"). Ditto for a Saab spot that used Franz Ferdinand's "Better on Holiday" and one for Saturn that featured "We've Been Had" by the Walkmen.

In addition, GM unveiled two Hummer models at an invite-only event last year at the Anaheim Convention Center Arena in California that featured a performance by pop/hip-hop act the Black Eyed Peas.

And Cadillac has co-sponsored several fashion shows for Rock & Republic, the denim brand that intertwines music and clothing.

PONTIAC CALLING

Pontiac—long a youth-oriented brand—has been particularly aggressive. Launching its campaign for the new G6 model late last year, Pontiac played it somewhat edgy with the Clash's "Should I Stay or Should I Go."

"We wanted to move Pontiac as a brand into a more progressive space," says Pontiac director of marketing Mark-Hans Richer, the man behind recent promotions for the brand on "The Oprah Winfrey Show" and "The Apprentice."





GM HOPES TO REV UP BRANDS WITH HIP MUSIC CHOICES BY MICHAEL PAOLETTA

According to Richer, "Should I Stay or Should I Go" is the bridge between the relaunch of more historic Pontiac brands (GTO and Grand Prix) and new models (G6 and Solstice). In fact, he says the song selection was geared to the two-seater Solstice, which is a good indicator of how the brand is evolving stylistically.

"The character of the music had to get in a more modern space, while keeping it progressive," Richer adds. "The brand is, and should be, progressive. The next step is to modernize the progressive style of music, going from a classic-progressive to a modern-progressive sound."

To accomplish this, Pontiac connected with Virgin Digital and the Chemistri ad agency last year. Together, they are hoping to reinvigorate Pontiac's sagging market share with a trio of 30- and 60-second spots for the G6 sedan, G6 coupe and Solstice. The ads feature the cutting-edge sounds of Kasabian ("Club Foot") and Citizen Cope ("Son's Gonna Rise").

A forthcoming third ad uses the music of Alias ("Unseen Sights").

"Club Foot" is culled from Kasabian's recently released self-titled debut album on RCA. "Son's Gonna Rise" is the next single from Citizen Cope's RCA album, "The Clarence Greenwood Recordings."

"With these ads, Pontiac is deepening its music strategy," Virgin Digital head of artist and label relations Aaron Grosky says. "Fortunately, we're at a time of great musical discovery. Radio may be constricting its own ability to play new music, but we have the ability to find—and champion—developing acts."

The Pontiac-Virgin Digital partnership includes the Virgin College Mega Tour (with Cake, Gomez and Robbers on High Street) and initiatives at all Virgin Megastores. Additionally, pontiac.com—where two of the ads are on view—has links to virgindigital.com, where the featured tracks can be purchased.

According to Grosky, the Virgin Digital site is experiencing an uptake in visitors entering through the Pontiac site.

"They are wanting to learn more about these artists," he says. "These ads are drawing more attention to the artists, which is exactly what the artists, their managers and labels want."

RCA Music Group VP of soundtracks, film and TV music licensing Karen Lamberton—who assisted in brokering the Kasabian and Citizen Cope deals—could not agree more.

"Exposure like this is great—particularly for developing acts," Lamberton says. "This is high exposure that they might not otherwise get." And since the ads are edgy, with cool graphics, the acts maintain their hipster sensibility.

Lamberton says both acts and their management teams were receptive to licensing their music for the ads. "You must make sure the band's artistic vision is taken care of," she adds. "While they appreciate the mass exposure such ads can bring, developing artists also want to hold on to their indie credibility."

The new Pontiac ads are created to do just that. In fact, they are very design-oriented, with the music helping to increase the hip factor of the brand, Chemistri executive creative director Tor Myhren notes. "Pontiac has to reappraise where it's at. Consumers must think of the brand in a different way."

Mitsubishi accomplished this in 2002 with ads for its Eclipse sports coupe featuring new music from Dirty Vegas ("Days Go By") and Télépopmusik ("Breathe").

Dirty Vegas, in particular, benefited from the campaign. The U.K. trio's 2002 self-titled debut album opened at No. 7 on The Billboard 200. "Days Go By" went top 15 on The Billboard Hot 100 and reached the summit of the Hot Dance Club Play chart.

"That Dirty Vegas spot brought lots of attention to the brand," Antenna's Stephenson says. "It sold lots of records—and lots of cars on the back end."

Not as powerful was the TV spot for Chrysler's crossover vehicle Pacifica, which had Celine Dion singing "I Drove All Night." In that case, the music and artist association failed to propel the product.

"The execution wasn't very good," Sony BMG's Hamer notes. "You can't expect the job to be over just because you get perfect music and a great artist. That's when the job begins. The featured music and artist must be able to explain and propel the product."

Lamberton and others point to the Dirty Vegas ad—as well as the Jaguar spot that featured Sting and his song "Desert Rose"—as a "role model" for the music industry's mating dance with the automobile business.

Even hardened music veterans are open to such associations. "There are all these other places where music springs up," AeroSmith's Perry says. "It's important to not discount any of this stuff. It's all valid."

GEARING UP

Automobile companies are becoming more daring, too. The typically conservative Volvo brand partnered with Apple Computer's iTunes Music Store in March to launch "nu: the sounds of new Scandinavia" (billboard.biz, March 17). The micro-site within iTunes promotes developing Nordic acts like the Drowners, Sahara Hotnights, the Ark and Vega.

In the process, according to Stephenson—who counts Volvo (and parent company Ford) as an Antenna client—acts like the Drowners and Vega are being signed to digital distribution deals. Also, the music is being heard in Volvo TV ads and direct-mail DVDs, which are tagged with music IDs.

Another Ford brand, Jaguar, has released its second annual compilation CD. The four-disc boxed set, which features such electronic acts as Mylo and Zoot Woman, is available to potential Jaguar customers who sign up for a test drive at jaguar2005.com.

In many cases, automakers are putting music out on the test track, seeking ways to maximize the power of such connections for their brands.

"Once that happens, you know you're building real equity in your music identity," says Paul Anthony, CEO of Rumblefish, a one-stop music licensing company in Portland, Ore. "And while GM has yet to do that, there's big potential there."

This is not lost on Pontiac's Richer, who believes that, as the new models roll out, consumers will realize that the brand is back—in a big way.

"Pontiac has always been an edgier brand—one that took risks" with style and performance, he says. "But I must be honest: We haven't always [done] that. We've sometimes violated our own brand truth. Our recent work is a great way to get back to the brand truth. And music is a big part of that."

Additional reporting by Melinda Newman in Los Angeles.

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Power Players 2005

This third report in the *Billboard* Power Players series focuses on independent record companies.

The companies profiled in this report topped a recent recap of the *Billboard* charts in their respective genres. For the first time, *Billboard* determined which are the top independent record companies in multiple genres, based on a 12-month recap period.

That recap was published in the issue of March 19, coinciding with the South by Southwest Music & Media Conference. Details of the recaps are available online at billboard.biz/independent-recaps.

The recaps are limited to titles not sold by a major distributor. Ownership ties to a major do not disqualify a title from consideration, nor do pick-and-pack arrangements. The only criterion for inclusion is whether the title is sold by independent labels or distributors, as opposed to one of the four major distribution companies.

The chart recaps published in the *Billboard* Underground report in the March 19 issue, in turn, determined the 18 companies profiled in this report.

We identified two additional top independent European companies through 12-month recaps of the *Billboard* Top European Albums and Eurochart Hot 100 Singles charts.

The *Billboard* charts department determined the ranking shown for each of the U.S. indies. The rankings are based, in part, on the market share of the chart genre dominated by each label.

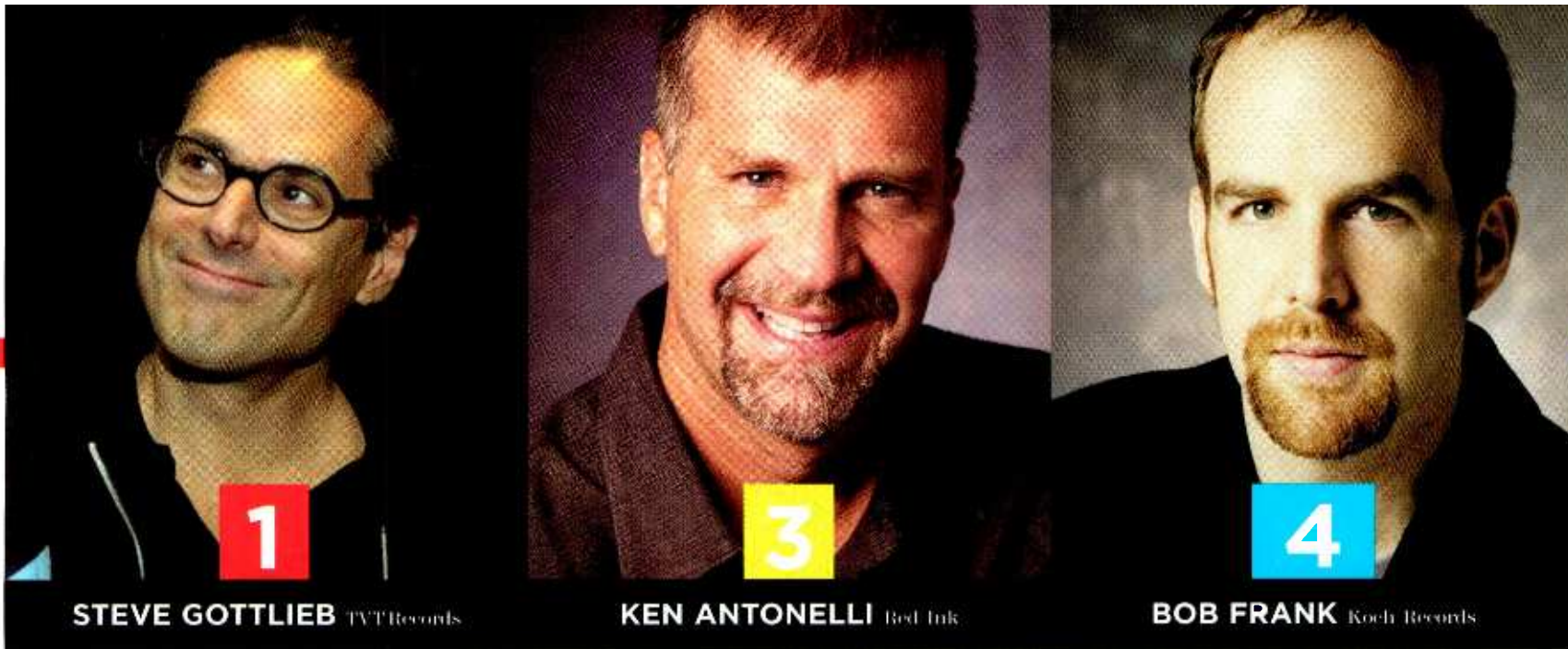
But while chart performance determined who made the cut for this Power Players report, the numbers do not tell the full story. Instead, listen to the energy and creativity evident in the voices of these leaders on the independent music scene.

That commitment makes them Power Players at a time when the role of independent companies in the music business is more important than ever.

We welcome your feedback on this Power Players report. E-mail us at billboardspecials@billboard.com.
—THOM DUFFY >>



This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.



STEVE GOTTLIEB TVT Records

KEN ANTONELLI Red Ink

BOB FRANK Koch Records

1. TVT Records, New York
STEVE GOTTLIEB, PRESIDENT

Web site: tvtreports.com

Distributor: Self-distributed

Indie recaps it tops: Top Independent Labels, Hot 100 Labels, Top R&B/Hip-Hop Album Labels, Top R&B/Hip-Hop Singles & Tracks Labels, Hot Rap Labels

TVT was *Billboard's* top independent label of 2004, thanks largely to the runaway sensation of Lil Jon and the crunk movement. In the chart recaps for this report, TVT ranked once again as the No. 1 company on the Top Independent Labels chart, as well as the No. 1 independent label in the recaps for Hot 100 Labels, R&B/Hip-Hop Albums, R&B/Hip-Hop Singles & Tracks and Hot Rap Labels.

When last year's "Crunk Juice" debuted at No. 3 on *The Billboard 200*, TVT not only proved that Lil Jon's party rap was more than just a fad, it showed that an independent label could repeatedly achieve what was traditionally major-label-level success.

The success of the 20-year-old label—which has released albums from such acts as Nine Inch Nails and Ja Rule—goes far deeper than Lil Jon and his protégés the Ying Yang Twins. TVT has also succeeded with Latin rapper Pitbull and hip-hop supergroup 213, featuring Snoop Dogg, Warren G and Nate D.

"We're a throwback label," TVT VP of A&R Bryan Leach says. "We're a throwback to the days when you had majors, independents and mini-majors. We're probably the only label of our kind, and we give our artists the attention of an indie with the resources of a major. We stay focused with what's important to us, which is developing and creating stars."

On tap is a new album from the Ying Yang Twins; a rock'n'crunk album from Lil Jon featuring Mötley Crüe and Good Charlotte, among others; and '60s-influenced rockers the Blue Van. TVT is also home to a thriving soundtrack division, having recently issued companions to "Be Cool" and "Open Water."—*TODD MARTENS*

2. American Gramophone,

Omaha, Neb.

CHIP DAVIS, FOUNDER

Web site: amgram.com

Distributors: various

Indie recaps it tops: Top Pop Catalog Labels, Top New Age Labels

The new-age classical music of Mannheim Steamroller, the brainchild of American Gramophone

founder Chip Davis, is one of the top-selling products of the Christmas season year after year. In the chart recaps for this report, American Gramophone ranks No. 1 on the Top Pop Catalog Labels and Top New Age Labels charts.

Yet American Gramophone, which Davis founded in 1984, is no longer content to sell records for just one holiday. In recent years the Midwestern label has released albums with themes related to Halloween, the Fourth of July and Valentine's Day.

"We like to joke that it took Chip 20 years to

figure out there's another holiday besides Christmas," COO Brian Ackley says. "We realized there were seasonal opportunities above and beyond Christmas."

Indeed, five of the top 10 releases on *Billboard's* year-end Top New Age Albums tally belonged to American Gramophone, and only one was a Christmas-centered release. The label, which Ackley says is "taking a good look at DualDisc and [Super Audio CD] options," has also been extremely adept at establishing the Mannheim Steamroller brand. Via its Web site and direct-mail catalogs, the label sells a number of Mannheim Steamroller-branded food products, including barbecue sauces, dried fruit and the popular cinnamon hot chocolate.

The label sells direct to a number of its largest retail accounts, and Ackley says the company's size and leadership are built to adapt to a constantly changing marketplace. "The fact that we're artist-owned, that gives us a tremendous latitude to move quickly and respond to changes in the marketplace," Ackley says. "We're able to concentrate on artists, and because the decision path is pretty small, when an idea presents itself, we move on it quickly and decisively."—*TM*

3. Red Ink, New York

KEN ANTONELLI, PRESIDENT

Web site: redmusic.com/redink

Distributor: RED Distribution

Indie recaps it tops: Hot AC Labels

Established to provide marketing services to small labels within the RED Distribution sys-

tem, Red Ink also has enjoyed chart success all its own. "We'll find a young entrepreneurial executive who we feel has an A&R vision that works within our system," Red Ink senior VP/GM Howie Gabriel says. "Instead of them hiring a staff, we'll be the staff."

In the indie chart recaps for this report, Red Ink ranks No. 1 on the Hot AC Labels list, thanks to the success of Simply Red's "Home," released on the act's own label.

"That was a great example of a virtual record company," Gabriel says. "We coordinated all of

prise almost 5% of the label's revenue. As for the other 95%, Koch has a diverse crop of acts, from rapper C-Murder (now known as C-Miller) to kid-music sensation the Wiggles—who scored the No. 1 album on the Top Kid Audio chart.

While Koch has a strong hip-hop roster, including such acts as the Diplomats and the Alchemist, the label is expanding its rock offerings, having recently picked up ex-Stone Roses frontman Ian Brown and funk-inspired Southern California act (hed) P.E.

"We've dabbled with rock in the past, but we

"We give our artists the attention of an indie with the resources of a major. We stay focused on developing and creating stars." —BRYAN LEACH, TVT

the radio airplay, hired the staff and did all the coordination for radio."

Red Ink has much more than Simply Red, however, as its labels range from hard-rock-oriented Trustkill to Steve Vai's Favored Nations.

Additionally, Red Ink is not shy about helping out parent Sony BMG and is currently working adult pop act Aqualung. Gabriel says Red Ink will provide services to albums from RCA and Jive in the near future.

"It's my job to take these young labels and these young bands and develop them," Gabriel says. "That's why we're here. At RED Distribution, we've always thought of ourselves as a marketing company. We need to be able to put the records into the store and get the records out of the stores."—*TM*

4. Koch Records, New York

BOB FRANK, PRESIDENT

Web site: kochentertainment.com

Distributor: Koch Entertainment

Indie recaps it tops: Hot Digital Labels, Top Kid Audio Labels

Koch Records president Bob Frank is not embarrassed about topping the *Billboard* Hot Digital Tracks chart with novelty artist William Hung.

"If you take yourself too seriously," Frank says, "you may as well be working for an insurance company."

In the indie chart recaps for this report, Koch ranks No. 1 on the Hot Digital Labels and Top Kid Audio Labels charts.

Frank says online and ringtone sales com-

don't want to bite off more than we can chew," Frank says. "We can't look to a parent company to fund us if we lose \$30 million."

So far, Frank says, 2005 sales are besting those of 2004 by 100%, and releases from Scarface, Master P and the Wiggles are on the way. "We fill a niche that very few companies fill," Frank says. "There's not many companies our size that are independent. We're not a small little indie that can bring a record home, and we're not a big monolithic corporation. We fill that mid-zone."—*TM*

5. Equity Music Group, Nashville

MIKE KRASKI, PRESIDENT

Web site: equitymusicgroup.com

Distributor: Navarre

Indie recaps it tops: Top Country Album Labels

Equity Music Group launched in 2003 with an artist-friendly business model, promising acts that reached a predetermined sales level an equity stake in the company. Its principals are president Mike Kraski; flagship artist and founding partner Clint Black; Black's manager, Jim Morey; and business manager Charles Sussman. The company employs a staff of 11.

In the indie chart recaps for this report, Equity ranked No. 1 on the Top Country Album Labels list.

"In relation to the majors, we are unique in our relationship with our artists," Kraski says. "We allow the artists to be true to their creative vision instead of creating one for them. Our business model is part-

continues on >>p32

Gottlieb Photo: Theo Wargo/WireImage

NEED A LIFT TO THE TOP?

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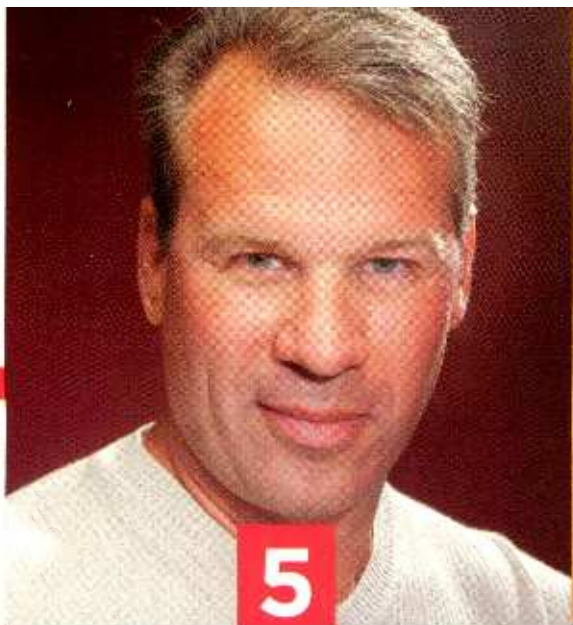
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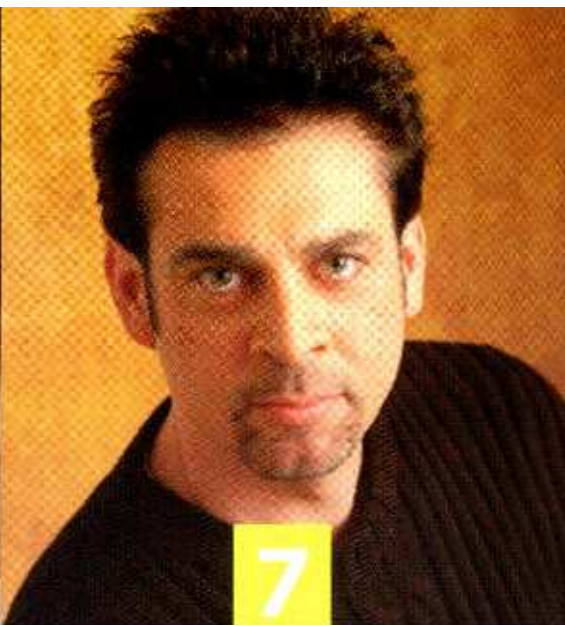


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5

MIKE KRASKI Equity Music Group



7

DAN MUNIZZI Martha Munizzi Music



9

VALENTÍN VELASCO Balboa Records

continues from >>p30

nership-based, with artists owning their own masters, receiving income from the first and all subsequent [Nielsen] SoundScan sales, receiving a split on digital sales instead of a royalty and with very little in the way of recoupable items.”

Equity has releases planned this year from bands Carolina Rain and Little Big Town and may issue a live DVD from Black later in the year. Its roster also includes Kevin Fowler and Shannon Lawson.

During the period covered by this report, Equity scored three titles on the Top Country Albums chart, led by Black's "Spend My Time."—*PHYLLIS STARK*

6. Broken Bow Records,

Nashville

BENNY BROWN, PRESIDENT/CEO

Web site: brokenbowrecords.com

Distributor: RED Distribution

Indie recaps it tops: Hot Country Tracks Labels

Launched in 1997, Broken Bow Records ranked No. 1 on the indie recap for this report of the Hot Country Tracks Labels chart. The company is currently enjoying its biggest success with a hit album and single from Craig Morgan.

Morgan recently described BBR as "the little label with the big staff." And indeed, for an indie, BBR's payroll of 18 people is sizable.

Asked about the label's unique strengths, GM Brad Howell says, "If you consider passion and belief in what a small label can accomplish a unique strength, then that is BBR's position in the country music marketplace. Benny Brown has built BBR from a group of people—artists and label staff—that love what they do and want to prove that there's a place for great music, independent or otherwise.

"Most of the BBR staff has major-label experience, and our expectation is to compete—at radio and retail—against all labels," Howell adds.

BBR achieved its No. 1 standing in the recap of the Hot Country Singles & Tracks Labels chart on the strength of nine charting titles during the recap period, including Joe Diffie's "Tougher Than Nails" and two Morgan hits, "Look at Us" and "That's What I Love About Sunday."

The label recently introduced Jason Aldean to radio with his debut single, "Hicktown." His album is due this summer. BBR also plans a summer single from Lila McCann and will launch Megan Mullins later this year. The label's roster also includes Chad Austin, Fidel Hernandez and Robert Lee. —*PS*

7. Martha Munizzi Music,

Orlando, Fla.

DAN MUNIZZI, PRESIDENT/CEO

Web site: marthamunizzi.com

Distributors: Nonexclusive deals with Central South, New Day Christian Distributors, worshipmusic.com and Christian Book Distributors

Indie recaps it tops: Top Christian Labels

In recent years, praise and worship artist Martha Munizzi's career has taken her to the top of the gospel albums chart, netting her the new artist

8. Malaco Records, Jackson, Miss.

TOMMY COUCH SR., FOUNDER AND PRESIDENT

Web site: malaco.com

Distributor: Malaco owns 50% of Memphis-based Select-O-Hits Distributors

Indie recaps it tops: Top Gospel Labels

Founded in 1967 by Tommy Couch Sr., Malaco began as a studio/production company before becoming a label. The imprint was well-known for cranking out R&B/soul hits, such as Dorothy Moore's classic "Misty Blue," prior to Couch

Balboa Records is truly the little label that could. With a small but succinct roster of regional Mexican acts, coupled with a savvy sales strategy and management, Balboa has managed to collect critical acclaim and strong numbers. Its market share has exploded in the past two years, reaching 4.9% of the Latin market by year's end, according to Nielsen SoundScan. (By comparison, BMG's was 5.57%.) In the indie chart recaps for this report, Balboa ranked No. 1 on the Hot Latin Tracks Labels chart and the Top Latin Albums Labels chart.

"Passion and belief in what a small label can accomplish... That is our unique position in the country music market."

—**BRAD HOWELL, BROKEN BOW RECORDS**

of the year award at the Stellar Awards. As the momentum grew, she and her husband, Dan, fielded offers from numerous labels. But they have chosen to remain independent, operating the label they launched in 2003 with Munizzi's album "The Best Is Yet to Come."

In the indie recaps for this report, Martha Munizzi Music ranks No. 1 on the Top Christian Labels chart.

"There is this mind-set that you have to have—to know that I can do it. It is in me," Martha says of running an indie venture. "It's not an 'I don't need anybody' mentality. [It's] just that I'm not waiting on anybody else to make it happen. We've just been doing what made sense to us, and God has taken it and blessed it."

Dan says two factors that have helped the label grow are effective distribution and word-of-mouth.

"There's a really strong grass-roots thing with Martha, because she does so many churches," he says. "The church has played a large part in getting the message of Martha Munizzi out there, and that's helped propel the label."

Though Martha has been the only artist on the roster, the Munizzis are planning to change the name of the label and sign additional acts by the end of the year. Until then, she is working on a new record, "No Limits," which will be released this fall. "It all goes back to the music and the message," Dan says. "The industry is looking for something real." —*DEBORAH EVANS PRICE*

launching the gospel division in 1975.

Since then Malaco has become the genre's most successful independent, its stature buoyed by the 1986 acquisition of the legendary Savoy label. Today Malaco also distributes Blackberry Records, MCG, Juana Praise and Marxan Records. In the indie chart recaps for this report, Malaco ranked No. 1 on the Top Gospel Labels chart.

"Malaco is in a unique position, because we're too small to be big and too big to be small," Couch says. "When you look at all the other labels that are independent we're bigger than most of them, but when you get to the majors, we're tiny."

Couch attributes Malaco's success to the fact that "we haven't changed directions at all. We kept doing the same things. A lot of people change the focus of what they do, but we've kept our eyes looking the same way and dealt with really good groups. Most were established when we began dealing with them, and when they get here, they stay here."

Malaco's most recent success is Mississippi Mass Choir's "Not by Might, Nor by Power." In May, it plans to issue a solo album from the choir's Mosie Burke. Other upcoming releases include the Rev. Benjamin Cone this summer and the Georgia Mass Choir in the fall. —*DEP*

9. Balboa Records, Los Angeles

VALENTÍN VELASCO, PRESIDENT

Web site: balboarecords.com

Distributor: Self-distributed

Indie recaps it tops: Hot Latin Tracks Labels, Top Latin Albums Labels

Originally created as a distribution arm of Mexico's Discos Musart, Balboa became a full-fledged label in 1984. For a long time, marquee acts like Joan Sebastian, Banda Cuisillos and Paquita la Del Barrio have made Balboa a must-stock.

Balboa saw sales explode thanks to its discount offerings and entry into mass-merchant accounts. In 2004, for example, the album "Za Za Za (Mesa Que Más Aplauda)" by Mexico's Grupo Climax was the top-selling Latin album of the year, according to Nielsen SoundScan. It retailed for less than \$8.

But president Valentín Velasco says his label's success runs deeper than pricing.

"First it's having the Discos Musart catalog. Then acquiring new artists, handling and caring for that catalog and having a steady roster of executives." Chief among them is Frank White, Balboa's national director of promotion.

Priorities for 2005 include new albums by Joan Sebastian and Grupo Climax. —*LEILA COBO*

10. Sub Pop, Seattle

JONATHAN PONEMAN, PRESIDENT/CEO

Web site: subpop.com

Distributor: Alternative Distribution Alliance

Indie recaps it tops: Hot Dance Singles Sales Labels, Top Electronic Labels

Sub Pop released Nirvana's debut album, "Bleach," in 1989. In the ensuing years, this independent's independent has issued albums by numerous noteworthy acts, including Hot Hot Heat, Iron & Wine, Soundgarden, Saint Etienne and Mudhoney. **continues on >>p34**

KOCH kids

TOP KIDS AUDIO LABEL
—Billboard (3/19/05)

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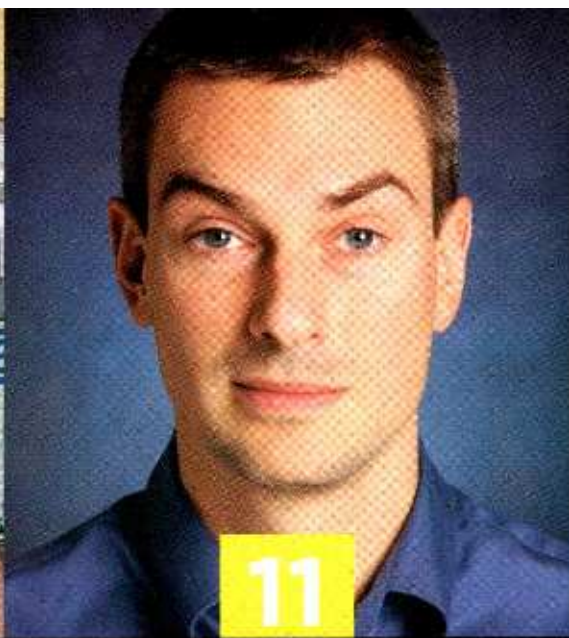
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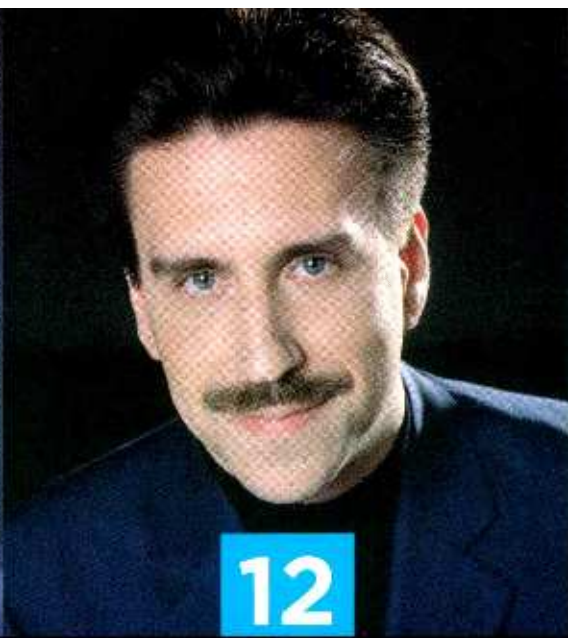
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JONATHAN PONEMAN Sub Pop



PATRICK MOXEY Ultra Records



GLEN BARROS Concord Music Group



AMOS ALTER

continues from >>p32

In 2003, Sub Pop released an electronic album by the Postal Service (aka Jimmy Tamborello and Death Cab for Cutie's Ben Gibbard). The album, "Give Up," spent more than 90 weeks at No. 1 on the Top Electronic Albums chart; it has sold more than 500,000 copies, according to Nielsen SoundScan, making it the label's second-best-selling release after "Bleach."

In the indie chart recaps for this report, Sub Pop ranked No. 1 on two charts, Hot Dance Singles Sales Labels and Top Electronic Labels. Not bad for a label that gave birth to grunge in the late '80s.

But this stylistic shift does not surprise label president/CEO Jonathan Poneman.

"Our unique strength is our sense of community—in the office, in our hometown and, of course, musically," he explains. "The intimacy and candor that prevails at Sub Pop has been hard won, but it makes all the difference in the world. It inspires trust and creativity. Plus, we work with the greatest artists in the world."

Upcoming albums include "The Woods" from Sleater-Kinney, due in late May, and "Alpine Static" from Kinski and "Spelled in Bones" from Fruit Bats, both in July. —MICHAEL PAOLETTA

11. Ultra Records, New York

PATRICK MOXEY, PRESIDENT

Web site: ultrarecords.com

Distributor: Caroline Distribution

Indie recaps it tops: Hot Dance Airplay Labels

Ultra has come a long way since opening its doors in 1996. What began as an independent label specializing in dance/electronic music has blossomed into a boutique-style operation with a major-label approach to marketing, promotion and sales.

Along the way, Ultra has smartly branded its name via several successful compilation series, including "Ultra.Chilled," "Ultra.Dance" and "Ultra.Trance." It has also expanded its repertoire to include urban/reggae and world music with the formation of two imprints, Sequence and Escondida, respectively.

In the indie chart recaps for this report, Ultra Records ranked No. 1 on the Hot Dance Airplay Labels chart.

In the past 12 months, the label has remained a mainstay in clubs and on dance radio with such tracks as Motorcycle's "As the Rush Comes," Shape:UK's "Lola's Theme" and Eric Prydz's "Call on Me." In this Power Players issue, with six songs on the Hot Dance Airplay chart (including the top spot), Ultra is No. 1 on

the Hot Dance Airplay Labels tally.

Label president Patrick Moxey credits the label's success to its major-label-like structure—from radio and Internet promotion to product management and A&R. "This helps us maximize the opportunities for our artists and producers," he says. This extends to Ultra's distribution network in Canada, the United Kingdom and Europe, where it works with a network of companies, including EMI, Vital and Play It Again Sam.

In July, Ultra—together with Razor & Tie and Robbins Entertainment—will release an as-yet-untitled dance compilation that will be marketed through TV advertising. —MP

12. Concord Music Group,

Beverly Hills, Calif.

GLEN BARROS, PRESIDENT/CEO

Web site: concordrecords.com

Distributor: Universal; Innovative Distribution Network (during recap period)

Indie recaps it tops: Top Jazz Labels

The success of the album "Genius Loves Company" from the late Ray Charles was a highlight of the past several months for the Concord Music Group. But that album arrived following Concord's move to major distribution through Universal. Before that deal closed, Concord already had charted seven titles during the recap period for this report through the independent Innovative Distribution Network, including such top sellers as vocalist/pianist Peter Cin-

Concord's first release was a duo album by guitarists Herb Ellis and Joe Pass. It grew thanks in large part to bassist Ray Brown, who recorded for the label and "became an A&R source," according to Glen Barros, Concord's president/CEO for the last 10 years.

Under Barros, the label has grown to include titles beyond jazz that "serve the adult consumer," he says. "Concord has the best of both worlds. It has scale similar to the size of a major, now with the acquisition of Fantasy, yet it still has the feel and flexibility of an independent."

Key upcoming releases include a live Sonny Rollins album recorded four days after Sept. 11, 2001, and a Nnenna Freelon tribute to Billie Holiday. —DAN OUELLETTE

13. Shanachie Entertainment,

Newton, N.J.

RICHARD NEVINS, PRESIDENT

Web site: shanachie.com

Distributor: Koch International

Indie recaps it tops: Top Contemporary Jazz Labels

For a company that for years was best-known for its world music releases, Shanachie has branched off into several genres, including smooth jazz. On the indie recaps for this report, Shanachie ranks No. 1 on the Top Contemporary Jazz Labels chart. During the recap period, it is this year's No. 1 contemporary jazz independent label. It charted seven titles, including

out going crazy with hype. We're a good size: small enough to survive in the difficult environment of the recording industry, but big enough to make a difference."

Shanachie's success in contemporary jazz was a major factor in scoring the release rights for Me'shell Ndegeocello's jazz fusion CD "Dance of the Infidels," with her all-star band Spirit Music Jamia. It is slated for a June 21 release. Also, the label will release pianist Kevin Toney's new CD this summer. —DO

14. Madacy, Montreal

AMOS ALTER, CEO

Web site: madacy.com

Distributor: Self-distributed

Indie recaps it tops: Top Combined Classical Labels

Founded in 1981 in Montreal by CEO Amos Alter, Madacy has evolved from a niche distributor of budget titles into the largest independent budget- and mid-priced label in North America. In the indie recap period for this report, the label ranks No. 1 on the Top Combined Classical Labels chart.

One of Madacy's keys to success, executive VP Harris Sterling says, is knowing its audience. "It's all about lifestyle marketing," Sterling notes. While in other genres Madacy has scored big with titles connected to popular consumer brands like Crayola, Mustang and Thomas Kinkadee, Sterling says that its classi-

"We're small enough to survive in the difficult environment of the recording industry but big enough to make a difference." —RANDALL GRASS, SHANACHIE ENTERTAINMENT

cotti's self-titled debut, Henry and Monica Mancini's "Ultimate Mancini" and vocalist Karin Allyson's "Wild for You."

That performance earns Concord the No. 1 indie ranking on the Top Jazz Labels chart in this report.

The label's future is bright, as it recently purchased the coveted Fantasy Records catalog. In the indie recaps for this report, the label ranked No. 1 on the Top Jazz Labels chart.

Founded in 1973 by car salesman Carl Jefferson in Concord, Calif., the label became home to many mainstream jazz artists who were abandoned by majors in that rock-dominated era.

the hit "In the Name of Love" by Kim Waters.

Shanachie was founded in 1977 in the Bronx, N.Y., by Daniel Collins and Richard Nevins as a traditional Irish music label. In the early '80s, it grew to include reggae and African music, including Ladysmith Black Mambazo's U.S. debut. In the '90s, Shanachie added contemporary jazz and immediately "became a force," GM Randall Grass says. "The label became one of the top three most-played on smooth jazz radio, and it's had a number of adult urban hits.

"Unlike many indies, we're not identified with just one niche," Grass says. "For 27 years we've learned how to do what makes sense with-

cal music strategy is based on mass-appeal themes, such as current best sellers "Classics for Relaxation," "25 Piano Favorites" and "Guitar Favorites" as well as such artist-focused albums as the simply titled "Luciano Pavarotti."

Madacy's other great strength is its ability to deliver titles at reduced costs. As Sterling notes, the label's primary source of content is recordings that it owns. With low price points, attractive packaging and such add-in features as bonus DVDs, Madacy creates titles that attract a diversity of consumers and enthusiasm from major accounts including Handleman, Anderson, Best Buy and Musicland.



As Alter observes, "Our leading market position results from our continued ability to understand today's lifestyles and our ability to create and market a comprehensive range of value-based products that appeal to consumers." —ANASTASIA TSIOLUCAS

15. Alligator Records, Chicago
BRUCE IGLAUER, FOUNDER AND OWNER
Web site: alligator.com
Distributor: Ryko Distribution
Indie recaps it tops: Top Blues Labels

A blues staple in Chicago, Alligator Records turned to one of the Windy City's very own to drive its sales during the past year. Mavis Staples, returning to the gospel/blues sound that marked the career of the Staples Sisters, released her first album of original material in more than a decade with the critically acclaimed "Have a Little Faith."

During the indie recap period for this report, the album is one of eight charting titles that earn Alligator the No. 1 ranking on the Top Blues Labels chart. In addition to Staples, Alligator's performance was helped by new releases from veterans the Holmes Brothers and the acoustic blues of Carey & Lurrie Bell.

Founder and owner Bruce Iglauer says the label's 34-year history and its catalog with more than 225 titles—including releases from the likes of Albert Collins, Koko Taylor and Roy Buchanan—give Alligator an edge over the competition. He adds that artists come to Alligator prepared to work: Much of the label's current roster performs between 50 and 150 concerts per year.

"These live performances are the best sales tool we have," Iglauer says.

The current year sees Alligator with new releases from Marcia Ball, Tinsley Ellis and Shemekia Copeland, who Iglauer says is one of the label's top-selling artists. —TM

16. Sugar Hill Records, Durham, N.C.
BEV PAUL, GM
Web site: sugarhillrecords.com
Distributor: Welk Music Group
Indie recaps it tops: Top Bluegrass Labels

Sugar Hill is *Billboard's* top bluegrass label in the special chart recaps covering the 12-month period from the Feb. 7, 2004, issue through the Jan. 29, 2005, issue. The label scored five titles on the Top Bluegrass Albums chart during this time.

Sugar Hill was founded in 1978 and acquired by the Welk Music Group in 1998 to comple-

ment Welk's other label, Vanguard Records. Specializing in contemporary music with traditional roots—be it from bluegrass, blues or singer/songwriter-type acts—Sugar Hill's roster includes Dolly Parton, Allison Moorer, Nickel Creek, the Duhks, Guy Clark, Reckless Kelly, Sonny Landreth and Sam Bush.

GM Bev Paul says one of the label's strengths is its "long history of releasing quality music and sticking to our niche . . . That really helps when you are working new releases to radio, print and to some extent to the consumer as well."

The label has a full slate of releases planned for the rest of the year, including Nickel Creek's "Why Should the Fire Die," due in August, and projects from Greg Trooper, Jim Mills, Seldom Scene, the Gibson Brothers, Brian Sutton, Grey DeLisle and Tim O'Brien.

In addition, label founder Barry Poss is producing a boxed set retrospective of the label's first 25-plus years. It will include a DVD with artist interviews and memorabilia from the label's early days and is expected to be ready for the fall holiday shopping season. —PS

17. VP Records, Queens, N.Y.
PATRICIA CHIN, CO-FOUNDER
Web site: vprecs.com
Distributor: Self-distributed; Navarre, WEA
Indie recaps it tops: Top Reggae Labels

VP Records celebrated its 25th anniversary in 2004, growing from a retail store in the Jamaica neighborhood of Queens, N.Y., that opened in 1979. The label finished its anniversary year much like its other years: at the top of *Billboard's* reggae charts.

While such marquee VP artists as Sean Paul now have major distribution through WEA, during the recap period for this report, the label charted 10 titles with independent distribution. That makes VP the No. 1 label on the Top Reggae Labels chart.

Having introduced the world to such crossover artists as Paul, Beenie Man and Elephant Man, VP was solid in 2004 with a number of compilations and newcomer Tanya Stephens. The label is prepping a big release schedule for summer 2005, as the summer months are typically the best time of the year for reggae releases. In addition to the latest installment in its successful "Reggae Gold" series, VP has new albums in the works from Paul, Elephant Man and I-Wayne, among others.

"We are Jamaicans," VP Randy Chin says, "so we know how to interact with the artists and

fans and have an intimate knowledge of our culture." —TM

18. DBTV Media, Detroit
DIANE BLISS, VP OF FUND-RAISING PROGRAM DEVELOPMENT
Web site: wtvs.org
Distributor: Koch Entertainment
Indie recaps it tops: Top World Music Labels

Detroit's PBS affiliate wasn't exactly planning on launching a record label, but then Diane Bliss, VP of fund-raising program development, saw Daniel O'Donnell. The Irish-born vocalist impressed her, but not as much as the "sweet little ladies" that constituted his elderly fan base.

"After I looked at how passionate they were," Bliss says, "and how these senior citizens stayed until 2 a.m. just to meet him, I said, 'My gosh, this man has truly transformed these people, and he belongs on public television.'"

Six O'Donnell albums landed on *Billboard's* year-end world music chart. And for the recap period for this report, DBTV Media ranks No. 1 on the Top World Music Labels chart.

Bliss has high hopes for the April 12 release of a two-disc DVD set and a separate live CD, culled from O'Donnell's November performance in Branson, Mo. But getting PBS to take a chance on O'Donnell wasn't easy. Bliss was rejected by her superiors in Washington, D.C., twice before winning support for a national PBS special in 2002. The DBTV Media label launched in January 2003.

O'Donnell's TV specials have proved to be prime fund-raising vehicles for PBS, and evidence that the network taps a CD-buying audience. "There's a direct relationship between PBS exposure and retail success," Bliss says. —TM

19. Dramatico, London
MIKE BATT, FOUNDER AND CHAIRMAN
Web site: mikebatt.com
Distributor: Pinnacle
Indie recaps it tops: European Top 100 Albums

It has been an exhilarating two years for British songwriter/composer Mike Batt. He discovered and directed the career of a young jazzy singer from the former Soviet republic of Georgia—and took her to the world.

An unknown in 2003, 20-year-old Katie Melua began 2004 with a No. 1 album on the U.K. charts. She has since shifted some 3 million units worldwide—1.8 million in the United Kingdom alone—of her debut "Call Off the Search" and won countless awards.

"Call Off the Search" ranked as the No. 1 in-

dependently distributed title on the *Billboard* year-end European Top 100 Albums list, giving Dramatico a spot at the Power Players table.

Pinnacle distributes the album in the United Kingdom. Batt also went for independent sales and distribution in Europe. In the United States, Universal Records picked up the album.

"We did it the indie way," Batt says, "doing straight distribution deals and finding local promotion and marketing teams to work the album."

Although other acts are signed to Dramatico—such as classically trained singer Robert Meadmore, whose album "After the Dream" came out in February—Melua's success has kept Batt busy during the past two years.

"We'll have six more months to go with this album," he says. "Then we'll switch to [focus on] the new album scheduled for October." He adds: "I am lucky I found such a talent." —EMMANUEL LEGRAND

20. Media Services, Bucharest, Romania
DAN POPI, MANAGING DIRECTOR/HEAD OF A&R
Web site: mediaservices.ro
Distributor: various
Indie recaps it tops: Eurochart Hot 100 Singles

O-Zone's "Dragostea Din Tei" is the first Romanian track to top the *Billboard* Eurochart Hot 100 Singles. The song spent 12 weeks in the chart's top slot from June to September 2004 and subsequently topped *Billboard's* European year-end singles recap.

That performance gives O-Zone's label Media Services the No. 1 ranking for this report on the Eurochart Hot 100 Singles recap.

The Bucharest, Romania-based company was created in 1991 and started signing local acts in 1996. It has four labels: Cat Music for pop, Inn Music for dance, Tot All for contemporary folk and Rapsodia for traditional folk acts like Gheorghe Zamfir.

Managing director/head of A&R Dan Popi says Media Services is now the main source of local repertoire in Romania. It is also the Romanian licensee for Sony Music.

Popi licensed O-Zone's album "DiscOzone" to Italian independent dance label Time for the world. In turn, Time licensed to such labels as Happy Music in France, Jive in the United Kingdom, Island in Germany and Ultra in the United States. Popi says that a major company turned "Dragostea" down three times.

Key projects for 2005 include the release of an album in Romanian and in English by rock act Voltage. A global licensing agreement is currently being discussed with a major. —EL

DESPERATE HOUSE BUYS

AT THE TOP
END OF
THE MARKET,
DEMAND
STILL
OUTPACES
SUPPLY

BY CATHERINE
APPLEFIELD
OLSON

Courtney Love's SoHo loft

Buyers seeking a luxury home in one of the U.S. entertainment capitals can expect a squeeze on inventory as money continues to flow into real estate, even as some financial institutions warn the market could soon cool.

"Real estate, as an asset class, has become a haven for many clients who've had money in the market in venture capital or other securities and have not been getting the returns they were expecting," says David Ajemian, a director at the CitiGroup Private Bank. "There is money pouring into this sector because it offers, in their minds, a better return on their investment."

High-end properties tend to defy trends for the overall market, such as the impact of fluctuating mortgage interest rates. But buyers of this stature need to pay particular attention to their real estate investments.

Private banking—a sector of highly personalized service, generally reserved for individuals with investment-ready in-

"When you're spending \$20 million, it's really not about the mortgage."

—PAMELA LIEBMAN of the CORCORAN GROUP

come of at least \$10 million—is available at a broad range of institutions. Such bankers can offer a neutral voice in today's often frenzied real estate market.

"The nice thing about having a private banker at your disposal is we are one focal point of contact," Ajemian says. "It can sometimes be complicated for individuals to figure out who to go to for what financing, and a private banker allows access to a number of different possibilities."

A portion of investors with great net worth, including top artists and executives in the music industry, simply opt to pay for their properties in cash.

"When you're spending \$20 million, it's really not about the mortgage," notes Pamela Liebman, president/CEO of New York-based real estate firm the Corcoran Group.

For those who want to finance all or a portion of their purchase, a number of options could make sense, including the bridge loan and the continually popular interest-only plan, which offer flexibility and the lowest rate of financing.

"This is wonderful for people who have irregular cash flow—which tends to be a lot of people in the music and entertainment industries—because it enables them to get into a pretty good size mortgage and pay as they wish, rather than pay a [required] monthly amount," notes Erian Williams, Nashville-based senior VP/director of SunTrust Entertainment Banking.

"Even very wealthy people are opting for interest-only, because they realize they can always pay the mortgage off later and they might want to have their money available in other places," Williams adds.

And no matter how enticing the property, bankers emphasize the importance of having a solid long-term plan.

"If you plan on living in that property for five to seven years, you have to be comfortable holding on to it through a cycle, a good length of time to ensure you aren't buying at the top and unloading at bottom," Ajemian says.

Williams adds another note of caution. "High-end real estate is a risky purchase," he warns. "When you buy a really high-end piece of property, each million dollars you add on significantly limits the number of people who can buy it from you. So if you realize you've made a mistake, if you lose your record deal and you have to get out of it, you could be in trouble."

Here is a look at the market for top-end real estate in major U.S. entertainment capitals.

NEW YORK

Wealth continues to seep into Manhattan, and outlying havens like the Hamptons, where a record-setting \$45 million home sold last summer. Hedge-fund beneficiaries, foreign investors taking advantage of the euro's strength and others continue to seek a slice of the Big Apple.

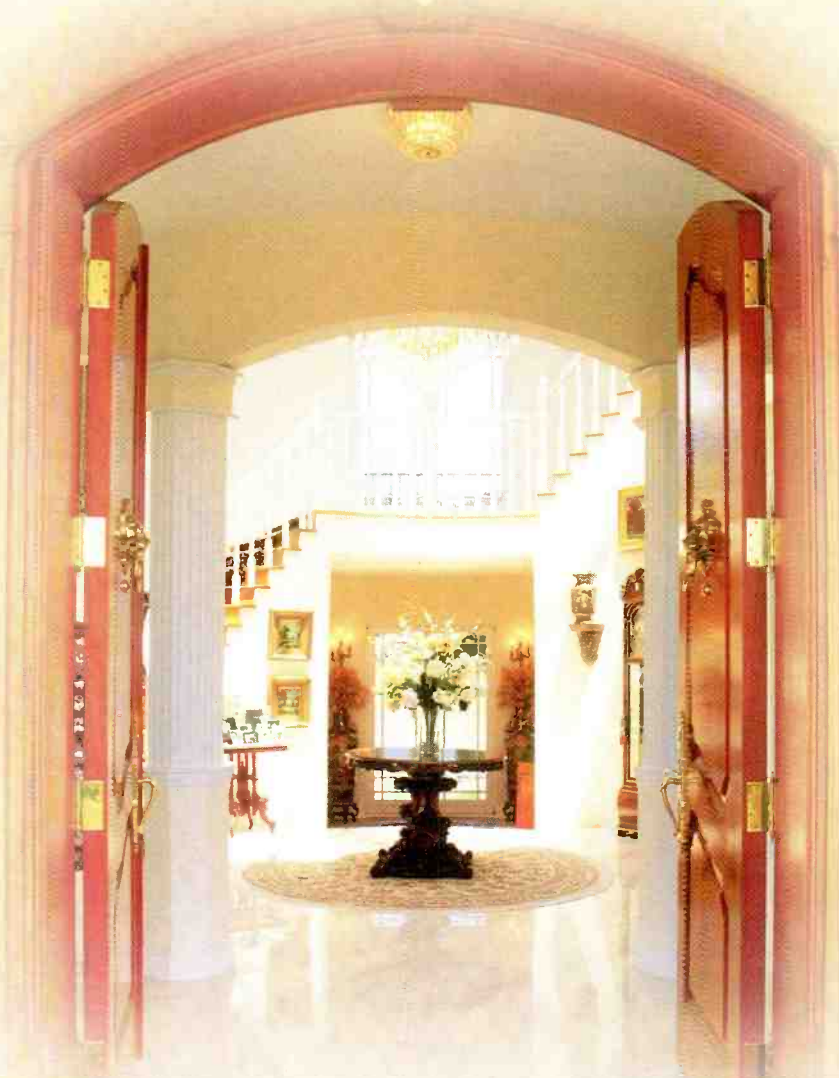
"I can honestly say I have never, in 20 years in this business, seen the super luxury market acting this way," Liebman says. "It used to be the \$15 million properties were reserved for the Upper East Side. But now with properties like Time Warner Center [at the southwest corner of Central Park] and One Beacon Court [on East 58th Street], they're sprouting up in other parts of the city."

With such lopsided supply and demand, Liebman says, the same big money is often chasing the same properties. "In the Hamptons we have several clients with absolutely no budget imitations who want to buy a home on the ocean, and we cannot find them anything to buy. The only thing standing in the way of more of these sales is lack of available property."

LOS ANGELES

Super-lux property in Los Angeles—where an acre of land in desirable Bel Air and Beverly Hills runs about \$8 million-\$9 million, with homes costing \$450 per square foot—remains strong but is beginning to show signs of leveling off.

"There are definitely a number of **continues on >>p38**



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LUXURY*Life* Real Estate

continues from >>p36

properties that are over-priced and have been sitting for a long, long time," Mark Wollman of real estate agency Hilton & Hyland says. "When they are priced right, they sell pretty quickly."

With supply still tight, Wollman advises buyers to think before they jump into the frenzy that tends to accompany homes in the \$1 million-\$3 million range. "Often on closing day the buyers are upset, thinking, 'What have I done here?'" he says.

In fact, the California Assn. of Realtors recently issued a series of new forms to protect realtors from buyers who might seek litigation because they feel they overpaid for a piece of property.

NASHVILLE

"The market here is hot, hot, hot," says Donna Tisdale, a broker at Worth Properties, which recently represented the homes of RCA Label Group chairman Joe Galante and singer Donna Summer. "We slowed down a bit Christmas week, but other than that we didn't have a winter market at all this year."

So robust is Music City real estate that the Greater Nashville Assn. of Realtors recently reported there are substantially fewer homes available on the market than during this time period last year. Despite talk of the contrary,

"there's definitely no bubble bursting here," Tisdale says.

MIAMI

Having cornered the market for sultry beaches and sizzling Latin style, Miami is making inroads in the cultural arts department, including the current construction of the Miami Performing Arts Center, one of the largest facilities of its kind in the country.

As a result, the city is attracting an even broader spectrum of home owners to its luxury properties, which remain at a premium.

"Twelve million dollar properties come on the market and sell in a day," says Brigitte de Langeron, an associate at Fortune International Realty. "People used to say, 'Miami is a wonderful place, but it doesn't have much to offer as far as culture.' Now all that has changed."

Indeed, construction in downtown Miami continues to spiral upward. Such new developments as the Met, a multibuilding complex of condominiums and businesses, are selling out before they are even completed.

"A lot of people are now coming from places like New York and California, buying second and third homes here. We are no longer depending as much on the South American market," de Langeron says.

What's Selling?



NASHVILLE

Here is a look at selected luxury properties on the market in the major U.S. music capitals.

NEW YORK

30 Crosby St.
\$5.5 million

Courtney Love is selling her dramatic, 4,200-square-foot loft in Manhattan. The space features exposed brick walls, ample windows with eastern and western exposures and a gourmet kitchen. The selling agent notes that options for a future owner include creating a massive master bedroom with the remainder of the loft left open for an expansive entertaining space or remodeling it into a four-bedroom family home.

Contact: Wilbur Gonzalez, the Corcoran Group (212-941-2614)

NASHVILLE

2419 Hidden River Lane
\$2.9 million

This columned estate in Franklin, Tenn., features 7,800-plus square feet of living space including a main-

level master suite, four additional bedrooms, a state-of-the-art home theater and exercise/spa room. The 4.2-acre property also offers a pool with a 500-square-foot pool house that has its own heat and air system, full bath and two changing rooms. Contact: Donna Tisdale, Worth Properties (615-250-7880 or donna@donnatisdale.com)

LOS ANGELES

Bel Air Villa
\$21.5 million

Lindsay Buckingham and his wife, Kristen, are selling their 10,000-square-foot Bel Air villa built in 2002 in the Spanish period style of renowned architect Wallace Neff. The resort-like, 1.25-acre property—which has views to downtown Los Angeles and the ocean—includes a pool, cabana and gym/spa. The property also has a recording studio equipped by Buckingham. Contact: Mark Wollman, Hilton & Hyland (310-858-5469 or mark@mark-wollman.com)

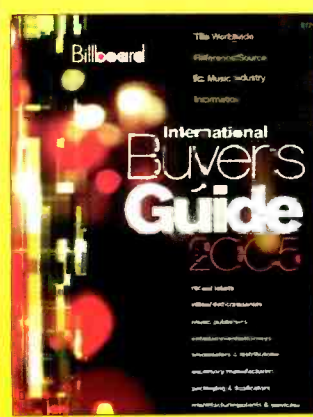
MIAMI

748 Bay Lane Drive
\$17.5 million

A rare, completely private beach with unobstructed views to downtown Miami accompanies this ultramodern concrete and glass home in Key Biscayne, designed by architect Khalil Khouri. The three-story residence on a half-acre-plus lot features a glass elevator, six bedrooms, a four-car garage and an infinity pool. Additional features include remote access to lighting, security, music and home theater controls. Contact: Brigitte de Langeron (305-244-7493 or briggitte@miamiwaterfront.com)



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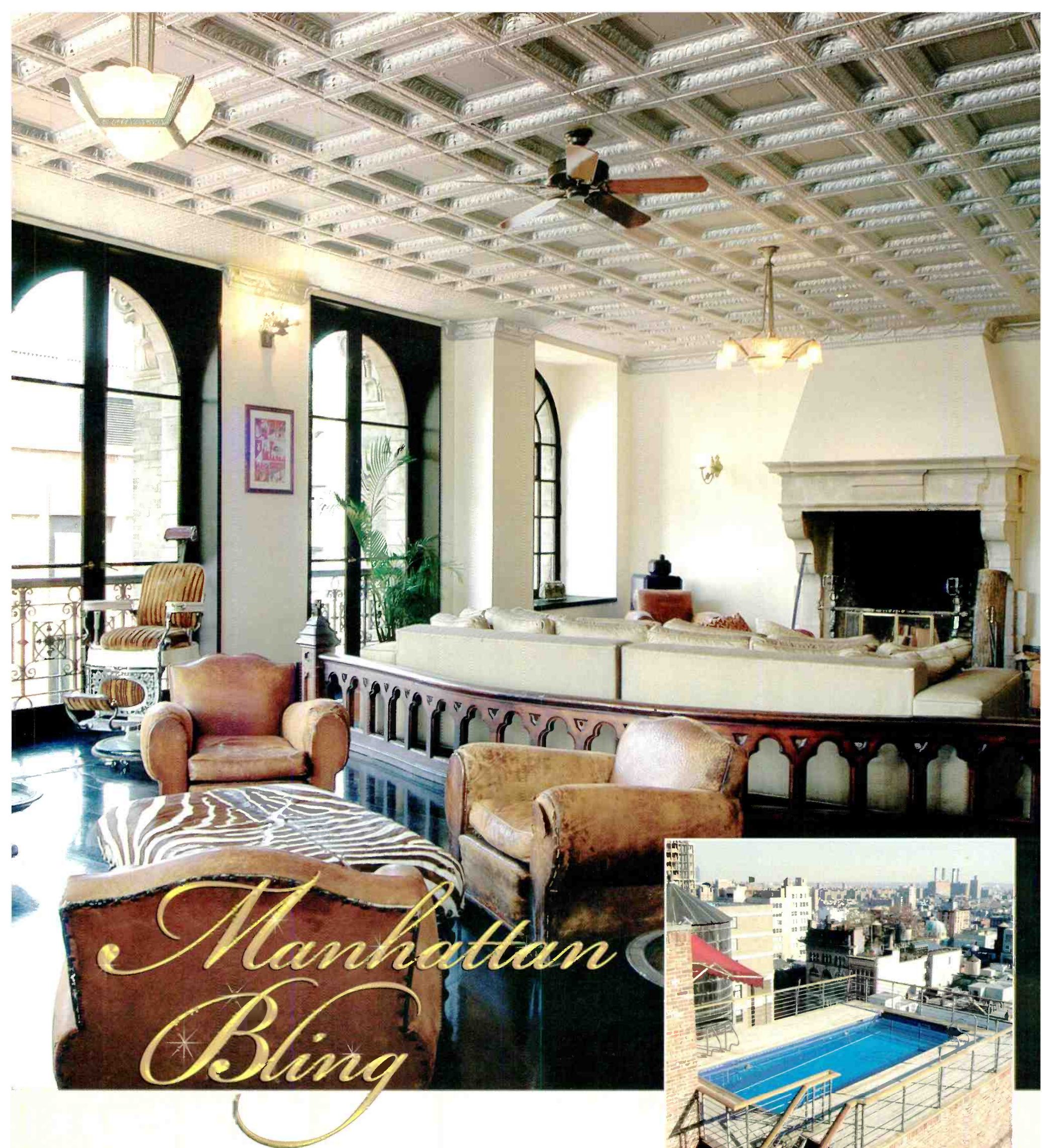
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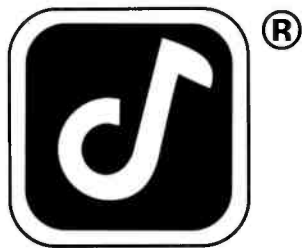


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Experiments with film
'Kingdom of Heaven'



Buddy Jewell
Takes time to refine
his sophomore set



Nine Inch Nails
Billboard reviews
'With Teeth'



Evermore
New Zealand act seeks
U.S., European labels

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MUSIC

MAY 7, 2005

R&B BY GAIL MITCHELL

AMERIE REACHES WITH 'TOUCH'

Last December, Amerie and co-manager Lenny Nicholson decided to leak her new song "1 Thing." Some four months later, the pair's gamble is paying off.

"1 Thing" percolated to the top of the Hot R&B/Hip-Hop Songs chart (*Billboard*, April 30), supplanting "Hate It or Love It" by the Game Featuring 50 Cent. Heard on the soundtrack to the Will Smith box-office hit "Hitch," "1 Thing"—referring to the one thing that attracts one person to another—also claimed No. 8 on The *Billboard* Hot 100.

The Rich Harrison-produced song also sounds the charge for Amerie's sophomore Rise/Columbia/Sony Urban Music album, "Touch," which arrived in stores April 26.

"[The label] had had the record since last spring," recalls Amerie (whose last name is Rogers). "But they didn't want to put it out. Lenny and I thought about it a lot and decided it's do or die."

The dance track's sound can be traced to Amerie's roots in Washington, D.C., home of the percussion-driven musical style known as go-go.

The funk subgenre appears to be undergoing a resurgence: Go-go pioneer Chuck Brown debuted at No. 46 on Top R&B/Hip-Hop Albums last issue with "The Best of Chuck Brown." (In 1978, Brown & the Soul Searchers topped the R&B chart with the go-go anthem "Bustin' Loose, Part 1.")

Recently, such contemporary acts as Jennifer Lopez (with "Get Right") and D.C.-based go-go band Rare Essence (reworking Ashlee Simpson's "Pieces of Me") have mined the same vein.

"The roots of go-go music are very drumbeat-driven and soulful, a grass-roots sound," says Traci Latrelle, music director of adult R&B WHUR Washington, D.C. "That's what makes the Amerie track hot. It uses a lot of per-

continues on >>p42

LATEST BUZZ

>>>TRITT SPLITS COLUMBIA

Country artist Travis Tritt has split from Columbia Records, his label home of the last five years. Tritt cites a difference of opinion with parent company Sony Music Nashville over the direction of his third Columbia album, 2004's "My Honky Tonk History," as the reason for the split. That album has sold 128,000, according to Nielsen SoundScan. Since the start of his career on Warner Bros., Tritt, who is managed by Duke Cooper, has charted 45 titles on the *Billboard* Hot Country Songs chart.

—Phyllis Stark

>>>TWIINS SIGN DEAL

Songwriting/producing twins Omar and Adolfo Valenzuela's Twiins House of Music has signed a worldwide administration deal with Peermusic that covers past and future works. The Valenzuelas have written for Thalia, Paulina Rubio, Rogelio Martínez, Banda El Recodo, Yolanda Perez and others.

—Leila Cobo

>>>CHICKS WITH RICK

The Dixie Chicks are recording a new album in Los Angeles with producer Rick Rubin. Although no release date has been set, Sony Music Nashville president John Grady says he expects the Nashville division to be more involved than it was on 2002's "Home," which has sold 5.8 million copies in the United States, according to Nielsen SoundScan, and was released on Columbia via the group's Open Wide imprint. "The business of the Dixie Chicks had transferred to New York before I got here and I believe the Chicks will use all arms of the company [this time]," he says.

—Phyllis Stark

>>>A NEW 'STAR'

High-school senior Erika Jo Heriges was named the winner of USA Network's talent series "Nashville Star" on April 26. Her Universal South Records debut streets June 14. First single "I Break Things" was digitally delivered to country radio immediately after the show wrapped.

—Phyllis Stark

FACT FILE

Label: Rise/Columbia/
Sony Urban Music

Management: Lenny
Nicholson, Feenix
Entertainment; James
Lassiter, Overbrook
Entertainment

Booking: Dennis Ashley,
Creative Artists Agency

Publishing:
Miso/Universal Music
Publishing (ASCAP)

Top-selling album: "All I
Have" (2002), 621,000



AMERIE (cont.)

from >>p41

cussion instruments that give it a high-quality sound."

"I wanted a different feel this time," Amerie says of her new album, and "1 Thing" in particular. "We did midtempo go-go on 'Need You Tonight' from my first album. But '1 Thing' is more high-energy, infectious."

Though she and Harrison have what Amerie calls a "Jimmy Jam/Terry Lewis/Janet Jackson" chemistry, she also enlisted a diverse slate of producers, including Lil Jon, Red Spyda and Dre & Vidal. Intertwined in that endeavor was the singer/songwriter's quest to assert herself.

"I'm more confident now about what I want," the 25-

latter, produced by Lil Jon, helps debunk what Amerie calls people's perception of her as a goody-goody.

"There's a sensual, sexual side going on here," she notes. "I'm saying, 'Don't be afraid to touch me—I am a human being.' I'm just not an in-your-face personality. Additionally, in naming the album 'Touch,' I wanted to show that vocally, lyrically and sonically there are more sides to me."

Those sides include actress and TV host. Last year, Amerie made her film debut in the Katie Holmes movie "First Daughter," directed by Forest Whitaker. In 2003, she began hosting BET's week-

and "DFX." She appeared April 26 at the Virgin Megastore in New York's Times Square. Rounding out the marketing push are a national promo junket and a summer concert tour.

During the three-year break between albums, Amerie and Nicholson began ramping up their Feenix Entertainment venture, which they are patterning on Overbrook Entertainment. Overbrook, whose principals include Amerie co-manager James Lassiter, is the production and management home of Will Smith.

"Right now, we're looking at different artists," Amerie

"I'm more confident now about what I want, making sure I stay true to myself as an artist." —AMERIE

year-old says. "And while wanting to diversify my sound, I also wanted one constant to remain—making sure I stay true to myself as an artist."

Cases in point include the smooth Dre & Vidal ballad "Just Like Me" and the album's second single, "Touch." The

day afternoon entertainment series "The Center," a gig she will repeat this year.

Amerie will be a fixture on other TV shows during the "Touch" release week and beyond. These range from BET's "106 & Park" and "Spring Bling" to MTV's "TRL"

says. "We may go into clothing. However, it all goes back to one thing, and that's where my head is at: controlling my destiny." ...

Additional reporting by Raegan Johnson and Minal Patel in New York.



The Beat

MELINDA NEWMAN mnewman@billboard.com

JOE GOES SOLO

Aerosmith Guitarist Perry Stretches Out On Self-Titled Set

One major benefit of releasing his first solo album in 21 years is that Aerosmith guitarist Joe Perry can finally stop having to answer the incessant question from fans: "When are you going to put out another one?"

The self-titled album, which features Perry on all instruments (except drums) and vocals, comes out May 3 on Columbia. He produced the album, and even co-mixed the CD, with assistance from Paul Caruso.

Part of the impetus to finally record a new solo record was the feedback Perry received on "Ten Years," a midtempo ballad he wrote for his wife Billie to herald their 10th wedding anniversary. Although he never intended for others to hear the song, as he played it for people, they encouraged him to show the public his sensitive side, despite his reluctance.

Additional courage to pursue the project came from a strange place. "Howard Stern said when he starts twinging inside when he's talking about something, he knows [he's] hitting a taboo subject and he knows he's doing good radio," Perry says. "And I thought about that as far as being an artist goes: I guess whenever

you show a piece of yourself that you're a little scared to show or a little sensitive about, you're treading on ground that's actually important for the listener because it's real."

For inspiration for the album, Perry turned to the best. After preparation for Aerosmith's last album, "Honkin' on Bobo," led him to delve back into his old blues records, Perry turned to the literary classics. "I didn't go to college, I wasn't exposed to much other than what came my way, which wasn't much." He read Hemingway, Keats and other masters as he wrote.

While making the album, Perry also had to deal with the shifting dynamics of recording a solo album versus an Aerosmith album, which are legendarily difficult endeavors. "A solo album has its own batch of problems," Perry says. "I had to spend more time digging down. There's a good side to working with four other guys, but you have to sublimate part of your own ego to work in that environment. With a solo album, you can put too much of yourself into it and think everything's great and it's not. That's probably the

scariest part of it."

But soon, the album demanded to be born. "I had all these songs, but I didn't plan on doing a record," Perry says. "I thought if I had another year and another \$100,000 to spend on it, I'd take this batch of songs, play with a band, work with Rick Rubin, but it felt like it was time."

The first single, the stomping "Shakin' the Cage," went to active and heritage rock radio April 12.

Perry will play a few live gigs to support the release, but his day job beckons. Aerosmith goes back on the road this fall before starting work on a new studio album. In tandem with the tour, Columbia will release a live album recorded primarily at Hard Rock's the Joint in Las Vegas in 2004.

SHORT TAKES: Status Quo has signed a worldwide deal with Sanctuary Records. The British group will release a new album in September as part of a 40th-anniversary celebration. Activities also include a U.K. tour. While never big in the States (the group's only charting album peaked at No. 148 in 1976), the band was

ROCK BY JONATHAN COHEN

New Order's New Album A Reminder Of Act's Electro/Rock Relevance

oneering U.K. electro/rock outfit New Order broke an eight-year silence with the well-received 2001 set "Get Ready," but that didn't make the prospect of writing material for the follow-up any easier.

In fact, according to bassist Peter Hook, "we sat down with absolutely nothing. The funny thing is, after all these years of doing it and knowing you have the ability, it shouldn't really frighten you, but it's quite daunting. You just sort of live in hope that each time you'll be able to do it."

From those humble beginnings came "Waiting for the Sirens' Call," released April 26 in North America through Warner Bros. The set hit international retail and download services March 28, enjoying strong debuts in Japan (No. 3

on the country's international chart) and the United Kingdom (No. 5).

Hook—who is joined in the band by vocalist/guitarist Bernard Sumner, drummer Stephen Morris and new guitarist Phil Cunningham—is the first to admit that the album simply updates New

Order's classic sound with a modern production sensibility and a dash more guitar than would have been utilized in the '80s.

But at a time when bands like Franz Ferdinand, the Killers and Interpol are revealing huge sonic debts to New Order (and its previous

incarnation, Joy Division), "Sirens' Call" is a potent reminder of how artistically valid the group remains.

That validity is underlined on second U.K. single "Jetstream," which features a vocal by Scissor Sisters' Ana Matronic.

The band's enduring influence was celebrated at February's NME Awards, where it was honored with the Godlike Genius trophy.

Afterward, the band spent a week in New York doing press. Hook also attended the Winter Music Conference in Miami, where he DJ'd and hosted an album playback.

From there, New Order turned its attention to such key markets as France, Germany and Sweden. "On 'Get Ready,' we did very well in Europe, far

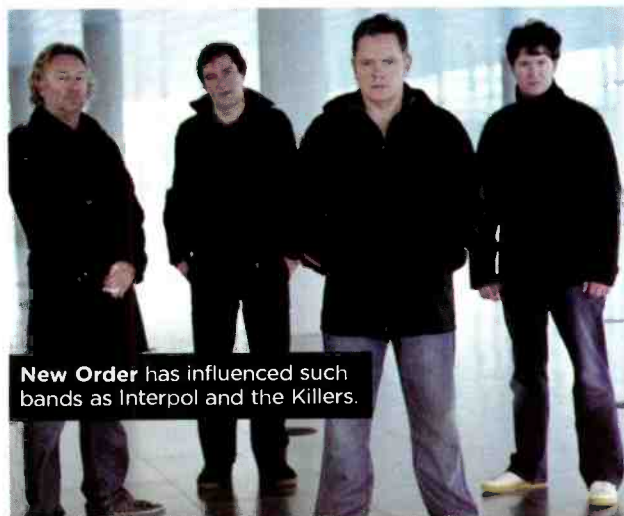
Label: Warner Bros.
Management: Rebecca Boulton, Prime Management
Booking: Creative Artists Agency (United States), Helter Skelter (United Kingdom)
Publishing: Warner/Chappell (ASCAP/GEMA)
Top-selling album: "Substance" (1987), 546,000 since Nielsen SoundScan era started in 1991
Last album: "Get Ready" (2001), 151,000

FACT FILE

The live picture also includes a May 1 slot at the Coachella Valley Music & Arts Festival in Indio, Calif., plus one-offs in Oakland, Calif.; Chicago; and New York. The band will spend the summer playing major festivals in about a dozen European markets.

Warner Bros. is releasing "Krafty" as a CD single May 3, followed a week later by a vinyl version. Both sport exclusive U.S. remixes by Richard Morel, DJ Dan and Eric Kupper. Early supporters of the cut include modern rock stations KITS San Francisco and WWCDC Columbus, Ohio.

Hook is thrilled New Order is still making music that inspires its members, much less a new generation of listeners. "To me, the music has never evolved from Joy Division, because it feels the same," he says. "Every song feels like a challenge, and it's wonderful when you get to the end of it and you've pulled it off." ...



New Order has influenced such bands as Interpol and the Killers.

PHYLLIS STARK pstark@billboard.com

No Habla Español

Is There An Audience For Hispanic Country?

With the growing Hispanic population in the United States, and the appeal of country music to many Hispanics, why has there never been a Hispanic country superstar?

In the '70s, **Freddy Fender** had a string of hits, as did his contemporary, **Johnny Rodriguez**, whose hit streak continued into the early '80s. **Rosie Flores** scored three country hits in the late '80s.

In the '90s, **Rick Trevino** was a consistent hitmaker, **Emilio** had a handful of hits, and the **Mavericks**—led by Cuban-American **Raul Malo**—landed a few top 30 singles.

More recently, country labels have unsuccessfully tried to break such artists as **Victor Sanz**, **Sisters Morales** and “Nashville Star” finalist **John Arthur Martinez**. But no Hispanic artist has ever achieved the country radio mega-star status of a **Kenny Chesney** or a **Toby Keith**.

“The issue has been strength

of material, not skin color,” says **KZLA** Los Angeles OM **R.J. Curtis**.

KTYS Dallas PD **Crash Poet** says the lack of Hispanic stars in the format “could have something to do with smaller numbers of Hispanic artists and bands that actually play commercial country music.”

Smokey Rivers, assistant PD at **KPLX** (the Wolf) Dallas, blames Music Row for the lack of a Hispanic country superstar. “Nashville insists that music is only successful if it’s appealing to everyone from Seattle to Se-caucus, [N.J.],” he says. “So the time, money and tools aren’t being invested in developing someone who would have a large Hispanic or Southwest appeal.”

“Considering that 15% of the Wolf’s audience now is Hispanic, I would love to have an artist that spoke to them,” **Rivers** adds.

But **Jo-Jo Cerda**, PD at **KTEX** McAllen, Texas, doesn’t think the

labels “should approach pushing a new artist any different whether they are white, brown, green or pink.” The criteria should include: “Can they have an impact on our business?”

KBKO Bakersfield, Calif., PD **Lee Logan** notes that “The growth and success of all forms of entertainment on Hispanic radio and television have created a lot of opportunities for Hispanic superstars without having to . . . break through cross-culturally.”

Bob Barnett, PD of **WKIS** Miami, thinks the opportunity exists to “find some great country singers that just happen to be Latino . . . and bring them into the format singing country music . . . Country listeners may be more willing to accept a **Hernandez** or **Rodriguez** singing a legitimate country song—done well—rather than one sung with Latin-influenced lyrics or instrumentation,” he says. ●●●



COUNTRY BY DEBORAH EVANS PRICE

Jewell Took His Time With Second Set

NASHVILLE—Artists often say they have their whole life to record their debut album, and only a matter of months to create the follow-up. **Buddy Jewell** had the opposite experience with his sophomore Columbia set, “Times Like These,” which streeted April 26.

As the first-season winner of USA Network’s country talent competition “Nashville Star,” Jewell’s debut album was produced by **Clint Black** and rushed into production to take

It was a different experience on “Times Like These,” which **Garth Fundis** produced. “Obviously we had the luxury of taking our time and giving it some more thought. Sometimes that’s great, and sometimes that’s like trying to jog in molasses,” Jewell says. “When you have that much time you have the ability to overthink it. I’m hoping we didn’t.”

In contrast to his debut, Jewell wrote or co-wrote four songs on the album. The first single,

“Nashville Star” or not. I’m proud to have won it.”

The label appreciates that fan support. “We certainly have never discounted the buying power that that creates,” Sony Music Nashville senior VP of sales and marketing **Dale Libby** says. He adds that Jewell recently performed on an episode of the latest “Nashville Star” season during which the label ran a spot promoting his new record. “We’ve become pretty adept in engaging [the “Nashville Star” audience] and invoking a call to



FACT FILE

Label: Columbia

Management: Terry Elam, Fitzgerald Hartley

Booking: William Morris Agency

Publishing: My Little Jewell Music (BMI)

Top-selling album: “Buddy Jewell” (2004), 535,000



In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

RANDLE’S ON HER WAY

When **Lynda Randle** accepted the traditional gospel album honor for “A Tribute to **Mahalia Jackson**” at the 36th annual **GMA Music Awards**, some may have viewed the first-time **Dove Award** winner as a newcomer. In reality, the moment celebrated a 25-year career in music ministry that began when **Randle** was in her teens.

“I was in a state of shock,” she says of the win. “It was just really neat to get that little **Dove**. It was such a blessing.”

Randle attributes her increased profile in the industry to her exposure on **Bill Gaither’s** “Homecoming” concerts and videos, which she has participated in since **Gaither** recruited her in 1998.

“I feel like I have a special call to be a bridge builder,” she says of connecting different communities. “God allows me to sing in white circles, in black circles and in mixed circles.”

Randle has a new project on the **Gaither Music** label, “God on the Mountain,” which streeted April 26. The first sin-

gle, “On My Way, on My Own,” is garnering play on gospel stations, and the label plans to work singles to the Southern gospel and inspirational formats as well.

The album will be accompanied by “God on the Mountain Prayer Journal.” Her husband wrote much of the book.

Randle also plans to do “God on the Mountain” conferences that will feature inspirational speakers.

An upcoming project **Randle** is particularly excited about is a Christmas album she plans to record for **Gaither Music** with her brother, **Michael Tait**, the **dcTalk** member currently fronting his own band, **Tait**. He is a rocker, while **Randle** walks in the gospel/Southern gospel/inspirational fields, but on a Christmas album they find common musical ground.

“It will be kind of **Nat ‘King’ Cole** meets **Mahalia Jackson**,” she says of the project, which will include solos from each sibling as well as duets.

“We’ve talked about singing together, and it feels like the right timing.”

With or without accolades such as her recent **Dove** win, **Randle** would approach her



career the same. “If I never got a **Dove**, I would still be doing what I’m doing, because that’s what I believe I’m supposed to be doing,” the **Kansas City, Mo.**, resident says. “I want this to be such a testimony for [artists] who have been out here forever. It may seem to them that nobody cares, that there’s nobody watching or paying attention, but God has his eye on you, and he cares.” ●●●

advantage of his newly acquired fan base. The result was a self-titled set that debuted at No. 1 on the **Billboard** Top Country Albums chart in July 2003 and spawned two top five singles, “Help Pour Out the Rain (Lacey’s Song)” and “Sweet Southern Comfort.”

RELAXING THE PACE

Jewell recalls the first album’s production as a whirlwind. “On Monday we started figuring out what songs we were going to record, and by the end of the week we had picked out our songs. The following Monday and Tuesday we went in and tracked them all, took off Wednesday and came back in on Thursday and Friday and did all my vocals,” he says. “I was finished with my part in two weeks.”

“If She Were Any Other Woman,” is No. 36 on the **Billboard** Hot Country Songs chart.

With his first album debuting at No. 1, **Jewell** is aware that expectations are high for the new set and is cautiously optimistic that his fan base will respond enthusiastically. And unlike some artists whose careers were launched by the reality TV phenomenon, **Jewell** isn’t trying to distance himself from the experience.

“It’s kind of like asking people to look at **Don Knotts** and not see **Barney Fife**,” he says. “I don’t know if I’ll ever get away totally from being the first winner of ‘Nashville Star,’ and I really don’t have a problem with it. As long as [people] respect me and treat me like they would other artists, I don’t care if they remember me as the

action to buy our records.”

Prior to street date, **Jewell** promoted the album on the **Shop at Home** Network, the first artist to do so. He co-hosted a one-hour segment April 24, performed and took phone calls from fans. During the appearance, the network pre-sold copies of “Times Like These” as well as specially designed “Buddy Boxes,” containing his debut set, the new album and a T-shirt.

Columbia purchased the April artist of the month slot on **Great American Country**, and **Jewell** has taped an exclusive concert for the channel. **Jewell** is also part of the 10-city **Crisco Presents the Road to CMA Music Festival**. During street week, he was scheduled to participate in events in **Tampa, Fla.**, and **Orlando, Fla.** ●●●



Getting Dunk With Trick Daddy

Trick Daddy reaches into his bag and pulls out yet another trick. The rapper is hosting "Dunk Rider Radio With Trick Daddy" on XM Satellite Radio.

The one-hour program premiered April 15. It mixes music, live performances and interviews, with Trick Daddy broadcasting from his Miami home studio.

XM's uncut hip-hop station, RAW (channel 66), airs the show Fridays at 9 p.m. ET with encores Sundays at 2 p.m. and Wednesdays at 6 p.m.

Trick Daddy is proving to be a jack-of-all-trades. In November, he taped a pilot for MTV showcasing his cooking skills.

His current single, "Sugar (Gimme Some)," featuring Ludacris, Lil' Kim and Cee-Lo, is in its 19th week on the *Billboard* Hot R&B/Hip-Hop Songs chart, where it peaked at No. 36. His album "Thug Matrimony: Married to the Streets," on Slip-N-Slide/Atlantic, reached No. 1 on the

Top R&B/Hip-Hop Albums and Top Rap Albums charts.

FREESTYLE HISTORY: Fans of the art of freestyling can now watch some of the best battles in the comfort of their own homes. "Freestyle: The Art of Rhyme" is due May 24 on DVD from Palm Pictures/Organic Films.

Directed by Kevin Fitzgerald (aka DJ Organic), co-founder of the Center for Hip-Hop Education, the documentary delves into the

world of freestyling, from its infancy to the cipher circle as we know it today. It features appearances by Black Thought and Questlove of the Roots, Mos Def, Supernatural, Madusa and the Last Poets, among others.

Fitzgerald shot "Freestyle" during a seven-year period. The winner of several film festival awards, it captures the passion and intensity that drives many aspiring MCs to battle. It also highlights the striking similarities between freestyling and poetry, as well as those between today's MCs and the griots of West Africa.

DETROIT SOUL: Another newsworthy release is Platinum Pied Pipers' debut album, "Triple P," due May 10 on Ubiquity Records.

The duo of Detroit-born producers Wajeed (a founding member of Slum Village) and Saadiq provides its own brand of hip-hop and soul. Lead single

"Your Day Is Done," featuring vocalist Tiombe Lockhart, is a hit in Europe.

"Triple P" includes appearances by Jay-Dee, London's Spacek and SA-RA Creative Partners.

Already a hit in Europe, the pair hopes to find success on the home front with its debut 12-inch, "Your Day Is Done," featuring vocalist Georgia, and "I Got You" featuring Lockhart on the B-side. The latter has already been nominated for song of the year by the BBC Radio 1 show "Worldwide."

HE'S THE MAN: Jay-Z received the Man of the Millennium award April 16 at the Power Music Summit hosted by R&B/hip-hop WWPR (Power 105.1) New York.

Music mogul Russell Simmons presented the award to Jay-Z, who is now president/CEO of Def Jam Recordings, for his contributions to the hip-hop community.



TRICK DADDY

NOW HEAR THIS

>>> SCOTLAND YARD GOSPEL CHOIR

With a name like Scotland Yard Gospel Choir, this Chicago trio isn't concerned about hiding its U.K. fixation. Self-released debut album "I Bet You Say That to All the Boys" is a delightfully melodic collection of studious observations and expansive orchestral pop that



SCOTLAND YARD GOSPEL CHOIR

has earned the act favorable comparisons to Belle & Sebastian. The band claims album sales of more than 3,000 copies. Utilizing a rotating cast of musicians, from trombonists to cellists to the Mekons' Sally Timms, the act is completing its sophomore effort. "We've become extremely self-sufficient," guitarist/vocalist Elia Einhorn says. "If a label is a small label, even if they're going to dedicate a lot of their time to us, it's just not worth it. We've already toured with Arcade Fire, and we've gotten our record national distribution [via Carrot Top]. We're looking for someone who can do more than we can."

Contact: Neptali Figueroa, Run With It Management, neptali@sygc.com —Todd Martens

>>> FILM SCHOOL

Film School began as the solo project of San Francisco-based graphic designer/musician Greg Burton, and has evolved into a quintet that melds power-pop hooks with walls of psychedelic guitars that recall My Bloody Valentine. A debut EP, released in 2003 on Amazing



FILM SCHOOL

Grease—the label run by ex-Pavement guitarist Scott Kannberg—doesn't capture Film School's current, more amped-up sound. Live, the band fits alongside such contemporaries as the Secret Machines and Longwave. "Our EP is a little softer, a little more dreamy, than our [upcoming] album," Burton says. Now with a completed full-length in hand, a number of labels are courting Film School, but no deal is immediately pending. However, manager Larry Little says Film School was close to landing one with a U.K. label. "A couple of the guys in the band have day jobs, but hopefully they won't have to keep them for too long," Burton says.

Contact: Larry Little, From the Future, larry@fromthefuture.org —Todd Martens

Rhythm & Blues



Johnson Seeks New Buzz

Veteran Singer's Sought After Label Finds 'The Smoother End' Of R&B

Sought After Entertainment is among the R&B labels that Fontana, the indie arm of Universal Music & Video Distribution, is betting on (*Billboard*, March 12).

The Scottsdale, Ariz.-based label is earning adult R&B buzz with its first single, "It's You," from Troy Johnson's self-titled album.

Johnson—who founded Sought After with veteran producer Victor Perrotti and entrepreneur David Turner—is no stranger to the R&B scene. In fact, his new single reworks the ballad that netted him attention in 1986 as a Motown artist. Johnson scored his biggest R&B hit in 1989, when "The Way It Is" (RCA) reached No. 14. A spiritual conversion led to a four-year stint with Word/Epic, which issued his 1993 album "Plain & Simple."

After a hiatus in the late '90s, Johnson was lured back by the opportunity to do what

he wanted on "the smoother end" of R&B.

"I wasn't looking to do a full-on record company," Johnson says. "That took me by surprise. But what we've done is create another avenue for artists to express themselves. Our thing is to present powerful music with a positive message."

Though Sought After does not yet have a full roster, Johnson says he and his partners are mulling not only adult R&B talent but also pop, rock and inspirational music acts. The label also signed Chica, a top 40-leaning Latina trio that writes its own material. A release is penciled in for late June or July.

MUSICAL NOTES: Add Sunshine Anderson and the late Rick James to Sanctuary Urban Records Group's upcoming slate. James' album—to be issued Aug. 2 in tandem with his estate—will include a duet with his daughter Ty. Anderson, whose

2001 Soulife/Atlantic debut netted the No. 3 R&B hit "Heard It All Before," is set to bow this summer. Also on SURG's summer calendar are Ray J ("Raydiation," June 28), Papa Reu ("Life & Music," June 28), Keith Sweat ("Grown & Sexy," July 26) and a Fox Films soundtrack ("Roll Bounce," Aug. 23).

Jump for joy: For the first time in eight years, Ann Nesby sings with Sounds of Blackness. The momentous pairing occurs on the group's "Unity," due July 12 through SLR Records/Lightyear Entertainment. LaSalle Gabriel, who heads Minneapolis-based SLR, recently teamed with an investment group to acquire Flyte Tyme studios from Jimmy Jam & Terry Lewis for \$7 million. SOB returned to Flyte Tyme, the site of its earlier successes, to record "Unity."

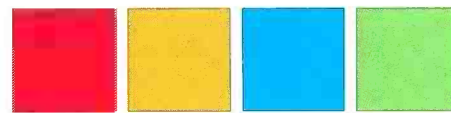
Smokey Robinson's R&B/pop legacy is spotlighted on "My World: Definitive Collection"

(May 3). The Motown/Universal Music Enterprises compilation includes all nine of Robinson's top 10 pop hits—solo and with the Miracles. Two new songs ("My World," "Fallin' ") produced with fellow Motown legend Mickey Stevenson round out the package. Robinson will receive the Johnny Mercer Award at the 2005 Songwriters Hall of Fame ceremony June 9 at New York's Marriott Marquis hotel.



TROY JOHNSON

REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



NINE INCH NAILS
With Teeth
Producer: Trent Reznor
Interscope
Release Date: May 3
It has been 15 years since Nine Inch Nails

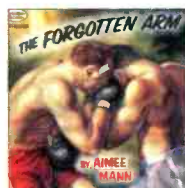
descended upon the *Billboard* charts with "Pretty Hate Machine" and nearly six since the release of its last full-length studio album, 1999's somewhat indulgent "The Fragile." The new album is stripped down and direct, but remnants of the overly dramatic, mishmashed late-'90s sound still surface ("All the Love in the World"). That said, there are far more hits than misses, and die-hard fans will be elated. Highlights include high-energy, aggressive tracks like "You Know Who You Are?," "Getting Smaller," lead single "The Hand That Feeds" and "Only," which wins points for most retro. As a bonus, Foo Fighters leader Dave Grohl drops in on drums for a number of songs.—*KK*



KEITH JARRETT
Radiance
Producer: Manfred Eicher
ECM
Release Date: May 3
For the first time in eight years, pianist

Keith Jarrett returns here to the live improvisational setting that has spawned some of his greatest work. After backing away from solo performances in the wake of health problems in the late '90s, Jarrett played two shows in Japan in 1999 but was not

satisfied with the results. "Radiance" showcases him giving the format another try in 2002, this time building one piece out of the next, as opposed to the long-form improvisations that marked such iconic releases as 1975's "The Koln Concert." Throughout, Jarrett touches on all his trademarks: the contrast between sweet melodies ("Part 8," "Part 13"), foot-stomping rhythmic workouts ("Part 12," "Part 17") and darker thematic detours ("Part 2"), plus his love-'em-or-hate-'em grunts and singalongs. Not always the easiest path to follow, but as ever, a rewarding musical journey.—*JC*



AIMEE MANN
The Forgotten Arm
Producer: Joe Henry
SuperEgo Records
Release Date: May 3
Three appealing Aimee Mann

attributes: her singular voice, her knack for writing indelible pop tunes delivered with passionate allure and her independence to record whatever she fancies. Produced by Joe Henry for Mann's SuperEgo imprint, this improbable project is a collection of lyrical short stories, told from the points of view of two flawed characters who love, self-doubt, co-depend and fall prey to ennui and addiction. Hardly themes for mass consumption. But Mann pulls the concept off in smart pop-rock style, emotionally investing in the problematic lives of drug-addled John and brokenhearted Caroline, his "favorite faith healer." From their carnival midway meeting ("Dear John") to uneasy reunion ("Beautiful"), Mann taps into universal truths.—*DO*

ROCK

THE RAVEONETTES (1)
Pretty in Black
Producers: Sune Rose Wagner, Richard Gottehrer
Columbia

Release Date: May 3
★ Two Danes with a Motown fetish doesn't sound like a recipe for success, but Raveonettes principals Sune Rose Wagner and Sharin Foo effectively channel the sweet side of American radio circa 1963 on their third album. Oddly, the cover of "My Boyfriend's Back" is one of the least interesting cuts here. Much preferred is the sly first single "Love in a Trashcan" and the breathtaking "Sleepwalking," where Wagner and Foo work vocal magic that is all their own. "Here Comes Mary" imagines Yo La Tengo covering the Everly Brothers' "All I Have to Do Is Dream," while "Somewhere in Texas" offers up a little twang. In all, this is the perfect soundtrack for a post-modern slow dance.—*JC*

MIKE DOUGHTY (2)
Haughty Melodic
Producer: Dan Wilson
ATO Records
Release Date: May 3

★ Mike Doughty is best-known as the voice behind the now-defunct Soul Coughing. Five years postmortem and after several self-released efforts, Doughty has resurfaced with "Haughty Melodic," an amalgam of rerecorded oldies and such new cuts as "Tremendous Brunettes," which features Dave Matthews. Doughty's strengths still lie in his witty lyricism, timing and his gravel-road vocal idiosyncrasies. But "Haughty Melodic" is driven by his midtempo pop sensibilities, with propulsive rock choruses and contained arrangements: Nothing is over the top, and no good bridge is beaten to death. Doughty has an ear for a meaty chorus,

and while "Haughty Melodic" lacks the organic charm of his independent releases, it is straightforward and, well, melodic. Just don't expect Soul Coughing.—*KH*

GIZMACHI
The Imbuing
Producer: M. Shawn Crahan
Big Orange Clown/Sanctuary

Release Date: May 3
Singer Sean Kane describes Gizmachi's music like this: "Whatever your question is, this song is the answer." He is referring to "The Answer," from the band's debut, "The Imbuing." It indeed defines Gizmachi: orchestrated cacophonies of brutal, melodic and progressive sounds that count nu-metal and classic Metallica among their fathers. Slipknot drummer M. Shawn Crahan produced this set, the first release from his Big Orange Clown imprint. Gizmachi will make listeners get their scream on with "Burn" and "Wandering Eyes." But the songs aren't hateful, as "Voice of Sanity" demonstrates with such lyrics as "Show your rainbow/Show the stars in the sky, you're alive now."—*CLT*

R&B

SY SMITH
The Cyberspace Social
Producers: various
Psyko

Release Date: April 5
★ Looking for adventurous, lyrically compelling R&B music? Sy Smith—whose backing credits include "Ally McBeal," Gap ads and Whitney Houston—debuts with this aural pleaser. The multitalented Smith goes to town on such tracks as "Part of the Night," "Runnin'," "Bruise" and "Fa Sho," inspired by a melange of influences from R&B, hip-hop, go-go and funk to jazz, gospel and classical. She is marching to the no-holds-barred beat of her inner muse—and we

are the better for it. Available at retail and at her Web site, sysmith.com.—*GM*

COUNTRY

BUDDY JEWELL (3)
Times Like These
Producer: Garth Fundis
Columbia

Release Date: April 26
★ With his second Columbia release, singer/songwriter Buddy Jewell makes the transition from "Nashville Star" novelty to premier country artist. Jewell owns an authoritative vocal style with just the right touch of grit, well demonstrated on the simmering, soaring "So Gone" and the Waylonesque "I'd Run." He also has a way with a big ballad like the bluesy "If She Were Any Other Woman" and the pining "Back to You," and he swings for the fences on "Run Away Home." As a singer Jewell has style and range to burn, and single potential is abundant with cuts like "You Ain't Doin' It Right" and the atmospheric "Addicted to the Rain." If there is a weakness, it's a lack of edge and roadhouse bite, though we know Jewell is capable of kicking out the honky-tonk jams when he wants to. Next time, why not crank it up a couple of notches?—*RW*

DANCE/ELECTRONIC

CARIBOU (4)
The Milk of Human Kindness
Producer: Dan Snaith
Domino

Release Date: May 3
★ The name may have changed, but Dan Snaith continues to churn out the kind of high-quality cut-and-paste electronica that stimulates the same pleasure receptors as labelmate Four Tet and DJ Shadow. Snaith used to record as Manitoba, but he settled on Caribou after Handsome Dick Manitoba sued him for trademark infringement. There's no angry retort

SINGLES



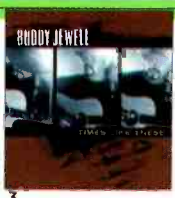
COLDPLAY **Speed of Sound (4:27)**
Producers: Coldplay, Danton Supple
Writers: G. Berryman, J. Buckland, W. Champion, C. Martin
Capitol (CD promo)

The first new song from Coldplay in three years picks up right where the group's sophomore album, "A Rush of Blood to the Head," left off. That is not a bad thing: Instead of trying to reinvent itself, the quartet previews its June album "X&Y" with a song that sounds like a cousin of "Clocks," the most successful song from "Rush." Piano-driven? Check. Keyboards underneath the main riff? Check again. Chris Martin's instantly recognizable vocals and a staggered drumbeat from Will Champion? Check and check. The result is audio comfort food, and the song's instant sales success (it was the top seller at the iTunes Music Store in 15 nations on April 20) and impressive action at radio bode well.—*BT*



THE WHITE STRIPES
Blue Orchid (2:37)
Producer: Jack White
Writer: J. White
Third Man/V2 (digital download)
It's hard, heavy and

seriously thumping. "Blue Orchid" is the White Stripes' new single from "Get Behind Me Satan," due June 7. Jack White works his falsetto mojo on the sparse cut, which is driven by a deep guitar riff. Simple pounding drums round out the track, and 2½ minutes later, it's over. Instant rock airplay is guaranteed; this issue the single is destined to blast its way onto Modern Rock Songs. Expectations can only be high for the new set: The act's last album has sold 1.7 million copies in the United States, according to Nielsen SoundScan, and White's fan base has expanded to non-rockers, courtesy of last year's Grammy Award-winning collaboration with Loretta Lynn.—*KC*



here, just 11 rich tracks that blend live instrumentation with trippy loops and the occasional Snaith vocal. The eerie melody of "Pelican Narrows" worships a bit too closely at the altar of David Axelrod. But Snaith strikes gold on "Barnowl," which massages the same riff for nearly six minutes of sonic smiles, and the groovy "Bees," which conjures images of two buddies cruising down the highway with the top down.—*JC*

NOUVELLE VAGUE Nouvelle Vague

Producer: Nouvelle Vague
Luaka Bop/V2
Release Date: May 3
★ Masterminded by Paris-based producers Marc Collin and Olivier Libaux, "Nouvelle Vague" is a sublime collection of punk and new wave covers. But these aren't your mama's remakes (though she may appreciate them). Collin and Libaux, along with a handful of female singers (one Brazilian, one American and six French), have cleverly concocted a musical mash-up that owes much to the band's name, which means "new wave" and "bossa nova" in English and Portuguese, respectively. In their hands, Joy Division's "Love Will Tear Us Apart," Depeche Mode's "Just Can't Get Enough," Modern English's "I Melt With You" and Public

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THIS WEEK ON .com

ADDITIONAL REVIEWS:

- The Zinks, "Dimmer" (THRILL JOCKEY)
- Mountain Goats, "Sunset Tree" (4AD)
- Micah P. Hinson, "... And the Gospel of Progress" (OVERCOAT RECORDINGS)

Image Ltd.'s "This Is Not a Love Song" become postcard-perfect confections for the Brazilian beaches of Ipanema and the trendy bars of New York.—*MP*

BLUES

LITTLE CHARLIE & THE NIGHTCATS

Nine Lives
Producers: Charlie Baty, Rick Estrin
Alligator
Release Date: April 26
▶ This is Little Charlie & the Nightcats' ninth album for Alligator, and the Sacramento, Calif.-based quartet is obviously determined not to mess with a good thing. Known as masters of jump blues, these cats have always delivered beyond that in terms of their stylistic chops. This latest disc banks on Rick Estrin's distinctive songwriting and harmonica virtuosity, plus Charlie Baty's versatile guitar. The overall musicianship is impeccable, and that's really the base-line measure. Founding members Estrin and Baty have been honing their blues groove since the '70s, and the payoff comes with albums as finely tuned as "Nine Lives."—*PVV*

GOSPEL

THE CRABB FAMILY Live at Brooklyn Tabernacle

Producers: various
Daywind Records
Release Date: May 3
▶ Live albums can make you feel like you're eavesdropping on someone else's good time. That is not the case with this set, recorded at Brooklyn Tabernacle with the church's famed choir. Jason Crabb, his siblings

Adam, Aaron and Kelly and patriarch Gerald not only sing, they share testimony and thoroughly engage the listener on all fronts. "Holy Ground," the Geron Davis song previously recorded by Barbra Streisand, is beautifully rendered as Jason enlists the audience's participation. While the siblings are each gifted vocalists, Jason is a soulful powerhouse: "Through the Fire" and "The Reason I'm Standing" with Gerald are among the many highlights. There's a reason the Crabbs recently won four Gospel Music Assn. Awards: They have great songs, amazing voices and the ability to attract fans beyond their Southern gospel base.—*DEP*

CLASSICAL

LONDON SYMPHONY ORCHESTRA (5) Original Soundtrack/ Star Wars: Episode III/ Revenge of the Sith

Producer: John Williams
Sony Classical
Release date: May 3
▶ From the opening strains of the now-legendary theme to the end credits, this sixth "Star Wars" score reinforces John Williams' position as an integral force in the masterfully crafted saga. As always, Williams is a stylish scene setter who knows just how to create a mood, from the deliciously ominous, skittering strings in "Battle of the Heroes" to the ethereal vocals of "Padme's Ruminations." Along with the sharp musical performances, collectors will be thrilled by the bonus DVD, which includes 16 new music videos.—*AT*

SINGLES

POP

JENN CUNETTA Come Rain Come Shine (3:50)

Producer: not listed
Writers: P. McCartney, F. Lamboy, A. Wedeen, L. McCartney
Ultra (CD promo)
★ The first thing you notice about Jenn Cunetta's buoyant "Come Rain Come Shine" is that it heavily borrows from Wings' "Silly Love Songs." It is a rare Paul McCartney-authorized sample, and the track takes full advantage of the song's springy disco-lite bassline and its unmistakable horn section. The bubbly "Come Rain Come Shine" is already a top 10 hit on the Hot Dance Radio Airplay chart and deserves to cross over to mainstream top 40 outlets looking for a sunny pop single.—*KC*

R&B

R. KELLY Trapped in the Closet (Chapter 1 of 5) (3:31)

Producer: R. Kelly
Writer: R. Kelly
Jive (CD promo)
▶ Kelly has shown plenty of versatility, as predator, crooner, gangsta, tender lover and pop aficionado. But "Trapped in the Closet" is in a category by itself. It is one of five musical "chapters," to be released one by one to radio, telling a dramatic story of romance, danger and intrigue in soap-opera style: each ends in a cliff-hanger. Chapter one has Kelly hiding in the closet as his lover's husband shows up unexpectedly. Will he find Kelly? We won't know until chapter two. (Note the striking similarity to the sexually charged premise laid out in 2001's Kelly-produced "Contagious," featuring Ronald Isley and Chanté Moore.) This record has no chorus, no repeated lines and it is not particularly singable. But it is riveting as it builds to a near-frantic conclusion, leaving the listener plenty intrigued about what comes next. Whether the track will bear repeated listening is the wild card here, but it certainly is a fun, novel,

well-executed toy for radio to play with in the coming months. All five chapters will appear on Kelly's next full-length album in late June.—*CT*

COUNTRY

SARA EVANS A Real Fine Place to Start (3:54)

Producers: Sara Evans, Mark Bright
Writers: R. Foster, G. Ducas
RCA Records (CD promo)
▶ It took some time, but Sara Evans has blossomed into one of country's most formidable talents. She has a voice like an angel and a penchant for selecting great material. That combination of song sense and vocal passion yields another fine single that previews her forthcoming RCA set. Penned by Radney Foster and George Ducas, the lyric has a joyful, buoyant take on love, and Evans' voice soars with every celebratory note. The production provides the perfect framework for Evans to work her vocal magic. The last couple years have seen her hit her stride as a hitmaker, and this gorgeous single should continue that momentum.—*DEP*

ROCK

FOO FIGHTERS Best of You (4:16)

Producers: Nick Raskulinecz, Foo Fighters
Writers: Foo Fighters
Roswell/RCA (CD promo)
▶ It is hard to believe the Foo Fighters have been around for 12 years, but the Dave Grohl-led band has four albums and a string of 15 modern rock radio hits to prove it. And they are about to have one more. "Best of You," the first song from the band's double album, "In Your Honor," due June 14, has all the makings of a modern and active rock chart-topper. The band isn't breaking any new ground on this midtempo song, which deceptively begins in tender-rock mode before kicking into high gear with hard-driving percussion. While pleasant, there's nothing particularly memorable about it. However, the band is enough of a given on any rock station that

"Best of You" should debut high and stick around.—*BT*

SEETHER Remedy (3:28)

Producer: Bob Marlette
Writers: S. Morgan, Seether
South African band Seether has gotten off to the fastest start of its career with "Remedy," the first single from sophomore album "Karma and Effect." That may speak for Wind-up's job of artist development—or perhaps increased recognition thanks to Evanescence leader Amy Lee's contribution to the group's last single, "Broken." The result is a song that's building into a huge story at active rock and modern rock radio, and it's easy to see why. "Remedy" is a solid, meat-and-potatoes rock'n'roll tune. Uptempo and guitar-driven, it is anchored by singer Shaun Morgan's melodic vocals, which keep the song from getting too heavy and prevent it from sounding too derivative. Seether will play a handful of radio shows in the States this summer.—*BT*

AC

NATALIE GRANT Held (4:20)

Producer: Shaun Shankel
Writer: C. Wells
Curb Records (CD promo)
▶ Natalie Grant is already an established and highly regarded presence at contemporary Christian radio, and she remains an artist who gains intensity with every successive release. "Held," the first single from "Awaken," the Greatest Gainer on last issue's Heatseekers chart, is the songbird's most affecting offering yet, a startlingly literal tale of deep loss and grief, and the comfort offered by trusting in a higher power. Grant has always had a flair for the dramatic, but here, she channels the lyric's heartbreak with such raw intensity that the song's beautiful melody and ace production become secondary. Curb, it's time to take this prized singer—and this universal song about coping with life's blows—to the adult masses. It is a remarkable musical experience on all fronts.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS), CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Jonathan Cohen, Katie Hasty, Katy Kroll, Gail Mitchell, Dan Ouellette, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Anastasia Tsioulcas, Philip Van Vleck, Ray Waddell.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

HIP-HOP BY LARRY LeBLANC

Warner Plunks Down Buck 65

Label Looks To Expand Canadian Artist's Audience

TORONTO—Canada's Buck 65 (aka Richard Terfry) embraces traditional American storytelling against a backdrop of folk, rock, hip-hop and country.

Now Warner Music is eager to see if his latest offering can expand the audience he attracted with 2003's "Talkin' Honky Blues." That album earned him a Juno Award for top new artist in 2004.

Warner Music will launch "Secret House Against the World" June 14 in Europe and June 28 in Canada. A further rollout of the album outside North America by Warner will come in the fall.

The album will also see an

autumn release in the United States via V2. That follows "This Right Here Is Buck 65," a compilation that V2 issued in January.

Warner Music Canada signed Terfry in 2002. He had built his reputation on North America's underground hip-hop circuit over the past decade and through a half-dozen releases on his own Metaforensics label and through his work with the unconventional anticon collective in Oakland, Calif., and with fellow Canadian rapper Sixtoo.

In 2002 Warner Music Canada released "Square," which contained four 15-

minute songs: "Square One," "Square Two," "Square Three" and "Square Four." It was followed by "Talkin' Honky Blues" for which Terfry jettisoned his four-track bedroom setup to work in a Paris studio. The result was an imaginative coming-of-age album issued by Warner in 18 countries.

While Warner Music Canada president/CEO Steve Kane lauds "Secret House Against the World," he cautions, "Buck is not an artist we will depend on for singles. He's an artist who will build a loyal fan base willing to take a musical ride with him."

Terfry grew up in Mount Uniacke, Nova Scotia, a town of 3,500. His culturally isolated background, he says, explains his diverse influences.

"As a kid, I had Charlie Daniels coming at me from one direction and Elvis Presley and Creedence Clearwater Revival from another direction," he recalls. "Then my cousin would bring over his Black Sabbath records."

During the past two years, Terfry has played more than 300 shows in Europe, Australia, New Zealand and Asia. This year he has concentrated on the United States in support of the V2 album. He is on tour with Moby until late May, to be followed by dates in Ireland and Europe. ...



FACT FILE

Label: Warner Music; V2 (U.S. only)

Management: Buck 65 Music

Booking: The Agency Group

Publishing: Buck 65 Music (SOCAN)

Top-selling album: "Talkin' Honky Blues" (2003), 17,000 (Canadian sales figure)



EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Platinum Beckons New Zealand Trio Evermore

New Zealand rock act Evermore, a star at home and in neighboring Australia, is chasing label interest in North America and Europe. The sibling trio's Warner Music Australasia album debut, "Dreams," is approaching platinum status



(75,000) in Australia. Evermore plays club showcases May 1 in Los Angeles and May 3 in New York, responding to interest from U.S. labels, WMA president/CEO Ed St. John says. Five London club dates will follow.

The Hume brothers (Dann, Jon and Peter), who are published by Rough Cut Music, grew up on a remote New Zealand farm, listening to their parents' 1960s record collection. "That they grew up in isolation has given them a unique sound," St. John says.

The band is managed by Sydney-based Rebekah Campbell, who had it tour the Australian school circuit—"the first band to do that since AC/DC in the 1970s," she says

—plus regional colleges and clubs. As a result, Evermore's quirky, guitar-driven rock has a strong grass-roots following among those under 20.

—CHRISTIE ELIEZER

HAPPY 20TH: Swedish pop singer Nanne Grönvall is celebrating her 20th anniversary as a recording artist in style.

Her career-spanning compilation "20 År Med Nanne" (Lionheart International), released April 13, includes the single "Håll Om Mig," which in March gave Grönvall her first Swedish No. 1. Earlier that month, the self-penned single (published through Grönvall's own company, Somco) was runner-up in the competition to select Sweden's entry for the 2004 Eurovision Song Contest.

Grönvall won the public's vote, but when the industry jury's ballots were added, "Las Vegas," performed by Martin Stenmarck, came out ahead. A public outcry and much media attention followed. "I like that song," Grönvall says diplomatically. "Martin's a brilliant performer."

"20 År Med Nanne" features Grönvall as a solo artist and as vocalist in various bands formed with her husband, Peter Grönvall (son of ABBA member Benny Andersson), her career-long producer/co-

writer. The album rolls out across the rest of Scandinavia during May.

—JEFFREY DE HART

VITAL SIGNS: French electronica artist Vitalic first came to the dance scene's attention with a cameo on Belgian duo 2 Many DJs' acclaimed beat-mix compilation "As Heard on Radio Soulwax Pt. 2," released in 2002 by Belgium-based PIAS.

Now Vitalic, aka Pascal Arbez, has made his own album bow with "O.K. Cowboy" (Different/PIAS), released April 4 in France and April 25 in the United Kingdom and the rest of Europe. Three years in the making, the 13-track set includes electro-rock European single "My Friend Dario" plus "La Rock 01" from the 2 Many DJs album.

"We're strong believers in word-of-mouth," London-based Different label manager Sean Mayo says, "and given the way the album is being received at media, we're hopeful it will be something people recommend to others, and that will have a snowball effect throughout the year and beyond."

Vitalic is showcasing tracks from the new album at club events across Europe.

—LARS BRANDLE



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

RIEU WALTZES WITH PBS

Holland-born crossover violinist Andre Rieu, affectionately dubbed the "waltz king" by fans, has long been a staple during PBS pledge drives. His success with PBS, however, no longer begins and ends with TV specials.

In a savvy move, Rieu's American tour in May is being sponsored by a number of PBS affiliates. The violinist was the first artist to create such a relationship, which began with his last United States tour. His PBS partners include stations in such key

markets as Chicago, Atlanta, Detroit and St. Louis.

"Chicago was an early acolyte of this approach," notes Steve Vining, the president of Savoy Label Group, which includes Denon, Rieu's label home. He adds that in the months ahead, more prominent stations, including New York's WNET and WBGH in Boston, are planning to sign on for Rieu's touring next year.

Rieu's next PBS special, as yet unnamed, will be ready in time for the August pledge drive. Shot in a soccer stadium

in the violinist's hometown of Maastricht, the hourlong program features Rieu playing his signature Strauss and waltz repertoire for more than 25,000 cheering fans.

Denon's companion CD and the DVD of the concert, which include footage not seen on PBS, are slated for release in late September. Rieu's last two albums, "Tuscany" and "At the Movies," continue to sell at a rapid clip.

(Tsioulcas' husband Joshua Sherman is senior director of A&R/marketing for Savoy Label

Group, but has no involvement with Rieu.)

SOUNDS OF NEW YORK:

The name Chesky doesn't belong just to an acclaimed audiophile label; it is also the name of one of the label's composers. Label co-founder David Chesky shows off his talents on a new album featuring three of his recent works: his Violin Concerto, featuring soloist Tom Chiu; the song "The Girl From Guatemala," with a text taken from a Jose Marti poem, featuring soprano Wonjung Kim; and his Flute Concerto, with soloist Jeffrey Khaner. All these pieces are played by the recently founded new music ensemble Area 31, conducted by Anthony Aibel.

Chesky says that all three pieces were influenced by the

sounds of New York, from Latin music to African rhythms to jazz. "I'm trying to use the orchestra as a rhythm section," says Chesky, who feels that jazz, in particular, should be an integral idiom in classical music written today. "The question to contemporary American composers shouldn't be, 'Why is there jazz in your music?' he notes. "I think it should be, 'Why isn't there jazz in your music?' We're a jazz culture."

NOTES FROM ALL OVER:

New York-based management company Worldwide Entertainment Group has signed Colombian pianist Roberto McClausand-Dieppa. WEG's first classical crossover deal came last year, when it signed Irish tenor sensation Ronan Tynan. . . . Cello maverick Matt



RIEU

Haimovitz is launching a new live performance imprint, **Oxingale Exposed**. OE's first release will include the world premiere of Scherzo Grosso, a new concerto for cello and big band written by David Sanford, featuring Haimovitz and the Pittsburgh Collective. It will be recorded May 29 at New York's Knitting Factory. ...

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

TRIPLE THREAT

For the second consecutive week, Interscope Records holds the top three slots on The Billboard Hot 100 with tracks by Gwen Stefani, the Game and 50 Cent. Since 1995, only Zomba, with a five-week run starting in December 2003, has had such a chart stranglehold.



'SOUND' BARRIER

Divo is singing the praises of TV this week. The vocal quartet's performances on "Oprah" and other shows drive first-week sales of its self-titled Syco/Columbia album to 147,000 units. It debuts at No. 4 on The Billboard 200.



BOSTON 'FABLES'

On the Northeast regional Heatseekers chart, Boston-based Ellis Paul re-enters at No. 7 with "American Jukebox Fables." He sees an 87% gain in that territory, mostly from his adopted hometown, and a national gain of 29%.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

Coldplay's "Speed of Sound" enters The Billboard Hot 100 at No. 8, the second-highest debut by a U.K. group since the Hot 100 was initiated in August 1958. In fact, Coldplay is only the second U.K. group in history to have a single debut in the top 10 of that chart. The other was the Beatles. The Fab Four turned the trick three times.

Also in Chart Beat: The "American Idol" franchise sends another hit to No. 1 on Hot 100 Singles... The father of bluegrass music makes his debut on the Bluegrass chart... Neil Sedaka's most successful U.K. single.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Thomas Lights Fire Without Matchbox

Rob Thomas' solo album bows at No. 1 on The Billboard 200, an event that broadens the perspective of a singer who has experienced much success in a relatively brief discography.

In 1997, Matchbox Twenty's first Lava/Atlantic album became a developing-artist success story, graduating from Top Heatseekers and climbing to No. 5 on the big chart as it reached 12-times-platinum status. The band's



other two albums, released in 2000 and 2002, also reached the top 10 and multiplatinum certifications.

In 1999, Thomas contributed to one of the strongest comebacks in rock history, lending vocals to "Smooth," the biggest single from what soon became the

biggest album in Santana's long career. "Supernatural" spent 12 weeks at No. 1 and, according to Nielsen SoundScan, has moved 11.4 million copies.

Thomas' "... Something to Be" scores first-week sales of 252,000, less than Matchbox Twenty has seen, although the band has yet to reach No. 1. Its sophomore album, "Mad Season," began with 365,000 when it entered at No. 3.

Thomas' set is the first DualDisc-only album to reach No. 1.

LESS BY LESS: Although the top 10 albums, including four new entries, sell 28.2% more than the top 10 from the same week of 2004, overall album sales are down 1.2% from that comparable frame.

That small dip looks less alarming than the same-week album slide of 25.5% shown on last issue's Market Watch, which compared the prior week's sales with the Easter bonanza of 2004.

STILL MIGHTY: Album sales declined for three straight years, then barely eked out a gain in 2004 after a promising start, while file sharing,

iTunes and CD burners have allowed a singles-starved music consumer to get songs à la carte.

Sony BMG Music projects global digital sales, including ringtones, will account for as much 7.5% of music revenue by the end of this year (*Billboard*, April 30). Paid downloads are posting the kind of numbers that physical singles rang in the later '90s, and even those nutty polyphonic ringtones—cheap facsimiles of your favorite songs—hit the kinds of sales that once yielded gold and platinum singles.

Has the album—or as it is called in modern times, the long form—gone the way of the milkman, the 8-track and the New York subway token? Not so fast.

The album may not look as muscular as it did in 2000, when teen pop and hip-hop combined to stir 785 million units of album sales, the fattest year since Nielsen SoundScan opened its doors in 1991.

Even in these newfangled times, the physical album is still the workhorse that pulls the music industry's plow.

The mobile phone represents new revenue in an era when the album has

lost some steam, but the best estimate is that U.S. ringtones represented about \$400 million in 2004. That same year, SoundScan placed digital album sales at 5.4 million—less than 1% of overall album volume—and digital tracks at 142 million, most probably sold at 99 cents.

By comparison, the CD moved 651.1 million units last year, and that activity wasn't confined to graying consumers seeking Norah Jones, Josh Groban or country artists. Usher held last year's best-selling album, while 50 Cent was tops in 2003. Their success, and that by the likes of Ashlee Simpson, Hilary Duff and Eminem, suggest young consumers still visit stores, even if they don't buy as many albums as kids once did.

Through last issue's charts, the average sum for the No. 1 album on The Billboard 200 stood at 354,000, compared with 122,356 for the No. 1 ringtone, 43,037 for the top Hot Digital Song, 33,926 for the No. 1 music video title and 4,549 for the No. 1 retail single.

The tide is indeed shifting, but I still see the physical album living a longer life than some pundits would have you believe.

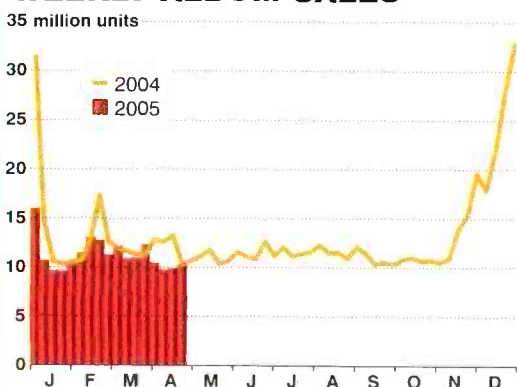
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,213,000	102,000	6,386,000
Last Week	9,824,000	79,000	6,613,000
Change	4.0%	29.1%	-3.4%
This Week Last Year	10,342,000	151,000	1,982,000
Change	-1.2%	-32.5%	222.2%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	194,092,000	174,936,000	-9.9%
Store Singles	2,581,000	1,358,000	-47.4%
Digital Tracks	31,168,000	95,513,000	206.4%
Total	227,841,000	271,807,000	19.3%

Album Sales



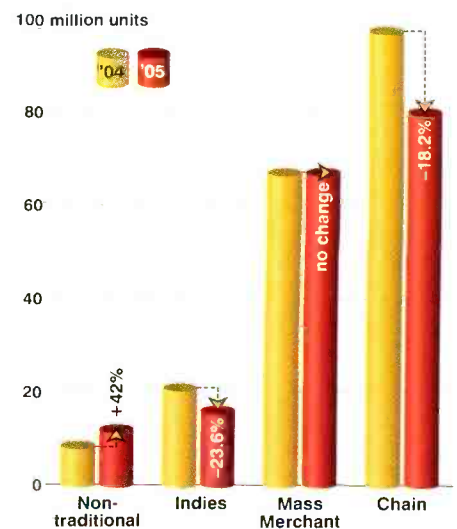
Digital Tracks Sales



SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	189,461,000	173,508,000	-8.4%
Cassette	4,034,000	1,048,000	-74.0%
Other	597,000	380,000	-36.3%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



For week ending April 24, 2005. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan

MAY 7 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98 DD) ⊕	...Something To Be		1
2	1	2	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi		1
3	NEW	1	MIKE JONES SWISHAHOUSE/ASYLUM 49340/WARNER BROS. (18.98)	Who Is Mike Jones?		3
4	NEW	1	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98)	Il Divo		4
5	3	1	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre		4
6	9	1	GREATEST GAINER GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.		6
7	10	11	THE KILLERS ISLAND 002468*/IDJMG (13.98)	Hot Fuss		7
8	8	7	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot		3
9	4	3	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98)	Now 18		2
10	NEW	1	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup		10
11	2	2	MUDVAYNE EPIC 90784/SONY MUSIC (18.98) ⊕	Lost And Found		2
12	11	10	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams		2
13	14	17	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		3
14	13	6	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		4
15	7	3	BECK INTERSCOPE 003481* (13.98) ⊕	Guero		4
16	12	16	CIARA SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		2
17	5	2	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady		3
18	19	21	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble		18
19	NEW	1	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		19
20	NEW	1	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day		20
21	16	14	LARRY THE CABLE GUY JACK WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms		7
22	18	5	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain		4
23	15	13	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98)	The One		3
24	4	2	GARBAGE ALMO SOUNDS/GEFFEN 004195/INTERSCOPE (13.98)	Bleed Like Me		2
25	22	21	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District		2
26	21	20	JOHN LEGEND G O O D /COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted		2
27	26	18	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul		2
28	20	19	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary		2
29	24	23	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days		2
30	23	28	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		2
31	17	8	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming		2
32	37	59	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		2
33	34	53	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		2
34	38	37	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) ⊕⊕	Here For The Party		4
35	25	21	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore		4
36	40	41	LIFEHOUSE GEFFEN 004308/INTERSCOPE (13.98)	Lifehouse		10
37	21	26	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		8
38	40	35	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul		16
39	25	32	DADDY YANKEE EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino		28
40	22	22	FANTASIA J 64235*/RMG (18.98)	Free Yourself		8
41	27	33	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		7
42	44	62	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		42
43	30	30	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) ⊕	Rebirth		2
44	39	39	U2 INTERSCOPE 003613 (13.98)	How To Dismantle An Atomic Bomb		3
45	47	41	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98) ⊕	Crossfade		41
46	41	36	MAROONS OCTONE/J 50001*/RMG (18.98)	Songs About Jane		3
47	46	46	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying		3
48	49	57	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		3
49	43	48	VARIOUS ARTISTS SONY BMG/WEA UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4		5
50	54	51	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down		3

Powered by the single "Hollaback Girl," this week's new Billboard Hot 100 No. 1, the album's sales increase 16%, its fifth gain in six weeks.

The soundtrack to the Three 6 Mafia-led film is available only as a CD/DVD combo with the full-length movie on the DVD.

Buble partnered with Starbucks and is heard singing in TV commercials promoting frappuccinos. The coffee chain is offering an exclusive special edition of his album, containing a bonus track, "Come Fly With Me."

Brickman notches his eighth No. 1 on Top New Age Albums with opening-week sales of 10,000 units. He simultaneously bows at No. 2 on Top Christian Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	38	29	RAY CHARLES HEAR 2248/CONCORD (18.98)	Genius Loves Company		3
52	42	38	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits		3
53	43	42	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair		1
54	NEW	1	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas		54
55	60	67	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder		17
56	57	50	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge		45
57	36	12	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs		12
58	55	40	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	O		1
59	52	3	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled		3
60	53	44	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice		3
61	59	55	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		55
62	45	31	QUEENS OF THE STONE AGE REKORDS REKORDS 004186/INTERSCOPE (13.98)	Lullabies To Paralyze		5
63	33	9	LISA MARIE PRESLEY CAPITOL 93813 (18.98)	Now What		3
64	54	49	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point		13
65	62	75	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color		6
66	58	70	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMICMG 10768/PROVIDENT-INTEGRITY (22.98)	WOW #1s		58
67	29	151	SLIPKNOT ROADRUNNER 618388/IDJMG (18.98)	Vol. 3: (The Subliminal Verses)		2
68	75	76	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98)	We Are Not Alone		20
69	78	57	THE BRAVERY ISLAND 004163*/IDJMG (13.98)	The Bravery		18
70	36	71	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2		2
71	9	72	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys		4
72	77	74	SIMPLE PLAN LAVA 93411/AG (18.98 CD/DVD) ⊕⊕	Still Not Getting Any...		2
73	68	64	KIDZ BOP KIDS RAZOR & TIE 89089 (18.98)	Kidz Bop 7		7
74	61	69	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets		2
75	73	79	MADELEINE PEYROUX ROUNDER 613192 (17.98)	Careless Love		71
76	76	65	THE MARS VOLTA GOLDSTANDARD/LABS/STRUMMER 004129/UMRG (16.98)	Frances The Mute		2
77	72	73	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones		5
78	64	54	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)		2
79	71	63	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
80	67	66	BROOKE VALENTINE SUBLIMINAL 94229*/VIRGIN (18.98)	Chain Letter		16
81	65	58	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece		6
82	79	78	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) ⊕	Heavier Things		2
83	70	60	MOBY V2 27243 (18.98)	Hotel		28
84	98	89	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	Closer		4
85	90	109	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing		10
86	80	80	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (14.98)	Garden State		20
87	92	88	HOWIE DAY EPIC 83560*/SONY MUSIC (12.98) ⊕⊕	Stop All The World Now		46
88	NEW	1	JIM BRICKMAN WINDHAM HILL 67979/RCA VICTOR (18.98)	Grace		88
89	82	83	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene		18
90	NEW	1	Z-TRIP HARD LEFT 162503/HOLLYWOOD (11.98)	Shifting Gears		90
91	83	81	VARIOUS ARTISTS EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98)	Now 17		3
92	63	47	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98) ⊕	When I Fall In Love		37
93	54	92	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires		2
94	86	77	KEANE INTERSCOPE 002507 (16.98) ⊕	Hopes And Fears		45
95	113	5	VARIOUS ARTISTS WALT DISNEY 861248 (18.98)	Disneymania 3: Music Stars Sing Disney ... Their Way!		38
96	93	82	TINA TURNER CAPITOL 63536 (24.98)	All The Best		2
97	103	122	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns		59
98	105	94	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk		2
99	94	87	MOTLEY CRUE HIP-0/MOTLEY 003908/UME (19.98)	Red, White & Crue		2
100	87	86	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BROS. (18.98)	The King Of Crunk & BME Recordings Present		12

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	134	137	2PAC MAMARU 003861*/INTERSCOPE (13.98/8.98)	Loyal To The Game	■	7
102	174	161	PACE SETTER KAISER CHIEFS B-UNIQUE/UNIVERSAL 004215/UMRG (9.98)	Employment	■	86
103	95	128	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	■	85
104	97	100	MARTINA MCBRIDE RCA NASHVILLE 54207/RLG (18.98/11.98)	Martina	■	82
105	56	27	BRANDY ATLANTIC 74647/WARNER STRATEGIC MARKETING (18.98)	The Best Of Brandy	■	27
106	106	144	THE BEACH BOYS CAPITOL 82710 (18.98) ⊕	The Very Best Of The Beach Boys: Sounds Of Summer	■	16
107	96	85	LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98)	There's More Where That Came From	■	12
108	91	84	BABY BASH LATIUM/UNIVERSAL 004101/UMRG (13.98)	Super Saucy	■	6
109	103	127	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98)	Blake Shelton's Barn & Grill	■	20
110	81	61	TWEET THE GOLD MIND/ATLANTIC 62872*/AG (18.98)	It's Me Again	■	17
111	108	104	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	■	68
112	104	117	VARIOUS ARTISTS WORD-CURB/PROVIDENT 71106/EMICMG (22.98)	WOW Hits 2005	■	39
113	102	101	LOS LONELY BOYS OR.EPIC 92088 SONY MUSIC (18.98) ⊕Ⓢ	Los Lonely Boys	■	2
114	112	135	BOWLING FOR SOUP SILVERTONE JIVE 62244/ZOMBA (18.98) ⊕	A Hangover You Don't Deserve	■	37
115	85	34	HOT HOT HEAT SIRE 48988*/WARNER BROS. (18.98)	Elevator	■	34
116	99	91	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Chosen Few: El Documental	■	65
117	89	68	LOS TIGRES DEL NORTE FONOVISA 351601/UG (14.98) ⊕	Directo Al Corazon	■	48
118	117	93	THE USED REPRISE 48789/WARNER BROS. (18.98)	In Love And Death	■	34
119	101	110	VELVET REVOLVER RCA 59784*/RMG (18.98) ⊕	Contraband	■	1
120	116	97	AVRIL LAVIGNE RCA 59774*/RMG (18.98) ⊕	Under My Skin	■	2
121	NEW	-	SLIGHTLY STOOPID STOOPID/CALIPATES 01208/REIN/CARNATE (15.98)	Closer To The Sun	■	121
122	119	-	SWITCHFOOT COLUMBIA 88967 SONY MUSIC (18.98) ⊕	The Beautiful Letdown	■	2
123	109	118	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	■	40
124	126	125	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	■	1
125	114	103	JAY-Z/LINKIN PARK MACHINE SHOP ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98) ⊕	MTV Ultimate Mash-Ups Presents: Collision Course	■	2
126	159	177	HAWTHORNE HEIGHTS VICTORY 220 (13.98)	The Silence In Black And White	■	120
127	127	139	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	Number Ones	■	25
128	140	116	THEORY OF A DEADMAN ROADRUNNER 818323/DJMG (12.98)	Gasoline	■	68
129	135	142	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98)	The Phantom Of The Opera	■	16
130	128	157	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	■	39
131	115	95	NELLY DERRTY/FO REEL 003316*/UMRG (13.98/8.98)	Suit	■	2
132	121	115	JET ELEKTRA 62892*/AG (18.98)	Get Born	■	26
133	110	107	CROSBY, STILLS & NASH ATLANTIC 76537/RHINO (18.98)	Greatest Hits	■	24
134	133	134	CHEVELLE EPIC 88908/SONY MUSIC (18.98) ⊕	This Type Of Thinking (Could Do Us In)	■	1
135	149	156	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	■	11
136	111	90	TRUSTCOMPANY Geffen 004332/INTERSCOPE (13.98)	True Parallels	■	32
137	155	166	JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man	■	11
138	136	147	VARIOUS ARTISTS WALT DISNEY 861280 (18.98) ⊕	Radio Disney Jams 7	■	57
139	123	130	JIMMY BUFFETT MAILBOAT 2109 (18.98 CD/DVD) ⊕	Live In Hawaii	■	68
140	148	153	SHINEDOWN ATLANTIC 83729/AG (18.98)	Leave A Whisper	■	53
141	130	111	VARIOUS ARTISTS GRAMMY 60944/CAPITOL (18.98)	Grammy Nominees 2005	■	4
142	131	143	BRITNEY SPEARS JIVE 65630/ZOMBA (18.98)	Greatest Hits: My Prerogative	■	1
143	147	136	NORAH JONES BLUE NOTE 84800* (18.98)	Feels Like Home	■	4
144	144	145	BLAINE LARSEN GIANTS/LAYER/BNM 66012/RLG (17.98)	Off To Join The World	■	79
145	120	112	JARS OF CLAY ESSENTIAL 10758 (17.98)	Redemption Songs	■	71
146	146	176	GAVIN DEGRAW J 63461/RMG (18.98)	Chariot - Stripped	■	56
147	132	114	DAMIEN RICE DRM VECTO 48507/WARNER BROS. (18.98) ⊕	O	■	114
148	125	126	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	■	29
149	88	56	SOUNDTRACK WARNER SUNSET 48705/WARNER BROS. (13.98)	The OC: Music From: Mix 4	■	56
150	157	163	JACK JOHNSON JACK JOHNSON 075012*/UMRG (18.98)	On And On	■	3

Thanks to some low, low sale pricing (\$5.98 at Target), the album zooms with the chart's biggest percentage gain.

San Diego band sees its first ink on The Billboard 200, shifting 8,000. The quartet will open for the Dave Matthews Band in August.

15 years after his debut, the rapper achieves his highest Billboard 200 rank. He also bows at No. 6 on Top Heatseekers and No. 23 on Top Rap Albums.

Bates' single "Long Slow Kisses" is hanging out for a long time on Hot Country Songs. In its 32nd week, it holds at No. 20. The sustained interest in the track helps his album land its third gain in a row.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	137	150	BEYONCE COLUMBIA 66386*/SONY MUSIC (18.98/12.98)	Dangerously In Love	■	4
152	153	160	PITBULL JAZZ BROTHERS 2560*/TVI (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	■	1
153	142	121	TORI AMOS EPIC 92800 SONY MUSIC (18.98) ⊕	The Beekeeper	■	5
154	145	140	BLOC PARTY VICE OIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	■	114
155	122	98	SOUNDTRACK WALT DISNEY 861227 (18.98)	Ice Princess	■	63
156	138	132	BRIGHT EYES SADDLE CREEK 0072* (11.98)	I'm Wide Awake, It's Morning	■	19
157	74	-	PASSION WORSHIP BAND SIXSTEPS 63574 SPARROW (17.98 CD)	Passion: How Great Is Our God	■	74
158	150	154	ROD STEWART J 62182*/RMG (18.98)	Stardust... The Great American Songbook Vol. III	■	27
159	118	106	VARIOUS ARTISTS NICK 67581/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Nickelodeon Kids' Choice	■	86
160	158	123	JOSS STONE S-CURVE 42234 (9.98)	The Soul Sessions (EP)	■	30
161	139	119	BLACK LABEL SOCIETY ARTEMIS 51610 (17.98)	Mafia	■	15
162	143	124	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98)	Gemini	■	4
163	161	179	THE ROLLING STONES VIRGIN 64682 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93	■	30
164	152	146	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. I	■	1
165	156	148	CREED WIND-UP 13103 (18.98) ⊕	Greatest Hits	■	1
166	151	164	ASHANTI THE INC. DEF JAM 003409*/DJMG (13.98)	Concrete Rose	■	1
167	141	99	THE REVEREND AL GREEN BLUE NOTE 74584 (18.98)	Everything's OK	■	50
168	169	168	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	■	29
169	154	120	ASHLEE SIMPSON Geffen 002913/INTERSCOPE (13.98)	Autobiography	■	3
170	163	173	GOOD CHARLOTTE DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98) ⊕	The Chronicles Of Life And Death	■	3
171	170	191	LINDSAY LOHAN CASABLANCA/UNIVERSAL 003686/UMRG (13.98)	Speak	■	4
172	168	-	DWIGHT YOAKAM REPRISE (NASHVILLE) 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	■	87
173	183	200	CHRIS TOMLIN SIXSTEPS 94243/SPARROW (17.98)	Arriving	■	33
174	124	96	C-MURDER TRU 9900/KOCH (17.98)	The Truest \$#!@ I Ever Said	■	43
175	171	180	MODEST MOUSE EPIC 87125*/SONY MUSIC (12.98)	Good News For People Who Love Bad News	■	10
176	NEW	-	ESHAM PSYCHOPATHIC 4045 (15.98)	A-1 Yola	■	176
177	166	190	WILLIE NELSON LOST HIGHWAY/HIP-0/UTV 002300/UME (13.98)	Songs	■	64
178	160	149	BILLY IDOL CS 84795 SANCTUARY (18.98)	Devil's Playground	■	46
179	175	175	LEANN RIMES CURB 78859 (18.98)	This Woman	■	3
180	162	14	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	■	133
181	179	133	KINGS OF LEON RCA 64544/RMG (18.98)	Aha Shake Heartbreak	■	55
182	184	189	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	■	182
183	NEW	-	CIRCA SURVIVE EQUAL VISION 103 (12.98)	Juturna	■	183
184	194	-	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	■	184
185	187	197	FRANZ FERDINAND DOMINO/EPIC 92441*/SONY MUSIC (18.98)	Franz Ferdinand	■	32
186	191	184	SOUNDTRACK LAKESHORE 33810 (18.98)	Napoleon Dynamite	■	147
187	188	187	HILARY DUFF HOLLYWOOD 162173 (18.98)	Hilary Duff	■	2
188	177	169	RYAN CABRERA E.V.L.A. ATLANTIC 83702/AG (18.98)	Take It All Away	■	8
189	190	181	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	■	34
190	NEW	-	ERIC CLAPTON CHRONICLES/POLYDOR 002759/UME (11.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	■	190
191	189	-	JEREMY CAMP BEC 98615 (17.98)	Restored	■	45
192	167	138	KURT COBAIN PROJECT GOSPO CENTR 70058/ZOMBA (17.98)	One Church	■	109
193	180	188	JIMMY EAT WORLD INTERSCOPE 003416* (13.98)	Futures	■	6
194	RE-ENTRY	6	LOS HOROSCOPOS DE DURANGO DISA 728869 (14.98) ⊕	Y Seguimos Con Duranguense!!!	■	78
195	195	193	THREE DAYS GRACE JIVE 53479/ZOMBA (12.98) ⊕	Three Days Grace	■	69
196	RE-ENTRY	15	LORETTA LYNN INTERSCOPE 002513 (13.98)	Van Lear Rose	■	24
197	178	52	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/DJMG (16.98/8.98)	The College Dropout	■	2
198	RE-ENTRY	1	SINAI BEACH VICTORY 2722 (12.98)	Immersed	■	198
199	RE-ENTRY	76	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (18.98/12.98)	Dierks Bentley	■	26
200	RE-ENTRY	26	SUM 41 ISLAND 003492*/DJMG (13.98)	Chuck	■	10

LINDSAY LOHAN	71	JOHN MAYER	82	MOTLEY CRUE	99	BLAKE SHELTON	109	SOUNDTRACK	128	A MAD BLACK WOMAN	142	ROB THOMAS	1	DISNEYMANIA 3: MUSIC STARS SING DISNEY THEIR WAY!	44	VELVET REVOLVER	119
LOS LONELY BOYS	13	MARTINA MCBRIDE	104	MUOVAYNE	11	SHINEDOWN	142	GARDEN STATE	142	BRITNEY SPEARS	142	THREE DAYS GRACE	195	KEITH URBAN	44	KANYE WEST	197
JENNIFER LOPEZ	43	JESSE MCCARTNEY	38	PAPA ROACH	55	SHINEDOWN	142	ICE PRINCESS	142	GWINN STEFANI	142	LOS TIGRES DEL NORTE	41	THE USED	118	GRETCHEN WILSON	34
LUDACRIS	25	DONNIE MCCURKIN	57	PASSION WORSHIP BAND	157	SMILE PLAN	142	NAPOLEON DYNAMITE	142	ROD STEWART	142	THE OC: MUSIC FROM: MIX 4	56	USHER	37	LEE ANN WOMACK	107
LUNYTUNES & BABY RANKS	111	TIM MCGRAW	47	PATRULLA 81	54	ASHLEE SIMPSON	196	THE OC: MUSIC FROM: MIX 4	56	GEORGE STRAIT	77	CHRIS TOMLIN	173	NOW 17	17	NICKELODEON KIDS' CHOICE NOW 17	17
LORETTA LYNN	196	BRIAN MCKNIGHT	162	MADRELÉINE PEYROUX	75	SINAI BEACH	196	THE PHANTOM OF THE OPERA	142	SLAGFLAND	42	TRICK DADDY	74	NOW 18	18	RADIO DISNEY JAMS 7	57
MARIO	84	MOBY	83	PITBULL	152	SLIPKNOT	196	THREE 6 MAFIA PRESENTS CHOICES II: THE SETUP	142	SLM 41	200	TRUSTCOMPANY	136	NOW 19	19	TOTALLY COUNTRY VOL. 4	57
MARCOONS	46	MODEST MOUSE	175	LISA MARIE PRESLEY	63	WILL SMITH	14	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	142	SWIT-FOOT	122	SHANIA TWAIN	96	WOW #15	15	WOW GOSPEL 2005	29
THE MARS VOLTA	76	GRUPO MONTEZ DE DURANGO	189	OMARION	58	SNOOP DOGG	81	THEORY OF A DEADMAN	128	THEY	128	TWEET	110	WOW HITS 2005	39	Z-TRIP	90

MAY 7 2005 POP 100 Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	10	GREATEST GAINER/AIRPLAY HOLLABACK GIRL	Gwen Stefani THE NEPTUNES (G. STEFANI, P.L. WILLIAMS, C. HUGO)	1
2	1	1	SINCE U BEEN GONE	Kelly Clarkson M. MARTIN, DR. LUKE (M. SANDBERG, L. GOTTLWALD)	2
3	3	5	LONELY	Akon A. THIAM (A. THIAM, B. VINTON, G. ALLEN)	3
4	4	2	CANDY SHOP	50 Cent Featuring Olivia S. STORCH (C. J. JACKSON, JR., S. STORCH)	2
5	5	3	OBSESSION (NO ES AMOR)	Frankie J Featuring Baby Bash H. PEREZ (A. ROMEO SANTOS)	3
6	8	10	SWITCH	Will Smith KWAME (W. SMITH, K. HOLLAND, L. BENNETT)	6
7	9	12	KARMA	Alicia Keys K. BROTHERS (K. BROTHERS, JR., T. SMITH, A. KEYS)	7
8	10	11	MR. BRIGHTSIDE	The Killers J. SALTZMAN, THE KILLERS (B. FLOWERS, D. KEUNING)	8
9	16	12	LONELY NO MORE	Rob Thomas M. SERLETIC (R. THOMAS)	9
10	12	15	HATE IT OR LOVE IT	The Game Featuring 50 Cent CODD & DRE (J. TAYLOR, C. J. JACKSON, JR., A. LYONS, M. VALENZANO)	10
11	6	4	BOULEVARD OF BROKEN DREAMS	Green Day R. CAVALLO, GREEN DAY (B. JOE, GREEN DAY)	1
12	11	9	DISCO INFERNO	50 Cent DANGEROUS LLC, DR. DRE (C. J. JACKSON, JR., T. CRAWFORD, P. PITTS)	7
13	7	6	RICH GIRL	Gwen Stefani Featuring Eve DR. DRE (M. BATSON, J. BOCK, K. DIQIARDI, M. ELIZONDO, E. JEFFERS, S. HARNICK, C. KREVAZUK, G. STEFANI, A. YOUNG)	3
14	4	1	HOT SHOT DEBUT SPEED OF SOUND	Coldplay COLDFPLAY (G. BERRYMAN, J. BUCKLAND, W. CHAMPION, C. MARTIN)	14
15	18	5	DON'T HUNK WITH MY HEART	The Black Eyed Peas WILL, I AM (WILL, I AM, P. BOARO, G. PAJON, JR., FULL FORCE)	15
16	13	7	CAUGHT UP	Usher A. HARRIS, V. DAVIS (A. HARRIS, V. DAVIS, J. BOYD, R. TOBY)	6
17	14	13	GOIN' CRAZY	Natalie GUARDIAN (N. ALVARADO)	10
18	15	27	INCOMPLETE	Backstreet Boys D. MUCKALA (D. MUCKALA, L. ROBBINS, J. CATES)	15
19	19	14	SUGAR (GIMME SOME)	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo M. CAREN (D. BYRNE, M. CAREN, M. YOUNG, C. BRIDGES)	19
20	20	18	LET ME GO	3 Doors Down JOHNNY K (B. ARNOLD, M. ROBERTS, T. HARRELL, HENDERSON)	20
21	17	16	1, 2 STEP	Ciara Featuring Missy Elliott JAZZE PHA (C. HARRIS, P. ALEXANDER, M. ELLIOTT)	2
22	31	4	BEHIND THESE HAZEL EYES	Kelly Clarkson M. MARTIN, L. GOTTLWALD (K. CLARKSON, M. SANDBERG, L. GOTTLWALD)	22
23	21	29	IT'S LIKE THAT	Mariah Carey J. DUPRI, M. CAREY, M. SEAL (M. CAREY, J. DUPRI, M. SEAL, J. AUSTIN)	20
24	28	14	COLLIDE	Howie Day YOUTH (H. DAY, K. GRIFFIN)	24
25	NEW	1	WHEN YOU TELL ME THAT YOU LOVE ME	American Idol Finalists Season 4 D. CHILD (J. BETTIS, A. L. HAMMOND)	25
26	46	2	GREATEST GAINER/DIGITAL HOLIDAY	Green Day R. CAVALLO, GREEN DAY (B. JOE, GREEN DAY)	26
27	25	14	ALMOST	Bowling For Soup B. WALKER (J. REDDICK, B. WALKER)	23
28	35	2	UNDER PRESSURE	The Used And My Chemical Romance H. BENSON (D. BOWIE, F. MERCURY, B. MAY, J. DEACON, R. TAYLOR)	28
29	27	28	BEAUTIFUL SOUL	Jesse McCartney A. WATTS, A. DODD, G. WELLS (A. WATTS, A. DODD)	5
30	23	18	MOCKINGBIRD	Eminem EMINEM, L. RESTO (M. MATHERS, L. RESTO)	9
31	22	20	LET ME LOVE YOU	Mario S. STORCH (S. STORCH, K. HOFF, NED)	2
32	29	22	HOW WE DO	The Game Featuring 50 Cent DR. DRE, M. ELIZONDO (C. J. JACKSON, JR., J. TAYLOR, A. YOUNG, M. ELIZONDO)	11
33	39	2	WE BELONG TOGETHER	Mariah Carey J. DUPRI, M. CAREY, M. SEAL (M. CAREY, J. DUPRI, M. SEAL, J. AUSTIN, D. BRISTOL, BABY FACES, S. DEWAYNE, B. WOMACK, P. MOTEN, S. SULLY)	33
34	36	14	SCARS	Papa Roach H. BENSON (JACOBY S., TOBIN E.)	34
35	32	38	OH	Ciara Featuring Ludacris A. HARRIS, V. DAVIS (C. HARRIS, A. HARRIS, V. DAVIS, C. BRIDGES, B. MUHAMMAD)	32
36	NEW	1	BLUE ORCHID	The White Stripes J. WHITE (J. WHITE)	36
37	33	10	1 THING	Amerie R. HARRISON (A. M. M. ROGERS, R. HARRISON, S. WALDEN)	32
38	40	54	JUST A LIL BIT	50 Cent S. STORCH (C. J. JACKSON, JR., S. STORCH)	38
39	24	1	BEVERLY HILLS	Weezer R. RUBIN (R. CUOMO)	39
40	47	48	GIRL	Destiny's Child 9TH WONDER, B. KNOWLES (B. KNOWLES, K. ROWLAND, M. WILLIAMS, P. DOLIGHT, S. GARRETT, D. DAVIS, E. ROBINSON, A. BENEYNE)	40
41	34	30	NUMB/ENCORE	Jay-Z Linkin Park M. SHINODA (LINKIN PARK, S. CARTER, K. WEST)	8
42	30	25	LOOK WHAT YOU'VE DONE	Jet D. SARDY (N. CESTER)	22
43	15	47	CHARIOT	Gavin DeGraw M. ENDERT (G. DEGRAW)	43
44	31	53	YOU AND ME	Lifeline J. ALAGIA (J. WADE, J. COLE)	23
45	43	43	SOME CUT	Trillville Featuring Cutty J. SMITH (J. H. SMITH, D. PRINCE, L. PRINCE, J. GLAZE)	43
46	-2	39	O	Omarion THE UNDERDOGS, TANK (H. MASON, JR., D. THOMAS, D. BABBS, A. DIXON, E. DAWKINS)	39
47	40	46	BABY I'M BACK	Baby Bash Featuring Akon A. THIAM (A. THIAM, R. BRYANT)	46
48	37	31	SIGNS	Snoop Dogg Featuring Charlie Wilson & Justin Timberlake THE NEPTUNES (C. BROADUS, P.L. WILLIAMS, C. HUGO, L. SIMMONS, R. TAYLOR, C. WILSON)	25
49	41	36	SOLDIER	Destiny's Child Featuring T.I. & Lil Wayne R. HARRISON, B. KNOWLES (B. KNOWLES, K. ROWLAND, M. WILLIAMS, R. HARRISON, S. GARRETT, C. HARRIS)	5
50	48	42	NUMBER ONE SPOT	Ludacris OU GREEN, LANTERN (O. JONES III, C. BRIDGES, J. D'AGOSTINO)	38
51	44	35	TRUE	Ryan Cabrera J. RZEZNIK, R. CABRERA (R. CABRERA, J. HARRY, S. SOLOMON)	9
52	41	18	GET RIGHT	Jennifer Lopez R. HARRISON, C. ROONEY (R. HARRISON, J. BROWN)	12
53	38	40	HOLD YOU DOWN	Jennifer Lopez Featuring Fat Joe MYCE BOY, BRUNO, C. ROONEY (G. CHRISTOPHER, G. BRUNO, M. RIDDICK, J. CARTEGENA, C. ROONEY, L. TROUTMAN, W. BECK)	38
54	-	2	DON'T CHA	The Pussycat Dolls Featuring Busta Rhymes CEE-LO (T. CALLAWAY, T. SMITH)	54
55	41	77	SHE'S NO YOU	Jesse McCartney M. GERRARD (M. GERRARD, R. NEVIL, J. MCCARTNEY)	55

Nalick Climbs 9-7 at Adult Top 40 and debuts on Hot Digital Songs at 43. Her debut album enters The Billboard 200 at No. 20.

Rises to No. 1 on Hot 100 Airplay chart, though it dips in overall audience to 102.7 million. Lowest total for a No. 1 on that list since January 2003.

Moves 22-1 on Hot 100 Singles Sales with 26,500 scanned units.

Third song from "American Idiot" to top Modern Rock chart. Band is first act to have a pair of albums spawn three chart-toppers as 1994's "Dookie" also turned the trick.

Total remake of track at No. 53 contains new lyrics and melody.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	55	51	SUNDAY MORNING	Maroon 5 M. WALLACE (A. LEVINE, J. CARMICHAEL)	22
57	55	52	COLD	Crossfade CROSSFADE (CROSSFADE)	51
58	58	63	GIRLFIGHT	Brooke Valentine Featuring Lil Jon & Big Boi J. SMITH (B. VALENTINE, DEJA, J. H. SMITH, C. A. STEWART, P. MAGNETA, PATTON)	58
59	54	49	GET BACK	Ludacris THE MEDICINE MENTIC TOC (C. BAZILE, D. BAZILE, C. LAWSON, O. VICKERS, C. BRIDGES)	14
60	100	-	BREATHE (2 A.M.)	Anna Nalick E. ROSSE, B. SMITH, C. THORN (A. NALICK)	60
61	63	68	SLOW DOWN	Bobby Valentino TIM & BOB (B. WILSON, B. ROBINSON, T. KELLEY)	60
62	53	55	JERK IT OUT	Caesars J. AHLUND, F. TORSSON, M. H. BRAUER (J. AHLUND)	43
63	62	62	OKAY	Nivea Featuring Lil Jon & YoungBloodZ J. SMITH (J. H. SMITH, S. P. JOSEPH, J. GRIGSBY, T. HALE, T. NASH, N. B. HAMILTON)	62
64	76	78	STILL TIPPIN'	Mike Jones Featuring Slim Thug & Paul Wall S. WILLIAMS (P. SLAYTON, M. JONES, S. THOMAS, M. WATTS, H. GUIDRY)	54
65	59	58	DAUGHTERS	John Mayer J. J. PUGH (J. MAYER)	20
66	7	75	SITTING, WAITING, WISHING	Jack Johnson M. CALDATO, JR. (J. JOHNSON)	49
67	35	56	E-PRO	Beck B. HANSEN, THE DUST BROTHERS (B. HANSEN, M. SIMPSON, J. KING, BEASTIE BOYS)	56
68	74	81	GASOLINA	Daddy Yankee LUNY TUNES (R. AYALA, E. DAVILA)	68
69	34	67	BABY GIRL	Sugarland G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	64
70	70	66	DO SOMETHIN'	Britney Spears BLOODSHY, AVANT, S. LUNT (C. KARLSSON, P. WINNBERG, H. JONBACK, A. HUNTE)	63
71	47	65	U DON'T KNOW ME	T.I. DJ TOOMP (C. HARRIS, A. DAVIS)	65
72	47	33	BE YOURSELF	Audioslave R. RUBIN (AUDIOSLAVE)	33
73	16	69	GIVE A LITTLE BIT	Goo Goo Dolls R. CAVALLO, GOO GOO DOLLS (R. DAVIES, R. HOOGSON)	52
74	17	82	HOW COULD YOU	Mario THE UNDERDOGS (H. MASON, JR., O. THOMAS, E. DAWKINS, A. DIXON, J. VALENTINE)	74
75	53	-	HELLO TOMORROW	Squeak E. Clean Featuring Karen O SQUEAK E. CLEAN (K. ORZOLEK, S. SPIEGEL)	53
76	69	50	B.Y.O.B.	System Of A Down R. RUBIN (D. MALAKIAN, D. MALAKIAN, S. TANKIAN)	50
77	52	-	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	Simple Plan B. ROCK (SIMPLE PLAN)	77
78	NEW	1	LET IT RIDE	Ryan Adams And The Cardinals T. SCHICK (R. ADAMS, J. BOWERSOCK, C. CASHDOLLAR, B. PEMBERTON, C. POPPER)	78
79	81	84	THE HAND THAT FEEDS	Nine Inch Nails T. REZTOR, A. MOULDER (T. REZTOR)	31
80	68	71	BLESS THE BROKEN ROAD	Rascal Flatts M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (M. HUMMON, B. E. BOYD, J. HANNA)	56
81	9	-	I PLAY CHICKEN WITH THE TRAIN	Cowboy Troy B. KENNY, R. RICH, P. WORLEY (T. COLEMAN, J. RICH, A. APARO)	81
82	77	51	NOBODY'S HOME	Avril Lavigne D. GILMORE (A. LAVIGNE, B. MOODY)	19
83	81	-	GRIND WITH ME	Pretty Ricky J. JONSON, BIG D (J. SMITH, C. MATHIS, D. SMITH, S. SMITH, M. COOPER, J. SCHEFFER, D. BAKER)	83
84	64	30	BRING EM OUT	T.I. SWIZZ BEATZ (S. CARTER, T. R. BELL, K. GAMBLE, R. L. CHAMBERS, C. HARRIS, K. DEAN)	41
85	82	72	LIKE TOY SOLDIERS	Eminem EMINEM, L. RESTO (MARTIKA, M. JAY, M. MATHERS, L. RESTO)	24
86	77	39	SOMEWHERE ONLY WE KNOW	Keane A. GREEN (T. RICE, OXLEY, T. CHAPLIN, R. HUGHES)	41
87	9	-	I'M A HUSTLA	Cassidy SWIZZ BEATZ (B. REECE, K. DEAN, S. CARTER, T. V. MOSLEY)	87
88	RE-ENTRY	2	HELENA (SO LONG & GOODNIGHT)	My Chemical Romance H. BENSON (MY CHEMICAL ROMANCE)	88
89	80	46	WHAT YOU WAITING FOR?	Gwen Stefani N. HODDER (G. STEFANI, L. PERRY)	14
90	90	13	I LIKE IT	Narcotic Thrust S. CRICHTON, A. MORRIS (S. CRICHTON, A. MORRIS, R. DE FRESNES)	90
91	84	10	LIVE LIKE YOU WERE DYING	Tim McGraw B. GALLAGHER, T. MCGRAW, O. SMITH (T. NICHOLS, C. WISEMAN)	64
92	75	20	SHUT UP	Simple Plan B. ROCK (SIMPLE PLAN)	53
93	PEA	1	MAKING MEMORIES OF US	Keith Urban D. HUFF (K. URBAN, R. CROWELL)	93
94	RE-ENTRY	3	FEEL GOOD INC	Gorillaz/De La Soul DANGER MOUSE, GORILLAZ, COX, DRING (GORILLAZ, DE LA SOUL)	94
95	79	40	ORDINARY PEOPLE	John Legend J. LEGEND (J. LEGEND, WILL, I AM)	55
96	95	74	LOVERS AND FRIENDS	Lil Jon & The East Side Boyz Featuring Usher & Ludacris J. SMITH (J. H. SMITH, U. RAYMOND, C. BRIDGES, M. STERLING)	18
97	NEW	1	HOLD YOU DOWN (SPRING MIX)	Jennifer Lopez Featuring Fat Joe MYCE BOY, BRUNO, C. ROONEY (G. CHRISTOPHER, G. BRUNO, M. RIDDICK, J. CARTEGENA, C. ROONEY, L. TROUTMAN, W. BECK)	97
98	78	73	VERTIGO	U2 S. LILLYWHITE (U2, BONO, THE EDGE)	10
99	96	-	GONE	Montgomery Gentry J. STEELE (B. DIPIERO, J. STEELE)	99
100	93	9	I'M NOT OKAY (I PROMISE)	My Chemical Romance H. BENSON (MY CHEMICAL ROMANCE)	64

BETWEEN THE BULLETS

STEFANI STEPS TO THE TOP

With a 2-1 move on the Pop 100 and a 3-1 surge on The Billboard Hot 100, Gwen Stefani's "Hollaback Girl" becomes the first track to top both charts since the Pop 100's inception three months ago.

Discounting "American Idol" sales-driven No. 1s by finalists Kelly Clarkson, Clay Aiken and Fantasia, "Hollaback" is the first song to top the Hot 100 without a large base of R&B/hip-hop airplay since Nickelback's "How You Remind Me" in December 2001.

With a record 58,500 paid downloads, 65% of the track's Hot 100 points are derived from digital sales.

—Silvio Pietrolungo



AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

MAY
7
2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
2	2	23	TRUTH IS	FANTASIA (J/RMG)	☆
3	4	16	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
4	13	13	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
5	3	16	1 THING	AMERIE (COLUMBIA/SUM)	☆
6	9	13	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
7	6	21	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)	☆
8	13	11	AGAIN	FAITH EVANS (CAPITOL)	☆
9	16	16	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
10	14	14	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	☆
11	24	24	ORDINARY PEOPLE	JOHN LEGEND (G.O.D.D./COLUMBIA/SUM)	☆
12	11	19	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	☆
13	14	14	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	☆
14	21	7	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
15	26	6	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
16	19	7	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
17	14	31	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	☆
18	18	10	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	☆
19	15	27	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	☆
20	12	1	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
21	17	21	O	OMARION (T.U.G./EPIC/SUM)	☆
22	27	11	FREE YOURSELF	FANTASIA (J/RMG)	☆
23	22	23	OKAY	NIVEA (JIVE/ZOMBA)	☆
24	23	3	MVP	MARY J. BLIGE FEAT. THE GAME & 50 CENT (Geffen/InterScope)	☆
25	35	9	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
24	10	10	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
27	20	24	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	☆
28	30	35	DROP IT LIKE IT'S HOT	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
29	32	15	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
30	31	6	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
31	37	14	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
32	41	3	TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
33	28	16	STILL TIPPIN'	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
34	39	15	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
35	33	27	BRING EM OUT	T.I. (GRAND HUSTLE/ATLANTIC)	☆
36	29	28	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
37	36	7	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	☆
38	25	11	BABY MAMA	FANTASIA (J/RMG)	☆
39	14	1	CAN'T SATISFY HER	I WAYNE (VP)	☆
40	40	26	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	☆
41	42	10	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
42	45	3	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	☆
43	47	4	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	☆
44	38	22	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
45	13	11	SO MUCH MORE	FAT JOE (TERROR SQUAD/ATLANTIC)	☆
46	63	2	(I JUST WANT IT) TO BE OVER	KEYSHIA COLE (A&M/INTERSCOPE)	☆
47	41	6	LIKE THAT	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)	☆
48	1	1	DIAMONDS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
49	51	7	THE CORNER	COMMON FEAT. THE LAST POETS (G.O.D.D./Geffen/InterScope)	☆
50	58	9	ICY	GUCCI MANE (BIG CAT/TOMMY BOY)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 TRUTH IS	FANTASIA (J/RMG)	☆
2	3	16	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
3	2	17	ORDINARY PEOPLE	JOHN LEGEND (G.O.D.D./COLUMBIA/SUM)	☆
4	4	20	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
5	5	7	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	☆
6	6	22	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	☆
7	7	37	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	☆
8	9	14	SO WHAT (IF YOU GOT A BABY)	GERALD LEVERT (ATLANTIC)	☆
9	10	11	AGAIN	FAITH EVANS (CAPITOL)	☆
10	8	26	WHATEVER	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
11	6	6	FREE YOURSELF	FANTASIA (J/RMG)	☆
12	12	12	THINK ABOUT YOU	LUTHER VANDROSS (J/RMG)	☆
13	13	48	DIARY	ALICIA KEYS FEAT. TONY! TONI! TONE! (J/RMG)	☆
14	18	5	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
15	12	30	HOW DOES IT FEEL?	ANITA BAKER (BLUE NOTE/VIRGIN)	☆
16	16	10	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	☆
17	11	11	PERFECT TO ME	AL GREEN (BLUE NOTE/VIRGIN)	☆
18	21	13	FOREVER YOURS	RAHSAAN PATTERSON (ARTISTRY)	☆
19	19	18	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
20	23	5	I UNDERSTAND	SMOKE NORFUL (EMI GOSPEL)	☆
21	20	15	OPEN ARMS	TINA TURNER (CAPITOL)	☆
22	1	1	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	☆
23	22	15	MY SENSITIVITY (GETS IN THE WAY)	LEDISI FEAT. BONEY JAMES (GRP/VERVE)	☆
24	24	13	ATMOSPHERE	SAMSON (KEDAR/FIVE EIGHTS)	☆
25	27	6	WE MUST PRAISE	J MOSS (GOSPO CENTRIC/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	4	#1 IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
2	3	9	DON'T CHA	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	☆
3	8	3	WE GOT THAT	COO COO CAL FEAT. JUVENILE (FVS2/IN DA TRUNK)	☆
4	15	15	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
5	4	3	1 THING	AMERIE (COLUMBIA/SUM)	☆
6	16	8	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
7	12	5	CITY BOY WIT' IT	TOM. G. (GIGANTIC)	☆
8	2	10	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
9	10	10	GET EM UP	MAX-V (COOL MILLION)	☆
10	5	17	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)	☆
11	7	22	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	☆
12	14	8	SO MUCH MORE	FAT JOE (TERROR SQUAD/ATLANTIC)	☆
13	1	1	70 EAST	C-DASH (ZENRA)	☆
14	17	10	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	☆
15	8	1	EVERYDAY LOVE	M.O.N.E.Y. & THE CURRENCY CLICK (CURRENCY GLOBAL/BOLAMAN'S TALKING-DRUM)	☆
16	3	3	GUTTA LIVIN'	G MENACE (GUTTA BOY/BOLAMAN'S TALKING-DRUM)	☆
17	9	9	THE POTION	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	☆
18	11	9	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
19	25	8	THE CORNER	COMMON FEAT. THE LAST POETS (G.O.D.D./Geffen/InterScope)	☆
20	30	30	SET IT OFF	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	20	26	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA/SUM)	☆
22	14	4	LIKE THAT	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	1	8	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	☆
24	1	1	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
25	23	7	U ALREADY KNOW	112 (DEF SOUL/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	10	#1 HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
2	1	14	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
3	3	11	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	☆
4	7	7	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
5	11	11	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
6	16	16	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	☆
7	14	14	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	☆
8	11	11	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
9	8	11	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
10	17	17	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
11	10	13	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	☆
12	1	1	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
13	15	15	1 THING	AMERIE (COLUMBIA/SUM)	☆
14	1	1	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)	☆
15	1	1	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	☆
16	20	20	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
17	16	13	OKAY	NIVEA (JIVE/ZOMBA)	☆
18	12	21	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
19	23	4	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
20	18	26	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
21	22	15	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	☆
22	26	7	NOTICE ME	NB RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)	☆
23	28	8	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	☆
24	27	5	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	☆
25	21	13	O	OMARION (T.U.G./EPIC/SUM)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ MARY J. BLIGE MVP INTERSCOPE (82.7)	24
☆ R. KELLY Trapped In The Closet (Part 1 of 5) ZOMBA (82.7)	32
EROOKE VALENTINE Girlfight VIRGIN (71.9)	13
50 CENT Just A Lil Bit INTERSCOPE (70.2)	14
MARIAH CAREY We Belong Together IDJMG (70.7)	15
DESTINY'S CHILD Girl SUM (73.8)	16
MARIO How Could You RMG (76.5)	18
FANTASIA Free Yourself RMG (75.3)	22
MARQUES HOUSTON All Because Of You T.U.G. (68.5)	25
PRETTY RICKY Grind With Me ATLANTIC (84.6)	30
LYFE JENNINGS Must Be Nice SUM (73.1)	41
T.I. ASAP ATLANTIC (75.8)	43
NELLY Errtime UMRG (89.1)	59
BEANIE SIGEL Don't Stop IDJMG (73.1)	63
E5 All I Do BAD BOY (76.4)	68
ANTHONY HAMILTON I'm A Mess ZOMBA (75.7)	-
RHYTHMIC	
☆ MARY J. BLIGE MVP INTERSCOPE (83.3)	-
T.I. U Don't Know Me ATLANTIC (70.4)	14
PRETTY RICKY Grind With Me ATLANTIC (77.8)	16
NIVEA Okay ZOMBA (71.9)	17
GWEN STEFANI Hollaback Girl INTERSCOPE (75.6)	19
MARIO How Could You RMG (74.5)	23
DESTINY'S CHILD Girl COLUMBIA (73.5)	24
CASSIDY I'm A Hustla RMG (76.9)	29
112 U Already Know IDJMG (65.5)	39
NELLY Errtime UMRG (89.1)	-
MARQUES HOUSTON All Because Of You T.U.G. (68.5)	-
FAITH EVANS Again CAPITOL (69.6)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. R&B/HIP-HOP SINGLES & TRACKS: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

MAY 7 2005 COUNTRY Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 LARRY THE CABLE GUY JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms	1	1
2	2	30	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	1	1
3	3	9	KEITH URBAN CAPITOL 77489 (18.98)	Be Here	1	1
4	4	3	GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98) ⊕	Here For The Party	4	1
5	7	10	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	5	1
6	8	6	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	1
7	9	7	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
8	10	8	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
9	5	4	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
10	6	5	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
11	11	14	BIG & RICH WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
12	12	12	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
13	14	13	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
14	13	11	TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me	1	1
15	17	20	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	2
16	15	15	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	1
17	16	17	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
18	19	18	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina	1	1
19	18	16	LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98)	There's More Where That Came From	3	1
20	20	23	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	3	1
21	21	21	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	1
22	22	22	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	2
23	24	25	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	2
24	25	26	JEFF BATES RCA 67071/RLG (17.98/11.98)	Rainbow Man	14	1
25	23	24	BLAINE LARSEN GIANT SLAYER/BNA 66012/RLG (17.98)	Off To Join The World	14	1
26	29	27	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	6	1
27	28	32	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	1
28	27	29	WILLIE NELSON LOST HIGHWAY/HIP-0/JTV 002300/UME (13.98)	Songs	13	1
29	30	28	LEANN RIMES CURB 78859 (18.98)	This Woman	2	1
30	40	59	GREATEST GAINER LORETTA LYNN INTERSCOPE 002513 (13.98)	Van Lear Rose	2	2
31	32	37	DIERKS BENTLEY CAPITOL 39814 (18.98/12.98)	Dierks Bentley	1	1
32	26	19	BILLY DEAN CURB 78662 (18.98)	Let Them Be Little	8	1
33	31	31	TERRI CLARK MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	1
34	37	42	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	4	1
35	33	36	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	1
36	38	35	ANDY GRIGGS RCA 59630/RLG (16.98)	This I Gotta See	7	1
37	35	33	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	6	2
38	39	39	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	1
39	34	30	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	1
40	36	34	JULIE ROBERTS MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	9	1
41	42	44	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	10	1
42	44	38	LEANN RIMES CURB 78829 (18.98)	Greatest Hits	3	1
43	41	40	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave	6	1
44	47	46	TOBY KEITH DREAMWORKS 450435/UMGN (18.98/12.98) ⊕	Shock'n Y'All	4	1
45	45	43	LEE ANN WOMACK MCA NASHVILLE 001863/UMGN (18.98) ⊕	Greatest Hits	2	1
46	43	45	DIXIE CHICKS MONUMENT COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	1
47	48	51	JO DEE MESSINA CURB 78790 (18.98)	Greatest Hits	1	1
48	46	54	TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	1
49	52	50	LONESTAR BNA 67076/RLG (18.98/12.98)	From There To Here: Greatest Hits	1	1
50	50	48	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	1
51	53	47	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless	3	1
52	51	49	TRACE ADKINS CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	1
53	54	52	LONESTAR BNA 59751/RLG (18.98)	Let's Be Us Again	2	1
54	55	53	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	2	1
55	49	41	ANNE MURRAY STRAIGHTWAY 53231 (22.98)	All Of Me	13	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	56	58	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD) ⊕	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	1
57	59	64	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	1
58	RE-ENTRY	2	SOUNDTRACK UNIVERSAL SOUTH 004337 (13.98)	Nashville Star 2005 Finalists	58	1
59	66	67	PACE SETTER ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	10	1
60	58	56	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	1
61	63	61	SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98)	Blue Collar Comedy Tour Rides Again	10	1
62	65	62	DEANA CARTER VANGUARD 79765 (16.98)	The Story Of My Life	26	1
63	62	60	BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98)	A Decade Of Laughs	27	1
64	61	66	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)	Revelation	3	1
65	64	63	TRACY BYRD BNA 64861/RLG (18.98)	Greatest Hits	14	1
66	68	72	RODNEY CARRINGTON CAPITOL 94164 (18.98)	Greatest Hits	11	1
67	60	57	ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel	30	1
68	67	68	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98)	25 Number Ones	29	1
69	69	73	TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98)	My Honky Tonk History	7	1
70	70	70	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98)	Ultimate Waylon Jennings	16	1
71	75	-	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (13.98)	Soul Gravy	5	1
72	72	-	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98)	Lucky Ones	6	1
73	73	-	RANDY TRAVIS WORD-CURB 86348/WARNER BROS. (18.98)	Passing Through	23	1
74	RE-ENTRY	70	RON WHITE PARALLELHIP-0 001582/UME (13.98)	Drunk In Public	11	1
75	71	65	CHELY WRIGHT PAINTED RED 12002/DUALTONE (15.98)	The Metropolitan Hotel	18	1

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	22	#1 ALISON KRAUSS + UNION STATION ROUNDER 610525	Lonely Runs Both Ways	1
2	2	7	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live	1
3	8	77	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	1
4	3	63	OLD CROW MEDICINE SHOW VETWORK 30349	O.C.M.S.	1
5	5	5	SOUNDTRACK DUALTONE 01201	The Appalachians	1
6	6	30	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	1
7	NEW	-	BILL MONROE AND HIS BLUE GRASS BOYS DECCA/MCA/CHRONICLES 004424/UME	The Definitive Collection	1
8	9	40	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	1
9	7	16	VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute	1
10	NEW	-	STEVE IVEY MADACY CHRISTIAN 50472/MADACY	Best Of Bluegrass	1
11	10	77	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	1
12	RE-ENTRY	1	THE GRASCALS ROUNDER 610549	The Grascals	1
13	4	4	DOYLE LAWSON & QUICKSILVER ROUNDER 610557	You Gotta Dig A Little Deeper	1
14	RE-ENTRY	1	CHATHAM COUNTY LINE YEP ROC 2087	Route 23	1
15	12	28	YONDER MOUNTAIN STRING BAND FROG PAD 204	Mountain Tracks: Volume 3	1

BETWEEN THE BULLETS

BLOOM STILL NOT OFF OF LYNN'S 'ROSE'

In an otherwise soft week for country album sales, two veteran acts carry the freight this week. Repeat



broadcasts of the April 11 CMT Music Awards push Country Music Hall of Fame member Loretta Lynn's "Van Lear Rose" up 1,000 units for a weekly total of approximately 5,000. Lynn's 24%

increase is the largest on the chart, and follows last week's increase of 72%. During the CMT awards show, Lynn received the Johnny Cash Visionary Award, presented by Martina McBride and Gretchen Wilson.

The cable network also accounts for the only other double-digit percentage increase, a 16% uptick for Alabama's "Ultimate Alabama: 20 #1 Hits" (66-59) following an "Inside Fame" segment April 21. The venerable group takes the Pacesetter trophy, and its 1988 "Alabama Live" set re-enters Top Country Catalog

—Wade Jessen

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	23	#1 IT'S GETTING BETTER ALL THE TIME K. BROOKS, R. DUNN, M. WRIGHT (R. BOWMAN, D. COOK)	Brooks & Dunn ARISTA NASHVILLE	1	31	HELP SOMEBODY WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA	30
2	1	1	ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSOE)	Kenny Chesney BNA	1	32	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB	32
3	3	1	GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry COLUMBIA	3	33	I SEE ME J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHR)	Travis Tritt COLUMBIA	32
4	4	2	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW	1	34	PROBABLY WOULDN'T BE THIS WAY HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	34
5	5	1	MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW (J. DIFFIE, T. SHAPIRO, T. MARTIN)	Jo Dee Messina CURB	1	35	F SHE WERE ANY OTHER WOMAN FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA	34
6	7	14	HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson EPIC/EMN	6	36	WAITIN' ON THE WONDERFUL LINDSEY, T. VERGES (ANGELO, D. BERG, H. LINDSEY)	Aaron Lines BNA	36
7	8	30	IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA	6	37	SOMEBODY'S HERO STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL	37
8	10	21	SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL	6	38	HOT SHOT KEG IN THE CLOSET CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	38
9	10	25	WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH	6	39	SOMETHING LIKE A BROKEN HEART STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE	38
10	8	13	HONKY TONK U J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS	8	40	HICKTOWN KNOX (V. MCGEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW	40
11	13	14	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTAN, O. BENTLEY)	Dierks Bentley CAPITOL	11	41	SKIN RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	37
12	15	8	MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL	12	42	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET	42
13	9	6	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY	13	43	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS	42
14	12	11	NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin LYRIC STREET	14	44	BRING ME DOWN FLIDOELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN	44
15	14	15	DRUGS OR JESUS B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, A. MAYO, T. VERGES, C. LINDSEY)	Tim McGraw CURB	14	45	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE	45
16	17	21	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE	16	46	ALABAMA M. MCGUIRE, CROSS CANADIAN RAGWEED (C. CANADA, T. ROBERSON)	Cross Canadian Ragweed UNIVERSAL SOUTH	45
17	18	23	AIR POWER FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVCOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	17	47	4TH OF JULY J. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH	47
18	16	18	CLASS REUNION (THAT USED TO BE JS) D. HUFF (R. MCDONALD, F. J. MYERS, D. FRIMMER)	Lonestar BNA	18	48	MY NAME T. DUBOIS, S. MANDILE (G. CANYON, G. SAMPSON)	George Canyon UNIVERSAL SOUTH	44
19	19	24	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) F. ROGERS, P. VASSAR (J. MCELROY, M. MELAMED)	Phil Vassar ARISTA NASHVILLE	19	49	THE GOOD LIFE F. ROGERS (T. WILLMON, B. PINSON)	Trent Willmon COLUMBIA	38
20	20	32	LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERRY, B. HAYSLEIP)	Jeff Bates RCA	20	50	ONE BELIEVER M. D. CLUTE, DIAMOND RIO (M. BEESON, D. FRIMMER, M. REID)	Diamond Rio ARISTA NASHVILLE	44
21	21	12	BIG TIME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARO)	Big & Rich WARNER BROS./WB	21	51	DON'T! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY	24
22	22	10	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS	22	52	NEW HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE	52
23	23	14	GOODBYE TIME B. BRADDOCK (R. MURRAH, J. D. HICKS)	Blake Shelton WARNER BROS./WB	23	53	NOT ME B. MAHER, M. SELBY (K. THOMAS, B. MONTANA, B. MAHER)	Keni Thomas Feat. Vince Gill And Emmylou Harris MORRIS	47
24	24	12	DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA	24	54	THE MIDDLE OF NOWHERE L. REYNOLDS (B. MCCOMAS)	Brian McComas LYRIC STREET	43
25	29	4	GREATEST GAINER SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY	25	55	SOMEWHERE BETWEEN TEXAS AND MEXICO O. GEHMAN (T. SUMMAR, J. KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	42
26	25	20	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE	26	56	TONIGHT'S NOT THE NIGHT R. FOSTER (R. ROGERS, R. FOSTER)	Randy Rogers Band SMITH ENTERTAINMENT	43
27	27	5	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE	27	57	NEW A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA	57
28	26	14	DON'T WORRY 'BOUT A THING O. HUFF, S. HOAISEY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET	28	58	WHAT YOU AIN'T GONNA GET B. WATSON (M. HUMMON, T. SHAPIRO)	Lauren Lucas WARNER BROS./WB	52
29	26	10	BABY DOLL O. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	29	59	RE-ENTRY NO ONE'LL EVER LOVE ME B. CANNON (C. BAKERT, S. BAKER, K. SHIVER)	Rebecca Lynn Howard ARISTA NASHVILLE	58
30	31	8	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DA LLEY)	Reba McEntire MCA NASHVILLE	30	60	NEW ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	60

Title track from Adkins' current album is his 10th top 10 single; gains 2.3 million audience impressions this week, up 11%.



Group crosses Airpower threshold, appearing in the top 20 in audience and detections rankings.

Trio repeats last week's feat of garnering airplay at the most new stations, with at least six plays at an additional 22 signals. Also takes the biggest increase, up 3.5 million impressions, up 59%.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CHART RANK
1	1	11	#1 IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell	1
2	2	26	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station	2
3	3	36	BABY GIRL SUGARLAND (MERCURY/UMGN)	Sugarland	3
4	5	26	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	Chely Wright	4
5	6	27	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	Shelly Fairchild	5
6	4	75	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash	6
7	7	17	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Grascals with Special Guest Dolly Parton	7
8	8	23	GETAWAY CAR THE JENKINS (CAPITOL)	The Jenkins	8
9	RE-ENTRY		PICTURE KID ROCK FEATURING ALLISON MOORER (UNIVERSAL SOUTH)	Kid Rock featuring Allison Moorer	9
10	RE-ENTRY		BLAME IT ON MAMA THE JENKINS (CAPITOL)	The Jenkins	10

HOT COUNTRY SINGLES & TRACKS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. HOT COUNTRY SINGLES SALES: © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HITPREDICTOR: © 2005 Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

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HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, indicates New Fees.

ARTIST/TITLE/LABEL/SCALE	Chart Rank
COUNTRY	
BROOKS & DUNN It's Getting Better All The Time ARISTA NASHVILLE (29.4)	1
ANDY GRIGGS If Heaven RCA (94.8)	7
TRACE ADKINS Songs About Me CAPITOL (79.5)	8
JOE NICHOLS What's A Guy Gotta Do UNIVERSAL SOUTH (80.2)	9
KEITH URBAN Making Memories Of Us CAPITOL (77.8)	12
TIM MCGRAW Drugs In Jesus CURB (78.8)	15
GEORGE STRAIT You'll Be There MCA NASHVILLE (85.0)	16
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) ARISTA NASHVILLE (82.4)	19
JEFF BATES Long Slow Kisses RCA (97.1)	20
DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1)	22
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	23
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	26
REBA MCENTIRE My Sister MCA NASHVILLE (80.1)	30
TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	32
TRAVIS TRITT I See Me COLUMBIA (75.6)	33
LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	34
BUDDY JEWELL If She Were Any Other Woman COLUMBIA (32.3)	35
AARON LINES Waitin' On The Wonderful BNA (76.6)	36
JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	37

BETWEEN THE BULLETS

'TIME' MARCHES ON FOR BROOKS & DUNN

Despite an audience erosion of 629,000 impressions, chart veterans Brooks & Dunn achieve the 19th No. 1 of their career with "It's Getting Better All the Time." One of three previously unreleased tracks from "The Greatest Hits Collection II," the new single is the duo's first chart-topper since "Red Dirt Road" ruled in the Aug. 2, 2003, issue. Top audience penetration is tracked at WUSN Chicago, which contributes more than 1 million impressions to the weekly total of 32.8 million. Other top audience stations include KZLA Los Angeles (988,000), KILT Houston (859,000) and KSCS Dallas (812,000). "Better" logs the most spins during the tracking



week at WVCN Columbus, Ga., where Nielsen Broadcast Data Systems detects 97 plays. Meanwhile, WSIX Nashville provides the largest increase in plays, up 25 spins for a weekly total of 47.

Brooks & Dunn are nominated in the top vocal duo category for the Academy of Country Music Awards, slated for May 17 on CBS.

—Wade Jessen

MAY 7 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	9	#1 LA CAMISA NEGRA 4 WKS G. SANTAOLALLA, JUANES (JUANES)	Juanes	1
2	5	27	GREATEST GAINER EN SOLEDAD E. ESTEFAN JR., R. BARLOW (J. GALLEGO, S. "CLAYTON" BECERRIL)	Jimena UNIVISION	2
3	2	14	AIRE C. FLORES (J. L. ROSAS, J. E. CONTRERAS)	Intocable EMI LATIN	1
4	3	3	HOY COMO AYER J. GUILLÉN (C. VILLALOBOS)	Conjunto Primavera FONOVISA	1
5	4	5	OBSESION (NO ES AMOR) H. PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	4
6	8	13	CONTRA VIENTOS Y MAREAS R. L. TOLEDO (D. DE VITA)	Chayanne SONY DISCOS	6
7	11	2	LA TORTURA S. MEBARAK R. L. MENDEZ (S. MEBARAK R.)	Shakira Featuring Alejandro Sanz SONY DISCOS	7
8	6	4	LA SORPRESA LOS TIGRES DEL NORTE (R. E. TOSCANO)	Los Tigres Del Norte FONOVISA	3
9	7	6	COMO PUDISTE S. KRYS, J. SOMEILLAN (D. BERMUDEZ, J. C. PEREZ SOTO)	Obie Bermudez EMI LATIN	6
10	12	7	VOLVERE K-PAZ DE LA SIERRA (C. NATILLI, M. RAMOINO, C. POLIZZY)	K-Paz De La Sierra UNIVISION	6
11	14	10	AMOR DEL BUENO M. DOMM, R. BARBA (R. BARBA)	Reyli SONY DISCOS	11
12	9	9	ADIOS AMOR TE VAS A. RAMIREZ CORRAL (J. GABRIEL)	Grupo Montez De Durango DISA	9
13	10	25	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona SONY DISCOS	2
14	20	21	VIVEME D. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	14
15	23	16	QUE LASTIMA A. BAQUEIRO (J. FLORES)	Alejandro Fernandez SONY DISCOS	15
16	10	11	VOLVERTE A VER G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
17	18	15	TE BUSCARIA R. PEREZ (C. CASTRO, O. IRRIBARREN, D. MONTES)	Christian Castro ARIOLA / BMG LATIN	2
18	19	17	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	3
19	15	9	LLEVAME S. KRYS, SORAYA (SORAYA)	Soraya EMI LATIN	15
20	16	18	OTRA VEZ A. JAEEN (Y. MARRUFO, S. PRIMERA)	MDO OLE	10
21	17	12	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A. B. QUINTANILLA III, R. VELA)	Los Horoscopus De Durango PROCAN / DISA	11
22	21	20	TOCANDO FONDO M. DOMM (M. DOMM, E. GUECHA)	Kalimba SONY DISCOS	15
23	25	6	EN EL MISMO TREN M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	23
24	24	3	NO ME QUEDA MAS PALOMO (R. VELA)	Palomo DISA	23
25	30	24	EL AUTOBUS PAGUIAR, M. CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17

Jimena earns Greatest Gainer honors for the second week in a row. Song is No. 1 on Tropical Airplay thanks to a salsa remix and two reggaeton versions.



Mexican ballad won regional Mexican airplay track of the year, male group, at the Billboard Latin Awards.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	26	15	ALGO ESTA CAMBIANDO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ARIOLA / BMG LATIN	4
27	33	38	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	27
28	35	36	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	28
29	27	30	YO ME QUEDE SIN NADIE S. VALTIERREZ, J. L. CORRAL (M. EUSSE TOLEDO, F. RESTREPO)	La Autoridad De La Sierra DISA	27
30	HOT SHOT DEBUT	1	NI EN DEFENSA PROPIA A. A. ALBA (R. ORTEGA)	Los Temerarios FONOVISA	30
31	32	40	SIN MIEDO A NADA J. N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	31
32	36	48	BANDOLERO J. L. MORIN, O. TANON, M. TEJADA (O. TANON, J. L. MORIN)	Olga Tanon SONY DISCOS	32
33	29	49	VEN TU GEO (W. BRAZDOBAN)	Domenic M J&N	29
34	22	26	SI YO ME VUELVO A ENAMORAR R. PEREZ, J. PENA (R. PEREZ)	Jennifer Pena UNIVISION	9
35	37	22	ESTA AUSENCIA K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	7
36	31	34	PRECISAMENTE AHORA P. PINILLA, O. DE MARIA (D. DE MARIA)	David De Maria WARNER LATINA	30
37	40	2	ES MI SOLEDAD X. PEREZ TLATORRE (A. OROZCO)	Antonio Orozco UNIVERSAL LATINO	37
38	38	46	MANANA QUE YA NO ESTES GRUPO INNOVACION (M. FLORES)	Grupo Innovacion GARMEX / FONOVISA	38
39	42	2	UNA CANCION PARA TI K. SANTANDER, D. BETANCOURT (K. SANTANDER)	Christian Castro BMG LATIN / SONY DISCOS	39
40	39	44	ALMA EN LIBERTAD M. AZEVEDO (J. VILLAMIZAR, J. C. PEREZ SOTO)	Paulina Rubio UNIVERSAL LATINO	39
41	34	28	LO MEJOR FUE PERDERTE J. PRECIADO (R. E. DE LA MORA)	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	28
42	NEW	1	SE FUE Y ME DEJO S. GEORGE (J. L. PILOTO, S. GEORGE)	Ismael Miranda Featuring Cheka & Andy Montanez SGZ	42
43	NEW	1	LUNA LLENA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	43
44	RE-ENTRY	2	AMOR DEL BUENO Y. MARRUFO (Y. MARRUFO)	Hector Montaner VENE	44
45	RE-ENTRY	17	LO QUE PASO, PASO LUNYTUNES, E. LINDO (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTEL VI	25
46	46	2	PERDONA MIS ERRORES G. ALCARAZ, J. A. LEDEZMA (O. ORTIZ, V. O. DIAZ RODRIGUEZ)	El Coyote Y Su Banda Tierra Santa UNIVISION	46
47	47	24	GASOLINA LUNYTUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL VI	17
48	41	11	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE (J. AVALOS)	Los Huracanes Del Norte UNIVISION	25
49	RE-ENTRY	3	LA MUJER QUE NO SONE R. ARJONA, C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona SONY DISCOS	46
50	NEW	1	PORQUE TU NO ESTAS NOT LISTED (J. CARLO, E. REYES)	Janina UNIVISION	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	41	#1 DADDY YANKEE 18 WKS EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino	●	1
2	HOT SHOT DEBUT	1	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	●	2
3	4	4	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	□	2
4	3	3	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Chosen Few: El Documental	□	2
5	2	2	LOS TIGRES DEL NORTE Directo Al Corazon FONOVISA 351601/UG (14.98) ⊕	Directo Al Corazon	□	2
6	5	6	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	1
7	6	5	VICENTE FERNANDEZ Mis Corridos Consentidos SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	□	5
8	9	8	GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	●	1
9	10	1	LOS HOROSCOPOS DE DURANGO Y Seguimos Con Duranguense!!! DISA 726869 (14.98) ⊕	Y Seguimos Con Duranguense!!!	□	2
10	12	13	INTOCABLE EMI LATIN 98613 (16.98)	X	□	2
11	NEW	1	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje	□	11
12	13	11	VARIOUS ARTISTS The Hitmakers Of Reggaeton VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton	□	10
13	7	7	ANA BARBARA/JENNIFER PENA Confesiones FONOVISA 351791/UG (14.98) ⊕	Confesiones	□	6
14	NEW	1	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	□	14
15	8	9	CHAYANNE SONY DISCOS 95678 (17.98)	Desde Siempre	□	8
16	17	2	GREATEST GAINER CONJUNTO PRIMAVERA/BANDA EL RECODO UNIVISION 310398/UG (14.98) ⊕	20 Llegadoras	□	16
17	14	15	DON OMAR VI 450587/MACHETE (14.98)	The Last Don	□	2
18	11	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 73410 (16.98) ⊕	Duetos	□	11
19	NEW	1	JOAN SEBASTIAN MUSART 3446/BALBOA (16.98)	Inventario	□	19
20	16	16	VARIOUS ARTISTS Reggaeton Club Anthems MAS FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Reggaeton Club Anthems	□	16
21	15	14	DADDY YANKEE Ahora Le Toca Al Cangri! Live EL CARTEL VI 450710/MACHETE (15.98)	Ahora Le Toca Al Cangri! Live	□	3
22	19	19	LOS TEMERARIOS DISA 720392 (11.98)	La Mejor... Coleccion	□	2
23	31	38	PACE RBD -SETTER EMI LATIN 75852 (14.98)	Rebelde	□	23
24	21	20	DON OMAR VI 450618/MACHETE (17.98)	The Last Don: Live, Vol. 1	□	2
25	NEW	1	CARDENALES DE NUEVO LEON DISA 720517 (11.98) ⊕	Ranchero	□	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	34	MANA WARNER LATINA 61046 (18.98)	Eclipse	□	2
27	22	23	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	□	2
28	NEW	1	JOHNNY PREZ DIAMOND 95677/SONY DISCOS (15.98)	The Prezident	□	28
29	33	46	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	□	16
30	NEW	1	VARIOUS ARTISTS Regalo Para Mi Madre DISA 720523 (11.98)	Regalo Para Mi Madre	□	30
31	23	24	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98)	Si	□	23
32	32	9	REYLI SONY DISCOS 93414 (15.98)	En La Luna	□	29
33	28	25	LUIS MIGUEL WARNER LATINA 61977 (17.98)	Mexico En La Piel	□	1
34	20	17	SELENA Unforgettable: The Studio Album EMI LATIN 74431 (14.98)	Unforgettable: The Studio Album	□	17
35	24	21	CONJUNTO PRIMAVERA FONOVISA 351613/UG (13.98) ⊕	Hoy Como Ayer	□	2
36	34	2	LOS TEMERARIOS Tesoros De Coleccion SONY DISCOS 95694 (12.98)	Tesoros De Coleccion	□	26
37	35	30	VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (9.98)	Tesoros De Coleccion	□	8
38	30	2	BETO QUINTANILLA 25 Aniversario: En Concierto UNIVISION 310423/UG (14.98) ⊕	25 Aniversario: En Concierto	□	30
39	48	39	GRUPO EXTERMINADOR 30 Recuerdos FONOVISA 351612/UG (11.98)	30 Recuerdos	□	17
40	37	32	VARIOUS ARTISTS 15 Duranguenses De Corazon DISA 720488 (12.98)	15 Duranguenses De Corazon	□	2
41	36	31	VARIOUS ARTISTS Musica Urbana: Lo Mejor De Hip Hop En Espanol FONOVISA 351615/UG (14.98) ⊕	Musica Urbana: Lo Mejor De Hip Hop En Espanol	□	31
42	38	37	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98)	La Trayectoria	□	7
43	43	41	LA OREJA DE VAN GOGH Lo Que Te Conte Mientras Te Hacias La Dormida SONY DISCOS 70451 (15.98)	Lo Que Te Conte Mientras Te Hacias La Dormida	□	9
44	47	45	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98)	Hasta El Fin	□	7
45	54	56	GRUPO HANYAK Duranguence A Todo Lo Que Da MADACY LATINO 51037/MADACY (12.98)	Duranguence A Todo Lo Que Da	□	45
46	45	47	VARIOUS ARTISTS Reggaeton Super Hits NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD) ⊕	Reggaeton Super Hits	□	16
47	18	18	SELENA Unforgettable: Special Edition EMI LATIN 73407 (21.98)	Unforgettable: Special Edition	□	18
48	27	22	GRUPO EXTERMINADOR El Hijo De Mexico FONOVISA 351595/UG (13.98) ⊕	El Hijo De Mexico	□	21
49	33	27	LA AUTORIDAD DE LA SIERRA 100% Autoridad Duranguense DISA 720496 (11.98) ⊕	100% Autoridad Duranguense	□	10
50	44	36	VICTOR MANUELLE En Vivo Desde Carnegie Hall SONY DISCOS 95529 (17.98)	En Vivo Desde Carnegie Hall	□	12

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	35	ELIEL VI 450624/MACHETE (15.98)	El Que Habla Con Las Manos	□	3
52	26	55	FITO OLIVARES 30 Exitos Inolvidables Vol. 2 UNIVISION 310473/UG (14.98)	30 Exitos Inolvidables Vol. 2	□	26
53	49	27	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98) ⊕	Pensando En Ti	□	27
54	58	51	CARDENALES DE NUEVO LEON La Mejor... Coleccion DISA 720416 (9.98)	La Mejor... Coleccion	□	13
55	39	40	VICO C EMI LATIN 77956 (13.98) ⊕	Desahogo	□	8
56	55	60	JAVIER SOLIS Tesoros De Coleccion SONY DISCOS 95328 (9.98)	Tesoros De Coleccion	□	21
57	56	52	GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA UNIVISION 310377/UG (11.98)	30 Recuerdos	□	46
58	57	41	LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete	□	1
59	53	63	PAULINA RUBIO UNIVERSAL LATINO 002036 (17.98)	Pau-Latina	□	1
60	49	44	GRUPO CLIMAX MUSART 20539/BALBOA (5.98)	Za Za Za	□	1
61	NEW	1	GRUPO PEGASSO UNIVISION 310427/UG (13.98)	30 Exitos Vol. 2	□	61
62	50	43	PALOMO DISA 720505 (12.98) ⊕	En Concierto	□	15
63	41	29	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	□	2
64	65	64	LOS CAMINANTES Tesoros De Coleccion: Puras Rancheras SONY DISCOS 95300 (9.98)	Tesoros De Coleccion: Puras Rancheras	□	14
65	52	2	LA MAFIA SONY DISCOS 94090 (9.98)	Tesoros De Coleccion	□	52
66	61	66	LOS BUKIS FONOVISA 350895/UG (13.98/9.98)	25 Joyas Musicales	□	3
67	63	72	LOS TERRIBLES DEL NORTE FREDDIE 0105 (16.98)	Antologia De Jefes	□	60
68	40	13	RIGO TOVAR FONOVISA 351603/UG (11.98)	30 Recuerdos	□	40
69	62	75	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/DVD) ⊕	Mas Flow: Platinum Edition	□	24
70	60	48	VARIOUS ARTISTS Los Super Hits Del Ano DISA 726879 (11.98) ⊕	Los Super Hits Del Ano	□	10
71	42	26	SELENA Unforgettable: The Live Album EMI LATIN 74432 (14.98)	Unforgettable: The Live Album	□	26
72	68	69	LOS TEMERARIOS FONOVISA 351530/UG (13.98) ⊕	Regalo De Amor	□	2
73	69	17	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro	□	54
74	59	65	RICARDO ARJONA SONY DISCOS 95380 (18.98 CD/DVD) ⊕	Solo	□	5
75	RE-ENTRY	14	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75624 (11.98)	Momentos De Coleccion	□	31



LATIN

Billboard DANCE

MAY 7 2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
2	2	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
3	4	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)
4	3	COMO PUDISTE	OBIE BERMUDEZ (EMI LATIN)
5	7	AMOR DEL BUENO	REYLI (SONY DISCOS)
6	15	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
7	6	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
8	14	EN SOLEDAD	JIMENA (UNIVISION)
9	11	VIVEME	LAURA PAUSINI (WARNER LATINA)
10	13	QUE LASTIMA	ALEJANDRO FERNANDEZ (SONY DISCOS)
11	5	VOLVERTE A VER	JUANES (SURCO/UNIVERSAL LATINO)
12	9	TE BUSCARIA	CHRISTIAN CASTRO (ARIOLA/BMG LATIN)
13	12	TOCANDO FONDO	KALIMBA (SONY DISCOS)
14	10	LLEVAME	SORAYA (EMI LATIN)
15	8	OTRA VEZ	MDO (OLE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	EN SOLEDAD	JIMENA (UNIVISION)
2	3	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
3	5	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
4	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI)
5	6	VALIO LA PENA	MARC ANTHONY (SONY DISCOS)
6	4	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
7	11	LA BODA	AVENTURA (PREMIUM LATIN)
8	16	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
9	19	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
10	7	VEN TU	DOMENIC M. (J&N)
11	10	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
12	14	TODO ES MENTIRA	FRANKIE NEGRON (SGZ)
13	8	PERDONAME LA VIDA	LOS TOROS BAND (UNIVERSAL LATINO)
14	15	AMOR PERFECTO	EL GRAN COMBO DE PUERTO RICO (SONY DISCOS)
15	18	RESISTIRE	TONO ROSARIO (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
2	2	AIRE	INTOCABLE (EMI LATIN)
3	3	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
4	5	VOLVERE	K-PAZ DE LA SIERRA (UNIVISION)
5	4	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO (DISA)
6	7	ESTA LLORANDO MI CORAZON	BETO Y SUS CANARIOS (DISA)
7	6	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PRDCAN/DISA)
8	8	NO ME QUEDA MAS	PALOMO (DISA)
9	11	ERES DIVINA	PATRUILLA 81 (DISA)
10	9	YO ME QUEDA SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)
11	12	MANANA QUE YA NO ESTES	GRUPO INNOVACION (GARMEX/FONOVISA)
12	34	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
13	10	LO MEJOR FUE PERDERTE	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO (SONY DISCOS)
14	32	EN SOLEDAD	JIMENA (UNIVISION)
15	36	LUNA LLENA	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
2	2	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
3	3	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
4	4	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
5	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
6	6	RBD	REBELDE (EMI LATIN)
7	7	MANA	ECLIPSE (WARNER LATINA)
8	8	JULIETA VENEGAS	SI (ARIOLA/BMG LATIN)
9	9	REYLI	EN LA LUNA (SONY DISCOS)
10	10	VARIOUS ARTISTS	MUSICA URBANA: LO MEJOR DE HIP HOP EN ESPANOL (FONOVISA/UG)
11	11	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)
12	12	PAULINA RUBIO	PAU-LATINA (UNIVERSAL LATINO)
13	13	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
14	14	RICARDO ARJONA	SOLO (SONY DISCOS)
15	15	MARCO ANTONIO SOLIS	RAZON DE SOBRA (FONOVISA/UG)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FIDO (EL CARTEL/VI/MACHETE)
2	2	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
3	3	VARIOUS ARTISTS	CHOSEN FEW: EL OCCIDENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	4	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
5	5	DON OMAR	THE LAST DON (VI/MACHETE)
6	6	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (MAS FLOW/MACHETE/UNIVERSAL LATINO)
7	7	DADDY YANKEE	AHORA LE TOCA AL CANGRII LIVE (EL CARTEL/VI/MACHETE)
8	8	DON OMAR	THE LAST DON: LIVE, VOL. 1 (VI/MACHETE)
9	9	JOHNNY PREZ	THE PREZIDENT (DIAMOND/SONY DISCOS)
10	10	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
11	11	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)
12	12	VARIOUS ARTISTS	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
13	13	VICTOR MANUELLE	EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
14	14	ELIEL	EL QUE HABLE CON LAS MANOS (VI/MACHETE)
15	15	VICO C	DESABOGO (EMI LATIN)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRUILLA 81	DIVINAS (DISA)
2	2	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISA/UG)
3	3	VICENTE FERNANDEZ	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
4	4	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
5	5	LOS HOROSCOPOS DE DURANGO	Y SEGUIMOS CON DURANGUENSES (DISA)
6	6	INTOCABLE	X (EMI LATIN)
7	7	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISA/UG)
8	8	CONJUNTO PRIMAVERA/BANDA EL RECODO	20 LLEGADORAS (UNIVISION/UG)
9	9	JOAN SEBASTIAN	INVENTARIO (MUSART/BALBOA)
10	10	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
11	11	CARDENALES DE NUEVO LEON	RANCHERO (DISA)
12	12	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
14	14	VARIOUS ARTISTS	REGALO PARA MI MADRE (DISA)
15	15	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	11	SET IT FREE	JASON WALKER JWM 024
2	3	8	EVERYTHING	KASKADEE OM 174
3	4	9	I NEED YOU	FRIDURN & URUK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
4	5	8	MR. BRIGHTSIDE (J. LU CONTI/LINDBERGH PALACE MIXES)	THE KILLERS ISLAND 004170/IDJMG
5	13	4	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/IDJMG
6	1	5	HERE I AM	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
7	9	6	I'LL BE YOUR FREAK	NORTY COTTO PRESENTS SINATION! DEFINITIVE 005/ESNTION
8	1	11	FILTHY GORGEIOUS	SCISSOR SISTERS A TOUCH OF CLASS/UNIVERSAL 015/UMRG
9	8	9	GET RIGHT (L. VEGA REMIX)	JENNIFER LOPEZ EPIC 71896
10	14	7	SORROW	BOBBY O RADIKAL 99214
11	10	10	HE GIVES MORE (MCGOWAN/RIGG/CRUZ/TWISTED DEE-SANTIAGO)	RAW DEAL FEATURING TONI ANN BARDELL WAAKO 1334
12	6	11	WHATEVER (MR. MIG MIX)	JILL SCOTT HIDDEN BEACH PROMO/EPIC
13	17	12	MOST PRECIOUS LOVE	BLAZE PRESENTS U.D.A.I.F. FEATURING BARBARA TUCKER KING STREET 1208
14	18	5	WORKOUT (VASQUEZ/KUPPER/BLUERROOM/CARRANO)	RUPAUL RUCO 032
15	16	11	CALL ME	ANNA VISSI VANILLA PROMO/MODA
16	7	10	NASTY GIRL	INAYA DAY STAR 69 1299
17	15	7	LESSONS IN LOVE	ANGEL MIDAS PROMO
18	24	4	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
19	22	6	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES)	RINGSIDE FLAWLESS PROMO/GEFFEN
20	13	9	WANT MY BODY	PIER PRESSURE TWEAK'D 0006
21	23	7	ROBOT ROCK	DAFT PUNK VIRGIN PROMO
22	24	5	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES)	VANESSA WILLIAMS LAVA 93705
23	33	3	POWER ONE WORD (COX/RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
24	21	8	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	FANTASIA J 67202/RMG
25	25	5	LEAD GUITAR	AXWELL SUBMENTAL/ZYX PROMO/WAAKO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	15	13	LOVE IS A DRUG (CREAMER & K REMIXES)	ROSKO NY LOVE IMPORT
27	37	6	I FEEL YOU	SCHILLER FEATURING HEPPNER RADIKAL 99213
28	40	7	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
29	31	4	NU NU (YEAH YEAH)	FANNYPACK TOMMY BOY 2465
30	35	4	FEVER (A. FREELAND REMIXES)	SARAH VAUGHAN VERVE 004331
31	25	6	SINCE U BEEN GONE (NEVINS MIXES)	KELLY CLARKSON RCA PROMO/RMG
32	29	6	EMBALLA (LOUIE VEGA REMIXES)	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
33	39	5	RAINSONG	DON PHILIP LIZA 001
34	28	6	SUPERFLY (LOUIE VEGA REMIX)	CURTIS MAYFIELD RHINO PROMO/WARNER STRATEGIC MARKETING
35	43	2	KRAFTY	NEW ORDER WARNER BROS. PROMO
36	3	3	DON'T STOP	BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
37	27	15	AVALON	JULIET ASTRALWERKS 70937/VIRGIN
38	33	14	I'M DONE	KING BRAIN PRESENTS N.I.C. KING BRAIN 51608/ARTEMIS
39	45	2	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
40	30	13	STRESS	DANNY 'BUDDAH' MORALES TWEAK'D 0007
41	41	1	MORE THAN THIS	MADISON PARK VS. LENNY B. BASICLUX 1618
42	42	1	THE ONLY ONE	TODD GARDNER FEATURING SHAWNEE TAYLOR TWEAK'D 0011
43	48	2	YOU TURN IT ON	JIM VERRAROS KOCH PROMO
44	32	13	HOME	SUZANNE PALMER STAR 69 1291
45	45	1	MOTHER AND FATHER (P. RAUHOFFER REMIX)	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
46	46	1	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
47	47	1	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
48	44	5	STAND UP	LOLEATTA HOLLOWAY GOSSIP 1244
49	36	15	HOW CAN I BE FALLING	JENNIFER GREEN TS PROMO
50	34	14	WAITING FOR ALEGRIA	TONY MORAN & ROC STAR PRESENTS ZIANA SAUNDERS TOMMY BOY SILVER LABEL 2484/TOMMY BOY

HOT DANCE SINGLE SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	11	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
2	2	2	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
3	NEW	1	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/IDJMG
4	3	3	DON'T SAY YOU LOVE ME	ERASURE MUTE 9285
5	4	4	EVERYTHING	KASKADEE OM 174
6	5	94	THE DISTRICT SLEEPS ALONE TONIGHT	THE POSTAL SERVICE SUB POP 70614
7	6	4	TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
8	7	7	GET RIGHT (L. VEGA REMIX)	JENNIFER LOPEZ EPIC 71896/SONY MUSIC
9	8	16	SOLDIER/LOSE MY BREATH	DESTINY'S CHILD FEATURING T.I. & LIL WAYNE COLUMBIA 70781/SONY MUSIC
10	5	22	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
11	NEW	1	ROBOT ROCK	DAFT PUNK VIRGIN 68769/ASTRALWERKS
12	NEW	1	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
13	13	13	BREATHE	ERASURE MUTE 9259
14	12	2	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA 70386/SONY MUSIC
15	NEW	1	INSPIRATION	IAN VAN DAHL ROBBINS 72122
16	17	3	THE WORLD AROUND ME	DJ MICRO SYSTEM 1047
17	11	14	GALVANIZE	THE CHEMICAL BROTHERS FEATURING DJ-FREESTYLE DUST 76599/ASTRALWERKS
18	10	6	YOU ARE EVERYTHING	VANESSA WILLIAMS LAVA 93705/AG
19	16	52	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTACIA DAYLIGHT/EPIC 76705/SONY MUSIC
20	9	6	THE WONDER OF IT ALL	KRISTINE W TOMMY BOY SILVER LABEL 2460/TOMMY BOY
21	14	30	TURN ME ON (REMIXES)	KEVIN LITTLE ATLANTIC 89374/AG
22	RE-ENTRY	1	SWAY (JXL/PASSENGER/RALPH MIXES)/SPIDER-MAN THEME (JXL REMIX)	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS.
23	RE-ENTRY	1	WHEN THE DAWN BREAKS/I LIKE IT	NARCOTIC THRUST YOSHITOSHI 013/DEEP DISH
24	RE-ENTRY	1	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719666
25	RE-ENTRY	1	DON'T STOP	BRAZILIAN GIRLS VERVE FORECAST 004399/AG

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
2	2	5	ONE WORD	KELLY OSBOURNE SANCTUARY
3	3	11	CALL ME	ANNA VISSI VANILLA/MODA
4	4	12	IF YOU DON'T KNOW ME BY NOW	AUBREY ROBBINS
5	5	11	LISTEN TO YOUR HEART	D.H.T. ROBBINS
6	6	20	ALL THIS TIME	JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP ULTRA
7	7	4	COME RAIN COME SHINE	JENN CUNETTA ULTRA
8	8	13	I BELIEVE IN YOU	KYLIE MINOGUE CAPITOL
9	9	15	PUT 'EM HIGH	STONEISLAND FEATURING THERESE ULTRA
10	10	12	LET ME LOVE YOU	MARIO 3RD STREET/IDJMG
11	11	11	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
12	12	15	1, 2 STEP	CIARA FEATURING MISSY ELLIOTT SH-NUFF-MUSIC/LAFACE/ZOMBA
13	13	5	IT'S LIKE THAT	MARIAH CAREY ISLAND/IDJMG
14	14	10	RICH GIRL	GWEN STEFANI FEATURING EVE INTERSCOPE
15	15	6	INSPIRATION	IAN VAN DAHL ROBBINS
16	16	10	SO MANY TIMES	GADJUD SUBLIMINAL
17	17	3	TRUE	RYAN CABREIRA E.V.L.A./ATLANTIC
18	18	15	SOMEBODY TOLD ME</	

MAY
7
2005

HITS OF THE WORLD **Billboard**

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN)		APRIL 26, 2005	
1	2	3	4	5	6	7	8
1	N	1	N	STEP YOU/IS THIS LOVE? (CD+DVD) AYUMI HAMASAKI AVEX TRAX			
2	N	2	N	STEP YOU/IS THIS LOVE? AYUMI HAMASAKI AVEX TRAX			
3	N	3	N	SAKURA KETSUMEISHI TOY'S FACTORY			
4	N	4	N	ZENRYOKUSYOUEN (LTD EDITION) SUKIMASWITCH BMG FUNHOUSE			
5	N	5	N	HARU NO UTA/TEKUTEKU SPITS UNIVERSAL			
6	N	6	N	HOSHINOKAGAYAKIYO/NATSU WO MATU SAIL... ZARD B-GRAM			
7	N	7	N	KIMI NO KOE UNDER GRAPH FOR LIFE			
8	2	8	2	BOKUTACHINO YUKUE HITOMI TAKAHASHI SONY MUSIC			
9	N	9	N	KAGEFUMI YOU HITOTO COLUMBIA			
10	N	10	N	YUMENARABA NATSUMI ABE HACHAMA			

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		APRIL 25, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER DINKELBERG UNIVERSAL TV			
2	N	2	N	WAY DOWN ELVIS PRESLEY RCA			
3	N	3	N	I LIKE THE WAY BODYROCKERS MERCURY			
4	5	4	5	SWITCH WILL SMITH INTERSCOPE			
5	2	5	2	SOMEWHERE ELSE RAZORLIGHT VERTIGO			
6	3	6	3	1, 2 STEP CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
7	N	7	N	THE HAND THAT FEEDS NINE INCH NAILS ISLAND			
8	N	8	N	JERK IT OUT CEASARS VIRGIN			
9	6	9	6	LET ME LOVE YOU MARIO J/SONY BMG			
10	7	10	7	CANDY SHOP 50 CENT INTERSCOPE			

THIS WEEK		LAST WEEK		(SNEP/FOP/TITE-LIVE)		APRIL 26, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	UN MONDE PARFAIT ILONA MITRECEY SCORPIO			
2	2	2	2	ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY			
3	21	3	21	F**K THEM ALL MYLANE FARMER POLYDOR			
4	4	4	4	TOUT LE BONHEUR DU MONDE SINSEMILIA EPIC			
5	5	5	5	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN			
6	73	6	73	ELLE ME CONTROLE MATT POKORA FT. SWEETIE ULM			
7	7	7	7	LIFT ME UP MOBY VIRGIN			
8	6	8	6	DE VIENS DU SUD CHIMENE BADI AZ/UNIVERSAL			
9	8	9	8	BAD DAY DANIEL POWTER WARNER MUSIC			
10	3	10	3	CONCERTO POUR DEUX VOIX CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC			

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		APRIL 27, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	CANDY SHOP 50 CENT INTERSCOPE			
2	2	2	2	LET ME LOVE YOU MARIO J/SONY BMG			
3	3	3	3	FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG			
4	N	4	N	SIGNS SNOOP DOGG FT. JUSTIN TIMBERLAKE GEFEN			
5	5	5	5	EMANUELA FETTES BROT IDG			
6	4	6	4	LIEBE IST NENA WARNER MUSIC			
7	6	7	6	EIN LAMA IN YOKOHAMA SCHNAPPI FT. LAMA POLYDOR			
8	9	8	9	DU ERINNERST MICH AN LIEBE ICH + ICH POLYDOR			
9	7	9	7	1, 2 STEP CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
10	8	10	8	GALVANIZE THE CHEMICAL BROTHERS VIRGIN			

THIS WEEK		LAST WEEK		(SOUNDSCAN)		MAY 7, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	SOMETIMES YOU CANT MAKE IT ON YOUR OWN U2 ISLAND/UNIVERSAL			
2	2	2	2	ALL BECAUSE OF YOU U2 ISLAND/UNIVERSAL			
3	3	3	3	MY BOO USHER AND ALICIA KEYS LAFACE/BMG			
4	4	4	4	PARTY FOR TWO SHANIA TWAIN MERCURY/UNIVERSAL			
5	9	5	9	PERFECT SIMPLE PLAN LAVA/WARNER			
6	5	6	5	VERTIGO (3 TRACK SINGLE) U2 ISLAND/UNIVERSAL			
7	R	7	R	AMERICAN IDIOT GREEN DAY REPRISE/WARNER			
8	N	8	N	DON'T SAY YOU LOVE ME ERASURE MUTE			
9	6	9	6	WE WILL BECOME SILHOUETTES/BE STILL MY HEART THE POSTAL SERVICE SUB POP			
10	8	10	8	VERTIGO (2 TRACK SINGLE) U2 ISLAND/UNIVERSAL			

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		APRIL 25, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION			
2	N	2	N	UNA POESIA ANCHE PER TE ELISA SUGAR			
3	3	3	3	ANGELO RENGA F. MERCURY			
4	N	4	N	GASOLINA DADDY YANKEE UNIVERSAL			
5	5	5	5	L'AMORE CHE NON C'E GIGI D'AGOSTINO RCA			
6	4	6	4	CLEPTOMANIA SUGARFREE ATLANTIC			
7	N	7	N	SHIVER NATALIE IMBRUGLIA BRIGHTSIDE			
8	2	8	2	LET ME LOVE YOU MARIO J/SONY BMG			
9	6	9	6	GET RIGHT JENNIFER LOPEZ EPIC			
10	7	10	7	NON CAPIVA CHE L'AMAVO PAOLO MENEGUZZI AROUND THE MUSIC			

THIS WEEK		LAST WEEK		(AFYVE/MEDIA CONTROL)		APRIL 27, 2005	
1	2	3	4	5	6	7	8
1	N	1	N	ENAMORADA DE TI MONICA NARANJO SONY BMG			
2	1	2	1	THE TRAVELERMAN'S SONG MARK KNOPFLER UNIVERSAL			
3	N	3	N	JUEGA CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
4	2	4	2	EL UNIVERSO SOBRE MI AMARAL VIRGIN			
5	3	5	3	NUNCA VOLVERA EL DUENDE DE MORFED GLOBOMEDIA			
6	4	6	4	CANTO (EL MISMO DOLOR) BUNBURY CAPITOL			
7	7	7	7	LIFT ME UP MOBY MUTE			
8	5	8	5	KEINE LUST RAMSTEIN POLYDOR			
9	8	9	8	THE NOBODIES MARILYN MANSON INTERSCOPE			
10	6	10	6	GIVING YOU UP KYLIE MINOQUE PARLOPHONE			

THIS WEEK		LAST WEEK		(ARIA)		APRIL 25, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	BEAUTIFUL SOUL JESSE MCCARTNEY FMR			
2	4	2	4	SWITCH WILL SMITH INTERSCOPE			
3	2	3	2	1, 2 STEP CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
4	3	4	3	CANDY SHOP 50 CENT INTERSCOPE			
5	6	5	6	THE SPECIAL TWO MISSY HIGGINS VIRGIN			
6	7	6	7	LET ME LOVE YOU MARIO J/SONY BMG			
7	5	7	5	ALMOST HERE BRIAN MCFADDEN FT. DELTA GOODREM MODESTI/SONY BMG			
8	9	8	9	LONELY NO MORE ROB THOMAS EAST WEST			
9	10	9	10	IT'S LIKE THAT MARIAH CAREY ISLAND/DEF JAM			
10	15	10	15	STOP THE MUSIC P-MONEY FT. SCRIBE DIRTY			

THIS WEEK		LAST WEEK		(GLF)		APRIL 22, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	WHAT'S IN IT FOR ME AMY DIAMOND BONNIER			
2	2	2	2	HALL OM MIG NANNE M&L			
3	9	3	9	TO WIN MY LOVE LIVET ENLIGT ROSA BONNIER			
4	N	4	N	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR			
5	4	5	4	RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE			

THIS WEEK		LAST WEEK		ALBUMS	
1	2	3	4	5	6
1	1	1	1	KENT DU & JAG DODEN RCA	
2	N	2	N	NANNE 20 AR MED NANNE LIONHEART	
3	7	3	7	FREDDIE WALDING JAG AR MONSTRET CAPITOL	
4	2	4	2	TOTTO NASLUND TOTTA & GREATEST HITS! CAPITOL	
5	5	5	5	GREEN DAY AMERICAN IDIOT REPRISE	

THIS WEEK		LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40)		APRIL 25, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	EMANUELA FETTES BROT IDG			
2	2	2	2	CANDY SHOP 50 CENT INTERSCOPE			
3	5	3	5	FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG			
4	3	4	3	LIEBE IST NENA WARNER MUSIC			
5	4	5	4	GEKOMMEN UM ZU BLEIBEN WIR SIND HELDEN VIRGIN			

THIS WEEK		LAST WEEK		ALBUMS	
1	2	3	4	5	6
1	1	1	1	WIR SIND HELDEN VON HIER AN BLIND VIRGIN	
2	2	2	2	NENA WILLST DU MIT MIR GEHN WARNER MUSIC	
3	8	3	8	MICHAEL BUBLE IT'S TIME REPRISE	
4	3	4	3	SCHNAPPI SCHNAPPI UND SEINE FREUNDE POLYDOR	
5	11	5	11	CHRISTINA SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL	

THIS WEEK		LAST WEEK		(VERDENS GANG NORWAY)		APRIL 25, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR			
2	N	2	N	E-ORE RAVI & DJ LOV EPIC			
3	2	3	2	IN MY DREAMS WIG WAM VOICES OF WONDER			
4	3	4	3	CANDY SHOP 50 CENT INTERSCOPE			
5	4	5	4	RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE			

THIS WEEK		LAST WEEK		ALBUMS	
1	2	3	4	5	6
1	N	1	N	AGE ALEXANDERSEN TO SKRITT FREM EMI	
2	1	2	1	BIGBANG POETIC TERRORISM GRANOSPOT	
3	2	3	2	SUNDE OYSTEIN SANN ERE BARE SPINNER	
4	3	4	3	MADRUGADA THE DEEP END VIRGIN	
5	N	5	N	PETER JOBACK STORYBOOK COLUMBIA	

THIS WEEK		LAST WEEK		(PROMUVI)		APRIL 27, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	UN MONDE PARFAIT ILONA MITRECEY SCORPIO			
2	2	2	2	TOUT LE BONHEUR DU MONDE SINSEMILIA EPIC			
3	3	3	3	ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY			
4	5	4	5	CONCERTO POUR DEUX VOIX CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC			
5	4	5	4	MA PHILOSOPHIE AMEL BENT JIVE			

THIS WEEK		LAST WEEK		ALBUMS	
1	2	3	4	5	6
1	1	1	1	MYLENE FARMER AVANT QUE L'OMBRE POLYDOR	
2	2	2	2	MOBY HOTEL MUTE	
3	3	3	3	LES ENFOIRES LE TRAIN DES ENFOIRES RESTO DU CDEUR	
4	5	4	5	SOUNDTRACK LES CHORISTES MARC MUSIC	
5	6	5	6	GARBAGE BLEED LIKE ME A&E/WARNER MUSIC	

THIS WEEK		LAST WEEK		(RIM)		APRIL 26, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	ESCOLINHA DE MUSICA ESCOLINHA DE MUSICA FAROL			
2	2	2	2	IL DIVO IL DIVO SYCO/SONY BMG			
3	4	3	4	KEANE HOPE AND FEARS ISLAND			
4	12	4	12	ADRIANA CALCANHOTO ADRIANA PARTIMPIM POLYDOR			
5	3	5	3	ROBERTO CARLOS PRA SEMPRE AO VIVO NO PACAEMBU COLUMBIA			
6	17	6	17	MARTINHO DA VILA BRASILINIDADE SOM LIVRE			
7	7	7	7	HUMANOS HUMANOS CAPITOL			
8	6	8	6	TONY CARREIRA VAGABUNDO POR AMOR ESPACIAL			
9	5	9	5	MARIA BETHANIA PERFIL SOM LIVRE			
10	10	10	10	BLASTED MECHANISM AVATARA MERCURY			

THIS WEEK		LAST WEEK		(CAPIF)		APRIL 25, 2005	
1	2	3	4	5	6	7	8
1	N	1	N	FLORICIENTA Y SU BANDA FLORICIENTA SONY MUSIC			
2	N	2	N	CHAYANNE DESDE SIEMPRE SONY BMG			
3	2	3	2	VARIOUS ARTISTS BOSSA N STONES DBN			
4	3	4	3	DIEGO TORRES MTV UNPLUGGED SONY BMG			
5	1	5	1	ISMAEL SERRANO NAVES ARRIENDO MAS ALLA... UNIVERSAL			
6	4	6	4	MOBY HOTEL MUTE			
7	5	7	5	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS			
8	8	8	8	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS SONY BMG			
9	N	9	N	GREEN DAY AMERICAN IDIOT REPRISE			
10	7	10	7	VARIOUS ARTISTS VERANO 2005 DBN			

THIS WEEK		LAST WEEK		(IFPI)		APRIL 22, 2005	
1	2	3	4	5	6	7	8
1	1	1	1	ANETA LANGEROVA SPOUSTA ANDELU SONY BMG			
2	N	2	N	RADUZA V HORE INDIES			
3	4	3	4	ARASH ARASH ARASH WARNER MUSIC			
4	13	4	13	ARAKAIN WARNING! SONY BMG			
5	3	5	3	DANIEL LANDA VECEK S PISNI KARLA KRYLA SONY MUSIC			
6	6	6	6	SOUNDTRACK SNOWBOARD/ACI SONY MUSIC			
7	2	7	2	DIVOKEJ BILL LUCERNA EMI			
8	7	8	7	MICHAL DAVID NEJVETSI ITALSKÉ HITY 2 SONY MUSIC			
9	22	9	22	4TET 1ST ARECA MULTIMEDIA			
10	5	10	5	KAREL PLIHAL V OLOMOUCI EMI			

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 27, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MARIO (USA) J/SONY BMG	LET ME LOVE YOU
2	2	50 CENT INTERSCOPE	CANDY SHOP
3	4	ILONA MITRECEY SCORPIO	UN MONDE PARFAIT
4	5	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV	(IS THIS THE WAY TO) AMARILLO
3	12	WILL SMITH INTERSCOPE	SWITCH
7	7	GREGORY LEMARCHAL MERCURY	ECRIS L'HISTOIRE
8	N	ELVIS PRESLEY RCA	WAY DOWN
8	8	MOBY MUTE	LIFT ME UP
10	6	GWEN STEFANI FT. EVE INTERSCOPE	RICH GIRL
59	59	MYLENE FARMER POLYDOR	F**K THEM ALL
12	N	BODYROCKERS MERCURY	I LIKE THE WAY
13	14	SARAH CONNOR X-CELL/SONY BMG	FROM ZERO TO HERO
14	15	SINSEMILIA EPIC	TOUT LE BONHEUR DU MONDE
15	11	JENNIFER LOPEZ EPIC	GET RIGHT

ALBUMS

APRIL 27, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	4	IT'S TIME REPRISE	MICHAEL BUBLE
2	1	THE MASSACRE INTERSCOPE	50 CENT
3	3	HOTEL MUTE	MOBY
4	5	AMERICAN IDIOT REPRISE	GREEN DAY
5	11	TROUBLE SRC/UNIVERSAL	AKON
6	8	VON HIER AN BLIND VIRGIN	WIR SIND HELDEN
7	2	BLEED LIKE ME A&E/WARNER BROS.	GARBAGE
8	13	HOPES AND FEARS ISLAND	KEANE
9	6	THE SINGLES XL RECORDINGS	BASEMENT JAXX
10	9	WILLST DU MIT MIR GEHN WARNER MUSIC	NENA
11	7	LIVE IN HAMBURG SPV	BOEHSE ONKELZ
12	12	DEFINITIVE COLLECTION UNIVERSAL TV	TONY CHRISTIE
13	10	THE EMANCIPATION OF MMI ISLAND/DEF JAM	MARIAH CAREY
14	19	TURNING POINT J/SONY BMG	MARIO
15	26	THE COLLECTION EPIC	SHAKIN' STEVENS

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. APRIL 27, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MARIO J RECORDS	LET ME LOVE YOU
2	2	GWEN STEFANI FT. EVE INTERSCOPE	RICH GIRL
3	3	GREEN DAY REPRISE	BOULEVARD OF BROKEN DREAMS
4	4	NATALIE IMBRUGLIA SONY BMG	SHIVER
7	7	LEMAR SONY BMG	IF THERE'S ANY JUSTICE
6	10	NELLY FT. TIM MCGRAW UNIVERSAL RECORDS	OVER AND OVER
7	5	MARIAH CAREY ISLAND DEF JAM	IT'S LIKE THAT
8	6	50 CENT INTERSCOPE	CANDY SHOP
13	13	DANIEL POWTER WARNER MUSIC	BAD DAY
10	24	BLACK EYED PEAS INTERSCOPE	DON'T PHUNK WITH MY HEART
9	9	ANASTASIA DAYLIGHT/EPIC	HEAVY ON MY HEART
12	15	USHER LAFACE/ZOMBA	CAUGHT UP
13	14	U 2 ISLAND	SOMETIMES YOU CAN'T MAKE IT ON
14	12	NATASHA BEDINGFIELD PHONOGENIC/SONY BMG	UNWRITTEN
15	11	MOBY MUTE	LIFT ME UP

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	3	VARIOUS ARTISTS	#1 WOV #15 PROVIDENT WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY
2	2	1	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY
3	3	82	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY
4	4	29	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG
5	5	113	SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG
6	6	5	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY
7	2	1	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG
8	8	31	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG
9	10	23	JEREMY CAMP	RESTORED BEC 8615/EMICMG
10	10	1	SINAI BEACH	IMMERSED VICTORY 2722
11	7	4	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG
12	9	8	KUTLESS	STRONG TOWER BEC 5391/EMICMG
13	11	53	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY
14	13	25	RELIENT K	MMHMM GOTE/CAPITOL 2953/EMICMG
15	12	6	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG
16	15	29	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG
17	16	26	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY
18	14	5	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
19	24	4	SUPERCHICK[K]	BEAUTY FROM PAIN INPDP 1279/EMICMG
20	18	26	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
21	17	26	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG
22	19	4	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS BEC 5395/EMICMG
23	31	6	GREATEST GAINER	VARIOUS ARTISTS MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG
24	30	4	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY
25	23	23	PHILLIPS, CRAIG AND DEAN	LET THE WORSHIPPERS ARISE INO 83071/PROVIDENT-INTEGRITY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	1	24	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY
27	6	43	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG
28	5	5	RONAN TYNAN	RONAN DECCA 003863/EMICMG
29	28	31	STEVEN CURTIS CHAPMAN	ALL THINGS NEW SPARROW 6897/EMICMG
30	22	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	ISRAEL HOMECOMING GAITHER MUSIC GROUP 2609/EMICMG
31	34	48	SELAH	HIDING PLACE CURB 78834/WORD-CURB
32	27	21	POINT OF GRACE	I CHOOSE YOU WORD-CURB/WARNER BROS. 86324/WORD CURB
33	33	28	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP NEXT INTEGRITY/MARANATHA/INO 83197/PROVIDENT-INTEGRITY
34	20	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	JERUSALEM GAITHER MUSIC GROUP 2608/EMICMG
35	37	8	NORMA JEAN	O' GOD, THE AFTERMATH SOLID STATE/TOOTH & NAIL 5392/EMICMG
36	32	5	THE AFTERS	I WISH WE ALL COULD WIN INO/EPIC 93618/PROVIDENT-INTEGRITY
37	36	25	NEWSBOYS	DEVOTION SPARROW 5547/EMICMG
38	39	52	BARLOWGIRL	BARLOWGIRL FERVENT 30046/PROVIDENT-INTEGRITY
39	42	62	JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 9613/EMICMG
40	40	42	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP
41	25	40	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001
42	35	9	BEBE WINANS	DREAM STILL WATERS/TMG 93967/WORD-CURB
43	45	48	THIRD DAY	WIRE ESSENTIAL 10728/PROVIDENT-INTEGRITY
44	4	3	KRISTEN CHENOWETH	AS I AM SONY CLASSICAL/INTEGRITY 83429/PROVIDENT-INTEGRITY
45	4	12	VARIOUS ARTISTS	HERE I AM TO WORSHIP 2 WORSHIP TOGETHER 3579/EMICMG
46	4	20	SWITCHFOOT	THE EARLY YEARS: 1997-2000 RE THINK/SPARROW 4565/EMICMG
47	35	10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CHURCH IN THE WILWOOD GAITHER MUSIC GROUP 2370/EMICMG
48	48	1	KJ-52	BEHIND THE MUSIK (A BOY NAMED JONAH) UPROK/BEAC 6606/EMICMG
49	25	25	GAITHER VOCAL BAND	BEST OF THE GAITHER VOCAL BAND GAITHER MUSIC GROUP 2569/EMICMG
50	5	4	OUT OF EDEN	HYMNS GOTE 2941/EMICMG

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	4	DONNIE MCCLURKIN	#1 PSALMS, HYMNS & SPIRITUAL SONGS VERITY 6413/ZOMBA
2	2	4	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
3	3	5	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA
4	4	9	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACD 6035
5	5	5	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795
6	6	6	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG
7	10	50	GREATEST GAINER	ISRAEL AND NEW BREED LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC
8	7	28	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
9	8	4	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL
10	12	17	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
11	15	85	SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
12	11	2	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873
13	15	16	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003
14	9	67	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001
15	13	9	BEBE WINANS	DREAM STILL WATERS/TMG 90727/SONY MUSIC
16	18	22	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA
17	14	1	ANOINTED	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC
18	17	8	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668
19	21	46	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA
20	25	71	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACD
21	25	85	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC
22	27	34	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC
23	18	28	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA
24	21	33	KIERRA KIKI SHEARD	I LOVE YOU EMI GOSPEL 97304
25	25	102	VICKIE WINANS	BRINGING IT ALL TOGETHER VERITY 43214/ZOMBA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	20	6	THE BLIND BOYS OF ALABAMA	ATOM BOMB REAL WORLD 63959
27	20	11	BRIDGJETTE TAYLOR	BRIDGJETTE TAYLOR ABLIFE 4000
28	32	3	VASHAWN MITCHELL	BELIEVE IN YOUR DREAMS TYSCOT 4145/TASEIS
29	27	65	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA
30	33	32	NICOLE C. MULLEN	EVERYDAY WORD-CURB 86317/WARNER BROS.
31	28	35	DETRICK HADDON	CROSSROADS TYSCOT/VERITY 59482/ZOMBA
32	39	6	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505
33	31	31	SHADRACH	I WON'T WORRY NO MORE JUANA 2012/MALACD
34	31	31	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN 71206*
35	49	4	TROY SNEED	A STATE OF WORSHIP EMTRO GOSPEL 1505
36	35	91	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	LET IT RAIN TEHILLAH/LIGHT 5497/COMPENIA
37	NEW	NEW	THE SOUL SEEKERS	THE SOUL SEEKERS MY BLOOD/GOSPO CENTRIC 67632/ZOMBA
38	36	36	THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYSCOT 4140/TASEIS
39	37	63	VICKI YOHE	I JUST WANT YOU PURESPRINGS GOSPEL 84230/EMI GOSPEL
40	34	50	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA
41	38	43	VARIOUS ARTISTS	BISHOP T.D. JAKES PRESENTS: HE-MOTIONS DEXTERITY SOUNDS 77796/EMI GOSPEL
42	44	7	AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL
43	41	40	VARIOUS ARTISTS	ALL STAR GOSPEL HITS VOLUME 1: PRAISE & WORSHIP WORD-CURB 86303/WARNER BROS.
44	42	9	EXCELSIOR	THE PROMISE VITAL SOUND 71857
45	46	25	BISHOP PAUL S. MORTON	SEASONS CHANGE TEHILLAH/LIGHT 5907/COMPENIA
46	43	72	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC
47	NEW	NEW	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
48	40	6	CHICAGO MASS CHOIR	PROJECT PRAISE (LIVE IN ATLANTA) NEW HAVEN 8051
49	45	54	FRED HAMMOND	NOTHING BUT THE HITS VERITY 53712/ZOMBA
50	RE-ENTRY	RE-ENTRY	JONATHAN BUTLER	THE WORSHIP PROJECT MARANATHA/CORINTHIAN 71770/PROVIDENT

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MAY 7 2005 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

RACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓣ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓣ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$13 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	24	#1 LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	2
2	2	23	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
3	3	19	VARIOUS ARTISTS	CHOSEN FEW: EL DODUCMENTAL CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD) Ⓢ	
4	5	7	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
5	12	46	GREATEST GAINER HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	
6	6	5	JIMMY BUFFETT	LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/DVD) Ⓢ	
7	11	35	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
8	10	5	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
9	8	13	BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
10	9	7	BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)	
11	7	5	C-MURDER	THE TRUEST \$#!* 1 EVER SAID TRU 9900 KOCH (17.98)	
12	NOT SHOT DEBUT		ESHAM	A-1 YOLA (PSYCHOPATHIC) 4045 (15.98)	
13	NEW		CIRCA SURVIVE	JUTURNA EQUAL VISION 103 (12.98)	
14	14	19	SOUNDTRACK	NAPOLEON DYNAMITE LAKESHORE 33810 (18.98)	
15	HEATSEEKER GRADUATE		SINAI BEACH	IMMERSED VICTORY 2722 (12.98)	
16	4	2	MINDLESS SELF INDULGENCE	YOU'LL REBEL TO ANYTHING METROPOLIS 365* (11.98)	
17	13	4	THE GAME	WEST COAST RESURRECTION GET LOW 4570 (17.98)	
18	24	28	STRAYLIGHT RUN	STRAYLIGHT RUN VICTORY 229 (13.98)	
19	26	39	TAKING BACK SUNDAY	WHERE YOU WANT TO BE VICTORY 228 (15.98)	
20	NEW		SOUNDTRACK	CHARMED: THE BOOK OF SHADOWS TREADSTONE 111/IMAGE (15.98)	
21	18	9	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035 (16.98/10.98)	
22	17	13	BRIGHT EYES	DIGITAL ASH IN A DIGITAL URN SADDLE CREEK 0073* (11.98)	
23	20	30	INTERPOL	ANTICS MATADOR 616* (16.98)	
24	16	18	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS VOLUME 9 SOURCE 2523/IMAGE (18.98)	
25	25	23	NB RIDAZ	NB RIDAZ.COM NASTYBOY 1020/UPSTAIRS (13.98)	
26	NEW		JOAN SEBASTIAN	INVENTARIO MUSART 3446/BALSOA (16.98)	
27	22	25	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
28	19	5	DECEMBERISTS	PICARESQUE KILL ROCK STARS 60425 (16.98)	
29	28	25	YING YANG TWINS	MY BROTHER & ME COLLIPARK 2489/TVT (11.98 CD/DVD) Ⓢ	
30	RE-ENTRY		DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
31	NEW		MATISYAHU	LIVE AT STUBBS JOUB 805022/DR (11.98)	
32	31	9	THIEVEY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081 (15.98)	
33	NEW		OUTLAWZ	OUTLAW 4 LIFE ONE NATION/33RD STREET 3010/BAYSIDE (15.98)	
34	46	31	ATREYU	THE CURSE VICTORY 218 (15.98)	
35	RE-ENTRY		SPITALFIELD	STOP DOING BAD THINGS VICTORY 241 (13.98)	
36	29	9	VARIOUS ARTISTS	ATTICUS: DRAGGING THE LAKE 3 SIDEONEDUMMY 71252 (8.98)	
37	27	5	M.I.A.	ARULAR XL 186* (15.98)	
38	RE-ENTRY		SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD (17.98/11.98)	
39	38	2	SOUNDTRACK	SAHARA RYKODISC 10807 (18.98)	
40	RE-ENTRY		COMEBACK KID	WAKE THE DEAD VICTORY 2462 (13.98)	
41	50	54	FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	
42	34	31	SHADOWS FALL	THE WAR WITHIN CENTURY MEDIA 8228 (13.98 CD/DVD) Ⓢ	
43	35	5	COPELAND	IN MOTION THE MILITIA GROUP 030 (15.98)	
44	23	3	ADEMA	PLANETS EARACHE 292 (15.98)	
45	36	9	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD: EQUAL VISION 104 (13.98)	
46	15	2	MARCUS MILLER	SILVER RAIN 3 DELUCES 5779/KOCH (17.98)	
47	44	3	RAVIN & DAVID VISAN	BUDDHA-BAR VII GEORGE V 71052 (30.98)	
48	39	65	THE SHINS	CHUTES TOO NARROW SUB POP 70825* (15.98)	
49	RE-ENTRY		COLLECTIVE SOUL	YOUTH EL 60001 (15.98)	
50	30	22	MITCH HEDBERG	MITCH ALL TOGETHER COMEDY CENTRAL 0024 (17.98 CD/DVD) Ⓢ	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	8	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	2	4	RONAN TYNAN	RONAN DECCA 003883/UNIVERSAL CLASSICS GROUP	
3	3	2	DANIEL O'DONNELL	LIVE FROM BRANSON DPTV MEDIA 236	
4	4	2	DANIEL O'DONNELL	BRANSON ENCORE DPTV MEDIA 238	
5	7	4	VARIOUS ARTISTS	PUTUMAYO PRESENTS AFRO-LATIN PARTY PUTUMAYO 235	
6	8	9	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
7	5	5	CARLA BRUNI	QUELOU'UN M'A DIT NAIVE 27242/V2	
8	9	20	SOUNDTRACK	THE MOTORCYCLE DIARIES EDGE/DG 003294/UNIVERSAL CLASSICS GROUP	
9	11	14	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.	
10	10	24	DANIEL O'DONNELL	WELCOME TO MY WORLD: 20 CLASSICS FROM THE JIM REEVES SONG BOOK DPTV MEDIA 026	
11	RE-ENTRY		ZAP MAMA	ANCESTRY IN PROGRESS LUAKA BOP 90056/WARNER BROS	
12	13	31	DANIEL O'DONNELL	SONGS OF FAITH DPTV MEDIA 225	
13	12	4	HAPA	MAUI FINN 002	
14	RE-ENTRY		VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
15	15	2	CIRQUE DU SOLEIL	ZUMANITY CIRQUE DU SOLEIL 20023	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	NEW		#1 JIM BRICKMAN	GRACE WINDHAM HILL 67979/RCA VICTOR	
2	1	7	SECRET GARDEN	EARTHSOONS DECCA 80004177/UNIVERSAL CLASSICS GROUP	
3	4	51	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60816/RCA VICTOR	
4	3	13	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
5	5	23	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
6	6	12	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
7	7	60	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850/MADACY	
8	2	16	MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215	
9	8	20	VARIOUS ARTISTS	THE HEALING GARDEN ART OF WELL-BEING DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5069/MADACY	
10	9	12	JESSE COOK	MONTREAL NARADA 66076	
11	10	21	VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065	
12	13	16	ARMIK	CAFE ROMANTICO BOLERO 7112	
13	12	6	VARIOUS ARTISTS	ULTIMATE RELAXATION THE SEA/RAIN/FOREST/THUNDERSTORM MADACY SPECIAL PRODUCTS 50694/MADACY	
14	11	6	VARIOUS ARTISTS	SOUND EFFECTS: PEOPLE & SOUNDS VI 450666	
15	14	6	VARIOUS ARTISTS	SOUND EFFECTS: MACHINES & MOVEMENT VI 450664	

TOP HEATSEEKERS: NORTHEAST REGION

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	6	#1 AMOS LEE	AMOS LEE (BLUE NOTE)
2	6	40	DANE COOK	HARMFUL IF SWALLOWED (COMEDY CENTRAL)
3	2	24	RAY LAMONTAGNE	TROUBLE (RCA/RMG)
4	1	49	DAMIEN RICE	0 (DRM/VECTRA/WARNER BROS.)
5	4	6	CELTIC WOMAN	CELTIC WOMAN (MANHATTAN)
6	-	1	SLIGHTLY STOOPID	CLOSER TO THE SUN (STOOPID/CALIPATES/REINCARNATE)
7	-	1	ELLIS PAUL	AMERICAN JUKEBOX FABLES (PHILO/ROUNDER)
8	-	9	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE (VICTORY)
9	3	5	BLOC PARTY	SILENT ALARM (VICE/DIM MAK/ATLANTIC)
10	-	1	ESHAM	A-1 YOLA (PSYCHOPATHIC)
11	5	2	MINDLESS SELF INDULGENCE	YOU'LL REBEL TO ANYTHING (METROPOLIS)
12	-	1	CIRCA SURVIVE	JUTURNA (EQUAL VISION)
13	-	3	PURPLE CITY	ROAD TO THE RICHES: THE BEST OF THE PURPLE CITY MIXTAPES (BABYGRANDE)
14	-	7	THE ARCADE FIRE	FUNERAL (MERGE)
15	-	2	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER (MALACO)

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 OCEAN'S TWELVE WARNER HOME VIDEO 38948 (27.98)	George Clooney/Brad Pitt	PG-13	
2	NEW	1	HOTEL RWANDA MGM HOME ENTERTAINMENT 08501 (26.98)	Don Cheadle	R	
3	4	5	THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36387 (29.98)	Animated	PG	
4	1	2	SIDEWAYS (WIDESCREEN) FOXVIDEO 27576 (29.98)	Paul Giamatti/Thomas Haden Church	R	
5	2	2	SPANGLISH COLUMBIA TRISTAR HOME ENTERTAINMENT 04852 (29.98)	Adam Sandler/Tea Leoni	PG-13	
6	7	5	THE INCREDIBLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841 (29.98)	Animated	PG	
7	3	2	ELEKTRA (WIDESCREEN) FOXVIDEO 28264 (29.98)	Jennifer Garner/Goran Visnjic	PG-13	
8	5	2	SIDEWAYS (PAN & SCAN) FOXVIDEO 27590 (29.98)	Paul Giamatti/Thomas Haden Church	R	
9	RE-ENTRY	1	OCEAN'S ELEVEN (WIDESCREEN) WARNER REPRIS VIDEO/WARNER HOME VIDEO 22634 (14.98)	George Clooney/Brad Pitt	PG-13	
10	9	4	FINDING NEVERLAND (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38218 (29.98)	Johnny Depp/Kate Winslet	PG	
11	6	2	ELEKTRA (PAN & SCAN) FOXVIDEO 28275 (29.98)	Jennifer Garner/Goran Visnjic	PG-13	
12	NEW	1	SUSPECT ZERO (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41954 (29.98)	Aaron Eckhart/Ben Kingsley	R	
13	8	3	CLOSER COLUMBIA TRISTAR HOME ENTERTAINMENT 04847 (29.98)	Julia Roberts/Jude Law	R	
14	NEW	1	VIVA LA BAM: THE COMPLETE SECOND & THIRD SEASONS PARAMOUNT HOME ENTERTAINMENT 87884 (39.98)	Bam Margera	NR	
15	14	7	BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36344 (29.98)	Animated	G	
16	16	17	NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder	PG	
17	15	10	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497 (27.98)	James Garner/Gena Rowlands	PG-13	
18	NEW	1	THE WOODSMAN COLUMBIA TRISTAR HOME ENTERTAINMENT 11001 (26.98)	Kevin Bacon/Kyra Sedgwick	R	
19	13	4	FAT ALBERT FOXVIDEO 27549 (29.98)	Kenan Thomas/Kyla Pratt	PG	
20	11	3	AFTER THE SUNSET (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07763 (27.98)	Pierce Brosnan/Woody Harrelson	PG-13	
21	RE-ENTRY	1	OCEAN'S ELEVEN (PAN & SCAN) WARNER HOME VIDEO 22185 (14.98)	George Clooney/Brad Pitt	PG-13	
22	NEW	1	OCEAN'S ELEVEN/OCEAN'S TWELVE WARNER HOME VIDEO 70379 (39.98)	George Clooney/Brad Pitt	PG-13	
23	19	4	STAR WARS: CLONE WARS VOLUME 1 FOXVIDEO 25792 (19.98)	Animated	NR	
24	10	2	JAY-Z: FADE TO BLACK PARAMOUNT HOME ENTERTAINMENT 45124 (29.98)	Jay-Z	R	
25	26	7	THE SPONGEBOB SQUAREPANTS MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 27434 (29.98)	Animated	PG	

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	4	#1 FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	
2	2	9	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 1015 (13.98 CD/DVD)	Chosen Few	
3	3	21	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park	
4	4	22	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
5	5	67	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (19.98 CD/DVD)	Pantera	
6	6	76	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	3
7	7	22	ANYWHERE BUT HOME WIND-UP VIDEO/BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
8	8	68	PAST, PRESENT & FUTURE GEPFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
9	9	4	BEHIND HAZEL EYES VENTURA DISTRIBUTION 24092 (14.98 DVD)	Kelly Clarkson	
10	NEW	1	CLUB DATE - LIVE IN MEMPHIS EAGLE VISION 30112 (19.98 DVD)	Elvis Costello & The Imposters	
11	11	24	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70373 (29.98 DVD)	Eric Clapton	4
12	12	22	AFTERGLOW LIVE ARISTA/BMG VIDEO 64543 (22.98 DVD/CD)	Sarah McLachlan	2
13	13	58	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
14	14	21	LIVE AT THE GREEK 143/REPRIS MUSIC VIDEO/WARNER MUSIC VISION 38624 (28.98 DVD/CD)	Josh Groban	
15	15	49	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	
16	16	5	NEVERMIND EAGLE VISION 30069 (19.98 DVD)	Nirvana	
17	17	2	COMIN' WHERE I'M FROM: LIVE & MORE BMG VIDEO 67157 (19.98 DVD)	Anthony Hamilton	
18	18	4	IF WE COULD ONLY SEE US NOW ISLAND VIDEO 91650 (19.98 CD/DVD)	Thrice	
19	19	4	LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVD)	Johnny Cash	
20	20	8	ISRAEL HOMECOMING GATHER MUSIC VIDEO/EMM MUSIC VIDEO 44619 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
21	21	94	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin	
22	22	5	END OF THE CENTURY: THE STORY OF THE RAMONES SIRE/RHINO HOME VIDEO/WARNER MUSIC VISION 70399 (19.98 DVD)	The Ramones	
23	23	7	USHER: RHYTHM CITY VOLUME 1: CAUGHT UP LAFACE VIDEO/ZOMBA VIDEO 67566 (19.98 DVD)	Usher	
24	24	2	DIG! PALM PICTURES 03104 (24.98 DVD)	Various Artists	
25	25	36	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98/19.98)	Queen	

LAUNCH PAD

MAY 7 2005

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	NEW	1	#1 SLIGHTLY STOOPID STOOPID/CALIPATES 01208/REINCARNATE (15.98)	Closer To The Sun
2	5	41	GREATEST GAINER HAWTHORNE HEIGHTS VICTORY 220 (13.98)	The Silence In Black And White
3	4	28	JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man
4	2	73	DAMIEN RICE DRM.VECTOR 48507/WARNER BROS. (18.98) ⊕	O
5	3	5	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
6	NEW	1	ESHAM PSYCHOPATHIC 4045 (15.98)	A-1 Yola
7	6	4	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos
8	9	27	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
9	NEW	1	CIRCA SURVIVE EQUAL VISION 103 (12.98)	Juturna
10	10	8	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee
11	7	5	KURT CARR PROJECT GOSPD CENTRIC 70058/ZOMBA (17.98)	One Church
12	NEW	1	SINAI BEACH VICTORY 2722 (12.98)	Immersed
13	12	7	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman
14	16	25	RISE AGAINST GEPFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
15	1	2	MINDLESS SELF INDULGENCE METROPOLIS 365* (11.98)	You'll Rebel To Anything
16	NEW	1	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje
17	14	6	ZOEGIRL SPARROW 73296 (12.98)	Room To Breathe
18	11	5	LOUIS XIV PINEAPPLE/ATLANTIC 93825/AG (13.98)	The Best Little Secrets Are Kept
19	8	5	ANA BARBARA/JENNIFER PENA FONOVISA 351791/UG (14.98) ⊕	Confesiones
20	NEW	1	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer
21	23	8	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
22	20	9	MISSISSIPPI MASS CHOIR MALACO 6035 (16.98/10.98)	Not By Might, Nor By Power
23	24	57	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution
24	19	25	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
25	17	5	NATALIE GRANT CURB 78860 (17.98)	Awaken
26	35	4	TEGAN AND SARA VAPOR 89403/SANCTUARY (16.98)	So Jealous
27	26	17	NB RIDAZ NASTYBODY 1020/UPSTAIRS (13.98)	nb ridaz.com
28	NEW	1	JOAN SEBASTIAN MUSART 3448/BALBOA (16.98)	Inventario
29	30	4	SUPERCHIC[K] INPOP 71279 (12.98)	Beauty From Pain
30	25	21	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
31	21	5	DECEMBERISTS KILL ROCK STARS 60425 (16.98)	Picaresque
32	15	3	CORROSION OF CONFORMITY SANCTUARY 84739 (18.98)	In The Arms Of God
33	NEW	1	MATISYAHU JOBUB 805022/OR (11.98)	Live At Stubbs
34	37	16	MARC BROUSSARD ISLAND 002938/IDJMG (9.98)	Carencro
35	39	39	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98)	Scissor Sisters
36	50	47	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level
37	RE-ENTRY	1	SPITALFIELD VICTORY 241 (13.98)	Stop Doing Bad Things
38	27	5	M.I.A. XL 196* (15.98)	Arular
39	18	3	A STATIC LULLABY COLUMBIA 92772/SONY MUSIC (12.98)	Faso Latido
40	28	26	J MOSS GOSPD CENTRIC 70068/ZOMBA (17.98)	The J Moss Project
41	29	18	PHILLIPS, CRAIG AND DEAN IND/EPIC 92879/SONY MUSIC (17.98)	Let The Worshippers Arise
42	32	42	JEM ATO 21519 (12.98)	Finally Woken
43	45	4	MICAH STAMPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL (17.98)	The Songbook Of Micah
44	42	6	THE JOHN BUTLER TRIO LAVA 93804 AG (13.98)	Sunrise Over Sea
45	33	35	UNDEROATH SOLID STATE 83184/TDDTH & NAIL (13.98)	They're Only Chasing Safety
46	RE-ENTRY	1	SEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (17.98/11.98)	Live
47	RE-ENTRY	1	COMEBACK KID VICTORY 2462 (13.98)	Wake The Dead
48	RE-ENTRY	1	FALL OUT BOY FUELED BY RAMEN 061 (12.98)	Take This To Your Grave
49	40	5	COPELAND THE MILITIA GROUP 030 (15.98)	In Motion
50	44	13	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY (7.98)	Baby Einstein: Playtime Music Box

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

BREAKING & ENTERING

Drawing comparisons to rapper Doug E. Fresh, the hip-hop and reggae beats of Hasidic dancehall artist Matisyahu's debut effort, "Live at Stubbs" (Or Music), lands at No. 33 on Top Heatseekers this week. Discover artists making their inaugural *Billboard* chart runs every Monday in Breaking & Entering on billboard.com.

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Juan Pablo Torres Dead

Juan Pablo Torres, a member of the group Cuban Masters who played alongside such legends as Israel "Cachao" Lopez and Carlos "Patato" Valdez, died April 17 in Miami. He was 59. Torres had an inoperable brain tumor and died after several days in a coma.



Considered one of Cuba's leading trombonists, Torres recorded with greats like Bebo Valdés, Tito Puente, Paquito D'Rivera and Arturo Sandoval. He made more than a dozen albums, both as a soloist and with other artists.

In 2001, Torres joined the project Cuban Masters, a big band comprising Lopez, Valdez and Alfredo "Chocolate" Armenteros. Their album "Cuban Masters, Los Originales" was nominated for several Latin Grammy Awards.

Torres is survived by his wife and six children. —Leila Cobo

BIRTHS

30Y: Steven Tyler, to Brenda and Doug Clouse, April 11 in Los Angeles. Father is director of touring for AEG Live/Concerts West.

GIRL: Courtney, to Duffy and Mike Betterton, April 13 in Nashville. Father is a manager at Morris Management Group.

GIRL: Olivia Grace Burrington, to Lia Knight and Chad Burrington, April 14 in Seattle. Mother is an evening host for Jones Radio Networks.

TWINS: a girl and a boy, Julianna Tex and Henry Benjamin, to Emily and Charlie Robison, April 14 in Los Angeles. Mother is member of country trio the Dixie Chicks. Father is a singer/songwriter.

GIRL: Judah Victoria, to Orly and Ziggy Marley, April 21 in Los Angeles. Mother is a VP at the William Morris Agency. Father is a reggae singer/songwriter.

GIRL: Hillary Quinn, to Rene and Michael Britt, April 25 in Nashville. Father is guitarist for Lonestar.

DEATHS

Judy Wong, age unknown, of a heart attack, in Los Angeles in early April. The former wife of Jethro Tull guitarist Glenn Cornick, Wong was a longtime fixture on the West Coast music scene. While running a clothing store in San Francisco favored by musicians like Janis Joplin in the 1960s, Wong met members of Fleetwood Mac and later ran the band's Penguin Promotions office in Los Angeles.

Chuck Peters, 51, of natural causes, April 2 in Washington, D.C. Peters was a longtime sound engineer for such acts as Mary Chapin Carpenter, Danny Gatton and the Rankin Family. He was also a member of the International Alliance of Theatrical Stage Employees, and had spent the last six years working in such Washington, D.C., venues as Ford's Theater and the Kennedy Center for the Performing Arts. He is survived by his wife and two children. Memorial donations may be made to the Hailey and Conner Peters College Fund, 8003 Rocky Run Drive, Gainesville, Va. 20155.

INDUSTRY EVENTS

MAY 12 14th annual MVPA Awards, Orpheum Theatre, Los Angeles. 213-387-1590.

MAY 16 22nd annual ASCAP Pop Music Awards honoring Jermaine Dupri and Neil Young, Beverly Hilton Hotel, Los Angeles. 310-889-9200.

MAY 16 BMI Pop Awards honoring Paul Simon, Regent Beverly Wilshire, Los Angeles. 310-659-9109.

MAY 18 BMI Film & Television Awards honoring Graeme Revell, Regent Beverly Wilshire, Los Angeles. 310-659-9109.

JUNE 9 Songwriters Hall of Fame Induction Ceremony, Marriott Marquis, New York. 212-573-6933.

JUNE 15-16 What Men Want: Marketing Using Media, Sports & Entertainment, Green Valley Ranch Resort & Spa, Las Vegas. 646-654-4660.

JUNE 27 18th annual ASCAP Rhythm & Soul Music Awards, Beverly Hilton Hotel, Los Angeles. 310-889-9200.

JULY 12 What Teens Want: Marketing to Teens Using Music, Movies & the Media, Marriott Marquis, New York. 646-654-4660.

FOR THE RECORD

In the article "RIAA Suits to Hit Students" (*Billboard*, April 23), it should have stated that file-sharing application I2Hub is not affiliated with Internet2.

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BREASTFED 'ROCK & ROLL'

Scottish DJ/producer Mylo is responsible for one of last year's most essential albums, "Destroy Rock & Roll." The rock/dance/electronic hybrid was originally released on Breastfed Recordings, the U.K. independent helmed by producers Myles MacInnes (aka Mylo), Duncan Reid (Linus Loves) and Glasgow Underground Records managing director Kevin McKay. Earlier this year, after replacing some samples with replayed bits, Breastfed entered a joint venture in the United Kingdom for "Destroy Rock & Roll" with Sony BMG, which has reissued the album.

Now, with a new single in the United Kingdom—the Kim Carnes-kissed "In My Arms"—Inside Track hears that "Destroy Rock & Roll" is *this* close to partnering with one of Sony BMG's labels in the United States. Whichever U.S. label is lucky enough to secure this album will surely find it on many critics' year-end top 10 lists.



—Michael Paoletta

BARCELONA'S THE PLACE

As the dance community converges in Barcelona in June for the Sonar festival/trade show, so will the European indie community. The Spanish city will host June 16 the general meeting of European labels body Impala. Michel Lambot, co-chairman of Brussels-based indie group Play It Again Sam, has been president of the trade body since its creation in May 2000. He is not expected to seek re-election.

A source reckons there are four potential contenders within Impala's board to take over Lambot's role. They are Martin Mills, chairman of Great Britain's Beggars Group; Horst Weidenmüller, founder of German alternative/dance label !K7 Records; Hein Van der Ree, managing director of Dutch company Epitaph; and Patrick Zelnik, president of France's Naïve.

Also in Barcelona, Impala members will be joined June 17 by representatives from indie organizations around the world for the first meeting of the indie coalition since it was announced at MIDEM in January. Participants from Australia, Brazil and the United States, among others, are due to attend.

—Emmanuel Legrand

leaving Sony Music Nashville, where she serves as senior director of A&R and artist development, to join Warner Bros.' Nashville division as VP of A&R. She reports directly to Warner Music Group chairman/CEO Tom Whalley. Gershon is expected to start May 16 at Warner Bros. While at Sony, Gershon signed Buddy Jewell, Miranda Lambert and Jace Everett. She also served as a judge on the first season (2003) of USA Network series "Nashville Star."

—Phyllis Stark

DURAN DURAN PUBLISHING GOES DUTCH

Duran Duran just announced a publishing administration deal with Netherlands-based financial services firm Fintage Music. Now Inside Track has learned that another major British act from the '80s is understood to be looking for a representation deal as well with an independent European music publisher.

—Emmanuel Legrand

CANADIAN APPLE

George Maniatis has joined Apple Computer's iTunes Music Store in Canada as a music programmer. He will work with various labels and artist managers to ensure that music content is available on the Canadian site. Maniatis was previously senior VP of A&R at Nettwerk Productions in Vancouver (billboard.biz, March 18). In his 14 years at Nettwerk, he worked with numerous acts, including Sarah McLachlan, BT, Delerium and Tiësto.

—Michael Paoletta

BURGESS LEAVING APA

Nat Burgess, partner/executive VP at Agency for the Performing Arts, is leaving his post May 31. Burgess runs APA's concert division; he started in the mailroom at William Morris Agency and moved to APA in 1983. Among the acts Burgess has worked with at APA are Harry Connick Jr., Fleetwood Mac, Judas Priest and Boston. No word on if his position will be filled.

—Melinda Newman

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Motown Records Group names **Mark Czarra** VP of alternative promotion. He was VP of modern rock promotion at **Active Industry Research**.

Warner Strategic Marketing/Rhino Records in Los Angeles promotes **Ben Trask** to VP of new media. He was senior director.

Lyric Street Records in Nashville promotes **Tonya Stroud** to coordinator of A&R. She was executive assistant to the president.

Island Def Jam Music Group in New York promotes **Joe Borrino** to senior VP of finance. He was VP of finance.

PUBLISHING: ASCAP in New York promotes **Ellen Meltzer-Zahn** to VP of business affairs. She was assistant VP of business affairs.

BMI in Los Angeles names **Aamina Gant** associate director of writer/publisher relations. She was an assistant in the department. EMI Music Publishing in New York promotes **Kevin Hershey** to VP of talent, acquisitions and marketing for the East Coast. He was senior director.

RADIO: Infinity Broadcasting in Detroit names **Bill Shea** VP of automotive marketing. He was executive VP, communications director at **CXC Services**.

Impact Radio Networks in Brentwood, Tenn., names **Becky Robertson** director of country broadcasting. She was in affiliate relations.

MUSIC VIDEO: MTV Networks Latin America in Miami promotes **Alvaro Paes de Barros** to VP of distribution. He was senior director.



RELATED FIELDS: Endless Noise in Santa Monica, Calif., taps **Shari Christensen** as executive producer. She was a freelance executive music producer.

Gospel Music Channel in Atlanta promotes **Alvin Williams** to director of music industry development. He was director of promotion and affinity marketing.

5.1 Production Services in West Los Angeles promotes **Sandi Taylor** to VP of production. She was director of sales and marketing.

Send submissions to shan@billboard.com.



WHOA, NELLIE

Singer/songwriter Nellie McKay is making progress on her untitled sophomore album for Columbia. According to the artist, she is eyeing a September release for the set, which will feature a duet with Cyndi Lauper on the track "Bee Charmer." The new album is the follow-up to McKay's 2004 critically acclaimed double-disc debut, "Get Away From Me."

In other McKay news, she is confirmed to appear in her first feature film, "Safety Glass." Currently in production, the film also stars Mandy Moore, Amanda Peet and Michelle Williams.

—Jonathan Cohen

GERSHON ON THE MOVE

Veteran Nashville music executive Tracy Gershon is

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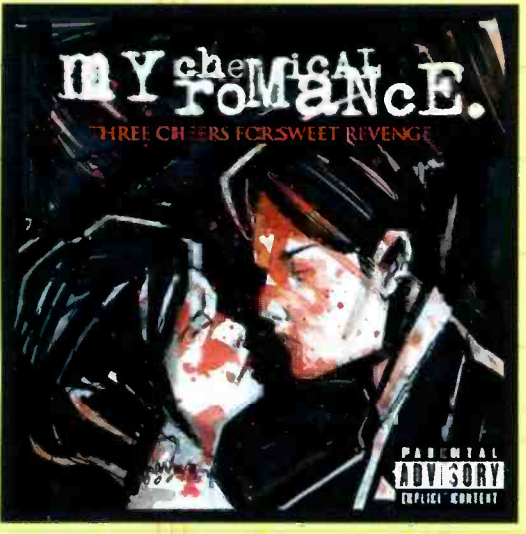
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