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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • APRIL 2, 2005

HOT SPOTS



6 Pilot Program Flies
 The Mexican government and the IFPI help turn illegal street vendors into legitimate retailers.



17 Valentine's Day
 Brooke Valentine's "Chain Letter" enters The Billboard 200 at No. 16 and Top R&B/Hip-Hop Albums at No. 3.



51 New Bohemian
 Berlin's Annett Louisan brings a different sound to the German charts with her platinum debut, "Bohème."

Breaking news around the clock:
billboard.biz



Setting Mimi Free

Mariah 'Digs Deep' On Upcoming Album

BY MICHAEL PAOLETTA

NEW YORK—On this severely cold March night, Mariah Carey is inside a studio at MTV taping an interview for an upcoming broadcast. Walking out of the studio, she is heard muttering to no one in particular, "The abuse I endure is never-ending."

Minutes later, ensconced in one of the cable network's many conference rooms, Carey smiles and laughs. "I'm a little dramatic at times," she says, referring to the "abuse" comment. "I know, I know, it's tough to believe. But it's true."

Sure, the multimillion-selling, two-time Grammy Award winner has experienced great highs and lows
(Continued on page 66)

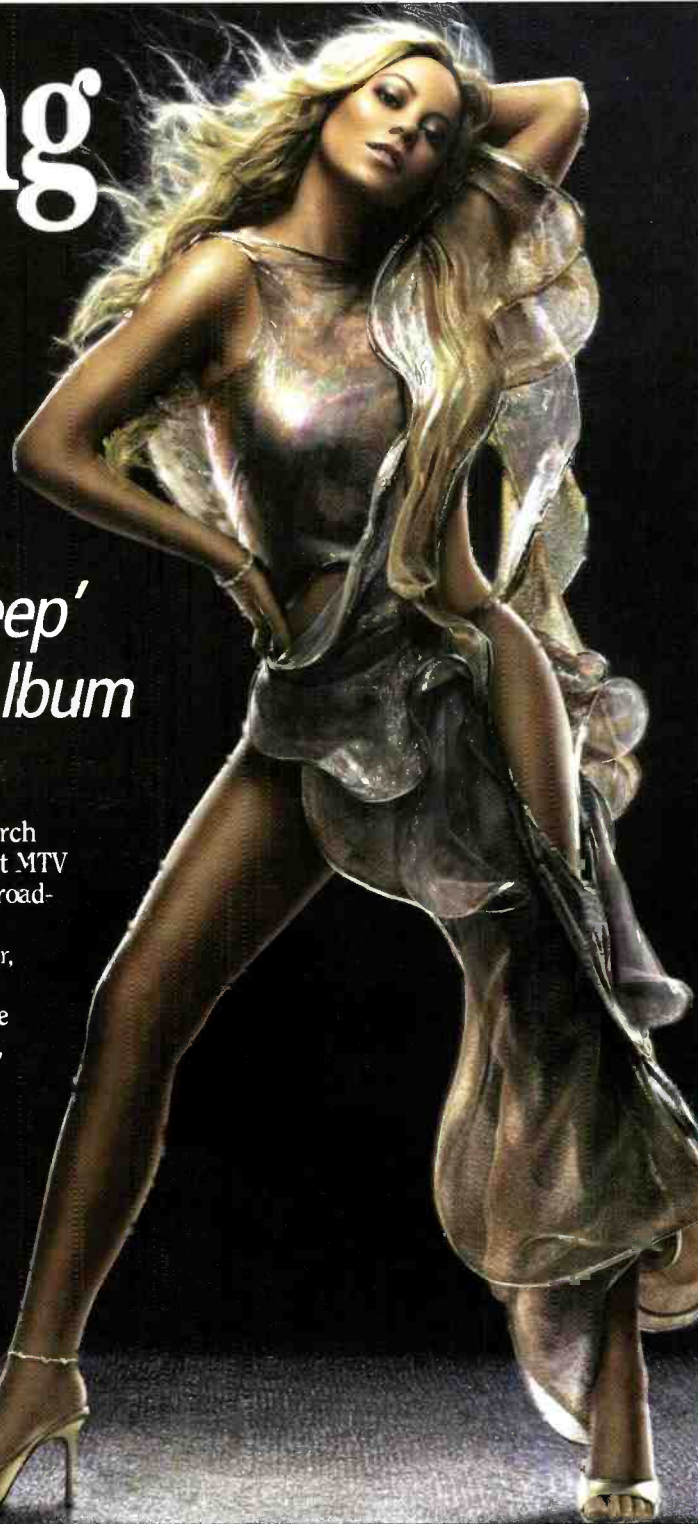


Photo: Markus Klinko

Sillerman Shopping Again

Entrepreneur Buys Fuller's 'Idol' Company

BY LARS BRANDLE and RAY WADDELL

Robert Sillerman is on the move again, as his growing CKX entertainment empire gets a big boost from the acquisition of Simon Fuller's 19 Entertainment.

British music industry entrepreneur Fuller sold the entertainment fiefdom, the company behind the "Idol" TV franchise, to Sillerman's CKX in a cash and stock deal worth £100 million (\$192 million) (billboard.biz, March 18).

(Continued on page 66)

CCC Plots Web Push

BY BRIAN GARRITY

NEW YORK—Clear Channel Communications plans to make a big push into the Internet radio space next month with a new music-performance series that will be syndicated weekly to hundreds of its local-station Web sites across the United States.

The radio giant also is upping its commitment to the streaming business by bringing the programming
(Continued on page 65)



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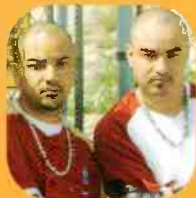
Programming & Panelists

Industry leaders discuss today's most timely, relevant & provocative issues including: digital music, streaming, charts, the teen market, producing, urban regional & reggaeton and the ringtone frenzy.

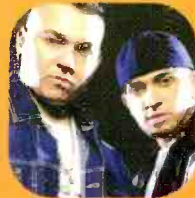
panelists subject to change.



A.B. Quintanilla
EMI Latin



Akwid
Univision



Crooked Stylo
Fonovisa



Cruz Martinez
EMI Latin



Daddy Yankee
El Cartel/VI



Hector El Bambino
Gold Star/Universal Latino



Shirley Maldonado
Sirius Satellite Radio



Ivy Queen
Perfect Image/Universal Latino



Pitbull
Diaz Brothers/TVI



Susan Roberts
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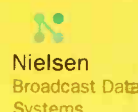
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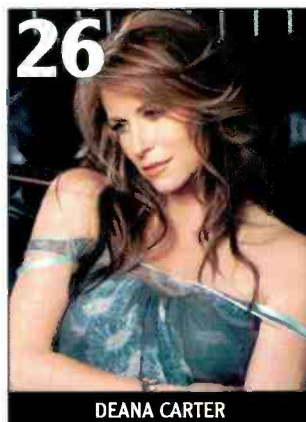
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DEANA CARTER

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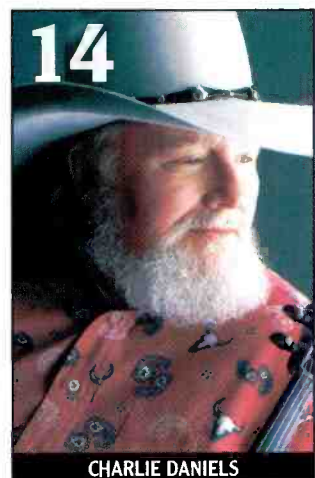
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WATERLOO RECORDS PRESIDENT JOHN KUNZ ON BIG-BOX PRICING
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April 25-28 at the Hotel InterContinental, Miami
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Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards
Aug. 3-5 at the Hotel InterContinental, Atlanta
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Billboard Dance Music Summit
Sept. 19-21 at the Union Square Ballroom, New York
Information: 646-654-4660

Billboard Touring Conference & Awards: Roadwork '05
Oct. 25-26 at the Roosevelt Hotel, New York
Information: 646-654-4660

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Upfront

TOP OF THE NEWS



Entertainment Biz Preps For Day In Court

Ruling Will Affect Future Of P2P Technology; More Than 200 'Friends' Weigh In

BY SUSAN BUTLER

NEW YORK—Three men will stand before the U.S. Supreme Court March 29, arguing one of the most important copyright cases in history.

One will speak for most of the entertainment industry. The second will argue for two companies that provide peer-to-peer file-sharing software, and the third will represent the U.S. government.

Experts agree that the court's written opinion in case No. 04-480 will have a profound impact on federal legislation, business models, law enforcement and the financial resources of industries that have provided an estimated 6% of the country's gross domestic product. Its legal and practical effect will touch the entertainment, technology and copyright industries—and nearly everyone who earns a living in these sectors.

The issue before the Supreme Court is whether two companies that operated, and continue to operate, "decentralized" P2P file-sharing networks should be liable for the copyright-infringing activities of their users, who have shared more than 8 million unauthorized



The legal team at Jenner & Block prepares to argue the entertainment industry's case. Pictured, from left, are Donald B. Verrilli Jr., William M. Hohengarten, Thomas J. Perrelli and Ian Heath Gershengorn.

music and movie files (see story, this page). While the technology is capable of lawful use—sharing files of public domain works and copyrighted works provided with the owners' permission—the evidence suggests that more than 90% of

the copyrighted works on these networks were not authorized to be shared.

The case landed in the Supreme Court after the Ninth Circuit Court of Appeals in Pasadena, Calif., held last August that Grokster and

StreamCast Networks, as operators of certain versions of Grokster and Morpheus, respectively, were not secondarily liable for their users' infringements.

The case is still pending as to other versions of the software and

against other parties in the U.S. District Court in Los Angeles.

As the day for oral arguments draws near for Metro-Goldwyn-Mayer Studios Inc., et al. v. Grokster Ltd., et al., many interested parties and observers around the world are discussing the case. The focus in Washington, D.C., however, is only on the positions of the parties to the lawsuit and the more than 200 amici (friends of the court) as revealed in their briefs filed with the court.

Donald B. Verrilli Jr., a partner with Jenner & Block in Washington, D.C., will be arguing for the "petitioners"—the entertainment industry parties.

Their briefs primarily raise three legal points, focusing on the activities of Grokster and StreamCast Networks, rather than on the P2P technology, Grokster and Morpheus.

The petitioners say copyright law imposes secondary liability on "gatekeepers"—or intermediaries—that facilitate infringement.

They argue that under this legal theory, any company operating a service "principally" for infringing activities—even if the technology

(Continued on page 69)

Sony Betamax Precedent Will Be Put To Test

The long road to the U.S. Supreme Court for Metro-Goldwyn-Mayer Studios Inc., et al. v. Grokster Ltd., et al. began in 2001.

That was when 38 motion picture studios, record labels and music publishers, plus a certified class of 27,000 songwriters and publishers, sued Grokster Ltd. (which operates the Grokster network), StreamCast Networks (which operates the Morpheus network) and others in the U.S. District Court in Los Angeles.

The entertainment industry parties claim that the peer-to-peer companies are secondarily liable for copyright infringements by unlawfully contributing to—and failing to prevent—users from infringing copyrighted movies and music through the file-sharing networks.

After the parties gathered evidence, but before a full trial, the two P2P companies filed a motion regarding one aspect of the case, asking the court for a summary judgment finding them not liable for providing certain versions of their software to users.

The court held in favor of the P2P companies, shielding them from liability. The Ninth Circuit Court of Appeals affirmed the decision last August, interpreting law from the 1984 Supreme Court decision in Sony Corp. v. Universal City Studios Inc.—the so-called Sony Betamax case.

By a 5-4 vote, the court in that case created a two-prong rule that has guided innovators for 20 years. First, if a product is "capable of substantial" or "commercially significant non-infringing uses," the manufacturer and seller will be liable for secondary copyright infringement only if they knew of specific infringing activities and failed to act on that knowledge to prevent infringement. Second, if the product is not capable of substantial or commercially significant non-infringing uses, then the manufacturer and seller will be liable if the evidence shows that they should have known of the infringement.

The court held that Sony's Betamax videotape recorder was capable of commercially significant non-infringing uses—it could be used to lawfully record programs to watch

at another time. Therefore, Sony was not liable for selling the recorder, even though the company had the general knowledge that some people might use it to infringe Universal's copyrights.

In the Grokster case, the Court of Appeals held that certain "decentralized" versions of Grokster and Morpheus were capable of substantial non-infringing uses, even if legitimate use accounted for only 10% or less of the actual use. Since the P2P companies did not know about specific infringing files at a time when they could exercise control over the networks, they could not be secondarily liable for the infringements.

After receiving petitions from the entertainment industry and other parties concerned that a wrong or confusing legal standard was applied to the case, the Supreme Court agreed to review the decision (*Billboard*, Dec. 25, 2004).

The lawsuit also involves other versions of the software and other parties. Those issues are still pending in the District Court.

SUSAN BUTLER



Mexican officials seized more than 1 million illegal CDs at a raid in the Juan de Dios market in Guadalajara, Mexico, in February.

Mexico Plan Makes Street Vendors Legit

BY LEILA COBO

The music industry is hailing a pilot anti-piracy program in Mexico that helps convert illegal street vendors into legitimate retailers as a novel approach with potential worldwide applications.

The so-called "Mexico Plus" project, initiated late last year in the Mexican state of Guadalajara, is unique in that it brings together record labels, distributors, the International Federation of the Phonographic Industry and local, state and federal government bodies in a common fight against piracy.

The program and a similar initiative in Spain seek to change the role of illegal street vendors by offering a legitimate alternative to selling pirated goods.

"In Mexico, we specifically seek to bring onboard local government, police and inspectors," IFPI

chairman/CEO John Kennedy says.

"We also engage in a debate with the pirate street vendors and try to convert them into legitimate outlets for music. We try to give them alternatives to pirate products and remind them they are under an enforcement spotlight," he explains.

If the experiment works in Mexico and Spain, "it's likely that we will implement it in other parts of the world," Kennedy says.

Government officials in Mexico have responded to the program by aggressively applying anti-piracy laws and revoking licenses of vendors found to be operating illegally.

In addition, the IFPI, through the local Assn. of Mexican Record and Video Producers, has trained inspectors to identify illegitimate product. All parties have met with the 3,000-plus street vendors in four participating municipalities.

(Continued on page 53)

Global, U.S. Music Markets Show Improvement In 2004

IFPI: Declines Are Slowing

BY EMMANUEL LEGRAND

LONDON—After four years of decline, the global music market is showing signs of stabilization.

The International Federation of the Phonographic Industry revealed March 22 that world shipments of physical formats in 2004 reached \$33.6 billion, a decline of 1.3% from 2003. Volume was down just 0.4% to 2.75 billion units.

"2004 was a pretty good year for the industry, because the continuous drop we experienced in recent years almost stopped," Universal Music International chairman/CEO Jorgen Larsen says. "For 2005, we don't expect to see an upswing, but we anticipate that in most places we'll see a stable market, with some slight upper curves in a few places."

The IFPI notes that strong 2004 performances in the United States (see story, this page) and the United Kingdom, as well as a slowdown in the rate of decline in several other markets, particularly Germany, helped secure "the best year-on-year trend in global music sales for five years."

"We could see the trend shaping up last year," IFPI chairman/CEO John Kennedy says. "This is what we were hoping for. It's a shame we still have to report any fall at all in physical sales, and we would be very satisfied if it could signal the end of the [downward] trend. On the positive side, we are full of enthusiasm for the future of digital sales. This will offer some growth to the industry."

Based on the recent improvements, he foresees "a year of stability with a flat market" for 2005.

The IFPI data, collected from the organization's national members, are based on shipments to retail, (Continued on page 68)



KENNEDY: 2005 WILL BE 'A YEAR OF STABILITY'

RIAA: Shipments Rise

BY BRIAN GARRITY

NEW YORK—Total U.S. music shipments improved 2% to 814 million units in 2004, reversing four straight years of industry decline, the Recording Industry Assn. of America reports.

Overall CD shipments, which include those to retail, record clubs, online merchants and other specialty outlets, were up 2.8% to 766.9 million units. Music video sales were up 65% to 32.7 million units, driven by a strong appetite for DVD.

CD shipments to physical retail, minus online and record club merchants, were up more dramatically, rising 5.3% to 642 million units. DVD shipments to physical retail were also up sharply, rising 66% to 29 million units.

The value of shipments increased as well. Total product shipments increased 2.5% to \$12.1 billion. Among the major formats, the value of CD shipments improved 1.9% to \$11.4 billion, while music video grew 51.8% to \$607 million.

The improved picture mirrors the stabilization in album sell-through in 2004. In a 52-week comparison with 2003, album sales were up 1.6% to 666.7 million units, according to Nielsen SoundScan. That marked the first upward sales trend in four years.

The RIAA's figures track the number, as well as the list-price value, of all units shipped to retail outlets and other music sellers, while Nielsen SoundScan reports final sales to consumers. Part of the discrepancy between album shipments and Nielsen SoundScan sales figures may be attributed to record clubs, (Continued on page 68)



BAINWOL: FIGHT AGAINST PIRACY CONTINUES

Jorge Pinos Goes Solo

Longtime William Morris Executive Opens Booking, Management Company

BY LEILA COBO

After nearly 23 years at the William Morris Agency, Jorge Pinos has launched his own entertainment company.

JEP Entertainment Group—which stands for Jorge Eduardo Pinos—officially opened its doors March 25. The Encino, Calif.-based company will operate as a booking firm, with a management component to follow before year's end.

Pinos, one of Latin music's most respected agents, launches JEP with a solid roster of clients, including Mexican icon Juan Gabriel and pop/Tejano artist Jennifer Peña, a constant on the touring circuit.

Other acts include singer/actor Jaime Camil, who will play Ernesto in the upcoming Broadway production of "The Mambo Kings," alongside Esai Morales.

"Obviously, large agencies are good, and they're powerful," Pinos tells *Billboard*. "But I've always contended that the person who is personally involved in an artist's career is the person who makes a difference in that career."

Pinos, who made a career at William Morris by starting in the fabled mailroom and ascending to senior VP, is credited with taking a host of Latin acts into mainstream consciousness. His client list has included many top Latin artists,

among them Julio Iglesias, Gloria Estefan, Selena, Shakira, Arturo Sandoval and Obie Bermúdez. Non-Latin acts have included the Bee Gees, Paul Anka and Crosby, Stills & Nash.

Pinos worked acts not only in the United States and Latin America, but in Asia, Europe and the Middle East.

"I was a pioneer in getting Latino artists to work in mainstream venues in the United States," says Pinos, who in 2000 was honored with the Lifetime Achievement Award at the *Billboard* Latin Music Awards. "I think I changed the industry then, and I believe I can give it a better turn for my clients."

Pinos says that a major impetus to

starting his own business was what he perceives as a lack of good representation for Latin artists.

"There are no management companies in our business that are run by Latinos but with an American management style," Pinos says. "There are good agents, but there is a void in Latin representation, and this is a good moment."

Label executives have long complained about lack of proper management in the Latin music realm. This same concern prompted last year's creation of AA Music Management, a Los Angeles-based joint venture between Irving Azoff and Alejandro Asensi, whose client list includes Luis Miguel.



PINOS: MANAGEMENT TO COME LATER

Chicago Jury Likes Jam

Promoter Awarded \$90 Million In Suit Vs. Clear Channel

BY RAY WADDELL

In the second legal decision in a week that did not go Clear Channel Entertainment's way (see Scher story, this page), a Chicago jury awarded \$90 million to Jam Productions March 21 in its breach of contract/antitrust suit against CCE and the American Motorcycle Assn.

"This is a victory for the good guys and all of us who have to compete every day with Clear Channel," says Jerry Mickelson, owner of Jam with Army Granat. "I feel vindicated that the jury saw the evidence and sent a message."

Jam had initially asked for just less than \$32 million in economic losses, plus punitive damages. The jury awarded \$17 million in actual damages and \$73 million in punitive damages. The jury also ordered AMA Pro Racing to pay JamSports, a division of Jam Productions, about \$169,000 in out-of-pocket expenses.

The judgment was awarded on the charge of tortious interference with prospective economic advan-

tage, and not the antitrust count, which was dropped.

Clear Channel executive VP/chief legal officer Andy Levin tells *Billboard*, "The jury heard Jam's antitrust claims for over five weeks and disposed of them quickly, because they had no merit."

But the Jam team regards the case as a clear victory in a tough legal battle. "It was a fair award," says Jeff Singer, lead attorney for Jam. "Every lawsuit has its fights, and this was a particularly challenging case because there were so many thousands and thousands of documents we had to read and understand, plus complicated antitrust issues."

SUPERCROSS DOUBLE-CROSS

The focus of the case was promotional rights for supercross events (*Billboard*, June 19, 2004). Jam alleged that CCE unfairly used its clout in the marketplace to shut out JamSports from producing supercross events.

JamSports (which counts Tom Petty manager Tony Dimitriades

among its principals) filed the suit in April 2002 in the Northern District Court of Illinois. The trial began Feb. 7.

At issue was a long-term contract to produce AMA supercross events, which for years were handled by CCE's motorsports division. The AMA had signed a letter of intent with JamSports in late 2001 for a long-term deal, but supercross ended up back with CCE.

Lawyers for Jam claimed that CCE used its leverage as the world's largest live entertainment producer to intimidate venue managers, threatening that they would lose CCE events if they went with JamSports on supercross.

Singer says CCE e-mails obtained during discovery were "really what made the case." He cites one from motorsports pioneer Allen Becker, father of CCE chairman Brian Becker, that talked of CCE's policy to "kill, crush and destroy" its competition. "Brian essentially said that was good (Continued on page 68)

Scher Free To Promote Again

BY RAY WADDELL

Veteran entertainment entrepreneur John Scher, co-CEO of Metropolitan Talent, is free to promote concerts again. New Jersey District Court Judge Dickinson Debevoise has ruled that Scher's non-compete clause with Clear Channel Entertainment has run its course.

"Both performing artists and the general public would benefit from the competition that would develop if Scher were to re-enter the promotion field," the judge wrote in his order March 16.

The non-competition agreement was issued in July 2003 and expired March 15. CCE had sought to keep the non-compete in effect, saying Scher had violated the agreement in his role at Metropolitan Talent. The ruling stems from an ongoing lawsuit in federal court in Newark, N.J.

Scher founded Metropolitan Entertainment and continued to run the operation after Covanta acquired 50% of it in 1995. Scher left Metropolitan Entertainment in 2001 and formed



SCHER: LAST PROMOTED SHOWS IN 2001

Metropolitan Talent, a multifaceted entertainment company, with former A&M chairman/CEO Al Cafaro.

Covanta sold Metropolitan Entertainment to Mitch Slater in 2002. CCE inherited Scher's non-compete agreement when it purchased Metropolitan Entertainment from Slater (*Billboard*, March 29, 2003).

Scher says the concert business he will re-enter is not the same as the one (Continued on page 67)

Billboard Extends Mobile To Japan

Billboard is taking its brand-new Billboard Mobile service to Japan, offering wireless subscribers in that country access to music industry news, charts, reviews and downloads.

The magazine has partnered with Hanshin Contents Link to bring the exclusive music service to the Japanese market. Users will be able to buy ringtones, and eventually full music downloads, through an interface with *Billboard's* European, U.K., Japanese and U.S. charts.

"The Japanese music consumer has already adopted mobile delivery as a preferred way to listen to their favorite tunes and as a statement of their personality," says John Kilcullen, publisher/president of *Billboard*. "While more than 2 billion polyphonic ringtones were downloaded in Japan this year, and over 200 million master ringtones have been sold

since 2005, the *Billboard* charts—the global standard of success—will help mobile users better navigate, make purchases based on chart position and let them easily explore new music."

Billboard and Hanshin will market the service to music fans via e-mail and mobile campaigns, as well as advertising in music stores and prominent positioning on the Web site of NTT DoCoMo, Japan's dominant wireless operator. The campaign also will feature alternative marketing at music clubs and concerts, as well as more traditional marketing through the Hanshin Tigers baseball team.

Billboard recently announced its Billboard Mobile service with wireless content publisher mForma (*Billboard*, March 26). Hanshin is a diversified media and industrial giant operating at least 70 different enterprises.



FROM LEFT, BERG, ROSENBLATT AND VALENTINE: COMPANY TEAMS WITH COLUMBIA AND RED DISTRIBUTION

Vets Bow Multifaceted Firm 3

BY JONATHAN COHEN

Manager/label executive Michael Rosenblatt and producers Tony Berg and Eric Valentine are making artist development and touring the top priority of their new full-service music company, 3 Entertainment.

The Los Angeles-based business will encompass a label and management and merchandising arms, and has just established a publishing company with Warner/Chappell. Albums will be distributed by Sony's RED Distribution, and the deal allows for upstreaming through Columbia.

"This isn't necessarily a reaction against the current state of affairs, but perhaps an emulation of the models we

collectively admire, whether it's David Geffen or Chris Blackwell," says Berg, a veteran of Geffen, Virgin and Artist-Direct. "Those guys saw the value in an extended relationship with an artist that went beyond the mere making of the record. That's an exciting prospect, because it signifies, one hopes, a career-long relationship."

The company says it will look to sign acts to flexible, mid-five-figure deals, which, according to Berg, will provide "a healthy advance" and "a nominal figure" to cover basic studio expenses. The production services of Valentine and Berg are thus "essentially gratis" for label acts.

Berg has produced such acts as Squeeze, X and Aimee Mann, while

Valentine has worked with Queens of the Stone Age and Good Charlotte.

The company's first signing is Los Angeles-based artist Mr. Sandwiches, who is in preproduction with Berg for an album that Valentine will produce.

Rosenblatt, a former Sire A&R executive who signed Madonna, says the company is in serious negotiations with two other acts and is looking for "a young, aggressive manager that will look to myself and Tony for guidance in dealing with the bigger-picture situations."

"When we're looking to manage a band, that does not necessarily mean we're going to sign them," he adds. "But we are looking to grow that part (Continued on page 68)

Euro Tour Biz Unifies

New Trade Group To Represent Interests Of The Live Music Community

BY LARS BRANDLE
and JULIANA KORANTENG

LONDON—For the first time, Europe's live music community will speak with a clear, unified voice.

The sector's leaders have established a trade body, the European Live Music Forum, to serve as a platform for lobbying European Union institutions and national governments and as a means for exchanging ideas among members.

The ELMF formed in January with an announcement during the annual Eurosonic/Noorderslag Festival in Groningen, the Netherlands. Its 16 founding members then assembled during the March 11-13 International Live Music Conference in London to hammer out the organization's structure and constitution. The ELMF board elected veteran U.K. artist manager Peter Jenner as its inaugural chairman.

Among the body's primary goals are to encourage continuous dialogue with European legislators and to push for the dissolution of "formal and informal" barriers that restrict the Pan-European market for touring acts.

"Ultimately, we want European acts to be able to work anywhere in Europe, like American acts do in the United States," Jenner tells *Billboard*.

Jenner wears numerous hats. Earlier this year, he was re-elected as secretary general of the International



JENNER: ELMF'S FIRST CHAIRMAN

Music Managers Forum, a role he says brings a degree of overlap with his ELMF chairmanship.

He also helms London-based Sincere Management, whose clients include singer/songwriter Billy Bragg and jazz vocalist Sarah Jane Morris. During his career, Jenner has managed Pink Floyd, the Clash and Disposable Heroes of Hiphoprisy, among others.

Joining him on the ELMF executive board is vice chairman Hans Hjorth, who is managing director of Sweden's Falun Folkmusik Festival, and secretary Christof Huber, GM of Switzerland's Incognito Productions.

The chairman's tenure is two years;

board members are elected on a one-year basis. The body's secretariat will be based in Switzerland.

"The problems of the live-music industry are not very well-recognized by local governments, or especially in Brussels at the European level," says Peter Smidt, project manager at Dutch music foundation Conamus and a founding director of ELMF. "What we have to do is unite and address these issues together to the various bodies in order to better facilitate this business. This is just the beginning."

The industry's response to ELMF has been mostly positive. Barry Clayman, senior VP of U.K. music for Clear Channel Entertainment, says, "I think it's a very good idea. I am a member of the Concert Promotions Assn., and we support anything that can help our business." The Concert Promotions Assn. has signed on as an ELMF member.

Peter Tudor, sales and marketing director at Wembley Arena and chairman of the United Kingdom's National Arena Assn., adds, "We think it's very important that there are venues represented within the ELMF. Poorly thought-through legislation is impacting all aspects of live music, and we support the forum's aims for lobbying at the EU level."

The ELMF has 16 members, including the IMMF, the National Arena Assn.,

(Continued on page 67)

NEWSLINE

THE WEEK IN BRIEF

The Japanese government's Fair Trade Commission on March 24 accused five local record companies of monopolizing the distribution of ringtones, otherwise known as master ringtones.

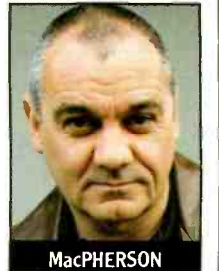
The regulator says the labels—Sony Music Entertainment (Japan), Avex, Toshiba-EMI, Universal Music K.K. and Victor Entertainment—are violating fair trading practices under Japan's Anti-Monopoly Law.

The FTC accuses the labels of servicing ringtones exclusively to their joint venture, Label Mobile, and not allowing other ringtone providers to use their master recordings. The FTC says the five companies must change this practice and state publicly that they will no longer conspire to refuse access to masters to others.

The FTC has given the labels until April 4 to comply or face legal proceedings.

STEVE McCLURE

The Chrysalis Group has upped Kenny MacPherson to the new post of president/senior executive of the Chrysalis Music Division North America. He was president of Chrysalis Music USA. His new title and the new division name reflect the parent company's move into artist management via a partnership with New York artist management company A Fein Martini. Run by Steve Feinberg and Mike Martinovich, the firm's clients include Good Charlotte and My Morning Jacket. Existing Chrysalis divisions are the publishing company, Chrysalis Music, and record company, Echo Label. MacPherson, who will oversee all three segments, remains based in Los Angeles.



MacPHERSON

MELINDA NEWMAN

Rep. Bernie Sanders, I-Vt., introduced a bill March 17 to prevent the federal government from censoring the content on Web sites and popular cable and satellite TV shows. Sanders' proposal is in response to a Senate bill introduced March 14 that would subject the services to broadcast indecency rules and increased fines. If the Senate proposal were adopted, Sanders says, Americans would be unable to view popular shows like "The Sopranos" and "The Daily Show" or would only be able to watch them late at night.

BILL HOLLAND

Blockbuster's bid to take over rival rental chain Hollywood Video has gained the support of Hollywood's former CEO, Mark Wattles.

In a letter sent March 21 to Blockbuster and Hollywood's board, Wattles said he and a group of unnamed investors are interested in acquiring up to 50% of Hollywood's stores, or about 1,000 locations.

"It is my opinion based upon advice I have received from counsel that the [Federal Trade Commission] would be more inclined to permit a merger between Blockbuster Inc. and Hollywood Entertainment if certain of the Hollywood Video stores that the FTC perceives as more directly competitive to Blockbuster were divested," Wattles stated.

The FTC has filed a motion to bar Blockbuster from moving forward with its bid for Hollywood of \$14.50 per share. The commission has approved a bid for Hollywood by Movie Gallery, at \$13.25 per share.

Wattles, currently chairman/CEO of Denver-based retailer Ultimate Electronics, is Hollywood's largest shareholder, with more than 6 million shares.

Blockbuster and Movie Gallery declined comment. Hollywood reps could not be reached.

JILL KIPNIS

Just weeks after Steve Jobs made a point of notifying major record labels about a security flaw in the Napster to Go service, Apple Computer was stung by a well-publicized hack of its iTunes Music Store beginning March 18.

A software program called PyMusique was released that allowed users to download songs from iTunes stripped of Apple's Fairplay anti-copying protection protocol. Apple quickly blocked the technology by requiring iTunes customers to use the latest 4.7 version of the iTunes software, which plugs the security hole. The hack was created by several programmers, the most notable being Jon Lech Johansen, otherwise known as "DVD Jon," who created and distributed a DVD code-breaking software in 1999.

ANTONY BRUNO

ASCAP will honor Neil Young and Jermaine Dupri at its 22nd annual Pop Music Awards May 16 in Los Angeles. Young will receive the Founders Award, which honors pioneering songwriters. Past recipients include Elvis Costello, James Taylor, Tom Waits and Stevie Wonder. Dupri, president of Virgin Records' urban division, will receive the Golden Note Award, which pays tribute to songwriters who have reached extraordinary career milestones. He joins previous honorees Wonder, Garth Brooks and Jay-Z, among others.

MELINDA NEWMAN

Cabaret Star Bobby Short Dies

BY BILL HOLLAND

Singer/piano player Bobby Short, who held the title of King of Cabaret for more than a half-century, died March 21 of leukemia in New York. He was 80.

Short treated generations of adventurous clubgoers to a taste of sophistication with his renderings of American songbook standards from the '30s and '40s.

He first attracted national attention in the '50s through a series of early albums on Atlantic Records, produced by Nesuhi Ertegun. On those recordings, he mined the songs of such Tin Pan Alley composers as Cole Porter, George Gershwin, Harold Arlen, Richard Rodgers, Alec Wilder and other giants of the era.

Short began a residency at New York's Cafe Carlyle in 1968, and made the club a destination for anyone who wanted a taste of the golden era of songwriting.

His selection of tunes—some well-known, some obscure—as well as his ever youthful, teddy bear looks and enthusiasm only



BOBBY SHORT

Photo: Kevin Mazur/WireImage.com

meet the world at the piano in a tux, exuding elegance and charm. Once he settled in New York, he eclipsed the popularity of such cabaret stars as Mabel Mercer and Hildegard.

Improvements in the racial situation in America eventually evaporated the perception that Short's Manhattan-style sophistication and crisp diction were somehow novel for an African-American. Yet, to put his accomplishments in context, he was one of only a handful of black New Yorkers to make it onto the elite Manhattan Social Register.

Short didn't have an R&B style, but he could go to Harlem when he chose to—as anyone who has listened to his rendering of Bessie Smith's gutbucket classic, "Give Me a Pigfoot," can attest.

"Bobby made it possible for all of us to do what we do," singer Michael Feinstein tells *Billboard*. "He was an innovative trail blazer, and he became chic by singing the songs he loved to sing, never bowing to commercial temptation. No one will ever be able to fill his void."

added to his allure.

By the end of the millennium, Short had become a cultural icon, having played the White House for presidents Nixon, Carter, Reagan and Clinton. The Library of Congress designated him a "living national treasure."

Born in 1924, Short was on the road before he was a teen. He did not pursue jazz, but, like Duke Ellington, he decided early on to

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What Is Maverick Accomplishing With Starbucks Deal?

Exclusively Wrong

The following is an open letter to Maverick Records CEO Guy Oseary from Terry Currier, owner of Music Millennium in Portland, Ore.

The March 12 issue of *Billboard* alerted me that once again the shortsightedness of the recorded-music industry is in full force. According to a cover story in that issue, Maverick is issuing an acoustic remake of Alanis Morissette's "Jagged Little Pill," which initially will be sold only at Starbucks' 4,500 North American outlets. To give any account in the country an exclusive window to sell an album before its competitors is wrong.

Your statement, "It was important to me that people could get it anywhere. I think regular retail will understand that this is a one-off with Starbucks" was not a well-thought-out remark. I am "regular retail," and my feelings about the arrangement are 180 degrees away from that. Talking to other retailers during the past few weeks, I can say that most feel the way I do.

Interscope tried this same idea a couple years ago with U2 and Best Buy. What did it accomplish? It drove a great deal of America's customers away from their regular record stores to Best Buy. It pissed off a lot of retailers, including us. It made it inconvenient for our customers, and at the same time, some stores permanently lost customers.

"Sorry, I know we're supposed to be the cutting-edge retail store with all the cool stuff, but we can't sell you the Alanis CD for six more weeks" is not a good enough answer for our customers.

Believe me, they will be aware that the CD is out—as I'm sure you secured an appropriate marketing plan from Star-

bucks in exchange for the exclusive six-week sales window.

Maybe you don't care about the fate of our stores. Maybe the fate of the entire industry doesn't even matter to you. Maybe all that matters is that you can make some quick money on this project and generate some extra publicity that will be sure to



spur sales. Or maybe it was just bad decision-making, which can happen to the best of us on occasion. Since I don't know you personally, it would be unfair for me to judge you.

Is it not the job of the label to promote the artist's career, instead of singling out a retailer to enhance that retailer's business—while stepping on every other retailer's toes?

If this kind of thinking starts happening on a regular basis in the industry, you are going to lose a lot of your biggest supporters—stores like ours. Stores with people who go to work every day to help create the Alanis Morissettes of tomorrow. Stores that embrace bands like Muse, Kings of Leon and the Shins and help turn them into stars. Stores where employees come to work every day for the love of the music and for the chance to tell others about the

great music they have discovered.

Selling music in big-box retail and Starbucks can work for a while, until the superstars die off or wane in popularity. Who will be there to develop future stars if you drive our customers away and we decide to throw in the towel? Don't plan on depending on the media.

We have enough problems dealing with today's recorded-music climate without this kind of decision-making thrown into the blender, too.

Let's just look at the cons, because you already know the pros. This business model creates unhappy retailers. Unhappy retailers don't do much to help the sales story for the album involved. The unhappy feeling could carry over to other Maverick releases, current and future, and possibly to other WEA releases. I don't think there is much motivation to pick up a record after six weeks and embrace it after that. I do know that we at Music Millennium will be focusing our attention on other releases.

Did you ever think of the customers in South Dakota, who, as of two months ago, did not even have a Starbucks in their state?

You should change your decision on this. You should look at supporting the stores that have been supporting recorded music for a living and have been working with you to break and support your artists.

Starbucks did a great job with Ray Charles, and I commend them. I did a great job with Ray Charles also.

My continuing success as a recorded-music retailer depends a lot on labels and distributors making good, sound decisions.

Starbucks' continuing success depends on it making a good cup of coffee.

Starbucks can survive the adversity of the music industry... stores like us may not.

Letters

Unhappy Retailers Need Fresh Strategy

I read in *Billboard* the catty comments by Trans World Entertainment divisional merchandising manager Jerry Kamiler about Maverick's decision to offer the new Alanis Morissette acoustic record exclusively through Starbucks for the first six weeks.

While I understand that any retailer (other than Starbucks) would be unhappy with Maverick's decision, it is petty and unwise of Kamiler to pull the original "Jagged Little Pill" in addition to not stocking the new edition. He appears to give no thought to what his customers may wish to

buy in his stores once Starbucks' exclusive six-week window is up. Kamiler is giving up revenue to try to make a point, but he comes off merely looking like a sore loser on the school playground.

I worked at two Nashville record labels for four years, and numerous times we had exclusive deals with various retail chains. Their competitors were often unhappy about this, of course—but not because we were doing exclusives. They were unhappy because we weren't doing the exclusive with them!

Instead of whining about missing out this time around, Kamiler and Trans World (and all the other unhappy retailers out there) should start strategizing fresh, creative ways that they can partner with labels and artists to get their own exclusives. It's the 21st century, Jerry: It's time to stop clinging to the past and face up to the fact that you are getting beat at your own game by the "coffee shop" that you so condescendingly dissed.

Michael TenBrink
Nashville

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

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Stevie Nicks plans a four-day 'Dream' concert at the Colosseum at Caesars Palace



MUSIC

The Crystal Method is ready to spin the second volume of its DJ-mix series



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KINGS OF CONVENIENCE: A 'WONDERFUL DISCOVERY' AT SOUTH BY SOUTHWEST

Seen And Heard At SXSW

While most A&R execs say discovering a new act while trolling the clubs at South by Southwest Music Festival and Conference is rare, the Austin event does provide an excellent opportunity to check out bands that are already in their sights—especially international artists. Among the groups that had

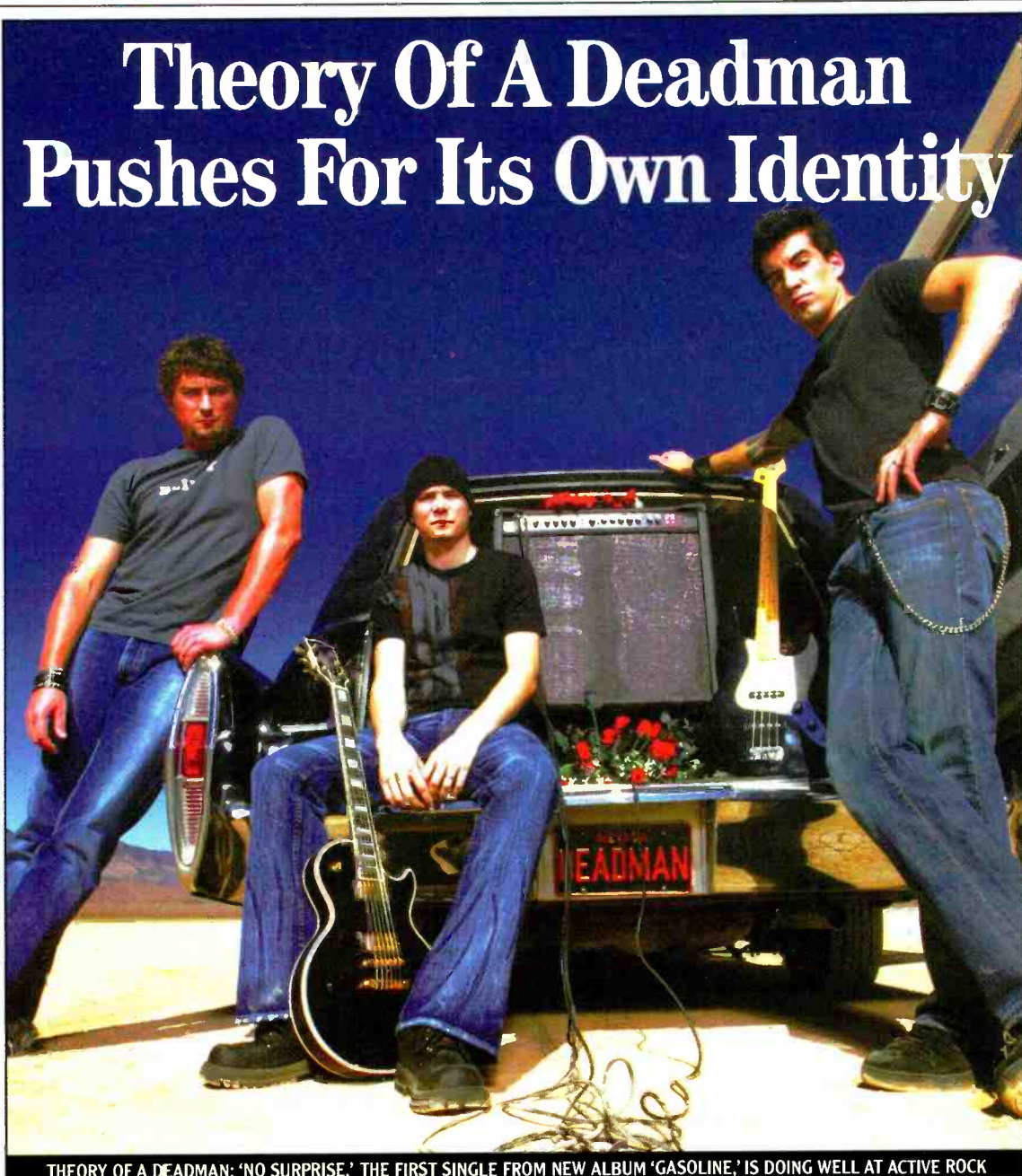
radar. What a wonderful discovery. **Erlend Oye** and **Eirik Glambek Boe** delivered breathtakingly beautiful, heartwrenching songs juxtaposed against often upbeat melodies: Think **Nick Drake** meets **Antonio Carlos Jobim**. Singing sweetly together while they nimbly played their guitars, they had the spillover crowd enthralled.

2) **Troubled Hubble (Lookout)**. Through dumb luck, I ventured into the club when their **Weezer/Green Day**-like pop lured me in. It was a fantastic, energetic live show without a trace of arrogance, and it brought down the house. They have the kind of stage

charm that only comes with often playing live and loving what they do. I absolutely loved them.

3) **Earlimart (Palm Pictures)**. The songs have the delicacy and vulnerability of **Elliott Smith** (for whom the Los Angeles band has professed its love), but are laced with strong pop sensibilities. The musical influences draw a straight line back through the various Southern California sounds from Smith to **X** to **the Byrds**. Bad name, great band.

(Continued on page 12)



THEORY OF A DEADMAN: 'NO SURPRISE,' THE FIRST SINGLE FROM NEW ALBUM 'GASOLINE,' IS DOING WELL AT ACTIVE ROCK

BY LARRY LeBLANC

TORONTO—Canada's Theory of a Deadman may be seeking a mainstream rock career path, but its sophomore album, "Gasoline," displays a more independent streak than its 2002 self-titled debut.

"Following our first album, we were advised to write the same record, just better," the band's singer/guitarist Tyler Connolly says. "We said, 'Screw that! We don't have to go after the same things.'" TOAD includes David Brenner (guitar) and Dean Back (bass).

"Gasoline," out March 29 on 604 Records in Canada and on Roadrunner Records elsewhere, was produced by Howard Benson and engineered by Mike Plotnikoff in Los Angeles. While there are similarities to its debut album, including an emphasis on pop-driven rock, the follow-up is far more ambitious and distinctive.

The band's debut, co-produced by Nickelback frontman Chad Kroeger and Joey Moi, has sold 190,000 units in the United States and 79,000 in Canada, according to Nielsen SoundScan.

The first album's leadoff single, "Nothing Could Come

Between Us," received widespread airplay at U.S. active and modern rock radio. Follow-up singles, however, fared less well. Still, the band won a Juno Award for best new group in 2003.

DEADMAN COMES ALIVE

A chance meeting in 1999 at a Vancouver party between Connolly and Kroeger led to the Nickelback hitmaker mentoring TOAD. U.S. labels' interest in the group accelerated in 2001, as Nickelback and Default—also developed by Kroeger—were storming rock radio throughout North America. Kroeger and entertainment lawyer Jonathan Simkin launched 604 Records and made a deal with Roadrunner for TOAD.

Despite TOAD touring North America for almost two years in support of its debut, playing with Nickelback, Saliva, 3 Doors Down and Three Days Grace, the Vancouver-based band couldn't shake the stigma of being "Nickelback Lite."

"Every interview we'd be asked what Chad was up to," Connolly says. "With this record we consciously made

(Continued on page 12)

The Beat
By Melinda Newman
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A&R reps circling 'round were **the Go! Team** (England) **People in Planes** (the British band was going straight from SXSW to New York for meetings with labels), **Boy** (Canada), **the Grates** (Australia) and **Maximo Park** (England).

The following is a list of my favorite acts at SXSW. A caveat for inclusion is that it was the first time I had seen any of these acts live.

1) **Kings of Convenience (Astralwerks)**. Even though this Norwegian duo already has two albums out, the pair had not been on my

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Music

Deadman

Continued from page 11

an effort to get away from being from the Nickelback camp. We're not from any camp."

To set up "Gasoline," TOAD began a six-week U.S. tour with Shinedown in mid-January. Another tour with Breaking Benjamin started March 1, and runs until late April. With each date, Roadrunner's street team is providing point-of-purchase material to local retailers as well as fliers and posters to venues. Show attendees receive a two-song sampler featuring first single "No Surprise" and "Hating Hollywood."

Roadrunner senior director of marketing Bob Johnsen says, "It's paramount to first educate those fans plunking down money for these shows. Most already invested in the band with the first record. Overall, we're targeting the 18- to 34-year-old rock audience."

"We're jazzed about this record," says Mike Davis, executive VP at Universal Music & Video Distribution, which handles Roadrunner releases. "We also love the price point. It's at \$8 wholesale and \$12.98 list."

"No Surprise" has quickly taken off at active rock radio in the United

States. The single is No. 16 on the Billboard Radio Monitor Active Rock Tracks chart. "We are now starting to get strong phones," reports Dave Loncao, senior VP of promotion at Roadrunner. "Now we have to impact at modern rock on the release date of the album. We already have a lot of modern rock stations playing it."

Pat Martin, PD of active rock KRXQ Sacramento, Calif., says his station is "getting really good phones with 'No Surprise.'" But he cautions, "It

sounds like Nickelback to me and to our listeners."

In Canada, the track is No. 4 on Nielsen Broadcast Data Systems' rock chart.

To boost the release, Roadrunner will kick off an extensive U.S. radio promotion campaign on the album's release date. "We'll book spots on stations supporting the record," Johnsen says. "We want to hit people where they are finding out about the band."

Further exposure will come with audio commercials running in a number of movie theater chains and online placement of the song's video with Real Player, AOL, iTunes, mp3.com and rollingstone.com. (MTV2 and Fuse have already been targeted.)

The album will receive additional exposure through the inclusion of the track "No Way Out" on Sony PlayStation's "MLB 2006" game.

"We're not trying to convince industry tastemakers about this band upfront," Johnsen says. "We expect that our first week [of album sales] will be notable enough that the tastemakers—MTV, Fuse and modern rock programmers, as well as high-profile journalists—will then be convinced about them."

TOAD is managed by Bill McGathy and Elizabeth Hahn at In De Goot Entertainment. The band is booked by the Agency Group.

'Every interview we'd be asked what Chad was up to. With this record we consciously made an effort to get away from being from the Nickelback camp. We're not from any camp.'

—TYLER CONNOLLY,
THEORY OF A DEADMAN

The Beat

Continued from page 11

4) **The Go! Team** (unsigned). One of the hottest bands at SXSW that had A&R reps virtually circling the stage. The co-ed group from Brighton and London delivered fun, peppy songs that are sure to keep the clubs hopping all night long, but have massive mainstream appeal as well. Lead singer/rapper **Ninja** is a star who worked the crowd like a seasoned pro.

5) **Los Super Seven** (Telarc). A Tejano/Tex-Mex/rock/country supergroup that comprises some of simply the finest musician/singers you'll ever see, including **Joe Ely**, **Rick Trevino**, **Ruben Ramos** and the members of **Calexico**. Tight playing without a note wasted and a beautiful revolving array of lead vocalists. This is how it's done, folks.

6) **Tom McRae**. The Irishman hits the road with **Tori Amos** in Europe this summer, following the May 2 release in Europe of "All Maps Welcome" on **Sony BMG**. But after stints on **Arista** and **Nettwerk**, a stateside deal eludes him, and we don't understand why. Accompanied by only a guitar and cello, his strong songcraft and superior vocals showed that such talent is best served plain.

7) **Magnolia Electric Co.** (Secret Canadian). Led by **Jason Molina**, this Indiana group tied in the **Band**, **Neil Young** and **Lynyrd Skynyrd**, and we say, "God bless them." Probably better in concert than on record simply because the band's live dynamic is so energetic and accomplished.

8) **Kyle Riabko** (Aware/Columbia). Wiz kid guitarist whose talent far exceeds his years and whose stage presence surpasses his talent. In other words, watch out for this 17-year-old who looks like he should be on one of the **WB's** teen dramas, but plays guitar like a dream, has a soulful voice to match and charisma to burn. And you can tell he's just going to keep getting better.

9) **Long-View** (Columbia). Jangly four-piece whose album just came out stateside. This Manchester, England, group may prove to be a slow build via **MTV2** and other outlets, but its music is instantly accessible with a rough edge that keeps it from crossing into the generic.

10) **Rachel Fuller** (Universal). Signed directly to the label by **Universal Music Group** head **Doug Morris**, her underrated album "Cigarettes and Housework" came out last summer in the States and is worth rediscovering. Seated behind a grand piano, Fuller delivered a set of strong story songs in a style that recalls a cross between **Nellie McKay** and **Tori Amos**, but are all her own.

TIDBITS: **Joss Stone** has joined the **Sanctuary Management** roster. She will be handled by former **S-Curve** execs **Marty Maiden** and **Amy Touma**, who are now at Sanctuary. Also chipping in will be Sanctuary head **Merck Mercuriadis** and **Madonna's** former manager **Caresse Henry**, who joined Sanctuary two months ago after months of rumors. Still no word on whether Stone, who will appear in new **Gap** ads, will eventually move through the **Virgin**, **Capitol** or **Blue Note** stream following the dissolution of **S-Curve**.

HELPING HAND: Two fundraisers for the family of industry vet **Theresa Brilli Wilson** have been scheduled. Wilson, whose stints included posts at **Elektra**, **Sony Music** and **Universal Music Group**, as well as manager of **C+C Music Factory**, died of cancer March 20.

A concert will be held May 23 in New York at either **Coda** or **Irving Plaza** featuring **Cyndi Lauper**, **Nellie McKay**, **Steve Forbert**, **Sandra Bernhard** and others. Also, an **eBay** auction of auto-graphed memorabilia will start May 15.

Money raised from the events will help her family pay off medical expenses, which exceed \$150,000. People can send tax-deductible donations or items for the auction to **Friends of Theresa**, c/o **So What Management**, 264 W. 91 St., New York, N.Y. 10024.

Apple Lawsuit Is Wake-Up Call On Trade Secrets

As the music industry draws closer to a purely digital world that will rely on technology to generate and collect revenue, it is not too early for business executives to begin educating their employees about trade secrets and exploring ways to refine confidentiality agreements.

Two years ago when **Apple Computer** was just entering the online music scene, the company invited a number of indie labels to its headquarters in Cupertino, Calif., to learn about iTunes and the "confidential deals" it was offering for online distribution.

Less than 24 hours after the gathering, a lawyer with one of iTunes' competitors already knew how much money Apple was offering the indies for each download, and began adjusting his negotiating strategy.

As most music lawyers know, the word "confidential" in the music business is almost laughable. Most people working in the relatively small music industry simply "don't get" why anything in this business should be held so closely to the vest.

The tech industry, on the other hand, has historically taken very seriously the protection of its private information.

Perhaps one reason is that the companies deal extensively with patents and trade secrets—two forms of intellectual property involved with software, hardware, business plans or marketing strategies—that are often targets of international criminals. In the voraciously competitive field of technology where unscrupulous

technophiles seizing ideas can seriously damage a company's bottom line, tech companies are rarely hesitant to dispatch their lawyers on anyone who shares an important secret.

While the music industry is losing copies of copyrighted music, the tech industry is losing trade secrets that could make a multimillion-dollar project implode before a product is released.

For example, last November an exact copy of a detailed drawing of Apple's unreleased product—a FireWire audio interface for GarageBand, code-named "Asteroid" or "Q97"—and its technical specifica-

tions appeared on Web sites.

Apple filed a lawsuit in December against 25 unnamed "Doe" defendants in the Santa Clara County, Calif., Superior Court, claiming that its trade secrets about new products were leaked and appeared on a number of Web sites.

Apple directed a subpoena at

Legal Matters
By Susan Butler
sbutler@billboard.com



Nfox, the e-mail service provider for the Web site PowerPage. The subpoena required Nfox to produce documents that show the names, addresses, Internet Protocol addresses and e-mail addresses for everyone who provided information relating to Asteroid.

Monish Bhatia, Kasper Jade and Jason O'Grady, claiming to be journalists protecting their sources, filed

a motion with the court, requesting the subpoena to be blocked.

During the hearing, the court learned that the drawing and specs were taken from a confidential set of slides clearly labeled "Apple Need-to-Know Confidential."

The court on March 11 refused to block the subpoena, holding that the right of a business to keep trade secrets is "essential to the future of technology and innovation generally." A trade secret is property, the court wrote. Divulging it is the same as transferring stolen property. There is no exception for anyone who steals, acts as the go-between or receives stolen property.

The three individuals on March 22 filed a petition seeking appellate review.

What is a trade secret? Is it different from confidential information?

Unlike other forms of intellectual property that federal laws define—copyrights, trademarks and patents—trade secrets are defined by state laws. While the definitions differ in each state, basic principles stay the same.

Generally, a trade secret is a compilation of information, a formula, a pattern or a device that takes a cer-

tain level of effort or money to gather, develop or create. It gives the company an economic advantage over competitors and involves a "trade"—something used in commerce to make money or to gain business value.

In some states the laws require the information be of a type that is not easily ascertainable by others—it cannot be easily compiled or created by others in the industry.

It must also be kept secret to remain a trade secret. If the company discloses it to the general public or fails to take reasonable precautions to ensure that it stays secret, the legal protection could end.

Confidential information may encompass more than trade secrets. In contracts, how much information is confidential depends on how it is defined in an agreement.

For example, it could include all e-mail sent or received by company employees while at the office, certain customer lists and marketing plans.

As a variety of business-related issues come to the forefront in the music industry this year, confidentiality provisions and explanations of what they mean may be something to add to the agenda.

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Daniels' 'Songs' Blend Bible And Bluegrass

Every once in a while a CD comes along that is so amazing, I don't want to listen to anything else (and we all know listening to a lot of different music is part of this great gig). **Charlie Daniels'** "Songs From the Longleaf Pines" is such a project.

Subtitled "A Gospel Bluegrass Collection," the album features Daniels serving up such well-loved standards as "Keep on the Sunny Side," "Softly and Tenderly" and "How Great Thou Art." Produced by **Scott Rouse**, the album features **the GrooveGrass Boyz, Nickel Creek's Chris Thile, the Whites, Mac Wiseman, Cyndi Wheeler, Ricky Skaggs** and banjo legend **Earl Scruggs**.

"I cut my teeth on bluegrass,"

Daniels says, recalling his early days playing music with **Russell Palmer**, a friend to whom he dedicates the album. "We were big **Bill Monroe** fans and big **Flatt & Scruggs** fans. I got

away from it when I started playing in clubs. I started playing **Fats Domino** and all that stuff, but I always had a feel and a real love for bluegrass music. I thought for many years about doing a bluegrass album."

The set opens with scripture as Daniels recites John 3:16. "I'm glad to start it off with a Bible verse," he says. "That's what the whole album is about. It's a Christian album, a gospel album. It's about salvation."

In addition to such tasty tracks as "Walking in Jerusalem (Just Like John)," which features the Whites, and "Preachin', Prayin', Singin'," a duet with Skaggs, the album includes recitations of the 91st and 223rd psalms. Both cuts feature Thile playing mandolin as Daniels speaks.

There's also a fiery instrumental version of "I'll Fly Away," featuring the GrooveGrass Boyz, an elite squad of bluegrass pickers that includes **Rob**

and **Ronnie McCoury, Jason Carter, Michael Bub, Andy Hall** and **Tim May**.

The musicianship on "Songs From the Longleaf Pines" is excellent. The record looks to have broad-based

warm personality.

"Songs From the Longleaf Pines" was released March 22 on **Blue Hat Records/Koch Records**. Koch is taking the album to the mainstream, and it is being distributed to Christian retail via **New Day Christian Distributors, Spring Arbor, Central South** and **Anchor**.

In addition to promoting the new album, Daniels is set to visit Iraq, Kuwait and Afghanistan in April to entertain American troops. "I'm looking forward to it," he says. "We'll do about three major concerts and everything else will be acoustic guitar out in the boondocks. We want to do something for the kids who are out there that people don't get to see very often."

GMA HOSTS ANNOUNCED: **Steven Curtis Chapman, CeCe Winans, Rebecca St. James, Smokie Norful, Darlene Zschech** and **Israel Houghton** have been tapped as hosts for the 36th Annual GMA Music Awards, set for April 13 at Nashville's Grand Ole Opry House.

There will be a new format for this year's show. The evening was previously divided into a preshow segment for distribution of the bulk of the 44 awards and a main show, which primarily featured performances. This year, one show will feature both per-

formances and award presentations.

The show will air in syndication in June. Chicago's **Central City Productions** will handle first-run syndication through network affiliates and independent stations nationwide. Nashville-based TV veteran **Steve Gilreath** will produce the awards.

NEWS NOTES: **The Corinthian Group** has tapped **Alex MacDougall** as the new executive VP/GM of **Maranatha**. He was previously VP of special projects for **EMI Christian Music Group** and GM of **Vineyard Music**. **Randy Alward**, formerly COO/GM of the Corinthian Group, has been promoted to president of the company.

INO's new rock label finally has a name—**S/R/E Recordings**, which stands for "significance, relevance and excellence." The label is being run by industry veteran **Steve Ford**. Partnering with **Epic Records** for mainstream distribution, the label will issue its first project in June.

Congratulations to **Dottie Rambo** on her induction into the **Kentucky Music Hall of Fame**. Rambo was born in Madisonville, Ky., and raised in Morganfield, Ky. She is part of the third class of inductees, which included **John Conlee, the Judds, Sam Bush, Lionel Hampton, Mary Travers, Todd Duncan** and **John Jacob Niles**.



DANIELS: ENLISTED BLUEGRASS STARS

Higher Ground™

By Deborah Evans Price
dprice@billboard.com



appeal among bluegrass, country and gospel fans. Music is being serviced to bluegrass, folk, Americana, gospel and satellite radio.

Daniels is getting media exposure in a variety of places, including "The Late, Late Show Starring Craig Ferguson" on **CBS** and in the pages of **No Depression**.

As awareness builds, this record has the potential to draw the same audience that embraced "O Brother, Where Art Thou?" so enthusiastically. The rootsy feeling and musical integrity recall that groundbreaking collection, plus it percolates through with Daniels' musical passion and

Blue Note Bucks The Tide With Glasper Signing

When **Blue Note Records** recently signed pianist **Robert Glasper**, it marked the label's first enlistment of a young, up-and-coming instrumentalist since pianist **Bill Charlap** five years ago. In between, **Norah Jones** went through the roof, followed by deals with such pop-oriented artists as **Van Morrison, Al Green, Anita Baker** and **Amos Lee**, in addition to bringing onboard jazz vets **Wynton Marsalis** and **Terence Blanchard**.

But nowhere was a commitment to a youngster whose talent could be nurtured, in the same way the label has fostered the careers of home-grown stars **Joe Lovano, Greg Osby, Stefon Harris** and **Jason Moran**.

Blue Note president/CEO **Bruce Lundvall** admits he was cautious. "I have to be selective because I want to develop the label with distinctive artists whose careers will be long term. I'm looking for musicians with the touch of God on their heads. I'm looking for originals," he says.

Lundvall heard Glasper's first album, "Mood," on Spain-based **Fresh Sound Records**, then saw him perform at New York's Blue Note. He became a believer. "I'm convinced Robert has a real career ahead of him based on his bright, fresh compositional sense and his approach to playing, which is influenced by pop music," he says.

By signing Glasper, Blue Note has bucked the tide. Lundvall says, "All the other majors have taken shelter in terms of signing new musicians. That means the indies have come on, which I think is healthy for the business. **Palmetto's** covering a lot of ground, and **Concord** is becoming a big player, just like a major."

A Houston native, the New York-based Glasper is a pianist who has worked with such jazzers as **Blanchard** and **Mark Whitfield**. But he has also backed a range of acts, from **Mos Def** and **Q-Tip** to **Meshell Ndegeocello** and **Carly Simon**. On his six-song demo, Glasper's mainstream playing sparkles with syncopation and lyricism, and at times he displays an incandescent flash, especially on the exuberant original "Canvas" and

his playful cover of "Monk's Dream."

"I'm a straight-ahead player who just happens to bring other influences like hip-hop, gospel and R&B into the mix," Glasper says. "When my trio plays live, we play straight-ahead but then play hip-hop-like interludes." He'll begin recording in May with his trio (bassist **Vincente Archer** and drummer **Damion Reid**) and guests, including R&B vocalist **Bilal**, an old friend who also appeared on "Mood."

As for signing with Blue Note, Glasper feels like he's in good hands. "Bruce is a cat," he says. "He was a musician, and he's hung out with

Jazz Notes™

By Dan Ouellette
douellette@billboard.com



musicians his whole life. He understands how music gets made. He knows that it takes a [minute] for an artist to develop. That's a killing thing. I know I can come to him cat to cat and talk about what I'm doing."

Before entering the studio, Glasper will play New York clubs **Jazz Gallery** (April 7), **Fat Cat** (April 15-16) and **Smalls** (May 6-7).

In other Blue Note news, **Cassandra Wilson**, the singer largely responsible for pioneering vocal jazz into the future, is in Los Angeles recording her sixth album for the label, with **T-Bone Burnett** producing. Wilson is writing new material and covering such tunes as "Easy Rider" and "The Folks Who Live on the Hill." Support comes from **Keb' Mo', Jim Keltner** and others. A fall release is scheduled.

THREE DOT LOUNGE: The film "Keeping Time: The Life, Music and Photographs of Milt Hinton," produced by **David G. Berger** and **Holly Maxson**, will be televised on **PBS** series "Independent Lens," hosted by **Susan Sarandon**... Performer/producer **George Duke** will release his 30th album, "Duke," March 29 on **Big Piano Music**... New York's bastion of cutting-edge creative musicians, the **Jazz Composers Collective**, will hold its fifth annual festival April 12-17 at the **Jazz Standard**... Presented by piano legend **Dave Brubeck**, the fourth edition of the annual Brubeck Festival will take place April 4-11 at two of his California-based alma maters, the University of the Pacific in Stockton (the site of the Brubeck Institute) and Mills College in Oakland. The fest culminates with a show at Yoshi's, also in Oakland... New York club **Smalls** was resurrected in early March. The tiny venue, the spawning ground of many young jazz aces (including **Jason Lindner, Mark Turner** and **Kurt Rosenwinkel**) and jam central for established artists (**Joshua Redman's Elastic Band** grew out of the saxophonist's sit-ins with keyboardist **Sam Yahel** and drummer **Brian Blade**), reopened its doors after a year-and-a-half hiatus.



Blue Note's signing of pianist Robert Glasper, center, was witnessed by, from left, Blue Note product manager Perry Greenfield, Blue Note president/CEO Bruce Lundvall, EMI Jazz & Classics VP/GM Tom Evered and Blue Note director of A&R Eli Wolf.

Jazz Fest Bounces Back From Dismal 2004

BY RAY WADDELL

Jazz Fest is back.

The much-loved New Orleans Jazz & Heritage Festival, set for the weekends between April 22 and May 1, is enjoying strong ticket sales after a devastating performance in 2004.

Few if any music festivals have as large a national profile as Jazz Fest. But as popular as the event has become, its future direction was anything but certain as recently as last fall (*Billboard*, Oct. 2, 2004).

Plagued by rain and a general malaise in the concert business, the festival lost money last year for the first time since the early 1970s; some estimate the loss at as high as \$1 million.

In the aftermath, the New Orleans Jazz & Heritage Foundation opted to put production of the event out to bid. Ultimately, the Jazz Fest board voted to negotiate a new contract with Festival Productions Inc., the company that has produced the event since its start 35 years ago.

But at one point, it looked as though Jazz Fest might go in another direction. In addition to FPI, the other bid finalists were Worldwide Entertainment (sister company of Florida-based promoter Jack Utsick Presents) and a partnership between AEG Live and Rehage Entertainment.

All three finalists had agreed to put up \$2 million to produce next year's

festival, given that the foundation lacked the cash flow in the wake of the 2004 festival. After winning the bid, FPI quietly formed a partnership with AEG Live.

"Once we were chosen, everybody wanted to be our partner," says Quint Davis, producer/director of Jazz Fest for

business contact before he went to Madison Square Garden," Davis says (*Billboard*, March 19). "We're also working with separate AEG division AEG TV to develop a television program around Jazz Fest. And, of course, the primary person we deal with is [AEG Live CEO] Randy Phillips, who essentially put this deal together."

While it surprised many that production of Jazz Fest went to bid, given FPI's history as producer, Davis says he doesn't believe the move was strictly a reaction to the poor performance of 2004.

"There was a group of people that wanted to make a change no matter what, and the bad year just gave them an excuse," he says. "When it went out to bid, a lot of people wanted to get their hands on it because of the money, but they still had to put [the festival] on. And as the decision got closer, I think the board began to realize that they would need us to put it on."

After all, FPI is the only producer Jazz Fest has ever had. "But that doesn't mean with AEG Live as a partner we're too old a dog to learn new tricks," Davis points out. "That's why we wanted to partner with them, to learn where we could improve."

BALANCING HERITAGE AND DRAW

As usual, the festival has tried to strike a balance between popular mainstream acts and vital jazz, blues, zydeco

and gospel, as well as a strong contingent of jam bands (see list, this page). Ticket buyers have responded.

"We started off with a bang because we did a special offer where we put tickets on sale for \$20, and that coincided with the accidental release of our talent lineup," Davis says. "It started a firestorm, particularly in New Orleans, which is the most ticket-price-conscious human habitation on the North American continent. Releasing this lineup at that price was like wearing a gasoline suit to a bonfire."

Davis says the initial on-sale far exceeded expectations. "We had fully expected, with the festival we had booked and the marketing we had planned, to have a great year," he says. "But early sales went much faster than

they normally would. Now, we're at a normal pace of a very good year."

As of now, Jazz Fest is on track to finish in the black, but nobody's counting their chickens yet. "We were on track to finish in the black last year, too, before it rained five of our seven days," Davis says. "Before that, we had been Teflon. But in 2004 we had the triple-whammy of terrorism impacting travel, the rainout, the economy and the fact that concert ticket sales overall were way down."

But the rain last year, which completely shut down the festival for one day and greatly affected four other days, was the big negative factor. "We're a weather-related event," Davis says. "And if we had ever forgotten that, last year was a big reminder."



NEW ORLEANS JAZZ & HERITAGE FESTIVAL

FPI. "Of these people, we felt that AEG Live was the best choice for both the festival and ourselves."

Davis says AEG Live is "co-producer with us, and they also are sharing their part of the financial burden."

Among the AEG Live execs involved with FPI are talent buyer/promoters Larry Vallon and Paul Tollett; the latter is a principal in producing the Coachella Music Festival.

Former AEG Live chief strategy officer Jay Marciano "had been our primary

Coming To Crescent City

Here is a sampling of the dozens of acts booked at Jazz Fest this year.

Trey Anastasio
Better Than Ezra
The Black Crowes
Buckwheat Zydeco
Buddy Guy
Elvis Costello & the Imposters
Dr. John
Galactic
Isaac Hayes
Jack Johnson
Juanes

B.B. King
Los Lonely Boys
Dave Matthews Band
Nelly
Randy Newman
Nickel Creek
Ozomatli
The Roots
Steel Pulse
James Taylor
Widespread Panic
Wilco
Brian Wilson
Steve Winwood

Caesars Helps Nicks Interpret Her 'Dreams'

BY JILL KIPNIS

Booking shows at the Colosseum at Caesars Palace in Las Vegas is a bit of a juggling act.

With two resident productions, Celine Dion's "A New Day . . ." and Elton John's "The Red Piano," accounting for upwards of 250 shows a year at the venue, scheduling other performers is a challenge.

The fact that Stevie Nicks is booked for a four-date exclusive engagement there in May is, however, more than just the luck of the calendar. The shows are taking place May 10-11, 13-14 and tickets are priced \$75-\$175.

Caesars Palace and its promotion partner Concerts West are working with Nicks to create a unique concert experience called "Dreams" that they say could work only at the 4,100-seat Colosseum.

"Stevie has spent some time here in the last few weeks, seeing shows in the theater," says John Nelson, theater director for Concerts West, a subsidiary of AEG Live. "She is now working with her creative team to design a special show."

Like John's "The Red Piano," which was largely created by legendary photographer/director David LaChapelle, Nicks will work with top designers to create a show that takes advantage of the Colosseum's half-acre, downward-sloping stage and huge LED screen, Caesars Palace president Mark Juliano says.

Caesars Palace and Concerts West are jointly formulating a marketing campaign that aims to draw tourists and Las Vegas residents to the Nicks dates by touting the show's one-of-a-kind elements.

DESTINATION: COLOSSEUM

Nelson says that promotion for Dion, who performs about 200 dates annually, and John, who performs about 50 dates per year, centers on bringing in largely out-of-town and overseas audiences through viral marketing and advertising.

For Nicks' dates, however, "it is somewhat different," he notes. "With just four shows, we're not reaching out around the world. We're using traditional marketing, radio, television and print, with some beautiful creative



NICKS: LAS VEGAS BECKONS

materials that Nicks will give us. We'll promote in the local market, and focus on the Southwest in cities including Los Angeles and Phoenix."

Juliano says Caesars Palace has established itself as a home for major headlining acts because of the success of Dion and John. Dion sold out 183 shows last year and sold 1 million tickets, according to Juliano, and John sold out all of his 43 shows.

"The average length of stay here in Las Vegas is 3½ days," Juliano says. "People tend to see two shows when they are here and are building trips around particular artists. You have to give credit to Celine for bringing people to Caesars. We are confident that Stevie will do really well because she is a legend and hasn't been out for quite some time."

Nicks' last solo tour, a 36-date trek in 2001, grossed \$13.3 million and attracted 295,000 people, according to *Billboard* Boxscore.

The stage itself is also a draw, Juliano says, not only because of its sheer size and technological features, but because of its "in-the-round" feel.

Juliano and Nelson believe all four Nicks shows will sell out. Juliano says a March 14 presale was "the biggest one-day debut that we've had."

FUTURE PLANS

It is uncertain whether Nicks will be touring later this year or if she will co-headline with Don Henley, as has been speculated.

It is also not clear whether any ancillary products, such as a live CD or DVD, will spawn from "Dreams."

Exact production details for "Dreams" are still being determined.

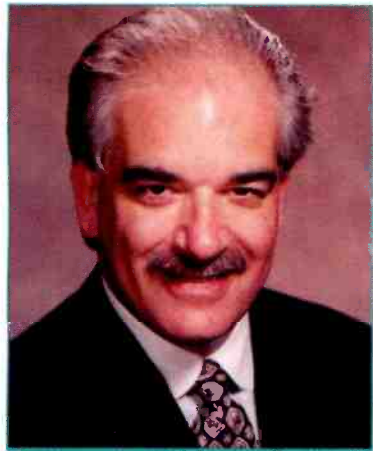
Concerts West and Caesars Palace will continue to pursue superstar names for the three or four multirate slots the venue's schedule permits each year. The Colosseum has previously hosted such artists as Faith Hill and Gloria Estefan.

Neither organization will reveal other bookings planned for 2005, though the schedule is believed to be almost full for the entire year.

Nicks is booked by Howard Rose at the Howard Rose Agency. She is managed by Sheryl Louis at H.K. Management.

Rubinstein Puts Career On Ice

Ed Rubinstein is the only executive director the BI-LO Center in Greenville, S.C., has ever had and he's moving on . . . down the hall, at least.



RUBINSTEIN: OWNS A PIECE OF THE PUCK

Rubinstein will step down as the top man at the 15,000-seat BI-LO Center in the coming days to take on his new role as one of 13 investors that bought the arena's East Coast Hockey League team, the Greenville Grrrowl. Rubinstein has a five-year contract to be operations director of

Greenville Sports and Arena, the group that bought the Grrrowl from its owner (and developer of the BI-LO Center) **Carl Scheer**.

Rubinstein will still have an office at the arena. "I'm moving about 15 steps down the hall," he tells *On The Road*. He became executive director of the arena when it opened in 1998 for **Centerplate** (then **Volume Services**).

Centerplate has a contract to manage the BI-LO Center until 2013, then GSA will either manage the arena, re-sign with Centerplate or go with another management company.

Rubinstein says he has "had a good run" as executive director. Under his leadership, Greenville has solidly placed itself in the touring landscape after opening with back-to-back shows by **Janet Jackson** and **Pearl Jam**. Other acts playing the arena include **Eric Clapton**, the **Dixie Chicks**, the **Eagles**, **Usher**, **Aerosmith**, **Cher**, **Britney Spears**, **Backstreet Boys**, **'N Sync** and **Kiss**.

"This opportunity came along and I felt it made sense for me," Rubinstein says. "I will miss the arena business, but I won't be far from it."

RIDE 'EM, HILARY: There's a new sheriff in town at the Houston

Livestock Show & Rodeo, which ran March 1-20. Teen star **Hilary Duff** set a new attendance record for the event, drawing 72,843 people to Reliant Stadium on March 6. She broke a record set earlier in the week by **Alicia Keys**, who drew 72,062.

Duff is from the area, but even her handlers were caught off guard by the sheer magnitude of the date. "We were thrilled," says **David Zedeck**, Duff's agent at **Creative Artists Agency**. "And Hilary was very excited to play an event that she grew up going to with her family."

Other big draws at the Houston event included **Kenny Chesney** (69,292), **Alan Jackson** (50,055), **Gretchen Wilson** (61,573), **Jeff Foxworthy/Big & Rich** (51,600), **Rascal Flatts** (56,885), **Pat Green** (62,500), and **Martina McBride** (62,588). Tickets started at \$16.

The HLSR has long been somewhat of a barometer for the oncoming summer concert season. That bodes well for Duff, who Zedeck says will begin a full-blown arena tour in mid-July of roughly 35 dates.

On The Road
By Ray Waddell
rwaddell@billboard.com



Meanwhile, RodeoHouston spokeswoman **Sarah Poole** tells *On The Road* that rodeo paid attendance was up 7.66%.

But the event uncharacteristically had loads of tickets available for the final week of shows at Reliant Stadium. Among the acts that had tickets available the final week were **Maroon5** (10,000 tickets), **Montgomery Gentry** (26,500), **Lynyrd Skynyrd** (19,000), **Clint Black** (14,500) and **Clay Walker** (17,000).

Rodeo paid attendance topped 1 million for the 11th consecutive year, for a total of 1,127,239 people, topping last year's attendance of 1,126,086.

TICKETING & LAWYERING: Ticketmaster has promoted **Edward J. Weiss** to executive VP/general counsel. Weiss will oversee all aspects of Ticketmaster's domestic and international legal initiatives, including strategic global expansion, business development, and mergers and acquisitions.

APRIL 2 2005		Billboard®	BOXSCORE™	
		CONCERT GROSSES		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas, Nev. March 16-20	\$2,745,778 \$225/\$175/\$127.50/\$87.50	19,851 five sellouts	Concerts West/AEG Live
CELINE DION	The Colosseum at Caesars Palace, Las Vegas, Nev. March 9-13	\$2,645,147 \$225/\$175/\$127.50/\$87.50	19,215 five sellouts	Concerts West/AEG Live
EAGLES	Veterans Memorial Arena, Jacksonville, Fla. March 6	\$1,335,624 \$126/\$25	13,054 14,755	Clear Channel Entertainment
PAUL WELLER, NIC ARMSTRONG	Carling Apollo Hammersmith, London, England March 9-11	\$828,989 (£429,840) \$57.86/\$28.93	14,784 three sellouts	3A Entertainment, Jack Utsick Presents
DURAN DURAN, IMA ROBOT	Staples Center, Los Angeles, Calif. Feb. 26	\$794,755 \$75/\$35	13,909 sellout	Nederlander, AEG Live/Goldenvoice
JOSH GROBAN, CHRIS BOTTI	New Orleans Arena, New Orleans, La. March 11	\$569,495 \$71/\$31	10,875 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Freedom Hall Coliseum, Louisville, Ky. March 5	\$565,518 \$66.66/\$40.50	10,150 14,391	Clear Channel Entertainment
BOB DYLAN, MERLE HAGGARD, AMOS LEE	Paramount Theatre, Oakland, Calif. March 14-16	\$557,880 \$66/\$46	8,960 three sellouts	Another Planet Entertainment
DURAN DURAN, CLEAR STATIC	Allstate Arena, Rosemont, Ill. March 18	\$542,545 \$85/\$60/\$50	7,824 9,000	Jam Productions
DURAN DURAN	Auditorio Nacional, Mexico City, Mexico Feb. 22	\$530,094 (\$5,942,350 pesos) \$133.81/\$22.30	9,543 sellout	OCESA Presents
JUANES	UIC Pavilion, Chicago, Ill. March 18	\$427,210 \$75/\$60/\$45	7,131 7,821	Cardenas Marketing Network
MAROON5, PHANTOM PLANET	Universal Amphitheatre, Universal City, Calif. March 11, 13	\$399,488 \$35/\$29.50	11,521 two sellouts	House of Blues Concerts, Nederlander
JOSH GROBAN, CHRIS BOTTI	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 8	\$396,480 \$65/\$45/\$30	7,576 sellout	Clear Channel Entertainment
ALICIA KEYS, JOHN LEGEND, ZACHA	NOKIA Theatre, Grand Prairie, Texas March 5	\$369,948 \$89/\$39	6,102 sellout	AEG Live
TOBY KEITH, TED NUGENT	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 10	\$360,888 \$59.75/\$39.75	6,658 9,050	Clear Channel Entertainment
DANIEL BEDINGFIELD, 100 HOURS	Carling Apollo Hammersmith, London, England March 18-20	\$336,797 (£175,005) \$43.30/\$21.65	9,194 9,600 three shows	3A Entertainment, Jack Utsick Presents
JOSH GROBAN, CHRIS BOTTI	Roberts Stadium, Evansville, Ind. March 9	\$325,900 \$65/\$35	6,101 7,630	Clear Channel Entertainment
DURAN DURAN	NOKIA Theatre, Grand Prairie, Texas Feb. 19	\$324,270 \$85/\$35	6,082 sellout	AEG Live
BOB DYLAN, AMOS LEE	Aladdin Theatre for the Performing Arts, Las Vegas, Nev. March 19	\$312,785 \$125/\$95/\$85/\$55	4,431 5,000	in-house
DURAN DURAN, IMA ROBOT	Rose Garden, Portland, Ore. March 10	\$306,430 \$75/\$55/\$45	5,543 13,968	Clear Channel Entertainment
HILARY DUFF	American Bank Center Arena, Corpus Christi, Texas March 5	\$302,449 \$41/\$31	8,705 sellout	Clear Channel Entertainment
SLIPKNOT, LAMB OF GOD, SHADOWS FALL, GIZMACHI	Allstate Arena, Rosemont, Ill. March 11	\$275,867 \$36.50	8,182 9,976	Clear Channel Entertainment, House of Blues Concerts
JUANES	The Theatre at Madison Square Garden, New York, N.Y. March 4	\$268,260 \$60/\$40	5,232 sellout	AEG Live-NY
SLIPKNOT, LAMB OF GOD, SHADOWS FALL, GIZMACHI	Continental Airlines Arena, East Rutherford, N.J. March 6	\$228,095 \$35	7,350 8,231	Clear Channel Entertainment
ALISON KRAUSS + UNION STATION FEATURING JERRY DOUGLAS	Universal Amphitheatre, Universal City, Calif. March 10	\$227,019 \$75/\$64.50/\$54.50/\$34.50	4,129 5,709	House of Blues Concerts
BOB MARLEY FESTIVAL: ZIGGY, STEPHEN, DAMIAN & KY-MANI MARLEY, BEENIE MAN, ELEPHANT MAN, T.I., PITBULL	Bayfront Park Amphitheater, Miami, Fla. Feb. 26	\$219,822 \$35/\$28.50	6,892 9,851	Bob Marley Movement
GAITHER HOMECOMING	Kemper Arena, Kansas City, Mo. March 5	\$215,854 \$49.75/\$11.75	8,820 18,442	Clear Channel Entertainment
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Erie Civic Center, Erie, Pa. March 4	\$214,520 \$34/\$29	6,364 sellout	Police Productions
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Patriot Center, Fairfax, Va. Feb. 18	\$213,969 \$35/\$24	6,730 sellout	Outback Concerts
HARRY CONNICK JR.	Luther Burbank Center for the Arts, Santa Rosa, Calif. Feb. 23-24	\$213,702 \$78/\$48	2,973 3,336 two shows	Clear Channel Entertainment
JOAN SEBASTIAN, ALICIA VILLAREAL, KUMBIA KINGS, PABLO MONTERO, ROGELIO MARTINEZ, SISSI, NOELIA	Oakland Arena, Oakland, Calif. Feb. 25	\$210,385 \$106/\$38	3,285 11,904	Marquez Brothers Entertainment
GAITHER HOMECOMING	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 12	\$208,442 \$48.75/\$45.75/\$30.75/\$15.75	8,366 11,669	Clear Channel Entertainment
MAROON5, THE DONNAS	NOKIA Theatre, Grand Prairie, Texas March 19	\$207,105 \$40/\$29.50	5,847 sellout	AEG Live
QUEENSRÛCHE	Universal Amphitheatre, Universal City, Calif. Feb. 19	\$205,623 \$45/\$35/\$25	4,988 5,539	House of Blues Concerts
X FACTOR LIVE	Metro Radio Arena, Newcastle, England Feb. 15	\$204,738 (£108,413) \$44.38/\$37.77	4,902 5,000	3A Entertainment, Jack Utsick Presents

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Valentine Mixes It Up For Her Debut

BY RAEGAN JOHNSON

In an industry saturated with young, beautiful, talented female artists, Brooke Valentine knows that she has to come out swinging.

This makes the 19-year-old's first single, "Girlfight," particularly fitting. The uptempo club song, produced by Lil Jon and featuring OutKast's Big Boi, steps into the uncharted territory of how girls physically challenge each other.

The Houston native wrote the song in 10 minutes at a Lil Jon party in Miami.

"I had a couple fights during my day," Valentine says. "But no one has really touched on the subject of how girls fight. [The inspiration] could have even come from the girls or the vibe at the party."

Valentine, who is published by Kakeni Music Publishing (ASCAP), wrote or co-wrote all 15 tracks on her March 15 Subliminal Entertainment/Virgin Records debut, "Chain Letter."

The singer has been clicking with fans; "Girlfight" reaches No. 25 on the Hot R&B/Hip-Hop Singles & Tracks chart this issue, while "Chain Letter" enters The Billboard 200 at No. 16 and bows on the Top R&B/Hip-Hop Albums chart at No. 3.

Valentine's career started in 1998 when she met DeJa, president of Subliminal Entertainment in Los Angeles. He executive-produced "Chain Letter," along with Virgin chairman/CEO Matt Serletic and Virgin A&R exec Josh Deutsch.

DeJa put Valentine in a girl group called

Best Kept Secret. When the act disbanded, Valentine, who is managed by Interface Visions, began work on her solo career.

A couple of Valentine's songs ended up in the hands of Serletic, who flew to Los Angeles to hear her.

"Her live performance wowed us and got us really interested in signing her," Serletic recalls. "One of Brooke's strengths is that she is not limited by a narrow genre. She is a very powerful, engaging artist with a wide range of musical tastes."

DON'T CALL HER AN R&B SINGER

From "Blah, Blah, Blah," a fun, bouncy song about nagging lovers featuring the late Dirt McGirt (aka Ol' Dirty Bastard), to "I Want You Dead," a sinister, scorned-woman anthem, Valentine's album leaps among genres ranging from pop, rock and alternative to dance, hip-hop and R&B.

"I love all types of music," Valentine says. "I have fun dishing and dabbling in all genres."

Alanis Morissette, Anita Baker, Blondie, Pat



VALENTINE: PACKS A PUNCH WITH 'GIRLFIGHT'

Benatar, Al Green, Luther Vandross and Tina Turner are just a few of the artists who have influenced Valentine's music. Her dream collaboration would be with another influence, Sade. However, Valentine is quick to dismiss those who try to categorize her music.

"I am not a crunk'n'B artist. I am not an R&B artist," she says. "I do it all. Do not put me in a category, because you are going to get disappointed every time."

Virgin hopes that audiences will embrace the diversity of "Chain Letter."

"Hopefully, people will respect her for doing something different, and that will separate her from the norm," says Jermaine Dupri, president of Virgin's Urban Music Division. He worked with Valentine on the album track "Playa."

Other producers on the project include Soul Diggaz, Bink! of One Shot Deal, Solomon of Conjunction Productions, Heatmakerz and Bloodshy & Avant of Murlyn Music.

The variety in Valentine's music could make

it hard to promote in this pigeonholed world, Serletic admits, but the label is fine with that. "It might be difficult, it might take longer," he says. "But at the end of the day, some of the greatest artists ever were those who combined different types of music."

Valentine is already winning converts. AOL chose her for its Breakers program, with "Chain Letter" receiving 60,000 plays the day it premiered on the site alongside albums by Acceptance, the Bravery, Brie Larson, Keyshia Cole and Shooter Jennings.

"We loved that Brooke is feisty, but also very soulful," says Jack Isquith, executive director of music industry relations for AOL Music.

"She sang for us a cappella," Isquith says. "The fact that she is so musical on top of her charisma is a big deal for us."

Valentine is busy with her promotional tour, which has included appearances on "Entertainment Tonight," "106 & Park," "Live With Regis and Kelly" and "TRL."

She has also been featured in USA Today, Vibe, Blender, Rolling Stone, Women's Wear Daily, Black Beat, Jane, Entertainment Weekly and Teen People.

Tour plans are in the works from Creative Artists Agency, which books Valentine.

Her maturity and edginess continue to prove that she isn't your conventional teenager.

"If I wasn't singing, I would probably be teaching," Valentine says. "There aren't enough health and sex education classes."

Garrett Helps 112 Get Its Groove Back

Sean Garrett co-wrote three songs on the current Hot R&B/Hip-Hop Singles & Tracks chart: "Soldier" and "Girl" by Destiny's Child as well as 112's "U Already Know" (formerly titled "Ask No Questions"). And the Grammy Award-nominated songwriter/producer shows no signs of slowing down: He is set to executive-produce the debut album by Roc-a-Fella/Def Jam signee Teairra Mari.

Last time *Billboard* checked in with Garrett (Rhythm & Blues, Oct. 16, 2004), he was riding high with credits on Destiny's Child's "Lose My Breath," Ciara's "Goodies" and the song that helped get the ball rolling, Usher's "Yeah!" Since then, the Atlanta-based Hitco talent and his trusty pen have crossed paths with Jennifer Lopez, Ricky Martin, Mario and Omarion. He is also collaborating with Mary J. Blige, Amerie, Donell Jones, Jamie Foxx and Ginuwine.

Garrett describes 17-year-old Mari as an "urban Avril Lavigne" whose music women of all ages can identify with. He has completed eight songs with the Detroit R&B singer, including "How to Make a Girl Feel" and "I Ain't Have No Daddy."

"Teairra talks about life as it is," Garrett says during a recent lunch in Los Angeles. "And I write records based on what's happening in the world: chaos, tensions, people dying. I

go for the jugular. Hit records are records that go outside the box."

Garrett—nicknamed "the Pen" by Jay-Z—likes challenges. That's why he was jazzed about collaborating with Martin. "People won't expect him to come back like this," Garrett says of a Martin tune he worked on, "Me Vengo."

"It means 'I'm coming,'" he adds. "It's very hot with a crazy beat that mixes urban and Latin with congas."

The goal for 112, Garrett says, was to "come back incredibly strong. There are some doubters out there on the idea of them coming back."

It's no secret that 112's last Def Soul/Def Jam album, "Hot & Wet," was a disappointment. According to Nielsen SoundScan, the 2003 album

has sold only 380,000 units—which pales next to the group's 1.9 million-selling 2001 release, "Part III." It is also no secret that male groups aren't exactly the rage right now in R&B.

Looking at the success of 112's previous melding of R&B and hip-hop ("Peaches & Cream," "It's Over Now"), Garrett

focused on the group's strong urban appeal by writing "very descriptive" songs, he says. "They're grown men now; women think they're sexy."

One result is the ultra-sexy "U Already Know."

"We just wanted to get back to the essence of making great love songs," says Daron, a member of 112 along with Slim, Q and Mike. "'Hot & Wet' wasn't a bad album. But the choice of singles helped make the album not as successful as it should have been, and some of the imaging was off."

New album "Pleasure & Pain," due March 29, "is more R&B and heavier on ballads," Daron says. "It's a love-making album. However, it still has the hip-hop elements we're known for."

Besides Garrett and Daron, the

slate of producers includes Warryn Campbell, Mario Winans and Jermaine Dupri. Guest performers include Dupri, T.I. and Three 6 Mafia.

Daron and Slim feel the recent surge in R&B's popularity will work in their favor. "When you listen to this album, it will remind you of our first

Motown Universal, but I don't.

"But I'm a team player, definitely," she clarified. "I understand what it is to sell units, and I know what it is to stay true to myself."

Hoping to do both, Badu is starting a label, Control FreaQ Records. The first release will be from New Orleans-based artist Jay Electronica.

Badu says she plans to record her long-awaited fourth studio album in her home studio. "I walk by it every day," she said. "It makes it easier." As for when it will be delivered to the label, she said, "When it's done."

Badu said she is in no big hurry to follow up her 2003 EP, "Worldwide Underground," and Motown has not pushed her. Even so, she admitted that Sylvia Rhone, who was named Motown president/Universal executive VP last fall, "could probably inspire me to move faster."

"She's a Pisces, I'm a Pisces. She's a girl, I'm a girl. She's powerful, and I'm powerful," Badu said. "I think we're going to get along."

MUSICAL NOTES: Newcomer Bobby Valentino's April 12 debut has been retitled "Disturbing Tha Peace Presents: Bobby Valentino."

"Dreaming Wide Awake" is the name of the sophomore set by Lizz Wright. The singer/songwriter works

(Continued on page 18)



Rhythm & Blues
By Gail Mitchell
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APRIL 2 2005

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART
1	10	Candy Shop	50 CENT (SHADY/AFTERMATH/INTERSCOPE) NUMBER 1 3 Wks At No. 1	26	23	20	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) STAR	51	54	6	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) STAR	52
2	18	Truth Is	FANTASIA (J/RMG) STAR	27	51	24	Karma	ALICIA KEYS (J/RMG) STAR	53	42	15	Hope	TWISTA FEAT. FAITH EVANS (CAPITOL) STAR	54
3	26	Let Me Love You	MARIO (3RD STREET/J/RMG) STAR	28	38	48	Diary	ALICIA KEYS (J/RMG)	55	52	4	Country Boy	TYRA (UNIVERSAL/UMRG)	56
4	11	Hate It Or Love It	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE) STAR	29	24	11	It's Like That	MARIAH CAREY (ISLAND/IDJMG) STAR	57	41	14	Baby	FABOLOUS (DESSERT STORM/ATLANTIC) STAR	58
5	19	Ordinary People	JOHN LEGEND (G.O.D./COLUMBIA/SUM) STAR	30	31	14	I'm A Hustla	CASSIDY (FULL SURFACE/J/RMG) STAR	59	56	4	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	60
6	19	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) STAR	31	26	23	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	61	66	2	The Corner	COMMON (G.O.D./GEFFEN/INTERSCOPE)	62
7	22	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	32	25	24	1, 2 Step	CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) STAR	63	64	4	Feel It In The Air	BEANIE SIEGEL (RDC-A-FELLA/DEF JAM/IDJMG)	64
8	11	1 Thing	AMERIE (RISE/COLUMBIA/SUM)	33	33	9	In The Kitchen	R. KELLY (JIVE/ZOMBA) STAR	65	61	74	Ghetto	AKON (SRC/UNIVERSAL/UMRG)	65
9	7	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	34	36	5	How Could You	MARIO (3RD STREET/J/RMG)	66	71	3	Dem Boyz	BOYZ N DA HOOD (BAD BOY)	66
10	9	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC) STAR	35	50	5	Cater 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	67	65	4	Caught Up	JA RULE FEAT. LLOYD (THE INC./DEF JAM/IDJMG) STAR	67
11	16	Number One Spot	LUDACRIS (OTF/DEF JAM SOUTH/IDJMG) STAR	36	35	10	Everytime You Go Away	BRIAN MCKNIGHT (MOTOWN/UMRG)	68	70	4	Lucy	ICCY MAINE (BIG CAT)	68
12	12	O	OMARION (TU G/EPIC/SUM) STAR	37	39	21	Forever, For Always, For Love	LALAH HATHAWAY (GRP/PIRYE)	69	60	13	That's What It's Made For	USHER (LAFACE/ZOMBA) STAR	69
13	17	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) STAR	38	49	8	Turn Da Lights Off	TWEET FEAT. MISSY ELLIOTT (THE GOLD MINO/ATLANTIC)	70	—	13	Grind With Me	PRETTY RICKIE (ATLANTIC)	70
14	13	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	39	30	40	Charlene	ANTHONY HAMILTON (SO SO DEF/ZOMBA) STAR	71	73	7	Motivation	T.I. (GRAND HUSTLE/ATLANTIC)	71
15	8	Wait (The Whisper Song)	YING YANG TWINS (COLLIPARK/TVT)	40	69	2	Girl	DESTINY'S CHILD (COLUMBIA/SUM) STAR	72	—	1	Like That	MEMPHIS BLEEK (RDC-A-FELLA/DEF JAM/IDJMG)	72
16	17	Baby Mama	FANTASIA (J/RMG)	41	37	9	I Can't Stop Loving You	KEM (MOTOWN/UMRG)	73	—	1	Like That	MEMPHIS BLEEK (RDC-A-FELLA/DEF JAM/IDJMG)	73
17	14	Okay	NIVEA (JIVE/ZOMBA) STAR	42	45	6	So Much More	FAT JOE (TERROR SQUAD/ATLANTIC)	74	75	—	Can't Satisfy Her	IWAYNE (P/P)	74
18	22	Slow Down	BOBBY VALENTINO (OTF/DEF JAM/IDJMG)	43	40	11	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	75	—	1	We Belong Together	MARIAH CAREY (ISLAND/IDJMG) STAR	75
19	18	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE) STAR	44	43	9	Throwback	USHER (LAFACE/ZOMBA)	—	—	—	—	—	—
20	20	U Already Know	112 FEATURING FOXY BROWN (DEF SOUL/IDJMG) STAR	45	47	23	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)	—	—	—	—	—	—
21	19	Caught Up	USHER (LAFACE/ZOMBA) STAR	46	46	22	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	—	—	—	—	—	—
22	29	Oh	CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) STAR	47	34	2	So What The Fuss	STEVE WONDER (MOTOWN/UMRG)	—	—	—	—	—	—
23	21	Again	FAITH EVANS (CAPITOL) STAR	48	53	10	Give Me That	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	—	—	—	—	—	—
24	27	Still Tippin'	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	49	32	14	Down And Out	CAM'RON (RDC-A-FELLA/DEF JAM/IDJMG)	—	—	—	—	—	—
25	28	Girlfight	BROOKE VALENTINE (VIRGIN) STAR	50	62	4	All Because Of You	MARQUES HOUSTON (TU G.) STAR	—	—	—	—	—	—

Records with the greatest impressions increase. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ★ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 17

with Toshi Reagon, among others, on the *Verve Forecast* project, due June 14.

Southern singer Tyra (not the model) has signed with Universal Records. Indie label GG&L originally issued her first single, "Country Boy." Universal will release her debut album this summer in association with GG&L.

R&B veteran Howard Hewett gets personal this spring. The former Shalamar frontman's "Intimate: Greatest Hits Live" DVD bows April 12 via Shout Factory. The singer was filmed during a Nov. 5, 2004, performance at the Los Angeles club Fais Do Do.

A companion CD of the same name arrives May 3. It features 11 tracks, including the top 10 R&B singles "Stay," "I'm For Real" and "Show Me." There is also a Shalamar medley, featuring "Second Time Around," "Make That Move," "Somewhere There's a Love" and "A Night to Remember." The Music Entertainment Indus-

try Educators Assn. hosts its 2005 International Conference April 1-2 at the Frost School of Music at the University of Miami. Details can be found online at meiea.org.

JoJo has entered a deal with Reach Global for worldwide publishing administration. Also signing with Reach are DJ Cipa Sounds (co-writer of Nina Sky's "Move Ya Body") and Kingpin Entertainment Group principals Sandy Lal and Carlos Hassan ("Sunshine" by Lil' Flip Featuring Lea).

Vibe magazine's inaugural Vibe MusicFest, a three-day event in honor of Black Music Month, will take place June 10-12 at the Georgia World Congress Center in Atlanta.

JT the Bigga Figga's *Get Low Records* releases the *Game's* "West Coast Resurrection" March 29.

Congratulations to the music winners of the 36th annual NAACP Image Awards, including Fantasia (best female artist), Usher (best male artist) and Kanye West (best new artist).

Prince, who picked up an outstanding album statuette for "Musicology," also received the organization's Vanguard Award. The ceremony, hosted by Chris Tucker, airs March 25 on Fox.

Additional reporting by Barry Jeckell in Austin.

APRIL 2 2005

Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART
1	1	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) NUMBER 1 6 Wks At No. 1	26
2	3	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	17
3	—	Get Em Up	MAK-V (COOL MILLION)	1
4	2	Don't Cha	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	2
5	7	U Already Know	112 (DEF SOUL/IDJMG)	15
6	9	Slow Down	BOBBY VALENTINO (OTF/DEF JAM/IDJMG)	22
7	5	I'm A Hustla	CASSIDY (FULL SURFACE/J/RMG)	14
8	10	Guess Who Loves You More	RAHEEM OVAUGHN (JIVE/ZOMBA)	9
9	20	Wait (The Whisper Song)	YING YANG TWINS (COLLIPARK/TVT)	8
10	—	City Boy Wit' It	TOM G. (GIGANTIC)	1
11	16	The Corner	COMMON (G.O.D./GEFFEN/INTERSCOPE)	10
12	33	Get Right	JENNIFER LOPEZ (EPIC/SUM)	9
13	15	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	11
14	8	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	12
15	4	It's Like That	MARIAH CAREY (ISLAND/IDJMG)	17
16	12	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM)	16
17	11	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	19
18	14	Oh	CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)	12
19	19	Oye Mi Canto	N.O.R.E. (RDC-A-FELLA/DEF JAM/IDJMG)	14
20	14	So Much More	FAT JOE (TERROR SQUAD/ATLANTIC)	11
21	35	Girlfight	BROOKE VALENTINE (VIRGIN)	13
22	13	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	11
23	34	Number One Spot	LUDACRIS (OTF/DEF JAM SOUTH/IDJMG)	10
24	31	Feel It In The Air	BEANIE SIEGEL (RDC-A-FELLA/DEF JAM/IDJMG)	14
25	—	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	1

APRIL 2 2005

Billboard® RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON CHART
1	1	Candy Shop	50 CENT (SHADY/AFTERMATH/INTERSCOPE) NUMBER 1 7 Wks At No. 1	26
2	2	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) STAR	11
3	7	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	9
4	5	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)	15
5	4	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) STAR	12
6	11	Hate It Or Love It	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	11
7	3	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	10
8	10	Lonely	AKON (SRC/UNIVERSAL/UMRG)	6
9	9	Caught Up	USHER (LAFACE/ZOMBA) STAR	11
10	6	Let Me Love You	MARIO (3RD STREET/J/RMG) STAR	17
11	8	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) STAR	16
12	16	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	22
13	12	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) STAR	19
14	17	Wait (The Whisper Song)	YING YANG TWINS (COLLIPARK/TVT)	8
15	13	1, 2 Step	CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) STAR	24
16	15	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	10
17	14	It's Like That	MARIAH CAREY (ISLAND/IDJMG) STAR	17
18	19	O	OMARION (TU G/EPIC/SUM) STAR	10
19	20	Slow Down	BOBBY VALENTINO (OTF/DEF JAM/IDJMG)	22
20	18	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) STAR	26

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 65 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

HitPredictor™
DATA PROVIDED BY
RadioMonitor
promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ JADAKISS Checkmate INTERSCOPE
- ★ CASSIDY I'm A Hustla RMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

BROOKE VALENTINE Girlfight VIRGIN

112 U Already Know IDJMG

CIARA Oh ZOMBA

MARIO How Could You RMG

MARQUES HOUSTON All Because Of You T.U.G.

JA RULE Caught Up IDJMG

DESTINY'S CHILD Girlfight VIRGIN

JENNIFER LOPEZ Hold You Down SUM

MARIAH CAREY We Belong Together IDJMG

T.I. ASAP ATLANTIC

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ CASSIDY I'm A Hustla RMG
- ★ FAITH EVANS Again CAPITOL

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

MARIO How Could You RMG

CIARA Oh ZOMBA

JENNIFER LOPEZ Hold You Down SUM

K-YOUNG Happy Together BUNGALO

DESTINY'S CHILD Girlfight COLUMBIA

112 U Already Know IDJMG

MARIAH CAREY We Belong Together IDJMG

JA RULE Caught Up IDJMG

MARQUES HOUSTON All Because Of You T.U.G.

APRIL 2 2005

Billboard® HOT RAP TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	CANDY SHOP	50 CENT (SHADY/AFTERMATH/INTERSCOPE) NUMBER 1 4 Weeks At Number 1	50 Cent Featuring Olivia
2	5	HATE IT OR LOVE IT	AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
3	2	HOW WE DO	AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
4	3	LOVERS AND FRIENDS	BME/TVT	Lil Jon & The East Side Boyz Featuring Usher & Ludacris
5	6	SOME CUT	BME/REPRISE/WARNER BROS.	Trillville Featuring Cutty
6	4	DISCO INFERNO	AFTERMATH/G-UNIT/INTERSCOPE	50 Cent
7	8	U DON'T KNOW ME	GRAND HUSTLE/ATLANTIC	T.I.
8	9	WAIT (THE WHISPER SONG)	COLLIPARK/TVT	Ying Yang Twins
9	7	BRING EM OUT	GRAND HUSTLE/ATLANTIC	T.I.
10	12	NUMBER ONE SPOT	OTF/DEF JAM SOUTH/IDJMG	Ludacris
11	10	DROP IT LIKE IT'S HOT	DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
12	13	BABY I'M BACK	LATIUM/UNIVERSAL/UMRG	Baby Bash Featuring Akon
13	11	MOCKINGBIRD	SHADY/AFTERMATH/INTERSCOPE	Eminem
14	14	SUGAR (GIMME SOME)	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo
15	15	KARMA	G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant
16	16	STILL TIPPIN'	SWISHHOUSE/ASYLUM/WARNER BROS.	Mike Jones Featuring Slim Thug & Paul Wall
17	17	I'M A HUSTLA	FULL SURFACE/J/RMG	Cassidy
18	NEW	JUST A LIL BIT	SHADY/AFTERMATH/INTERSCOPE	50 Cent
19	19	LEAN BACK	SRC/UNIVERSAL/UMRG	Terror Squad
20	18	GASOLINA	EL CARTEL/VI	Daddy Yankee
21	21	TOMA	DIAZ BROTHERS/TVT	Pitbull Featuring Lil Jon
22	25	SO MUCH MORE	TERROR SQUAD/ATLANTIC	Fat Joe
23	NEW	GRIND WITH ME	ATLANTIC	Pretty Rickie
24	20	DOWN AND OUT	RDC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Kanye West & Syleena Johnson
25	24	GET BACK	OTF/DEF JAM SOUTH/IDJMG	Ludacris

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 88 R&B/Hip-Hop and 65 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

Los Tigres Lighten Their Message On New CD

BY LEILA COBO

During their long and storied career, Los Tigres del Norte have come to be known not only as the premier *norteño* band, but as the voice of the people—fearless troubadours who tackle just about any subject in their legendary *corridos*.

But on "Directo al Corazón," due March 29 on Fonovisa Records, Los Tigres are seeking to expand into the broader, international arena with an album that's more lighthearted than its immediate predecessors.

"Directo al Corazón" will be released simultaneously in the United States, Spain, Mexico and Central and South America. It includes not only *corridos* but the act's trademark *cumbias* and *norteño* ballads. The group, which usually plays more than 200 dates per year, is setting aside time from its touring schedule to promote the record in new markets that have been receptive to its music.

"We wanted to make a happier album, a more youth-driven album," says Jorge Hernández, the iconic leader of Los Tigres. (Other members are brothers Hernán, Eduardo and Luis Hernández and cousin Oscar Lara.) "These are tough times, and we

think our audience needs more upbeat songs."

Los Tigres have seen five of their albums reach No. 1 on the *Billboard* Top Latin Albums chart; seven albums, dating back to 1994, have been certified gold for shipments of more than 500,000 copies in the United States.

But it is their songs that consistently make headlines, thanks to their sometimes thorny and dramatic themes.

On last year's album "Pacto de Sangre," two tracks—the singles "José Pérez León" and "Las Mujeres de Juárez"—define the band's topicality.

The former is a haunting *corrido* of an immigrant who suffocates in a truck while illegally crossing the Mexican border. The story mirrors the Texas smuggling case currently being tried in which 19 illegal immigrants died.

The latter was critical of the Mexican government's handling of the mysterious deaths and disappearances of hundreds of women near Ciudad Juárez, which shares a border with El Paso, Texas.

Such a song, Hernández says, is "dangerous for an artist's career. You expose yourself when you deliver such harsh criticism."

However, he adds, there was no back-

lash, and the song raised awareness, which was its objective.

POLITICAL SATIRE

"But in this album," Hernández says, "we didn't want that kind of approach." Instead, the group is banking on songs that still have a strong connection with their listeners but are less controversial.



LOS TIGRES: A HAPPIER ALBUM THIS TIME

lash, and the song raised awareness, which was its objective. One is "La Neta de las Netas," a satirical, often funny portrayal of Mexican politics that could apply to many other countries.

Another is the first single, "La Sorpresa," a tale of a man who leaves his

girlfriend and crosses the border. When he returns to visit her, he chats up the cab driver and finds out he has married his girlfriend.

The track is No. 4 on Hot Latin Tracks and No. 3 on the Latin Regional Mexican Airplay chart.

"La Sorpresa" was penned by Manuel Alejandro Toscano, who told Hernández the tale actually happened to someone he knew. This element of reality in many of Los Tigres' songs has enabled the group to maintain its relevance for more than three decades.

"I'm interested in knowing what people think," says Hernández, who often schedules autograph and photo sessions during the group's shows and is known for accepting song ideas on slips of paper from fans.

"I like to know how they are, how they live," Hernández says. "I listen to them, and I listen to what they say about our music, good and bad. When you're onstage, they can tell if you're there because you really want to be there."

That mentality has served Los Tigres as they've taken *norteño* music—a regional Mexican form—abroad.

"The reality is that Los Tigres are more universal than 'regional'; their

songs are stories that people all over the world are interested in and mesmerized by," says Peggy Dold, VP of international for Univision Music Group, Fonovisa's parent company. "Los Tigres are unafraid. They have passion and power that is transmitted not only through their lyrics, but also in their performances. It is very rare to see a group that has such a personal, mutually respectful relationship with their fans."

Dold, who describes Los Tigres' international growth as "organic," says the group has worked steadily in Latin America and Spain for the past 18 months and continues to develop in those markets. This year, tour dates have been booked for Central America, Spain, Argentina, Chile and Colombia.

Although the international promotion will cut into Los Tigres' lucrative Mexican and U.S. tours, the group is seeing results in the short term.

"Things are happening faster than we thought," says Guillermo Santiso, the former Fonovisa president who now handles Los Tigres.

"It's not so much about taking time away from their tours here, because I don't see it as a loss," he says. "I see it as an investment in the international arena that was long overdue."

Salsa Songs To Ring Cells

The music of such salsa greats as **Joe Arroyo**, **Sonora Carruseles** and **Fruko y sus Tesos** will now be available via mobile devices, thanks to a recently inked deal.

Under the deal, announced March 21, **Universal Music Mobile International** will market **Discos Fuentes'** masters through its distribution channels in all territories outside the United States. UMMI will now be able to use original samples from **Discos Fuentes'** recordings for master ringtones.

Sunflower Entertainment is the third party in the deal. The company, a division of **Arc Music**, administers **Discos Fuentes'** master licensing as well as the publishing of its subsidiary music publishing company **Edimusic**.



Discos Fuentes, which was founded in 1934 in Colombia and has offices in Colombia and Miami, has a catalog of more than 20,000 titles, many of them by legendary salsa, *cumbia* and *vallenato* artists.

For years now, Arc has aggressively pushed the Edimusic catalog in and outside the States, greatly increasing its col-

lected revenue.

Juan Carlos Barguil, VP of finance for Arc's Latin operation, says his company has not only

Latin
Notas
By Leila Cobo
lcobo@billboard.com



drawn revenue from the Dominican and Mexican populations, but from such countries as Poland, Switzerland and South Africa.

TEJANO AWARD WINNERS: Grammy Award-winning acts **David Lee Garza** and **Jimmy Gonzalez y Mazz** were among the top winners at the 2005 Tejano Music Awards, held March 19 in Eagle Pass, Texas.

Garza, who records on his own **DLG Records**, won for best song ("No Puedo Estar Sin Ti"), album ("Solo Contigo") and crossover song ("Who's That Gringo?").

Mazz won for best Tejano album with "Para Mi Gente" (**Freddie Records**).

Shelly Lares picked up awards for female entertainer and female vocalist, and **Jay Pérez** won for male entertainer and male vocalist.

For the first time in the awards' history, the ceremony was held outside of San Antonio, long acknowledged as the Tejano world capital.

Tejano Music Awards president **Robert Arellano** said the move to this border city was a way for the organization to shore up support for the

Tejano music industry, which in recent years has gone through an economic slump that has seen nightclubs shutter, CD sales plummet and radio stations switch formats to other Mexican genres.

The site of the awards was the 4,500-seat Arena at the Kickapoo Lucky Eagle Casino, which officials say sold out.

As part of the awards, art teacher **Rudy Trevino** and saxophonist **Gilbert Escobedo** were inducted into the Tejano Music Hall of Fame. Both were among the founders of the awards in 1981.

Additional reporting by **Ramiro Burr** in San Antonio.

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Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	36	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	NUMBER 1 Barrio Fino	1
2	NEW	1	1	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98 CD)	HOT SHOT DEBUT Mas Flow 2	2
3	NEW	1	1	DADDY YANKEE EL CARTEL 450710/VI (15.98 CD)	Ahora Le Toca Al Cangri	3
4	5	5	15	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN B.OX OFFICE (19.98 CD/DVD)	Chosen Few: El Documental	2
5	2	2	3	LOS HOROSCOPOS DE DURANGO DISA 720352 (16.98 CD/DVD)	Y Seguimos Con Duranguense!!!	2
6	3	3	5	INTOCABLE EMI LATIN 98613 (16.98 CD)	X	2
7	4	4	7	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98 CD)	Y Sigue La Mata Dando	1
8	6	6	25	JUANES SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1
9	7	7	7	CONJUNTO PRIMAVERA FONOVISA 351613/UG (13.98 CD)	Hoy Como Ayer	2
10	10	24	5	LA AUTORIDAD DE LA SIERRA DISA 720496 (11.98 CD) [M]	100% Autoridad Duranguense	10
11	8	10	19	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1
12	9	9	27	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor... Coleccion	2
13	12	13	3	VICTOR MANUELLE SONY DISCOS 95529 (17.98 EQ CD)	En Vivo Desde Carnegie Hall	12
14	53	48	5	VARIOUS ARTISTS DISA 726880 (16.98 CD/DVD)	GREATEST GAINER Homenaje A Juan Gabriel	14
15	NEW	1	1	PALOMO DISA 310164 (16.98 CD/DVD) [M]	En Concierto	15
16	14	15	5	VARIOUS ARTISTS DISA 726879 (11.98 CD)	Los Super Hits Del Ano	10
17	20	25	85	DON OMAR VI 450687 (14.98 CD) [M]	The Last Don	2
18	13	21	6	LOS ANGELES DE CHARLY/AROMA FONOVISA 351788/UG (14.98 CD) [M]	Greatest Hits	13
19	18	11	8	BRONCO/LOS BUKIS FONOVISA 351606/UG (14.98 CD)	Cronica De Dos Grandes: Recuerdos Con Amor	2
20	16	31	3	VARIOUS ARTISTS UNIVISION 310455/UG (14.98 CD)	Los Patrones Del Reggaeton	16
21	27	29	10	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98 CD) [M]	30 Recuerdos	17
22	32	41	5	LOS CAMINANTES SONY DISCOS 95637 (19.98 EQ CD) [M]	PACESETTER Tesoros De Coleccion: Lo Romantico De Los Caminantes	22
23	19	17	40	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1
24	17	16	20	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	1
25	22	19	10	VARIOUS ARTISTS DISA 720488 (12.98 CD)	15 Duranguenses De Corazon	2
26	15	12	7	VARIOUS ARTISTS UNIVISION 310361/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol Vol. 2	6
27	26	33	42	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2
28	25	20	8	ELIEL VI 450624 (15.98 CD) [M]	El Que Habla Con Las Manos	3
29	21	22	15	VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD)	Reggaeton Super Hits	16
30	11	8	3	VICO C EMI LATIN 63789 (18.98 CD/OVO) [M]	Desahogo	8
31	29	34	38	VICENTE FERNANDEZ SONY DISCOS 95241 (19.98 EQ CD) [M]	Tesoros De Coleccion	8
32	24	27	24	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	2
33	31	35	22	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3
34	33	40	5	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/OVO) [M]	Mas Flow: Platinum Edition	24
35	28	37	22	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7
36	23	30	39	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7
37	36	28	40	JULIETA VENEGAS ARIOLA 57477/BMG LATIN (14.98 CD)	Si	28
38	34	26	71	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
39	35	32	41	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16
40	RE-ENTRY	2	2	RBD EMI LATIN 75852 (14.98 CD)	Rebelde	40
41	41	47	14	CARDENALES DE NUEVO LEON DISA 720416 (9.98 CD) [M]	La Mejor... Coleccion	18
42	37	36	17	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/OVO) [M]	Solo	5
43	30	18	21	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2
44	43	42	32	LOS CAMINANTES SONY DISCOS 95300 (19.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14
45	39	45	7	CONJUNTO ATARDECER MUSIMEX 409602/UNIVERSAL LATINO (13.98 CD) [M]	En Vivo	11
46	40	46	6	INDUSTRIA DEL AMOR UNIVISION 310369/UG (11.98 CD)	30 Recuerdos	33
47	47	—	2	LOS CADETES DE LINARES UNIVISION 310374/UG (11.98 CD)	30 Recuerdos	47
48	44	43	29	JAVIER SOLIS SONY DISCOS 95328 (19.98 EQ CD) [M]	Tesoros De Coleccion	21

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
49	49	52	11	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75824 (11.98 CD)	Momentos De Coleccion	31
50	NEW	1	1	VARIOUS ARTISTS UNIVISION 310420/UG (13.98 CD)	Mexico Recuerda A Selena	50
51	46	54	53	LOS BUKIS FONOVISA 350895/UG (19.98/13.98) [M]	25 Joyas Musicales	3
52	48	71	3	EZEQUIEL PENA FONOVISA 351598/UG (13.98 CD)	El De Nayarit	48
53	57	49	23	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26
54	59	62	12	CHALINO SANCHEZ MUSART 13221/BALBOA (19.98 CD)	Coleccion De Oro	54
55	NEW	1	1	CONTROL UNIVISION 310442/UG (14.98 CD)	Mas Control	55
56	51	58	7	LOS TUCANES DE TIJUANA SONY DISCOS 95561 (19.98 CD)	Tesoros De Coleccion: Puras Corridos De Los Buenos	49
57	65	53	18	ADAN CHALINO SANCHEZ MUSART/EMI STAROLA 95306/SONY DISCOS (13.98 EQ CD/OVO)	Mi Historia	19
58	65	23	6	SOUNDTRACK EDGE/DG 003294/UNIVERSAL CLASSICS GROUP (18.98 CD)	The Motorcycle Diaries	23
59	56	44	38	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1
60	67	74	34	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15
61	50	55	24	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4
62	60	61	10	LOS YONIC'S FONOVISA 351589/UG (11.98 CD)	30 Recuerdos	34
63	63	56	28	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2
64	38	39	3	EL PODER DEL NORTE DISA 720497 (11.98 CD)	Ranchero	38
65	74	72	30	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37
66	54	50	10	VARIOUS ARTISTS UNIVISION 310389/UG (13.98 CD)	Parranda Tequilera 2005	5
67	55	60	34	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1
68	62	57	10	RIGO TOVAR FONOVISA 351803/UG (11.98 CD)	30 Recuerdos	41
69	73	59	19	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3
70	72	65	8	FEY EMI LATIN 75892 (14.98 CD)	La Fuerza Del Destino	41
71	58	—	3	REYLI SONY DISCOS 93414 (15.98 EQ CD)	En La Luna	58
72	RE-ENTRY	28	28	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2
73	64	—	2	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98 CD)	Duranguense A Todo Lo Que Da	64
74	61	63	13	HECTOR "EL BAMBINO" GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [M]	Hector "El Bambino" Presenta Los Anormales	4
75	68	68	8	VARIOUS ARTISTS DISA 720489 (12.98 CD)	20 Sencillos Nortenos	15

LATIN POP ALBUMS

1	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
2	MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)
3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
4	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)
5	SIN BANDERA DE VIAJE (SONY DISCOS)
6	RBD REBELDE (EMI LATIN)
7	RICARDO ARJONA SOLO (SONY DISCOS)
8	SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)
9	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)
10	FEY LA FUERZA DEL DESTINO (EMI LATIN)
11	REYLI EN LA LUNA (SONY DISCOS)
12	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)
13	ANDY & LUCAS DESDE MI BARRIO (SONY DISCOS)
14	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)
15	OBIE BERMUDEZ TOOD EL ANO (EMI LATIN)
16	LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)
17	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)
18	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)
19	GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)
20	LEO DAN SERIE MAX (IM)

TROPICAL ALBUMS

1	DADDY YANKEE BARRIO FINO (EL CARTEL/VI)
2	LUNYTUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
3	DADDY YANKEE AHORA LE TOCA AL CANGRI (EL CARTEL/VI)
4	VARIOUS ARTISTS CHOSEN FEW EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN B.OX OFFICE)
5	VICTOR MANUELLE EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
6	DON OMAR THE LAST DON (VI)
7	VARIOUS ARTISTS LOS PATRONES DEL REGGAETON (UNIVISION/UG)
8	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)
9	ELIEL EL QUE HABLA CON LAS MANOS (VI)
10	VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
11	VICO C DESAHOGO (EMI LATIN)
12	LUNYTUNES MAS FLOW PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO)
13	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)
14	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
15	MARC ANTHONY VALIO LA PENA (SONY DISCOS)
16	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)
17	HECTOR "EL BAMBINO" HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)
18	VARIOUS ARTISTS LOS CAZADORES: PRIMERA BUSQUEDA (PLATINUM/SONY DISCOS)
19	IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)
20	DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)

REGIONAL MEXICAN ALBUMS

1	LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSE!!! (DISA)
2	INTOCABLE X (EMI LATIN)
3	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
4	CONJUNTO PRIMAVERA HOY COMO AYER (FONOVISA/UG)
5	LA AUTORIDAD DE LA SIERRA 100% AUTORIDAD DURANGUENSE (DISA)
6	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
7	LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
8	VARIOUS ARTISTS HOMENAJE A JUAN GABRIEL (DISA)
9	PALOMO EN CONCIERTO (DISA)
10	VARIOUS ARTISTS LOS SUPER HITS DEL ANO (DISA)
11	LOS ANGELES DE CHARLY/AROMA GREATEST HITS (FONOVISA/UG)
12	BRONCO/LOS BUKIS CRONICA DE DOS GRANDES: RECUERDOS CON AMOR (FONOVISA/UG)
13	GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)
14	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
15	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
16	VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)
17	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL VOL. 2 (UNIVISION/UG)
18	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
19	K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
20	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)

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

APRIL 2 2005

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
Airplay monitored by Nielsen Broadcast Data Systems						
NUMBER 1 / GREATEST GAINER 3 Weeks At Number 1						
1	2	2	9	AIRE C.FLORES (J.L.ROSAS,J.E.CONTRERAS)	Intocable EMI LATIN	1
2	1	1	10	HOY COMO AYER J.GUILLEN (C.VILLALOBOS)	Conjunto Primavera FONOVISA	1
3	6	8	4	LA CAMISA NEGRA G.SANTOALLA,JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	3
4	3	13	6	LA SORPRESA LDS.TIGRES DEL NORTE (R.E.TOSCANI)	Los Tigres Del Norte FONOVISA	3
5	8	11	4	OBSESION (NO ES AMOR) H.PEREZ (A.ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA/SONY DISCOS	5
6	4	4	10	ALGO ESTA CAMBIANDO C.SOROKIN,J.VENEGAS (J.VENEGAS,C.SOROKIN)	Julietta Venegas ARIOLA/BMG LATIN	4
7	5	5	10	VOLVERTE A VER G.SANTOALLA,JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1
8	7	3	20	TE BUSCARIA R.PEREZ (C.CASTRO,D.IRIBARREN,D.MONTES)	Christian Castro ARIOLA/BMG LATIN	2
9	12	10	7	SI YO ME VUELVO A ENAMORAR R.PEREZ,J.PENA (R.PEREZ)	Jennifer Pena UNIVISION	9
10	10	9	24	VOLVERE K-PAZ DE LA SIERRA (C.NATUJ,M.RAMONINO,C.POLIZY)	K-Paz De La Sierra UNIVISION	6
11	11	7	20	PORQUE ES TAN CRUEL EL AMOR R.ARJONA,C.CABRAL "JUNIOR" (R.ARJONA)	Ricardo Arjona SONY DISCOS	2
12	13	15	41	ESTA LLORANDO MI CORAZON G.GARCIA (C.GONZALEZ)	Beto Y Sus Canarias DISA	3
13	14	19	5	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III,R.VELA)	Los Horoscopus De Durango PROCAN/DISA	13
14	18	23	7	ADIOS AMOR TE VAS A.RAMIREZ CORRAL (J.GABRIEL)	Grupo Montez De Durango DISA	14
15	16	16	7	OTRA VEZ A.JAEN (Y.MARRUFO,S.PRIMERA)	MDO OLE	12
16	9	6	19	EL VIRUS DEL AMOR M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	3
17	23	25	20	ESTA AUSENCIA K.SANTANDER,B.D.SSA (K.SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	7
18	17	12	13	ME DEDIQUE A PERDERTE A.BAQUEIRO,S.GEORGE (L.GARCIA)	Alejandro Fernandez SONY DISCOS	1
19	19	17	9	EL AUTOBUS PAGUIAR,M.CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
20	24	21	14	TOCANDO FONDO M.DOMM (M.DOMM,E.GUECHA)	Kalimba SONY DISCOS	15
21	29	27	10	VOY A OLVIDARME DE MI E.ESTEFAN JR.,S.KRYS,A.CASTRO,C.VIVES (C.VIVES)	Carlos Vives EMI LATIN	10
22	21	20	5	AMOR DEL BUENO M.DOMM,R.BARBA (R.BARBA)	Reyli SONY DISCOS	20
23	15	14	25	PERDIDOS M.D.LEON (E.CRUZ,J.ROVIRA)	Monchy & Alexandra J&N	3
24	37	37	3	LLEVAME S.KRYS,SORAYA (SORAYA)	Soraya EMI LATIN	24
25	26	31	13	LO QUE PASO, PASO LUNYTUNES,E.LIND (R.AYALA,J.ORTIZ)	Daddy Yankee EL CARTEL VI	25
26	25	28	6	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE (J.AVALOS)	Los Huracanes Del Norte UNIVISION	25
27	20	29	22	MI MAYOR SACRIFICIO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	8
28	22	18	23	DAME OTRO TEQUILA E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI (E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI,T.MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	1
29	27	45	3	Y TE VI CON EL R.SAENZ QUIROZ (R.GONZALEZ MORA)	Conjunto Atardecer MUSIMEX/UNIVERSAL LATINO	27
30	36	—	2	PRECISAMENTE AHORA P.PINILLA (D.DE MARIA (D.DE MARIA))	David De Maria WARNER LATINA	30
HOT SHOT DEBUT						
31	NEW	1	1	CONTRA VIENTOS Y MAREAS R.L.TOLEDO (F.DE VITA)	Chayanne SONY DISCOS	31
32	44	48	4	QUE LASTIMA A.BAQUEIRO (J.FLORES)	Alejandro Fernandez SONY DISCOS	32
33	31	30	5	UNA LIMOSNA A.URIAS (I.RAMIREZ)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	23
34	38	34	21	QUIERO SABER DE TI J.L.TERRAZAS (W.CASTILLO)	Grupo Montez De Durango DISA	9
35	32	24	17	OYE MI CANTO SPKILLA (SPKILLA,V.SANTIAGO,GEMSTAR,BIG.MATO,E.ALMONTE,L.VASQUEZ,R.GARCIA RAMIREZ,R.AYALA,N.ALBINO,N.ALBINO) ROC-A-FELLA/DEF.JAM/IDJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA/DEF.JAM/IDJMG	22
36	35	36	7	DAME ESTA NOCHE T.TORRES (T.TORRES,A.JIMENEZ)	Tommy Torres OLE	34
37	34	35	9	YO ME QUEDE SIN NADIE S.VALTIERREZ,J.L.CORRAL (M.EUSSE TOLEDO,F.RESTREPO)	La Autoridad De La Sierra DISA	34
38	48	42	24	SON DE AMORES A.STIVEL,M.RIVERA (L.GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	1
39	46	46	9	EL SOL NO REGRESA A.AVILA (A.REYERO,PONTES,P.DOMINGUEZ VILLARRUBIA)	La 5A Estacion ARIOLA/BMG LATIN	39
40	33	38	5	LO MEJOR FUE PERDERTE J.PRECIADO (R.E.DE LA MORA)	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	33
41	41	—	2	VIVEME O.PARISINI (J.BADIA,L.PAUSINI,B.ANTONACCI)	Laura Pausini WARNER LATINA	41
42	NEW	1	1	ERES DIVINA A.RAMIREZ CORRAL (J.GABRIEL)	Patrulla 81 DISA	42
43	30	26	20	GASOLINA LUNYTUNES (R.AYALA,E.DAVILA)	Daddy Yankee EL CARTEL VI	17
44	49	40	17	LA ULTIMA CANCION GRUPO BRYNDIS (C.R.NASCIAMIENTO)	Grupo Bryndis DISA	20
45	47	43	13	TE APUESTO LO QUE QUIERAS J.M.ELIZONDO,M.A.ZAPATA (M.A.PEREZ)	Pesado WEAMEX/WARNER LATINA	31
46	NEW	1	1	NO ME QUEDA MAS PALOMO (R.VELA)	Palomo DISA	46
47	NEW	1	1	A USTED G.GARCIA (B.BARRERA)	Beto Y Sus Canarias DISA	47
48	NEW	1	1	EN EL MISMO TREN M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	48
49	39	32	23	DE VIAJE A.BAQUEIRO,SIN BANDERA (N.SCHAJRIS,L.GARCIA)	Sin Bandera SONY DISCOS	18
50	43	—	2	BESO A BESO E.PENA (A.FLORES)	Ezequiel Pena FONOVISA	43

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (39 Latin Pop, 15 Tropical, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2005, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
Airplay monitored by Nielsen Broadcast Data Systems							
1	4	LA CAMISA NEGRA SURCO/UNIVERSAL LATINO	JUANES	21	13	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS
2	1	ALGO ESTA CAMBIANDO ARIOLA/BMG LATIN	JULIETA VENEGAS	22	26	QUE LASTIMA SONY DISCOS	ALEJANDRO FERNANDEZ
3	2	VOLVERTE A VER SURCO/UNIVERSAL LATINO	JUANES	23	27	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA
4	3	TE BUSCARIA ARIOLA/BMG LATIN	CHRISTIAN CASTRO	24	18	DAME ESTA NOCHE OLE	TOMMY TORRES
5	5	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	25	16	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO
6	10	OBSESION (NO ES AMOR) COLUMBIA/SONY DISCOS	FRANKIE J FEATURING BABY BASH	26	25	EL SOL NO REGRESA ARIOLA/BMG LATIN	LA 5A ESTACION
7	6	OTRA VEZ OLE	MDO	27	22	VIVEME WARNER LATINA	LAURA PAUSINI
8	12	ESTA AUSENCIA VALE/UNIVERSAL LATINO	DAVID BISBAL	28	—	VALIO LA PENA SONY DISCOS	MARC ANTHONY
9	8	EL AUTOBUS SONY DISCOS	PEPE AGUILAR	29	21	DE VIAJE SONY DISCOS	SIN BANDERA
10	7	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	30	29	AY DIOS SONY DISCOS	FRANCO DE VITA WITH OLGA TANON
11	14	TOCANDO FONDO SONY DISCOS	KALIMBA	31	34	REBELDE EMI LATIN	RBD
12	9	AMOR DEL BUENO SONY DISCOS	REYLI	32	20	SABES UNA COSA WARNER LATINA	LUIS MIGUEL
13	28	AIRE EMI LATIN	INTOCABLE	33	36	SIN MIEDO A NADA WARNER LATINA	ALEX UBAGO
14	23	LLEVAME EMI LATIN	SORAYA	34	33	LA FUERZA DEL DESTINO EMI LATIN	FEY
15	24	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES	35	35	LENTO ARIOLA/BMG LATIN	JULIETA VENEGAS
16	11	SI YO ME VUELVO A ENAMORAR UNIVISION	JENNIFER PENA	36	—	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
17	15	PERDIDOS J&N	MONCHY & ALEXANDRA	37	32	AMOR DEL BUENO VENE/SONY DISCOS	HECTOR MONTANER
18	19	PRECISAMENTE AHORA WARNER LATINA	DAVID DE MARIA	38	—	ES MI SOLEDAD UNIVERSAL LATINO	ANTONIO OROZCO
19	31	CONTRA VIENTOS Y MAREAS SONY DISCOS	CHAYANNE	39	—	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF.JAM/IDJMG	—
20	17	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES	40	39	OLE VI	DDN OMAR

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	LO QUE PASO, PASO EL CARTEL VI	DADDY YANKEE	21	9	ESTA NOCHE TRAVESURA FLOW/UNIVERSAL LATINO	DJ NELSON
2	5	OBSESION (NO ES AMOR) COLUMBIA/SONY DISCOS	FRANKIE J FEATURING BABY BASH	22	21	REGGAETON LATINO CHOSEN FEW EMERALD/URBAN BOX OFFICE	DON OMAR
3	2	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF.JAM/IDJMG	—	23	25	TRAIGO FUEGO M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
4	4	QUIERO M.P.	TITO ROJAS	24	17	SE ESFUMA TU AMOR SONY DISCOS	MARC ANTHONY
5	13	VALIO LA PENA SONY DISCOS	MARC ANTHONY	25	31	LA CAMISA NEGRA SURCO/UNIVERSAL LATINO	JUANES
6	16	LA BODA PREMIUM LATIN	AVENTURA	26	—	AMOR PERFECTO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
7	23	SI YO ME VUELVO A ENAMORAR UNIVISION	JENNIFER PENA	27	30	LAMENTO BOLIVIANO AMERICA J&N	AMARFIS Y LA BANDA DE ATAKKE
8	12	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	28	33	SE ESCAMAN EMI LATIN	VICO C FEATURING EDDIE OEE
9	7	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	29	22	HAY QUE BUENO CINCO POR CINCO	NOTCH
10	6	TODO ES MENTIRA SGZ	FRANKIE NEGRON	30	24	ENSENAME A VIVIR SIN TI SONY DISCOS	GILBERTO SANTA ROSA
11	10	RESISTIRE UNIVERSAL LATINO	TONO ROSARIO	31	18	YA NO QUEDA NADA SGZ	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL
12	20	DONCELLA WHITE LION/SONY DISCOS	ZION & LENNOX	32	37	ELLA SE LLEVO MI VIDA J&N	DOMENIC M
13	14	PERDONAME LA VIDA UNIVERSAL LATINO	LOS TOROS BAND	33	29	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES
14	3	PERDIDOS J&N	MONCHY & ALEXANDRA	34	36	HELO LATINJAM	WILLY CHIRINO
15	15	VEN TU J&N	DOMENIC MARTE	35	—	DESAHOGO EMI LATIN	VICO C
16	8	GASOLINA EL CARTEL VI	DADDY YANKEE	36	40	PEGAITO SGZ	CICLON
17	11	HASTA EL FIN J&N	MONCHY & ALEXANDRA	37	—	LA VIDA ES UN CARNAVAL SONY DISCOS	VICTOR MANUELLE
18	19	VEN DEVORAME OTRA VEZ SGZ	CHARLIE CRUZ	38	34	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
19	26	LA POPOLA VI	ELEL	39	38	YO VOY WHITE LION/SONY DISCOS	ZION & LENNOX FEATURING DADDY YANKEE
20	—	HOLD YOU DOWN EPIC	JENNIFER LOPEZ FEATURING FAT JOE	40	—	AIRE EMI LATIN	INTOCABLE

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA	21	21	A USTED DISA	BETO Y SUS CANARIOS
2	2	AIRE EMI LATIN	INTOCABLE	22	17	BESO A BESO FONOVISA	EZEQUIEL PENA
3	3	LA SORPRESA FONOVISA	LOS TIGRES DEL NORTE	23	24	MANANA QUE YA NO ESTES GARMEX/FONOVISA	GRUPO INNOVACION
4	4	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	24	22	YA SOY FELIZ FONOVISA	BANDA EL RECODO
5	6	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	25	39	A CAMBIO DE QUE? UNIVISION	ALACRANES MUSICAL
6	7	SI LA QUIERES PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	26	28	SI ME VAS A DEJAR DISA	LALO MORA
7	8	ADIOS AMOR TE VAS DISA	GRUPO MONTEZ DE DURANGO	27	27	SI POR MI FUERA EMI LATIN	LOS INVASORES DE NUEVO LEON
8	5	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	28	32	MI PRIMER AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
9	9	Y TE VI CON EL MUSIMEX/UNIVERSAL LATINO	CONJUNTO ATARDECER	29	31	EN TU BASURA DISA	EL PODER DEL NORTE
10	10	TU PONTE EN MI LUGAR FONOVISA	LOS HURACANES DEL NORTE	30	33	SEÑOR MESERO FONOVISA	BRONCO: EL GIGANTE DE AMERICA
11	13	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	31	26	ROSAS MUSIMEX/UNIVERSAL LATINO	DIANA REYES
12	11	UNA LIMOSNA PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	32	25	TENGO A MI LUPE EMI LATIN	VOCES DEL RANCHO
13	16	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	33	—	COMO OLVIDAR MUSIMEX/FONOVISA	JOAN SEBASTIAN
14	14	YO ME QUEDE SIN NADIE DISA	LA AUTORIDAD DE LA SIERRA	34	—	NO PODRE SOBREVIVIR FONOVISA	ZAINO
15	15	OJALA QUE TE MUERAS WEAMEX/WARNER LATINA	PESADO	35	—	BAILA ESTA CUMBIA EMI LATIN	SELENA WITH A B. QUINTANILLA III & KUMBIA KINGS
16	12	LO MEJOR FUE PERDERTE SONY DISCOS	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	36	37	Y BAILANDO FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
17	20	ERES DIVINA DISA	PATRULLA 81	37	—	FUEGO EMI LATIN	KUMBIA KINGS
18	18	TE APUESTO LO QUE QUIERAS WEAMEX/W					

For Catalog, The Magic Is In The Remix

BY MICHAEL PAOLETTA

Everything old is new again—and it makes no difference if it is a 2-year-old dancefloor hit or a decades-old jazz classic.

Indeed, record labels have discovered that yesterday's catalog can be today's gold mine—particularly when it is remixed, reconstructed and repackaged.

In recent weeks, a handful of remix collections have made their presence known. They include "Mayfield: Remixed—The Curtis Mayfield Collection" on Rhino (Beat Box, *Billboard*, Jan. 29), Ananda Project's "Relight" on Nite Grooves/King Street Sounds (Beat Box, *Billboard*, Feb. 19) and Everything but the Girl's "Adapt or Die—Ten Years of Remixes" on Blanco y Negro/Sire/Atlantic (Beat Box, *Billboard*, Dec. 4, 2004).

In the coming weeks and months, these titles will be joined by several others, including "Verve Remixed 3" on Verve, Toni Braxton's "Un-Break My Heart: The Remix Collection" on LaFace/Legacy, "Atlantiquity" on Atlantic/Rhino, "Motown Remixed" on Motown (Beat Box, *Billboard*, Jan. 8), "Superstars #1 Hits Remixed" on Sony BMG Strategic Marketing Group and Sarah McLachlan's "Remixed 2" on Nettwerk (see Beat Box, this page).

Also being discussed is a multi-artist remix set focusing on the rich catalog of Philadelphia International Records.

With each remix project, labels hope to introduce catalog material to new and old fans alike. They accomplish this—or not—with the help of well-known and under-the-radar producers and DJs. It is a concept that, when done well and with much care and respect, results in healthy CD sales.

"It boils down to the quality of the remixes," says Richard Bridge, music product manager for dance and singles at Virgin Entertainment Group. "Do they stand up in their own right? Do people say, 'What's going on?' Or are they like, 'This is cool?'"

The most commercially successful remix sets featuring newly commissioned remixes (as opposed to a collection of previously available remixes) result in "a combination of the two responses—

usually from the same person," Bridge adds.

A perfect example is the Verve Remixed series. According to Nielsen SoundScan, the first two volumes have combined sales of 231,272 units. For many retailers and labels, this 3-year-old series has become the industry benchmark.

"Verve Remixed 3" places the spotlight firmly on the singer; it is poised to repeat the success of its predecessors. The 13-track set features remixes by such contemporary tastemakers as the Brazil-



WATT: APPRECIATES REMIX COLLECTIONS THAT ARE NOT JUST FOR DJs

ian Girls (Blossom Dearie's "Just One of Those Things"), the Postal Service (Nina Simone's "Little Girl Blue"), Adam Freeland (Sarah Vaughan's "Fever"), Danger Mouse (Dinah Washington's "Baby, Did You Hear?") and Junior Boys (Billie Holiday's "Yesterdays").

"Verve has its ears to the street—and it shows in their sales," says one major-label executive who spoke on the condition of anonymity. "We'd all like those kinds of numbers for what is basically catalog material. Verve has created the template for others to follow."

And follow they do. Like "Verve Remixed 3," "Motown Remixed" and "Atlantiquity" focus on decades-old material. The former is home to numerous Motown classics, while the latter is a mix of mainstream and lesser-

known soul, funk and jazz nuggets from the Atlantic Records vaults.

One track from "Motown Remixed"—Paul Simpson & Miles Dalto's MPG Groove Mix of Marvin Gaye's "Let's Get It On"—entered the Hot R&B/Hip-Hop Singles & Tracks chart at No. 94 in the March 19 issue.

According to Verve Music Group A&R director Dahlia Ambach Caplin, when putting together remix collections of vintage material, it is imperative that producers not lose the artist's original idea.

"You want the producer to bring something new to the table, while respecting what came before," she says.

"The producer must dissect and reconstruct the track," adds Todd Roberts, a music consultant who co-produced the set with Ambach Caplin. "You want to make sure that it is a true collaboration between the original artist and the remixer."

Rhino/Warner Strategic Marketing product manager Tanya Welsch—responsible for the Mayfield, Everything but the Girl and "Atlantiquity" sets—puts it another way: "Music fans can tell if a remix collection has been done out of respect or to exploit catalog."

Philadelphia DJ/producer King Britt, whose remix work can be found on a handful of these new collections, says "being respectful of what came before is No. 1—while also maintaining my own integrity as an artist."

That was key for Everything but the Girl's Ben Watt and Tracey Thorn, who selected and sequenced the 14 remixes (four of which are new) for "Adapt or Die." To make it listenable as an album and "not just a string of dance remixes for DJs," Watt says he trimmed song intros and outros to make it like a companion piece to the duo's 2002 collection, "Like the Deserts Miss the Rain."

Braxton's "Remix Collection" is just that: a string of dance remixes. Beat-mixed and sequenced by Hex Hector, it features the singer's dancefloor hits, five of which were never released commercially.

A remix collection can enhance the understanding of an artist, Watt says. That is, "if it is well thought-out and if the remixes themselves are good." On the other hand, he adds, "if it is badly thought out, it just looks like a casual money-spinner."

Crystal Method Return To 'Community Service'

Electronic duo the **Crystal Method** is on a major roll.

The act's third studio album, "Legion of Boom" (V2), recently received a Grammy Award nomination for best electronic/dance album. When released in early 2004, it debuted at No. 1 on the Top Electronic Albums chart and at No. 36 on The *Billboard* 200.

Its 2001 predecessor, "Tweekend" (Outpost/Geffen/Interscope), experienced similar chart openings.

Now, the duo—**Ken Jordan** and **Scott Kirkland**—is gearing up for the second volume in its DJ-mix series, *Community Service*.

Arriving April 5 and named after

the duo's weekly radio show on **KDLD/KDLE** (Indie 103.1) Los Angeles, the power-packed "Community Service II" (3 AM/Ultra) finds Jordan and Kirkland mixing the old and new—sometimes in the same track.

The Doors' "Roadhouse Blues" and **New Order's** "Bizarre Love Triangle" receive mighty fine aural massaging from the Method men. Elsewhere, **New Originals** take on **the Smashing Pumpkins'** "1979."

"We fell in love with this bootleg mix," Kirkland says of the Pumpkins track. "Which **Billy Corgan** then approved for our CD."

As for "Roadhouse Blues," Kirkland says it was the energy of the track that appealed to him and Jordan. "The vocals, piano and harmonica are so great," he notes. "We thought these elements would update well."

The Crystal Method kicked off a two-month Community Service II DJ tour March 19 in Honolulu. Can fans expect to hear some brand-new material on this trek—say from the duo's next studio album?

"We're in the process of building a new studio," Kirkland explains. "So, we really haven't developed full ideas for the new album yet. But with today's software, that can

change very quickly. So, yes, we could very well play some new tracks on this tour."

SOMETHING SPECIAL: New York DJ **Danny Krivit** has been tapped by London-based **Defected Records** to helm the latest entry in its tasteful *In the House* compilation series.

Krivit's "In the House," which arrives April 4 in the United Kingdom, will satisfy those who cannot get enough of the man's soulful house sounds.

Hardcore fans will especially covet the new Krivit re-edits, including **Brand New Heavies'** "Stay This Way" and **Blaze's** "How Deep Is Your Love."

In a wickedly smart move, Krivit closes the two-disc set with **Natalie Cole's** cover of **Michael Franks'** "Tell Me All About It."

By the way, come April 10, Krivit will celebrate his birthday with an extra-special edition of his monthly 718 Sessions party at New York's Deep club. Don't be surprised if he pulls out major surprises for this one (think new mixes and edits).

MOVING ON: After 14 years at **Nettwerk Productions**—home to the **Nettwerk** label—senior VP of A&R **George Maniatis** has resigned, effective March 31 (*billboard.biz*, March 18).

By Michael Paoletta
mpaoletta@billboard.com

While at the company, the Vancouver-based Maniatis worked with numerous artists, including **Sarah McLachlan**, **BT**, **Tiësto**, **Delerium** and **Gabriel & Dresden**.

Of his resignation, Maniatis says it is time to move on in order to experience new opportunities and challenges.

His last project for the label—which he will continue working on beyond his last day in the office—is a second remix collection from McLachlan (see story, this page).

Tentatively titled "Remixed 2," it is the follow-up to the artist's **Nettwerk/Arista** late-2003 CD, "Remixed," which debuted at No. 1 on the *Billboard* Top Electronic Albums chart early last year.

"Remixed" has since sold 122,000 copies, according to **Nielsen SoundScan**.

Scheduled for release later this year, "Remixed 2" features tracks by **Junkie XL** ("World On Fire"), **Junior Boys** ("Fumbling Towards Ecstasy"), **Theivery Corporation** ("Dirty Little Secret") and **Sly & Robbie** ("Train Wreck").

Also included is a **Black Eyed Peas** rerub of a cover of **Harry Chapin's** 1974 No. 1 pop hit, "Cat's in the Cradle" by **DMC** featuring McLachlan. (The original version will appear on DMC's forthcoming solo album.)

After March 31, Maniatis can be reached at 604-715-7426 or georgemaniatis@telus.net.

COOL CHART FACT: In this issue, **Jennifer Green's** "How Can I Be Falling" reaches the summit of the Hot Dance Club Play chart. The track was co-written by **Mike Rizzo**, **Artie Skye** and former *Billboard* intern **Michael Guerriero**.



THE CRYSTAL METHOD: SECOND IN A SERIES

APRIL 2 2005					Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1	6 Weeks At Number 1			
1	1	1	6	WE WILL BECOME SILHOUETTES	The Postal Service			
2	7	—	2	GET RIGHT (L. VEGA REMIX)	Jennifer Lopez			
3	3	2	11	SOLDIER (M. JOSHUA REMIX/LOSE MY BREATH (P. RAUHOFFER, JOSHUA MIXES))	Destiny's Child Feat. T.I. & Lil Wayne			
4	NEW	1	1	YOU ARE EVERYTHING	Vanessa Williams			
5	2	3	16	TEMPTED TO TOUCH (REMIXES)	Rupee			
6	4	4	39	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service			
7	15	7	8	BREATHE	Erasure			
8	8	6	9	GALVANIZE	The Chemical Brothers Featuring Q-Tip			
9	22	—	2	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	Fantasia			
10	5	16	7	NASTY GIRL	Inaya Day			
11	17	15	4	GALANG	M.I.A.			
12	6	5	5	WE MIGHT AS WELL BE STRANGERS	Keane Vs. DJ Shadow			
13	11	17	6	WHEN THE DAWN BREAKS/I LIKE IT	Narcotic Thrust			
14	12	10	25	TURN ME ON (REMIXES)	Kevin Lyttle			
15	18	9	17	ENJOY THE SILENCE...04	Depeche Mode			
16	RE-ENTRY	2	2	IF YOU DON'T KNOW ME BY NOW	Aubrey			
17	16	12	1	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal			
18	9	13	4	HIDEYAFACE	Prefuse 73			
19	20	8	4	INSPIRATION	Ian Van Dahl			
20	19	21	5	MIND OF THE WONDERFUL	Blank & Jones Feat. Elles			
21	24	18	47	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia			
22	NEW	1	1	EVERYTHING	Kaskade			
23	25	14	15	JUST BE	Tiesto Featuring Kirsty Hawkshaw			
24	RE-ENTRY	68	68	ME AGAINST THE MUSIC	Britney Spears Feat. Madonna			
25	23	19	18	STILL (REMIXES)	Tamia			

APRIL 2 2005					Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Airplay compiled by Nielsen Broadcast Data Systems		
				IMPRINT & PROMOTION LABEL				
				NUMBER 1	4 Weeks At Number 1			
1	1	1	13	ALL THIS TIME	Jonathan Peters Presents Sylvester Logan Sharp			
2	2	10	10	1, 2 STEP	Ciara Featuring Missy Elliott			
3	4	6	6	SINCE U BEEN GONE	Kelly Clarkson			
4	3	7	7	LET ME LOVE YOU	Mario			
5	6	13	13	I BELIEVE IN YOU	Kylie Minogue			
6	5	22	22	HOW WOULD U FEEL	David Morales With Lea-Lorien			
7	9	8	8	RICH GIRL	Gwen Stefani Featuring Eve			
8	7	10	10	PUT 'EM HIGH	Stonebridge Featuring Therese			
9	14	7	7	IF YOU DON'T KNOW ME BY NOW	Aubrey			
10	8	13	13	THE WEEKEND	Michael Gray			
11	10	6	6	CALL ME	Anna Vissi			
12	11	34	34	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi			
13	13	6	6	TIME	Therese			
14	12	6	6	LISTEN TO YOUR HEART	D.H.T.			
15	16	2	2	GET IT ON	Intenso Project Featuring Lisa Scott-Lee			
16	25	2	2	WHEN THE DAWN BREAKS	Narcotic Thrust			
17	17	2	2	FILTHY GORGEOUS	Scissor Sisters			
18	19	22	22	IT'S YOU	Sin Plomo			
19	21	5	5	SO MANY TIMES	Gadjo			
20	24	10	10	WITHOUT LOVE	Sun			
21	NEW	1	1	INSPIRATION	Ian Van Dahl			
22	23	3	3	SHINE	The Lovefreekz			
23	22	4	4	JUST BE	Tiesto Featuring Kirsty Hawkshaw			
24	18	1	1	SAND IN MY SHOES	Dido			
25	11	19	19	FREE ME	Emma			

APRIL 2 2005					Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1	1 Week At Number 1			
1	NEW	1	1	DAFT PUNK	Human After All			
2	1	6	6	VARIOUS ARTISTS	Fired Up! 2			
3	3	102	102	THE POSTAL SERVICE	Give Up			
4	2	4	4	THIEVERY CORPORATION	Cosmic Game			
5	4	34	34	SCISSOR SISTERS	Scissor Sisters			
6	5	8	8	THE CHEMICAL BROTHERS	Push The Button			
7	6	8	8	THE RIDDLER & VIC LATINO	Ultra.Dance 06			
8	7	7	7	BRAZILIAN GIRLS	Brazilian Girls			
9	NEW	1	1	EVERYTHING BUT THE GIRL	Adapt Or Die: Ten Years Of Remixes			
10	8	5	5	LCD SOUNDSYSTEM	LCD Soundsystem			
11	10	64	64	VARIOUS ARTISTS	Fired Up!			
12	11	4	4	VARIOUS ARTISTS	Best Of Trance Volume 5			
13	13	2	2	JOHN DIGWEED	Fabric 20			
14	12	8	8	ERASURE	Nightbird			
15	14	7	7	VARIOUS ARTISTS	Perfecto Presents: The Club			
16	15	2	2	BAD BOY JOE	Club Anthems Vol. 2			
17	9	2	2	PETER RAUHOFFER	Live @ Roxy 4			
18	16	20	20	TIESTO	Parade Of The Athletes			
19	20	77	77	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco			
20	NEW	1	1	DJ STROBE	Best Of Club Hits Volume 3			
21	21	55	55	ZERO 7	When It Falls			
22	22	20	20	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005			
23	18	19	19	THE HAPPY BOYS	Dance Party (Like It's 2005)			
24	17	8	8	M83	Before The Dawn Heals Us			
25	19	44	44	THE STREETS	A Grand Don't Come For Free			

• Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 81 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic Albums with the greatest sales gains this week. • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT DANCE CLUB PLAY™

APRIL 2 2005					Billboard®		HOT DANCE CLUB PLAY™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/PROMOTION LABEL				
				NUMBER 1	1 Week At Number 1			
1	2	3	10	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE)	Jennifer Green			
2	3	8	8	LOVE IS A DRUG (CREAMER & K REMIXES)	Rosko			
3	1	2	10	AVALON	Juliet			
4	4	5	8	HOME	Suzanne Palmer			
5	7	11	8	STRESS	Danny "Buddah" Morales			
6	5	10	9	WAITING FOR ALEGRIA	Tony Moran & Ric Sena Present Zhana Saunders			
7	11	18	6	CALL ME	Anna Vissi			
8	12	20	6	FILTHY GORGEOUS	Scissor Sisters			
9	13	22	6	WHATEVER	Jill Scott			
10	14	28	4	GET RIGHT (L. VEGA REMIX)	Jennifer Lopez			
11	15	23	6	SET IT FREE	Jason Walker			
12	17	25	5	NASTY GIRL	Inaya Day			
13	10	4	10	SHOW IT	Friburn & Urik			
14	8	1	10	BREATHE	Erasure			
15	16	21	9	I'M DONE	King Brain Presents N.I.C.			
16	6	9	10	FAIRYTALE	The Replacement Featuring Maria Neskovski			
17	9	7	11	JUST LET GO	Fischerspooner			
18	26	33	4	WANT MY BODY	Pier Pressure			
19	24	27	7	SUPERFLY (LOUIE VEGA REMIX)	Curtis Mayfield			
20	21	12	13	I AM (THE RISING) (J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES)	Taborah			
				POWER PICK				
21	30	44	3	I NEED YOU	Friburn & Urik			
22	19	6	10	MAYBE (ILLCIT/BINI & MARTINI/ALMIGHTY MIXES)	Emma			
23	25	14	11	GALVANIZE	The Chemical Brothers Featuring Q-Tip			
24	29	31	5	HE GIVES MORE (R. MCGOWAN/W. RIGG/M. CRUZ/TWISTED DEE/J. SANTIAGO)	Raw Deal Feat. Toni Ann Bardell			
25	32	47	3	MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES)	The Killers			

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/PROMOTION LABEL				
26	31	45	3	EVERYTHING	Kaskade			
27	28	30	7	I WILL (ORANGE FACTORY MIXES)	Oryon			
28	20	15	12	I BELIEVE IN YOU	Kylie Minogue			
29	23	16	12	LA LA (SHARP BOYS/F. GARIBAY MIXES)	Ashlee Simpson			
30	18	13	13	U AIN'T THAT GOOD	Sheila Brody			
31	35	38	4	SINCE U BEEN GONE (J. NEVINS REMIXES)	Kelly Clarkson			
32	36	42	3	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	Fantasia			
33	41	—	2	LESSONS IN LOVE	Angel			
34	33	32	8	1, 2 STEP (REMIXES)	Ciara Featuring Missy Elliott			
35	34	24	10	FREE THE WORLD (JASON RANDOLPH REMIX)	LaToya Jackson			
36	40	48	3	EMBALLA (LOUIE VEGA REMIXES)	Emballa			
37	46	—	2	SORROW	Bobby O			
38	27	17	11	SOLDIER (REMIXES)	Destiny's Child Featuring T.I. & Lil Wayne			
39	39	41	5	RICH GIRL	Gwen Stefani Featuring Eve			
40	22	19	12	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES)	Darren Hayes			
				HOT SHOT DEBUT				
41	NEW	1	1	I'LL BE YOUR FREAK	Norty Cotto Presents Sinsation!			
42	47	—	2	ROBOT ROCK	Daft Punk			
43	43	43	7	MOST PRECIOUS LOVE	Blaze Featuring Barbara Tucker			
44	37	39	4	THE PHANTOM OF THE OPERA (JUNIOR REMIX)	Andrew Lloyd Webber			
45	45	49	3	METAL	Afrika Bambaataa Featuring Gary Numan			
46	38	37	6	I LIKE IT	Decibel Featuring LaVetra			
47	NEW	1	1	LEAD GUITAR	Axwell			
48	NEW	1	1	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES)	Ringside			
49	NEW	1	1	STAND UP	Loleatta Holloway			
50	42	26	13	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES)	M-Flo Loves Ryuichi Sakamoto			

• Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. • Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart. • CD Single available. • Vinyl Maxi-Single available. • CD Maxi-Single available. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Carter's New 'Story': Artistic Freedom

BY PHYLIS STARK

NASHVILLE—Most artists who make the move from a major label to an independent tout their newfound artistic freedom, but Deana Carter really means it.

On "The Story of My Life," her first album for Vanguard, Carter produced, wrote all the songs and played acoustic and electric guitar, bass and keyboards.

The album, released March 8, was recorded in the Los Angeles-area home of engineer James Michael. No one from the label heard a note of music until the album was finished.

It debuted at No. 26 on the *Billboard* Top Country Albums chart last issue, with first-week sales of slightly less than 7,000 units, according to Nielsen SoundScan.

Another element of Carter's newfound freedom is that the longtime EMI writer is now self-published, via her own Deana Music (ASCAP).

Carter burst onto the country music scene in 1996 with her multiplatinum Capitol Records debut, "Did I Shave My Legs for This?" and its No. 1 singles "Strawberry Wine" and "We Danced Anyway."

Her follow-up, 1998's "Everything's Gonna Be Alright," went gold, but after a 2002 greatest-hits project Carter left Capitol and signed with Arista Nashville in what would prove

to be a creatively and financially unfulfilling move. Her one album for the label, "I'm Just a Girl," peaked at No. 6 in 2003 on the country chart and spawned just one top 15 hit.

For her next project, she signed with Vanguard because "it was a label that believed in me," she says. "They were taking me as I am. They weren't trying to change me, [and] they didn't have any stipulations."

At the majors, Carter says, she was discouraged from working with the producers of her choice and from singing her own songs. At Capitol, she claims, at least one record executive (who is no longer there, she hastens to add) would bring a stopwatch into the studio to time the length of her songs.

"It got to be like a factory," says Carter, who believes she has "earned the right to be true to myself."

After the Arista album, she parted on good terms from parent RCA Label Group, saying RLG chairman Joe Galante knew her musical leanings were no longer in the country mainstream and "cared enough about me to let me go do what I need to do."

At Vanguard, she says, "they were offering that [freedom] . . . It was

like a breath of fresh air. I was like, 'Where do I sign?'"

Carter, a Nashville native, moved to Los Angeles a few years ago. And while the move didn't signal a shift

on country radio. She recently appeared on a panel at Country Radio Seminar in Nashville. And she hopes radio hasn't turned away from her music either.

"Hopefully those relationships at country radio are faithful and true and will allow [this music] to live, because we've all put a lot of time in together," she says.

So far, country radio hasn't widely embraced debut single "One Day at a Time," although it has its supporters, including Sirius Satellite Radio director of country programming Scott Lindy.

"I really like this new album," says Lindy, who plays the single about 20 times per week on the satcaster's New Country channel. "I can see us delving into three or four more songs for airplay," he says, adding, "I've sent a copy of this album to our pop/AC people at Sirius in New York too."

"The special thing about Deana has always been her voice, and this production really gets the most out of it," Lindy says of the album, citing its "visual lyrics and damned hooky sounds."

"I hear a very nice evolution of sound here for Deana that I think country fans will like," Lindy adds.



CARTER: 'VANGUARD WAS A LABEL THAT BELIEVED IN ME, THEY WERE TAKING ME AS I AM'

away from country music, she says it did make her feel more free to experiment musically. "I can be myself without worrying about not being country enough," she says.

But she has not turned her back

"If you're a fan of country music of any sort, this album has something for you."

Vanguard executives think "The Story of My Life" will not only appeal to Carter's core country fans but also to a broader pop/rock audience.

Senior VP of sales and marketing Dan Sell says Carter has made the rounds of corporate retail offices and country radio to promote this project, but the new twist is that Carter will also be introduced to adult top 40 radio in June via the single "The Girl You Left Me For."

"Our long-term goal is to really establish Deana at [adult top 40] and tap into that Sheryl Crow/Sarah McLachlan-type audience," Sell says. "We just really believe from a lifestyle standpoint that that's going to be really important to cross her over to a more mass-appeal audience."

On the country side, the setup was helped by a CMT "In the Moment" special on the making of the album and the birth of her son last fall. The special was telecast in December and again during the album's street week.

Carter, who is booked by Creative Artists Agency and managed by Peters Management Syndicate, plans to tour behind the album. She has dates booked from April through July, including a variety of clubs, festivals and corporate events.

Morgan Brings Indie Broken Bow A No. 1

Every so often, an artist and a label rise up from the indie ranks and surprise the industry with an unexpected success story. **Craig Morgan** and his



MORGAN: 'BBR IS COMPETING'

label, **Broken Bow Records**, are the newest poster children for independent achievement.

Morgan's single, "That's What I Love About Sunday," is in its second week at No. 1 on the *Billboard* Hot Country Singles & Tracks chart. It is the first independently distributed single to top the chart in five years. It is also the first No. 1 for both Morgan and BBR.

"My Kind of Livin'," his second album for the **RED**-distributed label, debuted at No. 7 on the Top Country Albums chart last issue with sales of more than 22,000 units, according to Nielsen SoundScan. The project, which Morgan co-produced with **Phil O'Donnell**, also came it at No. 40 on The *Billboard* 200. It was released March 8.

Additionally, "That's What I Love About Sunday" is the first independently distributed single to notch a second week at No. 1 since 1977 when **the Kendalls** spent four weeks at the top with "Heaven's Just a Sin Away."

Morgan, a combat veteran who spent 10 years in the Army as a paratrooper and a Ranger before launching his music career, started at a major label. He recorded one album for **Atlantic Records** in 2000 before that label was folded into **Warner Bros.**

Now, asked if he would ever want to go back to the majors, Morgan says only if he could take the whole Broken Bow staff with him. "As long as this staff is here I will always be here," he vows.

While Morgan says he's not sure

what his success says about the status of independent labels in general, he believes it speaks volumes about Broken Bow in particular. "It's a competitive market and BBR is competing," he says.

He praises the label's staff of industry veterans—several of whom he worked with at Atlantic—and says BBR has "everything that the majors have," even an in-house publicity department, unusual for an indie. He calls it "the little label with the big staff."

"If you have great music and you work hard and you believe in what you're doing and have the key elements a record label is required to have to be successful in this business, you will not fail," Morgan says.

He lists among those elements a great promotion team and a great distribution partner, and says of RED, "these guys are working as hard at this as we are."

The groundwork for Morgan's success was laid with his previous album, 2003's "I Love It," which was No. 1 on the *Billboard* Top Heatseekers chart and spawned the top 10 single "Almost Home."

Nashville
Scene™

By Phyllis Stark
pstark@billboard.com



That single, which he wrote with **Kerry Kurt Phillips**, won Morgan an award from the **Nashville Songwriters Assn. International**. He co-wrote eight of the songs on the new album.

It is Morgan's writing and his choice of outside songs that have given him a strong identity. With hits like the current single, written by **Adam Dorsey** and **Mark Narmore**, and "Almost Home," Morgan is fast becoming known as a

writer and interpreter of highly visual story songs. His label aptly describes him as "an observer of the small, meaningful things in our everyday lives."

Morgan calls that reputation "a godly blessing . . . The songs I'm writing haven't changed, except they're getting better," he says. "I've [just] experienced a whole lot of stories in my life."

The everyday songs are a reflection of Morgan's guy-next-door persona. An avid hunter who is married with four children, the Nashville-area native now lives in a home complete with camouflage-covered furniture in the family room.

The new album features guest vocalists **John Conlee** and **Brad Paisley** on one cut, "Blame Me." His friendship with both stems from five years of regular appearances at the **Grand Ole Opry**, where Morgan will soon make his 100th appearance. One of the album's best uptempo tracks, "Redneck Yacht Club," is the next single.

Morgan is currently co-headlining the **Guys Night Out** tour with **Billy Dean**, as well as appearing on some dates with **Montgomery Gentry**.

APRIL 2
2005

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	NEW		1	Sales data compiled by Nielsen SoundScan		NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	1	38	33		28	Sales data compiled by Nielsen SoundScan		ALAN JACKSON ▲	What I Do	1
2	2	1	25	Sales data compiled by Nielsen SoundScan		MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98 EQ CD)	Kerosene	39	35	38	32	Sales data compiled by Nielsen SoundScan		ANDY GRIGGS	This I Gotta See	7
3	5	2	6	Sales data compiled by Nielsen SoundScan		RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (11.98 CD)	Feels Like Today	40	45	42	33	Sales data compiled by Nielsen SoundScan		SARA EVANS ▲	Restless	3
4	1	4	8	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (11.98 CD)	Totally Country Vol. 4	41	47	53	70	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS ●	Top Of The World Tour Live	3
5	4	5	19	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY ▲ BNA 61530/RLG (11.98 CD)	Be As You Are: Songs From An Old Blue Chair	42	40	37	48	Sales data compiled by Nielsen SoundScan		TRACE ADKINS ▲	Comin' On Strong	3
6	3	3	45	Sales data compiled by Nielsen SoundScan		SHANIA TWAIN ▲ MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	43	36	30	45	Sales data compiled by Nielsen SoundScan		LORETTA LYNN	Van Lear Rose	2
7	6	7	31	Sales data compiled by Nielsen SoundScan		GRETCHEN WILSON ▲ EPIC 90903/SONY MUSIC (11.98 EQ CD)	Here For The Party	44	42	40	40	Sales data compiled by Nielsen SoundScan		LEE ANN WOMACK	Greatest Hits	2
8	9	11	59	Sales data compiled by Nielsen SoundScan		TIM MCGRAW ▲ CURB 78858 (11.98 CD)	Live Like You Were Dying	45	46	43	43	Sales data compiled by Nielsen SoundScan		LONESTAR ●	Let's Be Us Again	2
9	8	9	19	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY ▲ BNA 58801/RLG (12.98/11.98)	When The Sun Goes Down	46	44	41	42	Sales data compiled by Nielsen SoundScan		TOBY KEITH ▲	Shock'n Y'All	1
				Sales data compiled by Nielsen SoundScan		TOBY KEITH ▲ DREAMWORKS 002223/UMGN (13.98 CD)	Greatest Hits 2	47	37	28	1	Sales data compiled by Nielsen SoundScan		CHELY WRIGHT	The Metropolitan Hotel	18
				Sales data compiled by Nielsen SoundScan		GREATER GAINER		48	50	47	70	Sales data compiled by Nielsen SoundScan		REBA MCENTIRE ●	Room To Breathe	4
10	14	14	37	Sales data compiled by Nielsen SoundScan		BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/11.98)	Mud On The Tires	49	49	48	94	Sales data compiled by Nielsen SoundScan		LONESTAR ▲	From There To Here: Greatest Hits	1
11	11	10	24	Sales data compiled by Nielsen SoundScan		GEORGE STRAIT ▲ MCA NASHVILLE 006459/UMGN (25.98 CD)	50 Number Ones	50	51	49	89	Sales data compiled by Nielsen SoundScan		TRACE ADKINS ●	Greatest Hits Collection, Volume I	1
12	12	12	44	Sales data compiled by Nielsen SoundScan		BIG & RICH ▲ WARNER BROS. 48520/WRN (11.98 CD)	Horse Of A Different Color	51	43	39	6	Sales data compiled by Nielsen SoundScan		TRACY BYRD	Greatest Hits	14
13	10	8	5	Sales data compiled by Nielsen SoundScan		LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98 CD)	There's More Where That Came From	52	54	51	25	Sales data compiled by Nielsen SoundScan		PHIL VASSAR	Shaken Not Stirred	10
14	7	—	2	Sales data compiled by Nielsen SoundScan		CRAIG MORGAN BROKEN BOW 75472 (17.98 CD)	My Kind Of Livin'	53	53	50	70	Sales data compiled by Nielsen SoundScan		LEANN RIMES ●	Greatest Hits	3
15	16	17	21	Sales data compiled by Nielsen SoundScan		SUGARLAND MERCURY 002172/UMGN (13.98 CD) [H]	Twice The Speed Of Life	54	52	45	17	Sales data compiled by Nielsen SoundScan		SOUNDTRACK	Blue Collar Comedy Tour Rides Again	10
16	13	16	77	Sales data compiled by Nielsen SoundScan		MARTINA MCBRIDE ▲ RCA 51207/RLG (11.98/11.98)	Martina	55	48	46	13	Sales data compiled by Nielsen SoundScan		RANDY TRAVIS	The Very Best Of Randy Travis	10
17	17	15	28	Sales data compiled by Nielsen SoundScan		KEITH URBAN ▲ CAPITOL 77489 (11.98 CD)	Be Here					Sales data compiled by Nielsen SoundScan		PACESETTER		
18	15	13	8	Sales data compiled by Nielsen SoundScan		LEANN RIMES CURB 78858 (11.98 CD)	This Woman	56	70	67	73	Sales data compiled by Nielsen SoundScan		JO DEE MESSINA ●	Greatest Hits	1
19	20	20	17	Sales data compiled by Nielsen SoundScan		ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	57	59	58	69	Sales data compiled by Nielsen SoundScan		JEFF FOXWORTHY	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
20	21	21	21	Sales data compiled by Nielsen SoundScan		BROOKS & DUNN ● ARISTA NASHVILLE 63371/RLG (11.98 CD)	The Greatest Hits Collection II	58	58	54	52	Sales data compiled by Nielsen SoundScan		ELVIS PRESLEY	Elvis: Ultimate Gospel	30
21	23	25	44	Sales data compiled by Nielsen SoundScan		MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	59	57	55	41	Sales data compiled by Nielsen SoundScan		BILL ENGVALL	A Decade Of Laughs	27
22	22	22	46	Sales data compiled by Nielsen SoundScan		JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	60	55	52	77	Sales data compiled by Nielsen SoundScan		GARY ALLAN ●	See If I Care	2
23	24	23	21	Sales data compiled by Nielsen SoundScan		BLAKE SHELTON WARNER BROS. 48728/WRN (11.98 CD)	Blake Shelton's Barn & Grill	61	63	59	41	Sales data compiled by Nielsen SoundScan		SHEDAISY	Sweet Right Here	2
24	19	18	34	Sales data compiled by Nielsen SoundScan		JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	62	56	—	3	Sales data compiled by Nielsen SoundScan		RHONDA VINCENT AND THE RAGE	Ragin' Live	56
25	18	6	3	Sales data compiled by Nielsen SoundScan		JAMIE O'NEAL CAPITOL 79894 (11.98 CD)	Brave	63	66	62	24	Sales data compiled by Nielsen SoundScan		JOHN DENVER	Definitive All-Time Greatest Hits	9
26	27	26	8	Sales data compiled by Nielsen SoundScan		BLAINE LARSEN GIANTS LAYER/BNA 66012/RLG (17.98 CD)	Off To Join The World	64	62	56	30	Sales data compiled by Nielsen SoundScan		CONWAY TWITTY	25 Number Ones	29
27	25	19	5	Sales data compiled by Nielsen SoundScan		WILLIE NELSON LOST HIGHWAY/HIP, D-UTV 002300/UME (13.98 CD)	Songs	65	61	57	19	Sales data compiled by Nielsen SoundScan		GEORGE JONES	50 Years Of Hits	20
28	28	24	34	Sales data compiled by Nielsen SoundScan		TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	66	65	60	43	Sales data compiled by Nielsen SoundScan		ALABAMA	Ultimate Alabama: 20 #1 Hits	10
29	34	27	8	Sales data compiled by Nielsen SoundScan		ANNE MURRAY STRAIGHTWAY 63231 (12.98 CD)	All Of Me	67	64	61	30	Sales data compiled by Nielsen SoundScan		WAYLON JENNINGS	Ultimate Waylon Jennings	16
30	31	36	40	Sales data compiled by Nielsen SoundScan		JEFF BATES RCA 67071/RLG (11.98/17.98) [H]	Rainbow Man	68	69	65	38	Sales data compiled by Nielsen SoundScan		JOE NICHOLS	Revelation	3
31	26	—	2	Sales data compiled by Nielsen SoundScan		DEANA CARTER VANGUARD 79165 (11.98 CD)	The Story Of My Life	69	71	66	30	Sales data compiled by Nielsen SoundScan		DARRYL WORLEY	Darryl Worley	12
32	29	29	3	Sales data compiled by Nielsen SoundScan		SHOOTER JENNINGS UNIVERSAL SOUTH 003816 (13.98 CD) [H]	Put The O Back In Country	70	70	68	100	Sales data compiled by Nielsen SoundScan		TOBY KEITH ●	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
33	30	31	34	Sales data compiled by Nielsen SoundScan		DWIGHT YOAKAM REPRISE 78564/RHINO (11.98 CD)	The Very Best Of Dwight Yoakam	71	73	73	66	Sales data compiled by Nielsen SoundScan		RON WHITE	Drunk In Public	11
34	33	32	44	Sales data compiled by Nielsen SoundScan		ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	72	68	63	38	Sales data compiled by Nielsen SoundScan		CROSS CANADIAN RAGWEED	Soul Gravy	5
35	32	34	33	Sales data compiled by Nielsen SoundScan		DIERKS BENTLEY ▲ CAPITOL 39914 (12.98/11.98)	Dierks Bentley	73	72	71	25	Sales data compiled by Nielsen SoundScan		TRAVIS TRITT	My Honky Tonk History	7
36	39	35	43	Sales data compiled by Nielsen SoundScan		JULIE ROBERTS ● MERCURY 001902/UMGN (11.98/13.98)	Julie Roberts	74	74	68	55	Sales data compiled by Nielsen SoundScan		RODNEY CARRINGTON	Greatest Hits	11
37	41	44	101	Sales data compiled by Nielsen SoundScan		SOUNDTRACK ● WARNER BROS. 48424/WRN (11.98 CD)	Blue Collar Comedy Tour: The Movie	75	67	75	22	Sales data compiled by Nielsen SoundScan		PAT GREEN	Lucky Ones	6

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

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Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	1	Sales data compiled by Nielsen SoundScan		NUMBER 1 15 Weeks At Number 1	128	13	12	Sales data compiled by Nielsen SoundScan		RASCAL FLATTS ▲	Rascal Flatts	246
2	4	Sales data compiled by Nielsen SoundScan		LARRY THE CABLE GUY ●	92	14	15	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY ▲	No Shoes, No Shirt, No Problems	152
3	3	Sales data compiled by Nielsen SoundScan		TIM MCGRAW ▲	226	15	14	Sales data compiled by Nielsen SoundScan		JOHN DENVER ▲	The Best Of John Denver	319
4	2	Sales data compiled by Nielsen SoundScan		CHRIS LEDOUX ●	106	16	17	Sales data compiled by Nielsen SoundScan		JOHNNY CASH ▲	American IV: The Man Comes Around	122
5	6	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY ▲	234	17	21	Sales data compiled by Nielsen SoundScan		GARTH BROOKS ◆	Double Live	268
6	5	Sales data compiled by Nielsen SoundScan		ELVIS PRESLEY ▲	130	18	16	Sales data compiled by Nielsen SoundScan		WILLIE NELSON ▲	16 Biggest Hits	336
7	7	Sales data compiled by Nielsen SoundScan		TIM MCGRAW ▲	183	19	20	Sales data compiled by Nielsen SoundScan		HANK WILLIAMS JR. ▲	Greatest Hits, Vol. 1	541
8	8	Sales data compiled by Nielsen SoundScan		RASCAL FLATTS ▲	125	20	19	Sales data compiled by Nielsen SoundScan		MONTGOMERY GENTRY ▲	My Town	127
9	9	Sales data compiled by Nielsen SoundScan		MARTINA MCBRIDE ▲	183	21	—	Sales data compiled by Nielsen SoundScan		WILLIE NELSON ●	The Essential Willie Nelson	92
10	10	Sales data compiled by Nielsen SoundScan		SOUNDTRACK ▲	224	22	18	Sales data compiled by Nielsen SoundScan		PATSY CLINE	Patsy Cline Sings Songs Of Love	12
11	13	Sales data compiled by Nielsen SoundScan		JOHNNY CASH ▲	311	23	—	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS ◆	Wide Open Spaces	330
12	11	Sales data compiled by Nielsen SoundScan		ALISON KRAUSS + UNION STATION ▲	124	24	—	Sales data compiled by Nielsen SoundScan		ALABAMA ▲	For The Record: 41 Number One Hits	126
		Sales data compiled by Nielsen SoundScan				25	—	Sales data compiled by Nielsen SoundScan		JOHNNY CASH ▲	The Essential Johnny Cash	71

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORING PERCENTAGE	PERCENTAGE OF AIRPLAY								MONITORING PERCENTAGE	PERCENTAGE OF AIRPLAY			
1	1	2	22	Nielsen Broadcast Data Systems		NUMBER 1 THAT'S WHAT I LOVE ABOUT SUNDAY C.MORGAN,P.O'DONNELL (A.ODRSEY,M.NARMORE)	Craig Morgan BROKEN BOW	1	31	33	34	9	Nielsen Broadcast Data Systems		DON'T WORRY 'BOUT A THING D.HUFF,SHE.DAISEY (K.OSBORN,J.DEERE)	SheDaisy LYRIC STREET	31
2	4	4	17	Nielsen Broadcast Data Systems		GREATEST GAINER BABY GIRL G.FUNDIS (K.DUSH,K.HALL,J.NETTLES,T.BLESER)	Sugarland MERCURY	2	32	37	40	9	Nielsen Broadcast Data Systems		I SEE ME B.J.WALKER,JR.,T.TRITT (C.BEATHARD,C.MOHR)	Travis Tritt COLUMBIA	32
3	5	5	14	Nielsen Broadcast Data Systems		ANYTHING BUT MINE B.CANNON,K.CHESENEY (S.CARUSO)	Kenny Chesney BNA	3	33	34	35	8	Nielsen Broadcast Data Systems		IT'S A HEARTACHE C.HOWARD (R.SCOTT,S.WOLFE)	Trick Pony ASYLUM-CORB	33
4	2	1	19	Nielsen Broadcast Data Systems		NOTHIN' TO LOSE M.WILLIAMS (K.SAVIGAR,M.CHAGNON)	Josh Gracin LYRIC STREET	1	34	35	38	8	Nielsen Broadcast Data Systems		BABY DOLL D.GEHMAN (P.GREEN,R.THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	34
5	3	3	22	Nielsen Broadcast Data Systems		BLESS THE BROKEN ROAD M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (M.HUMMON,B.E.BOYD,J.HANNA)	Rascal Flatts LYRIC STREET	1	35	40	36	8	Nielsen Broadcast Data Systems		IF SHE WERE ANY OTHER WOMAN G.FUNDIS (B.BEAVERS,K.LOVELACE,C.HARRINGTON)	Buddy Jewell COLUMBIA	35
6	6	6	18	Nielsen Broadcast Data Systems		IT'S GETTING BETTER ALL THE TIME K.BROOKS,R.OUNN,M.WRIGHT (R.BOWMAN,D.COOK)	Brooks & Dunn ARISTA NASHVILLE	6	36	44	—	7	Nielsen Broadcast Data Systems		HELP SOMEBODY M.WRIGHT,J.SCAIFE (K.RAINES,J.STEELE)	Van Zant COLUMBIA	36
7	7	8	19	Nielsen Broadcast Data Systems		GONE J.STEELE (B.DIPIERO,J.STEELE)	Montgomery Gentry COLUMBIA	7	37	36	37	20	Nielsen Broadcast Data Systems		RESTLESS A.KRAUSS + UNION STATION (R.L.CASTLEMAN)	Alison Krauss + Union Station ROUNDER	36
8	8	10	20	Nielsen Broadcast Data Systems		LET THEM BE LITTLE B.DEAN,L.WHITE (B.DEAN,R.MCDONALD)	Billy Dean CURB	8	38	41	45	12	Nielsen Broadcast Data Systems		SKIN RASCAL FLATTS,M.BRIGHT,M.WILLIAMS (D.JOHNSON,J.HENRY)	Rascal Flatts LYRIC STREET	38
9	10	11	18	Nielsen Broadcast Data Systems		MY GIVE A DAMN'S BUSTED B.GALLIMORE,T.MCGRAW (J.DIFFIE,T.SHAP,R.D.MARTIN)	Jo Dee Messina CURB	9	39	39	39	18	Nielsen Broadcast Data Systems		THE GOOD LIFE F.ROGERS (T.WILLMON,B.PINSON)	Trent Willmon COLUMBIA	39
10	11	12	17	Nielsen Broadcast Data Systems		I MAY HATE MYSELF IN THE MORNING B.GALLIMORE (D.BLACKMON)	Lee Ann Womack MCA NASHVILLE	10	40	42	41	8	Nielsen Broadcast Data Systems		WAITIN' ON THE WONDERFUL C.LINDSEY,T.VERGES (ANGELO,D.BERG,H.LINDSEY)	Aaron Lines BNA	40
11	14	13	8	Nielsen Broadcast Data Systems		HONKY TONK U J.STROUD,T.KEITH (T.KEITH)	Toby Keith DREAMWORKS	11	41	56	—	7	Nielsen Broadcast Data Systems		FAST CARS AND FREEDOM M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBBLEY)	Rascal Flatts LYRIC STREET	41
12	13	14	25	Nielsen Broadcast Data Systems		IF HEAVEN R.SCRUGGS (G.PETERS)	Andy Griggs RCA	12	42	45	50	4	Nielsen Broadcast Data Systems		SOMETHING LIKE A BROKEN HEART J.STROUD,J.HANNA,J.MCEUEN (J.HANNA,R.REYNOLDS,A.MILLER)	Hanna-McEuen MCA NASHVILLE	42
13	9	9	19	Nielsen Broadcast Data Systems		MUD ON THE TIRES F.ROGERS (C.DUBOIS,B.PAISLEY)	Brad Paisley ARISTA NASHVILLE	1	43	54	48	1	Nielsen Broadcast Data Systems		THE MIDDLE OF NOWHERE L.REYNOLDS (B.MCCOMAS)	Brian McComas LYRIC STREET	43
14	15	15	20	Nielsen Broadcast Data Systems		WHAT'S A GUY GOTTA DO B.ROWAN (J.NICHOLS,K.LOVELACE,D.SAMPSON)	Joe Nichols UNIVERSAL SOUTH	14	44	46	44	5	Nielsen Broadcast Data Systems		MY NAME T.DUBOIS,S.MANDILE (G.CANYON,G.SAMPSON)	George Canyon UNIVERSAL SOUTH	44
15	17	21	9	Nielsen Broadcast Data Systems		HOMEWRECKER M.WRIGHT,J.SCAIFE (G.WILSON,R.RUTHERFORD,G.TERENI)	Gretchen Wilson EPIC/JMN	15	HOT SHOT DEBUT				THE TALKIN' SONG REPAIR BLUES K.STEGALL (D.LIND)		Alan Jackson ARISTA NASHVILLE	45	
16	16	16	16	Nielsen Broadcast Data Systems		DRUGS OR JESUS B.GALLIMORE,T.MCGRAW,D.SMITH (B.JAMES,A.MAYO,T.VERGES,C.LINDSEY)	Tim McGraw CURB	16					46	52	52	1	Nielsen Broadcast Data Systems
17	18	17	18	Nielsen Broadcast Data Systems		GOD'S WILL M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.DEAN)	Martina McBride RCA	17	47	47	47	18	Nielsen Broadcast Data Systems		NOT ME B.MAHER,M.SELBY (K.THOMAS,B.MONTANA,B.MAHER)	Keni Thomas Feat. Vince Gill And Emmylou Harris MORaine	47
18	21	23	9	Nielsen Broadcast Data Systems		LOT OF LEAVIN' LEFT TO DO B.BEAVERS (B.BEAVERS,D.RUTTAN,D.BENTLEY)	Dierks Bentley CAPITOL	18	48	43	43	12	Nielsen Broadcast Data Systems		TONIGHT'S NOT THE NIGHT R.FOSTER (R.ROGERS,R.FOSTER)	Randy Rogers Band SMITH ENTERTAINMENT	43
19	19	20	16	Nielsen Broadcast Data Systems		SONGS ABOUT ME S.HENDRICKS (S.SMITH,E.HILL)	Trace Adkins CAPITOL	19	49	49	54	12	Nielsen Broadcast Data Systems		SOMEWHERE BETWEEN TEXAS AND MEXICO D.GEHMAN (T.SUMMAR,I.KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	42
20	20	19	21	Nielsen Broadcast Data Systems		HOW DO YOU GET THAT LONELY R.L.FEEK,T.JOHNSON (R.L.FEEK,J.TEACHER)	Blaine Larsen BNA	19	50	48	46	7	Nielsen Broadcast Data Systems		WAKE UP OLDER B.ROWAN (L.CARVER)	Julie Roberts MERCURY	46
21	22	22	11	Nielsen Broadcast Data Systems		CLASS REUNION (THAT USED TO BE US) D.HUFF (R.MCDONALD,F.J.MYERS,D.PFRIMMER)	Lonestar BNA	21	51	57	58	7	Nielsen Broadcast Data Systems		MY SISTER R.MCENTIRE,B.CANNON,N.WILSON (R.DEAN,B.BAKER,A.DALLEY)	Reba McEntire MCA NASHVILLE	51
22	23	24	19	Nielsen Broadcast Data Systems		I'LL TAKE THAT AS A YES (THE HOT TUB SONG) F.ROGERS,P.VASSAR (J.MCELROY,V.MELAMEO)	Phil Vassar ARISTA NASHVILLE	22	52	NEW	1	Nielsen Broadcast Data Systems		PROBABLY WOULDN'T BE THIS WAY D.HUFF (J.KENNEY,T.KIDD)	LeAnn Rimes ASYLUM-CORB	52	
23	24	25	27	Nielsen Broadcast Data Systems		LONG, SLOW KISSES B.CHANCEY,K.BEARD,D.MALLOY (J.BATES,G.BRADBERRY,B.HAYSLIP)	Jeff Bates RCA	23	53	55	53	9	Nielsen Broadcast Data Systems		GO EASY ON ME M.BRIGHT,D.BASON (M.BEESON,J.COLLINS)	Lila McCann BROKEN BOW	53
24	25	26	10	Nielsen Broadcast Data Systems		DON'T! R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY	24	54	58	60	7	Nielsen Broadcast Data Systems		HILLBILLIES R.LANDIS,G.MCDOWELL (B.SFALS,K.PLUSH,G.MCDOWELL)	Hot Apple Pie DREAMWORKS	54
25	26	28	7	Nielsen Broadcast Data Systems		BIG TIME B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,A.PARD)	Big & Rich WARNER BROS./WRN	25	55	59	57	6	Nielsen Broadcast Data Systems		TWO HEARTS M.JONES,Z.JONES (E.HILL,A.J.MASTERS)	Zona Jones QUARTERBACK	55
26	30	31	5	Nielsen Broadcast Data Systems		IF SOMETHING SHOULD HAPPEN F.ROGERS (J.BROWN,D.TURNBULL,D.DEMAY)	Darryl Worley DREAMWORKS	26	56	NEW	1	Nielsen Broadcast Data Systems		I PLAY CHICKEN WITH THE TRAIN B.KENNY,J.RICH,P.WORLEY (T.COLEMAN,J.RICH,A.PARD)	Cowboy Troy RAYBOW/WARNER BROS./WRN	56	
27	29	32	7	Nielsen Broadcast Data Systems		DON'T ASK ME HOW I KNOW J.SCAIFE,B.PINSON (B.PINSON,B.BUTLER,B.JONES)	Bobby Pinson RCA	27	57	53	51	19	Nielsen Broadcast Data Systems		ALABAMA M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA,T.ROBERSON)	Cross Canadian Ragweed UNIVERSAL SOUTH	50
28	31	33	15	Nielsen Broadcast Data Systems		PICKIN' WILDFLOWERS J.STEELE (K.ANDERSON,J.RICH,K.WILLIAMS)	Keith Anderson ARISTA NASHVILLE	28	58	49	54	6	Nielsen Broadcast Data Systems		OKLAHOMA-TEXAS LINE RASCAL FLATTS,M.BRIGHT,M.WILLIAMS (J.OEMARCUS,G.LEVOX,J.D.ROONEY)	Rascal Flatts LYRIC STREET	53
29	28	30	9	Nielsen Broadcast Data Systems		GOODBYE TIME B.BRADDOCK (R.MURRAH,J.O.HICKS)	Blake Shelton WARNER BROS./WRN	28	59	NEW	1	Nielsen Broadcast Data Systems		I'LL TRY ANYTHING B.J.WALKER,JR. (A.DOTSON,P.O'DONNELL)	Amber Dotson CAPITOL	59	
30	38	55	3	Nielsen Broadcast Data Systems		MAKING MEMORIES OF US D.HUFF,K.URBAN (R.CROWELL)	Keith Urban CAPITOL	30	60	NEW	1	Nielsen Broadcast Data Systems		I WANT A COWBOY J.L.SLOAS (K.ELAM,W.KIRKPATRICK,J.L.SLOAS)	Katrina Elam UNIVERSAL SOUTH	59	

Records showing an increase in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 120 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. 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. Greatest Gainer awarded to the song with the largest increase in audience. Titles below the top 15 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2005, VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORING PERCENTAGE	PERCENTAGE OF SALES		
1	1	17	Nielsen SoundScan		NUMBER 1 ALISON KRAUSS + UNION STATION ROUNDER 610525	Lonely Runs Both Ways 17 Weeks At Number 1
2	2	17	Nielsen SoundScan		RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live
3	3	17	Nielsen SoundScan		OLD CROW MEDICINE SHOW NETTWERK 30349	O.C.M.S.
4	4	23	Nielsen SoundScan		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings
5	6	8	Nielsen SoundScan		THE GRASCALS ROUNDER 610549	The Grascals
6	5	22	Nielsen SoundScan		VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
7	7	22	Nielsen SoundScan		VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
8	8	35	Nielsen SoundScan		STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
9	9	18	Nielsen SoundScan		VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute
10	10	3	Nielsen SoundScan		LARRY SPARKS REBEL 1806	40
11	11	18	Nielsen SoundScan		VARIOUS ARTISTS RAINMAKER/LICKONA VISION 2001/SUGAR HILL	All-Star Bluegrass Celebration
12	12	13	Nielsen SoundScan		VARIOUS ARTISTS ROUNDER 610550	Moody Bluegrass: A Nashville Tribute To The Moody Blues
13	15	24	Nielsen SoundScan		YONDER MOUNTAIN STRING BAND FROG PAO 204	Mountain Tracks: Volume 3
14	NEW	1	Nielsen SoundScan		NATALIE MACMASTER ROUNDER 617056	Blueprint
15	13	13	Nielsen SoundScan		VARIOUS ARTISTS RURAL RHYTHM 301	Bluegrass Heritage: Roots & Branches

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. (H) indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORING PERCENTAGE	PERCENTAGE OF SALES		
1	1	6	Nielsen SoundScan		NUMBER 1 IF SHE WERE ANY OTHER WOMAN COLUMBIA 70341/SONY MUSIC	Buddy Jewell 4 Weeks At Number 1
2	2	31	Nielsen SoundScan		BABY GIRL MERCURY 003255/UMGN	Sugarland
3	3	19	Nielsen SoundScan		THE BUMPER OF MY S.U.V. PAINTED RED 002	Chely Wright
4	4	21	Nielsen SoundScan		RESTLESS ROUNDER 614618	Alison Krauss + Union Station
5	5	20	Nielsen SoundScan		HURT AMERICAN 009770/LOST HIGHWAY	Johnny Cash
6	6	10	Nielsen SoundScan		PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
7	7	22	Nielsen SoundScan		YOU DON'T LIE HERE ANYMORE COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
8	—	9	Nielsen SoundScan		DIXIE ROSE DELUXE'S/BEER MAN COLUMBIA 77568/SONY MUSIC	Trent Willmon
9	8	11	Nielsen SoundScan		GETAWAY CAR CAPITOL 61746	The Jenkins
10	9	11	Nielsen SoundScan		VIVA LAS VEGAS ROUNDER 614617	The Grascals With Special Guest Dolly Parton

ALBUMS

Edited by Michael Paoletta

POP/ROCK

► BILLY IDOL

Devil's Playground

PRODUCER: Keith Forsey

Sanctuary 84735

RELEASE DATE: March 22

With the opening cut "Super Overdrive," Billy Idol declares himself primed for one more go-around. His first studio album in a decade could be the last chance for this aging punk to stand with contemporary acts, reclaim some of his early-1980s spotlight or even the notoriety of his Generation X days. Thankfully, nothing here dips to the low of the 1993 reinvention attempt "Cyberpunk." Instead, "Devil's Playground" attempts to balance his trademark amped, anthem-esque rock with newer tricks. While less successful aping Nirvana's soft verse/howling chorus on "Rat Race" and "Scream," Idol sounds on par with the pop punk riding the charts on "World Comin' Down." And the acoustic, hand-clap love ode "Cherie" is surprisingly heartwarming and fun. Unfortunately, "Evil Eye" is dated cheese, "Body Snatcher" pure hair metal, the country-esque "Lady Do or Die" head-scratching and "Yellin' at the Christmas Tree" at best a silly novelty, making the album an uneven and ultimately unsatisfying return.—**BAJ**

★ KEREN ANN

Nolita

PRODUCER: Keren Ann Zeidel

Metro Blue/Blue Note 7243 5 63463

RELEASE DATE: March 15

Keren Ann lets her folksy predisposition roam expansive terrains on "Nolita," a set that tumbles at its own leisurely pace even as the winds shift from reflective wistfulness to darkly perilous. Despite those extreme mood swings, the tracks harmoniously bobble alongside each other. The French-sung "Que N'ai-Je?" and "L'Onde Amèrie" are pensive and alluring, with the former's theme of a stalker pursuing a woman signified by its deftly built tension. Repetitive vocal refrains in "Greatest You Can Find" render it ponderous; subtle duplication is used to better effect when the singer/songwriter goes Simon & Garfunkel on the title track. "Midi Dans le Salon de la Duchesse" is flavored with a Western tang that sounds like the result of a one-night stand that "Mellow Yellow" and "Sea of Love" had in a desert saloon. New York also informs much of the imagery on "Nolita." One example is "Song for Alice," where actor/director Sean Gullette delivers a disquieting requiem for a homeless woman.—**CLT**

STRAPPING YOUNG LAD

Alien

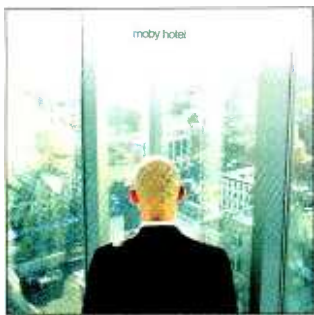
PRODUCER: Devin Townsend

Century Media 8327-2

RELEASE DATE: March 22

Strapping Young Lad leader/vocalist Devin Townsend says of "Alien," the

ESSENTIAL REVIEWS



MOBY

Hotel

PRODUCER: Moby

V2 63881-27243

RELEASE DATE: March 22

On "Hotel," Moby ditches the samples that made his 1999 album "Play" a favorite of the ad-agency set and returns to his roots in synth-infused rock/pop. The resulting 15 tracks mostly fall flat, tripped up by insipid lyrics. The mood veers from the romantic melancholy of "Where You End" and "Forever" to a hint of spirituality on "Lift Me Up" to the vapid come-ons of "Very" and "I Like It." Though Moby's production shifts into high gear after his disappointing 2002 set "18," the lyrics seem ripped from a teenager's journal, and his regular-guy vocals can't make them compelling. It is telling that the most engaging songs are instrumentals ("Homeward Angel" and the final hidden track) and a drowsy, plaintive take on New Order's "Temptation" with guest vocalist Laura Dawn. A bonus disc with 11 more instrumentals confirms Moby's longstanding talent for saying something with music alone.—**JM**

M.I.A.

Arular

PRODUCERS: various

XL Recordings XL-186

RELEASE DATE: March 22

To try and describe M.I.A.'s "Arular" almost seems futile. With influences that range from dancehall, hip-hop, electro, dance and world music, the debut set by the 28-year-old London-based artist (born Maya Arulpragasam) is as varied as can be. All the elements are deftly held together by the MC/songstress' ability to make each track her own. The raga-flavored "Fire Fire" and



old-school-shaded "Bucky Done Gun" showcase M.I.A.'s melodic, sing-song delivery, which is as intoxicating as it is infectious. Lead single "Galang" is already an underground club hit, with good reason. The Ross Orton/Steve Mackey-produced jam, fueled by in-your-face hand claps, is pure exhilaration. With a title that pays homage to her father's past as a Sri Lankan freedom fighter, "Arular" serves as M.I.A.'s very own call for independence.—**RH**



BECK

Guero

PRODUCERS: Beck Hansen, Tony Hoffer,

the Dust Brothers

Interscope B0003481

RELEASE DATE: March 29

Beck's album-to-album wanderlust of styles and sentiments has never failed him, and "Guero" continues that history. Returning to the unflappable songwriting assistance and smoking beats of the Dust Brothers, Beck has left his previous album, the vulnerable "Sea Change," to the tide and catapulted back with a party. From hip-hop to Latin, from techno-savvy to the clever caterwauling of the multiplatinum "Odelay," "Guero" explores all of Beck's influences and revisits so many of his finer ideas. It's not the cheeky soul-funk orgy of "Midnite Vultures," but something more mature. First single "E-Pro" and cuts like "Go It Alone" and "Black Tamborine" are warm, easy-to-like jams, interlaced with songs like the tropicalia-infused "Missing" and folksy "Emergency Exit." Beck has cropped his chops to tasteful freakouts and organized trains of thought. Plus, the phrase "my beat is correct" in "Hell Yes" is actually pretty funny.—**KH**

band's new album: "This record isn't about anything in particular; it's just a freakout." The man is not kidding. By the time second track "Skesis" is over, whoever manages to withstand its battle-fire assault will be pummeled again by the next cut, "Shitstorm." SYL continues pushing brutal metal to the very edge of complete chaos, only withdrawing slightly on songs like "Love?" and "Shine" to let a faint melody slip through. No one probably thought that "Zen" could be achieved with an explosion of machine-gun drums, chain saw guitars and furious screams, but the wrath bursting from the song that bears its name will be a nirvana for SYL lovers. Finale "Infodump" is almost 12 minutes of unintelligible gurglings enveloped in a field of static, sounding like a lost broadcast from space.—**CLT**

R&B/HIP-HOP

► TWEET

It's Me Again

PRODUCERS: various

Gold Mind/Atlantic 62872

RELEASE DATE: March 22

Tweet's unmistakable alto and lyrically driven songs were the key attractions

on her debut. "Southern Hummingbird." That album spawned the tongue-in-cheek hit "Oops (Oh My)." Those same talents are in full effect here. However, while her first effort overall carried a darker, somber tone, "It's Me Again" finds a more self-satisfied and confident Tweet embarking on a new chapter in her life, one where her brightened outlook overrides the bad and moves forward. Previous dancefloor forays ("Oops" and "Call Me") are recalled in the playful first single, "Turn Da Lights Off," featuring Missy Elliott. But it is the soulful, slower-tempoed numbers that provide the album's more intriguing moments. Ballad "Cab Ride" effectively weaves in the theme from the TV classic "Taxi," while "Small Change" slyly alludes to the worth of a particular man. Another highlight: "The Two of Us," where Tweet sings with her teenage daughter.—**GM**

► FRANKIE J

The One

PRODUCERS: various

Columbia CK 90945

RELEASE DATE: March 22

Frankie J's third solo album may be the charm for this Mexican R&B crooner,

thanks to the hit single "Obsession (No Es Amor)," featuring a rap by Baby Bash. An English remake of the track originally recorded by bachata group Aventura, "Obsession" is sexy but not sexual—tailor-made ear candy. As enticing as it may be, the best tracks on this album are the simplest. "Story of My Life," set to guitar, finger snaps and wonderful choruses (all recorded by Frankie J), is mellow and gorgeous, as is "Without You." Both tracks highlight a versatile voice comfortable in multiple ranges. Save for a smattering of Spanish, Frankie J, who co-wrote most tracks, sounds more Detroit than Mexico, with his interpretation and use of grooves, chords and an unrelenting sense of melody that differentiates him from other R&B artists.—**LC**

ELECTRONIC

★ PREFUSE 73

Surrounded by Silence

PRODUCER: Prefuse 73

Warp 129

RELEASE DATE: March 22

Prefuse 73, aka Scott Herren, creates what qualifies as hip-hop's second cousin, a mix of glitch and classic

breakbeats, filtering them through mutated samples and coming out clean on the other side with vocalists and rappers firmly imbedded in the mayhem. With 2003's solid, unconventional album "One Word Extinguisher," Prefuse impressed critics with his experimental style and meticulous control. Now, with "Surrounded by Silence," he gathers a veritable circus of guest artists and lays them atop nearly every track, the headiness of his electronics broken into vignettes of talent showcasing. Cuts like "Now You're Leaving" (featuring Camu) and "Hideyface" (featuring Ghostface & El-P) add a vein of weirdness to arresting rhymes, like an academic debate between MCs and the beats that carry them. The album is diverse and slows up where it should. "Surrounded by Silence" is anything but quiet.—**KH**

LATIN

★ LOCOS POR JUANA

Música P'al Pueblo

PRODUCERS: Juan Pablo Manzanero,

Javier "Lakamba" Delgado, LPS

MP Records 6413

RELEASE DATE: March 22

Locos Por Juana are a big, fusion, party band reminiscent of Ozomatli—albeit one that also tosses sounds from Miami and the Caribbean into the mix: ska, cumbia, rock and a little bit of everything else. It's truly great stuff, enthusiastic and real (the big horns are outstanding) and many steps above other highly publicized, more pretentious party bands. Locos Por Juana is about dancing, but it also invests in sturdy hooks and (mostly) strong melodies and great grooves. The group loses its drive when it gets sidetracked into reggae. But it pulls off funk in "She Devil" and is brilliant on salsa/rock tracks like "La Noche." Their cover of "Adoro" is also a pleasant surprise. This is a worthy discovery.—**LC**

JAZZ

★ TED NASH & ODEON

La Espada de la Noche

PRODUCER: Matt Balitsaris

Palmetto 2108

RELEASE DATE: March 29

Excellence in jazz is all about the freedom to musically explore with an open mind and heart to ultimately find one's voice. On "La Espada de la Noche," his second Palmetto album and fourth overall, reeds player Ted Nash achieves that plateau of performance. The quintet swings and improvises through a melange of rarely combined styles, including Argentine nuevo tango, Crescent City brass band, zydeco, Eastern European klezmer and Western European classical. The CD opens brilliantly as Odeon renders Dizzy Gillespie's classic "Night in Tunisia" with a New Orleans-styled tuba bass and Astor Piazzolla-like accordion brio. With romance ("Sebago"), mirth ("Tico Tico") and joy (the allegro section of "Concierto de Aranjuez"), Odeon links

(Continued on page 30)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Katie Hasty, Barry A. Jeckell, Jackie McCarthy, Gail Mitchell, Dan Ouellette, Michael Paoletta, Bram Teitelman, Christa L. Titus,

Philip van Vleck. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 29)

drama with whimsy to grand effect. A member of both the innovative Jazz Composers Collective and the repertory Lincoln Center Jazz Orchestra, Nash is intimate with a wide range of jazz expression and melds it all together here.—**DO**

BLUES

► **TAB BENOIT**
Fever for the Bayou
PRODUCERS: Tab Benoit, David Z
Telarc 83622

RELEASE DATE: March 22
Louisiana blues player Tab Benoit has been prolifically knocking out albums since his 1992 debut disc, "Nice & Warm," and his rise to prominence has been just as impressive. His latest project, "Fever for the Bayou," is an ideal representation of where he is and what he does. Benoit's guitar playing is especially articulate, whether he is assaying Buddy Guy's hard-hitting slow blues on "I Smell a Rat" or blazing through his bayou groove on the original gem "Night Train." He gets up with New Orleans maestro Monk Boudreaux for a tasty cover of the latter's "Golden Crown" and works Cyril Neville's "Little Girl Blues" into a tour de force that is a highlight of the record. Benoit's a strong vocalist who possesses a versatile guitar attack. His resourceful chops on that instrument—very much in evidence on "Fever for the Bayou"—provide the constant dynamic that makes his records so potent and unflinchingly attractive.—**PVV**

GOSPEL

► **KURT CARR SINGERS**
One Church
PRODUCER: Kurt Carr
Gospo Centric 7571-70058
RELEASE DATE: March 22

Kurt Carr and his seven-voice ensemble return from a long hiatus following their near-platinum, 2000 breakthrough "Awesome Wonder." The classically trained but ever streetwise Carr, who wrote 11 of the album's 12 cuts, takes a bold, risky leap of eclecticism, melding everything from full-blown Sunday foot stomping and smooth pop balladry to funky R&B and choral anthems. He peppers such musical variety with the decidedly nontraditional gospel sounds of accordion, bagpipes, sitar and stacks of acoustic guitars. It is a wonder to hear and behold. As readily accessible as it is original, the album offers strong radio fare ("God Great God," "Psalm 68: Let Our God Arise/Power Praise," "God Blocked It"), interwoven with dazzling displays of imagination and vision that transport the venerable traditions of gospel to new, uncharted and thoroughly mesmerizing terrain.—**GE**

VITAL REISSUES

FELA KUTI
The Best of Fela Kuti
PRODUCER: Fela Kuti
Wrasse 132
RELEASE DATE: March 22
Nigerian Fela Anikulapo Kuti died in

1997, yet he will always be one of the iconic figures of popular music. Kuti not only made music for the ages; he also did his bit to put African music on the world music map. He invented Afrobeat and worked his groove with a single-mindedness that produced more than 60 albums. His biting political commentary earned him the enmity of the Nigerian government—not to mention numerous beatings—yet his spirit proved as tenacious as the pull of his music. This Wrasse compilation offers 13 of Kuti's hottest tunes, and although that number is a mere drop in the ocean from his body of work, this two-CD set rocks furiously. Featured numbers include "Zombie," "ITT," "Water No Get Enemy," "Shakara," "Sorrow Tears and Blood" and "O.D.O.O." The third disc in this set is a DVD copy of the 1982 Kuti documentary "Music Is the Weapon," which includes a memorable visit to the storied Shrine nightclub in Lagos, Nigeria.—**PVV**

DVD

NIRVANA
NEVERMIND: CLASSIC ALBUM
Eagle Rock Entertainment EV30069
RELEASE DATE: March 22

Near the beginning of the documentary "Nevermind: Classic Album," former DGC A&R exec Gary Gersh summarizes the restlessness of the early '90s: "I think there was a whole generation of people that were waiting to have something to follow." Enter Kurt Cobain, who inadvertently popularized punk rock by giving it a melodic backbone and a catchy chorus. Cobain is no longer with us, of course, but bassist Krist Novoselic and drummer Dave Grohl are, and in this 45-minute film, they offer much insight into their old band and the recording of its breakthrough second album. DGC's expectations for "Nevermind"—given some luck with radio and video—were in the 500,000 range, according to Gersh. Since its 1991 release, the set has sold 8.2 million copies, according to Nielsen SoundScan. The film reviews Nirvana's early years quickly and deftly, then gets to the heart of the story with Grohl, Novoselic and producer Butch Vig detailing the "Nevermind" sessions, track by track. Cobain appears only briefly in some obscure interview footage, but the viewer comes away with a strong sense of him during what may have been the happiest period of his life. Four bonus segments prove the filmmakers have done their research. Most impressively, they track down a now-teenage Spencer Elden, who doesn't remember his part in the "Nevermind" saga. (It was Elden's photo, as a newborn, that graced the album's cover.)—**JM**

Billboard.com

- The Decemberists, "Picaresque" (Kill Rock Stars)
- The Bad Plus, "Blunt Object: Live in Japan" (Columbia)
- The Books, "Lost and Safe" (Tomlab)

SINGLES

Edited by Michael Paoletta

POP

► **AMERIE** **1 Thing** (3:55)
PRODUCER: Rich Harrison
WRITERS: A. Rogers, R. Harrison, S. Walden
PUBLISHERS: various
Rise/Columbia CK 93667 (CD promo)
Amerie has an R&B/hip-hop hit on her hands with the booty-bumping "1 Thing." And now it's racing up The Billboard Hot 100. Produced by the über hot Rich Harrison (Jennifer Lopez's "Get Right," Beyoncé Featuring Jay-Z's "Crazy in Love," Destiny's Child Featuring T.I. & Lil Wayne's "Soldier"), the song—culled from the "Hitch" soundtrack—is propelled by a sample from the Meters' "Oh, Calcutta." Except for the odd guitar chord, it's just Amerie and some funky drumming. Guess what? She has the time of her life riding the frenetic rhythm. The artist's second album, "Touch," arrives April 26.—**MP**

R&B/HIP-HOP

► **STEVIE WONDER** **So What the Fuss** (4:13)

PRODUCER: Stevie Wonder
WRITER: S. Wonder
PUBLISHER: Steveland Morris Music
Motown UNIR 21425 (CD promo)
Stevie Wonder makes his long-awaited return with this retro-fitted funk number. Calling to mind the halcyon days of Parliament/Funkadelic ("Up for the Down Stroke"), George Duke ("Reach for It") and the Wonderman himself ("You Haven't Done Nothin"), the Motown legend hits the ground running—and proves why he shouldn't be counted out. Providing pleasing support are comeback kid Prince and the missing-in-action harmony of En Vogue. The single's Hot Shot Debut at No. 36 marked Wonder's return to the Hot R&B/Hip-Hop Singles & Tracks chart after more than six years. It also sets the stage for the singer/songwriter's first studio album in 10 years, "A Time 2 Love," which streets May 3.—**GM**

ROCK

► **SLIPKNOT** **Before I Forget** (3:37)

PRODUCER: Rick Rubin
WRITERS: various
PUBLISHERS: EMI April Music/Music That Music (ASCAP)
Roadrunner RDRR 10119 (CD promo)
Unlike most of its late-'90s metal brethren, Slipknot has continued to progress with each album. The band's larger-than-life stage act overshadowed the music early in its career. Despite Slipknot's previous two releases going platinum, it wasn't really until last year's disc, "Vol. 3: The Subliminal Verses," that radio took major notice. "Duality" was a top five song at active, also giving the group its first hit at modern, where it reached No. 6. "Vermilion" was another top 20 hit. "Before I Forget" is one of the more memorable songs on "Subliminal," thanks to Corey Taylor's chorus. While the nine-piece band hasn't let up on the aggression, it has refined its style somewhat, bringing more tuneful sensibilities into the mix.

ESSENTIAL REVIEWS



MARIAH CAREY **We Belong Together** (3:23)

PRODUCERS: Jermaine Dupri, Mariah Carey, Manuel Seal
WRITERS: various
PUBLISHERS: various
Island 16265 (CD promo)
Mariah Carey is on the comeback trail. With new single "We Belong Together," she builds on the momentum of recent hit "It's Like That." The latter track was her biggest success on the Mainstream Top 40 chart since 1997 (discounting her featured role on Busta Rhymes' "I Know What You Want"). On "We Belong Together," Carey delivers a return-to-form R&B groove ballad. It's a stellar I-shoulda-known-better-please-come-back-to-me song, with her vocals taking center stage: A "foolish" Carey sings about how she desperately wants her baby back. Radio and fans have been asking for a classic Carey ballad for a long time. "We Belong Together" is the kind of track that makes the wait worth it. Her new album, "The Emancipation of Mimi," arrives April 12.—**KC**



NINE INCH NAILS **The Hand That Feeds** (3:31)

PRODUCERS: Trent Reznor, Alan Moulder
WRITER: T. Reznor
PUBLISHER: not listed
Interscope INTR-11381 (CD promo)
This first glimpse of Nine Inch Nails' new CD, "With Teeth," is one of the most straight-forward rock songs the band has recorded. Anchored by a simple guitar riff and Trent Reznor's unmistakable vocals, "The Hand That Feeds" almost sounds live, and deceptively less electronic than anything NIN has released in recent years. Add in an '80s-sounding keyboard solo and Reznor's wonderfully intense delivery, and the result should be a top five song at modern rock. In this issue, the title debuts at No. 8 on the Modern Rock Tracks chart—which matches the band's highest notch on that list. "The Hand That Feeds" is poised to become the biggest single of NIN's career. Sure, some purists will claim that it is too commercial. But this will be supplanted by new fans that may have been in diapers during the band's early- to mid-'90s heyday. Expect big things for "With Teeth," due in May.—**BT**

Already No. 24 at active rock, modern won't forget to follow suit. The band is currently headlining a world tour that is criss-crossing the United States.—**BT**

► **AUDIOSLAVE** **Be Yourself** (4:38)

PRODUCER: Rick Rubin
WRITER: Audioslave
PUBLISHERS: Disappearing One Music (ASCAP); LBV Songs; Melee Savvy Music; ME3 Publishing (BMI)
Interscope INTR-11399 (CD promo)
The union of former Soundgarden frontman Chris Cornell and the instrumentalists of Rage Against the Machine was a commercial success, netting the band a double-platinum debut album and an impressive five top 10 rock singles. Listening to "Be Yourself," from the act's still-untitled second album, it's obvious that Audioslave took the "if it ain't broke, don't fix it" attitude. Produced once again by Rick Rubin, the song is pleasant enough, but that doesn't make up for the fact that it sounds like a B-side from the band's self-titled debut. There are subtle touches that differentiate "Be Yourself" from anything on that set: Tom Morello breaks into some non-characteristic blues riffs at the end of his guitar solo, and there are some background vocals (really just Chris Cornell repeating himself). But since it's equal in tempo and melody to "Like a Stone," "Be Yourself" never really takes off. Still, with rock radio starving for marquee acts, the format has eagerly embraced

the song. Here's to hoping the rest of the record is more inspired.—**BT**

COUNTRY

► **ALAN JACKSON** **The Talkin' Song Repair Blues** (2:51)

PRODUCER: Keith Stegall
WRITER: D. Linde
PUBLISHERS: EMI Blackwood Music; Rising Gorge Music (BMI)
Arista 82876-68850 (CD promo)
Alan Jackson is well-known not only for great music, but for his love of family and appreciation for automobiles (previously demonstrated on such hits as "Mercury Blues" and "Drive"). Which is precisely why this cleverly written Dennis Linde tune is such a perfect fit. The song finds Jackson dealing with a shady mechanic who begins reciting a litany of car repair troubles that ends with an \$800 bill. When the mechanic turns out to be an aspiring songwriter, Jackson has a chance to exact a little justice, by working on his song. This single boasts some of Linde's most inventive lyrics, and Jackson delivers each line with a tongue-in-cheek attitude that is sure to elicit smiles. Between his personality-packed performance and a radio-ready chorus, "The Talkin' Song Repair Blues" sounds like another hit for this veteran chart-topper. One more reason to pick up a copy of his excellent album, "What I Do."—**DEP**



35
The Gamepad from Kyocera Wireless caters to videogamers on the go

RETAIL / DISTRIBUTION / DIGITAL ENTERTAINMENT / DVD / MOBILE / WIRELESS

Home Video Studios Seek Titles With Niche Allure

BY JILL KIPNIS

LOS ANGELES—The recipe for acquiring product in the home video industry goes something like this: one part research, one part market opportunity and one part complete luck.

Most studios say that rather than hopping onto a current trend like, say, poker or yoga titles, they seek to target underserved niche audiences.

Mark Ward, VP of acquisitions and product development for Anchor Bay Entertainment, says, "There's definitely a rhyme [and] reason to acquisition strategy. It all leads to research. We spend multiple hours reviewing sales in the industry to see what's selling. If we can spot something early, we'll get it out there. We might take a gamble."

Ellen Pittleman, senior VP of worldwide acquisitions for Paramount Home Entertainment, agrees. "We try to create our own trends," she says. "One of the things we do is we look at the market annually to see where the growth areas are and where some areas have fallen off. We target market segments where we feel there is great opportunity."

Some of the genres that have benefited from early leaps of faith include comedy, TV, urban and action sports/lifestyle, all areas that were largely nonexistent at retail as recently as five years ago.

MARKET OPPORTUNITIES

One of the determining factors in deciding to make an acquisition is what will be happening in the marketplace during the coming year. This can include analyzing the theatrical films being released and whether a historical event or figure has an important anniversary.

"A lot of the success in programming spins off of theatrical opportunities," says Kevin Kasha, senior VP of acquisitions and programming for New Line Home Entertainment. "You look at what the big movies are going to be, what studios are putting a lot of 'oomph' behind. It's also looking at special events."

New Line, for example, is releasing the first season of Steve

Mirror," for example, and specifically held its release until the singer's current trial began.

Studios can also get lucky when market factors renew sales interest in a recent release.

Last year, Ventura Entertainment released the CD/DVD set "Ray Charles Celebrates: A Gospel Christmas With Voices of Jubilation," which later experienced increased sales after the singer's death and the release of the theatrical film "Ray."

"It's a title that ended up surprising us," Ventura president Craig Sussman says. "It demonstrates that through life events, you can't always forecast or predict what will do well."

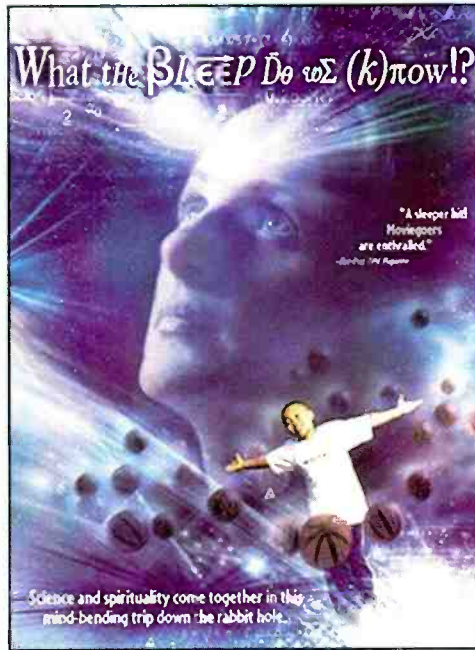
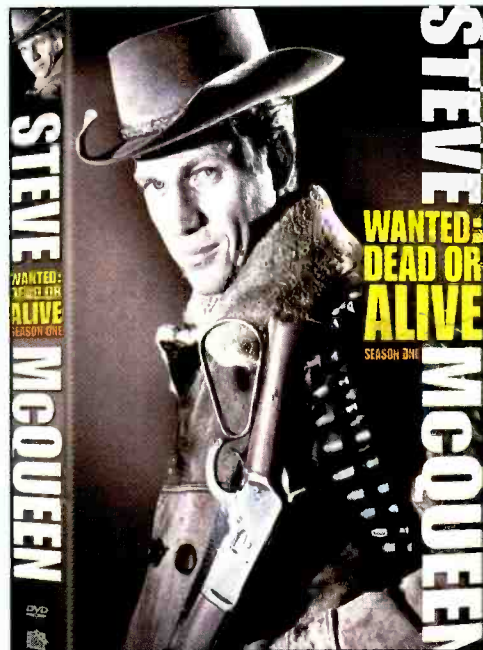
FINDING AUDIENCES

When studios do lock on to what they feel is a potentially strong acquisition, the key becomes creating a marketing campaign that is truly targeted. Rather than formulating blanket campaigns, like most theatrical DVD releases have, studios must narrow their focus to reap the most reward.

"We acquire product that we feel has an audience that can be readily reached," says Steve Feldstein, senior VP of marketing communications for Twentieth Century Fox Home Entertainment. "We don't expect to employ the kind of marketing strategies on a big theatrical release to reach that audience. It's a mix of grass-roots direct marketing and common sense."

Fox's "What the Bleep Do We Know!?" for example, appeals to an off-the-mainstream, cerebral audience. The film, starring Marlee Martin, is a hybrid of documentary and fiction, science fiction and quantum physics.

(Continued on page 32)



McQueen's "Wanted: Dead or Alive" TV series June 7 to take advantage of the 75th anniversary of the star's birth.

Pittleman says holding a release until the right opportunity presents itself is smart strategy. Paramount recently acquired the Michael Jackson documentary "Man in the

Sony Taps Radio To Power Up PSP

Five Days of Shows On Modern Rock Stations Plug New Game Platform

BY ANTONY BRUNO

Sony Computer Entertainment America is tapping the radio airwaves in what it calls a lifestyle marketing campaign to promote the new PlayStation Portable handheld entertainment system.

For five days beginning March 28, the company will broadcast an hourlong program, "PSP Radio,"

during drive time in cities that include New York, Los Angeles, Seattle, Philadelphia and San Francisco. The show will feature PSP-themed original programming hosted by Carson Daly.

Daly will interview such game celebrities as Tony Hawk and moderate a call-in show from game developers to discuss the PSP platform and titles. Additional topics

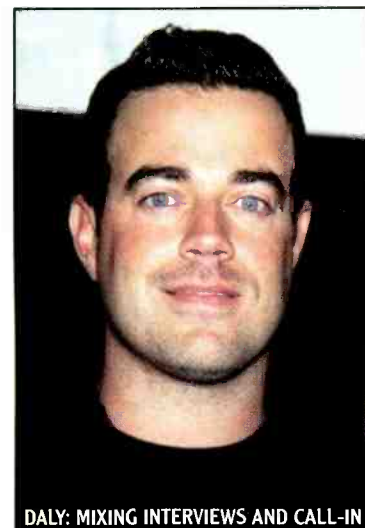
include movies, fashion and music.

Sony has exclusively targeted modern rock stations for the program, including KDLD/KDLE (Indie 103.1) Los Angeles and WXRK (K-Rock) New York, citing those listeners as the primary PSP demographic. The show will include several breaks for music and commercials.

According to a representative, Sony did not want to create an hour-

long infomercial, but rather an immersive experience for fans interested in the PSP, with a mix of music, interviews and caller interaction. "We wanted it to be more like a lifestyle event," the representative says.

Daly joined SCEA president/CEO Kaz Hirai for a March 23 midnight opening of New York's Sony Style Store, where the first PSP devices were sold in the United States.



DALY: MIXING INTERVIEWS AND CALL-IN

SXSW Panelists Debate Indie-Major Pacts

As a consolidated major-label system looks for more efficient means of developing new talent, the 2005 edition of the South by Southwest Music Conference saw a strengthening independent community both skeptical and proud of increased attention from the majors.

Nearly all of the most buzzed-about acts—**M.I.A.**, **Maximo Park**, **the Go! Team**—have indie roots, and the festival's prime-time Saturday-night slots belonged largely to indie-label acts. Afternoon panels were dominated by discussion of the ways majors are looking to work more closely with indies. The practice of "upstreaming"—in which an indie label has an agreement with a major to move its successful acts to the larger corporation—cropped up numerous times and inspired much debate.

At an A&R discussion on the afternoon of March 19, the major-label panelists stressed the value of the indies. **Interscope** A&R executive **Luke Wood** noted that he courted such acts as **Elliott Smith** and **Jimmy Eat**

World for years before signing them, letting the indies handle the more difficult task of finding an initial audience.

Yet, during the past 10 years, the indies have become better at reaching their audience and at taking their artists to new sales heights. The majors are eager to tap into that success. As the majors look more frequently at licensing agreements, joint ventures and upstreaming deals, the indies are finding themselves with more options to ponder.

While some likened indies with upstreaming deals to boutique film distributors like **Miramax** and **New Line**, **TVT** president **Steve Gottlieb** warned against getting in bed with a major.

"Upstreaming and joint ventures are like mushrooms," he said, adding, "they come and they go." The few success stories, Gottlieb added, are the "great excep-

tions," arguing that indies that do not have to worry about a major label will be allowed greater follow-through with their albums.

Alan Becker, senior VP of product development for **RED**

remains beyond the budget of many indies, **Bright Eyes**, **M.I.A.**, **Shadows Fall**, **the Postal Service** and **Craig Morgan**, among others, all managed to get some radio play without the benefit of a major label. It may not be much, but it is a glimmer of hope.

With the majors tightening their marketing budgets, indies are starting to at least have a fighting chance of being heard. Additionally, the emergence of on-demand technology like podcasting, which allows listeners to download playlists or prerecorded shows from a Web site to a portable MP3 player, feeds into the indie mind-set that has made the Internet so valuable to underground labels.

When New York Times writer **Jon Pareles** asked the A&R panelists why a successful indie act should join a major, they spouted the company lines about international distribution and easier access to radio and **MTV**. It is an advantage, to be sure, but one that carried much more power in the pre-iPod era.

To that end, digital distribution will start to play a more prominent role, said **Michael Cornette**, product development director for **Navarre**. He cautioned, however, that the major online sellers will likely go the way of traditional retailers and will be less interested in taking on new suppliers.

Yet four days of this business talk was starting to take the fun out of SXSW. Panelists of all variety bemoaned that any label counting on radio or retail will be in trouble, underscoring that it all comes down to the quality of a label's roster, or at least it should.

SXSW is full of believers, as impossible lines greeted everyone from the overhyped rock act **Bloc Party** to the little-known **Menomena**, whose members impressively swap instruments to construct loop-based indie pop live onstage.

Big-shot A&R execs may have swooped around the **Go! Team** and **U.S.E.** (a **Scissor Sisters**-like blast of retro dance), but in the coming weeks the hype will die down for many of these acts. **Tony Wilson**, founder of legendary U.K. indie **Factory Records** and the new **F4** label, offered these parting words at a panel: "If you think you're an interesting band, don't [sign with a major]."

AAIM-ING FOR A LAUNCH: An organization that could aid in the indies' struggle is on the verge of announcing a leader, **Beggars Group** CEO **Lesley Bleakley** said at a SXSW panel. Bleakley, a co-founder of the **American Assn. of Independent Music**, said, "We're in the middle of our search looking for someone to run it. We're looking to name someone very soon."

The
Indies™
By Todd Martens
tmartens@billboard.com



Distribution, hinted that even when upstreaming works, it can be a less than ideal situation for at least one of the parties involved. At an indie distribution panel, he brought up the often-cited example of **Or Music's** success with **Los Lonely Boys**, whose self-titled album shifted from **RED** to **Epic**.

"All things considered, I think Or would have liked to have kept that [Los Lonely Boys] record and seen how far they could have gone with it," he said. "But at the same time, could [Or] have done everything [Epic] did with radio?"

Maybe not now, but soon, a number of indie-label heads responded. While hiring a radio promoter for any length of time

Home Video

Continued from page 31

"There's a very definitive audience for it that's more of a psychographic, rather than a demographic," Feldstein says. "The first time you go after a particular audience, you're learning. The learning is invaluable."

A primary way to locate that audience is through the Internet.

Anchor Bay's Ward says the Web is "a free research tool that lets us find out what fans are talking about. We try to cater to that cult fan."

Recent cult releases from Anchor Bay include "The Greatest American Hero—Season One" and seasons one and two of "21 Jump Street."

LIBRARY BUILDING

Studios are not always looking to hit it big with an individual acquisition. Instead, an eye on long-term catalog offerings can be just as important.

"We don't do much that is really driven by titles that will sell out the door," says Marie Therese Guirgis, head of

acquisitions for Wellspring, a division of American Vantage Media. "Part of our mission is to acquire films and programs that will have a long life. We're building a library."

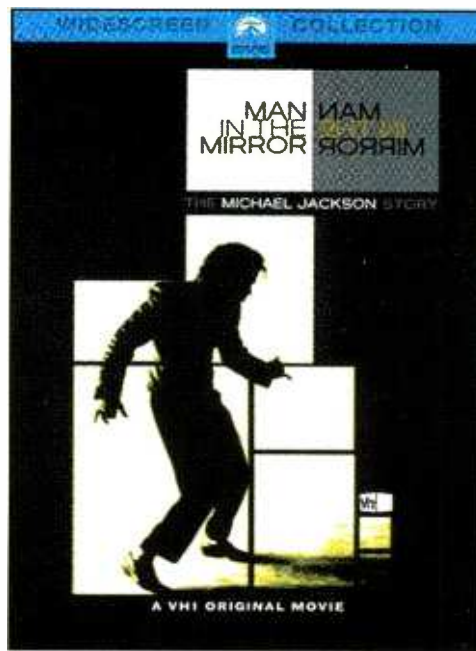
For Wellspring, though, the ultimate goal is to take advantage of market opportunities while also keeping focused on the long term.

For example, the company released "Under the Sand," which stars Charlotte Rampling, an actress who reached the height of her popularity in the 1970s.

"This movie was her big comeback. She hadn't been in a movie for 20 years," Guirgis says. "We knew she would get a lot of publicity because of this, but it is also something key for our library and core customers."

As the market for all kinds of DVDs has expanded alongside the growth in player penetration, acquisitions strategies will only become more important. Customers will be more diverse and will be looking for more than the next big-budget theatrical DVD.

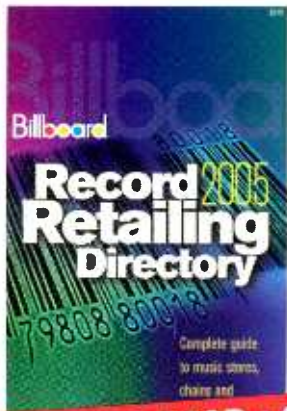
"It's an extremely competitive landscape," Paramount's Pittleman notes. "We'll have to think about how to refresh opportunities."



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ASRR15

Handleman Gets Ready For A Trip To 'Tommyland'

Handleman Co. could be entering a whole new realm with its deal as the exclusive distributor of the upcoming **Tommy Lee** album, "Tommyland: The Ride." The Troy, Mich.-based company has earned its stripes as a rackjobber, specialty wholesaler and even a one-stop, but the Lee deal brings it into the indie distribution sector.

Lee's manager, **Carl Stubner**, CEO of **Sanctuary Artist Management**, came up with the idea, but Handleman execs say they can see doing more deals with celebrity acts.

"We have already gotten plenty of questions about what we are doing

and how does the model work," Handleman director of product planning **Paul Ignasinski** says. This kind of deal could work with "brand-name artists," who don't need some services that the major labels provide, he explains.

To be sure, there is plenty of sizzle behind "Tommyland," says **Kevin Day**, proprietor of **Rocket**

Science, a retail marketing company Handleman hired to work the album. Lee is playing to sold-out arenas on the current **Mötley Crüe** reunion tour; his "Tommyland" autobiography has made the *New York Times* best-seller list; and he has an **NBC** series, "Tommy Goes to College," starting this fall.

The album is expected in late July or early August, when a yet-to-be-decided rock track will be worked to radio. The "Tommy Goes to College" theme song, "Good Times," is slated to be promoted at pop radio when the show hits the air, Stubner reports. The album features guest performances by **Chad Kroeger** of **Nickelback**, **Carl Bell** of **Fuel**, **Deryck Whibley** of **Sum 41**, **Butch Walker**, **Joel Madden** of **Good Charlotte** and **Nick Carter** of **Backstreet Boys**.

Lee's music will be featured in the TV show, which provides a great vehicle to launch the album, Stubner notes. The prime-time exposure means "I can market this myself, and

we can put it out ourselves," he says. "It allows us to cut away the fat."

The Handleman deal allows Lee to make more money than he would with a traditional label agreement, Stubner adds. It is even more lucrative for Lee than the joint-venture deals for which Sanctuary is known, he says, and it keeps the album affordable at retail.

Indeed, Handleman senior VP of product management and logistics **Ron Lund** says the company's infrastructure allows it to set lower prices than most labels can for front-line releases and still provide "a pretty big

Retail Track
By Ed Christman
echristman@billboard.com



margin to retail that could ultimately go through to the consumer."

In fact, sources suggest Handleman will not show price favoritism with the Lee album, charging all accounts less than \$8.

The company also seems to be sensitive to the other big retail issue of the day: It will make "Tommyland" available to every account at the same time, with no extra content for anyone.

AUSTIN TIME: Last week, I took a vacation to the South by Southwest Music Conference in Austin. In addition to catching plenty of great music, I managed to attend a couple of panels. Interestingly enough, two panels covered the same topic but from different angles.

In the label heads panel, moderated by *The Hollywood Reporter's* **Chris Morris**, the discussion eventually worked its way to the digital model and the future of brick-and-mortar retail. **Hollywood Records** senior VP/GM **Abbey Konowitch**

said, "While the business is not fixed, what is different is that the labels have acknowledged that the consumer's buying habits have changed, and the bright spot is every label and its distributor are trying to figure out ways to address that change."

But even as that happens, it is clear that digital is going to become more important, so "retail has to figure out how to deal with it, and we should support them." **Columbia Records** president **Steve Greenberg** said.

Yet retail also needs to help itself, **Island** president **Steve Bartels** noted. "Retail in the U.K. is so completely vibrant [now], and we don't see that energy level duplicated here in the U.S.," he said.

Bartels cited California's **Amoeba Music** as a retailer that more U.S. merchants should emulate. The selection in its three stores blows people away, the employees are passionate about all kinds of music, and the energy level makes it a destination, Bartels said.

Greenberg, however, believes there is room for different kinds of merchants. "Wal-Mart and Amoeba are different, but both are important... and both serve a function," he said. He pointed out that on any given day millions of people who didn't intend to buy music did so because they went shopping at Wal-Mart.

Indie merchants at the panel titled "The Indie Store and Its Predators" saw things differently.

"Everyone assumes that digital downloads are a predator to record stores," said **Eric Levin**, owner of **Criminal Records** and president of the **American Independent Media Stores** coalition. In fact, Levin said, the Internet merely helps his customers become more informed consumers.

The predators, **Waterloo Records** president **John Kunz** said, are big-box merchants that sell music as a loss leader so they can sell more dog food. If you connect the dots, the Austin merchant added, the big boxes hurt labels as much as they help them, while a good indie merchant can still compete.

"The big boxes sell a lot of hits, but instead of the second and third purchase being in music, it is in dog food or rakes," Kunz said. "Best Buy, Target and Wal-Mart represent 50% of all music sales in the [United States], and when you look at what they stock in music, it's a sad state of affairs."

Kunz is not too worried about loss-leading. "I don't do price matching," he said. "When the big boxes do customer service matching or selection matching, maybe [indie] stores will have to consider it."

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Photo: Melinda Male

Tommy Lee and producer **Scott Humphrey** join the Handleman team. From left, Handleman's **Scott Wilson**, **Humphrey**, Handleman's **Ron Lund** and **Paul Ignasinski**, Lee, Handleman's **Steve Strome** and **Kerry Fly**, and **Rocket Science's Kevin Day**.

APRIL 2 2005 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		LADDER 49 (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35938	John Travolta Joaquin Phoenix	PG-13	29.98
2	NEW		LADDER 49 (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32059	John Travolta Joaquin Phoenix	PG-13	29.98
3	1	2	BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36344	Animated	G	29.98
4	NEW		FRIENDS: THE COMPLETE NINTH SEASON WARNER HOME VIDEO 33661	Jennifer Aniston Matthew Perry	NR	44.98
5	2	2	THE SPONGEBOB SQUAREPANTS MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 27434	Animated	PG	29.98
6	NEW		BARBIE - FAIRYTOPIA LIONS GATE HOME ENTERTAINMENT 17120	Animated	NR	19.98
7	NEW		WOMAN THOU ART LOOSED (WIDESCREEN) FOXVIDEO 27081	Kimberly Elise Clifton Powell	NR	29.98
8	3	2	THE SPONGEBOB SQUAREPANTS MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 42094	Animated	PG	29.98
9	6	5	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07457	James Garner Gena Rowlands	PG-13	27.98
10	RE-ENTRY		PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663	Johnny Depp Orlando Bloom	PG-13	19.98
11	RE-ENTRY		KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36750	Uma Thurman Daryl Hannah	R	29.98
12	5	5	SHARK TALE (WIDESCREEN) ◆ DREAMWORKS HOME ENTERTAINMENT 91955	Animated	PG	29.98
13	5	2	FLIGHT OF THE PHOENIX (WIDESCREEN) FOXVIDEO 27453	Dennis Quaid	PG-13	29.98
14	4	2	EXORCIST: THE BEGINNING WARNER HOME VIDEO 24674	Stellan Skarsgard	R	27.98
15	RE-ENTRY		KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	19.98
16	26	12	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541	John Travolta Samuel L. Jackson	R	29.98
17	RE-ENTRY		THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	19.98
18	11	5	SHARK TALE (PAN & SCAN) ◇ DREAMWORKS HOME ENTERTAINMENT 91956	Animated	PG	29.98
19	12	12	NAPOLEON DYNAMITE FOXVIDEO 24392	Jon Heder	PG	29.98
20	7	6	RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25944	Jamie Foxx	PG-13	29.98
21	RE-ENTRY		MAN ON FIRE FOXVIDEO 23965	Denzel Washington	R	19.98
22	RE-ENTRY		GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	19.98
23	RE-ENTRY		VAN HELSING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23266	Hugh Jackman Kate Beckinsale	PG-13	19.98
24	RE-ENTRY		BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION) UNIVERSAL STUDIOS HOME VIDEO 25457	Matt Damon	PG-13	19.98
25	NEW		BABY MONET: DISCOVERING THE SEASONS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39480	Animated	NR	19.98
26	9	2	FLIGHT OF THE PHOENIX (PAN & SCAN) FOXVIDEO 27464	Dennis Quaid	PG-13	29.98
27	RE-ENTRY		A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDEO 31453	Hilary Duff Jennifer Coolidge	PG	19.98
28	RE-ENTRY		MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167	Julie Andrews Dick Van Dyke	G	29.98
29	RE-ENTRY		THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 6324	Vin Diesel Cole Hauser	NR	29.98
30	13	6	RAY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25945	Jamie Foxx	PG-13	29.98
31	NEW		THE RING: COLLECTOR'S SET DREAMWORKS HOME ENTERTAINMENT 94277	Naomi Watts	NR	26.98
32	RE-ENTRY		GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98
33	15	6	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98
34	14	4	SAW (WIDESCREEN) ▲ ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 16541	Danny Glover Cary Elwes	R	28.98
35	RE-ENTRY		STARSKY & HUTCH (PAN & SCAN) WARNER HOME VIDEO 28402	Ben Stiller Owen Wilson	PG-13	19.98
36	RE-ENTRY		50 FIRST DATES (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 06050	Adam Sandler Drew Barrymore	PG-13	19.98
37	RE-ENTRY		SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904	Michael Caine Robert Duvall	PG	19.98
38	RE-ENTRY		SCOOBY DOO 2: MONSTERS UNLEASHED (PAN & SCAN) WARNER HOME VIDEO 28398	Freddie Prinze Jr. Sarah Michelle Geller	PG	19.98
39	34	13	FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444	Tom Hanks	PG-13	14.98
40	RE-ENTRY		FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62156	Animated	G	19.98

APRIL 2 2005 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	2	2	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT HOME ENTERTAINMENT 25143	Animated	2005	PG	22.98
2	1	2	BAMBI (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36336	Animated	1942	G	24.98
3	NEW		BARBIE: FAIRYTOPIA LIONS GATE HOME ENTERTAINMENT 17121	Animated	2005	NR	19.98
4	3	5	SHARK TALE DREAMWORKS HOME ENTERTAINMENT 91879	Animated	2004	PG	24.98
5	NEW		LADDER 49 TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32078	John Travolta Joaquin Phoenix	2004	PG-13	24.98
6	4	13	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	Animated	2004	NR	9.98
7	6	9	DORA THE EXPLORER: CATCH THE STAR PARAMOUNT HOME ENTERTAINMENT 86493	Animated	2005	NR	9.98
8	20	4	THOMAS & FRIENDS: SODOR CELEBRATION HIT ENTERTAINMENT 08989	Animated	2005	NR	14.98
9	NEW		BABY MONET: DISCOVERING THE SEASONS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34979	Animated	2005	NR	14.98
10	5	6	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25414	Animated	2005	G	24.98
11	11	2	MAX & RUBY: SPRINGTIME FOR MAX & RUBY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86503	Animated	2005	G	9.98
12	7	6	RAY UNIVERSAL STUDIOS HOME VIDEO 62898	Jamie Foxx	2004	PG-13	23.98
13	NEW		CANDYLAND: THE GREAT LOLLIPOP ADVENTURE PARAMOUNT HOME ENTERTAINMENT 86303	Animated	2005	G	16.98
14	13	21	THE PASSION OF THE CHRIST FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	14.98
15	9	21	GARFIELD THE MOVIE FOXVIDEO 24681	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98
16	12	26	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98
17	8	4	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38126	Animated	2005	G	14.98
18	22	2	BARNEY: LET'S GO TO THE FARM HIT ENTERTAINMENT 20117	Animated	2005	NR	14.98
19	14	5	ALOHA SCOOBY DOO WARNER HOME VIDEO 02385	Animated	2005	G	14.98
20	19	41	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
21	15	33	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Animated	2004	NR	9.98
22	10	6	SHALL WE DANCE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39239	Richard Gere Susan Sarandon	2004	PG-13	24.98
23	16	19	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90874	Mike Myers Cameron Diaz	2004	PG	24.98
24	17	23	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 41913	Animated	2004	NR	12.98
25	RE-ENTRY		HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR	9.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◇ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

APRIL 2 2005 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		LADDER 49 TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	John Travolta Joaquin Phoenix	PG-13
2	1	2	FLIGHT OF THE PHOENIX (WIDESCREEN) FOXVIDEO	Dennis Quaid	PG-13
3	3	4	TAXI FOXVIDEO	Queen Latifah Jimmy Fallon	PG
4	7	5	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	James Garner Gena Rowlands	PG-13
5	2	2	EXORCIST: THE BEGINNING WARNER HOME VIDEO	Stellan Skarsgard	R
6	4	4	SAW ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT	Danny Glover Cary Elwes	R
7	6	6	RAY UNIVERSAL STUDIOS HOME VIDEO	Jamie Foxx	PG-13
8	5	2	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT HOME ENTERTAINMENT	Animated	PG
9	8	6	SHALL WE DANCE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	PG-13
10	9	5	SHARK TALE DREAMWORKS HOME ENTERTAINMENT	Animated	PG

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. All rights reserved.

APRIL 2 2005 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			NUMBER 1	2 Weeks At Number 1	
1	1	3	PS2: GRAN TURISMO 4	Sony Computer Entertainment	E
2	2	20	PS2: GRAND THEFT AUTO: SAN ANDREAS	Rockstar Games	M
3	5	2	XBOX: STAR WARS COMMANDO	Lucasarts Entertainment	T
4	3	17	PS2: NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	NEW		PS2: DEVIL MAY CRY 3: DANTE'S AWAKE	Capcom	M
6	4	9	PS2: MERCENARIES	Lucasarts Entertainment	T
7	6	4	PS2: NBA STREET VOLUME 3	Electronic Arts	E
8	NEW		PS2: FIGHT NIGHT ROUND 2	Electronic Arts	NR
9	NEW		XBOX: BROTHERS IN ARMS: ROAD TO HILL 30	Ubi	M
10	7	11	XBOX: HALO 2	Microsoft	T

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No. 8: Green Day rides the largest increase on the chart to return to the top 10 with 'Boulevard of Broken Dreams.' The track more than tripled in downloads from last week.

APRIL 2 2005 HOT RINGTONES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ORIGINAL ARTIST
1	1	6	Candy Shop	50 CENT FEATURING OLIVIA
2	2	8	Lovers and Friends	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
3	3	19	1, 2 Step	CIARA FEATURING MISSY ELLIOTT
4	7	23	Drop It Like It's Hot	SNOOP DOGG FEATURING PHARRELL
5	4	6	O	OMARION
6	16	23	Super Mario Brothers Theme	KOJI KONO
7	5	4	Let Me Love You	MARIO
8	34	13	Boulevard Of Broken Dreams	GREEN DAY
9	6	11	Get Back	LUDACRIS
10	12	23	Halloween	JOHN CARPENTER
11	8	13	Bring 'Em Out	T.I.
12	9	6	Numb/Encore	JAY-Z LINKIN PARK
13	15	2	Number One Spot	LUDACRIS
14	13	3	1 Thing	AMERIE
15	10	23	My Boo	USHER AND ALICIA KEYS
16	11	17	Over And Over	NELLY FEATURING TIM MCGRAW
17	26	23	Bad Boys	INNER CIRCLE
18	19	10	New York	JA RULE FEATURING FAT JOE & JADAKISS
19	18	19	Because I Got High	AFROBMAN
20	21	3	Okay	NIVEA FEATURING LIL JON & YOUNGBLOODZ

Based on data provided by, in alphabetical order: Squared, Dwanco, Faith West, Modtones, Infospace, Mobile, MIDRings, AG Interactive, ARinger, Zingy and Ziangs, A Wider Than Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

All Music Guide Top Artist Searches

This week	Last week	Artist
1	3	BECK
2	1	THE BEATLES
3	—	SPALDING ROCKWELL
4	5	BOB DYLAN
5	17	QUEENS OF THE STONE AGE
6	12	MOBY
7	2	50 CENT
8	4	THE MARS VOLTA
9	7	RADIOHEAD
10	11	MILES DAVIS
11	8	PINK FLOYD
12	10	NEW ORDER
13	13	DAFT PUNK
14	14	DAVID BOWIE
15	16	THE WHO
16	15	THE ROLLING STONES
17	13	LED ZEPPELIN
18	22	U2
19	9	JACK JOHNSON
20	24	R.E.M.
21	18	NEIL YOUNG
22	19	NIRVANA
23	21	THE CURE
24	23	NINE INCH NAILS
25	23	GREEN DAY

Source: All Music Guide for the week ending March 22



No. 5: Queens of the Stone Age come back strong with their first album in three years, as 'Lullabies to Paralyze' jumps 17-5 on the AMG top artist searches list this week.

Video Gets The Call As Next Big Mobile Thing

BY ANTONY BRUNO

As multimedia-capable mobile devices and high-bandwidth wireless networks become more widely available in the coming months, subscribers can expect an onslaught of content and applications.

Leading the charge is mobile video, which is expected to generate revenue at a rate that could put it on par with mobile music by the end of the decade and seriously challenge the music industry's mobile content dominance.

The buzz over mobile video has kicked into high gear. At the recent CTIA Wireless confab, operators pointed to video content as the likely force to drive subscribers toward next-generation networks.

"In terms of hype meter, it's 65% video, 35% music right now," says Paul Reddick, VP of business development and planning for Sprint.

Andrew Cole, VP and media practice leader at consulting company A.T. Kearney, believes that video and mobile TV services will overtake mobile music consumption in both usage and revenue by the end of the decade.

"Mobile TV is more pervasive across a much broader user segment and age group," he says, pointing to a projected \$30 billion market for mobile video in the United States alone by 2009. "In our opinion, mobile TV will be the second- or third-biggest mobile application after voice and messaging. We think it's a massive application."

Cole places music as the likely next biggest category, and says that in many cases, the music and video applications will blend together, much as they do today.

In fact, the first significant steps into mobile video have been with music-related applications. Sprint recently introduced several such offerings, including the first video ringtone service in the U.S. and a streaming music video channel in conjunction with MusicChoice. Reddick says to expect additional content once Sprint rolls out its broadband wireless network later this year.

Verizon Wireless already has a broadband service up and

running in many parts of the country, and is pushing video as the core feature of its VCAST multimedia subscription service. Content includes downloadable music videos from Warner Music Group, clips from Comedy Central and exclusive material created specifically for the platform, called "mobisodes."

Meanwhile, content companies are turning to mobile to develop new shows by releasing concepts in the mobisode format as a test before developing them into full-length TV shows. MTV, for one, has stated its intention to do this with its future animated programs.

Wireless industry behemoth Qualcomm is so bullish about the opportunity for wireless video that it is developing a system called MediaFLO that uses the carrier's off-peak network capacity to deliver even higher-quality video and audio on a scheduled programming basis instead of on-demand.

With all this activity, some have questioned whether ringtones and music are in danger of losing mobile-consumer dollars. Just as CD sales have fallen due in part to increased competition from videogames and DVDs on retail shelves, some wonder whether all this mobile multimedia activity will have the same result.

"It's too early to say if one is taking away from another in the mobile space," says Paul Palmieri, executive director of business development for Verizon Wireless. "But we're going after a share of the consumer's dollar, not only the communication dollar, but the entertainment dollar."

The point the mobile industry is trying to stress to the entertainment business is that the mobile medium is now as valid a channel for content distribution as the Internet, cable or radio. As such, they view consumers' spending choices as not being among mobile content options, but rather among various delivery options for the same content.

"You can no longer view the Internet as a PC-only medium," says Doug Garland, senior VP of mobile and broadband for Yahoo. "At some point, people are going to access Internet content more on mobile devices than on PCs."



Sprint's mobile video service enables Sanyo's mm-5600 cell phone to display a clip from the video for 'She Will Be Loved' by Maroon 5.

NEWTECH

Like most mobile phone manufacturers, Kyocera Wireless is aggressively targeting the wireless content market, but is doing so with a line of accessories designed to enhance the mobile entertainment experience.

The company's Gamepad is a controller similar to that of existing consoles, but smaller. It features a mobile phone docking cradle. Once connected, users can play videogames stored on the mobile phone using the more flexible and familiar interface of the controller rather than the buttons on the phone.

The Gamepad was designed and is co-branded with gaming accessory manu-



facturer Alienware. It is the first device to result from the partnership the two announced earlier.

Another Kyocera accessory is the Music Dock, a power cradle with connectivity options that allows users to play music stored in the phone through personal speakers or headphones while the phone is charging. The cradle also connects to personal computers to let users sync their mobile and PC-based digital music collections.

Both accessories are scheduled for release in fall and initially support only the Kyocera Slider Remix handset. Prices have not been announced.

ANTONY BRUNO



You've Got Radio

AOL has launched an initiative to bring much of its online content and services to mobile phones, including Radio@AOL. The mobile version of Radio@AOL will allow wireless subscribers to listen to more than 200 radio stations on certain media-enabled mobile phones or wireless-enabled PDAs. Users also can enter preset stations and view additional track info such as album art, artist bios and song details.

The services are part of AOL's new mobile portal. No wireless carrier has yet adopted the new capabilities, which also include e-mail access, instant messaging, picture messaging and the MapQuest, Moviefone and CityGuide services.



Moby's Game Play

Filter Creative Group, best known for publishing music magazine Filter, has launched a music trivia game for T-Mobile's Sidekick II, manufactured by Danger. Filter and Danger are teaming with Moby to offer winners of the trivia game a free download of the ringtone for his song "Raining Again." The promotion ties in with Moby's new album "Hotel."

Sidekick II owners can find the game via the "Download Fun" portion of the device's content catalog. Filter showed off a version of the game at the South by Southwest Music Festival in Austin, and will advertise the promotion on the back page of its free Filter Mini publication.



Music 'Eye'-D

Bobot offers a new service allowing mobile users to purchase a ringtone by simply taking a picture of a CD cover with their cameraphone. The user sends the picture by wireless messaging to Bobot and receives a link to a site where they can buy the ringtone, and eventually the complete track.

Several music ID services use audio matching technology to identify songs heard over the radio by holding the phone receiver to the music source. Bobot uses visual matching technology, which so far has relied on special formatting in print advertisements to allow readers to request more information via the cameraphone.

Bobot says the service does not require any changes or special formatting of the CD cover.

Bollywood Dream: Old Songs, New Hit

BY JIM BESSMAN

Songs and songwriters are as much the hook in Bollywood cinema as actors and directors. Last year's award-winning "Veer-Zaara," in fact, played up the songs by the late Madan Mohan way above esteemed director Yash Chopra and a spectacular cast including male superstars Amitabh Bachchan and Shahrukh Khan and top actresses Preity Zinta and Rani Mukerji.

"Veer-Zaara," which was named best film at the prestigious Filmfare Awards in February in Mumbai, India, is now available on DVD. But the story of the soundtrack is as powerful a saga as the inspirational love tale at the heart of "Veer-Zaara."

Indeed, the soundtrack was a huge success even before the film was released. It is so unusual that it engendered a novel companion CD, "The Making of the Music," featuring commentaries by Chopra and legendary film music diva Lata Mangeshkar—along with decades-old demos by Mohan himself.

The previously unreleased compositions by Mohan, who died in 1975, were discovered by his son Sanjeev Kohli, now CEO of Chopra's Yashraj Films.

"He did 104 films in his 25-year career, of which maybe 10 were box-office successes," says Kohli, whose father was born Madan Kohli but chose a "more musical" surname. "The others are remembered only for their music."

"He never won a major award, but two films released after his demise—'Mausam' and 'Laila Majnu'—became runaway hits," Kohli continues. "Suddenly, his name became the most revered among composers—and is still held in great esteem. None of his films would be listed in the top 100 of Indian cinema, but at least 10 of the 100 most-remembered film songs would be his."

When Kohli was 17, Mohan died from cirrhosis of the liver at age 51. The death of his father shattered Kohli.

"I had lost the opportunity to learn music and make music my career," he recalls. "But on some days when I missed him, I would listen to his songs on master spools—which we were never allowed to touch as children—and also cleared his 'music cupboards' and found some spool tapes and cassettes of some amazing compositions. Some he played on the harmonium or piano, some he just hummed or used dummy words, some went back to



MOHAN: A RESURGENCE FOR HIS MUSIC

1958 and were never used for want of an appropriate film. What a waste of such melodies! So I fantasized: What if I could have these tunes recorded—and they could be a part of a new hit film?"

Kohli pursued an education in management but landed in the music business in Mumbai after all. Following a five-year stint as A&R manager at Polydor, he served 10 years at EMI as marketing and A&R VP (including three years in London). He produced all of Mangeshkar's albums at the time—she being his father's main female voice and muse.

This, however, was in the 1980s and 1990s, when popular music in India was absorbing Western influences.

"I found no time to fulfill my dream, and if I ever thought of it, wondered if my father's tunes would be 'old-fashioned' today," Kohli concedes.

Then, in 1995 he joined Yashraj Films, India's most successful entertainment company. In 1997 he brought in Uttam Singh to compose the score to Chopra's "Dil to Pagal Hai," which became a huge-selling soundtrack.

"In 2003, Yash Chopra decided to direct a film that needed 'old-world music'—away from the Western influences," Kohli says. "Music that had a strong melody line, with acoustic instruments—music like that of the '60s and '70s. Instinctively, I blurted that I had some old-world melodies on tape, not heard for 28 years."

Using only three musicians, Kohli spent three months recording demos of 35 of his father's unheard songs.

"All through my career, I had been passing judgment on singers and composers as a powerful A&R person and album producer. Now my father and I were on test to see if his melodies were relevant in today's times," Kohli says.

Incredibly, Chopra and his son Aditya Chopra, who wrote the "Veer-Zaara" screenplay, chose 10 of the songs, and informed Kohli that they wanted to retain the organic sound of the demos.

"It was unbelievable," Kohli says. "Such a big film's score with the biggest producer and director of India and with the biggest star cast assembled in recent years—on my slender shoulders."

But Kohli took on the challenge "as if some divine force was guiding me," he says. He even cajoled Mangeshkar, now semi-retired at 75, to reprise her role as his father's star singer.

"It was daunting," he says, "but I kept on, employing his trademark sitar and string arrangements as much as the screenplay permitted. But I had to remember that this was not a tribute to Madan Mohan but the soundtrack of a film traversing 22 years over two diverse cultures."

"It was a filial duty, and through this entire endeavor I have rediscovered my father—as well as some of what I inherited from him—and I know I didn't let him down: I saw his name up there on billboards at the Empire in Leicester Square and at the Loews on Broadway. What more could a son ask for?"

'Stateless Peoples' Find A Musical Home

Readers of this column understand better than most the fundamental importance of words and music in our lives. So, too, does **Maria Krupoves**.

The internationally acclaimed singer/folklorist, who teaches at the Center for Stateless Cultures at Vilnius University in Lithuania, has just released "Without a Country: Songs of Stateless Peoples." The disc (which follows her fully orchestrated "Songs of the Vilna Ghetto") features her trio: her vocal and guitar work backed by New York klezmer mandolinist **Joey Weisenberg** and bassist **Travis DiRuzza**.

"These cultures belong to the

weakest minorities, but they were still able to create new philosophical systems, mystical movements and, of course, songs," says Krupoves, who recently fronted her trio at New York world music nitery Satalla prior to returning to Lithuania. Such songs, she notes, naturally tend to express "hope beyond hope, and longing for some place of rest and fulfillment."

Also naturally, songs of stateless peoples are little known outside of stateless communities.

"Some I heard on CDs. Some I took from publications, like the Yiddish Hasidic song 'Fun Kosev,' from **Yosl and Chana Mlotek's** 'Pearls of Yiddish Song.' Some I found from other folk singers or folklorists," Krupoves says. "The Crimean Tatar song 'Guzel Khirim' I found in the archive of **Lithuanian Radio**, from an interview of the author, the Muslim mufti **Nurij Mustafayev**."

Besides "cultural and humanitarian reasons," Krupoves selected the songs "first of all for their beauty and powerful meaning, and also for my deep emotional attachment for some of these cultures—especially Jewish and Belarusian. When I sing them I feel as if I belonged to these cultures and share their destiny."

Krupoves, who sings in 15 languages, is now preparing a program of songs in Ladino, the Spanish Jewish

dialect dating from the Middle Ages.

"It's as if she was born into these cultures," says **Moishe Rosenfeld**, who books Krupoves out of his **Golden Land Concerts & Connections**. "To me she's one of the brightest and most charismatic folk singers."

THE SAMMY GOES TO LES: Legendary guitar player/inventor **Les Paul** will receive the **Songwriters Hall of Fame's Sammy Cahn Lifetime Achievement Award** at the organization's 2005 awards dinner, slated for June 9 at the Marriott Marquis Hotel in New York. The date is also Paul's 90th birthday.

GOVERNOR KINKSTER? **Kinky Friedman** was in town to promote his latest murder mystery, "Ten Little New Yorkers." It might be his last if he is successful in his left-field candidacy for governor of Texas.

One can only hope. After a triumphant appearance on "The O'Reilly Factor," the Kinkster, once known for politically incorrect song fare like "They Ain't Making Jews Like Jesus Anymore," proclaimed that his campaign's theme will be **Billy Joe Shaver's** uplifting "Try and Try Again," being revised by Shaver and **Willie Nelson**.

Nelson, incidentally, serves as candidate Friedman's energy adviser, thanks to his marketing of clean-

burning biodiesel fuel (made from vegetable oils) to truck stops. Friedman said that if elected, he will appoint **Asleep at the Wheel's Ray Benson** minister of culture and name Texas singer/songwriter **Steven Frumholz** to administer parks and wildlife.

"Musicians can much better run the state than politicians," Friedman says. "We probably won't get much done in the morning, but we're more soulful and honest—and less corrupt."

DEVILISH IDEA: Downloadable sheet music and guitar tablature store **Musicnotes** has teamed with **Warner Bros. Publications** and **ABKCO Music and Records** in incorporating MusicnotesXtra technology in the recently released "The Rolling Stones Singles 1968-1971" CD boxed set.

One disc is devoted entirely to Stones classic "Sympathy for the Devil" and includes several remixes and MusicnotesXtra technology featuring digital sheet music, guitar tablature and an instructional "Guitar Guru Session" providing a virtual

fretboard and pick-hand view of proper technique for the guitar parts.

All material included on the CD is also available for purchase and download at musicnotes.com.

WHO'S ON FIRST? She's one of the all-time great girls of rock'n'roll, yet alas, **Lesley Gore's** memory isn't what it

Words & Music

By Jim Bessman
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KRUPOVES: RECORDING SONGS OF HOPE

Eighties hitmaker Nena is back on the singles chart in her native Germany



Global



APRA's Dean Ormston says Australian cinemas must pay more for music licenses

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



POP-ROCK ACT ORANGE RANGE FROM OKINAWA WON BEST DOMESTIC ARTIST AT JAPAN'S GOLD DISC AWARDS

Who Needs Gold Discs?

Japanese Industry Ponders Impact Of Awards Show

BY STEVE McCLURE

TOKYO—The Japanese industry is evaluating the impact of this year's Gold Disc Awards show, which honors the country's top-selling releases.

Label and retail executives contend that the March 10 ceremony was artistically credible but, as in previous years, did not pack the promotional punch of similar shows in other countries.

"The Gold Disc Awards don't have a big impact on retail sales, and the show is much more low-profile than the Grammys and the Brits," HMV Japan product and marketing director Pete Chapman says. "We have made an effort to promote this year's Gold Disc compilation, distributed by Universal, but sales so far have been disappointing."

Tower Records Japan import manager Takeshi Imai-zumi agrees. "The impact of the Gold Discs show is quite small," he says.

The Recording Industry Assn. of Japan organizes the awards, which are based on net shipments during the preceding calendar year.

This year's event was held at Tokyo's NHK Hall before 3,000 people. One-third of the audience were industry and media representatives; the remainder were consumers who had applied for free tickets through artists' fan clubs.

An RIAJ spokesman admits that the awards have little

sales impact for big-name acts but says they are a useful promotional tool in specialized genres such as jazz, classical and *enka* (traditional Japanese ballads).

Orange Range was this year's big winner. The Okinawa-based pop-rock band was named domestic artist of the year on the strength of shipments of 4.6 million units (albums and singles). The band, which made its major-label debut in November 2003 on Sony Music, also had two titles among the 10 that were named domestic songs of the year: "Locolotion" and "Hana." Another big winner, Avex female vocalist Ayumi Hamasaki, also had two: "Inspire" and "Moments."

Queen won international artist of the year, thanks to shipments of 1.8 million units, mainly of the Japan-only hits compilation "Jewels" (Toshiba-EMI).

In the category of best new domestic artist, the 10 winners included female singers Beni Arashino (Avex) and Tia (Epic Records Japan) and male vocalist Takeshi Kitayama (Teichiku Entertainment). The five winners for best new international artist included Ashlee Simpson (Universal Music) and Kevin Lyttle (Warner Music).

The Gold Disc ceremony was broadcast live nationwide on NHK satellite TV; ratings were not available. The show was rebroadcast March 18 on NHK terrestrial TV, scoring an average 3.3% of the audience in the key Tokyo, Osaka and Nagoya areas, according to the RIAJ. This compares

(Continued on page 51)

Canada Is Glad To Have A Case Of The Blues

BY LARRY LeBLANC

TORONTO—Canadian support for the blues, which has never wavered, is stronger than ever right now.

"The blues long ago ceased being a black musical genre," Toronto-based music journalist Richard Flohil notes. "Today, it resonates around the world, including in Canada. [Downchild Blues Band frontman] Donnie Walsh had the best line: 'You'll never get rich playing blues, but you will always get by.'"

The top Canadian blues-styled acts—which, in addition to the Downchild Blues Band, include Colin Linden, Jeff Healey, Colin James, Rita Chiarelli, Harry Manx, David Wilcox and Sue Foley—certainly get by, and then some. With national touring profiles, they work often in Canada and elsewhere, except Healey, who operates and performs regularly at the Toronto club bearing his name.

Toronto—the home of the blues in Canada—features a bustling scene with Paul Reddick, Danny Marks, Michael Pickett, the Morgan Davis Band, Carlos del Junco, Danny Brooks and others often playing in clubs or recording.

"There's a great blues tradition in Toronto," Andrew Galloway, president of Electro-Fi Records, says. The 7-year-old, Toronto-based label specializes in pairing veteran American bluesmen like Willie "Big Eyes" Smith and Curley Bridges with young Canadian musicians. "The older guys from the U.S. love the quality of players here. The musicians here loving playing with the old legends."

"Toronto is Memphis North," Brooks proclaims. "We're not far from Buffalo [N.Y.] and Detroit. That's been a strong and lasting influence."

In addition to Electro-Fi, two more domestic labels regularly issue blues-based product: NorthernBlues Music in Ottawa and 30-year-old Stony Plain Records in Edmonton, Alberta. The latter is owned by Holger Petersen, who has hosted CBC Radio's weekly two-hour national show "Saturday Night Blues" for 18 years.

"Blues has more radio [presence] in Canada than in the U.S.," Petersen says. "There's nothing like 'Saturday Night Blues' there."

Despite the substantial grass-roots

support, sales remain modest. "Five thousand copies is great for a blues album in Canada," reports Fred Litwin, a former computer marketing manager who founded NorthernBlues four years ago.

The label has released 32 albums, including titles by Manx, del Junco and Reddick. "I love giving birth to great new music, but I'm still struggling. I still can't get my albums into most mainstream retail music stores."

The foundation for blues in Canada



BOWSKILL: CANADA GETS THE BLUES

was laid four decades ago, when Arkansas rockabilly singer Ronnie Hawkins and his backing band, the Hawks—featuring U.S. guitarists Fred Carter Jr. and Roy Buchanan, and later Canadian Robbie Robertson—took over club residencies on the Yonge Street strip in downtown Toronto.

At the same time, U.S. country bluesmen Mississippi John Hurt, the Rev. Gary Davis, Sonny Terry & Brownie McGhee and Skip James regularly played Toronto folk clubs, and urban bluesmen John Lee Hooker, Muddy Waters, Howlin' Wolf, James Cotton, Buddy Guy and Junior Wells frequently came north to appear at the Colonial Tavern, also on Yonge Street.

(Continued on page 51)



Main chart table with columns for JAPAN, UNITED KINGDOM, FRANCE, GERMANY, CANADA, ITALY, SPAIN, AUSTRALIA, THE NETHERLANDS, SWEDEN, NORWAY, and SWITZERLAND. Each column contains 'SINGLES' and 'ALBUMS' lists with rankings and artist names.

Minogue To Close Tour At Glastonbury

Shortly before **Kylie Minogue's** sold-out world tour kicked off March 19 in Glasgow, Scotland, EMI in the United Kingdom confirmed that the Australian pop star would headline the final night (June 26) of this year's Glastonbury Festival.

(Epic), which reached No. 1 in the United Kingdom and No. 2 on The Billboard Hot 100 in the United States. The band split in 1987; since then, Nena has recorded prolifically as a solo artist for **Sony, Polydor** and Warner, her label since 2001.

The Glastonbury date will close Minogue's Showgirl tour, which includes 23 nights at four U.K. arenas. Excluding Glastonbury—which is expected to attract 150,000 people this year, organizers say—Minogue will play to 300,000 fans in the United Kingdom and Ireland and 400,000 in continental Europe, Asia and Australia.



Tom Ferguson, Editor
ferguson@eu.billboard.com



In a statement, Minogue calls Showgirl "a celebration of pop songs and of my career, but also of a long-term relationship with my audience." The U.K. and European shows are promoted by London-based **3A**; the Asian and Australian dates by Melbourne, Australia-based **Frontier Touring**.

TOM FERGUSON

The new single and album will also be released in the Netherlands, Belgium and France; a U.S. remix of "Liebe Ist" is under discussion.

The album is produced by **Uwe Fahrenkrog Petersen**, who wrote for Nena in the 1980s. The two wrote the album's 22 songs together. "It was a sheer joy to work with him again," Nena says. "Uwe as a producer took this album to where it is now."

WOLFGANG SPAHR

GREATEST GAINERS: French chanteuse **Jeanne Cherhal** and Malian duo **Amadou & Mariam** have notched chart gains following the March 5 *Les Victoires de la Musique* honors in France (*Billboard*, March 19). Cherhal was named best up-and-coming artist, and Amadou & Mariam won for best world music/reggae album.

Cherhal's album "Douze Fois Par An" (*Tot ou Tard*) jumped 52-12 on the *SNEP/Ifop/Tite Live* sales chart March 12. Amadou & Mariam's "Un Dimanche à Bamako" (*Because*) moved 97-22.

Other albums benefiting from Victoires wins include veteran chanteuse **Françoise Hardy's** "Tant de Belles Choses" (*Virgin*), R&B singer **Nadiya's** "16/9" (*Columbia*) and Belgian rocker **Arno's** "French Bazaar" (*Delabel*).

The November 2003 release "Qui de Nous Deux" (*Delabel*) by pop artist **M**, who won four Victoires, failed to re-enter the chart. *Delabel* says the album has shipped more than 500,000 units. **EMMANUEL LEGRAND**

FLOATING BACK: The return of German pop-rock vocalist **Nena** to the top of the *Media Control* singles chart March 9 with "Liebe Ist" set up the March 21 release of her album "Willst Du Mit Mir Gehen" (**Warner Strategic Marketing**) in Germany, Switzerland and Austria.

Nena is best-known internationally for fronting the band of the same name on the 1983 hit "99 Luftballons"

AFRICAN PLATINUM: Vocalist **Thandiswa Mazwai** dominated the March 15 nominations for the 11th annual MTN South African Music Awards. The **Gallo Record Co.** singer/songwriter was nominated in four categories, including artist of the year.



MAZWAI: ARTIST OF THE YEAR NOMINEE

The awards will take place April 15-16 at Sun City, outside Johannesburg. The winners in the various categories are decided by public vote, a media/industry panel or sales data.

Johannesburg-based Gallo, which released Mazwai's album "Zabalaza" in April 2004, says domestic shipments are just short of platinum (50,000). Gallo reports that several international labels are interested in the album, which has been praised for its Afrocentric approach to urban music.

Mazwai is a member of Afro-pop trio **Bongo Maffin**, which is signed to Johannesburg-based indie **Kalawa Jazzmee**. **DIANE COETZER**

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/21/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	DAS KLEINE KROKODIL SCHNAPPI	JOY GRUTTMANN POLYDOR
2	3	EMANUELA	FETTES BROT HOANZL
3	4	LIEBE IST	NENA WARNER MUSIC
4	2	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST/UNIVERSAL
5	5	FROM ZERO TO HERO	SARAH CONNOR X-CELL/SONY BMG
ALBUMS			
1	1	SCHNAPPI	SCHNAPPI UND SEINE FREUNDE UNIVERSAL
2	NEW	MOBY	HOTEL MUTE
3	2	50 CENT	THE MASSACRE INTERSCOPE
4	NEW	YVONNE CATTERFELD	UNTERVEGS SONY BMG
5	3	RAINHARD FENDRICH	SO WEIT SO GUT - DIE GROSSTEN HITS SONY BMG

BELGIUM/WALLONIA		(PROMUVU) 03/23/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	MA PHILOSOPHIE	AMEL BENT SONY BMG
2	6	CONCERTO POUR DEUX VOIX	CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC
3	NEW	F**K THEM ALL	MYLENE FARMER POLYDOR
4	3	JE VIENS DU SUD	CHIMENE BADI ISLAND
5	2	GET RIGHT	JENNIFER LOPEZ EPIC
ALBUMS			
1	1	LES ENFOIRES	LE TRAIN DES ENFOIRES RESTO DU COEUR
2	2	LARA FABIAN	S POLYDOR
3	14	MOBY	HOTEL MUTE
4	3	LYNDA LEMAY	UN PARADIS QUELQUE PART WEA
5	7	CHIMENE BADI	DIS-MOI QUE TU M'AIMES AZ RECORDS

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 03/22/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	HVOR SMA VI ER	VARIOUS ARTISTS UNIVERSAL
2	3	ALMOST HERE	BRIAN MCFADDEN FT. DELTA GOODREM MODESTI/SONY BMG
3	15	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
4	2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 ISLAND
5	NEW	CANDY SHOP	50 CENT INTERSCOPE
ALBUMS			
1	4	HUSH	A LIFETIME UNIVERSAL
2	NEW	KENT	DU & JAG DODEN SONY BMG
3	1	LARS LILHOLT BAND	DE LYSSE NAETTERS ORKESTER RECARAT
4	7	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
5	3	SANNE SALOMONSEN	THE ALBUM COPENHAGEN

PORTUGAL		(RIM) 03/22/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	KEANE	HOPES AND FEARS ISLAND
2	3	ROBERTO CARLOS	PRA SEMPRE AO VIVO NO PACAEMBU COLUMBIA
3	2	ESCOLINHA DE MUSICA	ESCOLINHA DE MUSICA FAROL
4	NEW	MOBY	HOTEL MUTE
5	5	MADREDEUS	FALUAS DO TEJO CAPITOL
6	4	HUMANOS	HUMANOS CAPITOL
7	17	MARIA BETHANIA	PERFIL SOM LIVRE
8	16	SEAL	BEST OF 1991 - 2004 WARNER BROS.
9	20	NAT KING COLE	THE WORLD OF NAT KING COLE EMI
10	16	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI

NEW ZEALAND		(RECORD PUBLICATIONS LTD.) 03/23/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	LET ME LOVE YOU	MARIO SONY BMG
2	2	1, 2, STEP	CIARA FT. MISSY ELLIOT SONY BMG
3	28	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
4	6	SWING	SAVAGE DAWNRAID
5	5	HOW WE DO	GAME FT. 50 CENT INTERSCOPE
ALBUMS			
1	2	JACK JOHNSON	IN BETWEEN DREAMS UNIVERSAL
2	1	50 CENT	THE MASSACRE INTERSCOPE
3	3	MAROON 5	SONGS ABOUT JANE J/SONY BMG
4	4	GREEN DAY	AMERICAN IDIOT REPRISÉ
5	5	MICHAEL BUBLE	IT'S TIME REPRISÉ

GREECE		(IFPI GREECE/DELOITTE & TOUCHE) 03/18/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	ARKHIPELAGOS	PASKHALIS TERZIS MINOS
2	2	GALVANIZE	THE CHEMICAL BROTHERS VIRGIN
3	4	SE PIRA SOVARA	SAMPREL EPIC
4	NEW	LIFT ME UP	MOBY MUTE
5	8	DO SOMETHIN'	BRITNEY SPEARS JIVE
ALBUMS			
1	NEW	JUDAS PRIEST	ANGEL OF RETRIBUTION EPIC
2	NEW	JENNIFER LOPEZ	REBIRTH EPIC
3	3	THIEVERY CORPORATION	COSMIC GAME EROS
4	2	PARADISE LOST	PARADISE LOST SONY BMG
5	4	EVANESCENCE	ANYWHERE BUT HOME WIND-UP/EPIC

ARGENTINA		(CAP) 03/23/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	NEW	ISMAEL SERRANO	NAVES ARDIENDO MAS ALLA... UNIVERSAL
2	10	LENNY KRAVITZ	BAPTISM EMI
3	5	DIEGO TORRES	MTV UNPLUGGED SONY BMG
4	2	ROBBIE WILLIAMS	GREATEST HITS EMI
5	1	LAS PELOTAS	SHOW DBN
6	3	VARIOUS ARTISTS	VERANO 2005 DBN
7	NEW	VARIOUS ARTISTS	CHILL OUT ASIA DBN
8	14	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY BMG
9	6	RAY CHARLES	GENIUS LOVES COMPANY EMI
10	7	U2	HOW TO DISMANTLE AN ATOMIC BOMB UNIVERSAL

CZECH REPUBLIC		(IFPI) 03/18/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	ANETA LANGEROVA	SPOUSTA ANDELU BMG
2	2	SOUNDTRACK	SNOWBOARD/ACI SONY BMG
3	3	DANIEL LANDA	VEGER S PISNI KARLA KYRILA SONY BMG
4	4	DIVOKEJ BILL	LUCERNA EMI
5	5	MICHAL DAVID	NEJVETS I TALSKE HITY 2 SONY BMG
6	15	DANIEL LANDA	NEFOLK SONY BMG
7	6	SARKA VANKOVA	VERIM NAHODAM BONTON
8	17	APOCALYPTICA	APOCALYPTICA VERTIGO
9	10	GREEN DAY	AMERICAN IDIOT REPRISÉ
10	9	RUSLANA	OIKI TANJI EMI

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
03/23/05

THIS WEEK	LAST WEEK		
SINGLES SALES			
1	1	GET RIGHT	JENNIFER LOPEZ EPIC
2	36	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
3	NEW	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
4	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
5	9	LIEBE IST	NENA WARNER MUSIC
6	NEW	F**K THEM ALL	MYLENE FARMER POLYDOR
7	2	ALL ABOUT YOU/YOU'VE GOT A FRIEND	MCFLY ISLAND
8	3	OVER AND OVER	NELLY FT. TIM MCGRAW CURB/UNIVERSAL
9	5	MA PHILOSOPHIE	AMEL BENT SONY BMG
10	7	FROM ZERO TO HERO	SARAH CONNOR X-CELL/SONY BMG
11	NEW	SHE'S NOT YOU	ELVIS PRESLEY RCA
12	6	DAS KLEINE KROKODIL SCHNAPPI	JOY GRUTTMANN POLYDOR
13	11	EMANUELA	FETTES BROT IDG
14	NEW	CANDY SHOP	50 CENT INTERSCOPE
15	38	TOUT LE BONHEUR DU MONDE	SINSEMILIA EPIC
16	19	LIFT ME UP	MOBY MUTE
17	13	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER MUSIC
18	10	FALLING STARS	SUNSET STRIPPERS DIRECTION
19	15	CONCERTO POUR DEUX VOIX	CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC
20	17	HOW WE DO	GAME FT. 50 CENT INTERSCOPE

ALBUM SALES			
1	NEW	MOBY	HOTEL MUTE
2	1	50 CENT	THE MASSACRE INTERSCOPE
3	3	GREEN DAY	AMERICAN IDIOT REPRISÉ
4	5	MICHAEL BUBLE	IT'S TIME REPRISÉ
5	NEW	STEREOPHONICS	LANGUAGE: SEX VIOLENCE OTHER? V2
6	2	JENNIFER LOPEZ	REBIRTH EPIC
7	NEW	DAFT PUNK	HUMAN AFTER ALL VIRGIN
8	NEW	YVONNE CATTERFELD	UNTERVEGS SONY BMG
9	4	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
10	16	TONY CHRISTIE	DEFINITIVE COLLECTION UNIVERSAL TV
11	14	GWEN STEFANI	LOVE ANGEL MUSIC BABY INTERSCOPE
12	8	KEANE	HOPES AND FEARS ISLAND
13	10	LES ENFOIRES	LE TRAIN DES ENFOIRES RESTO DU COEUR
14	NEW	VANILLA NINJA	BLUE TATTOO SONY BMG
15	6	SOUNDTRACK	RAY WARNER BROS.
16	9	G4	SONY BMG
17	12	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
18	7	SCHNAPPI	SCHNAPPI UND SEINE FREUNDE POLYDOR
19	NEW	THE BRAVERY	THE BRAVERY LOGG/POLYDOR
20	NEW	KENT	DU & JAG DODEN RCA

RADIO AIRPLAY
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.
03/23/05 Nielsen Music Control

THIS WEEK	LAST WEEK		
1	1	LET ME LOVE YOU	MARIO J RECORDS
2	2	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISÉ
3	3	GET RIGHT	JENNIFER LOPEZ EPIC
4	7	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
5	4	SOMETIMES YOU CAN'T MAKE IT ON	U2 ISLAND
6	10	OVER AND OVER	NELLY FT. TIM MCGRAW UNIVERSAL
7	6	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/SONY BMG
8	5	SHE WILL BE LOVED	MAROON 5 J RECORDS
9	9	SOLDIER	DESTINY'S CHILD FT. TI & LIL COLUMBIA
10	14	LIFT ME UP	MOBY MUTE
11	12	BAD DAY	DANIEL POWTER WARNER MUSIC
12	16	LOCKED UP	AKON UNIVERSAL
13	11	NOBODY'S HOME	AVRIL LAVIGNE ARIOLA
14	15	SOMEBODY TOLD ME	THE KILLERS LIZARD KING/ISLAND
15	68	IT'S LIKE THAT	MARIAH CAREY MERCURY
16	17	SUNDAY MORNING	MAROON 5 J RECORDS
17	13	THIS IS THE LAST TIME	KEANE ISLAND
18	31	CANDY SHOP	50 CENT INTERSCOPE
19	8	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
20	20	EVERYBODY'S CHANGING	KEANE ISLAND

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	EUR	JPM	UK	GER	FRA	CAN	SPN	AUS	ITA
MICHAEL BUBLE It's Time (W)		4					2	10	2	1
50 CENT The Massacre (U)	1	2		3	2	7	1		3	
GREEN DAY American Idiot (W)	4	3			7		3		4	10
JACK JOHNSON In-Between Dreams (U)	3						4		1	
JENNIFER LOPEZ Rebirth (SB)	7	6					5			9

Aussie Rights Fee Battles Heat Up

BY CHRISTIE ELIEZER

SYDNEY—Australian collecting societies are facing new challenges in their battle to raise licensing fees to the levels enjoyed by their overseas counterparts.

For years, the Phonograph Performance Co. of Australia has engaged the commercial radio sector, while the Australasian Performing Right Assn. has been attempting to eke more money out of the country's cinema operators.

The PPCA, which represents labels and artists, has been lobbying legislators since 1980 for the removal of a statutory cap on performing right license fees of 1% of a broadcaster's gross income.

Stuart Watters, CEO of Brisbane-based trade body Australian Independent Record Labels, says his members back the PPCA's efforts.

"The current cap is outdated," he says, "and is totally out of step with our international counterparts."

In 2001, the government decided against removing the cap. But after further lobbying from the music industry, Attorney General Philip Ruddock announced in February that the cap would be reviewed and called on all interested parties to make sub-

missions on the issue by the middle of this month.

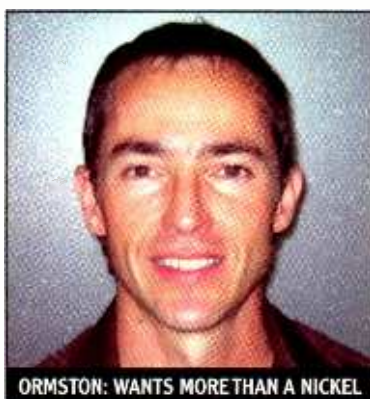
No date was set for the review, but a PPCA source suggests it will take place by the end of July.

The cap was introduced in 1969 under the 1968 Copyright Act. PPCA chief executive Stephen Peach argues that the radio industry no longer needs the protection it required 36 years ago.

Peach says trade body Commercial Radio Australia paid \$2.7 million Australian (\$2.14 million) to the PPCA last year. According to the CRA, 2004 advertising revenue for its members' metropolitan stations alone was \$550 million (\$435 million). The body does not release revenue figures from all its members.

The amount paid to the PPCA last year represented 0.49% of the metropolitan stations' advertising revenue. Watters says that percentage pales in comparison with other mature markets, where societies receive "anywhere between 2% and 4.5% returns on broadcasting licenses."

Sydney-based entertainment lawyer/radio analyst Alex Malik estimates that two-thirds of stations in Australia rely heavily on music for content. "The [license] rate should be determined by market forces," he suggests.



ORMSTON: WANTS MORE THAN A NICKEL

The major players in the CRA include Clear Channel, Britain's Daily Mail Group and Sydney-based Austereo.

Calls to the CRA were not returned. The radio group's previously stated position has been that any rise in fees would disrupt an industry that is already in flux, as recent arrivals like Daily Mail Group take ad revenue and market share from existing players. The CRA has also said that labels continually ignore the impact radio has on CD purchases (*Billboard*, May 15, 2004).

MAKING MOVES AT THE MOVIES

Sydney-based authors body APRA has been in dispute since the early 1990s with domestic cinema operators, represented by the Australian Enter-

tainment Industry Assn.

APRA wants to increase the blanket licensing rate that national movie chains and independent theaters pay for the use of music in films.

The collecting society claims that the current rate of 0.33% of annual gross box office—which amounted to \$2.6 million Australian (\$2.06 million) for APRA in 2004—is far below the 1% operators pay in Europe.

"The average ticket price in a major cinema is \$15 Australian [\$11.90]," APRA director of general performance licensing Dean Ormston says. "The license fee for the public performance of music equates to 5 cents Australian [4 cents] of that \$15."

APRA has not identified a new rate, but the AEIA has argued that an increase to European levels would result in higher movie ticket prices, a situation that would be detrimental to some independent cinemas.

In 1996, both sides agreed to a five-year moratorium on rates. APRA reinstigated negotiations with the AEIA in 2002 but broke off the talks in June 2003, claiming a stalemate.

APRA then referred the matter to the federal court's Copyright Tribunal in Sydney for arbitration. The case is expected to be heard later this year.

The latest twist came last month,

when law firm Minter Ellison lodged a challenge to APRA's authority as a collecting society with regulator the Australian Consumer Competition Commission. Minter Ellison acted on behalf of the AEIA, major and indie cinema chains and the Independent Cinemas Assn. of Australia (formerly the Cinema Operators Assn. of Australia). APRA applies every four years to the ACCC to renew its authority to collect fees.

The cinema owners have challenged APRA's role as the sole collecting body, describing its demands for fee increases as an "unconstrained expression of market power." However, the Minter Ellison challenge does not nominate an alternate body, and publishing sources say the move is widely seen as a delaying tactic.

Ormston insists that APRA's authorization is a completely separate issue from its negotiations with the cinema owners.

"Our authorization from the ACCC depends on the way we operate and deal with our 38,000 members in Australia and New Zealand, and with our overseas licensees," he says. "It does not include the way we structure licenses or the rates we charge—those are dealt with by the Copyright Tribunal."

Neither Minter Ellison nor the AEIA would comment.

Spanish Music Fans Lose Iconic Store

BY HOWELL LLEWELLYN

MADRID—Spain's most cherished music retailer is the latest victim of the market declines in the territory.

Consumers and industry executives were dismayed to learn recently that the Madrid Rock store on the city's main Gran Via shopping avenue will close this spring after 24 years in business.

The news came shortly after labels body Promusicae revealed that the value of domestic music shipments in 2004 was down 12.6% from the previous year (*Billboard*, March 5). The Spanish market has fallen 32% in value since 2000, Promusicae says.

"These figures reflect what has been happening in the store," Madrid Rock director Miguel Angel Moreno says.

The Gran Via store was the last remaining outlet in the Madrid Rock chain. Since 2000, the company has been shutting its stores in and around the capital and in the southern cities of Seville and Cordoba.

The retailer's parent company, distribution group Arnedo, blames annual two-digit income losses for the final closure. "Sales have fallen at least 10% a year since 2000, when Madrid Rock's eight stores accounted for 5% of the national market, including 3% for the Gran Via store," Moreno says.

"When an important new record was released, we'd sell 1,500 units on the

first day," he adds. "Now, we'd be lucky to move 300."

Despite such downturns, Madrid Rock's 46-person staff and its union representatives have been suggesting in the local press that a property deal is the main reason for the closure, rather than poor sales.

Arnedo has confirmed that the Madrid Rock building has been sold; details of the buyer have not been disclosed.

Union representative Mamen Salvador has worked with Madrid Rock since 1991. "In the past three years, Madrid Rock has not had economic losses, and sales have kept stable," he says.

Aurora Motiño, another union delegate who has worked with the Madrid store for 11 years, says, "Many smaller specialist record shops in central Madrid are surviving." She adds that Madrid Rock "is not losing money," pointing to five lines of customers holding piles of CDs, DVDs and books at registers. "Even before the 20%-30% discounts started, there were always lines of people waiting to pay," she says.

The unions are still negotiating over final settlements with Madrid Rock's parent company. Spanish labor laws dictate that a closure cannot take place until all settlement details are agreed upon.



DIAZ: SPENT FOND HOURS IN THE STORE

Madrid Rock has been a cultural reference point for generations of serious music fans, who flocked seven days a week to the 1,500-square-meter, three-floor store in central Madrid.

EMI Spain president Manolo Diaz calls the closure "a catastrophe."

Diaz was a musician in Madrid in the 1980s before becoming a label executive. "Like hundreds of other people," he recalls, "I used to spend hours in Madrid Rock looking at back catalogs, often without buying anything."

"It was a fantastic place in the city center," he adds, "and I'd meet my girlfriend there. But all record stores in Spain, big and small, are suffering

right now."

Madrid Rock is just five minutes from the shop that claims to be Spain's biggest music store, French-owned Fnac.

The head of Fnac Spain's music department, Javier López, describes the closure as a "tremendous loss for Madrid and for Spain."

Madrid Rock "is a reference point for serious music fans with minority music interests," he adds. "You could walk in and find eight different records by [jazz organist] Jimmy Smith, even before his recent death."

Fnac will open its 11th Spanish store in early May in Leganés, near Madrid. Many of Madrid Rock's staffers are expected to apply for jobs at the new outlet.

The Spanish music industry does not release official retail market-share figures, but unofficial estimates credit mass merchant El Corte Ingles, which has 70 stores, with more than 25% of CD sales. Nonspecialist retailers have been taking an increasing share of the legal market in recent years.

When Madrid Rock closes, the city's only large music outlets will be Fnac and five El Corte Ingles stores. Among the supermarkets across Spain that stock music are Carrefour, Alcampo and the German-owned Media Markt.

Monica Sevil, legal adviser for

music retail trade body ANEDI, blames major-label trading policies for the fate of stores like Madrid Rock.

"Big floorspaces such as El Corte Ingles not only receive more favorable price deals than specialist music stores, but their shipments are on a sale-or-return basis, whereas the specialists have to accept a firm sale deal," she says.

"I doubt that labels can be blamed," Diaz retorts. "We need the Madrid Rocks and Fnacs more than the hypermarkets, where music is just one more item, and there is no commitment to music. What is happening to Madrid Rock is a symbol of the painful state of the [Spanish] music industry, caused mainly by piracy."

Moreno agrees, pointing out that within 100 meters of Madrid Rock, pirated CDs are sold on the sidewalk every day.

Sevil says ANEDI's members accounted for 40% of music sales in Spain prior to 2000. "Now we represent 17%," she says, "because Madrid Rock is just the tip of the iceberg. Specialist music outlets are disappearing."

She suggests that Spain needs a state-regulated fixed-price mechanism for recordings, such as that which exists for books. "Specialist music outlets have almost no legal protection here," she says, "and that must change."

Canada

A BILLBOARD SPECIAL REPORT

Gaining Global Ground

The Great White North Steadily Supplies Musical Talent Across All Genres

BY LARRY LeBLANC

The world clearly has taken notice of Canadian music.

The recent multimarket success of two artists, Vancouver crooner Michael Bublé and Quebec chanteuse Lynda Lemay (both on Warner Music Canada), underscores Canada's role as a leading international source of repertoire.

Bublé's 143 Records/Reprise sophomore set, "It's Time," entered the charts in February at No. 1 in Canada, Italy, Australia and Japan, No. 4 in the United Kingdom and No. 7 on The Billboard 200.

The following month, Lemay's eighth WEA album, "Un Paradis Quelque Part," debuted at No. 1 in France and on Quebec's Francophone Nielsen SoundScan chart. Lemay's folk opera "Un Éternel Hiver" recently opened in France to strong reviews and is slated to run for six months.

As the Canadian record industry gathers April 3 in Winnipeg, Manitoba, for the 2005 Juno Awards, global markets continue to embrace such established Canadian acts as Celine Dion, Shania



TWAIN: STILL THE ONE

Twain, Bryan Adams, Avril Lavigne, Sarah McLachlan, Alanis Morissette, Diana Krall, Nickelback, Barenaked Ladies, Our Lady Peace, Nelly Furtado, Kid Koala and Bruce Cockburn.

Additionally, Canadian mainstream rock acts Simple Plan, Finger Eleven, Three Days Grace, Default and Theory of a Deadman and singer/songwriters Rufus Wainwright, Fred Eaglesmith, Sarah Harmer, Kathleen Edwards and Ron Sexsmith have developed significant international profiles in recent years.

French-language markets recognize Canada as a leading repertoire source, not only because of Dion and Lemay but also Corneille, Natasha St Pier, Daniel Powter, Garou, Roch Voisine, Isabelle Boulay, Jorane and Lhasa de Sela.

In addition, a score of fledgling Canadian acts—the majority signed to local independent labels—are achieving international breakthroughs.

These talents include alternative-based bands the Arcade Fire, Broken Social Scene, Stars, the Dears, Alexisonfire, Death From Above 1979, Hot Hot Heat and the New Pornographers; punk/hardcore group Black Maria; country singer George Canyon; the Duhks; Blackie & the Rodeo Kings; the Sadies; and Nathan. There are also Canadians—notably Leslie Feist, Danko Jones and Peaches—working successfully from Europe.

"Canadian music is starting to hit on all cylinders," Warner Music Canada president/CEO Steve Kane says. "Our grass-roots [independent] industry is coming to fruition. We are seeing bands come through a system that has matured."

Others agree. "There are a lot of Canadian acts being noticed around the world that might not be selling a lot of records yet, but they are becoming important cultural factors," EMI Music Publishing Canada president Michael McCarty notes. "Those acts will probably thrive by combining record sales, touring and selling merchandise."

However, Terry McBride, CEO of Nettwerk Productions in Vancouver and manager of Barenaked Ladies, Lavigne and McLachlan, counters, "The only thing I like out of Canada in the past year has been the Arcade Fire. Their record is going to sell a million copies, and deservedly so. It's a hell of an album and a great live band."

Revenue from these emerging acts may be modest compared with market leaders signed directly to multinationals. However, these acts are benefiting from Internet-driven marketing, particularly in the absence of mainstream retail



SIMPLE PLAN: JUNO NOMINEE

and radio support.

"Music gets around today like it has never done before," says Eric Lawrence, co-principal of Coalition Entertainment Management in Richmond Hill, Ontario, which handles Our Lady Peace, Finger Eleven and Simple Plan. "Years ago, a buzz band became a buzz band by someone seeing it and mentioning it to another person on the telephone. Today, a buzz band is talked about in [Internet] chat rooms [and] message boards and receives all kinds of press."

EMI's McCarty describes what he calls "an explosion" in alternative music.

"Not alternative in sound," he adds, "but alternative to the mainstream industry. The similarities to the musical explosion with FM radio in the '60s are striking. Then, AM radio, playing primarily pop music, was the main way music reached the masses. FM radio came along and connected people with music that wasn't being heard."

"Today, the Internet is a connecting point between music and the public. Eventually, the mainstream media will pay attention, and there will be an explosion in the commercial viability of these acts."

Kim Cooke, GM of MapleMusic Recordings in Toronto, adds, "This is the best and the worst of times. It's the worst of times in the sense that it's hard to sell records today, and the best of times because of the

incredible fertility of the Canadian marketplace."

The four multinational majors—Universal, Sony BMG, Warner and EMI—dominate the country's \$807 million Canadian (\$722 million) music market, collectively accounting for 90% of revenue. Their trade practices are the de facto industry standard, particularly in distribution.

But while the majors continue to play a pivotal role in launching new acts internationally and domestically, Canada's indie sector has honed its artist-development strategy.

In fact, entrepreneurial indies like Arts & Crafts, Last Gang, Distort Entertainment, Mint, Three Gut, Sonic Unyon, G7 Welcoming Committee, Smallman, Paperbag Records, Grenadine, MapleMusic and Six Shooter are creating a substructure within Canada's music industry. They have also discovered a receptive global audience for their alternative rock, roots, folk, jazz and blues catalogs.

"These labels have seen models that have worked elsewhere and are

(Continued on page 49)



BUBLÉ: MULTIMARKET SUCCESS

Fact File: Juno Awards

What: The annual awards show of the Canadian Academy of Recording Arts and Sciences

Where: Winnipeg, Manitoba

When: April 3

Who: Nominees include Avril Lavigne, Diana Krall, Bryan Adams, k.d. lang and Celine Dion. Performers include Neil Young, the Tragically Hip, lang, Simple Plan, Billy Talent and K-OS.

Web: juno-awards.ca



EDWARDS: HIGH PROFILE

Healthy Economy Boosts Touring Industry

Favorable Exchange Rate Among Factors Cited For Canada's Stable Concert Marketplace

BY RAY WADDELL

The Canadian concert marketplace proved remarkably stable in 2004, particularly in eastern Canada.

And Canadian venues did not experience the doldrums that many of the ones in the United States endured last year.

"The Canadian marketplace is healthy because our economy is generally strong," says Riley O'Connor, senior VP/talent buyer for House of Blues Canada. "The concert market is healthy based on smart pricing on a market-by-market basis."

Others take a similar view. "The Canadian concert market is quite strong in general," says Rick Rakoczy, programming manager for the Copps Coliseum in Hamilton, Ontario. "We had a very active fall last year, and though there seems to be less touring acts in the first six months [of 2005], it looks good for the remainder of the year."

Rakoczy agrees that economic factors are helping. For promoters and venues doing business with U.S.

artists, "the exchange rate is at its [most favorable] point in a number of years," he observes. The Canadian dollar is currently worth 80 cents, an improvement compared with previous years. "We are able to look at many more shows, without putting the burden of higher ticket prices on the consumer."

GOING STRONG

Shane Bourbonnais, executive VP of Clear Channel Entertainment Canada, says the Canadian concert market held up far better than the United States' last year, and is still going strong. "I just put up seven Cher shows, and most of them sold out," he says. "We have no dogs at all, which is great."

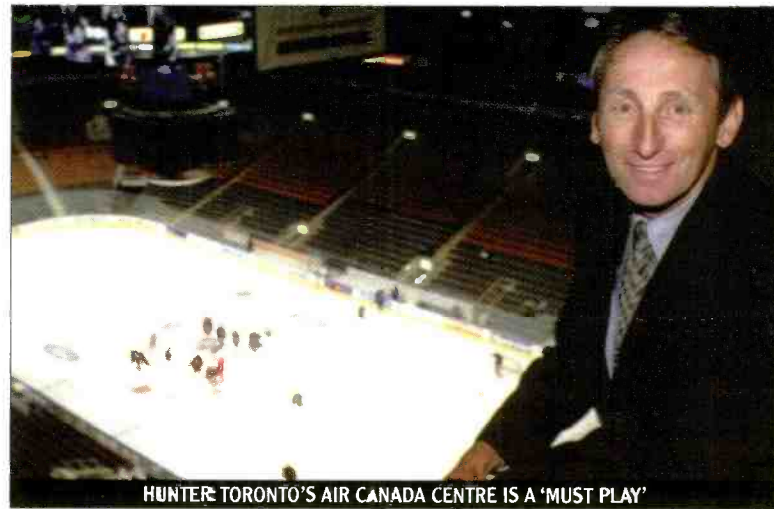
New arenas in Victoria, British Columbia, and Winnipeg, Manitoba, have improved the venue situation, Bourbonnais adds. He concurs that eastern Canada is outpacing the western part of the country. "But last year, 58% of our profits came from western Canada," he says. "This year, it has flipped, which is more due to

the nature of the business and routing than anything else."

In most Canadian concert markets, one venue in each size category rules its respective roost. "There is no facility competitiveness in Canada, with the exception of Vancouver, which has competing arenas in Pacific Coliseum and GM Place," O'Connor says. "In a practical sense, there is no need for multiple competing venues [in a country] with a population base of only 35 million people spread out over 2,500 miles."

Vancouver's dueling venues aside, when it comes to the Canadian concert market, Toronto is tops, and the Air Canada Centre is the crown jewel.

"We are having a very good year here in Toronto, and from what I hear from my Canadian counterparts, they, too, are having a decent year with the number of shows out there," says Bob Hunter, director of the Air Canada Centre. "We are doing well with about 40 concerts per year; we include in that number three or four ethnic shows which sell very well here."



HUNTER: TORONTO'S AIR CANADA CENTRE IS A 'MUST PLAY'

The Air Canada Centre is one of the top-grossing arenas in the country. It ranked sixth in 2004, according to Billboard Boxscore.

Hunter says many U.S. tours play only Toronto when in Canada because of the ease of travel and connection to the northeastern United States.

"Air Canada Centre is positioned as a 'must play,' which says more

about Toronto and its size [than] the facility," Hunter says. "We continue to work hard supporting our local promoters, always trying to maximize every opportunity. And even with an amphitheater down the road, we have still been able to generate an active summer business."

That amphitheater Hunter refers to

(Continued on page 48)



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Music Industry Sees Bright Digital Future

As Legitimate Services Make Inroads, Labels And Publishers Fine-Tune Their Business Models

BY LARRY LeBLANC

Canada's music industry this year faces the challenge of moving digital music from a niche market to mainstream status while grappling with the role of new online outlets.

As in the United States, the sale of physical CDs at traditional retail and online stores still represents the bulk of consumer spending on music in Canada. But Canadian rights holders are anticipating that digital outlets—online music services, ringtones and other platforms—will soon generate significant revenue streams.

"We're at the dawn of the greatest era in the history of the music business: I say bring it on," says Michael McCarty, president of EMI Music Publishing Canada.

"This is our future," Universal Music Canada president/CEO Randy Lennox says. "Between digital downloads and [master ringtones], there's a significant business out there."

At the same time as the legitimate digital music business evolves, and

with more product available through more platforms than ever before, Canadian rights holders are aggressively seeking protection of their interests.



HENDERSON: COMPROMISE NEEDED

Graham Henderson, president of the Canadian Recording Industry Assn., acknowledges that there are significant differences of opinion between publishing and label sectors in divvying up new revenue streams. "Publishers want what their

rights have historically been worth," he says. "The record companies obviously disagree. There will come a compromise, because each side recognizes the need to get over this struggle."

McCarty agrees. "In order to accelerate business, the music industry has to make the new-media people's lives easier," he says. "But

'This is our future.'

—RANDY LENNOX,
UNIVERSAL MUSIC CANADA

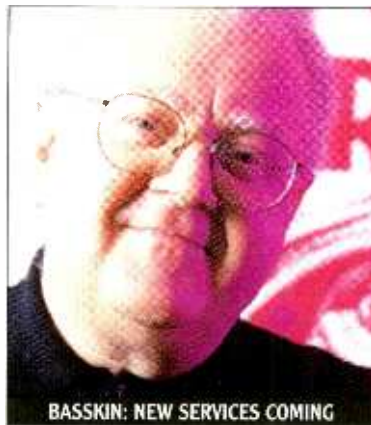
those people have to understand that various parties hold rights that have to be licensed and paid for."

Legitimate digital music services have represented only 1% of the Canadian distribution market, but efforts to steer Canadian consumers toward those channels has intensified since the Nov. 30 opening of the iTunes Music Store. It joined such digital download services as Puretracks, Napster, Archambault and

Best Buy Canada's Bonfire.

Henderson predicts that digital music will account for 5% of Canadian music sales within this year.

However, EMI Music Canada VP



BASSKIN: NEW SERVICES COMING

Rob Brooks questions whether iTunes, with its 99-cents-per-track downloads, is the model that will ultimately drive growth for Canada's music business.

He points out that with the growth of digital music services,

record companies face a seismic shift in their existing business model: one that sells 99 cent singles rather than a \$15 album.

"Apple screwed the [music] industry on a global basis," Brooks says of the 99 cent downloads. "Steve Jobs was interested in selling iPods and more hardware. If Apple started at \$1.99 [per track] we could have chiseled the pricing down as consumers reacted. But you can't price up."

Nettwerk Productions CEO Terry McBride counters, asking, "What costs do we really have? We release on CD anyway. We don't have marketing or promotion costs. If we could get rid of pirating, this would be rocking. It is already showing signs of being vibrant."

Casting a shadow over Canada's music industry, however, is a 2004 federal court decision that downloading or uploading unauthorized music files to the Internet does not constitute copyright infringement under current Canadian law. CRIA has since filed an appeal against the decision.

(Continued on page 46)

No.



Who said it was lonely at the top?

With 39 no.1 chart topping hits for these ambassadors of Canadian music last year, you could say it was more crowded than lonely at the top.

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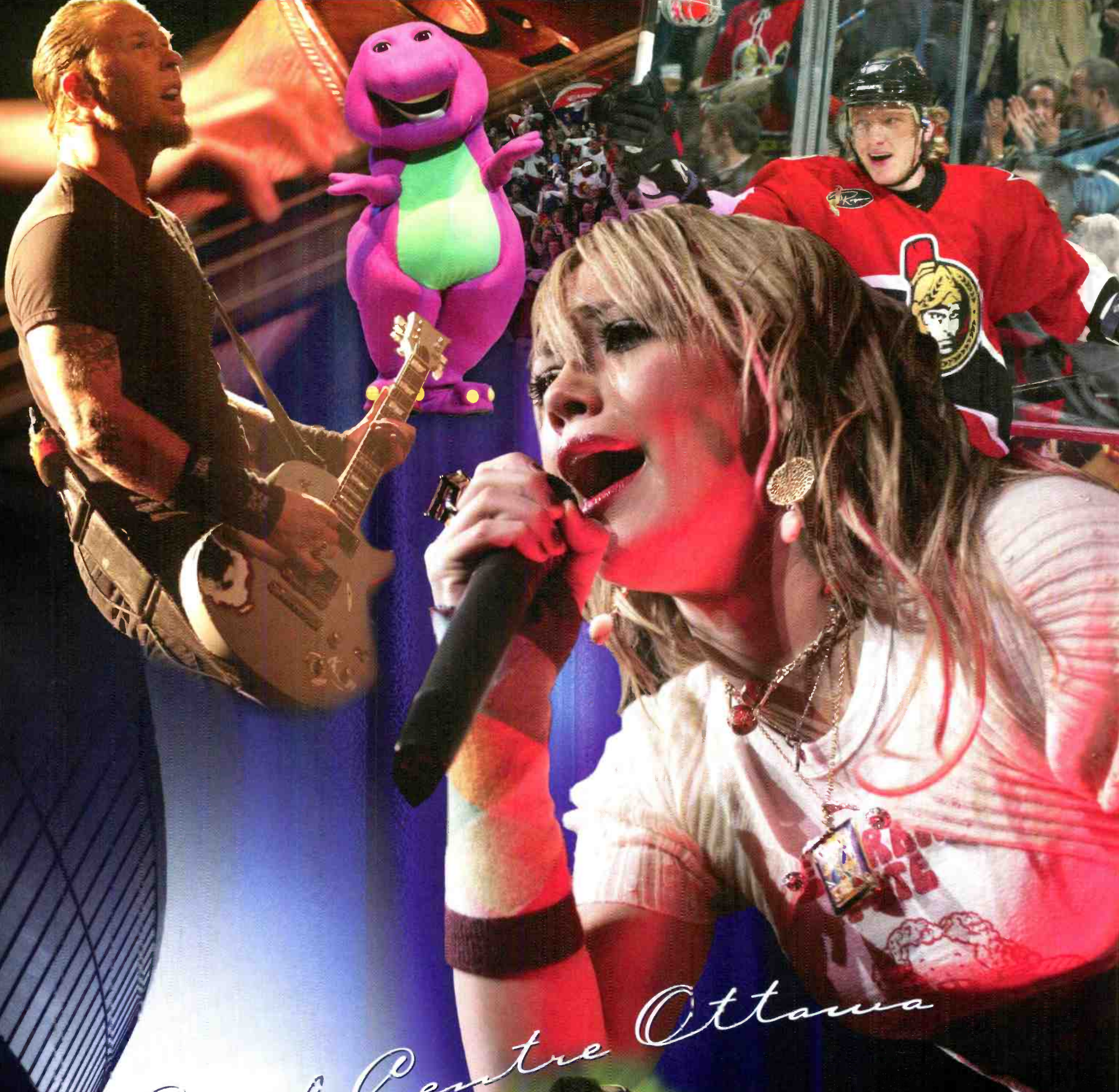


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Up-And-Comers Attracting Attention

New Acts In Multiple Genres Gain Critical Acclaim On The Road And At Retail

BY LARRY LeBLANC

Here are capsule profiles of selected noteworthy Canadian acts to watch.

THE ARCADE FIRE

Ecstatic media and word-of-mouth has followed the Arcade Fire for the past year.

When Merge Records released the Montreal group's debut album, "Funeral," in the United States last fall, the Chapel Hill, N.C.-based label manufactured 10,000 copies. The number seemed sufficient for an untried and mostly unknown band that was only 2 years old.

Within two months, however, "Funeral" had shipped more than 40,000 copies, making it the fastest seller in Merge's history. To date, the album has scanned almost 90,000 units in the United States, and nearly 10,000 units in Canada, according to Nielsen SoundScan.

The band has been on the road non-stop since the album's release, including tours in the United States and

Europe. Furthermore, it has picked up two Juno Award nominations, for top alternative album and top artwork.

GEORGE CANYON

This 34-year-old Canadian cowboy has become an overnight sensation in Canada. George Canyon is currently supporting his Universal South debut, "One Good Friend," which is nearing gold (50,000 units), according to Nielsen SoundScan.

In 2004, Canyon placed second in USA Network's "Nashville Star" talent search. In September of that year, he received the Rising Star Award at the Canadian Country Music Awards.

Canyon—from Pictou County, Nova Scotia—hosted the 2005 East Coast Music Awards in February, taking home top country artist, new artist and entertainer honors.

The album's title track is nominated for top country recording at the April 3 Juno Awards.

KATHLEEN EDWARDS

Kathleen Edwards launched her sophomore album, "Back to Me,"

on "Late Show With David Letterman." Prior to the album's March 1 release, she toured the United Kingdom and Ireland. In April, she returns overseas for dates in Europe, followed by tours in the United States and Canada.

Edwards' country-tinged debut, "Failer," was issued by MapleMusic Recordings in 2002 in Canada, and in the United States by Zöe/Rounder in 2003. It created a critical buzz, and Edwards performed 200 shows in 18 months to support it. This included opening for Bob Dylan, Nickel Creek and Guster, as well as performing on the same bill as the Rolling Stones and AC/DC last summer at the Molson Canadian Rocks for Toronto event, which drew close to 500,000 fans.

THE DUHKS

Hailing from Winnipeg, Manitoba, the Duhks combine Appalachian, gospel, Afro-Cuban, Celtic and French-Canadian folk styles. The group consists of Leonard Podolak (vocals/banjo), Jessica Havey (vocals), Tania Elizabeth (fiddle), Jordan McConnell (guitar) and Scott Senior (percussion).

Produced by Béla Fleck and Gary Paczosa, the Duhks' self-titled Sugar Hill Records debut, released Feb. 8 in North America, kicks off with a chilling version of "Death Came A-Knocking," which harks back to recordings by such American rural bluesmen as Charley Patton and Son House. The album finishes with a reggae-styled rendition of Sting's "Love Is the Seventh Wave."

Traditional and original fiddle tunes fit alongside songs written by Ireland's Paul Brady and fellow Canadians Leonard Cohen, Dan Frechette and Fraser & DeBolt.

DEATH FROM ABOVE 1979

Funk-fueled Death From Above 1979—the duo of Jesse F. Keeler



ALEXISONFIRE: SCREAMCORE RISING

(bass/synthesizer) and Sebastien Grainger (vocals/drums)—is having a terrific year.

The Toronto-based pair, which is nominated for a Juno Award for top new band, kicked off 2005 with a 10-date sold-out U.K. tour in support of its Last Gang Records release, "You're a Woman, I'm a Machine." This was followed by shows in Japan and Australia, a showcase at the South by Southwest Music Conference in Austin and an appearance on "Late Night With Conan O'Brien."

In April, the act will headline a 10-date tour of western Canada.

Death From Above 1979 formed four years ago and released its debut, "Heads Up!," in 2002 on Vancouver-based independent label Ache Records.

ALEXISONFIRE


Three-year-old screamo band Alexisonfire, from St. Catherines,

Ontario, vividly portrayed its gritty sound—self-described as "two Catholic high-school girls in mid-knife fight"—on the provocative cover of its self-titled 2002 debut. (The group took its name from U.S. adult film star Alexis Fire.)


The band's sophomore album, "Watch Out!," released in June 2004 by Toronto-based independent label Distort Entertainment and distributed by Universal Music Canada, debuted at No. 6 on the country's album chart. To date the album has sold some 50,000 units in Canada, according to Nielsen SoundScan.

Released by Albany, N.Y.-based Equal Vision in the United States, "Watch Out!" has scanned 27,500 units there.

In the past 18 months, Alexisonfire—nominated for a Juno Award for top new band—has toured alongside Billy Talent, GWAR, Juliana Theory and Godsmack.



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Digital

Continued from page 44

which will be heard April 20.

Several sources forecast that successful digital music services will eventually offer multiple business models, including pay-per-downloads, subscriptions and streaming radio.

"For now, the subscription-based services are going to be duds, because they don't support the iPod," says David Basskin, president of the Canadian Musical Reproduction Rights Agency. "What I see coming is a subscription-based service that offers a combination of teth-

ered convertible downloadable files for a bulk rate or on a sliding scale."

Sources argue that the business potential for master ringtones—which use the actual recording of a song—will expand with improvements in technology and more sophisticated cell phone networks.

This growth, they predict, will continue as carriers introduce new music-focused services and as mobile phone manufacturers introduce high-quality players into their handsets.

Basskin, however, argues that the potential of the ringtone business may be less than expected.

"The reason it may be a short-term play has to do with changes in technology," he says. "There are now

cell phones that allow you to move songs from your computer to the phone and use them as a ringtone. There's also software that takes sound files or tracks off a CD for use as a ringtone."

Currently, many digital music files remain lodged in home computers. But the future, observers say, lies with digital content that can be transferred among disparate entertainment players.

"Ringtones and ringtunes are interesting sideshows, but they are not the long-term future of the music business," Basskin predicts. "There is a considerable opportunity to be had in online distribution of music to telephones just as there is to computers."



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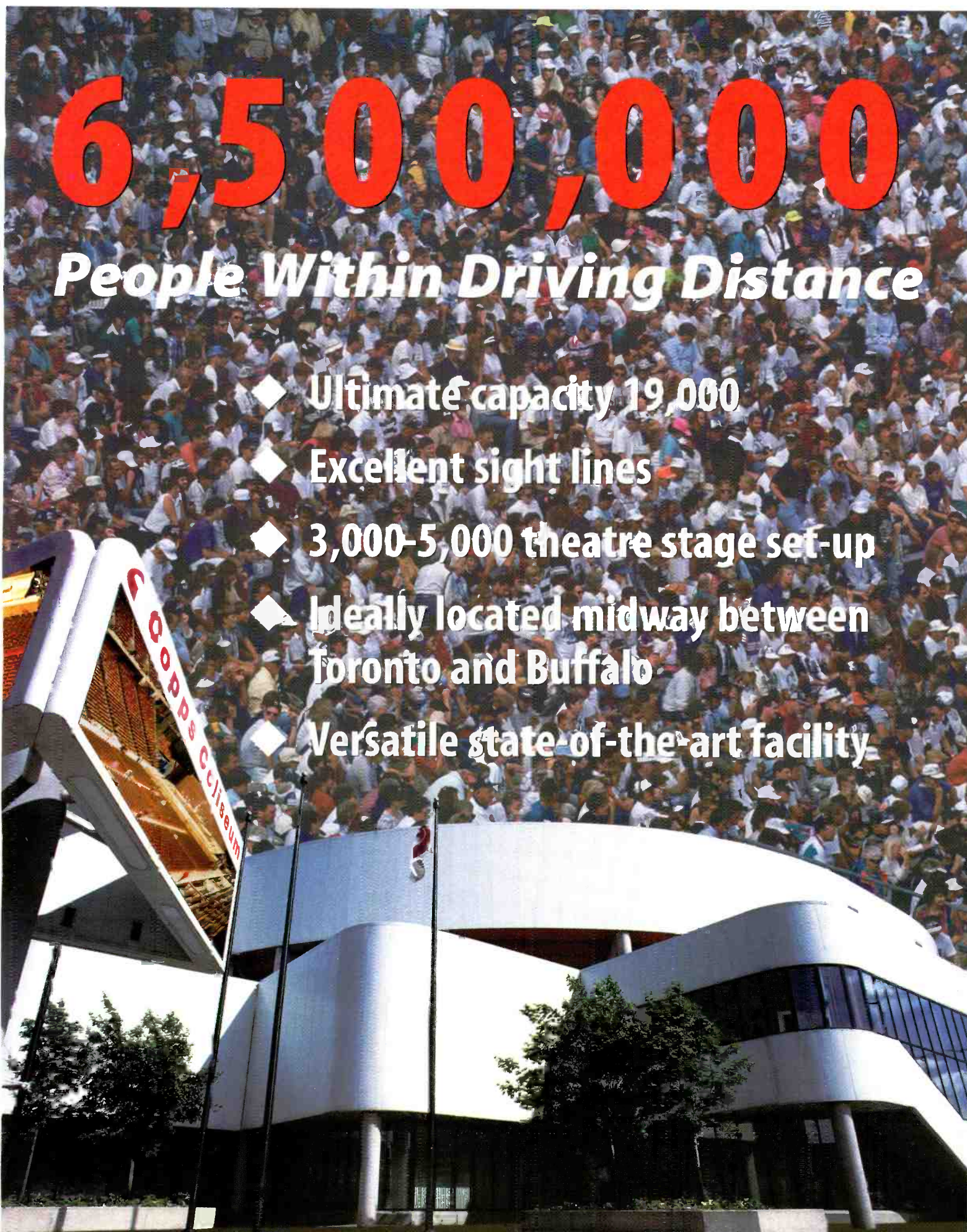
From upper left: M3 logo, Oscar Peterson, Emile Berliner's gramophone with "Nipper", Buffy Sainte-Marie with Oscar for "Up Where We Belong", Stormy Weather by F.H. Varley (1921), Randy Bachman, Loreena McKennitt, The Four Lads, Domenic Troiano, Natalie McMaster, transparent sectional of exhibit floors inside the silos, Tom Cochrane, Canada Malting (constructed 1928), Jane Bunnett, Marshall McLuhan (1911 - 1980), Linda Manzer and "Pikasso", Anton Kuerti, Jann Arden, Glenn Gould (Nassau 1954) and Maureen Forrester.

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Touring

Continued from page 42

is the Molson Amphitheatre, a 16,000-capacity shed HOB Canada owns and operates. Given the limited outdoor concert season in Ontario, the Molson Amphitheatre has to make the most of the time it has available.

"We promote the Molson Amphitheatre as a destination venue in the Toronto market," O'Connor says. "People in the southern Ontario market look forward to shedding their overcoats and enjoying the unique setting of the Molson Amphitheatre in downtown Toronto on the waterfront."

That said, in order to be a full-service promoter in Canada, HOB must look beyond its shed operation. "We are more active outside the amphitheatre because we are a 365-day, full-service concert promotion company," O'Connor says. "House of Blues Concerts Canada promotes more than 600 concerts a year."

In addition, the Copps Coliseum is more than holding its own, even with stiff competition from Toronto.

"We had a great year of concerts, with a number of high-profile acts performing in Hamilton," Rakoczy says. "Though we would like more concerts—like every other building—we understand the challenges we face every day. And as long as the market continues to be very supportive of concerts in all of our venues, we will continue to be on the itineraries of many acts."

LOCATION IS KEY

When agents are routing tours, Rakoczy feels Hamilton and Copps have plenty in their favor, though not without competition.

"Though we are centrally located in terms of routing and there are more than 7 million people within an hour's drive of Hamilton, we are only an hour from Toronto, and, therefore, are considered an alternative to Toronto, rather than the preference," he says.

"We are certainly within driving distance of Chicago to the west, upstate New York to the east or Detroit, Cincinnati or Cleveland to the south, but the preference is Toronto."

Rakoczy says that on occasion, a tour will play Hamilton and Toronto. "But that is dependent on the strength of the act itself," he adds. "Both our staff and venue have a great reputation, and that has been instrumental in the number of concerts that land in the city."

In Ottawa, the Corel Centre has performed well with concerts of late, as has much of eastern Canada. "The concert market has been very good in Ottawa [this year] as opposed to last year, which was marginal," says Tom Conroy, VP/executive director of the 18,500-capacity Corel Centre. "Last year a lot of the cities out west had blockbuster years."

(Continued on page 50)

Global

Continued from page 41

now starting to evolve their own markets," Kane says. "They are not limiting themselves to breaking their acts in Canada first."

McCarty agrees. "No matter what country you're from today, you can occupy a very narrow niche and can get to a large enough audience around the world that, in total, makes it possible for you to have a career."

The majors "are primarily in the distribution and marketing business," says Jim West, president of Distribution Fusion III in Montreal. "For taking a record from 50,000 to 300,000 units, there's nobody better than them. Smaller labels and distributors, however, are more attuned to what's going on. The majors realize that too."

REALIZING INDIE CLOUT

One example within the past year of major-label awareness of indie clout has been Universal Music Canada's decision to pick up distribution of Canadian indies at a dizzying clip. These include Black Smith Entertainment, the Orange Record Label, Paperbag Records, Alma, Last Gang, Distort Entertainment and Linus Entertainment, all in Toronto, and DEP Distribution and Curve Records in Montreal.

Universal also distributes Anthem, Alert Music and Somerset Entertainment, all in Toronto; 604 Records and Maximum Music, both in Vancouver; and the artist-run imprints of Harmer, Lorena McKennitt and Kevin Parent.

In 2002, Universal acquired a minority share of Toronto-based MapleCore, which operates alternative-rock-oriented MapleMusic and country imprint Open Road Recordings. MapleMusic is home to Edwards, the Cowboy Junkies, Pilate, the Dears and Joel Plaskett. Open Road has top Canadian country artists Doc Walker and Jason McCoy.

Universal's own domestic roster includes Sam Roberts, Matt Dusk, Matthew Good, Jann Arden, Fefe Dobson, Remy Shand and Hawksley Workman.

"Having Distort is an example of our company aligning with an independent label that is winning with an act like Alexisonfire," Universal Music Canada president/CEO Randy Lennox says. "We want to give the independent sector representation in Canada while being a conduit to international territories. At the same time, we are engaging our sister companies around the world with co-ventures with them on Remy Shand, Matt Dusk, Fefe Dobson and Hawksley Workman."

The recent merger of Sony and BMG is certain to shake up the Canadian A&R world once the dust settles. The combined company's domestic roster is formidable.

(Continued on page 50)

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Canada

Touring

Continued from page 48

Winners in Ottawa include Hilary Duff, Metallica, Sarah McLachlan, Beastie Boys, Evanescence, Cher, Mötley Crüe and Velvet Revolver. "My pitch is our market is very good, because the promoters are providing us with quality entertainment that people will pay money to see," Conroy says.

In terms of routing, Conroy says Ottawa is "a natural fit between Toronto and Montreal."

Meanwhile, one of the newest venues in Canada is the 10,200-capacity John Labatt Center in London, Ontario, which opened in October 2002. Since then, the building has hosted Metallica, Shania

Twain, Rod Stewart, David Bowie and many others, and has done well with all of them.

"We're very happy with the number of shows we've had in here," says Brian Ohl, director of the Labatt Center. Ohl adds that London, which is two hours from Detroit and Toronto, has proved to be a good location.

"We've got 400,000 people here starving for entertainment," Ohl says. "The market is really appreciative of the fact they can stay in London and see quality entertainment."

Promoters in London include HOB, Clear Channel Entertainment, AEG Live and local and regional Canadian promoters. First-quarter concerts for the arena include B.B. King, Cher, Keith Urban, Sum 41, Mötley Crüe and Sting. Ohl notes: "They're all selling well or are already sold out."



LABATT CENTRE: NEW ARRIVAL

Global

Continued from page 49

including veteran acts Dion, Garou, Leonard Cohen, Our Lady Peace, Chantal Kreviazuk and Jacksoul, as well as promising newcomers Keshia Chanté, Aselin Debison, Liam Titcomb and "Canadian Idol" winner Kalan Porter.

The Canadian affiliate also handles such U.S.-based signings as Three Days Grace (Zomba), Finger Eleven (Epic), Lavigne and Carolyn Dawn Johnson (both on Arista).

Canada's small market size and distinctive culture enable labels to develop acts that are distinguishable from their towering U.S. neighbors. An impressive number of Canadian veteran acts remain popular primarily at home, including Blue Rodeo, Great Big Sea, the Rheostatics, the Tragically Hip and Sloan.

Currently stirring interest domestically are such English-language newcomers as Toronto rapper K-OS; rockers Billy Talent, the Waking Eyes, the Trews and Robin Black; alternative-styled Illuminati, MIR,

the Weakerthans and Metric; singer/songwriters Sarah Slean, Matt Mays, the artist known simply as Boy, Luke Doucet and Buck 65; and roots-styled Nathan Wile, the Bills, Harry Manx, the Wailin' Jennys and the Corb Lund Band.

Quebec's explosive music scene includes such new French-language acts as Les Trois Accord, La Cowboys Fringant and Kodiak, which have joined the ranks of more established stars Eric Lapointe, Boom Desjardins, La Chicane, Stephanie Lapointe, Wilfred Le Bouthillier, Mario Pelchat, Daniel Bélanger and Dany Bedar.

"Not enough Canadian talent cultivates Canada as a live market today," complains Susan de Cartier, head of Toronto-based Starfish Entertainment, which oversees management of Blue Rodeo. "It's a huge commitment and a challenge. You have to be a touring warhorse. A lot of people don't bother. You end up with artists that don't have pockets [in the market] where they can make money. They play in a whole bunch of places where they make little or they break even."

However, Coalition's Lawrence adds, "Canada is great boot camp to get a band up and running."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Bertelsmann says earnings for its music division increased in 2004. The company report includes BMG's results from January to July 2004 (when the division merged with Sony Music) and half of Sony BMG's results from August to December.

BMG's revenue slipped to 2.5 billion euros (\$3.3 billion) in 2004 from 2.7 billion euros (\$3.6 billion) the previous year. However, earnings before interest and taxes rose to 162 million euros (\$217 million) from 54 million euros (\$72 million).

BMG Music Publishing had its most successful fiscal year ever, the company says, delivering double-digit returns on sales. Music publishing accounted for 14.7% of BMG's 2004 revenue.

WOLFGANG SPAHR

The British Phonographic Industry plans are moving ahead for downloads to be incorporated into the official singles chart, starting April 17.

The launch of the new chart, initially planned for March 20, was delayed for three weeks to give download services the chance to add more indie-label repertoire (*Billboard*, March 12).

The BPI reports that progress has been made. It says only three of the indie tracks in the top 75 singles chart published Feb. 12 were available as downloads at the iTunes Music Store, OD2 and Napster. For the chart published March 12, the number rose to nine.

EMMANUEL LEGRAND

The European Commission has initiated legal proceedings against the governments of Belgium, Finland and Sweden for failure to incorporate into national law the 2001 European Union Copyright Directive, which is intended to provide legal protection against copyright theft.

The European Court of Justice first ruled against the three territories for failing to implement the directive in 2004; no damages were imposed.

Should they continue in not complying with the directive, the Brussels-based EC says in a statement that it "may ultimately ask the court for fines to be imposed on these member states."

LEO CENDROWICZ

Osamu Sato, president of Tokyo-based label Pony Canyon, warns that his company would suffer "incredible damage" if Internet service provider Livedoor succeeds in its hostile takeover bid for AM radio network Nippon Broadcasting System. Pony Canyon is 56% owned by NBS.

In a recent series of stock transactions, Livedoor has bought nearly half the shares in NBS. Pony Canyon, Fuji TV and NBS are components of the Fujisankei Communications Group, Japan's biggest media company.

"The Fujisankei Group, with Fuji TV at its core, has already informed us that should we leave the group and allow Livedoor to control us, they will immediately cut off all business relations," Sato says.

Sato would not comment on what steps might be taken to keep Pony Canyon within Fujisankei.

STEVE McCLURE

Heart Of Louisan

Singer/Songwriter Takes Simple Approach To German Charts

BY WOLFGANG SPAHR

HAMBURG—The German charts, which are usually dominated by hip-hop, manufactured pop and heritage rockers, have recently exhibited a more Bohemian influence.

"Bohème," the debut album by Annett Louisan, has shipped more than 300,000 copies in Germany since its November release on 105 Music/Sony BMG, qualifying for platinum status. It's a remarkable success story for a folk-tinged debut from an artist who revels in simplicity.

"It was time that someone in Germany tried to do what had been achieved with Carla Bruni in France and Norah Jones in the United States—breaking an artist with a powerful voice and a grass-roots approach to music," 105 Music co-founder Heinz Canibol says.

"Bohème" peaked at No. 3 on the Media Control albums chart dated Jan. 5 and has been in the top 20 for the last 19 weeks. The label says shipments of Louisan's top five single, "Das Spiel," have exceeded 150,000 units.

The artist is nominated in three categories at the German music industry's Echo Awards, to be held April 2 in Berlin. She is also due to perform at the ceremony.

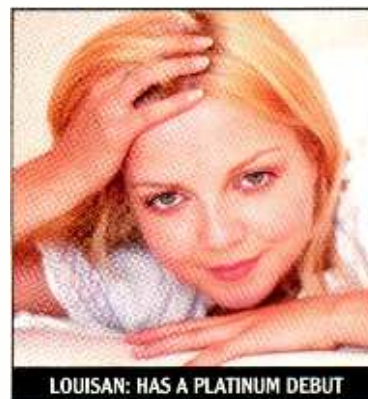
Louisan says she was inspired by Italian model-turned-singer Bruni, whose debut album, "Quelqu'un M'a Dit" on indie label Naïve, shipped more than 1 million units across Europe in 2003 and 2004.

"I love Tom Waits, Rio Reiser and Madonna as well as Carla Bruni," Louisan says. "I bought her album

last year and was very impressed with the way she makes music—just her, a guitar and lots of feeling. I wanted to do something similar, but it's important not to copy anyone."

Frank Adler, music buyer at retailer WOM in Cologne, attributes Louisan's success to her distinctive vocals and charisma. "She doesn't really fit in any category," he says.

Noting that the artist's break-



LOUISAN: HAS A PLATINUM DEBUT

through came when she was featured regularly on music channels Viva and MTV, Adler says the female 14-20 demographic accounts for the majority of Louisan's sales at WOM.

EARLY DAYS

The 25-year-old singer/songwriter got her start when she came to the attention of music publisher Peermusic Germany, for which she recorded demos at the company's studios in Hamburg.

Peermusic president Michael Karnstedt says he was convinced Louisan had a special talent, and he tried unsuccessfully to interest Ger-

man major labels in the singer.

Eventually, Karnstedt found a willing partner in former EMI Germany president Canibol, who signed Louisan to Hamburg-based 105 Music. Canibol and Roman Rybnikar (a former managing director at Electrola) launched 105 Music in 2002 as a joint venture with Sony Music Germany.

Canibol says the album will be released in Belgium, Luxembourg, the Netherlands and France, but details have yet to be finalized.

Top 40 radio has strongly supported "Das Spiel." Radio Hamburg music programmer Marzel Becker says he considers Louisan "one of the best German new artists."

Jürgen Meier-Beer, head of TV entertainment at public broadcaster NDR in Hamburg, recalls, "When I first heard the original demos, I was particularly impressed by their special quality."

Karnstedt is convinced that the Berlin-born singer—who started a 23-date German tour March 16—has the potential to become one of the top artists of her generation.

Louisan "has a very intense voice with an unusual simplicity," Karnstedt says. "This explains why she has become such a success. She required imaginative marketing."

Canibol says 105's approach was to let the music speak for itself, developing a fan base in an organic way.

"We had the courage to build up a singer of German-language songs without marketing hype," he declares. "This has been rewarded, showing that the German market is capable of recognizing true quality."

Gold Discs

Continued from page 37

with 3.7% in 2003 and 5.4% in 2002.

Music critic Hiro Ugaya notes that Japan's most influential music awards ceremony is the Nihon Record Taisho (Japan Records Grand Prix), organized by the TBS television network, which broadcasts the show every Dec. 31.

"The music industry cares about Record Taisho but not about other awards shows, because one is enough for sales promotion," Ugaya says. He adds that TBS can afford to spend much more on promoting Record Taisho, and on the event itself, than the nonprofit RIAJ and NHK can on the Gold Discs.

Other awards shows in Japan include those of music-TV channels Space Shower and MTV Japan, which single out the year's best music videos, not songs or performers.

Yuji Takahashi, GM of the international department at Tokyo label Pony Canyon, points out that the shipments-based Gold Disc Awards provide an objective standard of success; he describes other

shows' selection criteria as "opaque." However, with the Gold Discs, "a great work cannot receive an award if its sales are relatively small," he adds.

"I remain in favor of the Gold Disc Awards," one industry source comments, noting that the honors are "incredibly transparent and fair, but predictable."

The source adds, "The reason the awards do not secure the attention and buzz from the media is that the winners are announced beforehand, thereby removing any sense of anticipation and suspense." The executive suggests alternating the right to broadcast the event each year between NHK and commercial TV stations: "This would certainly jazz things up."

Many say that one reason Japan does not have an annual awards ceremony with the impact of the Grammys is the lack of an association like the Recording Academy, which has members from a broad cross-section of the industry.

One Japanese label executive says, "I certainly don't see much hope for anything coming along and becoming the Japanese equivalent of the Grammys or the Brits. Maybe everyone knows and accepts the fact that it is all so political—and just a promotional vehicle—that it doesn't really matter one way or another."

Blues

Continued from page 37

"The Colonial Tavern lunch-hour Saturday concerts [in the '60s and '70s] had a huge effect on the local blues scene," Marks recalls. "Kids were allowed in."

"We were able to get friendly with many of the original blues guys," confirms singer/guitarist Linden—who, in 1971 at the age of 12, was befriended by Howlin' Wolf at the Colonial Tavern.

Linden, who now lives in Nashville and recently released the album "Southern Jumbo" on Toronto-based True North Records, says Americans often ask him how it is that Canadians can play music that sounds like it came from the American South. "Small towns in Canada are much like small towns in the South," he explains. "They are also dependent on agriculture for their economy, so there are many lifestyle similarities."

"There's a primal element in the blues that goes beyond notes and licks," says singer David Clayton-Thomas, who, prior to joining U.S. group

Blood Sweat & Tears in 1969, found local fame with a rendition of Hooker's standard "Boom Boom" in 1964. "There was a scream of primal pain that came through in John Lee Hooker's music that I identified with and understood," he says. Clayton-Thomas' album "Aurora," featuring new blues and jazz tunes, was recently released on Montreal's Justin Time Records.

A new wave of young talent from every corner of the country is moving onto Canada's blues stage. This includes Jimmy Bowskill, Kyle Riabko and J.P. LeBlanc, all teenagers, and Matt Anderson, J.W. Jones, Roxanne Potvin and the Trevor Finlay Band, all in their 20s.

Bowskill, who is signed to JB Records, discovered the blues at age 10 when his father gave him the 1990 boxed set "Complete Recordings" (Columbia) of Mississippi Delta bluesman Robert Johnson.

"It was so soulful," recalls Bowskill, who lives in Peterborough, Ontario. "I started learning a lot of the songs. The next year I was busking outside Jeff Healey's club. They brought me in to do a tune with Jeff and the band. That was the first time I played onstage." Bowskill's 2004 album, "Soap Bars & Dog Ears," is nominated in the blues category for this year's Juno Awards.

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Mexico

Continued from page 6

Two of Mexico's largest music distributors have agreed to sell product directly to the vendors. And labels have agreed to release budget product, including albums that retail for \$4-\$5 and singles for \$1.70.

"We went to all the vendors and gave them the alternative to sell additional product, at reasonable prices," says Raul Vazquez, regional director for IFPI Latin America. "And there are two wholesalers willing to distribute this product and, in some cases, extend credits."

The results have been palpable, says Mario Quezada, administrative director of Central de Discos, a major distributor and retailer involved in the program.

Sales for Central de Discos have increased 20%-30% since the beginning of the year, says Quezada, who calculates that legal record sales in the area have increased by approximately 50,000 units per month.

"It was a market that we simply didn't have and that now is being reflected in sales," Quezada says.

The sale of singles is particularly significant. Previously, a singles market did not exist in Mexico.

A key factor in the turnaround, aside from law enforcement, is pricing, Quezada says.

"That's the origin of the problem. My retailers tell me that they sell albums if the price stays below \$13. Once it costs more, people buy the illegitimate product."

Pricing, however, is not the only issue.

Street vendors in Mexico, as in all of Latin America, have immeasurable political clout and, across all countries, have strongly protested efforts to crack down on illegal sales. The argument has long been that these are poor people who have no alternative way to make a living.

In this case, municipal officials have supported Mexico Plus because it supplies an alternative.

"Fortunately, we've been able to establish a dialogue," says Arturo Zamora Jiménez, president of Zapopan, one of the four municipalities participating in Mexico Plus. "For example, last week we met with 500 vendors, and we gave them alternatives. People feel attacked when they don't have a way out. In this case, we are providing a way out."

"These people can sell musical product, but it has to be original, and they can buy it at a low price that allows them to operate within the law."

Having trained inspectors will also allow the program to function long term, Zamora Jiménez adds.

Despite the support Mexico Plus enjoys, retailers warn that its success won't translate into a complete recovery of the legal market.

Quezada says the lure of cheap, illegal product is always a threat.

"We were losing money last year, but thanks to these strategies, many of our clients returned," Quezada says. "But if the local IFPI puts its guard down and if the industry doesn't make an investment, this could all come down again."

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony BMG Entertainment in New York names **Cory Shields** senior VP of communications. He was chief communications officer/executive VP at J. Walter Thompson.

Island Def Jam Music Group in New York promotes **Jim Roppo** to VP of sales. He was regional sales director.

RCA Label Group in Nashville ups **David Fitzgerald** to director of sales and **Holly Anderson** to coordinator of sales and marketing. Fitzgerald was national accounts manager. Anderson was sales and marketing administrator.

DISTRIBUTION: WEA in New York promotes **Mike Jbara** to senior VP of production and media operations and **Adam Mirabella** to senior VP of e-commerce. They were VPs of those respective departments.

Handleman Co. in Troy, Mich., promotes **Debra Grabowski** to cash manager, **Dan Willy** to business analyst and **Katrina Owens** to manager of merchandise coordination and analysis. Grabowski was senior internal auditor, Willy was manager of merchandise coordination and analysis, and Owens was business analyst.

RETAIL: Hastings Entertainment in Amarillo, Texas, appoints **James Webb** director of outside reporting. He was a senior auditor at KPMG.

RADIO: XM Satellite Radio in Washington, D.C., names **Jon Zellner** senior VP of music programming. He was Infinity Broadcasting's VP of top 40 programming.

Infinity Broadcasting in New York names **Matt Timothy** VP of streaming media and promotes St. Louis-based **Kevin Robinson** to VP of hot AC programming. Timothy was general sales manager at news WCBS New York. Robinson remains PD at adult top 40 KYKY

St. Louis.

Rhythmic top 40 **KMEL** San Francisco ups **Stacy Cunningham** to PD. She was promotion director at KMEL and adult top 40 sister **KIOI**.

Adult top 40 **KLLC** San Francisco

names **Greg Nemitz** VP/GM. He was director of sales at San Francisco's **Radio Disney** outlet **KMKY** and news/talk stations **KGO** and **KSFO**.

Adult top 40 **WQAL** Cleveland ups **Joann Riordan** to general sales manager. She was local sales manager.

Modern rock **WMAD** Madison, Wis., appoints **Brad Savage** PD. He was PD at active rock **KBBM** Columbia, Mo.

HOME VIDEO: Paramount Home Entertainment in Los Angeles names **Vincent Moy** VP of research. He was director of market research at **Warner Home Video**.

Eagle Rock Entertainment in New York names **Tom Smith** director of programming and production. He was senior director of promotions and marketing.

New Line Home Entertainment in Los Angeles ups **Justine Brody** to senior VP of marketing. She was VP of marketing.

RELATED FIELDS: Univision Online in New York names **Thomas Arrix** senior VP of ad sales. He was senior VP of sales and client services at **CBS SportsLine.com**.

The **Country Music Hall of Fame and Museum** hires **Suzanne Tolbert** as assistant director of sales and service. She was senior tourism sales manager at **Nashville Convention & Visitors Bureau**.

CinemaNow in Marina del Rey, Calif., promotes **Bruce Eisen** to president. He was executive VP.

Playboy Entertainment Group in Los Angeles names **Gary Marcotte** divisional executive VP. He was CFO/leadership partner at **Tatum Partners**.



SHIELDS



JBARA



ZELLNER



ROBINSON



MOY

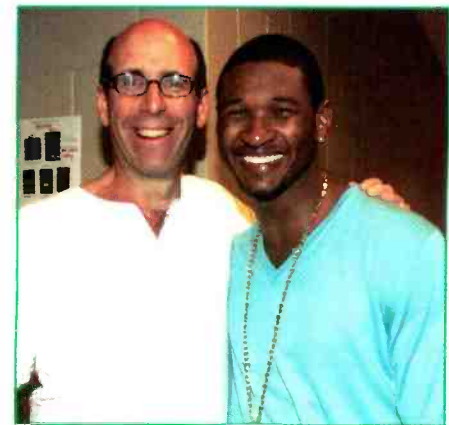


Shout With Jazz Herb Alpert, second from right, and the **Shout Factory** team celebrate the release of the "Herb Alpert Signature Series" at Alpert's restaurant and jazz club, the **Vibrato Grill & Jazz** in Los Angeles. The long-term reissue project was launched Feb. 8 with the remastered versions of "The Lonely Bull" and "South of the Border." The remainder of the **Tijuana Brass** catalog, featuring Alpert's trumpet, and Alpert's solo releases will roll out throughout 2005. Pictured with Alpert, from left, are Shout Factory president **Garson Foos**, CEO **Richard Foos**, COO **Bob Emmer**, Alpert's longtime partner and **A&M Records** co-founder **Jerry Moss** and actor **James Caan**, who dropped in by surprise.



Talented Tigress Tigress artist **Alana Davis**, center, graced the **Billboard** office with a live performance Feb. 22. **Billboard** senior writer **Michael Paoletta**, left, and senior editor **Marc Schiffman** congratulate Davis on her third album, "Dorothy Surrender," which debuted that day.

A BMG Bunch BMG Music Publishing's 2005 Managing Directors Conference kicked off March 8 with an exclusive reception at the Peterson Automotive Museum in Los Angeles. The two-day conference included an overview of upcoming 2005 projects and showcases from BMG songwriters including **Rachael Yamagata** and **Tonex**. Pictured at the reception, from left, are BMG Music Publishing Worldwide chairman **Nicholas Firth**, **Jive** artist **JC Chasez**, BMG songwriter and **EMI** artist **Joss Stone** and **Zomba Music Publishing** president **Richard Blackstone**. (Photo: Lester Cohen)



Live 'Confessions' Usher, right, performed hits from his "Confessions" album at **Showtime's** "One Night, One Star, Usher Live" concert in San Juan, Puerto Rico. The March 5 event was the first time the multiplatinum artist performed a full-length live show on TV this year. Usher is pictured with Showtime chairman/CEO **Matt Blank** backstage before the performance. (Photo: Frank Micelotta/Getty Images)

St. Patrick's Day, 'Today' move Celtic Woman atop Heatseekers



Photo: Tony Higgins

Charts

Melissa and Joss' Grammy glory makes noise: Singles Minded



Photo: Kevin Mazur/WireImage.com

SALES / AIRPLAY / TRENDS / ANALYSIS

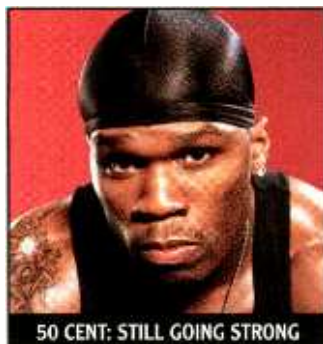
Sales Lag, But Not At No. 1

Oh, how numbers can mislead. If you tracked only the sales totals at No. 1 on The Billboard 200, this still-young 2005 would look like a winner rather than the challenge that it has been.

While year-to-date album sales lag 2004 by 8.6%, this year's chart-topping sets have sold in stronger numbers.

Through the 11th week, the average for a No. 1 has been 383,854, compared with 321,098 at the same point in 2004.

The first quarter of each year was pumped by a million-selling week. In February 2004, **Norah Jones'** sophomore title, "Feels Like Home," sold 1.02 million in its first week. **50 Cent** started even stronger this year, as the first week of March saw "The



50 CENT: STILL GOING STRONG

Massacre" begin at 1.14 million.

50's album has also shown more staying power. Through its first three chart frames, it has sold 2.3 million, compared with 1.7 million for Jones' "Home" in its first three weeks.

The year's No. 1 average was also bolstered by 50's former (and future?) rival **the Game**, whose "The Documentary" opened with 587,000, the biggest January start for any album since **Nielsen SoundScan** hung out its shingle in 1991 (*Billboard*, Feb. 5).

Two soft weeks in 2004 also account for the difference, as last year's average was worn down by those two rare weeks when **OutKast's** "Speakerboxxx/The Love Below" managed to lead the list with a sum of less than 100,000, an oddity that has happened only seven times in SoundScan history.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



Expect the chart-topping average to shift in favor of 2004 two weeks from now, for it was in last year's 13th week that **Usher** came to market with an opener of 1.1 million. That was the biggest week of the year, which was appropriate, as "Confessions" not only turned out to be the best seller of 2004, but also earned the best SoundScan year of any album since 2000.

EASY PREDICTION: Thinking of **Usher's** successful 2004 campaign reminds me—in case you have not figured it out—that **50 Cent's** "The Massacre" stands as the odds-on favorite to be the best-selling album of 2005. And, if he can stay hot at radio, 50 might amass an even larger total than the 7.98 million copies that Usher's "Confessions" sold last year.

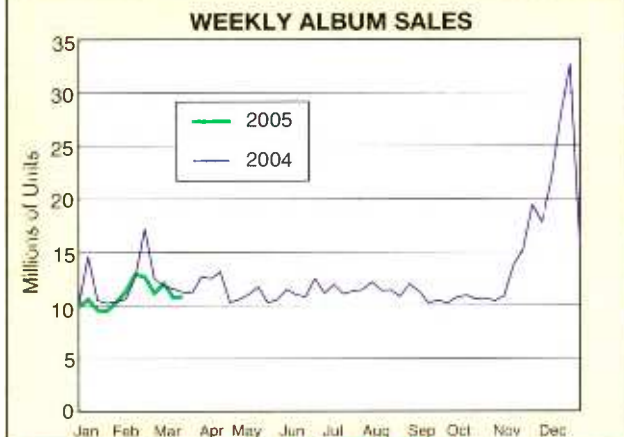
Calling this year's race in 50's favor is a no-brainer. Start with a million-plus units when the year is barely two months old, and it becomes doubtful that any act can catch up in the remaining weeks.

Of the four tracks that 50 Cent has parked in the top 10 of The Billboard Hot 100 (see Chart Beat, this page), three appear on "The Massacre," including "Hate It or Love It,"

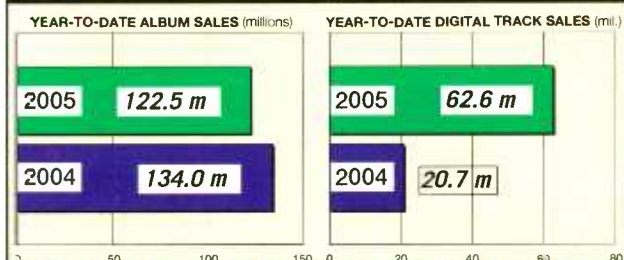
(Continued on page 58)

Market Watch

A Weekly National Music Sales Report

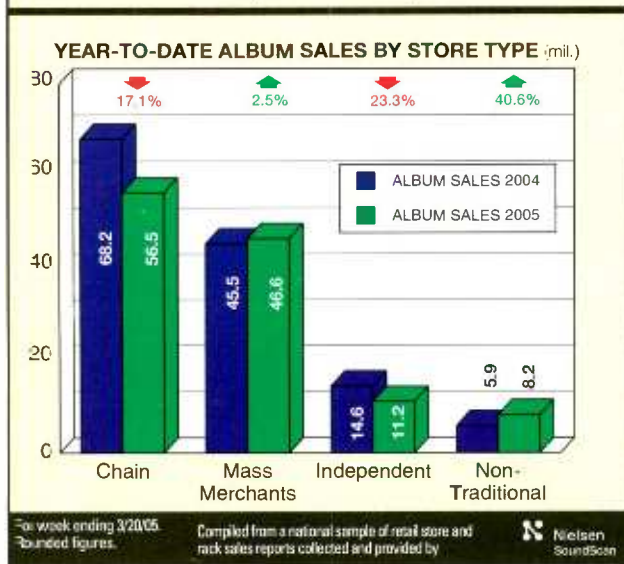


	Albums	Store Singles	Digital Tracks
This Week	10,913,000	86,000	6,355,000
Last Week	10,809,000	87,000	6,273,000
Change	↗ 1.0%	↘ 1.1%	↘ 1.3%
This Week 2004	11,309,000	130,000	2,015,000
Change	↘ 3.5%	↘ 33.8%	↘ 215.4%



	2004	2005	Change
Total	156,426,000	186,091,000	↘ 19.0%
Albums	134,029,000	122,541,000	↘ 8.6%
Store Singles	1,660,000	923,000	↘ 44.4%
Digital Tracks	20,737,000	62,627,000	↘ 202.0%

	2004	2005	Change
CD	130,697,000	121,491,000	-7.0%
Cassette	2,906,000	786,000	-73.0%
Other	426,000	264,000	-38.0%



Our Own Tin Pan Alley

Up-and-coming songwriters break into the music business in many different ways. Some attend workshops, some drop off their demos at music publishers' offices, and a very select few of them worked for *Billboard* before appearing on one of the magazine's charts.

Jerry Wexler, a *Billboard* reporter in the 1940s before he went to work at **Atlantic Records**, is credited alongside **Carole King** and **Gerry Goffin** on "(You Make Me Feel Like) A Natural Woman," a No. 8 hit on The Billboard Hot 100 for **Aretha Franklin** in 1967.

Jimmy Buffett studied journalism at the University of Southern Mississippi and worked as a Nashville correspondent for *Billboard* before charting in 1974 with "Come Monday."

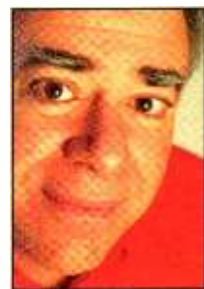
Kara DioGuardi was the assistant to then-publisher **Howard Lander** before **Enrique Iglesias** took her "Escape" to No. 12 on the Hot 100 in 2002.

Add another name to this elite list. **Michael Guerriero** was an assistant in the *Billboard* sales department from May to September 2000 before working in the publicity departments at Atlantic Records and **Warner Bros. Nashville**. Today he runs **Skyelab Sound Studios** in New York's Times Square, and his first song to be released is No. 1 on the Hot Dance Club Play chart.

Guerriero co-wrote "How Can I Be Falling" (TS) with **Mike Rizzo** and **Arty Skye**. The song is **Jennifer Green's** first chart entry.

Chart Beat

By Fred Bronson
fbronson@billboard.com



'WAY' IN: In 1971, U.K. vocalist **Tony Christie** had a No. 18 hit in his home country with the **Neil Sedaka/Howard Greenfield** song "(Is This the Way to) Amarillo." Reissued to benefit Comic Relief, the song finally reaches No. 1 some 34 years after its initial release.

That puts some very veteran U.S. songwriters in the top four positions of the U.K. chart. Sedaka's high school classmate **Carole King** wrote "You've Got a Friend," which dips 1-2 for **McFly**. **Jerry Leiber**, **Mike Stoller** and **Doc Pomus** are the composers on "She's Not You," the reissued **Elvis Presley** single that debuts at No. 3. And "Fiddler on the Roof" songwriters **Sheldon Harnick** and **Jerry Bock** receive credit on "Rich Girl," a No. 4 debut for **Gwen Stefani** featuring **Eve**.

EIGHT OUT OF NINE: Only one of **Nine Inch Nails'** first 10 chart entries on Modern Rock Tracks has reached the top 10. ("Hurt" peaked at No. 8 in May 1995.) New track "The Hand That Feeds" (**Nothing/Interscope**) is certain to be NIN's biggest hit, as No. 8 is the song's opening position. "Hand" is the highest-debating title on the Modern Rock list since **Linkin Park's** "Somewhere I Belong" entered at No. 2 in March 2003.

FAB FOUR: The 11-6 move of "Hate It or Love It" (**Aftermath/G-Unit**) by **the Game** featuring **50 Cent** gives the latter rapper four songs in the top 10 of The Billboard Hot 100. 50 Cent is the first artist to do so since **the Beatles** took the top five spots in April 1964.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				NUMBER 1		3 Weeks At Number 1									
1	1	1	3	SO CENT		The Massacre	1	48	50	47	36	CROSSFADE		Crossfade	47
				HOT SHOT DEBUT				49	56	59	28	MY CHEMICAL ROMANCE		Three Cheers For Sweet Revenge	48
2			1	VARIOUS ARTISTS		Now 18	2	50			1	THE REVEREND AL GREEN		Everything's OK	50
				GREATEST GAINER				51	46	53	52	GUNS N' ROSES		Greatest Hits	3
3	2	3	3	JACK JOHNSON		In Between Dreams	2	52	51	44	78	JOHN MAYER		Heavier Things	1
4	5	6	26	GREEN DAY		American Idiot	1	53	41	35	7	MOTLEY CRUE		Red, White & Crue	6
5	3	5	9	THE GAME		The Documentary	1	54	44	32	7	VARIOUS ARTISTS		Grammy Nominees 2005	4
6	6	9	16	KELLY CLARKSON		Breakaway	3	55	53	51	32	SOUNDTRACK		Garden State	20
7	4	2	3	JENNIFER LOPEZ		Rebirth	2	56	15		2	BLACK LABEL SOCIETY		Mafia	15
8	8	14	40	THE KILLERS		Hot Fuss	8	57	68	72	87	BRAD PAISLEY		Mud On The Tires	8
9	9	11	12	JOHN LEGEND		Get Lifted	4	58	39	25	4	TORI AMOS		The Beekeeper	5
10	7	7	29	RAY CHARLES		Genius Loves Company	1	59	57	65	21	TRICK DADDY		Thug Matrimony: Married To The Streets	2
11	NEW		1	BABY BASH		Super Saucy	11	50	49	41	27	NELLY		Suit	1
12	10	10	19	EMINEM		Encore	1	61	58	57	2	GEORGE STRAIT		50 Number Ones	1
13	20	22	25	CIARA		Goodies	3	52	52	42	18	SNOOP DOGG		R&G (Rhythm & Gangsta): The Masterpiece	6
14	11	16	52	USHER		Confessions	1	63	43	30	71	JOSH GROBAN		Closer	1
15	14	12	6	3 DOORS DOWN		Seventeen Days	1	64	63	66	46	BIG & RICH		Horse Of A Different Color	6
16	NEW		1	BROOKE VALENTINE		Chain Letter	16	65	55	55	6	LEE ANN WOMACK		There's More Where That Came From	12
17	16	17	17	GWEN STEFANI		Love. Angel. Music. Baby.	7	66	64	61	25	JOSS STONE		Mind Body & Soul	11
18	NEW		1	MIRANDA LAMBERT		Kerosene	18	67	40		2	CRAIG MORGAN		My Kind Of Livin'	40
19	12	8	4	OMARION			0	68	NEW		1	LUNYTUNES & BABY RANKS		Mas Flow 2	68
20	18	19	15	LUDACRIS		The Red Light District	1	69	74	92	9	SUGARLAND		Twice The Speed Of Life	69
21	19	18	17	FANTASIA		Free Yourself	8	70	71	64	38	BREAKING BENJAMIN		We Are Not Alone	20
22	23	23	25	RASCAL FLATTS		Feels Like Today	1	71	67	70	36	KEANE		Hopes And Fears	45
23	22	21	97	MAROONS		Songs About Jane	6	72	59	58	16	JAY-Z/LINKIN PARK		MTV Ultimate Mash-Ups Presents: Collision Course	1
24	NEW		1	CROSBY, STILLS & NASH		Greatest Hits	24	73	60	54	56	LOS LONELY BOYS		Los Lonely Boys	9
25	13	4	3	THE MARS VOLTA		Frances The Mute	4	74	72	73	29	PAPA ROACH		Getting Away With Murder	17
26	29	29	6	VARIOUS ARTISTS		Totally Country Vol. 4	5	75	69	60	6	BRIAN MCKNIGHT		Gemini	4
27	21	15	22	RAY CHARLES		Ray (Soundtrack)	9	76	61	52	17	SOUNDTRACK		The Phantom Of The Opera	16
28	27	26	15	MARIO		Turning Point	13	77	66	90	77	MARTINA MCBRIDE		Martina	7
29	32	28	4	KIDZ BOP KIDS		Kidz Bop 7	7	78	47	13	3	JUDAS PRIEST		Angel Of Retribution	13
30	30	24	25	JESSE MCCARTNEY		Beautiful Soul	24	79	73	75	21	SIMPLE PLAN		Still Not Getting Any...	3
31	17	36	8	KENNY CHESNEY		Be As You Are: Songs From An Old Blue Chair	1	80	90	125	14	LYFE JENNINGS		Lyfe 268-192	80
32	24	20	19	LIL JON & THE EAST SIDE BOYZ		Crunk Juice	3	81	76	84	26	KEITH URBAN		Be Here	3
33	26	38	19	SHANIA TWAIN		Greatest Hits	2	82	81	114	24	VARIOUS ARTISTS		WOW Hits 2005	39
34	25	34	45	GRETCHEN WILSON		Here For The Party	2	83	77	77	35	ASHLEE SIMPSON		Autobiography	1
35	28	31	16	T.I.		Urban Legend	7	84	93	127	65	CASTING CROWNS		Casting Crowns	59
36	35	33	19	DESTINY'S CHILD		Destiny Fulfilled	2	85	82	99	51	LIL SCRAPPY/TRILLVILLE		The King Of Crunk & BME Recordings Present	12
37	31	27	7	TINA TURNER		All The Best	2	86	NEW		1	KAISER CHIEFS		Employment	86
38	36	43	19	DADDY YANKEE		Barrio Fino	36	87	83	82	41	VELVET REVOLVER		Contraband	1
39	54	48	17	U2		How To Dismantle An Atomic Bomb	1	88	75	74	8	VARIOUS ARTISTS		WOW Gospel 2005	29
40	33	45	30	TIM MCGRAW		Live Like You Were Dying	1	89	86	91	104	SWITCHFOOT		The Beautiful Letdown	16
41	37	46	6	MICHAEL BUBLE		It's Time	7	90	84	80	43	AVRIL LAVIGNE		Under My Skin	1
42	38	37	11	ALICIA KEYS		The Diary Of Alicia Keys	1	91	80	71	8	BRIGHT EYES		I'm Wide Awake, It's Morning	10
43	45	63	11	KENNY CHESNEY		When The Sun Goes Down	1	92	70	68	8	LEANN RIMES		This Woman	3
44	62	88	11	AKON		Trouble	38	93	104	95	56	KANYE WEST		The College Dropout	2
45	42	56	19	TOBY KEITH		Greatest Hits 2	3	94	88	89	91	BLACK EYED PEAS		Elephunk	14
46	48	49	5	VARIOUS ARTISTS		Disneymania 3: Music Stars Sing Disney ...Their Way!	43	95	95	113	25	THE USED		In Love And Death	6
47	34	39	20	VARIOUS ARTISTS		Now 17	1	96	NEW		1	B.B. KING		The Ultimate Collection	96
				PACESETTER				97	85	76	17	CREED		Greatest Hits	15
				AKON				98	NEW		1	DAFT PUNK		Human After All	98

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL			
99	89	93	24	KORN ●	IMMORTAL/EPIC 92700/SONY MUSIC (11.98 EQ CD)	Greatest Hits Vol. I	4	150	131	132	30	THE ROLLING STONES ●	The Best Of The Rolling Stones: Jump Back '71-'93	30	
100	79	67	14	2PAC ▲	AMARU 003861*/INTERSCOPE (18.98/13.98)	Loyal To The Game	1	151	NEW		1	TRIVIUM	Ascendancy	151	
101	65	50	3	PIMP C	RAP-A-LOT 4 LIFE/J PRINCE 66521/ASYLUM (11.98 CD)	The Sweet James Jones Stories	50	152	144	147	76	THREE DAYS GRACE ▲	Three Days Grace	69	
102	105	119	76	JET ▲	ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	153	94		2	KASABIAN	Kasabian	94	
103	87	79	58	NORAH JONES ▲ 4	BLUE NOTE 94800* (11.98 CD)	Feels Like Home	1	154	154	161	8	BLAINE LARSEN	Off To Join The World	79	
104	NEW		1	DADDY YANKEE	EL CARTEL 450710/VI (15.98 CD)	Ahora Le Toca Al Cangri	104	155	145	157	22	JIMMY EAT WORLD ●	Futures	6	
105	96	98	22	ROD STEWART ▲	J 62182*/RMG (11.98 CD)	Stardust... The Great American Songbook Vol. III	1	156	134	106	5	WILLIE NELSON	Songs	64	
106	122	134	11	VARIOUS ARTISTS	CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)	Chosen Few: El Documental	106	157	141	137	50	MODEST MOUSE ▲	Good News For People Who Love Bad News	18	
107	92	94	31	RYAN CABRERA ●	E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	158	164	154	31	TERRI CLARK ●	Greatest Hits 1994-2004	14	
108	101	78	4	KINGS OF LEON	RCA 64544/RMG (11.98 CD)	Aha Shake Heartbreak	55	159	RE-ENTRY		3	SOUNDTRACK	Napoleon Dynamite	159	
109	99	108	25	HILARY DUFF ▲	HOLLYWOOD 162473 (11.98 CD)	Hilary Duff	2	160	157	164	29	THE POSTAL SERVICE ●	Give Up	114	
110	111	110	17	ALISON KRAUSS + UNION STATION ●	ROUNDER 610525 (11.98 CD)	Lonely Runs Both Ways	29	161	167	159	23	SUM 41	Chuck	10	
111	NEW		1	VARIOUS ARTISTS	LIBERTY 60812/CAPITOL (12.98 CD)	50 Most Loved Hymns	111	162	155	145	39	JOJO ▲	JoJo	4	
112	78	81	3	LOS HOROSCOPOS DE DURANGO	DISA 720503 (11.98 CD/DVD)	Y Seguimos Con Duranguense!!!	78	163	135	102	4	LOS LONELY BOYS	Live At The Fillmore	69	
113	NEW		1	CELTIC WOMAN	MANHATTAN 60223 (11.98 CD) [M]	Celtic Woman	113	164	140	130	8	BRIGHT EYES	Digital Ash In A Digital Urn	15	
114	116	126	22	BROOKS & DUNN ●	ARISTA NASHVILLE 83271/RLG (11.98 CD)	The Greatest Hits Collection II	7	165	120	85	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Israel Homecoming	85	
115	112	139	16	HOWIE DAY	EPIC 86807*/SONY MUSIC (12.98 EQ CD)	Stop All The World Now	46	166	165	142	17	SOUNDTRACK	Shark Tale	31	
116	106	117	50	SHINEDOWN ●	ATLANTIC 83729/AG (11.98 CD) [M]	Leave A Whisper	53	167	172	185	38	MAROONS ●	1.22.03.Acoustic (EP)	42	
117	103	133	13	BONE THUGS-N-HARMONY	RUTHLESS 25423 (11.98 CD)	Greatest Hits	103	168	177	148	13	HAWTHORNE HEIGHTS	The Silence In Black And White	120	
118	126	156	38	MONTGOMERY GENTRY ●	COLUMBIA (NASHVILLE) 90558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	10	169	171	181	26	CHEVELLE ●	This Type Of Thinking (Could Do Us In)	8	
119	98	107	25	QUEEN LATIFAH ●	VECTOR/FLAVOR UNIT 00345/INTERSCOPE (11.98 CD)	The Dana Owens Album	16	170	182	192	19	ANDREA BOCELLI	Andrea	16	
120	97	101	5	INTOCABLE	EMI LATIN 98613 (11.98 CD)	X	62	171	163	170	24	CHRIS BOTTI	When I Fall In Love	37	
121	117	138	20	JOSH GRACIN	LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	11	172	178	160	67	HOOBASTANK ▲ 2	The Reason	3	
122	119	121	19	BRITNEY SPEARS ▲	JIVE 65630/ZOMBA (11.98 CD)	Greatest Hits: My Prerogative	4	173	160	151	30	SNOW PATROL	Final Straw	91	
123	118	116	15	LINDSAY LOHAN ▲	CASABLANCA/UNIVERSAL 003686/UMRG (11.98 CD)	Speak	4	174	186		13	SOUNDTRACK	The SpongeBob SquarePants Movie	76	
124	133	141	10	CHRIS TOMLIN	SIX STEPS 94243/SPARROW (11.98 CD)	Arriving	39	175	136	122	6	K-CI & JOJO	All My Life: Their Greatest Hits	52	
125	107	104	93	THE BEACH BOYS ▲	CAPITOL 82710 (11.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	176	176	183	22	INTERPOL	Antics	15	
126	114	87	3	KUTLESS	BEC 75391 (11.98 CD)	Strong Tower	87	177	123	86	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Jerusalem Homecoming	86	
127	NEW		1	ZOEGIRL	SPARROW 73296 (12.98 CD) [M]	Room To Breathe	127	178	153	144	7	UNWRITTEN LAW	Here's To The Mourning	51	
128	109	109	7	GRUPO MONTEZ DE DURANGO ●	DISA 720464 (12.98 CD)	Y Sigue La Mata Dando	34	179	NEW		1	THE SOUNDTRACK OF OUR LIVES	Origin Vol. I	179	
129	125	120	20	A PERFECT CIRCLE ●	VIRGIN 66687* (11.98 CD)	eMOTive	2	180	149		2	RONAN TYNAN	Ronan	149	
130	108	105	91	BEYONCE ▲ 4	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	181	161	83	4	VARIOUS ARTISTS	Atticus: Dragging The Lake 3	63	
131	124	123	104	LINKIN PARK ▲ 4	WARNER BROS. 48196* (11.98 CD)	Meteora	1	182	170	177	17	KENNY G ●	At Last... The Duets Album	40	
132	113	96	14	ASHANTI ▲	THE INC./DEF. JAM 003409*/IDJMG (11.98 CD)	Concrete Rose	7	183	151	118	4	THIEVERY CORPORATION	Cosmic Game	94	
133	NEW		1	SOUNDTRACK	WALT DISNEY 861227 (11.98 CD)	Ice Princess	133	184	RE-ENTRY		12	SOUNDTRACK	Dora The Explorer	133	
134	115	97	16	NAS ●	HILL WILL/COLUMBIA 92065*/SONY MUSIC (11.98 EQ CD)	Street's Disciple	5	185	146	155	34	VARIOUS ARTISTS ▲ 3	Now 16	1	
135	162	180	49	JACK JOHNSON ●	JACK JOHNSON 075012*/UMRG (11.98 CD)	On And On	3	186	195	186	42	DEAN MARTIN ●	Dino: The Essential Dean Martin	28	
136	158	190	3	AMOS LEE	BLUE NOTE 97350 (12.98 CD) [M]	Amos Lee	136	187	169	140	11	KILLSWITCH ENGAGE	The End Of Heartache	21	
137	130	153	21	BLAKE SHELTON	WARNER BROS. (NASHVILLE) 48728/WRN (11.98 CD)	Blake Shelton's Barn & Grill	20	188	190	200	24	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	14	
138	102	100	36	JIMMY BUFFETT ▲	MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	1	189	139	131	8	GETO BOYS	The Foundation	19	
139	128	103	24	GOOD CHARLOTTE ▲	DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (11.98 EQ CD)	The Chronicles Of Life And Death	3	190	RE-ENTRY		7	ANNE MURRAY	All Of Me	66	
140	91	40	3	JAMIE O'NEAL	CAPITOL (NASHVILLE) 79894 (11.98 CD)	Brave	40	191	189	193	25	MARILYN MANSON	Lest We Forget: The Best Of	9	
141	143	166	27	BOWLING FOR SOUP	SILVERTONE/JIVE 82294/ZOMBA (11.98 CD)	A Hangover You Don't Deserve	37	192	196	195	75	HILARY DUFF ▲ 3	Metamorphosis	1	
142	142	158	43	SLIPKNOT ▲	ROADRUNNER 618388/IDJMG (11.98 CD)	Vol. 3: (The Subliminal Verses)	2	193	175	167	61	ROD STEWART ▲ 2	As Time Goes By... The Great American Songbook Vol. II	2	
143	129	124	19	BEE GEES ●	POLYDOR/UNIVERSAL 003777/UME (11.98 CD/DVD)	Number Ones	23	194	156	135	13	VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9	75	
144	127	128	6	VARIOUS ARTISTS	RAZOR & TIE 89091 (11.98 CD)	Fired Up! 2	48	195	166		19	DAMIEN RICE	0	133	
145	138	143	13	JUANES ▲	SURCO 003475/UNIVERSAL LATINO (11.98 CD)	Mi Sangre	33	196	180		7	THE ARCADE FIRE	Funeral	131	
146	159	174	18	JEREMY CAMP	BEC 98615 (11.98 CD)	Restored	45	197	184	187	72	SHERYL CROW ▲ 3	The Very Best Of Sheryl Crow	2	
147	148	152	34	GAVIN DEGRAW ▲	J 63461/RMG (11.98 CD)	Chariot - Stripped	56	198	192	196	18	PEARL JAM ●	rearviewmirror: Greatest Hits 1991-2003	16	
148	132	129	5	SOUNDTRACK	COLUMBIA 93667/SONY MUSIC (11.98 EQ CD)	Hitch	90	199	173	146	12	SOUNDTRACK	The Phantom Of The Opera (Special Edition)	71	
149	100	69	7	RAY CHARLES	WMG SOUNDTRACKS/ATLANTIC 78703/RHINO (11.98 CD/DVD)	Ray: More Music From (Soundtrack)	46	200	174	165	52	FRANZ FERDINAND ▲	Franz Ferdinand	32	

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

Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG	In Between Dreams 3 Weeks At Number 1
2	3	RAY CHARLES ▲ HEAR 2248/CD/NCORD	Genius Loves Company 10
3	5	GREEN DAY ▲ REPRIS 48777*/WARNER BROS.	American Idiot 4
4	2	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE	The Massacre 1
5	8	U2 ▲ INTERSCOPE 003613	How To Dismantle An Atomic Bomb 39
6		EAGLES ASYLUM 79681/WARNER STRATEGIC MARKETING	Eagles -
7	6	RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack) 27
8	10	SOUNDTRACK ▲ FOX/EPIC 92843/SONY MUSIC	Garden State 55
9	4	TORI AMOS EPIC 92800/SONY MUSIC	The Beekeeper 58
10		KELLY CLARKSON ▲ RCA 84491/RMG	Breakaway 6
11	14	EMINEM ▲ SHADY/AFTERMATH 003771*/INTERSCOPE	Encore 12
12	16	THE KILLERS ▲ ISLAND 002468*/DJJMG	Hot Fuss 8
13	13	AMOS LEE BLUE NOTE 97350 [M]	Amos Lee 136
14	17	MAROONS ▲ OCTONE/J 90001*/RMG [M]	Songs About Jane 23
15	20	TIM MCGRAW ▲ CURB 78858	Live Like You Were Dying 40
16	24	THEY MIGHT BE GIANTS IDLEWILD/DISNEY/SOUND 861204/WALT DISNEY	Here Come The ABCs With TMBG -
17		MICHAEL BUBLE 143/REPRIS 48946/WARNER BROS.	It's Time 41
18	9	JOSH GROBAN ▲ 143/REPRIS 48946/WARNER BROS.	Closer 63
19		CROSBY, STILLS & NASH ATLANTIC 76537/RHINO	Greatest Hits 24
20		VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC	Now 18 2
21	23	MADELEINE PEYROUX ROUNDER 613192 [M]	Careless Love -
22		ISRAEL KAMAKAWIWO'OLE ▲ BIG BOY 5901/MOUNTAIN APPLE	Facing Future -
23	11	THE MARS VOLTA GOLDSTANDARD/LABS/STRUMMER 004129/UMRG	Frances The Mute 25
24	22	KIDZ BOP KIDS RAZOR & TIE 89089	Kidz Bop 7 29
25	21	BRIGHT EYES SADDLE CREEK 0072*	I'm Wide Awake, It's Morning 91

Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	RAY (RAY CHARLES) ▲	17 Weeks At Number 1 WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
3	3	THE PHANTOM OF THE OPERA ▲	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
4		ICE PRINCESS	WALT DISNEY 861227
5	5	HITCH	COLUMBIA 93667/SONY MUSIC
6	4	RAY: MORE MUSIC FROM (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC/RHINO
7	14	NAPOLEON DYNAMITE	LAKESHORE 33810
8	6	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
9	8	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
10	15	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
11	7	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC
12	11	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
13	19	ROBOTS	VIRGIN 60410
14	9	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG
15	12	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
16	10	ONE TREE HILL	WARNER SUNSET/MAVERICK 48981/WARNER BROS.
17	18	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
18	16	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/DJJMG
19	23	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
20	13	COACH CARTER	CAPITOL 63164*
21	22	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
22	20	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
23	21	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN
24	24	GREASE ▲	POLYDOR/UNIVERSAL 825035/UMRG
25	25	A CINDERELLA STORY ●	HOLLYWOOD 162453

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 100	Casting Crowns 84	Geto Boys 189	Toby Keith 45	The Mars Volta 25	The Postal Service 160	Origin Vol. I 179	50 Most Loved Hymns 111
3 Doors Down 15	Celtic Woman 113	Good Charlotte 139	Alicia Keys 42	Dean Martin 186	Queen Latifah 119	Britney Spears 122	Atticus: Dragging The Lake 3 181
50 Cent 1	Ray Charles 10, 27, 149	Josh Gracin 121	Kidz Bop Kids 29	John Mayer 52	Rascal Flatts 22	Gwen Stefani 17	Chosen Few: El Documental 106
Akon 44	Kenny Chesney 31, 43	Green Day 4	The Killers 8	Marina McBride 77	Damien Rice 195	Rod Stewart 105, 193	Disneymania 3: Music Stars Sing Disney... Their Way! 46
Tori Amos 58	Chevelle 169	The Reverend Al Green 50	Killswitch Engage 187	Jesse McCartney 30	LeAnn Rimes 92	George Strait 61	Fired Up! 2 144
The Arcade Fire 196	Ciara 13	Josh Groban 63	B.B. King 96	Tim McGraw 40	The Rolling Stones 150	Sugarland 69	Grammy Nominees 2005 54
Ashanti 132	Kelly Clarkson 6	Guns N' Roses 51	Kings Of Leon 108	Brian McKnight 75	Blake Shelton 137	Sugarland 69	Now 16 185
Baby Bash 11	Teri Clark 158	Hawthorne Heights 168	Korn 99	Modest Mouse 157	Shinedown 116	Sum 41 161	Now 17 47
The Beach Boys 125	Creed 97	Hoobastank 172	Alison Krauss + Union Station 110	Grupo Montez De Durango 128	Simple Plan 79	Switchfoot 89	NOW 18 2
Bee Gees 143	Crosby, Stills & Nash 24	Los Horoscopos De Durango 112	Kutless 126	Craig Morgan 67	Ashlee Simpson 83	Thievery Corporation 183	The Source Presents Hip-Hop Hits Volume 9 194
Beyonce 130	Crossfade 48	Interpol 176	Miranda Lambert 18	Motley Crue 53	Snoop Dogg 62	Three Days Grace 152	Totally Country Vol. 4 26
Big & Rich 64	Sheryl Crow 197	Intocable 120	Blaine Larsen 154	Anne Murray 190	Snow Patrol 173	T.I. 35	WOW Gospel 2005 88
Black Eyed Peas 94	Daddy Yankee 38, 104	Jay-Z/Linkin Park 72	Avril Lavigne 90	My Chemical Romance 49	SOUNDTRACK	Chris Tomlin 124	WOW Hits 2005 87
Black Label Society 56	Daft Punk 98	Lil Jon & The East Side Boyz 32	Arnos Lee 136	Nas 134	Dora The Explorer 184	Trick Daddy 59	Velvet Revolver 87
Andrea Bocelli 170	Howie Day 115	Lil Scrappy/Trillville 85	John Legend 9	Nelly 60	Garden State 55	Trivium 151	Kanye West 93
Bone Thugs-N-Harmony 117	Gavin DeGraw 147	Linkin Park 131	Lil Jon & The East Side Boyz 32	Willie Nelson 156	Hitch 148	Tina Turner 37	Gretchen Wilson 34
Chris Botti 171	Destiny's Child 36	Lindsay Lohan 123	Lil Jon & The East Side Boyz 32	Omarion 19	Ice Princess 133	Ronan Tynan 180	Lee Ann Womack 65
Bowling For Soup 141	Hilary Duff 109, 192	Los Lonely Boys 73, 163	Lil Jon & The East Side Boyz 32	Brad Paisley 57	Napoleon Dynamite 159	U2 39	ZOEgirl 127
Breaking Benjamin 70	Eminem 12	Jennifer Lopez 7	Lil Jon & The East Side Boyz 32	Papa Roach 74	The Phantom Of The Opera 76	Unwritten Law 178	
Bright Eyes 91, 164	Fantasia 21	Ludacris 20	Lil Jon & The East Side Boyz 32	Pearl Jam 198	The Phantom Of The Opera (Special Edition) 199	Usher 14	
Brooks & Dunn 114	Franz Ferdinand 200	LynyTones & Baby Ranks 68	Lil Jon & The East Side Boyz 32	A Perfect Circle 129	Shark Tale 166	Brooke Valentine 16	
Michael Buble 41	Kenny G 182	Marilyn Manson 191	Lil Jon & The East Side Boyz 32	Pimp C 101	The SpongeBob SquarePants Movie 174	VARIOUS ARTISTS	
Jimmy Buffett 138	Bill & Gloria Faither And Their Homecoming Friends 165, 177	Mario 28	Lil Jon & The East Side Boyz 32	Pitbull 188			
Ryan Cabrera 107	The Game 5	Maroon5 23, 167	Lil Jon & The East Side Boyz 32				
Jeremy Camp 146			Lil Jon & The East Side Boyz 32				

Over The Counter

Continued from page 55

which originally appeared on the **Game's** "The Documentary."

A majority of the tracks on "The Massacre" have achieved at least some unsolicited airplay, including "Just a Lil Bit," which Nielsen Broadcast Data Systems tracks at 57 of the 139 stations on the *Billboard* Hot R&B/Hip-Hop radio panel. That activity suggests 50 could remain on radio's radar—as Usher did in 2004—throughout the year.

WELL LIT: Rookie **Miranda Lambert** bows at No. 1 on Top Country

Albums, which marks not only a personal achievement for her "Kerosene" but an unprecedented accomplishment for **Sony Nashville**.

Only six first-timers have bowed at No. 1 on the country list, and half



of those belong to Sony. All three have happened since **John Grady** became the division's president in May 2003. Lambert rounds out the hat trick, which began with "Nash-

ville Star" winner **Buddy Jewell** in 2003 and continued last year with **Gretchen Wilson**, whose "Here for the Party" has sold 3.3 million copies in 10 months.

While Wilson had a bona fide radio hit in play with "Redneck Woman" when her album came to market, Lambert's run at that format has been less electric. Lead track "Me and Charlie Talking" first reached Hot Country Singles & Tracks last October, and "Kerosene" never rose above No. 18 on the *Billboard* 200.

Aside from Sony's trio, the only rookies to bow atop country's album list were **Wynonna** and **Billy Ray Cyrus** in 1992 and **LeAnn Rimes** in 1996. The first-mentioned was hardly a new name when she released her first solo album, having earned four No. 1s on the country albums list as one-half of mother/daughter duo **the Judds**.

FRESH: Two rookies are also throwing heat on Top R&B/Hip-Hop Albums. Singer **Brooke Valentine** starts at No. 3, and rapper **Baby Bash** begins at No. 7.

Bash enters The *Billboard* 200 at No. 11, where Valentine checks in at No. 16. Their order differs from one list to the next because Top R&B/Hip-Hop is determined by a core panel of stores, while the big chart is driven by the entire universe of **Nielsen SoundScan** reporters.

Valentine's "Girlfight," which features **Lil Jon** and **Big Boi**, bullets 29-25 on Hot R&B/Hip-Hop Singles & Tracks. Bash has two listings on that chart (Nos. 52 and 72), one of those a guest appearance on a track by **Frankie J**.

JUST SO YOU'LL KNOW: "Now 18" enters The *Billboard* 200 at No. 2, falling about 25,000 copies shy of chart leader **50 Cent**. Its start of

338,000 copies is on par with the 343,000 that "Now 15" sold 51 weeks earlier, when it also began at No. 2, but is less than the openers of the next two editions... With **Kelly Clarkson's** "Since U Been Gone" jumping to No. 1 on Mainstream Top 40 while her "Breakaway" holds the top rung on Adult Contemporary, an increase of 7,000 units gives her the big chart's Greatest Gainer prize (No. 6, 67,000). Clarkson sang on "Today" and "Live With Regis and Kelly" during the tracking week, with "Last Call With Carson Daly" slated for March 25 and a profile scheduled for the April 17 edition of **NBC's** "Dateline"... St. Patrick's Day and a "Today" performance help **Celtic Woman** rule Top Heatseekers (22-1, up 118%). The group also leads Top World Albums (available this week on billboard.com), where 11 of 15 titles sport an Irish flavor.

APRIL 2 2005 **Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	2	1	39	1,000,000	RAY CHARLES	The Very Best Of Ray Charles
2	1	2	89	1,000,000	50 CENT	Get Rich Or Die Tryin'
3	3	4	128	1,000,000	KEITH URBAN	Golden Road
4	5	5	107	1,000,000	AC/DC	Back In Black
5	4	3	160	1,000,000	NORAH JONES	Come Away With Me
6	6	6	807	1,000,000	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers
7	7	9	227	1,000,000	THE BEATLES	1
8	8	8	500	1,000,000	QUEEN	Greatest Hits
9	9	7	340	1,000,000	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
10	10	10	107	1,000,000	EVANESCENCE	Fallen
11	12	12	143	1,000,000	PINK FLOYD	Dark Side Of The Moon
12	14	15	30	1,000,000	GREEN DAY	International Superhits!
13	19	29	132	1,000,000	GREEN DAY	Dookie
14	11	11	171	1,000,000	JOSH GROBAN	Josh Groban
15	16	14	110	1,000,000	3 DOORS DOWN	Away From The Sun
16	17	18	83	1,000,000	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two
17	26	27	118	1,000,000	JACK JOHNSON	Brushfire Fairytales
18	15	13	87	1,000,000	STEVIE WONDER	The Definitive Collection
19	18	16	197	1,000,000	METALLICA	Metallica
20	20	20	115	1,000,000	ROD STEWART	The Very Best Of Rod Stewart
21	44	—	144	1,000,000	U2	The Best Of 1980-1990
22	30	49	147	1,000,000	SUBLIME	Sublime
23	28	42	57	1,000,000	LARRY THE CABLE GUY	Lord, I Apologize
24	23	22	178	1,000,000	LINKIN PARK	[Hybrid Theory]
25	25	24	126	1,000,000	TIM MCGRAW	Greatest Hits
26	21	17	106	1,000,000	JOURNEY	Journey's Greatest Hits
27	24	19	130	1,000,000	COLDPLAY	A Rush Of Blood To The Head
28	13	—	9	1,000,000	CHRIS LEDOUX	20 Greatest Hits
29	32	36	113	1,000,000	AUDIOSLAVE	Audioslave
30	27	30	152	1,000,000	MERCYME	Almost There
31	35	40	117	1,000,000	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
32	33	31	162	1,000,000	JOHN MAYER	Room For Squares
33	22	28	18	1,000,000	THE SHINS	Oh, Inverted World
34	46	34	84	1,000,000	ELTON JOHN	Greatest Hits 1970-2002
35	45	26	26	1,000,000	AL GREEN	Greatest Hits
36	—	—	—	1,000,000	AEROSMITH	O, Yeah! Ultimate Aerosmith Hits
37	50	—	380	1,000,000	DEF LEPPARD	Vault - Greatest Hits 1980-1995
38	37	—	227	1,000,000	MICHAEL JACKSON	Thriller
39	39	—	94	1,000,000	ERIC CLAPTON	The Cream Of Eric Clapton
40	29	21	83	1,000,000	BARRY MANILOW	Ultimate Manilow
41	36	48	226	1,000,000	KENNY CHESNEY	Greatest Hits
42	34	32	128	1,000,000	ELVIS PRESLEY	Elvis: 30 #1 Hits
43	43	44	107	1,000,000	ROD STEWART	It Had To Be You... The Great American Songbook
44	38	38	117	1,000,000	GOOD CHARLOTTE	The Young And The Hopeless
45	41	41	110	1,000,000	AC/DC	Live
46	47	—	99	1,000,000	TIM MCGRAW	Set This Circus Down
47	40	46	125	1,000,000	RASCAL FLATTS	Melt
48	42	39	82	1,000,000	LIONEL RICHIE	The Definitive Collection
49	—	—	—	1,000,000	SYSTEM OF A DOWN	Toxicity

APRIL 2 2005 **Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	22	—	2	1,000,000	CELTIC WOMAN	Celtic Woman
2	—	—	1	1,000,000	ZOEGIRL	Room To Breathe
3	2	9	3	1,000,000	AMOS LEE	Amos Lee
4	—	—	1	1,000,000	TRIVIUM	Ascendancy
5	1	4	10	1,000,000	THE POSTAL SERVICE	Give Up
6	4	2	15	1,000,000	HAWTHORNE HEIGHTS	The Silence In Black And White
7	—	—	1	1,000,000	THE SOUNDTRACK OF OUR LIVES	Origin Vol. I
8	3	11	8	1,000,000	DAMIEN RICE	O
9	5	13	16	1,000,000	THE ARCADE FIRE	Funeral
10	6	5	12	1,000,000	MUSE	Absolution
11	13	17	17	1,000,000	JEFF BATES	Rainbow Man
12	7	7	10	1,000,000	RISE AGAINST	Siren Song Of The Counter Culture
13	17	15	12	1,000,000	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics
14	11	12	12	1,000,000	SHOOTER JENNINGS	Put The O Back In Country
15	9	3	13	1,000,000	ARMOR FOR SLEEP	What To Do When You Are Dead
16	15	14	17	1,000,000	MADELEINE PEYROUX	Careless Love
17	20	10	14	1,000,000	SCISSOR SISTERS	Scissor Sisters
18	21	22	11	1,000,000	J MOSS	The J Moss Project
19	—	—	1	1,000,000	PAUL TAYLOR	Nightlife
20	10	16	16	1,000,000	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power
21	—	—	1	1,000,000	THE JOHN BUTLER TRIO	Sunrise Over Sea
22	14	37	13	1,000,000	ISRAEL AND NEW BREED	Live From Another Level
23	16	8	18	1,000,000	IRON AND WINE	Woman King (EP)
24	19	18	18	1,000,000	UNDEROATH	They're Only Chasing Safety
25	31	50	8	1,000,000	LA AUTORIDAD DE LA SIERRA	100% Autoridad Duranguense
26	25	23	10	1,000,000	RAY LAMONTAGNE	Trouble
27	18	—	8	1,000,000	THE KILLS	No Wow
28	47	43	9	1,000,000	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Playtime Music Box
29	49	—	12	1,000,000	NB RIDAZ	nb ridaz.com
30	33	30	11	1,000,000	MARC BROUSSARD	Carencro
31	23	6	16	1,000,000	KATHLEEN EDWARDS	Back To Me
32	28	27	17	1,000,000	BLUE MERLE	Burning In The Sun
33	35	33	19	1,000,000	SKINDRED	Babylon
34	27	34	17	1,000,000	BRAZILIAN GIRLS	Brazilian Girls
35	45	—	8	1,000,000	SUMBERSED	In Due Time
36	—	—	—	1,000,000	MARTHA MUNIZZI	The Best Is Yet To Come
37	—	—	—	1,000,000	PALOMO	En Concierto
38	36	29	8	1,000,000	TYLER HILTON	The Tracks Of Tyler Hilton
39	48	—	1	1,000,000	SONICFLOOD	This Generation
40	—	—	1	1,000,000	URBAN KNIGHTS	Urban Knights VI
41	42	38	13	1,000,000	EISLEY	Room Noises
42	—	—	1	1,000,000	THE EXIES	Head For The Door
43	—	—	1	1,000,000	FALL OUT BOY	Take This To Your Grave
44	—	—	1	1,000,000	DON OMAR	The Last Don
45	12	—	2	1,000,000	SOILWORK	Stabbing The Drama
46	—	—	1	1,000,000	BARLOWGIRL	Barlowgirl
47	—	—	1	1,000,000	HIM	Love Metal
48	37	45	8	1,000,000	LOS ANGELES DE CHARLY/AROMA	Greatest Hits
49	29	47	11	1,000,000	SHEKINAH GLORY MINISTRY	Live
50	38	31	17	1,000,000	ANBERLIN	Never Take Friendship Personal

APRIL 2 2005 **Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	2	1	19	1,000,000	LIL JON & THE EAST SIDE BOYZ	Crunk Juice
2	1	—	2	1,000,000	BLACK LABEL SOCIETY	Mafia
3	3	—	3	1,000,000	CRAIG MORGAN	My Kind Of Livin'
4	4	2	8	1,000,000	BRIGHT EYES	I'm Wide Awake, It's Morning
5	6	9	14	1,000,000	VARIOUS ARTISTS	Chosen Few: El Documental
6	5	8	11	1,000,000	BONE THUGS-N-HARMONY	Greatest Hits
7	29	26	4	1,000,000	SOUNDTRACK	Napoleon Dynamite
8	13	14	10	1,000,000	THE POSTAL SERVICE	Give Up
9	7	7	8	1,000,000	BRIGHT EYES	Digital Ash In A Digital Urn
10	16	12	11	1,000,000	HAWTHORNE HEIGHTS	The Silence In Black And White
11	15	16	10	1,000,000	INTERPOL	Antics
12	14	3	4	1,000,000	VARIOUS ARTISTS	Atticus: Dragging The Lake 3
13	10	6	4	1,000,000	THIEVERY CORPORATION	Cosmic Game
14	19	18	10	1,000,000	PITBULL	M.I.A.M.I. (Money Is A Major Issue)
15	12	10	10	1,000,000	VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9
16	17	20	10	1,000,000	THE ARCADE FIRE	Funeral
17	8	4	3	1,000,000	PASTOR TROY	Face Off Pt. II
18	11	5	4	1,000,000	LAYZIE BONE AND BIZZY BONE	Bone Brothers
19	9	—	2	1,000,000	DEANA CARTER	The Story Of My Life
20	18	13	8	1,000,000	ARMOR FOR SLEEP	What To Do When You Are Dead
21	31	33	7	1,000,000	FLOGGING MOLLY	Within A Mile Of Home
22	24	24	10	1,000,000	STRAYLIGHT RUN	Straylight Run
23	22	19	10	1,000,000	YING YANG TWINS	My Brother & Me
24	20	23	4	1,000,000	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power
25	23	17	4	1,000,000	IRON AND WINE	Woman King (EP)
26	27	—	2	1,000,000	DROPKICK MURPHYS	Singles Collection Volume 2
27	32	28	10	1,000,000	TAKING BACK SUNDAY	Where You Want To Be
28	44	40	9	1,000,000	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	One Voice
29	28	21	8	1,000,000	ANI DIFRANCO	Knuckle Down
30	25	11	4	1,000,000	TRU	The Truth
31	30	35	10	1,000,000	SENSES FAIL	Let It Enfold You
32	34	29	8	1,000,000	THE RIDDLER & VIC LATINO	Ultra.Dance 06
33	26	15	4	1,000,000	CHELY WRIGHT	The Metropolitan Hotel
34	42	37	10	1,000,000	SHADOWS FALL	The War Within
35	33	32	6	1,000,000	VARIOUS ARTISTS	VH1 Classic Presents Metal Mania: Stripped!
36	—	—	—	1,000,000	MARTHA MUNIZZI	The Best Is Yet To Come
37	50	—	—	1,000,000	FALL OUT BOY	Take This To Your Grave
38	47	50	3	1,000,000	VARIOUS ARTISTS	Pure Irish: The Ultimate St. Patrick's Day Celebration
39	21	—	2	1,000,000	SOILWORK	Stabbing The Drama
40	39	48	11	1,000,000	SHEKINAH GLORY MINISTRY	Live
41	45	46	11	1,000,000	THE SHINS	Chutes Too Narrow
42	35	30	4	1,000,000	STEVE VAI	Real Illusions: Reflections
43	36	45	3	1,000,000	SOUNDTRACK	Be Cool
44	43	36	17	1,000,000	THE DIPLOMATS	Diplomatic Immunity 2
45	48	38	10	1,000,000	THE ALCHEMIST	1st Infantry
46	46	39	10	1,000,000	GRUPO CLIMAX	Za Za Za
47	—	—	—	1,000,000	COLLECTIVE SOUL	Youth
48	—	—	—	1,000,000	SAGE FRANCIS	A Healthy Distrust
49	—	—	—	1,000,000	ATREYU	The Curse
50	41	31	4	1,000,000	HED PE.	Only In Amerika

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, 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. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. *Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer: Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 2 2005 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS.	NUMBER 1	6 Weeks At Number 1 It's Time
2	2	25	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC [M]		When I Fall In Love
3	3	27	MADELINE PEYROUX ROUNDER 613192 [M]		Careless Love
4	4	46	DIANA KRALL VERVE 001826/VG		The Girl In The Other Room
5	5	10	DAVID SANBORN VERVE 003095/VG		Closer
6	6	59	HARRY CONNICK, JR. ▲ COLUMBIA 90551/SONY MUSIC		Only You
7	7	26	JANE MONHEIT SONY CLASSICAL 92494/SONY MUSIC		Taking A Chance On Love
8	9	43	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.		Renee Olstead
9	15	2	FRED HERSCH PALMETTO 2107		Leaves Of Grass
10	8	4	DAVE HOLLAND BIG BAND SUNNYSIDE 3028		Overtime
11	12	7	VARIOUS ARTISTS PUTUMAYO 0132		Putumayo Presents: New Orleans
12	NEW		MARIAN MCPARTLAND/STEELY DAN CONCORD 2099		Marian McPartland's Piano Jazz Radio Broadcast: Steely Dan
13	10	14	SOUNDTRACK COLUMBIA 93628/SONY MUSIC		Aviator
14	13	19	LINDA RONSTADT VERVE 000897/VG		Hummin' To Myself
15	11	9	KURT ROSENWINKEL VERVE 003928/VG		Deep Song
16	14	5	JOEY DEFRANCESCO/JIMMY SMITH CONCORD JAZZ 2229/CONCORD		Legacy
17	20	20	NANCY WILSON MCS JAZZ 1013		R. S. V. P.
18	16	27	PETER CINCOTTI CONCORD 2221 [M]		On The Moon
19	17	27	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 5328/MADACY		20 Best Of Jazz
20	NEW		VARIOUS ARTISTS VERVE 003911/VG		Billy Crystal Presents: The Milt Gabler Story
21	21	7	RAY CHARLES UNITED MULTIMEDIA 5503/UNITED AUDIO		The Jazz Biography Series
22	22	17	LOUIS ARMSTRONG MADACY SPECIAL PRODUCTS 50688/MADACY		Louis Armstrong
23	23	37	VARIOUS ARTISTS HIP COUNTRY 001780/UME		The Very Best Of Cole Porter
24	19	2	BILLIE HOLIDAY UNITED MULTIMEDIA 5503/UNITED AUDIO		Jazz Biography Series
25	NEW		JASON MORAN BLUE NOTE 71789		Same Mother

APRIL 2 2005 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	KENNY G ARISTA 62470/RMG	NUMBER 1	16 Weeks At Number 1 At Last... The Duets Album
2	NEW		PAUL TAYLOR PEAK 8528/CONCORD [M]		Nightlife
3	2	8	PAT METHENY GROUP NONESUCH 79976/WARNER BROS.		The Way Up
4	NEW		URBAN KNIGHTS NARADA JAZZ 79535/NARADA [M]		Urban Knights VI
5	3	43	JAMIE CULLUM UNIVERSAL/VERVE 002273/VG		twentysomething
6	5	93	KENNY G BMG HERITAGE 50997/RMG		Ultimate Kenny G
7	4	8	JEFF LORBER NARADA JAZZ 73124/NARADA		Flipside
8	6	70	CHRIS BOTTI COLUMBIA 90535/SONY MUSIC [M]		A Thousand Kisses Deep
9	7	34	VARIOUS ARTISTS GRP 002426/VG		Forever, For Always, For Luther
10	9	24	NORMAN BROWN WARNER BROS. 48713 [M]		West Coast Coolin'
11	8	3	MATT BIANCO FEATURING BASIA DECCA 003930/UNIVERSAL CLASSICS GROUP		Matt's Mood
12	11	33	BONEY JAMES WARNER BROS. 48796		Pure
13	20	7	BOBBY CALDWELL SIN-DROME 8935		Perfect Island Nights
14	10	8	PAMELA WILLIAMS SHANACHIE 5121 [M]		Sweet Saxations
15	13	3	VARIOUS ARTISTS BLUE NOTE 60392/CAPITOL		The Best Smooth Jazz... Ever!
16	NEW		THE MARCUS JOHNSON PROJECT THREE KEYS 3009		Lessons In Love
17	12	4	CHUCK LOEB SHANACHIE 5123		When I'm With You
18	17	36	WAYMAN TISDALE RENDEZVOUS 5104 [M]		Hang Time
19	16	74	DAVE KOZ CAPITOL 34226 [M]		Saxophonic
20	18	27	MINDI ABAIR GRP 002427/VG [M]		Come As You Are
21	NEW		EUGE GROOVE NARADA JAZZ 97227/NARADA		Livin' Large
22	15	24	KATIE MELUA DRAMATICO/UNIVERSAL 002866/UMRG [M]		Call Off The Search
23	23	28	MARION MEADOWS HEADS UP 3082		Player's Club
24	19	4	VARIOUS ARTISTS SHANACHIE 5122		Smooth Jazz Plays Your Favorite Hits!
25	14	7	3RD FORCE HIGHER OCTAVE 88757		Driving Force

APRIL 2 2005 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	THE 5 BROWNS RED SEAL 66007/BMG CLASSICS [M]	NUMBER 1	6 Weeks At Number 1 The 5 Browns
2	3	24	ANDRE RIEU DENON 7431 [M]		Tuscany
3	2	23	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE) SONY CLASSICAL 93456/SONY MUSIC		Yo-Yo Ma Plays Ennio Morricone
4	5	6	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV) DR 003902/UNIVERSAL CLASSICS GROUP		Rachmaninov: Piano Concerto No. 2
5	4	10	SOUNDTRACK NONESUCH 61741/WARNER BROS.		The Chorus
6	6	6	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) MORMON TABERNACLE CHOIR 0005		Choose Something Like A Star
7	8	4	YUNDI LI DG 003897/UNIVERSAL CLASSICS GROUP		Chopin: Scherzi, Impromptus
8	10	7	SOUNDTRACK DECCA 001574/UNIVERSAL CLASSICS GROUP		Master And Commander
9	7	72	JOSHUA BELL SONY CLASSICAL 87894/SONY MUSIC [M]		Romance Of The Violin
10	NEW		ANDRE RIEU DENON 17293 [M]		Live In Dublin
11	9	4	ANONYMOUS 4 HARMONIA MUNDO 907327		The Origin Of Fire: Hildegard Von Bingen
12	15	3	RICHARD JAMES RICHARD JAMES 82174		As In A Dream
13	11	2	HELENE GRIMAUD DG 004048/UNIVERSAL CLASSICS GROUP		Chopin, Rachmaninov
14	14	3	ANGELA GHEORGHIU EMI CLASSICS 57955/ANGEL		Puccini: Opera Arias
15	12	8	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN SONY CLASSICAL 89918/SONY MUSIC		Vivaldi's Cello

APRIL 2 2005 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	72	JOSH GROBAN 143/REPRISE 48450/WARNER BROS.	NUMBER 1	63 Weeks At Number 1 Closer
2	3	19	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP		Andrea
3	2	3	RONAN TYNAN DECCA 003863/UNIVERSAL CLASSICS GROUP		Ronan
4	4	7	MARIO FRANGOULIS SONY CLASSICAL 93863/SONY MUSIC [M]		Follow Your Heart
5	5	25	SARAH BRIGHTMAN NEMO STUDIO 57801/ANGEL		Live From Las Vegas
6	9	37	THE IRISH TENORS RAZOR & TIE 82910		Heritage
7	8	2	LUCIA MICARELLI 143/REPRISE 48795/WARNER BROS.		Music From A Farther Room
8	11	4	ANDRE RIEU DENON 17348		At The Movies
9	6	50	HAYLEY WESTENRA DECCA 001858/UNIVERSAL CLASSICS GROUP [M]		Pure
10	10	46	BOND MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP		Classified
11	12	9	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL		Harem
12	13	22	TAN DUN FEATURING ITZHAK PERLMAN SONY CLASSICAL 87726/SONY MUSIC		Hero (Soundtrack)
13	14	8	YO-YO MA SONY CLASSICAL 89935/SONY MUSIC		Obrigado Brazil
14	7	20	THE TEN TENORS RHINO 76525/WARNER STRATEGIC MARKETING		Larger Than Life
15	NEW		ARIA KOCH 5765		Aria 3: Metamorphosis

APRIL 2 2005 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	SECRET GARDEN DECCA 80094177/UNIVERSAL CLASSICS GROUP	NUMBER 1	2 Weeks At Number 1 Earthsongs
2	2	8	VARIOUS ARTISTS PALM 4017		Slack Key Guitar Volume 2
3	3	44	JIM BRICKMAN WINDHAM HILL 80616/RCA VICTOR		Greatest Hits
4	5	29	GEORGE WINSTON DANCING CAT/WINDHAM HILL 62042/RCA VICTOR		Montana - A Love Story
5	4	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 215		Romantic Themes
6	6	53	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 4850/MADACY		The Healing Garden Collection
7	7	7	STEVEN ANDERSON MADACY CHRISTIAN 2881/MADACY		100 Church Classics
8	10	7	JESSE COOK NARADA 66076		Montreal
9	8	11	ARMIK BOLERO 7112		Cafe Romantico
10	9	7	VARIOUS ARTISTS DENON 17494		Most Relaxing New Age Music In The Universe
11	13	15	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 50695/MADACY		The Healing Garden: Art Of Well-being - Discover The Path To Well-being
12	15	8	TIM JANIS DAWN TREADER 1109		The Promise
13	12	2	VARIOUS ARTISTS VI 450664		Sound Effects: Machines & Movement
14	11	2	VARIOUS ARTISTS VI 450666		Sound Effects: People & Sounds
15	NEW		KITARO DOMO 73035		Sacred Journey Of Ku-Kai Vol. 2

APRIL 2 2005 Billboard TOP CLASSICAL BUDGET™

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	BABY EINSTEIN: PLAYTIME MUSIC BOX BUENA VISTA /WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	The 5 Browns
2	2	25	CLASSICS FOR RELAXATION	VARIOUS ARTISTS	Tuscany
3	3	27	LUCIANO PAVAROTTI	VARIOUS ARTISTS	Yo-Yo Ma Plays Ennio Morricone
4	4	46	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS	Rachmaninov: Piano Concerto No. 2
5	5	10	25 PIANO FAVORITES	VARIOUS ARTISTS	The Chorus
6	6	6	THE MOST RELAXING GUITAR MUSIC IN THE UNIVERSE	VARIOUS ARTISTS	Choose Something Like A Star
7	7	25	CLASSICAL FAVORITES	VARIOUS ARTISTS	Chopin: Scherzi, Impromptus
8	8	25	MOZART: 25 FAVORITES	VARIOUS ARTISTS	Master And Commander
9	9	43	MORE OF THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE	VARIOUS ARTISTS	Romance Of The Violin
10	10	2	FOR YOUR WEDDING	VARIOUS ARTISTS	Live In Dublin
11	11	2	ROMANTIC PIANO	VARIOUS ARTISTS	The Origin Of Fire: Hildegard Von Bingen
12	12	2	GUITAR CLASSICS	VARIOUS ARTISTS	As In A Dream
13	13	2	CLASSICAL VIOLIN	VARIOUS ARTISTS	Chopin, Rachmaninov
14	14	2	BEST OF MOZART VOL. 1	VARIOUS ARTISTS	Puccini: Opera Arias
15	15	2	CLASSICAL PIANO	VARIOUS ARTISTS	Vivaldi's Cello

APRIL 2 2005 Billboard TOP CLASSICAL MIDLINE™

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	72	50 MOST LOVED HYMNS	VARIOUS ARTISTS	Closer
2	2	19	BABY EINSTEIN: BABY BACH	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Andrea
3	3	3	BABY EINSTEIN: BABY MOZART	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Ronan
4	4	7	BABY EINSTEIN: BABY BEETHOVEN	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Follow Your Heart
5	5	25	THE BEST OF LUDWIG VAN BEETHOVEN: 20TH CENTURY MASTERS MILLENIUM COLLECTION	LUDWIG VAN BEETHOVEN/DECCA/UNIVERSAL CLASSICS GROUP	Live From Las Vegas
6	6	37	BEETHOVEN'S WIG 2: MORE! SING ALONG SYMPHONIES	BEETHOVEN'S WIG ROUNDER KIDS/ROUNDER	Heritage
7	7	2	PEACE: PURE CLASSICAL CALM	VARIOUS ARTISTS	Music From A Farther Room
8	8	2	BABY EINSTEIN: BABY NEPTUNE	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	At The Movies
9	9	2	THE #1 OPERA ALBUM	DECCA/UNIVERSAL CLASSICS GROUP	Pure
10	10	2	CHANT: THE ANNIVERSARY EDITION	THE BENEVOLENT WOMEN OF SANTO DOMINGO DE SILS/EMI CLASSICS/ANGEL	Classified
11	11	2	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS	Harem
12	12	2	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY	VARIOUS ARTISTS	TAN DUN FEATURING ITZHAK PERLMAN
13	13	2	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS	Obrigado Brazil
14	14	2	THE MOST RELAXING CLASSICAL PIANO	VARIOUS ARTISTS	Larger Than Life
15	15	2	GUITAR ADAGIOS	DECCA/UNIVERSAL CLASSICS GROUP	Aria 3: Metamorphosis

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

APRIL 2 2005 Billboard TOP KID AUDIO™

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	KIDZ BOP KIDS RAZOR & TIE 89089	KIDZ BOP 7	KIDZ BOP 7
2	2	8	VARIOUS ARTISTS DISNEYMANIA 3 MUSIC STARS SING DISNEY...THEIR WAY!	WALT DISNEY 861248	Slack Key Guitar Volume 2
3	3	44	TV SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP		Greatest Hits
4	4	25	BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY	BABY EINSTEIN LULLABY CLASSICS	Montana - A Love Story
5	5	2	CELINE DION EPIC 93453/SONY MUSIC	MIRACLE	Romantic Themes
6	6	2	THEY MIGHT BE GIANTS HERE COME THE ABCS WITH TMBO	WALT DISNEY 860126	The Healing Garden Collection
7	7	2	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY	BABY EINSTEIN PLAYTIME MUSIC BOX	100 Church Classics
8	8	2	VEGGIETALES VEGGIETALES SING ALONGS: BOB & LARRY'S TODDLER SONGS	BIG IDEA 35048	Montreal
9	9	2	VARIOUS ARTISTS DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION	WALT DISNEY 861150	Cafe Romantico

Chart Codes: CS (Hot Country Singles), H100 (Hot 100 Singles), LT (Hot Latin Tracks) and RBH (Hot R&B Hip-Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart Position.

1, 2 **STEP** (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP, WBM, H100 11; RBH 3)
1 **THING** (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 21; RBH 9

-A-

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Almo, BMI) LT 14
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, H100 93; RBH 24
AIRE (Ser-Ca, BMI) LT 1
ALBAMA (ShanCan, BMI) CS 57
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 6
ALL BECAUSE OF YOU (Liesse's First Born Music, BMI/Peer, BMI/Wilkinson Ave., BMI/Peer, ASCAP/MiYork City Music, ASCAP/Ierome Jones, SESAC/Notting Hill Songs, SESAC/Young Flame, SESAC/All Back Muzik, ASCAP), HL, RBH 50
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM, H100 52
AMOR DEL BUENO (Monster Music, ASCAP) LT 22
ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 3; H100 54
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 19

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, RBH 55
BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 34
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegmusic, ASCAP) CS 2; H100 38
BABY I'M BACK (Noka International Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL, H100 51; RBH 52
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, H100 60; RBH 16
BACK OF DA CLUB (Swizz Beat, ASCAP/Karima, BMI) RBH 93
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 34
BESO A BESO (Golden Huina, ASCAP) LT 50
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI) H100 87
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS 25
BITCHES AIN'T SHIT (Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Sharon Hill, BMI/Anthrafil, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Suge, ASCAP/Nut House, BMI), HL/WBM, H100 71
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 5; H100 41
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 2
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 18
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP), HL/WBM, H100 29; RBH 13

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CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; RBH 1
CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 78
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP), HL, RBH 36
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/Pool82, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 9; RBH 22
CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BMI), HL, RBH 65
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 40
CHECKMATE (EMI April, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/A. Mamman Music, ASCAP), HL, RBH 64
CITY BOY WIT' IT (Not Listed) RBH 92
CLASS REUNION (That Used To Be Us) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 21
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 53
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muziekuitgevers Artemis BV, BMI) LT 31
CONVERSATION (Money Mack, BMI) RBH 95
THE CORNER (Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Op Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 53
COUNTRY BOY (G&L, ASCAP) RBH 58
CRY BABY/PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI) H100 32

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DAME ESTA NOCHE (Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 36
DAME OTRO TEQUILA (F.I.P.P., BMI) LT 28
DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Down Holmes Publishing, BMI), HL, RBH 94
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 39
DEM BOYZ (Regina's Son, ASCAP/Diehamar Music, ASCAP/Jeezy Music, BMI/Flywid It, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP) RBH 68
DE VIAJE (Sony/ATV Discos, ASCAP) LT 49
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of

Daniel, ASCAP), HL, RBH 30
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 5; RBH 12
DONT! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 24
DONT ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 27
DONT'CHA (God Given, BMI) RBH 69
DONT' WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 31
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 47
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 28; RBH 20
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 16; H100 95

-E-

EN EL MISMO TREN (Crisma, SESAC) LT 48
E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 78
ERES DIVINA (BMG Songs, ASCAP) LT 42
ESTA AUSENCIA (Mike Santander, BMI) LT 17
ESTA LLORANDO MI CORAZON (Edimusa, ASCAP) LT 12
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 37

-F-

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lexi's Palm Tree Music, BMI), HL/WBM, CS 41
FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copyright Control) RBH 62
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 38
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 54

-G-

GASOLINA (Los Cangris, ASCAP) LT 43
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 55
GET EM UP (The Soundation, BMI/Carlos Glover, BMI/Lewis And Smith, BMI/Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI) RBH 85
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 44; RBH 57
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 67
GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendria, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP), HL, H100 90; RBH 42
GIRL FIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 57; RBH 25
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 46
GIVE ME THAT (Not Listed) RBH 49
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 17; H100 88
GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 53
GOIN' CRAZY (Natoogee Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz Water, ASCAP) H100 13
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 7; H100 59
GOODBYE TIME (Sony/ATV Tree, BMI) CS 29
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 39
GRIND WITH ME (Not Listed) RBH 73
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 63

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HATE IT OR LOVE IT (BlackWallStreet, BMI/EachTeachi, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 6; RBH 4
HELP SOMEBODY (Careers-BMG, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 36
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 54
HOLD YOU DOWN (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI), HL/WBM, H100 68
HOLLABACK (Harajuka Lober Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/BMG-Careers, BMI/Raynchaser, BMI), HL, H100 82
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 15; H100 83
HONKY TONK U (Tokeco Tunes, BMI) CS 11; H100 61
HOPE (Stavin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, RBH 56
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs Songs, BMI/EMI April, ASCAP/E D Duz It, BMI/Anthony Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, H100 29; RBH 34
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 45
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 20; H100 91
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/). Taylor for BlackWallStreet, ASCAP/EachTeachi,

ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 8; RBH 6
HOY COMO AYER (Maximo Aguirre, BMI) LT 2

-I-

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 43
ICY (Furline, BMI) RBH 70
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 42
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 12; H100 74
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plov, ASCAP), WBM, CS 35
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 26
I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Publishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL, H100 98
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI) CS 22
I'LL TRY ANYTHING (Sixteen Stars, BMI/Daphil, BMI/Imkalee, BMI) CS 59
I'M A HUSTLA (Larsiny, ASCAP/Swizz Beat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 89; RBH 28
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 10; H100 66
IN THE KITCHEN (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 33
I PLAY CHICKEN WITH THE TRAIN (Muzik Mafia, ASCAP/WB, ASCAP/Rich Texan, ASCAP/EMI Blackwood, BMI/Rounded, BMI/Potty Mouth, BMI), HL/WBM, CS 56
I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI), HL, CS 32
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 33
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 6; H100 62
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 19; RBH 27
IT'S NUTHIN' [WE THUGGIN'] (Loose Akoostix, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 89
I WANT A COWBOY (Warner-Tamerlane, BMI/BeDaBe Music Publishing, BMI/Sell The Cow, BMI/EMI April, ASCAP/Buck Right Music, ASCAP), HL/WBM, CS 60

-J-

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegmusic, ASCAP), HL, H100 100
JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 75; RBH 60
JUST A MOMENT (Zomba, ASCAP/Will Will, ASCAP/Notting Dale, ASCAP/Mawkeen's, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 75

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 24; RBH 29
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 80; RBH 32

-L-

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) LT 3
LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 64
LA SORPRESA (TN Ediciones, BMI) LT 4
LA ULTIMA CANCION (Peermusic III, BMI) LT 44
LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI) H100 36
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 7; RBH 3
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillion, BMI), HL, RBH 82
LET'S GET IT ON (THE MPG GROOVE MIX) (Jobete, ASCAP/EMI April, ASCAP/Stone Diamond, BMI), HL, RBH 99
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 8; H100 81
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 100
LIKE THAT (Val's Child, ASCAP/Swizz Beat, ASCAP/Trio, BMI/Alley, BMI/Paul Simon, BMI) RBH 77
LIKE YOU SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 76
LITTLE SISTER (Board Stiff, BMI) H100 97
LIVEME (Yami, BMI/EMI Blackwood, BMI) LT 24
LO MEJOR FUE PERDERTE (Not Listed) LT 40
LOVELY (Famous, ASCAP/Byefall Music, ASCAP/Feather, BMI), HL, H100 15
LOVELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 20
LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 23
LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 37

-M-

LO QUE PASO, PASO (Los Cangris, ASCAP) LT 25
LOU OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 18; H100 96
LOVERS AND FRIENDS (Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 17; RBH 7
MAKE UP (WaitEd, BMI) RBH 90
MAKING MEMORIES OF US (Sony/ATV Tunes, ASCAP/Jay, BMI), HL, CS 30
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 18
THE MIDDLE OF NOWHERE (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), WBM, CS 43
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 27
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nieve Music, ASCAP), WBM, H100 12; RBH 51
MOTIVATION (Domani And Ya Majesty's Music,

ASCAP/Toompstone, BMI) RBH 74
MOVE AROUND (Don't Play With My Publishing, ASCAP/Burnin Hot Music, ASCAP/Rondor, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 91
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 16
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 13; H100 63
MUST BE NICE (Lyfe, ASCAP) RBH 61
MY GIVE A DAMN'S BUSTED (Diffutens, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 9; H100 77
MY NAME (Rio Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 44
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Fram Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 51

-N-

NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP), HL/WBM, H100 94
NO ME QUEDA MAS (EMI Blackwood, BMI) LT 46
NOTHING TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 4; H100 47
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcore, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 47
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 50
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 27; RBH 11

-O-

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI) H100 33; RBH 15
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) LT 5
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 3; RBH 72
OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/EMI April, ASCAP), HL, H100 58; RBH 23
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningside Trail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI, ASCAP), WBM, H100 40; RBH 17

OKLAHOMA-TEXAS LINE (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI), HL, CS 58
ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP/Avalon Way, ASCAP) CS 46
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 98
OPEN ARMS (EMI April, ASCAP/Universal, ASCAP/Copyright Control), HL, RBH 86
ORDINARY PEOPLE (John Legend, BMI/william, BMI/Cherry River, BMI), CLM/HL, H100 31; RBH 5
OTRA VEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 15
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzbulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 35

-P-

PERDIDOS (J&N, ASCAP) LT 23
PICKIN' WILD FLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 28
PIGGY BANK (50 Cent, ASCAP/Universal, ASCAP/Dry Rain, ASCAP), HL, RBH 88
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 11
THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 97
PRECISAMENTE AHORA (Warner-Tamerlane, BMI) LT 30
Pretty Girl (Marco Cardenas, ASCAP/Ricardo Martinez, ASCAP/Daniel Salas, ASCAP/Jonathan, ASCAP) RBH 96
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving, BMI), HL, CS 52

-Q-

QUE LASTIMA (Universal Musica, ASCAP) LT 32
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 34

-R-

REAL N**A ROLL CALL** (Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/Gangsta Boogie, ASCAP/Swole, ASCAP) RBH 66
RESTLESS (Sixteen Stars, BMI) CS 37
RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Book Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayering Produ), HL/WBM, H100 10; RBH 83

-S-

SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), HL, H100 72
SEDUCTION (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/Minneapolis Gays, ASCAP) RBH 80
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 35
SIGNS (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Takin' Care Of Business, BMI), HL, H100 67
SI LA QUIERES (EMI Blackwood, BMI) LT 13
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 4
SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 73
SITTIN SIDEWAYZ (2 Players, BMI) RBH 76
SI YO ME VUELVO A ENAMORAR (Rube, ASCAP/Universal Musica, ASCAP) LT 9
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 38
SLOW DOWN (Tight Werk, BMI/Time4Flytes,

BMI/Songs Of DreamWorks, BMI) H100 45; RBH 18
SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 25; RBH 21
EL SOL NO REGRESA (EMI April, ASCAP) LT 39
SOME CUT (Swole, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI) H100 14; RBH 8
SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Crashing Plaids, ASCAP) CS 42
SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 49
SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 65
SO MUCH MORE (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI), WBM, RBH 35
SON DE AMORES (WB, ASCAP) LT 38
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL/WBM, CS 19; H100 92
SOONER OR LATER (Seven Peaks, ASCAP/Breaking Benjamin Music, ASCAP) H100 99
SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 59
SO WHAT THE FUSS (Stevland Morris, ASCAP) RBH 48

SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 87
STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) H100 69; RBH 26
SUGAR GIMME SOME (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP) H100 26; RBH 41
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 49
SWITCH (Treyball, ASCAP/Kwametheboygenius Music, BMI/Almo, BMI/Brothers Grimm, ASCAP/Marieson, BMI) H100 23

-T-

THE TALKIN' SONG REPAIR BLUES (EMI Blackwood, BMI/Rising Gorge, BMI), HL, CS 45
TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 45
TE BUSCARIA (Simon Music Temple, ASCAP) LT 8
THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 1; H100 56
THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/Minneapolis Gays, ASCAP) RBH 71
THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 44
TOCANDO FONDO (Sony/ATV Latin, BMI) LT 20
TOMA (Marimber, ASCAP/White Rhino, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 84
TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal

Interscope Lands Five In Modern Rock Top 10

Interscope becomes the first label in the Nielsen Broadcast Data Systems era to place five of the week's top 10 songs on the Modern Rock chart. It is the first since Geffen in January 1994 to own the first three positions on the chart.

Linking the two eras—and labels—is Beck, who moved into the No. 1 spot with "Loser" in the second of two weeks that Geffen claimed the top three titles. Eleven years later, Beck leads the Interscope charge to the top as "E-Pro" gives him his second No. 1.

Trailing Beck is Audioslave's "Be Yourself," which rises 24-2, and "Little Sister" by Queens of the Stone Age, which holds at No. 3.

Audioslave's 22-spot climb is the biggest jump into the top five since Dave Matthews Band's "Don't Drink the Water" moved 36-5 in April 1998. "Be" gains 1,314 detections, the second-largest gain for a non-debut track in the chart's history behind

Nirvana's 1,643-spin improvement for "You Know You're Right" in the Oct. 12, 2002, issue.

Rounding out the Interscope handful is "Work" by Jimmy Eat World at No. 6 and "The Hand That Feeds" by Nine Inch Nails, which debuts on the chart at a lofty No. 8 (see Chart Beat, page 55).

The last label to claim credit for half of the top 10 on the Modern list was Warner Bros. in the March 4, 1989, issue, two years before monitored airplay came into play.

EXCLUSIVE COMPANY: For the second time in a month, a track performed at the Feb. 13 Grammy Awards and exclusively sold at the iTunes Music Store makes a hearty splash. Debuting at No. 21 on the Pop 100 and at No. 32 on The Billboard Hot 100 is the rousing Janis Joplin medley "Cry Baby/Piece of My Heart" performed by Melissa Etheridge and Joss Stone. The track sells 30,000 paid downloads and enters Hot Digital Songs at No. 3.

In the March 5 issue, the superstar collaboration of "Across the Universe" opened with 34,500 paid downloads and entered the Pop 100 chart at No. 20 and the Hot 100 at No. 22. Like the tsunami-aid "Universe," all proceeds from the sale of "Cry/Piece" go to a charitable cause. In this case, cancer research organi-

zations City of Hope and the Dr. Susan Love Research Foundation are the beneficiaries.

The second-highest debut on the Hot 100 is also an iTunes exclusive, as Ben Folds' take on Snoop Dogg's "Bitches Ain't S**t" comes in at No. 71. The track moves 25-18 on Hot Digital Songs with 13,000 units sold (up 15%).

Exclusive tracks from iTunes have profoundly affected the charts since try Singles & Tracks, becoming the first independently distributed title in nearly 30 years to rule the chart for more than one week (See Nashville Scene, page 26).

"Sunday" closes a gap that opened in fall 1977 when the Kendalls posted four weeks at the summit with "Heaven's Just a Sin Away" on the Ovation imprint.

Morgan's track dominates with an audience increase of more than 800,000 impressions and finishes with 36.1 million during the tracking week.

In the runner-up position (4-2), Sugarland makes a valiant attempt to unseat Morgan with "Baby Girl," which ends the week with an audience of 35 million. It ropes the Greatest Gainer tag for the first time in its 37 chart weeks with an increase of 4.4 million listener impressions.

Sugarland's single also gains the most spins and dominates the Nielsen Broadcast Data Systems detections tally.

COMING AROUND AGAIN: More than two months after peaking at No. 17 on the Hot R&B/Hip-Hop Singles & Tracks chart, "Karma" by Alicia Keys rebounds 48-29. It continues its climb up The Billboard Hot 100 with a 31-24 move fueled by increasing airplay at mainstream top 40 radio (moving 13-12 on Pop 100 Airplay).

A power rotation from mainstream top 40 outlet WHTZ (Z100) New York likely played a role in crosstown R&B/hip-hop stations WWPR (Power

105) and WQHT (Hot 97) each increasing the song's spins. WWPR played "Karma" 72 times for the week, compared with just two plays a week ago, accounting for an increase to 6.5 million listener impressions. WQHT's

four-spin bump was good enough for an additional 500,000 listeners. The gain these two stations supplied ends up being greater than the title's overall increase of 6 million listener impressions.

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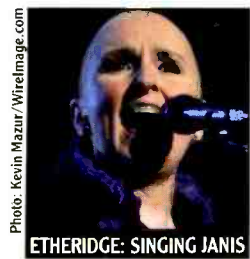


Photo: Kevin Mazur/WireImage.com
ETHERIDGE: SINGING JANIS

the Pop 100 launched and digital sales were thrown into the Hot 100 mix in the Feb. 12 issue, with those digital sales accounting for all three tracks' chart runs. "Across" and "Cry/Piece" have had only negligible airplay. Folds' "Ain't" did not register a single play during the tracking week on any of the 956 monitored stations on the Hot 100 radio panel.

SMALL LABEL, BIG FEAT: Craig Morgan's single on Broken Bow, "That's What I Love About Sunday," logs a second week at No. 1 on Hot Coun-

HitPredictor™
RadioMonitor
DATA PROVIDED BY
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MAINSTREAM TOP 40	ADULT CONTEMPORARY
<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>★ RYAN CABRERA 40 Kinds Of Sadness ATLANTIC</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>THE KILLERS Mr. Brightside (DJ/MG)</p> <p>JET Look What You've Done ATLANTIC</p> <p>JENNIFER LOPEZ FEAT. FAT JOE Hold You Down EPIC</p> <p>HOWIE DAY Collide EPIC</p> <p>CROSSFADE Cold COLUMBIA</p> <p>TIM MCGRAW Live Like You Were Dying CURB</p> <p>GAVIN DEGRAW Chariot RMG</p> <p>PAPA ROACH Scars GEFEN</p> <p>LIFHOUSE You And Me GEFEN</p> <p>RELIENT K Be My Escape CAPITOL</p> <p>FRICKIN' A Jesse's Girl ALBERT</p>	<p>NEW RELEASES WITH HIT POTENTIAL</p> <p>★ ROD STEWARD FEAT. ERIC CLAPTON Blue Moon RMG</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>RYAN CABRERA True ATLANTIC</p> <p>TINA TURNER Open Arms CAPITOL</p> <p>MERCYME Homesick CURB</p> <p>ROB THOMAS Lonely No More ATLANTIC</p> <p>HOWIE DAY Collide EPIC</p> <p>MAROONS Sunday Morning RMG</p> <p>FIVE FOR FIGHTING If God Made You COLUMBIA</p> <p>RAY CHARLES WITH DIANA KRALL You Don't Know Me CONCORD</p> <p>FINGER ELEVEN One Thing WIND-UP</p> <p>LENNY KRAVITZ Lady VIRGIN</p> <p>JESSE MCCARTNEY Beautiful Soul HOLLYWOOD</p> <p>GREEN DAY Boulevard Of Broken Dreams REPRISE</p>
<p>ADULT TOP 40</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <p>★ INGRAM HILL Almost Perfect HOLLYWOOD</p> <p>★ ANASTACIA Left Outside Alone COLUMBIA</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>ROB THOMAS Lonely No More ATLANTIC</p> <p>JET Look What You've Done ATLANTIC</p> <p>JESSE MCCARTNEY Beautiful Soul HOLLYWOOD</p> <p>TIM MCGRAW Live Like You Were Dying CURB</p> <p>JIM 24 RMG</p> <p>CROSSFADE Cold COLUMBIA</p> <p>RELIENT K Be My Escape CAPITOL</p>	<p>MODERN ROCK</p> <p>NEW RELEASES WITH HIT POTENTIAL</p> <p>★ U2 City Of Blinding Lights INTERSCOPE</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>GREEN DAY Holiday REPRISE</p> <p>JIMMY EAT WORLD Work INTERSCOPE</p> <p>BREAKING BENJAMIN Sooner Or Later HOLLYWOOD</p> <p>CROSSFADE So Far Away COLUMBIA</p> <p>THE EXIES Ugly VIRGIN</p> <p>ACCEPTANCE Different COLUMBIA</p>

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 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. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

APRIL 2 2005				Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	28	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	1 Wk At No. 1
2	3	7	Lonely No More	ROB THOMAS (MELISMAT/ATLANTIC)	★
3	2	24	Give A Little Bit	GOD GOOD DOLLS (WARNER BROS.)	★
4	4	18	Sunday Morning	MAROONS (OCTONE/J/RMG)	★
5	6	14	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	★
6	5	33	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	★
7	7	34	Collide	HOWIE DAY (EPIC)	★
8	8	39	She Will Be Loved	MAROONS (OCTONE/J/RMG)	★
9	9	46	One Thing	FINGER ELEVEN (WIND-UP)	★
10	11	15	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
11	13	25	Somewhere Only We Know	KEANE (INTERSCOPE)	★
12	10	31	Daughters	JOHN MAYER (AWARE/COLUMBIA)	★
13	14	14	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	★
14	15	7	You And Me	LIFHOUSE (GEFFEN)	★
15	12	28	Lady	LENNY KRAVITZ (VIRGIN)	★
16	16	18	Breathe (2 A.M.)	ANNA NALICK (COLUMBIA)	★
17	17	21	Look What You've Done	JET (ELEKTRA/ATLANTIC)	★
18	19	10	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	★
19	18	16	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	★
20	21	9	What Happens Tomorrow	DURAN DURAN (EPIC)	★

APRIL 2 2005				Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	28	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	4 Wks At No. 1
2	3	24	Daughters	JOHN MAYER (AWARE/COLUMBIA)	★
3	2	41	Heaven	LOS LONELY BOYS (DR/EPIC)	★
4	4	26	Live Like You Were Dying	TIM MCGRAW (CURB)	★
5	6	24	She Will Be Loved	MAROONS (OCTONE/J/RMG)	★
6	7	44	You'll Think Of Me	KEITH URBAN (CAPITOL)	★
7	5	29	In My Daughter's Eyes	MARTINA MCBRIDE (IRCA NASHVILLE)	★
8	10	15	Give A Little Bit	GOD GOOD DOLLS (WARNER BROS.)	★
9	8	9	Home	MICHAEL BUBBLE (143/REPRISE)	★
10	9	29	I'll Be Around	DARYL HALL (JOHN DATES (U-WATCH/DK-E)	★
11	11	50	This Love	MAROONS (OCTONE/J/RMG)	★
12	13	10	The Way You Move	KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG)	★
13	12	24	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	★
14	14	10	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	★
15	15	10	Open Arms	TINA TURNER (CAPITOL)	★
16	16	8	Homesick	MERCYME (IND/CURB)	★
17	17	23	What A Wonderful World	ROD STEWARD FEAT. STEVE WONDER (J/RMG)	★
18	18	6	Lonely No More	ROB THOMAS (MELISMAT/ATLANTIC)	★
19	21	7	Collide	HOWIE DAY (EPIC)	★
20	20	9	Sunday Morning	MAROONS (OCTONE/J/RMG)	★

APRIL 2 2005				Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	7	E-Pro	BECK (INTERSCOPE)	1 Wk At No. 1
2	24	2	Be Yourself	AUDIOSLAVE (EPIC/INTERSCOPE)	★
3	3	10	Little Sister	QUEENS OF THE STONE AGE (INTERSCOPE)	★
4	4	9	Holiday	GREEN DAY (REPRISE)	★
5	1	25	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	★
6	6	15	Work	JIMMY EAT WORLD (INTERSCOPE)	★
7	7	11	The Widow	THE MARS VOLTA (GOLDSTANDARD/LASS/STRUMMER/UMRG)	★
8	—	1	The Hand That Feeds	NINE INCH NAILS (NOTHING/INTERSCOPE)	★
9	5	25	Mr. Brightside	THE KILLERS (ISLAND/DJ/MG)	★
10	9	11	Sooner Or Later	BREAKING BENJAMIN (HOLLYWOOD)	★
11	10	5	Why Do You Love Me	GARBAGE (ALMO SOUNDS/GEFFEN)	★
12	8	20	Scars	PAPA ROACH (EL TONAL/GEFFEN)	★
13	12	9	The Clincher	CHEVELLE (EPIC)	★
14	11	39	Cold	CROSSFADE (FG/COLUMBIA)	★
15	16	8	So Far Away	CROSSFADE (FG/COLUMBIA)	★
16	14	10	Passive	A PERFECT CIRCLE (VIRGIN)	★
17	13	23	Home	THREE DAYS GRACE (JIVE/ZOMBA)	★
18	19	18	Ugly	THE EXIES (ULTIMATUM/MELISMAT/VIRGIN)	★
19	18	17	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
20	15	16	Save Me	UNWRITTEN LAW (LAVA)	★

APRIL 2 2005				Billboard® HOT 100 SINGLES SALES™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen SoundScan
1	1	1	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)	1 Wk At No. 1
2	1	7	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	★
3	11	3	You're In My Heart	PEPPER'S GHOST (HYBRID)	★
4	3	5	Do You Believe In Magic	ALY & AJ (HOLLYWOOD)	★
5	2	6	We Will Become Silhouettes/Be Still My Heart	THE POSTAL SERVICE (SUB POP)	★
6	5	3	Don't Cha	TORI ALAMAZEA (ROCKHILL/UNIVERSAL/UMRG)	★
7	4	21	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	★
8	6	17	Gotta Go Solo	PATTA LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/DJ/MG)	★
9	7	19	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/DJ/MG)	★
10	10	6	If She Were Any Other Woman	BUDDY JEWELL (COLUMBIA/NASHVILLE)	★
11	9	19	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	★
12	25	3	The Corner	COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN)	★
13	13	3	I'm A Hustla	CASSIDY (FULL SURFACE/J/RMG)	★
14	—	1	Get Right	JENNIFER LOPEZ (EPIC)	★
15	23	3	Wait (The Whisper Song)	YING YANG TWINS (COLUMBIA/REPRISE)	★
16	14	5	It's Like That	MARIAH CAREY (ISLAND/DJ/MG)	★
17	—	1	The Widow	THE MARS VOLTA (GOLDSTANDARD/LASS)	★
18	8	2	U Already Know	112 FEATURING FOXY BROWN (DEF SOUL/DJ/MG)	★
19	—	1	Get Em Up	MAX-V (COOL MILLION)	★
20	12	11	Disco Inferno	50 CENT (GUNSHIP/AFTERMATH/INTERSCOPE)	★

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 86 adult top 40, 88 adult contemporary and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

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Web Push

Continued from page 1

from all of its stations in the top 25 markets—300 stations in total—online listeners by May 1.

Combined, the initiatives represent Clear Channel's strongest bid yet to hold onto its audience beyond the confines of traditional radio. Streaming radio listenership is growing at work and at home as consumers increasingly gravitate to the PC to listen to music.

Like others trying to build a name for themselves in digital entertainment, Clear Channel is looking to raise its profile through original content. The company says its new series, "Stripped," was inspired by MTV's "Saturday Night Live."

Each week a different act will perform five songs in an intimate, closed-studio setting in New York or Los Angeles. The format combines new songs, reinterpretations of hits and covers.

Atlantic's Rob Thomas, Columbia's John Legend, Arista's Gavin DeGraw and Hollywood's Jesse McCartney will be among the initial featured artists.

"Stripped" is produced by Clear Channel's new online music and radio division, headed by executive VP Evan Harrison, formerly GM for AOL Music. Harrison was a key architect of Sessions@AOL—a feature that has emerged as one of AOL's most popular original programming elements.

Clear Channel is looking for similar high-impact programming such

as "Stripped" to rally station, listener and advertiser interest in its online offerings.

"We're giving our listeners a compelling reason to go to our Web sites and come back to our Web sites," Harrison says.

FOLLOWING THE RESEARCH

More than 19 million people listen to streaming radio online each week, according to Arbitron/Edison Media Research. Further, Borrell Associates data show that more than 30 million people consume on-demand media on a weekly basis.

Internet advertising is also on the rise. Research company eMarketer projects total online ad spending to grow 30% to \$11 billion this year—\$3.5 billion of which will come from local advertisers.

Last year the four biggest providers of Internet radio services in the United States—AOL, MSN, Yahoo and Live365—formed an alliance to market themselves collectively to media buyers that traditionally advertise on national syndicated network radio.

Ronning Lipset Radio, a specialist in selling ad space on streaming radio, is positioning the four Internet services to advertisers as a single network with more than 33 million monthly listeners.

Clear Channel already streams 200 of its 1,200 stations. But without a coherent Internet strategy until now, it has been playing second fiddle in the Web radio space to the dominant online-only players.

With "Stripped" and other initiatives from Harrison's team set to debut this summer, including advertiser-supported podcasting programming featuring local on-air talent,

Clear Channel thinks it has an opportunity to shift that balance of power.

The company believes that with such well-known radio brands as Kiss, Power, Lite and Z100, it has established franchises to which listeners can gravitate online in much the same way they do offline.

David Card, senior analyst for Jupiter Research, says that with a blended approach, Clear Channel has an opportunity to protect its listener base and expand the audience for online radio.

"It's one of the things an old-media company has going in its [favor] when they are competing with a Yahoo or an AOL," he says. "They have the

potential, if they can tie it together, to do cross-media programming, which is great because most people don't have Internet in their car yet."

Harrison says the company also has a powerful new platform to offer labels.

"Without a doubt radio still drives the majority of sales and exposure [of music] and, unlike any other medium, it has the power to create stars," he says. "We specifically went out and chose artists who not only are extremely relevant [to] our stations, but also are at a point in their career where we can reimage them and help them expand their audience because of the new approach."

Harrison points out that unlike features like Sessions@AOL, "Stripped" is not keyed around new releases. Instead it is looking to highlight acts that are already embraced by radio.

"Stripped" performances will be branded as local-station programming and will be promoted aggressively at the local level, both on-air and online.

As part of the promotion effort, participating artists will do on-air interviews and take listener questions via satellite with stations in 10-15 markets. A general interview with the artist will be distributed to all other participating markets.

Billboard VIDEO MONITOR

APRIL 2 2005

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
New Ones are those clips with six or more plays for the first time in the chart week.

BET	CMT	MTV	VH1
<p>1324 W. Street, NE, Washington, D.C. 20018</p> <p>1. AMERIE, 1 THING 2. TI, I DON'T KNOW ME 3. 50 CENT, CANDY SHOP 4. LUDACRIS, NUMBER ONE SPOT 5. THE GAME, HATE IT OR LOVE IT 6. TRILLVILLE, SOME CUT 7. BROOKE VALENTINE, GIRL FIGHT 8. MIKE JONES, STILL TIPPIN' 9. MARIAH CAREY, IT'S LIKE THAT 10. JOHN LEGEND, ORDINARY PEOPLE 11. CIARA, OH 12. FAITH EVANS, AGAIN 13. TRICK DADDY, SUGAR (GIMME SOME) 14. THE GAME, HOW WE DO 15. MARID, HOW COULD YOU 16. FANTASIA, TRUTH IS NIVEA, OKAY 17. COMMON, THE CORNER 18. BS, ALL I DO 19. TWEET, TURN DA LIGHTS OFF 20. BOBBY VALENTINO, SLOW DOWN 21. OMARION, O 22. TYRA, COUNTRY BOY 23. MARQUES HOUSTON, ALL BECAUSE OF YOU 24. USHER, CAUGHT UP 25. JA RULE, CAUGHT UP 26. C-MURDER, YA LL HEARD OF ME 27. 112, U ALREADY KNOW 28. CIARA, 1, 2 STEP 29. JENNIFER LOPEZ, HOLD YOU DOWN 30. NAS, JUST A MOMENT 31. FAT JOE, SO MUCH MORE 32. EMINEM, MOCKINGBIRD 33. LYFE JENNINGS, MUST BE NICE 34. BEANIE SIGEL, FEEL IT IN THE AIR 35. LIL JON & EAST SIDE BOYZ, ROLL CALL 36. DADDY YANKEE, GASOLINA 37. TI, BRING EM OUT 38. TOTAL, CAN'T YOU SEE 39. XZIBIT, CRIMINAL MIND 40. NEW ONS CIARA, OH C-MURDER, YA LL HEARD OF ME 112, U ALREADY KNOW JENNIFER LOPEZ FEAT. FAT JOE, HOLD YOU DOWN</p>	<p>330 Commerce Street, Nashville, TN 37201</p> <p>1. BRAD PAISLEY, MUD ON THE TIRES 2. SUGARLAND, BABY GIRL 3. KEITH URBAN, YOU'RE MY BETTER HALF 4. RASCAL FLATTS, BLESS THE BROKEN ROAD 5. KENNY CHESNEY, ANYTHING BUT MINE 6. MONTGOMERY GENTRY, GONE 7. ALISON KRAUSS AND UNION STATION, RESTLESS 8. LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING 9. JOSH GRACIN, NOTHING TO LOSE 10. JO DEE MESSINA, MY GIVE A DAMN'S BUSTED 11. MARTINA MCBRIDE, GOD'S WILL 12. BLAINE LARSEN, HOW DO YOU GET THAT LONELY 13. BLAKE SHELTON, GOODBYE TIME 14. TOBY KEITH, HONKY TONK U 15. NELLY, OVER AND OVER 16. SHOOTER JENNINGS, 4TH OF JULY 17. GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' 18. MARTINA MCBRIDE, GOD'S WILL 19. ALAN JACKSON, MONDAY MORNING CHURCH 20. JAMIE O'NEAL, TRYING TO FIND ATLANTIS 21. TRACE ADKINS, SONGS ABOUT ME 22. CHARLIE ROBINSON, EL CERRITO PLACE 23. BRAD PAISLEY, WHISKEY LULLABY 24. CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY 25. HOT APPLE PIE, HILLBILLIES 26. MIRANDA LAMBERT, ME AND CHARLIE TALKING 27. KENNY CHESNEY, I GO BACK 28. KENNY CHESNEY, OLD BLUE CHAIR 29. SHEDAISSY, DON'T WORRY 'BOUT A THING 30. TIM MCGRAW, LIVE LIKE YOU WERE DYING 31. GEORGE CANYON, MY NAME 32. JOE NICHOLS, WHAT'S A GUY GOTTA DO 33. DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO 34. TERRI CLARK, THE WORLD NEEDS A DRINK 35. AARON LINES, WAITIN' ON THE WONDERFUL 36. JESSI ALEXANDER, CANYON PRAYER 37. ANDY GRIGGS, IF HEAVEN 38. RASCAL FLATTS, FEELS LIKE TODAY 39. PHIL VASSAR, I'LL TAKE THAT AS A YES (THE HOT TUB SONG) 40. BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN 41. NEW ONS HOT APPLE PIE, HILLBILLIES SHEDAISSY, DON'T WORRY 'BOUT A THING THE WRIGHTS, DOWN THIS ROAD</p>	<p>1515 Broadway, New York, NY 10036</p> <p>1. 50 CENT, CANDY SHOP 2. GREEN DAY, BOULEVARD OF BROKEN DREAMS 3. JENNIFER LOPEZ, GET RIGHT 4. RASCAL FLATTS, BLESS THE BROKEN ROAD 5. CIARA, OH 6. THE GAME, HATE IT OR LOVE IT 7. MY CHEMICAL ROMANCE, I M NOT OKAY (I PROMISE) 8. THE KILLERS, MR. BRIGHTSIDE 9. FRANKIE J, OBSESSION (NO ES AMOR) 10. LUDACRIS, NUMBER ONE SPOT 11. MARIAH CAREY, IT'S LIKE THAT 12. LINDSAY LOHAN, OVER 13. USHER, CAUGHT UP 14. DESTINY'S CHILD, GIRL 15. BRITNEY SPEARS, DO SOMETHIN' 16. SIMPLE PLAN, SHUT UP 17. WILL SMITH, SWITCH 18. NELLY, NA-NAVA-NA 19. FAITH EVANS, AGAIN 20. KELLY CLARKSON, SINCE U BEEN GONE 21. OMARION, O 22. TI, U DON'T KNOW ME 23. TRICK DADDY, SUGAR (GIMME SOME) 24. U2, VERTIGO 25. ALICIA KEYS, KARMA 26. JESSE MCCARTNEY, BEAUTIFUL SOUL 27. P. DIDDY, BLACK ROBB & MARK CURRY, BAD BOY FOR LIFE 28. JAY-Z, BIG PIMPIN' 29. NELLY, FLAP YOUR WINGS 30. JENNIFER LOPEZ, HOLD YOU DOWN 31. DESTINY'S CHILD, CATER 2 U 32. JESSICA SIMPSON, TAKE MY BREATH AWAY 33. CIARA, 1, 2 STEP 34. EMINEM, MY NAME IS 35. BLINK-182, ALL THE SMALL THINGS 36. 50 CENT, IN DA CLUB 37. GWEN STEFANI, RICH GIRL 38. MARID, HOW COULD YOU 39. 50 CENT, DISCO INFERNO 40. SUM 41, PIECES 41. NEW ONS CIARA, OH MARIAH CAREY, IT'S LIKE THAT</p>	<p>1515 Broadway, New York, NY 10036</p> <p>1. U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN 2. GREEN DAY, BOULEVARD OF BROKEN DREAMS 3. EMINEM, MOCKINGBIRD 4. GWEN STEFANI, RICH GIRL 5. ALICIA KEYS, KARMA 6. 3 DOORS DOWN, LET ME GO 7. JOHN LEGEND, ORDINARY PEOPLE 8. MARIAH CAREY, IT'S LIKE THAT 9. JET, LOOK WHAT YOU'VE DONE 10. KEANE, SOMEWHERE ONLY WE KNOW 11. CROSSFADE, COLD 12. THE KILLERS, MR. BRIGHTSIDE 13. JACK JOHNSON, SITTING, WAITING, WISHING 14. USHER, CAUGHT UP 15. KELLY CLARKSON, SINCE U BEEN GONE 16. WILL SMITH, SWITCH 17. VELVET REVOLVER, DIRTY LITTLE THING 18. QUEEN LATIFAH, SIMPLY BEAUTIFUL 19. BOWLING FOR SOUP, ALMOST 20. HOWIE DAY, COLLIDE 21. BILLY IDOL, SCREAM 22. T.I., U DON'T KNOW ME 23. GAVIN DEGRAW, I DON'T WANT TO BE ASLYN, BE THE GIE 24. MOTLEY CRUE, IF I DIE TOMORROW 25. TORI AMOS, SLEEPS WITH BUTTERFLIES 26. KELLY CLARKSON, BREAKAWAY 27. BECK, E-PRO 28. JENNIFER LOPEZ, GET RIGHT 29. HOW MILLIONS, ELEANOR 30. JOHN MAYER, DAUGHTERS 31. HOBSTANK, THE REASON 32. MARDONS, SHE WILL BE LOVED 33. MARC BRUSSARD, WHERE YOU ARE 34. DESTINY'S CHILD, SOLDIER 35. JENNIFER LOPEZ, HOLD YOU DOWN 36. AKON, LOVELY 37. GARBAGE, WHY DO YOU LOVE ME 38. DURAN DURAN, WHAT HAPPENS TOMORROW 39. JIMMY EAT WORLD, WORK 40. DEAN MARTIN, YOU'RE NOBODY (I, SOMEBODY LOVES YOU) 41. NEW ONS MARIAM CAREY, IT'S LIKE THAT BILLY IDOL, SCREAM TORI AMOS, SLEEPS WITH BUTTERFLIES BECK, E-PRO</p>

NYC VIDEO SOURCE

OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY

HIP HOP/R&B	COUNTRY/POP/ROCK
<p>40 Hours Weekly</p> <p>MARIO HOW COULD YOU GWEN STEFANI # EVE RICH GIRL LUDACRIS NUMBER ONE SPOT DESTINY CHILD GIRL NAS # QUAN JUST A MOMENT EMINEM MOCKINGBIRD JOHN LEGEND ORDINARY PEOPLE NIVEA OKAY OMARION O FANTASIA TRUTH IS JENNIFER LOPEZ GET RIGHT FABOLOUS BABY LYFE JENNINGS MUST BE NICE SNOOP DOGG LETS GET BLOWN CIARA 1, 2 STEP DESTINY CHILD SOLDIER AMERIE ONE THING TWEET TURN DA LIGHTS OFF BEANIE SIGEL FEEL IT IN THE AIR TI, U DON'T KNOW ME</p>	<p>NYC/Melbourne, FL TV 31</p> <p>BUDDY JEWELL IF SHE WERE ANY OTHER WOMAN MIRANDA LAMBERT ME AND CHARLIE TALKING CLELUS T. JUDD PAYCHECK WOMAN KATHLEEN EDWARDS BACK TO ME THE WILKONSONS LA JO DEE MESSINA MY GIVE A DAMN'S BUSTED FORTY 5 SOUTH WE'RE COUNTRY SO WE CAN MARY GAUTHIER MERCY NOW OLD CROW MEDICINE SHOW TELL IT TO ME JESSIE ALYSON, RIGHT TO BE WRONG GWEN STEFANI # EVE RICH GIRL LENNY KRAVITZ LADY SHANIA TWAIN DON'T LeeAnn WOMACK I MAY HATE MYSELF IN THE MORNING TRACE ATKINS SONGS ABOUT ME JESSI ALEXANDER CANYON PRAYER DEANA CARTER ONE DAY AT A TIME DIERKS BENTLEY LOTS OF LEAVIN LEFT TO DO SHELLY FAIRCHILD TINY TOWN SHOOTER JENNINGS 4th OF JULY</p>
<p>TV 35</p> <p>MARIO HOW COULD YOU CIARA 1, 2 STEP JENNIFER LOPEZ GET RIGHT KEITH SWEAT IM READY NAS BRIDGING THE GAP LYFE JENNINGS MUST BE NICE EMINEM MOCKINGBIRD JOHN LEGEND ORDINARY PEOPLE EMINEM MOCKINGBIRD JOHN LEGEND ORDINARY PEOPLE USHER CAUGHT UP TWISTA # FAITH EVANS HOPE JADAKISS U MAKE ME WANNA FANTASIA TRUTH IS FABOLOUS BABY SNOOP DOGG LETS GET BLOWN TRICK DADDY LETS GO AMERIE ONE THING ALICIA KEYS KARMA OMARION O</p>	<p>TV 26</p> <p>LOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBIDO CHAYANNE AJIN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIRES QUITEMOS LA ROPA LEONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA JUANES FOTOGRAFIA SHAKIRA THE ONE NIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LIMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTES VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS</p>

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Carey

Continued from page 1

in the course of her 15-year career. But on the eve of the April 12 U.S. release of her eighth studio album, "The Emancipation of Mimi," Carey is confident, upbeat and spirited.

"The Emancipation of Mimi"—the title comes from the singer's nickname—arrives March 30 in Japan and April 4 in the rest of the world outside the United States.

In all territories, the set will sell as a standard CD and as a limited-edition Digipak (including a pull-out poster) with different cover art.

The album is decidedly pop and R&B, with flourishes of hip-hop. Carey co-wrote the set's 14 tracks and co-produced the bulk of them. She executive-produced the collection with Island Def Jam Music Group chairman Antonio "L.A." Reid.

The album features collaborations with several heavy hitters, including Jermaine Dupri, the Neptunes, Snoop Dogg, Kanye West, Twista and James "Big Jim" Wright.

The collection of songs rightfully places her voice front and center. It is as if Carey—whose songs are published by Rye Songs, administered by Songs of Universal (BMI)—is returning to the place that put her on the map. Which helps explain the sniping campaign in major markets like New York and Los Angeles that proclaims "The return of the voice."

Giggling (again), Carey says, "Oh, so you've seen the posters? That's good."

On a more serious note, she says,

"The voice has been here all along. Even if you listen to the oh-so-dissed 'Glitter' [soundtrack], there is a song called 'Lead the Way,' which is one of my best vocal performances ever."

She continues, "People who only heard certain singles would be like, 'Why is she singing so breathy?' Some people are of the opinion that if you have a big voice you should use it all the time."

FEELING THE VOICE

Though Carey admits she is a fan of big-voiced singers, "I don't want to hear someone scream at me all the time."

When Carey sings, she says, it's not about "showing off so everybody can hear me singing at the top of my lungs. But truth be told, I feel that my voice is in a better place than it has been in years."

She credits this to her Charmbracelet tour in 2003: "It was my longest tour ever, and it got me in great shape vocally."

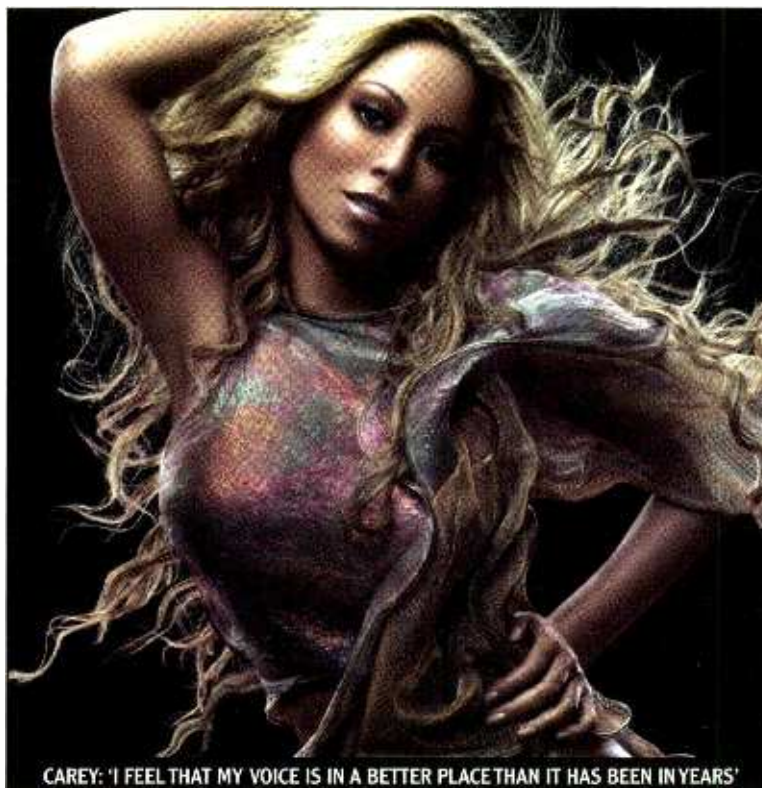
This strength is not lost on Reid. "We are feeling her voice again," he says. "She has an incredible voice—and she is using that voice on this album."

Island president Steve Bartels agrees. "There is a level of comfort with Mariah and these songs. She is digging deep into her soul."

Because of this, Reid believes Carey will touch people again.

This is already happening. The album's lead single, "It's Like That," is a top 20 hit on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. And the David Morales uptempo remix was recently sent to club DJs. Indeed, the infectious track is resonating with many.

In fact, stations like rhythmic top 40



CAREY: 'I FEEL THAT MY VOICE IS IN A BETTER PLACE THAN IT HAS BEEN IN YEARS'

Photo: Markus Klinito

WBBM Chicago are playing the original version and the Scott Storch remix (featuring Fat Joe). "It's Like That" clearly got radio's attention, WBBM music director Erik Bradley notes. "Most programmers were excited to play Mariah Carey again on their station," he explains.

Bradley adds that that was certainly an accomplishment, especially since her last studio album, "Charmbracelet," "was not the airplay monster" that previous albums were. That album has sold 1.1 million in the United States, according to Nielsen SoundScan.

In addition to championing "It's

Like That," WBBM spiked funky album track "Say Somethin'" for a couple of weeks prior to pioneering a second single, the anthemic power ballad "We Belong Together."

Bradley says the song should be another Carey slow-jam classic. "Great songs win, and there is zero doubt that 'We Belong Together' is a great song," he adds.

Island has plans to send the album's closing track, the inspirational and spiritual "Fly Like a Bird," to gospel radio.

While radio appears to be wholly embracing Carey this time around,

Sillerman

Continued from page 1

In addition to "American Idol" and versions of the format in 30 countries, 19 Entertainment comprises a record label, as well as a management company whose clients include Annie Lennox, Emma Bunton and Dave Stewart. There is also an exclusive global joint venture with soccer star David Beckham and his wife, former Spice Girl Victoria Beckham.

"19 Entertainment has visionary people in place, an effective and completed example of the creation of content, partnerships in that area, and what we hope are intriguing growth opportunities," Sillerman says.

The 19 deal follows CKX's winter acquisition of an 85% interest in Elvis Presley Enterprises (*Billboard*, Dec. 25, 2004). That deal, worth about \$100 million, gave CKX control of Graceland and the surrounding properties in Memphis, as well as revenue derived from Elvis' music, films and TV specials.

Indeed, CKX may well be creating a new entertainment business model.

"We do find that the traditional distributors of content, i.e., the major labels, the studios and the networks, have sometimes hung on to distribution methodologies and to economic models that are rooted in an earlier time when there were very few ways to access content," Sillerman tells *Billboard*.

Consumers now have many different ways of accessing entertainment, Sillerman notes. "And we believe this is the time to partner with the content and help them reshape the economic paradigm and the relationship with the distributors of that content," he says. "The only way to do that is to be partners with the best, and so far we think we're two for two."

19 AND COUNTING

For Fuller, the time to sell was right. "For me, it's one of those brilliant times in your career when you can just take stock and figure out, with this additional resource and clout behind us, how to use that and what we will focus on," Fuller says. "So there's a whole host of opportunities and ideas."

The acquisition of Fuller's multifaceted company perfectly fits into the CKX master plan. "CKX is all about aligning ourselves with the best content and creators of content across broad media," Sillerman says. "There is no better example of an affected plan to create content and a

person who has created it than Simon Fuller, 19 Entertainment and 'American Idol.'"

Fuller, who founded 19 in 1985, will become a director of CKX and will play a key role in planning and implementing the company's overall creative direction. He will also retain autonomy of 19. "We're in partnership," Fuller tells *Billboard*. "We have stakes in a new company. My stake is as important to me and relatively as big to me as his is to him. He's just a multibillionaire and I'm not a multibillionaire yet. But relative to individuals, it's very important to us both."

So why sell? "I think [Sillerman] brings phenomenal business acumen," Fuller says. "[Sillerman is] a very powerful entity in America, [with] business clout. So it's the resources and that American savvy. It's all about allowing entrepreneurs to flourish and giving me all that I need."

Fuller says he will likely spend more time in America to work on the additional plans for CKX and to expand 19 there. "With 19, I think we could just raise the game because of the resources we now have," he says. "The CKX element is very exciting for me."

And Fuller points out that 19 is more than just music. "I think 360 degrees in music is fine, but still quite limiting," he says. "Music is an important element of entertainment, but it's entertainment. I think the real winners are the people who acknowl-

edge that and approach music in the broadest possible way. How music interacts with television, film, all the new media, all the new technology that's arriving."

NO SNAGS

This is not Sillerman's first foray in management. In 2001, he tried to purchase the Firm for \$200 million, but that deal ran into trouble because of Sillerman's non-compete clause relating to the sale of his company SFX (*Billboard*, Jan. 20, 2001) to Clear Channel in 2000. But Sillerman says there will be no such issues with the 19 acquisition.

All non-competes have expired, Sillerman says, as of Feb. 1, including those relating to the touring industry. "American Idol" tours have been remarkably consistent for unproven artists, and have been produced in the past by AEG Live. With the expiration of the non-competes, CKX could produce these tours in-house if the company so desired.

"But that is very unlikely," Sillerman says. "Our goal is to be partners with the artists and not interfere with maximizing their opportunities for distribution, so as such I think we'll leave the touring to Clear Channel, AEG or anyone else who has an interesting opportunity."

"American Idol," which has produced arena-level touring and platinum recording success from previ-

the label is not taking any chances. Simply put, Island VP of marketing Eric Wong says, "we are reactivating her fan base."

That process began months ago with the "Return of the voice" campaign and was followed by a promotion spotlighting the alluring album cover art.

BIG-TIME PROMOTION

The Brett Ratner-lensed video for "It's Like That" has been a staple on MTV and BET; it was also the focus of MTV's "Making the Video." Ratner also directed the video for "We Belong Together," which concludes the storyline that began with "It's Like That."

In addition to appearing on the covers of such magazines as *Essence* and *Blender*, Carey appeared on "The Oprah Winfrey Show" March 2.

In mid-March she commenced a three-week press and media tour of Europe and Japan.

She will return to the United States for several release appearances in New York, including ABC's "Good Morning America," MTV's "TRL," BET's "106 & Park" and VH1's "Save the Music" concert special, as well as a Best Buy in-store.

Also being discussed is an upcoming tour, which will be booked by Rob Light of Creative Artist Agency.

At the center of all this activity is Carey and *that* voice.

"Over the past several years, the [music] industry has produced many stars—not all of which can sing," Reid says. "Mariah can sing. Hers is an extraordinary gift."

Carey is managed by Benny Medina of Handprint Entertainment.

Tap into the power of the
Billboard archives:
www.billboard.biz

The Billboard Buzz

DATA PROVIDED BY  **promosquad**™

Ages 13-29

Feb.	Jan.	Artist	Label
1	4	Maroon5	J Records
2	1	Green Day	Reprise
3	21	Alicia Keys	J Records
4	9	Evanescence	Wind-up
5	3	Eminem	Interscope
6	2	Linkin Park	WB
7	7	Kelly Clarkson	RMG
8	14	Usher	Zomba
9	18	Destiny's Child	Columbia
10	6	Nelly	Universal
11	8	No Doubt	Interscope
12	5	Gwen Stefani	Interscope
13	45	Mario	RMG
14	10	Avril Lavigne	RMG
15	26	Missy Elliott	Elektra
16	11	Blink-182	MCA
17	31	Jessica Simpson	Columbia
18	100	John Legend	Columbia
19	16	3 Doors Down	Universal
20	51	Kanye West	IDJMG
21	48	Ray Charles	Concord
22	30	Beyoncé	Columbia
23	29	Ludacris	IDJMG
24	28	The Killers	IDJMG
25	24	Good Charlotte	Epic

Ages 13-50

Feb.	Jan.	Artist	Label
1	3	Maroon5	J Records
2	1	Green Day	Reprise
3	8	Evanescence	Wind-up
4	2	Linkin Park	WB
5	21	Alicia Keys	J Records
6	6	Eminem	Interscope
7	7	Kelly Clarkson	RMG
8	10	No Doubt	Interscope
9	9	Avril Lavigne	RMG
10	4	Gwen Stefani	Interscope
11	13	Shania Twain	Mercury
12	14	Matchbox Twenty	Atlantic
13	32	Ray Charles	Concord
14	5	Tim McGraw	Curb
15	15	Usher	Zomba
16	27	Blink-182	MCA
17	17	3 Doors Down	Universal
18	11	Nelly	Universal
19	25	Destiny's Child	Columbia
20	16	Switchfoot	Columbia
21	24	Jessica Simpson	Columbia
22	51	The Killers	IDJMG
23	43	LL Cool J	IDJMG
24	26	Hoobastank	IDJMG
25	30	Goo Goo Dolls	WB

The Billboard Buzz chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist's career: Marketing, airplay, retail, print media, touring, TV appearances and rumor all have an impact on the chart's performance. Data is collected with the same strict attention to detail as all other PromoSquad research. A list of 250 artists is compiled based on airplay and sales. The artists are rated by thousands of carefully screened music fans. Results are compiled weekly and monthly. The top 25 chart is based on a weighted positive calculation that takes into account each artist's popularity and buzz among the entire music-listening population. PromoSquad also maintains detailed format-specific charts (e.g., mainstream top 40, R&B/hip-hop, country, etc.). For more information, contact buzz@promosquad.com.

Rebounding Buzz

Grammy Wins Help Acts Move On Up

BY BOB SMITH

Repeat after me: It is good to win a Grammy Award. It is good to . . .

That is the lesson of this month's Buzz Chart. It is especially true for Maroon5 this time around. With a best new artist trophy helping it along, the band reclaims the top spot on the 13-29 and 13-50 charts.

Maroon5 knocks last month's chart-topper down, but the Grammy for best rock album didn't exactly damage "American Idiot." Green Day holds its own, even though it has to settle for No. 2 buzz at both charts.

And those Grammys appear to be key to the good karma of Alicia Keys. She had slipped from the top 10 in recent months, but thanks to four Grammys, she has made a 16-position leap to the top five at 13-50 and an 18-point rise 13-29.

The popularity of the Superstition remix of Keys' hit "Karma" is also part of her rebound, especially among the 13-29 set. This crowd also digs Kanye West, who reappears on the 13-29 chart after his best rap album win.

There is one *way* overdue debut this month. We're talking about the late Ray Charles, who cracks the top 25 for the first time on each of the two Buzz Charts. He had slowly been climbing toward the upper ranks ever since the release of big-screen bio "Ray." A fistful of Grammys and an Academy Award for Jamie Foxx's

portrayal was what it took to push this legend over the top.

Speaking of legends, John Legend makes a huge debut this month. The R&B phenomenon is enjoying multiple format success with his track "Ordinary People."

There is nothing ordinary about Legend's Buzz Chart climb, as that single works its way up the Hot R&B Hip-Hop Airplay and Singles & Tracks charts, not to mention the Mainstream Top 40 airplay chart.

Usher, who dominated these charts in 2004, remains relatively stable in the middle of the 13-50 Buzz ranks, despite taking home three Grammys. Of course, we have to confess that it is hard to imagine Usher, whose "Confessions" is already eight-times platinum, getting any more buzz than he has had during the last year. Nevertheless, he gets a bump back into the top 10 among 13-29 thanks to the new hit "Caught Up."

Although she was nominated, Gwen Stefani came away empty-handed on Grammy night. She feels the loss on the Buzz Charts this month with a small slip in each column.

The bottom of the charts is often an in-again/out-again situation. That is the case for in-agains Ludacris, Goo Goo Dolls, Hoobastank and Good Charlotte. The Killers make a notable debut on both charts, squeaking into the final five. Next month we'll see if their buzz ebbs or flows.

MILEPOSTS

BIRTHS

Girl, Grace Victoria, to **Lisa and Ray Garcia**, Feb. 17 in New York. Father is senior director of business affairs at Roadrunner Records.

MARRIAGES

Linda Lorence to **Stephen Critelli**, Jan. 15 in Park Ridge, N.J. Bride is VP of writer/publisher relations for SESAC.

DEATHS

Danny Joe Brown, 53, of complications from diabetes, March 10 in Jacksonville, Fla. The Southern rock vocalist was best-known for his work with Molly Hatchet, which he joined in 1975. Brown was frontman for Hatchet's self-titled platinum debut in 1978 on Epic Records and on 1979's double-platinum "Flirtin' With Disaster." Brown left Molly Hatchet in 1980 and released one album as the

Danny Joe Brown Band the following year. He periodically rejoined Hatchet in the '80s and '90s, but health issues caused him to retire in 1998.

Lalo Guerrero, 88, of unspecified causes, March 17 in Palm Springs, Calif. Guerrero was a prolific singer/songwriter/guitarist known as the "Father of Chicano Music." He first gained recognition with the song "Cancion Mexicana," which he wrote when he was in his teens. His career spanned more than six decades, with hits including 1949's "Chicas Patas Boogie" and a wide range of genres—holero, ranchera, Tejano and mambo. One of the first artists to write bilingual songs, he also recorded more than 25 children's albums as part of the "Las Ardillitas de Lalo Guerrero" collection. Guerrero, a member of the

Tejano Hall of Fame, is survived by his wife and four children.

Rod Price, 57, of massive head trauma sustained in a stairway fall, March 22 in Wilton, N.H. Price was a founding member of blues boogie band Foghat. He began his career at 18 as a member of Shakey Vick's Big City Blues Band, which accompanied Champion Jack Dupree. Price also played with Duster Bennett, Eddie Kirkland, Muddy Waters, John Lee Hooker, Willie Dixon and Honey Boy Edwards. His signature slide and blues-based guitar playing earned him a reputation as "the magician of slide." Price played with Foghat during its 25-year career, which resulted in three platinum albums and eight gold records. His solo albums included "Open" and "West Four." Price is survived by his wife and five children.

Scher

Continued from page 7

he left. "Since I last promoted in 2001, the touring landscape has dramatically changed, and is now dominated by big companies like Clear Channel and AEG Live," Scher tells *Billboard*.

"Even so, I am incredibly enthusiastic about the opportunities that exist for independent promoters now," he continues. "The opportunity is to go back and be producers of entertainment events, not just promoters of them."

Scher says Metropolitan Talent was always conceived as a multifaceted entertainment company, with label, management and now live-event components.

"Will I be able to compete on the level that I did throughout my career from a volume perspective? I don't think that's possible anymore. But I do have the opportunity to do something I love and [create] a very successful niche."

Scher previously promoted a number of national tours, including Family Values and Up in Smoke, as

well as promoting regional Grateful Dead shows and producing Woodstock '94 and Woodstock '99.

Meanwhile, the legal wrangling between Scher and CCE goes on.

"Scher may be back in business, but it isn't over yet," CCE spokeswoman Susan Elmore says. "The judge ruled that Scher was bound by a valid no-compete that expired on its own terms [March 15]. We believe Scher violated that agreement several times."

Scher contends that CCE inherited a non-compete agreement that had already been breached by Covanta, a fact Covanta has admitted in writing. "Clear Channel knows full well that the original agreement was breached," he adds.

Debevoise said in his order that "it is unlikely that Clear Channel will prevail on the merits of its claim that Scher violated the July 11, 2003, [non-compete] order."

He adds that "whether Clear Channel is likely to prevail on its claim that subsequent to July 11, 2003, Scher violated the non-compete agreement and that Metropolitan Talent Presents and Cafaro knowingly participated in any violation that may have occurred cannot be determined without a full

evidentiary hearing."

Debevoise also says the public interest is better served by Scher promoting. "Although New Jersey law upholds reasonable restrictive covenants entered into in connection with the sale of a business, New Jersey policy strongly favors competition and strictly limits restrictive covenants to terms that are reasonable geographically and in duration," he writes.

Scher can now freely be involved with upcoming Metropolitan Talent shows, including concerts by Bob Dylan, Less Than Jake, Taking Back Sunday, Green Day and Velvet Revolver. Such shows had been promoted under the Metropolitan Talent Presents banner, a company owned 100% by Cafaro and under the direction of senior producers Ian Noble and Brad Saks.

The case between Scher and CCE concerns breach of contract and antitrust claims by Scher against CCE in the wake of Covanta's bankruptcy. "The judge has urged us to try and settle these outstanding issues," Scher says. "I'd like to settle our case and be left alone to operate in the concert business. Absent of a potential settlement, discovery will continue."

Live Music

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European festivals body Yourope and Britain's Agents Assn.

Brussels-based lobbying group the European Music Office welcomes the arrival of a new European trade organization. "It will be our role to support this initiative in Brussels," EMO director Jean-Francois Michel says.

Several live-music executives and

promoters are less receptive to the new body. Gerard van Duykeren, COO of Dutch organization International Crowd Management and Security Group, says the ELMF needs to clarify its position.

"ICMS has always been positive toward any initiative taken by the industry to take crowd management and crowd safety to a higher level. But at this moment, I do not know what the aims and objectives are of the newly formed ELMF," van Duykeren says.

Fostering recognition of the live sector's contribution to the European

economy is another collective ambition of the ELMF.

"Few people realize that the live business in Europe is bigger in generating revenue than the record business," Jenner says. "It creates more employment in Europe; it creates more tourism in Europe. Without a healthy live industry, there'd be no good records. Ultimately, we want the live market to grow."

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adjusted for returns. The IFPI is starting to compile digital sales from download stores and subscription and mobile services, but internal sources say the results are not yet conclusive. "We are starting to aggregate data, but it is far more complex than in the physical world," Kennedy notes.

He is convinced that had the 2004 statistics included digital sales, the overall market value would have been flat compared with 2003. Industry estimates put download sales at 1%-1.5% of the overall market value; for 2004, this would amount to \$336 million-\$490 million.

The IFPI says digital sales rose "exponentially" in 2004. In the four major digital music markets—the United States, United Kingdom, France and Germany—more than 200 million downloads were sold, 10 times as many as in 2003. It is anticipated that the trend will continue in 2005, based on sales patterns during the first two months of the year.

Outside the States, 2004 was the year the industry began to fight against illegal downloading with lawsuits. Kennedy sees in the annual figures "the beginning of the impact of litigation. People are starting to understand more what they can and cannot do. There will be more waves [of litigation] to come, and the impact will get stronger."

BY THE NUMBERS

At \$28.9 billion, CD album shipments in 2004 were down 0.9% from 2003. CD albums accounted for 86% of total shipments, the same figure as the previous year.

"I am convinced the CD market will still be relevant by the end of the

Vets

Continued from page 7

of the company in a major way."

The company's liaison at Columbia will be senior VP of A&R Tim Devine, who inked a similar deal with Aware Records about five years ago that eventually broke John Mayer and Train.

"It's important to try to take the clock off the artist-development process," he says. "The best way to do that is to keep your costs down. So by doing relatively inexpensive deals with quality artists that may not break overnight, you have a chance to buy time to help them develop in the marketplace."

"The relationship with Sony is such that our small company will serve as the first level of promotion and push behind the band," Valentine says. "When a project really starts to gain significant momentum and we feel it's appropriate, a larger entity will be needed to put everything it has behind us. There's a formula for a very seamless upstream for the bands."

Top 10 World Music Markets

Country	Value 2004 (\$US million)	Value 2003 (\$US million)	% change from 2003
United States	12,153	11,848	2.6%
Japan	5,168	5,261	-1.8%
United Kingdom	3,509	3,566	-1.6%
Germany	2,149	2,242	-4.2%
France	1,979	2,323	-14.8%
Australia	717	763	-6.1%
Canada	694	728	-4.7%
Italy	652	708	-7.9%
Spain	573	654	-12.5%
Netherlands	508	548	-7.4%

(Source: IFPI)

decade," Kennedy says. "We should not write it off too soon."

Total shipments of audio formats (CD, vinyl, cassette, MiniDisc, Super Audio CD) fell 2.6% to \$30.9 billion. But music DVD jumped 23.2% to \$2.7 billion; the format now accounts for 8% of the total market, versus 6% in 2003.

On another positive note, there appears to be improved performance from the top-selling albums. The value of 2004's top 10 albums rose 14% from that of 2003, while the top 50 albums were up 8%. According to the IFPI, eight albums sold more than 5 million units worldwide in 2004, versus five in 2003. The top-selling album in 2004

was Usher's "Confessions" (LaFace/Zomba), followed by Norah Jones' "Feels Like Home" (Blue Note) and Eminem's "Encore" (Interscope).

The United States remained the world's largest music market, increasing its wide margin on No. 2 Japan. U.S. shipments were up 2.5% in 2004 to \$12.1 billion.

The United Kingdom, meanwhile, posted a 1.6% drop to \$3.5 billion.

In continental Europe, "there are no real surprises and a couple of disappointments," Larsen says. "France continued to decline, Italy and Spain are sluggish, and Sweden is down to a level unimaginable a few years ago, and it's a pity."

Larsen says the situation in Germany in 2004 was "very depressing" but improving; new talent was particularly strong there. Shipments in the territory fell 4.2% to \$2.1 billion.

Maarten Steinkamp, head of continental Europe for Sony BMG Music Entertainment, says 2004 "was a year of transition" in Germany. "You've had changes at the top of nearly all the major companies," he says. "There's now a new generation of managers with more realistic views and a new thinking. I think we can be reasonably optimistic about the future. We took a beating there, but we are now recovering."

As Germany moves on, France has become Europe's new ailing territory, with 2004 marking the second straight year of 14% value declines. As a result, Germany has overtaken France as

the world's fourth-largest market. Steinkamp says France is only experiencing what has already happened to its neighbors and contends that there are signs that the decline is slowing. "France will not be a disaster," he says. "There's very vibrant local repertoire. And France can also learn from the mistakes made elsewhere and avoid them."

Spain, however, is a different story: The market fell 12.5% to \$573 million. "If you want to learn about the ultimate forms of piracy, Spain is the place to be," Steinkamp says. "But there's a great local scene. We keep our heads down, and we keep fighting."

Asia, meanwhile, experienced mixed results in 2004. Japan was down 1.8% at \$5.1 billion. Larsen points out that the

problem. The trade group points out that the top 100 albums, often the most heavily pirated, moved a combined 153.3 million units in 2004, compared with 194.9 million units in 1999, according to Nielsen SoundScan.

RIAA chairman/CEO Mitch Bainwol says that, thanks to piracy, the industry's biggest positive trend—digital sales—has not even begun to reach its potential. More than 140

RIAA

Continued from page 6

whose sales are not counted by Nielsen SoundScan. Some direct-TV marketing of music also is not counted by Nielsen SoundScan.

Despite the positive trends of the last 12 months, the RIAA maintains that piracy remains a

decline is at "a slower pace" than in previous years. "We could still see a turnaround there," he says.

Elsewhere in the region, the lesser-developed markets—such as China, India, Indonesia and Thailand—registered growth, while Hong Kong, Singapore and South Korea showed declines.

Sony BMG Asia president Richard Denekamp, who is also chairman of the IFPI's Asia Pacific regional board, says he expects current Asian market trends to continue through 2005.

Denekamp says Taiwan seems to be bottoming out and points to South Korea as a possible indicator of future trends. "While the physical market in Korea seems to be in a free fall, legitimate digital—predominantly mobile—revenues have already outpaced physical sales in 2004," he notes. "It's the first market in the world to see this phenomenon of digital sales outpacing physical sales."

In Australia, retail value fell 6.1% to \$717 million—a disappointing result for the territory, which has held its ground for the past four years. "It would have been a worse figure if it hadn't been for the current renaissance of Australian acts," George Ash, managing director of Universal Music Australia, says. "Local acts have been striking a chord with audiences here, and record companies here have been working particularly hard at breaking them."

Other positive factors, Ash says, are that "record companies are learning to adapt more quickly to changing marketing conditions, and top-selling acts such as U2 and Eminem are selling more units, faster."

Latin America, meanwhile, saw total sales grow 12.6% to \$1 billion. Sony BMG's Frank Welzer, chairman/CEO of the Latin region, says this is mainly due to "the emergence of DVD" and the economic recovery in Brazil and, to some degree, Argentina. Welzer says piracy remains a massive problem, with levels exceeding 50% in every Latin market.

Still, Welzer, who sees business opportunities in the region from online and mobile digital distribution, is optimistic. "Majors have all come through their downsizing and trimming of rosters," he says. "We expect to be in an even stronger position in 2005."

Additional reporting by Leila Cobo in Miami, Christie Eliezer in Sydney and Steve McClure in Tokyo.

million digital tracks and 5.5 million digital albums were sold last year, according to Nielsen SoundScan.

"Piracy, online and on the street, continues to plague the music community and its partners in the technology sector," Bainwol said in a statement. "Until the playing field is balanced, the legitimate online music business cannot truly flourish, and investment in new art will not reach its potential."

Continued from page 7

advice and that [CCE] should be proactive," Singer says.

DISAPPOINTED AND APPEALING

CCE says it will "vigorously appeal" the verdict. "Of course, we're disappointed they found against us on Jam's other claim, but I expect the appeals court will see that part of the verdict for what it was—an excessive and emotional reaction to a bunch of e-mails that were taken out of context—and the judgment will be reduced significantly."

In a statement, CCE adds, "We are very disappointed that the jury didn't see this case for what it really was—a disgruntled competitor who couldn't succeed in the marketplace and took his case to the courtroom. Competition is vital to business. Clear Channel plays by the rules and does quite well. Everyone can't win in a free-market system—but every business loss does not equal a lawsuit."

Singer says the Chicago jury had a different view. "This verdict is essentially an editorial from 10 members of the community who find Clear Channel's business practices to be unfair and grossly inappropriate. The jury really saw this as a case of good versus evil. They thought Jerry Mickelson was a very appealing person, a good guy, and in regard to the Clear Channel executives, [jurors] used the word 'scary.'"

This was the first case against CCE to make it through trial. Independent promoter Nobody in Particular Presents settled its monopoly suit, filed in August 2001 in Denver, against Clear Channel and several of its subsidiaries (*Billboard*, June 12, 2004). The terms of the agreement were confidential.

ALSO ON THE DOCKET

Another CCE case concerns the exodus of San Francisco promoters Gregg Perloff and Sherry Wasserman from CCE's Bill Graham Presents office and their subsequent formation of Another Planet Entertainment. Also at issue is the pair's involvement in producing a Bruce Springsteen show at San Francisco's Pac Bell Park shortly thereafter (*Billboard*, Aug. 16, 2003).

CCE filed a civil suit in August 2003 in California Superior Court. The suit alleged misappropriation of trade secrets, unfair competition and "interference with prospective economic advantage," among other causes of action. Perloff countersued. Both cases are pending.

Meanwhile, CCE and parent company Clear Channel Communications appear to have the attention of the Department of Justice, which has as many as three open investigations involving the company.

"In my view," Singer says, "the verdict here gives the Justice Department even more of a reason to give close scrutiny to Clear Channel's business practices."

Court

Continued from page 5

is "capable" of being used for non-infringing purposes—should be liable for secondary infringement, especially when the company could prevent the infringing uses.

As one aspect of secondary liability, they argue, "contributory infringement" means that a company should be liable for creating, maintaining and expanding these types of services. The petitioners argue that Grokster and StreamCast did more than this; they say the two companies actively encouraged and assisted infringement by "promoting themselves as sources of infringing content" and by "deliberately disabling and avoiding mechanisms that would limit infringement."

Under another part of secondary liability, the petitioners claim that a company should be liable for "vicarious infringement" when it has a direct financial interest in the exploitation of copyrighted materials, when it has the right and ability to supervise the users' activities and when it fails to prevent the infringing activities. The petitioners claim that Grokster and StreamCast have this obvious, direct financial interest through their sale of advertising, that they purposely changed their software to become decentralized and avoid control over the users and that they deliberately disabled and avoided mechanisms—even if imperfect—that would limit infringement.

Richard G. Taranto, a partner with Farr & Taranto in Washington, D.C., will argue for Grokster and StreamCast.

The companies focus their brief primarily on their technology, emphasizing that it is "capable of significant non-infringing use." They argue that this is the current legal standard that guides their activities.

The companies argue that simply having general knowledge that many will use their software for infringing purposes does not subject them to liability for providing the software.

In addition, they argue that the court should not consider any past alleged activities that may have encouraged or aided known infringement, because these activities were not an issue in the motion that led to this review.

Also, any claims based on past versions of the software or past activities that went beyond the normal offering and promotion of the software were not covered by the motion; they are part of the ongoing case. Therefore, the court cannot consider the claims, they assert.

The companies also focus on the versions of software reviewed by the

Ninth Circuit Court of Appeals. Grokster and StreamCast argue that they could not control individual infringing acts on these versions when they actually learned about users' infringements. Therefore, they argue that they cannot be liable for those infringements.

Finally, the companies argue that only Congress "is institutionally suited to consider the challenges presented by decentralized" P2P file searching and sharing, to assess its real-world effects, to decide when legislative intervention in market experimentation is advisable and to choose among possible context-specific legal regimes.

BIBLICAL PROPORTIONS

With two P2P companies on one side and 38 entertainment companies plus a certified class of 27,000 songwriters and music publishers on the other, the image of David fighting Goliath could come to mind—if not for the fact that many powerful companies filed amicus briefs supporting the position of Grokster and StreamCast.

In all, more than 200 individuals, companies, trade groups and non-profit organizations, representing "hundreds of thousands" of parties worldwide who believe the decision will seriously affect them, filed 55 amicus briefs with the Supreme Court.

The U.S. government, represented by Acting Solicitor General Paul Clement, and more than 100 other parties support the entertainment industry and want the decision reversed.

Major telecoms, technology companies and a trade group representing more than 450 U.S. venture capital firms are among about 100 parties urging the court to affirm the decision in favor of the P2P companies.

Others support neither side; they seek a clarification of legal guidelines.

While the case is pending before the Supreme Court, the Senate is standing by for the decision before moving ahead with legislation on related copyright issues.

Sens. Orrin G. Hatch, R-Utah, and Patrick Leahy, D-Vt., filed a joint amicus brief as neutral parties. They co-sponsored the Inducing Infringement of Copyrights Act of 2004, which pertains to secondary liability for inducing copyright.

Hatch and Leahy, leaders of the Senate Judiciary Committee's intellectual property subcommittee, say they disagree with the appellate court, the P2P companies and others who claim "that the entire burden and privilege of determining infringement liability rests with Congress" and not the Supreme Court.

The brief says they look to the court to decide whether certain kinds of file-sharing services should be held secondarily liable for copy-

right infringement.

The House is also in a holding pattern. "We're not going to do any major legislation until after the Supreme Court decides Grokster," Rep. F. James Sensenbrenner Jr., R-Wis., tells *Billboard*.

The chairman of the House Judiciary Committee says that if a legislative response is warranted after the decision, "it will be easier to pass it through the House than through the Senate because . . . it obviously is going to undo some of the things that somebody won in the court. Whoever's ox is gored would go to the Senate and have a hold put on the [Induce] bill, but we'll cross that bridge when we come to it."

Government officials and industry experts say that the side that is "gored" by the court's decision will land on the steps of Congress, pour-

ing money into lobbying firms. Interspersed with the legal arguments in the amicus briefs are a list of the special concerns.

One of these concerns is that business models may have to change to combat file sharing or to deal with the obligations that accompany innovation. For example, members of the Business Software Alliance want the appellate court decision reversed. BSA members create and supply 90% of the world's office-productivity software. They say that illegal copies of their products are widely available on illicit file-sharing networks. Their brief states that in 2003, they suffered financial losses from infringement in the United States estimated at \$6.5 billion.



Preparing the arguments for the P2P companies are, top row from left, StreamCast Networks general counsel Matthew A. Neco, Charles Baker of Porter & Hedges, Mark Lemley of Kecker & Van Nest, and bottom row from left, Electronic Frontier Foundation legal director Cindy Cohn, EFF senior intellectual property attorney Fred Von Lohmann, Richard G. Taranto of Farr & Taranto and Michael Page of Kecker & Van Nest.

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enforcement efforts to detect and investigate these crimes.

Forty state and territory attorneys general believe that permitting Grokster and StreamCast to evade liability would undermine secondary liability doctrines and foster lawlessness and an unaccountable business culture.

The American Civil Liberties Union, the American Library Assn. and others urge the court to affirm the decision, but to adopt an interpretation of the law that promotes free speech and innovation on the Internet while protecting legitimate copyright interests.

RIPPLE EFFECT

The court's opinion may also have financial consequences for many individuals and companies in addition to the parties to the case. Labor organizations for the entertainment industry say their members' entitlement to health benefits depends on them reaching a minimum earnings level. Lost sales resulting from piracy can mean lower pensions and loss of health insurance for members and their families.

Those who contribute to the creation of recorded music and other entertainment urged the court to consider that the livelihoods of those who work behind the scenes to help artists make great records are directly threatened by the massive, unfettered copyright infringement fostered by businesses like Grokster and StreamCast. Performing right organizations, international copyright holders and a variety of trade organizations are also affected.

Yet 22 musical artists asked the court to affirm the decision in favor of Grokster and StreamCast. Their brief describes these artists as supporting P2P technology—they either want to provide their music through P2P networks or are receiving a benefit from sales, collaborations, promotion or the opportunity to share political views as a result of P2P file sharing.

Legal experts are not even attempting to predict whether the court will affirm or reverse the appellate court decision. Since the Supreme Court is not required to hear appeals, however, agreeing to review the case means that it will create new rules or attempt to clarify old ones for the digital age—most likely the latter.

The court will also consider the practical effect that its written opinion will have on the remainder of the pending case and on all concerned parties and industries in the future.

The decision is expected to be made before the court adjourns for its summer recess.

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'If The Junos Can Help Sell Records From Canadians, It Will'

BY LARRY LeBLANC

It all started with a 4-inch-by-9-inch ballot in the Dec. 7, 1964, issue of the Canadian music trade publication RPM Weekly. The ballot asked subscribers to "help RPM pick our year-end notable Canadian artists and industry figures."

Today, Canada's annual Juno Awards include several days of performances and two awards shows, one televised nationally by CTV.

These days, the Junos are presented by the Canadian Academy of Recording Arts and Sciences, which was founded in 1975. Among the founding board members was Ross Reynolds, then the president of independent label GRT Records.

Reynolds went on to senior executive positions at WEA Music Canada and MCA Records Canada, rising to chairman of Universal Music Canada in 1998. At MCA/Universal, he is credited with overseeing the breakthroughs of such domestic acts as the Tragically Hip, Trooper, Triumph and Sloan, and developing distribution ties with top Canadian indie True North Records.

The veteran executive was named chairman of CARAS in 2001. The trade group now operates with a permanent staff of six and brings in additional staff six months before each Juno event.

"We have over a thousand volunteers working on the Junos," Reynolds says. "The nominating and voting process is incredibly labor-intensive."

The awards have come a long way from the early days as the brainchild of RPM Weekly publisher Walt Grealis and Canadian record producer Stan Klees. Initially known as the RPM Gold Leaf Awards, the honors took on their current name in 1970 in tribute to Pierre Juneau, the first chairman of the Canadian Radio-television and Communications Commission, when they were formally presented for the first time in Toronto.

CARAS began producing the Junos in 1975, with Grealis and Klees staying on as consultants and overseeing ticket sales. In 1984, CARAS secured full rights to the show from RPM Weekly.

The Junos moved to Hamilton, Ontario (an hour from Toronto) in 1995, following two years of labor disputes in Toronto. That was the first Junos to be open to the public. The event returned to Toronto in 2000 and has since been held in St. John's, Newfoundland & Labrador (2002); Ottawa (2003); and Edmonton, Alberta (2004). This year's activities take place April 1-3 in Winnipeg, Manitoba.

Since 2002, several public entertainment events have accompanied the Junos, including Junofest, which presents concerts in the host city. The awards are held over two nights. The nontelevised Juno Gala Dinner and Awards Ceremony takes place on the evening preceding the televised Juno Awards.

Hosted by Canadian TV star Brent Butt, this year's televised show will feature performances by Neil Young, k.d. lang, Simple Plan, k-os, Feist, Alexisonfire, Billy Talent, the Tragically Hip and others.

Q: What was the motivation behind the founding of CARAS?

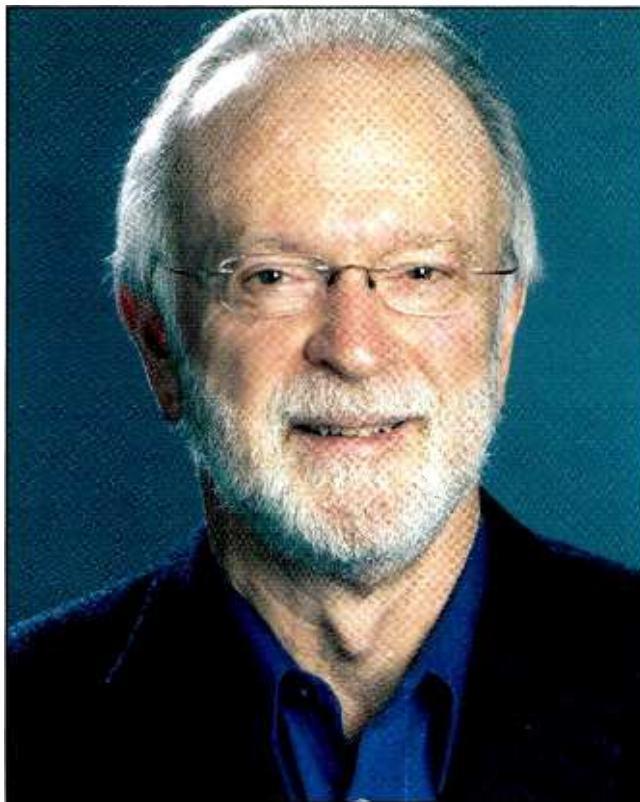
A: I was on the founding board of directors of CARAS in 1975 that was involved in Juno negotiations with Stan Klees and Walt Grealis. We wanted the event to go on television; they thought it wasn't ready. We also felt the Canadian music industry was starting to grow up, and some governance had to be put in place so our industry awards weren't under the control of a music trade magazine.

Q: What was the state of the Canadian music industry then?

A: There was a budding star system happening regionally, but there was no national touring [of Canadian acts] to speak of. The industry cried out for a vehicle like a television show to focus attention on Canadian artists. A very significant role of the Junos in its early days was that viewers could see some very exciting acts from different parts of the country.

Q: What is your memory of the first televised Junos in 1975?

A: It was a real coup to get Paul Anka to host the show. That



The Last Word



A Q&A With Ross Reynolds

Ross Reynolds: Career Highlights

1969: Named president of GRT Records of Canada
 1978: Joins WEA Music Canada as executive VP
 1983: Becomes senior VP/GM of MCA Records Canada
 1988: Appointed president of MCA Records Canada
 1998: Named chairman of Universal Music Canada
 2001-2004: Serves as chairman emeritus of Universal Music Canada
 2001-present: Chairman of the Canadian Academy of Recording Arts and Sciences

indicated that we were serious about putting on a quality show.

Q: How important is it to have a legend like Neil Young perform on the show this year?

A: We are so pleased, particularly with Neil's statement several years ago when the Junos almost went to Winnipeg. He said then, "The only way I'll play at the Junos is if they are in Winnipeg." True to his word, he's doing it.

Q: What is the thinking behind moving the Junos around to different cities?

A: The key change for us was being in St. John's in 2002. The province of Newfoundland & Labrador as well as the [federal government's] Atlantic Canada Opportunities Agency made very significant financial contributions to the show to get it there. That gave us the opportunity to expand the event into a weekend of activities and bring more things to the fans. In St. John's we also had a new broadcasting partner with CTV. CBC gave birth to the Junos and brought us along, but sometimes a relationship gets stale. CTV has revitalized the Junos. They are very strong in promoting and cross-promoting the show with their different properties. Next year, the Junos will be held in Halifax [Nova Scotia].

Q: Did moving the Junos to an arena setting in Hamilton in 1995 change the nature of the event?

A: That was to get the fans involved. Industry audiences, unfortunately, have a show-me attitude and tend to sit on their hands. The fans make the show exciting. One of the added benefits of an arena show is we get the revenue from ticket sales, which have been very significant.

Q: Has it become a show primarily to sell records?

A: The show is all about getting Canadian fans excited about Canadian music. I'm always intrigued when journalists pontificate that the Junos are nothing more than a vehicle to sell records. My reaction is, "And your point is?" If the Junos can help sell records by Canadians, it will. Year after year, you see very significant sales bumps from artists being on the Junos.

Q: An ongoing criticism is that the Juno process—particularly the televised show—is dominated by the major-label interests. Is that a fair criticism?

A: Not true. You go with acts that you feel work for the televised show and that will help television ratings. Almost by definition those acts are concentrated with the majors. We have a TV talent committee made up of a broad representation from across the industry. We try to have representation from all of the various interests.

Q: In 1998, ViK Records rap trio Rascalz caused a flap in Vancouver by refusing their Juno for best rap recording because the rap, reggae and dance awards were not in the televised portion of the show that year. The televised program has only rarely spotlighted alternative, folk, country or even jazz. Why is this?

A: One of the challenges we have each year is trying to represent as many genres as possible yet still try to put on a strong TV show. What happened in Vancouver sent a wake-up call to the industry that was overdue. Rap and hip-hop are, of course, such a significant part of our music culture today. This year there will be a fairly eclectic mix of musical acts, but some genres don't work as well on a national broadcast.

Q: How has CARAS been attempting to broaden its membership in recent years?

A: We have been out there trying to increase the membership, which is approaching 2,000 members. The CARAS board is representative of a broad cross-section of the industry. We have broadcasters, artists, publishers, managers as well as major and independent labels represented. Anyone who says CARAS is a tool of the majors doesn't understand the working of our board.

Q: What are your favorite Juno memories?

A: The Juno moment for me was in 1985, when Bryan Adams sang "It's Only Love" with Tina Turner. Bryan was pretty young then, and Tina came out onstage looking as if she was going to tear him apart. Another magic moment was in 1986, when Bob Dylan gave the Canadian Music Hall of Fame award to Gordon Lightfoot.

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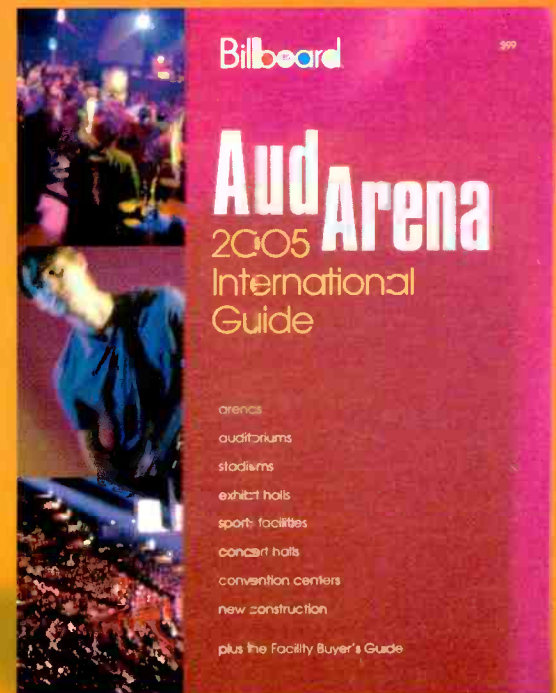
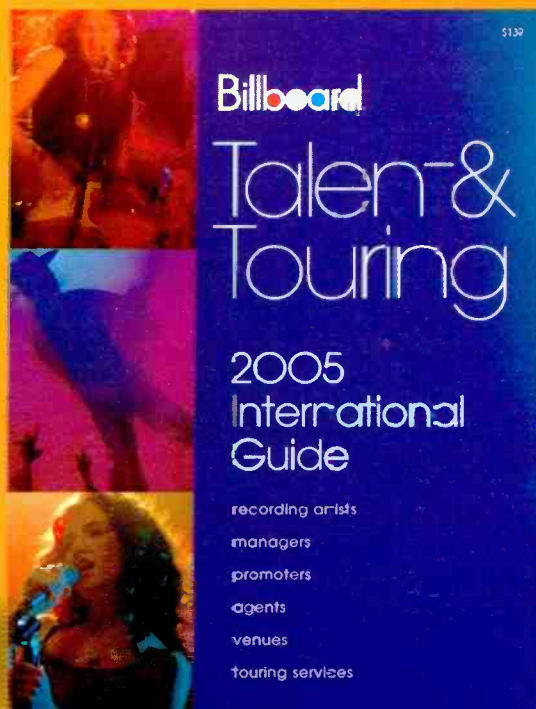
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Since opening our doors in May of 2001, we have been working hard to secure our position as the leader in urban home video. We are proud to say that we have achieved our goal, emerging as the video industry's top independent supplier of urban home video, commanding an astounding 45% share of the non-theatrical urban sell-through market among the independent suppliers.

Since securing this position in 2003, we have forged ahead with the objective of increasing our footprint in the urban video market. In a recent study conducted by Ventura Entertainment and Adams Media Research, Videocast data was extrapolated, reflecting the overall urban sell-through DVD market for 2004. This report included all major studio releases inclusive of theatrical to DVD, TV on DVD and straight to DVD features. As a result of this analysis we are pleased to announce that UrbanWorks Entertainment has grown to capture 6.5% of the entire urban DVD market. This is an astounding accomplishment and we want to thank all of you that have helped and supported us in our mission thus far.

Our achievement in this category has been fueled by the launch and creation of immensely popular and successful video brands such as: the Time Life video series "Def Comedy

Jam," the UrbanWorks original comedy franchise "Platinum Comedy Series," BET Pictures' Arabesque film series, the "And I Mix Tape" series franchise, and most recently, the "Fat Albert and the Cosby Kids - The Original Animated Series." Combined these franchises account for more than 4,000,000 units sold!

In 2005, we continue to fuel our growth by inking an exclusive North American distribution deal and brand management partnership with comedy powerhouse Carsey-Werner Distribution to bring two of its most popular TV properties to DVD, "The Cosby Show" and "A Different World." These classic programs dominated prime-time TV from 1984 to 1993 emerging as two of the most critically acclaimed television programs in American history. We are proud to bring these classic programs to DVD for the first time.

We have also wrapped the production on our first slate of inspirational live-plays produced for DVD. This new franchise will fly under the newly created "Soul Theatre Series" brand. The "Soul Theatre Series" is produced by UrbanWorks Entertainment in conjunction with 5-time NAACP Image Award winner David E. Talbert. This franchise will showcase live theatre in its purest form, bringing the most popular inspirational stage plays, from the top playwrights in this genre, to DVD for the first time.

Cast with recognizable African American artists from the film, television and music world and filmed in a multi-camera format, the "Soul Theatre Series" franchise is by far the highest quality production of live inspirational stage plays ever made available on DVD.

It is clear that we are passionate about what we do. Our team at UrbanWorks Entertainment is fully committed to bringing you the best that urban home entertainment has to offer. We believe that quality is important, and that the urban

experience is as diverse as its people. That is why we make a concerted effort to seek out and produce products that represent and speak to each of our customer's varied and diverse tastes.

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We also feel that we have a responsibility: a responsibility to develop and deliver quality content that is relevant and properly representative of the entire urban experience. In addition, we feel that it is our duty to conduct ourselves in a way that moves our community and business forward by creating opportunity, economic growth and a path for others to follow. We embrace that responsibility with open arms and are proud to be in this position. This philosophy is a key factor that sets UrbanWorks Entertainment apart from the competition.

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HOT NEW RELEASES 2005



THE COSBY SHOW- SEASON 1 will be making its DVD debut this Aug. 2. Its been 20 years since this classic series made its television debut...yet this is the first time ever the acclaimed series has been offered on DVD. The Cosby Show is one of the highest rated television shows in American history.



The Cosby Show

ments in the series **Fabric of a Man** and **He Say She Say**, in summer 2005 with an SRP of \$14.99.

FAT ALBERT AND THE COSBY KIDS THE ORIGINAL ANIMATED SERIES VOL. 2 This emmy-nominated series aired on CBS from 1972-1984 and re-syndicated in 1989. Fat Albert and the Cosby kids is one of the most highly regarded programs in television history. This brand has permeated popular culture through its licensing agreements for clothing, toys, games and merchandise. The next installment on DVD is due Jul. 12 with an SRP of \$24.99.

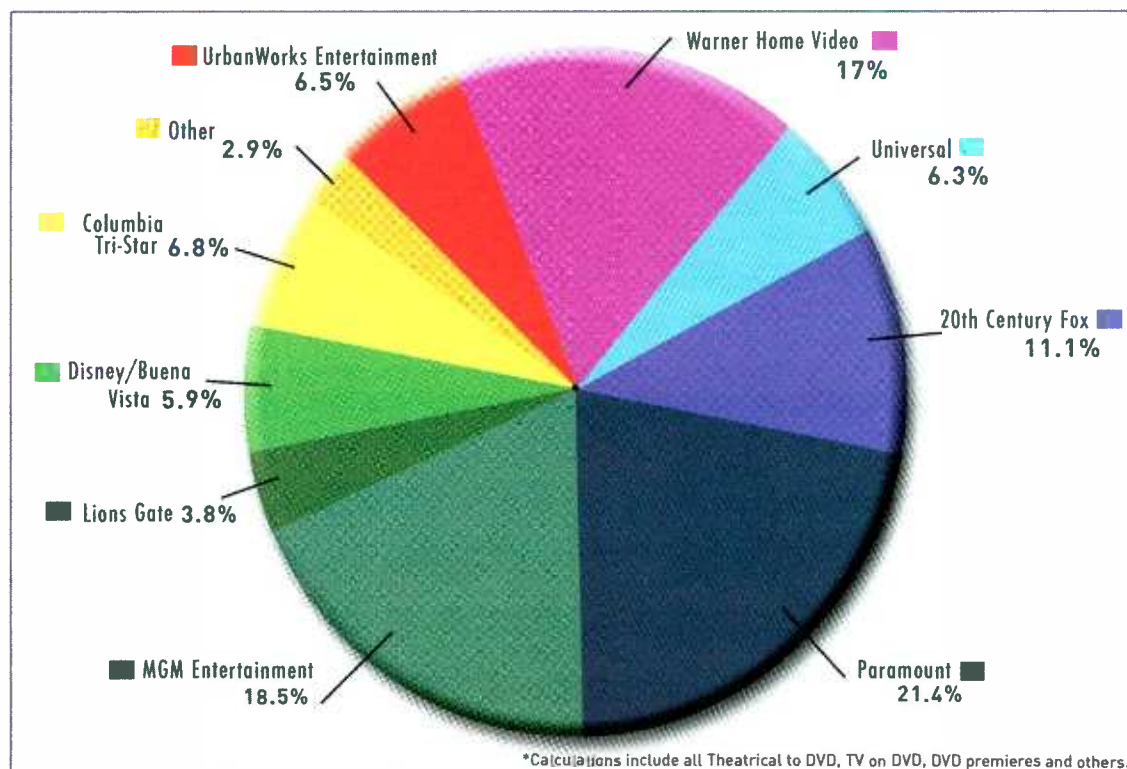
A DIFFERENT WORLD- SEASON 1 is a fresh and funny situation comedy that follows the triumphs, trials and tribulations of students at Hillman College. This half-hour spin-off of the top-rated *The Cosby Show*, enjoyed a 6-season run on NBC, from 1987 to 1993 and now makes its first ever appearance on DVD January 2006. SRP \$39.99

SOUL THEATRE SERIES is live theatre in its purest form, bringing the most popular inspirational stage plays from the top playwrights in the genre, under one banner. Playwrights include: Dave Talbert, Michael Mathews, and Angela Barrow. The Soul Theatre Series is by far the highest quality production of live stage plays ever offered on DVD. UrbanWorks plans to release the first install-

PLATINUM COMEDY DELUXE EDITION: BILL BELLAMY LIVE He's back...and this time making a statement! Over the last decade, Bill Bellamy has been a staple in the world of comedy. The man who coined the popular 90's phrase "Booty Call" has joined the prestigious Platinum Comedy Series as the first installment of new Deluxe Edition DVD Set which includes an audio CD of the show. Streets Jun. 14 with SRP set at \$19.99.



Urban DVD Market Share - 2004 (Based on Unit Sales)



TOP 10 Urban Genre DVD Leaders		
STUDIOS		
Market Share (Adams Media Research Analysis)		
1	Paramount	21.4%
2	MGM Entertainment	18.5%
3	Warner Home Video	17.0%
4	20th Century Fox	11.1%
5	Columbia Tri-Star	6.8%
6	UrbanWorks Entertainment	6.5%
7	Universal	6.3%
8	Disney/Buena Vista	5.9%
9	Lions Gate	3.8%
10	Others	2.9%