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6 Unforgettable A string of CDs and DVDs celebrate the life of the late Latin superstar Selena.



11 M.I.A. Takes On U.S.A. U.K. rapper M.I.A. hopes to make it big in the States with her XL debut, "Arular."



58 Hangin' With Haggard Country icon Merle Haggard talks about war protesters, Bob Dylan and career longevity in The Last Word.





THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT

Beck's Back Néw Album 'Guero' Off To Good Start With 'E-Pro'

BY MELINDA NEWMAN

LOS ANGELES—Heralded as the voice of a diserfranchised generation ever since the 1994 release of signature song "Loser," Beck just laughs when asked if he feels pressure to live up to such an impossible standard.

"I have no delusion that that is even expected of me or anyone cares," he says. "I don't have that big an opinion of myself. I would be a pretty sad spokesman."

But no doubt pundits will once again trot out the term when referring to his new album, "Guero," due March 29 on Interscope.

The album reunites Beck with the Dust Brothers, who produced his best-selling CD to date, the 1996 release "Odelay." The title has sold 2.2 million copies, (Continued on page 42)

Edgar's Digital Digital Play Web, Mobile Initiatives

MARCH 26, 2005

NEWSPAPER

Are Keys To WMG IPO BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—Is Warner Music Group ready for prime time as a public company?

That is the question investment analysts and industry executives are wrestling with as the work-inprogress music giant readies itself (Continued on page 54)

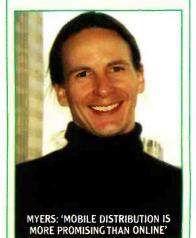
Full Songs To Phones A Hit In Japan

BY STEVE McCLURE

TOKYO—In the digital distribution race in Japan, mobile music appears to be outpacing online services.

Chaku-uta Full, Japan's only fullsong mobile download service, has racked up sales of 3 million tracks as of March 1, after launching in November 2004.

While no precise statistics on legitimate online downloads in (Continued on page 42)





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"We are pleased by this judgment as it sends a clear message to those who infringe upon our company's rights that Experience Hendrix will make every effort to safeguard Jimi's legacy. We will continue in our efforts to enforce our rights throughout the world." -Janie Hendrix, President and CEO of Experience Hendrix LLC

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Billboard NO. 1 ON THE CHARTS

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Nobody gave me no goddamn book saying I couldn't play rock guitar on a country song. SHOOTER JENNINGS ON MIXING MUSICAL GENRES Page 25

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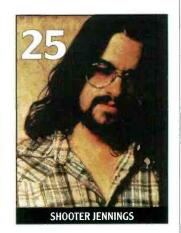
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April 25-28 at the Hotel InterContinental, Miami Information: 646-654-4660

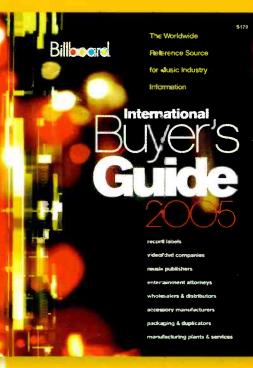
Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards Aug. 3-5 at the Hotel InterContinental, Atlanta Information: 646-654-4660

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

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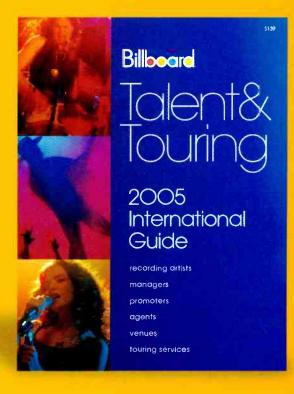
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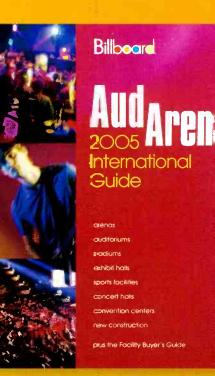
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Music's Wireless Future Labels Bullish On Mobile At CTIA

BY ANTONY BRUNO

NEW ORLEANS—The music industry has a message for the wireless industry: We're here.

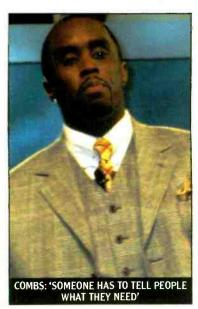
- We're here to stay.
- Get ready.

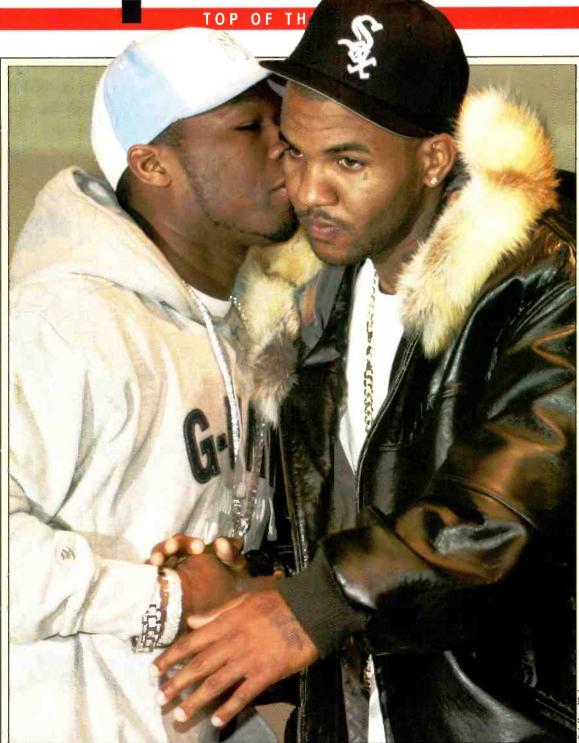
At the wireless industry's annual CTIA Wireless convention March 14-16 here, that thought was made very loud in actions and words. Sean "P. Diddy" Combs, in a surprise lastminute keynote appearance, supported the message by highlighting the dominant role music plays in mobile entertainment.

"People are always saying that content is king. But there is a lot of content out there, and it can't all be king," he said. "You don't want king. You want King Kong."

Warner Music Group was the 800pound gorilla beating its chest the loudest with a star-studded reception that created the biggest buzz of the otherwise tactical event. Muzzled by a mandatory quiet period in advance of the company's pending initial public offering, WMG was unable to discuss its mobile intentions in detail. But it didn't have to. Its mere presence spoke volumes, and the wireless industry has noticed.

(Continued on page 57)





50 CENT, LEFT, AND THE GAME SETTLE THEIR DIFFERENCES AT A MARCH 9 PRESS CONFERENCE

The Cost Of Beefs Rap Feuds Fuel Sales, But Can Also Feed Violence

BY GAIL MITCHELL

The high-profile feud between rappers 50 Cent and the Game may be over. But the ramifications ignited by their verbal one-upsmanship and past conflicts between rappers still reverberate, leaving one principal question on the table: How does the music industry resolve these issues and move forward?

With hip-hop born in the streets, lyrical battles have helped forge the genre's 30-year-old legacy. In fact, BET senior VP of music programming Stephen Hill says such competition has fueled some of hip-hop's more creative records. "Both Nas and Jay-Z spit some of their lyrical best when they were beefing with each other," he says. "After becoming a pop star, LL Cool J regained his credibility when he went after Kool Moe Dee.

"But they never went at each other. The only challenge is when you take the beef out of the studio."

"These beefs simply represent the society that we live in," adds Dr. Ben Chavis, president/CEO of the Hip-Hop Summit Action Network. "Lyrical battles are at the foundation of hip-hop. I would caution against making general statements regarding all beefs . . . Competition within *(Continued on page 56)*

Martin Takes FCC Chair NAB, RIAA Applaud Choice

BY BILL HOLLAND

WASHINGTON, D.C.—Many voices inside the beltway are applauding the appointment of Kevin J. Martin to the chairmanship of the Federal Communications Commission.

"Kevin Martin is the right person at the right time to lead the FCC," says Edward O. Fritts, president/CEO of the National Assn. of Broadcasters. "Kevin has a passion for public service and a deep understanding and appreciation for the value of local broadcasting."

Sens. Ted Stevens, R-Alaska, and Daniel Inouye, D-Hawaii, the cochairmen of the Senate Commerce Committee, also welcomed the selection of Martin.

"I've gotten to know Kevin, and I think he'll be someone who will listen to us and be accessible to us," says Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America. "I know he loves music."

The RIAA has filed comments in the pending high-definition radio proceeding calling for content protections when second-generation receiver-recorders hit the market.

President Bush announced his selection of Martin March 16. Since (Continued on page 56)



BILLBOARD MARCH 26, 2005

Upfront

Unstoppable Ozz

Mega Metal Event Ozzfest Turns 10, Shows No Signs Of Slowing

BY RAY WADDELL

When Ozzfest began 10 years ago, the summer touring landscape was thick with Lollapalooza, Lilith Fair, H.O.R.D.E. and the Vans Warped tour, among other festivals.

Today only the heavy metal Ozzfest and punk-centric Warped survive, clearly the most narrow niches of all the fests.

"It's become an annual fucking thing now," Ozzy Osbourne observes. "It's grown so fucking quickly, I can't begin to tell you."

Osbourne says Ozzfest was conceived by his wife Sharon Osbourne after a booking on another tour did not work. "Sharon asked Lollapalooza if we could get a spot on their tour, and they said there's no room. I don't know if it was for me in particular or my kind of music," Osbourne tells Billboard. "And Sharon got pissed and said, 'Fuck them, we'll do our own thing."

By doing their own thing during the past decade Ozzfest has become the top-grossing festival tour ever, at more than \$172 million from 240 shows that have drawn 4.2 million headbangers, according to producers Clear

Channel Entertainment.

On March 15, Ozzfest announced another raging tour, with a main-stage lineup of Black Sabbath, Iron Maiden, Killswitch Engage, Shadows Fall and Black Label Society (billboard.biz, March 15).

The significance of the 10-year milestone is not lost on the tour's founder. "I never thought in my wildest dreams that it would be this big," Sharon Osbourne savs.

So why does Ozzfest live on when so many other touring fests have withered on the vine? According to those closest to the tour, it is about staying true to what you do.

'We haven't tried to remake Ozzfest and turn it into something it isn't," says Jane Holman, GM of Clear Channel Entertainment's touring division and a key producer of Ozzfest. "It's a heavy metal fest and we try to bring people the best metal that's out there."

Even at 10 years old, Ozzfest has not changed, Sharon Osbourne insists. "It's still exactly the same, nothing has changed," she says. "The secret to our success is we stay true to the sort of festival we put out. We don't (Continued on page 55)



OSBOURNE: TENTH EDITION KICKS OFF JULY 15 IN BOSTON



Fendi's Bag

Fashion House Backs Stylish Musical Duo

BY MICHAEL PAOLETTA

NEW YORK-Globally revered fashion brand Fendi is upping the ante in the music-meets-fashion game.

Fendi is backing the self-titled debut album by fashion-minded New York duo Mother Inc. and lending its name to the group's marketing efforts. In fact, the Italian fashion dynasty paid for the recording, manufacturing and CD artwork of "Mother Inc."

The album arrives April 5 from Seven Seven Records, the independent label set up by Mother Inc. members Yvonne Force Villareal and Sandra Hamburg, along with former MTVi president/CEO and former SonicNet president Nicholas Butterworth.

"Entertainment brand marketing helps to establish brands and provides exposure and support for artists," Butterworth says. "What we've done is the next logical step—especially for fresh, emerging talent."

For Silvia Fendi, designer of accessories and menswear, the collabora-(Continued on page 57)

Billboard Mobile Rolls Out In April

Billooard

mobile))

Billboard is going mobile. Through an exclusive partnership with mobile entertainment publisher and distributor mForma, Billboard will make its charts and music news available to mobile users nationwide through an integrated entertainment application launching in April.

Announced March 14 at the CTIA Wireless conference in New Orleans, the service will also allow users to purchase music and download ringtones.

Billboard Mobile users will get free access to Billboard charts ranking the top singles, albums and music ringtones. Paid subscribers may then unlock additional Billboard-branded content, such as artist information,

headlines, feature articles, music reviews, song information, games and trivia.

All elements are cross-navigational. meaning an artist's information page will lead to links to buy ringtones from that artist, as well as tour dates, reviews and other content. Subscribers can listen to streaming audio samples of singles and ringtones and purchase music that is billed to their wireless phone invoice.

"The global mobile music business is already a \$4 billion industry and is growing exponentially," Billboard president/publisher John Kilcullen says. Billboard Mobile will dynamically embed Billboard's proprietary charts into the bloodstream of this on-the-go world, making the charts the standard for the m-commerce music space."

The service also will be integrated

with billboard.com. Under the mForma partnership, Billboard Mobile will expand to markets worldwide.

"Billboard Mobile applications are designed to provide real-time,

portable and trusted music news, reviews and charts to millions of fans around the world, for whom the Billboard brand is synonymous with success in music," mForma CEO Dan Kranzler says. "Billboard Mobile is designed to let users immerse themselves in all things music through the single most credible music brand out there.

Still In Love With Selena

BY RAMIRO BURR

SAN ANTONIO-Ten years after her death, Selena remains a central figure on the Latin music scene.

Fans cannot be blamed if there is a sense that Selena is still among us, as a steady stream of releases has kept her legacy alive.

Nearing the 10th anniversary of the superstar's death on March 31, 1995, six major Selena-related CD packages have either been released or are coming soon, mainly from EMI-the company that reissued her key catalog titles in 2002.

Among the new releases is "Selena Remembered," a greatesthits CD and DVD documentary, narrated by Edward James Olmos. It hit stores Jan. 25.

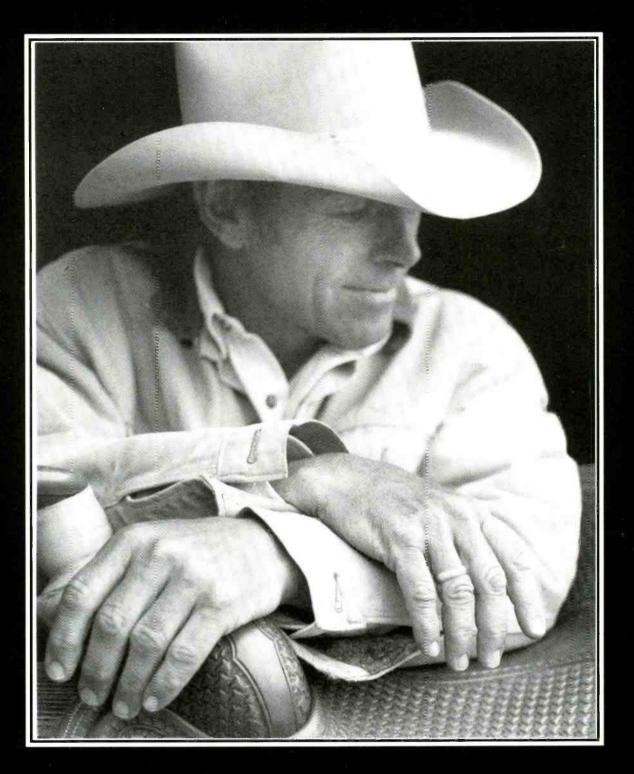
That was followed on March 15 with EMI's "The Last Concert," a CD/DVD of Selena's Feb. 26, 1995, Houston Rodeo performance at the Astrodome. The set includes 13 songs, bonus tracks and a video biography.

Also coming from EMI is "Selena: Unforgettable," which will be available March 29 as two individual CDs or as a limited-edition two-CD set. One disc compiles (Continued on page 55)



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Upfront

CCE Playing Fiddler

Company In Takeover Bid For U.K. Concert Institution

BY JULIANA KORANTENG

LONDON—Clear Channel Entertainment is strengthening its position in Europe with the planned acquisition of British live-music institution Mean Fiddler Music Group.

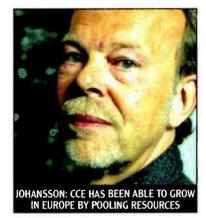
The U.S. giant has teamed with Dublin-based MCD Productions in a takeover bid for MFMG (billboard.biz, March 11). Upon completion, the transaction will add to CCE's portfolio such events as England's popular Glastonbury, Leeds and Reading festivals and venues like the Astoria and Forum in London.

Through their jointly owned investment company Hamsard, CCE and MCD propose to buy more than 21 million shares from MFMG chairman Vince Power at 60 pence (\$1.15) each. The cash offer values Power's 34.9% stake in MFMG at almost £13 million (\$25 million). Under U.K. Takeovers and Mergers rules, Hamsard must make a formal offer within 30 days. MCD—which owns Dublin's Point, Olympia and Gaiety venues, among others—is already MFMG's secondbiggest shareholder, with 24.3%.

Power would not comment on the deal, but the industry is watching closely. "The news is still brandnew, so it will be difficult to know Clear Channel's influence within MFMG," says Neil Warnock, a director at the Agency Group in London. "What is more interesting will be the synergy between Clear Channel and MCD, as they both own theaters, venues, festivals and agencies. That will definitely be a topic of discussion in the industry."

CCE owns, manages or consults on more than 25 European outdoor festivals, including the Isle of Wight in Britain, Werchter Festival in Belgium and the North Sea Jazz Festival in the Netherlands. At any given time, the company is involved in shows in up to 1,800 small- to medium-sized clubs and theaters, 500 arenas and 60 stadiums. In 2004, it handled major European tours by Madonna, Sting, Anastacia and Britney Spears, followed by U2 this year.

Additionally, this summer will see the third edition of the CCE-created Download Festival at England's Don-



ington Park; Ozzfest will be part of this year's three-day event. CCE is also planning a new event, Wireless Festival, in London's Hyde Park.

"CCE subsidiaries in most of our European territories already had established festivals," says Stuart Galbraith, the company's VP of promotions/director of festivals in the United Kingdom. "In the U.K., we didn't have any of our own [festivals] until Download. We have a lot of things in the pipeline." In addition to the rock-focused Download and contemporary-pop Wireless fests, he says, the company is planning a "heritage" event.

Galbraith would not comment on the bid for the publicly quoted MFMG, but he says CCE's European strategy is a combination of acquiring established companies, managing venues and creating new events.

Thomas Johansson, Stockholmbased chairman of CCE's European music division, explains that the company's growth has been made possible by pooling its resources in the region. Another advantage is CCE's outdooradvertising sister company. "We've been doing more together," he says. "We're trying to use all the tools we have in the Clear Channel box."

CCE was the center of attention at this year's International Live Music Conference March 11-13 in London.

Only three years ago at ILMC, the industry vilified CCE for its aggressive acquisition strategies (*Billboard*, March 23, 2002). This year, the conference held a session called "Corporatization: Five Years Down the Company Line," debating whether the presence of such giants as CCE has benefited the European live-music sector.

Panelist John Giddings, managing director of London-based talent agency Solo, does not regret his company's absorption by CCE Europe. "I think corporatization is good for the artists; they are more protected. It has dragged this business into the 21st century," Giddings said. "The image of promoters stealing from groups—corporatization has taken away all that pirate and maverick angle."

Also on the panel, the Agency Group's Warnock declared that such corporations as CCE have made the industry more competitive. "Some individual promoters signed early with these corporations, and some decided not to re-sign when their contracts ended because they liked the idea of being entrepreneurs in their own right," he said. "Some like being in the corporate structure, but that doesn't work for everyone."

Claudio Trotta, managing director of Milan's Barley Arts Promotions, said CCE Europe's move into Italy has forced independents like himself to raise their game. "I had to fight to survive, because I needed to make money," he said.

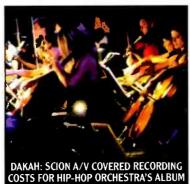


BY MICHAEL PAOLETTA

Automobile companies have been having torrid love affairs with music for years now. How else to explain the numerous TV car commercials that feature acts as diverse as Sting, the Vines, Kinky and the Yardbirds?

In an attempt to separate from the pack—and to align itself with tastemakers in the underground music scene—Toyota's Scion brand has set up its own label, Scion A/V.

The label—which follows Scionsponsored DJ and MC competitions and other music initiatives (including



magazines and DVDs)—will be launched at the Scion Independent

Showcase March 19 at the South by Southwest Music Conference in Austin. Unlike more traditional labels,

Scion A/V—which spotlights up-andcoming talent—does not "own the artists or the master recordings," Scion manager of sales promotion Jeri Yoshizu says. The car company does not derive any profit from this creative branding endeavor.

"We're about selling cars, not making money from these initiatives," Yoshizu notes.

The first two acts "signed" to Scion AV are Los Angeles-based 70-member (Continued on page 57)

THE WEEK IN BRIEF

<u>Viacom's MTV Networks</u> has named Bill Roedy and Herb Scannell vice chairmen. The two will continue in their roles as MTV Networks International president and Nickelodeon Networks president, respectively. Both report to MTVN chairman/CEO Judy McGrath.

London-based Roedy will continue to manage MTVN's growing international operations, while also overseeing his division's investments and expansions into a variety of multimedia platforms. He also leads the company's efforts to promote important global issues, including HIV/AIDS and is an ambassador for the United Nations program UNAIDS.

In addition to overseeing the day-to-day business of Nickelodeon, Nick at Nite, TV Land, Noggin/The N and Spike TV, Scannell will now manage the development of new channels and multimedia services. New York-based Scannell will also be responsible for several MTVN corporate functions, including human resources, business development and creative services. MICHAEL PAOLETTA

<u>Viacom</u> says it is "exploring" with its board of directors a possible "division of its businesses into separate publicly traded companies." According to Viacom, Les Moonves and Tom Freston, who both carry the titles of co-president/co-COO, would each head one of the new Viacom companies. Further details regarding the possible separation would come by June.

The suggested split would give Moonves CBS Television, Infinity Broadcasting and the Viacom Outdoor business. Freston's portfolio would include MTV Networks. TONY SANDERS

Blockbuster says it may start buying shares of rental chain Hollywood Entertainment as soon as March 21. It is possible that the Federal Trade Commission may file a lawsuit against Blockbuster if the chain moves forward with the hostile Hollywood purchase. The FTC already filed a motion to bar Blockbuster from going forward with its \$1.3 billion bid for Hollywood.

Hollywood has approved an FTC-cleared \$1.2 billion acquisition bid from Movie Gallery. The Movie Gallery offer expires May 1. JILL KIPNIS

<u>EMI Music</u> has appointed former Warner Music Group chairman/CEO Roger Ames senior adviser. In his consultancy capacity, he will report to EMI Music chairman/CEO Alain Levy and vice chairman/North America chairman/CEO David Munns. EMI has not disclosed the exact scope of his role.

Ames is familiar with EMI's operations. In 1999, he led an ill-fated attempt to merge WMG and EMI. The deal was scrapped when it became apparent that it would not bear up to scrutiny from the European Commission. Ames last worked under Levy when the pair were high-level executives at PolyGram Music Group in London in the 1990s. LARS BRANDLE

Shelia Shipley Biddy has exited Nashville-based independent label Vivaton Records, where she had been VP of national promotion and artist development since the label's launch in February 2004. The label is home to Mark Chesnutt and several developing acts. Prior to joining Vivaton, Shipley Biddy was senior VP/GM at Decca Records. After leaving that label, she spent five years as a manager of such artists as Jeff Carson and Danni Leigh. PHYLLIS STARK

Jason Helfstein, director of equity research for CIBC World Markets, painted an optimistic picture for pay-radio at the Kagan Radio/TV Summit March 16 in New York. Helfstein's research projects 35 million satellite radio subscribers by 2010 and 44 million by 2013. In its first three years, satellite radio has grown faster than satellite TV or wireless, he said, but much slower than Apple Computer's iPod and DVDs. At the end of 2004, XM and Sirius had a combined 4.7 million subscribers. **PAUL HEINE**

<u>A new Senate bill</u>, the Indecent and Gratuitous and Excessive Violence Broadcasting Control Act, S. 616, would subject cable and satellite radio and TV to current broadcast-only indecency rules.

The bill, introduced March 14, would also increase the maximum fine for a single incident of indecent or excessively violent programming to \$500,000, subject to a cap of \$3 million. It also authorizes the Federal Communications Commission to require broadcast, cable and satellite stations to post 30-second, full-screen warnings that violent or indecent programming is to follow. The FCC would be given latitude to dole out double fines for egregious cases.

The commission would have the authority to reduce fines when appropriate for small and locally owned broadcasters. Premium and pay-for-view fare would be exempt.

The bill was introduced by Sens. John D. Rockefeller IV, D-W.Va., and Kay Bailey Hutchison, R-Texas.

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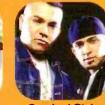
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Indies Need Options Under Compulsory License Reform **The Case For Competition**

The bitter struggle between music publishers and digital music services over the rates and terms of publishing licenses for online use has caught the attention of Congress-so much so that an oversight hearing was held March 8 before the House Judiciary Subcommittee on Courts, the Internet, and Intellectual Property regarding digital music licensing and revision of Section 115 of the U.S. Copyright Act.

Section 115 (the compulsory mechanical license section for compositions) authorizes music distributors-such as record labels and digital music servicesto reproduce and distribute songs that have been previously released as recordings, without asking permission of the music publisher, simply by sending a notice to the publisher, its agent or to the Copyright Office, provided that the distributor then properly administers the license and pays the publisher an arbitrated fee (i.e., the "statutory rate").

It is understandable why Congress would believe that there is a need to revise Section 115 to create a more "user-friendly" compulsory license. While licenses based on it can be administered by digital music services, generally with the use of a third-party agent, the real and transactional costs of administration have proven to be either too expensive or too cumbersome to facilitate music usage on the broad scale required by digital music services.

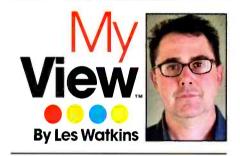
However, judging from the statements at the hearings, Congress was not advised of a critical aspect of any compulsory license, insofar as benefits to music copyright owners, artists, music distributors and consumers are concerned: competition among entities that are authorized to collect compulsory royalties.

The witnesses at the hearing included a representative of the trade association for the digital music services, a senior executive at one of the major record labels, a representative of the National Music Publishers' Assn. and a songwriter. Absent was any representative of the tens of thousands, if not hundreds of thousands, of independent publishers in the United States.

Traditionally, the Harry Fox Agency, a subsidiary of the NMPA, has acted as the agent for the collection of Section 115based royalties for publishers representing the majority of musical works in the United States. However, by many estimates, approximately 40% of songs that are used commercially in this country are controlled by publishers who are "selfpublished" and who do not use HFA to collect these royalties. Their reasons for doing so are varied, but include a desire

to avoid HFA's administrative fees; the delay in payment from an agent, as opposed to direct payment from the music distributor; to be in contractual privity with the music distributor, for purposes of audits of the distributor; and to remain autonomous, insofar as the choice to license or not is concerned.

Surprisingly to some, the independent publishers include a number of the most popular U.S. recording artists/writers. These artists can afford to "pass" on the advances proffered by music publishers and thereby avoid transferring their rights to them. They aim to gain the benefits of self-publishing and build a cottage industry out of publishing administration.



Nonetheless, it appears that the independent publishers will no longer enjoy the autonomy of self-administration when it comes to Section 115 royalties for online music services. Judging again from the tenor of the hearings, it appears that the record labels, music publishers and the digital music services have collectively convinced Congress that Section 115 should be revised so that the digital music services may be licensed, virtually automatically, to use the universe of songs in the United States without asking permission of each music publisher and without accounting directly to each music publisher. (At least, it appears that this will be the case with respect to subscription-based music services selling "tethered" or "limited" downloads and on-demand streams.)

The independent music publishing community could respond to this seemingly catastrophic event by petitioning Congress to preserve their right to choose whether or not to license their songs. But it is doubtful, at this point, that such an effort would be successful; Congress appears ready, maybe rightfully so, to accept a solution to an industry squabble and move on to the issues that the voting public cares about, such as the war in Iraq.

Even more, by advocating the right to say "no" to a digital music service license request, the independent publishers would play into the hands of the services and the

record labels-these entities appear to have convinced Congress that the biggest impediment to the growth of a digital music business is the acquisition of music publishing licenses.

A wiser move by the indie music publishers would be to lobby for the authorization of one or more agencies in addition to HFA to bring the benefits of competi tion to Section 115 royalty collection. This model would then be similar to the ASCAP/BMI/SESAC competitive framework for collection of royalties for the public performance of songs, as well as the framework under Section 114 of the Copyright Act-the digital public performance of sound recordings-which authorizes such entities as Royalty Logic (an affiliate of Music Reports) to compete with SoundExchange for the collection of royalties for the public performance of masters by digital music services.

As noted in 2001 by the Antitrust Division of the U.S. Department of Justice, in connection with its oversight of ASCAP and BMI, competing collectives benefit music copyright owners, artists, music distributors and the public.

When there are multiple collecting societies, copyright owners and artists benefit, because competing collectives offer lower administrative charges, better service and even advances as an enticement to affiliate. Digital music services benefit because competition creates a faster and more efficient marketplace for music license administration. And the public benefits, because the lower costs of license administration are inevitably reflected in the price of music to the consumer.

As demonstrated by the proliferation of illegitimate file sharing, it is no longer practicable in a digital age for individual music copyright owners to control the licensing of music over the Internet. Congress recognized this fact in creating a compulsory license in Section 114 for certain digital performances of sound recordings, and it appears to be on the verge of doing so by revising the compulsory license in Section 115 for compositions.

Copyright owners and artists should now focus on maximizing the flow of license fees derived from compulsory licensing. The best way to do that is to foster competition among collectives that are authorized to collect compulsory license fees. Monopolies in compulsory royalty collection will lead to diminished fees for all.

Les Watkins is VP of business affairs and business development for Music Reports Inc., which administers publishing licenses for digital music services.

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POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

XL Finds Hot Prospect In M.I.A.

BY TODD MARTENS

With a single in dance clubs, London-based rapper M.I.A. (real name Mathangi Arulpragasam) had labels eager to work with her. But her decision to sign with Beggars Group's XL Recordings was initially based on one factor: proximity.

"XL was the closest one to the area I lived in," she says. "I just went and knocked on the door."

No one at XL had heard of her, but she gave the label a copy of her single "Galang." As M.I.A. recalls, "I kept saying, 'Trust me, you've been looking for me.' They rang me back in 20 minutes and said, 'We want to speak with you.' They just got lucky I was lazy and didn't bother to get on the tube to see other companies."

Little did XL know that its new artist would record one of the most anticipated albums of 2005. The 27-year-old is already a magazine cover girl, and "Galang" has scored mainstream airplay in the United States.

Yet getting her debut album, "Arular," onto store shelves hasn't been easy. "Arular," out March 22 in the United States and April 4 in the United Kingdom, was delayed a month because of what Beggars VP of marketing Matt Harmon says were a "variety of legal issues."

Also, in the past four weeks, XL and M.I.A. found a major-label partner stateside in Interscope Records, forcing last-minute changes to the album's retail plan.

M.I.A., who spent her formative years in war-torn Sri Lanka, brings an inner-city bravado to her electronically spiced combative raps. Add in dancehall grooves and club-ready choruses, and M.I.A. has many believing she is going to be the first U.K. rapper to become a breakout star in the States.

(Continued on page 12)

Savoy Plucks Vollenweider

We've never been one to spout that major labels no longer practice artist development; it's just that they now limit it to acts that they believe (and hope and pray) can turn into huge moneymakers down the line. And that line is getting shorter and shorter.

What majors *have* done through the years is abandon many music art forms that show no

chance of yielding such rewards, leaving a bounty for smaller labels that do not have the overhead or expectations of a major.

That's how a label like **Savoy Label Group** ends up with **Andreas Vollenweider** and uses him to launch a world music imprint.

As many of you will recall, in the '80s and '90s, as improbable as it may seem for a harpist, Swiss artist Vollenweider was quite the sales force, with one platinum album and three gold sets in the United States alone while signed to **Sony** worldwide. According to SLG, he has sold more than 20 million albums globally.

After a hiatus, during which he got back all his Sony masters, Vollenweider will resurface on SLG's new **Kin Kou** world music label. Within the next few weeks **Kin Kou** will announce three more signings of established artists. "The approach is, you kind of figure out which way the water is running and swim against it," SLG president **Steve Vining** says. "These are areas where larger companies aren't functioning anymore."

The Vollenweider discussion went from releasing new album "Vox" to developing into a yearlong rollout that includes the reissue of his





entire catalog with, in some cases, accompanying DVDs or CD-ROMs.

The slate starts with the June release of "The Magic Harp," a greatest-hits set. The album will be the first SLG project to go through **WEA Distribution; SLG** formerly funneled through **RED Distribution**. Reissues will summarily follow, punctuated by "Vox," which is due in September.

The Vollenweider releases will receive an extra push through a **PBS** special that will air during the August pledge drive and again *(Continued on page 56)*

Louis XIV Reigns With 'Secrets' Atlantic Act Builds On Early Independent Success

BY MARGO WHITMIRE

With a frontman who tends to write in the nude, it is not surprising that Louis XIV's Atlantic debut is a bit naughty. A handful of the languidly playful lyrics on "The Best

A handrul of the langually playful lyrics on "The Best Little Secrets Are Kept"—out March 22—were inspired on a night that was "so hot that I had to just strip down," vocalist/guitarist Jason Hill says. "A lot of it was sort of off the cuff, improvised, and those are the songs that I dig because they don't happen all the time."

One part mischievous schoolboy and one part retro sophisticate, San Diego-based Louis XIV is emerging from a quiet Internet enterprise that sold thousands of copies of its 2003 self-titled debut and follow-up EPs "Pink" and "Blue" on its imprint, Pineapple Recording Group. Local radio picked up on "God Killed the Queen" from the self-titled release, which led to the band building a radio following that included the BBC's Radio 1 and modern rock station KDLD Los Angeles.

"They were already buzzing," Atlantic senior VP of marketing and artist development Livia Tortella says. "Radio really embraced them and it started to spread quickly to the image stations so we were at an advantage there."

Hill shares vocal, guitar and piano duties with friend Brian Karscig, who he met during recess in grade school. The two linked with drummer Mark Maigaard a few years later, and after playing in various bands together while growing up, the trio made it official two years ago. "We've known each other so long that it's really easy to

(Continued on page 12)

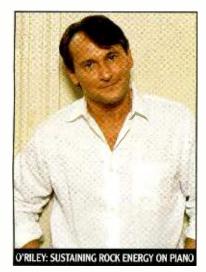


Music

Pianist O'Riley Is No Radiohead Amnesiac

Fans of **Radiohead** take their love of the band very seriously. Classical pianist **Christopher O'Riley**, however, has taken his admiration further by recording two full albums of Radiohead transcriptions for solo piano. His latest CD, "Hold Me to This," will be released by **Harmonia Mundi's World Village** imprint April 12. The new album, which follows 2003's "True Love Waits" (released on **Sony Classical Odyssey**), features many of the band's B-sides and rarities.

"I'm not arranging these songs



just to have arranged them," says O'Riley, who also hosts the **Public Radio International** syndicated

show "From the Top," which showcases young classical musicians from across the United States. "I'm doing the best I can to approximate the energy of a full rock band. And that's really always been part of the conceit and the seduction of piano reductions or arrangements of any kind of music. That possible range of color, and vitality, is the same thing that drives, say, **Liszt's** transcriptions of the **Beethoven** symphonies."

"Hold Me to This" isn't O'Riley's only new Radiohead project; the pianist is also publishing all the arrangements he has recorded on both of his transcription albums in a striking LP-sized book (available through his Web site, christopheroriley.com). "It's an incredibly beautiful book," O'Riley raves. "It's really a collaboration with **Steve Byram**, who designed the package for both of my Radiohead discs; for this book, he created incredible art for every page. I think it will be attractive as a work of art on its own."

O'Riley's tastes are famously diverse, and his repertoire ranges from Beethoven to new music by **Aaron Jay Kernis** to collaborations with tango pianist **Pablo Ziegler**. "I've continually been writing arrangements," O'Riley says. "I'm not just doing Radiohead, but also other artists. Right now, I'm hard at work at a lot of **Elliott Smith's**

songs. The common thread is what sends chills down my spine. "There are two

qualities in particular that really get me excited: harmony and texture," O'Riley notes. "In the **Shostakovich** Preludes and

Fugues I'm currently playing, for example, it's the fugal texture that gets under my skin. In Radiohead, each band member contributes one integral part of the puzzle in every song, which is a very contrapuntal way of making music. That, in turn, is part of what makes Radiohead so attractive for piano arrangements," he adds. "The varied texture means that you have different threads to pull together."

In fact, O'Riley has been pairing the Shostakovich with Radiohead in

his live performances. He says that with this kind of genre fluidity, playing each style undoubtedly influences the other in his work.

"Given that classical music involves a very wide repertoire and a very broad vocabulary of composi-



tional material," he muses, "that background informs everything I play in a very good way. In turn, the Radiohead stuff encourages the spontaneity and kineticism of my performances. It's definitely a twoway street."

SWEEPING THE CHART: Sony BMG's **RCA Red Seal** label gambled on the mainstream appeal of five clean-cut, piano-playing siblings: the Brown family of Salt Lake City.

So far, it looks as though the risktaking has paid off: **The 5 Browns'** self-titled debut album, released Feb. 8, has been a major sales success. Debuting at No. 1 on the Top Classical chart, the Browns' first album managed to knock "Yo-Yo Ma Plays Errio Morricone" out of the top spot after a 19-week reign.

The group's massive media campaign continues in the weeks ahead, including a live outdoor performance in Rockefeller Plaza for **NBC's** "Weekend Today" slated for April 2. The group's upcoming tour dates are what Sony BMG classical division president **Gilbert Hetherwick** calls "a series of little events," including appearances in Florida, Seattle, San Francisco and Salt Lake City.

NEW & NOTEWORTHY: This time, a bevy of intriguing piano releases: the reissue of **Rudolf Serkin's** album of **Chopin's** 24 Preludes (**Sony Classical**, Feb. 22), **Helene Grimaud's** performances of Chopin's and **Rachmaninov's** Piano Sonatas Nos. 2 (**Deutsche Grammophon**, March 8) and **Richard Goode's** recording of the **Mozart** Piano Sonatas in a minor, K. 310 and F Major, K. 533/494, with a variety of other short solo works (**Nonesuch**, April 5).

Louis XIV

Continued from page 11

be in a band," Hill says. "We don't see the point to practicing, and if we didn't know each other the way we do, it would be a lot harder to do."

Hill produced, recorded and engineered the new 10-track set, which pairs songs from the band's initial releases with new tracks like "Paper Doll" and "Pledge of Allegiance."

Hill made his living recording other bands before Louis XIV headed to a magazine warehouse in Paris to record its first album.

Although he never looked through the stacks, Hill likes to imagine they were piles of French pornography. "Louis XIV" took two weeks to complete.

"It's really raw and unmodern," he says. "In terms of recording, it's really warm and reminds me of something out of 1972."

In January, the group released the five-song EP "Illegal Tender" through a partnership for its imprint with WEA's independent distribution arm, Alternative Distribution Alliance.

The title, which peaked at No. 36 on the *Billboard* Top Heatseekers chart and at No. 45 on Top Independent Albums, placed "Finding Out True Love Is Blind" on the map as the group's first official single.

A raunchy homage to the female

population, the single represents Hill's favorite vice: "That's one of these sort of addictions in life that I think are wonderful and that I don't mind so much. That I like to give in to, you know?"

The song, which is also on "Best Little Secrets," is No. 28 on the *Billboard* Modern Rock Tracks chart this issue.

"There are certain things I'll do onstage that I can't do if I don't have a guitar strapped to me," Hill says of his swaggering live-show persona. "You just sort of have this electricity go through you, and you don't think about it"

Tortella says that despite Louis XIV's

"It felt like music that was coming

from the streets," Interscope A&R

executive Mark Williams says. "We

feel Interscope is a company that can

arrangement because she can keep one

foot in the independent world. "All the

labels say, 'We're genuine and into

integrity,' so who actually is? I just

wanted to have some fun. I'm not going

to turn into a pop artist or a tamed-

With a major label now involved, the

down version of what I'm doing."

M.I.A. is happy with the licensing

M.I.A.

Continued from page 11

take advantage of that.'

head start at radio, Atlantic is approaching marketing from a grassroots angle.

"It's really about putting the music in people's hands at parties and just making sure we connect the dots and allow the time to develop organically beyond the song on the radio," she says.

The label plans to ship more than 65,000 copies to retailers. Listening posts have been secured.

"It's a record for us that we feel is a great fit, and we're looking forward to doing a lot with it," says Jerry Suarez, senior music product manager for Virgin Entertainment Group. "Obviously, it's a developing artist, but we're going to try and give it as key a positioning as we can."

At midnight on March 22, the group will do an in-store performance at Virgin's Sunset Boulevard location in Los Angeles.

Tortella says print promotion will also be a major component for the new album, with ads planned in Filter, Spin and Fader, among other publications.

In April and May, Vice will release a series of lifestyle samplers featuring Louis XIV and other acts.

The group, which recently added bass player James Armbrust, just finished a U.S. tour supporting Hot Hot Heat and will join former tour mates the Killers for another trek.

On March 17, Louis XIV performed at Radio 1's La Zona Rosa showcase during the South by Southwest Music Conference in Austin. Doves and the Futureheads were also on the bill.

Louis XIV will appear on ABC's "Jimmy Kimmel Live" on street date. "Finding Out True Love Is Blind" is being played at MTV2. And the band will rejoin Hot Hot Heat on the road in April in Canada.

"We want them to stay on the road for a long time," Tortella says. "They're sexy, and they put it out there. They definitely don't take themselves too seriously, and yet, they're quality."

self-taught musician is on the fast track, and she knows it.

"My learning curve goes straight up so far that it bends back on itself and does a back flip," she says.

SAMPLING OF PROBLEMS

The underground stir caused by "Galang" set up "Arular" quite nicely. Then Beggars announced that some samples still needed clearance, and it was pulled from its Feb. 22 release. But other issues loomed.

M.I.A.'s buzz was growing to a roar, and with Interscope entering the picture, Beggars had to switch distribution from Warner Music Group's Alternative Distribution Alliance to Universal Music & Video Distribution's Fontana for the project. "There were a few retail programs that were booked and were about to happen that we lost some money on," Harmon says. "We were able to salvage most of it. That said, this is a softer launch than we expected."

For now, "Arular" will be released solely on XL, but Interscope will jump in at a point to be determined. Future M.I.A. albums will carry the XL/Interscope tag from the start.

Despite the attention the media has lavished on M.I.A.—she has been profiled in The New Yorker and placed on the cover of The Fader—Harmon says she is still an underground phenomenon.

"We'd be kidding ourselves to think that kids in Omaha, Neb., would be familiar with M.I.A.," he says. "To really impact a Wal-Mart, we're going to need a lot more radio and MTV support."

The artist is gaining ground, says Matt Olsen, a buyer at Sonic Boom in Seattle. "Somebody comes in every day asking for a copy of it."

Yet M.I.A. isn't in the clear yet. Recent U.S. shows were canceled because of visa issues, and she is still waiting for approval to tour the United States this spring.

"Immigration offices are my second home," she says. "I'm just going through the standard procedures. There's a reason you don't have many Sri Lankans coming to sing" in the United States.

M.I.A. is managed by Sara Newkirk at Cornerstone and booked by Sam Kirby at the William Morris Agency. Her music is published by Zomba.

www.americanradiohistory.com



Fountain Remembers Blind Boy Bandmate Scott

This column began as a celebratory piece spotlighting **the Blind Boys of Alabama's** new album, "Atom Bomb." But just after it was written, there came news that founding member **George Scott** had died in his sleep at his home in Durham, N.C. He was 75.

Among the last people to speak with Scott was **Clarence Fountain**, another founding member of the group, which formed in 1939, three years after Scott, Fountain and **Jimmy Carter** met at the **Alabama Institute for the Negro Blind**. (The group's current lineup features Fountain, Carter, Joey Williams, Eric McKinnie, Bobby Butler, Tracy Pierce and Bishop Billy Bowers.)

"It just goes to show you never know when you may be talking to someone for the last time, so always be thankful for the people you have in your life," Fountain said in a statement. "We're grateful to the Lord for letting us have George for as long as we did. He and I grew up together and sang together from little boys to old men. George was a great singer. He could sing any part in a song. We loved him and he was one of the "Boys.' He lived a life of service and now he's gone on to his reward."

Born George Lewis Scott on March 18, 1929, in Notasulga, Ala., the legendary baritone also played guitar, which was the group's only instrumental accompaniment in the early days. The Blind Boys went on to become one of the most popular gospel groups of the 1940s-1960s.



The act enjoyed a resurgence when it signed with **Peter Gabriel's Real World Records** in 2001.

The group has won four Grammy Awards, including one last month

for "There Will Be a Light," a collaboration with **Ben Harper**.

Funeral services were held March 15, the same day "Atom Bomb" was released.

Scott retired from touring with the Blind Boys in 2004 but sang

lead on several tracks on the new album. When he retired last year, he urged the band to continue.

"When you come hear the Blind Boys, you come to hear a phenomenon," Fountain tells *Billboard*. "We know how to do it. We've been doing it for more than 60 years, and we haven't gotten tired yet."

For "Atom Bomb," the Blind Boys once again recorded at **Capitol's** historic studio in Los Angeles, with **Jon Chelew** producing.

The Blind Boys serve up a spunky

version of the **Fatboy Slim/Macy Gray** song "Demons," joined by **Gift of Gab** from **Blackalicious**. The legendary **Billy Preston** adds some Hammond B-3 organ to **Eric Clapton's** "Presence



of the Lord." Los Lobos guitarist David Hidalgo and blues harp virtuoso Charlie Musselwhite join the Blind Boys on a revved-up treatment of the Norman Greenbaum classic "Spirit in the Sky."

In addition to the title track, which is a cover of a 1950s **Soul Stirrers** hit, the album features the Blind Boys lending their unique talents to such time-honored tunes as "Old Blind Barnabas" and "Talk About Suffering."

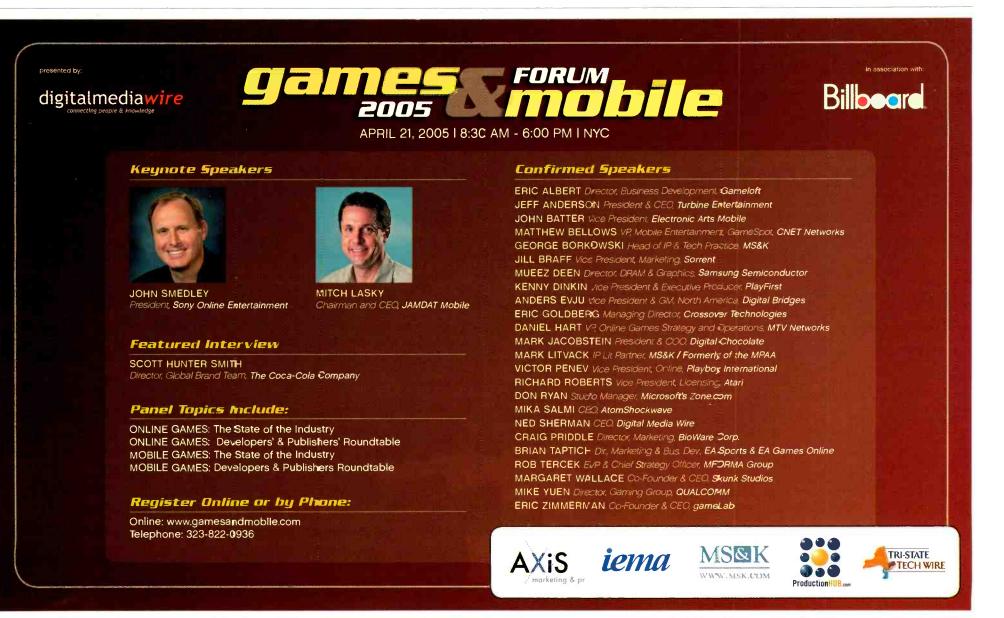
"We liked the material, and we just jumped in there and did it," says Fountain, 72, who makes his home in Baton Rouge, La. "It wasn't too complicated because just about any song you could put up there, we'd know it."

Fountain looks forward to performing the songs live when the Blind Boys tour this summer. "The last three years have been packed houses," Fountain says. "It's been a fantastic run for us. The more Grammys we win, the more people we draw."

After spending decades on the road, Fountain has his own philosophy on maintaining longevity. "My theory has always been, 'Do your body right and you'll be alright,' " he says. "I never drank or did drugs, so I've got a chance to go on for a little while."

Beyond touring, the Blind Boys have been visible via a public service campaign for the **American Diabetes Assn.** Some members suffer from the disease, and the group is committed to raising awareness.

Fountain says the group also has "a couple of movie deals" in the works, including a film version of "The Gospel at Colonus," an Obie Award-winning play in which the Blind Boys performed. "I want one good movie deal, then I could go home and sit down. I'd be satisfied then," he says with a laugh.



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Music Louring

Organizers Go Underground For Package Tour

BY RAY WADDELL

Given the limited number of premium touring options for aggressive music bands, their handlers must be aggressive in creating tour opportunities.

Enter Sounds of the Underground, a hardhitting DIY tour project that brings a high-profile live platform to bands that might not fit into Ozzfest or the Vans Warped tour this year.

Produced by Face the Music Touring booking agent Tim Borror, Ferret label executive/ artist manager Paul Conroy, Ferret owner Carl Seversen and artist manager Larry Mazer, the tour runs June 25 through the end of July (billboard.biz, March 8).

All of the principals in the project found themselves without an optimum touring situation for their bands this summer.

"We all either had certain bands on Ozzfest or Warped last year that weren't going to be on it this year," Borror says. "But they had gotten to the point where they had a lot of touring meat on their bones, and it would be a shame to see them climax at the club level. We all decided to force the issue and make this happen."

Confirmed bands include Clutch, Poison the Well, Opeth, Unearth, From Autumn to Ashes, Chimaira, Norma Jean, Every Time I Die, Strapping Young Lad, Throwdown, High on Fire, Devil Driver, All That Remains and A Life Once Lost. Another major headliner will be announced soon.

Additionally, Madball and Terror will split the eastern and western portions of the tour.



Southeast) and Himsa (Western).

The number of bands participating is evidence of a vibrant scene. "A lot of the artists we work with were kind of left in the dust with touring opportunities," Conroy says. "If we didn't create an opportunity, we could be stuck playing clubs this summer. And if this scene stops at the club level, we're failing these bands, who deserve more."

Conroy says the lineup came together "fairly quickly," given that most of these bands have toured together in the past. "Ninety-five percent of these bands have played together at the club level, or at events like Hellfest or Metalfest," he says. "This whole scene is very organic."

LABEL SUPPORT

Independent labels Ferret, Prosthetic, Trustkill and Metal Blade came to the table with enough money to set up the tour, including production, road personnel and initial marketing costs.

"After the labels that initially believed in this tour got the nut together and put up the money, Tim was able to put together this jaw-dropping lineup," Seversen says. "Then we had something we could take to the sponsors for visibility."

Initial sponsors are Music Choice, Revol-

ver magazine, purevolume.com and Hot Topic. The tour producers are open to an appropriate title sponsor, as well.

"If the right sponsor comes onboard at the corporate level that wants to invest in our tour, we're willing to listen, if it makes sense," Conroy says. "But we want the brand to remain true to the tour itself."

Mazer adds, "My dream would be Red Bull or one of those energy drinks that are popular among these bands. It has to be lifestyle-oriented."

Sounds of the Underground will play indoor and outdoor venues in the United States and Canada. "We're looking at cut-down arenas, parking lots, 5,000-capacity civic centers and openfloor buildings," Borror says. "Basically, we were looking for buildings where kids can have fun the same way they do in the clubs."

Promoter deals are still being worked out, but negotiations are under way, and a national promoter (with some input from independents) is a possibility. Whatever the case, the tour is priced conservatively for buyers.

"All the bands have come together to do the

kind of deals to make it possible for the promoters to make money," Borror says. "This is priced so bands can play to a larger audience and have a shot at becoming stronger than the club level."

Tickets will be \$30, with doors opening at 11 a.m., first music at noon, and the show wrapping at about 11:30 p.m. Each show will feature a "halftime performance" by GWAR, but outside of band merchandise outlets, concourse activity will be limited. "We want people in front of the stage for 12 hours," Mazer says.

All involved are intent on creating a touring franchise with Sounds of the Underground. "We would love for this to become an annual event, and even take it internationally," Mazer says.

"A lot of people that work in this music say we have a tour that really fits in this marketplace, that falls right between Ozzfest and Warped," Conroy says. "When we were trying to come up with a name, we didn't want to seem overly metal or overly hardcore. 'Sounds of the Underground' really bespeaks lifestyle-driven heavy music."

The active hard-music fan base has responded, Seversen says. "Every 15-year-old kid with an opinion has offered it up," he says. "The response has been awesome."

Meanwhile, all four principals stress the importance of Ozzfest and Warped for this type of music. "The first choice for developing these bands at this time is still Ozzfest or Warped," Borror says. "But some of these bands may never find themselves on either Ozzfest or Warped. They're the bastard children of hard rock."

Summer Season To See Surge In '80s Acts

BY JILL KIPNIS

LOS ANGELES—This summer, get ready to travel back in time.

Although there have been package tours featuring '80s artists for years, the upcoming summer concert season marks a notable increase.

Promoters say the acts' multigenerational appeal, strong catalog of hits and, perhaps most important, reasonable ticket prices are propelling the upswing.

The eighth annual Rock Never Stops tour, scheduled to hit 2,500- to 5,000seat theaters in at least 40 cities starting in June, will feature Cinderella, Ratt, Quiet Riot and Firehouse.

Also in June, Def Leppard and Bryan Adams are launching a 26date co-headlining tour of minor league ballparks.

"When we started eight years ago, this style of rock'n'roll was niche. There weren't a lot of people banging our doors down," says Mark Hyman, a partner at Paradise Artists, creator of the Rock Never Stops tour. "The fans used to be embarrassed to come; they didn't want people to know they love the music. With Mötley Crüe out there packing them in, that tells you that this music has once again arrived."

Rock Never Stops and the Def Leppard/Adams trek will reach fans of 1980s-era rock with targeted promotions in each market. Also, Rock Never Stops has again retained VH1 Classic as a promotional sponsor. The channel will feature on-air spots and ticket giveaways.

Jay Frey, a partner at Paradise Artists, says, "We've done hardcore pushes to make sure there is a lot of awareness. We think of it as building a brand."

WHY IT APPEALS NOW

So-called "hair bands" and other rockers from the 1980s are rising in popularity on the touring circuit because their initial fans continue to go to concerts.

The 2003 edition of Rock Never Stops, with Whitesnake, Warrant, Kip Winger and Slaughter, grossed about \$1.1 million and attracted nearly 85,000 people for 24 dates, according to Billboard Boxscore. Full results were not reported for the tour's 2004 outing.

Fans are now bringing their children to these shows, and a new generation is developing strong connections to these acts.

"These bands are the new classic rock of the current era," says John Domagall, manager of Firehouse at Artists Representation & Management and a former promoter for Rock Never Stops. "The people that really listen to those '70s artists aren't going to as many concerts. The demo for the '80s stuff are mostly in their 30s and 40s, and they are warmly receiving these acts. I've also got 12-year-olds wanting to see Mötley Crüe and Lynyrd Skynyrd so bad."

SHOWSTOPPING PRODUCTIONS

The shows themselves are also more theatrical, and perceived to be a good deal by consumers. Tickets for Rock Never Stops range from \$35 to \$45. Def Leppard/Adams has a base price of \$45.

Tim Heyne, Cinderella's manager at Union Entertainment Group, notes, "We will have pyro and other special things for Rock Never Stops.



You're going to get a lot of pop for your dollar."

Securing the right venue is critical. Jerry Mickelson, co-president at Jam Productions, the promoter for Def Leppard/Adams, says minor league ballparks are "alternative venues that bring back the experience of the way music used to be. Also, there are almost no facility fees at most of these parks. Parking is cheaper, or there's no charge at all."

Mickelson adds that Jam last year promoted a Bob Dylan/Willie Nelson tour of minor league parks that excited music fans.

At each Def Leppard/Adams stop, a stage will be built on the field, and fans can sit in the outfield or in the stands.

"Everybody wants to play Madison Square Garden, but there's a point when you want to do something that's a little different," Def Leppard lead singer Joe Elliott says. The band's two-disc set "Rock of Ages: The Definitive Collection" (Mercury/UME) will be released May 17.

"There's always logistical issues to convert from baseball to concert mode," says John Cunningham, president/GM of PGE Bark in Portland, Ore., where the Def Leppard/Adams trek kicks off June 1. "But being part of an event like this is good for the community."

A multi-act tour with reasonable guarantees also appeals to venues and promoters.

ARM's Domagall notes that promoters know they can make money with these package tours. "The cost of buying talent for summer festivals has gone through the roof," he says. "This particular package has been priced reasonably."

Jason Stone, VP of Ron Delsener Presents, the booker for the North Fork Theatre @ Westbury in Westbury, N.Y., is hosting Rock Never Stops this year because "it's a value to patrons and artists. Artists are battling for the fan going to see solo tours from Aerosmith. If the customer can see four bands, they will."

Elliott says that although Def Leppard has generally toured alone, pairing with Adams makes sense and is even a way to draw in new fans. "A Bon Jovi or a Bryan Adams is what people would perceive is a right fit for us," he says. "We're comfortable accepting the way people think."

Each tour will reach out to potential fans through targeted marketing. Promotion for Def Leppard/Adams will include print, radio and TV advertising, as well as an e-mail campaign. Jam is also working on obtaining a sponsor.

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^{1ARCH 26} Billboc		NCERT	GROS	SES
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas March 3-6	\$2,246,511 \$225/\$175/\$127.50/\$87.50	16,367 four sellouts	Concerts West/AEG Live
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Pepsi Center, Denver March 5	\$1,132,200 \$63.50/\$53.50	18.015 sellout	Varnell Enterprises
JIMMY BUFFETT	Ford Amphitheatre, Tampa, Fla. Feb. 26	\$1,101,686 \$79 .50/\$36	19,385 sellout	Člear Channel Entertainment
MÖTLEY CRÜE	Alistate Arena, Rosemont, III. March 10	\$681,139 \$75/\$49.50/\$29.50	13,350 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Van Andel Arena, Grand Rapids, Mich. March 1	\$674,542 \$79.50/\$49.50	11,197 sellout	Clear Channel Entertainment
IOSH GROBAN, CHRIS BOTTI	John D. Millett Hall, Oxford, Ohio March 4	\$527.183 \$59/\$35	10,185 10,388	Clear Channel Entertainment
MÖTLEY CRÜE	Target Center, Minneapolis March 14	\$487.204 \$ 7 5/\$48/\$35	9,974 sellout	in-house
DURAN DURAN, IMA ROBOT	HP Pavilion, San Jose, Calif. March 2	\$477.420 \$75/\$35	9,656 10,454	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Peoria Civic Center, Peoria, III. March 2	\$437,625 \$66.50/\$32	7.906 sellout	Clear Channel Entertainment
MÖTLEY CRÜE	U.S. Cellular Arena, Milwaukee March 12	\$406,882 \$65/\$47/\$37	8,370 sellout	Frank Productions
MÖTLEY CRÜE	The Mark of the Quad Cities, Moline, III. March 11	\$402,615 \$65/\$45	7,567 sellout	Frank Productions
INTERPOL, BLONDE REDHEAD	Radio City Music Hall, New York March 1-2	\$401,183 \$39.50/\$29.50	10.825 11,946 two shows	Clear Channel Entertainment, Radio City Entertainment
MÖTLEY CRÜE	Schottenstein Center, Columbus, Ohio March 8	\$377.640 \$67/\$47/ \$ 32	8,020 sellout	in-house
PAUL WELLER, NIC ARMSTRONG	Civic Hall, Wolverhampton, England March 2-3	\$325,542 (£169,518) \$54.73/\$27.85	6,000 two sellouts	3A Entertainment, Jack Utsick Presents
ALEJANDRO FERNANDEZ	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. March 12	\$314,508 \$85/\$35	4,911 5,100	Gianfi Communications
HILARY DUFF	Dodge Arena, Hidalgo, Texas March 4	\$312,855 \$97.50/ \$37 .50	5,970 sellout	Clear Channel Entertainment
KEITH URBAN, KATRINA ELAM	Ford Center, Oklahoma City March 10	\$296.835 \$35	8.481 sellout	Beaver Productions
JZA MINNELLI	North Fork Theatre at Westbury, Westbury, N.Y. Feb. 18-20	\$266,955 \$65/\$58.50	4,425 8,226 three shows	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON	Stephen C. O'Connell Center, Gainesville, Fla. Feb. 18	\$264,164 \$37	6,961 sellout	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD	Mississippi Coast Coliseum, Biloxi, Miss. March 12	\$263.883 \$37	7,159 sellout	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD	Mullins Center, Amherst. Mass. Feb. 26	\$263.865 \$47/\$37	6,184 7,000	Clear Channel Entertainment
YANNI	Van Andel Arena, Grand Rapids, Mich. Feb. 15	\$261,282 \$59.50/\$39.50	4,756 7,227	Danny O'Donovan Presents, Concerts West/AEG Live
DURAN DURAN	Toyota Center, Houston Feb. 20	\$260,386 \$49.50/\$14.50	7,270 17,960	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD	DeSoto Civic Center, Southaven, Miss. March 11	\$259.037 \$37	7,002 sellout	Clear Channel Entertainment
HARRY CONNICK JR.	Reno Hilton Theatre, Reno, Nev. Feb. 17-18	\$254,495 \$85/\$55	3,476 3,665 two shows	Clear Channel Entertainment
SLIPKNOT	Wachovia Spectrum, Philadelphia March 5	\$248,045 \$35	7,348 10,000	Electric Factory Concerts
AUSTRALIAN IDOL	Vodafone Arena, Melbourne, Australia Feb. 1	\$244,525 (\$315,435 Australian) \$154.26/\$52.17	5,304 6,870	Michael Chugg Entertainment, Jack Utsick Presents
RASCAL FLATTS, BLAKE SHELTON	Columbus Civic Center, Columbus, Ga. Feb. 20	\$241,788 \$37	6,412 sellout	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD	Sovereign Center, Reading, Pa. Feb. 25	\$238,687 \$37	6,451 sellout	Clear Channel Entertainment
PAUL WELLER, NIC ARMSTRONG	Cardiff International Arena, Cardiff, Wales March 4	\$238,340 (£124,916) \$54.38	4,472 sellout	3A Entertainment, Jack Utsick Presents
AUSTRALIAN IDOL	Sydney Entertainment Centre, Sydney, Australia Jan. 22	\$230,142 (\$298,925 Australian) \$152.90/\$52.28	5,080 6,000	Michael Chugg Entertainment, Jack Utsick Presents
ASHLEE SIMPSON, PEPPER'S GHOST, THE CLICK FIVE	Universal Amphitheatre, Universal City, Calif. Feb. 18	\$223,527 \$42/\$37/\$32	5,641 sellout	House of Blues Concert
PAUL WELLER, NIC ARMSTRONG	City Hall, Newcastle, England Feb. 24-25	\$219.992 (£115,197) \$54.43	4.170 two sellouts	3A Entertainment, Jack Utsick Presents
JILL SCOTT	Fox Theatre, Atlanta March 2	\$219,656 \$67.50/\$44.50	4,343 4,678	CD Enterprises
KEITH URBAN, KATRINA ELAM	Pete Maravich Assembly Center, Baton Rouge, La.	\$215,356 \$34	6,334 sellout	Beaver Productions

Louring MUSIC

Starwood Shines With Fan Offerings

Opened by PACE Concerts in 1985, Starwood Amphitheater in Antioch, Tenn., was considered a prototype of the modern shed. This year, the local PACE office, in conjunction with Clear Channel Entertainment, is using the venue once again as a forerunner of things to come by showcasing changes designed to improve

the concert experience at CCE amphitheaters.

Among the changes this year at Starwood: • Concertgoers will be allowed to bring in food and one unopened

bottle of water. Five hundred lawn chairs will be available for free on a first come, first served basis.

 Domestic been will be priced at \$5, and all concession prices will be lowered.

 One ticket holder at every concert will be randomly selected during ticket scanning to receive a Birthday Prize Pack that includes such VIP perks as upgraded seats (from lawn to seats under the shed), VIP passes, backstage passes and meet-and-greets.

Also in celebration of Starwood's 20th season, the venue is donating 20 cents from every ticket sold to local nonprofit organizations.

CRÜE-NECK TEES: OK, so Mötley Crüe is getting way more ink than anyone could have predicted. But the Red, White and Crüe 2005 ... Better Live Than Dead tour, an early contender for sleeper of the year, is notching stellar merchandise sales, according to Signatures Network, the band's licensing and tour merch company.



So far, the Crüe is running up the highest merch sales in its history, averaging more than \$10 per head for the first week of shows, including dates in Fort Lauderdale and

Tampa, Fla.; Cleveland; and Toronto. Also selling well are Platinum Ticket Packages, available at motleycrue.com, which allow fans to meet and take photos with the band throughout the tour. Limited to 25 fans per engagement, the packages have sold out at every show.





WHITHER HOB? While an announcement regarding the future of House of Blues Entertainment's concert division had been expected by mid-February, sources close to the situation say news of a pending sale is not imminent. The reason for the delay is anyone's guess, but HOB is notching strong ticket sales early in the year, which could signal a "no sale" environment.

STILL VERTI-GOING: As expected, the initial on-sales for U2's fall run of the Vertigo tour in North America blew out quickly, resulting in the addition of many dates. It looks as though Vertigo has finally realized its potential for New York, after finding room for only one Madison Square Garden show on the spring leg. With the fall run, MSG will sell out another seven shows in October and November. This could potentially be the top Boxscore of the year, with a gross near \$15 million.

In Chicago, traditionally one of U2's hottest markets, fans previously bought more than 76,000 tickets for four sellouts in May. An additional two shows for Sept. 20-21 also sold out quickly, bringing the total take in the market to about \$10 million.

In Boston, where U2 had sold out shows for May 24, 26 and 28, an additional two were announced for Oct. 3-4. When these sold out in 10 minutes, Dec. 4-5 shows were added, for a grand total of seven sellouts. This is as hot as it gets.

OZZY WEIGHS IN: Told that Ozzfest has grossed \$172 million, Ozzy Osbourne asks, "Where is it?," conceding it might have gone toward the purchase of dogs. "We've got more dogs than the fucking pet shop. The pet shop's calling over here to see if we've got any spares they can give to their other customers.'

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BILLBOARD MARCH 26, 2005

Music R&B/Hp-Hop

Tweet Returns, Whistling A Happier Tune

BY GAIL MITCHELL

LOS ANGELES-It's spring, and a new Tweet is blooming.

Yes, the Missy Elliott protégé is back with her sophomore set, "It's Me Again." However, it's a sunnier and more content "me" that listeners will encounter on the March 22 release from the Gold Mind/Atlantic.



WE MATURED AS AN ARTIST

Tweet says her 2002 debut, "Southern Hummingbird," "reflected my life at that time, very dark." The singer/ songwriter, whose real name is Charlene Kevs, had contemplated suicide when her initial attempt at a music career failed.

"This new album reflects where I am now." adds Tweet, who is managed by Violator. "I've matured as an artist and a woman. I'm comfortable in my skin."

The album's first single, the Kwame-produced "Turn Da Lights Off," featuring Elliott, peaked at No. 47 on Hot R&B/Hip-Hop Singles & Tracks. But word-of-mouth about "It's Me Again" indicates Tweet is on the right track.

"People are going to be very surprised when they hear this project,' says DC, PD of WQQK-FM Nashville. "The first single is not indicative of the album's depth." He cites as a prime example "The Two of Us," a duet with Tweet's sound-alike 15-year-old daughter. Tashawna.

As on "Southern Hummingbird." love in its various guises permeates the new set. "I'm Done" was written after a breakup, while "Sports, Sex & Food" doubles as a manual for keeping a man satisfied.

"I want to bring back good, timeless soul music," says Tweet, who is published through Foshawna Productions/Mass Confusion/WB Music. "R&B is evolving, and I want to be part of that revolution."

GLOBE-TROTTING

Tweet's talent for penning frank lyrics and fashioning interwoven harmonies first sparked attention with "Southern Hummingbird." Thanks to her No. 1 R&B/No. 7 pop single "Oops (Oh My)," the album sold 857,000 units, according to Nielsen SoundScan.

Tweet is working through an extensive promotional tour that began last month. Among the events was a New York listening party co-hosted by Elliott and Gold Mind. A West Coast stopover is slated for the end of this month, after Tweet returns from Europe, where the album's release coincides with its U.S. arrival.

The marketing blitz also includes lifestyle and tastemaker campaigns helmed by Giant Step, print coverage, Tweet media players and a pending iTunes download for a remix of the single.

Atlantic began trumpeting Tweet's return last year during the Seagram's Gin tour, which Tweet headlined with Cee-Lo. Atlantic executive VP Ronnie Johnson says the tour "did a lot in terms of reintroducing Tweet and solidifying her as a singer/performer.'

As does the video for "Turn Da Lights Off," which showcases Tweet's new "me."

"I felt the need to change the images being portrayed," Tweet says. "You don't have to be naked to be sexy. I want to evoke a classy, timeless style.'

To further boost awareness of her album, Gold Mind/Atlantic has secured two high-profile tie-ins.

The label partnered with Lady Foot Locker and Cosmopolitan for the "Work Out Your Dreams" promotion/sweepstakes. Participants can register at selected Foot Locker stores and submit a written description of their dreams to win \$3,500 toward making that dream come true. Advertorials in Cosmopolitan will complement the campaign, designed to promote a healthy lifestyle amid a busy schedule.

In addition. Tweet performs the theme to USA Network's revamped "Kojak" series, which stars Ving Rhames and bows this month. "When I Need a Man" has been shot as a video and doubles as a bonus track on Tweet's album. The network's promos for the show include scrolling text highlighting Tweet's album. "Kojak" trailers that use similar promotional text will screen at Regal theaters in more than 100 markets March 18-April 4. Also, 131 Loews theaters will showcase the trailer and video in their lobbies.

Whitehead Foundation Bows

There was no stopping John Whitehead. He and his partner in soul, Gene Mc-Fadden, penned hits for Teddy Pendergrass, the O'Jays and Freddie Jackson. The Philadelphia pair even recorded their own R&B/ pop crossover hit, "Ain't No Stoppin' Us Now.'

Then last May, Whitehead was fatally shot outside his home. But his still-unsolved

murder isn't stopping his widow, Elnor. In addition to creating the John Whitehead There's No Stoppin' the Music Foundation, she plans to open the John C. Whitehead Charter School for the Creative and Performing Arts in 2006.

To get the ball rolling, the foundation is mounting its first major fundraiser April 20 at Philadelphia's Kimmel Center.

The benefit concert and award show will be hosted by Patti LaBelle and feature Gerald Levert, Floetry and Melba Moore, among others. Award recipients include Kenny Gamble and Leon Huff and Universal Motown's Sylvia Rhone.

'Unfortunately, you don't think about things like this until something happens," Elnor Whitehead says. "John loved children, and I wanted to do something like a scholarship. Then it escalated from there."



Rising solo star Omarion has signed with SESAC. Pictured, from left, are SESAC director of writer/publisher relations James Leach, SESAC associate director of writer/publisher relations Allison Hagendorf and Omarion.



A four-song tribute CD, Messages From Whitehead," is also available at 101distribution.com. One track is a newly discovered love song that Whitehead wrote for his wife, "Love Don't Come No Better Than You." Vocalists on the track include McFadden, who is battling cancer.

INDUSTRY BRIEFS: Omarion

has signed with SESAC ... Aretha Franklin plans a June release for her still-untitled album. It will be issued via her own Aretha Records. Guests include Faith Hill, Smokie Norful and former Temptations lead singer Dennis Edwards.

KUDOS: "Soul Train" creator Don Cornelius was recently honored again, this time by TV Land during its third annual awards show celebrating classic TV series. Cornelius received the Pop Culture Award as Stevie Wonder, Little Richard, Smokey Robinson and Ashanti saluted the "Soul Train" legacy.

PAYING TRIBUTE: One of R&B's distinctive voices is now silenced. James Brown protégé Lyn Collins died March 13 of cardiac arrhythmia in Pasadena, Calif. She was 56.

Dubbed the "Female Preacher" by Brown, Collins sang background on many of his records and was a member of the James Brown Revue before notching her own top 10 R&B hit in 1972, "Think (About It)." Many will recall her arresting signature line, "It takes two to make a thing go right," had folks pumping up the volume on the Rob Base & D.J. E-Z Rock 1988 classic "It Takes Two." Her work has also been sampled by Ludacris and others.

Collins, born in Abilene, Texas, also worked as a backup session vocalist, appearing on the "Dr. Detroit" soundtrack and TV's "Fame." She wrapped a European tour last month, and her "Think (About It)" will be included on the forthcoming "James Brown & Friends" Millennium disc via UMe, a division of Universal. A relative of Brown Revue members Bootsy and Catfish Collins, Collins is survived by sons Anthony and Bobby Jackson. Services were held March 19 in Dokes Springs, Texas.

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HE WLEY	AST WEEK	Church S	Airplay monitored by Standard Nielsen Broadcast Data Systems
-	5	1.6	TITLE IMPRINT/PROMOTION LABEL Artist
1	1		*営家 NUMBER 1 彩台 3 Weeks At Number 1 CANDY SHOP SHADY/AFTERMATH/INTERSCOPE
2	2	133	HOW WE DO The Game Featuring 50 Cent 😴
3.	3	18.	LOVERS AND FRIENDS Lil Jon & The East Side Boyz Featuring Usher & Ludacris
4	4	712	DISCO INFERNO 50 Cent 😪
5	6	2.30	HATE IT OR LOVE IT The Game Featuring 50 Cent 😪
6	5	63.5	SOME CUT Trillville Featuring Cutty 😨
2	7	13	BRING EM OUT TJ. 🐄
B	8		U DON'T KNOW ME TJ. 😨
9	10	3.0	WAIT (THE WHISPER SONG) Ying Yang Twins
10	9		DROP IT LIKE IT'S HOT Snoop Dogg Featuring Pharrell 🛠
1	11	2.4	MOCKINGBIRD Eminem
12	12	6.8	NUMBER ONE SPOT Ludacris 😴
13	14		BABY I'M BACK Baby Bash Featuring Akon LATUM/UNIVERSAL/UMR6
14	15	2.6	SUGAR (GIMME SOME) Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo 😪
15	13	291	KARMA Lloyd Banks Featuring Avant 😪 G-UNIT/INTERSCOPE
16	16	5.0	STILL TIPPIN' Mike Jones Featuring Slim Thug & Paul Wall 😪
17	23		I'M A HUSTLA Cassidy FULL SURFACE/J/RMG
1.8	19		GASOLINA Daddy Yankee 😪
19	17	- 0	LEAN BACK Terror Squad 😪
20	3	etas.	DOWN AND OUT Cam'ron Featuring Kanye West & Syleena Johnson R0C-A-FELLA/DEF JAM/IDJMG
21	24	3	TOMA Pitbull Featuring Lil Jon 😪
22	21	88	HOPE Twista Featuring Faith Evans 😪
23	20	1	BABY Fabolous Featuring Mike Shorey 🛠

Billboard HOT RAP TRACKS.

the greatest increase in audience impressions. The rap tracks audience is compiled from 88 R&B/Hip-Hop and stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audi pross-referencing exact times of airplay with Arbitron listener data. S Videoclip availability. © 2005, VNU Busi ence, computed by cross-referencir ness Media, Inc. All rights reserved.

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SO MUCH MORE

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MARCH 26 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled from a national subset S Nielsen panel of core R&B/Hip-Hop stores by SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL TIT	a Total Chart WKS
		TROPPOLINT ASS	At Number 1	4.40	13	12	EMINEM A® WEB/AFTERMATH 493290*/INTERSCOPE (8 98/12.98) The Eminem Sho	
1	1	SO CENT A ⁶ SHAOY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98) Get Rich Or	Die Tryin'	110	14	18	LUTHER VANDROSS LEGACY/EPIC 66068/SONY MUSIC (10.98 EQ/17.98) Greatest Hi	s 52
2	2	RAY CHARLES BRINO 79822 (11.98 CO) The Very Best Of Ra	y Charles	37	15	14	LIL JON & THE EAST SIDE BOYZ A ² BME 2370*/TVI (13.98/17.98) Kings Of Crur	k 20
3	3	LAURYN HILL A ⁸ RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (8.98 EQ/12.98) The Miseducation Of L	auryn Hill	202	15	21	JAY-Z ▲ FREEZE/R0C-A-FELLA 50040*/CAPITOL (8.98/12.98) Reasonable Dou	nt 369
(4)	10	THE NOTORIOUS B.I.G. A* BAD BOY 002852*(UMRG (13.98 CD/DVD) Rea	dy To Die	486	17	23	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD) The Definitive Collection	n 35
5		BOB MARLEY AND THE WAILERS ¹⁰ TUFF GONG ILLIAND 548804/UME (8 98/12.98) Legend: The Best Of Bob Marley And	The Wailers	436	1 B	-	USHER ▲* LAFACE 14715*/ZOMBA (12.98/18.98) 870	1 74
6	6	STEVIE WONDER MOTOWN/UTV 056164/UME (18.98 CD) The Definitive (Collection	61	17	_	DR. DRE 🔺 DEATH ROW 63000*/K0CH (11.98/17.98) The Chron	c 361
7	15	THE NOTORIOUS B.I.G. (*) ¹⁰ BAD BOY 273011 //UMRG (19.98/24.98) Life A	iter Death	364	20	16	DR. DRE A ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) Dr. Dre—200	1 221
8	5	KEM • MOTOWN 067516/UMRG (8 98/12.98) [H]	Kemistry	92	21	19	JAY-Z A ² ROC-A-FELLA/DEF JAM 586396*/IDJMG (12 98/19 98) The Bluepri	it 112
9	9	SADE A* EPIC 85287/SDNY MUSIC (12.98 EQ/18.98) The Bes	st Of Sade	448	22	_	AALIYAH 🔺 BLACKGROUND 060082/UMRG (12.98/18.98)	J 1
10	4	2PAC 19 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) Gre	atest Hits	325	23	25	ANITA BAKER ATLANTIC 78209(RHIND (17.98 CD)	er 126
11	7	AL GREEN ▲2 HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98) Gre	atest Hits	495	2:4	22	2PAC AMARU/JIVE 41636/20MBA (11.98/17.98) Me Against The Wor	d 429
12	13	MICHAEL JACKSON	Thriller	327	25	20	BOYZ II MEN	n 20

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Catalog Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platnum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double and Upprices for BMG and WEA labels, are suggested lists. Tape prices marked EQ. and all other CO prices are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker little. © 2005, VNU Business Media, inc., and Nielsen SoundScan, Inc. All rights reserved.

r	MARCH 26 Billboard HOT R&B/HIP-HOP AIRPLAY										
	2	005	DIIIDOQI	Q							
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H	Š	-	ARTIST (IMPRINT/PROMOTION LABEL)	SIHT	LAST	đ.	ARTIST (IMPRINT/PROMOTION LABEL)	Ŧ	Ř	-	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	Candy Shop SOCENT (SHADY/AFTERMATH/INTERSCOPE) 2 WISAING.1	26	22	22	Karma LLOYO BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	51	47	19	Karma Alicia keys (J/RMG) 🏚
2	3	17	Truth Is FANTASIA (J/RMG)	27	30	10	Still Tippin' Mike Jones (Swishahouse/Asylum/Warner Bros.)	52	61	6	So What (If You Got A Baby) GERALD LEVERT IATLANTIC)
3	2	25	Let Me Love You MARIO (3RD STREET/J/RMG)	28	33	0		53	50		Give Me That WEBBIE FEAT, BUN B (TRILL/ASYLUM)
4	5	18	Lovers And Friends	29	40	10	Oh CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	54	51	5	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE)
5.	6	18	Ordinary People JOHN LEGENO (G.O.O./COLUMBIA/SUM)	30	26	20	Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA) 🏠	55	-		Checkmate JADAKISS (RUFF RYDERS/INTERSCOPE)
6	11		Hate It Or Love It THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	31	36	13	I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)	56	57		Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
7	4	22	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	32	44	13	Down And Out	57	53	10	Get Right JENNIFER LOPEZ (EPIC/SUM)
8	7	21	Some Cut TRILLVILLE FEAT, CUTTY (BME/REPRISE/WARNER BROS)	33	27	10	In The Kitchen A	58	60		Free Yourself Fantasia (J/RMG)
9	9	15	U Don't Know Me T.I. (GRAND HUSTLE/ATLANTIC)	34	-	1	So What The Fuss	59	65		Must Be Nice LYFE JENNINGS (COLUMBIA/SUM)
10	13	10	1 Thing AMERIE (RISE/COLUMBIA/SUM)	35	43	2	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)	60	-	12	That's What It's Made For
11	10	16	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	36	45	- 3		61	56	E	Ghetto AKON (SRC/UNIVERSAL/UMRG)
12	12	15	OMARION (T.U.G JEPIC/SUM)	37	39	8	I Can't Stop Loving You KEM (MOTOWN/UMRG)	62	62	-3	All Because Of You A
13	8	21	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	38	32	47	Diary Alicia Keys (J/RMG)	63	63		Real N***a Roll Call LIL JON & THE EAST SIDE BOYZ (BME/TVT)
14	15	17	Okay Nivea (Jive/ZOMBA)	39	41	20	Forever, For Always, For Love	64	66	3	Feel It In The Air BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IOJMG)
15	17	7	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	40	46	10	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	65	70	3	Caught Up JA RULE FEAT. LLOYO (THE INC/DEF JAM/IDJMG)
16	18	8	Number One Spot LUDACRIS (OTP/DEF JAM SDUTH/IDJMG)	41	29	12	Baby FABOLOUS (DESERT STORM/ATLANTIC)	66		1	The Corner COMMON (G.D.D./GEFFEN/INTERSCOPE)
17	16	10	Baby Mama FANTASIA (J/RMG)	42	31	14	Hope Twista feat. Faith evans (capitol) 🏠	67	64	15	Gasolina DADDY YANKEE (EL CARTEL/VI)
18	14	29	Drop It Like It's Hot SNOOP DOGG FEAT PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	43	35	8	Throwback USHER (LAFACE/ZOMBA)	68	-	2	Piggy Bank 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	20	31	Caught Up USHER (LAFACE/ZOMBA)	44	38	16	Country Boy TYRA (UNIVERSAL/UMRG)	69	-		Girl Destiny's Child (Columbia/sum)
20	23	7	U Already Know	45	42		So Much More FAT JOE (TERROR SQUAD/ATLANTIC)	70	71	3	CY GUCCI MANE (BIG CAT)
21	28	5	Again FAITH EVANS (CAPITOL)	46	37	21	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	71	-	.2	Dem Boyz Boyz N DA HOOD (BAD BOY)
22	25	14	Slow Down BOBBY VALENTIND (DTP/DEF JAM/IDJMG)	47	48	22	How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)	72	-	4	Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUMI
23	19	19	Soldier DESTINY'S CHILD FEAT. TI. & UL WAYNE (COLUMBIA/SUM)	48	34	14	Let's Get Blown SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	73	75	6	Motivation T.I. (GRAND HUSTLE/ATLANTIC)
24	21	10	It's Like That MARIAH CAREY (ISLAND/IDJMG)	(19)	55		Turn Da Lights Off TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	74	73	18.	Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)

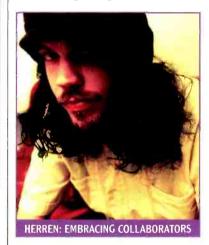
Music R&B/Hip-Hop

Herren Flips Switch On New Prefuse 73

This issue's column was written by Jonathan Cohen in New York.

Barcelona-based artist Scott Herren steers his Prefuse 73 project in a new direction on "Surrounded by Silence," due March 22 from Warp Records. The set de-emphasizes Herren's warm, instrumental electronica in favor of collaborations with topshelf hip-hop artists, including El-P and Wu-Tang Clan's Ghostface Killah on the single "Hideyaface."

Herren's change of pace has polarized his burgeoning fan base but also



seems primed to bring his music to a new audience.

"People tend to forget what the essential starting point of hip-hop is, which is collaborating and feeding off other people's music," Herren says. "At this point in my life, I could care less who is in their hating phase or not, because they've obviously missed out on a whole aspect of hip-hop."

Although Herren's new work should have appeal to the broader R&B/hip-hop market, the track "Hidevaface" has so far charted only on the Hot Dance Singles tally, where this week it is No. 9.

Fans can judge "Silence" in person during Prefuse 73's spring tour, which begins April 28 in Orlando, Fla.

"We'll take the instrumentals as far as they can go for the tracks that don't have people on top," Herren says. "But how will we do the beats without people on top and make it transcend and be recognizable? I hope it's not like, 'Where the fuck are all these people?' Sorry, I can't bring 20-some people on tour!"

Herren says mainstream hip-hop names have approached him for future collaborations.

"People will be surprised when they catch word of who is behind the beat or the production," he says. "If you take away MTV and the Linkin Park-vs.-Jay-Z-type bullshit, think about Jay-Z's record for real. He worked with Rick Rubin, 9th Wonder and all different kinds of producers. "He chose those collabs." Herren adds. "It wasn't an industry response

to 'Who are the two hottest groups going on with hip-hop and rap?' He will make millions anyway, so let him collaborate with who he wants. He did, and he killed it. I think it makes sense to go outside of the spectrum."

MASTER TEACHER: Socially conscious rapper Talib Kweli will take on the role of guest master teacher for the music education program "harman: how to listen." The annual program was founded by Dr. Sidney Harman, chairman of Harman International Industries (which owns such audio equipment brands as JBL) and musician Wynton Marsalis

Now in its eighth season, the program is designed to introduce elementary school students to new ways of listening to music and thereby boost their creativity. The new season -targeting 20 schools-launches April 8 in New York at Gibson Studios. Kweli will also teach master classes in Detroit (April 19), Phoenix (April 25), Miami (April 27) and Baltimore (May 3). Soon-to-be-announced special musical guests will also participate. Past guest participants include Betty Carter, Chris Thomas King and Bobby McFerrin.

"I just want to make sure kids understand the importance of music and of it being food for our souls,' Kweli says. The son of two college professors, his name means "student



of truth" in Arabic.

"Hip-hop came out of kids in the inner city having no music programs," Kweli continues. "Through their scratching and rapping, they came up with a whole new genre. The beauty of hip-hop is creating something out of nothing. And the music is going to keep growing, like the weed growing through concrete.'

Kweli, a member of Reflection Eternal (with DJ Hi-Tek) and Black Star (with Mos Def), has released two solo albums. "Quality" debuted in 2002, followed by "The Beautiful Struggle" in 2004.

"You can't stop music from happening; it's like eating and breathing," Kweli says. "It can provide a foundation and enhance people's lives. If it's not in your life, you suffer. That's what I want to get across."

Additional reporting by Gail Mitchell in Los Angeles.

	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' Rad
Trac	k 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 dat
This	s data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart, @Indicates title earned HitPredictor status in research data provided by Promosourad.

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N	1AR 20	CH 005	²⁶ R&B/HIP-HOP	N	/1AR 20	CH 005	²⁶ RHYTHMIC rd [®] AIRPLAY _{TM}			
Bi	llb	∞	Ird® SINGLES SALEST	Billboard® AIRPLAY,						
THIS WEEK	LAST WEEK	WIG. CN	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	HIS WEEK	LAST WEEK		Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)			
1	1	*1	おか NUMBER 1 2世 Soldier Destiny's Child Feat. T.I. & UL WAYNE (COLUMBIA/SUM)	1	1	8	当省 NUMBER 1 当省 Candy Shop So CENT (SHADY/AFTERMATH/INTERSCOPE) な 3 Wis AI NG			
2	3		Don't Cha Tori Alamaze (rockhill/Universal/Umrg)	2	2	10	Obsession (No Es Amor)			
3	2	16	Gotta Go Solo Patti labelle feat, ron isley (def soul class/cs/dj/mg)	3	3	20	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)			
4	5		It's Like That MARIAH CAREY (ISLAND/IOJMG)	4	4	15	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE Disco Inferno			
5	14	2	I'm A Hustla CASSIOY (FULL SURFACE/J/RMG)	5	8	14	Goin' Crazy Natalie (Lafilumuniversal/Jumrg)			
6	4	2	Everyday Love M.O.N.E.Y. & THE CURRENCY CLICK (TALKING ORUM)	6	5	21	Let Me Love You			
7	-	54	U Already Know 112 (DEF SOUL/IOJMG)	(7)	12		MARIO (3RD STREET/J/RMG)			
8	10	10	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	8	6	16	BABY BASH FEAT AKON (LATIUM/UNIVERSAL/UMRG)			
9	=		Slow Down BOBBY VALENTINO (OTP/DEF JAM/IOJMG)	9	10	10	EMINEM (SHADY/AFTERMATH/INTERSCOPE)			
10	6		Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)	10	13					
11	7	18.	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	11	15		AKON (SRC/UNIVERSAL/UMRG) Hate It Or Love It			
112	9	20	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	1	1		THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)			
113	15	24	How We Do The GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	12	7	18	LIL JON & THE EAST SIDE BOYZ (BME/TVT)			
14	12		So Much More FAT JOE (TERROR SQUAD/ATLANTIC)	1 3	11	24	1, 2 Step CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)			
15	21		Bring Em Out T.L. (GRAND HUSTLE/ATLANTIC)	14	9	1	It's Like That MARIAH CAREY (ISLAND/IOJMG)			
16	11		The Corner COMMON (G.O.O./GEFFEN/INTERSCOPE)	15	14	2	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)			
17	23		Just A Moment NAS FEAT. QUAN (ILL WILL/COLUMBIA/SUM)	16	17		Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)			
18	13		Oh CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	17	19	5	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)			
19			Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IOJMG)	118	16	17	Soldier DESTINY'S CHILD (COLUMBIA/SUM)			
20	8		Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	19	18	7				
21	25		What U Gon' Do UL JON & THE EAST SIDE BOYZ (BME/TVT) Ordinary People	20	21	8	Stow Down BOBBY VALENTING (OTP/DEF JAM/IDJMG)			
22	23		JOHN LEGEND (G.O.O./COLUMBIA) Caught Up	Compil	ed froi	m a na	ational sample of data supplied by Nielse			
	38		USHER (LAFACE/ZOMBA) Baby	tronica	ly mon	itored	stems. 65 rhythmic airplay stations are elec 24 hours a day, 7 days a week. Songs ranke ions. Songs showing an increase in detec			
24	27		FABOLOUS (DESERT STORM/ATLANTIC)	ticns o soung w	/er the hich h	as bee	ous week, regardless of chart movement. en on the chart for more than 20 weeks wi			
and the second		vith the	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	detectio	ns. Th Monit	ie rhyti or.	e a bullet, even if it registers an increase i hmic airplay chart runs at a deeper length i Billboard Information Network, an			
SoundS	can fror	n a nati	greatest sales gains. © 2005, VNU Business Media, IScan, Inc. All rights reserved. Compiled by Nielsen onal subset panel of core R&B/Hip-Hop stores. This data Hot R&B/Hip-Hop Singles & Tracks chart.	billboa researc	d.com h data	i. torin aprovi	dicates title earned HitPredictor status i ded by Promosquad. © 2005, VNU Busines reserved.			

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1, 2 Step

D	1	8	2日本 NUMBER 1 1日本 Candy Shop SOCKT (SHADV/AFTERMATH/INTERSCOPE) な3 Wis Al No. 1						
2)	2	10	Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	MARIAH CAREY We Belong Together IDJMG					
3	3	20	HANKIE J FEAL BABY BASH (CULUMBIAVSUM)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
	4	315	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	BROOKE VALENTINE Girlfight VIRGIN					
5	8	14		J 12 Already Know IDJMG					
	5	21	Let Me Love You MARIO (3RD STREET/J/RMG)	FAITH EVANS Again CAPITOL					
2	12	8	Baby I'm Back BABY BASH FEAT AKON (LATIUM/UNIVERSAL/UMRG)						
3	6	16		MARQUES HOUSTON All Because Of You T.U.G. JA RULE					
	10	10	Caught Up USHER (LAFACE/ZOMBA)	JA RULE Caught Up IDJMG JENNIFER LOPEZ Hold You Down SUM					
0	13	15	Lonely AKON (SRC/UNIVERSAL/UMRG)	USHER That's What It's Made For ZOMBA					
1	15	4	Hate It Or Love It THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	B5 AIII Do BAD BOY					
2	7	18	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	RHYTHMIC					
3	11	23	1, 2 Step CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL DESTINY'S CHILD Girl COLUMBIA					
4	9	•	It's Like That MARIAH CAREY (ISLAND/IOJMG)	MARIAH CAREY We Belong Together IDJMG					
5	14	2	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
6	17		Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	T.I. U Don't Know Me ATLANTIC					
7	19	5	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	MARIO How Could You RMG					
8	16	197	Soldier DESTINY'S CHILD (COLUMBIA/SUM)	FANTASIA Truth IS RMG					
9	18	7	O DMARION (T.U.G/EPIC/SUM)	JENNIFER LOPEZ Hold You Down SUM					
0	21	6	Slow Down BOBBY VALENTIND (OTP/DEF JAM/IDJMG)	CIARA IN ZOMBA					
pikel from a national sample of data supplied by Nielsen dcast Data Systems. 65 rhythmic airplay stations are elec- ca ly monitored 24 hours a day. 7 days a week. Songs snaked under of detections. Songs showing an increase in detec- sover the previous week, regardless of chart movement. A which has been on the chart for more than 20 weeks in increase in cions. The rhythmic airplay chart runs at a deeper length, and lay Monitor. Billboard Information Network, and oa d.com. Ωrindicates title earned HitPredictor status in crh data provided by Promosquad. © 2005, VNU Business									
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Can't Satisfy Her

Radio Monitor

ASAP ATLANTIC

HitPredictor

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

PROVIDED BY

LAST WEEK	2 WKS AGO	WEEKS ON	Sales data compiled by S Nielsen SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/D	ISTRIBUTING LABEL	Title
	T		き 世 後 NUMBER 1 参 世 条 12 Weeks At Number 1		49	52	54	10	EL COYOTE Y SU BA EMILATIN 75624 (11.98 CD)	NDA TIERRA SANTA	Momentos De Coleccion
1	1	35	DADDY YANKEE Barrio Fino EL CARTEL 450539/V/ (15.98 CD) Barrio Fino	1	50	55	49	23	LOS TIGRES DEL NO FDNOVISA 351480/UG (13.98 CD)	DRTE	20 Nortenas Famosas
2	-	2	LOS HOROSCOPOS DE DURANGO Y Seguimos Con Duranguense!!! DISA 720503 (16 98 CD/OVD)	2	51	58	51	6	LOS TUCANES DE T SDNY DISCOS 95551 (9.98 CD)	IJUANA Tesoros De Colecc	ion: Puros Corridos De Los Buenos
3	2	2 4	INTOCABLE X EMILATIN 98613 (16 98 CD)	2	52	38	-	9	OBIE BERMUDEZ EMI LATIN 73338 (14.98 CO)		Todo El Ano
4		3 6	GRUPO MONTEZ DE DURANGO • Y Sigue La Mata Dando DISA 720464 (12.98 CD)	1	53	48	35	4	VARIOUS ARTISTS DISA 726880 (16.98 C0/DVD)		Homenaje A Juan Gabriel
5	5	5 14	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/CURBAN BOX OFFICE (9.98 CD/DVD)	2	54	50	44	9	VARIOUS ARTISTS UNIVISION 310389/UG (13 98 CD)		Parranda Tequilera 2005
6	1	5 24	JUANES A Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98 CO)	1	55	60	50	33	MARC ANTHONY O SONY DISCOS 95310 (16.98 EQ CD)		Valio La Pena
7	4	4 6	CONJUNTO PRIMAVERA Hoy Como Ayer FONOVISA 351613/UG (13.38 CD)	2	56	44		37	LOS TEMERARIOS FDNDVISA 351342/UG (15.98 CD)		Veintisiete
10	-	3 18	LUIS MIGUEL A Mexico En La Pieł	1	57	49	42	22	EMI LATIN 74439 (11.98 CD)		Momentos De Coleccion
9	1	0 26	LOS TEMERARIOS La MejorColeccion DISA 720392 (11.99 CD)	2	58	and in	NTRY	2	REYLI SONY DISCOS 93414 (15.98 EQ CD)		En La Luna
				10	59	62		11	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98 CD)		Coleccion De Oro
24		5 4	LA AUTORIDAD DE LA SIERRA 100% Autoridad Duranguense DISA 720496 (11.38 CD) [M]	-	60		55	9	LOS YONIC'S FONOVISA 351589/UG (11.98 CD)		30 Recuerdos
8	1	2	VICO C Desahogo	8	61	63		12	HECTOR "EL BAMBI GOLD STAR 180040/UNIVERSAL LATIN		Bambino" Presenta Los Anormales
13	+	2	VICTOR MANUELLE En Vivo Desde Carnegie Hall	12	62	57	56	-	RIGO TOVAR FDNDVISA 351603/UG (11 98 CD)		30 Recuerdos
21		5 5	LOS ANGELES DE CHARLY/AROMA Greatest Hits F0N0VISA 351788/06 (14.98 CD) [M]	13	63	56		27	ALEJANDRO FERNA SDNY DISCDS 95323 (16.98 EQ CD)		A Corazon Abierto Duranguence A Todo Lo Que Da
15	-		VARIOUS ARTISTS Los Super Hits Del Ano DISA 726879 (11.38 CD) VARIOUS ADTISTS		64 65	and the	EW	-	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.		Golpe Sobre Golpe
12	2 9	6	VARIOUS ARTISTS EI Movimiento De Hip Hop En Espanol Vol. 2 UNIVISION 310361/06 (13.96 CO)	6	66	64	40	17	LOS ORIGINALES DI EMI LATIN 60517 (14.98 CD) ADAN CHALINO SA		Mi Historia
31		2	VARIOUS ARTISTS Los Patrones Del Reggaeton	16	67		68	33	MOON/CDSTAROLA 95306/SDNY DISC BANDA ARKANGEL	CDS (13.98 EQ CD/DVD)	Tesoros De Coleccion
16	+-	8 19	UNIVISION 310455UC (1.4 S CD) MARCO ANTONIO SOLIS Razon De Sobra	10	68	68		33	SONY DISCOS 95247 (12:98 EQ CD)	i)	20 Sencillos Nortenos
11	-	-	PONOVISA SIARAUG (158 CD) BRONCO/LOS BUKIS Cronica De Dos Grandes: Recuerdos Con Amor	2	.00 69	-	67	17	DISA 720489 (12.98 CD)		Real
17		2 39	GRUPO CLIMAX Za Za Za	1	70		41	40			Amar Sin Mentiras
	+-		MUSART 205398ALB0A (S9 CD) [M] 20 2 3 2 3 DON OMAR () The Last Don	2	70	67	60	44	SONY DISCOS 95194 (18.98 EQ CD)		20 Sencillos Del Ano Y Sus Videos
100	2	and the second	VARIOUS ARTISTS Reggaeton Super Hits			-		7	DISA 726977 (14.98 CD/DVD)		La Fuerza Del Destino
22	+	4 9	VARIOUS ARTISTS Isobeluvies as Latino 1:8.98 (D/DV0) VARIOUS ARTISTS 15 Duranguenses De Corazon		73		52	18	EMILATIN 75692 (14.98 CD)	las Mas	Bailables Del Pasito Duranguense
30	1		UGA 7244811238 CDI LUNYTUNES △ La Travectoria	- 7	74	72			VARIOUS ARTISTS		70's Y 80's - Dos Decadas De Amor
27	1	× 22	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS A	2	75		-	4	LATIN MUSIC ENTERTAINMENT 3002	(13.98 CD)	La Guerra Continua
20		9 7	EMI LATIN 90595 (15.88 CD) ELIEL El Que Habia Con Las Manos	3					UNIVISION 310372/UG (14.98 CD)		
33	3	0 41	V1 450624 (15.98 CD) [H] DON OMAR The Last Don: Live, Vol. 1	2		LA	TIN F	POP	ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALL
29	2	4 9	VI 450618 (17.38 CD) [H] GRUPO EXTERMINADOR 30 Recuerdos	17	8	JUANE MI SAN		JRCO/U	NIVERSAL LATINO)	1 DADDY YANKEE BARRIO FIND (EL CARTEL/VI)	1 LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSEIII (DISA)
37	2	8 21	FONOVISA 351612/UG (11 98 CD) [H] MONCHY & ALEXANDRA JaN 35422/SONY DISCOS (15 98 ED CD) [H] Hasta El Fin	7	2				NOVISA/UG)	2 VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL ICHOSEN FEW EMERALD/URBAN BDX OFFICE)	2 INTOCABLE X (EMILATEN)
34	2	6 37	VICENTE FERNANDEZ Sorr DISCISS 5524 1938 ED CDI [M] Tesoros De Coleccion	8	3	A.B. Q	UINTAN	ILLA III	PRESENTS KUMBIA KINGS	3 vico c	3 GRUPO MONTEZ DE DURANGO YSIGUE LA MATA DANOO (DISA)
18	1	6 20	LOS TEMERARIOS Regalo De Amor Fonovisa Sisoure (138 cc)	2	4	SIN B/	(EMILA			OESAHOGO (EMI LATIN) 4 VICTOR MANUELLE 5 DUMO SCORE CAMUSCIE LIALL (SOLV DISCOR)	4 CONJUNTO PRIMAVERA
35	2	2 21	K-PAZ DE LASS COI PARAMONIA SISSUIDE (138 CO) WINVISION SIGNAVUG (14 SE CO) [M]	3	5	JULIET	JE (SDN	GAS	1	EN VIVO DESDE CARNEGIE HALL (SONY DISCOS). 5 VARIOUS ARTISTS	HOY COMO AYER (FONOVISA/UG) 5 LUIS MIGUEL
41	3	2 4	LOS CAMINANTES SONY DISCS 96837 (988 ECD [M] Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCS 96837 (988 ECD [M]	25	6	RICAR	IIOLA/BN	DNA	NI -	LOS PATRONES DEL REGGAETON (UNIVISION/UG) 6 DON OMAR	MEXICO EN LA PIEL (WARNER LATINA) 6 LOS TEMERARIOS
40) 2	7 4	LUNY STORE TASK LEVEN [1] MAS FLOW 23008/UNIVERSAL LATING (17.98 CO/OVDI [M] MAS FLOW 23008/UNIVERSAL LATING (17.98 CO/OVDI [M]	24	7	SOUN	(SONY D			THE LAST OON (VI) 7 VARIOUS ARTISTS	LA MEJORCOLECCION (DISA) 7 LA AUTORIDAD DE LA SIERRA
26	3	6 70	SIN BANDERA A De Viaje	6	8	OBIE E	ERMUD	EZ	S (EDGE/DG/UNIVERSAL CLASSICS GROUP)	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO) 8 LUNYTUNES	100% AUTORIDAD DURANGUENSE (OISA) 8 LOS ANGELES DE CHARLY/AROMA
32	2	9 40	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey	16	9	REYLI	EL ANO			LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO) 9 ELIEL	GREATEST HITS (FONOVISA/UG) 9 VARIOUS ARTISTS
	3	1 39	JULIETA VENEGAS Si ARIOLA 57447/BMG LATIM (14.98 CD)	28	10	ALEJA	NDRO F	ERNAN	IDEZ	EL QUE HABLA CON LAS MANOS (VI) O DON OMAR	LOS SUPER HITS DEL ANO (DISA) 10 VARIOUS ARTISTS
28	2	5 16	RICARDO ARJONA Solo	5	11	-	AZON AB		(SONY DISCOS)	THE LAST DON: LIVE, VOL. 1 (VI) 1 MONCHY & ALEXANDRA	EL MOVIMIENTO DE HIP HOP EN ESPANOL VOL 2 (UN 11 BRONCO/LOS BUKIS
36	' -	- 2	EL PODER DEL NORTE Ranchero	38	18				(SONY DISCOS)	HASTA EL FIN (J&N/SONY DISCOS) 2 LUNYTUNES	CRONICA DE DOS GRANDES: RECUERDOS CON AMOR (F 12 GRUPO CLIMAX
_	3	4 6	CONJUNTO ATARDECER En Vivo MUSIMEX 409602/UNIVERSAL LATINO (13.98 CO) [M]	11	13	LA FUE	RZA OEL	DESTIN	IO (EMILATIN)	MAS FLOW. PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO) 3 VARIOUS ARTISTS	ZA ZA ZA (MUSART/BALBOA) 13 VARIOUS ARTISTS
36 39	3	8 5	INDUSTRIA DEL AMOR UNIVISION 3/03634/UG (11.56 CD) 30 Recuerdos	33	74	REBEL	DE (EMI	LAT(N)		LOS CAZADORES: PRIMERA BUSQUEDA (PLATINUM/SONY DISCOS) 4 MARC ANTHONY	15 DURANGUENSES DE CORAZON (DISA)
36 39 45		7 13	CARDENALES DE NUEVO LEON La MejorColeccion DISA 720416 (19.98 CD) [M]	18	25	СОМО			RSO (SONY DISCOS)	VALID LA PENA (SONY DISCOS) 5 HECTOR "EL BAMBINO"	30 RECUEROOS (FONOVISA/UG) 15 VICENTE FERNANDEZ
36 39 45	3	3 3	VARIOUS ARTISTS PLATINUM 95673/SONY DISCOS (15 98 EG CD)	8		SERIE	MAX (IN	4}		HECTOR 'EL BAMBINO' HECTOR 'EL BAMBINO' PRESENTA LOS ANORMALES IGOLD STARUNIVERSAL LATINO) 6 IVY QUEEN	TESOROS DE COLECCIÓN (SONY DISCOS)
36 39 45 46 47	+	THE OWNER OF THE OWNER OF	LOS CAMINANTES SUNY DISCOS 95330 (9.38 E.0. CD) [H] Tesoros De Coleccion: Puras Rancheras	14	0	DESDE	~~~	RIO (SC	ONY DISCOSI	REAL (PERFECT IMAGE/UNIVERSAL LATINO)	REGALO DE AMOR (FONOVISA/UG)
36 39 45 46 47 14	8	9 31		21	17	LA ORI			H EN DIRECTO (SONY DISCOS)	7 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	K-PAZ DE LA SIERRA PENSANDD EN TI (UNIVISION/UG)
36 39 45 46 47 14	2 3	9 31 3 28	SONY OISCOS 95328 (9.98 EQ.CO) [W]			LEO D/	AN Max (ir	VI)		B DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	LDS CAMINANTES TESOROS DE COLECCION. LO ROMANTICO DE LOS CAMINANTES
36 39 45 46 47 14 42 43	8 2 3 8 4			23		-					9 RAMON AYALA Y SUS BRAVOS DEL NORTE
36 39 45 46 47 14 42 43	8 2 3 4 8 4 8	3 28 - 5	SONY OISCOS 95328 (9 SP ED COT [M] SOUNDTRACK EDGE/DC 003294/UNIVERSAL CLASSICS GROUP (18 SP CD) The Motorcycle Diaries	23 3	19	MARC LA HIS		DNTINU	A. (FONOVISA/UG)	9 VARIOUS ARTISTS EL REVENTON DEL REGGAETON (V!)	ANTOLOGIA DE UN REY (FREDDIE)
366 399 455 466 477 144 422 433 233	8 2 3 4 8 -	3 28 - 5	SONV DISCOS 95328 (9 59 ED COT [M] SOUNDTRACK EDGE/DG 003294/UNIVERSAL CLASSICS GROUP (18 59 CD) LOS BUKIS 25 Joyas Musicales	-	19 20	MARC LA HIS PAULI	TORIA CO	ONTINU IO	A. (FONOVISA/UG)	EL REVENTON DEL REGGAETON (VI)	

MAI 2	RCH 2005	26	Bi	Ilboard [®] HOT LATIN TRACKS	тм
FEK	EEK	AGO	N	Airplay monitored by 💦 Nielsen Broadcast Data	NO
IHIS WEEK	LAST WEEK	2 WKS.	WEEKS	TITLE Systems Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POSITIO
			1	習慣を NUMBER 1 学習を 3 Weeks At Number 1	
0	1	2	9	HOY COMO AYER J GUILLEN (C. VILLALOBOS)	1
-2	2	1	8	AIRE Intocable & Intocable & Encloses (J LROSAS, J E. CONTRERAS) EMILIATIN	1
3	13	15	5	دم» GREATEST GAINER دم» La SORPRESA Los Tigres Del Norte	3
4	4	5	9	LOS TIGRES DEL NORTE (RE TOSCANO) FONOVISA ALGO ESTA CAMBIANDO Julieta Venegas 🛠	4
5	5	4	9	CSOROKIN, JVENEGAS (JVENEGAS, C.SOROKIN) ARIOLA / BMG LÄTIN VOLVERTE A VER Juanes 🛠	1
5	8	10	3	G SANTAOLALLAJUANES SURCO/UNIVERSAL LATINO	6
7	3	3	19	G SANTADIALIAJUANESI JUANESI SURCO/UNIVERSAL LATINO TE BUSCARIA PEREZ (CASTRO. JIRBAREN.O. MONTES) Christian Castro SP ARIDIA RMG LATIN MG LATIN	2
8	11	32	3	R-PEREZ (C.CASTRO, D.IRBARREN, D. MONTES) ARIOLA /BMG (ATIN OBSESION (NO ES AMOR) HPEREZ (A ROMED SANTOS) COLUMBA (SANTOS) COLUMBA (SANTOS)	8
9	6	6	18	EL VIRUS DARIOSI MUINTERO LARA (MAQUINTERO LARA)	3
10	9	7	23	VOLVERE K-Paz De La Sierra 🛠 UNIVISION	6
11	7	8	19	PORQUE ES TAN CRUEL EL AMOR RARJONAC CABRAL 'JUNIOR' (RARJONA)	2
12	10	16	6	SI YO ME VUELVO A ENAMORAR Jenifer Pena UNIVISION	10
13	15	11	40	ESTA LLORANDO MI CORAZON Beto Y Sus Canarios 🛠	3
14	19	27	4	SI LA QUIERES Los Horoscopos De Durango (A B.QUINTANILLA III.R.VELA)	14
15	14	12	24	PERDIDOS M DLEON (D.CRUZ. J.ROVIRA) Monchy & Alexandra 😪	3
16	16	13	6	OTRA VEZ MDO 😴 A JAEN (YMARRUF0,S.PRIMERA) 0LE	12
17	12	9	32	ME DEDIQUE A PERDERTE Alejandro Fernandez R A BAQUEIRD, S.GEORGE (L.GARCIA) SONY DISCOS SONY DISCOS	1
18	23	17	6	ADIOS AMOR TE VAS ARAMIREZ CORRAL (J.GABRIEL)	17
19	17	20	8	ELAUTOBUS Pepe Aguilar 🗫	17
20	29	36	21	MI MAYOR SACRIFICIO Marco Antonio Solis 🕫	8
21	20	26	4	AMOR DEL BUENO M DOMM.R.BARBA (R BARBA) SONY DISCOS	20
22	18	19	21	DAME OTRO TEQUILA EESTEFAN JR. R GAITAN, TMARDINI (EESTEFAN, JR. R GAITAN, A GAITAN, T. MARDINI, T.MCWILLIAMS) Paulina Rubio 🛠 UNIVERSAL LATINO	1
23	25	24	19	ESTA AUSENCIA David Bisbal 🛠 K.SantanderBiossa (K.Santander) Vale/UNIVERSALIATIO	7
24	21	33	13	TOCANDO FONDO Kalimba 😴 M DOMM.(M.DDMM.E.BUECHA) SDNY DISCOS	15
25 26	28 31	28 31	5	TU PONTE EN MI LUGAR Los Huracanes Del Norte LOS HURACANES DEL NORTE (J AVALOS) LO QUE PASO, PASO Daddy Yankee	25 26
27	45	51	2	UNYTURESELINO IR AVALA JORTIZI EL CARTEL AVI Y TE VI CON EL COnjunto Atardecer	20
28	22	18	6	R SAENZ QUIROZ (R GONZALEZ MORA) MUSIMEX/UNIVERSALLATINO SABES UNA COSA Luis Miquel	8
29	27	14	9	LMIGUEL (MLOZANO GALLOR, FUENTES GASSON) WARNER LÄTINA VOY A OLVIDARME DE MI Carlos Vives 🕫	10
30	26	25	19	EESTEFAN JR.S.KRYS,A CASTRO,C.VIVES (C.VIVES) EMI LATIN GASOLINA Daddy Yankee 😪	17
31	30	23	4	UNA LIMOSNA Adolfo Urias Y Su Lobo Norteno	23
32	24	22	16	AURIAS (I RAMIREZ) PLATINO /FONOVISA OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato 😪	22
33	38	40		SPRILIA (SPRILIA V SANTIAGO GENESTAR BIG MATOLE ALMONTEL VASQUEZIE GARCIÀ RAMIREZ RATALA NALBINO, NALBINO BOCA-FELANDEF JÄM //DJMG LO MEJOR FUE PERDERTE J PRECIADO IR E DE LA MORAI SONY DISCOS	33
34	35	38	8	YOUR DEAL OF WORK SALES SIN NADIE La Autoridad De La Sierra 😪	34
35	36	34	6	DAME ESTA NOCHE Tommy Torres UDRRES (TIORRES A. JINEWEZ) OLE	34
				ジル HOT SHOT DEBUT ジル	
35	NE	W	1	PRECISAMENTE AHORA David De Maria NOT LISTED (NOT LISTED) WARNER LATINA	36
37	37	-	2	LLEVAME Soraya 🕏	37
38	34	39	20	QUIERO SABER DE TI JLTERRAZAS (W CASTILLO) DE DUIA	9
39	32	30	22	DE VIAJE Sin Bandera Abaqueiro.sin Bandera (N.SCHAJRIS, LGARCIAI SONY DISCOS DADA T LODALT LO	18
40 41	33	21	14	PARA TI JLGUERRA,MHERNANDEZ (JLGUERRA) VENE/UNIVERSAL LATINO VILVEME LAUER PAUGINE	17 41
41		W	1	VIVEME Laura Pausini Not Liste U BadiaL PAUSINI) Warker Latina SI LA VES Franco De Vita With Sin Bandera 😪	41 10
42		NTRY	20	BESO A BESO Ezequiel Pena	43
44	48	ew.	3	CUE LASTIMA Alejandro Fernandez 🛠	43
45	40	50	3	A BAQUEIRO LI FLORESI SONY DISCOS COMO OLVIDAR Joan Sebastian	44
45	46	48	8	J SEBASTIAN MUSART /BALBOA EL SOL NO REGRESA La 5A Estacion 😪	41
47	43	44	12	A AVILA JA REYERO PONTES, P.DOMINGUEZ VILLARRUBIA) ARIOLA / BMG LATIN TE APUESTO LO QUE QUIERAS Pesado	31
48	42	-	23	JM ELIZONDO,M A ZAPATA IM A PEREZ) WEAMEX (WARNER LATINA SON DE AMORES Andy & Lucas \$ Andy & Luc	1
49	40	42	16	A STIVEL M RIVERA IL GONZALEZ GOMEZI ARIOLA/BMG LATIN	20
50	RE-E	NTRY	3	GRUPD BRYNDIS (C.R NASCIMIENTO) DISA QUIERO Tito Rojas LGUNDA MERETA (D. LESUS) M.P.	47
Compile	10 1			JGUNDA MERCED (PJESUS) M.P. comple of airplay supplied by Nielson Broadcast Data Systems' Badin Track service: A panel of 98 stations (39 Jatin Pop. 15 Tr	

LATIN POP AIRPLAY

WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems ITILE IMPRINT/PROMOTION LABEL		WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	ALGO ESTA CAMBIANDO JULIET ARIOLA /BMG LATIN	A-VENEGAS	21	16	DE VIAJE SONY DISCOS	SIN BANDERA
2	3	VOLVERTE A VER SURCO /UNIVERSAL LATINO	JUANES	22	28	VIVEME WARNER LATINA	LAURA PAUSINI
3	1	TE BUSCARIA CHRIST ABIOLA/BMG LATIN	IAN CASTRO	23	23	LLEVAME EMILATIN	SORAYA
1	5	LA CAMISA NEGRA SURCO /UNIVERSAL LATINO	JUANES	24	21	VOY A DLVIDARME DE MI Emilatin	CARLOS VIVES
5	4	PORQUE ES TAN CRUEL EL AMOR RICAI SONY DISCOS	IDO ARJONA	25	24	EL SOL NO REGRESA ARIOLA /BMG LATIN	LA 5A ESTACION
5	7	OTRA VEZ OLE	M00	26	26	QUE LASTIMA SONY DISCOS	ALEJANDRO FERNANDEZ
1	6	ME DEDIQUE A PERDERTE ALEJANDRO SONY DISCOS	FERNANDEZ	27	22	HDY COMO AYER FONOVISA	CONJUNTO PRIMAVERA
3	8	EL AUTOBUS P SONY DISCOS	PE AGUILAR	28	30	AIRE EMILATIN	INTOCABLE
9	9	AMOR DEL BUENO SONY DISCOS	REYLI	29	29	AY DIDS SONY DISCOS	FRANCO DE VITA WITH OLGA TANON
0	20	OBSESION (NO ES AMOR) FRANKIE J FEATURING COLUMBIA SONY DISCOS	BABY BASH	30	34	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
1	11	SI YO ME VUELVO A ENAMORAR JER UNIVISION	INIFER PENA	31	-	CONTRA VIENTOS Y MAREAS SONY DISCOS	CHAYANNE
2	12	ESTA AUSENCIA 0 VALE /UNIVERSAL LATINO	AVID BISBAL	32	35	AMOR DEL BUENO VENE /SONY DISCOS	HECTOR MONTANER
3	19	MI MAYOR SACRIFICIO MARCO AN FONOVISA	TONIO SOLIS	33	39	LA FUERZA DEL DESTINO EMI LATIN	FEY
4	10	TOCANDO FONDO SONY DISCOS	KALIMBA	34	-	REBELDE EMI LATIN	RBO
5	17	PERDIDOS MONCHY &	ALEXANORA	35	32	LENTO ARIOLA /BMG LATIN	JULIETA VENEGAS
6	13	DAME OTRO TEQUILA PA UNIVERSAL LATINO	JLINA RUBIO	36	-	SIN MIEDO A NADA WARNER LATINA	ALEX UBAGO
7	15	NADA VALGO SIN TU AMOR SURCO (UNIVERSAL LATINO	JUANES	37	-	DEMASIADO PINA (UNIVERSAL LATINO	PABLO PORTILLO
8	18	DAME ESTA NOCHE TOP OLE	MMY TORRES	38	-	ALMA EN LIBERTAD UNIVERSAL LATINO	PAULINA RUBIO
9	27	PRECISAMENTE AHORA DAV	IO DE MARIA	39	-	DILE VI	00N 0MAR
10	14	SABES UNA COSA WARNER LATINA	LUIS MIGUEL	40	38	COMD OLVIDAR MUSART /BALBOA	JOAN SEBASTIAN

		TROPICA	L	AI	RPLAY	
THIS WEEK	LAST WEEK	Airplay monitored by X Nielsen Broadcast Data Systems ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
₽3	33	IMPRINT/PROMOTION LABEL	F≥.	$\exists \leq$	IMPRINT/PROMOTION LABEL	
=	1	LO QUE PASO, PASO DADDY YANKEE EL CARTEL /VI	21	26	REGGAETON LATINO CHOSEN FEW EMERALD /URBAN BOX O	DON OMAR
2	2	OYE MI CANTO N.D.R.E. FEATURING DADDY YANKEE. NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM /IDJMG	22	-	HAY QUE BUENO CINCO POR CINCO	NOTCH
3	3	PERDIDDS MONCHY & ALEXANDRA J&N	23	24	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA
4	6	GUIERO TITO ROJAS	24	16	ENSENAME A VIVIR SIN TI SONY DISCOS	GILBERTO SANTA ROSA
5	4	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA/SONY DISCOS	25	25	TRAIGD FUEGD	JOSE PENA SUAZO Y LA BANDA GORDA
6	8	TODO ES MENTIRA FRANKIE NEGRON SGZ	26		LA POPOLA VI	ELIEL
7	5	PARA TI JUAN LUIS GUERRA VENE /UNIVERSAL LATINO	27	-	BUMPER WHITE LION /SONY DISCOS	VOLTIO
8	7	GASOLINA DADDY YANKEE EL CARTEL /VI	28	33	MACHETE EL CARTEL /VI	DAODY YANKEE
9	9	ESTA NOCHE TRAVESURA DJ NELSON FLOW JUNIVERSAL LATINO	29	27	VOY A OLVIDARME DE MI EMILATIN	CARLOS VIVES
10	10	RESISTIRE TOND ROSARIO UNIVERSAL LATINO	30	22	LAMENTO BOLIVIÁNO AMARFICA /J&N	AMARFIS Y LA BANDA DE ATAKKE
	19	HASTA EL FIN MDNCHY & ALEXANDRA J&N	31		LA CAMISA NEGRA SURCO /UNIVERSAL LATINO	JUANES
12	14	SOMBRA LOCA GILBERTO SANTA ROSA SONY DISCOS	32	28	VOLVERTE A VER SURCO /UNIVERSAL LATIND	JUANES
13	13	VALIO LA PENA MARC ANTHONY SONY DISCOS	33	35	SE ESCAMAN Emilatin	VICO C FEATURING EDDIE OEE
14	11	PERDONAME LA VIDA LOS TOROS BAND UNIVERSAL LATINO	34	23	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
15	17	VEN TU DOMENIC MARTE J&N	35	30	NADA VALGO SIN TU AMOR SURCO /UNIVERSAL LATINO	JUANES
16	15	LA BODA AVENTURA PREMIUM LATIN	36	29	HIELO LATINUM	WILLY CHIRINO
17	12	SE ESFUMA TU AMOR MARC ANTHONY SONY DISCOS	37	39	ELLA SE LLEVO MI VIDA J&N	OOMENIC M
18	18	YA NO QUEDA NADA TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL SG2	38	-	YO VOY ZIO WHITE LION /SONY DISCOS	N & LENNOX FEATURING DADDY YANKEE
19	20	VEN DEVORAME OTRA VEZ CHARLIE CRUZ SGZ	39	-	ENAMORAITO SONY DISCOS	OSCAR D'LEON
20	- [DONCELLA ZION & LENNOX WHITE LION /SONY DISCOS	40	32	PEGAITO SGZ	CICLON

LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems ITILE ARTIST IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	HOY COMO AYER CONJUNTO PRIMAVERA FONOVISA	21	30	A USTED BETO Y SUS CANARIOS DISA
2	AIRE INTOCABLE EMI LATIN	22	21	YA SOY FELIZ BANDA EL RECODO FONOVISA
5	LA SORPRESA LOS TIGRES DEL NORTE FONOVISA	Z	37	ND ME QUEDA MAS PALOMO DISA PALOMO
4	VOLVERE K-PAZ DE LA SIERRA UNIVISION	24	22	MANANA QUE YA NO ESTES GRUPO INNOVACION GARMEX /FONOVISA
3	EL VIRUS DEL AMOR LOS TUCANES DE TIJUANA UNIVERSAL LATINO	25		TENGO A MI LUPE VOCES DEL RANCHO EMI LATIN
6	ESTA LLORANDO MI CORAZON BETO Y SUS CANARIOS DISA	26	20	ROSAS DIANA REYES MUSIMEX /UNIVERSAL LATIND
7	SI LA QUIERES LOS HOROSCOPOS DE DURANGO PROCAN /DISA	27	29	SI POR MI FUERA LOS INVASORES DE NUEVO LEON EMILIATIN
8	ADIOS AMOR TE VAS GRUPD MONTEZ DE DURANGD DISA	28	18	SI ME VAS A DEJAR LALD MDRA DISA
17	Y TE VI CON EL CONJUNTO ATAROECER MUSIMEX /UNIVERSAL LATINO	29	31	TU NUEVO CARINITO LOS RIELEROS DEL NORTE FONOVISA
10	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE UNIVISION	30	32	LO LINDO DE TI TONO Y FREDDY DISA
9	UNA LIMOSNA AD 0LFO URIAS Y SU LOBO NORTENO PLATINO /FONOVISA	31	27	EN TU BASURA EL PODER DEL NORTE DISA
14	LO MEJOR FUE PERDERTE JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO SONY DISCOS	32	26	MI PRIMER AMOR POLO URIAS Y SU MAQUINA NORTENA FONOVISA
11	CONTIGO YO APRENDI A OLVIDAR PATRULLA 81 DISA	33	25	SENDR MESERO BRONCO: EL GIGANTE DE AMERICA FONOVISA
13	YO ME QUEDE SIN NADIE LA AUTORIDAD DE LA SIERRA DISA	34	34	LOCA ANA BARBARA FONOVISA
16	OJALA QUE TE MUERAS PESADO WEAMEX /WARNER LATINA	35	28	ABEJA REINA LA ORIGINAL BANDA EL LIMON UNIVERSAL LATINO
12	QUIERO SABER DE TI GRUPO MONTEZ DE DURANGO DISA	36	-	TU RETRATO MICHAEL SALGADO
1	BESO A BESO EZEQUIEL PENA FONOVISA	37	38	Y BAILANDO RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE
15	TE APUESTO LO QUE QUIERAS PESAOD WEAMEX ///ARNER LATINA	38	36	BIENVENIDO AL AMOR DUELO UNIVISION
19	LA ULTIMA CANCION GRUPO BRYNDIS DISA	39		A CAMBIO DE QUE? ALACRANES MUSICAL UNIVISION
-	ERES DIVINA PATRULLA 81 DISA	40	33	SI YO ME VUELVO A ENAMORAR JENNIFER PENA UNIVISION

REGIONAL MEXICAN AIRPLAY

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Latin





Rapper Don Dinero signed a joint-venture deal with Universal Music Latino earlier this year. At the signing, from left, are Dinero's brother, Oscar Guitan; Universal Music Latino senior VP of marketing and A&R Walter Kolm; Universal Music Latino president John Echevarria; Dinero; and Dinero's managers, Rich Isaacson and Jerry Blair of the Fuerte Group.

Notas

Continued from page 20

creative director **Claribel Cuevas**, "can write for both the Latin and general markets."

Cuevas inked a worldwide, copublishing deal with writer/producer Chris Rodriguez, whose credits include tracks for Paulina Rubio, Chayanne, Ednita Nazario Ricky Martin and Jennifer Lopez. His recent hits include Rubio's "Algo Tienes" and Michael Murphy's "So Damn Beautiful." Upcoming projects include tracks on the solo debut of former OV7 member Ari Borovoy on Sony BMG Norte Mexico and Muffy Nixon's new album on independent label Triggerfish. Rodriguez was previously with Sony Music Publishing.

Also signed to a worldwide, copublishing deal with Famous is **Christian Leuzzi**, who has had songs recorded by **David Bisbal**, **Alejandro Fernandez** and **Christian Castro**, among others. Leuzzi's work appears on Irish tenor **Ronan Tynan's** newest release and **Andrea Bocelli's** forthcoming album. Leuzzi was previously signed to **Deston Songs**.

EMI Music Publishing Latin America has signed up-and-coming songwriters **María Mato** and **Desemer Bueno**. Mato, who is based in Miami, is signed to Sony BMG Norte and is expected to release an album later this year. Bueno, a former member of **Yerba Buena**, is signed to



III.AR: RECORDS HIS FIRST DUET

Universal Music Latino with his group **Desemer Bueno y Siete Rayo**. An album is expected from the act later this year.

NORTH BEACH MUSIC: Another concert series has launched in Miami, this time organized by local producer **Rudy Perez**.

Rudy Perez Presents North Beach Nights is organized in conjunction with **North Beach Development** in North Miami Beach. The free concert series, which kicked off Feb. 11 and takes place monthly, features up-and-coming acts.

"It's basically to stimulate live music," says Perez, whose studio is located in North Miami Beach and who was inspired by the North Shore Band Shell, an open-air venue in the area, which is far quieter than bustling South Beach.

Perez not only books the shows but also produces and helps promote them.

Featured acts so far have included **Jay Lozada**, **Victoria** and, on March 11, **Sabrina Barnett**, a new artist signed to **Jack Utsick's Omega Records**.

Teens To Tell All At Latin Confab

What do teens want? That's the million dollar question that marketers, label executives and radio programmers ask themselves daily.

When it comes to Latin teens, however, that question becomes a desperate cry, for few markets are as underdeveloped or little explored as that of the Latin teen consumer.

Attendees at the Billboard Latin Music Conference, set for April 25-28 in Miami, will get the chance to ask teens what it is they want and what it is they buy at the panel "Smells Like Teen Spirit."

Ten Miami consumers aged 13-19 will have a candid



"Smells Like Teen Spirit" takes place April 26. Immediately following will be "I Want to Be Your No. 1." a charts workshop given by *Billboard*

director of charts/senior analyst Geoff Mayfield. For additional information on the Billboard Latin Music Conference, go to billboardevents.com. Lady Bunny Hops To Pen And Paper

New York drag comedian and globe-trotting DJ **Lady Bunny** has appeared on screens large ("To Wong Foo, Thanks for Everything! Julie Newmar") and small ("Sex and the City," **Britney Spears' MTV** special "In the Zone & Up All Night").

Recently, between her numerous deliciously pop- and song-oriented DJ gigs, Bunny has been putting

pen to paper. Yes, the founder of Wigstock (an annual daylong drag/ music fest held in Manhattan) is ready to share her songs with the world.

"I'm doing what I can to get my music heard," Bunny says. "And it's not just dance; it's R&B, funk and pop, too."

Bunny, whose songs are published by **Lady Bunny Music (BMI)**, has inked a sixsong deal with **DJ Disciple's** label. **Catch 22 Recordings**. Half the songs are for other singers, while three will spotlight Bunny. Among the latter is the kicky "I Get High," which Catch 22 released Feb. 22.

The track showcases a singer who has come a long way since her quirky covers of "Shame, Shame, Shame" and "The Pussycat Song" in the '90s. Bunny's original material shows much promise, focusing on memorable hooks and melodies.

It's no wonder that DJ/producers like **Warren Rigg**, **Gomi** and **Davidson Ospina** have lined up to work with her. And club divas **Lonnie Gordon** and **Ele Ferrer** have recorded Bunny's "You've Got to Reach" and "So Much More (Than Just a Thug)," respectively.

"Tm aiming to be a career songwriter," Bunny tells *Billboard*. "While I enjoy being the comedian and the life of the party, I get so much satisfaction from hearing my songs performed by others."

Bunny's five-track demo—with standout cut "Let's Get Jumpin' " is making the rounds at labels here and abroad. Additional tracks can be heard at ladybunny.net.

SINGLE FILE: Superstar **Mariah Carey** has enjoyed eight No. 1s on the *Billboard* Hot Dance Club Play chart—most recently with remixes of "Through the Rain."

Carey is well-positioned to have her ninth No. 1 on the chart with **David Morales'** remixes of "It's Like That," the first single from her forthcoming "The Emancipation of Mimi." Wisely, Morales offers something for underground jocks (the Stereo Experience and Stereo Dub versions) and those that like their house music with a bit more sunshine (Club and Classic mixes). Morales' Classic Mix offers a peek into the mind of a producer who relishes music and melody. This is one spirited, uplifting and joyful journey, with Carey's soul-smacked, party-down delivery the icing on the cake.

Last year, dance radio embraced trance-hued remixes of **Wynonna's** "I Want to Know What Love Is" (**Curb**)

Beat Box Box Michael Paoletta mpaoletta@billboard.com

> by Nashville-based production trio Piper (Tommy Dorsey, Ron Slomowicz and Lenny Bertoldo). The process will surely be repeated

> with Piper's latest remix, "Resurrec-



tion" by **Nicol Sponberg**, a respected singer in the Christian music field.

Before passing judgment, give this (secular) gem a listen. Sponberg will remind you of **Annie Lennox**. Her emotional delivery proves to be the perfect muse for Piper's rugged pop foundation.

Less pop are **Gabriel & Dresden's** Vocal Mix and Dub, which are as haunting as they are uplifting. The vocal version is wildly pleasing particularly when, midway through, the tempo drops to a chilled-out groove, with Sponberg's voice surrounded by synth swirls.

To the DJs that helped take Lennox's "Wonderful" and "A Thousand Beautiful Things" to the top of the Hot Dance Club Play chart last year: Do not ignore this potent, poignant jam.

23

M/ Billt	2005		BINGLES SALES				ard [®] RADIO AIRPLAY			5	ard [®] ALBUMS
LAST WEEK	2 WKS. AGO	NO	Sales data compiled by Nielsen SoundScan MPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	WEEKSON	Airplay compiled by Nielsen Broadcast Data Systems Artis	WEEK	LAST WEEK		Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
1 1	1	5	●営業 NUMBER 1 き営業 5 Weeks At Number 1 WE WILL BECOME SILHOUETTES The Postal Service 安	1	2	14	NUMBER 1 逆に 3 Weeks At Number ALL THIS TIME Jonathan Peters Presents Sylver Logan Shar		2	5	学校 NUMBER 1 学校 3 Weeks At Numb VARIOUS ARTISTS RAZOR & LE 83001
2 3	3	15	TEMPTED TO TOUCH (REMIXES) Rupee 🖙	2	1	9	1, 2 STEP SHO NUFF-MUSICLINE/LAFACE/ZOMBA	ott 2	1	3	THIEVERY CORPORATION Cosmic G
2	2	10	SOLDIER (M. JOSHUA REMIXOLOSE MY BREATH (P. RAUHOFER)M. JOSHUA MIXESI 🛛 Destiny's Child Feat I.I. & Lii Wayne 🖘	3	4	6	LET ME LOVE YOU Mar and Street/Juring	io 3	3	101	THE POSTAL SERVICE ● Give
4	7	88	THE DISTRICT SLEEPS ALONE TONIGHT The Postal Service 😪	4	5	5	SINCE U BEEN GONE Kelly Clarks	on 4	4	33	SCISSOR SISTERS SCISSOR SISTERS UNIVERSAL 002772'/UMRG [M]
16	12	6	NASTY GIRL finaya Day	5	3	21	HOW WOULD U FEEL David Morales With Lea-Lorie	en 5	5	7	THE CHEMICAL BROTHERS Push The Bu
5	4	4	WE MIGHT AS WELL BE STRANGERS Keane Vs. DJ Shadow	6	6	12	I BELIEVE IN YOU Kylie Minogi CAPITOL	ue 6	6	7	THE RIDDLER & VIC LATINO Ultra.Danc
IN	EW	1	GET RIGHT (L. VEGA REMIX) Jennifer Lopez 😪	Z	7	9	PUT 'EM HIGH Stonebridge Featuring Theres	se 7	7	6	BRAZILIAN GIRLS VERVE FORECAST @ea220"/VE [H] Brazilian (
6	9	8	GALVANIZE The Chemical Brothers Featuring Q-Tip 😪	8	8	12	THE WEEKEND Michael Gr	ay 8	8	4	LCD SOUNDSYSTEM LCD Soundsys DFA 6394(CAPITOL [M]
13	5	3	HIDEYAFACE Prefuse 73	9	11	7	RICH GIRL Gwen Stefani Featuring Ev	ve 🤊	N	EW	PETER RAUHOFER Live @ Ro
1	EW	1	I AM (THE RISING) Taborah	10	10	5	CALL ME Anna Vis	si 10	9	63	VARIOUS ARTISTS Fired
17	14	5	WHEN THE DAWN BREAKS/I LIKE IT Narcotic Thrust	11	15	33	HOW DID YOU KNOW? Mynt Featuring Kim Soz	zi 11	11	3	VARIOUS ARTISTS Best Of Trance Volum ROBBINS 7053
10	11	24	TURN ME ON (REMIXES) Kevin Lyttle 🕏	12	9	5	LISTEN TO YOUR HEART D.H	.T. 12	10	7	ERASURE Night
	ENTRY	7	HOME Suzanne Palmer	13	14	5	TIME There:	se 13	N	EW	JOHD DIGWEED Fabri
N	EW	1	HERE I AM David Morales With Tamra Keenan	14	12	6	IF YOU DON'T KNOW ME BY NOW Aubre	ey 14	12	6	VARIOUS ARTISTS Perfecto Presents: The I
7	8	7	BREATHE Erasure 😪	Ð	23	13	SOMEBODY TOLD ME The Kille	rs 15	11	W	BAD BOY JOE Club Anthems V
12	10	10	KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) Seal WARNER BROS. 42777 • •	16	N	EW	GET IT ON Intenso Project Featuring Lisa Scott-Lu	ee 16	13	19	TIESTO Parade Of The Athl
15	15	3	GALANG M.I.A.	17	N	EW	FILTHY GORGEOUS Scissor Siste	rs 17	17	7	M83 6000M 9281/MUTE [M] Before The Dawn Heal
9	13	16	ENJOY THE SILENCE04 Depeche Mode 😓	18	22	7	SAND IN MY SHOES Dir ABSTA/MG	do 18	14	18	THE HAPPY BOYS Dance Party (Like It's 2 Robeins 75051
1	23	4	MIND OF THE WONDERFUL Blank & Jones Feat. Elles	119	13	21	IT'S YOU TOMMY BOY SILVER LABEL/TOMMY BOY	no <u>19</u>	19	43	THE STREETS A Grand Don't Come For VICE 6134*/ATLANTIC
8	16	3	INSPIRATION Ian Van Dahl	20	18	2	I'M DONE King Brain Presents N.I.	C. 20	18	76	VICE 01364 TAILANTE VARIOUS ARTISTS 30th Anniversary Collection: Ultimate E MADACY 481
N	EW	1	ACT LIKE YOU KNOW The Platinum Pied Pipers Feat. Jay Dee	21	19	4	SID MANY TIMES Gad	jo 21	16	54	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 51558*/AG [H] When It F
N	EW	1	JSTALL GOOD (SCUMFROG & N. SKATEN MIXES) Fantasia	22	20	3	JUST BE Tiesto Featuring Kirsty Hawksha	w 22	15	19	VARIOUS ARTISTS Ministry Of Sound: The Annual
19	17	17	STILL (REMIXES) Tamia	23	25	2	SHINE The Lovefree	kz 23	20	2	BEN SOWTON/THE SOUL AVENGERZ Bargrooves: Metropo
18	-	46	LEFT OUTSIDE ALONE (J. NEVINS REMIX) Anastacia 😪	23	24	9	WITHOUT LOVE SI	un 24	23	22	FATBOY SLIMARA Palooka
14		14	JUST BE BLACK HOLE 3226/NETTWERK	25	N	EW	WHEN THE DAWN BREAKS Narcotic Thru YOSHITOSHIVDEEP DISH	ist 25	RE-E	NTRI	ASTRALWERKS 74472*/VIRGIN THE CRYSTAL METHOD Legion Of Be

Billboard[®] HOT DANCE **UB PI** Δ MARCH 26 2005 E C

THIS WEE		Z WKS. AG	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEB	LAST WEE	2 WKS. A	WKS. DN	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
	Т		E	部語をおける Week At Number 1	26	33	41	3	WANT MY BODY TWEEK D 0006 Pier Pressure
1 2		3	9	AVALON ASTRALIVERKS 70537/VIRGIN Juliet	27	17	14	10	SOLDIER (REMIXES) COLUMBIA 70022 Destiny's Child Featuring T.1. & Lil Wayne **
2	3	4	9	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE) TS PROMO Jennifer Green	28	30	34	6	I WILL (ORANGE FACTORY MIXES) PULSE PROMO Oryon
3 8	3 1	16	7	LOVE IS A DRUG (CREAMER & K REMIXES) NY LOVE IMPORT Rosko	29	31	36	4	HE GIVES MORE WAAKO 1334 Raw Deal Featuring Toni Ann Bardell
4 5	; .	9	7	HOME STAR 69 1291 Suzanne Palmer					Service Servic
5 1	0 1	17	8	WAITING FOR ALEGRIA TOMMY BOY SILVER LABEL 2464/TOMMY BOY TONY Moran & Ric Sena Present Zhana Saunders	30	44	_	2	I NEED YOU TOMMY BOY SILVER LABEL 2457/TOMMY BOY Friburn & Urik
6 9	1	15	9	FAIRYTALE RADIKAL 99211 The Replacement Featuring Maria Neskovski	31	45	-1	2	EVERYTHING DM 174 Kaskade
7 1	1 1	18	7	STRESS TWEEK'O 0007 Danny "Buddah" Morales	32	47	- 0	2	MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES) ISLAND 00417010JMG The Killers 🗫
8 1		2	9	BREATHE MUTE 9259 Erasure 🛠	33	32	30	7	1, 2 STEP (REMIXES) SHO WUFF-MUSICLINE/LAFACE PROMO/ZOMBA Ciara Featuring Missy Elliott 🗫
9 7	1	10	10	JUST LET GO CAPITOL 70440 Fischerspooner 😪	34	24	25	9	FREE THE WORLD (JASON RANDOLPH REMIX) JA-TAIL PROMO LaToya Jackson
110 4	1	1	9	SHOW IT TOMMY BOY SILVER LABEL 2466/TOMMY BOY Friburn & Urik	35	38	43	3	SINCE U BEEN GONE (J. NEVINS REMIXES) RCA PROMO/RMG Kelly Clarkson 🗫
11 1	8 2	24	5	CALL ME VANILLA PROMOIMODA Anna Vissi	36	42	-1	2	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES) J 67200/RMG Fantasia
12 2	0 2	27	5	FILTHY GORGEOUS A TOUCH OF CLASS/UNIVERSAL DIS/UMRG Scissor Sisters	37	39	40	3	THE PHANTOM OF THE OPERA (JUNIOR REMIX) REALLY USEFUL PROMO/SONY CLASSICAL Andrew Lloyd Webber
13 2	2 2	29	5	WHATEVER HIDDEN BEACH PROMOZEPIC JIII Scott 🖙	38	37	38	5	I LIKE IT STAR 69 1289 Decibel Featuring LaVeetra
14 2	8 3	37	3	GET RIGHT (L. VEGA REMIX) EPIC 71886 Jennifer Lopez 😪	39	41	42	4	RICH GIRL INTERSCOPE 003978 Gwen Stefani Featuring Eve #
15 2	3 3	31	5	SET IT FREE JVM 024 Jason Walker	40	48		2	EMBALLA (LOUIE VEGA REMIXES) CIRQUE OU SOLEIL IMPORT Emballa
16 2	1 2	22	8	I'M DONE KING BRAIN SIBOR/ARTEMIS King Brain Presents N.I.C. 😒		-			新た HOT SHOT DEBUT 新作
17 2	5 3	35	4	NASTY GIRL STAR 69 1299 Inaya Day	41	NEV	N	1	LESSONS IN LOVE MIDASPROMO Angel
18 1	3 1	13	12	U AIN'T THAT GOOD STAR 69 1276 Sheila Brody	42	26	21	12	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES) AVEXINTEGROOVES 2200000 STREET M-Flo Loves Ryuichi Sakamoto
19 é	5	8	9	MAYBE (ILLICIT/BINI & MARTINI/ALMIGHTY MIXES) 19 PROMO Emma	43	43	39	6	MOST PRECIOUS LOVE KING STREET 1195 Blaze Featuring Barbara Tucker
20 1	5	6	11	I BELIEVE IN YOU CAPITOL PROMO Kylie Minogue 😪	44	29	19	15	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES) ODYSSEV/SONY CLASSICAL 002/JVM Casey Stratton
21 1	2	5	12	I AM (THE RISING) [J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES] CATZ 0001 Taborah	45	49	-1	2	METAL TOMMY BOY 2453 Afrika Bambaataa Featuring Gary Numan
22 1	9 1	11	11	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES) COLUMBIA 71174 Darren Hayes	46	NEV	V ^a	1	SORROW RADIKAL 99214 Bobby O
23 1	6	7	11	LA LA (SHARP BOYS/F. GARIBAY MIXES) GEFFEN PROMO Ashlee Simpson 😪	47	NEV	Ø	1	ROBOT ROCK VIRGIN PROMO Daft Punk
24 2	7 3	32	6	SUPERFLY (LOUIE VEGA REMIX) RHINO PROMOWARINER STRATEGIC MARKETING Curtis Mayfield	48	35	23	1/2	KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) WARNER BROS. 42777 Seal
25 1	4	12	10	GALVANIZE FREESTYLE OUST 76599/ASTRALWERKS The Chemical Brothers Featuring Q-Tip 😨	49	34	20	18	BACK TO LOVE ACT 2007/MUSIC PLANT Rachel Panay
	_				50	40	26	14	KUMBALAWE (ROGER SANCHEZ MIXES) CIRQUE OU SOLEIL PROMO Kumbalawe

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: O CD Single available. Vinyl Maxi-Single available. CD Maxi-Single available. CD Maxi-Single available. CD Maxi-Single available.

Title

Fired Up! 2

Give Up

Cosmic Game

Scissor Sisters

Push The Button

LCD Soundsystem

Before The Dawn Heals Us

When It Falls

Palookaville Legion Of Boom

Bargrooves: Metropolitan

Live @ Roxy 4

Fired Up!

Nightbird

Fabric 20

Ultra.Dance 06 Brazilian Girls

3 Weeks At Number 1

24



Wailin' Jennings Shoots Straight In Debut

BY JIM BESSMAN

NEW YORK—Shooter Jennings sets his own outlaw country tone while paying respects to his old man from the outset of "Put the 'O' Back in Country," his debut album, which Universal South released March 1.

The title track, one of nine cuts either written or co-written by the artist, takes a hardcore country music attitude and quotes from "Are You Ready for the Country," the Neil Young song that was a 1977 country hit for Shooter's dad, Waylon Jennings.

Shooter, who was born Waylon Albright Jennings, is the only child of Jessi Colter and the late country outlaw hero. He cites "Solid Country Gold" as his favorite cut from the album because it has "a Waylon kind of vibe."

No surprise, then, that the 26-yearold names his father first among his country influences, followed by such confederates as Willie Nelson, Johnny Cash and George Jones. In fact, Jones appears on the album, as does a fellow son of a country music giant, Hank Williams Jr.

Like the junior Williams, Jennings has a hard rock side, as evidenced by his acknowledged rock inspirations Led Zeppelin, Aerosmith and Guns N' Roses.

Leaving Nashville after high school, Jennings moved to Los Angeles and formed the rock band Stargunn. In L.A., he could pursue a rock career without the scrutiny of a judgmental Nashville country establishment, a move cynically recalled in album track "Southern Comfort."

"What I love about rock is the energy," Jennings says. "Country is really about the lyrics and songwriting and storytelling, but nobody gave me no goddamn book saying I couldn't play rock guitar on a country song. So I took what I learned from rock and brought it into country."

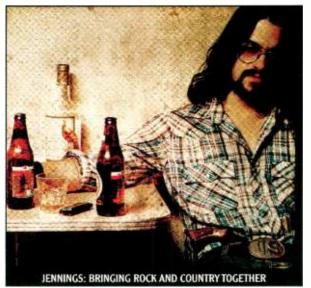
But with "Put the 'O' Back in Country," Jennings is proud to proclaim a renewed commitment to his country heritage. "In rock'n'roll, you separate yourself from the audience, but in country you bring yourself down to their level and connect

with them so they can understand you," he says.

FINDING A LABEL HOME

When he started shopping his finished album a year ago, Jennings recalls, "Everybody said this, that and the other thing, except for [Universal South senior partner] Tony Brown, who said, 'We'll put it out like it is.'"

Brown had seen a Stargunn show in Nashville and had been disappointed. "When he sent me the new album that was an outlaw country kind of thing, I was anxious to hear it, because that's what he should be doing," Brown says. "Shooter's got an organic thing that just comes natural."



Indeed, there's "no formula to Shooter or his music," Universal South national sales and marketing manager Karin Cupit notes. "We knew from the beginning that this would not be a conventional setup," she adds. "His music will appeal not only to the traditional country fans but also the outlaw country fans as well as fans of real rock music, so our approach to retail and radio is multiformat."

At retail, the label is addressing the traditional chain and rack country accounts and indie stores with advertising and marketing dollars. The initial shipment was 50,000 units, which Cupit says "isn't huge, but we feel it's the right number to start with, because it's a project that

will grow from the first week as press and radio begins to build."

"We're also releasing limited-edition vinyl of the album on March 29, because the packaging [a grainy, sepia-toned shot of Shooter and band] and the music and the vibe of what Shooter is all about lends itself to cool, limitededition vinyl," Cupit says.

The release debuted at No. 29 on the *Billboard* Top Country Albums chart last week, with firstweek sales of close to 6,000 units, according to Nielsen SoundScan. Universal South is going

multiformat with first single "4th of July," which features Jones singing a bit of "He Stopped Loving Her Today." The single, produced by Brown, was shipped to country radio March 14. The full album went to triple-A and Americana stations Feb. 15.

"Satellite radio is extremely interested, with Sirius taking a leadership position and already playing several tracks to great response and giving Shooter his own hourlong show," Cupit says. She notes that a video will go to all country video outlets and that CMT is developing a show around Jennings.

The artist, who is managed by Marc Dottore of Universal South Artists, will portray his father in the upcoming feature film "Walk the Line." He is published by Universal Music/Faster N Harder Music, administered by Universal Music (ASCAP).

SHOWCASING AT CBGB

Internet marketing will utilize fan sites, especially the AOL Music Breaker program. To secure the AOL involvement, Universal South recently showcased Jennings twice at fabled New York punk rock club CBGB, where he also celebrated his CD release March 1.

"We needed a way for AOL and press and our sales partners to see a live show and see what he's all about," Cupit says. She reports "tons of great press commitment" from publications including GQ, Interview, Rolling Stone, People and Maxim. "To see Shooter is to love Shooter."

James Yelich, Jennings' agent at Monterey Peninsula, is seeing the same thing.

"The [CBGB] dates just blew everybody away," says Yelich, who has Jennings out playing shows with Robert Earl Keen, David Allan Coe and Travis Tritt.

"I wish Waylon was here to hear this record," Brown says. "It's exactly what he and Willie and Cash fought for in creating original country music, and we're honored to have him on our label."

Video Awards And Career Moves At CMT

Big & Rich, Kenny Chesney, Toby Keith and Tim McGraw are the top nominees in the CMT 2005 Music Awards, set to be telecast live on the cable network April 11 from Nashville. Each of the artists received four nominations. Keith Urban and Gretchen Wilson scored three nominations each.

Five individual videos received three nominations apiece. They are Chesney's "I Go Back," Keith's "Stays in Mexico," McGraw's "Live Like You Were Dying," Wilson's "Redneck Woman" and the **Brad Paisley** video featuring **Alison Krauss**, "Whiskey Lullaby."

For a complete list of nominees, go to billboard.com/awards. Final nominees and winners are chosen by **CMT** viewers voting online at cmt.com.

In related news, CMT has named Loretta Lynn as this year's recipient of the cable network's Johnny Cash Visionary Award. Lynn will be presented with the honor during the telecast. Previous winners are the Dixie Chicks (2002), Johnny Cash (2003) and Reba McEntire (2004). Previously known as the Video Visionary Award, it was permanently renamed in honor of Cash last year. It recognizes an artist's "extraordinary musical vision, innovative and groundbreaking music videos and pioneering initiatives in entertainment," according to CMT.

In other news from CMT, **Brian Philips** has been promoted to executive VP/GM of the network, where he previously served as senior VP/GM. Philips joined CMT in 2001 after a long and successful career in radio programming. Under his guidance, CMT's distribution has grown to more than 77 million U.S. homes, according to the network.

SIGNINGS: Capitol Records Nashville has signed Grammy Award-winning country legend Kenny Rogers for a long-term worldwide deal.

Rogers most recently recorded for his own Nashville-based label, **Dreamcatcher Records**. The status of that label was unclear at press time. A label representative did not respond to requests for comment. Rogers continues to be represented by the company's management arm, **Dream**catcher Artist Management.

While Capitol is positioning the move as a return to the fold for Rogers, he was never previously

signed to that label, although most of his biggest hits were released on EMIaffiliated imprints such as United Artists and Liberty. Capitol has also served as a reissue imprint for Rogers' EMIowned titles, including the

best-of packages "A&E Biography: Kenny Rogers" in 1999 and "42 Ultimate Hits" last year.

Rogers has also recorded for **Reprise**, **Atlantic**, **RCA** and indie labels **Carlton**, **Jolly Rogers** and **Magnatone**.

STUVE STEPS UP: Ron Stuve has been upped to VP of A&R/GM of **BMG**

Songs' Nashville office. He replaces longtime senior VP **Karen Conrad**, who departs the company. BMG is expected to announce some kind of ongoing relationship with Conrad shortly.



Stuve joined the company in 1997, rising to his most recent post as VP of the repertoire department. Prior to joining BMG, Stuve was VP of **AMR**/ **New Haven Music**, which BMG acquired in 1997.

The BMG Songs Nashville roster includes writers **Hugh Prest**wood, **Bill Luther**, Aimee Mayo, Ed Hill, Marcus Hummon and John Hiatt.

ON THE ROW: The **Country Music Assn.** has promoted **Bobette Dudley** to VP of events and program development and **Rick Murray** to VP of strategic marketing. Dudley was senior director of events and program development. Murray was senior director of strategic marketing.

Steve Hodges has been promoted to senior director of national promotion at Capitol Records Nashville. He succeeds Jimmy Harnen, who was recently elevated to VP of promotion (*Billboard*, March 19). Hodges was Capitol's Southeast regional promoter.

Director/photographer Sam Erickson joins the staff of Nashville-based production company Taillight TV. He has already completed his first project for the company, directing the video for Dierks Bentley's "Lot of Leavin' Left to Do."

Additional reporting by Wade Jessen in Nashville.

		RC 200	H 26)5	Billboard [®] TOP COUL		Γ	R	Y	7	ALBUMS	
THIS WEEK	LAST WEEK	2 WKS. AGO	WINKS ON	Sales data compiled by Nielsen SoundScan Title	PEAK Position	THIS WEEK	LAST WEEK	2 WICS. AGO	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position
				・ 図 NUMBER 1 / GREATEST GAINER ※ 図 4 Weeks At Number 1		37	28	18	3	CHELY WRIGHT The Metropolitan Hotel	18
1	4	4	Z	KENNY CHESNEY A Be As You Are: Songs From An Old Blue Chair BNA 81530/RIG (18 88 CD)	1	38	33	31	27	ALAN JACKSON What I Do What I Do	1
2	1	1	24	RASCAL FLATTS A Feels Like Today	1	39	35	35		JULIE ROBERTS Julie Roberts Julie Roberts	9
3	3	5	3	GRETCHEN WILSON & Here For The Party	1	.40	37	36		TRACE ADKINS A Comin' On Strong	3
4	5	3	18	SHANIA TWAIN A ³ Greatest Hits MERCURY 000072/JM6N (13 98 CD)	1	41	44	45	100	SOUNDTRACK Blue Collar Comedy Tour: The Movie WARNER BROS. 45224/WINN (18.98 CD)	15
5	2	2	5	VARIOUS ARTISTS SONY BMGWEAUUNIVERSAL 6723/RLG (18.98 CD) (D) (S)	1	42	40	34	39	LEE ANN WOMACK Greatest Hits	2
6	7	7	÷0	TIM MCGRAW ▲3 CUR9 3656 (18.8 CD)	1	43	39	32	5	TRACY BYRD Greatest Hits BNA 6480/RLG (18,38 CD)	14
	-			の の の の の の の の の の の の の の の の の の		44	41	42	7/1	TOBY KEITH A ⁴ Shock'n Y'All DREAMWORKS 450435/UMEN (12 58/18 59)	1
7				CRAIG MORGAN My Kind Of Livin'	7	45	42	38	82	SARA EVANS A Restless Rastolitika (12,98/18.96)	3
8	9	8	18	TOBY KEITH ▲ ² Greatest Hits 2	2	46	43	43	42	Lo a of uran Lo (12.39) is set LONESTAR ● Let's Be Us Again BNA s575/rLG (18.39 CD)	2
9	11	1.	58	OREAMWORKS 00223/JUMGN (13 98 CD) KENNY CHESNEY ▲ ³ When The Sun Goes Down	1	47	53	51	67	DIXIE CHICKS Top Of The World Tour Live MONUMENT/COLUMBIA 30794/SDNY MUSIC (13:88 EQ.CD)	3
10	8	6	5	BNA 58801/RLG (12.98118.98) LEE ANN WOMACK There's More Where That Came From	3	48	46	41	127	RANDY TRAVIS WAANER ROS, 7896/RHIND (18.98 CD) The Very Best Of Randy Travis WAANER ROS, 7896/RHIND (18.98 CD)	10
11	10	9	23	MCA NASHVILLE 003073*/UMGN (13.98 CD) GEORGE STRAIT ▲ ⁵ 50 Number Ones	1	49	48	47	93	LONESTAR A From There To Here: Greatest Hits	1
12	12	1(1.45	MCA NASHVILLE 000459/UMGN (25.98 CD) BIG & RICH ▲ ² Horse Of A Different Color	1	50	47	44	1	BNA 67076/RLG (12.98/18.98) REBA MCENTIRE Room To Breathe	4
-		-	1		-	51	49	46		MCA NASHVILLE DO0451/UMGN (8:98/12:98) TRACE ADKINS Greatest Hits Collection, Volume I	1
13	16	17	76		1	52	45	40	16	CAPITOL 81512 (10.98/18.98) SOUNDTRACK Blue Collar Comedy Tour Rides Again	10
14	14		-	RCA 54207/RLG (11.98/18.98) BRAD PAISLEY ▲ ² Mud On The Tires	1	53	50	48	69	JACK/WARNER BROS. 48930/WRN (18.98 CD) LEANN RIMES Greatest Hits	3
15	13			LEANN RIMES This Woman	2	54	51	50	24	CURB 78829 (18.98 CD) PHIL VASSAR Shaken Not Stirred	10
16	17	20		SUGARLAND Twice The Speed Of Life		55	52	49	76	ARISTA NASHVILLE 61591/RLG (16:99 CD) GARY ALLAN See If I Care	2
17	15	15	1	KEITH URBAN ▲ Be Here	1	56	NS	W.	1	MCA NASHVILLE 000111/UMGN (8:98/12:98) RHONDA VINCENT AND THE RAGE Ragin' Live	56
18	6	1.		CAPITOL 77489 (18:58 CD)	6	57	55	55	20	ROUNDER 510553 (17.98 CD) BILL ENGVALL A Decade Of Laughs	27
19	18	1		JAMIE O'NEAL Brave CAPITOL 75694 (18.86 CD) License To Chill	0	58	54	54	31	JACK/WARNER BROS. 48815/WRN (13.98 CO) ELVIS PRESLEY Elvis: Ultimate Gospel	30
	20			MAILBOAT IRCA 82270/RLG (18.98 CD)		59	58	58	62	RCA 57868/BMG STRATEGIC MARKETING GROUP (18:56 CD) JEFF FOXWORTHY The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
20			15	ALISON KRAUSS + UNION STATION Lonely Runs Both Ways ROUNDER DIS25 (17.96 CD)	6	60	IN STREET	STOY	5	WARNER BROS. 73903/RHINO (18:98 CD/DVD) CHRIS LEDOUX 20 Originals: The Early Years	58
21	21			BROOKS & DUNN The Greatest Hits Collection II ARISTA NASHVILE 82271/RIG (18.98 CD)		61	57	56	18	CAPITOL 75753 (18.98 CD) 50 Years Of Hits	20
22	22	-		JOSH GRACIN Josh Gracin	2	62	56	53	29	BANDIT 220 (27.98 CD) 25 Number Ones 25 Number Ones	29
23	25			MONTGOMERY GENTRY You Do Your Thing COLUMBIA 90556/SOFF MUSIC (1856 ED CD)	2	63	59	52	40	MCA NASHVILLE/UTV 003084/UME (13.98 CD) SHEDAISY Sweet Right Here	2
24	23			BLAKE SHELTON Blake Shelton's Barn & Grill WARNER BADS. 48726WINI (18:36 CD)	3	64	61	60	29	LYRIC STREET 185044/HOLLYWOOD (18.98 CD) WAYLON JENNINGS Ultimate Waylon Jennings	16
25	19	16	·	WILLIE NELSON Songs LOST HIGHWAY/HIP-OUTV 002800/UME (13.98 CD) DECANDA	13	65	60	57		RCA 57267/BMG HERITAGE (18.98 CO) ALABAMA Ultimate Alabama: 20 #1 Hits	10
26	24		20.05	DEANA CARTER The Story Of My Life VANGUARD 75755 (16.8 CD)		66	62	61	-	RCA 54196/BMG STRATEGIC MARKETING GROUP (18:98 CD) JOHN DENVER Definitive All-Time Greatest Hits	9
27	26			BLAINE LARSEN Off To Join The World GIANTSLAVER/BNA 5001/2RLG (17.98 CD)		67	75			RCA 60784/8MG STRATEGIC MARKETING GROUP (18:98 CD) PAT GREEN Lucky Ones	6
28	24	2:	5 5 5	TERRI CLARK Greatest Hits 1994-2004 MERCURY 001960/UMON (13 98 CD)	4	68	63		37	REPUBLIC/MERCURY 003522/UMGN (13.98 CD) CROSS CANADIAN RAGWEED Soul Gravy	5
29	29	-		SHOOTER JENNINGS Put The 0 Back In Country UNIVERSAL SOUTH 003816 (13.58 CD) [M]		69	65		57	UNIVERSAL SOUTH 001888 (12.98 CD) JOE NICHOLS Revelation	3
30	31			DWIGHT YOAKAM The Very Best Of Dwight Yoakam REFRISE 78964/RHINO (18.99 CO)	10	70	67			JO DEE MESSINA Greatest Hits	1
31	36			JEFF BATES Rainbow Man RCa 67071/RLG (1).58/17.50 [N]	14	71	66	62	10	DARRYL WORLEY Darryl Worley	12
32	34		85	DIERKS BENTLEY Dierks Bentley Dierks Bentley Dierks Bentley Dierks Bentley	4	72		73	20	TRAVIS TRITT My Honky Tonk History	7
33	32		-	ALAN JACKSON ▲ ³ Greatest Hits Volume II ARISTA NASHVILLE 54860/RLG (18:98 CD)	2	73	73	_	615	COLUMBIA SIGN/S MUSIC (18:95 Eq. CD)	11
34	27	22		ANNE MURRAY All Of Me STRAIGHTWAY 83331 (22.98 CD)	13	73		66	10	RANLEVING 001552/UME (12.98 CD) [M] RANDY TRAVIS Passing Through	
35	38			ANDY GRIGGS RCA \$9850/RLG (16.98 CD) This I Gotta See	7	75	70		22	RANDY TRAVIS RANDY TRAVIS Worship & Faith Worship & Faith	9
36	30	24	. 44	LORETTA LYNN Van Lear Rose	2		/0	/	-	WORD-CURB 68273/WARNER BROS. (18.96 CD)	7

■ Albums with the greatest selas geins this week. ● Recording Industry Assn. Of America (RIAA) cartification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Pletinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's mati-platinum level. For boxed sets, and double albums with a running times of 100 minutes or more, the RIAA multiples shipments by the number of tigss end/or tepes. RIAA Leartification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ `Certification of a 400,000 units (Platino). ▲ `Certification of eng shipments by the number of tigss end/or tepes. RIAA Leartification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ `Certification of a 400,000 units (Platino). ▲ `Certification of eng shipment of 100,000 units (Platino). △ Certification of 200,000 units (Platino). ▲ `Certification of a 400,000 units are projected from wholesale prices. Free quivelent prices, are quivelent prices, which are projected from wholesale prices. Greatest Saines and or tepes. Nach Learts Leart

MARCH 26 2005 Billboard TOP COUNTRY CATALOG ALBUNS

THIS WEEK	LAST WEEK	Seles date compiled by S Nielsen SoundSc		T <mark>ota</mark> l Chart WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT& NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS
		。 ◎習》NUMBER 1 ◎智》	14 Weeks At Number 1		13	12	JOHNNY CASH A LEGACY/COLUMBIA 59739/SONY MUSIC (7.88 EQ/11.98) 16 Biggest Hits	310
1	1	KEITH URBAN A ² CAPITOL 32936 (10.98/18.98)	Golden Road		14	14	JOHN DENVER A MADACY 4750 (5 389.98) The Best Of John Denver	318
2	-	CHRIS LEDOUX • CAPITOL 99781 (10.98/16.98)	20 Greatest Hits	105	15	13	KENNY CHESNEY A BNA 67038/RLG (12.98/18.98) No Shoes, No Shirt, No Problems	151
3	2	TIM MCGRAW A CURB 77978 (12.98/18.98)	Greatest Hits	225	16	15	WILLIE NELSON A LEGACY/CDLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98) 16 Biggest Hits	335
4	4	LARRY THE CABLE GUY . PARALLEUHIP-0 001423/UME (18.98 CD)	Lord, I Apologize	91	17	16	JOHNNY CASH A AMERICAN 063339"/LOST HIGHWAY (12.98 CD) American IV: The Man Comes Around	121
5	3	ELVIS PRESLEY A 3 RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	129	18	22	PATSY CLINE UNIVERSAL SPECIAL PRODUCTS 420879/UME (7.98 CD) Patsy Cline Sings Songs Of Love	11
6	7	KENNY CHESNEY A BNA 67976/RLG (12 98/18 98)	Greatest Hits	233	19	17	MONTGOMERY GENTRY A COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98) My Town	126
7	6	RASCAL FLATTS 4 ² LYRIC STREET 185031/HOLLYW000 (12.98/18.98)	Melt	124	20	20	HANK WILLIAMS JR. A ⁵ CURB 77638 (5.98/9.98) Greatest Hits, Vol. 1	540
8	8	MARTINA MCBRIDE A RCA 67012/RLG (12.98/18.98)	Greatest Hits	182	21	21	GARTH BROOKS ¹⁵ CAPITOL 97424 (19.98/26.98) Double Live	267
9	5	TIM MCGRAW A ² CURB 78711 (12,98/18.98)	Set This Circus Down	182	22	-	JOHNNY CASH A LEGACY/COLUMBIA 86773/SONY MUSIC (5.98 EQ/9.98) Super Hits	176
10	10	SOUNDTRACK A LOST HIGHWAY/MERCURY 170069/UMGN (8 98/12.98)	O Brother, Where Art Thou?	223	23		WILLIE NELSON A LEGACY/COLUMBIA 64184/SONY MUSIC (5,98 EQ/9,98) Super Hits	373
11	11	ALISON KRAUSS + UNION STATION A ROUNDER 610515 (19.98 CO)	Live	123	24	_	CHRIS LEDOUX • CAPITOL 28458 (10.98/15.98) Best Of Chris LeDoux	39
12	9	RASCAL FLATTS A LYRIC STREET 185011/HOLLYWOOD (8.98/12.98) [H]	Rascal Flatts		25	18	SHANIA TWAIN 🔶 ²⁰ MERCURY 536003/UMGN (8.98/12.98) Come On Over	
Albu (Gold). indicate	ns with RIAA s LP is a	the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard certificat_on for net shipment of 1 million units (Platinum).	200 or reissues of older albums. Total Chart W mond). Numeral following Platinum or Diamor other CD prices, are aquivalant pricas, which	veeks colum nd symbol in are projecte	n reflect: dicates e ed from v	s comb Ilbum's vholesa	ined weeks title has appeared on Top Country Albums and Top Country Catalog 🗢 Recording Industry Assn. Of America (RIAA) certification for net shipment of 300,0 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 ta ale prices. [N] indicates past Haatseeker title. © 2005, VNU Business Media. Inc., and Nielsen SoundScan, Inc. All rights reserved.	00 album units pas. *Astarisk

M	AR(20	CH 005	26	Billboard [®] HOT COUNTR	Y.	4	51	N	(GLES & TRACKS	
THIS WEEK	LAST WEEK	2 WKS. AGO	line of the	Airplay monitored by Nielsen Broadcast Data TITLE Svstems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	MOXIMA	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMÓTION LABEL	PEAK
				※ 図 ※ 図 ※ 図 ※ の UMBER 1 ※ 図 ※ 1 Week At Number 1		31	33	35	-16	PICKIN' WILDFLOWERS J.STEELE (KANDERSON,J.RICH,K.WILLIAMS) ARISTA NASHVILLE	31
1	2	4	21	THAT'S WHAT I LOVE ABOUT SUNDAY Craig Morgan % C MORGAN,PD DONNELLIA DORSEYM NARMORE) OB BROKEN BOW	1	32	29	31	-20	I WOULD CRY Amy Dalley % L MILLER (A DALLEY,B BAKER) OD CURB	29
2	1	2	29	NOTHIN' TO LOSE Josh Gracin 5 MWILLIAMS (K SAVIBARM.CHAGNON) D LYRIC STREET	1	33	34	36		DON'T WORRY 'BOUT A THING SheDaisy "5 DHUFF.SHEDAISY (K DSBORN,J. DEERE) DUYRIC STREET	33
3	3	1	-	BLESS THE BROKEN ROAD Rascal Flatts # MBRIGHTM WILLIAWS RASCAL FLATTS IM HUMMON, B.E. BOYD, J.HANNA) OLYRIC STREET	1	34	35	41	7	IT'S A HEARTACHE Trick Pony CHOWARD (R SCOTT, S. WOLFE) ASYLUM-CURB	34
4	4	5	36	BABY GIRL Sugarland S Grundis (K.BUSH.K.HALL, I.NETTLES, T.BLESER) G O MERCURY	4	35	38	48		BABY DOLL Pat Green D.GEMMAN (PGREENR.THOMAS) © REPUBLIC/UNIVERSAL/MERCURY	35
5	5	7	-18	ANYTHING BUT MINE Kenny Chesney 5 B.CANNON,K CHESNEY IS CARUSOFI Ø BNA	, 5	36	37	39	19	RESTLESS Alison Krauss + Union Station # A KRAUSS - UNION STATION (R.I. CASTLEMAN) G G ROUNDER	36
6	6	8	12	IT'S GETTING BETTER ALL THE TIME Brooks & Dunn K.BROOKS.R.DUNN,M.WRIGHT (R.BOWMAN, O.COOK) @ ARISTA NASHVILLE	6	37	40	46	-	I SEE ME Travis Tritt (BJWALKERJRJTTIT (CBEATHARD.CMOHR) OCUMBIA	37
7	8	9	Ð	GONE Montgomery Gentry " J STEELE (B.O)PIERO.J.STEELE) O O COLUMBIA	7	38	55		3	MAKING MEMORIES OF US Keith Urban	38
8	10	10	20	LET THEM BE LITTLE BILLY BE BELLY BE BILLY DEAN \$	8	39	39	43	hu j	THE GOOD LIFE Trent Willmon FROGERS (TWILLMON & PINSON) OCUUMBIA	39
9	9	6	28	MUD ON THE TIRES Brad Paisley % FRODERS (COUBDIS & PAISLEY) Ø ARISTANSKVIL	, 1	40	36	44	-5	IF SHE WERE ANY OTHER WOMAN Buddy Jewells GRUNDIS (B. BEAVERS & LÖVELACE,C. HARRINGTON)	7 36
10	11	13	10	MY GIVE A DAMN'S BUSTED 6 GALLIMORET.MCGRAWI JD IFFELTSHAPIROT.MARTIN) DUB	10	41	45	51	-	SKIN Rascal Flatts Rascal Flatts (D.JOHNSON, J HENRY) O LYRIG STREET	41
11	12	14	23	I MAY HATE MYSELF IN THE MORNING Lee Ann Womack 5 B.GALLIMORE (0.BLACKMON) O MCA NASHVILLE	11	42	41	45		CLINDSKY IVERGES (ANGELO, BERGH, LINDSKY) BNA	2 41
12	7	3	22	YOU'RE MY BETTER HALF Keith Urban %	2	43	43	47		TONIGHT'S NOT THE NIGHT REDSTRIK ROGERS REDGESS REDGESS BAND	43
13	14	16		IF HEAVEN Andy Griggs \$	13	-	-				+
14	13	15	2	R.SCRUGGS (G PETERS) HONKY TONK U J.STROUO,T.KEITH (T KEITH) DEFAMWORKS	13	44	1			HELP SOMEBODY Van Zant MWRIGHT_J.SCAFE (K, RAINES_J. STEELE) COLUMBIA	44
15	15	17	19.	WHAT'S A GUY GOTTA DO BROWAN UJ NICHOLSK LOVELACED SAMPSONI O UNIVERSAL SOUTH	15	45	50	55	-3	SOMETHING LIKE A BROKEN HEART Hanna-McEuen JSTROUDJ HANNAJ MCEUEN (J HANNAJR REYNOLOSA MILLER) Ø MCA NASHVILLE	45
16	16	18	0	DRUGS OR JESUS Tim McGraw	16	46	44	54		MY NAME George Canyon %	2 44
17	21	23		B GALLIMORE T MCGRAWD.SMITH (B JAMES A MAYO,T VERGES C LINDSEY) CURB HOMEWRECKER AIRPOWER / GREATEST GAINER Gretchen Wilson	17	47	47	52	- 14	NOT ME Keni Thomas Feat. Vince Gill And Emmylou Harris %	R 47
18	17	20	117	M.WRIGHT.J.SCAIFE (G.WILSON, R.RUTHERFORD.G.TEREN) O O EPIC/EMN GOD'S WILL Martina McBride %	17	48	46	49	6	WAKE UP OLDER Julie Roberts %	2 46
19	20	22	-15	MCBRIDE/PWORLEY IT.DOUGLAS.B.DEAN) OR RCA SONGS ABOUT ME Trace Adkins %	19	49	54	53	-	SOMEWHERE BETWEEN TEXAS AND MEXICO Pat Green	42
20	19	21	20	S HENDRICKS IS SMITH.E.HILL) HOW DO YOU GET THAT LONELY Blaine Larsen %	19	50	49	40	15	D GEHMAN (T.SUMMARI KELLEY)	35
21	23	25		R LFEEKTJOHNSON (RLFEEKJTEACHENDR) C BNA LOT OF LEAVIN' LEFT TO DO Dierks Bentley 5	21	51	42	38	19	C.WRIGHT (C.WRIGHT) G O PAINTED RED/DUALTONE THE WORLD NEEDS A DRINK Terri Clark \$	26
22	22	24	-16	B.BEAVERS (B BEAVERS, D. RUTTAN, D. BENTLEY) CLASS REUNION (THAT USED TO BE US) Lonestar	22	52	52	58	3	B GALLIMORE (E CHURCH,C, BEATHARD) ONE BELIEVER Diamond Rio	52
23	24	26		D HUFF (R MCDONALD,FJ,MYERS,D PFRIMMER) B BNA I'LL TAKE THAT AS A YES (THE HOT TUB SONG) Phil Vassar &	23	-53	51	57	- 11	M O.CLUTE.DIAMONO RIO (M.BEESON,O.PFRIMMER.M.REID) ARISTA NASHVILLE ALABAMA Cross Canadian Ragweed %	2 50
24	25	27	26	FROGERS,PVASSAR (J.M.CELROX,V.MELAMED) ARISTA NASHVILLE LONG, SLOW KISSES Jeff Bates	24	-54	48	-		MMCCLURE,CROSS CANADIAN RAGWEED (C.CANADA.T.ROBERSON) THE MIDDLE OF NOWHERE Brian McComas	48
	26	-		B.CHANCEYK BEARD,D.MALLOY (J.BATES,G BRAOBERRY,B.HAYSLIP) OR RCA DON'T! Shania Twain %	25	55	53	56		LREYNOLDS IB MCCDMAS) LIYRIC STREEF GO EASY ON ME Lila McCann	53
	28		6	R J LANGE (S.TWAIN, R.J LANGE) Mercury BIG TIME Big & Rich	26	56				M BRIGHT,D BASON (M BEESON,J COLLINS) BROKEN BOW FAST CARS AND FREEDOM Rescal Flatts	56
	27		-11	B KENNYJ RICH PWDRLEY (B KENNYJ RICH A APARD)	-	57	58	-		M BRIGHT.M.WILLIAMS.RASCAL FLATTS IG LEVOX,N.THRASHER.W.MOBLEY) OLVRIC STREET MY SISTER Reba McEntire	57
	30			FLIDDELLM.WRUCKE IM LAMBERT.R.LAMBERT.H.LITTLEI		58	60			R.MCENTIRE,B CANNON,N WILSON (R DEAN, B BAKER,A DALLEY) TO MCA NASHVILLE HILLBILLIES Hot Apple Pie \$	-
	32			BIBRADDOCK IR MURRAH, JD.HICKS) O WARNER BROS./WRN DON'T ASK ME HOW I KNOW Bobby Pinson	20	50		59		TWO HEARTS Zona Jones	56
		_		J.SCAIFE, B PINSON (B PINSON, B, BUTLER, B, JONES) RCA		40	57	57		A JONES JONES (EHLA J MASTERS) DOUMATERACK SOLDIER FOR THE LONELY Jedd Hughes	60
		42		IF SOMETHING SHOULD HAPPEN Darryl Worley FROBERS (J.BROWN,D.TURNBULLO.DEMAY) O DREAMWORKS	30	60		MHM.		SOLDIER FOR THE LONELY TMCBRIDE (J.HUGHES,TMCBRIDE,J.KIMBALL) Mark service. 120 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross in	

records showing all increase in audience impressions are electronically monitored 24 hours a day, 7 days a week, regardless of chart movement. Lompiled inform a national sample of airplay supplied by Nielsen Broincast Data Systems radio track service. 1/2 U duntry Stations are electronically monitored 24 hours a day, 7 days a week, regardless of chart move his time top 20 in hother the top 20 in hours and audience. The song with the the song with the the top 20 in hother the top 20

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LAST WEEK Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title 16 Weeks At Number 皆 NUMBER 1 (営) 1 ALISON KRAUSS + UNION STATION ROUNDER 610525 Lonely Runs Both Ways 2 RHONDA VINCENT AND THE RAGE ROUNDER 610553 **Ragin' Live** 2 OLD CROW MEDICINE SHOW NETTWERK 30349 0.C.M.S. **4 5** 6 RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901000/HOLLYW000 Brand New Strings VARIOUS ARTISTS GAITHER MUS/LC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One 35 THE GRASCALS ROUNDER 610549 The Grascals VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY 20 Best Of Bluegrass Gospel 8 10 Pickin' On Vince Gill: A Bluegrass Tribute 9 VARIOUS ARTISTS CMH 8863 11 LARRY SPARKS REBEL 1805 40 All*Star Bluegrass Celebration 7 8 VARIOUS ARTISTS RAINMAKER/LICKONA VISION 2001/SUGAR HILL VARIOUS ARTISTS ROUNDER 610550 Moody Bluegrass: A Nashville Tribute To The Moody Blues 12 13 VARIOUS ARTISTS RURAL RHYTHM 301 Bluegrass Heritage: Roots & Branches 13 CHATHAM COUNTY LINE YEP ROC 2007 YONDER MOUNTAIN STRING BAND FROG PAD 204 12 Route 23 Mountain Tracks: Volume 3 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). ARIAA 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.

MARCH 26 Billboard®

×	×		Sales data compiled by 💦 Nielsen
THIS WEEK	LAST WEEK	3	SoundScan
THIS	LAS		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist
			*営・NUMBER 1 *営業 3 Weeks At Number 1
	1		IF SHE WERE ANY OTHER WOMAN COLUMBIA 70341/SONY MUSIC Buddy Jewell
2	2		BABY GIRL MERCURY 003255/UMGN Sugarland
3	3		THE BUMPER OF MY S.U.V. PAINTEO RED 002 Chely Wright
4	4		RESTLESS RDUNDER 614618 Alison Krauss + Union Station
5	5	đ	HURT ▲ ² AMERICAN 009770'/LOST HIGHWAY Johnny Cash
6	6	101	PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moorer
7	7	21	YOU DON'T LIE HERE ANYMORE COLUMBIA 71162/SONY MUSIC Shelly Fairchild
8	8	17	GETAWAY CAR CAPITOL 61746 The Jenkins
9	9	12	VIVA LAS VEGAS ROUNDER 614617 The Grascals With Special Guest Dolly Parton
10	10	17	I MEANT TO EPIC 76885/SONY MUSIC Brad Cotter

BILLBOARD MARCH 26, 2005

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Music Billboard Picks

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ALBUMS Edited by Michael Paoletta

POP/ROCK

► THE SOUNDTRACK OF OUR LIVES Origin Vol. 1 PRODUCERS: the Soundtrack of Our Lives,

Johan Forsman Republic/Universal B0004217 RELEASE DATE: March 15

Everything about "Origin Vol. I" is big: Big chords. Big ideas. Big energy. Even the first single is big, or rather "Bigtime." although that is one place the Soundtrack of Our Lives has vet to arrive. This album, the Swedish band's sixth (but only the second with major U.S. distribution, a worthy follow-up to the brilliant 2002 disc "Behind the Music") should change all that. TSOOL has worked the essential riffs of big-arena rock'n'roll (the Who, the Rolling Stones, AC/DC) into its own unstoppable DNA: These guys are peers, not poachers; they've got an entertaining, imprecisely defined worldview that splits the difference between "living the Aquarian dream" ("Midnight Children") and a scary scifi future ("Bigtime") that looks a lot like today. Made to be played loud on a grand automobile sound system, "Origin Vol. I" is big fun.-WR

► KASABIAN Kasabian PRODUCER: Kasabian RCA 82876 66428 RELEASE DATE: March 8

Remember the British music scene of the early '90s? England's Kasabian sure does. The band channels the Happy Mondays, Stone Roses and early Primal Scream on its debut album. However, it does it with a darker edge and updated technology, seamlessly combining muscular guitars, driving basslines, multiple keyboards and, to borrow one of its song titles, processed beats. The band is already a smash in its home country, where this album debuted at No. 4 and was certified gold in just two weeks. Stateside, the single "Club Foot" has made an impact on the modern charts, and tastemaker station KITS (Live 105) San Francisco added a whopping five tracks from the album. Songs like "Reason Is Treason," "L.S.F. (Lost Souls Forever)" and "Processed Beats" should keep the band on the radio. Whether it is described as danceable rock, rock-infused dance or sinister Britpop, Kasabian has made an excellent debut album.-BT

★ MANDO DIAO Hurricane Bar PRODUCER: Richard Rainey Mute 9280 RELEASE DATE: March 8

Britpop was the rage when the members of Mando Diao were growing up in Borlänge, Sweden, and the Fair Four learned their lessons well. Led by singer/guitarist/songwriters Gustaf Noren and Bjorn Dixgard, the band follows the British music time machine "Down in the Past," as one of its songs is called, through the blur of



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QUEENS OF THE STONE AGE Lullabies to Paralyze PRODUCERS: Joe Barresi, Josh Homme Interscope B0004186 RELEASE DATE: March 22

Following 2002's near-flawless set "Songs for the Deaf," Queens of the Stone Age have their work cut out for them. The loss of manic bassist and band co-founder Nick Oliveri is felt: so is the absence of Dave Grohl. who contributed drums to "Deaf." But the 2005 version of QOTSA finds the band more relaxed and loose than it has ever been on record. "Lullabies" often sounds more like singer/guitarist Josh Homme's collaborative "Desert Sessions" albums. Here, guests include ZZ Top's Billy Gibbons and Garbage's Shirley Manson. This makes for definite mood shifts. Songs like lead single "Little Sister" and "Medication" seethe with a punk intensity; "Burn the Witch" sounds like vintage, bluesy Aero-smith; "Long Slow Goodbye" is more melodic and showcases Homme's unique falsetto. The band cuts loose on longer tracks like "The Blood Is Love" and "Someone's in the Wolf." Fans won't be disappointed.—**BT**

Oasis, through Ireland for a cup of Thin Lizzy and then back to Liverpool 1964. Mando Diao is even smart enough to borrow from Beatles influencers the Isley Brothers and the Shirelles. You can't argue with the source material, and you can't argue with songs as winning as "You Can't Steal My Love." George Harrison would enjoy hearing his guitar tone played with such clean efficiency on 'Added Family." Melody is primary (we haven't heard such a melodic Swedish act since ABBA), even on the rock anthem "Kingdom & Glory." And are we crazy about the harmonies on "Clean Town"? Yeah, yeah, yeah!—*WR*

ANA EGGE Out Past the Lights PRODUCERS: Jason Mercer, Ana Egge Grace/ParkinSong/Rykodisc 45439 RELEASE DATE: March 15

Brooklyn-by-way-of-Austin songsmith Ana Egge emerges from opening-act status for the likes of Shawn Colvin and Ron Sexsmith to deserving headliner with her fourth CD, "Out Past the Lights," a breakout collection. Egge sings about tangled relationships and new beginnings in her lyrical tunes that are dreamlike and

ENTIAL RE

Silent Alarm PRODUCERS: Paul Epworth, Bloc Party Vice 93815

RELEASE DATE: March 22 The Clash. Joy Division. The Smiths. Talking Heads. Rock bands all that just happened to infuse their respective music with elements of disco and funk. Fab British foursome Bloc Party has the same rhythmic sensibility. The multiracial band's self-titled 2004 EP featured the underground dancefloor hit "Banquet." On this, its debut album, Bloc Party soundly proves that there is much, much more

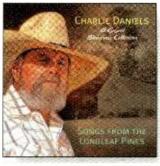


where that came from. In other words, while "Banquet" is included here, consider it one of many highlights. "This Modern Love," "Like Eating Glass," "Little Thoughts" and "Positive Tension" showcase a band—singer Kele Okereke, guitarist Russell Lissack, bassist Gordon Moakes and drummer Matt Tong that wears its passions, aggressions and melancholia well. Consider "Silent Alarm" to be one of the best debuts of 2005 so far.—**MP**

haunting, delicate and rough, folksy and hard-strum rocking. While she could easily play the folk card with her acoustic guitar-crafted songs, Egge takes them to a new level, with instrumental flavors and textures from country (pedal steel). jazz (trumpet) and pop (electric guitar). Sexsmith contributes harmony vocals, guitarist Tony Scherr plays a stinging slide on the gritty "Closer to the Motor," and trumpeter Shane Endsley soars through the indelible pop tune "Straight to My Head." Highlights include "Motorcycle," which captures the freedom of the two-wheel-experience, and the quiet, show-stopping gem "Victoria," that clocks in at barely more than two minutes.—**DO**

SAM PREKOP Who's Your New Professor PRODUCERS: Sam Prekop, John McEntire Thrill Jockey 146

RELEASE DATE: March 8 Sam Prekop struck out from the Sea & Cake with his excellent self-titled 1999 solo debut, a seductive listen studded with Brazilian-influenced melodies. Without abandoning that stylistic precedent, he returns here with 11 warm, loose tracks that defy easy categoriza-



S

CHARLIE DANIELS Songs From the Longleaf Pines: A **Gospel Bluegrass Collection PRODUCER:** Scott Rouse Blue Hat/Koch KOC-CD 9823 **RELEASE DATE: March 22** Throughout his legendary career, Charlie Daniels has won audiences and awards in multiple genres. Here, he makes his first foray into bluegrass, rediscovering the sounds he grew up with in his native North Carolina. The result is musical magic—one of the finest albums of his storied career. Joined by a stellar cast that includes Ricky Skaggs, Cyndi Wheeler and Nickel Creek's Chris Thile, Daniels resurrects such classics as "Keep On the Sunny Side," "Softly and Tenderly" and "I've Found a Hiding Place. "Walkin' in Jerusalem (Just Like John)" is an absolutely infectious tune featuring the Whites. Gospel chestnut "I'll Fly Away" gets a spirited instrumental treatment. "I'm Working on a Building" has a cool, swampy vibe. There are also two powerful recitations, Psalms 23 and 91, beautifully accented by Thile's mandolin.—**DEP**

tion. Even when you can't understand what he is breathily crooning, Prekop is a master at setting just the right mood. On highlights like "Two Dedications," he channels Curtis Mayfield atop a lithe, midtempo groove, while horns and tasteful electronics add a romantic zest to opener "Something." The playful tone of the first album is evident on "Density" and the instrumental "Magic Step," but the ace band really shines on "Dot Eye," an improbable Antonio Carlos Jobim/ Crazy Horse hybrid that crackles with sultry soul.—**JC**

R&B/HIP-HOP

BROOKE VALENTINE Chain Letter PRODUCERS: various

Subliminal Entertainment/Virgin 7243 5 94229 RELEASE DATE: March 15

This 19-year-old Houston native initially fronted the female trio Best Kept Secret—very fitting, given that the city is also home to another girl group, Destiny's Child. But BKS' implosion became Brooke Valentine's gain. She is grabbing attention with

the aggressive, Lil Jon-produced single "Girlfight," also featuring OutKast's Big Boi. Given the song's crunk'n'B flavor, it's easy to dismiss Valentine as another assembly-line wannabe. But listen further. Her wry, forthright look at life with all of its joys and foibles. sets her apart from the pack. Like an amusement park bumper car, she careens from crunk to R&B/pop to alternative/rock. Her edgy, sassy persona takes off on such tracks as "Blah Blah Blah" featuring Dirt McGirt (the late Ol' Dirty Bastard), the funky "American Girl" and the revengethemed "I Want You Dead." But the lady also isn't afraid to show her vulnerable side, most notably on "Long As You Come Home" and "Tell Me Why You Don't Love Me." Chances are good that this Houston lass can't miss.-GM

COUNTRY

► TRACE ADKINS Songs About Me PRODUCERS: Scott Henderix, Dann Huff Capitol 7243

RELEASE DATE: March 22 On his seventh Capitol release, Trace Adkins, he of the rumbling baritone and imposing presence, showcases more of the style and confidence that has made him one of country's more enduring stars. Adkins has earned much of his success at radio with uptempos and attitude, and he has that in spades here with the rousing barroom rocker "Honky Tonk Badonkadonk," which sounds like a monster hit out of the box. But his ace in the hole has always been sultry, slow-burn ballads. Really, no one in country music today can deliver a ballad quite like Adkins, and here he kills with the insistent "Baby, I'm Home" and the slow-rollin' romance of "Find Me a Preacher." The soaring, regretful "I Wish It Was You" is produced like a great Jimmy Webb-via-Glen Campbell classic to great effect, and "Arlington" is a touching tribute given major authority by Adkins' vocal. Finally, the title cut is seriously strong, showcasing with guts and flair what country music and Trace Adkins are all about.---RW

DANCE/ELECTRONIC

DAFT PUNK
Human After All
PRODUCER: Daft Punk

Virgin 63562 RELEASE DATE: March 15

Parisian duo Daft Punk has been a mainstay on dancefloors since its 1997 full-length debut, "Homework." With this third studio album, Punks Thomas Bangalter and Guy-Manuel de Homem-Christo take a less commercial approach to music making. Instead of delivering pop-friendly jams like No. 1 Hot Dance Club Play hit "One More Time," the Frenchmen are decidedly experimental this time out. It doesn't always make for an enjoyable listening experience, on or off the dancefloor. The techno-flavored beats are primarily cold and lifeless or rehashed references to past glories ("Steam Machine," lead single "Robot Rock"). The album's high (Continued on next page)

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

www.americanradiohistory.com

Bockbeat People/Places/Events



RECORD COMPANIES: Sony BMG Global Marketing Group appoints **George Levendis** senior VP. He was managing director/ CEO of **Heaven Music/Antenna Entertainment**.

Universal Music Nashville promotes Jason Owen to senior VP of media, artist relations and creative services for its Mercury, MCA Nashville and DreamWorks Nashville labels. He was VP of media and artist relations for Mercury and MCA Nashville.

Razor & Tie Records in New York names Michael Krumper senior VP of marketing. He was executive VP at Artemis Records.

Island Def Jam Music Group ups Joe Calitri to VP of field marketing. He was senior director of sales and field marketing at Island Records.

EMI Music Latin America in Miami names **Jorge Melendez** senior VP/CFO. He was executive VP/CFO at **Sony Discos**.

Sony BMG Music Entertainment in New York appoints David G. Jacoby, Wade Leak and Jennifer L. Pariser VPs of litigation. Jacoby and Pariser were senior counsel at Sony Music Entertainment. Leak was VP of legal and business affairs at BMG.

Atlantic Records in New York promotes Ari Taitz to VP of business and legal affairs. He was senior director of business and legal affairs.

Universal Music Group in Santa Monica, Calif., elevates Margaret Wilhelm to senior

director of consumer relationship management. She was director of consumer relationship management. Jive Records in New

York appoints **Samantha Selolwane** national director of urban promotion. She was an executive at promotion firm **A.I.R.**

Artemis Records in New York names Charlie Foster director of national promotion. He was VP of promotion at TVT Records.

PUBLISHING: Sound-Exchange in Washington, D.C., names **Gary R.**

Greenstein general counsel. He was VP of legal and business affairs at the **Recording Industry Assn. of America**.

DIGITAL ENTERTAINMENT: Music Choice in New York appoints John Hendricks director of country music programming. He was founder of John Hendricks Broadcast Services.

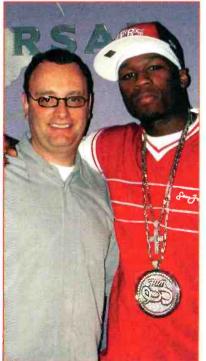
VIDEOGAMES: Atari in New York names Patricia Steele senior VP of communications. She was executive VP of corporate communications at NBC.



TAIT7

Sisters For A Lifetime Canada's **Kate** and **Anna McGarrigle** were honored with the ASCAP Foundation Lifetime Achievement Award in Folk Music. The trophies were presented at a special tribute hosted by **ASCAP** and **SOCAN** during the 2005 Folk Alliance Conference in Montreal. Pictured, from left, are ASCAP assistant VP of media relations **Jim Steinblatt**, country legend **Emmylou Harris**, Anna McGarrigle, Kate McGarrigle, ASCAP assistant VP of membership **Brendan Okrent** and ASCAP VP of membership **Harry Poloner**.



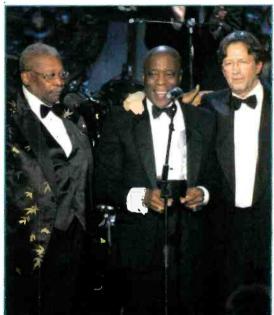


Mastery Of 'Massacre'

Shady/Aftermath/Interscope artist 50 Cent, right, is congratulated by Universal Music Publishing Group chairman/CEO David Renzer for the landmark release of "The Massacre." The album debuted at No. 1 on The Billboard 200 last week, selling more than 1 million units in its first four days.

They Rock!

At left, **Bruce Springsteen** inducted **Bono** and **U2** into the **Rock and Roll Hall of Fame** March 14 with a warmhearted speech. U2 obliged with a four-song performance that included guest vocals from Springsteen on "I Still Haven't Found What I'm Looking For." Below, blues legend **Buddy Guy**, center, was inducted earlier by Hall of Famers **B.B. King**, left, and **Eric Clapton**. The three axemen took the stage together for a searing rendition of "Let Me Love You Baby." The 20th annual gala at New York's Waldorf-Astoria also honored **the Pretenders**, **the O'Jays** and **Percy Sledge**. Industry veterans **Frank Barsalona** and **Seymour Stein** were inducted in the non-performer category.



Now, Hear This ... BOBBY VALENTINO Artists to Watch

Describing **Bobby Valentino** as a "singer trapped in a rapper's body," **Ludacris** anointed the Atlanta native the first R&B artist on his **Disturbing Tha Peace** label. And the toughbut-tender swain is already off to a promising start. His hypnotic, soulful first single, "Slow Down," is No. 22 on Hot R&B/Hip-Hop Singles & Tracks. Arriving April 12 is his **Island Def Jam**-distributed debut, "Give Me a Chance." The album marks the Clark Atlanta University graduate's second shot at a music career, following a taste of stardom at age 13



(under the name **Bobby Wilson**) with the **EastWest** act **Mista**. "Give Me a Chance" reunites Valentino with Mista producers **Tim & Bob**, bestknown for **Sisqo's** "Thong Song." Valentino, published by **Tight Werk** (**BMI**) and booked by the **William Morris Agency**, co-wrote all but one of the songs. "Writing is where it's at," he says. "There's nothing like singing a song you wrote." With the learning experience provided by Mista, Valentino says his dream is to make records that will still sound hot 30 years from now. Among the acts that inspired him: **Marvin Gaye**, **Stevie Wonder**, **Anita Baker** and **Boyz II Men**. "I really love music," Valentino says. "It's like putting all of my influences into a pot. Then I put a Valentino swagger on it and make it mine."

GAIL MITCHELL

BILLBOARD MARCH 26, 2005

(Continued from previous page)

point arrives with "Make Love," a laidback, blissfully chilled house track that proves Daft Punk can be human when it wants to.—*MP*

3 SPEAKER HIGH 3 Speaker High PRODUCERS: Gabrielis Kaye, Robert K. Rodriguez, Eric Kupper, Craven Moorhaus PAS Entertainment PAS001 RELEASE DATE: March 8

3 Speaker High is the brainchild of Gabrielis Kave and Robert K. Rodriguez (aka DJ Rob Keith). The duo has already scored a top 10 and top 20 hit on the Hot Dance Club Play chart with "Make Me Dance All Night" and "Have a Good Time," respectively. With this self-titled debut, 3 Speaker High further explores the possibilities in mixing elements of dance/electronic, soul and rock. The promising end resultwith a focus on lyrics and melody-is just waiting to be performed live. Obviously raised on the sounds of the Rolling Stones, Pink Floyd and "One More Time"-era Daft Punk, Kaye and Rodriguez do not wince at the thought of merging blazing guitars and Europop sensibilities. Instead, they revel in it-particularly on "This Is What It Feels Like," "Live Out This Dream" and "Don't Take It Too Far."—*MP*



► ANDY & LUCAS Desde Mi Barrio PRODUCERS: Alejo Estivel, Emanuele Rufinengo

Sony Discos BMG LAK 95668 RELEASE DATE: March 8

On their sophomore effort, Spanish duo Andy & Lucas look to repeat their successful debut with a similar formula: A radio-friendly mix of flamenco and pop that is more predictable than the more sophisticated sounds of Alejandro Sanz but nevertheless maintains a true flamenco spirit in the vocals and the guitars. Lucas wrote most of the tracks, which are full of hooks and catchy melodies: radio appeal has been a key ingredient in this group's success, and it is deserved. These are good songs, with colloquial, charming lyrics. Some may prefer the rougher edges and stronger flamenco vibes of "Sabe Que la Engaña" or the infectiousness of "Dime Que Me Quieres" to the more suave arrangements in "Por Ella." Regardless, this is an album of nonstop hits.—LC

* ANDREA ECHEVERRI

Andrea Echeverri PRODUCERS: Hector Buitrago, Richard Blair, José Manuel Jaramillo Nacional 07242 RELEASE DATE: March 8

On her solo debut, Andrea Echeverri, one-half of Colombian duo Aterciopelados, celebrates motherhood. But instead of the self-absorption usually associated with this subject. this is a true homage to the child rather than the mother. It is an unselfish attitude and an unselfish album, humming with relaxed good nature, bluesy guitars and acoustic instruments (including typical Colombian ones) with touches of loops and programming. In its lyricism and imminently melodic nature, "Andrea Echeverri" is more conventional than past Aterciopelados albums, and as a result more appealing. Song quality is not secondary to production here, and the lyrics are remarkably good. On her own, Echeverri may gain new followers and will retain old fans as well.—**LC**

<u>WORLD</u>

★ MARIA de BARROS Dança Ma Mi PRODUCERS: Danny Luchansky, Djim Job,

Kalú Monteiro Narada 70876-19133 **RELEASE DATE: March 15** Raised by Cape Verdean parents in Mauritania and Rhode Island, and currently living in Los Angeles. Maria de Barros flourishes amidst a whirlwind of musical influences. Her sophomore effort for Narada, "Dança Ma Mi," is an invitation to dance with her to a dozen romantic vignettes. Like Barros' debut CD, "Nha Mundo," this project is animated by a vitality and charm that is her particular vibe. She has quickly become known for her special feel for the *coladeira*—an upbeat Cape Verdean style similar to salsa—and the album opens with a wonderful song in that vein, "Amor Luz." Following in the barefoot steps of her inspiration—the legendary Césaria Évora-Barros sings bluesy Cape Verdean mornas with a good deal of soul ("Espaco Infinito"). Also note the lively ferro rhythm on "Pazinho Laa" and "Sol Di Manha"; this is something new in Barros' repertoire. "Dança Ma Mi" is a dose of Cape Verdean sunshine.—**PVV**

DVD

THE GRATEFUL DEAD Anthem to Beauty Eagle Rock Entertainment EV 30099 RELEASE DATE: Feb. 22

Eagle Rock Entertainment's "Classic Albums" series hits its stride with "Anthem to Beauty," an exploration of how the Grateful Dead evolved between its 1968 experimental set, "Anthem of the Sun," and its 1970 classic, "American Beauty." The analysis of the Dead's accidentally innovative nature (using live and studio tracks on an album, then unheard-of, for example) is informative, but the hoot is the rare footage (Jerry Garcia sans beard) and comical stories that band members and associates recall. (The drug usage supplies the most hysterical tales.) Warner Bros. exec Joe Smith admits the label was afraid of the band and he himself thought Mickey Hart was certifiably nuts; even funnier is his remembering how Phil Lesh wanted to record Los Angeles smog and clean desert air to be mixed into a rhythm track. "Anthem" captures a golden time in the act's career, along with the philosophies of an era that, for all its excess, still retained a cer-tain innocence.—*CLT*

<u>Billboard.com</u>

- The Evens, "The Evens" (Dischord)
- A-Frames, "Black Forest" (Sub Pop)
- Perceptionists, "Black Dialogue" (Definitive Jux)

SINGLES

Edited by Michael Paoletta

<u>POP</u>

KELLY OSBOURNE One Word (4:01) PRODUCER: Linda Perry WRITER: L. Perry PUBLISHER: Stuck in the Throat/Famous Music (ASCAP)

Sanctuary SANDJ-85712 (CD promo) Forget everything you think you know about Kelly Osbourne's music. On 'One Word"—the first single from her forthcoming album, "Sleeping in the Nothing" (due June 7)—she glides through the space-age number like she's the princess of the new wave dancefloor. It is absolutely nothing like any of her previous material, which was grounded in screechy punky-pop. Songwriter/producer Linda Perry frames Osbourne as a come-hither synth-pop goddess. And the ultracatchy chorus layers processed vocals. "One Word" doesn't easily fit into any radio format, and with top 40 overrun with hip-hop, Osbourne could have a hard time getting play. She'll very likely have the easiest go at dance radio and in clubs.—KC

<u>ROCK</u>

MY CHEMICAL ROMANCE Helena (So Long & Goodnight) (3:22) PRODUCER: Howard Benson WRITER: My Chemical Romance PUBLISHER: Blow the Doors off the Jersey Shore Music (BMI) Reprise 101504 (CD promo)

My Chemical Romance's "Three Cheers for Sweet Revenge" is one of this past year's undeniable rock success stories. The band's lead single from its major-label debut, "I'm Not Okay (I Promise)," was a top five track at modern rock, pushing the album past gold. "Helena," the album's first track, is even catchier than "I'm Not Okay." It's another pop-punk song that bursts with energy-even though it was written about singer Gerard Way's grandmother. The song's vocal harmonies and anthemic chorus almost guarantee that it will soon be closing the band's live shows. 'Helena" just debuted on the modern chart and should carry My Chemical Romance well through the summer. when it will be a main attraction on the Vans Warped tour.—BT

ALTER BRIDGE Broken Wings (3:57) PRODUCER: not listed WRITER: M. Tremonti PUBLISHERS: various Wind-up WUJC 20123 (CD promo)

"Broken Wings" is a great track to elevate Alter Bridge's profile, which has slipped despite the promising run its first single, "Open Your Eyes," had last year. The song's sorrowful overtones and profound message were likely influenced by the loss of writer/guitarist Mark Tremonti's mother (she died in 2002), since a tune is dedicated to her on the band's self-titled debut. Contemplating topics like karma and mortality are weighty matters, but Tremonti's talent for writing inspiring anthems sets 'Wings" aloft instead of letting it get bogged down in morbidity. Alter Bridge's steadfast performance anchors

ESSENTIAL REVIEWS

Billboard Picks MUSIC



THE KILLERS Smile Like You Mean It (3:54)

PRODUCERS: Jeff Saltzman, the Killers WRITERS: B. Flowers, M. Stoermer PUBLISHER: the Killers Publishing (ASCAP) Island 16236 (CD promo)

Sure, New York and London are established epicenters of the dancerock scene. But Las Vegas may not be far behind. With "Smile Like You Mean It" on the verge of debuting on the Modern Rock Tracks chart, the Sin City-based Killers are about to notch their third hit single in the United States. The band is on a roll: It is headlining a tour, and its previous singles ("Somebody Told Me' and "Mr. Brightside") have done very well indeed, garnering heavy support from rock and top 40 radio, MTV, VH1 and the club community. "Smile Like You Mean It"—which seems to deal with coming to terms with growing up and getting older-is more restrained and downtempo compared with the band's previous hits. That said, it's pretty upbeat and is awash with soaring new wave synthesizers and "killer" guitars. It is sure to be another multiformat hit.-KC

the lullaby melody, but the bass gently tolls in the background like a funeral bell, adding to the material's contradictions of sadness and enlightenment. It's an oddly comforting piece of work, helped by singer Myles Kennedy, whose rich, vibrant tenor makes the lyric sound soothing.—*CLT*

<u>COUNTRY</u>

► HANNA McEUEN Something Like a Broken Heart (3:52) PRODUCERS: James Stroud, Jaime Hanna. Jonathan McFuen WRITERS: J. Hanna, R. Reynolds, A. Miller **PUBLISHERS:** various MCA MCNR-02603 (CD promo) This new MCA duo boasts an impressive musical pedigree. Jonathan McEuen is the son of John McEuen, and Jaime Hanna is the offspring of Jeff Hanna. The two elder musicians made a name for themselves as members of the Nitty Gritty Dirt Band, and the same sense of musical adventurousness that has defined the Dirt Band's decades of work seems to have been passed down to this new generation of singer/songwriters. "Something Like a Broken Heart" has a fresh, urgent sound that immediately grabs the ears. Penned by Hanna, Robert Reynolds and Alan Miller, the lyric paints a picture of the shattered hope and hurt that linger after a failed relationship. This strong song and powerful performance will



YING YANG TWINS Wait (The Whisper Song) (3:03)

PRODUCER: Beat-in-Azz aka Mr. Collipark WRITERS: M. Crooms, D. Holmes, E. Jackson

PUBLISHERS: Collipark Music/EMI Blackwood; Da Crippler/EMI Blackwood; EWC/EMI Blackwood TVT TV-2521 (CD promo)

Here is a change of pace from popular Lil Jon collaborators the Ying Yang Twins. This time around, the Atlanta duo trades its raucous, frenetic energy for a sparse, hypnotic downbeat—accompanied by finger-snaps—that courses throughout the song. Heightening the seductive urgency is the deft delivery. 'Wait (The Whisper Song)" is done with hushed vocals as we eavesdrop on a male suitor's conversation. Talk about aural eargasm: The song oozes with sexual healing. And it also looks like TVT and the Twins made the right move in releasing this single. After less than eight weeks, "Wait" is already top 20 on Hot R&B/Hip-Hop Singles & Tracks and shifting into top 50 crossover territory on The Bill-board Hot 100.—*GM*

make listeners want to hear more from this talented twosome. And with music this good, they won't spend much time in their fathers' shadow.—**DEP**

DANCE/ELECTRONIC

► DAVID MORALES WITH TAMRA KEENAN Here I Am (3:36)

PRODUCER: David Morales WRITERS: D. Morales, A. Shantzis, T. Keenan PUBLISHERS: various **REMIXERS: Full Intention. Kaskade** DMI/Ultra BLT 026 (CD promo) With dance radio and numerous club DJs still playing David Morales' previous No. 1 hit, "How Would U Feel," along comes single No. 2 from the artist's sophomore album, "2 Worlds Collide." Like its predecessor, "Here I Am" is signature Morales: straightup, sophisticated soulful house. And whereas the previous hit single featured the soulful diva stylings of Lea-Lorién, this one shines the light on Tamra Keenan, whose delivery is sweet and somewhat innocent. Of course, this fits in perfectly with the song's story line. Remixers Kaskade and Full Intention toughen up the track ever so slightly, with the former adding acoustic guitar and the latter injecting a heavy bottom end. Expect this to be one of the songs of the 20th annual Winter Music Confer-

ence, which takes place March 22-26

in Miami.—**MP**



The PlayStation Portable package includes headphones with remote control, battery pack, AC adapter, soft case, cleaning cloth and a movie/music/game sampler.

PlayStation Portable Set For North America Debut

BONY

BY STEVE TRAIMAN

After its highly successful launch in Japan last December, the Play-Station Portable handheld entertainment system debuts March 24 in North America from Sony Computer Entertainment America.

Using Sony's proprietary 60mm diameter, 1.8GB Universal Media Disc, the PSP launches with two dozen games priced from \$39.99 to \$49.99. The first movies and music videos will be released later this spring.

Wireless capabilities allow PSP users to download software and data and store them on a 32MB Memory Stick Duo, with music playback in MP3 and ATRAC formats.

Sony is calling the PSP "the Walkman of the 21st century" and claiming it to be the first truly integrated portable entertainment system.

The UMD is said to hold more than three times the data of a CD-ROM, with hi-fi stereo audio, digital-quality video and PlayStation 2comparable graphics.

In Japan, Sony Computer Entertainment president/CEO Ken Kutaragi announced that Sony would share its UMD specifications. Talks are under way with other manufacturers to create UMD players. "We are already planning to make the UMD... into an open standard," he said. "Games will be limited to the PSP, but movies and music should be for everyone."

The PSP is initially available only as a \$249.99 Value Pack. Aside from the PSP player, with its 4.3-inch, 16:9 widescreen display, the package includes the Memory Stick Duo, headphones with remote control, battery pack, AC adapter, soft case, cleaning cloth and a UMD movie/music/ game sampler.

As a special retail promotion, the first 1 million PSP Value Packs guaranteed to be in 18,000 stores for the launch—contain the UMD release of "Spider-Man 2" from Sony Pictures Home Entertainment.

"From a visual and gameplay experience, the PSP will be like taking your PS2 in your pocket on the road," SCEA executive VP Jack Tretton says. "Retailers are extremely optimistic, with some opening at midnight on the 24th."

A major retail and consumer marketing campaign from TBWA Chiat Day (Continued on page 32)

Tower Says: LOOK HERE!

DVD Preview Stations To Hit 42 Stores

BY JILL KIPNIS

LOS ANGELES—Listening stations aren't just for CDs anymore.

This month, West Sacramento, Calif.-based Tower Records is introducing DVD sampling stations in 42 of its stores in markets including Los Angeles, New York and San Francisco.

The stations will highlight only independent titles in an effort to attract niche-oriented customers. A new slate of 24 trailers will be available each month.

"We have been trying to make our merchandising efforts focused on niches that are perfect for Tower and will make us stand out from the rest of our competitors," says Terrel Porter-Smith, national manager of video advertising for the chain. "We've been focusing on DVDs because they are still such a growth area for us."

The first 24 featured titles include New Line Home Entertainment's "The Story of the Weeping Camel" (nominated for best documentary feature at this year's Academy Awards) and "Bright Young Things," Lions Gate Entertainment's "Fear X," Twentieth Century Fox Home Entertainment's "Chisholm '72: Unbought and Unbossed" and Wolfe Video's "Yes Nurse! No Nurse!"

April titles will include Anchor Bay Entertainment's "Word Wars."

Porter-Smith says the stations will spotlight a mix of genres, including foreign language and alternative lifestyle, and will feature titles as close to their release date as possible.

BUILDING LOYALTY

"This is how we want to create a loyal customer base," she explains. "Anybody can sell [Buena Vista Home Entertainment's] 'The Incredibles' below [minimum advertised price] and use it as a loss leader. We will sell 'Incredibles' at MAP. I'm hoping that customers will come to us knowing that we have independent projects on sale."

Porter-Smith says part of Tower's indie-DVD marketing focus includes easy-to-find racks. In May, for example, Tower locations will have Cannes Film Festival-themed racks with past winners.

Tower is also striving to become a destination for catalog DVDs, both major and indie.

Earlier this year, the chain partnered with Fox for a "theatrical pick of the month" promotion that will continue periodically. In conjunction with the theatrical release of "Elektra," Tower gave away tickets to the film and picked 20 Jennifer Garner and female-hero catalog DVDs to put on sale.

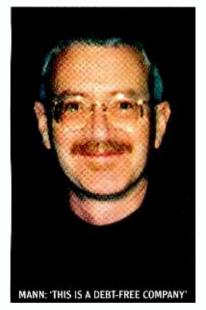
"We are working more with each video company's theatrical arm," Porter-Smith says. "Before, that didn't happen. Now they are more open to it, because windows have gotten shorter."

Marketplace

Final Thoughts From Ryko's Mann In Charge

Ryko Group president **Arthur Mann**, who is stepping down March 31 (*Billboard*, March 19), says he hasn't plotted his next move. He adds that his reasons for leaving the company he cofounded have nothing to do with its current direction.

"This is a debt-free company," Mann says. "It's bigger than just me. I don't have a crystal ball, and it would be naive of me to say anything in that regard, but I don't know of any changes. People will try to create a story of instability so they can take advantage of that. It's a very competitive marketplace,



particularly in the independent distribution world."

Indeed, word hit this month that **Megaforce Records** is leaving **Ryko Distribution** for **RED Distribution**, taking with it a label group that includes more than 20 imprints. While the moves were unrelated, they led conspiracy theorists to believe a shake-up was looming. Not so, Mann says.

Mann, who oversaw the publishing division and much of the company's global operations, believes **Rykodisc** president **Bill Hein** will make the label a prominent force in the indie world once again.

He points to the latest release from **Josh Rouse**, "Nashville," as proof that Rykodisc will continue to issue quality new releases, despite speculation that the label is shifting to catalog-only.

"There have been a lot of different presidents at the label group over the last seven years," Mann says. "That's just as a result of merging and de-merging. I have every faith that the label group under the direction of Bill Hein will find its way. I'm very proud of the Ryko organization, and it's bittersweet to move on."

A Ryko representative says Mann will not be replaced, adding that it has yet to be decided how the executive's duties will be split among current employees.

"Any time someone like myself

exits from the company, there's an opportunity to look at structure," Mann says.

Mann, along with **Don Rose**, **Rob Simonds** and **Doug Lexa**, formed Rykodisc in 1983 in Salem, Mass.

FROM CITY HALL: San Rafael, Calif.-

based **City Hall Rec**ords has picked up U.S. distribution rights for the soundtrack to "The Wild Parrots of Telegraph Hill." The critically acclaimed **Judy Irving** film follows a San Francisco squatter who becomes a caretaker for a flock of wild parrots.

The soundtrack was the final work from guitarist **Chris Miche**, who died in early 2003. Miche worked as a session musician throughout the '70s, playing with the likes of **Van Morrison**, **Stevie Wonder** and **Link Wray**. The film—praised repeatedly on **National Public Radio**—is currently playing in California and will land in theaters around the country this spring.

In other City Hall news, the distributor recently signed a deal with the **Independent Online Distribution Alliance** that allows City Hall labels to license albums to IODA for digital distribution. The catalog of San Francisco-based IODA includes titles from **Paper Bag Rec**ords and **Gearhead**.

MORE WEB OPTIONS: Sacramento, Calif.-based Digital Musicworks International on March 14 launched Digital OnRamp, a serv-



ice dedicated to distributing music to the major online retailers.

So far, the company has lined up about 10 independent labels, including **Smile Records** and **Fall** of **Rome** in Los Angeles and **Back-Beat** in Bowie, Md.

NEW NAILS: Allegro's Nail Distribution has snared a few labels recently. The Portland, Ore.based distributor inked North American deals with New York's **ESP-Disk**, Detroit's punk-slanted **Times Beach** and Chicago-based **Johann's Face**. ESP-Disk was founded in the '60s by **Bernard Stollman**. Renowned at the time in avantgarde circles for its recordings of **Albert Ayler, the Fugs** and **Pearls Before Swine**, its current catalog features titles from **Sun Ra** and **Ellis Marsalis**. It is planning boxed sets from **Miles Davis** and **Billie Holiday** for release in 2006.

Nail, a division of **Allegro Music**, also renewed its contract with San Juan Capistrano, Calif.-based **Cornerstone Records**. Upcoming projects from the label include a tribute to **Sublime**, featuring such acts as **Jack Johnson**, **Pennywise**, **G Love & Special Sauce**, **Mike Watt** and **Michael Franti**. The 16-track set is due in June.

AND FINALLY: Southern Music Digital in Atlanta has signed Las Vegas' Dynasty Records to a U.S. distribution deal. The first release is due next month from R&B tyke Michon ... Power-pop trio the 89 Cubs had to miss the South by Southwest Music Conference in Austin because drummer Matt Baum was injured in a car accident. Here's wishing him a speedy recovery with a plug for the band's Get-Up Kidsinspired, fuzzed-up pop. The group released its debut, "There Are Giants in the Earth," last year on Portland Ore.'s Slowdance Records, distributed by Lumberjack Mordam Music Group.

PlayStation

Continued from page 31

kicked off the week before launch. It includes billboards, in-store displays, endcaps, TV spots and ads in lifestyle and enthusiast publications.

SPHE will release four more UMD titles—"XXX," "Hellboy," "Resident Evil 2" and "Once Upon a Time in Mexico"—on April 19, with additional titles monthly.

Lions Gate Entertainment is the first independent studio to commit to UMD movies for the PSP. North American home video executive VP Ron Schwartz confirms newer titles "The Punisher," "Open Water" and "Saw"—priced \$20-\$29, similar to DVDs—and catalog hits "Rambo: First Blood" and "Total Recall," priced \$10-\$20, will be among the first releases.

"We are proud to play a pioneering role in the introduction of this revolutionary new concept," SPHE president Benjamin Feingold says. "PSP offers consumers an exciting new movie experience, and we look forward to making movies on PSP a success with retailers throughout the world." While Sony BMG music videos

will not be available right away, a number of titles are in development. At last year's E3 conference, PSP previewed content from more than a dozen Sony artists, including Lil' Kim, Cypress Hill, the Xecutioners, Switchfoot and Incubus. At that time, SCEA music direc-

'We are already planning to make the Universal Media Disc . . . into an open standard. Games will be limited to the PlayStation Portable, but movies and music should be for everyone.'

tor Chuck Doud told *Billboard*, "With the PSP, labels will be able to get new music from established and developing artists into gamers'—and music buyers' hands very quickly."

Sony Connect co-president Phil Wiser is also bullish. "Based on the core technologies of PSP, we do have compatibility with what we're doing in online music," he says.

At the recent International Consumer Electronics Show, Wiser notes, Sony BMG artist Xzibit demonstrated this compatibility by downloading his album from Connect to PSP.

"Our service is now fully MP3 compatible, and we have to make sure it's the right solution with the right timing when we launch our PSP connection," Wiser says.

Initial replication of UMD titles for the launch of PSP is being handled by Sony DADC in Terre Haute, Ind. DADC PlayStation operations manager Jeff Adams tells *Billboard*, "This past year we installed new replication equipment that has initial capacity of 3 million units per month, expanding to 12 million by (year's) end to meet anticipated increasing demand."

Games On The Run

The PlayStation Portable debuts with two dozen games:

Title	Released By
Ape Escape	SCEA
ATV Offroad Fury	SCEA
Darkstalkers Chronicle	Capcom
Dynasty Warriors	KOEI
FIFA 2005	Electronic Arts
Gretzky NHL	SCEA
Lumines	Ubisoft
Metal Gear Acid	Konami
MLB	SCEA
MVP Baseball	Electronic Arts
NBA	SCEA
NBA Street Showdown	Electronic Arts
Need for Speed: Rivals	Electronic Arts
NFL Street 2: Unleashed	Electronic Arts
Rengoku	Konami
Ridge Racer	Namco
Smartbomb	Eidos
Spider-Man 2	Activision
Tiger Woods PGA Tour	Electronic Arts
Tony Hawk's Underground 2 Remix	Activision
Twisted Metal: Head On	SCEA
Untold Legends: Brotherhood of the Blade	Sony Online
Wipeout Pure	SCEA
World Tour Soccer	SCEA

Marketplace The Continental Drifts Into Releasing Records

I hope nobody minds if I get a little bit local, but around the corner from Billboard's office in the East Village in Manhattan is a club called the Continental, which has been mining the same territory as CBGB since it opened in the early 1990s.

It usually puts on four or five bands each night, and New York punk and hardcore bands like Murphy's Law, Agnostic Front, L.E.S. Stiches, Clowns for Progress and **D**-Generation have played there through the years. It also was a favorite haunt of the late, great Joey Ramone, who lived around the corner on Ninth Street.

The Continental celebrated its 10th anniversary a couple of years back when Trigger, the owner, booked all of the club's favorite bands during a couple of days and recorded the shows.

Those performances are finally seeing the light of day. Trigger has started Continental Records and will release the shows on two albums in May and June through New Yorkbased **Papoose**, a subdistribution company started by Celia Hirschman that goes through Navarre.

"The releases are really a testament to an extraordinary venue." Hirschman says. "The albums will be quintessential for the hardcore punk-rock music lover.'

Hirschman reports the club will put on a series of shows to promote the releases.

She says her company will focus on retail and online marketing, while street teams will promote the albums in hardcore clubs across the United States. They will also be worked to college and specialty radio shows.

The Continental, by the way, is known for its T-shirts and workshirts, which feature an anti-music industry logo. Let's hope Continental Records' experience with these two albums doesn't redeem the T-shirt logo in the eyes of Trigger.

STOP THE WORLD: Every so often, I am reminded how the world is passing me by.

On March 3 in New York at the St. Regis Hotel, Billboard held its annual Music & Money Symposium, which looks at the big picture in every aspect, including, as its name denotes, financially.

At the time of the conference, I was working on a story about the DualDisc and how it appears to

have a good chance of replacing the CD. It is almost a decade since Internet proponents began proclaiming the doom of the physicalgoods world, and yet most in the music industry are still wrestling with what will replace the CD as the physical carrier.

What's more, most of us are still caught up in the debate of when digital distribution will surpass physical sales.

But alas, at the conference I learned that the dialogue in the now-now-a-go-go world of digital distribution has moved well beyond that discussion. In that world, the conversation is about when mobile downloads will surpass and replace

computer downloads. Just thought I'd let vou know.

DON'T BLINK: When Universal Records issued the Mars Volta as its JumpStart developing artist with a boxlot cost of \$6.09, it wasn't kidding when it said to get your orders in at that price while you could. Because three days after the album came out,



the label raised the price to the frontline boxlot cost of \$9.49.

A GOOD IDEA: From time to time. I get pitched on ideas that someone from another area of commerce thinks the music industry needs. Of course, if the industry was to adapt said idea, that someone would get rich, but I have been assured time

and time again that whoever is doing the pitching is thinking only of the music industry and its customers.

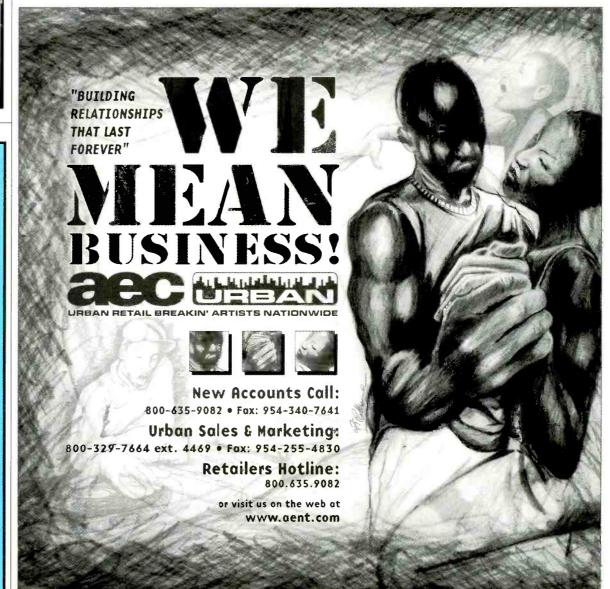
When I hear such propositions, I remind those doing the pitching that it isn't my job to help them sell their ideas to the music industry. I tell them it is their job to sell their ideas to the music industry, and if they are successful, then they are creating news that I will write about.

All of which brings me to the many people and companies through the years that have tried to get me to write about why record labels should install tear strips in their CD shrink-wrap.

While I always agreed that it was a splendid idea, I also told them I didn't think the industry would go for it because it was looking for ways to squeeze out costs, not add to them.

Well, I don't know how it has come about, but at the Billboard Music & Money Symposium, Sony BMG Music Entertainment CEO Andrew Lack said that he was tired of jumping up and down on CDs to get them open and that his company would be incorporating tear strips in its packaging, starting first with the DualDisc and eventually adding them to all CDs.

Hats off to Lack, but I still wonder if anybody else will follow.





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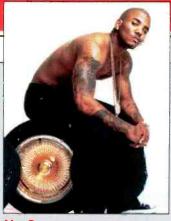
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2005 Edition

Billboard TOP DVD SALES							
ĒĶ	EEK		Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	WISCO	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE	
				t Number 1			
1	hi.	W	BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35344	Animated	G	29.98	
2	NI		THE SPONGEBOB SQUAREPANTS MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 27434 THE SPONGEDOD SOLIABEPANIS MOVIE (MUDESCREEN)	Animated	PG	29.98	
3	100	_	THE SPONGEBOB SQUAREPANS MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 42094 EXORCIST: THE BEGINNING Stellan	Animated Skarsgard	PG	2 <mark>9.</mark> 98	
4			WARNER HOME VIDEO 24674	nnis Quaid	R	27.98	
5	1		FOXVIDED 27453 THE NOTEBOOK Jan	nes Garner	PG-13 PG-13		
7	5		RAY (WIDESCREEN)	Rowlands lamie Foxx	PG-13		
8	2			Animated	PG	29.98	
9	NE	w	DREAMWORKS HOME ENTERTAINMENT 91955 FLIGHT OF THE PHOENIX (PAN & SCAN) De FOXUDED 27464 De	nnis Quaid	PG-13		
10	NE DITRY		THE LORD OF THE RINGS: RETURN OF THE KING (SPECIAL EXTENDED EDITON)	lijah Wood n McKellen	NR	39.98	
11	3	•	NEW LINE HUINE ENTERIAINMENT/WARNER HUME VIDED 0532	Animated	PG	29.98	
12	12	11	NAPOLEON DYNAMITE FOXVIDED 24392	Jon H <mark>ede</mark> r	PG	29.98	
13	16	5		lamie Foxx	PG-13	29.98	
14	4	.8	SAW (WIDESCREEN) A Artisan Home entertainment 1654 Da	nny Glover Cary Elwes	R	28.98	
15	11	5	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98	
16	29		ALIEN VS. PREDATOR (WIDESCREEN) Lance	Henriksen	PG-13	29.98	
17	M	w	NFL SUPER BOWL XXXIX WARNER HOME VIDEO 69165	Not Li <mark>ste</mark> d	NR	24.98	
18	9	*		een Latifah hmy Fallon	PG	2 <mark>9.</mark> 98	
19	8	3		nny Glover Cary Elwes	R	28.98	
20	17	6	THE GRUDGE Sarah Mich	nelle Gellar	PG-13	28.98	
21	10	2	I HEART HUCKABEES FOXVIDED 25548 Dust	Jude Law n Hoffman	R	27.98	
2	6	2	SOUTH PARK: THE COMPLETE FIFTH SEASON PARAMOUNT HOME ENTERTAINMENT 79904	Animated	NR	49.98	
23	20	5	MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT SUSAR	chard Gere Sarandon	PG-13	29.98	
24	NE	W	MGM HOME ENTERTAINMENT 06011 Den	e Hackman nis Hopper	PG	29.98	
25	RE-EI			Brad Pitt ndo Bloom	R	29.98	
26	RE-EI	10.0	MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541 Samuel	hn Travolta L. Jackson	R	29.98	
27	ile-El	5.HNS		nne Moore minic West Al Pacino	PG-13		
28	7	2	WARNER HOME VIDEO 28919 Rob	obert Reed	R	26.98	
29 30	NE RE-SI		PARAMOUNT HOME ENTERTAINMENT 40564 Florence CHITTY CHITTY BANG BANG Dic	Henderson k Van Dyke	NR G	39.98 14.98	
30	ie-d		MGM HOME ENTERTAINMENT 907035 BRINGING UP BABY: 2 DISC SPECIAL EDITION	Cary Grant	NR	26.98	
32	15		NAUSICAA OF THE VALLEY OF THE WIND	e Hepburn Animated	NB	29.98	
33	NE	W	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25344 WONDER WOMAN: THE COMPLETE SECOND SEASON Ly WARNER HOME VIDEO 39523	nda Carter	NR	39.98	
34	14	12		Fom Hanks	PG-13		
35	18	3	RAISE YOUR VOICE	Hilary Duff hn Corbett	PG	27.98	
36	32	2	GET SHORTY Jo	hn Travolta e Hackman	R	14.98	
37	24	2	GET SHORTY: WIDESCREEN COLLECTOR'S EDITION	hn Travolta e Hackman	R	29.98	
38	31	3	THE MOTORCYLE DIARIES (WIDESCREEN) Gael Ga	rcia Bernal e La Serna	R	<mark>29.9</mark> 8	
39	34	7		b Thornton m McGraw	PG-13	29.98	
40	13	42	TITANIC Leonard PARAMOUNT HOME ENTERTAINMENT 155227 K	lo DiCaprio ate Winslet	PG-13	14.98	

	ICH 26		Billboard TOP MUSIC VID	EOS		
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2	4	16	GREATEST HITS Crew	ed 13.98 CD/DVD		
3	n R	-	USHER: RHYTHM CITY VOLUME 1: CAUGHT UP Ush	ner 19.98 DVD		
4	3	2	JERUSALEM HOMECOMING GAITHER MUSIC VIDED/EMM MUSIC VIDED 44617 Bill & Gloria Gaither And Their Homecoming Frien	ids 19.98 DVD		
5	2	2	ISRAEL HOMECOMING GAITHER MUSIC VIOED/EMM MUSIC VIOED 44619 Bill & Gioria Gaither And Their Homecoming Frier	nds 19.98 DVD		
6	5		CHOSEN FEW: EL DOCUMENTAL Chosen Fe CHOSEN FEW: EL DOCUMENTAL Chosen Fe	ew 13.98 CD/DVD		
7	7	3	LIVE AT THE GREEK Josh Grob	an 28.98 DVD/CD		
8 9	8	70	LIVE AT DONINGTON ▲ ³ EPIC MUSIC VIDEO/WARNEEN MUSIC VISION 50024	DC 14.98 DVD		
9	6	19.	ANYWHERE BUT HOME A 5 Evanescen	ce 25.98 CD/DVD		
0	9	10	WIND-UP VIDEO/8MG VIDEO 13106 CROSSROADS GUITAR FESTIVAL (2 DISC SET) 🔺 Eric Clapte	on 29.98 DVD		
- 48	11		WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378 PAST, PRESENT & FUTURE Rob Zomb	Die 18.98 CD/DVD		
2	1 0		GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO 0:ST. 001041 THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS Pante	era 18.98 CD/DVD		
8	12	- 16	ELEKTRA/RHIND HOME VIDEOWARNER MUSIC VISION 73332 AFTERGLOW LIVE ▲ 2 Sarah McLachi	an 22.98 DVD/CD		
4	13		ARISTA RECORDS INC/BMG VIDED 64543 LOS SUPER HITS DEL ANO Y SUS VIDEOS Various Artis			
	14		DISA VIDEQUVIIVERSAL MUSIC & VIDEO DIST. 726879	elin 29.98 DVD		
6	18		ATLANTIC VIDED/WARNER MUSIC VISION 970198 NUMBER ONES Michael Jacks			
7	16		EPIC MUSIC VIDED/SDNY MUSIC ENTERTAINMENT 56999 YOU GOTTA MOVE A 4 A			
8	23		COLUMBIA MUSIC VIDED/SONY MUSIC ENTERTAINMENT 58834			
			HDLLYWODD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO OIST. 162400			
•	20		GREATEST HITS 1978-1997 ▲ Journ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032			
D	21		SOLO Ricardo Arjo			
i i	27	36.	THE REEL ME A 3 Jennifer Lop			
2	26	- 202	LIVE IN TEXAS Linkin Pa			
2	30		LIVE IN BUFFALO - JULY 4TH 2004 A GOO GOO DO	olls 14.98 DVD		
4	25		BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE A Britney Spea	ars 19.98 DVD		
15	24		LIVE AT THE JUBILEE AUDITORIUM Ray Charle	les 12.98 DVD		
6	31		ACCESO TOTAL Max WEA LATINA VIDEO/WARNER MUSIC VISION 62028	na 17.98 DVD		
7	19	31	TEXICAN STYLE: LIVE FROM AUSTIN ▲ Los Lonely Bo EPIC MUSIC VIDEO/SDNY MUSIC ENTERTAINMENT 58821 Los Lonely Bo	ys 14.98 DVD		
8	29	12	LIVE AID A 10 Various Artis	sts 39.98 DVD		
9	28	2	LIVE AT MONTREUX 1982 & 1985 Stevie Ray Vaugh EPICHOME VIDEOISONY MUSIC ENTERTAINMENT 59530	an 19.98 DVD		
0	32	11	THE BEST OF MANDY MOORE Mandy Moc EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58813	ore 19.98 DVD/CD		
17 - 18	33	20	BIG & RICH'S SUPER GALACTIC FAN PAK ▲ Big & Ri WARNER REPRISE VIDEOMARNER MUSIC VISION 48504	ich 17.98 DVD/CD		
2	38	207	HELL FREEZES OVER 18 Eagl	es 24.98/24.98		
3	37	TP.	WELCOME TO THE VIDEOS Guns N' Ros UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIȘT. 000915 Guns N' Ros	es 16.98 DVD		
4	35	17	AMOTION A A Perfect Circ	cle 24.98 CD/DVD		
5	17	7	HYMNS Bill & Gloria Gaither And Their Homecoming Frien GAITHER MUSIC VIDED/EMM MUSIC VIDED 4441	ds 19.98 DVD		
6	34	18	ALIVE AT RED ROCKS A Incub EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59042	us 21.98 DVD/CD		
7	36		DISNEYMANIA LIVE IN CONCERT Various Artis	sts 9.98 DVD		
	22	7	CHURCH IN THE WILDWOOD Bill & Gloria Gaither And Their Homecoming Frien GAITHER MUSIC VIOED/EMM MUSIC VIOED 04442	nds 19.98 DVD		
19	39	3	FINALLYTHE FIRST FAREWELL TOUR Phil Colli RHIND HOME WIDEDWARNER MUSIC VISION 70397	ins 29.98 DVD		
ю.	1039	-	WHEN THE SUN GOES DOWN A ² Kenny Chesn BNABMS VIDE0 57200	ey 6.98 DVD		
BNA BMb VIDEU 57200 AA gold cert. for sales of 25,000 units for video singles, ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ platinum cert. for sales of 100,000 units for SF or LF videos, ◇ RIAA gold cert. for s25,000 units for SF or LF videos certified prior to April 1, 1991, ◆ RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert. for 50,000 units for SF videos certified prior to April 1, 1991, ● RIAA platinum cert.						



No. 8: The Game is AOL's Breaker Artist of the month at No. 8 this week on the audio streams list after an Internet performance of "How We Do."

AOL Music: Total Monthly Streams

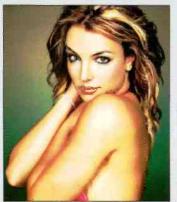
TOP AUDIO

1 50 CENT	
Candy Shop # INTERSCOPE	4,995,300
2 EMINEM	
Mockingbird INTERSCOPE	2,456.260
3 AKON	
Lonely UNIVERSAL	1.385.200
4 50 CENT	2,000,200
Disco Inferno INTERSCOPE	1.318,913
	1.010,01.
5 LIL JON & THE EAST SIDE BOYZ	
FEAT. USHER & LUDACRIS	1 306 330
	1.306,238
6 MARIO	
Let Me Love You JRECORDS	1 152,239
7 JENNIFER LOPEZ	
Get Right * EPIC	1.082,705
8 THE GAME	
How We Do the the INTERSCOPE	1.981.944
9 GREEN DAY	*,*,-
Boulevard Of Broken Dreams *** REPRISE	1 1938 340
	1,00,04
10 FRANKIE J	
Obsession No Es Amor COLUMBIA	557,780

TOP VIDEO

1 50 CENT Candy Shop # INTERSCOPE 2 522.267 **2 BRITNEY SPEARS** 1,624,067 **3 JENNIFER LOPEZ** 1.475.401 4 CIARA FEAT. MISSY ELLIOTT 1,468,255 5 GREEN DAY rd Of Broken Dreams *** REPRISE 1,181,204 6 JESSE McCARTNEY 1.113.507 7 KELLY CLARKSON 1.044,047 8 JOHN LEGEND t. H COLEMBU 712.867 9 MARIO Let Me Love You *** | RECORDS 653.687 10 FRANKIE J Obsession No Es Amor COLUMBIA 568.355

* First Listen/FirstView ** AOŁ Music Live * Artist of the Month ** Breaker Artist *** Sessions@AOL Source: AOL Music for four weeks ending March 10



No. 2: With the help of MTV's "TRL," Britney Spears moves to No. 2 on the AOL video streams chart with "Do Something," from her 2004 Jive greatest-hits set.

Digital Entertainment

Next Up For Xbox: Personal Soundtracks

BY ANTONY BRUNO

When Microsoft unveils the next version of its Xbox game console later this year, gamers can expect an always-connected entertainment experience that lets them customize virtually every ele-

ment, including soundtracks. The company gave videogame developers a brief preview of the next-generation Xbox console, code named Xenon, at the Game Developers Conference this month in San Francisco. This sneak peek focused on a unified interface called "the Guide," an entertainment gateway that connects players to other gamers and digital media.

Content accessible by the Guide includes custom playlists. The Guide will allow users to access their PCbased music libraries via a home network and listen to tracks of their choosing while playing a given game.

Under the new system, game developers can include certain "hooks" or coding that allow users to replace the music shipped with the game with music from their own libraries. According to Microsoft documents, this feature "eliminates the need for developers to support custom music in games." The company compares the musical swap to personalizing a mobile phone with ringtones.

"Now, musicians get to brand their part of the experience in this new connected world, and ultimately, the user gets the payoff because they

get to play the music they want to play," Microsoft corporate VP and head of Xbox J Allard said during his keynote address. "This is about the remix generation. What we have now is a consumer generation that wants to leave their fingerprints on everything they touch and their mark on everything they do, and digital technology gives people that ability to remix content and remix themselves in entirely new ways."

Other features of the Guide include a microtransaction system that allows users to purchase game customizations such as new levels, maps, weapons and skins. Gamers can even buy custom clothes and tattoos for their in-game characters or buy decals and functional upgrades to cars for racing. Theoretically, this onestop shop could also sell themed music for games or allow gamers to buy content directly from the MSN Music service.

"We've created the gamer-togamer connection, but now we have to create the developer-togamer connection," Allard said. "Our customers are going to expect to be able to connect to their content wherever they are, whenever they want to."

By placing more control in the hands of users, however, game publishers will have less control over the music included in their releases. Labels recently have been bullish on using videogame soundtracks to promote music and expose new artists. While many details about the new Xbox system will not be known until its unveiling at the E3 conference in May, the music industry so far applauds the new feature.

"It's a good thing," says Ted Cohen, senior VP of digital devel-

opment and distribution at EMI Music. "We can recommend music and let them use various online retailers to acquire new music legally and replace the music in the game to keep the gameplay fresh."

NEW/TECH

"What we have now

is a consumer

generation that

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fingerprints on

everything they touch,

on everything they do."

—J ALLARD

Still stinging from losing its leadership position in the portable music market to Apple Computer's iPod, Sony Electronics is coming back swinging with several flash-memorybased digital players aimed at competing with the iPod shuffle.

The new devices are part of the Network Walkman line Sony introduced last year. Unlike the iPod shuffle, the new Sony players include a three-line display screen for song navigation and information. Perhaps their most significant feature, however, is support for MP3, WMA and WAV formats, in addition to Sony's proprietary ATRAC3 technology. Sony's past digital players have stumbled because of technological incompatibility.

The 100 series comprises three players that are about the size of a poker chip: a 256MB model at \$90, another with 512MB at \$100 and a 1GB version at \$150. All feature USB connectivity and a 70hour battery life. They will be available at the end of this month.

The 400 and 500 models are bullet-shaped and feature a 50-hour rechargeable battery and onehanded "Jog-Dial" navigation bar. The 400 series includes a 512MB version for \$130 and a 1GB model

for \$180. The 500 series adds an FM tuner to the mix, upping the price to \$150 for 512MB and \$200 for 1GB. The 400 and 500 series are expected in stores in May.

The newest Network Walkman units give users more options but also cost more, on average, than the \$99 iPod shuffle.

Sony introduced its Network Walkman line last year with a 20GB, hard-

drive-based player that sells for about \$350. Sony has also extended its Walkman brand to the wireless space through its recent Sony Ericsson mobile phone partnership. ANTONY BRUNO



50's Got Game

After turning down the opportunity to voice the lead character of last year's massive hit "Grand Theft Auto: San Andreas," **50 Cent** will enter the videogame space by starning in "50 Cent: Bulletproof" from Vivendi Universal Games.

The action title, due this fall, will follow the rapper as he battles New York crime families, corruption and conspiracies. Aside from his likeness and voice, 50 Cent will contribute original music, under an agreement between VU Games and Interscope Records. Players will be able to create custom mixes from the soundtrack using the integrated "music lab."

The "Bulletproof" script was written by "The Sopranos" executive producer Terry Winter, who also wrote the screenplay for 50's upcoming film, "Get Rich or DieTryin'."

VU Games will unveil "Bulletproof" at the E3 conference in Los Angeles this May. The company has not announced which platforms the game will support.



Napster's Trip

Napster is embarking on a nationwide promotional tour for its Napster to Go portable subscription service. The company is tapping music, film and TV celebrities to appear as it visits venues in New York, Austin, Los Angeles and Nashville.

Each venue will be converted into a "Napster to Go Café," offering free coffee and free "refills" of digital music for MP3 players compatible with the Napster to Go service. In addition, the company will give away MP3 players and subscriptions.

The recent New York event drew such artists as **Lindsay Lohan**.



Custom Calling

Video and music editing software vendor Magix has unveiled Ringtone Mixer, a program that allows users to convert digital audio files into ringtones, and vice versa. The software—which supports MP3, OGG Vorbis, WAV and WMA formats includes more than 500 music loops and other sounds like animal noises and voices.

It also features 4-track capability for recording custom ringtones that blend music and speech. Once users create a ringtone, the software facilitates uploading the file to compatible mobile phones. The Magix Ringtone Mixer will be available at the end of this month for \$19.99.

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Songwriters & Publishers

D.C. Hears Copyright Debate

Representatives of music publishers, songwriters, labels and digital media companies testified March 8 before members of Congress, discussing their views on necessary changes to the Copyright Act's compulsory mechanical license provision.

The oversight hearing on digital music licensing and section 115 of the Copyright Act, held by the House Judiciary Committee's Subcommittee on Courts, the Internet and Intellectual Property, is one step in the process of determining whether legis-

lation is necessary to change the current law. In the past.

music publishers have said there was no need to change the licensing provision. Now, they are taking a new position.

David Israelite, president/CEO of

the National Music Publishers' Assn., told the subcommittee that publishers are working with the Digital Media Assn., which represents online music services, and the **Recording Industry Assn. of America** to formulate solutions that will ensure the availability of songs for subscription services and guarantee a level playing field in determining mechanical royalty rates.

To show publishers' commitment to the new technology, Israelite noted that NMPA members and Harry Fox Agency affiliates have issued more than 2.85 million licenses to 215 licensees for digital delivery of compositions. He also said publishers have underwritten legitimate music services since their inception by licensing on a "use now, pay later" basis to allow tethered downloads and on-demand streams even though rates had not yet been determined.

Israelite also pointed out the disparity under copyright law between owners of compositions and owners of sound recordings. He reminded the members that publishers are subject to the compulsory mechanical license provisions-requiring them to license mechanical rights to all users, including online music services—and that ASCAP and BMI. because of the consent decree under which they operate, must license nondramatic public performance. rights to any user who requests them.

This places publishers at an inherent disadvantage in negotiating rates, since labels have no compulsory license, no collective agency and no obligation to license, with the limited exception of the compulsory license for public performance by non-interactive digital transmissions. Israelite said.

He added that publishers are sim-

ply asking for "fair compensation comparable to that received by other music copyright owners." He noted that if the statutory mechanical royalty rate had increased in an amount commensurate with the Consumer Price Index since it was first introduced at 2 cents per song in 1909, the rate today would be 40 cents per song. As a result of controlled composition clauses in recording contracts, however, the average actual rate paid for songs is significantly less than even the current 8.5 cents.



Songwriter Wood Newton echoed this concern. "If you consider inflation, we are earning less today than we did a century ago." Yet with all things considered, he said, "I can attest that there are two words songwriters fear hearing: 'controlled com-position.' " He called on the members to end the practice of asking a songwriter to accept a reduced rate on a song as they did in 1995 for digital phonorecord downloads.

Newton, whose credits include Kenny Rogers' "20 Years Ago" and the Oak Ridge Boys' "Bobbie Sue," spoke to the members about the life of a songwriter. He said that the system for collecting royalties has become so complex that it is almost impossible for individual songwriters to get a full and accurate accounting of their royalties and to track those royalties. He urged the members to consider requiring disclosure requirements for anyone who collects royalties on behalf of songwriters.

Larry Kenswil, president of Universal Music Group's UMG/eLabs. also took a new position on behalf of labels. He told the members that labels are OK with online music services licensing mechanical rights directly from publishers. In the past, most services paid labels an all-in rate so labels would then pay publishers, a practice that most publishers did not prefer.

However, Kenswil urged the members to introduce blanket licensing of compositions and to provide greater royalty rate flexibility—a royalty more responsive to the marketplace.

Kenswil said the antiquated structure of compulsory license procedures—one song at a time, one publisher at a time-is frustrating the introduction of new products. Even licensing through HFA is challenging, since the publishers' agent typically issues separate licenses for each configuration-CD, DVD, download, etc.

UMG needs to obtain or verify rights to more than 30,000 musical works each year for more than 2,000 new album or compilation releases. In 2004, UMG requested more than 130,000 individual mechanical licenses in the United States, Kenswil said.

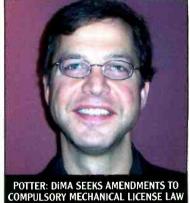
As a result of the current licensing model, transactional costs for licensing have become an obstacle to making recordings available, he said.

Jonathan Potter, executive director of DiMA, said his group's members seek four amendments to the compulsory mechanical license law.

First, they want to replace the "dysfunctional" compulsory license with a simple, transparent, comprehensive statutory blanket license that can be triggered on one notice.

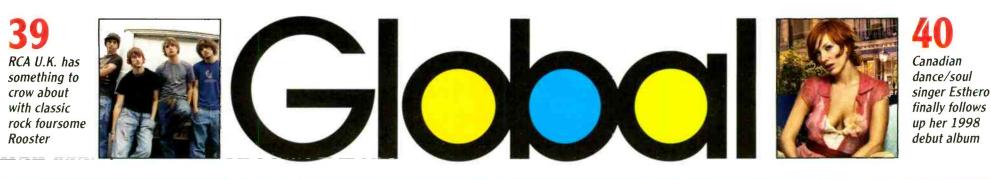
Second, they seek clarity in the scope of music publishers' licensable rights regarding "ephemeral" and incidental reproduction of compositions associated with streamed performances. He said it is time to end "infamous royalty doubledipping" wherein publishers claim a mechanical and a performance right.

Third, they want clarity in the definition of interactive services regarding sound recording performance rights. Online music services want to ensure that Internet radio programming based on user preferences falls within the statutory license as long as the programs do not violate certain restrictions.



Finally, the services seek to equalize sound recording performance royalty standards so that all radio competitors-broadcast, cable, satellite and Internet-pay the same royalty to artists and record companies.

Subcommittee chairman Lamar Smith, R-Texas, has said he hopes to have a bill presented this year, but some executives believe the members may wait to draft any bill until the various industries can negotiate some rates. After May 31, recent legislation will permit the industries as a whole to negotiate rates on physical goods without violating antitrust regulations.



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FIMI Enjoys Its Return To Sanremo Festival

BY MARC WORDEN

SANREMO, Italy-Never say never again. Viewing figures for this year's televised Sanremo Festival appear to vindicate the decision by local labels to rejoin the Italian music industry's biggest annual event.

The 55th Sanremo Festival of Italian Song took place

March 1-5. The return to Sanremo by Italian labels' body FIMI after a boycott in 2004 also brought back the viewing public. Organizers say the final night attracted an average of 13.6 million viewers, up dramatically from the 9.27 million who tuned in last year.

FIMI director-general Enzo Mazza says the organization is "satisfied" with its return to Sanremo after the resolution of a dispute with the event's organizers, state broadcaster RAI and the local government of the city of Sanremo.

"The ratings are back up at the levels of 10 years ago," Universal Italy president/CEO Piero La Falce says. Universal was the only major among FIMI's mem-

bers that offered cooperation, albeit limited, to the festival in 2004.

Sanremo traditionally attracts a massive TV audience over its five nights, and for decades Italian labels planned their release schedules around the event. However, in recent years, labels have complained that the festival was failing to generate sales at the same levels as before.

After years of friction between FIMI and the organizers, the smoldering dispute finally caught fire when the trade group withdrew its participation in 2004 (Billboard,



The catalyst was a disagreement between FIMI and RAI over expenses the labels body said were owed from previous shows. Those differences were resolved after the 2004 event.

TUNING IN AFTER A NIGHT OUT

FIMI VP Mario Limongelli-who is also owner/GM of Milan-based independent label Nar Internationalsuggests the trade group's return to Sanremo and a revamp of the competition have changed the viewing demographic. "Sanremo usually has an older TV audience," he claims, "but this year, market research suggests that it attracted younger viewers, many of whom watched the later phases after coming home from a night out."

Each year, the show runs from 9 p.m. to 1 a.m. on each of its five nights. Details of the viewing demographics for 2005 are not yet available.

This year's edition took place under the artistic directorship of Italian TV presenter Paolo Bonolis. With his musical director, Gianmarco Mazzi, Bonolis produced a new look

for the festival's competition element, in which performers

are rewarded for their interpretation of a song written specifically for the event.

Sanremo has traditionally included two contests: the main event and one for new performers, who are referred to as "youngsters." Instead, this year's fes-(Continued on page 40)

Universal artist Francesco Renga won the overall prize and the men's award at the 55th annual Sanremo Festival

German Market Showing Signs Of Health

BY WOLFGANG SPAHR

BERLIN—The sick man of Europe may be getting better.

The dramatic decline of Germany's recorded-music market since the end



of the '90s is slowing, according to new figures from labels body BPW.

MAZZA: LABELS SATISFIED WITH SANREMO PARTICIPATION

The retail value of shipments in 2004 fell 3.6% from the previous year to 1.59 billion euros (\$2,12 billion). In 2003, the decline was 19.8%. Volume in 2004 dropped 2.6% to 178.5 million units; the previous year, the downturn was 18.2%.

Berlin-based BPW chairman Gerd Gebhardt predicts that the German market-the world's fifth-biggestwill stabilize by the end of this year and will grow significantly from 2006 onward.

Gebhardt believes a strong showing by local repertoire was key to the 2004 results. "The success of German artists is outstanding," he says.

According to BPW, the album market share of German acts climbed to a record 30.3% in 2004, versus 29.5% in 2003. Local repertoire accounted for 51.5% of singles shipped, down from 54.7% in 2003.

Total album shipments slipped 2.1% to 146.1 million units in 2004 from 149.2 million the previous year. Within that total, CD albums fell slightly (0.4%) to 133.1 million units. BPW does not break out value figures for album shipments.

Singles dropped 13% to 21.3 million units from 24.4 million.

A bright spot was music DVD, which climbed 11% to 10 million units. The format has doubled in volume since 2002.

RINGING UP SALES

BPW is also upbeat about the digital and mobile music market, for which it offered figures for the first time. The body says 8 million legal downloads generated sales of 10 million euros (\$13.34 million) during 2004. Ringtones delivered a similar amount.

Berlin-based Universal Music Germany chairman/CEO Frank Briegmann notes, however, that master ringtones account for only 25% of the German ringtones market. He says the record industry must "significantly improve" that figure in the near future.

Briegmann agrees that the 2004 BPW figures are grounds for optimism, but cautions: "We can only be really pleased with our market again when growth starts." Briegmann concurs that this is not likely to happen until 2006 at the earliest

According to Briegmann, the local industry is beginning to see a payoff from investment in local artisl development. He points to the 2004 success of Universal acts Juli, Rosenstolz, Rammstein and Söhne Mannheims as evidence of this trend, saying they jointly shipped more than 1.5 million albums last year.

(Continued on page 40)



BILLBOARD MARCH 26, 2005

MARCH 26 Billboard	HITS OF	THE WO	RLD. Contraction
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Bill	boa	rd [®] EUROCHARTS	
MPEK	WEEK	Eurocharts are compiled by <i>Billboard</i> from the national singles and album sales charts of 18 European countries.	
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2	NEW	JENNIFER LOPEZ EPIC ALL ABOUT YOU/YOU'VE GOT A FRIEND MCFLY ISLAND	
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4.	9	UN MONDE PARFAIT	
5 6	3	MA PHILOSOPHIE AMELBENT SONY BMG DAS KLEINE KROKODIL SCHNAPPI	i
7	NEW	JOY GRUTTMANN POLYDOR FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG	
8	NEW	GOOD LUCK CHARM ELVIS PRESLEY RCA	i
9	6	LIEBE IST NENA WARNER MUSIC	
10 11	NEW	FALLING STARS SUNSET STRIPPERS DIRECTION EMANUELA	i
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13	10	AKON FT. STYLES P UNIVERSAL NUMB/ENCORE JAY-Z/LINKIN PARK WARNER MUSIC	r r
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19	15	BRITNEY SPEARS JIVE LIFT ME UP MOBY MUTE	N
20	19	BOULEVARD OF BROKEN DREAMS	p p
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3	2	GREEN DAY AMERICAN IDIOT REPRISE	c
4	7	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	H
5. 6	3 5	MICHAEL BUBLE IT'S TIME REPRISE SOUNDTRACK	t d
7	10	RAY WARNER MUSIC	e
8	8	SCHNAPPI UND SEINE FREUNDE POLYDOR KEANE	r
9'	6	HOPES AND FEARS ISLAND G4 G4 SONY BMG	R
10	16	LES ENFOIRES LE TRAIN DES ENFOIRES RESTO OU COEUR	o n
11 12	NEW	KAISER CHIEFS EMPLOYMENT BUNIQUE/POLYDOR RAY CHARLES	r
13	9	GENIUS LOVES COMPANY CONCORD/EMI	c
14	19	NAHAUFNAHME WARNER MUSIC GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE	S E
15	4	JUDAS PRIEST ANGEL OF RETRIBUTION EPIC	N
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20	28	EVERYBODY'S CHANGING	A

Yusuf Islam Preps For Year Of The Cat

Yusuf Islam, the singer/songwriter formerly known as Cat Stevens, releases his first new song in 27 years March 21.

"Indian Ocean" will be available only as a download from yusufislam.org.uk. "I started writing it on holiday a year ago," he says. "Then I was moved to finish

it by the tragedy of the tsunami. The song was recorded in London

with Indian composer/producer A.R. Rahman, A-ha keyboard player Magne Furniholmen and Travis drummer Neil Primrose. All proceeds will go to charity.

Islam retired from music in 1978 after becoming a Muslim but says "Indian Ocean" is the first of a batch of new songs for a potential album. He also is developing a musical based on his old songs. "I've come to realize that being a Muslim and an artist can exist side by side," he says. The artist remains unsigned. NIGEL WILLIAMSON

ROOSTER BOOSTER: This is the year of the rooster, according to the Chinese calendar—and a London-based rock band.

Hot four-piece Rooster released its self-titled debut album Jan. 24 on Brightside/Sony BMG and bowed at No. 3 on the Official U.K. Charts Co. listing. The act cites Led Zeppelin, Free and Aerosmith as influences.

This is a real band with a consummate album that has at least four or five singles on it," Sony BMG U.K. VP of international Dave Shack says. 'They're hard-working lads and our first straight-forward pop-rock proposition in a long time.'

Rooster recently completed a soldout U.K. tour; a second outing is planned for next month. The band visted Japan this month for showcases and will return to Asia in May, when the album comes out there. A U.S. release is likely in June. STEVE ADAMS

MONEY MAN: Darin Zanyar on March 3 celebrated his fifth week at No. 1 on Sweden's GLF chart with his debut single "Money for Nothing" (RCA).

The pop singer emerged in November as the runner-up on "Idol 2004," the local version of the international TV talent show.

Jive/RCA artist Robyn and her songwriting/production partners Johan Ekhé and Ulf Lindström wrote he song. All are published through BMG Music Publishing Scandinavia.

Zanyar's album "The Anthem" lebuted at No. 1 in Sweden Feb. 24. According to his label, the single has shipped platinum (20,000 units), and the album has gone gold (30,000). The son of Kurdish immigrants, 17-year-old Zanyar is taking a break from music school to promote the album. "The hysteria at in-store signings is like the Beatles or Westlife,' his Stockholm-based manager Micke Hagerman says.

Global



"It's weird when I wake up, watch MTV and see myself," Zanyar adds. "[But] as long as I'm working, doing music, that's what's impor-JEFFREY de HART tant to me."

EASY LIVING: The March 5 release of the second album by Belgian singer/songwriter Sioen was an international event.

"Ease Your Mind" (Keremos/LC) was launched with a showcase at the Kopergietery theater in Ghent, Belgium, that was simulcast to venues in that country, the Netherlands, France, Germany and Spain.



"The Belgian Embassy backed the Berlin event; in Paris, the Flemish Music Centre supported it," notes Tom De Clerq, managing director of production company Keremos.

Sioen's 2003 debut, "See You Naked," shipped 20,000 units in Belgium, according to the label.

The new album was mixed by Eric Sarafin, whose studio credits include Ben Harper and Terence Trent D'Arby. "[Producer] Denis Moulin introduced us to Sarafin," Sioen says. "We were very happy with the rough mixes, but Eric put the cherry on the cake.

"Ease Your Mind" was released March 17 in the Netherlands through Spinvis. It is due May 2 in France on Nocturne and June 20 in Germany on Supermusic. MARC MAES

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JENINIFER LOPEZ

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Global

Esthero Puts Finishing NEWSLINE Touch On 'Wikked' Set

BY LARRY LeBLANC

TORONTO-It has been seven long years, but Esthero is back with a new album at last.

Wikked Lil' Grrls" will be released May 24 in North America by Reprise Records. The Esthero name now represents the Toronto singer (real name Jenny-Bea Englishman) as a solo artist; she previously worked under that moniker with guitarist/MIDI programmer Doc (real name Martin McKinney). Her new album is the follow-up to their 1998 acid-jazz/trip-hop debut, "Breath From Another" (Work Group).

"I'll be glad when the album is finally out," 26-year-old Esthero admits. "It's been done for over a year, except for one track.'

"This is more than a sophomore record; this is a coming-ofage record," declares Orlando Puerta, director of dance and lifestyle marketing at Warner in the United States.

Dale Kotyk, director of marketing for Warner Music Canada, says the label's initial focus will be "making sure whoever is aware of Esthero know that she has product out." He adds, "We're going to try to reconnect her with her fan base.'

"Breath From Another" has sold 118,000 units in the United States and 50,000 in Canada, according to Nielsen SoundScan.

In November, Reprise released Esthero's six-song EP "We R in need of a musical ReVoLuTION!" a month after her house-music track "O.G. Bitch" hit No. 1 on the Billboard Hot Dance Music/Club Play chart. The EP features three tracks—"This Lull-a-Bye," "I Drive Alone" and "Amber & Tiger's Eye"-that are not on the album.

The EP's provocative title track—which Esthero wrote last year with fellow Canadians Jully Black, Spooky Rueben and James Robertson-also kicks off her album. The track packs a terrific wallop, containing the opening lines "I'm so sick and tired of the shit on the radio and MTV."

ESTHERO: HAD TO OVERCOME WRITER'S BLOCK

Puerta says, "When she played us 'musical ReVoLuTIoN!" at a marketing meeting, everybody went, 'That's the missing piece of the puzzle that ties everything together.' Her album is a musical revolution.'

The song, Esthero says, "made everything make sense. I felt that if I made it the first track on the record, people would understand why I do so much genre-hopping, and why the album is so manic. It just put a nice little bow on the record."

The 14-song "Wikked Lil' Grrls"-recorded over four years-features production and/or co-writing collabora-

tions with André 3000 of OutKast. Cee-Lo Green, Camara Cambon, Sean Lennon and Adam-12, as well as Canadians Jelleestone, MC Shakari Nyte, Doc, Jemeni and Track & Field. Esthero coproduced all tracks except "Thank Heaven for You," which was helmed by Cambon.

Hampered initially by writer's block and taking so long to complete the album, Esthero lost perspective at times. "At one point, I felt what I had done sucked," she says with a laugh. "Then I listened to a bunch of the tracks and realized that it is pretty good. It is

a perfect set of photographs of the last seven years of my life."

Raised in rural Ontario, Esthero moved to Toronto in her early teens. She met Doc in 1996; the pair's self-penned demos, which he produced, sparked interest from several major labels before the duo signed with the Sony-affiliated Work Group in the United States. Four months after the release of their album, Doc departed. Soon afterward, Epic Records Group absorbed Work Group, and Esthero was released from her contract.

However, her managers, Zack Werner and Beau Randall of Toronto-based Venus Management, found her a home in 1999 at Reprise.

'The people that signed her are no longer here anymore,' Puerta notes. "Somehow she persevered, and she is special enough for us not to let go of her."

THE INTERNATIONAL WEEK IN BRIEF

Rock quartet Nephew collected Danish Music Awards in all five categories in which it was nominated at a March 5 ceremony in Copenhagen. The annual awards are organized by the Danish affiliate of the International Federation of the Phonographic Industry.

The Copenhagen Records band won for best album ("USADSB"), act, rock album, video ("Superliga") and single ("Movieklip").

A local representative of Amnesty International accepted the award for best international album on behalf of U2 for "How to Dismantle an Atomic Bomb" (Island). Domino act Franz Ferdinand collected international awards for best single ("Take Me Out") and best new act.

The awards were decided by a jury of media representatives and members of music industry organizations.

Performers at the show included Danish acts DMA, D-A-D, Saybia and Junior Senior as well as Nephew.

About 5,000 tickets were sold for the event, which was broadcast live by CHARLES FERRO national public broadcaster DR1 TV.

Sydney DJs Chris Kross and Pee Wee Ferris were ordered to pay damages and costs totaling \$819,000 Australian (\$655,000) in a copyright-infringement case that concluded March 11.

The federal court in Sydney found that Kross (real name Chris Fraser-Smith) and Ferris (Peter Ferris) used unauthorized tracks on eight remix albums in 2002. The albums were released on Fraser-Smith's indie label Tower Records. The copyrights in the recordings had not been cleared by owners Sony Entertainment Australia, Universal Music Australia and Central Station Records & Tapes.

Fraser-Smith told the court that he had applied for permission for all the works used in the remixes; Ferris testified that he thought Fraser-Smith had gained clearance for the tracks he remixed.

Justice Peter Jacobsen said Fraser-Smith had shown "a culture of con-**CHRISTIE ELIEZER** tempt for copyright restrictions."



Britain's Mechanical-Copyright Protection Society has appointed rights administration veteran Jeremy Fabinyi executive director and board member.

As executive director, Fabinyi succeeds Sandra Cox, who takes the same title at sister collecting body the Performing Right Society. Cox replaces John Axon, who is retiring after 22 years at PRS.

Fabinyi will be responsible for MCPS' day-to-day operations, including audio-product licensing and new-business development. He will relocate in April to London

from Paris, where for the past three years he has worked with international authors' bodies BIEM and CISAC as coordinator of technical committees. Previously, he was CEO of the Australasian Mechanical Copyright Owners

Society and managing director of Festival Mushroom Records. LARS BRANDLE

Sanremo

Continued from page 37

tival had five categories with 32 contestants. Each section was voted on by viewers gathered in 20 RAI TV studios throughout the country.

The individual winners were Francesco Renga, with "Angelo" (Universal), in the men's category; Antonella Ruggiero, with "Echi d'Infinito" (Universal), women; Toto Cutugno & Annalisa Minetti, "Come Noi Nessuno al Mondo" (Dito/Edel), classic; Nicky Nikolai & the Stefano Di Battista Jazz Quartet, "Che Mistero L'Amore" (EMI), group; and Laura Bono, "Non Credo Nei Miracoli" (EMI), youngsters.

Section winners were announced March 5; telephone votes from viewers then selected Renga as the overall winner.

A RAI-selected media panel gave the

annual critics' prize to veteran jazz crooner Nicola Arigliano for his competition performance of "Colpevole" (NunFlower/Rai Trade).

ROOM FOR IMPROVEMENT

"This year, the music and the ratings were impressive," Edel Italy president Paolo Franchini says. "I'm delighted that the classic and critics' prizes both went to indie artists. My only concern is that the format confirmed that the modern Sanremo is a TV event where there also happens to be music.'

EMI VP of A&R Fabrizio Giannini also applauds the new show. "My only complaint," he says, "is that the new format tends to be detrimental to artists in the youngsters section, who are at a disadvantage in competing with the bigger names [in the new categories]."

Mazza says it is "too early" to judge

Two "official" Sanremo compila-

the impact this year's festival will have

on record sales.

tions, featuring songs included in the competition, were released to coincide with the show: a 14-track set on Columbia, retailing for 20.60 euros (\$27.75), and a 21-track EMI/Universal co-production for 12.60 euros (\$17). The latter album is distributed to retail by EMI; Universal distributed a version as a cover mount with the magazine TV Sorrisi e Canzoni.

Mazzi suggests labels need to be "a bit more flexible" in taking advantage of the sales opportunities Sanremo offers. "Thanks to [satellite channel] RAI Sat," he says, "the festival is followed by Italian communities from the U.S.A. to Australia. In future editions, a special [international] festival song download operation could be organized."

La Falce acknowledges there is room for improvement on the labels' side. 'Sanremo is still a massive TV event,' he says. "If we can't use it to sell records, then that's our problem, rather than RAI's.

Germany

Continued from page 37

Other insiders remain cautious about the immediate future of the German market. According to BPW, the music retail sector lost 1,100 jobs in 2004 as a result of closures and insolvencies, while the market share of specialist music stores fell to a historic low of 27.8%.

Lutz Wentscher, treasurer of Cologne-based music retail trade body GDM, says labels must pay particular attention to the concerns of small music stores, which face ever-tougher competition from mass merchants and other nontraditional retailers.

These small retailers played their part in recent years in representing domestic repertoire and breaking new artists," he says. Wentscher calls for "new marketing concepts" by labels to ward against the disappearance of such retailers nationwide.

Gebhardt acknowledges that, despite the high profile afforded digital distribution, "store-based retail sales still account for the greatest part of musicrecording sales."

However, he warns that "there is a danger that dealers will reduce their racking space for music and that customers will find less and less music in the stores. The fact that [many] dealers concentrate on hits reduces the presentation of the enormous variety still produced by the music industry."

BPW has blamed widespread personal CD copying and illicit downloading for the dramatic decline in the market since 1999.

"We have to fight against the illegal business with all the power we have," Gebhardt savs.

According to BPW, its members' sales account for 91% of the German music market in value terms. It bases its value figures on members' shipments, factoring in taxes and retail margins.





according to Nielsen SoundScan.

Propelled by a sing-along chorus and funky beat (as well as a sample of the Beastie Boys' "So What'cha Want"), first single "E-Pro" is off to Beck's strongest start at radio in years.

The song moves to No. 2 on this issue's Modern Rock Tracks chart. It is Beck's highest chart position since "Loser" hit No. 1 in 1994. It also is his first top five at modern rock since 1996's "Where It's At."

"It will probably be the biggest hit this year, because all formats in rock genres can play it," says Sean Demery, PD for KITS San Francisco. "I haven't been this excited about a Beck song since the '90s. This works at active rock, alternative, modern AC and at some level, at AC, because it's just such a palatable record."

That is true of the entire "Guero" album, which melds rock, rap, atmospheric pop, folk and Latin rhythms.

The songs on "Guero" sound fresh because Beck created most of them in the studio with the Dust Brothers. "I just go in with some vague idea or no idea at all," Beck says. "You're just putting yourself on the spot on a daily basis."

'BURIED ALIVE'

Now married and with a small son, Beck says making music remains sacred. "At home, there's so much going on all the time," he says. When recording, "the world disappears in a way that only happens in the studio where you're breathing the same oxygen for days on end. Sometimes to really get inside the music and it's flowing out of you, you have to bury yourself alive."

Such vivid imagery is present in "Guero." Upbeat melodies often tan-

gle with downbeat lyrics, as on "Girl," a Beach Boys-reminiscent tune with dark lyrics.

"Originally, the lyrics to 'Girl' were really upbeat, and then it didn't work for me somehow," Beck says. "You need the dichotomy. If you're doing something happy and light, you need the shadows. That was something that the Pixies did so well. Frank Black is a genius at these happy songs, and then you listen to the lyrics and they're based on [Spanish film director Luis] Buñuel films of cows' eyes getting cut."

"Guero," which loosely translates into "white boy," was a neighborhood name for Beck when he was growing up in primarily Hispanic East Los Angeles. One track, "Qué Onda Guero," specifically refers to his past.

"There's all these ideas dancing, they're always looking for an opening for the right place to come out," Beck says. "It's one whose time had come."

As a potential way to reach a new generation of fans, Fox TV series "The O.C." featured five Beck songs, including "E-Pro" and "Girl," on its March 10 episode. An ad card at the teen drama's conclusion tagged the music.

"Usually I'm a little bit wary of TV shows or licensing songs," Beck admits. "I didn't know much about the show, but there were all these bands whose music was on the show who I never thought would be on the show and apparently, the gentleman who puts the music together has excellent taste."

That gentleman is "O.C." executive producer Josh Schwartz. Interscope came to Schwartz with a slew of music from upcoming releases. "We heard the Beck album, and we didn't want to play just one song," Schwartz says. In fact, he says the plan was to use only Beck music in the episode, but there were scenes where different sounds were needed.

"Guero" follows 2002's "Sea Change," an often-somber, confessional album



that reflected on a lost relationship. That title sold 612,000 units, according to Nielsen SoundScan.

Beck had two ideas of where to go next, according to his Interscope A&R executive, Mark Williams. "One was a lot of music he'd started from scratch with [producer] Nigel Godrich, the other one was musical ideas he'd had around that he wanted to work with the Dust Brothers on." The Dust Brothers set rose to the top.

"The Dust Brothers thing has been something we'd been talking about for years," Beck says. "We worked together on two songs on [1999's] 'Midnite Vultures,' but we didn't really get to dig in together."

The good news is the other record, with Godrich, has been rattling around Beck's brain, and he says it will surface sooner than the usual two or three years between projects.

The marketplace has been sprinkled with Beck bits for months. In February, a remix EP featuring four songs from "Guero" was offered exclusively on iTunes before going to other digital outlets and then to traditional retail as a 12-inch. "The O.C." Web site features the "E-Pro" video (as does iTunes and several other sites); a clip for "Black Tambourine" is airing on United Airlines' in-flight programming.

"Beck approaches videos differently, we don't just make one big video," Interscope head of new media and strategic marketing Courtney Holt says. "We try to have him have a video outlet for all his music."

While Beck does not direct his videos, he often comes up with the concepts. Additionally, he is involved in all the visuals for his projects, including the packaging.

A special edition of "Guero" will come packaged with a DVD. While on tour for "Sea Change" in Japan, Beck came across compelling graphics by a British visual arts company called D-Fuse. He hired it to do a visual interpretation of "Guero."

"The consumer can put in the disc and there are weird, quirky visuals, shapes and patterns. There are cool, trippy graphics with hundreds of visual combinations the user can create," Holt says.

The DVD, which is meant to play on computers and DVD players, includes hidden video content and a 5.1 mix of the album. The CD/DVD combo will retail for \$29.98.

For Beck, the motivation for uniting with D-Fuse was artistic, but he also sees it as a way to keep albums vital.

"Everyone's talking about what the future of recorded music is in terms of downloading songs and the implications of people not buying CDs and what happens to the artwork," he says. "But if you're breaking music down to where it's encoded files, you can easily put visual information into that. The artwork isn't something that's printed on the CD case, it's something that exists in the music. That's the whole concept behind the DVD."

Beck, who is booked by Creative Artists Agency, plans to hit the road in June; before that he will play a few surprise gigs in Los Angeles. He is managed by John Silva.

Additional reporting by Ashley Christensen in Los Angeles.

Japan

Continued from page 1

Japan exist, sources say that Japan's 10 services have sold just a few hundred thousand tracks.

Chaku-uta Full is operated by KDDI, Japan's second-largest mobile services provider. Takashi Kamiyama, senior manager of the media business department at KDDI's content and media business division, estimates that by year's end, 25 million tracks will have been downloaded from the service.

Since Chaku-uta Full's launch, industry professionals in the world's second-biggest music market have been suggesting that mobile is betterpositioned than online distribution to win the favor of Japanese consumers.

"At least for the near future, mobile music distribution is more promising than online distribution," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies.

There are several factors working in favor of mobile music services in Japan. These include widespread consumer familiarity with the offerings, due in part to marketing and promotion by the mobile operators; simple billing systems that do not require credit cards; and the rapid rate of adoption of third-generation phones.

"I feel that the mobile phone has the edge at the moment," says Andrew Dunbar, GM of new media at Warner Music Japan. "Mobile phones in Japan will fully match the functions and specifications of dedicated music players in the very near future. Mobile phones are fully accepted as entertainment devices in Japan. Ultimately, though, there will be a convergence of the mobile and online areas." A further boost to the mobile market will come when NTT DoCoMo, Japan's biggest mobile-phone company, launches a service similar to Chaku-uta Full. Details have not been disclosed.

In contrast to the nearly 30 million people in Japan who have 3G mobile phones, just 15.2 million subscribe to broadband Internet service providers, according to a recent survey by Tokyobased Fuji Chimera Research Industry. The survey projects that the number of broadband users will rise to 35.5 million by 2008.

"Online services are really just getting started here and will take time to catch on, as CD rental is still fairly wellentrenched," Myers notes.

Hiroshi Yamazaki, associate GM of the new-media group at record company Toshiba-EMI, is not about to give up on the online business.

"Right now the mobile business is showing rapid growth and is drawing a lot of attention, but since the PC download business is growing rapidly in the U.S., I think PC downloads will rise rapidly in Japan too," Yamazaki says.

PEACEFUL COEXISTENCE

KDDI's Kamiyama thinks mobile and online music distribution can coexist in Japan. "It depends on the age of the user," he says, explaining that younger people are more likely to use mobile, while middle-aged users gravitate toward online services. "Most of our users are in their teens and 20s."

Kamiyama notes that domestic repertoire comprises about 80% of the 13,000 tracks currently available on Chaku-uta Full, which corresponds roughly to the domestic/foreign split in Japan's overall music market. He says KDDI would like to have 100,000 tracks available on Chaku-uta Full by year's end.

Kamiyama claims that strong demand for music content from mobile

users is the main reason Chaku-uta Full is such a hit. KDDI has heavily promoted the service since its launch with TV and print advertising campaigns, as well as online pop-up ads.

Individual downloads from Chakuuta Full cost 100 yen-400 yen (95 cents-\$3.80). On average, it takes 30 seconds to download a 1.5MB file, according to Kamiyama. Songs downloaded via the service cannot be copied to PC hard drives or to portable music players.

Japan's online download market is expected to benefit from the entry of such high-profile brands as Yahoo and Apple Computer. Yahoo Music Download went into operation Feb. 24. The store is a partnership between Yahoo Japan and Tokyo-based download service operator Label Gate, which offers 73,000 songs through its Mora service.

The arrival of Apple's iTunes Music Store promises to be the biggest push of all for Japan's nascent online music market. Apple Japan spokesman Takashi Takebayashi says he does not have any information concerning when the service will launch in Japan.

MSN Music launched its Japanese site in October, with individual tracks costing 158 yen-367 yen (\$1.44-\$3.34) and albums selling for 1,300 yen-2,200 yen (\$11.85-\$20.05). MSN Music Japan producer Kaori Kano declined to disclose the number of tracks that have been downloaded since launch.

Meanwhile, Japan's leading music trade paper and chart compiler, Oricon, has chosen the online option for its Oricon Music Town download service.

"We're aiming at users in their 30s and 40s," says Teruaki Hitaka, chief of Oricon's public relations department. Oricon Music Town is Japan's first chart-based download service, with 100,000 songs among the domestic and foreign repertoire from current charts and those dating back 40 years.

UNSIGNED BANDS & SINGLE ARTISTS

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51 Kelly Clarkson nabs the top of Pop 100 with 'Since U Been Gone'

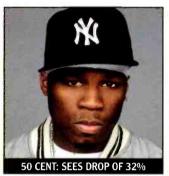
SALES / AIRPLAY / TRENDS / ANALYSIS

Market

6-Digit Club: 50 And Jack

Call it one of those good news/bad news weeks. On the happy side, the second-week decline on the new **50 Cent** album is relatively minor, and **Jack Johnson** sees a title sell 100,000-plus in multiple weeks for the first time in his career.

The bad news is that those two are the only artists to exceed 100,000 copies on The Bill-



100,000 copie board 200.

While albums that start with large numbers often decline by as much as 50%, even 60% or more in the second week, 50's "The Massacre" drops by a relatively minor 32%. Given that he started at 1.14 million during a rushed and abbreviated opener, the album still moves a handsome 771,000 units, a total that would easily lead the big chart in most weeks, as illuss issue's chart

trated by the numbers behind this issue's chart.

To wit, runner-up Johnson trails by more than 600,000 copies. The singer/songwriter's "In Between Dreams" exhibits the more typical sophomore-week plunge we see from albums in the six-figures club. But, since Johnson began with his best-yet week of 229,000, the slide still leaves him standing tall with 118,000, the third-largest **Nielsen SoundScan** week for any of his three **Universal**-distributed albums.

The next two albums top 80,000, the bigger of those belonging to **the Game**, who moves 87,000 during the tracking week in which he and 50 Cent called a press conference to settle their public feud (see story, page 5). That is down 13% from the prior week, after a 5% drop in the week before that.

Jennifer Lopez follows, with a steep second-week decline of 67%. That leaves her with 86,000, and drops her down two places to No. 4.



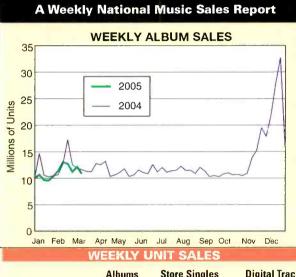
LOW PRESSURE AND A HIGH OF 50: For the second time in four weeks, not one album enters the top 10. We think the culprit this time is the same as the one that caused our last fruitless top 10: **50 Cent**.

The sales week that paved charts for *Billboard's* March 5 issue included the release date of Feb. 15, which had been the original street date for 50's "The Massacre."

It appears that labels stayed clear of that date, as well as the date to which it had been moved, March 8. That date falls within the sales week reflected by this issue's charts, and again, it seems labels were not eager to stand in 50 Cent's shadow.

Such maneuvering was of no help to albums on March 1, as piracy concerns rushed "The Massacre" to the off-cycle street date of March 3.

The Hot Shot Debut this time stands much higher than it did in the last issue when that award fell outside the top 10. (Continued on page 46)



	WEEKLYU	JNIT SALES	
This Week	Albums 10,809,000	Store Singles 87,000	Digital Tracks 6,273,00C
Last Week	12,144,000	82,000	6,067,000
Change	∽11.0%	⇔6.1%	- 3.4%
This Week 2004	11,627,000	125,000	1,983,000
Change	∽7.0%	∽30.4%	⇔ 216.3%
YEAR-TO-DATE ALB			
TEAH-TO-DATE ALB	UM SALES (maions)	YEAR-TO-DATE DIGIT	AL TRACK SALES IMI.
2005 111.6	5 m	2005	56.3 m
2004 122	2.7 m	2004 18.2	7 m
2 50	100 15		40 66
YEAR-	TO-DATE O 2004	VERALL UNIT 2005	SALES Change
Total	142,972,000	168,736,000	Change
Albums	122,720,000	111,628,000	─ 10.0 %
Store Singles	1,530,000	837,000	→45.3%
Digital Tracks	18,722,000	56,271,000	200.6%
TEAR-TU-	DATE SALE 2004	S BY ALBUM 2005	Change
CD	119,670,000	110,662,000	∽7.5%
Cassette	2,661,000	728,000	∽72.6%
Dther	389,000	238,000	→38.8%
YEAR-TO-DATE CURRENT	ALBUM SALES (millions)	YEAR-TO-DATE CATALC	G ALBUM SALES (millions)
2005 6	8.7 m	2005 4	2.9 m
2000	5.7 m	2000	2.0 m
2004	77.5 m	2004	45.2 m
0 20 40	60 80		5 50
YEAR-TO-		BY ALBUM C	ATEGORY
	2004	2005	Change
Current	77,480,000	68,716,000	♥11.3%
Catalog	45,240,000	42,912,000	∽5.1%
Deep Catalog	31,741,000	29,502,000	∽7.1%
Vielsen SoundScan con	unts as current only	sales within the first 18 n ums). Titles that stay in th	nonths of an album's
Soard 200, however, rer	nain as current. Title	s order than 18 months a	re catalog. Deep cata-
For week ending 3/13/05. Rounded figures.		onal sample of retail store and Ilected and provided by	Nielsen SoundScan

Wonder Kicks Up A 'Fuss'

He was considered a genius at age 13 when he made his *Billboard* chart debut and now, at 54, he can still command enough airplay to earn Hot Shot Debut honors. **Stevie Wonder** extends his chart span on Hot R&B/Hip-Hop Singles & Tracks into a fifth decade and a second century by opening at No. 36 with "So What the Fuss" (**Motown**).

Wonder made his R&B chart debut when "Fingertips—Pt. 2" entered the week of June 29, 1963. Issued on Motown's **Tamla** imprint, the single spent six weeks at No. 1. It also spent three weeks at the pinnacle of The Billboard Hot 100 that summer. That means Wonder's chart span extends to 41 years and nine months.

"Fuss" marks the first appearance by Wonder on this chart in six years and two months. "Happy Birthday" spent one week on the tally in January 1999, peaking at No. 70.

The new song is Wonder's highest-debuting and highestcharting title since "For Your Love" opened at No. 26 and peaked at No. 11 in first-quarter 1995.

ONE-WAY ROAD: Green Day's "Boulevard of Broken Dreams" (**Reprise**) is No. 1 on Modern Rock Tracks for the 16th week, equaling the record for the longest-running chart-topper on this list. "Scar Tissue" by **Red Hot Chili Peppers** and "It's Been Awhile" by **Staind** also had 16-weeks reigns, in 1999 and 2001, respectively. The follow-up to "Boulevard" makes its own chart news. "Holiday" leaps 9-4, making Green Day the first act in the history of the Modern Rock chart to have two top five hits at the same time.



'SMALL'-VILLE: The highest debut on the Adult Contemporary chart is "In Some Small Way" (**Epic**) by **Celine Dion**. It is the 34th AC chart entry for Dion, and her 13th this decade. Before "Small," Dion was tied with **Clay Aiken** for having the most charting titles in the 2000s. Now she is in the lead by herself. She also led the list in the '90s, with 14 chart entries.

'GONE' BREAKS AWAY: Kelly Clarkson has adjacent hits on the Adult Top 40 chart, as "Breakaway" (**RCA**) holds at No. 5 and the follow-up, "Since U Been Gone," jumps 11-6. That makes Clarkson the first female artist to have two simultaneous top 10 hits on the Adult Top 40 survey since **Avril Lavigne** did it in January 2003 with "Complicated" and "I'm With You."

'LOVE' IS ON THE AIR: After a six-year break, **Garbage** is back on The Billboard Hot 100. "Why Do You Love Me" (Almo Sounds/ Geffen) bows at No. 94. It is the act's first track to chart since "Special" went to No. 52 in May 1999. On Modern Rock Tracks, "Love" leaps 13-10, giving Garbage its first top 10 hit since "I Think I'm Paranoid" reached No. 6 in September 1998. "Love" is the act's fifth top 10 hit on the Modern Rock list out of 10 entries.

FOUR TIMES 50: 50 Cent has four songs in the top 10 of Hot R&B/Hip-Hop Singles & Tracks and is poised to duplicate this feat next issue on The Billboard Hot 100, where he has three songs in the top 10 and one at No. 11.

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				-		-	Billboard THE BI			F
			10.57	(S. AG0	LAST WEEK	PEAK POSITION	Sales data compiled by S Nielsen SoundScan	2 WKS. AGO	LAS I WEEK	Warry.
Title		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	WE	2 WKS.	LAS'	PEA1 POSI	ARTIST SoundScan Title	2 WK	LAS	104
Suit		NELLY A 2 DERRTY/F0' REEL 003316*/UMRG (8.98/13.38)	26	36	41		> NUMBER 1 学習 2 Weeks At Number 1		2	
Crossfade	Cro	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [H]	35	52	47	1	50 CENT The Massacre SHADY/AFTERMATH 004092*/INTERSCOPE (8.98/13.98)	- 2	8	
vier Things	Heavier	JOHN MAYER 2 AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	77	33	44	2	JACK JOHNSON In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMR6 (13.98 CD)	- 2	-	3
asterpiece	R&G (Rhythm & Gangsta): The Maste	SNOOP DOGG A D0GGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	17	38	42	1	THE GAME The Documentary	4 8	1	5
orden State	Garde	SOUNDTRACK FDX/EPIC 92843/SONY MUSIC (12.98 EQ.CD)	31	39	51	2	JENNIFER LOPEZ Rebirth	- 2	1-	2
omic Bomb	How To Dismantle An Atomic	U2 ▲ ³	-6	41	48	1	GREEN DAY ▲ ³ American Idiot	3 25	,	6
Came From	There's More Where That Cam	INTERSCOPE 003613 (13.98 CD) LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98 CD)	5	40	55	3	KELLY CLARKSON A Breakaway	10 15	1	9
et Revenge	Three Cheers For Sweet R	MY CHEMICAL ROMANCE	27	68	59	1	RCA 64431/RMG (18.98 CD) RAY CHARLES ▲ ³ Genius Loves Company	2 26	t	7
he Streets	Thug Matrimony: Married To The		20	66	65	8	HEAR 2248/CDNCORO (18 98 CD)	2 39	1	4
mber Ones		SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98) GEORGE STRAIT ▲ 5		51	57	4	ISLAND 002468*/IDJMG (13.98 CD)	6		1
	MTV Ultimate Mash-Ups Presents: Collision	MCA NASHVILLE 000459/UMGN (25.98 CD)	15	48		1	G 0 0 0 / COLUMBIA \$2276/SONY MUSIC (12 98 EQ CO) EMINEM ▲ ⁴ Encore	8	_	0
	8.98 CD/DVD)	MACHINE SHOP/RDC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18		-			SHADY/AFTERMATH 003771*/INTERSCOPE (8:38/19:38)			
onely Boys		COS LONELY BOYS ▲ 2 OR/EPIC 92088/SONY MUSIC (13.98 EQ CD) [H]	\$5	-	54		USHER A ⁸ Confessions LAACE 63932/20MBA (12.98/18.99)	11	_	
The Opera	The Phantom Of The	SOUNDTRACK A REALLY USEFUL/SDNY CLASSICAL 93521/SONY MUSIC (18:98 EQ CD)	16	47	52	1	OMARION D T.U.G./EPIC 92818/SDNY MUSIC (18.98 EQ CD) D	1		8
Trouble		AKON SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	37	109	88	4	THE MARS VOLTA Frances The Mute GOLDSTANDARDLABS/ISTRUMMER 004125/UMRG (9:38 CD)			4
erent Color	Horse Of A Differen	BIG & RICH A ² WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	45	53	66	1	3 DOORS DOWN A Seventeen Days	9	1	2
ody & Soui	Mind Body	JOSS STONE S-CURVE 94897* (18.98 CD)	24	49	6'		ジル HOT SHOT DEBUT ジル			
ies Stories	The Sweet James Jones	PIMP C RAP-A-LDT 4 LIFE/J PRINCE 68521/ASYLUM (17.98 CD)			50	15	BLACK LABEL SOCIETY Mafia	V 1		NE
Martina	N		76	91	90	7	GWEN STEFANI 🛦 Love. Angel. Music. Baby.	15 16	1	7
And Fears	Hopes An	RCA NASHVILLE 54207/RLG (11.98/18.98)	35	59	70				F	-
n The Tires				76	-	1	KENNY CHESNEY A Be As You Are: Songs From An Old Blue Chair	27 7		36
Gemini		ARISTA NASHVILLE 50605/RLG (12.98/18.98) BRIAN MCKNIGHT	3	37		-	BNA 67530/ALG (18.98 CD)	1	_	
		M0T0WN 003317/UMRG (13.98 CD)		-			LUDACRIS The Red Light District	1	_	9
his Woman	This V	LEANN RIMES CURB 78859 (18.98 CD)		57	68	8	FANTASIA Free Yourself	14 16		8
Not Alone	We Are Not	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98 CD)	57	86	64	3	CIARA Goodies	21 24	2	22
ith Murder	Getting Away With I	PAPA ROACH EL TDNAL/GEFFEN D03141/INTERSCOPE (13.98 CD)	28	77	7:	9	RAY CHARLES A Ray (Soundtrack) WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	17 21	1	15
tting Any	Still Not Getting	SIMPLE PLAN A	20	62	75	6	MAROON5 3 Songs About Jane	8 96	1	1
eed Df Life	Twice The Speed	SUGARLAND MERCURY 002172/UMGN (13.98 CD) [M]	B	102	92	1	RASCAL FLATTS A Feels Like Today	22	2	23
ospel 2005	WOW Gosp	VARIOUS ARTISTS ●	7	67	c 74	3	LYRIC STREET ISSA43/HOLLYWODD (18.98 CD) (D) (S) LIL JON & THE EAST SIDE BOYZ ² Crunk Juice	6	1	0
Be Here	E	WORD-CURB/EMICMG/VERITY 65344/ZDMBA (17.98/19.98)	25	78	84	2	BME 2690°/TVT (11.98)17.98) GRETCHEN WILSON ▲ ⁴ Here For The Party	31	1.11	34
obiography	Autobio	CAPITOL (NASHVILLE) 77489 (18.98 CO)	24	61	77	2	EPIC (NASHVILLE190903:SDNY MUSIC (18.98 EQ CD) (D) (S) SHANIA TWAIN ▲ ³ Greatest Hits	26 18	2	38
	Y Seguimos Con Durangu	GEFFEN 002913/INTERSCOPE (13.98 CO)		-	8	13	MERCURY 003072/UMGN (13.98 CD)	2	_	-
-		DISA 720503 (16.98 CD/DVD)		-	-		3RD STREET/J 61885*/RMG (18.98 CD)	32 12		
	Loyal To The	2PAC A AMARU 003861*/INTERSCOPE (8 98/13 98)	13	-	67	7	T.I. L Urban Legend	25	L	_
's Morning	l'm Wide Awake, It's M	BRIGHT EYES SADDLE CREEK 0072* (11.98 CD)	7	64	7'	5	VARIOUS ARTISTS Totally Country Vol. 4 SONY BMG/WEA/UNIVERSAL 6728//RLG (18:38 CD) (D) (S)	23	2	29
V Hits 2005	WOW Hi	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	23	1 99	11	24	JESSE MCCARTNEY A Beautiful Soul	30 24	3	24
gs Present	The King Of Crunk & BME Recordings F	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556*/WARNER BRDS. (18.98 CD)	50	116	99	2	TINA TURNER A Ail The Best	20	2	27
Contraband	Cont	VELVET REVOLVER ▲ RCA 59794 ⁻ /RMG (18.98 CD)	60	82	82	7	KIDZ BOP KIDS Kidz Bop 7 AZOR & TLE 5009 (IS & CD)	7 3		8
er My Skin	Under N		42	73	80	1	TIM MCGRAW ▲ ³ Live Like You Were Dying	14 29	4	15
eatest Hits	Greate	RCA 59774/RMG (18.98 CD)	16	72	76	1	CURB 78859 (18 98 CD) VARIOUS ARTISTS ▲ ³ Now 17	29	2	9
ul Letdown	The Beautiful Le	WIND-UP 13103 (18.98 CD/DVD) SWITCHFOOT ²	192	83	9	2	EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18-98 CD) DESTINY'S CHILD A 3 Destiny Fulfilled	24 18		33 .
Like Home			17	74	79	36	COLUMBIA 92595/SONY MUSIC (18:98 E0 CD) DADDY YANKEE Barrio Fino	Contraction of the		13 4
		BLUE NOTE 84800* (18.98 CD)				7	EL CANTEL 490639VI (15.96 CD) MICHAEL BUBLE It's Time	34 5		-
Elephunk		BLACK EYED PEAS A ² A&M 002854/INTERSCOPE (12.98 CD)		70	Ľ.,	ľ.	143/REPRISE 48946/WARNER BROS. (18.98 CO)		_	_
t Hits Vol. I	Greatest Hit	KORN MIMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	43	92	93		ALICIA KEYS A ³ The Diary Of Alicia Keys J 55712*/RMG (15.98/18.98)	28 67	_	_
	KER IMPACT 🕍		de			5	TORI AMOS The Beekeeper	5 3	_	25
yfe 268-192.	Lyfe :	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ.CDI [M]	13	5 133	12	40	CRAIG MORGAN My Kind Of Livin' BROKEN BOW 75472 (17.98 CD)	V 1	M	NE
Brave		JAMIE O'NEAL CAPITOL (NASHVILLE) 79894 (18.98 CD)	2		40	6	MOTLEY CRUE Red, White & Crue	46 6	4	35
lt All Away	Take It Al	RYAN CABRERA 🗢	20	90	94	3	TOBY KEITH A ² Greatest Hits 2	50 1	5	6
ng Crowns	Casting (E V.L.A./ATLANTIC 83702/AG (11.98 CD)	64	7 131	12	1	DREAMWORKS (NASHVILLE) 002323/UMGN (13 98 CO)	30 70	8	30
Kasabian		BEACH STREET 10723/REUNION (18.98 CD) [H] KASABIAN	1	EW		4	143/REPRISE 48450/WARNER BRDS. (18.98 CD) VARIOUS ARTISTS ● Grammy Nominees 2005	3		32
	In Love And	RCA 66428/RMG (11.98 CD)	20	3 114		1	GRAMMY 6944/CAPITOL (18.95 CD) KENNY CHESNEY ▲ ³ When The Sun Goes Down	1	-	53
		REPRISE 48789/WARNER BRDS. (18.98 CD)	2	-			BNA 58801/RLG (12 98/18.98)	56		
nol M-1 III	Stardust The Great American Songbook	ROD STEWART	UU	85	98	3	GUNS N' ROSES A Greatest Hits	45 E	4	53
ook Vol. III X		J 62182*/RMG (18.98 CD) INTOCABLE				13	GEFFEN 001714/INTERSCOPE (1238 CO) JUDAS PRIEST Angel Of Retribution		Ļ	13

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
NELLY A ²	Suit	1
DERRTY/F0' REEL 003316*/UMRG (8.98/13.98)	Crossfade	47
	Heavier Things	1
AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	R&G (Rhythm & Gangsta): The Masterpiece	6
DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	Garden State	20
F0X/EPIC 92843/S0NY MUSIC (12.98 EQ.CD)	How To Dismantle An Atomic Bomb	1
INTERSCOPE 003613 (13.98 CD)	There's More Where That Came From	12
	Three Cheers Far Sweet Revenge	48
REPRISE 48615/WARNER BROS. (13.98 CD) [H]	Thug Matrimony: Married To The Streets	2
SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98) GEORGE STRAIT A 5	50 Number Ones	1
	TV Ultimate Mash-Ups Presents: Collision Course	1
MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98	CD/DVD)	9
	The Phantom Of The Opera	16
REALLY USEFUL/SDNY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	Trouble	38
AKON ● SRCIIINIVERSAL 000860*/UMR6 (13.98 CD) BIG & RICH ▲ ²	Horse Of A Different Color	6
WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)		-
JOSS STONE S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11
PIMP C RAP-A-LOT 4 LIFE/J PRINCE 68521/ASYLUM (17.98 CD)	The Sweet James Jones Stories	50
RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7
KEANE INTERSCOPE 002507 (9.98 CO) [H]	Hopes And Fears	45
BRAD PAISLEY A 2 ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98 CD)	Gemini	4
LEANN RIMES CURB 78859 (18 98 CD)	This Woman	3
BREAKING BENJAMIN HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20
PAPA ROACH EL TDNAL/GEFFEN D03141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17
SIMPLE PLAN ▲ LAVA 93411/AG (18.98 CD/UVO)	Still Not Getting Any	3
SUGARLAND MERCURY 002172/UMGN (13.98 CD) [H]	Twice The Speed Df Life	74
VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZDMBA (17.98/19.98)	WOW Gospel 2005	29
KEITH URBAN A CAPITOL (NASHVILLE) 77489 (18.98 CO)	Be Here	3
ASHLEE SIMPSON ³ GEFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1
LOS HOROSCOPOS DE DURANGO DISA 720503 (16.98 CO/OVD)	Y Seguimos Con Duranguense!!!	78
2PAC AMARU 003861*/INTERSCOPE (8 98/13.98)	Loyal To The Game	1
BRIGHT EYES SADDLE CREEK 0072* (11.98 CD)	I'm Wide Awake, It's Morning	10
VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005	39
LIL SCRAPPY/TRILLVILLE	The King Of Crunk & BME Recordings Present	12
BME/REPRISE 48556*/WARNER BRDS. (18.98 CD)	Contraband	1
RCA 59794*/RMG (18.98 CD)	Under My Skin	1
RCA 59774/RMG (18.98 CD)	Greatest Hits	15
WIND-UP 13103 (18 98 CD/DVD) SWITCHFOOT ²	The Beautiful Letdown	16
COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	Feels Like Home	1
BLUE NOTE 84800* (18.98 CD)	Elephunk	14
A&M 002854/INTERSCOPE (12.98 CD)	Greatest Hits Vol. I	4
IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)		
	Lyfe 268-192	90
JAMIE O'NEAL CAPITOL (NASHVILLE) 79894 (18.98 CD)	Brave	40
RYAN CABRERA EV.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8
CASTING CROWNS A BEACH STREET 10723/REUNION (18.98 CD) [H]	Casting Crowns	59
KASABIAN RCA 66428/RMG (11.98 CD)	Kasabian	94
THE USED REPRISE 48789/WARNER BRDS. (18.98 CD)	In Love And Death	6
ROD STEWART ▲ J 62182*/RMG (18.38 CD)	Stardust The Great American Songbook Vol. III	1
J 62182*/RMG (18:38 CD) INTOCABLE EMI LATIN 98613 (16:98 CQ)	X	62
QUEEN LATIFAH ●	The Dana Owens Album	16
VECTOR/FLAVOR UNIT 003435/INTERSCOPE (10:08 CD)		

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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON
99 100	108	97	24	HILARY DUFF Hilary Duff	2	149	1	W.	1
1			5	RAY CHARLES Ray: More Music From (Soundtrack)	46	150	211	W	1
101	78	55	3	KINGS OF LEON Aha Shake Heartbreak RCA 64544/RMG (11.98 CD)	55	151	118		
102	100		1	JIMMY BUFFETT L License To Chill MAILBOAT/RCA 62270/RL6 (18:98 CD)	1	152	115		3
103	-	104		BONE THUGS-N-HARMONY Greatest Hits RUTHLESS 25423 (18.98 CD)	103	153			6
104	95	65	2.3	KANYE WEST ² The College Dropout R0C-A-FELLA/DEF JAM 002030*/IDJMG (8:98/12:98) The College Dropout	2	154	161	172	7
105	-	115	-	JET A Get Born	26	155	145		38
106	_	118	49	SHINEDOWN Leave A Whisper ATLANTIC 83729/AG (13.99 CD) [H]	53	156	135	107	12
107	104		92	THE BEACH BOYS THE Very Best Of The Beach Boys: Sounds Of Summer	16	157			28
108	-	105	14	BEYONCE A 4 Dangerously in Love	1	158	190	_	2
109	109	-	6	GRUPO MONTEZ DE DURANGO V Sigue La Mata Dando	34	159	174		17
110		182	2	YOUNG BUCK Straight Outta Ca\$hville	3	160	151	151	29
111	110	100	16	ALISON KRAUSS + UNION STATION Lonely Runs Both Ways ROUNDER 610525 (17.98 CD)	29	161	83	63	3
112	139	141	-15	HOWIE DAY Stop All The World Now EPIC 88807*/SONY MUSIC (12:98 EQ CD)	46	162	180	-	48
113	96	79	13	ASHANTI COncrete Rose	7	163	170	137	23
114	87	-	2	KUTLESS Strong Tower BEC 75391 (17.98 CD)	87	164	154	138	30
115	97	84	15	NAS Street's Disciple IL WILJ/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	5	165	142	120	16
116	126	126	21	BROOKS & DUNN The Greatest Hits Collection II ARISTA NASHVILLE 63271/RLG (18.98 CD)	7	166	RE EI	VTRY	18
(117	138	153	19	JOSH GRACIN Josh Gracin	11	167	159	171	22
1118	116	93	14	LINDSAY LOHAN Speak	4	168	62	-	2
119	121	110	18	BRITNEY SPEARS Greatest Hits: My Prerogative	4	169	140	-	10
120	85	-	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS Israel Homecoming GAITHER MUSIC GROUP 4269 (17.98 CD)	85	170	177	155	16
						171	181	195	25
121	191	-	36	LLOYD BANKS The Hunger For More	1	172	185	156	37
122	134	140	10	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD IDIS/URBAN BDX OFFICE (9.98 CD/OVD)	122	173	146	135	11
123	86	-	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS Jerusalem Homecoming	86	174	165	132	51
124	123	115	102	LINKIN PARK ⁴ Meteora WARNER BROS, 40185*(19.8 CD)	1	175	167	146	60
125	120	121	19	A PERFECT CIRCLE eMOTIVe eMOTIVe	2	176	183	198	21
126	156	161	37	MONTGOMERY GENTRY You Do Your Thing COLUMBIL (NASHVILLE) 90558/SONY MUSIC (18 98 EQ CD) You Do Your Thing	10	177	148	158	12
127	128	113	5	VARIOUS ARTISTS Fired Up! 2 RAZDR & TE 88991 (18.98 CD)	48	178	160	139	1.03
128	103	95	23.	GOOD CHARLOTTE The Chronicles Of Life And Death DAYLIGHT/EPIC 52425 DR 9394/50NY MUSIC (18.58 ED CD)	3	179	EL EN	UTRY	6
129	124	106	18	BEE GEES Number Ones PDIVORVIVIERSAL 003777/UME (13 58 CD/DVD)	23	180	RE-EN	TRY	6
130	153	187	20	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	20	181	169	163	28
131	132	129	29	THE ROLLING STONES The Best Of The Rolling Stones: Jump Back '71-'93 VIRDIN 4682 (16.98 CD)	30	182	192	165	18
132	129	103	4	VIIGURG4882 (TICS E LU) SOUNDTRACK CDLUMBLA 9566/30NY MUSIC (18.98 E0 CD) Hitch	90	183	150	125	14
133	141	-	9	CHRIS TOMLING State (17.98 CD) Arriving SIX5TEF \$4243(SPARROW (17.98 CD)	39	184	187	166	71
134	106	88	1	WILLIE NELSON Songs	64	185	178	-	3
135	102	69	3	LOST HIGHWAY/MIP-0/U/UV 002200/UME (13:38 CD) Live At The Fillmore OVEPIC 5990/SONY MUSIC (18:38 ED CD) Live At The Fillmore	69	186	RE-EN	TRY	12
136	122	124	5	ON-EPIC 555560/3UNY MUSIC (18.58 ED CD) K-C1 & JOJO GEFENUCHRONICLES 000499/UME (13.58 CD) All My Life: Their Greatest Hits	52	187	NE	w	1
137	111		2	DOVES Some Cities	111	188	149	101	3
138	143	170	19	HEAVENLY 74609 (CAPITOL (18.98 CD) JUANES A Mi Sangre	33	189	193	192	24
139	131	111	7	SURCD 003475/UNIVERSAL LATIND (17.98 CD) GETO BOYS The Foundation	19	190	200	184	25
140	130	108	7	J PRINCE/RAP-A-LOT 4 LIFE 68502 'ASYLUM (17.98 CD) BRIGHT EYES Digital Ash In A Digital Urn	15	191	RE-EN	ITRY	2
141	137	122	49	SADDLE CREEK 0073* (11.98 CD) MODEST MOUSE Good News For People Who Love Bad News	18	192	196	180	17
142	158	174	42	EPIC 87125-/SONY MUSIC (12.38 EQ CD) [H] SLIPKNOT Vol. 3: (The Subliminal Verses)	2	193	199		77
143	166	159	26	ROADRUNNER 618388/00 JUNG (18 98 CD) BOWLING FOR SOUP A Hangover You Don't Deserve	37	194	RE-EN	TRY	27
144	147	145	75	SILVERTONE/JIVE 62294/20M8A (18.98 CD) THREE DAYS GRACE Three Days Grace	69	195	186	181	41
145	157	160	21	JIVE 53479/20MBA (12.58 CD) [H] JIMMY EAT WORLD Futures	6	196	195	-	74
10-10	155		33	INTERSCOPE 003415* (13.98 CD)	1	197	194		76
147	112	-	2	UNIVERSAL/EM//SONY MUSIC/ZOMBA 003017/UME (18.98 CD) PASTOR TROY Face Off Pt. II	112	198	172		26
148	152	177	33	MONEY AND THE POWER 7800 (16.58 CD) GAVIN DEGRAW ▲ Chariot - Stripped	56	199	RE EN	500-	17
			1 tran	J5346178AG (11.98 CD)			179	San Ca	16
🗢 Albun	ns wit	h the	niestes	st sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)					

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK
RONAN TYNAN DECCA 003863/UNIVERSAL CLASSICS GROUP (18.98 CD)	Ronan	149
DEANA CARTER VANGUARD 79765 (16.98 CO)	The Story Of My Life	150
THIEVERY CORPORATION	Cosmic Game	94
EIGHTEENTH STREET LOUNGE 0081 (15.98 CD)	Bone Brothers	60
MO THUGS/7TH SIGN 5719/KOCH (17 98 CO)	Here's To The Mourning	51
LAVA 93147/AG (15.98 CD)		-
BLAINE LARSEN GIANTSLAYER/BNA 66012/RLG (17.98 CD)	Off To Join The World	79
DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	oror	4
VARIOUS ARTISTS SOURCE 2523/IMAGE (18.98 CD)	The Source Presents Hip-Hop Hits Volume 9	75
THE POSTAL SERVICE	Give Up	114
SUB POP 595* (14.98 CD) [H] AMOS LEE	Amos Lee	158
BLUE NDTE 97350 (12 98 CD) [H] JEREMY CAMP	Restored	45
BEC 98615 (17.98 CD) SNOW PATROL	Final Straw	91
POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [H]		
VARIOUS ARTISTS SIDEDNEDUMMY 71252 (8:98 CO)	Atticus: Dragging The Lake 3	63
JACK JOHNSON JACK JOHNSON 0 JACK JOHNSON 075012*/UMRG (18.98 C0)	On And On	3
CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98 ED CO) [H]	When I Fall In Love	37
TERRI CLARK	Greatest Hits 1994-2004	14
MERCURY 001906/UMGN (13.98 CD)	Shark Tale	31
DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD) DAMIEN RICE	0	133
DRM/VECTOR 48507/WARNER BROS. (18.98 CD) [H]		
SUM 41 ISLAND 003492*/IDJMG (13.98 CD)	Chuck	10
NORMA JEAN SOLID STATE 75392/TOOTH & NAIL (13.98 CD)	O' God, The Aftermath	62
KILLSWITCH ENGAGE ROADRUNNER 618373/IDJMG (13.98 CD)	The End Of Heartache	21
KENNY G ●	At Last The Duets Album	40
ARISTA 62470/RMG (18.98 CD)	This Type Of Thinking (Could Do Us In)	8
EPIC 8690R/S0AVY MUSIC (18.98 EQ.CD)	1.22.03.Acoustic (EP)	42
DCTDNE/J 62468/RMG (11 98 CD)	The Phantom Of The Opera (Special Edition)	71
REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC (25.98 EQ CD)		
FRANZ FERDINAND A DOMIN0/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [H]	Franz Ferdinand	32
ROD STEWART 1 2 As Ti J 55710*/RMG (15 98/18 98)	ime Goes By The Great American Songbook Vol. II	2
INTERPOL MATADOR 616* (16.98 CD)	Antics	15
HAWTHORNE HEIGHTS	The Silence In Black And White	120
	The Reason	3
ISLAND 001488/IDJMG (12.98 CD) SMOKIE NORFUL	Nothing Without You	57
EMI GOSPEL 77795 (17.98 CD)	Funeral	131
MERGE 225* (15.98 CD) [H]		
MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	107
ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)	Andrea	16
CAM'RON R0C-A-FELLA/DEF JAM 002728*/IDJMG (8.98/13.98)	Purple Haze	20
SHERYL CROW A 3	The Very Best Of Sheryl Crow	2
A&M 001521/(NTERSCOPE (12.98 CD)	Siren Song Of The Counter Culture	136
GEFFEN 002967/INTERSCOPE (9.98 CD) [H]	The SpongeBob SquarePants Movie	76
NICK 48888/SIRE (18 98 CD)	Absolute Modern Worship For Kids	187
FERVENT 30062 (8 98 CD) [H]		
ARMOR FOR SLEEP EQUAL VISION 1042 (13 98 CD) [H]	What To Do When You Are Dead	101
MARILYN MANSON INTERSCOPE 003478 (13.98 CO)	Lest We Forget: The Best Of	9
PITBULL DIAZ BROTHERS 2560"/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
MISSISSIPPI MASS CHOIR MALACO 6035 (10.98/16.98) [H]	Not By Might, Nor By Power	191
PEARL JAM	rearviewmirror: Greatest Hits 1991-2003	16
EPIC 93535*/SDNY MUSIC (19.98 EQ.CD)	The Long Road	6
ROADRUNNER 618400/IDJMG (12.98/18.98)		
JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 ED CD)	Beautifully Human: Words And Sounds Vol. 2	3
DEAN MARTIN CAPITOL 58487 (18.98 CD)	Dino: The Essential Dean Martin	28
HILARY DUFF ³ BUENA VISTA 861006/HOLLYWOOD (18 98 CD)	Metamorphosis	1
ANTHONY HAMILTON	Comin' From Where I'm From	33
SO SO DEF 52107/ZOMBA (12 98 CO)	Sweat	2
DERRTY/FO' REEL 003314*/UMRG (8.98/13.98)		
TOBYMAC	Welcome To Diverse City	54
	Welcome To Diverse City	54 20

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 bertification 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 liscs ant//or tapes. RIAA lan wardi?" - Ocrification for net shipment of 100,000 units (Origon, △ 2 Certification of 200,000 units (Platinu). △ 2 Certification of 200,000 units (Platinu). △ 2 Certification of 200,000 units (Multiplies shipments by the number of liscs ant//or tapes. RIAA lan wardi?" - Ocrification of ret shipment of 100,000 units (Origon, △ 2 Certification of 200,000 units (Platinu). △ 2 Certification of 200,000 uni

ARCH 2 2005	* Billboard* TOP INTERNI	ET ALBUM SAL	ES	MAR 21	1011 2 005	Billboard TOP SOUNDTRACKS
WEEK	Sales data and internet sales reports compiled by	Nielsen SoundScan	BILLBDARD 200 RANK	ND.	ASTWEEK	Sales data compiled by Nielsen SoundScan
LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLE	툍	TSAU	TITLE IMPRINT & NUMBER/DISTRIBUTING
1	「営作 NUMBER 1 (営作 JACK JOHNSON JACK JOHNSON/BRUSHIFE 6041497/UMR6	2 Weeks At Number 1 In Between Dreams	2	1	1	● NUMBER 1 名誉 16 Weeks At Nui RAY (RAY CHARLES) ▲ WMG SOUNDTRACKS/ATLANTIC 78540,
5	50 CENT SHADY/AFTERMATH 004092*/INTERSCDPE	The Massacre	1	2	2	GARDEN STATE • F0X/EPIC 92843/S0NY
3	RAY CHARLES A HEAR 2248/CONCORD	Genius Loves Company	7	3	3	THE PHANTOM OF THE OPERA A REALLY USEFUL/SONY CLASSICAL 93521/SONY
6	TORI AMOS EPIC 92800/SONY MUSIC	The Beekeeper	39	4	4	RAY: MORE MUSIC FROM (RAY CHARLES) WMg SOUNDTRACKS/ATLANTIC
7		American Idiot	5	5	5	CDLUMBIA 93667/SON
9	RAY CHARLES A WMG SOUNDTRACKS/ATLANTIC 76540/RHIND	Ray (Soundtrack)	21	6	6	SHARK TALE DREAMWORKS/GEFFEN 003468/INTE
12	JUDAS PRIEST EPIC 93966/SONY MUSIC	Angel Of Retribution	47	7	7	THE PHANTOM OF THE OPERA (SPECIAL EDITION) REALLY USEFUL/SONY CLASSICAL 93522/SON
11	U2 4 INTERSCOPE 003613	How To Dismantle An Atomic Bomb	54	8	11	THE SPONGEBOB SQUAREPANTS MOVIE NICK 4
24	JOSH GROBAN A 143/REPRISE 48450/WARNER BROS	Closer	43	.9	9	SHALL WE DANCE? CASABLANCA/UNIVERSAL 0034
10	SOUNDTRACK . FOX/EPIC 92843/SONY MUSIC	Garden State	53	10	8	ONE TREE HILL WARNER SUNSET/MAVERICK 48981/WARN
4	THE MARS VOLTA GOLDSTANDARDLABS/STRUMMER 004129/UMRG	Frances The Mute	13	11	10	SHREK 2 GEFFEN/DREAMWORKS 002557/INT
2	JENNIFER LOPEZ EPIC 90622/SONY MUSIC	Rebirth	4	12	18	BLUE COLLAR COMEDY TOUR: THE MOVIE WARNER BRDS. (NASHVILLE) 48
22	AMOS LEE BLUE NOTE 97350 [M]	Amos Lee	158	13	12	COACH CARTER CAPIT
23	EMINEM A ⁴ SHADY/AFTERMATH 003771*/INTERSCOPE	Encore	10	14	13	NAPOLEON DYNAMITE LAKESHI
1.9	BLACK LABEL SOCIETY ARTEMIS 51610	Mafia	15	15	17	DORA THE EXPLORER NICK 64435/BMG STRATEGIC MARKETIN
14	THE KILLERS A ISLAND 002468*/IDJMG	Hot Fuss	8	16	15	O BROTHER, WHERE ART THOU? ▲7 LOST HIGHWAY/MERCURY 1700
13	MAROON5 A OCTONE/J 50001*/RMG [H]	Songs About Jane	22	17	24	BE COOL TVT SOUNDTRAX
		Greatest Hits 2	42	18	16	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT Walt DISN
diam'r	SHANIA TWAIN A MERCURY 003072/UMGN	Greatest Hits	26	19	10	ROBOTS VIRU
1.440)		Live Like You Were Dying	33	20	14	COLUMBIA 90640/SOM
18	BRIGHT EYES SADDLE CREEK 0072*	I'm Wide Awake, It's Morning	80	21	19	BLUE COLLAR COMEDY TOUR RIDES AGAIN JACK/WARNER BROS. (NASHVILLE) 48
15	KIDZ BOP KIDS RAZOR & TIE 89089	Kidz Bop 7	32	22	22	50 FIRST DATES MAVERICK 48675/WARN
21	MADELEINE PEYROUX ROUNDER 613192 [H]	Careless Love	-	23	20	THE CHEETAH GIRLS (EP) A WALT DISN
agait	THEY MIGHT BE GIANTS IDLEWILD/DISNEYSDUND 861204/WALT DISNEY	Here Come The ABCs With TMBG	- 1	24	21	GREASE ▲ ⁸ POLYDOR/UNIVERSAL 8250
121	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 33522/SONY MUSIC The	Phantom Of The Opera (Special Edition)	173	25	25	A CINDERELLA STORY HOLLYWOO

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 Soundarack Charts. — Albums with the greatest Sales gain into Week & Physical album charts, catalog titles are included on the internet and SoundArack. — Albums with the greatest Sales gain into Week & Physical album charts, catalog titles are included on the internet and SoundArack Charts. — Albums with the greatest Sales gain into Week & Physical album charts, catalog titles are included on the internet and SoundArack. — Albums with the greatest Sales gain into Week & Physical album charts, catalog titles are included on the internet and SoundArack Charts. — Albums with end into week & Physical album swith integreatest Sales gain into week & Physical album swith end into week & Physical album swith a running time of 100 minutes or more, the RIAA multiplies shipments by the number of tages. RIAA Latin aWards: O Certification for net shipment of 100,000 units (Oro.) \triangle Certification of 200,000 units (Multi-Platinu). A^2 Certification of 400,000 units (Multi-Platinu). *Asterisk indicates vinyl available. [H] 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 79 3 Doors Down 14 50 Cent 1 Akon 62 Tori Amos 39 The Arcade Fire 180 Armor For Sleep 188 Ashanti 113 Lloyd Banks 121 The Beach Boys 107 Bee Gees 129 Beyonce 108 Big & Rich 63 Biack Eyed Peas 88 Biack Label Society 15 Andrea Bocelli 182 Bone Thugs-N-Harmony 103 Chris Botti 163 Breight Jees 80, 140 Bright Eyes 80, 140 Broks & Dunn 116 Michael Buble 37 Jimmy Buffett 102 Ryan Cabrera 92
 Jeremy Camp 159
 The Game 3

 Cam'ron 183
 Geto Boys 139

 Deana Carter 150
 Good Charlotte 128

 Casting Crowns 93
 Josh Gracin 117

 Ray Charles 7, 21, 100
 Green Oay 5

 Kenny Chesney 17, 45
 Josh Gracin 117

 Casting Crowns 93
 Josh Gracin 117

 Ray Charles 7, 21, 100
 Green Oay 5

 Kenny Chesney 17, 45
 Josh Gracin 117

 Carat 20
 Kenny Chesney 17, 45

 Chevelle 171
 Gurs N'R Roses 46

 Ciara 20
 Anthony Hamilton 197

 Kelly Clarkson 6
 Anthony Hamilton 197

 Terri Clark 164
 Hoobastank 178

 Crossfade 50
 Los Horoscopos De Durango 78

 Sheryl Crow 184
 Interpol 176

 Daddy Yankee 36
 Intocable 97

 Howie Day 112
 Jay-Z/Linkin Park 59

 Gavin DeGraw 148
 Norma Jean 168

 Destinys Child 35
 Lyfe Jennings 90

 Dowes 137
 Jet 105

 Hilary Duff 99, 196
 Jimmy Eat World 145

 Eminem 10
 Jolo 155

 Franz Ferdinand 174
 Juanes 138

Keane 67 Toby Keith 42 Alicia Keys 38 Kid Connection 187 Kidz Bop Kids 32 The Killers 8 Killswitch Engage 169 Kings Of Leon 101 Korn 89 Alison Krauss + Union Station 111 Kutless 114 Blaine Larsen 154 Avril Lavigne 84 Layzie Bone And Bizzy Bone 152 Armos Lee 158 John Legend 9 Lii Jon & The East Side Boyz 24 Linkaya Lohan 118 Los Lonely Boys 60, 135 Jennifer Lopez 4 Ludacris 18 Marilyn Manson 189 Mario 27 Maroon5 22, 172

The Mars Voita 13 Dean Martin 195 John Mayer 51 Martina McBride 66 Jesse McCartney 30 Tim McGraw 33 Bran McKnight 69 Mississippi Mass Choir 191 Modest Mouse 141 Grupo Montez De Durango 109 Motley Crue 41 Mste 181 My Chemical Romance 56 Nass 115 Nelly 49, 198 Wi lie Nelson 134 Nickelback 193 Smokie Norful 179 Omarion 12 Jamie O'Neal 91 Brad Paisley 68 Pasa Roach 72 Pastor Trop 147

Pearl Jam 192 A Perfect Circle 125 Pimp C 65 Pitbull 190 The Postal Service 157 Queen Latifah 98 Rascal Flatts 23 Damien Rice 166 LeAnn Rimes 70 Rise Against 185 The Rolling Stones 131 Jill Scott 194 Blake Shelton 130 Shinedown 106 Simple Plan 73 Ashkee Simpson 77 Slipknot 142 Snoop Dogg 52 Snow Patrol 160 SOUNDTRACK Garden State 53 Hitch 132 The Phantom Of The Opera 61 The Phantom Of The Opera (Special Edition) 173

Shark Tale 165 The SpongeBob SquarePants Movie 186 Britney Spears 119 Gwen Stefani 16 Rod Stewart 96, 175 Joss Stone 64 George Strait 58 Ruben Studdard 200 Sugarland 74 Suit 167 Switchfoot 86 Thievery Corporation 151 Three Days Grace 144 T.I. 28 tobyMac 199 Chris Tomlin 133 Trick Daddy 57 Tina Turner 31 Shania Twain 26 Ronan Tynan 149 U2 54 Unwritten Law 153 1 Keith Urban 76 The Used 95 Usher 11

VARIOUS ARTISTS Atticus: Dragging The Lake 3 161 Chosen Few: El Documental 122 Disneymania 3: Music Stars Sing Disney...Their Way! 48 Fired Up! 2 127 Grammy Nominees 2005 44 Now 16 146 Now 17 34 The Source Presents Hip-Hop Hits Volume 9 156 Totally Country Vol. 4 29 WOW Gospel 2005 75 WOW Hits 2005 81 Velvet Revolver 83 Kanye West 104 Gretchen Wilson 25 Lee Ann Womack 55 Young Buck 110

Over The Counter

Continued from page 43

The highest new entry this time belongs to **Black Label Society**, which is led by **Ozzy Osbourne** ax man **Zakk Wylde**. The band's "Mafia" checks in at No. 15. Its previous Billboard 200 peak had been No. 40, where the third of Black Label's three charting albums bowed in 2004.

The band's new album sells 42,000 for the week.

By contrast, the Hot Shot Debut in our March 5 issue—the chart from 50's original release date—was all the way down at No. 46, where "Disneymania 3" entered the list with a start of 31,000.



REAR VIEW: At that point in February when I was obsessing about how album sales that month could not compete with that week in 2004 when the Grammy Awards and Valentine's Day shopping converged the same week when **Norah Jones'** "Feels Like Home" arrived, a wise retailer took a broader view of the picture.

This column recently took sales

from the two different 2005 frames that reflected the oomph of Valentine traffic and the one with Grammy spikes, and compared them to album numbers in the same two-week slice of 2004. The result: This year's haul was almost 14% lighter.

"What I'm going to do is take the whole month of February and compare that to last year," the aforementioned retail executive said. This respected merchant is often not crazy about being quoted in the press, so I am withholding his name this time. But I will borrow his frame of reference.

Look at the four weeks of February 2004 and you will find 54.5 million album units were sold, 17.3 million of those during that week when all the stars were properly aligned.

February 2005 moved 48.4 million, down 11% from the same month last year. But that is a less-harsh gap than the one I got when I focused on the weeks surrounding Valentine's Day and the Grammys telecast.

By selling 1.9 million copies in two weeks, **50 Cent** has closed the gap behind 2004 album sales to 9%, compared with a 10.6% deficit two weeks ago.

OH, BROTHER: The age of political correctness is still upon us, a battle that often finds people thinking things through a little too much. At least that is the impression I got from an e-mail recently received from a chart hawk at one label.

The record company and artist in question are not important to the story, but the request was that **Nielsen SoundScan** would merge two different versions of an album, the one sold at mainstream accounts with the one being sold in the Christian marketplace. The only difference between the two was that the one being offered through Christian distribution would carry one less track.

The one that was to be excluded seemed a head scratcher to me: **Franz Schubert's** "Ave Maria," perhaps one of the most famous religious compositions ever written. Why omit that from an album sold at Christian bookstores?

I was both amused and bemused by the answer tracked down by a pal at the related pop label. Turns out the Christian label involved feared the song would be considered "too Catholic."

Personal experience told me that "Ave Maria" was no stranger to Protestant churches, but eager for a more expert opinion on the topic, I tracked down a learned and distinguished United Methodist minister, Dr. L.H. Mayfield of Cincinnati, who happens to be my dad.

His take: "Whoever made that decision was misinformed."

Bi	MA	RC 200	H 26 5	• TOP POP. CATALOG.
IS WEEK	AST WEEK	WKS. AGD	MIM	Sales data compiled by Nielsen ARTIST SoundScan
言	M	21		IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	9	88	診習後 NUMBER 1/ GREATEST GAINER 診習後 1 Week At Number 1 50 CENT ▲ ⁶ Get Rich Or Die Tryin'
2	1	1		SHADY/AFTERMATH 493544*/INTERSCOPE (# 98/12.98) RAY CHARLES • The Very Best Of Ray Charles
3	4	3		HIND 7822 (1138 CD) KEITH URBAN ▲ ² Golden Road
	3	2		CAPITOL INASHVILLEI 32356 (10 58/18.56) Come Away With Me
5	5	4		BLUE NOTE 32088* (17.98 CO) [N]
6	6	5	80%	LEGACY/EPIC 80207*/SONY MUSIC (18:98 EQ CO) BOR MARIEY AND THE WAILERS ¹⁰ Legend: The Rest Of Rol- Marley and The Wailers
7	9	7	2015	TUFE GONG/ISLAND 548904/UME (8.98/12.98) THE BEATLES ▲ ⁹
	8	6	579	APPLE 23325/CAPITOL (12.98/18.98) QUEEN ▲ ⁷ Greatest Hits
9	7	8	509	HDLLYW000 161265 (11:98/17:98) BOB SEGER & THE SILVER BULLET BAND A ⁷ Greatest Hits
10	10		1015	CAPITOL 30334 (10.98/15.98) EVANESCENCE ▲ ⁶ Fallen
11	11	19	170	
12	12	12	1441	143/REPRISE 48154/WARNER BROS. (18 98 CD) [N] PINK FLOYD ● ¹⁵ Dark Side Of The Moon
		-		CAPITOL 48001* (10 98/18 \$8)
13	N		0	CHRIS LEDOUX • 20 Greatest Hits
14	15	11	49	GREEN DAY GREAN GROS. (18.98 CD) International Superhits!
15	13	10	65	STEVIE WONDER ● MOTOWNUTV 065164/UME (19 85 CD)
16	14	13	109	3 DOORS DOWN ▲3 RePUBLICUNIVERSAL 06396/UMRG (8.98/12.98) Away From The Sun
17	18	18	84	LED ZEPPELIN ▲ Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC 83519/AG (1996 CD)
18	16	16	696	METALLICA 14 ELEKTRA 61113*/AG (11.38/17.98) Metallica
19	29	25	± 5	GREEN DAY ●10 Dookie REPRISE 45529*/WARNER BRDS. (7 98/11.98) [H] Dookie
20	20	17	114	ROD STEWART A The Very Best Of Rod Stewart
21	17	14	695	JOURNEY $ eq^{10} $ COLUMBIA 44493/SONY MUSIC (12 98 E0/18 98) Journey's Greatest Hits
22	28	30	377	THE SHINS SUB POP 70550* (15.98 CD) Oh, Inverted World
22	22	20	2247	LINKIN PARK ¹⁰ [Hybrid Theory] WARNER BROS. 47/55 (12.98/18.98)
24	19	21	129	COLDPLAY A ³ CAPITOL 40504* (12 98/18 98) (+) A Rush Of Blood To The Head
25	24	24	225	TIM MCGRAW ▲ ⁴ Greatest Hits CURB 77978 (12.98/16.98)
26	27	-	1	JACK JOHNSON Brushfire Fairytales ENJDY 860934*/JJMRG (18.98 CO) [M]
27	30	35	151	MERCYME ▲ ² Almost There
28	42	47	85	LARRY THE CABLE GUY PARALLEL/HIP-0 001423/UME (18.98 C0) Lord, I Apologize
29	21	15	82	BARRY MANILOW Ultimate Manilow
30	49	48	346	SUBLIME 45 Sublime
31	23	22	108	FRANK SINATRA A Classic Sinatra: His Great Performances 1953-1960
32	36	43	112	AUDIOSLAVE A ² Audioslave INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ.CD)
33	31	28	141	JOHN MAYER 4 Room For Squares
34	32	27	222	ELVIS PRESLEY 3 Elv1s: 30 #1 Hits RCA 68079' RMG (1238/1938)
35	40	37	176	JIMI HENDRIX Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/DME (12 98/18.98)
36	48	45	2015	KENNY CHESNEY 4 Greatest Hits BNA 67976/RLG (12.98/18.98)
37	11.1	ADAV	228	MICHAEL JACKSON 4^{26} Thriller EPIC 66073/SONY MUSIC (12 98 E0/18.98)
38	38	31	116	GOOD CHARLOTTE A ³ The Young And The Hopeless DAVLIGHT/EPIC BEABE/SONY MUSIC (18 38 E G CD)
39			-93	ERIC CLAPTON A POLYDOR/A&M 527115/UME (12:98/18:98) The Cream Of Eric Clapton
40	46	40	E C	RASCAL FLATTS ▲ ² Melt
41	41	33	409	AC/DC ▲ ³ Live
42	39	41	01	LIONEL RICHIE The Definitive Collection MOTOWN/UTV 068140/UME (18.98 CD)
43	44	32	105	ROD STEWART ▲ ² J 20039/RMG (12:98/18:98) It Had To Be You The Great American Songbook.
44	24	20	15.53	U2 4 ² ISLAND 524613/IDJMG (12.98/18.98) The Best Of 1980-1990
45	26	39	2010	AL GREEN A ² Greatest Hits
46	34	36		ELION JOHN A ³ Greatest Hits 1970-2002 ROCKET/UTV 063478/UME (19.96 CD)
47	25	20	197	THE NOTORIOUS B.I.G. ▲ ⁴ Ready To Die BA0 B0Y 002852/UMRG 10396 CD/DVDI
48	35	29	160	KID ROCK 4 Cocky LAVA 83492*/AG (12.98/18.98) AADTINA MCRDUDE 1.3 Cocky
47 50	1	10	166	MARTINA MCBRIDE A ³ Greatest Hits RCANASHVILLE ST012/RLIG (1298/18.98) DEEL EEPBARD A ³ Vault Greatest Hits 1090 1005
50		TC .	Z.	DEF LEPPARD ▲ ³ Vault – Greatest Hits 1980-1995 MERCURY 528718/UME (11.98/18.98)

	MA	RCI	H 20	
B	ilk		s ar	TOP HEATSEEKERS
Ë	WEEK	AGO		Sales data compiled by 💦 Nielsen
	LASTW	2 WKS	ŧ	ARTIST SoundScan Title
	-			增彩 NUMBER 1 增多 2 Weeks At Number 1
1	4	11	98	THE POSTAL SERVICE Give Up Give Up
2	9	-	2	AMOS LEE Amos Lee
	11	12	67	DAM/EDR ASSO/WARNER BRDS. (18.98 CD)
8	2	6	35	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD)
5	13	14	14	THE ARCADE FIRE Funeral
5	5	7	51	MUSE Absolution
7	7	18	10	RISE AGAINST Siren Song Of The Counter Culture
3)	20	-		KID CONNECTION Absolute Modern Worship For Kids
2	3	1	8	ARMOR FOR SLEEP What To Do When You Are Dead
0	16	10		MISSISSIPPI MASS CHOIR Not By Might, Nor By Power
1	12	-	2	SHOOTER JENNINGS Put The O Back In Country
2				SOILWORK NUCLEAR BLAST 1377 (13.98 CD)
3	17	19	22	JEFF BATES Rainbow Man
-	27	17		Se GREATEST GAINER Se
4)	37	17		ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EG CD)
5	14	13		MADELEINE PEYROUX Careless Love
6 	8	3		IRON AND WINE Woman King (EP) SUB PDP 70665* (9 98 CO)
7	15	15		THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7:98 CD)
8)	18	34		THE KILLS No Wow ROUGHTRADE/RCA 65403'/RMG (11.58 CD) UNDEROATH They're Only Chasing Safety
7 0	10	20		SOLD STATE ESISATODT & NAIL (13.98 CD) SCISSOR SISTERS Scissor Sisters
1	22	23	201	UNIVERSAL 002772*/UMR6 (13.98 CO) J MOSS The J Moss Project
2				GOSPD CENTRIC 70068/ZDMBA (17.98 CD) CELTIC WOMAN Celtic Woman
3	6		2	MANHATTAN 60223 (18 98 CD) KATHLEEN EDWARDS Back To Me
4	24	5	3	ZOE 431047-/ROUNDER (15 98 CO) HIDDEN IN PLAIN VIEW Life In Dreaming
5	23	24	19	DRIVE-THRU 8352/2SANCTUARY (15.98 CD) Trouble RAY LAMONTAGNE Trouble RCA 83498/RMB (11.98 CD) Trouble
6		an i		THE LIVING LEGENDS Classic LEGENDARY MUSIC 522 (13.98 CD)
7)	34	38	6	BRAZILIAN GIRLS VERVE FORECAST 00327/VG (11 98 CD) Brazilian Girls
8	27	26	à	BLUE MERLE Burning In The Sun
9	47	49	16	SHEKINAH GLORY MINISTRY Live
0	- 1	*		NITTY Players Paradise
1	50	32	6	LA AUTORIDAD DE LA SIERRA 100% Autoridad Duranguense DISA 720496 (11.98 CD)
2	21	-	12	VICO C Desahogo
3	30	48	10	MARC BROUSSARD Carencro
4)	22	4		STARS Set Yourself On Fire
5	33	44 22	C.S.	SKINDRED Babylon BIELER BR05/LAW 93304/AG (11.98 CD) The Technology Of Televiller
6 7	29 45	33		TYLER HILTON The Tracks Of Tyler Hilton MAVERICK 48468/WARNER BRDS. (1298 CD)
3	45 31	39		LOS ANGELES DE CHARLY/AROMA Greatest Hits FONOVISA 351788/UG (14.58 CD) ANBERLIN Never Take Friendship Personal
• 9)		57		GRATITUDE Gratitude
				VELVET HAMMER/ATLANTIC 83744/AG (13 98 CO) SALVADOR So Natural
1		en er		WORD-CURB 86326/WARNER BROS. (17.96 CO) NICOLE C. MULLEN WORD-CURB 86317/WARNER BROS. (17.96 CO) Everyday People
2	38	28	5	EISLEY Room Noises
3)	-	11.7	15	REPRISE 48990-7WARNER BROS. (13:98 CD) THE ZUTONS Who Killed The Zutons
9	-	an far	2	DELTASONIC/EPIC 92838/SONY MUSIC (12:98 E0 CD) THE AFTERS I Wish We All Could Win
5				IND/EPIC 83069/SONY MUSIC (12.98 EG CD) SUBMERSED WINU-UP 1307 (12.98 CD) In Due Time
3		n.	11	BUILDING 429 WORD-CURB 88321/WARNER BRDS. (13:88 CD)
7	43	47	U	THE BABY EINSTEIN MUSIC DOX ORCHESTRA Baby Einstein: Playtime Music Box BUENA VISTA Bel322/WALT DISNEY (7.98 cp)
3		w.		SONICFLOOD This Generation N0/EP/C 9560/S0VY MUSIC (18.98 EG CD)
2		mo	11	NB RIDAZ nb ridaz.com
	39	29	25	LCD SOUNDSYSTEM LCD Soundsystem
Mo	ake ee			s combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums.

TOP INDEPENDENT ALBU Billboard ® Sales data compiled by 💦 Nielsen AST WEEK WKS. AGO SoundScan ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL 図 NUMBER 1 / HOT SHOT DEBUT 意習意 1 Week At Number BLACK LABEL SOCIETY Mafia LIL JON & THE EAST SIDE BOYZ A² Crunk Juice 1 1 CRAIG MORGAN My Kind Of Livin' 2 5 BRIGHT EYES I'm Wide Awake, It's Morning 8 9 BONE THUGS-N-HARMONY Greatest Hits 9 VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CO/OVO) 14 BRIGHT EYES 7 11 Digital Ash In A Digital Urn PASTOR TROY 4 Face Off Pt. II DEANA CARTER The Story Of My Life 6 6 THIEVERY CORPORATION Cosmic Game 5 3 LAYZIE BONE AND BIZZY BONE Bone Brothers 10 10 VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9 14 25 THE POSTAL SERVICE • Give Up 3 4 VARIOUS ARTISTS Atticus: Dragging The Lake 3 INTERPOL 16 23 Antics 12 16 HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CO) [M] 20 26 THE ARCADE FIRE Funeral 13 8 ARMOR FOR SLEEP What To Do When You Are Dead 18 18 PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560°/TVT (11.98/18.98) Se GREATEST GAINER 23 22 MISSISSIPPI MASS CHOIR Not By Might, Nor By Power SOILWORK Stabbing The Drama 19 19 YING YANG TWINS My Brother & Me IRON AND WINE 17 13 Woman King (EP) 24 34 STRAYLIGHT RUN Straylight Run TRU NEW ND LIMIT 5790*/KDCH (17.98 CD) 11 2 The Truth CHELY WRIGHT 15 7 The Metropolitan Hotel DROPKICK MURPHYS Singles Collection Volume 2 21 24 ANI DIFRANCO Knuckle Down SOUNDTRACK 26 30 Napoleon Dynamite SENSES FAIL 35 37 Let It Enfold You 33 48 FLOGGING MOLLY Within A Mile Of Home 28 29 TAKING BACK SUNDAY Where You Want To Be 32 35 VARIOUS ARTISTS VH1 Classic Presents Metal Mania: Stripped! 29 28 THE RIDDLER & VIC LATINO Ultra.Dance 06 STEVE VAI 30 15 **Real Illusions: Reflections** SOUNDTRACK 45 Be Cool 22 DEATH CAB FOR CUTIE The John Byrd E.P. Classic 48 50 SHEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (11.98/17.98) [H] Live STARS ARTS & CRAFTS 009 (14.98 CD) [M] Set Yourself On Fire HED P.E. 31 20 Only In Amerika 37 39 SHADOWS FALL The War Within THE DIPLOMATS 36 33 Diplomatic Immunity 2 40 49 GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES One Voice THE SHINS 46 47 Chutes Too Narrow GRUPO CLIMAX 39 38 Za Za Za 50 _ VARIOUS ARTISTS Pure Irish: The Ultimate St. Patrick's Day Celebration 38 41 THE ALCHEMIST 1st Infantry

RAY CHARLES ARM Hall Of Fame: Here We Go Again

12 98 CD) [H]

Take This To Your Grave

FALL OUT BOY

MARCH 26 2005

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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 aspeared in the top 100 of The Billboard 200. If a Heatseekers tate 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 inlependent distribution. Including those that are tulfilled via major branch distributios. On Albumm with the great-est sales gains this week. • Recording Industry Assn. 01 America (RIAA) certification for net shipment of 1000 minutes or more, the RIAA certification for net shipment of 1000 minutes or more, the RIAA certification for net shipment of 100000 units (Diowing Platinum level. For boxed sets, and double albums with a running time of 1000 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification of net shipment of 100,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 200,000 units (Platino). △ Sterisk indicates wing LP is available. Most rights reserved.

MAI	RCH 2005	26	Billboard TOP BLUES ALBUMS	м
THIS WEEK	LAST WEEK	Number of State	Sales data compiled by S Nielsen SoundScan	e
1	1		(営) NUMBER 1 (営) 30 Weeks At Number GEORGE THOROGOOD & THE DESTROYERS Greatest Hits: 30 Years Of Roc CAPITOL 98430	
2	2		SONNY LANDRETH Grant Stree	t
3	3		ERIC CLAPTON Sessions For Robert	J
4		W	RONNIE EARL/DUKE ROBILLARD The Duke Meets The Ear	1
5	5	55	AEROSMITH Honkin' On Bob	D
6	4	-	ERIC CLAPTON Me And Mr Johnson DUCK/REPRISE 4423*/WARNER BROS	n
7	8	1	HUBERT SUMLIN About Them Shoe: TONE COLO SIDEGRAFIENIS	s
8	7		TOMMY CASTRO Soul Shake	r
9	9		SUSAN TEDESCHI Live From Austin T)	ĸ
10	6		VARIOUS ARTISTS Lackawanna Blue: VARGUAP 79783	s
11	10		MARVIN SEASE Playa Haters	s
12	11		KEB' MO' Keep It Simple	e
13		040	NORTH MISSISSIPPI ALLSTARS Hill Country Revue	e
14	15		ROOMFUL OF BLUES Standing Room Only	y
15			STEVIE RAY VAUGHAN LEGACY/PPIC 90495/SONY MUSIC Martin Scorsese Presents The Blues: Stevie Ray Vaugha	n

	15		ALLIGATOR 4900	22	25	27
15			STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan	23	13 23	4 23
	1	-	CONVERT A SUBSION MODE	25	24	22
	RCH : 2005	26	Billboard TOP REGGAE ALBUMS	26 27 28 29	36 37 39	-
×	EK		Sales data compiled by Nielsen	-	1	
THIS WEEK	LAST WEEK		SoundScan	30	24	25
THIS	LAS'		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	31 32	31 32	25
			留意 NUMBER 1 習 8 Weeks At Number 1	33	22	20
1	1		VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE	346 38	33 35	31 32
2	4	1	SOUNDTRACK 50 First Dates	36	- 21	
3	3		SKINDRED Babylon	37	27 30	38 5
4	9		BIELER BROS/LAVA 33304/AG [M] VARIOUS ARTISTS Los Patrones Del Reggaeton	39	100	16.1
5	7		UNIVISION 31,0455/UG DON OMAR O The Last Don	40	38	33
6	6		VV 45687 [H] VARRIOUS ARTISTS NEW RECORDS 132060/UNVERSAL LATINO Reggaeton Super Hits			
7	8		LUNYTUNES A La Trayectoria	12	ARCH	
8	5		ELIEL EI Que Habia Con Las Manos		-	
9	10		DON OMAR A The Last Don: Live, Vol. 1	WEE	AST WEEK	2 WKS. AGO
10	11		LUNYTUNES Mas Flow: Platinum Edition Mas Flow: Platinum Edition	INIC	LASI	2 W)
11	12		BOB MARLEY AND THE WAILERS Gold TUFF GDNG/ISLAND/CHRØNICLES GOLGO/UME GOLG		1	1
12	2		VARIOUS ARTISTS Los Cazadores: Primera Busqueda PLATINUM 95673/SONY DISCOS	2	3	6
13	14		HECTOR "EL BAMBINO" Hector "El Bambino" Presenta Los Anormales BOLD STAR 180040/UNIVERSAL LATINO [M]	3	4	5
14	15		IVY QUEEN Real PERFECT IMAGE 570157/UNIVERSAL LATINO Real		10	7
15	13		BEENIE MAN Kingston To King Of The Dancehall: A Collection Of Dancehall Favorites SHOCKING VIBES/VP 63273/VIRGIN	0	7	8

MAI 2	RCH :	26	Billboard TOP WORLD ALBUMS
THIS WEEK	LAST WEEK		Sales data compiled by R Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	3	A	「営・NUMBER 1 営・ 1 Week At Number 1 CELTIC WOMAN MANHAITAN 60233 [M]
2	2		VARIOUS ARTISTS Pure Irish: The Ultimate St. Patrick's Day Celebration ST. CLAIR 6010
3	5		THE CHIEFTAINS Live From Dublin: A Tribute To Derek Bell RCA VICTOR 67137
4	1		SOUNDTRACK The Motorcycle Diaries
(5)	6		VARIOUS ARTISTS Putumayo Presents: Acoustic Brazil PUTUMAYO 234
6	7		DANIEL O'DONNELL Welcome To My World: 20 Classics From The Jim Reeves Song Book
7	4		SOUNDTRACK The Chorus
8	10		VARIOUS ARTISTS The Celtic Circle 2 WINDHAM HILL 45902/BMG STRATEGIC MARKETING GROUP
	8		VARIOUS ARTISTS Slack Key Guitar Volume 2 PALM 4017
10	11		DANIEL O'DONNELL Songs Of Faith DPTV MEDIA 225 [M]
11	- 15	W.	THE COUNTDOWN SINGERS 50 Irish Favorites
12	13		PARIS COMBO Motifs
13	15	12	DANIEL O'DONNELL Classic Doubles: Songs Of Inspiration / I Believe
14	12	2	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA No Boundaries GALLO 3092/HEADS UP
15	9		THE SOWETO GOSPEL CHOIR Voices From Heaven SHANACHE 66036

MK.F	RCH 2 005	26	Bi	board TOP CHRISTIAN ALBUMS
	×	AGO	100	Sales data compiled by 💦 Nielsen
-	LAST WEEK	AC AC		
2	ST	2 WKS.		SoundScan
Ē	Z	21	4	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
				2 Weeks At Number 1
1	6	2	28	VARIOUS ARTISTS WORD-CURB/PROVIDENT 1109/EMICMG WOW Hits 2005
2	5	1	1.07	SWITCHFOOT 🔺 COLUMBIA/SPARROW 1976/EMIC/MG The Beautiful Letdown
(3)	7	3	76	CASTING CROWNS A BEACH STREET:REUNION 10723/PROVIDENT-INTEGRITY [H] Casting Crowns
4	4	_	2	KUTLESS BEC 5391/EMIC/MG Strong Tower
5	2			BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 2609/EMICMG Israel Homecoming
6	3		-	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 2668/EMICMG Jerusalem Homecoming CHRIS TOMLIN SIXSTEPS/SPARROW 4242/EMICMG Arriving
7	8	15		
8	1	7	-	JEREMY CAMP BEC0615/EMICMG Restored NORMA JEAN SOLID STATE/TOOTH & NAIL 5392/EMICMG O' God, The Aftermath
10	12	9		SMOKIE NORFUL EMI GOSPEL 7795/EMICMG O GUU, THE AITEMAN
10		11		TOBYMAC FOREFRONT 6417/EMICMG Welcome To Diverse City
12.	10	11	1	VARIOUS ARTISTS FERVENT 30057/PRDV/0ENT-INTEGRITY Absolute Modern Worship
12	16	14	_	MERCYME • IND 82847/PROVIDENT-INTEGRITY Undone
1.00	10	14		S: GREATEST GAINER S
14	26	12	31	ISRAEL AND NEW BREED INTEGRITY GOSPEL 82373/PROVIDENT INTEGRITY [H] Live From Another Level
15	18	17	28	MICHAEL W. SMITH REUNION 10073/PROVIDENT-INTEGRITY Healing Rain
44	11	13	14	RELIENT K GOTELCAPITOL 2953/EMICMG MMHMM
17	17	16	20	VARIOUS ARTISTS IND/TIME LIFE 1922//PROVIDENT-INTEGRITY I Can Only Imagine
18	14	21		UNDEROATH SOLID STATE/TOOTH & NAIL 3184/EMICMG [N] They're Only Chasing Safety
19	19	18		J MOSS GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY (H) The J Moss Project
20	21	19	25	STEVEN CURTIS CHAPMAN SPARROW 6897/EMICMG All Things New
21	20	26		NEWSBOYS SPARRow 5547/EMICMG Devotion
22	25	27	24	VARIOUS ARTISTS INTEGRITY/MARANATHAU/IND 83197/PROVIDENT-INTEGRITY Integrity's iWorsh!p Next: A Total Worship Experience
23	13	4	8.1	BEBE WINANS STILL WATERS/TMG 33967/WOR0-CURB Dream
24	23	23	2	VARIOUS ARTISTS WORSHIP TOGETHER 3579/EMICING Here I Am To Worship 2
25	24	22		ANBERLIN TOOTH & NAIL 5607/EMICING [M] Never Take Friendship Personal
26	36	-		SALVADOR WORD-CURB/WARNER BROS. 85326/WORD CURB [H] So Natural
27)	37	_		NICOLE C. MULLEN WORD-CURB/WARNER BROS. 86317/WORD-CURB [H] Everyday People
28		11.5		THE AFTERS IND/EPIC 93618/WORD-CURB [H] I Wish We All Could Win
29	39	_	12.5	BUILDING 429 WORD-CURB/WARNER BROS 85321/WORD-CURB [M] Space In Between Us
20				SONICFLOOD IND 83038/PROVIDENT-INTEGRITY [M] This Generation
30	31	25		BARLOWGIRL FERVENT 30040/PROVIDENT-INTEGRITY [M] Barlowgirl
26	32	23		SELAH CURB 78834/WORD-CURB Hiding Place
22	22	20		DAVID CROWDER BAND SIXSTEPSISPARROW 3884/EMICMG Sunsets & Sunsets & Sushi
2.0	33	31		ELVIS PRESLEY RCAST88/BMG STRATEGIC MARKETING GROUP Elvis: Ultimate Gospel
	35	32		JEREMY CAMP BEC 9613/EMICM [M] Carried Me: The Worship Project
36		JL		THIRD DAY • ESSENTIAL IO28/PROVIDENT-INTEGRITY Wire
37	27	38		KJ-52 UPROK/BEC 6606/EMIC/MG [H] Behind The Musik (A Boy Named Jonah)
38	30	5		ILL & GLORIA GAUTHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 2370/EMICMG Church in The Wildwood
39		111		FRED HAMMOND VERITY/JIVE 58744/PROVIDENT-INTEGRITY Somethin' 'Bout Love
40	38	33		DONALD LAWRENCE & CO. VERITY 62228/PROVIDENT-INTEGRITY [M] I Speak Life
No.	-	-	-	

				Billboard TOP GOSPEL A	LBUMS.
THIS WEEK	LAST WEEK	2 WKS. AGO	and and a	Saies data compiled by S Nielsen SoundScan	Title
				音 NUMBER 1 语言	7 Weeks At Number 1
1	1	1		VARIOUS ARTISTS • WORD-CURB/EMICMG/VERITY 65344/ZOMBA	WOW Gospel 2005
2	3	6	$z \lambda \lambda$	SMOKIE NORFUL EMI GOSPEL 77795	Nothing Without You
3	4	5		MISSISSIPPI MASS CHOIR MALACO 6035 [M]	Not By Might, Nor By Power
2	2	3	16	RUBEN STUDDARD J 52623 RMG	l Need An Angel
				S GREATEST GAINER S	
5	10	7	44	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91253/SONY MUSIC	Live From Another Level
6	7	8	24	J MOSS GOSPO CENTRIC 70068/20MBA [H]	The J Moss Project
2.	5	2		BEBE WINANS STILL WATERS/TMG 90727/SONY MUSIC	Dream
	12	11	158	SHEKINAH GLORY MINISTRY KINGODM 1011/BOOKWORLO [H]	Live
9	11	9	16	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	Gotta Have Gospel! Vol. 2
1	13	21	20	NICOLE C. MULLEN WORD-CURB 86317/WARNER BROS. [M]	Everyday People
11	9	10	10	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES MANY ROADS 0003	One Voice
12	8	—	12.	LASHUN PACE EMI GOSPEL 73668 [H]	It's My Time
13	15	13	2.0	FRED HAMMOND VERITY/JIVE 58744/20MBA	Somethin' 'Bout Love
14	14	14	-		I Speak Life
13	16	12	-27	KIERRA KIKI SHEARD EMI GOSPEL 97304 [H]	I Owe You
15	6	4	611		The Best Is Yet To Come
17	17	19	49	CECE WINANS PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
13	21	17	38	VARIOUS ARTISTS • WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
1	18	15	-18	BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206	There Will Be A Light
23	20	16		DEITRICK HADDON TYSCOT/VERITY 59482/ZOMBA [H]	Crossroads
21	22	23		VICKIE WINANS VERITY 43214/20MBA [M]	Bringing It All Together
22	19	18	44	THE WILLIAMS BROTHERS BLACKBERRY 1643/MALACO	Still Here
23 21	23	26		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILAH/LIGHT 5497/COMPENDIA [M]	Let It Rain
	29	28		BRIDGJETTE TAYLOR ABLIFE 4000	Bridgjette Taylor
25	28 33	25		TYE TRIBBETT & G.A. INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC [M]	Life The Promise
43	33	37	-	EXCELSIOR VITAL SOUND 71857	The Promise
27	-	11/			Project Praise (Live In Atlanta)
	26	27			Out The Box
29 27	20 32	32			op T.D. Jakes Presents: He-Motions
-	30	52	_	AARON NEVILLE TELL IT 60837/EMI GOSPEL	Gospel Roots
44		29	- 77		The Live Experience
25	36	39			Just Want You
35	37	33			The Fighting Temptations
	34	30	1	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	
37 38 39 39 39 39 39 39 39 39 39 39 39 39 39	25	24			Voices From Heaven
31	40	35	28	BISHOP PAUL S. MORTON TEHILLAH/LIGHT 5907/COMPENDIA [H]	Seasons Change
37	24	20	-	PHANATIK CROSS MOVEMENT 30009	The Incredible Walk
33	38	38	68	VARIOUS ARTISTS INTEGRITY GDSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
31	14. 6	AT I T	49	FRED HAMMOND VERITY 53712/ZDMBA	Nothing But The Hits
394	1142	an sr	511	RIZEN CHEZ MUSIQUE/LIGHT 5517/COMPENDIA [H]	RiZen

➡ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond 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 200,000 units (Platino). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. 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. Alf rights reserved.

Billboard SINGLES AND TRACKS SONG INDEX. SESAC/Zomba, SESAC/Annabella's Fram Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 57

Chart Codes: CS (Hot Country Singles); Hop (Hot too 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-Tameriane, BMI/Bubba ASCAP/Music 101, ASCAP/Warner-Tameriane, BMI/Bubbz Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 9; RBH 25 1THIMG (MI Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 33; RBH 11

-A-ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma,

MULD AMDUR IE VAD (BMU Songs, ASCAP/Alma, BMI) [L18 AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra-grammaton, ASCAP/Nevrac Tyke, ASCAP/Iesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, H100 90; RBH 24 AIRE (Ser-Ca, BMI) [L1 ALBABMA (ShanCan, BMI) CS 53 ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) [L1 ALL BECAUSE OF VOU (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 Fiano, SESAC/All Blac Muzik, ASCAP), HL, RBH 67 ALMOST (Zomba, ASCAP/Dron Your Pants

ASCAP), HL, RBH 67 ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM,

H100 57 AMOR DEL BUENO (Monster Music, ASCAP) LT 21 ANYTHING BUT MINE (Gravitron, SESAC/Carnival isic, SESAC) CS 5; H100 55 EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander Musi

America, BMI) LT 19 AMFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, H100 96 Am

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),

ASCAP/No Question Elit, ASCAP/Justin College, Le HL, RBH 35 BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASACP/EMI April, ASCAP), HL, CS 35 BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jen-nifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 4; H100

43 BABY I'M BACK (Noka International Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Uni-versal, BMI), HL, H100 53; RBH 57 BABY MAMA (Uncle Bobby's Music, BMI/EMI Black-wood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), WMINL H105 GF, BMI/MS 802, BMI/Unichappell, BMI),

HL/WBM, H100 65; RBH 17 BACK OF DA CLUB (Swizz Beatz, ASCAP/Karima, BMI)

RBH 86 BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP)

BEAUTHPULSUUL (17)115 - 5----H100 28 BESO A BESO (Golden Huina, ASCAP) LT 43 BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melee Sawy Music, BMI/Me 3, BMI) H100 100 BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Black-wood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS

26 BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/jeff Diggs, BMI/Bug, BMI), HL, CS 3; H100 39 BOLLEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM H100

CAP/Green Daze, ASCAP), WBM, H100 2 BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, CAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAR ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 15

H100 15 BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Switz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 23; RBH 12 THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 50

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; RBH 1 CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) BAH 37

CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 77 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 51 CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Double Oh Eight, ASCAP/DohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Madis, ASCAP), HL, Hato 8; RBH 21 CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BMI), HL, RBH 38 CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 32 CHECKMATE (Not Listed) RBH 56 CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sisteen Stars, BMI/HorlPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrim-mer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 22 COLLIDE (HKD Music, BMI/Warner-Tamerlane. BMI/Tornating, DMI

HL, CS 22 COLLDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 54 COMO CUMDAR (Edimusa, ASCAP/Vander America, BMI), LT 45

BMI) IT 45 THE CORNER (Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Bop Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 59 COUNTRY BOY (GG&L, ASCAP) RBH 45

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DAME ESTA NOCHE (Ventura, ASCAP/Sony/ATV Dis-

DAME ESTA NOCHE (Ventura, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 35 DAME OTRO TEQUILA (F.I.P.P., BMI) LT 22 DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/So Cent, ASCAP/Songs Of Uni-versal, BMI/Down Holmes Publishing, BMI), HL, RBH 90 DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, Hoo 36 DEM BOYZ (Regina's Son, ASCAP/Diehamar Music, ASCAP/Jezzy Music, BMI/Flywid It, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP RBH 74 DE VIAJE (Sony/ATV Discos, ASCAP) LT 39 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 41 DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP), HL, VBH 41 DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP) 700, ASCAP) Hoo 3; RBH 10 DON'TT (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/LOU Of Pocket, ASCAP/Zomba, ASCAP), ASCAP, HL/WBM, CS 25

BILLBOARD MARCH 26, 2005

BMI/Loon Echo, BMI/Out UL POLINE, ASCAP), HL/WBM, CS 25 DON'T ASK ME HOW I KNOW (Mosaic Music,

BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP)

BMI/jonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 29 DON'T CHA (God Given, BMI) RBH 58 DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Univer-sal-PolyGram International, ASCAP), HL/WBM, RBH 100 DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 33 DOWN AND OLIT (Kills Cam, BMI/EMI Blackwood)

AP), WBM, CS 33 DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, //EMI Longitude, BMI/Please Gimme My Publishir

BM/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 31 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-

DROP IT LIKE IT'S HOT (My Own Chit, BMI//EMI Black-wood, BMI//The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 22; RBH 18 DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Mon-key Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 16: H100 97

-E-

E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Univer-sal-PolyGram International, ASCAP, HL, H100 77 ESTA AUSENCIA (Kike Santander, BMI) LT 23 ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT

13 EVERYDAY LOVE (Not Listed) RBH 81 EVERYTIME YOU GO AWAY (Cancelled Lunch, CAP/Universal-PolyGram International, ASCAP), HL,

ASC 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 56 FEEL ITN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copy-

ASCAP/fnitco South, ASCAP / Sharet A State right Control) RBH 62 FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP),

FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASC. HL, RBH 42 FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 61

GASOLINA (Los Cangris, ASCAP) H100 63; LT 30; RBH

GASOLINA (Los Cangris, ASCAP) H100 63; LT 30; RBH 70 GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP). HL, H100 46 GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappeli, BMI), HL/WBM, H100 26; RBH 52 GET XXX'D (Hood H0p Music, ASCAP/EMI April, ASCAP/Iarop, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/Istrop, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/Istrop, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/Istrop, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/Istrop, ASCAP/Beyonce, GHRLTO (Noka International Music, ASCAP/Istrop, GHRL Gony/AIV Tunes, ASCAP/Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Itil Full Keel, ASCAP/KMI Longitude, BMI/Angela Beyince, ASCAP), HL, RBH 72 GIRLFIGHT (Kakeni Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Cant Booty, ASCAP/Chrysalis, ASCAP), HL, H100 68; RBH 29 GIRL FUTTU (Not Listed DRM c.

GIVE A LITTLE ST. HL, Hlood 7 GIVE ME THAT (Not Listed) RBH 54 GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 18; Hloo 85 GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift,

ASCAP/Onaly BMI), WBM, C

Bolly, WBM, CS 55 GOIN' CRAZY (Natboogie Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz World, ASCAP) H200 16 GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 7; H200 60

Of Windswept Pacific, Dimit Johny Art Tree, BMI) CS 28 H100 60 GOODBYE TIME (Sony/ATV Tree, BMI) CS 28 THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 39 GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 60

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HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 11: RBH HELP SOMEBODY (Careers-BMG, BMI/Gottahaveable,

HL/WBM, Hioo 11; RBH 7
 HL/WBM, Hioo 11; RBH 7
 HL/WBM, Hioo 11; RBH 7
 HLP SOMEBODY (Careers-BMG, BMI)/Gottahaveable, BMI/Songs 01 Windswept Pacific, BMI) CS 44
 HILLBILLIES (Gypsy Qutft, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corpora-tion, BMI) CS 58
 HOLD YOU DOWN (Sony/ATV Songs, BMI/Coti Tiffani, BMI/Gregory Christopher Publishing Deisgnee, ASCAP/Koregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adrobie Songs Collection, ASCAP/Warn-er-Tamerlane, BMI/Jojey & Ryan Music, CMI/Songs Of Lastrada, BMI/Saja, BMI/SMI, HL/VBM, Huo 74
 HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Moosiermama Music, ASCAP/Universal, ASCAP/Moosiermama Music, ASCAP/Chrina White, BMI), HL, CS 17, Huo 91
 HONEY TONK U (Tokeco Tunes, BMI) CS 14; Huo 81
 HOPE (Stayin High Music, ASCAP/Chrina White, ASCAP/Memphersfield, ASCAP/Chrina White, ASCAP/Memis Hot Songs, ASCAP/Chrina White, ASCAP/OB Given, BMI/AImo, ASCAP/Chrina White, ASCAP/OB Given, BMI/Inving, BMI/EMI April, ASCAP/Underdogs Songs, BMI/Irving, BMI/EMI ASCAP/ASCAPJ, HL, RBH 43
 HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Jostania, ASCAP, HL, RBH 47
 HOW DOES MUSCAPJ, HL, RBH 47
 HOW DO YOU GETTHAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 20; HuOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I.

HOO 92 HOO 92 HOO 92 Taylor For BlackWallStreet, ASCAP/Loriversal, ASCAP/J. ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HI/WBM, Huo 7; RBH 6 HOY COMO AYER (Maximo Aguirre, BMI) LT 1

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 40 ICY (Furline, BMI) RBH 73 I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-

BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI/EMI Blackwood, BMI/Garden Angel, BMI),

SOME CUT (Swole, ASCAP/Lil) on ooo17 Music, BMI/TVT, BMI) Huoo 14; RBH 8 SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaids, ASCAP) C3 45 SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest

SOMEWHERE BETWEEN TÉXAS ÄND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) (S 49 SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 62 SOM UCH MORE (Warmer Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Jomba Songs, BMI), WBM, RBH 34 SON DE AMORES (WB, ASCAP) LT 48 SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 19; H100 99 SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 53 SOWHAT THE FUSS (Steveland Morris, ASCAP) RBH 36

SOWHAT THE FUSS (Steveland Morris, ÅSCAP) RBH 36 SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Uni-versal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI, HL/WBM, RBH 79 STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of 1, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Songs Of Univer-sal, BMI/Tappy Whyte's, BMI, HL/WBM, RBH 99 STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) H100 73; RBH 30 SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/FMI AND (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP/I, H100 45 SWITCH (Treyball, ASCAP/Kwametheboygenius Music, BMI/Almo, BMI/Brothers Grimm, ASCAP/Mariesonmusic, BMI H100 56

-T-

TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 47 TE BUSCARIA (Simon Music Temple, ASCAP) LT 7 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 51 THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte

BMI/Cake Taker, BMI/March, BMI), HL, CS i; H300 51 THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 64 THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/In.O.B., ASCAP/N.Q.C., ASCAP/CMI April, ASCAP/In.O.B., ASCAP/N.Q.C., ASCAP/CMI April, ASCAP/IN.O.B., ASCAP/N.Q.C., ASCAP/CMI April, ASCAP/MICo, BMI/Songs Of Universal, BMI) RBH 44 TOCANDO FONDO (Sony/ATV Latin, BMI) LT 24 TOMA (Marimbero, ASCAP/White Rhino, BMI/Cramore, BMI/Me & Marq, ASCAP/RBH 78 TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram Interna-tional, ASCAP), HL, CS 43 TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Ron-dor London, PRS/Shepard Solomon, BMI/Jimbo Boom Boom, BMI/Kihops Inc., ASCAP/IMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, SACAP/HILCO Sout, BMI/EMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, SACAP/HILCO Sout, ASCAP/INSic Of Windswept, ASCAP/ILCO South, ASCAP/INSic Of Windswept, ASCAP/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/EMI SPII, ASCAP/Bovina, ASCAP/INI ADC 31; RBH
 TRVING TO FIND ATLANTIS (Chris Waters Music.

TRYING TO FIND ATLANTIS (Chris Waters Music, W/Sonv/ATV Tree, BMI) H100 86

BMI

ASCA

CS 42

CS 51

sal N

TURN DA LIGHT SCHLISS (Starting Starting Startin

ASCAP/NMG Music, ASCAP/EMICPEN, ASCAP/RME ASCAP, MG Music, ASCAP/EMICPEN, ASCAP, MG Music, ASCAP, EMICPEN, ASCAP, MG Music, ASCAP, EMICPEN, ASCAP, AS

U U ALREADY KNOW (3RDi Music Works, BMI/Da Twelve Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Ivers Songs, BMI/Christo-pher Garrett, ASCAP/Hitco South, ASCAP), HL, H100 72; RBH 20

U DON'T KNOW ME (Domani And Ya Maiesty's Music.

CAP/Toompstone, BMI) H100 32; RBH 9 UNA LIMOSNA (Zomba Golden Sands, ASCAP) LT 31

VIVEME (Not Listed) LT 41 VOLVERE (TRO-Essex, ASCAP) LT 10 VOLVERTE A VER (Peermusic III, BMI/Camaleon, BMI)

-V-ELVIRUS DEL AMOR (Primo, BMI) LT 9

LT 5 VOY A OLVIDARME DE MI (Gaira Bay, ASCAP) LT 29

-W-WAITIN' ON THE WONDERFUL (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair, ASCAP), HL/WBM,

42 WAIT (THE WHISPER SONG) (ColliPark, BMI/EMI Awood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100

WAIT (THE WHISPER SONG) (ColliPark, BMI/EMU Blackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100 94; RBH 15 WARE UP OLDER (Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 48 WHATEVER (Jatcat, ASCAP/Iblie's Baby, ASCAP/Uni-versal, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/EMIA Portal Musicworks, ASCAP/SAC/MR2, SESAC/EMI April, ASCAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), HL, CS 15; H100 84 WHY DO YOU LOVE ME (Deadarm, ASCAP/Almo, ASCAP/Kibercusher, BMI/Irving, BMI/Rondor, BMI), HL, H100 94

THE WIDOW (Amputekhture, ASCAP/Hija De Lola,

THE WIDOW (Amputekhture, ASCAP/Hija De Lola, ASCAP/EMI April, ASCAP, HL, Hioo 95 WOBBLE & SHAKE IT (Crump Tight, ASCAP/Bone Crusher, ASCAP/BMG Songs, ASCAP/Magnum Music, ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, PRS/WB, ASCAP) RBH 85 THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS cr.

-Y-YO ME QUEDE SIN NADIE (Prodemus, ASCAP/Univer-Musica, ASCAP) LT 34 YOU AND ME (G-Chills, BMI/Songs Of DreamWorks,

BMI/Coleision, BMI H100 89 YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS

49

12; H100 71 Y TE VI CON EL (Seg Son, BMI) LT 27

CS 60 EL SOL NO REGRESA (EMI April, ASCAP) LT 46

-N-

NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI), WBM, RBH 96 NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP), HL, H100

82 NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS

NUMB/ENCORE (Zomba, ASCAP/CINESIERCIAZ, 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 41 NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 34; RBH 16

0

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI H100 27; RSH 13 OBSESION (NO ES AMOR) (Premium Latin, ASCAP) LT

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP)

OBSESSION (NO ES AMOR) (Premium Latin, ASLAP) H100 4; RBH 75 OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram Internation-al Tunes, SESAC/Jahage Joints, SESAC/EMI April, ASCAP), HL, H100 75; RBH 27 OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-tunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI, ASCAP), WBM, H100 42; RBH

¹⁴ ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wisen, ASCAP/Avalon Way, ASCAP) (S 52 ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 97 ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Univer-sal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Ive, RMI) H 1400,08

Irv, BMI), HL, H100 98 OPEN ARMS (EMI April, ASCAP/Universal,

ASCAP/Copyright Control), HL, RBH 87 ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, HNOO 24; RBH 5 OTRA VEZ (Universal-Musica Unica, BMI/Castillo,

OVER AND OVER (Jackie Frost, ASCAP/BMG Songs,

OVER AND OVER (Jackie frost, ASCAP/IAMO Songs, ASCAP/Kokos Basement, ASCAP/Hito South, ASCAP/Notting Dale, ASCAP), HL, H100 37 OVE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warn-er-Tamerläne, BMI/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 32

-P-

PARA TI (Elvon, BMI) LT 40 PERDIDOS (JEN, ASCAP) LT 15 PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP) (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HJ, WBM, CS 31 PIGGY BANK (So Cent, ASCAP/LIVWBM, CS 31 PIGGY BANK (So Cent, ASCAP/LIVWBM, CS 31 PIGGY BANK (So Cent, ASCAP/LIVWBM, CS 31 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Airona AWusical, ASCAP) II 11 THE POTION (Ludacris, ASCAP), HI, YWBM, RBH 94 PRECISAMENTE AHORA (Not Listed) LT 36 PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Mar-tinez, ASCAP/Daniel Salas, ASCAP/Jonathan, ASCAP) RBH 84

QUE LASTIMA (Universal Musica, ASCAP) LT 44 QUIERO (Nota, ASCAP) LT 50 QUIERO SABER DE TI (Universal Musica, CAP/Prodemus, ASCAP) LT 38

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REAL N***A ROLL CALL (LII Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/Gangsta Boogie, ASCAP/Swole, ASCAP) RBH 69 RESTLESS (Sixteen Stars, BMI) CS 36 RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/JMusic Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bock Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100 10; RBH 83

-S-

SABES UNA COSA (Peer International, BMI) LT 28 SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), HL, H100 69 SEDUCTION (EMI April, ASCAP/Flyte Tyme, ASCAP/JL, IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/JL, IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/JL, IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Fibranda Music Works, ASCAP/JL, HL, Stoog, ASCAP/Nether Valentine, ASCAP), HL, H100 30 SHTWIE ON (Money Mack, BMI) RBH 89 SIGNS (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMO, BMI/Raynchaser, BMI/Takin' Care Of Business, BMI), HL, H100 50 SI LA QUIERES (Not Listed) LT 14, SI LA YES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 42.

SI LA VES (WB, ÅSCAP/Múziekultgeveris Artemis BV, BMI) LT 42 SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 5 SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 67 SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Uni-versal Musica, ASCAP) LT 12 SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 41 SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) H100 52; RBH 22 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/Hitco South, ASCAP/Music Of Windswept, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/HIL SOUTH, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP, HL, H100 18; RBH 19 SOLDIER FOR THE LONELY (Wilmington Road,

2. Huo 44 NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 47 NUMB/ENCORE (Zomba, ASCAP/Chesterchaz,

82

8

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BMI) IT 1

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Tamerlane, BMI), WBM, H100 35 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 13; H100 78 IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 40 IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 30 IJUST WANNA LIVE (EMI Blackwood, BMI/Dead Pub-lishing, BMI/April, ASCAP/Vegan Boy, ASCAP), HL, H100, 93

Hao 93 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)

BMI/Sefior Vicente Music, BMI/ Haber Corporation, Juny CS 23 I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/CMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 83; RBH 26 I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 11; H100 66 IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), VIEM SBM 23

WBM. R M, RBH 33 I **SEE ME** (Sony/ATV Acuff Rose, BMI/Post Oak, BMI), HL C

CS 37 IT'S A HEARTACHE (Careers-BMG, BMI/Lojo,

IT'SA HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 34 (T'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 6; H100 61 (T'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/, HL, H100 17; RBH 23 (Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 17; RBH 23 (T'S MUTHIN'IWE THUGGIN'] (Loose Akoostik, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 92 (WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 32

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 87;

ASCAP / Jour Scheman, Marken Scheman, ASCAP / III Will, ASCAP / Not-Ing Dale, ASCAP / Mawkeen's, ASCAP / Clifford Peacock Publishing Designee, BMI / Warner-Tamerlane, BMI / Bernard's Other, BMI / Sony / ATV Songs, BMI), HL/WBM, RBH 66

KARMA (Book Of Danel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H300 31; RBH 48 KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H300 70; RBH 28

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) II) LT 6 LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 64 LA SORPRESA (TN Ediciones, BMI) LT 3 LA ULTIMA CANCION (Peermusic III, BMI) LT 49 LET ME GO (Escatawpa, BMI/Songs Of Universal, UNIVERS (Construction) (Construct

ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 6; RBH 3 LET'S GET BLOWN (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillion, BMI), HL, RBH 49 LET'S GET IT ON (THE MPG GROOVE MIX) (Jobete, ASCAP/EMI April, ASCAP/Stone Diamond, BMI), HL, RBH 93

LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree,

II), HL, CS 8; H100 76 LI**KE A BOSS (The** Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 98 LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100

LLEVAME (Yami, BMI/EMI Blackwood, BMI) LT 37 LO MEJOR FUE PERDERTE (Not Listed) LT 33 LONELY (Famous, ASCAP/Byefall Music, CAP/Feather, BMI), HL, HNOO 29 LONELY NO MORE (U Rule Music, ASACP/EMI April,

CAP), 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 24 LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100

38 LO QUE PASO, PASO (Los Cangris, ASCAP) H100 38 LO QUE PASO, PASO (Los Cangris, ASCAP) LT 26 LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 21 LOVERS AND FRIENDS (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Univer-sal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 13; RBH 4

MAKE UP (WaltEd, BMI) RBH 88 MAKING MEMORIES OF US (Sony/ATV Tunes, ASCAP/) Only, ASCAP), HL, CS 38 ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 27 ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) 1717

ME DEDIQUE A PERDERTE (Sony/AIV Discos, ASCAP) LT 17 THE MIDDLE OF NOWHERE (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP) CS 54 MI MAYOR SACRIFICIO (Crisma, SESAC) LT 20 MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM, Hung tar (BPU crit

ASCAP/ restorment, nosser // H100 12; RSH 55 MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 76 MOVE AROUND (Don't Play With My Publishing, ASCAP/Burnin Hot Music, ASCAP/Rondor, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL,

MR. BRIGHTSIDE (THE NITELS, MOVER, UNITED ACTOR) Grain International, ASCAP), HL, HIO 19 MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 9; HIOO 59 MUST BE NICE (1/Fe, ASCAP) RBH 63 MY GIVE A DAMN'S BUSTED (Difftunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS THEOR 70

MuSic, DMI/SUBJ/AIV Tree, DMI/Weilong, DMI/Tree S 10; Hoo 79 MY NAME (Ro Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 46 MY SISTER (Zomba Melodies, SESAC/Agatha Monroe,

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MR. BRIGHTSIDE (The Killers, ASCAP/Universal-Poly-

BMI I) H100 40 LET ME LOVE YOU (Scott Storch, ASCAP/TVT, CAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP)

ASCAP/I

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Charts **Clarkson Ousts Green Day On Pop 100**

Kelly Clarkson captures the No. 1 slot on the Pop 100 with "Since U Been Gone," ending the five-week run of Green Day's

"Boulevard of Broken Dreams." "Gone" takes over at No. 1 even though it ranks at No. 2 on both of the Pop 100's component lists: Pop 100 Airplay and Hot Digital Songs. On the Pop 100 Airplay chart, "Gone" trails "Boulevard" by only 135,000 listener impressions for chart supremacy. On Hot Digital Songs, "Gone" sells 31,000 paid downloads, which is a distant second to the 47,500 copies 50 Cent's "Candy Shop" has moved. With airplay and sales points combined. Clarkson's 'Gone" walks away with the No. 1 crown by a mere 280 points, the tightest margin in the seven weeks of the chart's existence.

On the Adult Top 40 chart, "Gone" scampers 11-6 and joins Clarkson's prior hit "Breakaway' (No. 5) in the top 10. She is the first female artist to have simultaneous top 10s on the Adult Top 40 chart since Avril Lavigne in January 2003.

HOT 'FUSS': Stevie Wonder returns to the Hot R&B/Hip-Hop Singles & Tracks chart after an absence of more than six years with a potent No. 36 debut for "So What the Fuss" (see Chart



Jon & the East Side Boyz debuted at No. 16 with "Lovers and Friends" in the Nov. 27, 2004, issue.

"Fuss" is

"Fuss"—which features performances by **Prince** on guitar and background vocals from En Vogue-registers 11 million audience impressions at R&B/ hip-hop signals in its first week at radio. While 92% of that reach stems from adult R&B stations, several R&B/hip-hop outlets have stepped out on the record, led by **WBTF** Lexington, Ky., which played the song 17 times during the seven-day tracking period.

Not since Ruben Studdard's "Sorry 2004" debuted at No. 43 has the adult R&B format ushered in such a high debut on Singles & Tracks. In fact, "Fuss" sets a new record on the Adult R&B chart printed in Billboard Radio Monitor, where it bows at No. 13 with 418 detections out of the box. The first-week spins are the most in the chart's history, as is the overall week-to-week gain for the track.

Wonder, the 2004 recipient of the Billboard Century Award, will release his first studio album in 10 years, "A Time 2 Love," May 3.

WEEKEND TRAVELS: Country traditionalist Craig Morgan ends a five-year dry spell at No. 1 on Hot Country Singles & Tracks for independently distributed singles

as "That's What I Love About Sunday" climbs 2-1. It is the first indie single to top this list since Kenny Rogers' "Buy Me a Rose" (Dream-

catcher) in the May 13, 2000, issue.

"Sunday" is the first No. 1 single for Morgan's label, Broken Bow, which is fitting, since his 2003 album "I Love It" heralded the label's first Billboard charttopper when it reigned on the Heatseekers chart for two weeks in June of that year. Morgan's latest set, "My Kind of Livin'," debuts at No. 7 this week on Top Country Albums and at No. 40 on The Billboard 200.

Brimming with down-home imagery and nostalgic reflection, "Sunday" collects 35.3 million



audience impressions. Its deepest penetration is in Dallas, where **KPLX** contributes 1.2 million impressions to Morgan's weekly total.

Elsewhere on the chart. Jo Dee Messina returns to the top 10 for the first time in three years with "My Give a Damn's Busted," which steps 11-10. This is her first top 10 showing since "Bring

SMinded

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Silvio Pietroluongo

silvio@billboard.com

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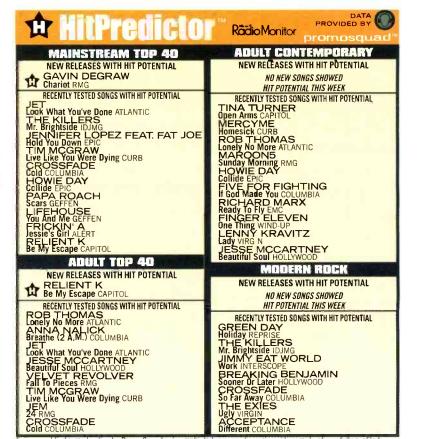
On the Rain" hit No. 1 in the March 9, 2002, issue.

GAINING GROUND: "Hate It or Love It" by the Game Featuring 50 Cent earns the dual Greatest Gainer/Digital & Airplay tag on The Billboard Hot 100 as is moves 14-11.

With an increase of 17 million listener impressions, "Hate" ends the six-week Airplay Gainer reign of 50 Cent's "Candy Shop." On Hot Digital Songs, "Hate" shoots 15-8 with 22,000 overall downloads, an improvement of 8,000 transactions (59%).

'Candy," which holds at No. 1

on the Hot 100 for a fourth week, falls one week shy of the all-time consecutive Greatest Gainer/Airplay streak of seven weeks that "Baby Boy" from Beyoncé Featuring Sean Paul set in summer 2003.



Sings are blind tested online by PromoSquad using multiple Istens and a nationwide sample of carefully profiled In sic consumers. Songs are rated on a 1-5 scale; final result₂ are based on weighted positives. Songs with a score of E or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the smength of available music. For a complete and updated Ist of current songs with Hit Potential, commentary, polls and Incre, please visit www.hitpredictor.com. © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC.

MARCH 26 2005

WEEK

AST.

HOT 100

ARTIST (IMPRINT/PROMOTION LABE

Nielsen

Billboard[®] SINGLES SALES

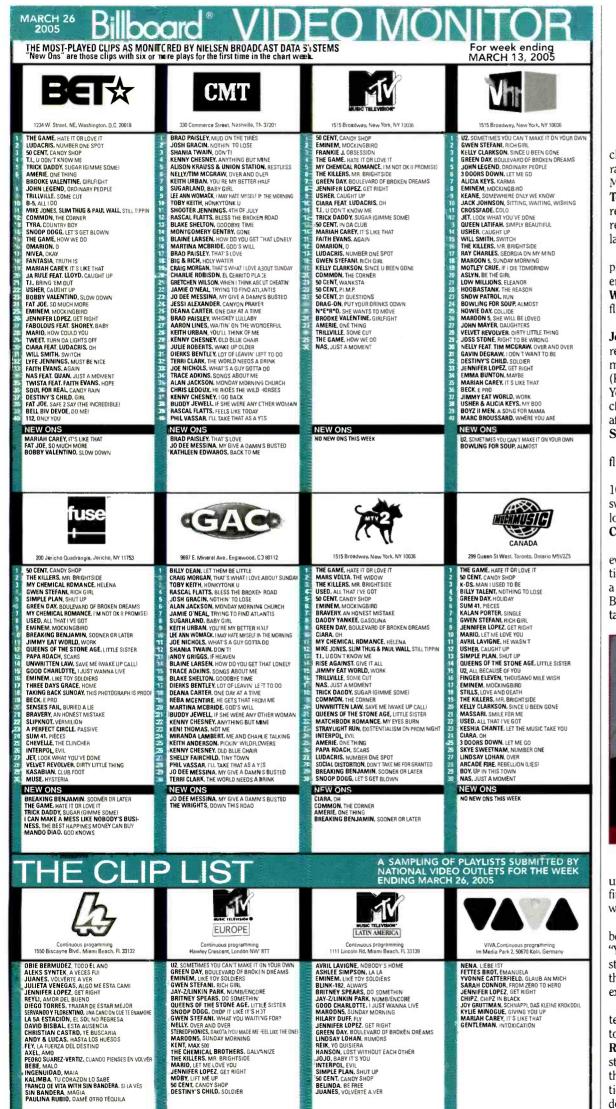
TITLE

Bil	b	00	rd [®] ADULT	Bi	lb	00	rd® CONTEMPORARY	Bi	lb	00	rd [®] MODERN
	LAST WEEK		Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	We on	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	No Sim	Nielsen Broadcast E Systems TITLE ARTIST (IMPRINT/PROMOTION LAR
	1	17	Boulevard Of Broken Dreams 5 Wks Ar No. 1 GREEN DAY (REPRISE)	1	1	27	NUMBER 1 当 Breakaway KELLY CLARKSON (WALT DISNEY/HOLLWOOD) な ³ Was At No. 1	1	1	24	Boulevard Of Broken Dreams
2	2	23	Give A Little Bit GOO GOO DOLLS (WARNER BROS.)	2	2	40	Heaven Los lonely boys (orvepic)	2	3	6	E-Pro BECK (INTERSCOPE)
	3	6	Lonely No More ROB THOMAS (MELISMA/ATLANTIC) 🕸	з	3	25		3	2	. 9	Little Sister QUEENS OF THE STONE AGE (INTERSCOPE)
	4	17	Sunday Morning MAROONS (OCTONE/J/RMG)	4	5	25	Live Like You Were Dying		9	R.	Holiday GREEN DAY (REPRISE) 🕁
	5	32	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	5	6	28	In My Daughter's Eyes MARTINA MCBRIDE (RCA NASHVILLE)	5	4	24	Mr. Brightside THE KILLERS (ISLAND/IDJMG)
	11	18	Since U Been Gone Kelly Clarkson (RCA/RMG)	6	4	25	She Will Be Loved	6	6	- 24	Work JIMMY EAT WORLD (INTERSCOPE)
	8		Collide HOWIE DAY (EPIC)	7	7	43	You'll Think Of Me KEITH URBAN (CAPITOL)	7	7	10	The Widow THE MARS VOLTA (GOLDSTANDARDLABS/STRUMMER/U
	6		She Will Be Loved	8	9	8	Home MICHAEL BUBLE (143/REPRISE)	8	5	19	Scars PAPA ROACH (EL TONAL/GEFFEN)
	7		One Thing FINGER ELEVEN (WIND-UP)	9	8	28	I'II Be Around DARYL HALL JOHN DATES (U-WATCH/DK-E)	9	11	10	Sooner Or Later BREAKING BENJAMIN (HOLLYWODD)
0	10		Daughters JOHN MAYER (AWARE/COLUMBIA)	10	10		GOU GOU DOLLS (WARNER BROS.)	10	13		Why Do You Love Me GARBAGE (ALMO SOUNDS/GEFFEN)
1) 2	13 9		3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	11	11		This Love MARDONS (DCTONE/J/RMG)	11	12	38	
3	⁹ 12		LENNY KRAVITZ IVIRGINI	12	13	245	Don't Let Him Steal Your Heart Away PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	12 13	15		The Clincher CHEVELLE (EPIC)
4	12	20	Somewhere Only We Know KEANE (INTERSCOPE)		12 14		The Way You Move KENNY G FEAT: EARTH, WIND & FIRE (ARISTA/RMG) True	13	10 14	22	Home THREE DAYS GRACE (JIVE/ZOMBA)
5	14			14 15	14		RYAN CABRERA (E.V.LA/ATLANTIC)	14	8		Passive A PERFECT CIRCLE (VIRGIN) Save Me
5	18		LIFEHOUSE (GEFFEN)	13	17			16	0 21		
7	19	20		17	16	23	MERCYME (INO/CURB)	17	16	30	
	17	15	SET (ELEKTRAVATDANTID)	18	18			18	10	14	JIMMY EAT WORLD (INTERSCOPE)
2	20		Nobody's Home AVRIL LAVIGNE (RCA/RING)	19	19	24	ROB THOMAS (MELISMA/ATLANTIC)	19	22	17	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
,	15	26	JESSE MCCARTNEY (HOLLYWOOD)	20	21	8	MICHAEL MCDONALD (MOTOWN/UMRG)	20	18	17	THE EXIES (ULTIMATUM/MELISMA/VIRGIN)
			SWITCHFOOT (COLUMBIA)			di da c	MAROONS (OCTONE/J/RIMG)				SUM 41 (ISLAND/IDJMG)

IF Broken Dreams REPRISE)	1	1	6	
SCOPE)	2	2	5	We Will Become Silhouettes/Be Still My Heart THE POSTAL SERVICE (SUB POP)
ter HE STONE AGE (INTERSCOPE)	3	3		Do You Believe In Magic
REPRISE) 🏚	4	4	20	Lose My Breath DESTINY'S CHILD (COLUMBIA)
tside (ISLAND/IDJMG) 🏠	5	6	2	Don't Cha TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
ORLD (INTERSCOPE)	6	5	16	Gotta Go Solo PATTI LABELLE FEAT RON ISLEY (DEF SOUL CLASSICS/IDJING)
DW (GOLDSTANDARDLABS/STRUMMER/UMRG)	7	7	18	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
	8			U Already Know 112 FEATURING FOXY BROWN (DEF SOUL/IDJMG)
Dr Later NJAMIN (HOLLYWODD)	9	8	18	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
You Love Me LMO SOUNDS/GEFFEN)	10	9	1	If She Were Any Other Woman BUODY JEWELL (COLUMBIA (NASHVILLE))
	1	0 -	2	You're In My Heart PEPPER S GHOST (HYBR:D)
cher	1	2) 10	18	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
GRACE (JIVE/ZOMBA)	1	3) 20	2	I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)
RCLE (VIRGIN)	14	15		It's Like That MARIAH CAREY (ISLAND/IDJMG)
AW (LAVA) 🏠	1	3 16	176	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
way FG/CDLUMBIA) 🏠	1	3 -		Slow Down BOBBY VALENTIND (OTP/OEF JAM/IDJMG)
/orld (interscope)	12	14	3	Everyday Love M.O.N.E.Y. & THE CURRENCY CLICK (TALKING DRUM)
	18	3 19	25	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN)
	19	9 13		Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)
ND/IDJMG) 🏚	20) –	20	Bring Em Out
hours a day, 7 days a week. Songs				reatest sales gains. © 2005, VNU Business Media.

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Programming



Changes Rock Rock Radio

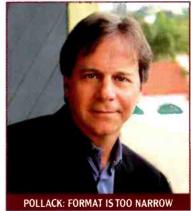
Consultant **Jeff Pollack** recently claimed that contemporary rock radio was in crisis. Billboard Radio Monitor rock managing editor **Bram Teitelman** made the same point in a recent article, offering as evidence a recap of some developments of the last few months:

Philadelphia's only modern rock outlet,
WPLY (Y100),
flipped to R&B.
Infinity CEO
Joel Hollander
remarked that
modern WXRK
(K-Rock) New
York might
change formats
after Howard

Stern's departure for Sirius.
Active rock WZTA (Zeta) Miami flipped to a Spanish format.

• Modern **KDLD/KDLE** (Indie 103.1) Los Angeles is in danger of switching formats in April when its local marketing agreement with **Clear Channel** expires.

With the combination of those events and the rash of heritage stations flipping to Spanish, it has been a trying few months for rock radio. But it is not surprising that Hispanictargeted radio has taken off.



"What we are really seeing is an underserved segment of the audience finally getting represented on the airwaves," Pollack says.

Some of the stations flipped simply because they were underperforming. "You're probably talking about weak stations in clusters and opportunities that exist elsewhere in a cluster," **Saga** executive VP **Steve Goldstein** says.

Heritage call letters don't guarantee great ratings, CC/San Diego director of FM programming **Jim Richards** says. "Some of the heritage stations aren't the modern station or the classic rock station. It's the station that plays a little bit of both and doesn't have a strong morning show ... If it's a cluster situation, and you can displace some of that 2 share onto the other two rock stations you own and replace the other part of that share with a Hispanic audience that's untapped, that's big money."

Rock radio may have also become too narrow. "There's a lot of evidence



out there, whether it's iPod, satellite radio, Internet audio or [new hybrid formats] 'Jack' and 'Bob,' that there are opportunities to be wider," Goldstein says. "Any radio station that's down to a 250-song library is in trouble. Radio listeners are becoming increasingly fatigued with our claims of variety without the proof."

Pollack agrees that the format is too narrow. "Rock has lost sight of the fact that it has always been a mass-appeal format," he says. "Successful rock radio is about playing the best rock music available, regardless of subgenre. That makes it even more imperative that programmers do what they can to maintain as much of a mass-appeal posture as possible."

Pollack sees a parallel to the last decade. "For those who think that losing a handful of heritage rock stations is unprecedented, I would remind you that we lost **WSHE** [Miami], **KTXQ** [Dallas] and [**KYYS**] KY102 [St. Louis] years ago," Pollack says. "These stations died because they defined themselves too stringently, ignoring grunge. Today, stations are dying for the same reason: They are defining themselves into tight music positions that are unsustainable."

Rock is also going through a personality crisis, with hip-hop becoming the format with a "rock star" lifestyle. "Hip-hop benefits from the fact that their artists are not only releasing albums, but starring in movies, launching their own clothing lines, and they're multimedia machines," former WPLY morning man **Steve Morrison** says.

"I don't think that modern rock radio is going to its grave, but I do think it could use another revolution," Morrison's morning show partner **Preston Elliot** says. "If there were another **Nirvana** or someone to step up and give a breath of fresh air to it, it could explode all over again."

WMG Continued from page 1

for a planned \$750 million initial public offering later this year.

Few doubts exist that WMG and its highpowered banking team, led by Goldman Sachs and Morgan Stanley, will be able to sell the deal to investors. But questions abound as to how the company—currently struggling to show signs of organic growth-will fare once its stock is traded in the public market.

The filing, announced March 11, comes as WMG is in the midst of a dramatic transformation under the ownership of a private equity consortium fronted by chairman/CEO Edgar Bronfman Jr.

The issue is timing, analysts say. "A company like Warner requires more seasoning in terms of just being intact, and operating efficiently for a longer period of time under the current ownership and management than it currently has," media analyst Harold Vogel says. "It is still very new."

Analysts point out that the public market can be unforgiving to music companies with creative cycles that don't match up with Wall Street's quarterly and annual financial reporting demands. For example, EMI was recently forced to disclose that annual revenue would come in 8%-9% lower than the previous year after two key fiscal-fourth-guarter releases from Coldplay and Gorillaz were delayed. The Feb. 7 announcement drove the company's share price down 16% on the day it was made.

The investor group, which includes Thomas H. Lee, Bain Capital and Providence Equity Partners, is believed to be seeking a valuation for the company in the range of \$4 billion-\$6 billion-almost double the \$2.6 billion they paid for it a year ago. The company did not disclose the number of shares it is offering or the price range. WMG declined comment, citing Securities and Exchange Commission disclosure rules for IPOs.

WMG's pro-forma numbers show the company is generating more than \$500 million in earnings before interest, taxes, depreciation and amortization (EBITDA), which sources say implies a valuation of as much as 10-12 times EBITDA. Analysts say it is not unusual for a media company to seek a double-digit multiple in its valuation.

By contrast, EMI, the industry's only other publicly traded pure-play major label-and the stock WMG is most likely to mirror-has a market cap of £1.9 billion (\$3.6 billion).

The proposed valuation is thought to be particularly ambitious given that WMG, like the indusry as a whole, is struggling to recover from years of profit declines caused by rampant piracy.

Whereas most companies heading into an IPO are demonstrating sustained growth over at least a two- to four-year period, WMG will be downplaying its numbers in favor of a conceptual "story" built around the inherent value of its publishing assets and master recordings, the successful track record of Bronfman's management team led by WMG U.S. chairman/CEO Lyor Cohen and new exploitation opportunities in the digital distribution era-particularly in the emerging mobile entertainment business.

As a top executive at a competing major label points out, "It's really hard to IPO any business without a growth track record . . . Clearly any music company will find that very hard to demonstrate over the last five years because of what's been going on in the music market.

For the three-month period ended Dec. 31, the company's revenue slipped more than 7% to \$1.09 billion, compared with revenue of \$1.2 billion for the prior-year period. The decline was attributed to softness in the recorded music business.

The company also is carrying an aggressive debt load of \$2.5 billion with annual interest payments in the \$150 million-\$175 million range, according to Billboard estimates. Additionally, WMG's balance sheet shows a negative net worth of \$125 million.

NO TIME TO LOSE

With U.S. album sales down more than 9% in 2005 after stabilizing last year with a small gain of 1.4%, Wall Street sources say the WMG investor group does not have the luxury of waiting to establish a track record of growth.

'They had to do this now before any chinks show up in their armor," one source from the private equity business says.

Finance specialists say the company has to take advantage of the opportunity for liquidity while the window for an IPO is open-a concept given

Managers Ponder Impact Of IPO

validity by the \$812 million IPO of DreamWorks Animation last October-and before any other potentially negative trends in the music business or the digital distribution market are apparent.

Growth has not been at the top of the WMG agenda in the first 12 months of Bronfman's stewardship. WMG sales and market share have been treading water during the last year, taking a back seat to the investor group's primary task of stripping \$250 million in operational expenses out of the business

The company has eliminated 1,600 jobs-28% of its workforce—much of it through the merger of its East Coast label operations and layoffs in the major's international businesses.

Those efforts are paying off. For the threemonth period ended Dec. 31, the company posted \$36 million in net income compared with a net loss of \$1.15 billion, including a charge of \$1.02 billion, for the previous-year period. Selling, general and administrative expenses were 30% of revenue, versus the 33% they claimed in the corresponding three-month period in 2003.

The company's improved profitability figures to be a selling point. However, critics say cost-cutting can get the company only so far.

"They have already cut all the fat, and probably even some muscle, to get where they are now. How are you going to grow the business to uphold that kind of valuation?" one financial source wonders.

Observers say cuts will not help the company on a quarter-to-quarter basis. "Once they have floated, the market will decide what the value of the company is going forward," a competing major-label source says. "That value will depend on their performance going forward. What matters is each guarter as they deliver their results."

To drive share price, the company may ultimately have to improve cash-flow generation through acquisition, analysts say. Logical targets based on size include EMI or a large independent like TVT or Wind-up. WMG says in its filing that it intends to use the proceeds for general corporate purposes and to pay down debt.

WMG does not rule out the prospect of a merger in its IPO prospectus. But EMI, in the wake of multiple failed trips to the altar with WMG, has insisted that the company is committed to operating without a merger.

(Continued on page 55)



1947: Ahmet Ertegun and Herb Abramson inc Atlantic Records

1950: Jac Holzman launches Elektra Records. 1953: Jerry Wexler becomes a partner in Atlantic. 1956: Nesuhi Ertegun becomes a partner in Atlantic.

1958: Warner Bros. Records founded.

1961: Mo Ostin launches Reprise.

1963: Warner Bros. Records and Reprise merge. 1966: Seymour Stein and Richard Gottehrer found Sire Records.

1967: Seven Arts purchases Warner Bros., renames it Warner-Seven Arts.

• Ahmet and Nesuhi Ertegun and Jerry Wexler sell Atlantic Records to Warner-Seven Arts.

1969: Kinney National, under the eadership of Steven J. Ross, acquires Warner-Seven Arts.

1970: Kinney acquires Elektra. 1971: Kinney becomes Warner

Communications (WCI). Nesuhi Ertegun founds WEA International

WEA Corp. established.

1976: Warner Bros. Records acquires Sire Records. 1983: Bob Krasnow named chairman of Elektra Records.

1985: Robert Morgado named chairman of Warner Music Group.

1987: WCI acquires Chappell & Co.

1990: Time Inc. merges with WCI. • Doug Morris named co-chairman/co-CEO of Atlantic Records.

1991: Warner purchases a 50% stake in Interscope Records from Jimmy lovine and Ted Field.

1992: Time Warner and Madonna announce formation of Maverick Records.

- 1994: Doug Morris is named chairman/CEO of Warner Music Group U.S.
 - Warner Bros. Records chairman/CEO Mo Ostin exits; he is replaced by Danny Goldberg
 - · Bob Krasnow exits Elektra Records; he is replaced by Sylvia Rhone as chairman/CEO.

1995: WMG chairman Robert Morgado is fired; he is replaced by HBO chairman Michael Fuchs.

- WMG U.S. chairman/CEO Doug Morris is fired. • WMG sells its 50% stake in Interscope Records to Jimmy
- lovine and Ted Field. Danny Goldberg exits as

chairman/CEO of Warner Bros. Records. • WMG chairman Michael

- Fuchs is fired after just six months; he is replaced by Warner Bros. Pictures co-chairmen/co-CEOs Bob Daly and Terry Semel.
- · Lava Records is established as a division of the Atlantic Group.
- 1996: Val Azzoli named co-chairman/co-CEO of Atlantic Records: Russ Thyret named chairman/CEO of Warner Bros. Records.
- 1998: Rhino becomes a member of WMG giving reissue and archival access to the Warner Bros., Reprise and Elektra catalogs.
- 1999: Roger Ames, former head of PolyGram Records, is named chairman/CEO of WMG, replacing Daly and Semel
- 2000: Interscope president Tom Whalley is named chairman/CEO of Warner Bros. Records, replacing Russ Thyret.

2001: Time Warner Inc. merges with America Online. 2003: WMG sells its DVD and CD manufacturing, printing, packaging, physical distribution and merchandising businesses to Cinram International

2004: Thomas H. Lee Partners, Edgar Bronfman Jr., Bain **Capital and Providence Equity Partners acquire** WMG from Time Warner for \$2.6 billion.

 Island Def Jam chairman/ CEO Lvor Cohen named chairman/CEO of WMG



BY MELINDA NEWMAN and GAIL MITCHELL

There are mixed emotions among artist managers reacting to the impending Warner Music Group initial public offering.

One manager who oversees a superstar act at WMG lived through the difficult merger of Time Warner and America Online (see time line, this page).

'That was just a mess," he says, fearful of a similar scenario this time around. "It just seemed to be all about a stock price. Obviously, when a company goes public, things change. The shareholders expect to make money. But we don't sell vacuum cleaners; we're dealing with human beings."

He and other managers note that they are still dealing with the changes from the purchase of WMG in 2004 by Edgar Bronfman Jr. and his partners. The purchase led to the layoff of 1,600 staffers, but some say it turned WMG into a model of efficiency.

"I have only seen the work ethic increase tremendously. I've seen renewed invigoration," says Michael Lippman, manager of Matchbox Twenty and its lead singer Rob Thomas. Thomas' solo debut comes out April 19 on Atlantic.

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"I was petrified," Lippman says of when he first

heard about the IPO and was advised by other managers and lawyers to hold the release of Thomas' album. But he says WMG and Atlantic execs assured him it would be business as usual. And for him it has been.

"I've noticed no change whatsoever," he says. "They're spending what I need to have spent to launch his solo album. They've agreed to do everything we've asked them to do.

It comes as no surprise that the label would go full tilt for a superstar artist, but even Jordan Kurland, manager of new signing Death Cab for Cutie, says he has not noticed any change. "We're not in the thick of it yet," he cautions. "I am very glad that we have our guarantees on marketing and promotion spends built into the contract.'

Like Kurland, Stan Sheppard is also working with a new act. He is the co-owner of Tone Struck Records, which recently entered a long-term agreement with Warner Bros. The first project under that agreement is Tony "T-Hussle" Hussle.

"In the best of times, I have seen disorganization at every record company," Sheppard says. "From that standpoint, I don't see any more negatives coming from this than from anywhere else. The positive point is the new Warner Bros. has all new people who are going to make their mark; they're not going to be half-stepping on anything. We did this deal because of

who they have in the marketing and promotion departments. I know what they can do. I'm not at all worried."

Another industry observer says he has noticed a change in signings since talk of an IPO surfaced.

"They are definitely not signing in volume," he notes. "They're being a lot more selective and focused, which is a good thing. They're trying to sign things before a bidding war happens. They're doing deals cheaply and quietly."

Christian music artist Amy Grant, who records for Warner's Word Records, feels there's a lot of pressure on the bottom line.

There's always going to be a rub when the world of creativity has to answer to a corporate dollar bottom line. The money has got to come from somewhere in the record industry. A whole lot of it is not coming from record sales anymore because of downloads and independent labels.

The industry is shifting; who knows exactly where it's going to land?" Grant continues. There's no way to predict in a market that involves creativity what is going to work and what's not. There's always great risk when it comes to music; that's not going to change.'

Additional reporting by Deborah Evans Price in Nashville.





Indeed, Vogel says the lack of a natural buyer or merger partner for the company could have a negative impact on the value of WMG stock in the long run.

Barry Sosnick, an independent media and retail analyst, says that minus a deal with EMI, the company faces an uphill battle to drive market-share growth when facing pressure from the two supermajors: Universal Music Group and Sony BMG.

"In a concentrated business you don't want to be the holder of the third business in the space," he says. "What makes it particularly perilous is that any time you have the marketshare of the top two players at parity, the industry becomes increasingly competitive."

WEA's U.S. market share declined last year to 14.7%, down from 16.4% in 2003—a loss that can be partially attributed to smaller volume from the consolidation of Atlantic and Elektra into the Atlantic Group. WEA scanned about 100 million units for the year, down 7% from 107.6 million in 2003.

THE DIGITAL STORY

In the short term, observers say that minus growth, investor belief in the promise of the digital distribution market will be a key driver of the WMG IPO and its forward stock performance. Label forecasts estimate that digital sales will account for as much as one-quarter of all industry revenue within five years—up from 2% in 2004.

"It's critical for any investor coming into this space to believe in the digital story," the competing label executive says.

In the prospectus for the IPO, WMG says it is focused on several new-media initiatives: supporting existing and new online services in the United States and abroad, working with legitimate peer-topeer providers, influencing the evolution of new mobile services and formats and simplifying the clearance of its content for digital distribution.

WMG management anticipates that as cellular networks and phone handsets become more sophisticated, music will be increasingly available through mobile and other wireless service providers as ringtones, ringback tones and audio and music video downloads.

Some think the digital element of the story will be attractive to investors who have come of age in the dotcom economy and are comfortable speculating on technologydriven potential.

"The music industry is clearly in transition and WMG is trying to position itself for that transition," says Bishop Cheen, an analyst with Wachovia Securities. "WMG is building a whole new business and a new economic model."

Others in the industry are hopeful of the deal's success. "It will be good for the industry to have a successful IPO and have another publicly quoted company," EMI chairman Eric Nicoli says. "Currently, EMI is the only barometer of investor sentiment of industry dynamics."

INSIDE THE NUMBERS

• During the 10 months ended Dec. 31 that new management has been operating WMG, the company has lost \$202 million on revenue of \$2.86 billion. The prospectus does not show corresponding numbers for the 10-month period in the previous year.

• During the 10-month period ended Dec. 31, WMG made interest payments totaling \$118 million.

• WMG's EBITDA during the 10month period was \$348 million, which suggests the company will accommodate its loan covenant of maintaining a 2-to-1 EBITDA to interest ratio. Selena

Continued from page 6

Selena's hits recorded in the studio; the other features the hits performed live.

Also on March 29, EMI will release "Duetos," an album by the Kumbia Kings—led by Selena's brother A.B. Quintanilla. The album includes two duets with Selena.

A week later, EMI will release "Selena Unforgettable—The Ultimate Collection," a commemorative four-disc collector's edition that includes the two "Unforgettable" CDs and two DVDs.

Then there is "Mexico Recuerda a Selena," an all-star tribute featuring such artists as Palomo and Liberacion. It was released March 15 on Univision Records.

Yet another EMI release is scheduled for May 10. This CD/DVD will be based on "Selena: Vive!," the all-star tribute scheduled for April 7 at Houston's Reliant Stadium. Guests include Pepe Aguilar, Gloria Estefan, Aleks Syntek, Thalía, Alejandra Guzman, Bobby Pulido, Carlos Vives, Ana Gabriel, Lucero, Banda el Recodo, Fey and Montez de Durango.

The concert will be broadcast live as a three-hour special on the Univision network.

Selena's father Abraham Quintanilla, who runs Q Productions in Corpus Christi, Texas, is looking forward to "one of the biggest productions" Univision has ever mounted.

Quintanilla says the 70,000-seat Reliant Stadium will be configured as a 55,000-seat concert venue for the show, which will feature broadcast performances by 24 artists.

"We are having a celebration of the Selena legacy," says Jorge Pino, president/CEO of EMI Latin USA. "This year is a celebration and a major event. We are releasing the ultimate collections and magnificent packages on Selena."

According to Pino, EMI is running major marketing campaigns including radio and TV promotions and aggressive positioning in Wal-Mart and Kmart stores. Univision Music Group president/ CEO Jose Behar, who signed a 17-yearold Selena to EMI Latin in 1988, says the release of six CD titles on one act is probably unprecedented—but hardly surprising, considering the artist.

"Nobody can predict or mastermind a phenomenon," Behar says. "And phenomenon comes from greatness and talent and humility and goodness. They are all things Selena was, and still is about.



"She had such a unique style, a beautiful look and such a fresh optimistic outlook about everything. It was just very combustible and it made her into the phenomenon she turned out to be."

CROSSOVER HISTORY

Selena was shot and killed in a Corpus Christi motel by Yolanda Saldivar, the ex-president of her fan club, now serving a life sentence.

Since her death, five of Selena's albums have hit No. 1 on the *Billboard* Top Latin Albums chart. They include her English-language crossover set, "Dreaming of You," which debuted at No. 1 on The Billboard 200, making Selena the first Latin artist to achieve that feat.

Selena remains one of the top five Latin recording acts of all time, according to Nielsen SoundScan, despite the fact that she was only 23 when she died. The prospect of selling six major releases in a tight time frame seems daunting. But Chano Elizondo, owner of San Antonio's CE Distributing, has no doubts about the potential.

"I don't think it is overkill. I think the people never get tired of her," Elizondo says. "Selena is a catalog seller. I think when the radio stops playing her, her music might stop selling."

Mando San Roman, PD at KKPS/ KNVO McAllen, Texas, says Selena is still among the most requested artists at Hispanic radio.

"There isn't anybody that's been able to replace her," San Roman says. "She was one of a kind—loved by both young and old, male and female. Many have tried to become the next Selena without success."

Rudy Trevino, host of the weekly syndicated Corpus Christi-based "Tejano Gold" radio show, says fans continue to hunger for Selena.

"The impact she had in the Tejano market in her short life made a big impression, and her music is timeless," he says. "And as Latinos, we feel we have a very positive role model that we're very proud of, and we want to hold on to her legacy."

Just like 10 years ago, Selena seems omnipresent, with her face adorning the covers of countless publications. Additional all-star tribute concerts are scheduled for Corpus Christi and San Antonio.

In Corpus Christi, there is a steady stream of visitors to her lifesize statue on the Bayfront gazebo and her gravesite at Seaside Memorial Cemetery.

On a recent visit, the Q Productions complex in northwest Corpus Christi was a beehive of activity as Quintanilla and his staff prepared for the upcoming tribute concert. Approximately 30,000 visitors pass through the complex's Selena Museum each year.

"We get parents and their kids coming in here almost every day," Quintanilla says. "It is amazing how almost everybody from different parts of the country always say, almost word for word, the same thing: They love Selena, the kids want to be like her. I don't know, I can't explain it."

Ozzfest

Continued from page 6

diversify. We don't bring in someone that doesn't fit, even though they're a hit."

According to Rob Light, principal and head of Creative Artists Agency's music division, "Ozzfest never, ever deviates from what they do. Ozzy as an artist, since Black Sabbath, has not changed who he is and how he does what he does. That kind of commitment lets audiences know what they can expect."

It helps that metal music continues to thrive. "This music was always one of those things that people thought was going to go away, and it won't," Sharon Osbourne says. "It's a genre of music that's here to stay."

Light adds, "There's always going to be that 18- to 22-year-old kid want-

ing to wear a black T-shirt and pump his fist in the air. Radio and MTV may go a different direction, [but] there will always be that community that wants to go out and rock. As an art form, this music is all about live."

NUTS AND BOLTS

Ozzfest will begin July 15 at the Tweeter Center in Boston and play 26 cities, wrapping Sept. 4 at the Sound Advice Amphitheatre in West Palm Beach, Fla. Ticket prices range from \$35 (lawn) to \$85 (gold circle).

The Hot Topic Second Stage will be headlined by Rob Zombie and will feature some of hard rock's top emerging acts, including As I Lay Dying, Mastodon, the Haunted, In Flames, Arch Enemy, the Black Dahlia Murder, Bury Your Dead, Soilwork, Trivium and MTV's "Battle for Ozzfest" victor A Dozen Furies.

Holman feels the diversity of this year's lineup is its strength. "We have the godfathers of metal with Sabbath and Iron Maiden and Rob Zombie, then we have the newer acts in Shadows Fall, [Black Label Society] and Killswitch Engage, plus all the emerging bands for the Hot Top Second Stage."

Given Ozzfest's fairly strict norepeat policy and the large number of up-and-coming bands on the scene (see story, page 14), booking Ozzfest remains a challenge.

"There are two levels of talent on Ozzfest," Light says. "There are the headliners, the acts that bring bodies to the tour, and they are always paid what they're worth in the marketplace. The up-and-coming acts really benefit from their association with Ozzfest, and they may go a little lighter [on the guarantee] in order to be playing in front of so many people."

Beyond the financial challenges of programming Ozzfest, "the toughest part is coming up with the right mix and trying to determine which bands will hit this summer," Holman says. "You have to look at what's on the horizon."

"One of the things I'm really proud of is we've given a platform for young bands to perform in front of thousands of people when they wouldn't normally," Sharon Osbourne says.

John Fenton of Sharon Osbourne Management oversees the second stage lineup, but CAA's Light stresses that Ozzfest's organization is set up like a de facto "board of directors."

"And Sharon is the CEO," Light adds. In addition to Hot Topic, returning sponsors include FYE, Sony PlayStation and Trojan.

Light is bullish on the festival's prospects at the box office in 2005. "Ozzfest has been one of the most consistent summer tours every year," he says. "And this summer will be the first summer in a long time where there really isn't a big hard rock or metal tour out there competing with Ozzfest." The Osbournes see Ozzfest continuing for the foreseeable future. "We're sort of like the Grateful Dead, we're this festival that goes under the radar, people look for it, and every year we'll be there," Sharon says.

And Ozzy still loves the live performance, even if the grind of touring takes its toll. "If every Wednesday you had a party, you'd go, 'Fuck me, it's Wednesday again.' We all do good shows, we all do shows that fucking suck. I've done plenty of them."

So how long will Ozzy keep mounting major tours? "I don't know. I retired about 15 years ago and that lasted a fucking year. What I learned from that retirement thing was you have to retire to something else. If you sit on your arse watching TV you're gonna drop dead."

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Beefs

Continued from page 5

hip-hop is good as long as it's wholesome and not destructive."

The most high-profile out-of-studio rivalry was the East Coast/West Coast war, which resulted in the deaths of the Notorious B.I.G. and Tupac Shakur. Then came a public feud between 50 Cent and Ja Rule. Since then nothing major occurred until 50 Cent and the Game's Feb. 28 fracas stemming from the Game refuting 50 Cent's assertion that his contributions to the former's debut, "The Documentary," were why the Game's album is selling.

Radio station interviews feature each artist verbally attacking the other. And gunplay ensued in New York outside WQHT (Hot 97) and Violator Management, which handles 50 Cent. The artists called a truce at a March 9 press conference.

In the week leading up to the truce, additional responsibility for the mediahyped feud was aimed at several sources. Some believed the feud was a marketing/publicity ploy concocted to boost album sales, while radio stoked the fire by continually rehashing who said and did what.

Addressing the publicity stunt angle, KKBT Los Angeles interim PD Tawala Sharp says the consensus among listeners is that the rappers "don't have to hype us up. We know your music is good enough, and we know you're coming" with a new album.

Those dismissing the conflict and ensuing truce as publicity stunts were seemingly vindicated when the four-day sales figure for 50 Cent's sophomore album, "The Massacre," was announced March 9.

50 Cent's sophomore project had sold 1.14 million units, claiming the biggest Nielsen SoundScan total in an abbreviated sales week and breaking his own sales record set in 2003 when his debut, "Get Rich or Die Tryin'," sold 872,000 during a similar four-day period.

Then in the wake of the week's events, community activist the Rev. Al Sharpton proposed a 90-day ban on radio and TV airplay for any artist who uses violence to sell their music.

"We are all responsible," says Troy Carter, co-president of ErvingWonder/ Sanctuary Urban Management. His company's roster includes rapper Jadakiss who, along with Fat Joe, remain on 50 Cent's list of enemies. "We as managers and record labels support and promote violence when something like a shooting happens and we stand around looking ridiculous."

REALITY VS. HYPE

Some contend that while rappers battle, radio stations and labels smudge the line between marketing and music much in the way that TV creates entertainment from reality programming.

"Marketing seems to be taking precedence over whether or not there's good music," hip-hop journalist/activist Davey D says. "In the age of reality shows... the formula is being laid out for you. If you want to get on, you have to be controversial." There is no denying the media focused on New York rapper 50 Cent's hardcore past. When he first hit the scene, stories in various publications (including this one) invariably mentioned his surviving nine gunshot wounds. Then just before the early release of his latest Interscope album, "The Massacre," media attention intensified when 50 Cent declared he had ousted the Game from G-Unit.

In addition to guesting on the Game's "The Documentary"—also on Interscope—50 Cent served as executive producer on the album with Dr. Dre.

Like other rappers, the Compton, Calif.-based Game draws creatively from his street background, which in his case includes surviving five gunshot wounds. Released in January, "The Documentary" has sold 1.6 million, according to Nielsen SoundScan.

"It seems as if these days, if someone comes out and says, 'I got shot,' it becomes the theme of their whole marketing plan," Carter says. "I have heard from all the staff at Interscope, and everyone was legitimately concerned with the outcome of this."

Interscope, 50 Cent and the Game declined to comment for this story. At the press conference—which coincided with the eighth anniversary of the Notorious B.I.G.'s death—both pledged to end the violence and negativity. Charitable donations were also made to the Boys Choir of Harlem and the Compton Unified School District music program.

"What we did was good for hip-hop. It was the best move to make," Game manager Jimmy Henchmen says of the truce. 50 Cent is managed by Chris Lighty of Violator Management.

"You kind of know when [the rivalry] is going to stay healthy and when you can go toe to toe on a record," Henchmen adds. "It gets delicate when you have the potential for violence as we had in this case."

VISITATION RIGHTS

The potential for violence noted by Henchmen has reportedly prompted changes at Hot 97 in terms of artist visits. The station is no stranger to artist altercations. In February 2001, there was a shooting outside the station. A decision is pending in a federal perjury case against rapper Lil' Kim tied to that incident.

According to New York's Daily News, Hot 97's landlord sent a letter asking for artists to limit their entourages to just one person, and also asks the station to give a one-week notice before artist visits so appropriate security measures can be taken.

Emmis Communications, which owns Hot 97, released a statement that said, in part, "We in no way condone acts of violence."

KKBT's Sharp admits the beef "has put us a little more on edge as to how we handle guests." But he says there was no problem when 50 Cent visited the station just before the beef broke.

Adult R&B WQQK Nashville PD DC contends that in New York and Los Angeles, "everything is polarized. The masses don't have that issue. We're right in the middle of it since Young Buck [of G-Unit] is from here. He hasn't been anything other than upstanding with us when he's visited [former R&B/hip-hop sister station WNPL]." Young Buck has, however, been indicted on a charge of assault in the stabbing that occurred at the Vibe Awards last year. He has since pleaded innocent.

Davey D is among those who see a deeper problem with the media rehashing rap feuds. "You have kids who don't know who Abraham Lincoln is but know how many times 50 was shot.

"Radio stations [are] quick to replay the interviews with 50 Cent and Game, but then blank out President Bush's name in Jadakiss' 'Why?,' " Davey D continues. "If we're going to highlight beefs, let's air all the beefs: political, educational, economic."

BET's Hill says the network's "106 & Park" strives to have artists account for their actions. On that show, co-host Free asked 50 Cent about the value of pushing his conflict with the Game. "When 50 Cent and the Game had their meeting, we devoted as much time to that as we did to how it started. We wanted to show how two grown men can come together and resolve their differences," Hill says.

SHARPTON'S CALL

Sharpton proposes to grind beef violence down to nothing by imposing a 90-day radio and TV ban on artists promoting violence. He told Billboard Radio Monitor that he has had conversations with radio groups Radio One, Clear Channel and Emmis. Also supporting Sharpton's proposal is The Source magazine.

"We hope to take away the incentive of an artist engaging in actual violence because of anger or thinking it will help their records using [Federal Communications Commission]-regulated airwaves," Sharpton says. "We aren't trying to get a ban on all artists; only if an artist actually engages in violence."

Some believe Sharpton's proposal smacks of censorship. "Censorship or FCC intervention is

not an appropriate solution," says attorney Kenneth Meiselas of law firm Grubman, Indursky. "In fact, it can be very counterproductive in the long term for not just rap but all forms of music and radio. However, radio can be a positive force by advocating peaceful solutions and not participate in conduct that leads to an escalation of violence."

Others question the ultimate harm

The Beat

Continued from page 11

throughout December.

An almost-guaranteed 20,000

interested in those numbers.'

copies. "I think we can do better

than that, but if we sell that, we're

happy," Vining says. "We've made a

fair deal where we can all experience

an upside, but the majors just aren't

has focused on Brazilian and South

American artists, has bowed Adven-

ture Music America, a label devoted

from bluegrass to folk and jazz.

to all forms of acoustic music ranging

Similarly, Adventure Music, which

The break-even point for "Vox"?

such a ban would have on rap music.

"With freedom comes responsibility," HSAN's Chavis says. "When we see a beef happening, we go behind the scenes and try to get it resolved through dialogue. The Game and 50 Cent coming out on their own volition with a public reconciliation shows that hip-hop artists are responsible people who want to take the high road to resolve disagreements.

"We also defend hip-hop from player haters who unjustifiably criticize hiphop music without knowing the facts," he continues. "There are a lot of people who call themselves leaders in the black community who want to criticize hip-hop. These leaders should not hinder an industry that is giving people the opportunity to empower themselves.

Martin Continued from page 5

the Republican Martin has been a sitting FCC commissioner since July 3, 2001, under congressional rules he will not have to face a Senate confirmation hearing.

Martin succeeds Republican Michael K. Powell, who announced his retirement in January after a fouryear term rife with divisiveness over such issues as media ownership and broadcast indecency.

Powell congratulated his successor in a written statement, which read, in part: "His wide knowledge of telecommunication policy issues and insight into the rapidly changing nature of communications technology will serve the agency well."

Not everyone is content with the Martin announcement. Reps. Maurice Hinchey, D-N.Y., chair of the Congressional Media Reform Caucus, and caucus co-chairs Diane E. Watson, D-Calif., and Bernie Sanders, I-Vt., said they were troubled by the selection.

They said in a statement that the nomination "once again demonstrates this administration's commitment to media consolidation, which is against the best interests of the American people."

Given Martin's background, they added, "it is very likely he will be a

The first release will be "Now Hear This" from **Psychograss**, which includes mandolin player (and Adventure principal) **Mike Marshall**, fiddler **Darol Anger** and banjoist **Tony Trischka. Burnside** distributes Adventure releases.

A NEW TREND? Melissa Etheridge

and Joss Stone's electrifying Janis Joplin tribute from this year's Grammy Awards will be available for purchase exclusively through iTunes until April 15. Proceeds from the track, priced at 99 cents, go to City of Hope and the Dr. Susan Love Research Foundation. This is the second performance from the 2005 Grammys, following the Tsunami Relief effort, to go on sale via iTunes. Artists need people to embrace them, not player hate."

Sharpton notes, "You can reflect society and not engage in violence. How is it other people come from the same neighborhoods as some of these rappers and don't behave that way?"

ErvingWonder/Sanctuary Urban Management's Carter concurs. "Rappers and executives use the defense of violence in movies. But the difference is you don't see Arnold Schwarzenegger shooting people when he's out promoting a picture. There's a clear separation between his character and the person. But in hip-hop that line has become blurred."

Additional reporting by Raegan Johnson and Minal Patel in New York.

'yes' man for the White House."

Before joining the FCC, Martin was a special assistant to the president for economic policy, served on the Bush-Cheney transition team and was deputy general counsel for the Bush campaign.

Prior to working on the Bush campaign, Martin was an adviser to former Republican FCC commissioner Harold Furchtgott-Roth.

Insiders suggest that Martin, a low-key North Carolinian, may be a less polarizing figure than Powell, although his deregulation agenda may be more aggressive than that of the departing chairman. Some say that conservative Martin may also be more responsive to the religious right.

Martin and Powell had their share of disputes. The biggest battle was in 2003 when Martin sided with the FCC's two Democrats on a key vote over phone competition rules.

Bush must still nominate a commissioner to the five-member FCC, which under the current political structure has three Republican and two Democratic slots. The open seat is a Republican slot. The Senate would have to approve that nomination.

Earl Comstock, a former aide to Stevens, is a possible nominee. Stevens said in a written statement, "It is my continued hope and recommendation that Earl Comstock be named to fill the now vacant [commissioner] seat."

Although it could be overdone, we hope this is a trend that continues. It's a wonderful way to raise money for good causes with little extra effort.

Atlantic Records Group chairman/CEO Jason Flom will be honored by the T.J. Martell Foundation May 11 in New York. The foundation raises money for leukemia, cancer and AIDS research.

Continue that St. Patrick's Day celebration by buying a copy of "Peace for Ireland . . . One Child at a Time," a new compilation that features tracks from U2, Mary Black, James Galway, the Corrs and others. Proceeds go to Project Children, an organization dedicated to improving the lives of children in Northern Ireland. The CD is available through projectchildren.com.



tion was ideal. "Yvonne and Sandra have a very astute sense of style, and their presence has been felt in the fashion world for some time," Fendi says.

Villareal is the curator/president of 10-year-old art consulting firm Yvonne Force Inc. She is also co-founder and president of 5-year-old Art Production Fund, a nonprofit organization that assists artists in producing ambitious and difficult works.

Hamburg is a celebrity/style photographer for fashion bible Vogue magazine.

As Mother Inc., real-life mothers Villareal and Hamburg—who met nearly 20 years ago while attending the Rhode Island School of Design-write and sing songs about postpartum depression, cosmetic surgery and

celebrity worship

The duo's female-friendly, culturally timely-and often ironic-commentary is set against a backdrop of electro-hued rock sounds created by producers Mike Skinner and Spencer Product.

When presented with the music, Fendi liked what she heard: "The fact that Mother Inc. has such a witty point of view was appealing, as that's also a constant for the way we approach fashion."

Additionally, the fact that Mother Inc. is not yet a known commodity appeals to a brand like Fendi, which relishes the new and fresh.

The Fendi-embellished album packaging (encompassing fashions and the brand logo), coupled with Mother Inc.'s recent Fendi-sponsored debut live performance during Fashion Week in New York, puts Fendi in the spotlight with a "cutting-edge audience-which is exactly who our clothes and accessories speak to," Fendi says.

Trent Buckrovd music editor of Flaunt magazine, believes fashion tieins like this one work because such fashion houses have a built-in fan base for its products and associations.

"People are willing to give a new band a try if it is endorsed by a fashion label they respect," Buckroyd explains. "It's like your hipper, cooler friend saying, 'Yo, dig this, you should really check this out.'"

In other words, a Fendi customer may not know who Mother Inc. is, but if Fendi gives the act a thumbs up, the customer will be more willing to give the music a listen.

Of course, the partnership must make sense-and this one does, Villareal offers, "both conceptually and aesthetically."

In addition to covering recording, production and manufacturing costs of "Mother Inc."—which Butterworth says were less than \$50,000-Fendi is also subsidizing Mother Inc. parties/ events and providing the duo with Fendi clothes and accessories. This, Butterworth notes, nearly doubles Fendi's contribution.

Upcoming live shows include Temple in New York (March 22) and District in Miami (March 24).

To help spread the word outside the fashion community about the selfdistributed "Mother Inc.," Seven Seven is scheduling listening parties in major markets, servicing retail accounts and club DJs with the album and setting up online contests (at motherincmusic.com).

Also figuring into the marketing plan are several Mother's Day initiatives with traditional retailers and e-tailers.

Mother Inc. and Fendi also are discussing the possibility of "Mother Inc." being sold wherever Fendi is sold.

But there's more, Villareal notes: That Fendi is our big collaborator has generated more press than if we had iust made this album on our own. Packaging is important these daysit's a sign of the times."

Indeed, there is much European interest in "Mother Inc.," Butterworth says. Seven Seven hopes to have the album released there by the end of the year.

"They have certainly created much awareness and buzz in the fashion world," says David Hershkovits, cofounder and co-publisher of Paper magazine. "It helps that Fendi and Mother Inc. are both hip."

Whether this translates into commercial success for a new act like Mother Inc. remains to be seen. But Hershkovits is confident that if "Mother Inc." proves successful, "we'll see more and more fashion brands connecting with artists and musicians in this way."

Villareal agrees, but goes one step further. "Branding is moving forward in discrete and infiltrated ways," she says. "But consumers are smart—we're not fooling anybody. We are using each other in advantageous ways. We both benefit. We're both winners.'

CTIA Continued from page 5

"They're definitely the most aggressive label out there right now," one attendee said about WMG's mobile strategy. "They're going to lead this space.

Combs' speech on the first day of the event and WMG's event on the last bookended two days of exploring additional content categories like mobile gaming, video, photos and TV. But as the wireless industry eyes new markets, the consensus is that mobile music has vet to realize its full potential.

Analyst group Jupiter Research released new data predicting the ring-

tone market alone will grow to \$724 million by 2009 from \$217 million in 2004. To achieve this, however, the industry has to gain traction beyond the low-hanging fruit that has carried the space to date

"I can sell hip-hop ringtones in my sleep," one wireless carrier on the sidelines of the event said. The intent now is to find ways to build ringtone consumption beyond the hip-hop genre that currently dominates the field with new marketing efforts and promotional campaigns.

"A challenge has been to penetrate new markets," said Mark Nagel, director of premium and entertainment services at Cingular. "We think there's a whole untapped market in back catalogs, stuff that's going to get people like my parents downloading.'

The carrier just launched an exclusive content relationship with Lucasfilms, under which it will offer subscribers a wide range of "Star Wars"-branded content in advance of "Revenge of the Sith," the muchanticipated next installment in the science-fantasy film series. Applications include not only ringtones but games, animated screensavers, greeting cards and graphics.

Carriers and content owners alike have voiced their intent to pursue similar bundled product offerings tied to brands that target a greater demographic range.

"Brands matter. Great content is great content," said Paul Palmieri, executive director of business development for Verizon Wireless. "I would ask the music industry what's going

Scion

Continued from page 8

hip-hop orchestra Dakah and Brooklyn, N.Y., hip-hop duo Junk Science.

Dakah's association with Scion A/V occurred after it performed at one of the car company's corporate events. Following this, Scion sponsored a couple of Dakah's live shows.

Scion AV paid for the recording of the act's album, "The Missing 12 Inch." The Fat Beats-distributed disc debuts at the SXSW launch party.

Junk Science arrived at the label by way of Scion's Nextup contest, an online MC competition. In lieu of covering recording costs—since the duo had already completed its self-titled, three-track EP-Scion A/V fully produced a video for the act's winning contest entry, the aptly titled "Roads."

In addition to promoting the branded clip, Scion A/V will sponsor Junk Science shows on the West Coast and set up retail programs for the Kajmere-distributed "Junk Science EP," which arrives April 19.

Dakah and Junk Science will be heavily promoted at scion.com, which has a music portal.

Patrick Courrielche, president of Inform Ventures-which does nontraditional marketing for Scion and also co-produced the Nextup contestviews the Scion A/V model as a "costeffective way of promoting a brand, and new music.'

While Beggars Group North America CEO Lesley Bleakley believes Scion's intentions are good, she also believes artists must maintain their integrity when aligning themselves with a brand.

That said, she acknowledges that

Fresident & CEO. Michael Marchesanx, Chef Operating Officer: Howard Lander Group Presidents: Robert Dowing Frin & Performing Anst, Mark Holdreith Resolt, John Kilcullen (Music & Literary), Richard O'Connor (Innel, Performance, Food Service & Real Esting Cosent), Michael Parker (Marketing/Media & Arts) Vice Presidents: Joanno Whoatley (Information Marketing), Karen Palmieri (Manufacturing & Distribution)

some genres of music better lend themselves to branding affiliations.

"It depends on an act's audience," Bleakley notes, "and whether or not that audience attaches a stigma to such partnerships."

Dakah leader Double G likens Scion A/V to a patron of the arts. "They support what we do-not change what we do," he says. "It's like you get the best part of working with a [traditional] label without sacrificing your masters."

Of course, the rest is pretty much left to the artists themselves. This is not lost on Double G, who adds, "Scion is setting us up for success with the tools we need. It's now up to us to exploit the recording.'

As for Scion, if all goes according to plan, company executives hope it will be perceived as a hip and cool lifestyle -not simply a corporate brand—by those in the market for a new car.

to be a hit. I would ask where are they making investments to drive into these marketplaces.'

Some artists, like Combs, embrace their role as trendsetter and influencer, and are reaching out the wireless industry to provide that service.

"People are going to buy phones and subscriptions and downloads of things they want, but someone is going to have to tell them what they need. That's what people pay for," he said. "What my customers want, and expect to know, is where to find the great music, the right clothes, the best entertainment, the best style and design. I give them that. I show them the way.'

Other artists are inspired by the medium and are making original content customized for mobile delivery. Matchbox Twenty's Rob Thomas, for instance, has recorded a video for the first single of his upcoming solo album specifically for the mobile platform. It is a featured part of Sprint's new video ringtone service, which launched at the show.

Paul Reddick, Sprint VP of business development and planning, said the new video ringer service merges the two mobile entertainment categories expected to play the biggest role in years to come.

"Go to Asia and see what drives the payoff of their high-speed networks. It's music and video," he said. "People will browse. People will buy games. But if you want to know what drives the monetization of next-generation networks, it's music and video."

Revenue generation aside, the use of musical content as a personalization tool on mobile devices is motivating labels to become more involved in developing the brand of their artists as well.

"It's clear from the labels' point of

view that if we want to have a future, we need to have an expanded relationship with our artists," said Rio Caraeff. head of Universal Music Mobile.

Other such music-related content owners as MTV have stated their intention to use wireless as a distribution channel for creating original content optimized for the space as well.

"We're not replicating the record companies. We're adding value with original content," said Tom Erskin, manager at MTV International. He pointed to MTV's current wireless content available in Europe, such as exclusive master ringtone recordings from such artists as Paul Oakenfold, Roger Sanchez and Timbaland, as well as mobile games based on MTV shows like "Pimp My Ride."

Perhaps the most anticipated development is for carriers to launch their mobile music storefronts, allowing subscribers to purchase and download full-song music tracks from and to their mobile devices. But accessing a complete track wirelessly is just the beginning, labels say. The advancement of the wireless distribution channel opens up opportunities to embed additional applications and usages into the meta data of the music file.

The track downloaded wirelessly, for instance, could also contain artist images that can be set as the phone's wallpaper and a master ringtone file that can be set as the default ringer, all in one transaction.

"We're jazzed about it," Verizon's Palmieri said. "The wireless industry, including the labels, have a historic opportunity to build a new business."

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'It Disturbs Me That This Country Is So Seriously Divided Over This War'

BY RAY WADDELL

NASHVILLE—Grammy Award winner, Country Music Hall of Famer, the Poet of the Common Man, Merle Haggard for many *is* country music. And while his accomplishments in the genre are second to none, Haggard is still a risk-taking live performer and remains prolific in the studio.

The 67-year-old star has just begun a major tour with another legend, Bob Dylan. His recent collection of standards, "Unforgettable Merle Haggard," on the Capitol label—where he saw his greatest success—has been critically hailed. Now Haggard is putting the final touches on a new Capitol release, a much-anticipated project that reunites "Hag" with legendary producer Jimmy Bowen.

"Merle is one of the few left from the era when country music really started to expand and radio went from 300 stations to 3,000 stations," Bowen says. "To see where he is at this point in his life, and what he wants to say and sing about, has been a great experience. Merle is a poet, and what he thinks is what he sings about."

Q: Singer, songwriter, guitar player, live performer—which part of your game is most rewarding to you?

A: Personally, probably the guitar playing. It's very important to me. That's what started this whole thing, my interest in that instrument. I've been playing it since I was 10. It's like golf to some other people; it's important to me that I play good.

Q: It seems you've always been aware that less can be more when it comes to guitar playing. Is that a fair assessment?

A: Oh, yeah. I learned that from Grady Martin. Lay in the weeds and wait, and when you get your chance to say something, say something good. Then there's what you call a "band-man guitar player," where I try to put my guitar in where it should be and stay out of where it shouldn't be and reinforce the condition. We play off the cuff, we don't walk onstage with any idea of what we're going to do. We go out there and spend that hour-and-a-half havin' a good time.

Q: You've been in the record business for many years. Do you think you've been treated fairly by record companies?

A: I think a guy would be foolish to think he's been treated fairly. [He chuckles] I've been treated a lot of different ways, but I don't think "fairly" would be one of the descriptions.

But I'm back with the only label I ever enjoyed being with. As far as the financial gain of being with Capitol, we'll leave that on one side of the picture. But the creative association has been absolutely wonderful being back with Capitol. I have a merger with 'em, it's not just an artist deal. It's Hag/Capitol now. They're the second-largest record company in the world, and they don't sell iceboxes. They sell records, and they really know what they're doing.

[Capitol is] owned by an English firm, EMI . . . It's a great entertainment conglomerate to be involved with, No. 1. And we started with 'em, No. 2, and now 40 years later, we've got this excitement going there at the Capitol Tower and all over the world. They're calling it the year of the Hag.

Q: What has it been like working with Jimmy Bowen again?

A: Jimmy Bowen is probably one of the smartest men in the studio alive, and one of the most talented, and has more gold records on his wall than you can count, ranging from Bing Crosby to Merle Haggard. It's really a privilege to get Bowen off the golf course. He came in with a lot of gusto. I asked him if he'd produce an album on me, and he said, "Naw, I'll produce a great album on you, but not just an album."

We're 99% done. I've got one song I've got to sing on I didn't finish, and it just went wonderfully. We had four great musicians, a drummer named J.R.—I don't even know his last name





Merle Haggard: Career Highlights

1960: Paroled from San Quentin Prison after serving time for a series of petty crimes

1963: "Sing a Sad Song" charts in *Billboard*, the first of Haggard's 104 charting singles. 1964: Forms his touring band, the Strangers

1965: Signs with Capitol Records

1970: Wins Country Music Assn. male vocalist and entertainer of the year 1984: Wins Grammy Award for country vocal performance, "That's the

Way Love Goes"

1994: Inducted into the Country Music Hall of Fame 2004: Returns to Capitol for "Unforgettable Merle Haggard"

—the best goddamn drummer I ever heard in my life. Reggie Young on guitar and Billy Joe Walker on guitar, and the great Leland Sklar on bass. I'm really excited about it.

$oldsymbol{Q}$: How did this tour with Bob Dylan come about?

A: I had my itinerary set to do some light touring in the spring and ease my way through the year, and Bob Dylan calls and wants me to tour America with him. And he's not just talking about once and awhile, it's 40 out of the next 60 days. But it's Bob Dylan, and Bob Dylan's the Einstein of music. He calls and wants you to be on his show and your name is Merle Haggard, you're honored.

Q: I've heard that most people who tour with Dylan don't get a chance to talk to him, but I imagine he'll talk to you at some point.

A: I don't know. I've rubbed shoulders with him before and he just sorta grunts.

Q: You spoke out in defense of the Dixie Chicks during the controversy a couple of years ago. How do you reconcile that with your "Fightin' Side of Me" and "Okie From Muskogee" fans?

A: What knocked my hat off was the way people attacked them. My response didn't come until some time later. I let it all go down and watched it happen and thought, "Now, wait a minute. Is this not America? Are we not at war for freedom?"

It disturbs me that this country is so seriously divided over this war. I don't think since the Civil War have we been so divided about something. Since when is it new for grandma to be against war? These girls were against war, and only in today's times would we have enough nerve to jump on somebody like that. What's new about entertainers being against war? They've always campaigned against war.

Q: In the Vietnam era, you, or at least your songs, seemed more aligned with the more conservative folks.

A: Well, now, wait a minute. I open my shows by saying, "Good evening, friends and conservatives." Listen, I was raised in a family that voted for Franklin Delano Roosevelt, and he was a Democrat. My grandpa was a hard-nosed Republican, and he voted for Dewey when Truman ran. I'm Merle Haggard, and I believe in backing the commander in chief. I don't agree with him. There's a lot of things he did that I don't like and a lot of things he didn't do that I don't understand. But I'm not in a position to criticize, because I don't have all the facts. And they're certainly not going to give 'em to me.

If you're looking for somebody that will stand up and fight for you, I'm your man. But I think if there's anything that's disrespectful about this whole thing with the Dixie Chicks, it's America itself for jumping on some little ol' girls about having a goddamn opinion.

Q: What are you listening to these days?

A: Well, yesterday I went to the dentist, and I listened to Bob Dylan all the way down there and was just amazed at what talent I was gonna be associated with the next couple of months.

Q: What would you say is the most important lesson you've learned in the music business?

A: Keep your opinions to yourself. I think it's important that I stay neutral on politics and remain hard to understand. I don't want to be pigeonholed as conservative, liberal, independent or anything. I back the man for the things the man believes in, not whether it says "R" or "D" down there beside his name.

There's some things that have got to happen. We've got to regain control—the people. "For the people, of the people," all that—that's not the current situation. We are under control, and if people don't realize that, they haven't looked around. And if they're not paranoid, they haven't thought about it.

$oldsymbol{Q}$: What accomplishment are you most proud of?

A: I guess the longevity of it all is probably the most exciting thing. We've been doing this for 40 years as a group. Merle Haggard & the Strangers started in 1965 on the road. To go this long and still have top-drawer acceptance is about all a guy can ask for.

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700,000 SPINS

It's Been Awhile/ **Staind** /ELEKTRA/ATLANTIC With Arms Wide Open/ **Creed** /WINE-UP Time Of Your Life (Good Riddance)/ **Green Day** /REPRISE Wherever You Will Go/ **The Calling** /RCA

600,000 SPINS

Unwell/ Matchbox Twenty /ATLANTIC

300,000 SPINS

Hey Baby/ No Doubt /INTERSCOPE Most Girls/ Pink /LAFACE/ZOMBA

200,000 SPINS

1, 2 Step/ Ciara Feat. Missy Elliot /LAFACE/ZOMBA I Don't Want To Be/ Gavin DeGraw /J RECORDS Live Like You Were Dying/ Tim McGraw /CURB Boulevard Of Broken Dreams/ Green Day /REFRISE Dare You To Move/ Switchfoot /CCLUMBIA I Love This Bar/ Toby Keith /DREAMWORKS The Impossible/ Joe Nichols /UNIVERSAL SOUTH Courtesy Of The Red, White And Blue (The Angry American)/ Toby Keith /DREAMWORKS Me Myself And I/ Beyonce /COLUMEIA/SONY URBAN

100,000 SPINS

How We Do/ Game Feat. 50 Cent /AFTERMATH/G-UNIT/INTERSCOPE Disco Inferno/ 50 Cent /AFTERMATH/G-UNIT/INTERSCOPE Awful, Beautiful Life/ Darryl Worley /DREAMWORKS Back When/ Tim McGraw /CURB Getting Away With Murder/ Papa Roach /GEFFEN Duality/ Slipknot /ROADRUNNER Balla Baby/ Chingy /CAPITOL Beautiful Soul/ Jesse McCartney /HOLLYWOOD 8th World Wonder/ Kimberley Locke /CURB/REPRISE Dirrty/ Christina Aguilera Feat. Redman /RCA Southside/ Lloyd feat. Ashanti /THE INC/DEF JAM/IDJMG 45/ Shinedown /ATLANTIC Vitamin R (Leading Us Along)/ Chevelle /EPIC Have You Ever Been In Love/ Celine Dion /EPIC Charlene/ Anthony Hamilton /SO SO DEF/ZOMBA Going Under/ Evanescence /WIND-UP

50,000 SPINS

Caught Up/ Usher /LAFACE/ZOMBA Mockingbird/ Eminem /SHADY/AFTERMATH/INTERSCOPE Nothin' To Lose/ Josh Gracin /LYRIC STREET Karma/ Alicia Keys /J RECORDS Rich Girl/ Gwen Stefani /INTERSCOPE Let Me Go/ 3 Doors Down /REPUB_IC/UNIVERSAL Home/ Three Days Grace /JIVE Sunday Morning/ Maroon 5 /OCTC:NE/J RECCRDS Somewhere Only We Know/ Keane 'INTERSCOPE Scars/ Papa Roach /GEFFEN Mr. Brightside/ The Killers /ISLAND Let Them Be Little/ Billy Dean /CURE Baby Girl/ Sugarland /MERCURY Who I Am/ Casting Crowns /BEACH STREET/REUNION/PLG Some Cut/ Trillville Feat. Cutty /WARNER BRCS. Collide/ Howie Day /EPIC You Are My King (Amazing Love)/ Newsboys /SPAROW I May Hate Mysel f In The Morning/ Lee Ann Womack /MCA Neva Eva/ Trillville /B.M.E./WARNER BROS. Light In Your Eyes/ Sheryl Crow /A&M Blessed Be Your Name/ Tree63 /INPOP Surrender/ Laura Pausini /ATLANTIC Gasoline/ Seether /WIND-UP Did My Time/ Korn /EPIC Fallen/ Mya /INTERSCOPE Ordinary/ Train /COLUMBIA



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