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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT . 110TH YEAR APRIL 23, 2005

### **HOT SPOTS**



**5** Lil Jon's Mobile Tone

Lil Jon jumps on the wireless wagon of acts forging mobile-content deals outside their label relationships.



28 Dean's 'Little' Risk

Billy Dean rolled the dice and came up a winner with his self-financed album, "Let Them Be Little."

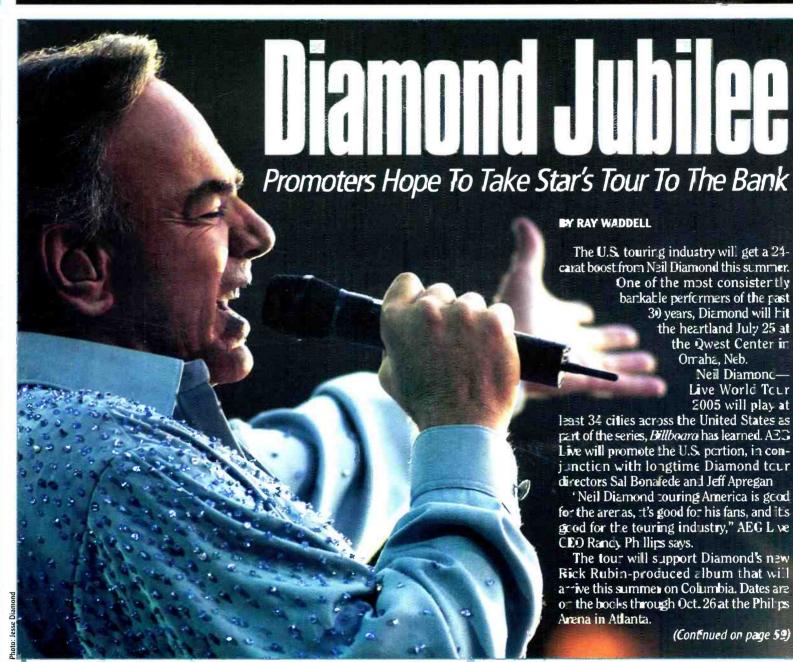


**62** The Sounds Of California

"The O.C." mastermind Josh Schwartz discusses the role that music plays in the tastemaking series.

### **Breaking news** around the clock: billboard.biz





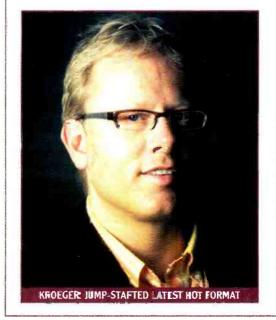
# No Deal For **HOB Concerts**

BY RAY WADDELL

It's déià vu for the House of Blues. For the second time in three years, the company has entertained the sale of its concert division, then ultimately stayed intact.

In news f rst tipped April 13 on billboard.biz, House of B.ues Concerts is once again off the block, according to CEO G-eg Trojan.

"We feel like retaining our concert business will generate more growth for House of Blues than selling it," Trojan tel.s Billboard. "[Selling] would have had to be a situation where we (Confinued on page 61)



# Radio Does **Know Jack**

BY PAUL HEINE

Radio's playlist liberation movement hatched in late 2001 at a birthday party in Winnipeg, Manitoba. A radio was blasting when Howard Kroeger, director of operations and programming for CHUM Broadcasting's Winnipeg stations, arrived at his friend's 40th-birthday bash. It was a competitor's classic rock station, and Kroeger used the occasion to conduct an informal focus group among the partygoers, most in their mid- to late 30s

Whenever Boston, the Cars, Meatloaf, Super-(Continued on page 59)



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Candy Shop



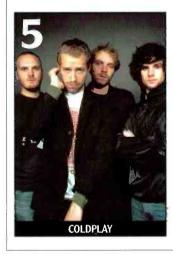
### APRIL 23, 2005 • VOLUME 117, No. 17

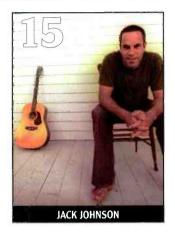
### Top of the News

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- **6** In a surprising move, Richard Blackstone is named the new head of Warner/Chappell Music.

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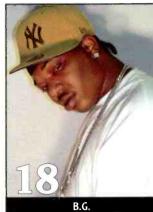
- **11** Mudvayne wants fans to draw their own conclusions about its new Epic set, "Lost and Found."
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### **Q**UOTE OF THE WEEK

If nobody wants to book you and nobody wants to sign you, what do you do?

Go on "The Surreal Life"?

BILLY DEAN ON TAKING ONE LAST CHANCE AT A MUSIC CAREER Page 28

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### EVENTS CALENDAR



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

Billboard Touring Conference & Awards: Roadwork '05

Oct. 25-26 at the Roosevelt Hotel, New York Information: 646-654-4660

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# DISCOVER AND DOWNLOAD + THE BRAVERY = 30,000 1ST WEEK

New bands, live performances, tons of video play and free downloads for our audience. Discover and Download on MTV2 adds up big for everyone.





Switchfoot wins this year's highest Gospel Music Assn. accolade



# otron



Richard Blackstone to head up Warner/ Chappell Music

TOP OF THE NEWS

### **IFPI Seeks Dialogue** With ISPs

BY EMMANUEL LEGRAND and CESCO VAN GOOL

LONDON and AMSTERDAM—With a new round of litigation under way, the global music industry is putting the onus on Internet service providers to join in the battle against illegal file sharing.

On April 12, the International Federation of the Phonographic Industry and its national trade group members launched legal cases against 963 individuals in 10 European countries and Japan. This brings the number of cases the trade groups have filed against individuals accused of downloading or uploading illegal Internet music files to 11,552. Of that figure, 9,900 cases were brought in the United States.

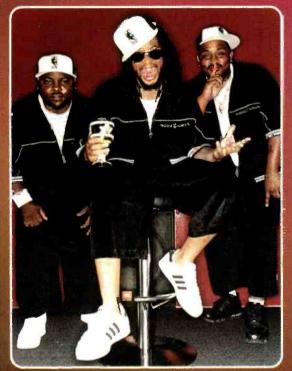
IFPI chairman/CEO John Kennedy describes the latest round as "the biggest wave of legal actions so far against Internet music file sharers."

The suits include cases in four European countries that had not previously been targeted: the Netherlands, Finland, Ireland and Iceland. IFPI groups in Austria, Denmark, France, Germany, Italy and the United Kingdom began litigation against file sharers in 2004. (Details of the proceedings are available at ifpi.org.)

Also for the first time, an Asian country has joined the ranks of those targeting Internet piracy. The Recording Industry Assn. of Japan launched its first civil proceedings against 44 peer-to-peer users

(Continued on page 60)







# Iwo Tone Deals

Lil Jon Makes Pact With Blingtones

BY ANTONY BRUNO

Lil Jon's deal with Blingtones is the latest example of a hitmaking artist forging a mobile-content deal outside of his label relationship.

The King of Crunk signed with the mobile label to produce original ringtones and provide other wireless-specific content like voicetones, graphics and a wireless videogame.

Other artists who have forged such deals include Snoop Dogg, 50 Cent, Ludacris, Q-Tip and Timbaland. (Continued on page 60)

Coldplay Dials Up Cingular Sounds BY ANTONY BRUNO

Capitol Records has released a segment of the first track from Coldplay's much-anticipated "X&Y" album as a master ringtone a week before the full song can be heard on the radio, and more than a

month before the album's June 7 street date.

The 30-second clip from lead single "Speed of Sound" was offered exclusively through Cingular Wireless beginning April 12 as the debut title for the wireless carrier's new Cingular Sounds music service. (Continued on page 61)

## **Glastonbury Shows Its** Difference

BY LARS BRANDLE

LONDON—The Glastonbury Festival is going back to its roots.

Founder and organizer Michael Eavis has declared that 2006 will be a 'fallow" year, in which the iconic event will go on hiatus to allow the grounds where it is held time to regenerate.

So the 112,000 ticket-holders at this year's festival June 24-26 in Somerset, England, should be mindful to lap up the experience.

"It's perfect for us, and it gives all the right messages to the rest of the world," Eavis says of the year off. "We don't do [the festival] because we have to do it, and it's not tied to commercial interests. The crew gets really stimulated, and then we bounce back a year later. It does what it's supposed to do. It's one of the things that makes Glastonbury so special.

Glastonbury took similar breaks in 2001 and 1996. "It's a quirk that we're used to," explains Melvin Benn, managing director of British promoter Mean Fiddler Music Group, which has a critical role in the fest's operation. "The nature of [the] Glastonbury Festival allows it to happen. I think other festivals would struggle.'

The skipped year will mark the end of Mean Fiddler's five-year arrangement with Glastonbury. The company reached terms with Eavis after the 2001 event was scrapped. Through that agreement, Mean Fiddler took an initial 20% stake in the festival, ris-

(Continued on page 60)



until the new Billboard is in your hands. As you read this week's issue, we are hard at work put-

ting the final touches on our cover-to-cover redesign. Here's a preview of what you will see:

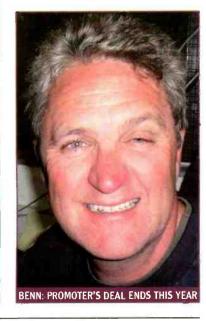
• An entirely new look: New typefaces. New use of graphics. More color. Redesigned charts. And a new design sensibility that lets Billboard take its place among today's best-looking publications.

· Bold new covers with big, bright artwork and headlines to point you to our key stories for the week.

"continued" lines. No more flipping around the magazine to find the rest of a story.

 Increased coverage of the topics that matter most in the new millennium. We are stepping up our coverage of brand marketing, digital and mobile, legal and management-all of the areas that are driving today's market.

There's much more, but we don't want to give it all away. Check us out next week. We're sure you'll be pleased with the new Billboard.



www.americanradiohistory.com

# **Switchfoot GMA's Top Act**

### Gospel Music Assn. Hands Out Dove Awards

BY DEBORAH EVANS PRICE

NASHVILLE-Christian crossover band Switchfoot took top honors at the 36th annual Gospel Music Assn. Music Awards, winning Dove trophies for artist of the year as well as winning the rock contemporary song and shortform video awards, both for "Dare You to Move."

The group also took the longform music video acco-

lade for "Switchfoot Live in San Diego." The band's Columbia/ Sparrow album, "The Beautiful Letdown," has sold 2.3 million units, according to Nielsen SoundScan.

The Crabb Family also netted four awards. They were for Southern gospel recorded song ("He Came Looking for Me"), country recorded song ("Forever"), traditional gospel recorded song ("Through the Fire," featuring Donnie Mc-Clurkin) and Southern gospel album ("Driven").

As a group, Casting Crowns claimed three honors, including

group of the year and inspirational recorded song for 'Voice of Truth." Frontman/principal songwriter Mark Hall picked up four awards, including his second consecutive Dove for songwriter of the year and one for song of the year for "Who Am I."

"For a writer and an artist, it's a great encouragement. I'm so blessed that the little gift that I have gets to have an award show," he told Billboard, adding that he wished other Christian vocations had an opportunity for such recognition. "They need to have the

church bus driver awards and the Vacation Bible School craft lady awards because everybody needs to be encouraged like that.'

BEC artist Jeremy Camp won his second consecutive Dove in the male vocalist category. He also took home the Dove for rock recorded song for the hit "Stay.

Nicole C. Mullen was named female vocalist of the year, an honor she won in 2002. Her 2004 album "Every-

day People" won the urban album of the year award.

Ed Cash was named producer of the year. He produced the praise and worship album of the year winner, Chris Tomlin's "Arriving." Word band Building 429 won in the new artist category.

Israel & New Breed won in the contemporary gospel recorded song (for "Again I Say Rejoice") and contemporary gospel album (for "Live From Another Level") categories.

Music from Mel Gibson's film "The Passion of the Christ" was honored in two categories.

The multi-artist "The Passion of the Christ: Songs" was named special event album, while "The Passion of the Christ Original Motion Picture Soundtrack" garnered instrumental album accolades.

The awards were held here April 13 at the Grand Ole Opry House and concluded the annual Gospel Music Week convention. GMA members voted on the winners. The show will be televised in syndication later this year.

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

### 'Mimi' To Debut Over 'Rainbow'

A LOOK AHEAD

BY KEITH CAULFIELD

Go ahead and call it a comeback. Mariah Carey is on course to land her first No. 1 album on The Billboard 200 since 1997—and with her biggest opening week ever.

First-day sales of Carey's new "The Emancipation of Mimi" (Island/IDJMG) suggest that her eighth studio album could surpass 350,000 units, easily placing it at No. 1 on the big chart.

With a busy promotional schedule during release week-including visits to "Good Morning America," "TRL," "Live With Regis and Kelly" and "Late Show With David Letterman"—chart prognosticators suggest Carey's number may rise even higher.

Her last No. 1, "Butterfly' (Columbia/Sony Music), bowed with 235,000 in 1997. Her 1999 set "Rainbow" (Columbia/Sony Music) holds the record for the singer's biggest opening week, having bowed at No. 2 with 323,000 units.

Also heading for a record-high sales week and chart bow is Mudvayne, as its "Lost and Found" (Epic/Sony Music) could do upwards of 150,000 units, ensuring the band its highest debut yet. The act's last album, "The End of All Things to Come," started at No. 17 with 79,000 units in 2002.

Garbage's fourth effort, "Bleed Like Me" (Almo Sounds/Geffen), may sell as much as 75,000 units in its first week. If that number holds, the group will earn its first top 10 album. The set's lead single. Why Do You Love Me," has already gone top 10 on the Modern Rock Tracks chart.

### Jones, Walsh Join Billboard Staff

The Billboard Information Group has filled two key positions on the New York editorial team, just in time for the launch next week of the Billboard redesign (see story, page 5).

Ivory Jones joined the staff April 12 as R&B/hip-hop editor for Billboard Radio Monitor and staff writer for Billboard. On April 18,

Chris M. Walsh comes aboard as associate editor of billboard.biz.

Jones will cover the hip-hop beat for Monitor and Billboard and their respective Web sites. She will also author the biweekly Beats & Rhymes column in Billboard and play a key role in the Billboard R&B/Hip-

Hop Conference & Awards. Jones reports to Billboard coexecutive editor Ken Schlager and Monitor editor-in-chief Scott McKenzie.

Jones joins from Rolling Out Urbanstyle Weekly, where she has been manager of the lifestyle and entertainment publication's Philadelphia edition since November 2004. She joined Rolling Out in June 2003 as a senior staff writer at the publication's Atlanta

Jones' bylines also have appeared

on allhiphop.com and in RIME Magazine, Right On Magazine, The Atlanta Business Journal and Atlanta Metro Magazine. She holds a bachelor's degree in English from Clark University in Atlanta.

Walsh will join the reporting, editing and production team at billboard.biz, Billboard's daily business news site. He will report to

> Billboard coexecutive editor Tamara Conniff.

Walsh comes to Billboard from the Verve Music Group, where he has served as new media and strategic marketing coordinator since October 2003. In this role, he managed Web sites for the label and

its artists and wrote Verve-related news stories. Since November, he also has been a reporter for US Weekly, covering celebrity and pop culture events.

Before joining Verve, Walsh was product manager/music for San Francisco-based digital jukebox firm Ecast. He also held a series of administrative posts with Virgin Records America, including A&R production coordinator. He holds a bachelor's degree in business administration from Providence College in Rhode Island.

# WMG Looking To Add Rap, R&B Juice With Bad Boy Deal

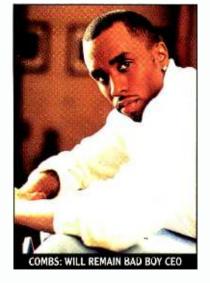
**BY BRIAN GARRITY** and TAMARA CONNIFF

NEW YORK—Sean "P. Diddy" Combs' Bad Boy Entertainment has entered a worldwide 50-50 joint venture with Warner Music Group.

As part of the agreement, sources say, WMG is acquiring a \$30 million equity stake in Bad Boy Records and its catalog, which includes Combs, Mase and the late Notorious B.I.G.

Even though WMG now owns 50% of Bad Boy, Combs tells Billboard he will have the option to buy it all back down the road. However, he adds, "Right now it's like a marriage, and I'm not looking to get divorced.

Combs will continue in his role as Bad Boy CEO, and the New Yorkbased label will be distributed in the United States through Atlantic Records, which will also provide marketing and promotional support.



Combs says his interest in WMG was driven by chairman/CEO Edgar Bronfman Jr. and U.S. Recorded Music chairman/CEO Lyor Cohen. 'We started talking," Combs says, "and the vision that they have for

Warners is a similar vision for what I have for the future of Bad Boy. They are also at a time where they need something hip-hop, urban and specialized.

The move comes as WMG is gearing up for a \$750 million initial public offering. The major label, which last year saw its market share in rap and R&B slip to less than 10%, has been looking to build its strength in those genres.

"The Bad Boy name has not only stood for hip-hop music for more than a decade, but has evolved into a unique and vital brand," Cohen said in a statement.

In moving to WMG, Combs is buying Bad Boy out of a 2-year-old distribution pact with Universal Records that was scheduled to run through 2006. The Bad Boy/ Universal deal yielded only one notable hit, the "Bad Boys II" soundtrack.

Universal declined to comment.



### Thanks to:

# THE USED and MY CHEMICAL ROMANCE

For Tearing it Up in Niagara







Watch MTV2 soon for the video of the Used / My Chemical Romance collaboration "Under Pressure" shot at the \$2 BILL, dedicated to the victims of the tsunami. A portion of the proceeds from the download of that track will be donated to musicforrelief.org

# N.Y. Broadens Copyright Protection To Older Works

BY SUSAN BUTLER

NEW YORK—The protective arms of the law in this state are embracing recorded music, extending copyright to older recordings made anywhere in the world—even if they have fallen into the public domain overseas.

Drawing the legal spotlight away from the ongoing battles over digital distribution and shining it on restoration and reissues, the New York State Court of Appeals held April 5 that sound recordings not covered by federal copyright law—those produced before Feb. 15, 1972—are protected



New York law protects this Edwin Fischer recorded performance from the 1930s.

until Feb. 15, 2067, by the state's common law (the law created by the courts through legal precedent).

As a result, such historical recordings as the 1930s classical performances of Yehudi Menuhin, Pablo Casals and Edwin Fischer that were made in England cannot be copied or distributed in New York without permission of the copyright holder, even when they are public-domain recordings in the country where they were recorded.

The opinion came nearly three years after Capitol Records filed suit in the U.S. District Court in New York against (Continued on page 60)

# NEWSLINE THE WEEK IN BRIEF

Island Def Jam Music Group chairman Antonio "L.A." Reid announced April 13 that the company has formed a 50-50 joint-venture deal with Russell Simmons' latest company, the Russell Simmons Music Group.

Simmons, who will head RSMG, has named King Shah Productions/Chocolate City Music founder Tony Austin president of the new operation. Initial signings include Reverend Run (a former member of Run-D.M.C. and Simmons' brother) and R&B sister-trio Buddafly; both have albums slated for later this year.



Since co-founding the original Def Jam Records two decades ago, Simmons has branched out to film, TV, fashion, Broadway and food/beverage businesses.

MICHAEL PAOLETTA

EchoStar Communications' Dish Network must honor a contractual obligation to carry a new music-video network from Vivendi Universal and Universal Music Group, a U.S. District Court in New York has ruled. The court issued a mandatory preliminary injunction April 14, ordering EchoStar to carry the channel as soon as possible. Litigation is still pending. The ruling paves the way for UMG to be the first music company to launch its own music video channel. EchoStar is the second-largest U.S. satellite TV service, with more than 10 million subscribers.

In one of a series of music division promotions at the William Morris Agency, David Snyder adds head of music operations to his previous title of head of the AC department. The Los Angeles-based 15-year WMA vet was the architect of the first computerized booking system used by an agency to organize and track national concert tours.

The agency also upped two senior VPs, Marc Geiger and Tony Goldring. Geiger was named head of contemporary music. The co-creator of the Lollapalooza tour, he co-founded ArtistDirect in 1996 before joining WMA in Los Angeles in 2003. Goldring was named head of the international department. He joined WMA's Los Angeles office in 2000.

All report to WMA Worldwide head of music Peter Grosslight, who says he orchestrated this restructuring following the retirement of his longtime WMA Music partner, Richard Rosenberg, last year.

RAY WADDELI

MusicNet, the digital music service formed by several music labels to jump-start the online-distribution market, has been purchased by New York-based private equity firm Baker Capital. MusicNet provides the back-end technology for music services run by AOL, Trans World Entertainment, Virgin Entertainment Group's Virgin Digital and HMV. According to Baker Capital, MusicNet will continue to provide services as an independent company. Terms of the deal were not disclosed.

**Former Korn member** Brian "Head" Welch and actor Stephen Baldwin have formed Livin' It Records. The New York-based label, which is seeking distribution, aims to release Welch's debut solo album later this year.

Baldwin will promote Livin' It through his "extreme sports ministry" of the same name. The ministry is part of Christian organization Palaufest Productions.

Federal Communications Commissioner Jonathan Adelstein keynoted a Future of Music Coalition "policy day" April 12 in Washington, D.C., highlighting what he said were new and developing opportunities for artists to deliver their music to the public. A digital-radio policy is one way the FCC can help, Adelstein said. The relevance to musicians, he said, is that "digital radio gives new opportunities for expression that aren't heard on commercial radio." Another policy objective is more access to the Internet. "The more broadband pipelines that are out there," Adelstein said, "the more musicians can share their work."

Chicago-based rock label Victory Records has renewed its contract with New York-based RED Distribution. Victory had fielded offers from nearly every major distributor. Victory's deal with RED was due to expire at the end of July. The two have worked together since 1996. Sources indicate that the new deal is not long term. Victory founder Tony Brummel and a RED representative declined to comment.

**Word Label Group** is relaunching the Myrrh Records label. Founded in 1972 as a division of Word Records, Myrrh was discontinued in 2000. It had been home to Amy Grant. The resurrected Myrrh will focus on worship music and expects to release new product later this year. **DEBORAH EVANS PRICE** 

# Warner/Chappell Head Named

### Richard Blackstone Will Replace Departing Les Bider

**BY SUSAN BUTLER** 

NEW YORK—Warner Music Group is taking another step toward reshaping its future, tapping Zomba Music Publishing president Richard Blackstone as the next chairman/CEO of Warner/Chappell Music.

Blackstone will take the reins from Les Bider, who announced Feb. 17 that he will depart when his contract expires in December (*Billboard*, Feb. 26).

As the group readies its initial public offering, executives declined to discuss their plans because of the regulatory quiet period.

Many publishers and lawyers tell Billboard they are surprised that longtime Warner/Chappell president Richard Shoemaker was not elevated



to the post. He weathered many changes during the last year, they say.

When WMG's ownership was in play and it was acquired by the Edgar Bronfman Jr.-led group, it "cut the legs out

from under the publishing group," sources say.

In contrast to the other major publishers that signed high-profile deals in the last year, there were no big signings of songwriters/artists at Warner/Chappell. The publisher could not spend money to compete in the market, sources say, and its staff was cut to the bare bones.

Hiring New York-based Blackstone marks a change, these observers say. It signals a likely desire by WMG chairman/CEO Bronfman to shift the publisher's West Coast operations to New York and to bring in "new blood."

### 'UNIQUE BACKGROUND'

Blackstone joined Zomba in 1989 (Continued on page 61)

# **RIAA Suits To Hit Students**

BY BILL HOLLAND

WASHINGTON, D.C.—As if the Internet wasn't enough of a piracy challenge for the record business, now the Recording Industry Assn. of America has to turn its attention to the even more efficient university network known as Internet2.

The RIAA announced April 12 that it is targeting college students who use Internet2 to illegally download music.

In all, 405 students at 18 colleges across the country will be slapped with copyright-infringement lawsuits. Officials said students are using Internet2's file-sharing application known as "i2hub" to illegally get music on "a massive scale."

"This next generation of the Internet is an extraordinarily exciting tool for researchers, technologists and many others with valuable legitimate uses," RIAA president Cary Sherman said. "Yet, we cannot let this high-speed network become a zone of lawlessness where the normal rules don't apply."

Sherman said the students mistakenly viewed i2hub as a safety zone, adding, "We punctured that perception."

The RIAA said it has evidence of i2hub infringement at another 140 schools in 41 states. While these schools were not included in the initial round of lawsuits, Sherman said letters are being sent to each university president.

The letters will alert them to the illegal activity occurring on their

campuses on both Internet2 and centralized piracy servers often set up by students on a college's local area network.

Although evidence of infringing activity on i2hub is extensive, the RIAA is limiting the number of lawsuits to 25 per school at this time.

According to the RIAA, in a one-time tracking capture in March, the students being sued were sharing more than 1.5 million total files—music, video, software—including more than 930,000 music files.

The RIAA claims that defendants in this latest round of suits have, on average, 3,900 illicit files, 2,300 of which are MP3 files.

(Continued on page 61)

# WHAT MEN WANT

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# Editorials / Commentary / Letters

# Dueling DRM Does Not Help Digital Market

# **Stop Throwing Stones**

pple Computer recently has been waging a back-and-forth battle with the hackers who created PyMusique, a solution that strips Apple's FairPlay digital-rights-management technology from any track bought from iTunes. But just this past February. Steve Jobs contacted major record labels directing them to a blog containing a hack method for the new Napster to Go service.

That Jobs would make a point of highlighting a competitor's security weakness is puzzling, given the shaky DRM ground on which Apple stands. The PyMusique solution is hardly the first shot at cracking Apple's DRM code. Several existing free solutions similarly strip the FairPlay DRM protection from iTunes-purchased files, such as that found at hymn-project.org. Additionally, there are several ways for iPod owners to swap entire music libraries from iPod to iPod in a fraction of the time it would take to download them.

The digital music industry remains in

its formative stages, generating excitement and innovation from the music and technology industries alike and engaging a growing number of consumers. For every DRM solution created, there is someone working to defeat it.

And as interest in digital music grows, Apple can expect additional hackers to target the closed iTunes/iPod

For every DRM solution created, there is someone working to defeat it.

system. Initiatives like PyMusique and hymn-project.org exist not because of a desire to steal music, but rather because consumers demand the ability to play legally purchased music on any device or system they want, just like they can with CDs.

So long as the flexibility of authorized

digital music is inhibited, some consumers will not have any qualms using other technologies to break that protection to exercise what they consider their usage rights.

What is it they say about people who live in glass houses? This is not the time to point fingers at your competitors' security holes when they could be better used plugging your own.

Sure, Napster has taken a shot at Apple with its "Do the Math" advertising campaign touting the benefits of a subscription service over the pay-per-download model. But that is a legitimate debate on an emerging issue that is being discussed throughout the industry.

By all means, highlight and compete on the differences in your user interface, your music discovery capabilities. your value proposition, even the devices you support.

But trying to compete on who has the best protection only serves to cast the entire digital music industry in a nega-—Antony Bruno

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### Letters

# Indie Retail Vs. Starbucks: Another Voice

I am mystified by the naive remarks in Michael TenBrink's letter in the April 2 issue regarding Maverick Records' decision to give Starbucks an exclusive on the Alanis Morissette album. In his letter, TenBrink calls Jerry Kamiler of Trans World Entertainment "petty and unwise" for deciding not to stock the new album and pulling older product.

Let me assure you that Trans World Entertainment is not alone in its decision to pull all product by artists who enter exclusive sales ventures. We are an independent music retailer servicing the northeast corner of Colorado. We have managed to find success for almost 13 years now, but there are artists you will never find in our store. If you are looking for a Rolling Stones or Elton John CD, for example, you will have to look elsewhere.

TenBrink seems to sum up our actions as those of a "sore loser on the school playground." Well, he has one thing right: We are sore about such blatant arrogance from record companies that have forgotten how much of an impact "regular retail" (to quote Guy Oseary) has on album sales. In a time when albums are packaged with one, maybe two great singles, it is the music

retailer who encourages and secures the sale of an album.

What an unfortunate time we have stumbled upon when the companies whose product we are promoting no longer have confidence in us to sell their product. Is the barista at Starbucks going to tell you which tracks are really great or why that album is worth every penny of its price tag?

As for TenBrink's implication that by pulling product we are ignoring the wants of our customers, I assure him that our customers and their wishes are at the heart of every decision we make. We take the time to inform customers as to why we don't carry certain products. Every customer we have talked to supports our decision. You see, the closest Starbucks is a two-hour drive from our store, and it's a little longer than that to the nearest Best Buy. Our staff and customers are offended by the notion that the only people buying CDs live in select bigger cities.

In response to TenBrink's comment that stores are giving up revenue, I fail to see that. When we inform customers why we don't carry certain CDs, 99% of the time they leave the store with a CD from a different artist. Our customers don't want to wait six weeks for product, and the truth of the matter is that in six weeks they will probably be interested in someone else anyway.

As far as coming up with "fresh" and 'creative" ways to promote albums, we are constantly working to better ourselves. TenBrink suggest that we "unhappy retailers . . . partner with labels and artists" to get our own exclusives. Well, Michael, we are one of hundreds of thousands of sole independent music retailers in the country. Do you think there is a record company that would be interested in an exclusive with us? One store in the middle of the country?

It seems like every week we read about another music store throwing in the towel. We hope to be in this business for many years to come. Here at KC's Tapes and CDs, we have a great love and respect for the artists and record companies that have supported us. We are not "getting beat at our own game," we are simply fighting for our chance to play the game.

Celeste Delgado-Pelton Partner/manager, KC's Tapes and CDs Sterling, Colo.

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# VIUSIC



Olga Tañón makes her label debut on Sony BMG with 'Una Nueva Muier'

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# Celtic Woman's A **Sophisticated Lady**

"Celtic Woman," the self-titled collection from four female Irish singers and a violinist, is the latest nontraditional music offering to capture people's attention. The album tops the Billboard Top World Albums chart for the fifth consecutive week.

Driven by repeated airings of a 90-minute PBS special and the group's appearance on NBC's "Today" on St. Patrick's Day, the title has sold 40,000 copies, according to Nielsen SoundScan.

Similar to such projects as the 5 Browns and Il Divo. Celtic Woman appeals to an older fan base that learns about new music through press and TV more than from radio.

"Celtic Woman," which features ensemble and solo performances of traditional Irish and contemporary melodies, streeted March 1 in the

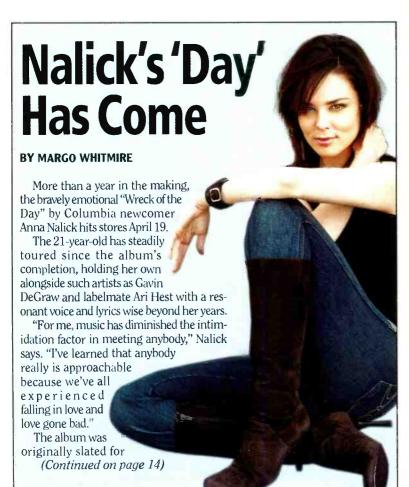
United States on EMI/Manhattan Records. In a deal similar to the one EMI made with Robbie Williams, the label participates in all revenue streams, including CD, DVD, ticket and merchandise sales. EMI vice chairman David Munns struck the

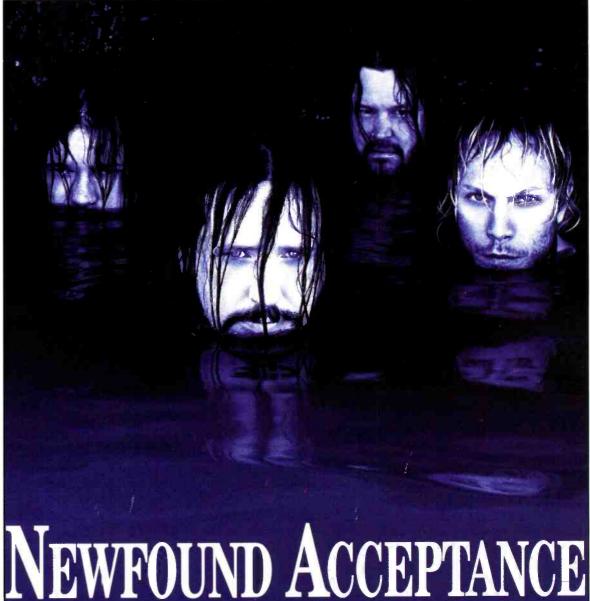




joint venture with Irish indie label Celtic Collections.

Celtic Woman will launch the first leg of a summer tour July 20 in Cleveland. It is presented by Clear (Continued on page 14)





Mudvayne Stirs Broader Reaction At Rock Radio

**BY CHRISTA TITUS** 

During a telephone conversation with Billboard, Mudvayne drummer Matt McDonough makes this

"I have to file my official disclaimer;" he says. "At some point in this interview, and it's probably already happened, I have told you at least one lie.'

McDonough's comment isn't as straightforward as it seems, and that's exactly his point.

"It's important to remember that there are no rules," he explains. "There is no right answer to a question in an interview. There's no right way to write a song. There's no rules for what we're doing. As an artist, I think it's exciting for us as a band to explore and to have the freedom to go into the space, to turn the lights on and to look around.

Indeed, the metal band prefers keeping things open-enced so people can draw their own conclusions about its music on its new Epic set, "Lost and Found," which streeted April 12. (A DualDisc of the album was released simultaneously.) Even though

such plain-spoken lyrics as "There's no voice in freedom" or "Turn off the radio/turn off the TV" seem to be direct mandates, McDonough and vocalist Chad Gray say that isn't the case.

"We don't want to tell people what anything's about, really. I think it takes something away from the listener," Gray says. "Like handing you a box wrapped up and telling you what's in it before you open it."

McDonough adds, "We have enough respect for our audience to give them the opportunity to think for themselves. We've never wanted to think of ourselves as being arrogant enough to know or to think that we could tell people what they should be thinking about or what they should assume songs are about. We leave it ambiguous."

"Lost and Found," produced by the band and Dave Fortman (Evanescence, Super Joint Ritual), already has a solid single at radio, "Happy?" It is No. 2 on the Mainstream Rock Tracks chart and No. 17 on Modern Rock Tracks.

(Continued on page 45)



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# Gospel Music Week Of Awards

One of the highlights of Gospel Music Week was the **ASCAP** awards dinner that honored its top songwriters and publishers April 11 at Nashville's Richland Country Club. **Jeremy Camp** was named Christian songwriter of the year.

The Matthew West hit "More," penned by West and Jason Houser, was named song of the year. It was published by Westies Music Publishing, WB Music, Word Music and Extreme Writers Music.

EMI CMG Music Publishing garnered the honor for Christian publisher of the year. The company had a banner year with such hits as "(There's Gotta Be) More to Life," "All I Need," "Dare You to Move," "It Is You," "King," "Open Skies" and "Presence."

4HIM was presented with a special award in recognition of its 15th anniversary and vast collection of hits. During their tenure together, group members Mark Harris, Marty Magehee, Kirk Sullivan and Andy Chrisman have churned out such classics as "Basics of Life," "Center of the Mark" and "For Future Generations."

In an industry where personnel changes are a common occurrence, 4HIM's Dove Award-winning lineup has remained consistent. ASCAP assistant VP **Dan Keen** praises the group for supporting the Christian songwriting community by recording outside material in addition to supplying its own hit tunes.

During the evening's festivities, West and **Nichole Nordeman** introduced songs from their new projects. Nordeman's "Brave" bows May 24. West is still in the studio working on the follow-up to his **Universal South** debut, "Happy."

Earlier that day, the **Gospel Music Assn.** presented its annual GMA Special Awards at the Monday Morning Live membership meeting. **Compassion International** and **World Vision** shared the Impact Award.

Compassion is a child development organization that began partnering with Christian artists in 1970 to provide information during concerts that has spurred people to sponsor children in 23 countries. World Vision originated in the 1950s to help children orphaned in the Korean War. In addition to child sponsorship programs, it aids communities with water programs, health care education and agricultural and economic development.

The Lifetime Achievement Award was presented to the Stellar Awards. Founded by **Don Jackson**, CEO for 32 years of **Central City Productions**, the annual TV special honors the top artists in gospel music. The Grady Nutt Humor Award was presented to lark.news.com. Launched by **Joel Kilpatrick** in 2003, the site is considered to be the leading source of Christian satire.

The Outstanding Mainstream Contribution to Gospel Music Award honored **Mel Gibson** and "The Passion of the Christ." The epic film that depicts the last 12 hours of Jesus' life was released Feb. 25, 2004, and has grossed more than \$611 million.

Tim Hughes received the International Award. Hughes is a worship leader with the

organization
Soul Survivor,
and has penned
such popular
worship songs as
"Here I Am to
Worship," "Beautiful One" and
"Jesus You
Alone." The Scott
Campbell Radio
Award was presented to John

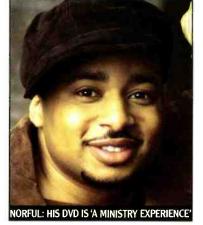
Hull, VP of operations at KSBJ Houston, a three-time recipient of the GMA's large-market radio station of the year accolade. The Rob Gregory Award was presented to Jim Hoge, president/GM of WPOZ Orlando, Fla.

**CATCHING UP WITH SMOKIE:** In two short years, **Smokie Norful** has become one of the top artists in gospel music and one of the most visible artists in any genre.

The Grammy Award winner cohosted the **Gospel Music Assn.'s** GMA Music Awards April 13, was recently featured on **BET's** "Celebration of Gospel" and performed at the Trumpet Awards and NAACP Image Awards—not to mention that he has been all over gospel radio with his current hit "I Understand." His new DVD, "Nothing Without You," streets June 21.

How does Norful feel about all this? "I literally wasn't surprised, because I've learned to expect great things from God," says Norful, a preacher's kid who grew up playing music in church.

"Of course, on the first go-round, it blew my mind. It was absolutely overwhelming the favor that he has shown on my ministry. [The success of] that first CD and the second one was equally as overwhelming and exciting. By the time we got to this third release, I just said, 'God, keep



doing what you do."

Norful's 2003 debut, "I Need You Now," has sold more than 445,000 units, according to **Nielsen Sound-Scan**. The follow-up EP, "Limited Edition," has scanned 191,000. Current effort "Nothing Without You" has sold 169,000 since its October release.





dprice@billboard.com

Retailers are expecting brisk sales from Norful's DVD, and he is excited about its release. "People that weren't there that night [of the recording] will see Smokie Norful live, up close and personal," he says of the DVD. "It wasn't a concert—it was a ministry experience, and that's what they are going to see."

Norful praises **EMI Gospel** for the cutting-edge quality of the DVD and says it elevates the message he tried to convey on the audio release. "People get the CD and it moves people and ministers to people . . . and shares the word of God through my songs," he says. "But what really, really excites me is for them to be able to visually experience God without encumbrance."

Unlike music recorded for CD in which there is much more structure, Norful says a live DVD offers more freedom. "Time limitations and restraints, those were lifted; it literally was, 'Let's worship and enjoy God!' I'm excited about sharing this with the world."

Norful recently launched a production venture, **Triune**, based in Chicago. The first release by **Darrel Petties** is due in July and will come through EMI Gospel. Norful produced the project. He says of Petties, "He has a phenomenally anointed choir out of Memphis, and he's a minister as well as a vocalist."

Another project Norful is excited about is the church he is starting in Chicago. "We'll actually start in June having Bible fellowship on Tuesday nights, and the name of the church will be Victory Cathedral," says Norful, who plans to hold the church's official grand opening next January.

"I was a preacher long before I was an artist," says Norful, who plans to continue his music career. "That was one of the things I wrestled with. I don't want to give up the music, it's a passion. I love this. I can't breathe without this, and then I don't want to give up the word, because that is the reason for the music."

# Composer Stucky Wins Pulitzer Plaudit

The winner of the 2005 Pulitzer Prize for music, announced earlier this month, is 55year-old Kansas native Steve Stucky, whose Second Concerto for Orchestra was premiered in March 2004 by the Los Angeles Philharmonic and music director Esa-Pekka Salonen.

The winning work, commissioned by the LAP, is in three movements. "The first movement is titled 'Overture (With Friends),' Stucky says fondly. "The names of Frank Gehry, Esa-Pekka and other friends, as well as those of composer colleagues dead and alive, are embedded in the movement in code. It really represents an artistic family tree for me," he observes.

"I have a feeling of connecting with tradi-



tion that's become more and more satisfying to me as I grow older.

"In that way," Stucky continues, "This work means more to me than other things I've written. It's very nice, then, to have this piece in particular be recognized by the Pulitzer jury.

Stucky has had a close relationship with the LAP for 16 years; he currently serves as the orchestra's consulting composer for new music. "The work with Esa-Pekka and the LAP is so satisfying," Stucky says. "I've been listening to them evolve as an ensemble, and hearing Esa-Pekka's style on the podium progress, for many years. Although I certainly enjoy working with other orchestras, the Los Angeles players are the model that I carry in my head. They're part of my artistic personality."

While continuing his work in Los Angeles and frequently conducting the LAP New Music Group as well as his own Ensemble X, Stucky has taught at Cornell University in Ithaca, N.Y., since 1980.

Stucky notes, "As of now, there aren't plans to record the Second Concerto for Orchestra," adding that despite the financial challenges of recording an orchestral piece in the United States in this era, he hopes that the Pulitzer win provides impetus for such a project. Recent recordings of Stucky's work include a collection of his chamber music

played by the Cassatt String Quartet and Ensemble X, released by Albany Records in 2004. The vocal ensemble Chanticleer included his Cradle Songs on its Grammy Award-winning album "Colors of Love," released by Teldec in 2000.





Although this was the first year that jazz, film scores and musical theater works were eligible, the other Pulitzer finalists were familiar names: Elliot Carter, for his piece "Dialogues," and Steve Reich, for "You Are (Variations)." Nonesuch is recording Reich's piece with the Los Angeles Master Chorale, to be released this summer.

HETHERWICK'S BIG PLANS: Earlier this month, Sony BMG announced details about the emerging face of its recently formed classical division. Led by president Gilbert Hetherwick, it is called Sony BMG Masterworks.

The label's name holds great resonance for classical music aficionados: It recalls CBS' beloved classical music label that was folded into Sony in 1969.

This historical resonance is intentional; Hetherwick notes that the new division will have a renewed commitment to core classical music. "We want to reach as broad a market as possible," he says, "but we are going to focus on real, traditional, classical music.

He adds, however, that his company will continue to produce some crossover recordings "that make sense," citing cellist **Yo-Yo Ma's** "Obrigado Brazil" albums as a successful model. Sony BMG Masterworks will also be responsible for Broadway reissues, as well as new recordings of cast albums and orchestral film scores.

Hetherwick describes the company's current artist-roster objectives as selective. "We're aggressively looking for new artists," he observes, "but we're not aggressively signing.

Where Hetherwick plans to be more expansive is on the reissues side of the business.

He also envisions making at least part of Sony BMG Masterworks' archives available for download. "That's the future of the catalog," he says. "The current situation, in which there are so many wonderful recordings in the vaults that are unavailable to music lovers, is a real shame.



### The Beat

Continued from page 1.

Channel and PBS.

In addition to the Irish community, Celtic Woman appeals to an older music fan. "This appeals to the same audience as **Sarah Brightman**," **EMI Classics & Jazz** president/CEO **Bruce Lundvall** says. "It's the sophisticated adult audience. The project is very musical, but it's not corny."

Manhattan Records senior VP/co-GM Ian Ralfini believes the DVD will ultimately be the top moneymaker from the varying revenue streams since it allows fans to relive the concert experience. He adds that should "Celtic Woman" become the phenomenon that "Riverdance" became (the two share a musical director), Manhattan and its partners will explore such merchandising options as perfume or clothing lines.

PBS will air the special again in June and August. Manhattan is supporting the CD and DVD through TV commercials and circular ads, and is in discussions with fellow EMI label **Narada** about distributing the CD/DVD to lifestyle outlets.

The album will come out in the rest of the world in early 2006.

**GOOD U2 MORNING:** "Good Morning America" will kick off its summer concert series with **U2**, which will make its first morning TV appearance.

The Irish lads won't actually be in New York's Bryant Park, where the performances usually take place. Instead, the "GMA" team will travel to a stop on the band's Vertigo tour. They will interview the band and select three songs to air May 20 and two more to air May 21 on the weekend edition of "GMA."

"U2 is the biggest act in the

world; it's completely viable that we'd do something different," producer **Mark Bracco** says of the decision to air live concert footage rather than have the act perform in person. "For [a band] like U2, they can break some of the rules."

Other artists confirmed for the series include Shakira, Santana, Missy Elliott, Clay Aiken, Keith Urban and Avril Lavigne.

A LOTTA SOUL: Leo Burnett USA has launched an artist-in-residence pro-

gram. On a quarterly basis, the Chicago-based ad agency will bring in musicians, songwriters and producers to brainstorm. It has enlisted the help of Los Angeles-based music publishing company **North Star Media** to enlist talent.

The first act selected for the program was **Collective Soul**, which spent three days at the agency, meeting with 10 creative teams for such clients as **Kellogg's** and **Disney**. The idea is that the meetings will generate use of existing catalog from the

act or spur new material for upcoming spots. Collective Soul is in continuing discussions with the agency on projects.

"Leo Burnett is giving us the marching orders in terms of the music we bring in, such as something cutting edge or something Latin," North Star founder Ron Sobel says. "They'd really like to find high-profile acts, but the idea is to streamline the process, and part of our mandate is to bring the new and emerging artists as well."

## **Nalick**

Continued from page 11

release last October. Columbia Records Group chairman Will Botwin says the label decided to delay the record and build awareness through Nalick's performances.

"We really started our campaign last summer," he says. "We've showcased her in concert situations, conference rooms, clubs and to music supervisors. Wherever she plays, she gets people on her side."

Nalick had written eight of the 11 tracks on the album before signing to Columbia. She partnered with produc-

tion duo Christopher Thorn and Brad Smith—founding members of Blind Melon—and Tori Amos producer Eric Rosse to take the tracks from conception to reality.

When she listens to the record now, Nalick says, "it might as well be in my head still, because it sounds exactly like what I imagined."

The singer has already built a film and TV presence: First single "Breathe (2 A.M.)" was featured in a recent episode of CBS' "Joan of Arcadia." The track can also be heard in the Touchstone Pictures film "A Lot Like Love," which opens April 22.

"We felt [TV and movie audiences] would be her most likely first fan base," Botwin says. "You can't rely on just traditional radio anymore."

But radio is taking notice of Nalick's building story. "Breathe" is proving popular among adult top 40 audiences, as it steps 11-10 on the *Billboard* Adult Top 40 chart this issue.

Columbia executive VP of creative marketing and promotion Charlie Walk says the label considers Nalick a multiformat artist. Columbia looked to her strongest airplay markets to format a regional cup-sleeve campaign at high-traffic coffee chains featuring a photo of Nalick and information about the album.

"It was very organic," Walk says. "We have been building up word-of-mouth strategically since last September. We really wanted a buzz on her going into the release date."

The effort paid off. According to

Columbia, there have been more than 3,000 preorders going into the release of "Wreck of the Day."

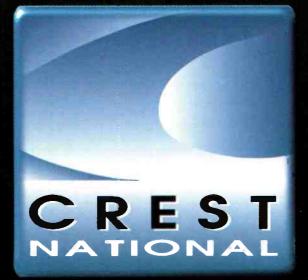
"We're going to have a very aggressive retail presence with this album," Botwin says. "There's going to be a very healthy ship out and price-and-positioning in major retail accounts."

A series of in-stores at Borders Books & Music locations will kick off April 21. Nalick will appear on "Live With Regis and Kelly" (April 20) and "The Tonight Show With Jay Leno" (April 25).

Nalick has drawn comparisons to artists ranging from Fiona Apple to Paul Simon, and that's fine with her. "I've never been compared to anyone I don't like," she says. "I'm a new artist, and people need a way to explain my music to other people."

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# Johnson Plans Biggest Road Trip Yet

**BY JILL KIPNIS** 

LOS ANGELES—Jack Johnson's career could easily be summed up with the shipfaring mantra "steady as she goes."

First building a fan base by touring small venues, the former champion surfer went on to open for Ben Harper at theaters and amphitheaters in 2003.

A short headlining tour featuring G. Love and Donavon Frankenreiter last year has paved the way for a large-scale, 33-date headlining trek that will start Aug. 1 at the Verizon Wireless Theater in Houston. The tour also features ALO and Matt Costa.

"He had sold over 100,000 albums before he got played on the radio," says Tom Chauncey, Johnson's booking agent at Partisan Arts. "He's a guy who writes songs and plays acoustic guitar, and has ultimately developed his own category. Now, this is the largest U.S. tour Jack has done to date, both in terms of venue sizes and number of markets played in a consecutive time period."

Chauncey expects that a show without bells and whistles will have widespread appeal in the packed summer touring season. To avoid the glut of summer show on-sales, he says tickets for most of the tour stops were available as early as March 20.

What will also set the tour apart is its link to environmental alliance 1% for the Planet. The trek will be organ-

ized so that it will have a minimal impact on the environment. All of the tour vehicles will run on bio-diesel fuel, and numerous recycling efforts will be made along the route. Other elements are still coming together.

#### IT'S ABOUT THE MUSIC

Tour organizers say Johnson has maintained a steadily growing fan base because his tours have focused on his music.

"What Jack does is he speaks to people about subjects that they want to know about," Chauncey says. "His audience has become broader than you would think."

Johnson's 2003 tour with Harper grossed \$10.2 million and drew attendance of more than 300,000, according to Billboard Boxscore. His dates last year grossed \$2.8 million and attracted 85,000 people.

Concurrent with his growing tour base, Johnson has seen increased album sales.

His latest album, "In Between Dreams" (Jack Johnson/Brushfire/ Universal), is his fastest-selling yet with sales of 606,000 units, according to Nielsen SoundScan. The set bowed in March on The Billboard 200 at No. 3 and sold 229,000 copies, his best sales week ever.

The album's first single, "Sitting, Waiting, Wishing," has spent three weeks at No. 1 on Billboard Radio Monitor's Triple-A chart.

Johnson's last album, "On and

On," has sold 1.2 million units, according to Nielsen SoundScan. It peaked at No. 3 on The Billboard 200.

Chauncey says that choosing the right venues for Johnson's new tour, however, did not necessarily equate

34 age demographic here that just wants to sit outside on a Friday night, have a drink and listen to Jack."

Hochwart notes that the \$35 tickets have been selling steadily since the show's March on-sale, and that

IOHNSON: HIS NEW TOLK IS ALIGNED WITH ENVIRONMENTAL GROUP 1% FOR THE PLANET

with reaching the most people.

"Mainly we targeted outdoor facilities with a priority to keep the experience as intimate and special as possible," he explains. "In certain markets, we purposely chose smaller venues where the vibe is exceptional over larger options."

Jodie Hochwart, marketing manager for the 6,500-seat Idaho Center Amphitheatre in Nampa—host of Johnson's Aug. 12 stop—says that her venue is perfect for the performer's "laid-back feel. We have a thriving 25-

the date will likely sell out.

Similarly, Bill Hartnett, VP of events and entertainment for the 8,000-seat Starlight Theatre in Kansas City, Mo., says his venue's Aug. 26 date is "on pace to probably sell out. He's an artist who had good management and toured the right way. He's become successful by building his audience slowly."

Apart from generating interest through early on-sales, Johnson's engagements prior to the tour will bring added attention to his summer dates.

In addition to performing April 13 and 16 at the Kokua Festival, a benefit for the Kokua Hawaii Foundation, which works to preserve Hawaii's natural environment, he will appear April 28 at the New Orleans Jazz Festival and April 29 at the Beale Street Music Festival in Memphis.

Johnson will also tour Europe and Japan in May. He'll return to the States for a June 11 appearance at the Bonnaroo festival in Manchester, Tenn.

Tour promotion has focused on print and radio advertising, according to Don Strasburg, senior talent buyer for Chuck Morris/Bill Graham Presents, and Emmanuel Patterson, senior talent buyer for House of Blues Concerts Canada. Strasburg's Aug. 24 date at Red Rocks Amphitheatre in Denver sold out in three hours. Patterson's Sept. 17 show at the Molson Amphitheatre in Toronto, the tour finale, is more than 85% clean.

"There wasn't a lot of competition with other summer shows when it went up, but I don't think that had anything to do with these ticket sales," Patterson says. "People just dig a vibey, folky show."

Venues and promoters say that Johnson's partnership with 1% for the Planet is a boon, rather than a challenge.

"That will be appealing," Idaho Center's Hochwart says. "How can it not be? We all want our planet to be in the same form that it is now."

# Widespread Panic's Small-Venue Trek A Big Deal

**BY RAY WADDELL** 

If there ever was a time for Widespread Panic, it could be the summer of 2005.

The band has just returned to the road after an 18-month, self-imposed hiatus, and for the legions of Spreadheads (as its fans are known), it has been a welcome return.

"We're just glad to be back, glad people haven't forgotten us," Panic bassist Dave Schools says.

As they say in the South, "Forget, hell!" Panic's return kicked off with three sellouts March 24-26 at the Fox Theatre in Atlanta. The Clear Channel Entertainment-produced Georgia homecoming for Panic grossed \$518,814 and drew more than 14,000 people.

The Fox gigs were the first in a series of multiples by the band at small venues this spring. Panic will then play the Bonnaroo festival June 11-12 in Manchester, Tenn., followed by more summer dates, beginning with three nights June 24-26 at Red Rocks Amphitheatre in Morrison, Colo.

The intensity surrounding the small-venue shows has been high.

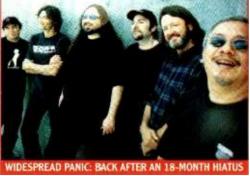
"I would say it's like getting back up on a bucking bronco," says Schools, whose most ardent fans place themselves squarely in front of him in the "Schools zone." "There is no amount of preparation you can do to get back up onstage after this amount of time and play in front of Widespread Panic fans. That first night at the Fox, I've never experienced anything like it."

Buck Williams, the band's longtime co-manager and agent, has been equally impressed.

"These shows have been over the top," Williams says. "The enthusiasm and excitement of the fans and the band are both at an all-time high."

That is saying something for a band known for its fanatical following. Panic has a working onstage arsenal of more than 350 songs and will not repeat a tune within a three-concert span. The band says it has never repeated a set list.

"It feels better now, with this new generation of the band," Schools observes. "I think the break did us all a world of good." George McConnell,



a longtime friend of the band, replaced founding guitarist Michael Houser, who died in 2002.

Such onstage flexibility inspires fans to attend multiple shows. "It's not unusual for a fan to go to 20-25 shows a year," Williams says. And, after more than a year off the road, many fans found the small capacity of the initial return shows off-putting.

"We had some backlash in Atlanta because we had about 90,000 requests for the first day that we could not accommodate," Williams says.

"A lot of people have asked why we're playing these small venues, and the reason is twofold," Williams adds. "We did it for the fans, so they could get closer to the band. And we did it for the band, so they could get their chops back and feed off the audience."

Many of the early shows have been recorded and digitized and are available for download at nugs.net for \$10.95. After the Atlanta shows, 17,000 downloads were given away in one week as a special band promotion.

Panic has released 15 CDs and five DVDs. The "Live at Oak Mountain" DVD on Sanctuary has been certified gold. During the band's hiatus, four live CDs were released, all on Sanctuary.

#### PROMOTE US OR ELSE

The fervor surrounding Panic's return to the road will propel it to the top-grossing year in the band's 18-year history, Williams says. "Every single date we're getting into the percentages," he says, adding that the band works with a variety of promoters.

"We work with everyone," Williams says. "But there are a few promoters we work with [for whom] this is their

last chance to prove they 'get it' with this band."

Asked to explain, Williams says there are unique qualities to promoting a Panic show, mostly about "knowing how, when and where to put it on sale. Promoters also need to understand Panic's fans and the correlation between the tickets, the fans and the venue. It's not just about putting a show on sale."

Williams has little patience for cookie-cutter promotions, particularly when it comes to radio. "Some people need to look at how they use tickets and dollars to generate momentum," he says, adding that he puts "zero value" in Web promotions and ticket giveaways that "have nothing to do with our show."

Much of the widespread nature of Panic's following is the result of a savvy and sophisticated approach to marketing, and Williams and his staff pore over every aspect of a given promotion.

"If a station doesn't play Widespread Panic, I'm not interested in a [ticket giveaway] promotion," Williams says. "The promoter can buy a 60-second spot we have preproduced."

# Music Louring



# Megadeth Has Big Plans For Tour

Megadeth founder Dave Mustaine will launch a six-week festival tour in late July boasting two stages of music. Joining Megadeth on the main stage for Gigantour will be Dream Theater, Fear Factory, Dillinger Escape Plan and Nevermore, with more bands to be announced.

The Gigantour is produced by Mustaine, along with Benchmark Entertainment and the William Morris Agency. Keith Sarkesian is the responsible agent.

"This tour is Dave's brainchild," says **Kevin Gasser**, a partner in Benchmark. "The timing is right, and we were able to find some great artists to come

out on the road with us. We wanted it to be a diverse show musically, rather than one subgenre."

The tour ups the metal quotient on the road this year, as Gigantour joins such hard music treks as Clear Channel Entertainment-produced Ozzfest, and the Sounds of the Underground tour, promoted by House of Blues. There are also several mega-metal fests, including Locobazooka in Fitchburg, Mass., and Louder Harder Faster in Allentown, Pa.

Such a busy metal slate speaks to the vitality of the genre, Gasser says, "but that certainly isn't reflected by radio. Kids find a way to discover this music on their own, and they're very loyal."

Final routing for the tour has not yet been confirmed, although it is expected to hit amphitheaters and arenas in major North American markets. Tickets will be about \$35.

Megadeth will be touring behind its latest **Sanctuary** album, "The System Has Failed," which debuted last September at No. 18 on The Billboard 200. Dream Theater will utilize Gigantour to support its new album, "Octavarium," due June 7 on **Atlantic**.

Various promoters will work with the tour. "We want to work with people that are experts in their markets," Gasser says. "If we can draw 12,000 people in a certain city, then we don't want to play a 20,000-seat venue. If that means playing indoors, we go indoors."

Gasser, a former agent at Creative Artists Agency, and former Hollywood Records A&R guy John Dee

formed Benchmark three years ago in Los Angeles. Management clients include Maxwell, Eels, . . . And You Will Know Us by the Trail of Dead, Mark Lanegan, Chris Stills and Caleb Kane.

**DOUBLE WHAMMY:** There are some great double bills on tour in 2005,





including Don Henley/Stevie Nicks, Judas Priest/Queensrÿche and Tom Petty/Black Crowes. Add another to the list as Los Lonely Boys will be joined on the Brotherhood tour by Ozomatli, beginning in early May. The tour includes Calexico on its first half, making for as strong a contemporary Latin package as will be on the road in early summer.

The outing starts May 3 at the Dodge Arena in Hidalgo, Texas, and will include a homecoming show for Los Lonely Boys May 5 in San Angelo, Texas, at the RiverStage. Dates are on the books until Aug. 20 at the Ravinia Festival in Highland, Ill.

**TRIPLE DOUBLE: Brooks & Dunn** will join forces with **Big & Rich** and **the Warren Brothers** on the Deuces Wild tour this summer.

The 32-date shed tour launches Aug. 6 in Dallas at the Smirnoff Music Center and wraps Oct. 30 in West Palm Beach, Fla., at the Sound Advice Amphitheatre.

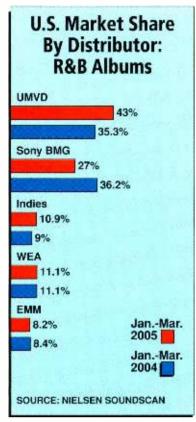
The trek will be produced by **Brian O'Connell**, Nashville-based VP of **Clear Channel Entertainment**.

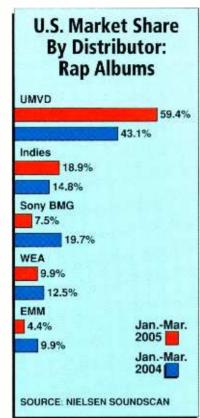
Brooks & Dunn are managed by Clarence Spalding and booked by the William Morris Agency. Spalding says the idea of a Brooks & Dunnheadlined duo tour is something they have considered for some time.

"This year seemed the right year to do it," Spalding says. "Big & Rich have sold a couple million records, and I think they will bring a totally new audience into our fan base."

Tickets will go on sale in May.

APRIL 23 Billboc	ird BC	DXS NCERT	CO	RE <sub>m</sub>
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN	The Colosseum at Caesars Palace, Las Vegas March 29-30, April 1-3, 5-6, 8-10	\$7,324,725 \$250/\$175/\$100	40,353 ten sellouts	Caesars Palace, Concerts West/AEG Live
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Van Andel Arena, Grand Rapids, Mich. March 30-31	<b>\$1.361.081</b> \$61.50	23,746 two sellouts	Mischell Productions, Frank Productions, The Messina Group/AEG Live
EAGLES	RBC Center. Raleigh March 11	<b>\$1,229,475</b> \$115/\$25	17,094 sellout	AEG Live, C&C Concerts
EAGLES	Bi-Lo Center, Greenville, S.C. March 8	<b>\$1,172,129</b> \$115/ <b>\$</b> 25	13,909 sellout	AEG Live, C&C Concerts
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Rupp Arena, Lexington, Ky. April 9	<b>\$1.146.601</b> \$61.50/\$51.50	<b>19,835</b> sellout	The Messina Group/ AEG Live
ELTON JOHN	American Airlines Center, Dallas March 24	\$1,112,330 \$95/\$35	<b>17,595</b> sellout	Clear Channel Entertainment
EAGLES	1st Mariner Arena, Baltimore April 5	\$1,103,475 \$125/\$25	<b>12,293</b> sellout	AEG Live
ELTON JOHN	Toyota Center, Houston March 26	\$1,060,150 \$95/\$35	15,926 sellout	Clear Channel Entertainment
EAGLES	Hampton Coliseum, Hampton, Va. March 15	<b>\$1,046,815</b> \$115/\$40	9,790 sellout	AEG Live, C&C Concerts
EAGLES	North Charleston Coliseum, North Charleston, S.C. March 5	<b>\$1,025,778</b> \$115/\$49.50	<b>12.335</b> sellout	AEG Live, C&C Concerts
EAGLES	Charleston Civic Center, Charleston, W.Va. March 13	<b>\$991,145</b> \$115/\$25	11.827 sellout	AEG Live, C&C Concerts
THE BLACK CROWES & OTHERS	Hammerstein Ballroom, New York March 22-23, 25-27, 29-30	\$970,362 \$45/\$42	24,399 seven sellouts	Clear Chan <mark>nel</mark> Entertainment
BOB DYLAN, MERLE HAGGARD, AMOS LEE	Auditorium Theatre, Chicago April 1-3, 5-6	<b>\$867.090</b> \$67.50/\$47.50/\$37.50/\$27.50	15,824 five sellouts	Jam Productions
ELTON JOHN	Ford Center, Oklahoma City March 23	<b>\$856,040</b> \$75/\$35	<b>14,027</b> 19,420	Clear Channel Entertainment
R.E.M., BRIGHT EYES, LITTLE BIRDY	Entertainment Centre, Sydney March 31-April 1	\$732,340 (\$950,856 Australian) \$88.57/\$59.30	<b>11,096</b> 12,958 two shows	Michael Chugg Entertainment. Jack Utsick Presents
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Mizzou Arena, Columbia, Mo. April 2	<b>\$703,002</b> \$62/\$52	12,169 sellout	Police Productions, The Messina Group/ AEG Live
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Kohl Center, Madison, Wis. April 7	\$683,139 \$61,50/\$51,50	<b>11,949</b> sellout	Mischell Productions, Frank Productions, The Messina Group/AEG Live
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	UI Assembly Hall, Champaign, III. April 8	<b>\$660.834</b> \$59.50/\$49.50	11,756 sellout	Mischell Productions, The Messina Group/ AEG Live
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	The Mark of the Quad Cities, Moline, III. April 1	<b>\$648,313</b> \$63.25	10,791 sellout	Moore Entertainment Group, The Messina Group/AEG Live
ALICIA KEYS, JOHN LEGEND	Fox Theatre, Atlanta April 6-7	<b>\$589,773</b> \$87/\$47	<b>8,899</b> 9,356 two shows	Atlanta Worldwide Touring
R.E.M., BRIGHT EYES, LITTLE BIRDY	Rod Laver Arena, Melbourne, Australia April 3	\$568,717 (\$737,348 Australian) \$88.70/\$59.39	<b>9,003</b> 10,695	Michael Chugg Entertainment, Jack Utsick Presents
JOHN MELLENCAMP, DONOVAN	Xcel Energy Center, St. Paul April 6	\$507,668 \$43.25/\$33.25	11,990 sellout	Jam Productions
R.E.M., BRIGHT EYES, THE CHECKS	TSB Bowl of Brooklands, New Plymouth, New Zealand March 26	\$434,548 (\$608,380 New Zealand) \$78.57/\$50.71	<b>7,923</b> 11,628	Michael Chugg Entertainment Jack Utsick Presents
R.E.M., BRIGHT EYES, LITTLE BIRDY	Entertainment Centre, Brisbane, Australia March 29	\$425,349 (\$552,911 Australian) \$88.47/S59.24	<b>5,663</b> 6,649	Michael Chugg Entertainment, Jack Utsick Presents
STRING CHEESE INCIDENT & OTHERS	The Fillmore, Denver March 24-26	<b>\$365,890</b> \$35	10,684 10,800 three shows two sellouts	Clear Channel Entertainment
BOB DYLAN, MERLE HAGGARD, AMOS LEE	The Fillmore, Denver March 28-29	<b>\$347,464</b> \$52.75	6,661 7,200 two shows one sellout	Clear Channel Entertainment
WIDESPREAD PANIC	Chicago Theatre, Chicago April 7-9	<b>\$346,32</b> 6 \$33	10,492 three sellouts	Jam Productions
VELVET REVOLVER, THREE DAYS GRACE	Pacific Coliseum, Vancouver March 31	\$341,267 (\$415,187 Canadian) \$53.84/\$39.04/\$32.47	<b>7.418</b> 11,534	House of Blues Canada
DURAN DURAN, IMA ROBOT	Pengrowth Saddledome, Calgary March 7	<b>\$337,563</b> (\$415,202 Canadian) \$64.23/\$39.84	<b>5.836</b> 6,619	Clear Channel Entertainment
MARK KNOPFLER	Westpac Centre, Christchurch, New Zealand March 21	\$332,602 (\$446,805 New Zealand) \$107.19	<b>4,625</b> 6,490	Michael Chugg Entertainment, Jack Utsick Presents, Artist Traders Ltd.
DURAN DURAN, IMA ROBOT	Everett Events Center, Everett, Wash. March 9	<b>\$330.642</b> \$77/ <b>\$</b> 57/\$37	<b>5,338</b> 6,333	Clear Channel Entertainment
R.E.M., BRIGHT EYES, LITTLE BIRDY	Burswood Dome, Perth, Australia April 8	\$323,716 (\$422,165 Australian) \$88.18/\$59.04	<b>5.200</b> 6,256	Michael Chugg Entertainment, Jack Utsick Presents
DURAN DURAN, IMA ROBOT	ipayOne Center at the Sports Arena, San Diego Feb. 25	<b>\$316,095</b> \$75/\$35	<b>5.435</b> 6,074	Viejas Entertainment, Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Tyson Events Center, Sioux City, Iowa March 24	\$309,815 \$75/\$37.50	<b>5.632</b> 7,751	Clear Channel Entertainment
A TASTE OF CHAOS TOUR: THE USED & OTHERS	Long Beach Arena, Long Beach, Calif. March 31	\$308,132 \$25/\$19.50/\$15	14,076 sellout	Goldenvoice/AEG Live
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# UMVD Rules R&B, Rap

#### **BY GAIL MITCHELL**

Further stretching its lead, Universal Music & Video Distribution continues to significantly outpace its competitors in the R&B and rap albums arena.

UMVD commanded a 43% market share in R&B for first-quarter 2005. That is a gain of nearly eight percentage points over the 35.3% share UMVD accumulated during the same period in 2004.

The company's rise is even more impressive on the rap front. UMVD jumped 12 percentage points to 59.4% from 43.1% in 2004. (Rap album sales are included in the

UMVD's performance was no doubt spurred by two No. 1 releases from its Interscope division: rap newcomer the Game's debut ("The Documentary")

and 50 Cent's sophomore set ("The Massacre"). Also under the UMVD banner is Baby Bash, whose "Super Saucy" debuted at No. 7 on Top R&B/ Hip-Hop Albums. Fourth-quarter 2004 releases that are still going strong include Ludacris' "The Red Light District," Eminem's "Encore," Destiny's Child's "Destiny Fulfilled" and Akon's "Trouble."

Sony BMG earned a 27% market share in R&B, thanks to albums by Mario, Omarion and Jennifer Lopez not to mention notable 2004 debuts by John Legend, Ciara and Fantasia and Usher's 56-weeks-and-counting chart ride. On the rap side, however, Sony BMG is fourth with a 7.5% share.

Independent labels locked down second place in rap with an 18.9% share, versus last year's 14.8%. Bolstering the first-quarter 2005 tally were TVT, with Lil Jon & the East Side Boyz's 2004 sophomore studio album, and Koch, with the Diplomats, Lavzie Bone and Bizzy Bone. The indie sector moved from 9% to 10.9% in R&B to claim fourth place.

Holding down third place in R&B (11.1%) and rap (9.9%) is WEA. The company remained steady in R&B; among the artists who released product in the first quarter was Missy Elliott's protégée Tweet. Her second album, issued March 22, debuted at No. 2 on Top R&B/Hip-Hop Albums.

In rap, WEA lost three percentage points. However, its Asylum division notched a top-five hit on Top R&B/ Hip-Hop Albums with the Geto Boys. Among WEA's earlier-issued strong sellers were T.I., Trick Daddy and Lil Scrappy/Trillville. WEA's upcoming spring/summer slate includes newcomers Leela James and Cruna as well as Elliott, Juvenile, Yolanda Adams, Sean Paul and Fat Joe.

EMI Music Marketing was in fifth place in R&B (8.2%) and rap (4.4%). The company stayed even in R&B, with newcomer Brooke Valentine debuting at No. 3 with her March 15 album, and the Rev. Al Green coming in at No. 19. However, EMM lost ground in rap, sliding from a 9.9% market share in 2004. Industry observers will no doubt be keeping an eye on Virgin during the second quarter as Jermaine Dupri-newly appointed president of the label's urban division-ramps up his release slate.

1 Week At Number 1

The Game Featuring 50 Cent 🕏

50 Cent Featuring Olivia ♀

Trillville Featuring Cutty 🕏

# **BET Gets Real With Fatty Koo**

**By Gail Mitchell** 

gmitchell@billboard.com

Fatty Koo. That colorful moniker belongs to the latest group of young talents seeking a music career.

The Columbus, Ohio, quintet's travails in the music business are the subject of a new BET reality program, "Blowin' Up!: Fatty Koo." It is the first original series from the network's program-development division, headed by VP Robyn Lattaker-Johnson.

The unscripted, 30-minute drama will unfold in 13 weeks, beginning April 21 at 9:30 p.m. EDT/PDT. It is

billed as a chronicle of real people concentrating on their music without the "trappings of show business—no mega studio, no penthouse, no bling bling."

Fatty Koo's sound blends R&B, hip-hop, jazz, Latin and pop. The group has a leg up on most fledgling acts, having signed a contract with Sony Urban/

DAS/Columbia Records. Its debut album, "House of Fatty Koo," is due July 12, right after the series finishes. First single "Boogaloo Beat"—written by group members Eddie B (20 years old), Gabrielle (17), Valure (20), Marya (18) and Ron

(17)—is the theme for the 2005 NBA playoffs. Executive producers of "Blowin' Up!" include DAS owner and Academy Award winner David Sonnenberg ("When We Were Kings"), S.A. Baron of Orson Entertain-

ment and Gary Fisher, senior VP of video promotion and TV programming for Columbia Records.

"BET seemed like a natural fit for the group and the music they were creating," Fisher says.

As for why this particular reality-based music show will stand out from the crowd, Fisher offers one reason: It is not manufactured.

'This isn't a series created in the halls of Columbia Records with bling and major producers,' he says. "First and foremost, the

music stands out. Second, these are real, likable people; it's easy to get sucked into who they are and what they are about

"Blowin' Up!" is one of five original series BET introduced this month at the NCTA national cable convention in San Francisco and at the network's Upfront '05 presentation to potential advertisers at the Kodak Theatre in Hollywood. Among the others is "BET Late Night," a half-hour show featuring inter-

> views, sketches and musical performances.

**MUSICAL NOTES:** Congrats to Faith Evans and Capitol **Records** on the success of her set "The First Lady." It notched her best first-week sales and best chart outings: No. 1 on Top R&B/ Hip-Hop Albums and No. 2 on The Billboard 200 (see Over the Counter, page

first studio album in four years, the Los Angeles-based Evans says she has other projects on her plate. These include a fitness DVD, an accessories line and a sitcom based loosely on her life.

Vaneese Thomas signs with Worldwide Management in New York. Her album "A Woman's Love" is available on **Segue Records**. Thomas has wrapped production on "Just Because I'm Leavin'," an album

of unreleased tracks by her late father, Rufus Thomas. She and siblings Carla and Marvell are coordinating a touring tribute to their dad, set for a May kickoff.

A four-CD retrospective of legendary label Cameo Parkway will hit shelves May 17 via ABKCO Records. "Cameo Parkway 1957-1967" celebrates the diverse indie that issued records by **Chubby** Checker, Bobby Rydell, Bob Seger, Patti LaBelle & Her Blue Belles, Dee Dee Sharp, the Five Stairsteps and Bunny Sigler.



LAST WEEK

2

25

TOMA



TITLE IMPRINT/PROMOTION LABEL

HATE IT OR LOVE IT

CANDY SHOP

SOME CUT

■ Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 87 R&B/Hip-Hop and 55 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ❤ Videoclip availability. © 2005, VNU Business Media, Inc. All rights reserved.

Airplay monitored by 🏌 Nielsen

Pitbull Featuring Lil Jon 🕏

www.americanradiohistory.com

# Music R&B/Hip-Hop

# B.G. Is All Heart On Upcoming Set

This issue's column was written by Rhonda Baraka in Atlanta.

Former **Cash Money** mainstay **B.G.** says he always keeps an ear to the ground. He sets out to prove that with his latest CD, "Heart of Da Streets," due May 24 on his own **Chopper City Records**, distributed by **Koch**. First single is "Where Da At."

"I wanted to reach the same people whom I've always reached out for," B.G. says. "My fan base is mainly the streets. As long as I make the streets happy, I'm happy.

"It's like I say in one of my songs: 'A body can't operate without a heart.' So I feel like I'm the heart of the streets. I keep the streets bumping with my music. If I stop, then the streets are going to stop bumping."

B.G. (originally known as **Baby Gangsta**) grew up in the Uptown section of New Orleans. Before he had reached his teens, he caught the attention of brothers **Ronald "Slim" Williams** and **Bryan "Baby" Williams**, who signed him to their fledgling Cash Money label. Often credited with launching the **Cash Money Millionaires**, B.G. first drew national attention with his 1999 single "Bling Bling."



B.G.'s albums include 1993's "True Story" (rereleased in 1999), and the 1997 releases "Chopper City," "It's All on U, Volume 1" and "It's All on U, Volume 2." The prolific rapper was also a member of Hot Boys with Juvenile, Lil Wayne and Young Turk. The group's albums include "Get It How U Live" (1997) and "Guerrilla Warfare" (1999).

B.G.'s 1999 album "Chopper City in the Ghetto" debuted at No. 9 on The Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums. It was bolstered by first single "Cash Money Is an Army," but it was "Bling Bling" that sent the set soaring.

After releasing his sixth solo album, "Checkmate," in 2000, B.G. parted company with Cash Money. He resurfaced in 2003 with the Koch release "Livin' Legend," followed by

2004's "Life After Cash Money."
While recording "Heart of Da

While recording "Heart of Da Streets," B.G. did not venture too far from the Chopper City family.

"I didn't get any featured guests because I really wanted to push my own artists and make sure I set them up properly," he explains. "I basically feature my Chopper City boys: my little brother **Hakim**, **Sniper** and **5th Ward Weebie**. I just got in the lab and made a hot street album."



CROOKED I SEES STRAIGHT: Former Death Row rapper Crooked I has been hunkered down in the studio with producer Scott Storch (Beyoncé, Fat Joe, Mario), working on an album set to drop July 12. "B.O.S.S. Music (Beginning of Something Serious)" will come out through Treacherous/Universal Records.

The rapper is also readying a tellall DVD, "Life After Death Row." It will be released in conjunction with the new CD and a mix tape, "Young Boss, Vol. 1."

SIRIUS ABOUT MUSIC: Sirius Satellite Radio has kicked off a weekly mix show hosted by legendary DJ Grandmaster Flash—the man best-known for blending rock, pop, jazz, blues and R&B in his hot mixes.

The "Flash Mash" will air Saturdays from 6 p.m. to 9 p.m. EDT on channel 61, beginning April 16.

Grandmaster Flash says his show will mirror the style he pioneered in the early '70s. He will also kick in some music history.

"I'll be talking about the use of samples," he says, "as well as what certain songs mean, where they came from and playing what I feel. I'm calling out to all the labels throughout the world to send me their stuff because this is going to be an amazing mix."

NELLY SCHOLARS: Nelly and Fillmore Street Brewery (manufacturers of the noncarbonated energy drink Pimp Juice) have announced the winners of the PIMP (Positive Intellectual Motivated Person) Scholars Program ("Beats & Rhymes." *Billboard*, April 9). Howard University student Bryan Hughes and St. Louis University's Joyce Jackson each won a \$5,000 scholarship.

	APR 20	RIL 2 0 <b>05</b>	Billboar	d	<b>(B)</b>		OT R&B/HI	B		0	P AIRPLAY.
VEEK	WEEK			VEEK	LAST WEEK	8		VEEK	WEEK		
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	1		Hate It Or Love It  HE GAME HEN SECENT INFERMACHE-UNITHTESCOPE  2 WAS AND 1	26	27		Girl DESTINY'S CHILD (COLUMBIA'SUMI	<b>51</b>	53	9	So What (If You Got A Baby) GERALD LEVERT (ATLANTIC)
2	3		Truth Is Fantasia (J/RMG) 🏚	27	30	H	Just A Lil Bit 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	52	47	22	Soldier DESTINY'S CHILD FEAT. T.L & LIL WAYNE (COLUMBIA/SUM)
3	2		Candy Shop 50 CENT FEAT OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	28	31	Ш	Cater 2 U DESTINY'S CHILD (COLUMBIA/SUM)	53	52	La	The Corner COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN/INTERSCOPE)
4	5		1 Thing AMERIE (RISE/COLUMBIA/SUM)	29	24	247	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	54	_		MVP MARY J BLIGE (GEFFEN/INTERSCOPE)
5	4	er)	Ordinary People JOHN LEGEND (G 0.0 D/COLUMBIA/SUM)	30	51		Can't Satisfy Her	55	61		Just A Moment NAS FEAT QUAN (ILL WILL/COLUMBIA/SUM)
. 6	7	L.	U Don't Know Me	31	36		Free Yourself FANTASIA (J/RMG)	56	55		Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
7	11		Number One Spot	32	44		We Belong Together MARIAH CAREY (ISLAND/IDJMG)	57	59		Dem Boyz BOYZ N DA HOOD (BAD BOY)
8	10		Slow Down BOBBY VALENTING (DTP/DEF JAM/IOJMG)	33	33		Give Me That WEBBIE FEATURING BUN B (TRILL/ASYLUM)	58	60		Set It Off YOUNG GUNZ (ROC-A-FELLA/OEF JAM/IDJMG)
9	9		Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	34	38	13	So What The Fuss STEVIE WONDER IMOTOWN/UMRG)	59	62		Like That MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)
10	12		U Already Know 112 FEATURING FOXY BROWN (DEF SOUL/IDJMG)	35	37	i i	Everytime You Go Away BRIAN MCKNIGHT IMOTOWN/UMRG)	60	65		ASAP T.I. (GRANO HUSTLE/ATLANTIC)
11	8		Some Cut IRILLVILLE FEAT, CUTTY (BME/WARNER BROS.)	36	45	7	All Because Of You MARQUES HOUSTON (T.U.G.)	61	F		Lonely AKON (SRC/UNIVERSAL/UMRG)
12	17	50]	Oh Ciara Feat Ludacris Isho'nuff-musicline/laface/zombai	37	32	6)13	I Can't Stop Loving You KEM (MOTOWN/UMRG)	62	63		ICY GUCCI MANE (BIG CAT)
*,3	6		Let Me Love You MARIO (3RD STREET/J/RMG)	38	39		Forever, For Always, For Love	63	-	10	Ghetto AKON (SRC/UNIVERSAL/UMRG)
14	13	Ш	O DMARIDN (T.U.G/EPIC/SUM) 🏠	39	34	12	In The Kitchen the R. KELLY (JIVE/ZDMBA)	64	58	8.0	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
15	23	711	I'm A Hustla CASSIOY (FULL SURFACE/J/RMG)	40	42	20	1, 2 Step CIARA ISHO NUFF-MUSICLINE/LAFACE/ZOMBAI	65	66		Sittin Sidewayz PAUL WALL (SWISHAHOUSE/ASYLUM)
* 6	16	111	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	41	56		Grind With Me PRETTY RICKIE (ATLANTIC) 🏚	రీర్	70	n L	Motivation T.I. (GRAND HUSTLE/ATLANTIC)
:7	21	7	Again FAITH EVANS (CAPITOL)	42	35		It's Like That MARIAH CAREY (ISLAND/IDJMG)	67	72		Errtime NELLY (DERRTY/UNIVERSAL/UMRG)
18	19	111	Girlfight BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	43	28	15	Caught Up USHER (LAFACE/ZOMBA) 🏗	68	64	110	Baby FABOLOUS (DESERT STORMATLANTIC)
* 9	14	22	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	44	_		Trapped In The Closet (Chapter 1 Of 5)	69	71	8	Gotta Go Gotta Leave (Tired)
20	15	21.	How We Do THE GAME FEAT, 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	45	43	4	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	70	-		Make Her Feel Good TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)
21	18	1	Baby Mama FANTASIA (J/RMG)	46	29	17	Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/ROJMG)	71	67	77	Feel It In The Air BEANIE SIGEL (DDMG/CRIMINAL BACKGROUND/IDJMG)
22	20		Okay NIVEA (JIVE/ZOMBA) 🏚	47	46		Turn Da Lights Off TWEET FEAT, MISSY ELLIOTT, ITHE GOLD MIND/ATLANTICE	72	-		Mic Check 1,2 JUELZ SANTANA (NO LABEL)
23	26		How Could You MARIO (3RD STREET/J/RMG) 🏚	48	48		So Much More FAT JOE (TERROR SQUAO/ATLANTIC)	73			The Potion LUDACRIS (OTP/OEF JAM SOUTH/IDJMG)
24	22		Drop It Like It's Hot snoop ongg feat pharrell (DOGGYSTYLE/GEFFENINTERSCOPE)	49	57	74	Get Right JENNIFER LOPEZ IEPIC/SUM)	-74	68		Obsession (No Es Amor) FRANKIE J FEAT BABY BASH (COLUMBIA/SUM)

Records with the greatest impressions increase. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems! Radio Track service. 138 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. \$\frac{1}{2}\$ indicates title earned HitPredictor status in research data provided by Promosquad.

Must Be Nice

APRIL 23 R&B/HIP-HOP					API 2	RIL :	23 RHYTHMIC	A HitPredictor
			INGLES SALES	Bi		oa	rd® AIRPLAY	HITPredictor  Radio Monitor  Radio Monitor
ARRIVA SILI	LAST WEEK	was on	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	HIS WEEK	LAST WEEK		Nielsen Broadcast Data Systems  TITLE ARTIST (IMPRINT/PROMOTION LABEL)	REB/HIP-HOP  NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
1	1	1	In The Kitchen/Trapped in The Closet (Chapter 1 015) 2 Wis Al No. 1 B. KELLY (JIVE/ZOMBA)	1	1	112	Candy Shop Societ flat During Israeliya Fernatiwi (Fescore)	LYFE JENNINGS Must Be Nice SUM BEANIE SIGEL Don't Stop IDJMG
2	2	O.	Don't Cha TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	2	3		Hate It Or Love It THE GAME FEAT SO CENT (AFTERMATH/G-UNIT/INTERSCOPE)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
3			1 Thing AMERIE (RISE/COLUMBIA/SUM)		2	1/4	Obsession (No Es Amor) FRANKIE J FEAT BABY BASH (COLUMBIA/SUM)	MARIO How Could You RMG
4		3	City Boy Wit' It TOM G (GIGANTIC)	4	5		Some Cut	FAITH EVANS Again CAPITOL
5	4	·	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT).	5	4		TRILLVILLE FEAT, CUTTY (BME/WARNER BROS.)  Lonely	MARQUES HOUSTON All Because Of You T.U.G.
5		11	We Got That COO COO CAL (FVS2/IN OA TRUNK)	6	6	510	AKON (SRC/UNIVERSAL/UMRG)  Baby I'm Back	MARIAH CAREY We Belong Together IDJMG
7	9		Slow Down BOBBY VALENTING (OTP/DEF JAM/IDJMG)	7	9		BABY BASH FEAT AKON (LATIUM/UNIVERSAL/UMRG) Wait (The Whisner Song)	50 CENT Just A Lil Bit INTERSCOPE
3	10		Everyday Love M.O.N.E.Y. & THE CURRENCY CLICK I CURRENCY GLOBAL/BOLAMAN'S TALKING-DRUMI	8	7	10	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)  Disco Inferno	PRETTY RICKIE  Grind With Me ATLANTIC
7		9	Get Em Up MAK-V (COOL MILLION)		8		50 CENT (SHADY/AFTERMATH/INTERSCOPE)	NELLY Errtime UMRG
0	6		It's Like That Mariah Carey (ISLAND/IDJMG)				Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)	ASAP ATLANTIC
	5	7(1)	Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	10	11	7144	Slow Down BOBBY VALENTINO (OTP/DEF JAM/IOJMG)	ALI I Do BAD BOY
12			Gutta Livin G MENACE (GUTTA BOY/BOLAMAN'S TALKING-DRUM)	11	10		How We Do THE GAME FEAT, 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
32	3	1	Soldier DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)	12	23		Oh CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL
1.6	28	2	Like That MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)	(13)	17		Girlfight BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	THIS WEEK
15	8		So Much More FAT JOE (TERROR SQUAD/ATLANTIC)	14	14		O OMARION (T.U.G/EPIC/SUM)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL  50 CENT  Just A Lii Bit Interscope
16	7		I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)	15	12	15	Let Me Love You MARIO (3RD STREET/J/RMG)	DESTINY'S CHILD
17	12		U Already Know 112 (DEF SOUL/IOJMG)	16	21	0	U Don't Know Me T.I. (GRAND HUSTLE/ATLANTIC)	MARIO How Could You RMG
18	22	710	Girlfight BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	17	19		Okay NIVEA FEAT LIL JON & YOUNGBLOODZ LJIVEZOMBA)	How Could You RMG GWEN STEFANI Hollaback Girl Interscope
19	11	8	Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)	18	15		Sugar (Gimme Some)	Hollaback Girl INTERSCOPE  JENNIFER LOPEZ  Hold You Down SUM
60	23		Set It Off YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IOJMG)	19	24	E	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)  1 Thing	K-YOUNG
2 1	18	0	Oh Ciara feat, Ludacris (sho nuff-musicline/laface/zomba)	20	27		Merie (RISE/CDLUMBIA/SUM)  We Belong Together MARIAH CAREY ((SLAND/IDJMG)	Happy Together BUNGALO  CASSIDY I m A Hustla RMG
=2	14		Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	Compile	ed from	n a n		
33	26		I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	Broadc tronical	ast Da ly mon	ta Sys	ational sample of data supplied by Nielsen stems. 65 rhythmic airplay stations are elec- 24 hours a day, 7 days a week. Songs ranked	U Already Know IDJMG NELLY
24	_	1	70 East C-DASH (ZENRA)	tione or	or the	nrovi	ions. Songs showing an increase in detec- ous week, regardless of chart movement. A en on the chart for more than 20 weeks will	Entime UMRG  MARQUES HOUSTON  All Because Of You T.U.G.
25	13	J	Get Right JENNIFER LOPEZ (EPIC/SUM)	general	ly not	receiv e rhyt	on on the chart for more than 20 weeks will e a bullet, even if it registers an increase in hmic airplay chart runs at a deeper length in	FAITH EVANS
■ Pe	cords w	ith the	greatest sales gains. © 2005, VNU Business Media,	Airplay	Monit	or,	Billboard Information Network, and	Again CAPITOL

line and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen ScundScan from a national subset panel of core R&B/Hip-Hop stores. This data

BILLBOARD APRIL 23, 2005

# UMVD Claims Half Of Latin Marketplace

**BY LEILA COBO** 

Universal Music & Video Distribution went from being the third-largest distributor of Latin music in 2002 to the top distributor in 2003. It now accounts for more than half of all Latin music sold in the United States.

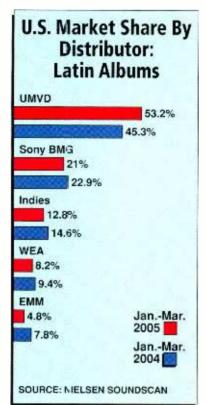
According to first-quarter figures released by Nielsen SoundScan, UMVD had a 53.2% market share of all Latin albums distributed in the United States. That is up from 45.3% for the same time period in 2004, and more than double the market share of its closest competitor, Sony BMG, which had 21%

Independent labels are third with 12.8%. EMI Music Marketing follows with 8.2%, and fifth-place WEA had 4.8%.

UMVD's numbers are the continuation of its market-share growth that began in 2002, thanks to a distribution deal with Univision Music Group. When distribution of Univision's Fonovisa Records fell under UMVD in 2003, the distributor shot to the top of the Latin market.

UMVD's first-quarter performance accompanies new leadership of its Latin operation.

Earlier this year, UMVD VP of Latin sales and marketing Gustavo López left the company to helm Machete



Music, an urban music label launched by Universal Music Group.

His duties at UMVD were split between Nydia Laner, senior director of Latin sales, and Jesús Naranio, director of Latin sales. Laner is supervising all wholesale and retail accounts, while Naranjo oversees one-stop accounts, which are mostly Latin.

The split works, Laner says, "because it gives more concentration in each class of trade, and, when there is somebody focusing just on those accounts, it helps maximize the opportunities."

The split is particularly noteworthy in the Latin market, she adds because one-stop accounts make up a substantial portion of the business.

Naranjo says UMVD's Latin growth "has been parallel, both in the mainstream and one-stop accounts. Our structure is set up for both.

Fueling that growth is Univision's domination of the Latin marketplace and the reggaetón and duranguense movements, which continue to see a rise in sales that first started last year. UMVD has largely handled distribution of both genres. The top-selling reggaetón

album so far this year is Daddy Yankee's "Barrio Fino" (El Cartel/VI Music), which UMVD distributes.

The year before, reggaetón was on the map, but it wasn't embraced by a lot of the domestic accounts," Laner says. "And little by little, one by one they've been opening up to it. Whereas before it was just on the East Coast, now it's all over the West Coast, and big accounts have come forth. I think this year will mark the big explosion of reggaetón at retail, and also continue with" duranguense.

Laner also predicts a strong year for música de tierra caliente, another regional Mexican subgenre, and for Latin music DVDs.

UMVD's big releases for the second quarter include new albums by Banda El Recodo (Fonovisa) and Akwid (Univision) and a greatest-hits set by Marco Antonio Solís (Fonovisa).

# Tañón A 'New Woman'

**BY LEILA COBO** 

After recording for Warner Music Latina for more than 10 years, merengue/pop star Olga Tañón is placing her bets on a new label.

The artist's new album, "Una Nueva Mujer," is her first under Sony BMG. It will be released April 19. Tañón says the title-which means "A New Woman" in English—represents more than just her new label deal.

"I'm also the first artist signed by Sony BMG's Latin arm," Tañón says during a phone interview from Puerto Rico. "I'm a new woman because I've been writing, and I took on the task of learning new things as a mother.'

Tañón, who hails from Puerto Rico, has also opened a recording studio in Miami, Nostra Musa. It is a partnership with producer José Luis Morín, who co-wrote two tracks on "Una Nueva Mujer" with Tañón and produced seven of the album's

All of these elements have raised expectations for the album. It is Tañón's first studio recording since 2002's "Sobrevivir," which has sold 64.000 copies, according to Nielsen SoundScan, That was followed by 2003's "Puro Fuego," which mostly featured new versions of older material. It has sold 30,000 units.

But those sales figures weren't nearly as robust as those of previous albums by the four-time Grammy Award winner, who is widely considered to be the queen of merenguewith more than 4 million albums sold worldwide, according to her labeland the first merengue star to delve successfully into pop.

This time around, hopes are high for Tañón to reclaim her status as a top-selling artist.

"When they are solid artists with an important track record, [they] always have good prospects," says Angel Carrasco, Sony BMG senior VP of A&R for the Latin American region.

Because Tañón has been out of the spotlight for some time, she is more heavily involved with promoting the project than in the past.

"I'll be in everything," Tañón says.

Most recently, the artist took part in the Univision network's concert homage to Selena April 7, which delivered the highest ratings ever for a Spanish-language TV special.

Meanwhile, Tañón's first single, "Bandolero," enters the Billboard Hot Latin Tracks chart this issue at No. 48. The track is uptempo pop/fusion, and the album includes a merengue version.



"Almost all the tracks are danceable," Tañón says. "As Latins, we have the virtue of coming from a mix of people—Indian, Spanish and African. It's a mix of drums, guitars and flute. We wanted to join these elements and have an album of fusion.'

"Una Nueva Mujer" is also deeply personal to Tañón. She wrote "Dime Si Tu Me Queires Querer" for her husband. In "Cuando Llegaste a Mí," she sings with her 8-year-old daughter, Gabriella. And "Abre Tu Corazón" talks about the recent murders of scores of women in Juárez, Mexico.

"We wanted to make an album of commercial songs, but I've always liked to have messages in my songs, too," says Tañón, who is involved with women's rights in Puerto Rico.

Sony BMG is not alone in its expectations for Tañón. On March 9, Warner released "Como Olvidar . Lo Mejor de Olga Tañón," a CD/DVD greatest-hits compilation.

# Selena's Appeal Still Strong

Propelled by the huge success of the **Univision** TV network special "Selena Vive!," EMI Music U.S. Latin has put an increased push behind the CD and DVD releases of the show.

According to Nielsen, "Selena Vive!," which aired live April 7, garnered a 35.9 Hispanic Television index rating,

which translates into 3.9 million viewing households. It is the highest rating ever for a Spanish-language TV special.

The three-hour show included an introduction by Jennifer Lopez, who played the lead role in the film "Selena," and performances by Thalía, Banda El Recodo and Paulina Rubio.

"The demand from customers and buyers has been great," says Jorge Pino, president/chairman of EMI Music U.S. Latin.

The CD will be released May 10, the DVD in June. A TV campaign kicks off May 2.

The album has 12 tracks, including two previously released Selena songs. Mexican singer Ana Gabriel performs the first single, "Tú Sólo Tú." The album will be available as a solo CD and as part of a CD/DVD combo.





memorate the 10th anniversary of Selena's death. This issue, there are Latin Albums chart, including "Unforgettable," a four-disc CD/DVD boxed set that debuted at No. 18.



It will be the last in a series of recordings released this year to comfive Selena titles on the Billboard Top

In addition, five Selena tracks are among EMI's top 10 downloads for the week ending April 9.

According to Pino, two songs, "Dreaming of You" and "I Could Fall in Love," are the label's top-selling downloads for first-quarter 2005 as well as year-to-date (which covers the period between April 1, 2004, and March 31, 2005). For the week ending April 9, those two songs continue to head the list.

"The Selena legacy continues unabated," Pino says. "And what we were able to see in the concert is that her fan base is made up of older and younger people.'

**RUBIO ON THE ROAD:** Pop artist Paulina Rubio will launch the U.S. leg of her Pau-Latina tour with an April 29 concert at the Nokia Theater in Dallas. So far on the trek, Rubio has played more than 30 cities in Mexico and Central and South America. In the United States, 25 concert dates are planned for the six-week arena and theater run. East Coast dates are expected to be announced in the coming weeks. United Talent Agency is booking the tour.

"Pau-Latina" (Universal Music Latino) was released more than a year ago, but it continues to produce singles, the most recent being "Mía," (Continued on page 26)

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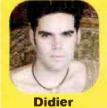


Natalia **Villaveces** 

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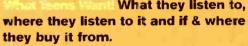
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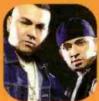


# **Programming**

Worlds Apart - East Meets West Urban Regional & Reggaetón Panel



A) wid



Crooked Styl



Daddy Yankee



Hector E Bambino



lvy Queen Perfect Image/Universal Late



Pitbull

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Ramon Arias Peer Music

Jerry Blair
The Fuerte Group

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APS	RIL 2 005	3	Bi	lboard HOT LATIN TRACKS	TAI
E	EK	AGO		Airplay monitored by 🄀 Nielsen	7
THIS WEEK	LAST WEEK	2 WKS. A	SALES	Broadcast Data Systems Artist	PEAK POSITION
-	2	2		PRODUCER (SONGWRITER)  IMPRINT/PROMOTION LABEL  2 Weeks At Number 1	44
1	2	1	7	LA CAMISA NEGRA Juanes ♥	1
2	1	2	12	AIRE Intocable ♥	1
3	3	3	130	CFLORES (J LROSAS, JE CONTREAS)  HOY COMO AYER  Conjunto Primavera &  Conjunto Primavera &	1
4	4	4	,	J GUILLEN (C VILLALOBOS) FONOVISA  LA SORPRESA Los Tigres Del Norte	3
5	5	5	7	LOS TIGRES DEL NORTE (RE TOSCANO) FONOVISA  OBSESION (NO ES AMOR) Frankie J Featuring Baby Bash	5
				H PEREZ (A ROMEO SANTOS)  COLUMBIA /SONY DISCOS  (CA) GREATEST GAINER (CA)	
6	13	15	3	COMO PUDISTE SKRYS,JSOMEILLAN (O BERMUDEZ,J.C. PEREZ SOTO)  Obie Bermudez EMILATIN	6
7	6	11	27	VOLVERE  K-Paz De La Sierra   K-Paz De La Univision  Univision	6
8	7	7	13	ALGO ESTA CAMBIANDO SOROKINA, VENEGAS I SVENEGAS, SOROKIN) ARIOLA, PRIME ASTA CAMBIANDO ARIOLA, PRIME A	4
9	15	16	10	ADIOS AMOR TE VAS ARAMIREZ CORRAL IJ GABRIEU  DISA  ORDANICE ZORRAL IJ GABRIEU	9
10	8	8	23	PORQUE ES TAN CRUEL EL AMOR RAJONAC CABRAL 'JUNIOR' (RAZIONA) SONY DISCOS	2
11	9	6	13	VOLVERTE A VER Juanes ♥	1
12	11	14	Ē	G SANTADIALLA,JUANES (JUANES)  SURCO/UNIVERSAL LATINO  SI LA QUIERES  LOS HOROSCOPOS DE DURANGO IA B QUINTANILLA III.R.VELAI  PROCAN/DISA	11
13	16	20	4	LOS HOROSCOPOS DE DUNANGO DA SI CUINTANILLA INILAZIONE  CONTRA VIENTOS Y MAREAS  R. LTOLEDI (FOE VITA)  SONY OISCOS	13
14	17	21	٤	AMOR DEL BUENO Reyli ♥	14
15	10	9	23	TE BUSCARIA Christian Castro ♥	2
16	22	18	7	QUE LASTIMA Alejandro Fernandez 🗣	16
17	12	12	44	A BAQUEIRO (J FLORES)  ESTA LLORANDO MI CORAZON  Beto Y Sus Canarios 🕏	3
18	14	10	10	GGARCIA (C GONZALEZ)  OTRA VEZ  MD0	10
19	19	22	6	AJAEN (YMARRUFO,S.PRIMERA)  LLEVAME  Soraya &	19
20	21	23	17	S.KRYS,SDRAYA (SDRAYA) EMILATIN TOCANDO FONDO Kalimba '\$\mathfrak{F}\$	15
21	26	39	5	M DOMM IM DOMM.E GUECHA)  VIVEME  Laura Pausini	21
22	18	13	23	0 PARISINI (J.BADIAL PAUSINI, B.ANTONACCI)  WARNER LATINA  ESTA AUSENCIA  David Bisbal ♀	7
23	23	40		K SANTANDER, 8, OSSA (K SANTANDER)  NO ME QUEDA MAS  Palomo	23
24	20	19	12	PALOMO (R.VELA)  EL AUTOBUS  Pepe Aguilar 🕏	17
25	38	38	NE S	PAGUILAR,M CAZARES (FATO) SONY DISCOS  EN EL MISMO TREN Marco Antonio Solis	25
26	24	17	15	MASQLIS (MASQLIS) FONOVISA  SI YO ME VUELVO A ENAMORAR Jennifer Pena	9
27	30		3	R.PEREZ.J.PENA (R.PEREZ)  UNIVISION  EN SOLEDAD  Jimena 🕏	27
28	29	42	8	EESTEFAN JR (J.GALLEGO.S. CLAYTON BECERRIL)  LO MEJOR FUE PERDERTE  Julio Preciado Y Su Banda Perla Del Pacifico	28
29	25	30	25	J.PRECIADO (RE DE LA MORA)  SONY DISCOS  MI MAYOR SACRIFICIO  Marco Antonio Solis 🕏	8
30	31	27	12	MASQUIS (MASQUIS)  YO ME QUEDE SIN NADIE  La Autoridad De La Sierra 🕏	27
31	32	28	13	SVALTIERREZ, J. L'CORRAL IM-EUSSE TOLEDO, FRESTREPO)  VOY A OLVIDARME DE MI  Carlos Vives &	10
32	27	25	72	EESTEFAN JR., S.KRYS.A.CASTRO,C.VIVES IC.VIVES IC. VIVES	3
33	28	31		M.QUINTERO LARA IM QUINTERO LARA)  TU PONTE EN MI LUGAR  Los Huracanes Del Norte	25
34	36	32		LOS HURACANES DEL NORTE (J. AVALOS)  PRECISAMENTE AHORA  David De Maria	30
35	33	_		PPINILLA, DOE MARIA (D.DE MARIA)  WARNER LATINA  BESO A BESO  Ezequiel Pena	33
				EPENA (A FLORES)  FONDVISA  FONDVISA	
36	N	EW	100 m	ALGO MAS La 5A Estacion	36
37	37	33	16	A AVILA IA AVILA N JIMENEZI SONY DISCOS  LO QUE PASO, PASO  Daddy Yankee	25
38	40	43	4	LUNYTUNES.ELINO (RAYALA.) ORTIZ) ÉL CARTEL /VI  ERES DIVINA Patrulla 81	38
39	34	29	b	A RAMIREZ CORRAL (J GABRIEL)  Y TE VI CON EL  Conjunto Atardecer	27
40	41	48		R SAENZ QUIROZ (R GONZALEZ MORA) MUSIMÉX /UNIVERSAL LATINO SIN MIEDO A NADA Alex Ubago	40
41	43	37	12	J.N.GOMEZ (AUBAGO) WARNER LATINA  EL SOL NO REGRESA La 5A Estacion '\$2	37
42	N	EW		AAVILA (A.REVERO PONTES, P.ODMINGUEZ VILLARRUBIA)  MAYOR QUE YO  Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector	42
43	<b></b>	NTRY	7	LUNYTUNES (LUNYTUNES, RAYALA WISIN, YANDEL H. 'EL BAMBINO')  WAS FLOW /UNIVERSAL LATINO  WAS FLOW /UNIVERSAL LATINO  Adolfo Urias Y Su Lobo Norteno	23
44	47	_	2	AURIAS (I.RAMIREZ) PLATINO /FONOVISA ALMA EN LIBERTAD Paulina Rubio	44
45	45	-	5	MAZEVEDO (J VILLAMIZAR.) C PEREZ SOTO)  ENSENAME A VIVIR SIN TI  Gilberto Santa Rosa 🕏	37
46		NYON		JMLUGO (D POVEDA, EENOER) SONY OISCOS  MANANA QUE YA NO ESTES Grupo Innovacion	44
47	50	ATRY	20	GRIPO INNOVACION (M FLORES) GARMEX /FONOVISA  LA ULTIMA CANCION Grupo Bryndis ☆	20
48	-	1		GRUPO BRYNDIS (CR NASCIMIENTD) DISA  BANDOLERO Olga Tanon ♥	48
49		EW	1 11	JLMORIN_D.TANON_M.TEJADA (O.TANON_JLMORIN)  VEN TU  Domenic M ♥	49
	39	34	10	GEO (W BRAZOBAN) J&N  DAME ESTA NOCHE  Tommy Torres	34
50		124	100	TTORRES (TTORRES A.JMENEZ) OLE	1

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (39 Latin Pop. 15 Tropical, 52
Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Accords showing an increase in audience
over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it reg-
isters in increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on
more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. 모 Videoclip availability. ©2005, VNU Business Media, Inc. All
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		L L	ATIN PO	P	Al	RPLAY	
		Airplay monitored by	Broadcast Oata Systems		v		
THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABE	ARTIST L	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
9	1	LA CAMISA NEGRA SURCD JUNIVERSAL LATINO	JUANES	<b>(3)</b>		ALGO MAS SONY DISCOS	LA 5A ESTACION
4	7	COMO PUDISTE EMILATIN	OBIE BERMUOEZ	22	23	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA
(1)	5	OBSESION (NO ES AMOR) COLUMBIA /SONY DISCOS	FRANKIE J FEATURING BABY BASH	23	20	SI YO ME VUELVO A ENAMORAR UNIVISION	JENNIFER PENA
4	2	ALGO ESTA CAMBIANDO ARIOLA /BMG LATIN	JULIETA VENEGAS	24	21	PRECISAMENTE AHORA WARNER LATINA	DAVID DE MARIA
5	4	VOLVERTE A VER SURCO /UNIVERSAL LATINO	JUANES	25	26	SIN MIEDO A NADA WARNER LATINA	ALEX UBAGD
6	3	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	26	33	EN EL MISMO TREN FONOVISA	MARCO ANTONIO SOLIS
7	9	AMOR DEL BUENO SONY DISCOS	REYLI	27	27	EL SOL NO REGRESA ARIOLA/BMG LATIN	LA 5A ESTACI <b>D</b> N
33	10	CONTRA VIENTOS Y MAREAS SONY DISCOS	CHAYANNE	28	19	PERDIDOS J&N	MONCHY & ALEXANDRA
9	6	TE BUSCARIA ARIOLA /BMG LATIN	CHRISTIAN CASTRO	29	32	VALIO LA PENA SONY DISCOS	MARC ANTHONY
180	15	QUE LASTIMA SONY DISCOS	ALEJANDRO FERNANDEZ	30	29	ALMA EN LIBERTAO UNIVERSAL LATINO	PAULINA RUBIO
	13	TOCANDO FONDO SONY DISCOS	KALIMBA	31	25	DAME ESTA NOCHE OLE	TOMMY TORRES
12	8	OTRA VEZ OLE	MD0	32	28	LA MUJER QUE NO SONE SONY DISCOS	RICARDO ARJONA
13	14	LLEVAME EMILATIN	SDRAYA	33	30	AMOR DEL BUEND VENE	HECTOR MONTANER
14	17	VIVEMÉ WARNER LATINA	LAURA PAUSINI	34	40	ES MI SOLEDAD UNIVERSAL LATINO	ANTONIO OROZCO
15	11	ESTA AUSENCIA VALE JUNIVERSAL LATINO	DAVI <b>D</b> BÍSBAL	35	37	LA FUERZA DEL DESTINO EMI LATIN	FEY
16	12	EL AUTOBUS SONY DISCOS	PEPE AGUILAR	36	34	TE AMARE WARNER LATINA	YAHIR
17	16	AIRE EMILATIN	INTOCABLE	37	_	UNA CANCIDN PARA TI BMG LATIN /SDNY DISCOS	CHRISTIAN CASTRO
18	18	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SDLIS	38	_	LENTO ARIOLA /BMG LATIN	JULIETA VENEGAS
19	24	EN SOLEDAD UNIVISION	JIMENA	39		VEN TU J&N	DOMENIC M
20	22	VOY A OLVIDARME OË MI EMI LATIN	CARLOS VIVES	40	-	HASTA EL FIN OEL MUNDO UNIVISION	JENNIFER PENA

		TROPICA	L	All	RPLAY	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems  ARTIST  IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABE	ARTIST L
1	1	LO QUE PASO, PASO OADDY YANKEE EL CARTEL /VI	21	34	SE ESFUMA TU AMOR SONY DISCOS	MARC ANTHONY
2	4	LA CAMISA NEGRA SURCO /UNIVERSAL LATINO	22	22	VEN DEVORAME DTRA VEZ SGZ	CHARLIE CRUZ
3	11	MAYOR QUE YO BABY RANKS, DADDY YANKEE, YONNY TUN TUN, WISIN, YANDEL & HECTOR MAS FLOW /UNIVERSAL LATINO	23	25	LA VIDA ES UN CARNAVAL SONY DISCOS	VICTOR MANUELLE
9	16	VALIO LA PENA MARC ANTHONY SONY DISCOS	24	32	SOLO FUE UNA NOCHE SONY DISCOS	NG2
5	9	PERDONAME LA VIDA LOS TOROS BAND UNIVERSAL LATINO	25	33	TRAIGO FUEGD M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
6	10	ESTA NOCHE TRAVESURA DJ NELSON FLOW /UNIVERSAL LATINO	26	19	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA
7	2	LA BODA AVENTURA PREMIUM LATIN	27	28	ENSENAME A VIVIR SIN TI SONY DISCOS	GILBERTO SANTA ROSA
8	6	QUIERO TITO ROJAS M.P.	28	26	SE ESCAMAN EMI LATIN	VICO C FEATURING EDDIE DEE
9	15	VEN TU DOMENIC M J&N	29	36	AMARFICA /J&N	AMARFIS Y LA BANDA DE ATAKKE
118	5	OBSESION (NO ES AMOR) COLUMBIA /SONY DISCOS  FRANKIE J FEATURING BABY BASH	30		MACHETE EL CARTEL/VI	DADDY YANKEE
91	3	DONCELLA ZIDN & LENNDX WHITE LION/SONY DISCOS	31	38	BANDOLERO SONY DISCOS	OLGA TANON
*2	14	SOMBRA LOCA GILBERTO SANTA ROSA SONY DISCOS	32	24	TU QUIERES DURO NEW ERA /UNIVERSAL LATINO	HECTOR 'EL BAMBINO'
13		SE FUE Y ME DEJD ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ SGZ	33	35	COMO LE HABLAS A UN ANGEL CANDLELIGHT	MIKE DEVITO
54	12	OYE MI CANTO N.O.R.E FEATURING DADDY YANKEE. NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/OEF JAM /IDJMG	34	18	LA POPOLA	EUEL
15	20	HASTA EL FIN MONCHY & ALEXANDRA J&N	35	31	HAY QUE BUENO CINCO POR CINCO	NOTCH
16	13	TODO ES MENTIRA FRANKIE NEGRON SGZ	36	37	ELLA SE LLEVO MI VIDA J&N	DOMENIC M
12	21	AMOR PERFECTO EL GRAN COMBO DE PUERTO RICO SONY DISCOS	37		QUE IRONIA LATINFLAVA	ANDY ANDY
18	17	REGGAETON LATINO DON DMAR CHOSEN FEW EMERALO /URBAN BOX OFFICE	38	39	TU PUM PUM DIAMOND /SONY DISCOS	JOHNNY PREZ
19	_	NO DOY ME TRUCO  JOSE PENA SUAZO Y LA BANDA GORDA  M.P.	39		HOY LATINFLAVA	L.D.A. FEATURING CHEKA
20	23	RESISTIRE TONO ROSARIO UNIVERSAL LATINO	-40	27	HIELO LATINUM	WILLY CHIRINO

		Airplay monitored by Nielsen Broadcast Data				
WEEK	LAST WEEK	TITLE Systems ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABOR	ARTIST EL
1)	2	HOY COMO AYER CONJUNTO PRIMAVERA FONOVISA	21	28	PERDONA MIS ERRORES UNIVISION	EL COYOTE Y SU BANDA TIERRA SANTA
2	1	AIRE INTOCABLE EMILATIN	22	29	Y LAS MARIPOSAS MUSART/BALBOA	PANCHO BARRAZI
3	3	LA SORPRESA LOS TIGRES DEL NORTE FONDVISA	:23	24	MI PRIMER AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEN
4	4	VOLVERE K-PAZ DE LA SIERRA UNIVISION	24	31	ND PODRE SOBREVIVIR FONOVISA	ZAINI
5	7	ADIOS AMOR TE VAS GRUPO MONTEZ DE DURANGO DISA	25	=	ELLA ES UNA DIDSA UNIVISION	CONTRO
6	5	SI LA QUIERES LOS HOROSCOPOS DE DURANGO PROCAN /DISA	:26	26	<b>ÉN TU BAS</b> U <b>RA</b> DISA	EL PODER DEL NORT
1	6	ESTA LLORANDO MI CORAZON DISA BETO Y SUS CANARIOS	:27	19	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANG
8	8	NO ME QUEDA MAS DISA PALOMO	28	34	SI POR MI FUERA EMI LATIN	LOS INVASORES DE NUEVO LEO
9	11	LO MEJOR FUE PERCERTE  SONY DISCOS  JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	.29	30	BIENVENIDO AL AMOR UNIVISION	OUEL
10	12	YO ME QUEDE SIN NADIE DISA  LA AUTORIDAD DE LA SIERRA	:30	25	YA SOY FELIZ FONOVISA	BANDA EL RECOD
11	9	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE UNIVISION	:31	33	TE APUESTO LO QUE QUIERAS WEAMEX (WARNER LATINA	PESAD
12	13	BESO A BESO EZEQUIEL PENA FONOVISA	32	40	TENGO A MI LUPE EMI LATIN	VOCES DEL RANCHO
13	10	EL VIRUS DEL AMOR UNIVERSAL LATINO  LOS TUCANES DE TIJUANA	33		FANTASIA WEAMEX (WARNER LATINA	COSTUMBR
14	16	ERES DIVINA PATRULLA 81 DISA	.34	32	SI ME VAS A DEJAR DISA	LALO MOR
15	14	Y TE VI CON EL CONJUNTO ATAROECER MUSIMEX (UNIVERSAL LATINO	.35	37	COMO OLVIDAR MUSART/BALBOA	JOAN SEBASTIA
16	18	UNA LIMOSNA PLATINO FONOVISA  ADDLEG URIAS Y SU LOBO NORTENO	:36	23	ROSAS MUSIMEX /UNIVERSAL LATIND	DIANA REYE
17	21	MANANA QUE YA NO ESTES GRUPO INNOVACION GARMEX /FONOVISA	:37	36	ABEJA REINA UNIVERSAL LATINO	LA ORIGINAL BANDA EL LIMO
18	22	LA ULTIMA CANCION GRUPO BRYNDIS DISA	:38	38	SITE DIGO UNIVISION	IMA
19	17	A USTED BETO Y SUS CANARIOS DISA	:39	39	QUIERO QUE SEPAS DISA	CARDENALES DE NUEVO LEO
50	20	SENOR MESERO BRONCO: EL GIGANTE DE AMERICA FONOVISA	40		NACHO BERNAL SONY DISCOS	VICENTE FERNANDE

AP 2	RIL 005	23	Billboard® TOP LAT		V		1	1	LBUN	<b>VIS</b>		
THIS WEEK	2 WKS. AGO	WEBS ON	Sales data compiled by Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	VEEKS ON	ARTIST	NG LAREI	Title	PEAK POSITION
			PRINT & NOWINGER/DISTRIBUTING CABEL		49		32	25	K-PAZ DE LA SIERRA O UNIVISION 310348/UG (14.98 CD) [H]	NO CAGEE	Pensando En Ti	_
<b>1</b> 1	1	39	DADDY YANKEE   Barrio Fino EL CARTEL 456639471 115.59 CD1	1	50	RE-EN	TRY	30	JUAN LUIS GUERRA A VENE 651000/UNIVERSAL LATIND (15 98 CD) [M]		Para Ti	2
2 2	F	2	LOS TIGRES DEL NORTE FONDVISA 351601/UG (14.98 CD)  Directo Al Corazon	2	51	68	45	17	CARDENALES DE NUEVO L DISA 720416 19.98 CD) [H]	EON	La MejorColeccion	18
3 3	3	18	VARIOUS ARTISTS Chosen Few: El Documental Chosen Few: El Documental	2	52	48	48	3	GRUPO MOJADO/INDUSTR	IA DEL AMOR/LOS ACOSTA	30 Recuerdos	48
4 4	2	4	LUNYTUNES & BABY RANKS Mas Flow 2000/7/UNIVERSAL LATINO (1498 CD)  Mas Flow 2	2	53	37	22	9	LOS ANGELES DE CHARLY/. FONDVISA 351768/UG (14.98 CD) [H]	AROMA	Greatest Hits	13
5 5	1-		VICENTE FERNANDEZ SONY DISCOS 95624 (1728 EQ CO) [M]  Mis Corridos Consentidos	5	54	57	41	10	VARIOUS ARTISTS UNIVISION 310361/UG (13.98 CD)	El Movim	iento De Hip Hop En Espanol Vol. 2	6
6 8	4	28	JUANES △ SURCO 0002/75/UNIVERSAL LATINO (17 98 CD)  Mi Sangre	1	55	NE	W	ĺ	FITO OLIVARES UNIVISION 310473/UG (14.98 CD)		30 Exitos Inolvidables Vol. 2	55
7 6	9		ANA BARBARA/JENNIFER PENA Confesiones FONOVISA 351791/UG (14.98 CD) [H]	6	56	70	63	5	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98 CD)		Duranguence A Todo Lo Que Da	56
8 13	6	10	GRUPO MONTEZ DE DURANGO   V Sigue La Mata Dando DISA 770464 (1238 CD)  Y Sigue La Mata Dando	1	57	60	39	11	BRONCO/LOS BUKIS FONOVISA 351606/UG (14 98 CD)	Cronica De	Dos Grandes: Recuerdos Con Amor	2
9 9	-	2	CHAYANNE SONY DISCOS 95678 (17.98 EG CO)  Desde Siempre	9	58	55	51	3	EL COYOTE Y SU BANDA TI	ERRA SANTA	Suspiros	51
10 12	8	6	LOS HOROSCOPOS DE DURANGO DISA 729503 116 98 (CD/DVD)  Y Seguimos Con Duranguense!!!	2	59	53	17	23	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)		Razón De Sobra	1
11 10	-	2	VARIOUS ARTISTS  The Hitmakers Of Reggaeton vi 450/13 (18.98 CD/DVO)	10	60	66	54	32	JAVIER SOLIS SDNY DISCOS 95328 (9.98 EG CO) [H]		Tesoros De Coleccion	21
12 16		2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Duetos	12	61	RE-EN	ITRY	2	SELENA EMI LATIN 63421 (16.98 CD)	Selena Remember	ed: Her Life, Her Music, Her Dream	61
13 11	5	8	INTOCABLE X EMILATIN 989;3 (16.98 CD)	2	62	58	49	A	VARIOUS ARTISTS UNIVISION 310420/UG (13.98 CO)		Mexico Recuerda A Selena	49
14 14	7	4	DADDY YANKEE Ahora Le Toca Al Cangri! Live	3	63	51	46	41	PAULINA RUBIO A UNIVERSAL LATINO 002036 (17.98 CD)		Pau-Latina	1
15 15	13	88	DON OMAR $\triangle$ The Last Don 1/45680 (14.98 CD) [N]	2	64	67	59	35	LOS CAMINANTES SONY DISCOS 95300 (9.98 EG CD) [M]	Tesor	os De Coleccion: Puras Rancheras	14
16 17	-	2	VARIOUS ARTISTS MAS FLOWMACHETE 290004/UNIVERSAL LATIND (17.98 CD/DVD)  Reggaeton Club Anthems	16	65	62	21	20	RICARDO ARJONA SDNY DISCOS 95380 (18.98 EQ CD/DVD) [H]		Solo	5
			\$\$ GREATEST GAINER \$\$		66	74	61	56	LOS BUKIS FONDVISA 350895/UG (9.98/13.98) [H]		25 Joyas Musicales	3
17 25	-	2	SELENA Unforgettable: The Studio Album	17	67	NE	W	1	OLGA TANON WARNER LATINA 62229 (14.98 CD)	Соп	o Olvidar: Lo Mejor De Olga Tanon	67
			<b>い HOT SHOT DEBUT</b>		68	RE-EN	ITRY	4	LOS CADETES DE LINARES UNIVISION 310374/UG (11.98 CD)		30 Recuerdos	47
18 N	<b>BW</b>	1	SELENA Unforgettable: Special Edition	18	69	65	31	24	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)		Regalo De Amor	2
19 20	14	30	LOS TEMERARIOS DISA 702932411 98 CD)  La MejorColeccion	2	70	63	44	74	SIN BANDERA A SDNY DISCOS 70633 (16.98 EQ CD) [M]		De Viaje	6
20 18	24	45		2	71	38	55	-	TONO Y FREDDY DISA 720514 (12 98 CO)		Recuerdos De Una Noche	38
21 19	11	10	CONJUNTO PRIMAVERA Hoy Como Ayer Pinovisa 25:1612/106 (13:98 CD)	2	72	RE-EN	ITRY	8	LOS TERRIBLES DEL NORTE		Antologia De Jefes	60
22 21	-		GRUPO EXTERMINADOR FONDVISA 351959/UG (13.98 CD) [H]  El Hijo De Mexico	21	73	73	66	15	CHALINO SANCHEZ MUSART 13221/BALBOA 19.98 CD)		Coleccion De Oro	54
23 28	23		LOS CAMINANTES SONY DISCOS 98627 (98 to DD) [H]  Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	74	59	50	36	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	2	Agarron Duranguense	3
<b>24</b> 24	38	43	JULIETA VENEGAS Si	24	75	54	47	8	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/D)	uo III	Mas Flow: Platinum Edition	24
<b>25</b> 23	10	22	ARIOLA STAT/BMG LATIN (14 98 CD)  LUIS MIGUEL △  WARNER LATINA 6197 (17 98 CD)  Mexico En La Piel	1				0 D			DECIONAL MEVICANI ALE	110.46
		QA CO	*OF PACESETTER *OF			LAII	IN P	OP	ALBUMS TRO	PICAL ALBUMS	REGIONAL MEXICAN ALE	SUMS
<b>26</b> 56	-	2	SELENA Unforgettable: The Live Album	26		JUANES MI SANGI		RCO/UN	IVERSAL LATINO) DAODY Y BARRIO FI	NO (EL CARTEL/VI)	LDS TIGRES DEL NORTE OIRECTO AL CORAZON (FONOVISA/UG)	
<b>27</b> 22	12	8	LA AUTORIDAD DE LA SIERRA  DISA 72095 (11.38 CO) [M]  100% Autoridad Duranguense	10		CHAYAN DESDE SI		ISONY		ARTISTS V el documental (Chosen Few Emerald/Urban Box Office)	2 VICENTE FERNANDEZ MIS CORRIDOS CONSENTIDOS (SONY DISCOSI	
28 26	35	3	LOS TEMERARIOS Tesoros De Coleccion Sony Oscos 98694 (12:98 EQ CO)	26		A.B. QUII				NES & BABY RANKS W 2 (MAS FLOW/UNIVERSAL LATINO)	3 ANA BARBARA/JENNIFER PENA CONFESIONES (FONDVISA/UG)	
<b>29</b> 41	-	1	REYLI En La Luna SONY DISCOS 93414 (15 98 EQ CD)	29		JULIETA SI (ARIO				ARTISTS IAKERS OF REGGAETON (VI)	4 GRUPD MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)	
<b>30</b> 36	34	41	VICENTE FERNANDEZ Tesoros De Coleccion SONY 015C0S 9524 19 98 EQ CD) [H]	8	5	REYLI EN LA LU			5 DADDYY		5 LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSEI!! (DISA)	
31 32	53	3	VARIOUS ARTISTS Musica Urbana: Lo Mejor De Hip Hop En Espanol Fonovisa 39:6161/06 (14:98:CO)	31	1	VARIDUS	S ARTIS	TS	6 DON OM		6 INTOCABLE  X (EMILATIN)	
<b>32</b> 34	28	13		2		MANA			7 VARIDUS	ARTISTS	7 SELENA	TINE
<b>33</b> 46	37	44	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey	16	8	ECLIPSE RBO			8 DON OM		UNFORGETTABLE: THE STUDIO ALBUM (EMI LATE)  8 SELENA	
<b>34</b> 30	27	37	MANA WARNER LATINA 61046 (18.98 CO)  Eclipse	2	9	REBELOE LA OREJ	IA DE VA	N GOO	GH 9 ELIEL	DON: LIVE, VOL 1 (VI)	UNFORGETTABLE: SPECIAL EDITION TEMPLIATIN  S LOS TEMERARIOS  LOS TEMERARIOS	
<b>35</b> 27	15	11	ELIEL VI 456624 (15-98 CD) [M]  El Que Habla Con Las Manos	3	10	A.B. QUII	NTANIL	LA III F	PRESENTS KUMBIA KINGS 10 VICTOR I	ABLA CON LAS MANOS (VI) MANUELLE	LA MEJORCOLECCION (DISA)  10 CONJUNTO PRIMAVERA	
<b>36</b> 33	9	6	VICTOR MANUELLE En Vivo Desde Carnegie Hall SONY DISCOS 95573 (17 98 EG CD)	12	17	MARCO	ANTON	10 SOL	JS 11 LUNYTUI		HOY COMO AYER (FONDVISA/UG)  11 GRUPO EXTERMINADOR	$\dashv$
<b>37</b> 49	29	42	LUNYTUNES \( \trace{L}\) MAS FLOW 3 18000(INIVERSAL LATIND (18 98 CD) [H]  La Trayectoria	7			DE SOBR			CTORIA (MAS FLOW/UNIVERSAL LATINO)	EL HIJO DE MEXICO (FONOVISA/UG)  12 LOS CAMINANTES	
38 29		4	RBD Rebelde (MI 439 CD)	29	1		EMEMBER		LIFE, HER MUSIC. HER DREAM (EMILATIN) DESAHOO	GO (EMILATIN)  / & ALEXANDRA	TESOROS DE COLECCION LO ROMANTICO DE LOS CAMINANTES 1  13 LUIS MIGUEL	ISONY DISCOSI
<b>39</b> 45	316	13	GRUPO EXTERMINADOR FONOVISA 335612/UG (11 98 CD) [H] 30 Recuerdos	17			INA (UN	NIVERS		FIN IJ&N/SONY DISCOS)	MEXICO EN LA PIEL (WARNER LATINA)  14 SELENA	
40 31	33	6	VICO C Desahogo Wilatin Saras (18.98 CDiDVD) [M]	8		SOLO (S	SONY DIS		REGGAETI	ON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	UNFORGETTABLE: THE LIVE ALBUM (EMI LATIN)  15 LA AUTORIDAD DE LA SIERRA	
41 47	43	78	LA OREJA DE VAN GOGH A  SONY DISCOS 70451 115:98 EQ.(D) [M]  LO Que Te Conte Mientras Te Hacias La Dormida	9		DE VIAJE		DISCO	SI PARA TI	IS GUERRA (VENE/UNIVERSAL LATINO)	100% AUTORIDAD OURANGUENSE (DISA)	
42 52	25	27	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS \( \triangle \) Fuego  Fuego	2						VIDAR LD MEJOR DE OLGA TANON (WARNER LATINA)	16 LOS TEMERARIOS TESOROS DE COLECCIÓN (SONY DISCOS)	
43 35	18	4	PALOMO DISA 310464 (16:98 CD/DVD) [M]  En Concierto	15		JOSE MA SERIE MA	AX (M)		MASFLOV	V PLATINUM EDITION IMAS FLOW/UNIVERSAL LATINO)	17 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)	
44 39	20	43		1		LEO DAN SERIE MA		)		ARTISTS IDNES DEL REGGAETON (UNIVISION/UG)	18 VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)	
45 43	40	25		7		MARCO . LA HISTO			(FDNOVISA/UG) VALID LA	PENA (SDNY DISCOS)	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE).	
46	NIR	16	SELENA EMILIATIN 8845 (16 98 CO)  Momentos Intimos	11		ALEJANI A CORAZ			DEZ SONY DISCOS)  20 IVY QUES DIVA PLAT	EN INUM EDITION (PERFECT IMAGE/UNIVERSAL LATINO)	GRUPO EXTERMINADOR 30 RECUERDOS (FDNOVISA/UG)	
47 50	26	18		16	Alb	iums with	the greaturn). •	atest sa RIAA c	ntes gains this week.   Recording Industry Assn. Of A sertification for net shipment of 10 million units (Diame	merica (RIAA) certification for net shipment of 500,00 and). Numeral following Platinum or Diamond symbo	0 album units (Gold). ▲ RIAA certification for net shipr I indicates album's multi-platinum level. For boxed sets : ○ Certification for net shipment of 100,000 units (Oro).	ment of 1 mil- s, and double
48 40	30			10	tion of market	u 200,000 u d EQL and	units (Pla I all othe	tino). / r CD pri	\(^2\) Certification of 400,000 units (Multi-Platino). Asterices, are equivalent prices, which are projected from	isk indicates LP is available. Most tape prices, and C wholesale prices. Greatest Gainer shows chart's larg	D prices for BMG and WEA labels, are suggested lists jest unit increase. Pacesetter indicates biggest percen	i. Tape prices itage growth.
					Heartse	eeker Imp	act show	vs albu	ms removed from Heatseekers this week. [M] indicate	es past or present Heatseeker title. © 2005, VNU Busines	s Media, Inc., and Nielsen SoundScan, Inc. All rights resen	ved.

### **Notas**

Continued from page 21

In other Rubio news, inspired by the success of the feather-adorned skirt she wore for her duet with Pitbull at the MTV Latin America Awards last October, Rubio and her personal designer have designed a "tutu Pau" skirt. The artist has already worn different versions of the plumed tutu on three national TV performances. The clothing is scheduled to go on sale this summer and initially will be sold via



Rubio's Web site, paupower.com.

**OPEN FOR BUSINESS:** Former Universal Music Latino national TV manager Monica Escobar has launched her own PR and production company. Miami-based Palenke Entertainment is a partnership among Escobar, publicist Eliana Nieto and sound engineer/producer Carlos "Xokko" Sánchez. Palenke will focus on developing and implementing marketing campaigns and branding alliances.

Elite Management Group, a new management, booking and PR firm, has opened offices in Miami. Elite is headed by Mexican entrepreneur Jorge Reynoso and run in Miami by Josué Rivas and Roberto Somoza. Rivas is a Puerto Rican journalist with PR experience and has worked with numerous artists and promoters, including Ednita Nazario and Henry Cárdenas. Somoza, formerly with Estefan Enterprises and the Crossover Agency, has worked with Thalía, Julio Iglesias, Paulina Rubio

# Gardel Awards Shine A Little Brighter

**BY MARCELO FERNANDEZ BITAS** 

BUENOS AIRES—The Gardel Awards, Argentina's annual celebration of its regional music, entered its seventh year with revamped rules and newfound credibility and respect throughout the music community.

Organized by the Chamber of Rec-Rex Theater, honored artists in 30 categories, including two new fields: music DVD and recording engineer.

The evening's big winner was Vicentico, with four awards, including song of the year for "Los Caminos de la Vida." Pop artist Diego Torres and rock group aired live on Canal 13, Argentina's sec-Bersuit Vergarabat each won two awards, the latter taking home album aired live on Telefe, the country's mostof the year and the Golden Gardel Award for "La Argentinidad al Palo."

personality of the year award, a special honor given for the first time last year and voted upon by a special committee.

Apart from the winners, the Gardels' sustained success underline their importance as a marketing and sales tool, and as a reflection of a healthier music community. Plus, the awards' voting process has given them a newfound credibility.

"For the past two years, the voting committee has been truly independent from the record companies, whose staffs can no longer vote," CAPIF executive director Gabriel Salcedo says. There are now 1,500 voters that include artists, producers and journalists of every musical genre. The result was clearly reflected last year, where many winners were signed to small independent labels and more than 80% of the nominees attended the ceremony -an unheard-of proportion in [the awards'] history.'

In their early years, the Gardels were perceived merely as pat-on-the-back prizes from the industry to its favorite, best-selling artists

Today, the consensus of artists and audiences is that the Gardels are the most important prize in the country's music business.

Prior to the Gardels, a group of jourord Producers (CAPIF), the April 13 nalists tried to organize a music awards awards, which took place at the Gran show with the ACE Awards, but the experience lasted only a couple of years. Later, national newspaper Clarín organized its own awards honoring the entertainment business, but nothing was dedicated expressly to music.

Although the awards previously ond-largest TV network, this year they watched network.

According to José Luis Lombardo, Torres was also presented with the marketing director of Warner Music Argentina, artists' support for the



awards has grown each year.

"Leaving the record companies outside of the voting process has given true transparency and left no suspicions of hidden agendas," Lombardo says. "They still have to understand that it is necessary to attend without knowing if they win or not."

Lombardo adds that he received dozens of calls from artists interested in performing live or knowing the results beforehand. But finding out the winners is impossible, because voting takes place through a secure page on CAPIF's Web site. The last day to cast votes was April 7, but votes are tallied up until the day before the awards.

#### **IMPACT ON RECORD SALES**

Argentina's economic woes make it difficult to measure the awards' affect on sales, but Salcedo and Lombardo agree that it is more clearly evidenced in the rising popularity of new artists, such as pop act Airbag and electronic tango group Bajo Fondo Tango Club.

"Acts such as Bersuit Vergarabat have already reached multiplatinum status," Salcedo says. "But sales of many tango recordings on independent labels, like EPSA, have soared."

Both the nominations and the awards are used as marketing and promotion tools. Two years ago, many albums were emblazoned with a sticker noting they were award winners, but the country's recent recessions make it impossible to detect any reflection on sales. This year, many radio stations organized contests and gave increased airplay to nominated songs.

'The constant [striving] for perfection in these awards has only one final goal," Salcedo says. "And that is to show that these are the true awards of the music community in Argentina, and not the record industry.'

# Venus Hum Sings Some New 'Songs'

Venus Hum is still humming along loudly, thank you very much.

Following the release of its 2003 major-label debut, "Big Beautiful Sky," the Nashville electronic trio parted ways with MCA. These days, the group—Annette Strean, Tony Miracle and Kip Kubin—is touring in support of its self-released EP, "Songs for Superheroes" (Mono-Fi Music).

YOU CAN DANCE: In October, Reprise/ Warner Bros. artist Esthero topped the Billboard Hot Dance Club Play chart with "O.G. Bitch," which went top 10 on the Hot Dance Singles Sales tally.

Now, the label is readying remixes of the Canadian artist's "Fastlane" (featuring Jemeni and Jeleestone), which in its original version inter-



Available at the band's Web site (venushum.com) and Apple Computer's iTunes Music Store, "Superheroes" includes "Fighting for Love," a song the threesome wrote with JJ Abrams, the creator of hit TV shows "Lost" and "Alias."

"Fighting for Love" first appeared on the 2004 DVD "Alias-The Complete Third Season,"

According to Strean, "Superheroes" is the perfect bridge "between our first album and our next one. It takes off where 'Big Beautiful Sky' left off."

twines drum'n'bass and hip-hop.

Sure, we would love to hear the original version in clubs-where it would offer some much-needed respite from house and trance music-but that is not likely to happen any day soon.

So, the label has tapped Richard Morel, Cottonbelly and Chris Brann to reconstruct the track for dancefloors.

'Fastlane" offers a first peek into Esthero's much anticipated sophomore album, "Wikked Lil' Grrrls," due early next month (Billboard,

March 26).

In other Warner Bros. news, remixes of "Express Yourself" by Charles Wright & the Watts 103rd Street Rhythm Band—culled from the "What Is Hip?" remix compilation-will soon be delivered to club DJs. Remixers include Supreme Beings of

Leisure, Dave Hernan-

dez and Philip Steir.

And in case you haven't heard, Victor Calderone has done a new remix of Madonna's "Bedtime Story," while Tracy Young has done the same to "Easy Ride," the closing track on the singer's last studio album, "American Life."

While a commercial release of Calderone's remix has yet to be confirmed, Young's "Easy Ride" will appear on the Miami DJ's mix-CD, "Dance Culture."

Young's label, Ferosh Records, will release the collection in early summer. Also included on the set is Young's remix of Chaka Khan's "I Believe," which is from the artist's latest album, "ClassiKhan."

The band has completed a hand-

ful of tracks for the new album,

acoustic album.

which Miracle calls an electronic-

oscillators or strict synthesizer patches in the studio," he says. Just guitars and human sounds, like a hand hitting a table."

Strean adds, "It's like that oldschool cooking concept: Use what's in your cupboard."

Venus Hum will self-release the album later this year-that is, if a larger label doesn't come along and snatch it up.

		RIL :		HÔT DANG	
Bi		$\infty$	arc	<b>SINGLES</b> S	ALES
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	Sales data compiled by 🂦 N	lielsen GoundScan Artist
1	1	1	9		Weeks At Number 1 The Postal Service 🕏
2		EW	1	DON'T SAY YOU LOVE ME	Erasure
3	2	2	5	GET RIGHT (L. VEGA REMIX) EPIC 71896'SONY MUSIC	Jennifer Lopez 🕏
4	B	3	19	TEMPTED TO TOUCH (REMIXES)	Rupee 😾
5	4	4	92	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614 🏵 🕡	The Postal Service '모
6	8	-	3	EVERYTHING 0M 174 •	Kaskade
7	5)	18	4	THE WONDER OF IT ALL TOMMY BOY SILVER LABEL 2460/TOMMY BOY ••	Kristine W
8	ŧ	5	14	SOLDIER (M. JOSHUA REMIXI/LOSE MY BREATH (P. RAUHOFERIM, JOSHUA MIXES) Columbia 70322/sony music 🍑 😂	Destuny's Child Fest T.I. & Lil Wayne 🖙
9		W	1	SOUND OF THE DRUM STAR 69 1297 • • •	Suzanne Palmer
10	7	9	12	GALVANIZE The Chemical Broth FREESTYLE DUST 76599/ASTRALWERKS • •	ers Featuring Q-Tip 🕏
11)	2)	6	5	IT'S ALL GOOD (SCUMFROG & N. SKATEN MI J 67202/RMG •	XES) Fantasia
12	12	7	4	YOU ARE EVERYTHING LAVA 93705/AG	Vanessa Williams
13	15		2	NU NU (YEAH YEAH) TOMMY BOY 2465	Fannypack
14	13	12	11	BREATHE MUTE 9259 �	Erasure 😭
15	11	14	20	ENJOY THE SILENCE04 MUTE/REPRISE 42757/WARNER BROS.	Depeche Mode 束
16	ç	15	28	TURN ME ON (REMIXES) ATLANTIC 88374/AG • •	Kevin Lyttle 🕏
17	1)	10	8	WE MIGHT AS WELL BE STRANGERS INTERSCOPE 004254 •	Keane Vs. DJ Shadow
18	15	21	7	HIDEYAFACE Prefuse 73 Featurin	g Ghostface & EL-P
19	14	_	2	DON'T STOP VERVE FORECAST 004399/VG	Brazilian Girls
20	21	_	17	JUST BE Tiesto Featuring	g Kirsty Hawkshaw 🕏
21	ME	W	1	THE WORLD AROUND ME SYSTEM 1047    THE WORLD AROUND ME	DJ Micro
22	17	11	10	NASTY GIRL STAR 69 1299 🏵 🖸	Inaya Day
23	17	23	50	LEFT OUTSIDE ALONE (J. NEVINS REI DAYLIGHTIEPIC 76705/SONY MUSIC	VIIX) Anastacia 🖳
24	NE EI	NTRY	68	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666 �	The Rolling Stones 🕏
25	18	24	3	FEVER (A. FREELAND REMIXES)  VERVE DO4331/VG → •	Sarah Vaughan

Bi			ard® RADIO AIRPLAY
THIS WEEK	LAST WEEK	WEEKS ON	Airplay compiled by \$\ \text{Nielsen} \\ \text{Broadcast Data} \\ \text{Systems} \text{Artist} \\ \text{IMPRINT & PROMOTION LABEL}
1	1	•	学学 NUMBER 1 学学 2 Weeks At Number 1 SINCE U BEEN GONE Kelly Clarkson
2	3	18	ALL THIS TIME Jonathan Peters Presents Sylver Logan Sharp
3	4	10	LET ME LOVE YOU Mario
4	2	iE	1, 2 STEP SHO'NUFF-MUSICLINE/LAFACE/ZOMBA  Ciara Featuring Missy Elliott
5	8	•	CALL ME Anna Vissi
6	6	10	IF YOU DON'T KNOW ME BY NOW Aubrey
7	13	3	ONE WORD Kelly Osbourne
8	5	16	I BELIEVE IN YOU Kylie Minogue
9	7	9	LISTEN TO YOUR HEART D.H.T.
10	10	3	IT'S LIKE THAT Mariah Carey
1	15	2	COME RAIN COME SHINE Jenn Cunetta
12	11	13	PUT 'EM HIGH Stonebridge Featuring Therese
13	9	110	RICH GIRL Gwen Stefani Featuring Eve
14	12	25	HOW WOULD U FEEL David Morales With Lea-Lorien
13	18	8	SO MANY TIMES Gadjo
16	21		INSPIRATION Ian Van Dahl
17	20	5	WHEN THE DAWN BREAKS Narcotic Thrust
18	17	2	OBSESSION (NO ES AMOR) Frankie J Featuring Baby Bash
19	23	22	YOU NEVER KNOW Marly
20	24	5	I'M DONE King Brain Presents N.I.C.
21	25	9	TIME Therese ROBBINS
22	19	15	FREE ME Emma
23	NE	W	CAUGHT UP Usher
24	22	5	FILTHY GORGEOUS Scissor Sisters UNIVERSALIUMRG
25	III.	W	TRUE Ryan Cabrera

Bil		oc	ard® ALBUMS	
THIS WEEK	LAST WEEK	WEEKSON		elsen IndScan Title ABEL
1	1	3	常營章 NUMBER 1 章營章 MOBY V2 27243	3 Weeks At Number 1 Hotel
2	NE	W	FISCHERSPOONER CAPITOL 94896* [H]	Odyssey
3	NE	W	VARIOUS ARTISTS VERVE 004166*/VG	Verve//Remixed3
4	4	•	VARIOUS ARTISTS RAZOR & TIE 89091	Fired Up! 2
5	3	3	M.I.A. XL 186°	Arular
6 -	5	7	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081	Cosmic Game
7	7	37	SCISSOR SISTERS UNIVERSAL 002772*/UMRG [N]	Scissor Sisters
8	NE	W	THE CRYSTAL METHOD  ULTRA 1268.	Community Service 2
9	6	4	DAFT PUNK VIRGIN 63562*	Human After All
10	NE	W	LOUIE DEVITO DEE VEE 0013/MUSICRAMA	Trance Sessions II
11	9	11	THE CHEMICAL BROTHERS FREESTYLE DUST 63282*/ASTRALWERKS	Push The Button
12	11	2	RAVIN & DAVID VISAN GEORGE V 71052	Buddha-Bar VII
1 3	8	10	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG [H]	Brazilian Girls
14	10	111	THE RIDDLER & VIC LATINO ULTRA 1249	Ultra.Dance 06
15	NE	W	ARMIN VAN BUUREN ULTRA 1283	State Of Trance 2005
116	13	3	MARK FARINA 0M 30575	Mushroom Jazz 5
117	12	3	LCD SOUNDSYSTEM  OFA 63944/CAPITOL [H]	LCD Soundsystem
18	15	3	PREFUSE 73 WARP 129" [H]	Surrounded By Silence
19	16	67	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
20	14	2	DANNY HOWELLS GLOBAL UNDERGROUND 027	Global Underground: Miami
21	17	4	SIRE/ATLANTIC 79683/WARNER STRATEGIC MARKETING	dapt Or Die: Ten Years Of Remixes
22	18		DAVID WAXMAN ULTRA 1270	Ultra Chilled 05
23	NE	W	FRIPP & ENO DISCIPLINE GLOBAL MOBILE 550	The Equatorial Stars
24	19	7	VARIOUS ARTISTS ROBBINS 75053	Best Of Trance Volume 5
25	NE		BEN WATT ASTRALWERKS 60303	Buzzin' Fly Vol. 2

TOP ELECTRONIC

□ Dance Annaly finites snowing an increase in detections over the prévious week, regardless of chart movement. Lompiled from a national sample of airplay supplied by Nelson Broadcast Units Systems, radio track service. 9 dance stations are electronically monitorità 2 flours, week, songer anive of electronic Studies, week, songer anive of electronic Studies, week, songer anive of electronic Studies, and the service of electronic Studies, week, songer anive of electronic Studies, and the service of electronic Studies of electronic Studies, and the service of electronic Studies of electronic Studies, and the service of electronic Studies of electronic Studies, and the service of electronic Studies of electronic Studies, and the service of electronic Studies of electronic St

# Billboard® HOT DANCE CLUB PLAY...

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEEK	LAST WEEK	Z WKS. AGU	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
				<b>  Yeek At Number 1</b>	26	27 3	32	6	EMBALLA (LOUIE VEGA REMIXES) CIRQUE DU SOLEIL IMPORT Emballa
(1)	2	2	9	CALL ME VANILLA PROMO/MODA Anna Vissi					
2	3	5	9	FILTHY GORGEOUS A TOUCH OF CLASS/UNIVERSAL 015/UMRG Scissor Sisters	27	35 4	13	3	WORKOUT (J. VASQUEZ/E. KUPPER/BLUEROOM/J. CARRANO MIXES) RUCO 032 RuPaul
3	4	4	9	WHATEVER (MR. MIG MIX) HIDDEN BEACH PROMOJEPIC JIII Scott ♥	28	17 1	14	12	I'M DONE KING BRAIN 51608/ARTEMIS King Brain Presents N.I.C. ♥
4	5	6	9	SET IT FREE JVM 024 Jason Walker	29	18 1	16	10	SUPERFLY (LOUIE VEGA REMIX) RHINO PROMO/WARNER STRATEGIC MARKETING Curtis Mayfield
5	E	9	2	NASTY GIRL STAR 69 1299 Inaya Day	30	33	37	5	ROBOT ROCK VIRGIN PROMO Daft Punk ♥
6	1	3	7	GET RIGHT (L. VEGA REMIX) EPIC71896 Jennifer Lopez ♀	31	34 4	11	4	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES) FLAWLESS PROMOGEFFEN Ringside
7	11	18	6.	EVERYTHING OM 174 Kaskade	32	37 -		2	LIFT IT UP TOMMY BOY SILVER LABEL 2476/TOMMY BOY Inaya Day
8	5	13	1	WANT MY BODY TWEEK D 0006 Pier Pressure	33	32 3	39	4	LEAD GUITAR SUBMENTAL/ZYX PROMO/WAAKO Axwell
9	11)	17	6	I NEED YOU TOMMY BOY SILVER LABEL 2467/TOMMY BOY Friburn & Urik	34	38 4	17	3	YOU ARE EVERYTHING (J. VASQUEZ/FORD/MR. MIG MIXES) LAVA 93705 Vanessa Williams
10	12	19	6	MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES) ISLAND 00417801DJMG The Killers 모	35	39 -	-	2	NU NU (YEAH YEAH) TOMMY BOY 2465 Fannypack
11	7	1	11	LOVE IS A DRUG (CREAMER & K REMIXES) NYLOVE IMPORT Rosko	36	21 2	22	13	FAIRYTALE RADIKAL 99211 The Replacement Featuring Maria Neskovski
12	13	20		HE GIVES MORE (R. MCGOWAN/W. RIGG/M. CRUZ/TWISTED DEE/J. SANTIAGO) WAARD 1234 Raw Deal Feat. Toni Ann Bardell	37	31 2	27	10	I WILL (ORANGE FACTORY MIXES) PULSE PROMO Oryon
13	2)	30		I'LL BE YOUR FREAK DEFINITIVE ODSIESNTION Norty Cotto Presents Sinsation!	38	45 -	- 1	2	FEVER (A. FREELAND REMIXES) VERVE 2004331 Sarah Vaughan
14	8	7	13	AVALON ASTRALWERKS 70837/VIRGIN Juliet	39	46 -	-	2	RAINSONG 1/2A001 Don Philip
15	13	8	13	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE) TS PROMO Jennifer Green	40	28 ′	15	13	BREATHE MUTE 9259 Erasure ♀
16	25	35	3	HERE I AM DMIQZEULTRA David Morales With Tamra Keenan	41	29 2	21	14	JUST LET GO CAPITOL70440 Fischerspooner ♀
17	14	11		STRESS TWEEK D 0007 Danny "Buddah" Morales		Motors			\$JI€ HOT SHOT DEBUT \$JI€
18	24	31	3	SORROW RADIKAL 99214 Bobby 0	42			1	I FEEL YOU RADIKAL 99213 Schiller Featuring Heppner
19	15	10	11	HOME STAR 69 1291 Suzanne Palmer	43	44 4	15	6	METAL TOMMY 80Y 2453 Afrika Bambaataa Featuring Gary Numan
20	35	_	2	IT'S LIKE THAT (D. MORALES REMIXES) ISLAND PROMORDIANG Mariah Carey ♥	44	47	19	4	STAND UP GOSSIP 1244 Loleatta Holloway
21	23	26		IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES) J67200/RMG Fantasia	45	NEV		1	ONE WORD (CHRIS COX REMIXES) SANCTUARY PROMO Kelly Osbourne
22	17	12	12	WAITING FOR ALEGRIA TOMMY BOY SILVER LABEL 2464/TOMMY BOY  Tony Moran & Ric Sena Present Zhana Saunders	46	43 4	10	8	RICH GIRL INTERSCOPE D03978 Gwen Stefani Featuring Eve 🕏
23	22	25	7	SINCE U BEEN GONE (J. NEVINS REMIXES) RCAPROMOJRMG Kelly Clarkson 모	47	NEM		1	DON'T STOP VERVE FORECAST 004399/VERVE Brazilian Girls
24	25	28	5	LESSONS IN LOVE MIDAS PROMO Angel	48	42 2	24	13	SHOW IT TOMMY BOY SILVER LABEL 2465/TOMMY BOY Friburn & Urik
25	30	36	10	MOST PRECIOUS LOVE KING STREET 1195 Blaze Presents U.D.A.U.F.L. Featuring Barbara Tucker	49	48 3	33	14	GALVANIZE FREESTYLE DUST 76599/ASTRALLWERKS  The Chemical Brothers Featuring Q-Tip 🕏
					50	40 2	29	16	I AM (THE RISING) [J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES] CATZ (88) Taborah

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, basec upon availability. On Dance Singles Sales chart: 😙 CD Single available. 💽 CD Maxi-Single available. CD Maxi-Single available. CD Maxi-Single available. CD Single available. CD Maxi-Single available. CD Maxi-Single available. CD Single available. CD Sin

# **Bucking For The Buckle**

### Gretchen Wilson Wins Two CMT Video Awards

**BY PHYLLIS STARK** 

NASHVILLE—Gretchen Wilson was a top vote-getter at the 2005 CMT Music Awards, held April 11 at the Gaylord Entertainment Center here.

Wilson took home two of the evening's nine fan-voted awards: breakthrough video of the year for her debut clip, "Redneck Woman," and female video for "When I

Think About Cheatin'."

Just one video, "Whiskey Lullaby," won two awards. That clip earned its performers, Brad Paisley and Alison Krauss, one of CMT's distinctive belt-buckle style trophies for collaborative video of the year. Rick Schroder, who directed and starred in the clip, won the belt buckle for video director.

Keith Urban won the evening's



Loretta Lynn, left, accepts the Johnny Cash Visionary Award from Reba McEntire during the CMT Music Awards.

top prize, video of the year, for "Days Go By." Kenny Chesney won male video for "I Go Back."

Rascal Flatts and Tim McGraw each won awards, but weren't on hand to accept them. Rascal Flatts won the duo/group video prize for "Feels Like Today." McGraw's "Live Like You Were Dying" was named most inspiring video of the year. Toby Keith's "Whiskey Girl" won in the category of hottest video.

As previously announced, Loretta Lynn was honored with the Johnny Cash Visionary Award on the show, which was telecast live on CMT and hosted by Jeff Foxworthy. Lynn was lauded live by Reba McEntire, Martina McBride and Wilson, and on tape by Wynonna, Faith Hill and others.

The evening's performers included Chesney, McEntire, Dierks Bentley, Alan Jackson, Urban, Keith, Paisley and Big & Rich.

One musical highlight: a gathering of three Wilsons as Gretchen Wilson performed "Crazy on You" with its originators, Ann and Nancy Wilson of the rock group Heart. And following a long absence from the music scene, Trisha Yearwood made a surprise appearance performing her new single, "Georgia Rain."

# **Sony BMG Tops Country**

BY PHYLLIS STARK

NASHVILLE—The newly combined might of Sony BMG kept the company in the top market share spot among distributors of country albums in the first quarter of this year.

In figures provided by Nielsen SoundScan, Sony BMG lands a 34.8% share, down from what would have been a 39.7% share had the two entities been combined first-quarter 2004.

The company was buoyed by sales of Kenny Chesney's "Be As You Are: Songs From an Old Blue Chair" and Miranda Lambert's "Kerosene," as well as continuing sales of Gretchen Wilson's "Here for the Party."

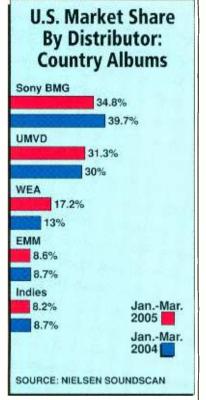
Universal Music & Video Distribution remains close in second place with a 31.3% share for the quarter, up slightly from 30% in the same period last year.

WEA stays in third place but makes healthy gains from a 13% market share in first-quarter 2004 to 17.2% this year. This was achieved partly on the strength of Big & Rich's double-platinum "Horse of a Different Color."

EMI Music Marketing remains stable, with a small dip to 8.6% from 8.7%. It will be boosted in

the next quarter by sales of Trace Adkins' strong-selling new CD "Songs About Me."

The combined share for the independent country distributors also dips from last year's 8.7% to 8.2%.



# Life Is A 'Little' Bit Better For Billy Dean

Before it became the year's surprise success story, **Billy Dean** thought his new album might be his last.

A consistent hitmaker through much of the '90s, Dean had fallen from view after his deal with **Capitol** 

ended in 1998. As his career was tanking, Dean also was grappling with personal demons.

Dean had earned four gold albums, won awards, acted on TV shows like "Wings" and "One Life to Live," and—after

a divorce—dated actress **Crystal Bernard**. When that life dried up, Dean suffered what his bio refers to as "humbling personal and career breakdowns," as well as financial setbacks and a close call with a nervous breakdown.

"If nobody wants to book you and nobody wants to sign you, what do you do? Go on 'The Surreal Life?'" he wondered.

During this time, things got tight financially. Dean, who had grown up

poor, dreaded ending up there again. "I had a lot of property that I kept selling and selling. It brought back fears of living how I had to live as a kid . . . I was staring at that life again thinking, 'God, how could I have





done so well, and now I'm getting ready to possibly lose it all?' I didn't want to feel like a failure. It was very nerve-wracking."

It had been seven years since his last album and nine since his last radio hit. Faced with uncertainly about whether his career was over, but wanting to take another shot, Dean decided to record and produce the album "Let Them Be Little" on his own, emptying his bank account in the effort.

"I literally bet the farm on this album," he says. "It was really scary, but I didn't know any other way to put an exclamation point on my career."

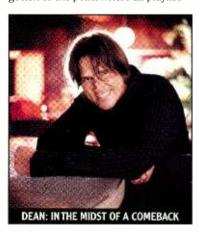
Dean knew this album would either reintroduce him to the country format or be his swan song. But he wanted to show the world "that I still had some good music left in me."

Then a funny thing happened. As Dean and his manager, **Doc Gonzales**, hit the road in an SUV promoting the album to radio by themselves, a group of stations began playing tracks from the album. Dean's cover of **John Denver's** "Thank God I'm a Country Boy" began climbing the *Billboard* Hot Country Singles & Tracks chart, peaking at No. 27.

That got the attention of **Curb Records**, which signed him to a new deal and helped him land a top 10 hit with "Let Them Be Little." The song turboed Dean's March 29 release of the same name to a No. 8 debut on Top Country Albums last issue with firstweek sales of more than 18,000 copies, according to **Nielsen SoundScan**.

Meanwhile, Dean has also rebuilt his life, focusing on being a devoted father and finding new love with a schoolteacher, whom he will marry May 7. He has moved from a house he refers to as "the Ponderosa" to a modest Nashville home.

He credits radio for his comeback. Like many people, Dean was under the impression that radio had gotten to the point where all playlist



decisions were dictated at the corporate level. "Then I got out there and found [programmers] still have the power and freedom to play what they want for their market," he says.

The Curb deal, which is for more than one album, surprised him. "I really didn't expect it to get picked up by a record label," he says of the album, for which he had more modest expectations. "I had hoped I might be able to get into some of those dotcom business things that were popping up in Nashville and take a more grass-roots approach."

Still, he had been waiting for his chance to get back into the business. "The whole time I've been on the sideline, raising kids and watching the industry like this merry-goround, wondering, 'Where and when do I jump in?' "

Dean has updated his sound, which he describes as "rock'n'roll bluegrass."

"I hired a rock drummer, a rock bass player and an electric guitar player, and then I went and got the virtuosos of bluegrass on the wood and wire instruments," he says. Among the cuts are new versions of some previous hits, including "Billy the Kid."

"It's been about a seven- or eightyear effort to try to get my own house in order and myself in order," he says. "But doing that has changed the quality of my work. A good quality of life results in a good quality of work."

Despite the painful times, Dean says the upshot of his recent experiences is that he has grown close with his kids and learned "not to let my career define whether I'm a successful human being."

# Billboard® TOP COUNTRY ALBUMS

-	_		-		ш			-	
MEC.	000	2		Sales data compiled by 🂦 Nielsen	N.	Ħ	VEEK	AGO	
LAST WEEK	2 WIYE AGO	ST.		ARTIST SoundScan Title	PEAK POSITION	W SIII	LAST WEEK	2 WKS. AGO	ARTIST Title
10	1	1	+	IMPRINT & NUMBER/DISTRIBUTING LABEL    Weeks At Number 1   Weeks At Number 1	44	37	-		IMPRINT & NUMBER/DISTRIBUTING LABEL   DIERKS BENTLEY ▲ Dierks Bentley
3	-	_   3		LARRY THE CABLE GUY  The Right To Bare Arms	1	33	42	53	CAPITOL 38814 (12.98/18.98)  LEANN RIMES ● Greatest Hits
)	+	3		JACK/WARNER BROS. 49300/WRN (18.98 CD)  RASCAL FLATTS ▲ Feels Like Today	1	39	35	39	CURB 78829 (18 98 CD)  SHOOTER JENNINGS  Put The 0 Back In Country
3				LYRIC STREET 185049/HOLLYWOOD (18.98 CD)  GRETCHEN WILSON   4 Here For The Party	1 8	40	32	28	UNIVERSAL SOUTH 003816: (13.98.CD) [H]  JAMIE O'NEAL  Brave
ò	+			EPIC 90900/SDNY MUSIC (1898 E10 CD)  SHANIA TWAIN   Greatest Hits	1	41	37	34	CAPITOL 79894 (18 98 CD)  ANNE MURRAY  All Of Me
5	1			KENNY CHESNEY ▲ Be As You Are: Songs From An Old Blue Chair	1	42			STRAIGHTWAY 63231 (22.98 CD)  REBA MCENTIRE ● Room To Breathe
L	Ļ	2		BNA 61530/RLG (18.98 CD)		43	47	46	MCA NASHVILLE 000451/UMGN (8 98/12 98)  LEE ANN WOMACK Greatest Hits
				S GREATEST GAINER S	1	44			MCA NASHVILLE (01883/UMGN (12.98 CD)
10		7		TIM MCGRAW A Live Like You Were Dying	1		43		ARISTA NASHVILLE 61591/RLG (16.98 CD)
3	-	6		VARIOUS ARTISTS ● Totally Country Vol. 4 SONY BMG/Wea UNIVERSAL 67287/RLG (18.98 CD)	1	45	46		DIXIE CHICKS ●  MONUMENT/CDLUMBIA 90794/SDNY MUSIC [13 98 EQ CD]  Top Of The World Tour Live
6)	1	8		KENNY CHESNEY ▲3 When The Sun Goes Down BNA 58801/RIG (12 98/18 98)	1	46		42	TOBY KEITH ▲  Shock'n Y'All  DREAMWORKS 450435/UMGN (12.98/18.98)
13	1	5		KEITH URBAN ▲ Be Here	1	47	41	32	SARA EVANS ▲ RCA 6707/4RIG (12 98/18 98)  Restless
12	1	2		SUGARLAND MERCURY 002172/JUM6N (13.98 CD) [M]  Twice The Speed Of Life	10	48	45	40	ALAN JACKSON ▲ What I Do ARISTA NASHVILLE 63103/RLG (18 98 CD)
L	1	1	1	TRACE ADKINS Songs About Me	1	49	44	35	TRACE ADKINS ▲ Comin' On Strong CAPITOL 40517   12.98/18 98
14	. (	9	-	TOBY KEITH A <sup>2</sup> Greatest Hits 2  DREAMWORKS 002222/UMGN (13 98 CD)	2	50	50	51	LONESTAR ▲ From There To Here: Greatest Hits BNA 67076/RIG (12 98/18 98)
11	1	0		GEORGE STRAIT ▲ <sup>5</sup> 50 Number Ones	1	51	54	58	JO DEE MESSINA ● Greatest Hits
15	1	4		MCA NASHVILLE 000459/UMGN (25.98 CD)  BIG & RICH ▲²  Horse Of A Different Color	1	52	51	36	LONESTAR ● Let's Be Us Again
15	1	1		WARNER BROS 48520WRN (18 98 CD)  MIRANDA LAMBERT  Kerosene	1	53	53	59	SHEDAISY UNIC STREET 185044/HDLLYWODD (18 96 CD)  Sweet Right Here
17	1	7		LEE ANN WOMACK There's More Where That Came From	3	54	57	55	TRACE ADKINS ● Greatest Hits Collection, Volume I
13	1	3	_	MCA NASHVILLE 003073*/UMGN (13.98 CD)  BRAD PAISLEY ▲  Mud On The Tires	1	55	70		RHONDA VINCENT AND THE RAGE ROUNDER 610553 (17.98 CD) ROUNDER 610553 (17.98 CD)
17	1	6	-	ARISTA NASHVILLE 50605/RIG (12.98/18.98)  MARTINA MCBRIDE   Martina	1	56	63	61	GARY ALLAN ● See If I Care
8	+			RCA 5/207/RLG (11 98/18 98)  BILLY DEAN Let Them Be Little	8	57	59	56	MCA NASHVILLE 00011/JUMGN (8.98/12.98)  ELVIS PRESLEY  Elvis: Ultimate Gospel
21	2	11		CURB 78692 (18:90 CD)  MONTGOMERY GENTRY ● You Do Your Thing		58	61	38	RCA 57888/SONY BMG STRATEGIC MARKETING GROUP (18.98 CD)  JEFF FOXWORTHY  The Best Of Jeff Foxworthy: Double Wide, Single Minded
20				COLUMBIA 9959/SONY MUSIC (18:98 £0 CD)  CRAIG MORGAN  My Kind Of Livin'	7	59	52	50	WARNER BROS. 73903/PHINO (1838 CD/DVD)  LORETTA LYNN  Van Lear Rose
23	+			BROOKS & DUNN ● The Greatest Hits Collection II		60	56	47	INTERSCOPE 002513 (12.98 CD)  BILL ENGVALL  A Decade Of Laughs
2.3				ARISTA NASHVILLE 63271/ALG (18.98 CD)		61	55	44	JACK/WARNER BROS. 48815/WRN   13.98 COI  SOUNDTRACK  Blue Collar Comedy Tour Rides Again
L.	1		1	BLAKE SHELTON  WARNER BRDS. 48728WRN (18.98 CD)  Blake Shelton's Barn & Grill		62	58		JACK/WARNER BROS. 48330/WRN (18.98 CD)  DEANA CARTER  The Story Of My Life
21)				BLAINE LARSEN GIANTSLAYER/BNA 66012/RLG (17.98 CD)  Off To Join The World		63	60		VANGUARD 78765 (16.98 CD)  TRACY BYRD  Greatest Hits
L	2			JOSH GRACIN  LYRIC STREET 165045/HOLLYW000 (18.98 CD)  Josh Gracin		64	66		BNA 64851/RLG (18:98 CD)  DARRYL WORLEY  Darryl Worley
28		0		JEFF BATES Rainbow Man RCA 67071/RLG (1138/17.98) [H]	14	1	62		DREAMWORKS 092322/UMGN (13.98 CD)  CHELY WRIGHT  The Metropolitan Hotel
25	+	6		ALISON KRAUSS + UNION STATION ● Lonely Runs Both Ways ROUNDER 610525 [17,98 CD]	6	770			PAINTED RED 12002/DUALTONE (15.98 CD)
2-	1	9		LEANN RIMES This Woman CURB 78859 (18.98 CD)	2	00	68		UNIVERSAL SOUTH 002514 (13.98 CO)
20	2	9		WILLIE NELSON  LOST HIGHWAY/HIP-D/UTV 002300/UME (13.98 CD)	13	67	69		ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18 98 CD)  Ultimate Alabama: 20 #1 Hits
3.	2	4		JIMMY BUFFETT ▲ License To Chill  MAILBOAT/RCA 6227WRLG (18.98 CD)	1	68	65		CONWAY TWITTY 25 Number Ones MCA NASHVILLE/UTV 003084/UME (13.98 CO)
30	2	7		TERRI CLARK ● Greatest Hits 1994-2004 MERCURY 001996/UMBN (13.98 CD)	4	69	64	62	RON WHITE Drunk In Public PARALLEL/HIP-0 001982/UME (12:98:CO) [H]
34	4	1		DWIGHT YOAKAM The Very Best Of Dwight Yoakam REPRISE 7896-4/PHINO (18:98 CD)	10	70	72		WAYLON JENNINGS Ultimate Waylon Jennings RCA 57257/BMG HERITAGE (18:98 CO)
30	3	3		ALAN JACKSON ▲³  ARISTA NASHVILLE 54860/RLG (19 96 CO)  Greatest Hits Volume II	2	71	67	-	JOSH TURNER ▲ Long Black Train  MCA NASHVILLE 000974/UMGN (4 98/9.98) [H]
	T			AND IA NASTVILLE DEBOURLE (10 99 CU)		72	70	71	RODNEY CARRINGTON Greatest Hits CAPITOL 94164 (18:98 CD)
4(1	4	5	5	JULIE ROBERTS ● Julie Roberts	9	73		ii d	TRAVIS TRITT COLUMBIA 92084/SDNY MUSIC (18.98 EQ.CD)  My Honky Tonk History
38	3	7	3	MERCURY 001902/UMGN (8.98/13.98)  ANDY GRIGGS  This I Gotta See	7	74	74	63	TOBY KEITH ● The Best Of Toby Keith: 20th Century Masters The Millennium Collection MERCURY/CHRONICLES 170351/UME (12.98 CD)
3ç	4	9	_	RANDY TRAVIS  The Very Best Of Randy Travis	10	75	73	69	GEORGE JONES 50 Years Of Hits BANDIT 220 (27.98 CD)

■ Albums v ith 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 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 tisses and/or tapes. RIAA Latin awards: "Occrification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ 'Certification of 400,000 units (Platino). △ 'Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 100,000 units (Oro

# APRIL 23 Billboard TOP COUNTRY CATALOG AL

THIS WEEK	LAST WEEK	Sales data compiled by Sales data compiled by ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
	1	※営ま NUMBER 1 電管 KEITH URBAN ▲ <sup>2</sup> CAPITOL 32936 (10.98/18.98) .	18 Weeks At Number 1 Golden Road	131	13	13	KENNY CHESNEY A BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	
2		TIM MCGRAW A CURB 77978 (12.98/18.98)	Greatest Hits			17	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD 18 98/12.987 [H]  JOHNNY CASH ▲ AMERICAN 063338**/LOST HIGHWAY (12.98 CD)	Rascal Flatts American IV: The Man Comes Around	
3		KENNY CHESNEY A BNA 67976/RLG (12.98/18.98)	Greatest Hits	237	16	15	JOHNNY CASH A LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	_
4	7	ELVIS PRESLEY A RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	133	17	16	HANK WILLIAMS JR. ▲ 5 CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	544
5	6	MARTINA MCBRIDE ▲ 3 RCA 67012/RLG (12.98/18.98)	Greatest Hits	186	18	18	GARTH BROOKS ◆ 15 CAPITOL 97424 (19.98/26.98)	Double Live	271
6	8	CHRIS LEDOUX ● CAPITOL 99781 (10.98/16.98)	20 Greatest Hits	109	19	20	SOUNDTRACK   3 CURB 78703 (11 98/17.98)	Coyote Ugly	219
7		RASCAL FLATTS A LYRIC STREET 165031/HDLLYWOOD (12.98/18.98	Melt	128	20	21	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	322
8	4	SOUNDTRACK A LOST HIGHWAY/MERCURY 170069/UMGN (8 98/12 98)	O Brother, Where Art Thou?	2 <b>2</b> 7	21	23	SHANIA TWAIN → 20 MERCURY 536003/UMGN (8,98/12.98)	Come On Over	387
9	3	LARRY THE CABLE GUY  PARALLEL/HIP-0 001423/LIME (18.93 CD)	Lord, I Apologize	95	22	22	MONTGOMERY GENTRY ▲ COLUMBIA 86520/SDNY MUSIC (11.98 EQ/17.98)	My Town	130
10	11	ALISON KRAUSS + UNION STATION ▲ 2 ROUNDEF 610515 (19.98 CD)	Live	127	23	19	DIXIE CHICKS   12 MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	333
11	12	TIM MCGRAW 4 CURB 78711 (12.98/18.98)	Set This Circus Down	186	24	24	BROOKS & DUNN A 3 ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	
12		SOUNDTRACK ● WARNER BROS. 48424/WRN (18 98 CD)	Blue Collar Comedy Tour: The Movie		(25)	_	ANNE MURRAY SBK 31 158/CAP/1TDL (10.98/16.98)	The BestSo Far	

■ Albums wit: the greatest sales gains this week. Catalog albums are 2-year-old titles that have tallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Catalog ■ Recording Industry Assn. Of America (BIAA) certification for net shipment of 100,000 album units (Gold). ▲ RIAF certification for net shipment of 1 million units (Plannond). Numeral following Platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CO prices for BMG and WEA labels, are suggested lists. Tape prices marked £0, and all other CO prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# APRIL 23 Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AG0	refilias ladina taja basala	Airplay monitored by Nielsen Broadcast Data TITLE PRODUCER (SONGWRITER)  Artist  MPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WREKS ON	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
		.7		NUMBER 1   Week At Number 1	ı. a.	31	-	-	4	THE TALKIN' SONG REPAIR BLUES Alian Jackson STEGALL ID LINDE!  ARISTA NASHVILLE	31
1	2	3	The state of the s	ANYTHING BUT MINE B.CANNON.K.CHESNEY IS.CARUSOE)  © BNA	1	32	32	35	8	BABY DOLL  OSEHMAN (PGREEN.R.THOMAS)  Pat Green  OSEHMAN (PGREEN.R.THOMAS)	32
2	1	1		THAT'S WHAT I LOVE ABOUT SUNDAY  CMORGAN,PO'DONNEL I,A DORSEY,M NARMORE)  BROKEN BOW  BROKEN BOW	1	33	34	34		I SEE ME  B J.WALKERJR.J.TRITT (C.BEATHARD.C.MOHR)  Travis Tritt ♀  © COLUMBIA	32
3	3	4		IT'S GETTING BETTER ALL THE TIME  K BROOKS, R DUNN, M WRIGHT (R BOWMAN, D COOK)  Ø ARISTA NASHVILLE	3	34	37	39	S	HELP SOMEBODY MWRIGHTJ,SCAIFE (KRAINES,J.STEELE)  Van Zant O COLUMBIA	34
4	4	5	<u>03</u>	GONE JSTEELE IB OIPIEROJ.STEELE)  Montgomery Gentry ♀  Ø © COLUMBIA	4	35	35	36	I	IT'S A HEARTACHE Trick Pony CHOWARD IR SCOTT, S WOLFE) ASYLUM-CURB	33
5	6	7	l by	MY GIVE A DAMN'S BUSTED B GALLIMORE.T.M.GGRAW IJ DIFFIE,T.SHAPIRO.T.MARTINI  CURB	5	36	36	38	127	IF SHE WERE ANY OTHER WOMAN G FUNDIS (B. BEAVERS,K.1.0VELACE.C.HARRINGTON)  Buddy Jewell ♀ COLUMBIA	35
6	5	2	-10	BABY GIRL  GFUNDIS (K BUSH.K HALLJ.NETTLES.T.BLESER)  Sugarland ♀  MERCURY	2	37	39	42		MY SISTER RMCENTIRE.B CANNON.N WILSON IR DEANLB BAKER.A DALLEY)  ■ MCA NASHVILLE	37
7	9	11	12	HOMEWRECKER Gretchen Wilson M.WRIGHT,J.SCAIFE (G.WILSON,R.RUTHERFORO,G.TEREN)	7	38	49	-	10	SOMETHING MORE G FUNDIS (KHALL) NETTLES (K BUSH)  MERCURY	38
8	7	9	28	IF HEAVEN R.SCRUGGS (G PETERS)  O RCA  Andy Griggs ♀ RCA	7	36	42	41	15	SKIN RASCAL FLATTS,M.BRIGHT,M.WILLIAMS (O.JOHNSON,J.HENRY)  RASCAL FLATTS,M.BRIGHT,M.WILLIAMS (O.JOHNSON,J.HENRY)  □ LYPIC STREET	38
9	12	12		HONKY TONK U  J.STROUD.T.KEITH (T.KEITH)  Toby Keith ♀  OREAMWORKS	9	40	41	45		PROBABLY WOULDN'T BE THIS WAY  D HUFF (J.KENNEDY,T.KIDD)  Leann Rimes  ASYLUM-CURB	40
10	13	13		WHAT'S A GUY GOTTA DO  BROWAN (J NICHOLS.KLOVELACE.O. SAMPSON)  O UNIVERSAL SOUTH	10	4"	38	40		THE GOOD LIFE Trent Willmon FROGERS (T.WILLMON.B.PINSON)  → COLUMBIA	38
11	8	6	THE OWNER.	NOTHIN' TO LOSE MWILLIAMS IK SAVIGAR M CHAGNON)  O LYRIC STREET	1	42	40	43	m	WAITIN' ON THE WONDERFUL CLINDSEY,TVERGES (ANGELO, 0 BERG.HLINDSEY)  Aaron Lines ♀  B BNA	40
12	11	8	Control Control	BLESS THE BROKEN ROAD  M.BRIGHT,M.WILLIAMS, RASCAL FLATTS (M.HUMMON,B.E. 60YO,J.HANNA)  PLYRIC STREET	1	43	43	44		SOMETHING LIKE A BROKEN HEART  JSTROUO_JHANNA_JMCEUEN IJ.HANNAR.REYNOLOS.A MILLERI  MCA NASHVILLERI  MCA NASHVILLERI	42
13	16	17	10	SONGS ABOUT ME Trace Adkins ♀ S.HENDRICKS IS SMITH.E HILLI)	13	44	45	46	ě	THE MIDDLE OF NOWHERE  LREYNOLDS (B MCCOMAS)  LYRIC STREET	43
14	14	16	FΕ	DRUGS OR JESUS  B. GALLIMORE.T.M.CGRAW, O.SMITH (B.JAMES,A.MAYO,T.VERGES,C.LINOSEY)  Tim McGraw ♀  © CURB	14	45	46	47	77	ONE BELIEVER M.O. CLUTE. DIAMOND RID (M.BEESON, O. PFRIMMER, M. REID)  ARISTA NASHVILE	45
15	15	18	12	LOT OF LEAVIN' LEFT TO DO  B. BEAVERS (B BEAVERS, O RUTTAN.O. BENTLEY)  Dierks Bentley ♀  CAPITOL	15	46	53	55		SOMEBODY'S HERO KSTEGALL (JO'NEAL, S MITHE HILL)  GO CAPITOL	46
16	17	19		GOD'S WILL Martina McBride ♀ M.McBride.PW0RleY(T.00UGLAS.B.0EAN)  ORCA	16	47	44	49	133	MY NAME T.DUBOIS.S.MANDILE (G.CANYON,G.SAMPSON)  George Canyon   ⊕ UNIVERSAL SOUTH	44
			offinithite (p. 1976)	€ GREATEST GAINER		43	47	52	ė	HILLBILLIES R LANDIS,G MCDOWELL (8 SEALS,K.PLUSH,G MCDOWELL)  Hot Apple Pie ⊊  © OREAMWORKS	₹ 47
17	20	24	in the	MAKING MEMORIES OF US  0.HUFF,K.URBAN (R.CROWELLI)  € CAPITOL	17	49	54	56	15	ALABAMA MMCCLURE CROSS CANADIAN RAGWEEO IC CANADA.TROBERSON)  Cross Canadian Ragweed \$\frac{\pi}{\pi}\$ UNIVERSAL SOUTH	49
18	19	21	Olispinnami	CLASS REUNION (THAT USED TO BE US)  □.HUFF (R MCDONALD,F J.MYERS,O PFRIMMER)  □ BNA	18	50	48	51	18	NOT ME  8. MAHER.M. SELBY (K.THOMAS.B.MONTANA,B.MAHER)  Keni Thomas Feat. Vince Gill And Emmylou Harris SMORAINE	₹ 47
19	18	20	24	HOW DO YOU GET THAT LONELY  RLFEEKT.JOHNSON (RLFEEK,JTEACHENOR)  Blaine Larsen ♀  B BNA	18	51	50	53	T	TONIGHT'S NOT THE NIGHT  RFOSTER IR ROGERS,R FOSTERI)  ROMERY SMITH ENTERTIAINMENT	43
20	21	23	23	I'LL TAKE THAT AS A YES (THE HOT TUB SONG)  AIRPOWER  Phil Vassar 9  ERGERS.PVASSAR (J.M.CELROY.V.MELAMEO)	20	52	51	54	75	SOMEWHERE BETWEEN TEXAS AND MEXICO DGEHMAN (TSUMMARLIKELLEY)  Pat Green  REPUBLIC/UNIVERSAL/MERCURY	42
21	24	30		YOU'LL BE THERE T.BROWN (C MAYO)  George Strait MCA NASHVILLE	21	53	58		22	BRING ME DOWN  FLIDDELL MWRUCKE (M LAMBERT. HOWARD)  Miranda Lambert  © EPICIEMN	53
22	22	22	20	LONG, SLOW KISSES  B. CHANCEY, K. BEARO, O. MALLOY (J. BATES, G. BRADBERRY, B. HAYSLIP)  ORCA	22	54	57	-	2	DREAM BIG JOEERE IR SHUPE)  Ryan Shupe & The Rubber Band O CAPITOL	54
23	25	33		FAST CARS AND FREEDOM  M.BRIGHT.M.WILLIAMS.RASCAL FLATTS (G LEVOX.N.THRASHER.W.MOBLEY)  Rascal Flatts  ⊕ LYRIC STREET	23					\$∏€ HOT SHOT DEBUT \$∏€	
24	<b>2</b> 3	25	Hillinghill	BIG TIME  B.KENNY_JRICH_PWORLEY (B.KENNY_JRICH_A APARO)  ■ WARNEN BROS_/WRN	<b>2</b> 3	55	H	EW		HICKTOWN  MKNOX IV.MCGEHEJ.RICH.B.KENNY)  BROKEN BOW	55
25	27	27		IF SOMETHING SHOULD HAPPEN  EROGERS (J.BROWN,0.TURNBULL,0.0EMAY)	25	56	N	EW	1	THAT SUMMER SONG DHUFF.O.JOHNSON IB E.NASH.S LEWIS, TLEAH)  O ASYLUM-CURB	56
26	29	31	1200000	GOODBYE TIME B BRADDOCK (R.MURRAH,JO.HICKS)  Blake Shelton	26	57	52		è	WHAT YOU AIN'T GONNA GET B WATSON IM HUMMONT SHAPIRO)  WARNER BROS / WRN	52
27	28	28	TE SAMO	DON'T ASK ME HOW I KNOW  J.SCAIFE,B.PINSON (B.PINSON,B.BUTLERB.JONES)  Bobby Pinson   ORCA	27	58		IW		NO ONE'LL EVER LOVE ME B.CANNON (C.BAKERIK.SHIVER)  Rebecca Lynn Howard ARISTA NASHVILLE	58
28	30	29	18	PICKIN' WILDFLOWERS  J. STEELE (K.ANDERSON, J. RICH.K. WILLIAMS)   Keith Anderson ♀  ARISTA NASHVILLE	28	59	16	BW!	N	4TH OF JULY  D.COBB.T.BROWN IS JENNINGSI  Shooter Jennings Featuring George Jones □  D. UNIVERSAL SOUTH	
29	31	32	13	DON'T WORRY 'BOUT A THING  D. HUFF-SHEDAISY (K OSBORN, J. DEERE)  ◆ LYRIC STREET	29	60		48	4	I PLAY CHICKEN WITH THE TRAIN B KENNY_JRICH,PWORLEY (TCOLEMAN_JRICH,A APARO)  O RAYBAWWARNER BROS_WRN	i
30	26	26	1	DON'T! RJLANGE (STWAIN,RJ LANGE) Shania Twain ♀ MERCURY	24	Broad	cast Da	ata Syst	ems' r	rease in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied t radio track service. 118 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of groot referencing exact times of airplay with Arbitron listener data, Airpower awarded to songs appearing in the top 20 on both the BDS Airplay an	ss impres

Shania Twain The Accords showing an increase in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broarlcast Data Systems' radio track service. It8 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the song with the largest increase in audience. Titles below the top 15 are removed from the chart after 20 weeks. Titles Velocity available. To Compile is unavailable. To Compile available. To Compile availa

# APRIL 23 Billboard TOP BLUEGRASS

			ALDUIVIO
THIS WEEK	ST WEEK		Sales data compiled by Nielsen SoundScan
E	LAST		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			*営・NUMBER 1 ¾営・ 20 Weeks At Number I
1	1	241	ALISON KRAUSS + UNION STATION ● ROUNDER 610525 Lonely Runs Both Ways
2	2	5	REHONDA VINCENT AND THE RAGE ROUNDER 610553 Ragin' Live
3	3	61	CLD CROW MEDICINE SHOW NETTWERK 30349 0.C.M.S.
4	6	18	PSCKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD Brand New Strings
5	4	2	COYLE LAWSON & QUICKSILVER ROUNDER 610557 You Gotta Dig A Little Deeper
6	8	3	SOUNDTRACK DUALTONE 01201 The Appalachians
7	5	14	VARIOUS ARTISTS CMH 8863 Pickin' On Vince Gill: A Bluegrass Tribute
(3)	11	613	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY 20 Best Of Bluegrass Gospel
5	9	ź	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
10	7	78	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
11	10	3	CHARLIE DANIELS BLUE HAT 9823/KOCH A Gospel Bluegrass Collection: Songs From The Longleaf Pine
12	RE-E	NULT	NATALIE MACMASTER ROUNDER 617056 Blueprint
B		HILL	VARIOUS ARTISTS ROUNDER 610550 Moody Bluegrass: A Nashville Tribute To The Moody Blues
14	14	6	LARRY SPARKS REBEL 1806 40
15	13		THE STANLEY BROTHERS KING 2001 16 Greatest Hits

# HOT COUNTRY SINGLES SALES

THIO WEEK	AST WEEK		Sales data compiled by \$\ \text{Nielsen} \ SoundScan	
THIG	LAST	Ē	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			*쌀፥ NUMBER 1 ३쌀፥	7 Weeks At Number 1
•	1	•	IF SHE WERE ANY OTHER WOMAN COLUMBIA 70341/SONY MUSIC	Buddy Jewell
2	2	34	BABY GIRL MERCURY 003255/UMGN	Sugarland
3	3	24	RESTLESS ROUNDER 614618	Alison Krauss + Union Station
4	9	15	VIVA LAS VEGAS ROUNDER 614617 The Grascals	With Special Guest Dolly Parton
5	5	22	THE BUMPER OF MY S.U.V. PAINTED RED 002	Chely Wright
6	4	73	HURT ▲ 2 AMERICAN 009770*/LOST HIGHWAY	Johnny Cash
7	6	25	YOU DON'T LIE HERE ANYMORE COLUMBIA 7/162/SONY MUSIC	Shelly Fairchild
8	7	21	GETAWAY CAR CAPITOL 61746	The Jenkins
9	_	17	PHOTOGRAPH ROUNDER 614616	Malibu Storm
10	_	50	WILD WEST SHOW WARNER BROS. 18515/WRN	Big & Rich

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

## **ALBUMS**

#### **Edited by Michael Paoletta**

### **NEW & NOTEWORTHY**

MARTHA WAINWRIGHT Martha Wainwright PRODUCERS: Martha Wainwright, Brad Alberta 7oë/Rounder 1063

Zoë/Rounder 1063 RELEASE DATE: April 12

On her self-titled, full-length debut, Martha Wainwright succeeds where so many baby-voiced female singers have failed. Though accenting the vulnerability her vocals naturally possess, she manages world-weary honesty and summoned strength rather than contrived sentimentality. Across these 13 songs, she proves she is a vibrant and creative member of a formidable musical family that includes brother Rufus (who duets with her on "The Maker"), mother Kate McGarrigle and father Louden III. While Louden's drubbing on "B.M.F.A." (short for "bloody motherfucking asshole"ouch!) will likely draw the most initial reaction for its explosive spiritual release, the rest of Martha's Jon Brion-inflected melodic folk is equally ripe with wry emotion that simmers ("These Flowers," "Who Was I Kidding?") and occasionally boils over ("Ball and Chain," "Factory").-BAJ

### POP/ROCK

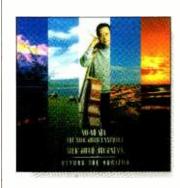
# ► MUDVAYNE Lost and Found PRODUCERS: Dave Fortman, Mudvayne Epic EK 90784 RELEASE DATE: April 12

Mudvayne has proved to be one of the more successful metal bands of the new millennium, racking up gold records for its previous two releases The band was initially lumped in with Slipknot because of both groups' propensities for wearing costumes and makeup. However, for this go-round, Mudvayne has dropped the makeup and nicknames to prove it can stand on its own without the gimmicks. Guess what? Mudvayne remains standing. In fact, lead single "Happy?" is its highestcharting rock track to date. Unfortunately, while donning a fresh image, the band has made its most generic album yet. Mudvayne is undeniably talented and has a distinguishable sound—thanks to Chad Gray's vocals and the band's complex rhythmsbut there's little to distinguish "Lost and Found" from past efforts. Lead track "Determined" sounds like a retread of its first hit, "Dig," and short of "Forget to Remember" and the melodic "Fall Into Sleep," the album is, while not terrible, not very memorable, either.—BT

► LISA MARIE PRESLEY Now What PRODUCER: Eric Rosse Capitol 60927 RELEASE DATE: April 5

It's telling that the first single from Lisa Marie Presley's sophomore set is a

### ESSENTIAL REVIEWS



YO-YO MA & THE SILK ROAD ENSEMBLE Silk Road Journeys: Beyond the Horizon PRODUCER: Steven Enstein

PRODUCER: Steven Epstein Sony Classical SK 93962 RELEASE DATE: April 5

Five years ago, superstar cellist Yo-Yo Ma began bringing together master musicians from across Asia to create the Silk Road Ensemble, a group that explores and celebrates the interconnected and yet unique musical traditions of the countries along the ancient trade route known as the Silk Road. In their third recording collaboration, these virtuosos present a beguiling array of new works and arrangements of traditional music. Each piece is so vividly realized in bright colors and finely textured details that they are nearly cinematic in themselves. Particularly wonderful are the piquant improvisation "Oasis," led by Chinese musicians Wu Tong and Wu Man; the epic, romantic sweep of Persian kemencheh player Kayhan Kalhor's "Mountains Are Far Away"; and the yearning, haunting sound of Azerbaijani vocalist Alim Qasimov in "Kor Arab."—AT

ROB THOMAS Something to Be PRODUCER: Matt Serletic Melisma/Atlantic 83723 RELEASE DATE: April 19

Much has been made of Rob Thomas' solo debut—particularly that it show-cases different musical sides of the Grammy Award-winning Matchbox Twenty frontman. Already, lead single "Lonely No More" is a certified pop hit. In this issue, the ultra catchy, Justin Timberlake-shaded track, which peaked at No. 2 on the Adult Top 40 chart, hits the top 10 of The Billboard Hot 100. It is one of many



highlights on "Something to Be," which gets off to a rollicking start with "This Is How a Heart Breaks." "I Am an Illusion" (featuring a Bessie Jones sample and Robert Randolph on lap steel) sounds tailor-made for Sting; it should be considered for a single. Equally feisty is the title track. Conversely, "When the Heartache Ends" is warm and tender. The anthemic "Streetcorner Symphony" has what it takes to become a highlight of Thomas' live show.—**MP** 



HOT HOT HEAT Elevator PRODUCER: D. Sardy Sire 48988 RELEASE DATE: April 5

Following its promising 2002 Sub Pop debut, "Make Up the Breakdown," Hot Hot Heat has graduated to the majors with its integrity intact. It isn't like the band had a ton of indie cred before—just a knack for crafting catchy retro songs like top 20 modern rock hit "Bandages." "Elevator" continues that trend, mixing the band's '80s influences with clever lyrics that lift it above the "garage band" tag it was initially saddled with. Mostly fun and upbeat, "Elevator" features 15 tracks in slightly more than 37 minutes, with many songs (including lead single "Goodnight Goodnight") clocking in at roughly two minutes. Song titles like "You Owe Me an IOU" and lyrics like "Maybe I'm a little slow or just consistently inconsistent" show off Hot Hot Heat's wit, while "Middle of Nowhere," "Jingle Jangle" and the title track showcase the band's melody. Fans of retro rock and power pop should take "Elevator" for a ride.—**BT** 

music that draws on it—is known for its ecstatic quality, but the arrangements here have a greater sonic density than, say, the recordings of legendary Sufi vocalist Nusrat Fateh Ali Khan, and the emphasis is on groove rather than prolonged jams. The Niyaz vibe is an alluring combination of medieval Persian and Indian exoticism and beats that are state of the art. Ali's vocals are wholly evocative of another world and another time, which creates a wonderful tension with Torkian and Rizzo's inspired instrumental textures.—**PVV** 

### **JAZZ**

➤ DIANE SCHUUR
Schuur Fire
PRODUCER: Oscar Castro-Neves
Concord Picante 2264
RELEASE DATE: April 5

Grammy Award-winning vocalist Diane Schuur steers into a new direction on her latest album, "Schuur Fire." The cool-meets-combustive collection of Latin-tinged tunes with the Caribbean Jazz Project features leader Dave Samuels on vibes/marimbas and Diego Urcola on trumpet/flugelhorn. Brazilian guitarist Oscar Castro-Neves produces and performs. While the concept of the Latinization of Schuur initially seems suspect, overall the experiment succeeds. Rather than do straight covers of new standards like James Taylor's "Don't Let Me Be Lonely Tonight" and Stevie Wonder's "As," Castro-Neves kindles the session with percussive arrangements that complement Schuur and CJP's strengths. The most unusual song selection is Schuur's buoyant rendition of Duran Duran's "Ordinary World," while the sunniest track is her samba-flavored take on Sergio Mendes' "Look Around." Less effective are the deliveries of Ivan Lins' "Confessions" and Cole Porter's "So in Love." While Schuur's in strong voice throughout, it's a stretch to dub her the first lady of jazz, as her label bio boasts.—DO

cover: "Dirty Laundry" was a hit for
Don Henley in 1983. As a hidden bonus
track, she also remakes the Ramones'
"Here Today, Gone Tomorrow." Somehow, she manages to produce lackluster
versions of both. Despite hitmaker
Linda Perry co-writing half of the
album's original tracks, something is
missing. "Now What" is well-produced
and often catchy ("I'll Figure It Out"),
but there's nothing distinctive about it.
If Elvis' daughter is pondering her next
career move, perhaps she should consider a new direction.—KK

### **R&B/HIP-HOP**

► SOUNDTRACK
Diary of a Mad Black Woman
PRODUCERS: various
Rowdy Entertainment/Motown B0004615
RELEASE DATE: April 19

Tyler Perry's "Diary of a Mad Black Woman" scored No. 1 box-office kudos. Judging by the mesmerizing performances here, the movie's soundtrack deserves to do equally as well. It's filled to the brim with diva-licious stylings that will have you frequently punching the repeat-play button. India.Arie,

Monica, Natalie Cole and other mar-

quee names from the worlds of R&B, pop and gospel cut loose on a cogent collection that unleashes a maelstrom of emotions. Arie's soulful "Purify Me" opens the proceedings. Her moving delivery is echoed at various turns by fellow contemporaries Angie Stone ("Different Directions"), Tamia ("Things I Collected") and Heather Headley ("Ain't It Funny"). Meanwhile, R&B/pop vets Cole ("I Wanna Love Again") and Patti LaBelle ("I Wanna Be Free") nearly steal the show. Not to be counted out is former R&B hitmaker Cheryl Pepsii Riley on the illuminating "What If God Was One of Us."—GM

### DANCE/ELECTRONIC

► BEN WATT
Buzzin' Fly Volume 2: Replenishing
Music for the Modern Soul
PRODUCERS: various
Astralwerks ASW 60303
RELEASE DATE: April 5

Two years ago, Everything but the Girl's Ben Watt established Buzzin' Fly Records so he could release house music he deemed noteworthy. Judging by the label's success in underground clubs. DJs and enthusiasts appreciate

what Watt is discovering—the latest of which is his sublime collaboration with British MC Estelle, "Pop a Cap in Yo' Ass," included here. For his second Buzzin' Fly DJ-mix, Watt blends the old and the new. Highlights include offerings from Justin Martin ("Le Boom"), Manoo & Françoisa ("Five Seasons") and Unity ("I Love You"). This CD's subtitle indeed sums up the set best.—**MP** 

### WORLD

★ NIYAZ
Niyaz
PRODUCERS: Azam Ali, Loga Ramin
Torkian, Carmen Rizzo
Six Degrees 657036 1110
RELEASE DATE: April 19

Niyaz is the meeting of three major artists—Azam Ali, the sublime vocalist of Vas; multi-instrumentalist Loga Ramin Torkian of Axiom of Choice; and producer/remix savant Carmen Rizzo. The 10 songs on their self-titled project are based on Sufi mystical poetry. Ali sings in Farsi and Urdu, and the Farsi poems were taken from the work of the fabled Jalaluddin Rumi. Sufi poetry—and the contemporary

### ★ CHARLES LLOYD QUARTET Jumping the Creek

PRODUCERS: Charles Lloyd, Dorothy Darr ECM B0004121

RELEASE DATE: April 5

Reeds man Charles Lloyd's spiritualityinfused music has a meditative, quiet side and a roiling, ecstatic manner of expression. On his latest excursion, playfully titled "Jumping the Creek," Lloyd and his top-drawer quartet of pianist Geri Allen and bass/drum team Robert Hurst and Eric Harland commune in a reflective zone as well as launch into jaunty journeys of improvisation. The three extended numbers are full-length, passiondriven performances highlighted by the pockets of Lloyd's bold, lyrical blowing. Of note are the tenor sax's joyful/solemn cover of Jacques Brel's 'Ne Me Quitte Pas" and the free-forall "Georgia Bright Suite." The seven smaller pieces are more like short films that capture a moment, whether it's the frolic of the title tune, the lighthearted bounce of "Ken Katta Ma Om (Bright Sun Upon (Continued on page 32)

GONTRIBUTORS: Jim Bessman, Keith Caulfield, Gordon Ely, Deborah Evans Price, Barry A. Jeckell, Katy Kroll, Gail Mitchell, Dan Ouellette, Michael Paoletta, Bram Teitelman, Christa L. Titus, Anastasia Tsioulcas, Philip van Vleck, Ray Waddell. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of

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, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 31)

You)" or the exoticism of "The Sufi's Tears." Allen stars throughout with her elliptical and whimsical runs that spur on Lloyd's muses and gusts.—**DO** 

### **GOSPEL**

# ► THE MIGHTY CLOUDS OF JOY In the House of the Lord . . . Live in Houston

PRODUCER: Sanchez Harley EMI Gospel 74873 RELEASE DATE: April 12

After 44 years and 35 albums, the Mighty Clouds of Joy-undeniably one of gospel's greatest foursomes-resurface with a new label, a hit producer, strong material and the steady rolling, often rocking quartet groove that they have had a definitive hand in shaping. Founding member and lead singer Joe Ligon's vocals and presence are as commanding as ever. "Been Good to Me" and the title song rock with authority, and a remake of the group's No. 1 disco smash, "Mighty High" (now titled "Ride the Mighty High"), kicks with the same exuberance it did 30 years ago. Add yet another gold star to one of the longest winning streaks in modern music.—GE

### **VITAL REISSUES**

BILLIE HOLIDAY
The Ultimate Collection
PRODUCERS: various
Hip-O/Verve/Decca/UME 75021
RELEASE DATE: April 5

RELEASE DATE: April 5
Bob Marley, Jimi Hendrix and B.B. King have been profiled by Universal Music Enterprises' "Deluxe Sound+Vision" series. Joining that illustrious lineup is jazz legend Billie Holiday, who would have turned 90 this year. This double-CD retrospective and DVD provides an intriguing and comprehensive look at the woman nicknamed "Lady Day" by saxophonist Lester Young, CD-wise, the package includes aural highlights of the singer/songwriter's career that have already been featured in earlier collections: "Strange Fruit," "God Bless the Child," "Don't Explain" and "My Man (Mon Homme)." Still stellar in their own right, these songs become even more compelling thanks to the accompanying DVD spotlighting Holiday's unique and influential stylings in film and TV clips. Long before the superstar pairing of Usher and Alicia Keys, there was Holiday with the legendary Duke Ellington in the 1935 video short "Symphony in Black: A Rhapsody of Negro Life" and with the inimitable Louis Armstrong on "I Cover the Waterfront." In one audio excerpt, Holiday notes that the blues "is sort of a mixed-up thing. You just have to feel it." And thanks to Holiday, we do. - GM

# THE ROLLING STONES Sucking in the Seventies PRODUCERS: the Glimmer Twins Virgin 72438-73455 RELEASE DATE: April 5

We all know that the Rolling Stones didn't really suck in the '70s. And as the more interesting of a brace of new Stones compilation reissues (including 1975 disc "Made in the Shade"), "Sucking in the Seventies" proves that the band was just hitting its creative stride in its second decade of being the World's Greatest.

Beyond the inclusion of such fearless and brilliant cuts as "Shattered" and "Fool to Cry," "Sucking" boasts B-sides like "Everything Is Turning to Gold," a frenetic live version of "When the Whip Comes Down" from 1978 and funky promo cut "If I Was a Dancer (Dance Pt. 2)." Other highlights include the live "Mannish Boy" from "Love You Live," the greasy "Crazy Mama" and the soul-drenched "Beast of Burden." All bands should suck like this.—**RW** 

#### HERB ALPERT'S TIJUANA BRASS Whipped Cream & Other Delights PRODUCERS: Herb Alpert, Jerry Moss Shout Factory DK 32868 RELEASE DATE: April 19

Originally released in 1965, "Whipped Cream & Other Delights," Herb Alpert's faux Tijuana jazz-pop fare, proved to be the right music for the time, strangely rubbing shoulders on the charts with the Beatles, Frank Sinatra and the Supremes. Alpert's lyrical trumpet lines and fullbrass bob quickly became camp, but 40 years later they sound both retroschmaltz and mindlessly fun, like a party soundtrack at a wedding recention or high school reunion. The band's mammoth hit, "A Taste of Honey," still savors sweet, though viewers of '60s and '70s TV may want to skip the title track that became the saccharin theme for "The Dating Game." The treats include a striptease take on Jerry Leiber/Mike Stoller's "Love Potion #9," a lovely drift through Toots Thieleman's "Ladyfingers," a Dixieland-like swing through "Butterball" and an oompah polka step to "Peanuts." Plus, two previously unissued melodic Alpert compositions from the original sessions should have, in retrospect, been keepers.—DO

### **DVD**

#### ELVIS COSTELLO & THE IMPOSTERS Club Date—Live in Memphis Eagle Vision EV30112 RELEASE DATE: April 19

Eagle Rock Entertainment's debut release in its "Club Date" DVD series is a doozy. It stars Elvis Costello & the Imposters, with special guest Emmylou Harris, and was recorded live before 250 fans at the Hi Tone Cafe in Memphis. The knockout live set contains tunes from Costello's latest album, "The Delivery Man," and concert staples like "Radio Radio" and "Alison," the latter paired with "Suspicious Minds" in a tacit nod to Memphis' other Elvis. Harris, who appears on the new album, shines on several duets, most notably a tender version of Johnny Cash's "I Still Miss Someone." Bonus material includes more Harris duets and a fascinating road trip documentary featuring Costello and longtime drummer Pete Thomas in the back of a 1954 Cadillac rolling through Tennessee, Arkansas and Mississippi.—**JB** 

### Billboard.com

- Various artists, "Bonnaroo 2004" (Sanctuary)
- Fog, "10th Avenue Freakout" (LEX)
- Isis, "Oceanic: Remixes/Reinterpretations" (Hydra Head)

## **SINGLES**

#### **Edited by Michael Paoletta**

### **POP**

NIKKA COSTA Til I Get To You (2:52) PRODUCERS: Justin Stanley, Nikka Costa WRITERS: J. Stanley, N. Costa, C. Ross PUBLISHERS: Littlescreama Music (ASCAP); Mushroom Music; Spacesoup Music (ASCAP); Wigged Music (BMI) Virgin 19283 (CD promo)

It has been quite some time since we last heard from the ultra funky Nikka Costa, Her last album, the critically admired "Everybody Got Their Something," has shifted a modest 250,000 units in the United States since its 2001 release, according to Nielsen SoundScan. Sales were mostly attributed to Costa's fiery live act and strong word-of-mouth. (The artist received scant radio and TV exposure.) "Til I Get to You" is the first proper single from the pint-sized powerhouse's forthcoming album, "can'tneverdid-nothin'," out May 24. The track is a stomping funk number with a fun singalong chorus and clever alphabetinspired verses ("My lover A was absolutely alright/But my lover B would bump my tunes in his ride"). Though Costa has never been an easy fit at format-specific radio, "Til I Get to You" just might work at adult top 40 and modern AC, as well as at rock and top 40 stations.—**KC** 

### **R&B/HIP-HOP**

TEAIRRA MARÍ Make a Girl Feel (3:49) PRODUCERS: Sean Garrett & the Co-Stars WRITERS: various

PUBLISHERS: various

Roc-a-Fella/Def Jam DEFR 16272 (CD promo)

R&B newcomer Teairra Marí is already being touted as "the young princess of the Roc." The 17-year-old Detroit native is also one of the first signings under the Shawn "Jay-Z' Carter-helmed Def Jam. Over a pulsating, engaging beat-a Jay-Z hallmark-Marí confidently lays out just what a woman wants emotionally while simultaneously challenging potential suitors to step up to the plate. Her vocal delivery will likely draw comparisons to Ashanti and Ciara. Still, this young princess makes a lasting first impression and piques curiosity for the rollout of her debut Roc-a-Fella album, scheduled for June.—*GM* 

### **MODERN ROCK**

MUSE Stockholm Syndrome (4:03) PRODUCERS: Muse, Rick Costey, Safta Jaffery, Dennis Smith

WRITERS: M. Bellamy, C. Wolstenholme, D. Howard

PUBLISHER: Taste Music

Warner Bros. 101512 (CD promo)

Warner Bros. is giving English trio
Muse another push with "Stockholm
Syndrome," a cut from 2003 album
"Absolution," which contained such
favorites as "Hysteria (I Want It Now)"
and "Time Is Running Out." ("Absolution" wasn't released until March 2004
in the United States.) "Stockholm

Syndrome" will likely capture some

### ESSENTIAL REVIEWS



THE BLACK EYED PEAS Don't Phunk With My Heart (4:03) PRODUCER: Will.I.Am WRITERS: various

WRITERS: various PUBLISHERS: various A&M AMRR-11406-21

A&M AMRR-11406-2INO2 (CD promo) During the past two years, the Grammy Award-winning Black Eyed Peas have rode a wave of success with such hits as "Where Is the Love?" and "Hey Mama." Now, here comes "Don't Phunk With My Heart," the first single from the group's new album, "Monkey Business," due June 7. The erratic sonic mood swings of "Phunk" combine groovy hip-hop beats, kinetic rhythms, Indian melodies and a nod to the 20-year-old hit "I Wonder If I Take You Home" by Lisa Lisa & Cult Jam With Full Force. Surprisingly, such disparate elements work well. Once again, the Peas have created a track that is poised to heat up radio airwaves and dancefloors. With the added boost of Fergie's sexy vocals, this song should scale the charts in no time. All bodes well for "Monkey Business," which features a cool cast of guests, including James Brown, Justin Timberlake and Jack Johnson.—KK



DAVE MATTHEWS BAND American Baby (3:42)

PRODUCER: Mark Batson WRITERS: D. Matthews, B. Tinsley, M. Batson

PUBLISHERS: Colden Grey (ASCAP); Tinco Publishing (ASCAP); Bat Future Music RCA 82876 69100 (CD promo)

"American Baby" made its debut last month via AOL Music's First Listen initiative. Since then, it has become a hit at adult top 40 radio. Now it's time for the catchy jam to cross over to other formats. While it doesn't necessarily break new musical ground, "American Baby" does showcase a group that is very aware of the here and now. "Nobody's laughing now/God's grace lost/And the devil is proud," Matthews sings in the second verse. Of course, such potent lyrics will mean different things to different people. Some will hear a love song, while others will hear a politically charged pop-rock tune. The choice is yours. Either way, "American Baby" is paving the way for a strong debut for the band's new album, "Stand Up," which arrives May 10.-MP

more fans for the group. Its driving guitar borders on speed metal, dominating the track, and the song's terrific finale is a headbanger's delight. But at the chorus Muse throws in a time change and softens things a bit with a couple of piano notes and a bubbly organ. Matt Bellamy's blurred vocals make the lyrics difficult to discern. Chalk it up to the depressing words he sings: "Look to the stars/Let hope burn in your eyes/And we'll love/And we'll hate/And we'll die/All to no avail."—*CLT* 

### **COUNTRY**

► SUGARLAND Something More (3:35) PRODUCER: Garth Fundis

WRITERS: K. Hall, J. Nettles, K. Bush PUBLISHERS: Greater Good Songs; Jennifer Nettles Publishing (ASCAP); Dirkpit Music (BMI)

Mercury MRN-02593 (CD promo)

This talented trio burst on the scene with its debut hit, "Baby Girl," and this stunning follow-up proves that success was no fluke. Propelled by the powerhouse vocals of Jennifer Nettles, "Something More" percolates with an infectious energy that's impossible to ignore. Penned by Nettles and bandmates Kristian Bush and Kristen Hall, the lyric conveys the yearning for a better life and the feisty attitude that's necessary to achieve it. It's the kind of tune that

really lets Nettles shine. She has a big, passionate voice that is full of sass and soul. She knows how to belt, but also how to demonstrate enough restraint that she never goes over the top. These fine musicians are a breath of fresh air in the country format and are well-poised for a solid future.—**DEP** 

### **DANCE**

PLUMMET 50 Ways to Leave Your Lover (2:55)

PRODUCERS: Shawn "Shaka" Schulte, Eric B. Muniz

WRITER: P. Simon
PUBLISHER: Paul Simon Music (BMI)
REMIXERS Johnny Budz, MacQ, DJ Russ

Big 3 Records 36774 (CD promo)

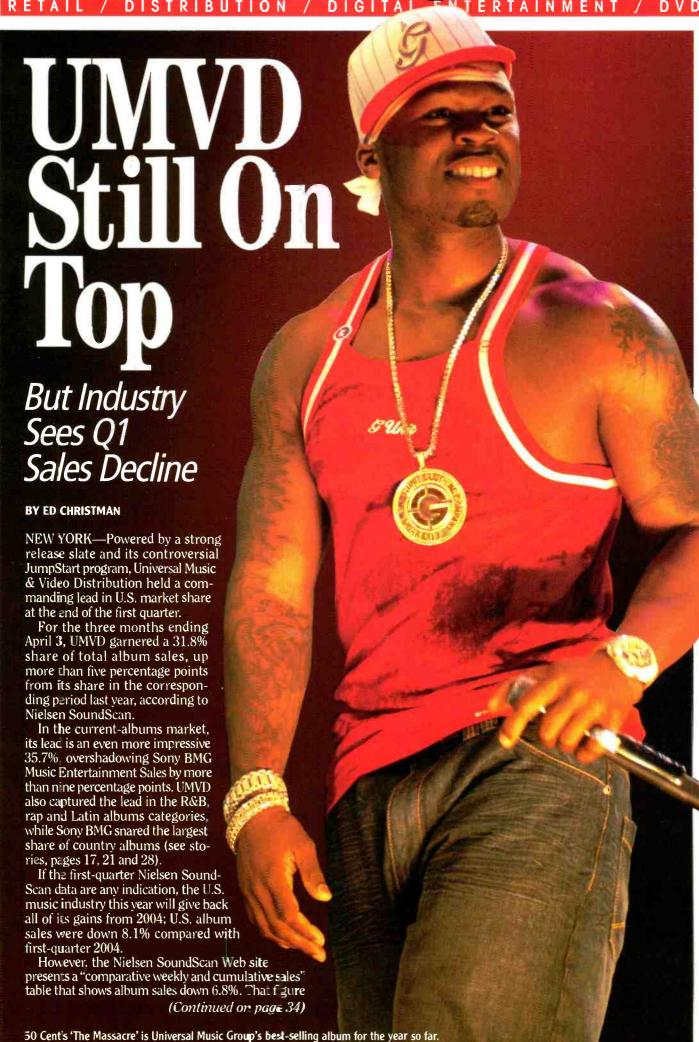
Paul Simon scored a No. 1 pop smash 30 years ago with "50 Ways to Leave Your Lover." While it is unlikely that Plummet's techno-charged cover will repeat the process, dance radio and mainstream club DJs who can't get enough of such contemporary retreads just might embrace it. That said, those that championed the act's previous club hits ("Damaged" and a cover of Sade's "Cherish the Day") may scoff at this track's truly pop sensibility, which intertwines elements of breaks, trance and electro. As for Cheramy Burgess' vocal delivery, well, she could not sound more detached or emotionless if she tried. Next.—MP

# Marketplace



Yamaha turns the player piano into a WiFi-enabled

RETAIL / DISTRIBUTION MJERTAINMENT / DVD / MOBILE / WIRELESS



# **DVDs** Get **Más** Popular With Latinos

**BY JILL KIPNIS** 

LOS ANGELES—No one is denying the sizzling potential of the Latino market for DVDs. To reach this fast-growing population, however, home video companies must make a concerted effort to release more quality product, create targeted marketing campaigns and communicate more closely with retailers, participants said at the DVD en Español conference, held April 5 at the Wyndham Bel Age Hotel here.

"The category is still at an early stage," said Julio Noriega, film division manager for Venevision International Films. "We need efforts to grow the category. There's a lack of knowledge about what is available, and we may have lost some of our consumer base due to titles of poor quality.'

Participants said other challenges include knowing when it is appropriate to subtitle or dub DVDs and how to market mainstream titles to the Latino audience. After much trial and error, a base of knowledge is starting to emerge among studios

#### **AMAZING NUMBERS**

According to Adriana Olivarez, director of media research for Univision Television Group, the Hispanic population in the United States grew 58% between 1990 and 2000. This year, it will reach 30.3 million, and it is projected to grow to 33.2 million in 2010, 37.6 million in 2015 and 41.7 million in 2020.

DVD-player penetration among Latinos who speak Spanish is 84%; about 8 million Spanish-speaking households own DVD players.

Of particular note is the number of DVDs Latinos purchase and rent compared to the rest of the population. In the last three months, Olivarez said, on average Hispanics purchased 6.3 DVDs and rented 10, while non-Hispanics purchased 5.5 DVDs and rented 8.1.

Representatives from major studios, including Buena Vista Home Entertainment and Warner Home Video, said Latinos comprise 10%-15% of DVD purchasers.

To reach this entertainment-hungry population, a targeted marketing campaign is key.

"The Latino market is not a niche, but a country within a country," said Concepcion Lara, senior VP of Ventura Distribution's Studio Latino. "We've committed resources to help retailers move the category forward. We go to conferences, do TV and radio promos and offer consulting expertise.

Warner Home Video VP of multicultural sales Antonio Sosa said retailers need to have more Spanish signage and expand their selection of Latino-oriented product in the appropriate markets.

Noriega added that studios and retailers need to consider the differences in the Latino population from one region to the next. "You can't just put the content on any shelf," he said. "Some titles that aren't as strong are being brought (Continued on page 35)

BILLBOARD APRIL 23, 2005

# **Redeye Lights Up Deal With Fire Records**

Fire Records is one of the latest signings in a busy 2005 for Redeye Distribution. The U.K. label launched in 1986 but had fallen under the radar by the mid-'90s. Its catalog includes releases from such acts as Pulp, Blue Aeroplanes and Television Personalities.

"I thought it would be a good idea to get 36 bands to turn each part of the poem into a song," he recalls. "Label compilations are so weak that we thought we'd do something interesting, and as we don't have 36 bands on the roster. we just started asking all of our

Meanie, Philadelphia rock imprint Steel Cage, Chicago dance label Pulseback and Seattle's spirituality/world musicoriented Anja Records.

Eenie Meanie, which has released albums from Apples in

Stereo side projects Ulysses and the High Water Marks, is planning a tribute to electronic act Dimension 5 dubbed "Dimension Mix." Beck, Stereolab and eels are among those slated to participate.

In addition, Redeve reached an agreement with producer Daniel Lanois to distribute

his debut album, "Acadie," and the previously Internet-only "Rockets' collection of outtakes and live cuts.

**NEW AT NAVARRE:** New Hope, Minn.-based Navarre recently signed a handful of labels, led by New York-based Tomato Music. which has the rights to a number of early Townes Van Zandt releases. The label is planning to issue the soundtrack to the documentary "Be Here to Love Me: A Film About Townes Van Zandt.'

Additionally, Navarre picked up hip-hop labels 8 Ways Entertainment, owned by veteran Memphis rapper 8 Ball, and San Franciscobased Get Low Entertainment, run by JT the Bigga Figga. Navarre also signed San Francisco urban

direct-sales force, and we've introduced full marketing services to all of our labels. That's helping us with the labels we're talking to. People need more than just a distributor these days. It's very clear that we're growing, and we want more labels.

ETC.: Los Angeles-based Granite Records has reached a distribution agreement with Universal Music & Video Distribution's indie arm. Fontana. The label, formed by veteran A&R exec Dave Austin and drummer Phil Ehart of Kansas, will issue its first album in June from Portland, Ore.-based singer/ songwriter Geoff Byrd. A release from Caribbean-influenced trio Trinidad will follow.

Never lacking in promotions to entice indie music fans, retailer insound.com launched a 7-inch series this month. The first 7-inch features unreleased tracks from Vice/Atlantic recording act Panthers and Domino Records band Sons & Daughters.

Insound founder Matt Wishnow says his New York-based company pressed 1,000 7-inches and sent half of them to the 500 customers who spent the most during the past six months.



Fire is in the midst of a massive, multi-artist project that could be one of the more fascinating compilations of the year—or a colossal, pretentious failure. The label asked 36 acts to create a song using a portion of James Joyce's poem "Chamber Music." Among the participants are Mercury Rev, R.E.M.'s Peter Buck, Mike Watt, members of Sonic Youth, Willy Mason, Jessica Bailiff, Alan Licht and Mary Lorson.

Label manager James Nichols says the idea for the compilation came to him as he was reading the poem.

favorite bands. We tried to get as many people onboard influenced by Joyce as we could."

Nichols says Fire is working with the Joyce estate. The project does not yet have a release date.

Fire's roster includes psychedelic folk duo Puerto Muerto, ambient rock act Bark Psychosis and pop oddity War Against Sleep. For the United Kingdom only, the label will reissue Neutral Milk Hotel's "On Avery Island" album.

In addition to picking up Fire, Redeye recently obtained exclusive U.S. distribution for Los Angeles-based pop label Eenie

tmartens@billboard.com label the Mint, home to popular Bay Area duo Christion.

**By Todd Martens** 

Others in the distributor's latest crop include Sunrise, Fla.-based groove label **Neurodisc**, rock label Papoose and Sacramento, Calif.based Digital Musicworks International, previously an onlineonly operation.

Navarre Entertainment Media VP/GM Bob Freese says his company is not done making deals. "We've geared up and staffed up here, from college reps to a

## **UMVD**

Continued from page 33

reflects an adjustment for the 53 weeks in 2004. The extra week skews comparisons between 2004 and 2005, as the first quarter of 2004 ended March 28, and this year's first quarter ended

But good news is on the horizon in the form of digital tracks, which scanned 76.2 million units in the first guarter, up 204% from the 25 million scanned in the same period last year. Moreover, the category is showing accelerated growth, as almost every week the track total increases.

Catalog sales, down only 4.3% for the first quarter, are performing better than current-album sales, which were down 10.3%. Within retail categories, mass merchants continue to grow despite the decline of album sales. That store sector enjoyed a 3.6% gain in sales compared with first-quarter 2004. Meanwhile, sales at chain stores, which include traditional music retail as well as consumer-electronics and book chains, are down 17.1%.

The chains have not suffered a large batch of store closings since 2003, so executives speculate that their sales declines stem from a loss of market share in the wake of aggressive pricing by mass merchants and a reduced music SKU count as chains bring in other product lines.

White Plains, N.Y.-based Nielsen SoundScan determines marketshare rankings based on point-ofsale information. It collects the data for all formats and configurations from retailers, rack accounts and other merchants, including mailorder companies and online stores.

The accounts surveyed generate 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales occurring in the first 18 months of an album's release (12 months for classical and jazz titles), except for those that remain in the top half of The Billboard 200.

### **BACK TO THE NUMBERS**

UMVD scanned 46.2 million units in the United States in the first quarter, up from 42 million units in the corresponding period last year.

Some observers credit the strong release schedule of Universal Music Group, which has the best-selling album year-to-date, 50 Cent's "The Massacre," with 2.8 million scanned. Its other best sellers include the Game's "The Documentary," which has moved 1.8 million to rank No. 2, and Eminem's "Encore," which ranks fourth.

Others say UMVD's growth stems from its JumpStart program-which reduced wholesale prices on front-line albums from \$12.05 to \$9.49 or \$10.35 gaining favor with merchants.

'I definitely think that JumpStart is helping them," Trans World Entertainment chairman/CEO Bob Higgins says. "But in general UMVD has done a much better job with new releases than some of the other labels have done over the last few months."

Hastings Entertainment chairman/

president/CEO John Marmaduke has a similar explanation for UMVD's success. "It's an equal weighting of their roster and their [JumpStart] program," he says.

While UMVD's competitors concede privately that JumpStart is driving gains in market share, they continue to question its profitability.

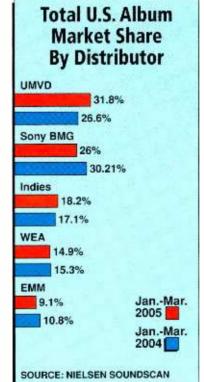
The recently merged Sony BMG

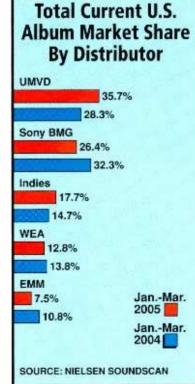
placed second with a 26% share. down significantly from the two companies' combined first-quarter 2004 share of 30.2%. Sony BMG has five of the top 10 sellers so far this year, including John Legend's "Get Lifted," which has scanned 900,000 units, and Kelly Clarkson's "Breakaway" (870,000).

The indie sector picked up market share, finishing the first quarter with 18.2%, compared with 17.1% for the same period last year. WEA-which had the quarter's No. 3 album, Green Day's "American Idiot"—saw its share decline slightly, while EMI Music Marketing dropped from 10.8% to 9.1%.

In the current-albums market, UMVD made a big move, finishing the quarter with 35.7%, versus 28.3% in first-quarter 2004. Sony BMG's 26.4% share is down from the combined 32.3% the companies had last year.

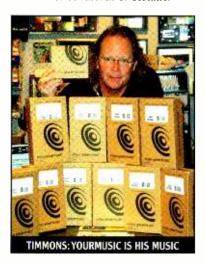
In corporate market share for total album sales, UMG's 31.8% will soon be affected by Fontana, the independent distribution company it launched in March. Sony BMG Music Sales Enterprise finishes second with 27.7% when scans from RED, its independent distribution arm, are added. Likewise, Warner Music Group's share grows considerably—to 17.3%when Alternative Distribution Alliance is added. EMM's share grows to 10.1% when Caroline's scans are included. Without RED, ADA and Caroline, the indie sector's share falls to 13.2%.





# **New Record Club Site Is Retailers' Friend/Foe**

BMG Music Service, the recordclub component of Bertelsmann's BeMusic division, recently launched yourmusic.com, which sells CDs for \$5.99. Music retailers don't know whether to be furious or ecstatic.



John Timmons, owner of Louisville, Ky.'s Ear X-Tacy—a member of the Coalition of Independent Music Stores—says he has spent thousands of dollars on the site, routinely ordering 30 or even 60 copies of titles. Using the site as a supplier pleases Timmons greatly, because three of the majors charge merchants \$12.02-\$12.07 for front-line titles, and the fourth. Universal Music & Video Distribution, sells most of its top titles at \$10.35 under its JumpStart program. Prices are even higher for retailers that have to buy from one-stops.

Clearly, Timmons is getting a bargain when he buys from the site,

especially because it includes free shipping—and he is not the only merchant taking advantage of the fantastic offer. One executive at a large chain that buys direct from the majors tells Retail Track, "We might have to rethink our replenishment mechanisms."

But most music retailers—Timmons included—are furious about the offer, saying it devalues the CD in the eyes of consumers.

Timmons went a step further and publicized the offer in an e-mail that has made its way around the industry. While some merchants wish he had kept his mouth shut, they are not as annoyed as BMG Music Service (which, by the way, was not part of the **Sony-BMG** merger). The labels now have their eyes on BMG's record club, which has moved to limit sales to three copies per title, sources say.

Meanwhile, Timmons finds himself persona non grata at yourmusic.com, which has closed his accounts—at least the ones it can trace back to him.

Record clubs license albums, which is why their pricing structure is much lower than that of traditional retail. *Billboard* estimates that each CD sold through yourmusic.com costs BMG Music Service \$3-\$3.75, including shipping, which is why the site can afford to sell it for \$5.99.

Executives at the majors question the legality of yourmusic.com, because record clubs are supposed to function as mail-order houses. Operating as a wholesaler or an online retailer is viewed as a licensing violation. Sources say the BMG club's \$5.99 offer is only available online

and has not been advertised in national magazines, the traditional record-club vehicle. They say this offer is worse than the onepriceCD.com offer of \$9.99 per CD that BMG tried a couple of years ago.

BMG Music Service declined to comment. But sources familiar with yourmusic.com point out that it is a subscription service like **NetFlix** rather than a typical online store. Subscribers receive one CD a month from a ranked list they supply. They pay \$5.99 monthly, even if they have not supplied a list or have already purchased all the titles on their list.

These sources also defend yourmusic.com against the charge that it is operating as a wholesaler, pointing to an onsite notice that CDs purchased from it are "intended for personal use only and not for resale or any other commercial purpose."

In addition, one source says, the company has a weekly meeting where it pulls possible fraudulent orders to investigate. "They are trying to stop people from reselling albums," the

source insists.

But retailers and major-label execs question the effectiveness of such efforts. A senior distribution executive at one of the majors says he recently ordered 10 copies of an album from



one of the BeMusic record clubs, and it fulfilled his order.

One merchant says he prefers the regular offer for BMG Music Service members anyway: When they buy one album at full price, they can get other titles for \$1.99 each. On the general club site, bmgmusicservice.com, the offer does not appear to have a quantity limit. Given the shipping charge of \$2.79 a unit, if a member buys 60 albums, the unit cost comes to \$5.05, the merchant reports.

"I have heard that the majors are looking into the legality" of the operation, the merchant says. But a source familiar with BMG Music Service says the company notified the major labels before rolling out its subscription site. That source says yourmusic.com had a soft launch about five months ago, and then the company started spreading the word online two months ago.

While executives at some of the majors say they are considering whether to pursue litigation to remedy the yourmusic.com situation, others believe record clubs are too small to be a threat. "I don't think the record clubs are the lightning rods they once were for retailers," one label executive says.

But a senior distribution executive has a different take: "My candid thoughts are that the majors have to figure out how we can get off of the heroin of re-upping for the large record-club advances."

And what about the retailer whose e-mail helped prod the controversy? "Ultimately," Timmons says, "I think this yourmusic.com offer is a really bad thing for the industry, but as long as this is out there, I would be a fool not to be taking advantage of it."

# **DVDs**

Continued from page 33

in in larger quantities than they should be."

#### WHAT'S WORKING

The most sought-after DVD categories for the Latino market include children's, action/horror and classic Spanish-language films. Growing areas include TV on DVD (mainly telenovelas) and music.

To succeed in the market, Xenon Pictures president Leigh Savidge said, "you need to have a broad offering of feature film, TV, documentaries and more."

Many studios try to sell these categories to retailers as potential stock for a designated Latin or foreign section. However, a number of retailers have yet to set aside such a space.

"A store-within-a-store concept would be great," Ventura Entertainment executive VP/GM Chris Lynch said.

The decision to include subtitles or

dubbing depends on the genre, participants said.

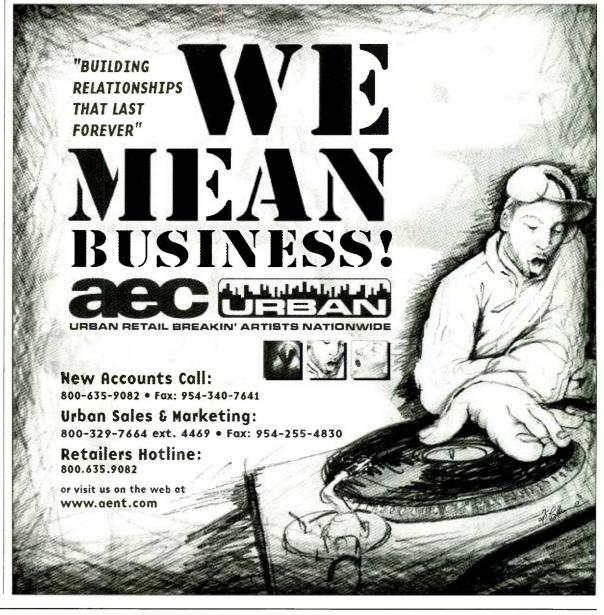
Lori MacPherson, VP of brand marketing and product managing for Buena Vista Home Entertainment, said that for her company's mainly family-oriented projects, dubbing makes more sense.

But with feature films, according to Warner Home Video VP of multicultural marketing Eva Davis, "Hispanics want to hear the movie in the language it was produced in." She added that Warner is devoting time this year to clarifying the subtitle options on its packages.

When it comes to promoting mainstream titles to the Latino audience, Davis and MacPherson agreed, campaigns on Spanish-language TV and radio are best.

Such efforts yielded surprisingly good sales among Hispanics for "Mystic River," Davis said, and she expects a similar response when "Million Dollar Baby" reaches DVD.

The DVD en Español conference was hosted by Home Media Retailing in conjunction with the Digital Entertainment Group and The Hollywood Reporter.



# Digital Entertainment



No.6: Dave Matthews Band lands in the top 10 of the audio streams list with the AOL debut of its new single "American Baby."

### AOL Music: Total Monthly Streams

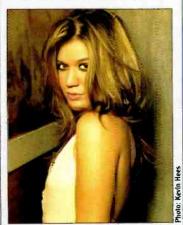
### **TOP AUDIO**

A NATALIE	
1 NATALIE	3.484.033
	,484,033
2 AKON	
Lonely UNIVERSAL	2,848,200
3 50 CENT	
Candy Shop ttt INTERSCOPE	2,507,219
4 EMINEM	
	1.474.690
5 THE GAME	, ,
	1,167,37
	1,107,57.
6 DAVE MATTHEWS BAND	060.05
American Baby * RCA	863,353
7 50 CENT	
Disco Inferno INTERSCOPE	802,354
8 BRUCE SPRINGSTEEN	
Devils & Dust * COLUMBIA	761,602
9 MARIO	-
Let Me Love You *** J RECORDS	602,913
	002,51.
10 R. KELLY	·
Trapped In The Closet (Chapter 1 of 5) * INE	557,110

#### TOP VIDEO

1 50 CENT Candy Shop *** INTERSCOPE	1,846,622
2 CIARA Oh! ZOMBA	1,814,954
3 FRANKIE J Obsession No Es Amor columbia	1,632,988
4 CIARA 1, 2 Step zomba	1,251,207
5 BRITNEY SPEARS Do Something IVE	1,084,387
6 JENNIFER LOPEZ Get Right EPIC	994,093
7 KELLY CLARKSON Since U Been Gone *** ** RCA	970,067
8 JESSE MCCARTNEY Beautiful Soul *** HOLLYWOOD	953,253
9 DESTINY'S CHILD Girl COLUMBIA	846,720
10 MARIO Let Me Love You ***   RECORDS	787,800

First Listen/FirstView \*\* AOL Music Live
† Artist of the Month † Breaker Artist †† Sessions©AOL
Source: AOL Music for four weeks ended April 7



No. 7: With a live AOL performance, Kelly Clarkson's "Since U
Been Gone" is No. 7 on the video streams list. The song also tops the Billboard Pop 100 chart for a fifth week in a row

# IP Rights Are Focus Of 'Culture' Discussion

BY KATIE HASTY

NEW YORK—Jeff Tweedy believes that artists and their audiences share equal stock in a piece of music.

"Once you create something, it doesn't exist until it enters into somebody's consciousness," the Wilco frontman said. "If you listen to a piece of music, you're a part of it." Tweedy was speaking at "Who Owns Culture?," an April 7 event hosted by the New York Public Library and Wired magazine that discussed intellectual-property rights of dig-

ital music. Joining Tweedy was Stanford University law professor/author/activist Lawrence Lessig. Wired contributing editor Steven Johnson served as moderator.

Attendees as well as those who logged on to a live webcast of the event witnessed a discussion that affects musicians, labels, publishers and music fans.

The IP debate stretches from blogs to Congress to the U.S. Supreme Court, but

Tweedy has made his peace with the Web. He has seen his music given to a few choice people, who then distributed it to thousands more. And he couldn't be happier.

Streaming media, digital distribution and old-fashioned word-of-mouth helped make Wilco's 2001 album "Yankee Hotel Foxtrot" into a success story. The band continues to liberally embrace such methodology.

Lessig has been outspoken in his desire for less restrictive copyright law and more Web innovations. He led the legal challenge to the 1998 Sonny Bono Copyright Term Extension Act; chairs Creative Commons, a digital nonprofit playground for the arts; and has authored titles like "Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity."

In one of Lessig's recent columns for Wired, "Why Wilco Is the Future of America," he reiterated through Wilco's example how it is possible for bands to take control of their copyrights and release their art on the Web. Citing subscription services and open-source code as other methods of "freeing" culture, Lessig applauded the band's willingness to liberate its album, after abandoning Reprise Records and releasing the

shelved album themselves—for free, online.

"What struck me most was his clarity." Lessig said of Tweedy in his column. "He was a man called to a war that he couldn't believe had to be fought. Yet it isn't ideology that drives him. It's common sense."

"We went about our use of the Internet with a defeatist attitude," Tweedy said. "We can't win against it—it's there, and people are going to use it. But since we didn't have a label, we could do whatever we wanted."

The band gained notoriety, fans and, ultimately, the sup-

port of Nonesuch Records. The label allowed Wilco to maintain free online distribution in parallel with the CD's commercial release.

Despite little radio airplay and its online availability by the time of its release, the album enjoyed healthy sales at a time when peerto-peer file sharing was attacked as a pirate's island. According to Nielsen SoundScan, "Yankee Hotel Foxtrot" sold 56,000 copies

in its first week, and has since moved 516,000.

Even with last year's Grammy Award-winning "A Ghost Is Born," Wilco continues to follow a Web-intensive model, offering prerelease streams and rarities online, allowing a wide berth for P2P fans. During the "Culture" chat, Tweedy had nothing but praise for his fans and vowed to continue his online marketing strategies for the band.

Tweedy and Lessig's greater concern throughout the discussion lay with the concept of ownership, both with the manufactured product of an album and the bits of a digital file.

"A CD is not the same as a pair of tennis shoes," Tweedy said. "A track is just a computer file. But music is an experience, something that transcends all that."

That is part of the essence of ownership, he said. The listener's mind makes the music what it is.

"Kids are raised violating the law with this technology," Lessig said. He suggested that the message of legislation like the Digital Millennium Copyright Act is that enjoying too much music is against the law. Lessig said young adults growing up with today's technology may conclude: "The law is an ass."



Discussing the ownership of digital music are, from left, Stanford University professor/author/activist Lawrence Lessig, Wired magazine contributing editor Steven Johnson and Wilco frontman Jeff Tweedy.

#### **Four Fantastic Themes**

An upcoming Activison videogame based on Marvel Comics' Fantastic Four will feature original songs written and recorded specifically for each character. Emo rock act Taking Back Sunday recorded the title track for Mr. Fantastic, hip-hop's Jurassic 5 did the theme for the Thing, punk newcomers the Explosion wrote the music for the Human Torch, and all-girl group Go Betty Go created the sound for the Invisible Woman. The songs will be featured online in music-video-like trailers and in unlockable features within the game itself. "The Fantastic Four" is scheduled to ship this summer on all major game platforms.



### **Prince Jams Online**

Prince has added several new tracks to his New Power Generation Music Club site, including an exclusive 12-minute live performance taped during the NAACP Image Awards. The "Vanguard Jam" features Prince, Sheila E., Morris Day and Jerome Benton performing the new Prince single "Satisfied," as well as "D.M.S.R." and "Housequake." Other site additions include the new track "GlassCutter." All songs are available exclusively via the Musicology download store, at npgmusicclub.com, which hosts more than 200 Prince tracks as well as other merchandise.



### **Dialing For Titles**

Mobile phone manufacturer Motorola will embed a music recognition and identification service from U.K.-based Shazam Entertainment into select handsets. For a fee, the applications allow users to identify the title, artist and album of a song by pointing the device at the music source. The information may then be used to buy ringtones, CDs and, eventually, full-track downloads via the phone. Motorola is the first handset manufacturer to adopt Shazam's technology.

### **NEWTECH**

Yamaha has rescued the early 20th century paper-roll player piano from obsolescence and is turning it into a

WiFi-enabled digital entertainment center—at 21st century prices. The Disklavier Mark IV grand player piano has an 80GB hard drive and comes with a full-color, touch-screen, PDA-like WiFi remote control. Both the remote and an optional 10-inch, full-color, touch-screen tablet controller can operate the piano via a home network.

Unlike player pianos of yesteryear, a digital system powers the instrument. But, like any other piano, it has workable keys and strings so users can play on their own or play along with

their personal music collection stored on the hard drive. In addition to MIDI files and CDs, the hard drive can store

digital images as well as Yamaha's library of PianoSoft instructional software titles and karaoke software.

The remote features songcontrol functions and playlist management software, and can display digital images and song information. The larger tablet controller does the same but also displays karaoke-style song lyrics and customizable visual elements.

Music can be streamed to connected speakers and systems in multiple rooms. The system can also display lyrics, photos and videotaped piano performances on standard TV sets.

The basic model is \$35,495.

More advanced models that include the tablet controller are \$56,695.

ANTONY BRUNO

	dL 23		Billboard TOP DVD	SAL		5)
	×		Sales data compiled by S Nielsen VideoScan			
THE WILL	LAST WEEK		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		16	学性 NUMBER 1 学性を	3 Weeks At Number 1		
1	1		THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISIA HOME ENTERTAINMENT 36387	Animated	PG	29.98
2		W	CLUMBIA TRISTAR HOME ENTERTAINMENT 04847	Julia Roberts Jude Law	R	29.98
4	2		THE INCREDIBLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841	Animated	PG	29.98
			AFTER THE SUNSET (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07763	Pierce Brosnan Woody Harrelson	PG-13	27.98
5	3	2	FINDING NEVERLAND (WIDESCREEN) MIRAMAX.HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38218	Johnny Depp Kate Winslet	PG	29.98
6	6		BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 98344	Animated	G	29.98
7	4	2	FAT ALBERT FOXVIOE0 27549	Kenan Thomas Kyla Pratt	PG	29.98
	, le	117	AFTER THE SUNSET (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07764	Pierce Brosnan Woody Harrelson	PG-13	27.98
٠	· N	<b>82</b>	APOLLO 13: 2 DISC ANNIVERSARY EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20023	Tom Hanks Kevin Bacon	PG	24.98
10	5	2	FINDING NEVERLAND (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40156	Johnny Depp Kate Winslet	PG	29.98
Ħ	10	w	ORGAZMO: UNRATED SPECIAL EDITION UNIVERSAL STUDIOS HOME VIDEO 22794	Trey Parker	NR	19.98
12	8	2	STAR WARS: CLONE WARS VOLUME 1 FOXVIDE0 25/92	Animated	NR	19.98
13	14		NAPOLEON DYNAMITE FOXVIDED 24392	Jon Heder	PG	29.98
114	10		THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497	James Garner Gena Rowlands	PG-13	27.98
15	7	2	BRIDGET JONES: THE EDGE OF REASON (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDED 20719	Renee Zellweger Hugh Grant	R	29.98
16	12		LADDER 49 (PAN & SCAN) TOUCHSTONE HOME WIDEO/BUENA VISTA HOME ENTERTAINMENT 32059	John Travolta Joaquin Phoenix	PG-13	29.98
17	13		LADDER 49 (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35508	John Travolta Joaquin Phoenix	PG-13	29.98
13	19	4	THE SPONGEBOB SQUAREPANTS MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 27-2-3	Animated	PG	29.98
19	9	2	BRIDGET JONES: THE EDGE OF REASON (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDED 26720	Renee Zellweger Hugh Grant	R	29.98
23	iE E	irmy	SHALL WE DANCE (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	PG-13	29.98
21	11		BARBIE - FAIRYTOPIA UONS GATE HOME ENTERTAINMENT 17120	Animated	NR	19.98
22	17	8	SHARK TALE (WIDESCREEN)   DREAMWORKS HOME ENTERTAINMENT 91955	Animated	PG	29.98
23	39	٠	RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME (VIDED 25944	Jamie Foxx	PG-13	29.98
24	16		SHARK TALE (PAN & SCAN)   DREAMWORKS HOME ENTERTAINMENT 91956	Animated	PG	29.98
25	36		DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT HOME ENTERTAINMENT 86644	Animated	NR	16.98
<b>2</b> ð	SI E	HEN	WHAT THE BLEEP DO WE (K)NOW!?	Mariee Matlin	NR	29.98
27	38	8	FRIENDS: THE COMPLETE NINTH SEASON WARKER HOME VIGEO 33661	Jennifer Aniston	NR	44.98
23	ĮU.		LAST OF THE MOHICANS (DIRECTOR'S EXTENDED EDITION) FOXVIDED 01088	Matthew Perry  Daniel Day-Lewis Madeleine Stowe	R	14.98
29	H.	W	APOLLO 13: 2 DISC ANNIVERSARY EDITION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 27248	Tom Hanks	PG	27.98
<b>3</b> 0	29	5	THE SPONGEBOB SQUAREPANS MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 2004	Kevin Bacon Animated	PG	29.98
31	15	16	FORREST GUMP (SPECIAL EDITION)	Tom Hanks	PG-13	14.98
32	32		PRINCESS BRIDE MANAGEMENT TO THE PRINCESS BRIDE	Cary Elwes	PG	19.98
33		11.57	MGM HOME ENTERTAINMENT 02382  FLIGHT OF THE PHOENIX (WIDESCREEN)	Robin Wright  Dennis Quaid	PG-13	
34			STAR WARS: EPISODE I-THE PHANTOM MENACE	_ Liam Neeson	PG	19.98
35			RESERVOIR DOGS: SPECIAL EDITION	Ewan McGregor Harvey Keitel	R	14.98
3a 3a	40		ARTISAN HOME ENTERTAINMENT 12050  MULAN 2	Tim Roth Animated	G	29.98
	40		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122  COMING TO AMERICA	Eddie Murphy		
37			PARAMOUNT HOME ENTERTAINMENT 21577  TITANIC	Arsenio Hall  Leonardo DiCaprio	R	14.98
38	21		THE PASSION OF THE CHRIST (WIDESCREEN)	Kate Winslet  Jim Caviezel	PG-13	14.98
37	27	Ne)	FORVIOED 22975  THE BOONDOCK SAINTS	Luca Lionello	R	29.98
46	U.S.	الطل	FOXVIDED 2002807	Willem DaFoe	R	14.98

	RIL 23 2005		Billboard TOP MUSI	CVIDE	05
WEEK	r week		Sales data compiled by Nielsen SoundScan	Daissiant	TAPE/DVD PRICE
2	LAST		LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAP
•	1		多質を NUMBER 1 を営ま FAMILY JEWELS EPIC MUSIC VIDED/SDNY MUSIC ENTERTAINMENT 58843	2 Weeks At Number 1 AC/DC	19.9 <b>8 D</b> VD
	3	7	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW: UND SEN FEW: UND SE	Chosen Few	13.98 CD/DVD
3	4	ELE	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF_JAM/WARNER BROS_WARNER MUSIC VISION 38628	Jay-Z/Linkin Park	19.98 DVD/CD
4	5	24	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103	Creed	13.98 CD/DVD
5	2		IF WE COULD ONLY SEE US NOW ISLAND VIDEO 9 1550	Thrice	19.98 CD/DVD
	13		LIVE AT DONINGTON A 3  EPIC NUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
7	7	8-1	BEHIND HAZEL EYES VENTURA DISTRIBUTION 24092	Kelly Clarkson	14.98 DVD
	8		WHO PUT THE 'M' IN MANCHESTER? ATTACK FILMS/SANCTUARY 88404	Morrissey	19.98 DVD
•	6	PLOT	ANYWHERE BUT HOME   S WING-UP VIDEO/BMG VIDEO 13106	Evanescence	25.98 CD/DVD
10	17	45	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULG ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932	AR HITS Pantera	18.98 CD/DVD
11	12	21	NEVERMIND EAGLE VISION 20069	Nirvana	19.98 DVD
12	15	U	USHER: RHYTHM CITY VOLUME 1: CAUGHT UP LAFACE VIDEO/ZOMBA VIDEO 67566	Usher	19.98 DVD
15	21		PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD
14	19	122	CROSSROADS GUITAR FESTIVAL (2 DISC SET)   4 WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 20378	Eric Clapton	29.98 DVD
15	16	H.	END OF THE CENTURY: THE STORY OF THE RAMONES SIRE/RHINO HOME VIDEO/WARNER MUSIC VISION 70399	The Ramones	19.98 DVD
15	9		ISRAEL HOMECOMING Bill & Gloria Gaither And Their GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 446:9	Homecoming Friends	19.98 DVD
Ð	14		LIVE AT STARLAND BALLROOM EQUAL VISION/COLUMBIA/SONY MUSIC ENTERTAINMENT	Coheed And Cambria	19.98 DVD/CD
12.	10	6	<b>JERUSALEM</b> Bill & Gloria Gaither And Their GAITHER MUSIC VIOED 44617	Homecoming Friends	19.98 DVD
19	23	19	LIVE AT THE GREEK 14UREPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624	Josh Groban	28.98 DVD/CD
<b>23</b> 3	<b>2</b> 8		GREATEST HITS 1978-1997 ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58032	Journey	14.98 DVD
21	18		ALL THE BEST CAPITOL VIOEO/EMM MUSIC VIOEO 44345	Tina Turner	24.98 DVD
22	25	66.	NUMBER ONES • EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD
23	22	8	LIVE AT MONTREUX 1994 EAGLE VISION 39042	Johnny Cash	14.98 DVD
24	Ж	**	CELTIC WOMAN MANHATTAN RECORDS/FMM MUSIC VIDEO 44804	Celtic Woman	19.98 DVD
25	20		THE COLLEGE DROPOUT: VIDEO ANTHOLOGY ROC:A-FELLA/DEF JAM/UNIVERSAL MUSIC & VIDEO DIST. 033944	Kanye West	13.98 DVD/CD
26	24	12	LED ZEPPELIN A 10 ATLANTIC VIDEO/WARNER MUSIC VISION 970198	Led Zeppelin	29.98 DVD
27	29		AFTERGLOW LIVE ▲ <sup>2</sup> ARISTA RECORDS INC/BMG VIDEO 84543	Sarah McLachlan	22.98 DVD/CD
28	26	700	THE GORGE ▲ 3 BAMA RAGS/RCA/BMG VIOEO 61931	Dave Matthews Band	25.98 CD/DVD
29	mi s	ann.	SELENA - LIVE: THE LAST CONCERT IMAGE ENTERTAINMENT 0 1082	Selena	24.98 DVD
30	30	71	YOU GOTTA MOVE A 4 COLUMBIA MUSIC VIDED/SDNY MUSIC ENTERTAINMENT 58834	Aerosmith	19.98 DVD/CD
31	27		QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400	Queen	19.98/19.98
32	34	722	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE  JIVEZOMBA VIDEO/BMG VIDEO 65443	Britney Spears	19.98 DVD
33	35		ACCESO TOTAL ● WEA LATINA VIDED/WARNER MUSIC VISION 62028	Mana	17.98 <b>DV</b> D
34	33	-40	THE REEL ME ▲ 3  EPIC MUSIC VIOEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez	13.98 DVD/CD
35	13.6	HTT.	TEXICAN STYLE: LIVE FROM AUSTIN ▲ EPIC MUSIC VIDED/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD
36	32	100	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER MUSIC VISION 48563	Linkin Park	21.98 CD/DVD
3.7	37		LOS SUPER HITS DEL ANO Y SUS VIDEOS DISA VIDEDIUNIVERSAL MUSIC & VIDEO DIST. 728879	Various Artists	15.98 CD/DVD
38	39	113	SOLO SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380	Ricardo Arjona	19.98 DVD/CD
39	litte	10:01	HE TOUCHED ME: VOLUME 1 & 2 SPRING HOUSE VIDEO/EMI 44407	Elvis Presley	28.98 DVD
40	36		MOTLEY CRUE: GREATEST VIDEO HITS (UNCENSORD)  HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 45309  5,000 units for video singles: • RIAA gold cert for sales of 50,000 units for \$F or LF videos; △ RIAA	Motley Crue	19.98 DVD

IAA gold cert, for sales of 25,000 units for video singles, ◆ RIAA gold cert, for sales of 50,000 units for \$F or LF videos, △ RIAA platinum cert, for sales of 50,000 units for video singles, ♦ A platinum cert, for sales of 100,000 units for \$F or LF videos, ○ RIAA gold cert, for 25,000 units for \$F or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for \$F or LF videos, certified prior to April 1, 1991. ◆ RIA

# Songwriters & Publishers

# Sugar Bar Sweet On Open-Mic Night

#### **BY JIM BESSMAN**

Their own stature long established, Nickolas Ashford and Valerie Simpson are encouraging a new generation of songwriter/artists at the Sugar Bar, their restaurant/nightclub on New York's Upper West Side.

The SRO Thursday-night open-mic events, while open to all worthy vocalists (even visiting superstars like Patti LaBelle and Chaka Khan), have served as a steppingstone for aspiring singer/songwriters, some of whom have earned their own solo showcases on other nights at the Sugar Bar.

But Thursday nights have also attracted major music-industry figures who see an opportunity to groom new talent in a unique setting.

"Where else in this city can emerging artists hone their skills before a discerning audience that truly appreciates songs and singers?" asks Cherry Lane Music Publishing president Aida Gurwicz, whose company administers Ashford & Simpson's securitized (via the Pullman Group) catalog.

"Nick and Val not only attract primo young and sometimes notso-young artists with big-time aspirations, but also audiences not unlike themselves—musically sophisticated people who appreciate both quality and effort and who are not parsimonious with their appreciation for either or both," Gurwicz adds. "We have brought developing artists in to practice their craft."

Unless they are on the road, Ashford & Simpson are always present Thursday nights at the Sugar Bar, which is located in the same 72nd Street and West End Avenue building that houses their Hopsack & Silk production and Nick-O-Val Music publishing companies.

Simpson, in fact, leads the backup singing for all vocalists, who are accompanied by a tight, professional house band ensconced in a tiny alcove at the far end of the narrow first floor. Ashford generally stays in an upstairs lounge, singing along with the rest of the



room to a projection of the proceedings on a wall TV.

"It's like 'the New York thing,' "Ashford says. "If you can make it at the Sugar Bar, you can make it anywhere, because it's a tough crowd of intelligent, mature listeners who have heard a lot."

Indeed, a recent open-mic night found Queen Latifah and veteran Warner Bros. Records publicist Liz Rosenberg in the house.

"If they can prove themselves on a Thursday, we approach them about doing a whole night of their own," says Simpson, who has herself performed new material at the Sugar Bar. She singles out Vicky Natale, a school teacher and open-mic regular who went on to win "Star Search" and then started writing her own songs.

"She was inspired to come back strong as a writer and had her

own show of her own material," Simpson continues. "Covering somebody else is great, but they've got to come up with their own hits."

Simpson also cites singer/songwriter Ryan Shaw. "He wowed us for over an hour-and-a-half with original material," she says. "We were in the aisles dancing."

Felicia Collins, guitarist in the CBS Orchestra (the house band on "Late Show With David Letterman," led by Paul Shaffer), also starred at a recent showcase, with original material "that was slamming and radio-ready—but radio isn't ready!" Simpson says. Ashford adds that singer/songwriter Andy Roda, formerly signed to Virgin and a "Next Big Star" runner-up, was contacted by Motown following a Sugar Bar outing.

Patrick Walker, a budding singer/songwriter who has show-cased at the club, hails the "royal opportunity" its open-mic nights afford. "You can sing a cover song or bring charts of original work and see how the band talent factors in for a songwriter trying to hear how a song could sound, or you can sing an original and let the band create accompaniment for you. That's talent to learn from," he says.

The Ashford & Simpson track record as composers of Motownera classics like "Ain't No Mountain High Enough" and such gems performed on their own as "Found a Cure" and "Solid" looms large in the appeal of the Sugar Bar.

"A critical element is that the proprietors are professional recording artists and songwriters," Walker says. "Feedback and advice from them is a blessing that they do extend, and because they have had successful recording careers, a host of industry representatives are always passing through who also will extend advice and sometimes even more."

Gurwicz concludes, "It's a hip throwback to a time when melody mattered and songwriters were to be nurtured and revered for their talent."

# Can Labels Control DPD Statutory Rates?

What is the deal with labels and DPDs?

That is the question an increasing number of publishers and lawyers who work with artist/songwriters are asking. They are grumbling about DPD royalties—the mechanical royalties due for digital phonorecord deliveries that online music services typically include as part of their all-in royalty payments to labels for sound-recording licenses.

While labels are required to pass on the DPD royalties to publishers if the services did not license the compositions directly from the publishers, the grumblers are saying that some labels are paying publishers less than the full DPD statutory rate of 8.5 cents per song per download. Instead, they are reducing the amount according to the terms of the labels' controlled composition clauses in the artist/songwriters' record deals.

Is this because of lack of information or differing interpretations of the law? Probably some of both.

Before many artists, publishers and labels began doing deals with online music services, the federal government passed a law creating DPD rights.

Congress made changes to the compulsory mechanical license pro-

visions of the Copyright Act in 1995, when it created a digital performance right in sound recordings. At the same time, it reaffirmed the mechanical rights of songwriters and publishers for digital distribution through new technology.

The amendment defined a digital phonorecord delivery to describe the

ices—without the service having to obtain another license.

What is different about this law is the fact that Congress considered the common industry practice of including a controlled composition clause in record deals, where the artist/songwriter agrees to a reduced royalty rate for songs he or \_\_\_\_\_ she controls.

Specifically, contracts entered after June 22, 1995, between a label and a recording artist who is the author of the composition cannot include "a rate" for the making and dis-

tribution of the musical work below that established for the compulsory license. Typically this rate is some reduced amount, such as 75% of the statutory rate.

The one main exception is that a recording artist who effectively acts as his or her own music publisher may accept a lower rate if the contract is entered after the recording was made in a form ready for commercial release—not a demo.

In that case, a label could negotiate

the DPD rate with an artist/songwriter who controls the publishing and licenses or sells completed masters to the label.

So why is it that some labels are supposedly not paying the full statutory rate to artists who do not fall under this exception?

Some lawyers and label execs say the law does not make it clear whether or not it applies to the "cap" provision of the clause, which limits a label's obligation to pay more than 10-12 times the statutory rate, when albums are downloaded.

Also, they say that the law should not affect a label's contractual right to withhold payment of any mechanical royalties—whether for DPDs or physical goods—when the mechanical royalties actually paid to the artist/songwriter and third-party publishers on physical goods exceed the cap, permitting the label to recoup amounts paid beyond the cap from all royalties due the artist.

Whether these positions circumvent the law or are permissible remains to be seen. Compulsory license provisions are among the topics that federal legislators are expected to discuss this year, so there may be an opportunity to clarify the government's attempt to address industry customs.

**DEEP BACKGROUND: BMI** and **Muzak**, including its 110 affiliates, have settled on new licensing fees for Muzak's background music services. The terms, which were not revealed, are subject to federal court approval as part of the rate court proceeding BMI initiated in 1997. BMI VP of general licensing **Tom Annastas** says the deal represents a higher rate for songwriters than Muzak paid in the past.

BMI says that after approval, it will offer the same terms to **Music Choice**, **PlayNetwork** and **DMX Music**, which also provide background music.

SMELLS GOOD: EMI Music Publishing has landed a worldwide copublishing deal with Kelly Clarkson's Smelly Music (ASCAP). She co-wrote six songs on her current RCA album "Breakaway," which has sold more than 1.8 million units in the United States since its release last November, according to Nielsen SoundScan.

Clarkson co-wrote the latest single from the album, "Behind These Hazel Eyes," with Max Martin and Lukas "Dr. Luke" Gottwald. She has also collaborated with Kara Dio-Guardi, Chantal Kreviazuk, Raine Maida and others.



process through which a consumer receives phonorecords—copies of recorded music—by digital transmission. The delivery requires payment of a mechanical royalty to the publisher/songwriter.

The law also permits the party who licensed the right to make a DPD, typically a record label that owns or controls the master recording, to pass this right on to third parties—such as online music serv-

BILLBOARD APRIL 23, 2005

'Australian Idol' runner-up Anthony Callea takes his debut album to No. 1 Down Under



# 



Canadian retailers react to Maverick's exclusive Starbucks deal with Alanis Morissette

UNITED KINGDOM / EUROPE / ASIA / JAFAN / AUSTIALIA / AFRICA / CANADA

# Germany's Echos Earn Mixed Reception

EY WOLFGANG SPAHR

EERLIN—The audience of 4,000 industry members at the 14th annual Echo Awards ceremony here April 2 bore veitness to the revival of domestic repertoire in the German market. However, the show's viewing figures were down from 2004, and retailers report a low-key initial

reaction to this year's broadcast from consumers.

In March, labels body BPW reported a substantial slowing of the decline in the German recorded-mus.c market: The value of the market shrank by only 4% during 2004, following four consecutive years of double-digit down-turns (Billboard, March 26).

BPW hailed the renewed strength of domestic reper-

toire as a major factor in that performance, and senior label executives have since publicly underlined their commitment to local talent.

The theme resonated throughout the evening during

the Echos. It was reflected onstage by Xavier Naidoo, singer for Universal act Söhne Mannheims, which won the award for national rock/pop group. "Ou- country must seek to make German artists strong," Naidoo told the audience at the Estrel Convention Center and those watching at home.

The International Federation of the Phonographic Industry estimates that as recently as 1998, Germany was

the world's third-biggest market in terms of retail value

(\$3.01 billion); in 2004, it was No. 5 (\$2.15 billion).

Against that background, Edel Records CEO Micrael Haentjes describes this year's Echos gala as a showcase for the entire German industry. "I'm hop ng to see a general gained impetus for sales," he says, "and also in terms of our industry's reputation."

Warner Music Germany GM Alexande Maurus ins sts

that the annual show has a positive effect for featured acts. "Performances by successful, 'real' a tists encourage a fundamental awareness on the part of consumers," he says. "That will automatically boost sales.

Sony BMG group Silbermond won best national rewcomer, and vocalist Annett Louisan was named German artist of the year. Both performed during the show. He nz Canibol, co-founder and CEO of Louisan's label, 105 Music/Sony BMG, admits to "cautiously optimistic expectations about sales after Echo."

Other German performers during the night included rock act Rammstein (Universal), pop vocalist Yvonne Tatterfield (Sony BMG) and Nena (Warner Music).

### **PERCEIVED VALUE**

Labels have long acknowledged the value of an appearance at the Echos gala by an interrational act.

(Continued on page 42)



Berlin, where the Sony BMG four-piece was named best national newcomer.

# **Malaysian Royalties Feud Escalates**

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—A dispute between the nation's collecting societies and consumer-electronics retailers has taken on a political element.

Public Performance Malaysia and Music Authors Copyright Protection sent a warning letter in January to the Federation of Malaysian Electrical Appliances Dealers Assn. (Fomeda), saying the retailers are abusing a 2002 agreement that exempts them from paying public performance royalties.

PPM collects performance royalties on behalf of record labels in Malaysia; MACP collects on behalf of authors and publishers. They issue joint licenses to broadcasters and to businesses that play recorded music in public places.

Under the 2002 agreement, arranged through the Domestic Trade and Consumer Affairs Ministry, the collecting bodies agreed to waive public-performance fees when music

is used in-store by retailers to demonstrate hardware. The concession was intended to benefit small dealerships.

The societies say spot-checks reveal that many retailers are using records as background music in their stores and should be paying a full license fee.

"We made concessions in allowing hardware dealers to use songs exclusively for testing in the presence of customers, but not to play songs to attract them," PPM CEO Tan Ngiap Foo declares.

Fomeda secretary-general Tan Kheng Huat challenges the warning. "The songs are used to test the hardware and not for public broadcast," he insists; he also contends that rather than seeking payment, PPM and MACP should thank retailers for promoting recording artists.

Fomeda has raised the issue with one of the parties in the coalition government, the Malaysian Chinese Assn.

After it received the letter, Fomeda



delivered to the youth wing of the MCA a memorandum—signed by more than 1,000 of its members—proposing the abolition of licensing fees for the use of background music in stores

According to Fomeda, the MCA has promised to bring the matter to the attention of the Domestic Trade and Consumer Affairs Ministry.

Any policy change would require an amendment to the 1987 Copyright Act, PPM's Tan notes. "We have the law on our side," he insists. "There's legal precedence, too.'

He cites the 1988 Swedish Supreme Court ruling in Wickstrand vs. FSTIM that "the performance of a short extract of a copyright work for the purposes of testing the equipment in a shop, albeit for the benefit of a single customer, but done in a way that any other customers may hear, is a breach of copyright."

The 1987 Copyright Act allows the societies to sue unlicensed retailers that play background music for damages of up to \$13,160.

PPM and MACP's joint annual licenses of \$158 per outlet helped the bodies raise \$9.2 million during 2004. Since 1995, they have licensed 264 consumer-electronics dealers that voluntarily applied to play background music.

According to PPM, those dealers are mainly multiples with outlets throughout the country, accounting for some 70% of the domestic consumerelectronics market.

"It's an irony that Fomeda has turned to a political party for assistance," PPM's Tan says, "since a Copyright Tribunal was set up by the government [in 1999] to deal with precisely such matters.'

Tribunal members include retired civil servants, academics, lawyers and other professionals. They are appointed by the minister of domestic trade and consumer affairs.

Tan says PPM and MACP will not budge on licensing matters, as the law is clearly defined. He expects the matter to be taken up by the tribunal "in the next few months.'

# Billboard HITS OF THE WORLD.



JAPAN	UNITED KINGDOM	FRANCE	GERMANY
THIS WEEK (SOUNDSCAN JAPAN) 04/15/02	(THE OFFICIAL UK CHARTS CD.) 04/11/05	(SNEP/IFDP/TITE-LUVE) 04/12/05	(MEDIA CONTROL) 04/13/05
SINGLES  1 NEW WORLD L'ARCEN CIEL KYÖDN  2 2 AKURA KETSÜMBISHI TOY'S FACTORY  DO THE MOTION BOA AVEX TRAX  4 NEW WANT ME, WANT ME (CD+DVD) NAMIE AMURO AVEX TRAX  5 NEW KARASU SHONAN NO KAZE TOY'S FACTORY  6 3 RIRULA RIRUHA KAELA KIMURA COLUMBIA  7 NEW HEROINE (LTD EDITION) NAMITAMAKI SONY MUSIC  8 NEW WANT ME, WANT ME NAMIE AMURO AVEX TRAX  9 NEW ZETSÜBOU TO KIBOU AI KAWASHIMA TSÜBASA  10 NEW GONOUSEN KAORI MIZÜMÖRI TOKUMA	SINGLES  1 1 (IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FI. PETER KAY UNIVERSALTY CRYING IN THE CHAPEL ELVIS PRESLEY RGA  2 3 LET ME LOVE YOU MARIO J/SONY BMG CANDY SHOP 50 CENT INTERSCOPE 5 8 SWITCH WILLS MITH INTERSCOPE IT'S LIKE THAT MARIAH CAREY ISLAND/DEF JAM VHY DO YOU LOVE ME GARBAGE WARNER BROS. 7 ALL ABOUT YOU/YOU'VE GOT A FRIEND MCFLY ISLAND GOT TIME TO GROW LEMAR SONY BMG NEXT BEST SUPERSTAR MELANIC RED GIRL	SINGLES  1 1 UN MONDE PARFAIT ILONA MITRECEY SCORPIO 2 2 ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY 3 3 MA PHILOSOPHIE AMEL BRIT JIVE 4 8 CONCERTO POUR DEUX VOIX CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC 5 4 TOUT LE BONHEUR DU MONDE SINSEMILIA EPIC 6 JE VIENS DU SUD CHIMENE BAOI AZ/UNIVERSAL 7 11 LIFT ME UP MORBY MUTE 8 5 BAD DAY DANIEL POWTER WARNER MUSIC 9 14 LE CASSE DE BRICE 15 JEAN BUJAROIN VIRGIN 16 7 LET ME LOVE YOU MARIO JSONY BMG	SINGLES  1 2 LET ME LOVE YOU MARIO J/SONY BMG 2 3 CANDY SHOP SO CENT INTERSCOPE 3 1 FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG 4 5 LIEBE IST NENA WARNER MUSIC 5 4 EMANUELA FETTES BROT 1/06 6 6 FEMME LIKE U K-MARO EAST WEST 7 8 1, 2 STEP CIARA FL. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA CHIPZ IN BLACK (WHO YOU GONNA CALL) CHIPZ IN BLACK (WHO YOU GONNA CALL) 9 12 GALVANIZE THE CHEMICAL BROTHERS VIRGIN 10 11 HOW WE DO GAME FT 50 CENT AFTERMATH/G-UNIT/INTERSCOPE
ALBUMS  1 NEW B'Z  THE CIRCLE VERMILLION RECORDS  2 1 DEF TECH NEW JUKANAHAM AMSIG ASSOCIATED RECORDS  BUCK TICK JUSANKAH HA GEKKOU LITD EDITION) BMG FUNHOUSE  HOME MADE KAZOKU ROCK THE WORLD KI/DON TO BE REMIOROMEN ETHER VICTOR VARIOUS ARTISTS SEFUKU RAVE PRESENTS PUCHIAGE TRANCE 2 VICTOR NIVEA COMPLICATED BMG FUNHOUSE  JHETT A.K.A. YAKKO FOR AQUARIUS JHETT TA.K.A. YAKKO FOR AQUARIUS	ALBUMS  NATALIE IMBRUGLIA COUNTING DOWN THE DAYS BRIGHTSIDE  TONY CHRISTIE DEFINITIVE COLLECTION UNIVERSAL  BASEMENT JAXX THE SINGLES XL RECORDINGS  STEREOPHONICS LANGUAGE SEXVIOLENCE OTHER? V2  AKON IROUBLE POLYOOR  AKON IROUBLE POLYOOR  OR  MARIAH CAREY THE MASSACRE INTERSCOPE MARIAH CAREY THE MASSACRE OF MIMI ISLAND/DEF JAM  KE  GWEN STEFANI LOVEANGELMUSIC BABY INTERSCOPE KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYOOR  G4 G4 G4 SONY BMG	ALBUMS  NEW MYLENE FARMER AVANT QUE L'OMBRE POLYDOR  MOBY HOTEL MUTE LES ENFOIRES LE TRAIN DES ENFOIRES RESTO DU COEUR  MARIAH CAREY THE EMANCIPATION OF MIMI ISLAND/DEF JAM  VARIOUS ARTISTS LE RIO'SOLEIL WARNER MUSIC RAPHAEL CARAVANE CAPITOL  KEANE HOPES AND FEARS ISLAND  SO CENT THE MASSACRE INTERSCOPE CALOGERO 3 MERCURY  SOUNDTRACK BAY WARNER BROS.	ALBUMS  New WIR SIND HELDEN VON HER AN BLIND VIRGIN  NENA WILLST DU MIT MIR GEHN WARNER MUSIC  BUSHIDO PRODUZIERT SONNY BLACK CARLO COKXX NUTENII URBAN  MICHAEL BUBLE TI'S TIME REPRISE TI'S TIME REPRISE TO ALGORITHM BURNE VOLKER HOR SARAH CONNOR NAUGHTY BUT NICE X-CELL/SONY BMG  OF AC/DC MANUSCHER HOR  THE MASSAGRE INTERSCOPE AC/DC FAMILY JEWELS EPIC FETTES BROT AMWASSER GEBAUT IDG  ONLY  SOHNE MANNHEIMS NOIZ SOHNE MANNHEIMS  OUT  OUT  OUT  NOIZ SOHNE MANNHEIMS  OUT  OUT  OUT  OUT  OUT  OUT  OUT  OU
CANADA	ITALY	SPAIN	AUSTRALIA
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1 NEW SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN UZ ISLAND/JINVERSAL 2 1 ALL BECAUSE OF YOU UZ ISLAND/JINVERSAL 3 2 MY BOO USHER AND ALICIA KEYS LAFACE/BMG 4 5 PARTY FOR TWO SHANIA TWAIN MERCURY/JINIVERSAL 5 3 WE WILL BECOME SILHOUETTES/BE STILL MY HEART THE POSTAL SERVICE SUB POP 6 4 VERTIGO (3 TRACK SINGLE) UZ ISLAND/JINVERSAL 7 10 AMERICAN IDIOT GREEN DAY REPRISE/WARNER 8 7 CANDY SHOP SOCEN FEATURING DIVING SHAND/JINVERSAL 9 8 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN (IMPORT) UZ ISLAND/JINVERSAL 10 6 VERTIGO (2 TRACK SINGLE)	1 I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION 2 ANGELO RENGAE MERCURY 3 2 L'AMORE CHE NON C'E GIGID'AGOSTINO REA 4 5 CLEPTOMANIA SUGARREE ATLANTIC 5 4 LET ME LOVE YOU MARIO J'SON' BMG 6 7 GET RIGHT JENNIFER LOPEZ EPIC 7 29 IT'S LIKE THAT MARIAH CAREY ISLAND/DEF JAM NON CAPIVA CHE L'AMAVO PAOLO MENEGUZI AROUND THE MUSIC 1 IFT ME UP MOBY MUTE NON BASTITU DENNIS OUCK	THE TRAVELLERMAN'S SONG MARK KNOPFIER MERCURY  NUNCA VOLVERA EL SUEND DE MORFE GLOBOMEDIA EL SUEND DE MORFE GLOBOMEDIA  LE UNIVERSO SOBRE MI AMARAL VIRGIN  CANTO (EL MISMO DOLOR) BUNBURY CAPTOL  KEINE LUST RAMMSTEIN POLYDOR LIFT ME UP MOBY MUTE  NEW GIVING YOU UP KYLE MINOGUE PARLOPHONE  THE NOBODIES MARILIN MANSON INTERSCOPE LLENA DE LUZ Y DE SAL SERGIO CONTRENAS FONOGRAFICA DEL SUR THE WORLD IS MINE DAVID GUETTA FT JO. DAVIS VIRGIN	1 1 BEAUTIFUL SOUL JESSE MCCARTINEY FMR  2 NEW THE SPECIAL TWO MISSY HIGGINS VIRGIN  3 2 ALMOST HERE BRIAN MCFADDEN FI. DELTA GDODREM MODESTI/SONY BMG  4 6 1, 2 STEP CIARA FT. MISSY ELLIDT SDNY BMG  5 3 CANDY SHOP 9 0 CENT INTERSOPE 6 4 LET ME LOVE YOU MARIO J/SONY BMG  7 5 RAIN/BRIDGE OVER TROUBLED WATER ANTHONY CALLEA SONY BMG  8 10 SWITCH WILL SMITH INTERSCOPE  9 7 RICH GIRL GWEN STEFANITIF EVE INTERSCOPE  10 8 LONELY NO MORE ROB THOMAS EAST WEST
ALBUMS  1	ALBUMS  I MICHAEL BUBLE ITS TIME REPRISE PRANCESCO DE GREGORI PEZZI CARAVANICOLUMBIA ANTONACCI BIAGIO CONVIVENDO PARTE Z' IRISMERCURY  I NEW PLANET FUNK THE ILLOGOICAL CONSEQUENCE VIRGIN RENGA F. CAMERE CON VISTA MERCURY MOBY HOTEL MUTE VASCO ROSSI BUIND CATTIVI CAPITOL BUIND CATTIVI CAPITOL GREEN DAY AMERICAN IDIOT REPRISE LE VIBRAZIONI I LE VIBRA	ALBUMS  AMARAL PAJAROS EN LA CABEZA VIRGIN  SANTA JUSTA KLAN S.J.K GLOBOMEDIA  CAMELA CAMELA CAMELA GOLIA COLECCION CAPITOL  CHAYANNE DESDE SIEMPRE SONY BMG  IL DIVO IL DIVO SYCO/SONY BMG DIANA NAVARRO NO TEOLIVIDES DE MI WARNER MUSIC  LISUENO DE MORFEO EL SUENO DE MORFEO EL SUENO DE MORFEO EL SUENO DE MORFEO EL SUENO DE MORFEO SUBOMEDIA MA ISABEL NO METODUES LAS PALMAS QUE TE VALE MUSIC  SFDK 2005 BOA MUSIC LA FUGA NEGOCIANDO GASOLINA DRO	ALBUMS  1
THE NETHERLANDS	SWEDEN	NORWAY	SWITZERLAND
(MEGA CHARTS BV) 04/08/05  SINGLES  1 1 1 GEF MIJ JE ANGST GUUS MEEUWIS EMI 2 3 KOMT TIE DAN HE DJ NORMAN VS DARKRAVER DIGIDANCE 3 2 LET ME LOVE YOU MARIO J/SONY BMG 4 6 CANDY SHOP 50 CENT INTERSCOPE 5 8 LEIPE MOCRO FLAVOUR AUB SPEC	GLF1 04/08/05  SINGLES  WHAT'S IN IT FOR ME AMY DIAMDND BDNNIER HALL OM MIG NANNE M&L  NEW BE MINE ROBYN KONICHWA  VI KAN GUNGA JIMMY JANSSON M&L  S PICH GIRL GWEN STEFANI FT. EVE INTERSCOPE	Verdens Gang Ndrwayi 04/11/05  SINGLES  SCHNAPPI SCHNAPPI UNIVERSAL  IN MY DREAMS WIG WAM VDICES OF WONDER  CANDY SHOP SOCENT INTERSCOPE  4 RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE  LET ME LOVE YOU MARIO JISONY BMG	MEDIA CONTROL ) 04/12/05  SINGLES  1 1 CANDY SHOP 50 CENT INTERSOPE 2 2 LET ME LOVE YOU MARIO J/BMG 3 3 DAS KLEINE KROKODIL SCHNAPPI SCHNAPPIET JOY GRUTTMANN POLYDOR 4 4 GET RIGHT JENNIFER LOPEZ EPIC 5 18 UN MONDE PARFAIT ILONA MITRECEY SCORPID
ALBUMS  1	ALBUMS  1 1 KENT DU & JAG DDDEN RCA  NEW MILLENCOLIN KINGWOOD BURNING HEART  OUEENS OF THE STONE AGE LULLABLES TO PARALYZE INTERSCOPE  4 4 JILL JOHNSON BEING WHO YOU ARE LUONHEART  5 8 JIMMY JANSSON SOMEN BLIXT MARIANN	ALBUMS SUNDE CYSTEIN SANN REF BARE SPINNER  MADRUGADA THE DEEP END VIRGIN  KENT DU& JAG GOODEN RCA SPAN SPAN'S TIME MERCURY KURT NILSEN A PART OF ME RCA	ALBUMS  1 NEW DJ ANTOINE 1 THE BLACK ALBUM MUSIKVERTRIEB  WYLENE FARMER AVANT QUE L'OMBRE POLYDOR  3 1 NENA WILLST DU MIT MIR GEHN WARNER MUSIC MOBY HOTEL MUTE WIR SIND HELDEN VON HIER AN BLIND VIRGIN  NEW = New Entry RE = Re-Entry

BILLBOARD APRIL 23, 2005



# **AUSTRIA** EMANUELA FETTES BROT HOANZL LIEBE IST FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG CANDY SHOP GEKOMMEN UM ZU BLEIBEN WIR SIND HELDEN VIRGIN ALBUMS NENA WILLST DU MIT MIR GEHN WARNER MUSIC FARIN URLAUB AM ENDE DER SONNE VOLKER HOR SCHNAPPI SCHNAPPI UND SEINE FREUNDE UNIVERSAL SARAH C

SCHWAPPIET. JOY GRUTTMANN POLYDOR  CANDY SHOP SOCENT INTERSCOPE  SWITCH WILL SMITH INTERSCOPE  LET ME LOVE YOU MARIO J/SONY BMG  RICH GIRL GWEN STEANIFT. EVE INTERSCOPE  ALBUMS  1 ADMIRAL FREEBEE SONGS UNIVERSAL DOBY HOTEL MUTE  ANOUK HOTEL NEW YORK DINO JOER! FRANSEN		BE	LGIUM/FLANDERS
1 DAS KLEINE KROKODIL SCHNAS SCHNAPPIFI JOV GRUTTMANN POLYDOR SCHNAPPIFI JOV GRUTTMANN POLYDOR CANAPY SHOPE SOCENT INTERSCOPE  3 6 SWITCH WILL SMITH INTERSCOPE  4 5 LET ME LOVE YOU MARIO J/SONY BMG  5 4 RICH GIRL GWEN STEFANIFI EVE INTERSCOPE  ALBUMS  1 1 ADMIRAL FREEBEE SONGS UNIVERSAL  2 2 MOBY HOTEL MUTE  3 4 ANOUK HOTEL NEW YORK DINO  4 5 JOERI FRANSEN	Į,	LAST	(PROMUVI) 04/13/05
SCHWAPPIET JOY GRUTTMANN POLYDOR  CANDY SHOP SOCRIT INTERSCOPE  SWITCH WILLSMITH INTERSCOPE  LET ME LOVE YOU MARIO J/SONY BMG  RICH GIRL GWEN STEFANIFT EVE INTERSCOPE  ALBUMS  ADMIRAL FREEBEE SONGS UNIVERSAL  MOBY HOTEL MUTE  ANOUK HOTEL NEW YORK DINO  JOERI FRANSEN			SINGLES
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ALBUMS  ADMIRAL FREEBEE SONGS UNIVERSAL  MOBY HOTEL MUTE ANOUK HOTEL NEWYORK DINO JOERI FRANSEN	4	5	LET ME LOVE YOU MARIO J/SONY BMG
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SONGS UNIVERSAL  MOBY HOTEL MUTE  ANOUK HOTEL NEW YORK DINO  JOERI FRANSEN			ALBUMS
3 4 ANOUK HOTEL NUTE ANOUK HOTEL NEWYORK DING JOERI FRANSEN	1	1	ADMIRAL FREEBEE SONGS UNIVERSAL
4 5 JOERI FRANSEN	2	2	
	3	4	ANOUK HOTEL NEW YORK DINO
THUE LIES ARIULA	4	5	JOERI FRANSEN TRUE LIES ARIOLA
5 3 QUEENS OF THE STONE A	5	3	QUEENS OF THE STONE AGE

	SARAH CONNOR NAUGHTY BUT NICE SONY BMG	5	3	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE
	DENMARK			PORTUGAL
	(IFPI/NIELSEN MARKETING RESEARCH) 04/12/05	THIS WEEK	LAST	(RIM) 04/12/05
	SINGLES			ALBUMS
	HVOR SMA VI ER VARIOUS ARTISTS UNIVERSAL	1	2	ESCOLINHA DE MUSICA ESCOLINHA DE MUSICA FAROL
SCARE YOURSELF D-A-D EMI LET ME LOVE YOU MARIO J/SONY BING CANDY SHOP SO CENT INTERSCOPE		2	3	PRA SEMPRE AO VIVO ND PACAEMBU COLUMBIA
		3	4	KEANE HOPES AND FEARS ISLAND
		4	5	IL DIVO
	RICH GIRL GWEN STEFANIFT. EVE INTERSCOPE	5	9	HUMANOS HUMANOS CAPITOL
į	ALBUMS JACOB ANDERSEN	6	6	MOBY HOTEL MUTE
A STATE OF THE PERSON NAMED IN	MAKE IT BETTER SONY BMG  B-BOYS	7	7	MARIA BETHANIA
	VORES VERDEN UNIVERSAL			PERFIL SDM LIVRE
	ANNE GADEGAARD CHIKI CHIKI MY WAY MUSIC	8	18	PATRICIA CANDOSO 0 OUTRO LADO FARDL
	CALL DEF THE SEARCH DRAMATICO	9	16	TONY CARREIRA VAGABUNDO POR AMDR ESPACIAL
	BAMSES VENNER KOMPLET 1973-1981 MY WAY MUSIC	c10	13	SEAL BEST DF 1991 - 2004 WARNER MUSIC

WEEK	IRELAND (IRMA/CHART TRACK) 04/08/05
WEEK	
	SINGLES
1	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
3	CANDY SHOP 50 CENT INTERSCOPE
2	RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE
4	ALL ABOUT YOU/YOU'VE GOT A FRIEND
7	LET ME LOVE YOU MARIO J/SONY BMG
	ALBUMS
1	THE KILLERS HOT FUSS LIZARD KING/UNIVERSAL
2	STEREOPHONICS LANGUAGE.SEX.VIOLENCE.OTHER? V2
3	50 CENT THE MASSACRE INTERSCOPE
	JOHN SPILLANE HEY DREAMER EMI
5	GREEN DAY AMERICAN IDIOT REPRISE
	3 2 4 7

		FINLAND					
THIS	LAST WEEK	(YLE) 04/13/05					
		SINGLES					
1	NEW	TIE VIIKATE RANKA					
2	1	OUT TO FIND YOU BLOODPIT PLAYGROUND					
3	NEW	OUR WILL AGAINST THEIR					
4	2	TAIVAS IYO TULTA TERASBETONI WARNER MUSIC					
5	3	MINA EN TIEDA MITAAN					
		ALBUMS					
1	11	IL DIVO IL DIVO SYCO/SONY BMG					
2	NEW	TERASBETONI METALLITOTUUS WARNER MUSIC					
3	NEW	ASA LEIJONAA METSASTAN FRIĘD					
4	3	APULANTA KIILA LEVY-YHTIO					
5	2	KOTITEOLLISUUS 7 MEGAMANIA					

CINII AND

	HUNGARY							
THIS	LAST WEEK	(MAHASZ) 04/08/05						
		SINGLES						
1	1	A KORBEN ZORAN UNIVERSAL						
2	2	FEMME LIKE U						
3	3	MINDHALALIG MELLETTEM ZSEDENYI AORIENN MAGNEDTON						
4	9	SOME KIND OF MONSTER EP						
5	8	DO SOMETHIN' BRITNEY SPEARS JIVE						
		ALBUMS						
1	2	HOOLIGANS VIRUS EMI						
2	1	MEGASZTAR 2005 UNIVERSAL						
3	21	SOUNDTRACK THE PHANTOM OF THE OPERA SONY BMG						
4	5	ZSEDENYI ADRIENN ZSEDA-VUE MAGNEOTON						
5	11	GASPAR LACI HAGYD MEG NEKEM A DALT EMI						

		POLAND
THIS WEEK	LAST	(ZWIZEK PRODUCENTOW AUDIO VIDEO) 04/08/05
		ALBUMS
1	1	VARIOUS ARTISTS TOP KIDS 3 MAGIC RECORDS
2	2	KRZYSZTOF KILJANSKI IN THE ROOM KAYAX
3	3	PAPA DANCE 1000000 FANEK NIE MOGLO SIE MYLIC WARNER MUSIC
4	7	KOMBI KOMBI IZABELIN
5	4	MOBY HOTEL MUTE
6	20	VARIOUS ARTISTS JEST NAS WIELU UMC RECORDS
7	6	EWELINA FLINTA NIE ZNASZ MNIE ZIC ZAC
8	15	LECH JANERKA PLAGIATY ZIC ZAC
9	49	DEADWING PORCUPINE TREE WARNER MUSIC:
10	8	VARIOUS ARTISTS THE BEST SMOOTH EVER EMI

A weekly scorecard in Repertoire owner: B: 1	l of albur three or	ns simi more li	ultane eading	ausly a	ttainin I marke	g top 1 ets.	0 char			
ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
MICHAEL BUBLE		3			4		2		7	1
MARIAH CAREY The Emancipation of Mimi (U)		4	3	7		4		314		
50 CENT The Massacre (U)	1	2		6	7	8	1		130790300	
GREEN DAY American Idiot (W)	7						4	= 18		(I)
JACK JOHNSON in Between Dreams (U)	10						6		2	

	HIS WEEK	AST WEEK	Eurocharts are compiled by <i>Billboard</i> from the national singles and album sales charts of 18 European countries.  04/13/05
Ì	-	3	SINGLES SALES
	P1=	1	LET ME LOVE YOU
		L.	MARIO J/SONY BMG
1	2	2	CANDY SHOP 50 CENT INTERSCOPE
i	3	4	UN MONDE PARFAIT ILONA MITRECEY SCORPIO
	4	5	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
	5	3	GET RIGHT JENNIFER LOPEZ EPIC
	6	9	ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY
	7	7	RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE
	8	8	IT'S LIKE THAT MARIAH CAREY ISLAND/DEF JAM
	9	10	MA PHILOSOPHIE AMEL BENT JIVE
V	10	NEW	CRYING IN THE CHAPEL
	11	12	LIFT ME UP
	12	19	SWITCH WILL SMITH INTERSCOPE
	13	6	FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG
I	14	26	CONCERTO POUR DEUX VOIX CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC
	15	21	LIEBE IST NENA WARNER MUSIC
	16	16	HOW WE DO  GAME FT 50 CENT AFTERMATH/G-UNIT/INTERSCOPE
	17	14	TOUT LE BONHEUR DU MONDE SINSEMILIA EPIC
	18	15	EMANUELA FETTES BROT IDG
	19	22	JE VIENS DU SUD CHIMENE BADI AZ/UNIVERSAL
	20	20	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDDR
ı			ALBUM SALES
	1	2	MOBY HDTEL MUTE
	2	1	50 CENT THE MASSACRE INTERSCOPE
	3	3	MICHAEL BUBLE
	4	NEW	MARIAH CAREY THE EMANCIPATION OF MIMI ISLAND/DEF JAM
	40		THE EMMINISTRATION OF WIRM I ISLAND/DEF JAM

Billboard® EUROCHARTS

1	50 CENT THE MASSACRE INTERSCOPE
3	MICHAEL BUBLE IT'S TIME REPRISE
NEW	MARIAH CAREY THE EMANCIPATION OF MIMI ISLAND/DEF JAM
NEW	WIR SIND HELDEN VON HIER AN BLIND VIRGIN
5	GREEN DAY AMERICAN IDIOT REPRISE
7	NENA WILLST DU MIT MIR GEHN WARNER MUSIC
NEW	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS BRIGHTSIDE
4	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE
9	TONY CHRISTIE DEFINITIVE COLLECTION UNIVERSAL TV
11	STEREOPHONICS LANGUAGE.SEX.VIOLENCE.OTHER? VZ
12	BASEMENT JAXX THE SINGLES XL RECORDINGS
14	KEANE HOPES AND FEARS ISLAND
NEW	MYLENE FARMER AVANT QUE L'OMBRE POLYDOR
13	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE
NEW	BUSHIDO PRODUZIERT SONNY BLACK CARLO COKXXX NUTTEN II URBAN/UNIVERSAL
16	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
6	NEW ORDER WAITING FOR THE SIRENS CALL LONDON/WARNER MUSIC
31	MARIO TURNING POINT J/SONY BMG
8	FARIN URLAUB AM ENDE OER SONNE VOLKER HOR
	RADIO AIRPLAY
WEEK	Monitored Radio Airplay information from 17 Euro- pean countries as monitored and tabulated by Nielsen Music Control

		AM ENDE DER SONNE VOLKER HOR	Innauna
		RADIO AIRPLAY	languag
THIS WEEK	LAST WEEK	Monitored Radio Airplay information from 17 Euro- pean countries as monitored and tabulated by Nielsen Music Control.  Nielsen Music Control	ballads, <b>John Ha</b> "Song
1	1	LET ME LOVE YOU	Angeles.
2	3	RICH GIRL GWEN STEFANI FEAT. EVE INTERSCOPE	as much Music B
3	2	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE	Du Prez
1	4	GET RIGHT JENNIFER LOPEZ EPIC	whole al
5	5	CANDY SHOP 50 CENT INTERSCOPE	Inter
5	7	SHIVER NATALIE IMBRUGLIA SONY BMG	not fina
7	13	IT'S LIKE THAT MARIAH CAREY ISLAND/DEF JAM	SWING
	1		

OVER AND OVER
NELLY FEAT. TIM MCGRAW UNIVERSAL RECOR

SOMETIMES YOU CAN'T MAKE IT ON

BAD DAY DANIEL POWTER WARNER MUSIC

UNWRITTEN

LIFT ME UP

IF THERE'S ANY JUSTICE

HEAVY ON MY HEART

SHE WILL BE LOVED

SUNDAY MORNING

THIS IS THE LAST TIME

EVERYBODY'S CHANGING

GIVING YOU UP

10

13

14

17

18

broadcaster Renzo Arbore has been entertaining Italian audiences since the 1960s.

From the '70s to the '90s, he had hit albums on the Fonit Cetera and BMG Ricordi labels. Now his love of swing music has taken him back to the Italian charts with "Vintage . . Ma Non Li Dimostra" (Atlantic).

The double-CD of standards features Arbore as singer and bandleader. Guest vocalists include actress

The album peaked at No. 4 on the

# Callea Builds On TV Fame Down Under

"I told myself if I was a nobody at 30, I'd go back to university," Australian pop vocalist Anthony Callea says.

At 22, Callea is well ahead of schedule. His first two singles entered the ARIA sales chart at No. 1, as did his self-titled Sony BMG

debut album the week of April 9.

Sony BMG Australia says it has shipped 140,000 Callea albums, targeting the audience that watched him take the runner-up slot last year on "Australian Idol." The show's November finale attracted 3.8 million viewers.

according to broadcaster Ten Network. While not victorious, Callea had a winning start to his recording career the following month with the single "The Prayer," which shipped 330,000 units, according to Sony BMG.

"Our plan is to launch his international career in Europe later this vear," Sony BMG Australia chairman/ CEO Denis Handlin says.

**CHRISTIE ELIEZER** 

SELLING FREEBEES: Belgian rock artist Admiral Freebee followed his 2002 platinum debut by topping the Ultratop chart for Flanders on April 9 with sophomore album "Songs" (Universal).

Admiral Freebee is singer/songwriter Tom Van Laere. His self-titled debut has shipped 40,000 units domestically, according to Universal.

"Songs" was released March 25 in Belgium and the Netherlands. Like the debut, it is a blend of Englishge rock and country-style with rugged production by lanlon (Neil Young).

igs" was recorded in Los "Van Laere wanted to record h 'live' as possible," Universal Belgium label manager Cathy z explains. "They recorded the album in five days

rnational release plans are alized. MARC MAES

SWING BACK: Singer, musician and

Isabella Rossellini.

FIMI chart two weeks after its Jan.

28 release and has shipped gold (40,000 units). "We expect platinum [80,000] by the summer," Warner Music Italy president/CEO Massimo Giuliano savs.

"Thanks to Michael Bublé, who has guested on Renzo's [late-night



fferguson@eu.billboard.com



RAI Uno | TV show, swing is pretty hot these days," Giuliano says. "Renzo has long been one of swing's standard-bearers in Italy.'

A U.S. release is under consideration. MARK WORDEN

VAN GO: "The Art of Rolling," the debut album by Danish pop-rock quartet the Blue Van, was released April 5 in the United States—11 months after it first appeared in promo form.

New York-based TVT signed the British Invasion-influenced band to a worldwide deal in May 2004, after promo-only copies of the album-at the time titled "Beat Sellers"—began picking up airplay in Denmark and at U.S. college radio.

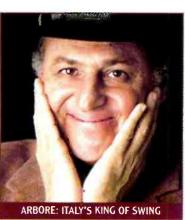
The album was recorded for Danish indie Iceberg, which retains the Blue Van's publishing; label president Manfred Zähringer manages the act.

Songs from the album appeared earlier this year in Europe on a fivetrack TVT EP, also titled "Beat Sellers." "We wanted to create a buzz all around," Zähringer says.

TVT will roll out "The Art of Rolling" globally in the coming months.

The Blue Van will tour Europe during the spring and summer. The band is booked in Scandinavia by Copenhagen-based Gearbox and elsewhere by the William Morris Agency.

**CHARLES FERRO** 



CAUGHT UP

# **Canadian Retailers Add To Starbucks Criticism**

BY LARRY LeBLANC

TORONTO—Canada's leading music retailers are joining those in the United States to speak out against Starbucks' exclusive North American deal for Alanis Morissette's acoustic version of "Jagged Little Pill."

Representatives of the Retail Music Assn. of Canada—whose members include HMV Canada, Sunrise Records and Handleman Entertainment Canada—met with Canadian Recording Industry Assn. president Graham Henderson and the local heads of the major labels April 12 to express their opposition to U.S.-derived exclusives.

Morissette's Maverick Records album will be sold exclusively at Starbucks' 4,400 U.S. stores and 400-plus Canadian outlets for a six-week period starting June 13. After the exclusive window closes, the album will be available to other merchants.

"Canada was an afterthought for Maverick," charges RMAC president Humphrey Kadaner, who is also president of the 102-store HMV Canada chain. "Canadian label affiliates have to put pressure on their American brethren to explain that Canada is a different market. If they choose to do such deals, limit them to the U.S."

Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 92-store Music World chain, suggests that Canadian label executives have little leverage with their U.S. counterparts. "Their hands are tied," he says. "This is all coming through their U.S. divisions and from the artist management."

Canada's music retail sector has long opposed major-artist exclusives. HMV Canada, Sunrise Records and Pindoff pulled all Rolling Stones product from their stores in 2003 to protest an exclusive arrangement the band made with Future Shop/Best Buy for its "Four Flicks" DVD. Last year, HMV and Pindoff pulled all Elton John product after the artist gave an exclusive deal for a four-DVD music set, "Dream Ticket," to the same company.

Retailers here emphasize that they will continue to oppose such U.S.-derived exclusives.



According to sources, Canada's major-label executives are equally furious about U.S.-based deal-making, saying it chills customer relations and, because the product is sold and manufactured in the States, does not contribute to their bottom lines.

"It is our hope that the major record companies in Canada will be successful in educating their U.S. counterparts that the Canadian retail music landscape is appreciably different than that of the U.S.," Kadaner says. "Hence, they should not apply their exclusive U.S. business model to Canada."

"Americans don't understand our marketplace," adds Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario.

Canadian executives at Warner Music Group would not comment on the Maverick deal, citing the quiet period for the company's pending initial public offering.

Executives at other majors are reticent about speaking on exclusives. However, Universal Music Canada president/CEO Randy Lennox says, "We believe in complete parity for our customers. Canada is a separate country, and we need to address it as such as an industry."

Starbucks' Morissette exclusive particularly rankles veteran Canadian retailers that have supported the Canadian singer since the early '90s, when she recorded for MCA Canada. When she scored her international breakthrough with the original "Jagged Little Pill" in 1995, the set sold more than 2 million units in Canada, on its way to 30 million units worldwide.

"It was the traditional retailers who broke her in the first place," Handleman Canada VP of purchasing Ken Kozey points out. "We pushed her as a disco queen."

Most Canadian retailers have yet to decide how to handle Morissette's new album once it arrives in their stores. But Baker vows, "If we carry it, it will not get a front rack."

Meanwhile, Starbucks is in discussion with other artists and labels for future releases. "We are very open to featuring both established and emerging Canadian artists," a Starbucks representative says. "Each CD agreement is unique, including the arrangements of how and where the albums are to be distributed."

# **Echos**

Continued from page 39

This year, Mariah Carey was one of the non-German performers, ahead of the April 4 release in Germany of her Island/Def Jam album "The Emancipation of Mimi."

"It will be interesting to see whether [she] is able to derive any mileage from the show," says Tom Bohne, managing director of Universal Music Germany's domestic division.

"In the last two years, the Echo Awards have generated enormous sales for Shania Twain and Anastacia," he adds. "[But] I doubt whether that phenomenon will be repeated this year, as many acts [featured] already had albums out for quite some time and did not perform current tracks in the show."

Other international performers included Anastacia (the Epic singer won for best international female artist) and British singer/songwriter Katie Melua (Dramatico), who was named best international newcomer.

Melua's album "Call Off the Search" was the biggest post-Echo chart gainer, rising from 94 to 21 on the Media Control chart issued April 11. Louisan's "Bohème" rose from 20 to 9, and the current albums from Silbermond, Rammstein and Söhne Mannheims also registered small chart climbs.

International award winners included Robbie Williams (EMI), named best international rock/pop artist; Green Day (Warner), named best international rock/pop group; and Eminem (Interscope/Universal), named best international hip-hop/R&B act.

Industry observers agree that a win



or performance at the Echo Awards rarely has the galvanizing effect on sales that is often seen in the United Kingdom with the Brit Awards or in the United States with the Grammy Awards.

Maarten Steinkamp, head of continental Europe for Sony BMG Music Entertainment, describes the Echos gala as simply "a nice way of getting together" for the industry. "I don't think it actually results in any increase in record sales," he says.

Retailers' muted reactions seem to bear out Steinkamp's comment. "We haven't really felt anything," admits Cologne-based Frank Schickel, chief buyer at Saturn, which claims about 30% of the German music market. "At most, we had a small [sales] rise. TV coverage no longer has the same impact as it did years ago."

Benjamin Spendrikowski, chief music buyer of Uelzen-based consumer electronics/music chain Mega Co., similarly reports "small" sales increases, "particularly with Green Day and [German rapper] Gentleman."

Jörg Jahnke, music buyer at the Hamburg outlet of national department-store chain Karstadt, reports "traces" of the Echo effect on sales. But "all good TV shows, whether it's the Echos, Grammys or the Oscars or [chat show] 'Wetten Dass . . .?' do that," he says.

Ratings for the live telecast by national broadcaster RTL peaked at 4.7 million viewers, says Gerd Gebhardt, chairman of Echos organizer the German Phonographic Academy. That is substantially less than the 5.8 million who watched in 2004.

However, Gebhardt points to unforeseen circumstances that disrupted the evening's viewing. During the show, news broke of the death of Pope John Paul II; RTL immediately interrupted the Echos broadcast for 30 minutes to give reports. When the network resumed the Echos coverage at midnight, the viewing figure had dropped to 2.7 million.

Prior to the interrupted coverage, Gebhardt says, "the ratings curve had been moving upward, as it did last year. Following the interruption, it was simply not possible for RTL to catch up again."

The Echo Awards are based on a mixture of sales performance and votes by an industry panel. This year, the academy donated 50,000 euros (\$65,000) of the proceeds from ticket sales, sponsorships and TV fees to the German arm of the Nordoff-Robbins Music Therapy charity.

# THE INTERNATIONAL WEEK IN RRIEF

<u>Viacom</u> is replacing its MTV2 Pop service in Germany with children's channel Nickelodeon, effective Sept. 12. The change comes as part of a restructuring of MTV Central Europe, which has been broadcasting since 1997.

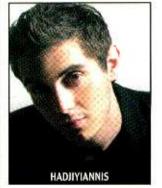
Viacom's Viva music TV network will continue to operate in Germany, showcasing domestic artists and chart-oriented pop music. Also, Viva Plus will maintain its status as an interactive channel.

Viacom acquired Viva Media—MTV's longtime rival in Germany, Switzerland and Austria—in 2004. Viva has been on the air in those territories since 1993. WOLFGANG SPAHR

**Universal artist Mihalis Hadjiyiannis** was the big winner at the fourth annual Arion Greek Music Awards, held April 5 at Athens Concert Hall.

The Cyprus-born singer/songwriter picked up five awards, including best

pop singer, best pop album and album of the year.



Other multiple winners were Alkistis Protopsalti (Heaven Music) and Paschalis Terzis (Minos-EMI), who scooped three Arions each. Deputy Culture Minister Fani Palli-Petralia presented composer Mimis Plessas with a lifetime achievement award during the ceremony.

The event was organized by the Greek affiliate of the International Federation of the Phonographic Industry in collaboration with commercial TV channel MEGA, which broadcast the four-hour gala live.

The majority of the 30 categories are

voted on by music professionals, members of the media, radio producers and past winners.

MARIA PARAVANTES

**The Tokyo High Court** has upheld a January 2003 ruling by the Tokyo District Court that found file-sharing service MMO Japan guilty of violating the copyrights of members of authors body JASRAC and 19 record companies (*Billboard*, Feb. 15, 2003).

JASRAC and the Recording Industry Assn. of Japan, which represents the labels, sued Hachioji-based MMO Japan in February 2002. They claimed copyright violation as a result of MMO's distribution of file-sharing software. The District Court ruled in favor of the plaintiffs Jan. 29, 2004, issuing a preliminary injunction against MMO that caused it to suspend operations in April 2003. In December 2003, the Tokyo District Court ordered MMO Japan to pay 37 million yen (\$345,000) in compensation; the company appealed the ruling.

www.americanradiohistory.com

# 

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

BET☆

MARIO, HOW COULD YOU AMERIE, 1 THING LUDACRIS, NUMBER ONE SPOT COMMON, THE CORNER BROOKE VALENTINE: GIRLFIGHT CIARA OH

CIARA, OH
FAITH EVANS, AGAIN
T.I., U DON'T KNOW ME
FAT JOE. SO MUCH MORE
BOBBY VALENTINO, SLOW OOWN MIKE JONES, STILL TIPPIN'
MARQUES HOUSTON, ALL BECAUSE OF YOU
112. U ALREADY KNOW
MARIAH CAREY, IT'S LIKE THAT
THE GAME, HATE IT OR LOVE IT

THE GAME, HATE IT OR LOVE IT DESTINY'S CHILD. GIRL JOHN LEGEND, ORDINARY PEOPLE 50 CENT, CANDY SHOP 50 CENT, CANDY SHOP NIVEA, OKAY TRILLVILLE, SOME CUT CASSIDY, PM A HUSTLA SNOOP ODGG, SIGNS SNOOP ODGG, SIGNS
OMARION, O
INDIALARIE, PURIFY ME
TWEET, TURN DA LIGHTS OF
FANTASIA. TRUTH IS
THE GAME. HOW WE DO
JA RULE. CAUGHT UP
ASHANTI, OON'T LET THEM
BS. ALL IOO.

B5, ALL 100
KEYSHIA COLE, (I JUST WANT IT) TO BE OVER
LYFE JENNINGS, MUST BE NICE
NAS, HIET AND AREA NAS, JUST A MOMENT
BOYZ N OA HOOD, GEM BOYZ
WILL SMITH, SWITCH
DADDY YANKEE, GASQIINA
TALIB KWELL NEVER BEEN IN LOVE
JENNIFER LOPEZ, HOLO YOU OOWN
J-KWON, TIPSY

INDIA.ARIE, PURIFY ME KEYSHIA COLE, (I JUST WANT IT) TO BE OVER

**CMT** 

MINIATURA LAMBERT, IME AND CHARLIE TALKING BLAINE LARSEN, HOW DO YOU GET THAT LONELY SHANIA TWAIN, OON TI RASCAL FLATTS, BLESS THE BROKEN ROAD TOBY KETTH, HONKY TONK U SUGARLAND, BABY GIRL JO DEE MESSINA, MY GIVE A DAMN'S BUSTED MONTGOMERY GENTRY, GONE COVED'S TROY, PLAY CHICKEN VITH THE TRAIN BLAKE SHELTON, GOODGYE TIME KENNY CHESKY, OLD BILLY CHARLIE TIM MCGRAW, DRUGS OR JESUS

TIM MCGRAW, DRUGS OR JESUS KEITH URBAN, MAKING MEMORIES OF US CRAIG MORGAN. THAT'S WHAT LOVE ABOUT SUN HOT APPLE PIE, HILLBILLIES KEITH URBAN. YOU RE MY BETTEF HALF BRAD PAISLEY, WHISKEY LULLABY

BRAD PAISLEY, WHISKEY LULLABY OIERKS BENTLEY. LOT OF LEAVIN' LEFT YO OO

RASCAL FLATTS, FEELS LIKE TODAY
SHEDAISY, DON'T WORRY BOUT A THING
KENNY CHESNEY, I GO BACK
MARTINA MCBRICE, GOD'S WILL
KENNY CHESNEY, ANYTHING BUT MINE
CHARLIE ROBISON, EL CERRITO PLACE
TRACE ADKINS, SONGS ABOUT ME
JOSH GRACIN, NOTHIN TO LOSE
BOBBY PINSON, OON'T ASK ME HOW I KNOW
JESSI ALEXANDER, CANYON, PRAYER
KATHLEEN EDWARDS, BACK TO NIE
JOE MICHOLS, WHAT'S A GUY GOTTA OO
ALISON KRAUSS AND UNION STATION, RESILESS
KEITH URBAN, OAYS GO BY
TIM MCGRAW, LIVE LIKE YOU WERE OVING
DEAMA CARTER, ONE GO'N AT'A TIME
EGORGE CANYON, MY NAME
GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN
NELLY, OVER AND OVER

NELLY, OVER AND OVER BRAD PAISLEY, MUD ON THE TIRES

NEW ONS

MARIAH CAREY, IT'S LIKE THAT
THE GAME, HATE IT ON LOVE TE
EMINEM, MOCKINDBIRD
LUDACRIS, NUMBER ONE SPOT
LUZ SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN
T.I. JU OON'T KNOW ME
THE KILLERS, MM BRIGHTSIDE
WILL SMITH, SWITCH
FRANKE J, DASESSION IND ES AMOR)
ALICIA KEYS, KARIMA
50 CENT, CANDY SHAP MARIAH CAREY IT STIKE

ROB THOMAS, LONELY NO N NATALIE, GOIN' CRAZY MIKE JONES, STILL TIPPIN' CIARA, OH ASHANTI, ODN'T LET THEM AMERIE, I THING FAT JOE, SO MUCH MORE

BECK, E-PRO LINDSAY LOHAN, DVER BRITINEY SPEARS, DO SOMETHIN' THE DONNAS, FALL BEHIND ME SIMPLE PLAN, ME AGAINST THE WORLD BOBBY VALENTIND, SLOW DOWN BRIE LARSON, SHE SAID MICHELLE BRANCH, ALL YOU WANTED MUSE, HYSTERIA (I WANT IT NOW) BOWLING FOR SOUP, ALMOST NEW ONS

ALICIA KEYS, KARMA
EMINEM, MOCKINGBIRD
MARIAH CAREY, IT'S LIKE THAT
ROB THOMAS, LONE'LY NO MORE
UZ, SOMETINES YOU CAN'T MAKE IT ON YOUR OW
GREEN OAY, BOULEVARD OF BROKEN OREAMS
3 DOORS OLOWN. LET ME GO
JOHN LEGONO, ORDINARY PEOPLE
GWEN STEFAMI, RICH GIRL
JACK JOHNSON, SITTING, WAITING, WISHING
THE KILLERS, MIN BRIGHTSIDE
GREEN DAY, HOLDAY
JET, LOOK WHAT YOU'VE OONE ICIA KEYS. KARMA

JOSS STONE. RIGHT TO BE WRONG L SHER. CAUGHT UP CROSSFADE. COLD ASLYN, BE THE GIRL CESTINY'S CHILD. GIRL HODBASTANK. THE REASON JENNIFER LOPEZ, HOLD YOU DOWN KELLY CLARKSON, SINCE U BEEN GONE

ENNIFER LOVE, LOUD VOU DOWN

BECK, LARKSON, SINCE U BEEN GONE

BECK, E-PRO
JOHN MAYER, DAUGHTERS
VILL SMITH, SWITCH

BOWLING FOR SOUP, ALMOST

BILLY 100L, SCREAM

MOBY, BEAUTIFUL

SNOOP DOGG, SIGNS

MAROONS, SHE WILL BE LOVEO

TORI AMOS, SLEPS WITH BUTTERFLES

GREEN DAY, AMERICAN IDIOT

FRANKIE J, DBSCSSION IND ES AMOR)

GREEN DAY, JESUS OF SUBURBIA

VELVET REVOLVER, JURTY LITTLE THING

MICHAEL BUBLE FEELING GOOD

LIFEHOUSE, YOU AND ME

NEW ONS



O CENT. CANDY SHOP WEN STEFANI, HOLLABACK GIRL WEEZER, BEVERLY HILLS
THE USED, ALL THAT I'VE GOT
TAKING BACK SUNDAY, THIS PHOTOGRAPH IS THE KILLERS, MR. BRIGHTSIDE My Chemical Romance, Helena Iso Long & Goodnight)

SUM 41, PIECES
RELIENT K. BE MY ESCAPE
GORILLAZ/DE LA SOUL, FEEL GOOD INC
QUEENS OF THE STONE AGE. LITTLE SISTER
MUDVAYNE, HAPPY?
GARBAGE, WHY DO YOU LOVE ME
RECK E-PRO

BECK, E-PRO GREEN DAY, HOLIDAY TRUSTCOMPANY, STRONGER CHEVELLE, THE CLINCHER THE BRAVERY, AN HONEST MISTAKE PAPA ROACH, SCARS

'APA ROACH, SCARS
BREAKING BENJAMIN. SOONER OR LATER
BAWTHORNE HEIGHTS. OHIO IS FOR LOVERS
IMMY EAT WORLD. WORK
UDACRIS, GET BACK **EMINEM**, MOCKINGBIRD **A STATIC LULLABY**, STAND UP

NEW ONS



KENNY CHESNEY, ANYTHING BUT TAINE
SUGARLAND, BABY GIRL
JOSH GRACIN, NOTHIN TO LOSE
JO DEE MESSINA. MY GIVE A DAMN'S BUSTED
JOE NICHOLS WHAT'S A GUY GOTTA DO
LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING
KETH URBAN, MAKING MEMORIES OF US
RASCAL FLATTS, BLESS THE BROKEN ROAD,
BUDDY JEWELS, IF SHE WERE ANY J'THER WOMAN
ANDY GRIBGE, IF HEAVEN
TRACE ADKINS, SONGS ABOUT ME
BLAKE SHELTON, GOODBY TIME
DIERKS BENTLEY, LOT OF LEAVINY LEFT TO DO
BILLY DEAN, LET THEM BE LITTED
SHANIA TWAIN, DON'T
SHEDASY DON'T WORRY BOUT A THING
SHELLY FAIRCHILD, TINY TOWN
KETH ANDERSON, PICKIN WILDED LIWERS
BLANIE KLARSEN, HOW DO YOU GET THAT LONELY
AMBER DOTSON, ILTRY ANYTHING
KENNY CHESNEY, DOLD BLUE CHAIR
OARRYL WORLEY, IF SOMETHING SHOULO HAPPEN
MAGTINA MOGRAW, DRUGS OR JESUS
AARON LINES, WAITIN ON THE WOYDERFUL
TERRI CLARK, GIRLS, LIE TOD
PHIL VASSAR, LIT JAKE THAT AS A YES THE HOT TUB SONG)
THE WRIGHTS, OOWN THIS ROAD

NEW ONS

NEW ONS HOT APPLE PIE, HILLBILLIES

JON RANDALL, BABY WON'T YOU COME HOME

LUDACRIS, NUMBER DINE SPOT
FAT JOE, SO MUCH MORE
THE KILLERS, MR. BRIGHTSIDE
THE ARCADE FIRE, REBELLION (LIES)
GREEN DAY, HOLIDAY
THE BRAVERY AN HONEST MISTAKE
SO CENT, CANDY SHOP
WEZZER, BEVERLY HILLS
CIARA, OH
MIKE JONES, STILL TIPPIN
T.L. J GONT KNOW ME
COMMON, THE CORNER
FAT JOE, SAFE 2 SAY THE INCREDIBLE!
QUEENS OF THE STOME AGE. LITTLE SISTER
TRILLYLLE, SOME CUT

QUEENS OF THE STONE AGE. LITTLE SISTER
TRILLVILLE. SOME CUT
MINE INCH NALLS. THE HAND THAT FEEDS
PAPA ROACH, SCARS
PAPA ROACH, SCARS
THE USEO. ALL THAT I'VE GOT
MY CHEMICAL ROMANCE. HELMASID LONG & GOODNIGHTI
DADDY YANKEE, GASQLIMA
MATCHBOOK ROMANCE. MY EYES BURN
EMINEM. MOCKINGBIRD
AMERIE. THING
LOUIS XIV. FINDING DUT THUE LOVE IS BLIND
LOUIS XIV. FINDING DUT THUE LOVE IS BLIND
U.S. SOMETHIES YOU CAN'T MAKE IT ON YOUR OWN
KINGS OF LEON, THE BUCKET
THE MARS YOUT, A THE WINDOW
HOT HOT HEAT. GOODNIGHT GOODNIGHT
JENNIFER LOPEZ, GET RIGHT
NEW\_ONS

GWEN STEFANI, HOLLABACK GIRL AVRIL LAVIGNE, HE WASN'T GREEN DAY, HOLIDAY SHAWN DESMAN, LET'S GO SO CENT, CANDY SHOP KALAN PORTER. SINGLE SUM 41, PIECES Queens of the Stone age. Little sister CIARA, DH THEORY OF A DEADMAN, NO SURPRISE IDS SOMETIMES YOU CAN T MAKE IT ON YOUR DWI THE FORY OF A DEADMAN, NO SURPRISE
UZ, SOMETIMES YOU CAN'T MAKE IT DN YOUR DWI
MASSARI, SMILE FOR ME
USHER, CAUGHT UP
THE GAME, HATE IT OR LOVE IT
DESTINY'S CHILD, GIRL
SMOOP DOEG, SIGNS
SIMPLE PLAN, SHUT UP
MATT MAYS & ELT ORPEDO, COCAINE COWGIRL
THE ARCADE FIRE REBELLION (LIES)
K-OS, MAN I USED TO BE
PRANKE JO SDESSION (NO ES AMOR)
HINGER ELEVEN. THOUSAND MILE WISH
JAKALOPE, FEEL IT
EMINEM, MOCKINGBIRD
THE BRAYERY AN HONEST MISTAKE
BOY, UP IN THIS TOWN
GWEN STEERAL RICH GIRL

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING APRIL 23, 2005

SYNTEK, A VECES FUI
& LUCAS, QUIERO SER TU SUENO
IY YANKEE, GASQLINA
QUIVES, VOY A QUIVIDARME QE MI
LES, VOLVETTE A VER JUANES, VOLVENTE A VER
REVIL, AMOR DE LIBURON
JULIETA VENEGAS. ALGO DE ESTA CAMI
FEVI, A FURERA DEL DESTINO
SERVANDO Y FLORENTINO. UNA CANCION QUE TEENAMORE
DAVID BISBAL, ESTA AUSENCIA
SURAYA, LLEVANE
JUENNIFER LOPEZ, GET RIGHT
CHRISTIAN CASTRO, TE BUSCARIA
LAS AE STACION. EL SOI. NO REGRESA
KALIMBA, TU CORAZION LO SABE
DIEGO TORRES, TRATARO DE ESTAR MEJOR
PAULINA RUBIO. DAME OTRO TEOUILA
DRIE BERMUDEZ. TODO EL ANO
MAILA, INGENIDIDA IMIA, INGENUIDAU ILBERTO SANTA ROSA, ENSENAME A VIVIR SIN T YFI AMO



SNOOP DOGG, SIGNS
BASEMENT JAXX, OM MY GOSH
MARIO, LET HE LOVE YOU
50 CENT, CANDY SHOP
KASABIAN, CLUB FOOT
THE KILLERS, SMILE LIKE YOU MEAN IT
GWEN STEERAN, RICH GIRI
GORILLAZ/DE LA SOUL FEEL GOOD INC
RAZORLIGHT, SOMEWHERE ELSE
EMINEM, MOCKINGBIRG RAZORIOM IS SURVEYHERE ELSE EMINEM, MOCKINGBIRO THE CHEMICAL BROTHERS, BELIEVE NATALIE IMBRUGLIA, SHIVER ATHLETE, HALFLIGHT OASIS, LYLA FEEDER, FEELING A MOMENT DAST PLINK ROBOT BOCK DAFT PUNK, ROBOT ROCK Natasha Bedingfield, I bruise Easily NATASHA BEDINGS IEED, 1 0000 AMERIE, 1 THING GARBAGE, WHY DO YOU LDVE ME BLOC PARTY. BANQUET CIARA. 1, 2 STEP CAESARS, JERK IT OUT



KEIK, YO QUISIENA ISHLEE SIMPSON, LA LA ISHLEH-182, ALWAYS DOOD CHARLOTTE, I JUST WANNA LIVE NTERPOL, EVIL INTERPOL, EVIL
JENNIFER LOPEZ, GET RIGHT
50 CENT, CANDY SHOP
MY OFFER 50 CENT, CANDY SHOP
MY CHEMICAL ROMANCE, HELENA (50 LONG & GODDNIGHT
GREEN OAY, BOULEVARD OF BROKEN OREAMS
KELLY CLARKSON, SINCE U BEEN GONE
JESSE MCCARTNEY, BEAUTIFUL SOUL
MARDONS, SINCAN MARDING.



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SARAH CONNOR, FROM ZERO TO HERO MARIO, LET ME LOVE YOU 50 CENT, CANDY SHOP FETTES BROT, EMMNUELA NENA, LIEBE IST K'MARO, FEMME LIKE YOU CHIPZ, CHIPZ IN BLACK

# **AOL, XM Sail** On A Stream

Terrestrial radio has been fending off attacks from Internet and satellite broadcasters for years. Now those two competitors are joining forces, thanks to a deal between AOL and

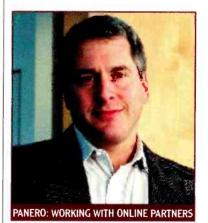
XM Satellite Radio.

Billboard Radio Monitor ton 40/ AC managing editor Chuck Taylor writes that the two will launch an online radio service-as of yet unnamed—that will bring 70 XM channels and AOL's already streamed 130 channels free to

AOL subscribers. There will also be a premium pay service available to non-AOL members.

The offering, expected to begin this summer with AOL's next-generation portal, could draw 100 million users online, the companies say.

XM will also integrate Radio AOL, AOL Music Sessions and AOL Music Live into its satellite service. The companies will work together to develop new programs and services for online and satellite.



AOL chairman/CEO Jon Miller called the deal "a giant step in digital media," while XM president/CEO Hugh Panero said, "Our philosophy has always been to work with strong partners at every level: retail, auto-

motive and now online to build awareness and subscriptions for XM." To give consumers a taste of the new service, 20 XM stations and all of

AOL's radio stations will be available free online in the coming months.

AOL and XM will co-promote their programming across their networks. XM has nearly 3.8 million subscribers, while AOL claims more than 100 million unique monthly visitors across its network of properties.

XM rival Sirius Satellite Radio has long webcast its programming free to its subscribers at sirius.com.

Tuned In: Radio **By Marc Schiffman** mschiffman@billboard.com bureau chief/country managing editor Phyllis Stark (who is also Nashville bureau chief for Billboard) reports that MIW's latest gender analysis study,

WOMEN SEEK PD JOBS: Nearly 90%

of radio PDs are men, according to a

Billboard Radio Monitor Nashville

new study conducted by the trade

group Mentoring and Inspiring

Women in Radio (MIW).

which tracked radio PDs and general service managers, showed that women were programming only 10.7% of the 10.634 stations listed in the M Street **Publications** database in late 2004. The group says that percentage has fluctuated very little since 1995. The ratio is lower among the 120

groups that own 12 or more stations: Women program just 8.8% of those groups' 4,814 stations. Broken down by market size, the study found that women programmed 8.9% of the stations in the top 100 markets in 2004.

The study also found that women were managing sales departments for 30.2% of all U.S. radio stations (3,161 out of 10,451 stations) in 2004. That figure is up from 29.5% in 2003. In the top 100 markets, women were managing sales departments for 33.7% of stations, a percentage the group says has increased steadily from 26% in 1995.

THE NAME GAME: As has happened in the past with newly successful formats (classic hits, R&B oldies), the phenomenon of wide-playlist adulttargeted stations personified under the names Bob and Jack (see story, page 1) has spawned numerous copycats, each with its own name. My favorite may be Ben in Philadelphia (home to Ben Franklin). Monitor's **Chuck Taylor** adds a new name to that roll call: Adult top 40 WOZN (the Zone) Greensboro, N.C., flipped to a Jack-like format with the new name of Simon, as of April 11.

The station's under-construction Web site, 987simon.com, proudly proclaims, "We play everything!" In the week before flipping, it played acts including Vanilla Ice, Queensryche, the Killers, Hootie & the Blowfish and Tom Jones.

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# Mudvayne

Continued from page 11

Epic is pleased that the song has made inroads at the latter format since Mudvayne had primarily been played at active rock. "We really feel like we've merged the two formats, active rock and modern rock, in that we have all these believers," says Jacqueline Saturn, Epic VP of alternative promotion. "Some of them played a lot of Mudvayne, some of them never played Mudvayne."

Ashley Wilson, music director at active rock KISW Seattle, thinks "Happy?" will bring Mudvayne further

into the mainstream.

"This song is going to really reach out to people that maybe weren't huge Mudvayne fans," Wilson predicts. "It's very palatable. You [can] play it in all dayparts. It's not scary. It's very [much] what rock needed. It was just a perfect song [since] there [are] a lot more [ballads] at the top of the charts."

"Happy?" continues the steady success the quartet (which also includes bassist Ryan Martinie and guitarist Greg Tribbett) has experienced since its 2000 debut on Epic. That album, "L.D. 50," contained the hits "Dig" and "Death Blooms." 2002 album "The End of All Things to Come" brought further acclaim with "World So Cold" and "Not Falling," the latter becoming a heavy recur-

rent on active rock stations.

"L.D. 50" has sold 712,000 copies, according to Nielsen SoundScan. "The End of All Things to Come" has sold 680,000.

Mudvayne's makeup and costumes, which have ranged from face painting to alien masks and uniforms, also got their share of attention. Though the band is not wearing makeup or costumes for now, recent media attention about its decision has grown tiresome, considering it first dropped the dressup props in 2003 for the Summer Sanitarium tour.

"It's not like we're trying to make up for something or apologize for some big mistake that we've been making all these years," Gray says. "Like, 'Oh, you know, I don't know what we were thinking. We wore makeup for like four years . . . but here we are now, we're a real band.' That's not the case."

#### **ELEVATED AT OZZFEST**

After a series of sold-out club shows in January and February, Mudvayne returned to the road March 29 for a headlining run that ends May 15. The band (which is booked worldwide by Dave Kirby at the Agency Group) is playing 1,500- to 3,000-seat venues with support by Life of Agony, American Head Charge and bloodsimple, which is signed to Gray's BullyGoat Records. This summer, the band will perform concerts in Europe, as well as join Ozzfest. After headlining the tour's second stage in 2001, it has been elevated to mainstage status.

A multipronged promotional campaign covers everything from TV appearances and print (including covers of Metal Edge and Outburn) to appearances and/or performances on satellite radio providers Sirius and XM and an online contest that will give away a set of the band's music equipment.

Setup for "Lost and Found" began last November, Epic VP of worldwide marketing Scott Greer says. The label's street and college reps have been working in conjunction with marketing company StreetWise Concepts & Culture, owned by David "Beno" Benveniste of Velvet Hammer Management. Benveniste and Jonathan Cohen of Zen Media Group are co-consultants for Mudvayne.

The street effort launched with the track "Determined." A video was included with the single's sampler, and Greer says the online audio for the song was streamed more than 500,000 times before Christmas.

Benveniste says, "We've really driven traffic to their site and driven word-of-mouth through StreetWise in a big way with the first song we put out, as well as for promotions for the band, the presale and the tour . . . Everything that goes on with [promoting] Mudvayne, we're involved with."

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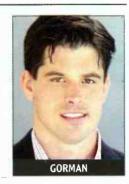
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# EXECUTIVE TURNTABLE...

PEOPLE ON THE MOVE







RECORD COMPANIES: Island Def Jam Music Group in New York promotes Eric Wong to VP of marketing. He was senior director of marketing.

Universal South Records in Nashville names Matt Corbin national director of mid-Atlantic and Northeast promotion. He was director of national promotion for the Midwest. Universal South Records also ups Shane Allen to national director of West Coast and Southwest promotion and Nathan Cruise to national director for the Southeast and Midwest region. Allen was national director for the West Coast, and Cruise was Southeast regional promotion manager.

**PUBLISHING: BMI** in Nashville names **Shelby Kennedy** director of writer/publisher relations. He was A&R director at **Lyric Street Records**.

Kobalt Music Group in Los Angeles taps Dana Kasha-Cohen for VP of creative for the United States. She was senior director of creative services at Universal Music Publishing Group.

HOME VIDEO: Ventura Entertainment Enterprises in Los Angeles appoints **Bill Clark** executive VP/CFO. He was senior VP of **EMI**.

RELATED FIELDS: Gotuit Media in San Francisco promotes Daniel O'Brien to chairman/CEO. He was CEO at Brief Original Broadcasts.

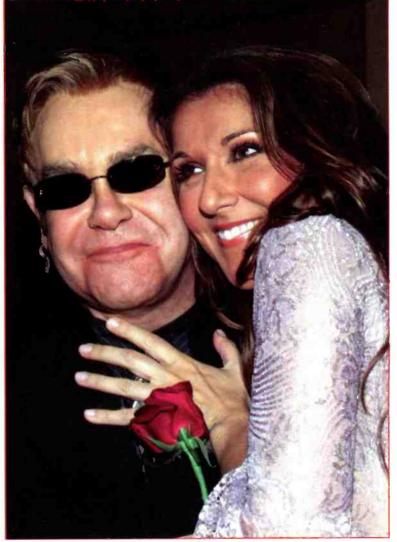
Entertainment production and marketing firm the Hatchery in Los Angeles names David Haddad executive VP of business development and Sean Gorman VP of program development. Haddad was president/COO at LivePlanet, and Gorman was development executive at Radar Pictures.

Online subscription games publisher **Turbine** in Westwood, Mass., names **Mark Cullinane** VP of business development and **Tom Nichols** VP of marketing. Cullinane was managing director at **DICOMM Ventures**, and Nichols was director of brand marketing at **Atari**.



Amber Tunes In Capitol Records artist Amber Dotson, left, made her debut appearance on Great American Country's "CRL" program April 1. "CRL" host Suzanne Alexander interviewed Dotson; played her current video, "I'll Try Anything"; and had viewers phone in inquiring about the singer's recent tour with country superstar George Strait. Dotson is working in the studio with producer Billy Joe Walker Jr. on her Capitol debut, which is scheduled for a late-summer release.





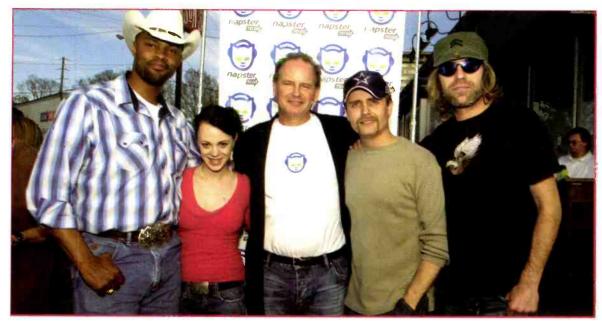
**Celebrities At Caesars** Celine Dion greets Elton John on Easter weekend during her performance of "A New Day . . ." at the Colosseum at Caesars Palace in Las Vegas. The two resident productions of Dion's "A New Day . . ." and John's "The Red Piano" account for upwards of 250 shows per year at the Colosseum.

# Billboard Digs Roadside Graves

The Billboard Underground presented the Roadside Graves March 29 at the Knitting Factory in New York. The New Jersey-based act independently released its album "If Shacking Up Is All You Want to Do . . ." in 2004. Pictured, from left, are Roadside Graves vocalist John Gleason, drummer Phil Kunkle, Billboard coexecutive editor Tamara Conniff, billboard.com managing editor Barry A. Jeckell, Roadside Graves bassist Dave Jones, pianist Michael DeBlasio and guitarists Rich Zilg and Jeremy Benson. (Photo: Jeff Bosie/Tobin Productions)



Back To School Train drummer/composer Scott Underwood is pictured studying online at berkleemusic.com. Underwood incorporated his newfound skills into Train's collaborative composition style. In addition, Underwood has teamed with Train bass player Charles Colin, a Berklee grad, to form experimental two-man group Foodpill. The act's debut album, "Elixer," is available at foodpill.net. (Photo: David Goggin)





Rock For Charity Multiplatinum rock act Simple Plan played a concert April 5 for AOL Music Live at the Troubador in West Hollywood, Calif. The performance was in support of Keep a Child Alive, an organization dedicated to providing life-saving medicine to children and families with AIDS in Africa. Pictured, from left, are Simple Plan's Sebastien Lefebvre, Jeff Stinco and Pierre Bouvier; AOL Music executive director Jack Isquith; Lava Records GM Lee Trink; and Simple Plan's Chuck Comeau and David Desrosiers. (Photo: Getty Images for AOL)



# NOW, HEAT THIS ... ZOEGIRL Artists to Watch

Hallelujah! For the young Christian mademoiselles who feel misrepresented and disrespected by today's mainstream music, ZOEgirl's fourth Sparrow release, "Room to Breathe," is a sweet treat. Band members Chrissy Conway, Alisa Girard and Kristin Swinford formed ZOEgirl in 1999 with the desire to support female Christian tweens and teens. The group continues to fulfill its goal with the March 15 release of "Room to Breathe," which hit No. 1 on the Billboard Heatseekers chart in its second week. The title has sold 29,000 to date, according to Nielsen SoundScan, EMI CMG artist development director Michael Bianchi credits the album's success to the close relationship the band has developed with its fans through its Web site and a dedicated street team of more than 270 people. The pop/rock sounds of "Dead Serious" and "Good Girl" convey the importance of self-confidence, while the promising lyrics of "Scream" touch upon overcoming selfdestructive behavior. "The main inspiration behind this album has most definitely been the fans," Girard says. "They have inspired us with their letters, stories and their struggles." ZOEgirl's original songs are co-published by Birdwing Music (ASCAP); each of the three members maintain separate copublishing. An exclusive track, "Be Like You," is offered as a bundle to customers who purchase "Room to Breathe" on walmart.com. A similar deal will be offered through Apple Computer's iTunes with exclusive track "Last Real Love." The group is handled by Proper Management and is on the road with Jump5, booked by Jeff Roberts & Associates.

SARAH HAN

# Napster To Go Goes To Nashville

The fourth and final Napster to Go Cafe tour was held April 4 at Jackson's in Nashville. The event promoted the fledgling legal download service with the first industry performance by Raybaw Records/Warner Bros. Records country rapper Cowboy Troy and an acoustic performance by Vanguard Records singer/songwriter Mindy Smith. Giveaways of Napster to Go subscription music services, Napster-branded merchandise and MP3 players were also featured. Pictured, from left, are Troy, Smith, Napster CEO Chris Gorog and Big & Rich's John Rich and Big Kenny. (Photo: Kay Williams)



The Art Of Giving Latin artist and breast cancer survivor Soroya puts the finishing touches on a Gibson guitar she painted as part of the Designer Gibson Guitar Auction to benefit the Expedition Inspiration Fund for Breast Cancer Research. The May 3 event at the Hard Rock Cafe in Los. Angeles will auction 50 Gibson Les Paul and SG Special guitars decorated by music superstars including Rod Stewart, Melissa Etheridge and Sheryl Crow. Online bidding for the specially designed Gibsons will open to the general public April 24, prior to the live auction, at juliensauctions.com.



Behind The Words Lisa Loeb shared her insights on songwriting March 21 as the featured guest at the Songwriters Studio at the Hollywood Roosevelt Hotel's Cinegrill lounge in Los Angeles. Previous guests have included songwriters Jerry Fuller and Desmond Child. Pictured, from left, are Songwriters Studio producer Denise Bradley, Music Connection magazine contributor Dan Kimpel, ASCAP senior director of repertory and show interviewer Brendan Okrent, Loeb and guest artist Jeffrey Steele. (Photo: Curt Biesterfeld)



**Saving Music** Mariah Carey is pictured during the April 9 broadcast taping of "VH1 Save the Music: A Concert to Benefit the VH1 Save the Music Foundation" at the Beacon Theatre in New York. Carey joined such performers as **Alicia Keys**, **Rod Stewart** and **John Legend**. The show airs at 9 p.m. EDT April 17 on **VH1**. (Photo: Kevin Mazur/Wirelmage.com)

EVERY SPIN AWARD WINNER CONGRATULATION

**BDSCertified Spin Awards March 2005 Recipients:** 

# 600.000 SPINS

Follow Me/ Uncle Kracker /LAVA

# 500,000 SPINS

I Need You/ Leann Rimes /CAPITOL/CURB/SPARROW As Long As You Love Me/ Backstreet Boys /JIVE/ZOMEA Scar Tissue/ Red Hot Chili Peppers /WARNER BROS.

# 400,000 SPINS

Calling All Angels/ Train / COLUMBIA

# 300,000 SPINS

Let Me Love You/ Mario / J RECORDS Heaven/Cielo/ Los Lonely Boys /EPIC/OR

1, 2 Step/ Ciara Feat. Missy Elliot ; LAFACE/ZOMBA
Boulevard Of Broken Dreams/ Green Day /REPRISE
Somebody Like You/ Keith Urban /CAPITOL

# 200,000 SPINS

Lovers & Friends/ Lil Jon & The East Side Boyz /TVT
Soldier/ Destiny's Child /COLUMBIA/SONY URBAN
On The Way Down/ Ryan Cabrera /E.V.L.A./ATLANTIC
My Place/ Nelly Feat. Jaheim /DERFTY/FO REAL/UNIVERSAL
Send The Pain Below/ Chevelle /JIVE/ZOMBA
Milkshake/ Kelis /JIVE/ZOMBA Hotel/ Cassidy Feat. R. Kelly /J RECORDS | Just Wanna Be Mad/ Terri Clark / MERCURY

# 100,000 SPINS

Since U Been Gone/ Kelly Clarkson /RCA
Caught Up/ Usher /LAFACE/ZOMBA
Candy Shop/ 50 Cent /SHADY/AFTERMATH
Mockingbird/ Eminem /SHADY/AFTERMATH/INTERSCOPE
Obsession/ Frankie J /COLUMBIA
Give A Little Bit/ Goo Goo Dolls /WARNER EROS.
Mud On The Tires/ Brad Paisley /ARISTA
Rich Girl/ Gwen Stefani /INTERSCOPE
True/ Ryan Cabrera /E.V.L.A./ATLANTIC
Lady/ Lenny Kravitz /VIRGIN
Get Back/ Ludacris /DEF JAM/SOUTH
Bless The Broken Road/ Rascal Flatts /LYRIC STREET Get Back/ Ludacris /DEF JAM/SOUTH
Bless The Broken Road/ Rascal Flatts /LYRIC STREET
Let Me Go/ 3 Doors Down /REPUBLIC/UNIVERSAL
The Woman With You/ Kenny Chesney /BNA
Love's Divine/ Seal /WARNER BROS.
Baby It's You/ Jojo /DA FAMILY/BLACKGROUND/UNIVERSAL
You're My Better Half/ Keith Urban /CAPITCL
Only U/ Ashanti /THE INC/DEF JAM/IDJMG
Party For Two/ Shania Twain W/ Billy Currington or Mark McGrath /MERCLRY
Look What You've Done/ Jet /ELEKTRA/ATLANTIC
Nothin' To Lose/ Josh Gracin /LYRIC STREET Nothin' To Lose/ Josh Gracin /LYRIC STREET Bring 'Em Out/ T.I. /ATLANTIC Nothin' 'Bout Love Makes Sense/ Leann Rimes / CURB, ASYLUM American Idiot/ Green Day / REPRISE Float On/ Modest Mouse / EPIC Take Me Out/ Franz Ferdinand /DOMINO/EPIC
I Want To Live/ Josh Gracin /LYRIC STREET
Warning/ Incubus /EPIC
Liberate/ Disturbed /REPRISE

# **50,000 SPINS**

It's Like That/ Mariah Carey /ISLAND/IDJMG
Truth Is/ Fantasia /J RECORDS
That's What I Love About Sunday/ Craig Morgan /BROKEN BOW
O/ Omarion /SONY URBAN/EPIC/TUG
Goin' Crazy/ Natalie /LATIUM/UNIVERSAL
It's Getting Better All The Time/ Brooks & Dunn /ARISTA
Ordinary People/ John Legend /COLJMBIA/SONY URBAN
Gone/ Montgomery Gentry /COLUMBIA
Lonely No More/ Rob Thomas /MELISMA/ATLANTIC
Okay/ Nivea /JIVE/ZOMBA
If Heaven/ Andy Griggs /RCA
Sugar (Gimme Some)/ Trick Daddy Feat. Lil' Kim & Ludacris /SLIP N SLIDE/ATLANTIC
Shake That Monkey/ Too Short Feat. Lil Jon & The Eastside Boyz /JIVE/ZOMBA
Magnificent Obsession/ Steven Curtis Chapman /SPARROW
Anything But Mine/ Kenny Chesney /BNA
Burning Bright/ Shinedown /ATLANTIC
I Need You Now/ Smokie Norful /EMI GOSFEL
Just For You/ Lionel Richie /ISLAND/DEF JAM
Trying To Find Atlantis/ Jamie O'Neal /CAPI-OL
EI Problema/ Ricardo Arjona /SONY DISCOS
U Don't Know Me/ T.I. /ATLANTIC
Tal Vez/ Ricky Martin /SONY DISCOS
Fotografia/ Juanes /UNIVERSAL LATINO
Still In Love/ Teena Marie /UNIVERSAL
Gasolina/ Daddy Yankee /VI

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# orts



In Singles Minded: The Backstreet Boys are back on Hot 100

SALES / AIRPLAY / TRENDS / ANALYSIS

# The Earlier, The Better

A superstar act in your camp has almost completed a new album. Do you drop it in or near the fourth quarter with the huge traffic it enjoys during the holiday selling season or wait for the start of the New Year?

The answer depends on your goal. If your aim is to end up with one of the best-selling albums of the fourth quarter, then wait until September or later.

If, however, your artist's ego would be more satisfied with the accomplishment of owning the top-selling record of the year, a decade of Nielsen SoundScan results suggests you should consider a release date during the first six months.

From 1995 to 2004, each year's best-selling album was on the market at least four months before the fourth quarter began. Of the last 10 SoundScan champs, the one with the shortest shelf life was **Eminem's** "The Eminem Show," which was rushed to an off-cycle street date during the Memorial Day weekend of 2002.





It is possible that an album released in the fourth guarter of one year can triumph as the top-selling set of the following year, but that has only happened once in the last six years. Linkin Park's "Hybrid Theory," which hit the market in October 2000, staged a come-from-behind rally in fourth-quarter 2001 to overtake another 2000 release, Shaggy's "Hotshot."

Aside from Linkin Park's win, an album from the prior year earned the top slot from 1995 through 1998.

Two of those four—the soundtrack from "Titanic" (1998) and the  ${\bf Spice}$  Girls' "Spice" (1997)—arrived in November of the previous year, but the other two had longer store lives. Alanis Morissette's "Jagged Little Pill," the 1996 champ, bowed in June 1995, and Hootie & the Blowfish's "Cracked Rear View," the king in 1995, was released in July 1994.

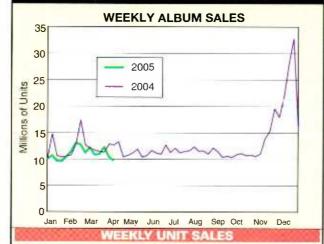
Tenure is not just a consideration to be a year's best-selling album, as a majority of the 10 best sellers in each of the last 10 years had reached stores before July.

The lightest yield was last year, when six of the 10 best sellers arrived before the end of June. The most seasoned top (Continued on page 52)

BES	T-SEI	LING ALBUMS OF THE LAST	<b>10 YEARS</b>
Year	Artist	Units Sold Title That Year	Release Date

Year	Artist	Title	Units Sold That Year	Release Date
1995	Hootie & the Blowfish	"Cracked Rear View"	7.0 million	July 5, 1994
1996	Alanis Morissette	"Jagged Little Pill"	7.4 million	June 13, 1995
1997	Spice Girls	"Spice"	5.3 million	Nov. 25, 1996
1998	Soundtrack	"Titanic"	9.3 million	Nov. 18, 1997
1999	Backstreet Boys	"Millennium"	9.5 million	April 27, 1999
2000	'N Sync	"No Strings Attached"	9.9 million	Feb. 29, 2000
2001	Linkin Park	"Hybrid Theory"	4.8 million	Oct. 20, 2000
2002	Eminem	"The Eminem Show"	7.6 million	May 14, 2002
2003	50 Cent	"Get Rich or Die Tryin' "	6.5 million	Feb. 2, 2003
2004	Usher	"Confessions"	8.0 million	March 16, 2004
Source	: Nielsen SoundScan			

# A Weekly National Music Sales Report

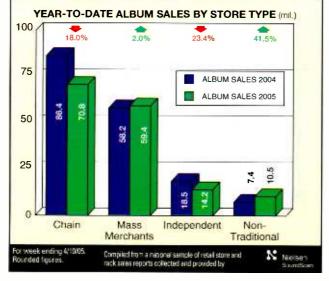


This Week	Albums 9,689,000	Store Singles 80,000	Digital Tracks 6,358,000
Last Week	10,378,000	83,000	7,111,000
Change	<b>~</b> 6.6%	₹3.6%	<b>~</b> 10.6%
This Week 2004	12,563,000	168,000	2,121,000
Change	<b>22.9%</b>	<b>▽</b> 52.4%	<b>△1</b> 99.8%

YEAR-TO-DATE DIGITAL TRACK SALES (mil.

YEAR-TO-DATE ALBUM SALES (millions)





# The Boys Are Back

the Backstreet Boys began a hit streak in 1997 with "Quit Playing Games (With My Heart)." The single peaked at No. 2, their highest-charted Billboard Hot 100 entry to date.

For five consecutive years, the quintet had at least one song debut on the chart every year. By the time the group took a break, it had racked up 13 chart entries, six of which reached the top 10.

The break became a long one, lasting exactly 31/2 years. This issue, "Incomplete" (Jive) is the first Backstreet Boys track to debut on the Hot 100 since "Drowning" bowed the week of Oct. 20, 2001.

"Incomplete," the first single from the group's June album, earns Hot Shot Debut honors, opening at No. 55. It ranks as the sixth highest debut among the group's 14 chart entries. It is the highest-debuting song on the Jive imprint this year, and the highest since Britney Spears opened at No. 53 with "Toxic" the week of Jan. 31, 2004.

GOING UP: "Elevator" takes Canadian indie-rock outfit Hot Hot Heat to new heights on The Billboard 200. The album is a new entry at No. 34, besting the No. 146 peak of the band's first set, "Make Up the Breakdown," in August 2003.

"Breakdown" was issued on **Sub Pop**, while "Elevator" is on Sire. "Elevator" is the highest-debuting and highestcharting CD on Sire since November 1994, when Madonna's "Bedtime Stories" debuted and peaked at No. 3.





THIS TIME IT'S PERSONAL: I've written about countless chart spans in this space, for artists as well as songwriters, producers and labels. Now it is time to write about a more

Chart Beat was initiated by Paul Grein in the March 28, 1981, issue of Billboard. As a reader, it was the first thing I turned to each week, never thinking that one day I would be writing the column.

Paul penned the column for 11 years and nine months. When he exited, I was asked if I'd be interested in taking over. Except for the week of my father's funeral, my column has appeared in every issue of Billboard for the last 12 years, three months and two weeks, giving Chart Beat a total span of 24 years and one month, a good run by any standard.

This is the final Chart Beat to appear in the print edition of Billboard. The column will continue online at billboard.com. For those who already check the Web site every Friday to read Chart Beat Bonus, you'll be able to read Chart Beat even earlier, as the column will normally be posted at midnight on Wednesday.

It has been a privilege to be a part of these pages for such a long time and I look forward to writing the cyber edition of Chart Beat for years to come.

www.americanradiohistory.com

AP	RIL 200		3	Billboard® THE BI				3	(	DARD. 200.	
THIS WEEK	CASI WEEN	2 WKS. AGD	MC \$25.0W	Sales data compiled by Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK		2 WKS. AGD	MESKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
				*性 NUMBER 1 *性 6 Weeks At Number 1		49	47	43	10	MARIO ▲ SRO STREET/J 61885*/RMG (18.98 CO)	13
1 1		1	6	50 CENT 4 The Massacre SHADY/AFTERMATH 004092*/INTERSCOPE (8.98/13.98)	1	50		47	31	MY CHEMICAL ROMANCE ● Three Cheers For Sweet Revenge REPRISE 48615/WARNER BROS. 113.98 CDI [H]	45
				# HOT SHOT DEBUT		51	55	50	62	KENNY CHESNEY 🃤 3 When The Sun Goes Down BNA 58801/RIG (12 98/18 98)	1
2	NEV	٧		FAITH EVANS CAPITOL 77297* (18.98 CD)	2	52	52	58	55.	GUNS N' ROSES ▲ Greatest Hits  GEFFEN 001714/INTERSCOPE (12 98 CD)  Greatest Hits	3
3 2	-		2	BECK INTERSCOPE 003481* (13 98 CD)	2	53	66	52		MICHAEL BUBLE ● It's Time  143/REPRISE 48946/WARNER BROS. (18.98 CD)	7
4 5	5	2		VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI/ZOMBA/ÉPIC 93883/SONY MUSIC (18.98 EQ CD)  Now 18	2	54	40	29	25	RAY CHARLES A WMG SOUNDTRACKS/ATLANTIC 78540/RHIND (18.98 CD) Ray (Soundtrack)	9
5 4	-	-	2	112 Pleasure & Pain DEF SDUL 004471*/IDJMG (13.96 CD)	4					PACESETTER PO	
6 6	5 -	-	2	WILL SMITH OVERBROOK 004305-/INTERSCOPE (13.98 CO)	6	55	83	118	17	LYFE JENNINGS COLUMBIA 90948/SDNY MUSIC (12.88 EQ CD) [H]	55
7 10	0 .	4	29	GREEN DAY ▲ <sup>3</sup> American Idiot	1	56	ME	W		SOUNDTRACK WARNER SUNSET 48705/WARNER BROS. (13.98 CD)  The OC: Music From: Mix 4	56
8 3	3 -		2	BEANIE SIGEL The B. Coming	3	57	18	-	2	THE BRAVERY  ISLAND 004163*/IDJM6 (13.98.CD)  The Bravery	18
9	NEW	7		DDMG/CRIMINAL BACKGRDUND 003082*/IDJMG (8.98/13.98)  LISA MARIE PRESLEY  Now What	9	58	54	65	21	SNOOP DOGG ▲ R&G (Rhythm & Gangsta): The Masterpiece	6
10 8	3	6	6	JACK JOHNSON In Between Dreams	2	59	63	76	29	DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8 99/13 98)  KEITH URBAN ▲  Be Here	3
11 1	1	8	43	JACK JDHNSDN/BRUSHRRE 04149*/UMRG (13.98 CD)  THE KILLERS   Hot Fuss	8	60	31	28		CAPITOL INASHVILLE) 77489 (18:98 CD)  MOBY  Hotel	28
42	NEV.			ISLAND 002468*/IDJMG (1398 CD)  DONNIE MCCLURKIN Psalms, Hymns & Spiritual Songs	12	61	37	17	2	V2 27243 (18.88 CD) <b>TWEET</b> It's Me Again	17
13 9		3		VERITY 64137/ZOMBA (17.98 CO)  FRANKIE J  The One	3	62	61	68	12	THE GOLD MIND/ATLANTIC 62872*/AG (18.98 CD)  SUGARLAND  Twice The Speed Of Life	61
54 7	1	_		LARRY THE CABLE GUY  The Right To Bare Arms	7	63	36	11		MERCURY 002/172/UMGN (13.98 CO) [M]  TRACE ADKINS Songs About Me	11
	1			JACK/WARNER BROS (NASHVILLE) 49300/WRN (18 98 CD)	7	64		18	,	CAPITOL (NASHVILLE) 64512 (18 98 CO)  KIDZ BOP KIDS  Kidz Bop 7	7
	+	9	20	GWEN STEFANI Love. Angel. Music. Baby.  INTERSCOPE 003469* (13.98 CD)	-	65		48		RAZOR & TIE 89809 (18.98 CD)  THE MARS VOLTA Frances The Mute	Δ
16 1	3 '	13	23	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (12.98/18.98)	3		46		100	GOLDSTANDARDLABS/STRUMMER 004129/UMRG (9 98 CD)	16
17 1	2	7	19	KELLY CLARKSON ▲ <sup>2</sup> Breakaway	3	66	57		地	SUBLIMINAL 94229 TVIRGIN (18.98 CD)	
88				SE GREATEST GAINER SE		67		77	32	PAPA ROACH ● Getting Away With Murder et tonau/GEFFEN 003141/INTERSCOPE (13 98 CD)	17
18 7	6	79	20	JOSS STONE ● Mind Body & Soul S-CURVE 94897* (18 98 CD)	11	68	48		2	LOS TIGRES DEL NORTE FONOVISA 351601/UG (14-98 CD)  Directo AI Corazon	48
19 1	4	14	12	THE GAME   The Documentary  AFTERMATH/G-UNIT 003562*/INTERSCOPE (8.98/13 96) [H]	1	69	68	69	24	TRICK DADDY ● Thug Matrimony: Married To The Streets.  SLIP-N-SLIDE/ATLANTIC 83677*/AG (12 98/18 98)	2
20 1	6 2	21	15	JOHN LEGEND ▲ Get Lifted  G.O. O. COLUMBIA 92776*/SDNY MUSIC [12 98 EQ CO]  Get Lifted	4	70	NE	W		VARIOUS ARTISTS PROVIDENT/MORD-CURB/EMIC/MG 10769/PROVIDENT-INTEGRITY (22.98 CO)  WOW #1s	70
21 2	9 4	49	44	AKON ● Trouble	21	71	64	54	22	TOBY KEITH ▲ 2  OREAMWORKS (NASHVILLE) 002323/UMGN (13 98 CD)  Greatest Hits 2	3
22 2	1 2	25	18	SRC/UNIVERSAL 000860*/UMRG (13.98 CD)  LUDACRIS  The Red Light District	1	72	70	59	71	ALICIA KEYS ▲ 4  J 55/127/RMG (15.98/18.99)  The Diary Of Alicia Keys	1
23 2	3	19	0	DTP/DEF JAM SDUTH 003483*/IOJMG (8:98/13:98)  3 DOORS DOWN ▲ Seventeen Days	1	73	60	56	27	GEORGE STRAIT ▲ 5 MCA NASHVILLE 000459/UMGN (25.98 CD)  50 Number Ones	1
24 1	9 2	22	22	REPUBLIC/UNIVERSAL 004018/UMRG (13.98 CD)  EMINEM   4 Encore	1	74	82	72	24	SIMPLE PLAN  Still Not Getting Any	3
25 3	0	38	20	SHADY/AFTERMATH 003771 / INTERSCOPE (8.98/19.98)  FANTASIA Free Yourself	8	75	78	75	49	BIG & RICH ▲ <sup>2</sup> Horse Of A Different Color	6
	4 :	_	55	J 54/235*/RMG (1838 CD)  USHER ▲ 8 Confessions	1	76	74	88	41	WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CDI  BREAKING BENJAMIN   We Are Not Alone	20
27	NEV			BRANDY The Best Of Brandy	27	77	62	84	39	HOLLYWOOD 182428 (11.98 CD)  KEANE ● Hopes And Fears	45
	7 :	in.	20	ATLANTIC 74847/WARNER STRATEGIC MARKETING (18 98 CD)  RASCAL FLATTS  Feels Like Today	1	78	79		31	INTERSCOPE 002507 (9.98 CD) [H]  JOHN MAYER   2  Heavier Things	1
	$\perp$		2°	LYRIC STREET 165049/HOLLYWOOD (18.98 CO)	1	79	71	81	8	AWARE/COLUMBIA 86185*/SDNY MUSIC (18.98 EQ CO)  MADELEINE PEYROUX  Careless Love	71
	4	16		HEAR 2248/CONCORD (18 98 CD)	2	80	73			ROUNDER 613192 (17.99 CD) [H]  SOUNDTRACK   Garden State	20
	$\perp$	12		EPIC 90622*/SDNY MUSIC (18 98 EQ CD)				40		FDX/EPIC 92843/SDNY MUSIC (12.98 EQ.CO)	1
	4	5	3	QUEENS OF THE STONE AGE REKORDS REKORDS 004188/INTERSCOPE (13.98 CD)  Lullabies To Paralyze	5	81			0_	EMI/UNIVERSAL/SDNY BMG/ZDMBA 74203/CAPITOL (18.98 CO)	2
32 2	6	51	22	DADDY YANKEE   EL CARTEL 450639/v1 (15.98 CD)  Barrio Fino	26	82	67	39	10	TINA TURNER A All The Best CAPITOL 65358 (24.98 CO)	18
33 2	25	42	19	T.I.   GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)  Urban Legend	7	83	69			MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12-98 EQ CD)  Suppr Squay	
34	NE	N	1	HOT HOT HEAT SIRE 48886/WARNER BROS. (18 98 CD)	34	84		67	Sand Sun's	BABY BASH LATIUM/UNIVERSAL 004101/UMRG (13:98 CD) Super Saucy	11
35 3	32	15	28	JESSE MCCARTNEY ▲ Beautiful Soul	15	85	84	86	•	LEE ANN WOMACK MCA NASHVILLE 003073*/JUMGN (13.98 CD)  There's More Where That Came From	12
36 3	33	26	100	MAROONS   Songs About Jane OCTONEL 50001 'RMMG (18 98 CD) [H]	6	86	86	107	54	LIL SCRAPPY/TRILLVILLE ● The King Of Crunk & BME Recordings Present  BME/REPRISE 48566*/WARNER BROS. (18.98 CD)	12
37 3	34	27	48	GRETCHEN WILSON ▲ <sup>4</sup> EPIC (NASHVILLE) 19900/SONY MUSIC (18 98 EQ CO)	2	87	85	64	10	MOTLEY CRUE HIP-D/MDTLEY 003908/UME (19 98 CD)	6
38 3	39	31	22	SHANIA TWAIN \$\text{\tiny{\text{\tiny{\text{\tinit}\xinitytext{\text{\text{\text{\text{\text{\text{\text{\texi{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\ti}\xititt{\texi}}}\text{\text{\text{\text{\text{\text{\text{\text{\text{\texititt{\text{\texititt{\texititt{\texititt{\texititt{\texi{\texi{\ti}\tittitt{\texititt{\texititt{\texititt{\texi}\tititx}\\tiinttittet{\texititt{\texititt{\texititt{\tiinttittet{\texit	2	88	91	123	19	HOWIE DAY  EPIC 93560°/SONY MUSIC (12.98 EQ CD)  Stop All The World Now	46
39	14	34	20	U2 ▲³ How To Dismantle An Atomic Bomb	1	89	93	85	74	JOSH GROBAN ▲ 4  **Closer** 143/RPPRISE 48450/WARNER BROS. (18.98 CD)	1
40 3	35	33	7	INTERSCOPE 003613 (13.98 CD)  OMARION ●  0	1	90	77	32	1	True Parallels GEFFEN 004332/INTERSCOPE (13.98 CD)  True Parallels	32
	28	_	3	T.U.G./EPIC 92818/SDNY MUSIC (118.98 EQ.CO)  LIFEHOUSE  Lifehouse	10	91	65	170	17.	VARIOUS ARTISTS Chosen Few: El Documental	65
	38		11	GEFFEN 004308/INTERSCOPE (13.98 CO)  KENNY CHESNEY  Be As You Are: Songs From An Old Blue Chair	1	92	90	70	<b>7</b> 0	CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CO/OVO)  BRAD PAISLEY ▲ 2 Mud On The Tires	8
	-	45	39	BNA 61530/RLG (18.98 CD)  DESTINY'S CHILD   3 Destiny Fulfilled	2	93	89	98	21	ARISTA NASHVILLE 50805/RLG (12 98/18:98)  THE USED  In Love And Death	6
	4			COLUMBIA 92595/SONY MUSIC (18.98 EQ CO)	3	94		102	44	REPRISE 48789WARNER BROS. (18.36 CD)  THE BLACK EYED PEAS   Elephunk	14
		44	44	BME 2690°/TVT (11.98/17.98)	-	95		73		A&M 003884/MYERSCOPE (12 98 CO)  NELLY   Suit	1
		60	39	CROSSFADE   FG/COLUMBIA 87148/SONY MUSIC/1298 EQ CDI [M]  Crossfade	41	96		41		DERRYTYC REL 003316*/JUMRG (8 98/13 98)  C-MURDER  The Truest \$#!@ I Ever Said	41
46	56	37	13	TIM MCGRAW   Live Like You Were Dying  CURB 78858 (18.98 CO)	1	4	-		September 1	TRU 9900/k0CH (17:38 CO)	41
47	E EN	TRY	26	CHRIS BOTTI ●  COLUMBIA 92872/SONY MUSIC (18 98 EQ CO) [H]  When I Fall In Love	37	97		90	•••	AVRIL LAVIGNE A 2 Under My Skin	1
		-		VARIOUS ARTISTS ● Totally Country Vol. 4	5	98	108	53	3	SOUNDTRACK Ice Princess WALT DISNEY 86/1227 (18.99.CD)	53

WEEK WEEK	10.5		N	REK	VEEK	AG0			Z
THIS WEEK LAST WEEK 2 WKS. AGO	WEEK	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS.		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
99 87 89	4	THE REVEREND AL GREEN Everything's OK BLUE NOTE 74584 (18 98 CD)	50	150	168	158	94	BEYONCE    A Dangerously In Love  COLUMBIA 86386*/SONY MUSIC 112 98 E0/18:98)	1
100 104 80	80	MARTINA MCBRIDE ▲ Martina RCA NASHVILLE 54707/RLG (11.98/18:98)  Martina	7	151	148	144	46	SLIPKNOT A  ROADRUNNER 618388RIDJM6 118.98 CDI	2
101 96 91	59	LOS LONELY BOYS   OR/EPIG 92898/SONY MUSIC (13:98 £0 £0) [H]  Los Lonely Boys	9	152	NE	W		ADEMA Planets EARACHE 792 (15.98 CD)	152
102 50 —	2	BILLY DEAN CURB 78662 (18.99 CD)  Let Them Be Little	50	153	153	153	53	SHINEDOWN ● Leave A Whisper	53
103 95 78	10	JAY-Z/LINKIN PARK MTV Ultimate Mash-Ups Presents: Collision Course MACHINE SHDP/ROC-A-FELLA/DEF JAM 48962"/WARNER BROS. (18.98 CD/DVD)	1	154	152	140	25	ATLANTIC \$3729/AG (13.98 CD) [H]  ROD STEWART ▲ Stardust The Great American Songbook Vol. III	1
104 94 105		LUNYTUNES & BABY RANKS MAS FLOW 230007/JUNIVERSAL LATINO (14 98 CD)  Mas Flow 2	68	155	NE	W	1	J 62182*/RMG (18.98 CD)  REEL BIG FISH We're Not Happy 'Til You're Not Happy	155
105 92 30	3	VARIOUS ARTISTS UNALT DISNEY SRIZES [18 98 CD]  Disneymania 3: Music Stars Sing DisneyTheir Way!	30	156	145	116	23	MOJOJUVE 68070/ZOMBA (18 98 CD)  JOSH GRACIN  Josh Gracin	11
106 132 96	3	VARIOUS ARTISTS Nickelodeon Kids' Choice	96	157	175	188	23	LYRIC STREET 165945/HOLLYWOOD (18.98 CD)  JUANES   Mi Sangre	33
107 101 83	4	NICK 67581/SONY BMG STRATEGIC MARKETING GROUP (18:98 CD)  CROSBY, STILLS & NASH  Greatest Hits	24	158	NE	w	1	SURCO 003475/UNIVERSAL LATINO (17.98 CD)  FANTOMAS Suspended Animation	158
108 NEW	1	ATLANTIC 76537/RHING (18.98 CD)  CORROSION OF CONFORMITY  In The Arms Of God	108			36	3	PPECAC 62 (18 98 CD) [M]  OZZY OSBOURNE Prince 0f Darkness	36
109 123 117	41	SANCTUARY 84739 (18:98 CD) [M]  MONTGOMERY GENTRY   You Do Your Thing	10	160	172		28	EPIC 92960/SONY MUSIC (53 98 EQ CD)  PITBULL   M.I.A.M.I. (Money Is A Major Issue)	14
110 98 101	44	COLUMBIA INASHVILLE) 90558/SONY MUSIC (18:98 EQ CD)  VELVET REVOLVER   Contraband	1	161		154	2	DIAZ BROTHERS 2560*/TVT (11.98/18.98)  KAISER CHIEFS Employment	86
111 100 63	10	RCA 59794 '/RMG (18:98 CD)  VARIOUS ARTISTS ● Grammy Nominees 2005	4	162			59	B-UNIQUE/UNIVERSAL 004215/UMR6 (9.98 CD)  KANYE WEST   The College Dropout	2
112 103 71	3	GRAMMY 60944/CAPITOL (18 98 CD)  JARS OF CLAY  Redemption Songs	71					ROC-A-FELLA/DEF JAM 002030*/IDJMG (8:98/12:98)	
113 53 —		THE GAME  West Coast Resurrection		163				JACK JOHNSON   JACK JOHNSON 0750127/DMRG (18.98 cD)  On And On	3
		GET LOW 4570 (17.98 CD)	53	764				ASHANTI  THE INC/DEF JAM 063409*/IOJMG (13.98 CD)  Concrete Rose	7
		DAMIEN RICE  ORM/VECTOR 48507/WARNER BROS. (18.98 CD) [M]	114	Part .		151	28	QUEEN LATIFAH   vector/flavor unit 000435/interscope (13.98 cD)  The Dana Owens Album	16
115 114 110 7	79	JET A Get Born ELEKTRA 62892*/AG (12.98 CD)	26	166			5	JEFF BATES RCA NASHVILLE 6/07/1/RLG (1) 98/17.98) [H]	117
116 58 —	2	THEORY OF A DEADMAN ROADRUNNER 618323/IDJMG (12.98 CD)  Gasoline	58	167	154		2	ANA BARBARA/JENNIFER PENA FONOVISA 331791/UG (14.98 CD) [H]  Confesiones	154
117 121 82	27	VARIOUS ARTISTS WORD-CURB/PROVIDENT 71106/EMICMG (22.98 CD)  WOW Hits 2005	39	168	150	162	20	ALISON KRAUSS + UNION STATION ● Lonely Runs Both Ways ROUNDER 610525 (17.98 CD)	29
118 117 100	5	CRAIG MORGAN BROKEN BOW 75472 (17.38 CD)  My Kind Of Livin'	40	169	144	111	34	RYAN CABRERA   EVLA /ATLANTIC 83702/AG (11 98 CD)  Take It All Away	8
119 115 103	5	BLACK LABEL SOCIETY ARTEMIS 5 16 10 (17.98 CD)  Mafia	15	170	133	130	4	CELTIC WOMAN MANHATTAN 69233 (18.98 CO) [M] Celtic Woman	113
97 95 8	38	ASHLEE SIMPSON ▲ <sup>3</sup> GEFFEN 002913/INTERSCOPE (13.98 CD)  Autobiography	1	173	170	167	23	A PERFECT CIRCLE ● eMOTIVe	2
121 102 94	7	TORI AMOS  EPIC 92800//SONY MUSIC (18 98 EQ CD)	5	172	NE	WH	1	FISCHERSPOONER Odyssey CAPITOL 94895* (18.98 CD) [M]	172
122 146 97 6	68	CASTING CROWNS ▲ Casting Crowns	59	173	137	131	27	GOOD CHARLOTTE  DAYLIGHT/EPIC 92425 OR 92324/50NY MUSIC (18 98 EQ CD)  The Chronicles Of Life And Death	3
123 RE-ENTRY 4	45	JOSS STONE ● The Soul Sessions (EP) S-CURVE 42234 (998 CD) [N]	39	174	171	177	19	NAS ●  LIL WILL/COLUMBIA 92055*/SONY MUSIC (19 98 EQ CD)  Street's Disciple	5
124 109 119	•	BRIAN MCKNIGHT MOTOWN 003317/JMR6 (13 98 CD)  Gemini	4	175	162	104	11	LEANN RIMES  CURB 7889 (18.90 CD)  This Woman	3
125 140 136	7.5	BROOKS & DUNN   ARISTA NASHVILLE 6327/RIG (18 99 CD)  The Greatest Hits Collection II	7	176	179	163	37	GAVIN DEGRAW  Chariot - Stripped	56
126 113 129 1	11	VARIOUS ARTISTS ● W0W Gospel 2005	29	177	<b>15</b> 5	169	16	J 6346 (/RMG (1) 98 CD)  HAWTHORNE HEIGHTS  The Silence In Black And White	120
127 130 142 2	24	WORD-CURB/EMICMG/VERITY 65344/Z0MBA (17.98/19.98)  BLAKE SHELTON  Blake Shelton's Barn & Grill	20	178	NET	N	1	VARIOUS ARTISTS  Verve//Remixed3	178
128 127 148	16	WARNER BROS. (NASHVILLE) 48728/WRN 118 98 CO)  BONE THUGS-N-HARMONY  Greatest Hits	103	179		165	33	VERVE 004166-7/VG (18 98 CD)  THE ROLLING STONES ● The Best Of The Rolling Stones: Jump Back '71-'93	30
129 NEW 1	1	RUTHLESS 25423 (18 98 CD)  A STATIC LULLABY  Faso Latido	129	180	177 1	82	3	VIRGIN 64682 (18.98 CD)  MODEST MOUSE ▲ Good News For People Who Love Bad News	18
130 105 66	3	COLUMBIA 92772/SDNY MUSIC (12:98 EQ.CD) [M]  JIMMY BUFFETT  Live In Hawaii	66	181	200	192	10	EPIC 87/25*/SDNY MUSIC (12.98 EQ.CD) [H]  GRUPO MONTEZ DE DURANGO   Y Sique La Mata Dando	34
131 51 —	2	MAILBOAT 2109 (18.98 CD/DVD)  MAE The Everglow	51	182			2	CHAYANNE Desde Siempre	182
132 116 93 1		TOOTH & NAIL 75394 (13.98 CD)  BRIGHT EYES I'm Wide Awake, It's Morning	10	183		91	6	SONY DISCOS 98678 (17 98 EO CD)  RISE AGAINST Siren Song Of The Counter Culture	136
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134 129 178 2	10	RCA 64544/RMG (11 98 cD)  CHEVELLE ● This Type Of Thinking (Could Do Us In)	8	185		60	3	LAKESHORE 33810 (18 98 CD)	159
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136 141 125 6		SILVERTONE/JIVE 62294/ZOMBA (18 98 CO)	37	186	163			JUDAS PRIEST  EPIC 39966/SDNY MUSIC (18.9 EQ.CD)  Angel Of Retribution	13
136 141 125 6	4	BLUE NOTE 84800* (18.98 CD)	1	187	173			HILARY DUFF ▲ HILARY DUFF HILARY DUFF HILARY DUFF HILARY DUFF HILARY DUFF	2
137 124 135 1 138 138 109		2PAC Loyal To The Game AMARU 00361 "/INTERSCOPE (8 98/13 98)  KURDT CARP PROJECT	1	188			5	JIMMY EAT WORLD ● Futures INTERISCOPE 003416* (13.98 CD)	6
		KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.96 CO) [M]  One Church	109	189	W		3	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA BE (1957/WALT DISNEY (7.39 CD) [M]  BUENA VISTA BE (1957/WALT DISNEY (7.39 CD) [M]	188
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141 131 — 2		VICENTE FERNANDEZ SONY DISCOS 95624 (12.98 EQ CO) [H]  Mis Corridos Consentidos	131	192	RE-EN	TRY 6	2	ROD STEWART   As Time Goes By The Great American Songbook Vol. II  J55710*/RMG (15 98/18 98)	2
142 122 92 2	0	SOUNDTRACK ▲ The Phantom Of The Opera REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ. CO)	16	193	180 1	79	9	THREE DAYS GRACE ▲ Three Days Grace  JIVE 53479/ZOMBA (12 98 CD) [M]	69
143 128 132 2		BRITNEY SPEARS A Greatest Hits: My Prerogative  JIVE 65630/ZDMBA (18 38 CD)	4	194	188 1	39	5	KUTLESS Strong Tower	87
144 161 112 9	46	THE BEACH BOYS ▲ The Very Best 0f The Beach Boys: Sounds 0f Summer CAPITOL 82710 (18 98 CD)	16	195	RE-EN	TRY 2	0	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP {18.98 CD}	16
145 160 157		BLAINE LARSEN  GIANT SLAVER/BNA 66012/RLG (17.98 CD)  Off To Join The World	79	196	196 -		5	LOS HOROSCOPOS DE DURANGO Y Seguimos Con Duranguense!!!	78
146 136 134 2	27	KORN ● Greatest Hits Vol. I	4	197	169	_ 5	4	FRANZ FERDINAND ▲  DOMINO/EPIC 92441*/SONY MUSIC (14:99 EQ CD) [#]  Franz Ferdinand	32
147 157 57	3	VARIOUS ARTISTS WALT DISNEY 861 (28 0) (18 98 CD/DVD)  Radio Disney Jams 7	57	198	174 1	68	5	PIMP C  RAP-A-LOT 4 LIFEJ PRINCE 68521 "/ASYLUM (17.98 CD)  The Sweet James Jones Stories	50
148 118 121 20	0	CREED ▲ Greatest Hits WIND-UP 13103 1838 CD/DVDI	15	199	RE-EN	πŸ	8	JIMMY BUFFEIT ▲ License To Chill  MALBOAT/RCA 6270/RIG 1839 CD)	1
149 107 46 3	3	BILLY IDOL CS 48735/SANCTUARY (18.98 CD)  Devil's Playground	46	<b>20</b> 0	192 1	50 1	3	MAILBOATIRCA BZZIVIRLG TIB 595 CD)  CHRIS TOMLIN  SIXSTEPS \$243.59PARROW (17.98 CD)  Arriving	39
<ul> <li>Albums with the great</li> </ul>	atest	sales gains this week.   Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).	▲ RIΔΔ	certifica	tion for	not chi	nman		

■ 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 10 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum). ● RIAA certification for net shipment of 100 m

API 2	RIL 2 005	9	Billboard* TOP INTERNET ALBUM SAL	ES.
IIS WEEK	LAST WEEK	2 Me	Sales data and internet sales reports compiled by Nielsen SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  Title	BILLBUARD 200 HANK
	2	200	ARTISI IMPRINI A NOMBER DISTRIBUTINO PAGE	B 84
	1		学覧 NUMBER 1 3 音楽 2 Weeks At Number 1 BECK INTERSCOPE 003481* Guero	3
	5	0.90	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG In Between Dreams	10
	A.	10	LISA MARIE PRESLEY CAPITOL 93813 Now What	9
덿	6		CELTIC WOMAN MANHATTAN 60233 [M] Celtic Woman	170
	12	10	U2 ▲ 3 INTERSCOPE 003513 How To Dismantle An Atomic Bomb	39
	770	130	MF DOOM METAL FACE 113/NATURE SOUNDS Live From Planet X!	-
	W-		MORRISSEY ATTACK 86012/SANCTUARY Live From Earl's Court	-
8	8		MOBY vz 27243 Hotel	60
	N.	N.	ERIC CLAPTON CHRONICESPOLYDOR 0027590ME The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	-
0	10	46	GREEN DAY ▲ 3 REPRISE 48777*/WARNER BROS American Idiot	7
ı	9	an.	RAY CHARLES ▲ 3 HEAR 2248/CONCORO Genius Loves Company	29
2	25		TIM MCGRAW ▲ 3 CURB 78858 Live Like You Were Dying	46
3	19	15	THE KILLERS ▲ ISLANO 002468*/IOJMG Hot Fuss	11
4	18		50 CENT ▲ SHADY/AFTERMATH 004092*/INTERSCOPE The Massacre	1
5	(in)	1076	EMINEM ▲ 4 SHADY/AFTERMATH 003771*/INTERSCOPE Encore	24
6	21	7.9	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC Garden State	80
7		M	SOUNDTRACK WARNER SUNSET 48705/WARNER BROS. The OC: Music From: Mix 4	56
8		18	MARIAH CAREY ISLAND 003943*/IDJMG The Emancipation Of Mimi	-
9	13	8	AMOS LEE BLUE NOTE 97350 [H] Amos Lee	-
10	SIT	F-68	THE PERCEPTIONISTS DEFINITIVE JUX 103*/DEFINITE JUX [M] Black Dialogue	-
1	100	ing?	JOSS STONE ● s-curve 94897* Mind Body & Soul	18
2	17	Pit	RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHIND Ray (Soundtrack)	54
3	-1	May	TOBY KEITH ▲ 2 DREAMWORKS INA SHVILLE) 002323/UMGN Greatest Hits 2	71
14	157	PIRY	SHANIA TWAIN ▲ 3 MERCURY 003072/UMGN Greatest Hits	38
-5	DIT'S	176	DAMIEN RICE ORM/VECTOR 48507/WARNER BROS. [H] 0	114

	RIL 2 005	ı	Billboard TOP SOUI	
	~		Sales data compiled by \$\ \text{Niels}	sen
夏.	WEE		Sound	
NSH.	LAST WEEK		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
Aug.			学 NUMBER 1 が	20 Weeks At Number 1
9	1		RAY (RAY CHARLES) ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2		18	THE OC: MUSIC FROM: MIX 4	WARNER SUNSET 48705/WARNER BROS
43	2	X.	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
4	3	789	ICE PRINCESS	WALT DISNEY 861227
5	4	22	THE PHANTOM OF THE OPERA ▲	REALLY USEFUL/SONY CLASSICAL 93521/SDNY MUSIC
6	5	10	NAPOLEON DYNAMITE	LAKESHORE 33810
7	6	£8	НІТСН	COLUMBIA 93667/SONY MUSIC
8	12		SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
9	13		DORA THE EXPLORER	NICK 64435/SONY BMG STRATEGIC MARKETING GROUP
10	10	16	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG
11	9	20	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
12	7		O BROTHER, WHERE ART THOU? A	LOST HIGHWAY/MERCURY 170069/IDJMG
13	8	10	RAY: MORE MUSIC FROM (RAY CHARLES)	WMG SDUNOTRACKS/ATLANTIC /RHIND
14	11	167	BRIDGET JONES: THE EDGE OF REASON	GEFFEN 003566/INTERSCOPE
15	15	16	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC
16	14	76	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
17	16		SHREK 2 A	GEFFEN/DREAMWORKS 002557/INTERSCOPE
18	18	03	SIN CITY	VARESE SARABANDE 066644
19	22		THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
20	21	111	50 FIRST DATES ●	MAVERICK 48675/WARNER BROS
21	25	FS	GREASE A <sup>8</sup>	POLYDOR/UNIVERSAL 825095/UME
22	24		DE-LOVELY	COLUMBIA 90640/SONY MUSIC
23	183	APR	COYOTE UGLY A <sup>3</sup>	CURB 78703
24	19	21	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BRDS. (NASHVILLE) 48930/WRN

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album Units (Gold). RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro.) Certification of 200,000 units (Platino). \*\*Certification of 400,000 units (Multi-Platino). \*\*Asterisk indicates vinyl available. [#] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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ROBOTS

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Disney ...Their Way! 105
Grammy Nominees 2005 111
Nickelodeon Kids' Choice 106
Now 17 81
Now 18 4
Radio Disney Jams 7 147
Totally Country Vol. 4 48
Verve//Remixed 3 178
WOW #1s: 31 0f The Greatest
Christian Music Hits Ever 70
WOW Gospel 2005 126
WOW Hits 2005 117
Velvet Revolver 110
Kanve West 162 Kanye West 162 Gretchen Wilson 37 Lee Ann Womack 85

Usher 26

Brooke Valentine 66

# **Over The** Counter

Continued from page 49

10 of 1995-2004 happened in 1996, when all 10 had reached stores before July, including five that were released in the prior year.

Other than that, there were three years when seven or more of the top 10 albums were pre-July releases (1997, 2002 and 2003), two when there were eight (2000 and 2001), and three when there were nine (1995, 1998 and 1999).

While seniority counts in the year-end best sellers, youth is served when you examine the 20 biggest albums during the fourth quarters of 1995-2004. In all but one of those 10 years, a majority of the 20 best sellers of a closing quarter arrived between September and the end of the year.

The one exception was 1999, when half of the top 20 from that year's fourth quarter arrived before September, with two of those 10 from earlier years. Otherwise, albums released during the last four months of a year account for no less than 12 of a fourth quarter's top 20 in each of the last 10 years. In three of those years, 15 of the last quarter's top 20 arrived no earlier than September.

There were eight pre-September releases in the top 20 for two of the last 10 fourth quarters (1998 and 2000), six such exceptions in three of them (1996, 1997 and 2001), and five in two other years (1995 and 2001).

The wild card of SoundScan's 14-year history is Shania Twain's 1997 set "Come On Over," an example of patience which, more

than any other album, proves the old industry maxim, "It's not where you start that counts, but where you finish."

'Come On Over" had the rare distinction of notching top 10 weeks on The Billboard 200 during the holiday selling seasons of three different years-a claim that even Michael Jackson's 29-times platinum "Thriller" cannot make-yet Twain's album was never the top seller of any year or any fourth quarter.

The album, in fact, never even spent a single week at No. 1 on The Billboard 200, yet "Come On Over" has sold more than any other set in SoundScan history. Its 15.3 million copies to date exceeds sales of the runner-up, Morissette's "Pill," by almost 1 million copies.

FAITH ON HIGH: 50 Cent is on course to have the top-selling album of 2005, repeating a feat he accomplished two years ago. He

holds court on The Billboard 200 for a sixth week.

For now, he withstands the best sales week ever by R&B queen Faith Evans, but it looks like 50's streak will be interrupted next



week (see A Look Ahead, page 6). With a start of 157,000 copies, Evans enters the big chart at No. 2 and Top R&B/Hip-Hop Albums at No. 1, career peaks on both lists. Her

prior best Nielsen SoundScan week happened in 2001 when "Faithfully" sold 101,000, topping out at No. 2 on the R&B/Hip-Hop chart. Her previous Billboard 200 peak was No. 6 for the 1998 title "Keep the Faith."

Also earning a career best on the big chart is a true keeper of faith: gospel star Donnie McClurkin, whose bow at No. 12 also represents his strongest SoundScan frame (52,000). His 2003 outing, "Donnie McClurkin . . . Again," owned his prior bests (No. 31, 37,000).

In between Evans and McClurkin is a new entry for the daughter of a man who was known to record gospel music, as Lisa Marie Presley debuts at No. 9 with 56,000 copies. Her media rollout included "The Oprah Winfrey Show" and "Late Show With David Letterman," yet this one starts with less than half the opener that her first album enjoyed in 2003 when it bowed at No. 5 on 142,000 sold.

	Al	PRIL 200	. 23	TARRAR CITILOR
Bi	lb	200 O(		<b>TOP POP. CATALOG.</b>
ž	_	AGO	則	Sales data compiled by Nielsen
AIS WE	LAST WEEK	WKS. A		ARTIST SoundScan Title
	2	2		IMPRINT & NUMBER/DISTRIBUTING LABEL  NUMBER 1 2 Weeks At Number 1
1	1	1	10	RAY CHARLES • The Very Best Of Ray Charles
2	2	4	92	S0 CENT ▲ <sup>6</sup> Get Rich Or Die Tryin'
3	3	2	672	SHADY/AFTERMATH 493544*/INTERSCOPE (8,98/12,98)  AC/DC ◆20  LEGACY/EPIC 90207*/SONY MUSIC (18.98 EQ.CQ)  Back In Black
4	5	5	1163	NORAH JONES   TO SULVE YOU SHOULD SEE   TO SULVE YOU SHOULD SEE   TO SULVE YOU SHOULD
5	4	3	1811	KEITH URBAN A <sup>2</sup> Golden Road
•	6	9	8710	BOB MARLEY AND THE WAILERS • 10 Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904(UME: (8.98/12.98)
7			107	SWITCHFOOT A <sup>2</sup> The Beautiful Letdown
<u>د</u>	11	19	700	COLUMBIA 88967/SONY MUSIC (18.98 EQ CD)  METALLICA   13  Metallica
		17		** GREATEST GAINER **
9	15	7	1210	GREEN DAY •  BEPRISE 48145/WARNER BROS (18.98 CD)  International Superhits!
10	13	15	44	GREEN DAY
11	9	6	230	THE BEATLES ▲  APPLE 29325(CAPITOL (1.98/18.98)  1
12	8	8	315	QUEEN ▲ 7 H0LLYW00D 161285 (11.99/17.98)  Greatest Hits
13	10	12	HE	BOB SEGER & THE SILVER BULLET BAND $\blacktriangle^7$ Greatest Hits <code>CAPITOL</code> 30334 (10.98/15.98)
14	12	10	157	LINKIN PARK   WARNER BROS. 48185* (19.98 CD)  Meteora
15	14	14	140	EVANESCENCE A 6 Fallen WIND-UP 13063 (18 98 CD)
16	18	16	11.00	U2 A <sup>2</sup> ISLAND 524613/IDJMG (12.98/18.98)  The Best Of 1980-1990
17	16	13	HAIG	PINK FLOYD • 5 CAPITOL 46001 · (10.98/18.98)  Dark Side Of The Moon
18	17	23	7/10	STEVIE WONDER • The Definitive Collection
				THE POSTAL SERVICE ● Give Up SUB POP SSS* (14.98 CO) [#]
	22	21		DADDY YANKEE MACHETE 450882/VI (15.98 CD) [M]  TIM MCGRAW 4
22	19	18		CURB 77978 (12.98/18.98)
2B)	27	32	7.0	3 DOORS DOWN  A 3 Away From The Sun REPUBLIC/UNIVERSAL 064396/1UMRG (8.98/12.98)  COLDPLAY  A 3 A Rush Of Blood To The Head
24	23	28	-612	CAPITOL 40504* (12.98/18.98) (+)  JACK JOHNSON ▲ Brushfire Fairytales
25	21	17		ENJOY 860994 "/UMRG (18.98 CD) [M]  LED ZEPPELIN A Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two
26	20	30	ole e	ATLANTIC 83619/AG (19:% Ctf)  SUBLIME   5  Sublime
27	24	36	160-	GASOLINE ALLEY/GEFFEN 111413/UME (12.98/18.98)  AUDIOSLAVE   AUDIOSLAVE   Audioslave  INTERSCOPE/EPIC 86988*/SONY MUSIC (18.98 EQ CD)
23	7	_	10	DURAN DURAN ▲  CAPITOL 96239 (1).98/17.98)  Greatest
29	25	27	Cop*	JOURNEY   10  COLUMBIA 44493/SONY MUSIC (12.98 ED/18.98)  Journey's Greatest Hits
3)	31	42	21	THE SHINS Oh, Inverted World SUB POP 70550* (15.98 CD)
31	26	37	121	JIMI HENDRIX A Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/JME (12.98/18.98)
32	33	31	227	KENNY CHESNEY ▲ <sup>4</sup> Greatest Hits BNA 67976/RLG (12.98/18.98)
33	28	26	21	LINKIN PARK ♠¹0 [Hybrid Theory]  WARNER BROS 47755 (12 98/18 98)
34	36	20	17:44)	SYSTEM OF A DOWN \$\(^3\) Toxicity  AMERICAN/COLUMBIA 62240/30N/ MUSIC (12 98 EQ/18.98)  Toxicity
35 B	32 42	39 41		DEF LEPPARD ▲ Vault – Greatest Hits 1980-1995 MERCURY 528718(UME (1) 98/18:88)  BILLY IDOL ● Greatest Hits
37	42	41	13	BILLY IDOL  CHRYSALIS 28812/CAPITOL (16.98 CD)  CHRYSALIS 28812/CAPITOL (16.98 CD)  The Miseducation Of Lauryn Hill
33)	70		236	RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (8:98 EQ/12:98)  SADE   The Best Of Sade
39	49		103	ABBA   Gold - Greatest Hits
60	41	35	103	POLYOOR/A&M 517007/UME (12 98/18.98)  SIMPLE PLAN   No Pads, No HelmetsJust Balls
41	34	40	ZAJŪ*	LAVA 83534/AG (7.98/12.98) [M]  MICHAEL JACKSON ◆ <sup>28</sup> EPIC 66073/SONY MUS/C (12.98 EQ/18.98)  Thriller
42	43	20	17/41	JOSH GROBAN   A  Josh Groban  143/REPRISE 48154/WARINER BROS. (18.98 CD) [H]
43	39	46	125	ELVIS PRESLEY A <sup>3</sup> Elv1s: 30 #1 Hits
14	35	24	(pine)	MERCYME A <sup>2</sup> Almost There
15	45	-		LIONEL RICHIE ● The Definitive Collection MOTOW/V/UTV 068140/UME (18.98 CD)
13)	M	П	ioù:	JOHN MAYER   AWARE/COLUMBIA 85233*/SONY MUSIC (7.98 EQ/18.98) [H]  Room For Squares
7	44	33		ELTON JOHN A 3 Greatest Hits 1970-2002
48	50	29	111	ROD STEWART A WARNER BROS. 78328 (12.98/18.98)  The Very Best Of Rod Stewart
47 =5	38	-	12	MARTINA MCBRIDE A Greatest Hits
		THE R.	7-1-3	ALICIA KEYS   Songs In A Minor  J 20002/RMG (12.98/18.98)

APRIL 23 2005	d® TOP HEATSEEKERS®
Billboar	d® IOI HEAISEERERS®
WEEK WEEK S. AGO	Sales data compiled by Nielsen
THIS WEEL AST WEE	ARTIST SoundScan Title
2 5	IMPRINT & NUMBER/DISTRIBUTING LABEL
1 NW 1	NUMBER 1 / HOT SHOT DEBUT WE'S 1 Week At Number 1
	CORROSION OF CONFORMITY In The Arms Of God
2 6 18	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98 CD)
3 HEW 1	A STATIC LULLABY COLUMBIA 92772/SONY MUSIC (12:98 EQ CQ) Faso Latido
4 5 2 3	KURT CARR PROJECT One Church
5 4 3	BLOC PARTY Silent Alarm
6 2 - 2	VICE/DIM MAK 93815*/ATLANTIC (13.98 CD)  VICENTE FERNANDEZ Mis Corridos Consentidos
170 HEW 1	SONY DISCOS 95624 (12.98 EQ CD)  FANTOMAS Suspended Animation
8 14 15	JEFF BATES Rainbow Man
9 8 21	ANA BARBARA/JENNIFER PENA Confesiones
10 3 6 5	FONOVISA 351791/UG (14.98 CD)
	MANHATTAN 60233 (18 98 CD)
11) NEW 1	FISCHERSPOONER CAPITOL 94896* (18 98 CD)  Odyssey
12 9 10 33	HAWTHORNE HEIGHTS The Silence In Black And White
13 13 12	RISE AGAINST Siren Song Of The Counter Culture
14 10 8	LOUIS XIV The Best Little Secrets Are Kept PINEAPPLE/ATLANTIC 93825/AG (13.98 CD)
15 16 16 25	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT OISNEY (7.98 CD)  BUENA VISTA 861085/WALT OISNEY (7.98 CD)
16 7 7 6	AMOS LEE Amos Lee
17 12 5	BLUE NOTE 97350 (12.98 CD)  DECEMBERISTS Picaresque
	KILL ROCK STARS 60425 (16.98 CD)  LALAH HATHAWAY  Outrun The Sky
	MESA BLUEMOON 00891/PYRAMID (18.98 CD)  SS GREATEST GAINER SS
19 31 25	MISSISSIPPI MASS CHOIR Not By Might, Nor By Power
20 18 13	THE ARCADE FIRE Funeral
	MERGE 225* (15.98 CD)
	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)  Absolution
22 22 1	ZOEGIRL Room To Breathe
15 14 3	M.1.A. Arular XL 186* (15.98 CD)
24 17 4 3	COPELAND THE MILITIA GROUP 030 {15.98 CD}
25 1 — 2	SUPERCHIC[K] Beauty From Pain
26 34 17 3	NATALIE GRANT Awaken
27 33 47	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98 CD)  nb ridaz.com
28 28 22 6	SHOOTER JENNINGS Put The O Back In Country
29 45 24	UNIVERSAL SOUTH 003816* (13.98 CD)  RAY LAMONTAGNE  Trouble
30 - 117 16	PHILLIPS, CRAIG AND DEAN Let The Worshippers Arise
	IND/EPIC 92879/SONY MUSIC (17.98 EQ CD)
0. 07	MARC BROUSSARD Carencro
32 26	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98 CD)  The J Moss Project
33 50 —	TEGAN AND SARA VAPOR 89403/SANCTUARY (16.98 CD)  So Jealous
34 43 — 45	JEM Finally Woken
35 39 30	SCISSOR SISTERS Scissor Sisters UNIVERSAL 002772*/UMRG (13-98 CD)
36 21 33 6	THE JOHN BUTLER TRIO Sunrise Over Sea
37 26 — 2	MICAH STAMPLEY The Songbook Of Micah DEXTERTITY SOUNDS 66933/FMI GOSPEL (17.98 CD)
38	BRITISH SEA POWER Open Season
39 38 31	ROUGH TRADE 30056* (15.98 CD)  UNDEROATH They're Only Chasing Safety
40 14 2011 11	SOLID STATE 83184/TOOTH & NAIL (13.98 CD)  THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Playtime Music Box
41)	BUENA VISTA 861232/WALT DISNEY (7.98 CD)  SHEKINAH GLORY MINISTRY
42 19 9	KINGDOM 1011/BOOKWORLD (11.98/17.98)
	PURPLE CITY Road To The RicheS: The Best Of The Purple City Mixtapes BABYGRANDE 50 (17.38 CD)
43 30 23 7	ARMOR FOR SLEEP EDUAL VISION 1042 (13.98 CD) What To Do When You Are Dead
35 —	STEREOPHONICS Language. Sex. Violence. Other?
45 Esamer 3	SUBMERSED In Due Time
46 42 43	ISRAEL AND NEW BREED Live From Another Level
47 48 28	TRIVIUM Ascendancy
48 47 — 6	THE EXIES Head For The Door
	ULTIMATUM/MELISMA 91822/VIRGIN (12.98 CD)
49 may 1	GRUPO EXTERMINADOR El Hijo De Mexico
49 1 1 50 20 — 2	GRUPO EXTERMINADOR El Hijo De Mexico FONOVISA 351595/UG (13.98 CD)  N2U Issues

7	AP 2	RIL !00!	23 5	TOD INDEPENDENT ALDUMC
Ril	h	20	rd	<b>TOP INDEPENDENT ALBUMS</b>
		/ilan		
ĒK	WEEK	AGO	2	Sales data compiled by 🂦 Nielsen
HIS W	LASTW	WKS		ARTIST SoundScan Title
E	2	2	500	IMPRINT & NUMBER/DISTRIBUTING LABEL
18				NUMBER 1 32 20 Weeks At Number 1
1	1	2	32	LIL JON & THE EAST SIDE BOYZ ▲ Crunk Juice BME 2690°/TVT (11.98/17.98)
2	3	15	VP A	VARIOUS ARTISTS Chosen Few: El Documental
3	4	1	6	CHOSEN FEW EMERALD 1015/URBAN 80X OFFICE (998 CO/OVD)  C-MURDER The Truest \$#!@ I Ever Said
	2		2.0	TRU 9900/KOCH (17.98 CD)
4	2			THE GAME West Coast Resurrection
5	8	5	- 61	CRAIG MORGAN BROKEN BOW 75472 (17.98 CD)  My Kind Of Livin'
6	6	6	E	BLACK LABEL SOCIETY Mafia
7	9	12		BONE THUGS-N-HARMONY Greatest Hits
8	5	3	3	RUTHLESS 25423 (18.98 CD)  JIMMY BUFFETT Live In Hawaii
9	7	4		MAILBOAT 2109 (18.98 CD/DVD)  BRIGHT EYES I'm Wide Awake, It's Morning
				SADDLE CREEK 0072" (11,98 CD)
10	10	7	3	BLOC PARTY VICE/DIM MAK 93815 "/ATLANTIC [13.98 CD] [H]
				HOT SHOT DEBUT
11	E		57	ADEMA Planets EARACHE 292 (15.98 CD)
12		w	1	FANTOMAS Suspended Animation
13	15	20		PITBULL M.I.A.M.I. (Money Is A Major Issue)
	-			DIAZ BROTHERS 2560*/TVT (11.98/18.98)
14	11	14		HAWTHORNE HEIGHTS The Silence In Black And White
15	12	11	127	SOUNDTRACK LAKESHORE 33810 (18.98 CD)  Napoleon Dynamite
16	18	10	31	BRIGHT EYES Digital Ash In A Digital Urn
17	14	9	Tal i	SADDLE CREEK 0073* (11 98 CD)  DECEMBERISTS Picaresque
				KILL ROCK STARS 60425 (16 98 CD) [H]
18	22	22		*\$ GREATEST GAINER *\$* MISSISSIPPI MASS CHOIR Not By Might, Nor By Power
10	32	33		MISSISSIPPI MASS CHOIR Not By Might, Nor By Power MALACD 6035 (10.98/16.98) [H]
19	22	17	-34	THE ARCADE FIRE Funeral MERGE 255* (15.98 CD) [H]
20	25		94	VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9
21	19	26	24	SOURCE 2523/IMAGE (18.98 CD)  STRAYLIGHT RUN  Straylight Run
22		18		VICTORY 229 (13.98 CO)
	16			M.I.A. Arular XL 186* (15.98 CD)
23	17	22		INTERPOL Antics MATADOR 616* (16.98 CD)
24	21	25	7	THIEVERY CORPORATION Cosmic Game
25	20	8	9	COPELAND In Motion
26	29	30	20	THE MILITIA GROUP 030 (15.98 CD) [M]  YING YANG TWINS My Brother & Me
				COLLIPARK 2489/TVT (11 98 CD DVD)
27	23	21		VARIOUS ARTISTS SIDEONEDUMMY 71252 (8.98 CD)  Atticus: Dragging The Lake 3
28	33	50	Zil	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98 CD) [H] nb ridaz.com
29	27	29	-14	TAKING BACK SUNDAY Where You Want To Be
30	39		20	VICTORY 228 (15.98 CD)  MITCH HEDBERG Mitch All Together
				COMEDY CENTRAL 0024 (17.98 CD/DVD) [H]
31				THE CRYSTAL METHOD ULTRA 1288* (17.98 CD)  Community Service 2
32	Ŭ.			BRITISH SEA POWER Open Season
33	34	31	1	LAYZIE BONE AND BIZZY BONE Bone Brothers MOTHUGS/7TH SIGN 5719/KQCH (17.98 CD)
34	31	32	6	PASTOR TROY Face Off Pt. II
35	35	40	99	MONEY AND THE POWER 7800 (16.98 CD)  SHADOWS FALL  The War Within
	55	-		CENTURY MEDIA 8228 (12 98 CD)
36	-131	H.V.		SHEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (11:98/17:98) [M]  Live
37	24	13		PURPLE CITY Road To The Riche\$: The Best Of The Purple City Mixtapes BABYGRANDE 50 (17.98 CO) [M]
38	44		65	THE SHINS Chutes Too Narrow
39	28	19	3	TECH N9NE Vintage Tech
40	30	28	57	ARMOR FOR SLEEP What To Do When You Are Dead
				EQUAL VISION 1042 (13.98 CO) [H]
41	N.	u.		LOUIE DEVITO DEE VEE 0013/MUSICRAMA (15.98 CD)  Trance Sessions II.
42	36	34	1	IRON AND WINE Woman King (EP) SUB POP 70655* (998 CD) [H]
43	43	45	52	FALL OUT BOY FUELED BY RAMEN 061 (12.98 CO) [H]  Take This To Your Grave
		N.	1	RAVIN & DAVID VISAN Buddha-Bar VII
44	8	24		GEORGE V 71052 (30.98 CD)
	27	24		VICTORY 241 (13.98 CD) [H]
45	37			GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES One Voice MANY ROADS 0003 (16 98 CD)
	37 41	43		MANT NUAUS 0003 (10 30 CD)
45		43 44		THE RIDDLER & VIC LATINO Ultra, Dance 06 UTRA 129 (19.98 CD)
45 46	41			THE RIDDLER & VIC LATINO Ultra, Dance 06  ULTRA 1249 (1938 CD)  LIL' FLIP/Z-RO Kings Of The South Mixtape
45 46 47	41			THE RIDDLER & VIC LATINO Ultra, Dance 06  LIL' FLIP/Z-RO PAYDAY 2011 (17.98 CD)  ATREYU The Curse
45 46 47 48	41 42			THE RIDDLER & VIC LATINO Ultra, Dance 06  LIL' FLIP/Z-RO PAYDAY 2071 (17.98 CD)  Kings Of The South Mixtape

APRIL 23

Catalog albums are 2-year-old trites 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 arrists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers that level, it and the act's subsequent albums are immediately neigble to appear on the Heatseekers chart. Top Independent Albums are current titles are sold via independent distribution, including those that are fulfilled via major branch distribution. Albums with the greatest alea (signish this week. Page Recording Industry Assn Of America (RIIAA) certification for net shipment of 10 million units (Platinum). PlatA certification for net shipment of 10 million units (Platinum). PlatA certification for net shipment of 10 million units (Platinum). PlatA certification for net shipment of 10 million units (Platinum). Asserts in discussion of 400,000 units (Platinu

		RIL 2 00 <b>5</b>	3	Billboard TOP BLUES	ALBUMS 7M
Traffic man p. a.	I III S AAREN	LAST WEEK		Sales data compiled by Niel Soun  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	S <b>en</b> dScan Title
	i	1		B.B. KING  GEFFENCHRONICLES 003854 UME	4 Weeks At Number 1 The Ultimate Collection
	2	2		GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock
	3	3		SONNY LANDRETH SUGAR HILL 3994	Grant Street
1	1	5		AEROSMITH ● COLUMBIA B7025 - 'SQNY MUSIC	Honkin' On Bobo
•	O	11	III	TOMMY CASTRO BIND PIG 5094	Soul Shaker
200	5	4		ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J
	2)	12		WILLIE CLAYTON END ZONE ZOSS	Full Circle
1	3	6	Ш	ERIC CLAPTON ● DUCK BEPRISE 48423 'WARNER BROS.	Me And Mr Johnson
	?	10		SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX
-	0	8		TAB BENOIT TELARC BLUES 83522/TELARC	Fever For The Bayou
*	1	9	U	RONNIE EARL/DUKE ROBILLARD STONY PLAIN 1303	The Duke Meets The Earl
	2	П		JACKIE NEAL JAZY 5629	Down In Da Club
	3	14		MARVIN SEASE MALACO 7518	Playa Haters
4	4	15		VARIOUS ARTISTS MADACY 50799	Best Df Blues: 50 Hits
-	5			HUBERT SUMLIN TONE COOL 51609/ARTEMIS	About Them Shoes

	RiL 2 005	3	Billboard® TOP REGO	GAE ALBÚMS 114
THIS WEEK	LAST WEEK	1-16-	Sales data compiled by  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan Title
*	1	LI	VARIOUS ARTISTS CHOSEN FEW EMERALO 1015/JURBAN BOX OFFICE	10 Weeks At Number 1 Chosen Few: El Documental
2	2		LUNYTUNES & BABY RANKS MAS FLOW 230907/UNIVERSAL LATINO	Mas Flow 2
3	4		VARIOUS ARTISTS	The Hitmakers Of Reggaeton
4	5		DADDY YANKEE	Ahora Le Toca Al Cangri! Live
5	6	Ш	DON OMAR A	The Last Don
5	7		VARIOUS ARTISTS MAS FLOW MACHETE 290004/UNIVERSAL LATINO	Reggaeton Club Anthems
7	8		DON OMAR AVIASOBIE [H]	The Last Don: Live, Vol. 1
3	9		SOUNDTRACK MAYERICK 48675/WARNER BROS.	50 First Dates
9	10		SKINDRED BIELER BROSJLAVA 93304/AG [H]	Babylon
10	11	H	ELIEL VI450624 [M]	El Que Habla Con Las Manos
111	13		LUNYTUNES A MAS FLOW 318000/UNIVERSAL LATINO [H]	La Trayectoria
12	14		VARIOUS ARTISTS NEW RECORDS 132060 UNIVERSAL LATINO	Reggaeton Super Hits
13	12		BOB MARLEY AND THE WAILERS TUFF GONG (SLAND) CHRONICLES 004008/UME	Gold
14	15		LUNYTUNES MAS FLOW 230008/UNIVERSAL LATIND [M]	Mas Flow: Platinum Edition
(15)		-14	VARIOUS ARTISTS UNIVISION 310455/UG	Los Patrones Del Reggaeton

TOP WORLD ALBUMS.		3	RIL 2:	AP 2
Nielsen SoundScan  Title Title	Sail  ARTIST IMPRINT & NUME		LAST MEEK	THIS WEEK
5 Weeks At Number 1 Celtic Woman	CELTIC WOMAN MANHATTAN 60233 [H]		1	1
Ronan	RONAN TYNAN DECCA 003863/UNIVERSAL CLASSICS		2	2
Putumayo Presents: Acoustic Brazil	VARIOUS ARTISTS PUTUMAYO 234		4	3
The Motorcycle Diaries	SOUNDTRACK EDGE/0G 003294/UNIVERSAL CLASS		6	4
Welcome To My World: 20 Classics From The Jim Reeves Song Book	DANIEL O'DONNELL  OPTV MEDIA 026 [M]		5	5
Quelqu'un M'a Di	CARLA BRUNI		3	5
Putumayo Presents Afro-Latin Party	VARIOUS ARTISTS PUTUMAYO 235		14	7
THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA No Boundaries				3
Songs Of Faith	DANIEL O'DONNEL DPTV MEDIA 225 [H]		8	9
The Chorus	SOUNDTRACK NONESUCH 61741/WARNER BROS.		9	-0
Маи	HAPA FINN 002		7	-1
Classic Doubles: Songs Of Inspiration / I Believe	DANIEL O'DONNEL		13	-2
Live From Dublin: A Tribute To Derek Bel	THE CHIEFTAINS		10	-3
Slack Key Guitar Volume 2	VARIOUS ARTISTS		12	14
Motifs	PARIS COMBO			15

AP	RIL 2: 00 <b>5</b>		Bi	Ilboard TOP CHRISTIAI	N ALBUMS
2	Ë	091		Sales data compiled by Nielsen	
1	LAST WEEK	2 WKS. AGO		SoundScan	
E	LAS	2 WI		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
$\vdash$				W NUMBER 1/HOT SHOT DEBU	1 Week At Number 1
11	1000			VARIOUS ARTISTS PROVIDENT/WORD-CURB EMICMG 10769/PROVIDENT-INTEGRITY	W0W #1s
2	2	1	1	JARS OF CLAY ESSENTIAL 10758/PROVIDENT INTEGRITY	Redemption Songs
3	5	2		VARIOUS ARTISTS WORD-CURB/PROVIDENT 1106/EMICMG	WOW Hits 2005
4	4	3		SWITCHFOOT ▲2 COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown
0,0	7	4	10.	CASTING CROWNS A BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY [N]	Casting Crowns
6	1	_		MAE TOOTH & NAIL 5394/EMICMG	The Everglow
U	8	8		KUTLESS BEC 5391/EMICMG	Strong Tower
	10	9	77	CHRIS TOMLIN SIXSTEPS/SPARROW 4243/EMICMG	Arriving
-	24	21		\$ GREATEST GAINER :\$ RONAN TYNAN DECCA 003885/EMICMG	Ronan
10	17	19		VARIOUS ARTISTS INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	I Can Only Imagine
	3	7		VARIOUS ARTISTS LIBERTY 0812/EMICMG	More Than 50 Most Loved Hymns
12	9	6		JEREMY CAMP BEC 8615/EMICMG	Restored
13	15	14		MERCYME ● INO 82947/PROVIOENT-INTEGRITY	Undone
13	13	11		RELIENT K GOTEEICAPITOL 2953/EMICMG	ммнмм
15	14	5		ZOEGIRL SPARROW 3296 EMICMG [H]	Room To Breathe
15	6	_		SUPERCHIC[K] INPOP 1279/EMICMG [H]	Beauty From Pain
	21	12		NATALIE GRANT CURB 78860/WORD-CURB [M]	Awaken
13	19	22	TA	SMOKIE NORFUL EMI GOSPEL 7795/EMICMG	Nothing Without You
19	18	_		VARIOUS ARTISTS BEC 5395/EMICMG	X 2005: 17 Christian Rock Hits
2)	16	10		TOBYMAC FOREFRONT 6417/EMICMG	Welcome To Diverse City  Let The Worshippers Arise
温	20	23		PHILLIPS, CRAIG AND DEAN ING 83071/PROVIDENT-INTEGRITY [H]  J MOSS GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY [H]	The J Moss Project
23	22	15		MICHAEL W. SMITH REUNION 10073/PROVIDENT-INTEGRITY	Healing Rain
21	32	18		STEVEN CURTIS CHAPMAN SPARROW 6897/EMICMG	All Things New
75	23	26		UNDEROATH SOLIO STATE (TOUTH & NAIL 3184/EMICMG [H]	They're Only Chasing Safety
25	25	32		ISRAEL AND NEW BREED INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY [H]	Live From Another Level
27	29	29		BEBE WINANS STILL WATERSTAMG 93967/WORD-CURB	Dream
23	12	16	- 1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER M	AUSIC GROUP 2608/EMICMG Jerusalem
29	11	13	0	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MI	
30	26	20	11	NORMA JEAN SOLID STATE/TOOTH & NAIL 5392/EMICMG	O' God, The Aftermath
31				KRISTEN CHENOWETH SONY CLASSICAL/INTEGRITY 83429/PROVIDENT-INTEGRITY	As I Am
32		111	-114	POINT OF GRACE WORD-CURB/WARNER BROS 86324/WORD-CURB	I Choose You
33	28			7 1	's iWorsh!p Next: A Total Worship Experience Elvis: Ultimate Gospel
35	33	21		ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP  PAUL WILBUR HOSANNAI 83340/PROVIDENT-INTEGRITY	The Watchman
35	38			OUT OF EDEN GOTEE 2941/EMICMG	Hymns
37	27	37		MARTHA MUNIZZI MARTHA MUNIZZI 0001 [H]	The Best Is Yet To Come
33		0,		THE AFTERS IND/EPIC 93618/PROVIDENT-INTEGRITY [M]	I Wish We All Could Win
39	30	17	-=1	NEWSBOYS SPARROW 5547/EMICMG	Devotion
40	37	36		SELAH CURB 78834/WORD-CURB	Hiding Place

	PRIL : 2005			Billboard TOP GOSPEL ALBUMS
#	Ä	AGO		a les data compiled by Nielsen
THIS WEEK	LAST WEEK	S. A		SoundScan
#	AST	2 WKS.		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
	_	.7		型 NUMBER 1/GREATEST GAINER 当 1 Week At Number 1
	31			DONNIE MCCLURKIN VERITY 64137/20MBA  Psalms, Hymns & Spiritual Songs
	1	2	1143	VARIOUS ARTISTS ● word-curb/emicmg/verity 65344/ZOMBA WOW Gospel 2005
2	2	1		KURT CARR PROJECT GORP GENTIST OSCIPLATIONS (H) One Church
2	5	5	1	MISSISSIPPI MASS CHOIR MALACO 6035 [H] Not By Might, Nor By Power
E	4	4	197	SMOKIE NORFUL EMIGOSPEL7795 Nothing Without You
5	6	6	324	J MOSS GOSPO CENTRIC 70068/ZOMBA [H] The J Moss Project
-	3		2	MICAH STAMPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL [M] The Songbook Of Micah
	7	3	10	RUBEN STUDDARD ◆ J 52623/RMG I Need An Angel
9	13	11	T. I	SHEKINAH GLORY MINISTRY KINGOOM 1011/BOOKWORLD [M] Live
13	8	9	144	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M] Live From Another Level
11	12	8	15.4	BEBE WINANS STILL WATERS/TMG 90727/SONY MUSIC Dream
				A HOT SHOT DEBUT A
12	779		50	ANOINTED COLUMBIA/INTEGRITY GOSPEL 90329/SONY MUSIC Now Is The Time
13	11	7	HH	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES MANY ROADS 8003 One Voice
14	9	10	15	MARTHA MUNIZZI MARTHA MUNIZZI 0001 [H] The Best Is Yet To Come
15	10	12		THE BLIND BOYS OF ALABAMA REAL WORLD 63959 Atom Bomb
15	14		20	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA Gotta Have Gospel! Vol. 2
17	15	14	-	LASHUN PACE EMIGOSPEL 73668 [H] It's My Time
13	18	15	26	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA [M]   Speak Life
13	16	17		CECE WINANS ● PURESPRINGS GOSPEUNO 30361/SDNY MUSIC  Throne Room
23	17	16		KIERRA KIKI SHEARD EMI GOSPEL 97304 [H] 10we You
21	19	18		FRED HAMMOND VERITY/JIVE 58744/ZOMBA Somethin' 'Bout Love
22	20		30	TYE TRIBBETT & G.A. INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC [H] Life
24 25 2	25	_	1151	VICKIE WINANS VERITY 43214/ZOMBA [H] Bringing It All Together
24	21	_	619	THE WILLIAMS BROTHERS BLACKBERRY 1643/MALACO Still Here
43	22	21		VARIOUS ARTISTS ● WORD/EMICMG/VERITY 57494/ZOMBA WOW Gospel 2004
27	22	20		VASHAWN MITCHELL TYSCOT 4145/TASEIS Believe In Your Dreams BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206* There Will Be A Light
22	23 24	20		BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206 There Will Be A Light  DEITRICK HADDON TYSCOTIVERITY S9482/ZOMBA [M]  Crossroads
2.	28	25		BRIDGJETTE TAYLOR ABUFF 4000 Bridgjette Taylor
33	29	34		TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA Out The Box
31	39	36		SOUNDTRACK • MUSIC WORLD/COLUMBIA 90280/SONY MUSIC  The Fighting Temptations
32	27	19		NICOLE C. MULLEN WORD-CURB 85317/WARNER BROS. [M]  Everyday People
33	37	33	7 1	THE GOSPEL MIRACLES AMEN 1505  Break Through
11	26	28	112	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/DOMPENDIA [M] Let It Rain
35	33	30		THE RANCE ALLEN GROUP TYSCOT 4140/TASEIS  The Live Experience
35	32		41	VARIOUS ARTISTS DEXTERITY SOUNDS 77796EMI GOSPEL Bishop T.D. Jakes Presents: He-Motions
37	72			LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA GALD 3982HEADS UP No Boundaries
35 35 35 33	30	27	FIF	EXCELSIOR VITAL SOUND 71857 The Promise
37	LE	11.12		VARIOUS ARTISTS WORD-CURB 86303/WARNER BROS All Star Gospel Hits Volume 1: Praise & Worship
40	35	31	50	VICKI YOHE PURESPRINGS GOSPEL 84230/EMI GOSPEL [H] I Just Want You
Secul	9			

Albums with the greatest sales gains this week. Recording Industry Assn. 01 America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 10 million units (Platinum). RIAA certification for net shipment of 10 million units (Platinum). RIAA certification for net shipment of 100,000 units (Platinum) as funding 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 (Dro). Certification of 200,000 units (Platino). A Certification of 400,000 units (Multi-Platino). Assertisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker limped shows albums removed from Heatseekers this week. High indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan. Inc. All rights reserved.

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# Billboard SINGLES AND TRACKS SONG INDEX.

Chart Codes: C5 (Hot Country Singles); H100 (Hat 100 Singles); LT (Hat Latin Tracks) and RBH (Hat R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 19; RBH 3, THING (MI Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 8; RBH 2
4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 59

Music, ASCAP), HL, CS 59

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 9
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, H100 71; RBH 19
AIRE (Ser-Ca, BMI) LT 2
ALABAMA (ShanCan, BMI) CS 49
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 8
ALGO MAS (EMI April, ASCAP) LT 36
ALL BECAUSE OF YOU (Liesses First Born Music, BMI/Peer, BMI/Wilkinson Ave., BMI/Peer, ASCAP/MilYork City Music, ASCAP/Jerome Jones, SESAC/Noting Hill Songs, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP), HL, RBH 38
ALMA EN LIBERTAD (Warner-Tamerlane, BMI/Perez Soto, BMI) LT 44
AL MOST (Zomba ASCAP/Iron Your Pants

Soto, BMI) LT 44 ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM,

00 47
AMOR DEL BUENO (Monster Music, ASCAP) LT 14
ANYTHING BUT MINE (Gravitron, SESAC/Carnival
usic, SESAC) CS 1; H100 48
ASAP (Domani And Ya Majesty's Music, ASCAP/Down

lmes Publishing, BMI) RBH 61 EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 24

BABY (I. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobet, ASCAP/Joli Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP),

HL, RBH 67
BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U
Rule Music, ASACP/EMI April, ASCAP), HL, CS 32
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 6; H100

BABY I'M BACK (Noka International Music, CAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Uni-

ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL. H100 42; RBH 58
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI),
HL/WBM, H100 79; RBH 22
BANDOLERO (Mia Mussa, ASCAP) LT 48
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP)

H100 45

BEHIND THESE HAZEL EYES (Smelly Songs,
ASCAP/Maratone, ASCAP/Zomba, ASCAP/Kasz Money

BEHIND INES HAZELETES (Smelly Songs, ASCAP/Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), HL, H100 87

BESO A BESO (Golden Huina, ASCAP) LT 35

BEVERLY HILLS (E.O. Smith, BM) H100 13

BE YOURSELF (Disappearing One, ASCAP/LBV Songs BM]/Melee Sawy, Music, BMI/Me 3, BMI), WBM, H100 32

BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS

BLESS THE BROKEN ROAD (Careers-BMG, MI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bus CS 12; H100 56 BOULEVARD OF BROKEN DREAMS (WB,

ASCAP/Green Daze, ASCAP), WBM, H100 6
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card,
ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt,
ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM,
H100 28

BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majes Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP)

MUSIC, ASCAP / SMILE COURT OF THE BENEFIT OF THE BAND WHATSKI MUSIC, ASCAP / Quit Pickin' At It Music, ASCAP /, HL, CS 53 B.Y.O.B. (Sony/ATV Tunes, ASCAP / Ddevil, ASCAP /, HL,

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 31

CAP) RBH 31 CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, CAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI

Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP),

ASCAP/Black Owner Manager ASCAP/Universal,
LR BH 30
CAUGHT UP (Dirty Dre, ASCAP/Universal,
ASCAP/Double Oh Eight, ASCAP/PoohBZ, ASCAP/Hitco
South, ASCAP/Music Of Windswept, ASCAP/EMI April,
ASCAP/Pladis, ASCAP), HI, H100 18; RBH 44
CAUGHT UP (Songs Of Universal, BMI/Slavery,
BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's
Music, BMI), H1, RBH 90
CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane,
RMI) WBM, H100 94

NI), WBM, H100 94 CITY BOY WIT' IT (Neggy Neg Publishing, ASCAP) RBH

CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Hop Pfrim-mer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP),

HL, CS 18
COLLIDE (HKD Music, BMI/Warner-Tamerlane,
BMI/Tentative, BMI), WBM, H100 41
COMO PUDISTE (EMI April, ASCAP/Gunhill Road,
ASCAP/Perez Soto, BMI/Warner-Tamerlane, BMI) LT 6
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 13
CONVERSATION (Money Mack, BMI) RBH 100
THE CORNER (Liniversal Songworks, BMI/Senseless,

THE CORNER (Universal Songworks, BM)/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 52 COUNTRY BOY (GG&L, ASCAP) RBH 98

-D-

DAME ESTA NOCHE (Ventura, ASCAP/Sony/ATV Dis-

DAME ESTA MODIFICATION OF THE MEMORY OF THE MEMORY OF THE MEMORY (Regina'S Son, ASCAP/Diehamar Music, ASCAP/Pergy Music, BMI/Flywid It, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP) RBH 60
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 7; RBH 16
DONT! (Universal-Songs Of PolyGram International,

BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM. CS 20

ASCAP), HL/WBM, CS 30
ONTTASK ME HOW I KNOW (Mosaic Music,
BMI/Bobby's Song And Salvage, BMI/Bill Butler,
BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP)

CS 27
DON'T CHA (God Given, BMI) RBH 59
DON'T PHUNK WITH MY HEART (Careers-BMG,
BMI/Zomba Songs, BMI/will.i.am, BMI/Cherry River,
BMI/Printz Polor, BMI/Songs Of Universal, BMI/EI
Cubano Music, BMI/EMI Blackwood, BMI), HL/WBM,
H100 97

H100 97
DON'T STOP (Music Of Windswept, ASCAP/Hitco
South, ASCAP/Shakur Al-Din, ASCAP/The Waters Of
Nazareth, BMI/EMI Blackwood, BMI/Pressure Music,
ASCAP), HL, RBH 79
DON'T WORRY'BOUT A THING (Emerto, ASCAP/WB,
ASCAP), BMI, CS 20

ASCA

CAP), WBM, CS 29 DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, II/EMI Longitude, BMI/Please Gimme My Publishing,

BMI), HL, RBH 46

DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 54

DRPO IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 40; RBH 24

DRUGS OR IESUS (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/Monkey Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 14; H100 93

EN EL MISMO TREN (Crisma, SESAC) LT 25
ENSENAME A VIVIR SIN TI (SADAIC Latin,
ASCAP/Alondra, ASCAP/Songs Of Peer, ASCAP) LT 45
EN SOLEDAD (F.I.P.P., BM) LT 27
E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers,
ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP, II. H, Hoo 68
ERES DIVINA (BMG Songs, ASCAP) LT 38
ERRTIME (Jackie Frost, ASCAP/BMG Songs,
ASCAP/Publishing Designee, BMI/Bubba Gee,
BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ishmoot Music, BMI), HL/WBM, RBH 72
ESTA AUSENCIA (Kike Santander, BMI) LT 22
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT

EVERYDAY LOVE (Bolaman's Talking-Drum Publishing, ASCAP) RBH 89

CAP) RBH 89 EVERYTIME YOU GO AWAY (Cancelled Lunch, CAP/Universal-PolyGram International, ASCAP), HL, ASCAP/Un RBH 37

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/Lexi's Palm Tree Music 1I), HL/WBM, CS 23 FEEL IT IN THE AIR (Music Of Windswept, CAP/Hitco South, ASCAP/Shakur AI-Din, ASCAP/Copy

right Control) RBH 70

FOREVER, FOR ALWAYS, FOR LOVE (EMI April,
ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP),

ASCAP/ORSELF (Mass Confusion, ASCAP/WB, FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 32

#### -G-

GETEM UP (The Soundation, BMI/Mak-V, BMI/Carlos Glover, BMI/Lewis And Smith, BMI/Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI) RBH 95 GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 58; RBH 47 GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 65 GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Hetendria, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/HItco South, ASCAP/Misic Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyince, ASCAP), HL, H100 50; RBH 27 GIRLFIGHT (Kakeni Music, ASCAP/EMI tongitude, BMI/Angela BCACAP/LII Jon 00017 Music, BMI/White Rhino,

GIRL FIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon ooory Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 37; RBH 17 GIVE MET HAT (Not listed) RBH 34 GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 16; H100 88 GOIN' CRAZY (Natboogie Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz World, ASCAP) H100 20 GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 4; H100 54

GOODBYE TIME (Sony/ATV Tree, BMI) CS 26
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle,
ASCAP/Mosaic Music, BMI), HL, CS 41
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes,
ASCAP/VSG Tunes, ASCAP/JuneBugSpade, ASCAP), HL,
RBH 74

RBH 74
GOTTA MAKE IT (April's Boy Music, BMI/Kharatroy, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Staying High Music, ASCAP, HL/WBM, RBH 94
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI), HL, H100 72; PRH 42

RBH 43
GUESS WHO LOVES YOU MORE (Zomba,
GUESS WHO LOVES YOU MORE (Zomba,
GUESS WHO LOVES YOU MORE (ABLABMA RBH 66) ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 66 GUTTA LUNN (Bolaman's Talking-Drum Publishing, ASCAP) RBH 96

#### -- H --

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, LAP) H100 77 HATE IT OR LOVE IT (BlackWallStreet,

HATE IT OR LOVE IT (BlackWallStreet, BMI/EachTeacht, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 2; RBH 1 HELP SOMEBODY (Careers-BMG, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 34 HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, BMI), WRM CSCC.

WBM, CS 55
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 48

ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS Ag
HOLD YOU DOWN (Sony/ATV Songs, BMI/Cori Tiffani,
BMI/Gregory Christopher Publishing Deisgnee,
ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin
Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of
Lastrada, BMI/Saja, BMI), HL/WBM, H100 67
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM,

H100 86
HOLLABACK GIRL (Harajuka Lober Music, ASCAP/The
Waters Of Nazareth, BMI/EMI Blackwood, BMI/BMGGareers, BMI/Raynchaser, BMI), HL, H100 10
HOMEWRECKER (Sony/ATV Cross Keys,
ASCAP/Hoosiermama Music, ASCAP/Universal,
ASCAP/Memphersfield, ASCAP/House Of Full Circle,
RMI) HL. CS 7: H100 73

ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), H.I. CS; F. Haoo 75 HOPE (Stayin High Music, ASCAP/China White, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), H.I., RBH 77 HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI APIII, ASCAP/Underdogs Songs, BMI/Inving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), H.I., Hono 59; RBH 25 HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 19; H100 91

HOW WE DO (so Cent. ASCAP/Universal, ASCAP/I. HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I. Taylor For BlackWallStreet, ASCAP/EAchTeacht, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP, HUWBM, H100 21; RBH 21 HOY COMO AYER (Maximo Aguirre, BM)) LT 3 HYPNOTIC (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/No Question Ent., ASCAP/I. Brasco, ASCAP/Desert Storm, BMI), HL/WBM, RBH 85

\_\_\_\_ I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 40

I CAN'T STOP LOVING YOU (Kemmunity, ponty, tocholory (Furline, BMI) RBH 64,
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamertane, BMI), WBM, H100 49
IF HEAVEN (SONY/ATV CORS Keys, ASCAP/Purple
Crayon, ASCAP), HL, CS 8; H100 74
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 36
IF SOMETHING SHOULD HAPPEN (EMI) April,
ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic

ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mo: Music, BMI), HL, CS 25 (I) IUST WANT IT) TO BE OVER (Book of Daniel, ASCAP/Lellow, ASCAP/EMI April, ASCAP/She Wrote ASCAP/BMG Songs, ASCAP/RBH 81 (LITAKE THAT AS A YES (THE HOT TUB SONG) (Songs of Mighty Isis Music, BMI/Vista Larga Music BMI/Sefior Vicente Music, BMI/Haber Corporation, CS 20

CS 20
I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz,
ASCAP/EMI April, ASCAP/Universal, ASCAP/WB,
ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP),
HL/WBM, Hoo 52; RBH 14
I MAY HATE MYSELF IN THE MORNING (Cal IV,
ASCAP),
HASCAP

HL/WBM I MAY ASCAP) H

I MAY HAIL MIJECT IN THE MISSION ASCAP) HOO 98
INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/JUniversal-PolyGram International, ASCAP/Algelou, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL, H100 55
INCREDIBLE FEELIN' (Slim Thug, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerfane, BMI/Ishmoot Music, BMI) RBH 99
IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WRM. H100 92: RBH 18

M, H100 92; RBH 18 I **PLAY CHICKEN WITH THE TRAIN** (Muzik Mafia, ASCAP/WB, ASCAP, Rich Texan, ASCAP/EMI Blackwood, BMI/Rounded, BMI/Potty Mouth, BMI), HL/WBM, CS 60 ISEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI), HL, CS 33

CS 33 IT'**S** A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/P

I/PEN, BMI) CS 35 IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, IT'S GETTING BËTTER ALL THE TIME (Sony/ATV Tree, BMI/Katy'S Own Music, BMI), HL, CS 3; H100 57
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/I. HL, H100 36; RBH 36
IT'S NUTHIN' (WE THUGGIN') (Loose Akoostix, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 82

\_J\_ JERK IT OUT (Universal-PolyGram International, ASCAP/Telegrammusic, ASCAP), HL, H100 85 JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 35; RBH 28

RBH 28
JUST A MOMENT (Zomba, ASCAP/III WIII, ASCAP/Notting Dale, ASCAP/Mawkeen's, ASCAP/Clifford Peacock
Publishing Designee, BMI/Warner-Tamerlane,
BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI),
HL/WBM, RBH 56

# KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 23

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III,

LA CAMISA NEGRA (Camaleon, DMI)/Feetingase III, Al) H100 95; IT 1 LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 83 LA SORPRESA (TN Ediciones, BMI) LT 4 LA ULTIMA CANCION (Peermusic III, BMI) LT 47 LET ME GO (Escatawpa, BMI/Songs Of Universal,

1) H100 33 LET ME LOVE YOU (Scott Storch, ASCAP/TVT, CAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) LET ME LOVE, 100
ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, 100
H100 14; RBH 13
LIKE THAT (Vall's Child, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP/Trio, BMI/Alley, BMI/Paul Simon, BMI) RBH 54
LITTLE SISTER (Board Stiff, BMI) H100 100
H FVAME (Yami, BMI/EMI Blackwood, BMI) LT 12

LLEVAME (Yami, BMI/EMI Blackwood, BMI) LT 19 LO MEJOR FUE PERDERTE (Not Listed) LT 28 LONELY (Famous, ASCAP/Byefall Music, CAP/Feather, BMI), HL, H100 4; RBH 62 LONELY NO MORE (U Rule Music, ASACP/EMI April,

ASCA CAP), HL, H100 9 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 22 LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100

38
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 37
LOT OF LEAVIN'LEFT TO DO (Sony/ATV Tree,
BMI/Sony/ATV Cross Keys, ASCAP) CS 15; H100 82
LOVERS AND FRIENDS (Lil Jon coo17 Music, BMI/TVT,
BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April,
ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 46;
RBH 20

#### -M-

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hitco, BMI/MO GT, BMI/MS Eight Zero Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Sosaha, BMI/Jonathan Three, BMI), HL, RBH 75 MAKING MEMORIES OF US (Sony/ATV Tunes,

GCAP/I Only, ASCAP), HL, CS 17; H100 90

MANANA QUE YA NO ESTES (Garmex, BMI) LT 46

MAYOR QUE YO, (Not Listed) LT 42

MIC CHECK 1,2 (Not Listed) BH 76

THE MIDDLE OF NOWHERE (Hope-N-Cal,

MI/Shadley, BMI/Cal IV, ASCAP), WBM, CS 44

MI MAYOR SACRIFICIO (Crisma, SESAC) LT 29

MOCKINGBIRD (Eight Mile Style, BMI/Jaceff,

GCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM,

00 34; RBH 92

MOTIVATION (Domani And Ya Majesty's Music,

GAP/Tompstone, BMI) RBH 71

MÖŤIVATIÓN (Domani And Ya Majesty's Music, PSCAP/Toompstone, BMI) RBH 71
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-Poly-Gram International, ASCAP), HL, H100 16
MUST BE NICE (Llyfe, ASCAP) RBH 51
MVP (Universal, ASCAP/Mary J. Blige, ASCAP/Black-WallStreet, BMI/Eachtleach, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM. RBH 57
MY GIVE A DAMN'S BUSTED (Difftunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 5; H100 76

Music, Dami Solary, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 47 MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Fram Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 27

NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Igua

na, BMI) LT 23 NO ONE'LL EVER LOVE ME (EMI Blackwood, BMI/EMI April, ASCAP/Castle Street, ASCAP/Music Highway, ASCAP), HL, CS 58 NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS

11; H100 66

NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Key: ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HI /WRM. CS co

HL/WBM, CS 50 NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 22; RBH 8

# -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 z It, BMI) H100 31; RBH 15 OBSESION (NO ES AMOR) (Premium Latin, ASCAP) LT

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP)

H100 5; RBH 73
OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/EMI April, ASCAP), HL, Htuo 17; RBH 101, 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 44; RBH 22

ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, MI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, SCAP/Don Pfrimmer, ASCAP/The Loving Company, SCAP/Wixen, ASCAP/AVAION Way, ASCAP) CS 45 OPEN ARMS (EMI April, ASCAP/Universal,

OTRAVEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 18 OTRAVEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 18 BMI/Cherry River, BMI), CLM/HL, H100 29; RBH 5 OTRAVEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 18

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PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 28 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos,

ASCAP/Airjona Musical, ASCAP) LT 10 THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Vinversal, ASCAP), HL/WBM, RBH 69 PRECISAMENTE AHORA (Warner-Tamerlane, BMI) LT

34 PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Martinez, ASCAP/Daniel Salas, ASCAP/Ionathan, ASCAP) RBH

PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving, BMI), HL, CS 40 QUE LASTIMA (Universal Musica, ASCAP) LT 16

-R-

REAL N\*\*\*A ROLL CALL (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/Gangsta Boogie, ASCAP/Swole, ASCAP) RBH 84, RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Blotter, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100 11

SCARS (Viva La Cucaracha, ASCAP/DreamWorks
Songs, ASCAP), H.I., H100 65
SEDUCTION (EMI April, ASCAP/Flyte Tyme,
ASCAP/U.R. IV, ASCAP/Sublime Basement Tunez,
BMI/Defenders of Music, BMI/libranda Music Works,
ASCAP/Minneapolis Guys, ASCAP) RBH 93
SET IT OFF (Copyright Control/Swizz Beatz,
ASCAP/Universal, ASCAP), H.I., RBH 55
SHE WILL BE LOVED (Careers-BMG, BMI/February
Twenty Second, BMI/BMG Songs, ASCAP/Valentine
Valentine, ASCAP), H.I., H100 43
SIGNS (My Own Chi, BMI/EMI Blackwood, BMI/The
Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser,
BMI/Takin' Care Of Business, BMI), H.I., H100 51
SI A QUIERES (EMI Blackwood, BMI) LT 12
SINCE U BEEN GONE (Maratone, ASCAP/Zomba,
ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 3
SIN MIEDO A NADA (WB, ASCAP) LT 40
SITTING, WAITING, WISHING (Bubble Toes,
ASCAP/Kasz Money Publishing, ASCAP/Carnival Beats,
ASCAP/MIN WAITING, WISHING (Bubble Toes,
ASCAP/Universal, ASCAP), H.I., H100 81
SITTIN SIDEWAYZ (Paul Wall, ASCAP/Carnival Beats,
ASCAP/BH 68
SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Universal Misica ASCAP) IT 76

SITTIN SIDEWAYZ (Paul Wall, ASCAP/Catrilva, beaus, ASCAP) BH 68
SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 26
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 39
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) H100 25; RBH 6
SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Bechadria, ASCAP/Michelle MW, ASCAP/EMI Biackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/HICO South, ASCAP/Michelle MW, ASCAP/EMI Biackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Yusic, ASCAP), HL, RBH 45
EL SOL NO REGRESA (EMI April, ASCAP) LT 41

SOMEBODY'S HERO (EMI April, ASCAP/Pang Too II/EMI Blackwood, BMI/Shaye Smith, BMI/Career IG, BMI/Sagrabeaux Songs, BMI), HL, CS 46 SOME CUT (Swole, ASCAP/LiI Jon ooo17 Music,

вмі I/TVT, BMI) H100 15; RBH 12 SOMETHING LIKE A BROKEN HEART (EMI Blackwood,

SOMETHING LIKE A BRUNEN HEART LEMI DISLAMU
BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle,
ASCAP/Clashing Plaids, ASCAP) CS 43
SOMETHING MORE (GreaterGood, ASCAP/Jennifer
Nettles, ASCAP/Dirkpit, BMI) CS 38
SOMETHIMES YOU CAN'T MAKE IT ON YOUR OWN
SOMETHING SOULD ANY MAKE IT ON YOUR OWN

niversal-PolyGram International, ASCAP), HL, H100 99 SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest

s, BM!/Ash Street, ASCAP) CS 52 SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 89

SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 89
SO MUCH MORE (Warner-Tamerlane, BMI)/loey &
Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba
Songs, BMI), WBM, H100 84; RBH 42
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye
Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI),
HL/WBM, C5 13; H100 78
SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar,
ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 53
SO WHAT THE FUSS (Steveland Morris, ASCAP) RBH

35 35 STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) H100 60; RBH 26

BMI) H100 60; RBH 26
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP/Inviersal, ASCAP), H, H100 27; RBH 63
SUNDAY MORNING (Careers-BMG, BMI/February Iwenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 64
SWITCH (Treyball, ASCAP/Kwametheboygenius Music, BMI/Almo, BMI/Brothers Grimm, ASCAP/Mariesonmusic, BMI) H100 12

THE TALKIN' SONG REPAIR BLUES (EMI Blackwood, MI/Rising Gorge, BMI), HL, CS 31
TE BUSCARIA (Simon Music Temple, ASCAP) LT 15
THAT SUMMER SONG (Mashville DreamWorks Songs, SCAP/Brian Nash, ASCAP/Cherry Lane, ASCAP/Tomba, 6CAP/Chalante, ASCAP/Ensign, BMI/Songs Of Note, MI/Titania, BMI), CLM/WBM, CS 56
THAT'S WHAT I LOVE ABOUT SUMDAY (Sony/ATV oss Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, MI/Cake Taker, BMI/March, BMI), HL, CS 2: H100 63
THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyteme, ASCAP/VLR. IV, ASCAP/Sublime Basement Tunez,

BMI/Cake Taker, BMI/March, BMI), H.L., CS 2: H100 63
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/BBH 97
THROWBACK (U.R. IV, ASCAP/EMI April,
ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific,
BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 86
TOCANDO FONDO (Sony)/ATV Latin, BMI) LT 20
TOMA (Marimbero, ASCAP/White Rhino,
BMI/C Amore, BMI/Me & Marq, ASCAP) RBH 78
TONIGHT'S NOT THE NIGHT (Lonely Motel,
BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), HL, CS 51
TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) (Zomba
Songs, BMI/RALIY, BMI), WBM, RBH 48
TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Rondor London, PRS/Shepard Solomon, BMI/Jumbo Boom
Boom, BMI/Rihops Inc., ASCAP/Iving, BMI), HL, 100 62
TRUTH IS (Full Of Soul, BMI/EMI Blackwood,
BMI/Songs Of Windswept Pacific, BMI/Tabulous,
ASCAP/Hitco South, ASCAP/Music Of Windswept,
ASCAP/Hitco South, ASCAP/Music Of Windswept,
ASCAP/Hitco South, ASCAP/Music Of Windswept,
ASCAP/BIC Gadfly, BMI/Songs Of DreamWorks,
BMI/EMI April, ASCAP/Bovina, ASCAP, HL, H100 26; RBH
3
TU PONTE EN MI LUGAR (Ser-Ca, BMI) LT 33 TU PONTE EN MI LUGAR (Ser-Ca, BMI) LT 33

# TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Arlene & Co., ASCAP/Almo, ASCAP/Bros. Grimm, ASCAP/George Simon Music, BMI/Jobete, ASCAP/FG Music, ASCAP/MGIII Music, ASCAP/NMGII Music, ASCAP/NMGI Music, ASCAP/HMG Music, ASCAP/EMI April, ASCAP), HL/WBM, ASCAP/HMG Music, ASCAP/H

U ALREADY KNOW (3RDi Music Works, BMI/Da Twelve Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Vers Songs, BMI/Christo-pher Garrett, ASCAP/Hitco South, ASCAP), HL, H100 39; RBH 10

NBH 10
U DON'T KNOW ME (Domani And Ya Majesty's Music,
ASCAP/Toompstone, BMI) H100 24; RBH 7
UNA LIMOSNA (Zomba Golden Sands, ASCAP) LT 43

-V-VEN TU (Premium Latin, ASCAP) LT 49 ELVIRUS DEL AMOR (Primo, BMI) LT 32 VIVEME (WB, ASCAP) LT 21 VOLYERE (TRO-ESSEX, ASCAP) LT 7 VOLVERET A VER (Peermusic III, BMI/Camaleon, BMI)

LT 11
VOY A OLVIDARME DE MI (Gaira Bay, ASCAP) LT 31

WAITIN' ON THE WONDERFUL (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair, ASCAP), HL/WBM, CS 42

42 **WAIT (THE WHISPER SONG)** (ColliPark, BMI/EMI ackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100

Blackwood, Bivil/Dd Chippier, Brin, Eng. Ben., Songs of 90; RBH 90 WE BELONG TOGETHER (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/SMG Songs, ASCAP/Naked Under My Clothes. ASCAP/Chrysalis, ASCAP/Sony/ATV Songs, BMI/Hip Chic, BMI/Epic Solar, BMI/Mister Johnson's Jams, BMI/Warner-Tamerlane, BMI/Ballads B) H100 61; RBH 33 WE GOT THAT (Breka Music, BMI/Trunk 2 Trunk,

WE GOT THAT (Breka Music, BMI/Trunk 2 Trunk, ASCAP) RBH 91 WHATEVER (Jatcat, ASCAP/Blue's Baby, ASCAP/Uni-versal, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Kylah Porald Musicworks, ASCAP) RBH 49 WHAT'S A GUY GOTTA DO (Foray, SESAC/MR2, SESAC/EMI April, ASCAP/Didn't Have To Be, ASCAP/Sea

SESAC/EMI April, ASCAP/Didn't Have lo Be, ASCAP/Sea Gayle, ASCAP), HL, CS 10; Hoo 80 WHAT YOU AIN'T GONNA GET (Careers-BMG, BMI), Floyd's Dream, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 57 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 83

# YO ME QUEDE SIN NADIE (Prodemus, ASCAP/Univer-

YO ME QUEDE SIN NADIE (Prodemus, ASCAP) Unive Musica, ASCAP) LT 30 YOU AND ME (G-Chills, BMI/Songs Of DreamWorks, II/Coleision, BMI) H100 69 YOU'LL BE THERE (Coburn, BMI) CS 21; H100 96 YTE VI CON EL (Seg Son, BMI) LT 39

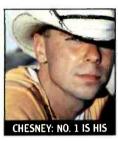
**BILLBOARD APRIL 23, 2005** 

# Radio Is Once Again Chesney Country

Kenny Chesney achieves his eighth No. 1 on Hot Country Singles & Tracks with "Anything but Mine," which gains 907,000 audience impressions and interrupts a four-week stretch atop the chart by Craig Morgan's "That's What I Love About Sunday.

With 34.4 million impressions. Chesney's new single outpaces Morgan's No. 2-ranked song by 1 million listener impressions.

Chesney most recently appeared at No. 1 with "When the Sun Goes



Down," a duet with Uncle Kracker. which started a five-week run at the top in the April 3, 2004, issue.

In the intervening months, he came just shy of No. 1 by peaking at No. 2 with a pair of titles, "I Go Back" in July 2004 and "The Woman With You" in December 2004.

BACKSTREET'S BACK: The Backstreet Boys return to The Billboard Hot 100 for the first time in 31/2 years as "Incomplete" scores the Hot Shot Debut at No. 55. The quintet was last on the chart with "Drowning," which peaked at No. 28 in November 2001.

"Incomplete," a preview of the group's forthcoming "Never Gone" album, enters the Hot 100 Airplay chart at No. 73 and debuts on Hot Digital Songs at No. 30 with 10.500 paid downloads.

On the Pop 100 chart, the Backstreet Boys leap from last week's No. 90 debut to No. 27. First-week sales of the digital track coupled with the largest audience increase on the mainstream top 40 radiobased Pop 100 Airplay tally (up 8 million impressions) is the catalyst for this huge jump.

In the two-plus months of the Pop 100's existence, the leap of "Incomplete" is second only to 50 Cent's 89-10 jump for "Disco Inferno" in the Feb. 19 issue.

THREE THINGS: The retail release of Amerie's "1 Thing" pushes the title 5-2 on Hot R&B/Hip-Hop Singles & Tracks, giving her the biggest charting single of her young career. Amerie previously peaked at No. 9 in August 2002 with her debut, "Why Don't We Fall in Love."

"1 Thing," the initial single from her April 26 release "Touch," debuts at No. 3 on the R&B/Hip-Hop sales list with strong firstweek sales at R&B core stores.

Amerie's chart move on R&B/ Hip-Hop Singles & Tracks places her in the top three alongside Fantasia, who holds at No. 3 with

"Truth Is." This is the first time since the Feb. 14, 2004, issue that two solo females appear in that region without guests. In that issue, Alicia Keys and Beyoncé held down the No. 1 and No. 3 slots with "You Don't Know My Name" and "Me, Myself and I," respectively.

Keys has since become a radio staple. Her three subsequent singles after "Name" now occupy the

top three slots on billboard .com's Hot R&B/Hip-Hop Recurrents chart. Leading the way is "If I Ain't Got You," followed by 'Karma" and "Diary." In 2003, 50 Cent became the first

artist to dominate the recurrents chart in such a manner.

HIGH RENT DISTRICT: Weezer's "Beverly Hills" moves to the top of Hot Digital Songs, jumping 5-1 with 40,500 paid downloads, an 11,000 improvement over last issue's debut total. "Hills" parlays that sales gain into a 25-13 jump on The Billboard Hot 100 and a 25-

Gwen Stefani enjoys the Digital chart's biggest sales spike as

17 rise on the Pop 100.

"Hollaback Girl" jumps 12,500 units to 30,000 and rises 17-4. The improvement is concurrent with the song gaining popularity at top 40 radio outlets as the Airplay list with a 60% audience impression bump. Stefani's strength in the sales and airplay components propels "Hollaback' 37-10 on the Hot 100 and 22-10 on the Pop 100.

track moves 70-45 on the Hot 100

Silvio Pietroluongo silvio@billboard.com Minal Patel mpatel@billboard.com Wade Jessen wiessen@billboard.com



THE VOTES ARE IN: Mary J. Blige returns to Hot R&B/Hip-Hop Singles & Tracks at No. 57 with assistance by the Game on "MVP." The track, which was recently leaked to radio, uses the music bed of the Game's current No. 1 track, "Hate It or Love It," and includes an introductory freestyle by the rapper, followed by Blige recapping her own popular singles and boasting of being "the soul hip-hop queen."

The track bows with 7.4 million

**ADULT** 

unsolicited audience impressions at R&B/hip-hop signals. Leading the way with the highest spin count is WUSL Philadelphia, which clocks 15 detections in the tracking week.

Blige's management camp serviced the Cool & Dre-produced track to radio outlets, but Geffen has not confirmed it for inclusion on any forthcoming album.



Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final result: are based on weighted positives. Songs with a score of 35 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated 1st of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC.

Billboard



۱	Billboard® CONTEMPORARY				
	THIS WEEK	LAST WEEK	WKS, ON	Nielsen Broadcast Data Systems  TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
	•	1	31	Breakaway  KELLY CLARKSON (WALT DISNEYMOLIYMOOD)  T Wiss at No. 1	
П	2	2	4	Heaven LOS LONELY BOYS (OR/EPIC)	
	3	3	29	Daughters	
	4	4	29	Live Like You Were Dying	
	5	6	12	Home MICHAEL BUBLE (143/REPRISE)	
П	6	5	29	She Will Be Loved	
П	7	7	18	Give A Little Bit GOO GOD DOLLS (WARNER BROS.)	
	8	9	32	In My Daughter's Eyes MARTINA MCBRIDE (RCA NASHVILLE)	
ı	9	8	47	You'll Think Of Me	
	10	10	32	I'll Be Around OARYL HALL JOHN DATES (U-WATCH/DK-E)	
П	11	11	53	This Love MAROONS (OCTONE/J/RMG)	
	12	12	13	True RYAN CABRERA (E.V.LA/ATLANTIC)	
	13	14	11	Homesick MERCYME (INO/CURB)	
	14	16	•	Lonely No More ROB THOMAS (MELISMAVATLANTIC)	
	15	13	29	Don't Let Him Steal Your Heart Away PHIL COLLINS (FACE VALUE/RHIND/ATLANTIC)	
	16	17	13	Open Arms TINA TURNER (CAPITOL)	
	17	15	13	The Way You Move KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG)	
	18	19	10	Collide HOWIE DAY (EPIC)	
	19	20		Sunday Morning MAROONS (OCTONE/J/RMG)	
	20	18		Sunset Blvd SCOTT GRIMES (VELOCITY)	
Dat	ata Systems. 80 adult top 40, 88 adult contemporary and 78 modern rock				

APRIL 23 MODERN					
Billboard® ROCK					
THIS WEEK	LAST WEEK	WKS. CH	Nielsen Broadcast Data Systems  TITLE ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	5	Be Yourself 3 Was Arno. 1 AUDIOSLAVE (EPIC/INTERSCOPE)		
2	2		The Hand That Feeds NINE INCH NAILS (NOTHING/INTERSCOPE)		
3	3	12	Holiday GREEN DAY (REPRISE) 🕁		
4	4	10	E-Pro BECK (INTERSCOPE)		
5	5	13	Little Sister QUEENS OF THE STONE AGE (INTERSCOPE)		
6	6	1	Beverly Hills WEEZER (GEFFEN)		
7	7	14	Sooner Or Later BREAKING BENJAMIN (HOLLYWOOD)		
8	12	8	Why Do You Love Me GARBAGE (ALMO SOUNDS/GEFFEN)		
9	13	12	The Clincher CHEVELLE (EPIC)		
10	8		The Widow THE MARS VOLTA (GOLDSTANDARDLABS/STRUMMER/UMRG)		
11	9	28	Mr. Brightside THE KILLERS (ISLAND/IDJMG)		
12	10	28	Boulevard Of Broken Dreams		
13	14		B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)		
14	11	11	Work JIMMY EAT WORLD (INTERSCOPE)		
15	15	11	So Far Away CROSSFADE (FG/COLUMBIA)		
16	16	21	Ugly THE EXIES (ULTIMATUM/MELISMA/VIRGIN)		
17	18	9	Happy? MUDVAYNE (EPIC)		
18	17	42	Cold CROSSFADE (FG/COLUMBIA) 🗘		
19	19	23	Scars PAPA ROACH (EL TONAL/GEFFEN)		
20	22	4	Walking Dead Z-TRIP (HARD LEFT/HOLLYWOOD)		

1	1		Goin' Crazy 4 Wks At No. 1 NATALIE (LATIUM/UNIVERSAL/UMRG)
2	8	2	In The Kitchen/Trapped in The Closet (Chapter 1 Of 5) R. KELLY (JIVE/ZOMBA)
3	2	8	Do You Believe In Magic
4	3	10	Soldier DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
5	4	6	Don't Cha TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
6	5	9	We Will Become Silhouettes/Be Still My Heart THE POSTAL SERVICE (SUB POP)
7	-		1 Thing AMERIE (RISE/COLUMBIA)
8	9	9	If She Were Any Other Woman BUDDY JEWELL (COLUMBIA (NASHVILLE))
9	6		Saturday Night AARON CARTER (PARADISE/TRANS CONTINENTAL)
10	-	W	Don't Say You Love Me ERASURE (MUTE)
11	7		Lose My Breath DESTINY'S CHILD (COLUMBIA)
12	10	20	Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
13	13	6	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)
14	17	5	Slow Down BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
15	20	6	The Corner COMMON FEAT. THE LAST POETS (G.D.D.D./GEFFEN)
16	11	22	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IOJMG)
17	12	8	It's Like That MARIAH CAREY (ISLAND/IDJMG)
18	-	3	City Boy Wit' It TOM. G (GIGANTIC)
19	14	•	I'm A Hustia CASSIDY (FULL SURFACE/J/RMG)
20	15	6	So Much More

**HOT 100** 

SINGLES SALES

ARTIST (IMPRINT/PROMOTION LABEL

# **Jack**

Continued from page 1

tramp or some other '70s staple came on, it got an overwhelming thumbs-up from the Molson-enhanced crowd. But there was a noticeable lack of enthusiasm when Jimi Hendrix, the Animals, the Doors or other '60s icons played.

While the crowd dug connecting with music from their high school years, Kroeger noticed the station wasn't playing a lot of other acts his generation grew up with, like the Pretenders, Elvis Costello, Soft Cell and Tears for Fears.

Returning home, he pulled one of Joel Whitburn's *Billboard* chart reference books off the shelf and began feverishly compiling a list of songs from 1974 to the present that had a rock/AC flavor but were not getting much radio love. He ended up with a deep and wide potpourri.

With the help of Mike Dorn from Audience Research International, Kroeger made a format montage from the song list and had it tested during a CHUM strategic study. "It came back that the hole was absolutely huge," Kroeger recalls.

Kroeger always liked the "Bob" moniker used by a Minneapolis country station in the early '90s, so he adopted the handle in Winnipeg. "We wanted to present a personality for the radio station without having to go through all these names that have been used a gazillion times before, like the Hawk and the Bear," he says.

And so, on March 4, 2002, North America's first Bob FM was born on CFWM Winnipeg. In launching the station, Kroeger jump-started the latest hot radio format, which goes under various regular-guy names: Bob, Jack, Ben, Simon, Hank and others.

It encompasses a wide swath of music from the mid- to late '70s up to the turn of the century.

Variety is the name of the game, seemingly mimicking the iPod Shuffle campaign in its quest for odd juxtapositions of style and genre. The one common denominator is that these songs were all hits.

Launching two weeks into Canada's Bureau of Broadcast Measurement ratings survey, the fresh format debuted in Winnipeg at No. 1 among adults ages 25-54 and has remained there ever since—for nine consecutive ratings periods.

Inspired by the success in Winnipeg, Rogers Broadcasting launched Jack FM in Vancouver in December 2002, under PD Pat Cardinal. Today, there is a Bob, Jack, Joe or Dave in every major Canadian market except Montreal. Each of the country's three radio titans—Rogers, Corus Radio and CHUM Broadcasting—program variations in multiple markets.

# FIDGETING PROGRAMMERS

Initially puzzled by a format that fractures some of radio's time-honored programming tenets, U.S. broadcasters have since embraced the concept. "The first time you sit down with somebody to schedule what everybody calls 'train wrecks,' you might see a little fidgeting going on," Joel Folger says amid bursts of devilish laughter. A for-

mer programmer, Folger works with Kroeger advising U.S. stations on the format. He prides himself on helping PDs "unlearn many of the principles that [they], as a programmer, have come to believe are set in stone. You can play songs from different [musical] formats on the same station."

In one form or another, Bob, Jack and their offshoots have hit the air in markets including Los Angeles; Chicago; Philadelphia; Dallas; Detroit; Washington, D.C.; Atlanta; Denver; Kansas City, Mo.; Salt Lake City; Austin; Sacramento, Calif.; Indianapolis; Des Moines, Iowa; Tucson, Ariz.; and Texarkana. Texas.

"One of the interesting things that came out of this is that wide can be a format once again." Kroeger says.

While the new approach is most evident as an adult top 40/classic hits hybrid, it is also being felt at formats as disparate as modern rock and country. It subscribes to the credo that train wrecks should be celebrated, not shunned. Don McLean's "American Pie" into the Pet Shop Boys' "West End Girls"? No problem. Harry Chapin's "Cat's in the Cradle" into Lipps, Inc.'s "Funkytown"? You bet. U2's "Desire" into the Spinners' "Rubberband Man"? Bring it on.

Though it waves the "We play anything" flag with pride, the format focuses on music that appeals to 35- to 44-year-olds while tossing maxims about fit and compatibility out the window. Classic alternative from the '80s is abundant: Tears for Fears, Simple Minds, Talking Heads, Soft Cell, INXS. That meshes with the acts that first put MTV on the map, like Men at Work, Dexy's Midnight Runners and Duran Duran, and with that decade's poprock crossovers from Bryan Adams, Toto, Prince and the J. Geils Band.

But there is also room for dance and funk from the Commodores, Kool & the Gang and Wild Cherry. Seventies classic rock is another cornerstone, with Foreigner and the Steve Miller Band taking prominent seats at Bob and Jack's table. And don't forget adult top 40 from the '90s and today, encompassing Sugar Ray, Smash Mouth, Avril Lavigne and Matchbox Twenty.

In short, it is the only place on the dial where Grand Funk Railroad, Norah Jones and the Georgia Satellites peacefully co-exist. Libraries range from 700 to 1,100 songs, with most Canadian stations leaning toward the top of that range. And that has brought Loverboy, Honeymoon Suite and Corey Hart back in a big way.

#### **MAINTAINING FOCUS**

Kroeger admits some programmers are tempted to toss any constraints out the window, "but the stations that will remain successful are the ones who focus their resources on finding out what the right songs to play are."

"At the outset, it's a nearly equal split between the classic rock '70s and the pop-rock '80s," Edison Media Research VP of music and programming Sean Ross says. "As it has evolved, there's a little more '90s and a little less '70s, but the pop-rock '80s is still the center."

Spanning the youngest edge of the baby boom and the older end of Generation X, the 35-44 demo is nostalgic

for the music it grew up on. In addition, Kroeger believes consumers tend to obsess on what was hot 20 years ago. In the '70s, the '50s-inspired "Happy Days" was a TV smash. In the '80s, people looked back to the Vietnam War era of the '60s through films like "Platoon" and "Full Metal Jacket." In the '90s, TV's "That '70s Show" became popular, and there were movies about Studio 54.

Now, it is the '80s' turn. "As you approach your middle to late 30s, those pangs of nostalgia get louder and louder," Kroeger says.

Meanwhile, the explosion of peer-topeer file sharing and the popularity of mix tapes have conditioned consumers to expect—and demand—more variety, Kroeger reasons. "The last several years became a real awakening period for people's musical taste buds," he says. "I'd have Abba and the Clash on the same tape. That's what this whole thing is all about. Plus radio has been niche-formatted to death. Now variety has become a niche."

Some believe Jack and Bob's real drawing power stems not from the music but from the variety, novelty, surprise and "radio without rules" stationality. "To the extent you can still do a 2.5 share on a signal-challenged station in a crowded market, that's probably true," Ross says. "But it's even better if you've got a classic hits hole or an '80s hole, or even better, both."

Folger compares Bob and Jack to early-'70s top 40 outlets like WLS Chicago. "You wouldn't be limited by [genre]," he says. "They'd go from Al Green to Creedence Clearwater Revival. For a big part of the audience, it's something they never heard before."

#### **EXPLOSIVE RATINGS**

Bonneville flipped AC KKLT Phoenix to the new format, under the name the Peak, last May. "I spent a lot of time paying attention to the Jacks and Bobs in Canada before we started thinking about this project," PD Joel Grey says. "I thought we could do it ourselves."

With virtually no external marketing, the station's 25-54 rank zoomed from 14th in spring 2004 to second that summer and to No. 1 that fall. Reflecting on the explosive ratings, Grey says, "It was different, it was broad, they loved it, and they told everybody they knew about it. We hit a home run right out of the box."

The Peak's audience is about 60% female, higher than the format's normal 50%. "We started out as a female radio station. We held on to all those females, and the males have slowly come over." Grey says.

The Peak also differs in the size of its library. At roughly 600 songs, it is double that of many music stations but still several hundred titles shy of most lacks and Bobs.

"These days, there are as many different versions of the format as people doing it," Edison's Ross says. "At the same time, everybody is filling roughly the same hole, which is classic hits plus '80s plus a little bit of '90s."

Among the variants are such AC-slanted, female-friendlier versions as Greater Media's WMWX (Ben FM) Philadelphia and ABC's WRQX (Mix) Washington, D.C. Emmis has applied the model to country WLHK (Hank) Indianapolis, where Susquehanna operates WGLD (Jack). And Clear Channel is gunning for guys with KDRB (the Bus) Des Moines.

Will it work everywhere? Apart from the format's runaway success in Canada, it has achieved noteworthy ratings in Phoenix, Austin, Denver, Kansas City and Dallas—where İnfinity's KJKK is No. 4 in the 25-54 demo and No. 1 in cumulative audience among 25-54 listeners. In fact, KJKK "was one of the stations that convinced IU.S.l radio it was real," Ross says.

Will the novelty wear off? Do Bob and Jack have legs? "Because of the breadth of the years encompassed and the sheer volume of songs, you're not going to see the kind of burn factor that you saw with Jammin' Oldies and

'70s stations," Folger says. "I seriously doubt it's going to wear out anytime soon, especially with Bob, where you have some currents in the mix."

#### RADIO PHYSICS

Among the format's challenges, Folger adds, are "resisting the temptation to drill playlists down too far and [devoting sufficient energy to] creative writing."

Kroeger says Bob today is not the same station he launched three years ago. "The biggest thing is managing those expectations," he says. "It's radio physics: What goes up must come down. The format runs a really big library and attention has to be paid to balancing rock with pop/AC, because it's really easy to sound like a classic rock station one hour and an AC station the next hour."

Grey contends that "as long as the 'Oh, wow' records only come up once in a while," the format will avoid the problems that the Arrow format and '70s oldies stations encountered. "I think it does have legs."

Ross believes there will always be a hole for a station that combines '70s and '80s oldies. "The previous generation didn't want to go to three different stations to hear the oldies it grew up with," he observes. "And there is no inherent reason that it has to whither after a couple of years. Oldies and classic rock stations didn't shrivel up after a few years. The fact that every gold-based format has problems says something about PDs, not necessarily about the audience."

"The format is going to grow beyond belief in the next few years," Folger predicts. "In three years, you'll have a station with a wide playlist of all different kinds of music in every market. It's an exciting time for radio."

Grey believes radio audiences are clamoring for more variety and less repetition. "Everybody's crying out for that," he says. "And to some extent, we haven't been listening."

# **Diamond**

Continued from page 1

These will be Diamond's first U.S. concerts since the 2001-2002 Three Penny Opera world tour. That 117-show outing grossed \$88.6 million and drew more than 1.5 million people to 117 shows, 98 of them sellouts, according to Billboard Boxscore. AEG Live also promoted that tour.

"We have a great relationship with Neil, and Sal and Jeff," Phillips says. "Basically, we are the promoters of the event, market by market. And, in conjunction with Sal and Jeff, we do the building deals and the routing."

Diamond's 2005 road work began in March with a sold-out tour of Australia and New Zealand promoted by Paul Dainty. The Down Under trek has been nothing short of a box-office monster: Fifteen dates have drawn 212,710 people and grossed \$14.6 million.

The tour continues in the United Kingdom and Ireland before arriving in the States in July. Barry Clayman at Clear Channel Entertainment Europe is handling the U.K. portion.

Diamond will be joined by his longtime touring band, which includes a horn section and backup singers.

Phillips says the "cycle is right" for a hugely successful run in the States, as well. "We will be adding dates, and there could be multiples in some markets."

Tickets will go on sale in early May and will be priced "well under \$100," according to Phillips.

"Neil insists on keeping his ticket prices lower than other artists with a similar demographic, because he would rather play more shows for more people," Phillips says. "His philosophy on pricing is exactly the same as ours. That's how we were able to take Prince out for less than \$100 last year."

Still, Phillips insists, the deals are structured so AEG Live can realize a fair return, which is not a given in today's marketplace of high artist guarantees. "It's a tough deal, but we're not a not-for-profit company," Phillips says.

A workhorse on the road for years (he was the top solo touring artist of the 1990s, grossing \$182 million from 461 shows), Diamond's last tour was lengthy even by his standards.

"This [tour] was special, in the sense

that it really became more than a tour after the 9-11 tragedy," Diamond told *Billboard* at the time. "I got a sense that people were really in need of not so much entertainment, but to get on with their lives. It started as a tour and ended as a mission."

Diamond initially didn't intend to work so much on Three Penny Opera. "Once I realized what was going on out there, I called Sal Bonafede and Jeff Apregan and told them to fill up my dance card. I don't know if I could do it again, but I felt it was necessary."

At one point, industry speculation was rife that Diamond might tour in 2005 with his high-profile duet partner Barbra Streisand. One source told *Billboard* the proposed guarantee for a Streisand/Diamond date was in the range of \$3.5 million per show (billboard.biz, Oct. 13, 2004).

"A Neil Diamond/Barbra Streisand tour would have been absolutely huge," Phillips says. Talk persists that Streisand will tour in some fashion in 2005.

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# **IFPI**

Continued from page 5

Kennedy says that although online piracy is not as widespread in Japan as in most Western countries, it does present a threat to the development of the legitimate download business. "There's a problem if we want people to pay for a service that is available for free elsewhere," he says.

In the Netherlands, the first legal cases were brought against 50 individuals in a joint action by authors society Buma/Stemra, labels body NVPI Audio and anti-piracy organization Brein.

Under Dutch law, the industry needs the cooperation of ISPs to identify alleged infringers. Brein has sent cease-and-desist letters with damages claims to five local ISPs for delivery to their customers suspected of engaging in illegal file sharing.

Brein director Tim Kuik says that of the five ISPs, only one, XS4ALL, has refused to cooperate.

Cees Vervoord, chairman of Buma/Stemra and chairman of the board of directors of the International Confederation of Societies of Authors and Composers, says XS4ALL "refuses to forward the Brein warning messages to the offenders. They say their rules forbid them to do so. But those same rules also forbid their members to violate author rights, but XS4ALL does nothing to stop this. I call on both manufacturers and ISPs to respect the interests of rights holders."

If the situation continues, Kuik says, Brein will go to court to force the ISP to supply the addresses of the alleged infringers.

Judith van Erve, XS4ALL head of public affairs, says the company does not intend to forward the claims, nor will it supply names and addresses of its customers to third parties. "We will only supply this information after a court order," she says. "This [position] is based on our own rules and the privacy statement we have agreed on with our clients."

She adds, "We don't think they can ask ISPs to act as bailiffs and deliver claims in their name to our clients."

Brussels-based nonprofit organization European Digital Rights is also challenging the music industry's legal strategy. Founded in June 2002, EDRI comprises 17 privacy and civil-rights watchdogs from 11 European countries, with the aim of defending such rights in the information age. In a statement, EDRI says it "condemns actions against

European file sharers."

EDRI board member Sjoera Nas, who is also a member of Dutch lobbying group Bits of Freedom, claims, "In copyright infringement cases, ISPs cannot check and verify that the complaint is valid." She suggests that the only appropriate way to tackle the issue is to go through court procedures and have judges decide on how to proceed.

Kennedy admits that content owners, mainly the film and music industries, are eager for ISPs to implement a "code of conduct" and do some policing themselves.

At a March conference organized by Brussels-based lobbying group

the European Telecommunications Network Operators' Assn., Kennedy suggested a five-point code of conduct "by which ISPs would respect the music and the music makers."

"My point was to say that content does not appear miraculously," he says. "It is the social responsibility of the ISPs to help us, but there are also good business reasons to help."

An ETNO representative says Kennedy's proposals "have been noticed, and we are discussing what can be their follow-up. It is obvious that we all have an interest in working together and finding solutions that come from within the industry, and not through regulation."

# Copyright

Continued from page 6

Franklin, Tenn.-based Naxos of America, the U.S. distribution arm of Hong Kong-based Naxos Global Distribution, for common-law copyright infringement, unfair competition and other claims based on state law.

The recordings at the center of the dispute were made under contract with the performers by Gramophone Co., a predecessor of Capitol Records' current parent, EMI Records.

According to the court's opinion, an EMI subsidiary granted exclusive U.S. licensing rights to Capitol, which remastered and released CDs of the recordings.

The U.K. copyrights all expired by 1990. Naxos restored the performances from the original shellac recordings in the United Kingdom, releasing them in 1999 on CDs in the United States.

Capitol demanded that Naxos stop selling the CDs, but the company refused.

The federal Second Circuit Court of Appeals, which was considering motions by the parties, requested New York's highest court to clarify state law. Its 36-page opinion tracing the history of English and American copyright law favors Capitol.

### **GREATER PROTECTION**

The opinion is good news for labels with old recordings of jazz, classical and rock music that want to make an investment in restoring, remastering and releasing CDs for collectors.

"This unequivocal judgment will enable these and other artists and their estates to continue to benefit from historical recordings, at least in the U.S.," EMI Classics president Richard Lyttelton says. "Recording companies need this level of protection to sustain current recording programs, particularly in the classics genre."

Copyright attorney William Patry with Thelen Reid & Priest in New York

notes that throughout history, sound recordings have received less protection than other types of copyrighted works, such as musical compositions and literary works. This is still the case overseas, he says. The appellate decision, however, provides greater protection in the United States than has ever been granted.

While those reissue labels that have not searched for the rights holders before releasing older works may consider the opinion to be bad news, some lawyers point out that the decision only covers acts of infringement that occur in New York—not every recording that was originally made or is owned by a company in New York.

It is unclear whether other states will follow the decision and whether it will go unchallenged.

Legal experts say this is the first decision to definitively recognize commonlaw copyrights in pre-1972 recordings. While 49 states have some form of statute prohibiting unauthorized distribution of recordings, there are lawyers who argue that many of the laws only deal with criminal acts rather than civil copyright infringement.

It remains to be seen whether those states without civil legislation will embrace common-law copyright protection to supplement unfaircompetition laws.

While small companies that typically release unlicensed reissues will probably continue to do so because it would be expensive for labels to go after all of them, lawyers say, legitimate distributors may be more cautious before offering older recordings after this decision.

Naxos attorney Maxim Waldbaum with Schiff Hardin in New York tells *Billboard* that his client has authorized him to petition the U.S. Supreme Court for review if he deems it appropriate. He believes the Naxos decision is legally flawed and worthy of review. The case is still pending on other issues in the federal court.

Philip Lacovara with Mayer, Brown, Rowe & Maw in New York argued the case for Capitol.

# Lil Jon

Continued from page 5

Lil Jon will not perform on the ringtones, but rather produce the music created for them.

"This is really a partnership for Lil Jon's mobile rights," Blingtones VP of A&R Jonathan Dworkin says. "He and I are sitting down and developing a compelling product to really bring fans into his world."

Dworkin would not comment on the financial terms of the deal.

Blingtones was particularly interested in Lil Jon's signature shouts, which will be used for voicetones, voice ringbacks, voicemail greetings and what may be a first for the wireless industry: video voicetones. The video voicetone would feature a closeup of Lil Jon's face on the phone screen as he roars, "Answer your phone!" or a similar phrase.

## A FIGHT AHEAD

The mobile channel is shaping up to become a battleground, especially

when U.S. carriers begin offering full-song download services later this year.

Bundling a full song with a master ringtone, voicetone and wallpaper image, all from one artist, is a merchandising play labels have not focused on until recently. Though they are taking steps to consolidate the mobile rights of their artists, major and independent labels are facing increasing competition from smaller, upstart labels and aggregators that target the mobile space.

"The labels are looking at this and wondering if they missed the boat here," says Michael Gallelli, director of content and acquisitions for T-Mobile USA.

Lil Jon & the East Side Boyz are signed to TVT Records, which last November launched a direct-to-consumer online initiative, selling downloadable singles, polyphonic and master ringtones, and mobile-phone wallpaper images. While TVT will retain the rights to sell master ringtones from songs recorded by Lil Jon & the East Side Boyz, it has lost the ability to package those ringtones with other Lil Jon mobile con-

tent, unless it works with Blingtones. Executives from TVT were unavailable for comment.

Lil Jon has been the label's best-selling artist for the past two years. He finished 2004 with two of the top five titles on the *Billboard* indie chart, and three of the five best-selling master ringtones on TVT's site belong to Lil Jon & the East Side Boyz. In addition, the TVT site sells a mobile-phone wallpaper graphic of the group, currently limited to the cover art from its CD "Crunk Juice." The Blingtones deal could force mobile consumers to choose between buying Lil Jon images from TVT or buying them from Blingtones.

Blingtones, a division of Lagardere Active North America, aims to become a full-service label, with distribution solely in the mobile space. According to Dworkin, the company has signed several artists for mobile-distribution rights beyond ringtones.

"I love ringtones, and they offer creative challenges, but we've got our eyes on full-track downloads," he says. "We're ready to be competitive when the time comes."

# Glastonbury

Continued from page 5

ing in increments each year to a cap of 49%. Eavis retains majority control of Glastonbury.

Mean Fiddler is currently the target of a takeover bid by a consortium led by Clear Channel Entertainment and Dublin-based promoter MCD Productions. "During the course of next year, subject to all things being equal, Glastonbury and Mean Fiddler will sit down and work out whether there is a way of moving forward together again," Benn says.

Glastonbury began as a festival in 1970. The inaugural event gathered a few thousand visitors to Eavis' dairy farm at the Worthy Farm in Pilton to watch such headliners as T-Rex. Included in the £1 (\$1.88) entry fee was a free jug of milk.

The milk may be gone, but 35 years later the festival draws the cream of the world's talent. The lineup of headliners for this year's event includes Coldplay, Kylie



Minogue and the White Stripes. Veteran artists Brian Wilson, Van Morrison and Elvis Costello are also on the bill, alongside such newcomers as Kaiser Chiefs, Bloc Party and Kasabian. The full lineup is available at glastonburyfestivals.co.uk.

As befits one of the most popular music events on the British summer calendar, the 2005 festival sold out in record time, more than a

week before the lineup was announced. The entire allotment of 112,000 tickets was gone in slightly more than three hours after their release April 2.

In stark contrast to last year, online sales through SeeTickets went smoothly, Benn says. "Last year we had a bit of a nightmare with tickets, and there were literally tens of thousands of complaints afterward. So this time I brought in my own team to manage sales."

The 90,000 tickets set aside for online sale were snapped up within two hours, he says. The remainder were sold over the telephone.

Tickets for the entire weekend cost £125 (\$236.50). In an effort to outmaneuver scalpers, photo ID will be required for entry.

Glastonbury's organizers have committed to donate at least £1 million (\$1.88 million) this year to the charities the festival supports, which include WaterAid, Oxfam and Greenpeace. "Even though Mean Fiddler is a commercial organization, it accepts the unique nature of what Glastonbury is," Benn notes. "So you apply a slightly different set of rules."

www.americanradiohistory.com

# HOB

Continued from page 1

could grow our clubs a hell of a lot faster as a result. We like being in both of these businesses."

The news comes after HOB announced late last year that it had retained global financial services

# **RIAA**

Continued from page 8

Some users have shared as many as 13,600 MP3 files and as many as 72,700 total files.

Partly as a result of the joint committee partnership with higher-education leaders begun more than two years ago, more than 40 colleges and universities now offer legitimate online music services, and others are experimenting with filtering technology to reduce the incidence of illegal activity.

"Without question, the joint committee's efforts to respond to the issue of illegal [peer-to-peer] file sharing on campus networks continue to yield significant dividends," Sherman said. "In order to maintain the gains we've made, we must move quickly to address this new threat emerging from i2hub and similar applications."

Sherman said there are no current plans to go after the network operators of i2hub: "We're waiting for a ruling in the [Supreme Court] Grokster case" for direction.

# **Lawsuits 101**

The RIAA filed its latest round of copyright-infringement lawsuits against students at the following institutions:

Boston University
Carnegie Mellon University
Columbia University
Drexel University
Georgia Institute of Technology
Harvard University
Massachusetts Institute of
Technology

Technology
Michigan State University
New York University
Ohio State University
Princeton University
Rensselaer Polytechnic Institute
Rochester Institute of Technology
University of California, Berkeley
University of California, San
Diego

University of Massachusetts, Amherst

University of Pittsburgh University of Southern California firm UBS to evaluate the potential sale of its concert division, which Trojan defines as "anything not part of the club business." HOB operates nine clubs.

While he would not comment on specifics, Trojan says, "We had offers, firm formal offers in this process, but nothing was compelling enough for us to move forward."

In the end, it looks as if the price was just not right for an HOB Concerts sale. The company acquired its concert division for \$190 million in 1999 from Seagram, which operated the unit as Universal Concerts. Sources close to the situation say no new offer came close to HOB's original purchase price.

"Certainly the most important driver is value," Trojan says.

Asked if a less-than-stellar concert market and a flat 2004 lessened the value of a concert promotion company, Trojan replies, "I do think there are people that are not as optimistic about the future of this business as we are, so the answer would be yes."

At one point, it seemed as though a deal to purchase HOB Concerts was imminent, with several highprofile bidders in the running.

According to sources, among those conducting due diligence and kicking the tires were Clear Channel Entertainment, AEG Live, Nederlander Organization, and arena management



firm SMG (billboard.biz, Feb. 7).

The source says three final bids came in, ranging from \$91 million on the high end to \$73 million on the low end. HOB had been hoping for an offer as high as \$110 million.

Now Trojan says HOB "happily remains in the concert business, and we intend to be in it for a long time. We did not come at this process from a gloomy perspective. We're not disappointed at all. But I'm not sure others share our optimism."

Most industry observers do not see the lack of an HOB Concerts deal as an indictment of the concert business. "I don't think this is as indicative of the state of the concert business as it is the mechanics of one deal not working out," observes

Randy Phillips, CEO of AEG Live.

Those who were pitched on HOB Concerts are subject to a non-disclosure agreement and cannot comment on specifics of the deal.

#### **BLUES REFRAIN**

This is familiar territory for Trojan and HOB. In 2002, the company retained investment banking firm Allen & Co. to find a buyer for some HOB assets, which were pulled off the market in November of that year (*Billboard*, Nov. 9, 2002).

Now HOB Concerts is again off the market. "I'm glad this process is over," says Trojan, who maintains that HOB was initially approached by buyers rather than actively seeking them out.

"We did what needs to be done in having fiduciary responsibility to our shareholders. When people are expressing serious intent in [purchasing] your business, it's your duty to your shareholders to listen to them."

HOB owns, operates or exclusively books 20 arenas and amphitheaters in North America. Concert assets include the amphitheaters, the company's booking agreements and the outside promotion business in HOB markets in the United States and Canada.

Among the HOB sheds are Hi-Fi Buys Amphitheatre in Atlanta: Coors Amphitheater in Chula Vista, Calif.; Coors Amphitheater in Englewood, Colo.; Blossom Music Center in Cuyahoga Falls, Ohio; Smirnoff Music Center in Dallas; the Gorge in George, Wash.; and Molson Amphitheatre in Toronto.

HOB also has a long-term lease to operate the newly renamed Gibson Amphitheatre at Universal Citywalk in Universal City, Calif.

#### **FLAT AND HAPPY**

HOB reported concert grosses totaling \$250 million in 2004, according to Billboard Boxscore. "We had a better year than most in being flat from an earnings perspective," Trojan says.

HOB completed a \$110 million recapitalization plan in March with Ares Management investing \$30 million in the company and long-time HOB backer JP Morgan Partners coming in with additional investments.

The company has adopted an aggressive stance in the club market since the recap. HOB opened an eighth club in Cleveland last month, and a ninth club opened in San Diego this spring. A new club in partnership with Harrah's in Atlantic City. N.J., opens in July.

Additionally, three more clubs are expected to open this year or early next year. Trojan has said the plan is for HOB to open "five or six of these a year."

# **Coldplay**

Continued from page 5

"Our job is to get to as many Coldplay fans as possible, and we'd be foolish not to exploit the wireless channel as much as we can," Capitol Records VP of new media Ted Mico says. "We believe Coldplay is the most exciting band on the planet, and they deserve a new and exciting campaign."

The Cingular Sounds program aims to convince labels to release master ringtones from upcoming singles before they are available in any other medium. In return for the exclusive rights to debut new songs, Cingular will give new

releases prominent placement on its Web site and top billing in its mobile ringtone store.

The carrier will also send email and text messages to subscribers notifying them when new songs are available and will promote the band in its radio, TV and print advertising.

"In general, our exclusivity was predicated on the marketing

say he has a proven track record in

Attorney Ira Selsky with Dreier

LLP in New York notes that

Blackstone made "a conscious

and very successful effort" to

expand the company's relation-

with whom he has worked

closely in the past, has a person-

ality that lends itself to meeting

Selsky adds that Blackstone,

building relationships.

ships in Nashville.

the challenges.

spend and commitment that Cingular stepped up with," Mico says. "We definitely see them as a comarketing partner in this."

He says the response rate Cingular gets from its other customer alert initiatives was of particular interest to Capitol. For instance, 24% of Cingular subscribers who received alerts for the carrier's "Star Wars Episode III" exclusive offer opened the message.

"That's huge for any sort of marketing message," Mico says.

According to Cingular VP of marketing John Burbank, the Cingular Sounds program will feature a new artist exclusive every week. He says the company has deals in place with other labels and artists to deliver additional content in the coming weeks.

"We're going to give extra special treatment to bands that have the biggest fan base," Burbank says. "We're acting like a retailer and a new distribution channel for their product."

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# **Blackstone**

Continued from page 8

as director of business affairs. He was later elevated to the dual role of running business and creative affairs, working with such acts as Justin Timberlake, Linkin Park, R. Kelly and Britney Spears.

"Training at Zomba is a unique background," says Neil Portnow, who left his post in 2002 as the Zomba Group's senior VP of West Coast operations to become the president of the Recording Academy.

When the two men worked together, Portnow says, the privately held Zomba was a highly entrepreneurial operation. It created a

business culture that excelled in executing a synergy between its label and publisher, he explains.

"To the extent that the labels were successful and innovative, Richard and the publishing company were right there, side by side, looking at opportunities," Portnow says.

Sources say Blackstone takes over a company that has to make up for a lot of lost ground.

When Warner/Chappell became the first publisher to enter a license agreement with its sister label for master ringtones in 2004, industry observers wondered whether the parent company had strong-armed the publisher to finalize terms that other publishers were hesitant to set with labels.

Although Blackstone lacks extensive international experience, sources

"Hanging out with Richard is like hanging out with Leo Bloom," he explains, referring to the likable

character played by Gene Wilder in "The Producers."

Like the Producers, sources say, Blackstone will need someone to make enough money available to catch up with the competition.

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# 'Hopefully, The Musicians Feel Like We're Honoring Their Music'

**BY MARGO WHITMIRE** 

For millions, the opening strains of Phantom Planet's "California" mark the start of the week's most-anticipated guilty pleasure, Fox TV's "The O.C."

Creator and executive producer Josh Schwartz has turned the series into a music tastemaker, placing acts like Modest Mouse, the Killers and the Thrills alongside Phantom Planet in pop culture history. The show features a fictional all-ages venue, the Bait Shop, and audiophile characters like Seth Cohen (played by Adam Brody), who has a penchant for Death Cab for Cutie—though he misses the group's Bait Shop performance in the upcoming season-two finale.

At 26, Schwartz was the youngest person in network history to create and oversee the production of a series when he sold "The O.C." to Fox in 2002. He works closely with the show's music supervisor, Alexandra Patsavas, approaching the song selection for each episode as carefully as a casting decision.

Musical success stories abound. Geffen act Rooney performed on the show during its first season in January 2004, and the following week its self-titled debut saw a 185% sales spike. Indie newcomers the Walkmen enjoyed a 195% gain in sales for their album "Bows & Arrows" (Record Collection) after a season-two Bait Shop performance. Sales for the Killers, the Thrills and Rachael Yamagata also climbed significantly in the weeks following each act's Bait Shop gig.

Schwartz took a new approach with the March 10 episode, weaving a four-song preview of Beck's album "Guero" (Interscope) into the storyline. The episode also featured Beck's cover of "True Love Will Find You in the End," a song by cult singer/songwriter Daniel Johnston that does not appear on "Guero." The album track "Scarecrow" can be found on the series' latest compilation CD, "Music From 'The O.C.': Mix 4," which hit stores April 5. The Warner Sunset compilations have sold more than 500,000 copies.

"Josh is passionate about music, and he knows what he likes," Warner Bros. Records senior VP of TV marketing Lori Feldman says. "He's able to give a national voice to young, up-and-coming artists who probably would not have had that exposure otherwise. He is keenly aware of how to use that music to best serve the show, as well as the artists."

# Q: Did you always plan on music being so integral to "The O.C."?

A: I didn't know that it would catch on like it did, but I think in the pilot script I had, like, five songs written in. It was always the idea for me that the music we would use would be less reflective of Orange County and more reflective of our characters' emotional state.

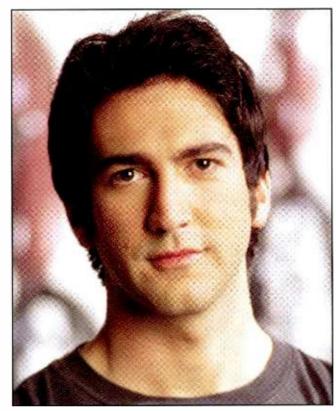
### **Q**: Why do you think the music took on a life of its own?

Well, it was really surprising to me, because it was just kind of music that was on my iPod for the first six or seven episodes that I liked, and stuff that had been out there. It wasn't until we got Alex [Patsavas] around episode seven or eight that we started getting music that hadn't been heard before, but I think the template was in place from the beginning that it was going to be music that was really emotional and not necessarily on the radio.

I think the reason it caught on is because we were featuring really great artists who really didn't have any other avenues of having their music heard. Initially there were no opportunities for bands like Death Cab [for Cutie] to be heard in a mainstream way.

Q: Now that artists see the show as a valuable vehicle, do you get approached a lot?

A: Yeah, and we're getting really big artists. We love music





# A Q&A With Josh Schwartz

### Josh Schwartz: Career Highlights

1997: Sells his first screenplay to Sony during his junior year at the University of Southern California 2000: "Brookfield" pilot produced for ABC 2001: "Wall to Wall Records" pilot produced for the WB 2002: Becomes youngest series creator/producer in network history

with "The O.C." 2004: Nominated for Writers Guild Award

on the show—myself, Alex, the producers and editors—and we're not snobs. We don't say, "It has to be new, it has to be British and it has to be depressing."

We just had this thing with Beck, who's obviously what I would call an established artist, and that was really exciting and a really big honor for us to be able to premiere his music. We're also talking to Coldplay's record label [Capitol] about doing something with them.

So now we have some bigger artists, and we're as excited to be working with those kinds of artists as we are to break the newer ones.

Q: Are fans responding well to the Bait Shop as a musical vehicle?

A: Yeah, if it's a band they like. I think in the beginning I was just so excited, like, "We have the Killers! Let them play!" And I think as the show has evolved, we really kind of got a handle on how to integrate Bait Shop performances into the story, so it became more organic to the storytelling. The response to that has been huge. People were just really excited to see bands like Modest Mouse perform, and Rachael Yamagata. And it gives those artists a real chance to be featured.

# Q: Any plans for an "O.C." artist tour similar to the recent "One Tree Hill" outing?

\*"One Tree Hill" is its own thing, and God bless, but for us, it felt like at that point it becomes too much. It feels all of a sudden that it's packaged and you're trying to make money off of it, and some of the purity of it is gone. That's my feeling. The soundtracks and Bait Shop are as big as we want to take it. Anything after that starts to feel a little like you're forcing the corporate synergy down your fans' throats.

# When you're selecting the music for each episode, do you start with the scene or the song?

A: It's different for each one. Alex has amazing taste and is a guide to me, because Lord knows you get too busy doing the show to stay on top of everything. So she makes these "comp" CDs every week that she sends me with about 20 new songs on them, and they're like, you know, crack. I listen to them in the car and when I'm writing, so sometimes I'll write songs into the script and say, "OK, this is what we want to go after." And then there are times where we'll look at a scene and Alex will make pitches for what song should go on there.

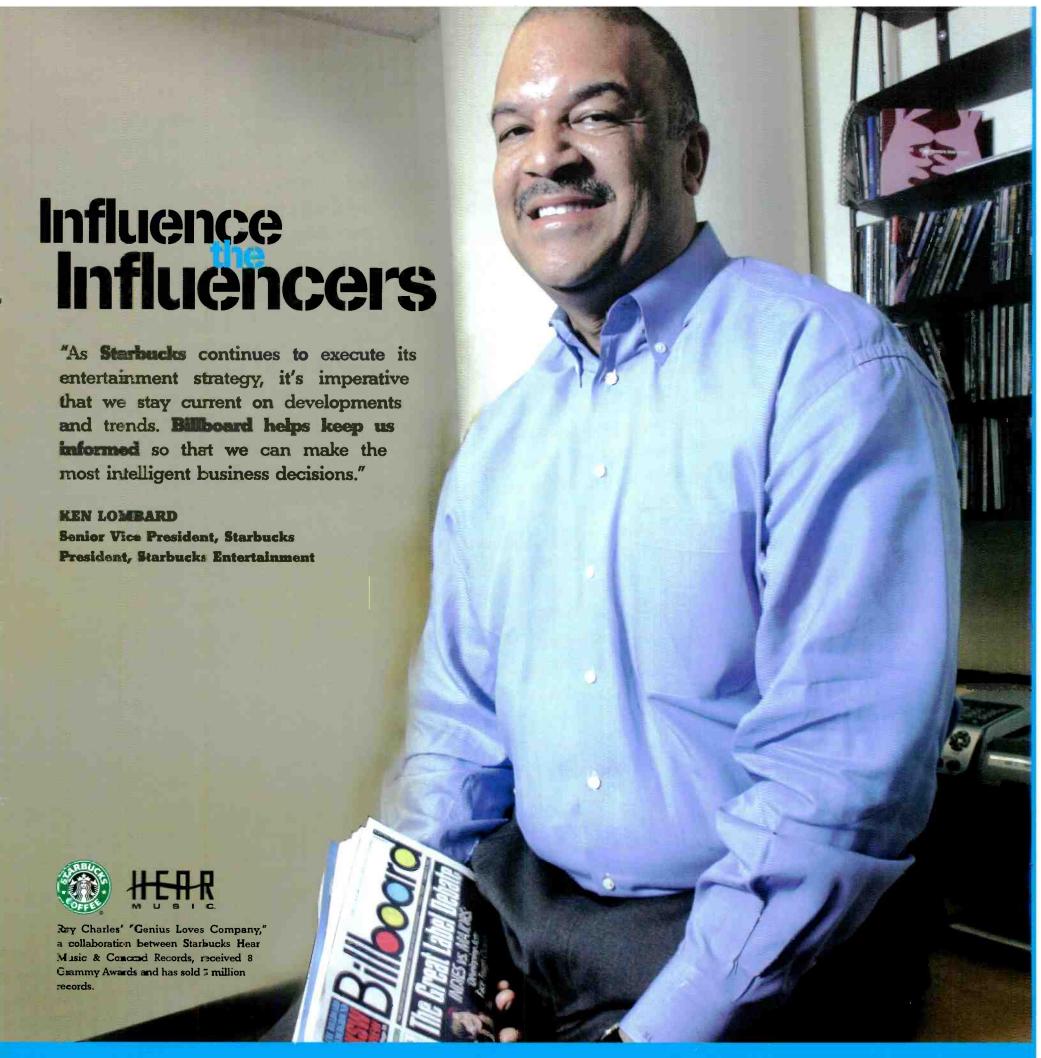
Sometimes we'll try to clear a song, and then we'll change our mind and go a different way. Our editors are really music-centric as well, and a lot of times they'll put music in off the comp CDs that they love and inspire me, so we're always turning each other on to new things and trying to experiment

# Q: Do you ever run into licensing roadblocks? Either a song is too expensive or the band just isn't interested?

Yeah. I mean, it's getting rarer and rarer that we get turned down. I think Arcade Fire wasn't really into it, but for the most part, we're getting a little spoiled in that we're getting pretty much everything we try to get. I think the artists recognize that we're fans and we're going to treat their music with integrity and that it's coming from the inside out. We're not trying to just superimpose what we think our audiences will like onto the scene, we're trying to pick the song that we think best brings up the emotional resonance of that scene and I think, hopefully, the musicians feel like we're honoring their music—because that's what we really want to do

## Who are some of your bands to watch out for this year?

A: Turin Brakes has a new album out that's laying on my desk right now that I'm very excited about. Just saw Bloc Party last week, and they're great, although they've kind of blown up now, so it's not really a new tip. Kaiser Chiefs, LCD Soundsystem, [the solo set by] Imogen Heap of Frou Frou. And Matt Pond PA is someone I still try to turn people on to. His cover of "Champagne Supernova" is on ["Music From 'The O.C.': Mix 4"]. He has this album, "Emblems," that anyone who loves the Shins will really love.



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