


Luxury Life:
Music & Fashion
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Billboard

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HOT SPOTS



5 Politics In Publishing

The National Music Publishers' Assn. taps Capitol Hill insider David Israelite as its new president/CEO.



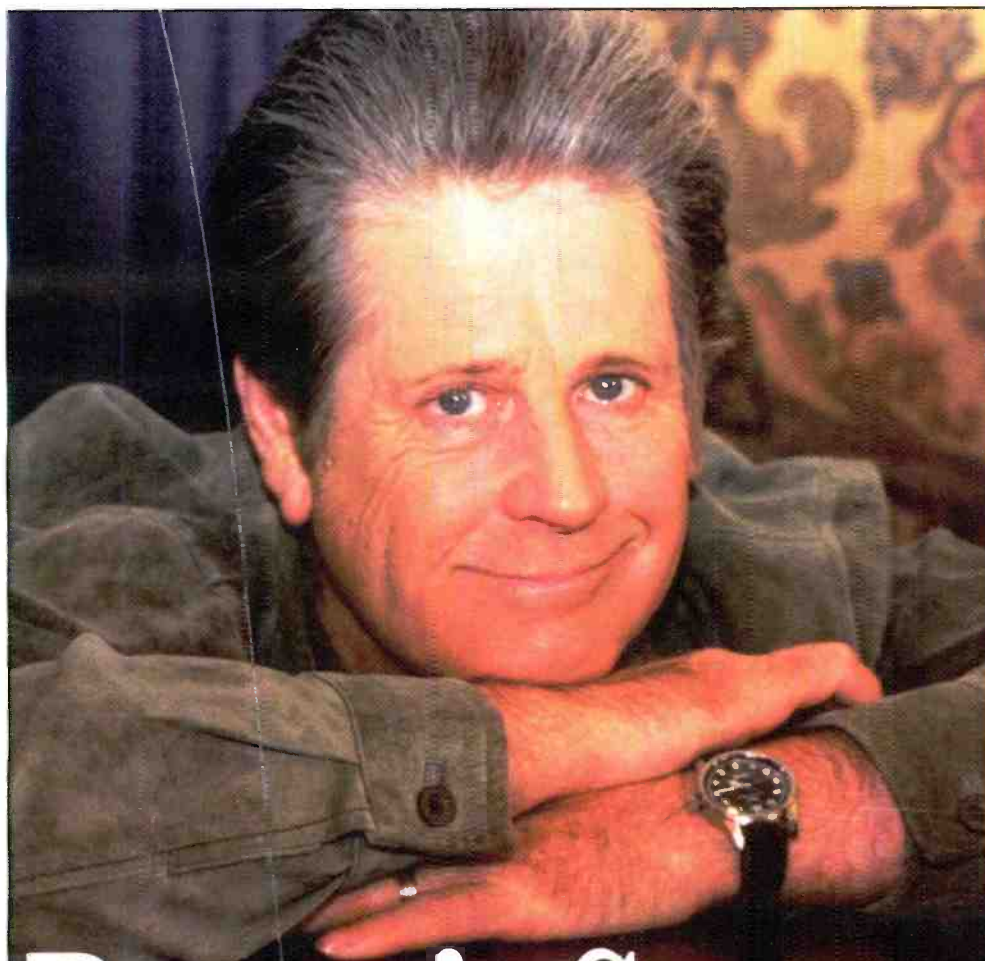
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Clive Davis talks about artist development, the future of the CD and his famed pre-Grammy bash in The Last Word.



BRIAN'S SONGS

Success Brings A Smile—And New Tunes

BY TAMARA CONNIFF

LOS ANGELES—Brian Wilson is sitting in his favorite local diner. He orders tuna salad. A woman walks by, stops dead in her tracks and gushes, "Oh, my God, I saw you play at Disney Hall, you were amazing." He smiles at her and jerks his head to the side in a half nod. "Thanks a lot!" He promptly returns his full attention to his food. The

former Beach Boy is an intense man—he limits his speech and movement to the bare necessities to get his point across. Unless he's talking about music—then his words come in bursts.

His reaction to the woman who complimented him is typical: Wilson ingests accolades with a bit of humor and awe, as if he still can't believe people like and respect
(Continued on page 17)

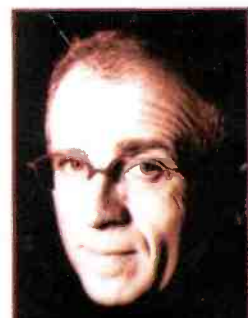
Funding Puts Front Line In Buying Mood

Azoff & Kaufman Seen In Hunt For Management Assets

BY RAY WADDELL

NASHVILLE—Front Line, the freshly capitalized and resurrected mega-management firm of Irving Azoff and Howard Kaufman, is apparently shopping in Nashville for potential management companies. And that has piqued the interest of Music City managers.

Nothing has been officially announced, but it is
(Continued on page 54)



AZOFF: EYE ON NASHVILLE

MTV2 Relaunch Changes Vid Pic

BY BRIAN GARRITY

NEW YORK—Almost 25 years after MTV gave birth to the video star, the roles of the network and the music video in artist development have reached a crossroad.

In a sign of the times, MTV Networks on Feb. 7 will unveil a revamped version of MTV2 that will move further away from its wide-open, all-music-video roots and focus almost exclusively on hip-hop and youth-oriented rock genres like emo and punk-pop—an initiative MTV2 is billing as its "two-headed dog" strategy.

As part of the relaunch, MTV2 later this year will roll
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Breaking news around the clock:
billboard.biz



A DVD EXCLUSIVE!
KELLY CLARKSON *behind hazel eyes*
IN STORES MARCH 29

★ NEVER-BEFORE-SEEN FOOTAGE ★ 6 FEATURED MUSIC TRACKS
 ★ CANDID INTERVIEWS ★ MAKING OF "BREAKAWAY" MUSIC VIDEO & MORE!






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RALPH VICINANZA
Stephen King’s publishing adviser

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KRONOS QUARTET

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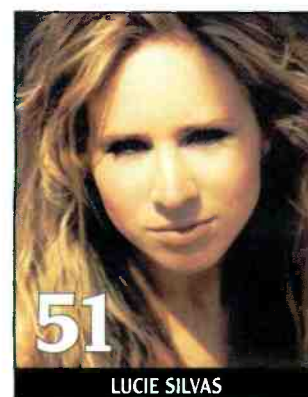
69 **The Last Word**



MICHAEL BUBLÉ

QUOTE OF THE WEEK
 "There's so much more you can do with [digital rights management] than just protect against piracy."

TRENT GARDNER ON IHOOPLA'S PEER-TO-PEER SHARING STRATEGY
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LUCIE SILVAS

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

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

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

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

billboardevents.com

Merck Mercuriadis sets out Sanctuary's 2005 strategy for growth



Upfront

TOP OF THE NEWS

Jim Capaldi, a founding member of Traffic, dies at 60



ISRAELITE: PUBLISHERS GET A REAL INSIDER

Israelite New NMPA President

Jumps From Gov't Gig

BY SUSAN BUTLER

NEW YORK—Music publishers have reached inside the Bush administration to tap one of the most influential advocates on Capitol Hill for their team.

David Israelite, deputy chief of staff and counselor to the U.S. Attorney General, will become president/CEO of the National Music Publishers' Assn. on Feb. 7, *Billboard* has learned.

Israelite and NMPA chairman Irwin Robinson, who also serves as chairman/

BREAKING NEWS

CEO of Famous Music, were not available for comment.

Israelite not only acted as personal adviser to John Ashcroft on legal, strategic and public affairs issues during the last four years, he also chaired the Department of Justice's Intellectual Property Task Force.

In this position, he led some of the country's top investigators during a six-month period last year, examining the effectiveness of intellectual property enforcement and exploring ways to further protect copyrights, trademarks, patents and trade secrets (*Billboard*, Oct. 30, 2004).

Recognizing that music was most likely the industry hardest hit by Internet theft, Israelite met with a variety of creators and
(Continued on page 54)

Valentine Sales Could Lose Their Blush

BY MARGO WHITMIRE

Without a romantic darling to lure consumers, music retailers are skeptical that Valentine's Day will warm up February sales this year.

"We're certainly not expecting the same kind of week as last year," says Mike Fratt, VP of purchasing at the seven-store Homer's chain in Omaha, Neb.

Last year's strong Valentine's Day sales were fueled in large part by the release of Norah Jones' "Feels Like Home" (Blue Note), which moved 1.02 million units for the week, according to

Nielsen SoundScan. "That's what we're competing against," Fratt says.

Bryan Everitt, director of music purchasing at 150-store Hastings Entertainment in Amarillo, Texas, agrees.

"There is a weaker release schedule this year, which could also be called 'no Norah.'"

Total U.S. scans for last year's Valentine's Day week exceeded 17.2 million, a 35.9% increase from the prior week.

Because expected studio sets by 50 Cent and Mariah Carey missed this year's Feb. 14 deadline, retailers are counting on titles like 3 Doors
(Continued on page 67)



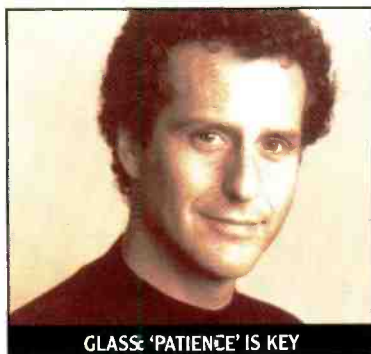
Retailers hope the new 3 Doors Down album will pick up the slack for lack of lovey-dovey releases.

Goldberg Splits Artemis; Glass Wears CEO Stripes

BY TODD MARTENS

Following a change in direction, Artemis president Daniel Glass has been upped to CEO of the New York-based independent label, while founder and chairman/CEO Danny Goldberg has left the company.

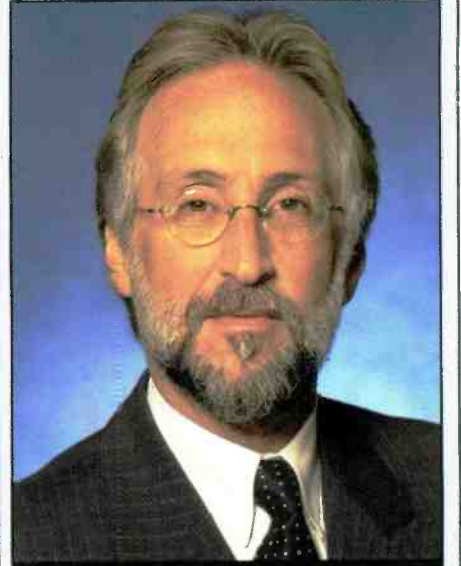
Goldberg will continue as a consultant with Artemis, a division of Sheridan Square Entertainment. He sold a minority stake of Artemis to Sheridan Square,



GLASS: 'PATIENCE' IS KEY

which is headed by Joe Bianco and Anil Narang, in summer 2003. The investors eventually assumed full ownership.

"I needed to get new money into the company, and they were the people who wanted to invest it," Goldberg says. "Their vision focuses more on catalogs than I wanted . . . I'm fond of them and I love Daniel Glass, but it
(Continued on page 68)



PORTNOW: HELPING HAND A HIGH PRIORITY

MusiCares Set For Growth

Helping More Musicians In Need

BY TODD MARTENS

LOS ANGELES—In 1998, Debbie Carroll was running a counseling practice when a friend mentioned a new opportunity. An organization called MusiCares was looking to establish a Nashville office, and it was suggested that Carroll apply.

Carroll didn't know what MusiCares was, and she wasn't particularly interested in finding out. "My practice was going well, and I wasn't familiar with MusiCares at all," she says. "I wasn't ready to make a change. I have twins, and they were very young, so it was a horrible time to look into something different. But I did send in a résumé."

She applied largely to placate her friend. Unable to fight back her curiosity, Carroll went home and began researching the charity, and the more she read, the more excited she became.

The risk of leaving her business and jumping to a developing charity eventually proved irresistible. "The notion that an organization would operate much like an employee assistance program for a specific industry, and in a large capacity, fascinated me," Carroll says.

Carroll took that Nashville job as a senior director of health and human services, which gave MusiCares its first major presence outside of Southern California.

With offices today in Santa Monica, Calif., Nashville and New York, MusiCares, a charitable arm of the Recording Academy, generally
(Continued on page 68)

Sanctuary Maps Future Growth

After Acquisitions, U.K. Indie Aims To Bolster Core Businesses

BY LARS BRANDLE

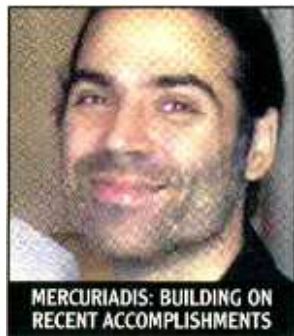
LONDON—With a 360-degree business model that continues to spin new revenue streams, Sanctuary Group appears poised for organic growth.

The independent British music company on Jan. 27 reported preliminary full-year figures in line with analysts' projections, following continued investment in its core artist management, recorded music and merchandising activities.

Executive chairman Andy Taylor

says Sanctuary has reached a point where "we believe we have a fully rounded business with a strong business structure," thanks in part to an acquisitions strategy that has enhanced the company's merchandising and urban interests.

Discussing the company's next gambits, CEO Merck Mercuriadis says, "It's going to be more



MERCURIADIS: BUILDING ON RECENT ACCOMPLISHMENTS

organic than it is acquisitive. I see a lot more focus on our 360-degree model and from a greater number of artists being attracted to us as a result of us being able to exploit every income stream of their career."

For the year ended Sept. 30, 2004, Sanctuary reported revenue up 45.7% from the previous year to £220.9 million

(\$416 million), as pre-tax profits dipped slightly to £16.1 million (\$30.3 million).

In an investors' note to accompany the financial report, London-based broker Numis reiterated its "hold" rating on Sanctuary stock, despite the music firm having issued a "shock warning" two days earlier.

Sanctuary's stock took a hit Jan. 25 when it announced a £2.1 million (\$3.9 million) loss at its book publishing unit. It also confirmed it would make a £11 million (\$20.7 million) loss in its mobile phone unit. (Continued on page 67)



ASHCROFT: TUNING INTO MOBILE

Sony Set To Stream To Cells

BY JULIANA KORANTENG

LONDON—The StreamMan cometh—That's Sony Corp.'s message for the emerging international mobile-music sector.

StreamMan is a subscription-based service that Sony describes as the world's first personalized mobile-music venture. It allows cell phone users to stream tracks that are also available for purchase as downloads.

StreamMan is positioned as an interactive radio tuner that enables consumers to create personalized uninterrupted radio stations on their cell phones and discover new music.

Sony is now setting up the service's international rollout.

"Initially, we were focusing on only Europe," Sony Network Services says. (Continued on page 67)

U2 Presale: Not What Fans Were Looking For

BY RAY WADDELL

Even in the concert business, the laws of supply and demand are irrevocable.

That harsh reality hit home for thousands of U2 fans when huge demand taxed the presale system for U2's Vertigo tour, leaving many fans with less than desirable seats or no tickets at all.

As much as 30% of tickets were allotted for the presale, sources say, a generous percentage. Even so, demand greatly outstripped supply.

And as on-sales for the general public have now shown, the mania surrounding the tour rivals any in history.

Tour organizers walk a fine line between satisfying public demand and keeping u2.com members happy.

That could be a stiff mandate.irate fans who paid \$40 to join the fan club site for a chance to purchase choice tickets on Jan. 25 prior to the general public have made their feelings known in vitriolic postings at U2's official Web site and elsewhere, including numerous e-mails to billboard.com.

Referring to the on-sale issues as "Tuesday, Bloody Tuesday," one fan wrote, "What's the point of spending \$40 for the membership of the site and getting a lousy seat for more than \$165?"

Another ticked-off fan wonders,

"How are so many tickets already on eBay for thousands of dollars?"

In Europe, where problems seem to have been even worse, a U.K. fan writes, "What we have got is complete ineptitude, incompetence and disregard of U2 fans by U2's management, the Web site, Ticketmaster and, dare I say it, U2 themselves."

In response, U2 plans to make more tickets available when the tour returns to the United States this fall. "Don't forget, if you have a subscriber code, it will still be honored when the band plays more dates," was the official message posted Jan. 30 on u2.com. "There will be more dates." (Continued on page 25)



USHER: UP FOR BEST R&B/SOUL ALBUM

Soul Train Noms Announced

BY GAIL MITCHELL

LOS ANGELES—Usher and Ciara lead the nominees for the 19th annual Soul Train Music Awards. Usher picked up five nominations, including best R&B/soul album, male ("Confessions") and the Michael Jackson Award for best R&B/soul or rap music video ("Yeah!") Featuring (Continued on page 54)



CIARA: FOUR NOMINATIONS

Hot 100 Adds Downloads; Pop Chart Bows

Effective this week, two important changes have been made to the *Billboard* charts.

The *Billboard* Hot 100, long the industry standard for song popularity, will now reflect sales of paid downloads, as well as retail sales and radio airplay in all formats. The download data will be the same information provided by Nielsen SoundScan for the weekly Hot Digital Songs chart.

At the same time, *Billboard* will offer a new view of songs' popularity with the launch of the new Pop 100 chart. Concurrently, the Hot Digital Songs chart is being expanded from 50 titles to 75.

Like the Hot 100, the new Pop 100 chart rates songs by mingling audience impressions calculated by Nielsen Broadcast Data Systems with the sales of digital tracks and physical singles. But the Pop 100's radio panel

will be confined to mainstream top 40 stations.

"We have eagerly anticipated the moment when we could begin to integrate digital sales into the Hot 100 and it makes utter sense to factor that data into the new Pop 100, too," says Geoff Mayfield, *Billboard* director of charts.

"It has been a priority for labels, and even some music fans, that we derive more utility from digital sales data, but could not merge those numbers with other sources until Nielsen SoundScan could efficiently consolidate the sales of a song's various digital versions. The recent launch of the Hot Digital Songs chart accomplished that goal."

"We are absolutely thrilled that the advent of digital downloads brings a viable sales component back to The *Billboard* Hot 100," says Hot 100 chart manager Silvio Pietroluongo, who will

also oversee the Pop 100.

"Radio stations are programmed to reflect the wants of its listeners, but there is no substitute to measure a song's true popularity than the purchase by a consumer," he says. "The combination of accurate airplay data with a strong sales base further secures the Hot 100's place as the definitive U.S. singles chart."

The Pop 100 is the brainchild of associate publisher Michael Ellis, who oversaw the Hot 100 from 1985 to 1993. The new list compliments the *Billboard* chart menu by wedding the Hot 100's streams of sales data with the programming decisions from the format that—by its historic nature—must follow the desires of the mass audience: mainstream top 40.

"The Pop 100 gives us a chart of songs that have transcended various formats and are proving to be just as

popular with the mainstream top 40 audience," Pietroluongo says. "The new chart will also provide exposure for those songs that are purely top 40 hits, and therefore at a disadvantage competing with multiformat tracks on the Hot 100."

Mayfield adds, "The prism of top 40 stations will keep the Pop 100 focused on the songs with the greatest mainstream appeal, while the Hot 100 will be driven by the songs with the highest song rotations. The Pop 100's construction also makes sense when you notice the high correlation between the songs with the most top 40 plays and the best-selling digital tracks."

For more information on the methodology behind these charts and the impact these new additions have on the charts section of the magazine, see *Singles Minded* on page 64.



KANYE WEST

10 NOMINATIONS



RAY CHARLES

7 NOMINATIONS



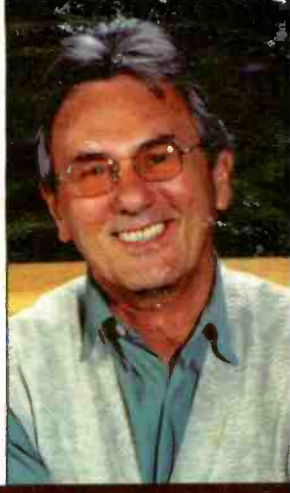
NORAH JONES

5 NOMINATIONS



LORETTA LYNN

5 NOMINATIONS



AL SCHMITT

5 NOMINATIONS



THE BLACK EYED PEAS

2 NOMINATIONS



LIL' JON

4 NOMINATIONS



LOS LONELY BOYS

4 NOMINATIONS



JOHN ADAMS

3 NOMINATIONS



BASEMENT JAXX (PRS)

3 NOMINATIONS



T BONE BURNETT

3 NOMINATIONS



JOSS STONE (PRS)

3 NOMINATIONS

BMI

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2 NOMINATIONS

- ANITA BAKER
- MIRI BEN ARI
- THE BLIND BOYS OF ALABAMA
- ERIC CLAPTON (PRS)
- ANI DIFRANCO
- DR. JOHN
- VINCE GILL
- AL GREEN
- ANTHONY HAMILTON
- FRED HAMMOND
- SLIDE HAMPTON (SACEM)
- JANET JACKSON
- TOBY KEITH
- ALISON KRAUSS
- MAROON5
- TIM MCGRAW
- CHRISTINA MILIAM
- WILLIE NELSON
- TIM NICHOLS
- THE ROOTS
- JOHN SCOFIELD
- SNOOP DOGG
- THE TRAK STARZ
- SHANIA TWAIN
- KEITH URBAN
- PHARRELL WILLIAMS
- BRIAN WILSON

HALL OF FAME

- AMERICA THE BEAUTIFUL
- RAY CHARLES
- LET IT BLEED
- THE ROLLING STONES

GRAMMY NOMINEES

- WILL ACKEFMAN
- RYAN ADAMS
- MALCOLM ADDEY
- AKWID
- THE ALLMAN BROTHERS BAND
- LYNN ANDERSON
- DAVID ARKENSTONE
- BOBBY ROSS AVILA
- RAMON AYALA Y SUS BRAVOS DEL NORTE
- BACILOS
- BANDA EL RECODO DE CRUZ LIZARRAGA
- GARY BARTZ
- BEAUSOLEIL
- GEORGE BEVSON
- BIG & RICH
- CLINT BLACK
- NORMAN & NANCY BLAKE
- TERENCE BLANCHARD
- EDDIE BLAZONCZYK'S VERSATONES
- KEVIN BOND
- BRANDY
- VALDEZ BRANTLEY
- BRAVE COMBO
- MOYA BRENNAN (IMRO)
- BOB BROOKMEYER
- BROOKS & DUNN
- JIMMY BUFFETT
- SAM BUSH
- DON BYRON
- STEVEN CURTIS CHAPMAN
- BENOIT CHAREST (SOCAN)
- SYLVAIN CHOMET (SACD)
- JIMMY CLIFF
- HARRY CONNICK, JR.
- RAY COOPER (PRS)
- CHICK COREA
- COUNTING CROWS
- THE CRABB FAMILY
- SHERYL CROW
- THE CRYSTAL METHOD
- JAMIE CULLUM (PRS)
- PAQUITO D'RIVERA
- RHETT DAVIES (PRS)
- JACK DEJOHNETTE
- DIXIE CHICKS
- JERRY DOUGLAS
- YOUSSOU N'DOUR (SACEM)
- PAUL VAN DYK (GEMA)
- NOKE EDWARDS
- DANNY ELFMAN
- EMINEM
- EVANESCENCE
- FELIX DA HOUSECAT
- FLOETRY
- DAVID FOSTER
- JAMIE FOXX
- MIKE FRATANTUNO
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- BILL FRISELL
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Rice Goes With The Flo

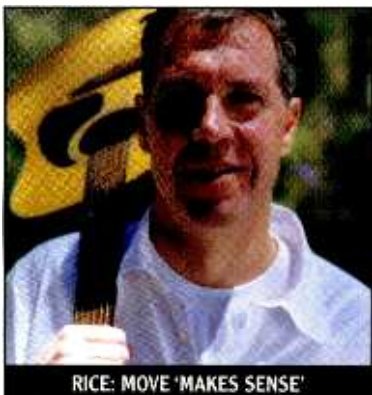
Artist Leaves Rocketown For Label Partnership Role

BY DEBORAH EVANS PRICE

NASHVILLE—Singer/songwriter Chris Rice, the flagship artist for Michael W. Smith's Rocketown, is exiting that label's roster to become a partner in Eb + Flo Records, *Billboard* has learned exclusively.

Rice joins Eb + Flo founder Monroe Jones and drummer Ken Lewis as partners in the Nashville-based label. Eb + Flo will release Rice's new studio album in August.

Rice was the first signing to Rocketown in 1996, and his immediate success helped establish the fledgling label. He says the parting was amicable and resulted from his desire to broaden his audience. He will still create music that reflects his faith, but says, "I don't want to have it limited to how we market it and where we market it. I don't want it



RICE: MOVE 'MAKES SENSE'

to be just for one group of people."

Jones, an acclaimed producer whose credits include Rice, Third Day, Mark Schultz and Salvador, launched Eb + Flo in late 2002, partnering with Universal South for distribution of Steven Delopoulos' project and, most recently, Holly Williams' debut album.

Rice's new set will be released in association with INO Records, which

will handle marketing and distribution to the Christian market. INO is distributed to the general market through a deal with Epic.

"It is not a typical label," Rice says of Eb + Flo's distribution agreements. "We have a lot of freedom to connect with other labels and distributors to find other ways to create hybrid situations for each artist or project."

He looks forward to working with INO president Jeff Moseley, whose staff will handle promotion. "They've already proven to have an amazing track record," he says of the label's multiformat success with MercyMe.

"We found someone who has a great way of working the Christian market but also has very good connections in the general market," Rice says. He adds that such an arrangement "makes sense for me, because I'm gearing myself up to try to communicate across the board and not just specifically in the Christian market."

Billboard Teams With Sirius

Billboard has inked a deal to provide Sirius Satellite Radio with weekly chart rankings and other information on the music industry, effective Feb. 1. Details surrounding chart-topping songs and albums will be featured on a variety of Sirius news and entertainment channels.

"The addition of *Billboard* updates is yet another unique



service being provided to Sirius listeners, and will be especially appreciated by those who want the latest inside knowledge of the entertainment world," says Scott Greenstein, president of sports and entertainment for Sirius Satellite Radio.

John Kilcullen, president/publisher of *Billboard*, adds, "This alliance with Sirius provides them all of our assets—trusted content, influential charts and timely insights in the U.S. and global music scene. *Billboard* magazine, billboard.com and *Billboard* Radio Monitor are influential destinations for music, radio and digital entertainment fans."

Traffic Drummer Jim Capaldi Dies

BY PAUL SEXTON and TOM FERGUSON

LONDON—Jim Capaldi, solo artist, songwriter and drummer with British rock act Traffic, died Jan. 28 in London at the age of 60. He had been suffering from stomach cancer.

Capaldi was a member of Island act Traffic from its formation in 1967 until it disbanded in 1974. After initial U.K. success with the singles "Paper Sun" and "Hole in My Shoe," Traffic became one of the leading groups of the album rock era.

The band released four albums in the early '70s, all of which hit the top 10 of the *Billboard* album chart. "It was never 'next hit off the album'; we were living what we did," Capaldi said in a 1989 interview. "It just came right out of what we felt, not what was expected or what could be marketed."

Capaldi wrote the majority of Traffic's material with frontman Steve Winwood. The band's original lineup also included guitarist Dave Mason and flutist Chris Wood, who died in 1983. Traffic was inducted into the Rock and Roll Hall of Fame in 2004.

Capaldi, born Aug. 2, 1944, in Evesham, near Birmingham, England, released his first solo album, "Oh How

We Danced" (Island), in 1972. In Britain, he became known for a version of the much-covered "Love Hurts" in 1975 and enjoyed widespread airplay with the singles "Eve" and "It's All Up to You."

He remained in demand as a musician and writer, working with such artists as Bob Marley, Carlos Santana and Eric Clapton. He played at Clapton's 1973 "come-back" show at London's Rainbow theater.

Winwood and Capaldi maintained a working relationship. In 1994, they reunited as Traffic for the album "Far From Home" and a worldwide tour. Longtime friend George Harrison played guitar on Capaldi's 2001 album, "Living on the Outside."

His manager of 26 years, London-based John Taylor, says Capaldi "attacked life with energy and passion and provided a benchmark for today's writers and musicians to emulate."

Capaldi's final solo album—"Poor Boy Blue," released in November in the United States by Steamhammer/SPV—included appearances by Winwood and guitarist Gary Moore.

Capaldi is survived by his wife, Aninha, and daughters Tabitha, 28, and Tallulah, 26. Tabitha Capaldi is a London-based executive at BMI.



JIM CAPALDI

NEWSLINE

THE WEEK IN BRIEF

Former S-Curve president Steve Greenberg has started his new post as president of Columbia Records Group. An announcement from parent company Sony is expected shortly, and will include Will Botwin's promotion from president of Columbia Records Group to chairman. Greenberg, who reports to Botwin, is the founder of S-Curve. He keeps the S-Curve name, while EMI keeps S-Curve acts Joss Stone, Fountains of Wayne and the Baha Men.

MELINDA NEWMAN

The Hit Factory, one of New York's largest and best-known recording facilities, will close within a month. It is not known what will become of Hit Factory's building at 421 W. 54th St. In a statement, owner Janice Germano said the facility "paved the way for how recording studios approached the artistic process of making music." The late Edward Germano purchased the studio from producer/composer Jerry Ragavoy in 1975. It offered an opulent work environment for acts including John Lennon, Michael Jackson, Tony Bennett, Bruce Springsteen, Stevie Wonder, Madonna, U2, Barbra Streisand and Paul Simon. The Hit Factory's Miami facility will remain open and become the Hit Factory's headquarters.

CHRISTOPHER WALSH

Microsoft's MSN Music service is celebrating the Grammy Awards by giving away one Grammy-nominated song per day between Feb. 8 and 12. The promotion will begin with two songs, for best male and female pop vocal performance. MSN Music will then select one best-song nominee from the rock, rap, R&B and country categories, based on staff predictions of the winners.

ANTONY BRUNO

Napster has launched its Napster to Go portable subscription product. It is supporting the bow with a four-month \$30 million campaign that kicks off with a TV commercial that will air during the Super Bowl on Feb. 6. The U.S. service charges \$14.95 per month and is supported by hand-held devices from Creative Labs, Dell and iRiver, among others. Napster plans to aggressively go after Apple Computer on the notion of value. The ads contrast the cost of filling an iPod with à la carte download purchases from iTunes for \$10,000 with filling a Napster to Go device for \$15 per month.

BRIAN GARRITY

Blockbuster announced Feb. 2 it is upping its bid for Hollywood Entertainment to \$1.3 billion, eclipsing Movie Gallery's \$1.2 billion offer. Hollywood said it will consider Blockbuster's offer. Meanwhile, Hollywood chairman/CEO Mark Wattles resigned Feb. 3. President/COO F. Bruce Giesbrecht takes the CEO title. A chairman has not yet been named.

JILL KIPNIS

Wal-Mart is launching an Artist of the Month program this month with 3 Doors Down's new album, "Seventeen Days" (Republic/Universal), which streets Feb. 8. The new program includes concerts that will air on Wal-Mart TV Network, the merchant's in-store channel. The 3 Doors Down marketing plan also includes placement of the album throughout the store, instead of only the music section.

MELINDA NEWMAN

In a surprisingly swift action, the Senate on Feb. 1 passed the Family Entertainment and Copyright Act, S. 167. It now goes to the House, where there is a companion bill; quick approval is expected. The package includes penalties for infringement of new copyrighted works before they have been released and distributed. The floor vote was spearheaded by sponsors Sens. Orrin G. Hatch, R-Utah, and Patrick J. Leahy, D-Vt.

BILL HOLLAND

Enrique Iglesias has inked a deal with Tommy Hilfiger Toiletries and Tommy Hilfiger USA to be the spokesman for the new True Star Men fragrance. The Interscope artist will appear in print and TV ads for the scent, which will launch this fall. A spokeswoman for Hilfiger says the tie-in covers only the fragrance, but "future projects will be considered."

MELINDA NEWMAN

The Harry Fox Agency has entered ringtone licensing agreements with Seattle-based Blue Frog Mobile and Los Angeles-based Mtogo. The deals cover monophonic, polyphonic and prerecorded ("master clip") ringtones using HFA-member repertoire. Blue Frog creates, aggregates and distributes mobile content. Mtogo provides mobile content through its Web site.

SUSAN BUTLER

The National Assn. of Broadcasters on Jan. 31 filed a brief asking the Supreme Court to review the Federal Communications Commission ownership rules case. The NAB argues that the Third Circuit Court of Appeals in Philadelphia erred when it rejected the June 2003 FCC rules and called for a rewrite using different methodology. The trade group argues that a provision upheld by the appeals court makes radio ownership more restrictive.

BILL HOLLAND

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Publishers See Disparity In Digital Music Rates

Sharing The Royalty Pie

This page recently entertained an opinion from the executive director of the Digital Media Assn. criticizing the music publishing industry as the “single biggest hurdle” to “hockey-stick growth” in online music services (*Billboard*, Dec. 18, 2004).

Setting aside for a moment the fact that music publishers have generously underwritten online music services for more than three years—by licensing on a “use now, pay later” basis to combat Internet piracy—this broadside is based on several old myths that have long been disproved.

The first is that songwriters and music publishers are “double dipping” because they seek to be compensated for both the mechanical and the public performance value of their works. This argument ignores the terms of the Copyright Act, which has long recognized that music copyright owners possess several distinct rights in their works, including the right to reproduce and distribute copies of their songs (the mechanical right) and, separately, the right to perform those songs publicly.

The Copyright Act expressly entitles songwriters and music publishers to license and receive separate royalties from each of these rights.

Congress did not alter this basic principle of music copyright law in amending the Copyright Act to cover digital transmissions—in fact, it explicitly preserved the distinct income streams by providing that a digital transmission may constitute a mechanical use (a “digital phonorecord delivery”) regardless of whether it also constitutes a performance and vice versa.

It is disingenuous to seize upon the advent of digital technologies as a reason to disregard these longstanding principles of copyright law. Each of the separate rights of reproduction, distribution and public performance guaranteed by the Copyright Act represents one piece of the whole value of a musical work. Ignoring one or more of those rights would deprive songwriters and music publishers of part of the value of their works.

The previously published opinion also suggests that songwriters and music publishers “profit from legal uncertainty,” and that they have intentionally made it difficult for online music services to get licenses. The opposite is true. Songwriters and music publishers depend on the licensing of their musical works to make a living. It is in the eco-

omic interest of songwriters and music publishers to license their works for online delivery, and for those works to be widely disseminated. In fact, music owners are eager to enter into fair licensing arrangements that will allow their creative works to be distributed over the Internet.



While the influx of new online music companies that want to offer every song ever written has put an enormous strain on the music publishing industry in licensing mechanical rights, music owners have made a herculean effort to satisfy that desire for immediate gratification. Indeed, millions of songs have already been licensed to numerous online music services.

The real issue, as always, is the money: how much online music services must pay copyright owners and how copyright owners will divide the resulting royalty pie.

In order to offer those services, online music companies need to obtain multiple rights from multiple copyright owners. From the record labels, online services need to obtain rights of reproduction,

‘The Copyright Act has long recognized that music copyright owners possess several distinct rights in their works.’

distribution and public performance with regard to the sound recording masters. From the music publishers, online services need to obtain the equivalent rights with regard to the underlying musical compositions.

Songwriters and music publishers were the innovators in creating ASCAP as a performing rights organization—and supporting BMI after it was founded as a competing PRO—and in creating the Harry Fox Agency (HFA) as a collective mechanical rights agency for the purpose of facilitating the licensing of musical

works. Pursuant to the court decrees under which they operate, the PROs must license—and have licensed—non-dramatic public performing rights to any user who requests, including online music services.

Likewise, the compulsory licensing provisions of the Copyright Act require music publishers to license mechanical rights to all users, including online music services. And the HFA has, for more than three years, agreed to license mechanical rights to online subscription services on a “use now, pay later” basis, until rates are determined. Moreover, the Copyright Office—with the support of the music publishing industry—recently adopted regulations greatly simplifying the process of obtaining mechanical licenses for online music services by providing for the bulk licensing of multiple songs and the service of compulsory license notices on agents for the copyright owners.

In the case of master rights, Congress first recognized the efficacy of a compulsory license in 1995, but that compulsory license was limited to the right of public performance, and only for noninteractive digital transmissions. With regard to the rights of reproduction and distribution of masters for interactive digital transmissions, however, there is no compulsory license, no collective agency and no obligation to license whatsoever.

So far, the record labels have taken advantage of their unfettered right to license their master rights for reproduction and distribution to demand a large share—40%-50% of gross revenue—from online subscription services. Those services, of course, also need to pay their expenses and make a profit. The result is that songwriters and music publishers, who are compelled to grant licenses, have been left with only a tiny sliver of the remaining revenue to cover all of their rights.

It is this disparity—and not any unwillingness on the part of the music publishing industry—that has created the hurdles online music services face and has left songwriters and music publishers in an impossible position of struggling to obtain fair rates for their creative works on an unfairly tilted playing field.

Irwin Z. Robinson is chairman/CEO of the Famous Music Publishing Cos. and chairman of the National Music Publishers’ Assn.

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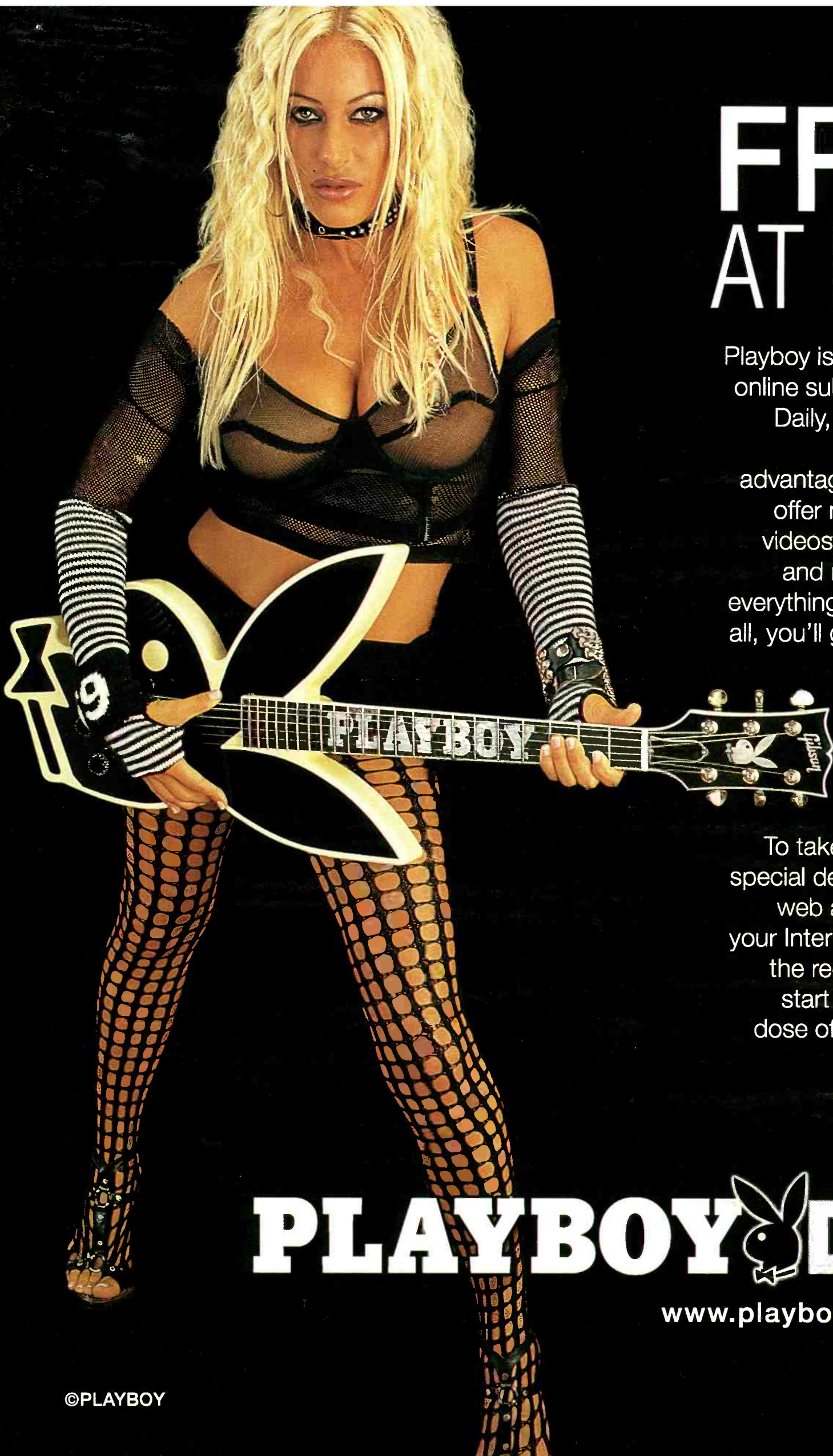


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Brian McKnight reveals his two sides on new Motown set 'Gemini'



Music

Latin artist Daddy Yankee's 'Gasolina' pumps up the mainstream singles charts



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The 5 Browns Receive Red-Hot Reception

Siblings' Classical Sound Has Mainstream Appeal

BY ANASTASIA TSIOLCAS

Desirae, Deondra, Gregory, Melody and Ryan Brown look like the kids next door. Despite their down-to-earth demeanor, however, the five pianists have a unique story that has already catapulted them onto "60 Minutes II," "The Oprah Winfrey Show" and the pages of People magazine: They were the first set of five siblings to simultaneously study at New York's hallowed Juilliard School.

The tale of how the 5 Browns, who range in age from 19 to 25, went from piano lessons begin-

ning at age 3 in their hometown of Houston to a multi-album contract on Sony BMG's RCA Red Seal is already drawing huge attention. Their self-titled debut bows Feb. 8 as a DualDisc CD/DVD that includes two videos and an interview with the group.

Desirae Brown, 25, believes it is precisely her family's wholesome quality that will ensure the group's success. "There are so many kids taking piano or violin lessons or singing in the school" *(Continued on page 14)*



Kings Of Leon Set Out To Extend Reign To U.S.

BY BRIAN GARRITY

For Kings of Leon, fame is a relative thing. The four-piece rock outfit from Tennessee has achieved platinum sales in the United Kingdom, where the group is a bona fide sensation. The band served as the penultimate act at last summer's Glastonbury Festival, and it counts rock royalty like Mick Jagger, Bono and Elton John among its fans.

However, in its hometown of Nashville and elsewhere in the United States, the band continues to toil in semi-obscurity as it waits on its first North American hit.

"Fame is where you are," Kings of Leon drummer Nathan Followill says. "Obviously we

would love to be huge in America, but we've had a blast touring the world, and we've already sold more records than we ever dreamed we would."

The band—a family affair comprising Followill, his brothers Caleb (vocals/rhythm guitar) and Jared (bass) and cousin Matthew (lead guitar)—is about to take its second shot at breaking in the United States with the Feb. 22 release of "Aha Shake Heartbreak" (RCA), the critically hailed follow-up to 2003's "Youth and Young Manhood."

Based on early indications, Kings of Leon's stateside profile may be about to change.

The band landed the much-coveted opening slot on the spring leg of U2's tour that kicks off *(Continued on page 18)*



Photo: Jo McCaughey

Big Grammy Night Ahead For Usher, West

Given our utterly dismal track record, we couldn't go through the humiliation of predicting who will win Grammy Awards this year in a dozen or so categories, only to later review how miserably we did.

So this year, we're going for a smaller amount, but we're picking the juiciest ones! The Grammys air at 8 p.m. EST Feb. 13 on CBS.

RECORD OF THE YEAR: Usher's "Yeah!" was massive, and it truly reflects the contemporary music and production of the times. Will it be considered a "standard" 20 years from now? Who knows, but just try to get that insinuating riff out of your head. Winner: "Yeah!"

ALBUM OF THE YEAR: My personal

favorite is Green Day's "American Idiot," which captures a feeling in the country of disenfranchisement. But then, Kanye West's "The College Dropout" is a stunning album that introduces us to an amazing new talent. However, the trophy is going to either "Genius Loves Company," Ray Charles' final project, or Usher's "Confessions," depending upon how much of a sentimental favorite the late Charles is. Winner: "Confessions"—by a nose.

SONG OF THE YEAR:

The Grammy folks and I love John Mayer, but this is not his year. "Live

Like You Were Dying," performed by Tim McGraw and written by Tim Nichols and Craig Wiseman, is a stirring tune that has a message without being treacly. It should win,

The Beat
By Melinda Newman
mnewman@billboard.com



but I'm rooting for "Jesus Walks" by Kanye West (who co-wrote it with

Miri Ben-Ari and C. Smith) just for the sheer intensity of the song. Winner: "Jesus Walks."

BEST NEW ARTIST: Despite everyone bemoaning the fate of the music industry and the lack of artist development, for the last few years this category's contenders have been really strong: i.e., not a Nu Shooz among them. Kanye West received the most nominations of any artist up for a Grammy this year, so I don't see how he could possibly be denied this award. Winner: West.

SIGNINGS: Lava Records has picked up hot British band Embrace for North America and will release its current CD, "Out of Nothing," May 3. The album (on **Indepiente**

Records) debuted at No. 1 on the U.K. album chart. Coldplay's Chris Martin penned the first single, "Gravity." The band is on a sold-out tour through March, which culminates with two shows at the 5,000-seat Carling Academy at Brixton.

So-Cal rock band Sinai Beach has inked a deal with Victory Records, which will release the band's second album, "Immersed," this spring. Eric Rachel (Atreyu, Dillinger Escape Plan) produced the set.

Vanguard Records has signed Los Angeles-based roots/rock quartet Shurman. The band, fronted by Aaron Beavers, has opened for such acts as Los Lonely Boys, Cross Canadian Ragweed and the Drive-By Truckers. Its label debut arrives April 12. *(Continued on page 14)*

5 Browns

Continued from page 13

choir or whatever, who are involved in classical music in some way but don't have anyone in the classical music business to relate to—performers who are young, who seem normal," she observes.

The pianists' parents manage the group alongside veteran pop producer/

writer Joel Diamond.

"I first spotted Ryan on a Utah television show nearly six years ago," Diamond recalls. "I wanted to place him in a boy band I was putting together."

While the Browns declined Diamond's original concept, they stayed in touch. After all five children finished high school, Diamond rented out New York's Steinway Hall for a showcase. Among the attendees was BMG North America CEO Clive Davis, who in turn sent the quintet to the attention of Sony BMG classical division president

Gilbert Hetherwick, who at that time was VP/GM of BMG Classics.

The album features five-piano arrangements of popular works like Leonard Bernstein's "West Side Story" and Paul Dukas' "The Sorcerer's Apprentice." There are also solo and duo selections.

The media blitz includes appearances on "Good Morning America" (Feb. 11), "Fox & Friends" (Feb. 13), "Weekend Today" (April 2), NPR's "Performance Today" and a second "60 Minutes II" profile slated to air sometime

around the album's street date.

Major print outlets have also caught on, with pieces lined up in USA Today Weekend, Time Magazine for Kids, Marie Claire, Woman's Day and Parade.

The label's confidence in the 5 Browns is such that Hetherwick is already planning their next two releases. "The second one may revolve around a television special," he says, "and the third album may be a holiday record."

INTO THE MAINSTREAM

Hetherwick is also pleased that

despite the "crossover" label that will undoubtedly prefix descriptions of the Browns' freshman effort, the album presents classical favorites in a straightforward way, albeit in novel five-piano arrangements. "The idea that these kids can take true classical music into the mainstream without doing anything to it at all is a really great thing," he says.

At the same time, however, the group, which plans to tour, is consciously reaching out to pop-minded listeners. The 5 Browns refer to the purely instrumental classical works on their DVD as "songs," à la pop music.

They also talk about their debut in a business-savvy way.

Melody Brown, 20, observes that even repertoire choices were made with a potentially fickle pop consumer in mind. "For example," she explains, "we find that the attention span of most adults and kids is about 11 minutes, so everything we play is about five to 10 minutes long."

Steve Schoen, senior director of national sales for BMG Classics, says the siblings' debut has generated great excitement at retail and within his company.

"We're behind this album in a big way," says Leah Rex, music category manager of specialty genres at Borders Books & Music. "It's a perfect recording for Borders customers, and we want to keep it in front of mainstream consumers."

Hetherwick says the media, however, will be the main driver of this debut, adding that the label already has two direct TV campaigns at the ready. "We feel strongly that the appeal for this album is very broad," he says. "We're going for the kids, but we're also going for their parents."

The Beat

Continued from page 13

Charlie Sexton will release his first album in 10 years in July, through a new deal with EMI-distributed **Back Porch Records**.

Tracy Bonham releases her **Zoe/Rounder** debut May 10. She co-produced "Blink the Brightest" with **Joey Waronker** and **Greg Collins**.

Decca Broadway will release the original cast recording from "Monty Python's Spam-a-lot" this spring. Previews for the play, which stars **David Hyde Pierce**, **Tim Curry** and **Hank Azaria**, begin Feb. 14.

MORE RELIEF: On Feb. 11, **Will.i.am Music Group**, the new label founded by **Black Eyed Peas'** **Will.i.am** and **Venus Brown**, will host a tsunami benefit at the Avalon in Los Angeles. Performers include the **Black Eyed Peas**, **Santana**, **Earth, Wind & Fire**, **Justin Timberlake**, **John Legend** and **James Brown**. Proceeds go to the U.S. Fund for UNICEF. Tickets are \$150 through benefitpeapod@aol.com.

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Golden Globes Don't Always Equal Oscar Gold

The Golden Globe Awards often accurately predict Academy Award nominations.

But that wasn't the case this year in the best original score category, as the nominees for the 77th annual Academy Awards widely differed from the Golden Globe music nominees.

Noticeably absent from the list of Oscar nominees are **Howard Shore**, who won a Golden Globe for best original score for "The Aviator," and **Mick Jagger** and **Dave Stewart**, who won the Golden Globe for best original song for "Old Habits Die Hard" from "Alfie" (*Billboard*, Jan. 29).

This year's Oscar ceremony will take place Feb. 27 at the Kodak Theatre in Los Angeles. ABC will handle the U.S. telecast.

As expected, the **Ray Charles** biopic "Ray" picked up multiple Oscar nominations. The six nods for "Ray" are best picture, best actor for **Jamie Foxx**, best director for **Taylor Hackford**, film editing, costume design and sound mixing.

For best original score, the Oscar nominees are **John Debney** for "The Passion of the Christ," **James Newton Howard** for "The Village," **Jan A.P. Kaczmarek** for "Finding Neverland," **Thomas Newman** for "Lemony Snicket's A Series of Unfortunate Events" and **John Williams** for "Harry Potter and the Prisoner of Azkaban."

Only Kaczmarek received a Golden Globe nomination this year.

For best original song, the Oscar nominees are "Accidentally in Love" (from "Shrek 2"), written by **Adam Duritz**, **Charles Gillingham**, **Jim Bogios**, **Daniel Vickery**, **David Immergluck**, **Matthew Mallery** and **David Bryson**; "Al Otro Lado Del Rio" (from "The Motorcycle Diaries"), written by **Jorge Drexler**; "Believe" (from "The Polar Express"), written

by **Glen Ballard** and **Alan Silvestri**; "Learn to Be Lonely" (from "The Phantom of the Opera"), written by **Andrew Lloyd Webber** and **Charles Hart**; and "Look to Your Path (Vois Sur Ton Chemin)" (from "The Chorus/Les Choristes"), written by **Bruno Coulais** and **Christophe Barratier**.

Of that list, "Accidentally in Love," "Believe" and "Learn to Be Lonely" also received Golden Globe nods.

Film scores from several prominent composers who might have been strong Oscar contenders were ineligible for a nomination for various reasons.

Billboard spoke to **Bruce Davis**, executive director for the **Academy of Motion Picture Arts and Sciences**, the governing body for the Oscars, about these notable music exclusions.

Davis confirms that the scores for "The Aviator" and "Ray" (featuring a score by **Craig Armstrong**) were ineligible because the Academy deemed

the scores diluted or diminished in their respective films by other music not written by the films' composers (*billboard.biz*, Jan. 25).

Davis tells *Billboard*, "There was a long discussion about 'The Aviator'

Davis elaborates, "**PricewaterhouseCoopers**, the accounting firm that handles our vote tallying, never reveals how many votes each entry receives, so we never know how close a vote was, or who placed second, third, etc."

With 11 nominations including best picture, "The Aviator" leads all other Oscar nominees this year.

In addition to a best original song nod, "The Phantom of the Opera" earned nominations for art direction and cinematography. Meanwhile, the **Tupac Shakur** retrospective film "Tupac: Resurrection" is up for best documentary.

A complete list of nominees can be found at oscar.com.

SOUNDTRACKS: The soundtrack to "Son of the Mask," due Feb. 8 on **New Line Records**, features exclusive tracks from **Ryan Cabrera**, **Dr. John** and Tony Award winner **Marissa Jaret Winokur**. The **New Line Cinema** film, which opens Feb. 18 in U.S. theaters, is the sequel to the 1994 hit comedy "The Mask" . . . **Columbia/Sony Music Soundtrax's** "Hitch" soundtrack, due Feb. 8, includes new songs from **John Legend** and **Amerie**.

Movies & Music

By **Carla Hay**
chay@billboard.com

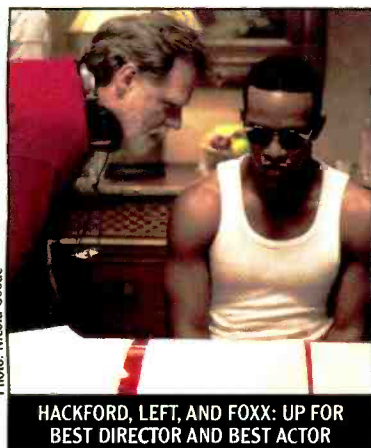


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Wilson

Continued from page 1

him. He is still amazed that he will be feted as MusiCares' person of the year Feb. 11 at the Palladium in Hollywood, Calif.

"I'm very excited to be honored. It makes me feel very important and very good," he says, then smiles shyly.

The MusiCares accolade is bestowed on a member of the music community who has achieved greatness as an artist and a philanthropist. Wilson gives generously of his time to the Carl Wilson Foundation for cancer research (his younger brother died of the disease in 1998) and has lent his musical talents to such causes as the Adopt-a-Minefield benefit and Neil Young's Bridge School.

Additionally, Wilson took a personal hit in the tsunami disaster. Markus Sundland, cellist in his band, was in Phuket, Thailand, when the wall of water struck. He remains missing. To raise awareness, Wilson performed "Love and Mercy" on NBC's "Tsunami Aid Concert of Hope" special last month.

"We haven't found him yet," Wilson says. "We're really worried about him. We don't know what happened to him."

On hand to pay homage to Wilson during the MusiCares gala will be Michael McDonald, Red Hot Chili Peppers, Earth, Wind & Fire, Jeff Beck, India.Arie, Jamie Cullum, Barenaked Ladies and Neil Young, among others.

SMILING THROUGH

The MusiCares honor caps a stunning year for Wilson, who released his rerecording of the Beach Boys' "SMiLE" album to critical acclaim and staged a worldwide tour chock-full of standing ovations. The original "SMiLE," recorded more than 37 years ago, was never released officially. Wilson calls the project a "nice, happy, jovial teenage symphony to God."

The Nonesuch Records release bowed at No. 13 on The Billboard



BRIAN WILSON AND BAND PERFORM DURING THEIR FALL 2004 TOUR

200. The set, whose full title is "Brian Wilson Presents SMiLE," has sold more than 300,000 units, according to Nielsen SoundScan, and has been nominated for three Grammy Awards, including best pop vocal.

Wilson is already writing songs for his next opus. "I think it will be a rock'n'roll album," he says. "Wouldn't that be great? 'SMiLE' was a pop album. We need rock'n'roll for sure. We just want to try to make something that makes people get out of their seats and dance."

He laughs heartily just musing about his new rock tunes, yet his eyes can turn to shadows quickly. Wilson has long received treatment for mental illness, and he says he still battles mood swings.

"SMiLE" was scrapped in 1967 as Wilson neared a mental breakdown. Drugs, pressure from the other Beach Boys—especially Mike

Love, who reportedly harshly criticized the "SMiLE" songs—and Wilson's weak mental state doomed the project. Though the album was shelved, a few original "SMiLE"

Wilson is already writing songs for his next opus. 'I think it will be a rock'n'roll album,' he says. 'Wouldn't that be great? We need rock'n'roll for sure.'

tracks—"Wonderful," "Heroes and Villains" and "Surf's Up"—found their way onto subsequent Beach Boys releases.

"People are much more ready for 'SMiLE' today," Wilson says. "It was ahead of its time. I'm glad I waited.

Now it's finally time."

Wilson describes "SMiLE" as the American journey—it takes listeners on a magical mystery ride from Plymouth Rock to Hawaii. "It represents early Americana. The Beach Boys were very American, but 'SMiLE' is even more Americana, I think."

MIXED MEMORIES

The new "SMiLE" sessions were not all easy. Wilson admits he feared that the bad memories of 1967 would haunt him. "I had some of that," he says. "But I got through it... It brought back a lot of memories of when we were on drugs, stuff like that. And it brought back good memories because of all the creativity that went into it."

The demons, however, are never far away. "I've overcome a lot of them," he says. "Not all of them, but some of them... Most people don't

understand my moods."

Wilson credits his perseverance largely to his wife Melinda, as well as the prowess of his publicists-turned-managers Ronnie Lippin and Jean Sievers and a dedicated band led by Darian Sahanaja.

"I found the spirit," Wilson says. "[Melinda] inspired me. She gave me a solo career. It was her idea. I owe my life to her."

Wilson adds that his current band is better than the Beach Boys. "I've never played with a band so good in my life."

Wilson enlisted the help of old friend and original "SMiLE" collaborator Van Dyke Parks. Wilson and Sahanaja were laboring to read a 38-year-old lyric sheet to "Do You Like Worms?" (renamed "Roll Plymouth Rock" on the new album). Wilson called Parks, who remembered the song verbatim, and the friendship was reborn.

Parks "created a third movement for 'SMiLE' with me," Wilson says excitedly. "So we have three movements instead of two."

During Wilson's performance of "SMiLE" last fall at Disney Hall in Los Angeles, Parks made a surprise appearance, receiving a standing ovation.

Wilson still can't grasp the impact and success that "SMiLE" has had. "I wake up in the morning and I go, 'Oh, my God, I thank you, God, for another day of life.'"

With his career on an upswing, a new album on the way and more tour dates in the wings, Wilson has no intention of hanging up his musical gloves. "I'm not going to retire soon at all," he says.

Despite Wilson's embattled mental state, during the past few years he has learned to enjoy and cherish life's everyday joys.

"I love my kids and my wife," he says. "I take my kids to movies, and we go out to eat a lot. I like being a dad. My kids are a little bit hard to relate to for me, because my mind is on music a lot."

Are his three youngest children with Melinda musically inclined?

"They dance. They dance really good," Wilson says. "They haven't started singing yet, but they are going to be good singers."



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Music

Winans Ready To 'Celebrate' New Album After Illness

You would be hard pressed to find someone with a more powerful testimony than **Ron Winans**. After literally dying on the operating table, he survived, thrived and now returns with a new album, "Family & Friends 5: A Celebration."

Winans is joined on this musical celebration by siblings **BeBe, Marvin and CeCe** and friends **Vanessa Bell Armstrong, Marcus Cole, Rance Allen, the Katinas, Jesse Campbell and Gladys Knight**.

The fifth in Winans' successful "Family & Friends" series, the collection dropped Jan. 31 on **Entheos Records**, a Detroit-based label founded by producer **Doreonne Stramler**. With such songs as the autobiographical "I Shall Not Die but Live" and "Walking in My Season," Winans proclaims his faith and his victory over failing health.

The artist, who rose to prominence performing with brothers **Marvin, Carvin and Michael as the Winans**, became ill in 1996. Doctors originally diagnosed him with bronchitis. "I just felt sicker each day and it got so bad," recalls Winans, who was finally diagnosed as suffering a heart attack and having a torn aorta.

"The doctor told my family that he would not operate because he thought for sure I would die on the



WINANS: PLANS REUNION WITH BROTHERS

table," Winans says. "He suggested that I [not] have the operation, but the Lord saw fit to . . . let my heart beat with more [regularity]."

But when Winans finally went in

for the surgery he needed, his heart did indeed stop during the operation, as the doctor had feared. "But God is not limited to go to death's door," Winans says. "He can go behind the door and say, 'Not yet,' and pulled me back in."

While Winans survived the surgery, doctors told his family he would likely never fully recover and that there had been too much damage to his lungs. He was only 39, and doctors said he would never sing again.

On his new CD he proves them wrong, and he plans to tour behind the new record.

"Once I got back, I said, 'Lord, if you are able to do that, I want everything back,'" he says. "They thought I was going to be a vegetable."

"Family & Friends 5" was recorded last May in Detroit at Greater Grace Temple. The event was also taped for a DVD that streeted the same day as the CD. The night of the recording, Winans says they "just had a wonderful time in God. We knew that if we could just transport that . . . onto the tape, the people that heard it afterward would be blessed."

The project reverberates with the heartfelt gratitude of a man who has been given a new lease on life. "I Shall Not Die but Live" is a particularly powerful track. Winans says the song was "very easy [to write] because, of course, I lived it."

Winans is joined by **Lena Starks** on "Walking in My Season." **Allen, Cole, Shaun McLemore and Agee Smith** guest on "I Made a Promise." **Gwen Morton** is featured on "Signs of the

Times." Brother **BeBe** is spotlighted on "Safe From Harm," and sister **CeCe** joins in on "My Help."

Winans says he and his brothers will likely reunite for another project, as the Winans will celebrate their 25th anniversary next year. "We started in 1981," he recalls. "We were going to try to do something last year, but it kind of got set back. Hopefully this year it will [happen]."

HALL OF FAME HONOREES: **Walter Hawkins, Mylon Le Fevre, Evie Tornquist and the Lewis Family** will be among those inducted into the **Gospel Music Assn.'s Gospel Music Hall of Fame** during a ceremony Feb. 22 at Trinity Music City in Hendersonville,

Tenn. Industry veterans **Ron Huff, Don Light and Lou Hildreth** will also be inducted as non-performing members. The event will be taped and will air as a one-hour TV special on the **Trinity Broadcast Network**.

Huff, an acclaimed arranger, has worked with **Faith Hill, Charlotte Church, Celine Dion, Jewel, Keith Urban, George Strait and the Boston Pops**. Most recently, he was pops director for the **Nashville Symphony Orchestra**.

Light began his career as a drummer and worked as GM of *Billboard's* Nashville office. He launched the first booking agency for gospel artists, **Don Light Talent**, and has also worked as a manager and record producer, with more than 50 albums to his credit.

Hildreth began her career in gospel music as a member of the **Wills Family**. She has been an artist, songwriter, publisher and journalist, and was the first woman to own a gospel music booking agency. She is currently the host of "Hill Country Gospel TV."

Kings

Continued from page 13

in March. In addition, influential alternative radio stations in Los Angeles, Boston, Seattle, San Diego and Portland, Ore., have been early champions of the album's first single, "The Bucket," by picking it up ahead of the track's Jan. 31 radio impact date.

With a headlining club tour of its

own in February, a 15-page photo spread in Rolling Stone's spring fashion issue and TV dates on "Late Show With David Letterman" and "Late Night With Conan O'Brien" pending, RCA executives hope Kings of Leon will establish a stronger connection with American audiences.

To be sure, expectations at RCA are running high as the challenge to break the band in the States is formidable. The label reports it has sold 765,000 million copies of "Youth and Young Manhood" around the world, including

more than 408,000 units in the United Kingdom, while "Aha Shake Heartbreak" has sold more than 270,000 units in the U.K. alone since its release in November.

By contrast, "Youth" sold 122,000 units in the United States, according to Nielsen SoundScan.

"It's our goal to get them to a place as big here as they are in the U.K., which sounds funny because they are an American band," RCA marketing director Brad Oldham says.

(Continued on page 20)

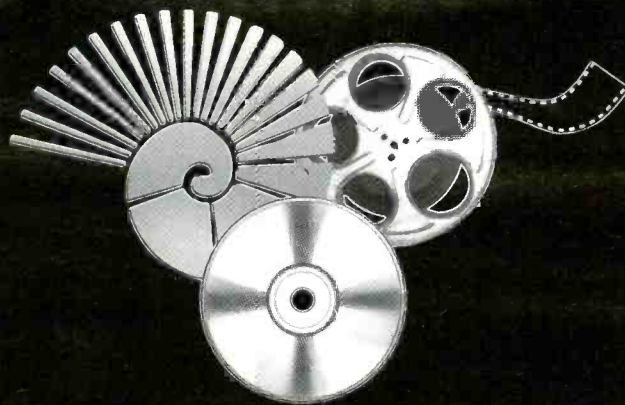
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Music

Kronos Quartet Brings Ali-Zadeh To Its Audience

The **Kronos Quartet** has long been in the vanguard of bringing new and diverse music to an aurally adventurous public. Its latest release, "Mugam Sayagi" (**Nonesuch**, Jan. 11), introduces many listeners to one of the most distinctive and exciting composers today: **Franghiz Ali-Zadeh**.

Born in 1947 in Baku, Azerbaijan, Ali-Zadeh now makes her home in Germany. The Kronos disc includes four of Ali-Zadeh's works, written between 1989 and 2001, that show off her prowess as a composer and a pianist: "Oasis" and "Mugam Sayagi" for string quartet; "Music for Piano," featuring Ali-Zadeh playing solo; and "Apsheron Quintet" for piano and string quartet.

"I first heard Franghiz's music around 1988," Kronos violinist and ensemble founder **David Harrington** says. An interviewer at the **BBC** told him about her. "He sent me a tape of her music, and I loved it," he says. "At that point, Franghiz spoke Azeri, Turkish and Russian . . . so our first communications were through a Turkish translator."

In 1990 Kronos offered her a commission; she wrote "Mugam Sayagi." Harrington continues: "She came to us in 1991 to rehearse the piece, and we've been working with her ever since."

Harrington says one of the most attractive aspects of Ali-Zadeh's music

is her ability to see the world through multiple cultural lenses.

"There's a quality of real, total and deep involvement in the essence of the music of her native country, Azerbaijan," he observes. "At the same time, she's thoroughly aware of music we grew up with here: **George Crumb**, **John Cage**, **Olivier Messiaen**. As a pianist, Franghiz was the first

Kronos Quartet. Harrington says this is an especially fruitful time in the 30-year-old act's life.

"The distinct point of view that each composer we work with brings to our rehearsals and to our concerts—it's fantastic," he says. "Each musical experience gives us new words for our vocabulary."

TALK OF THE TOWN: Last month's **Assn. of Performing Arts Presenters** and **Chamber Music America** conferences, both held in New York, provided food for thought for an industry at a crossroad.

For their event, CMA organizers published a list of the "101 Great American Ensemble Works," nominated by CMA's membership. Such lists are arbitrary by their nature, and any is likely to invite heated debate. (Examples: No **Gunther Schuller**, **Virgil Thomson** or **Meredith Monk**?)

But two themes jump out. A cursory check shows that about 20% of the cited pieces are not readily available as recordings—perhaps some enterprising label would like to investigate this further? And more than 15% of the pieces are jazz works, from artists ranging from **Louis Armstrong** to **Andrew Hill**. CMA has shown a commitment to jazz: Board members include **Derek Gordon**, president/CEO of Jazz at Lincoln Center, and vibraphonist/marimba player/composer **Stefon Harris**.

PASSAGES: After several troublesome years, the Troy, N.Y.-based audiophile and early-music specialty label **Dorian Recordings** (which acquired another well-regarded independent, **Reference Recordings**) is filing for Chapter 11 bankruptcy protection. The label is soliciting bids in hopes of finding a buyer for all of its holdings.

Citing personal reasons, celebrated soprano **Beverly Sills** resigned in January as chairman of the Metropolitan Opera, effective immediately. Sills' announcement came barely two weeks after **Bruce Crawford**, Lincoln Center's chairman, announced his departure, effective in June.

Classical Score

By **Anastasia Tsioulcas**

atsioulcas@billboard.com



performer to bring modern European and American music to Azerbaijan. You can hear what a fantastic and deeply creative pianist she is."

He continues, "Her music is frequently written in very extreme circumstances." For example, "Mugam Sayeri" was written during the war between Azerbaijan and Armenia. "So there's so much intensity, and yet there's something at the heart of her music that is so beautiful and that contains great knowledge of Islamic culture.

"That's so important right now," he adds. "This is music that seems right for the time that we live in."

It is that spark of intellectual curiosity and artistic passion that keeps listeners coming back to the



KRONOS QUARTET: NEW ALBUM FEATURES SONGS AND PIANO BY FRANGHIZ ALI-ZADEH

Kings

Continued from page 18

The label is looking to use the exposure from the U2 tour slot (secured after the two bands appeared on a British TV program late last year) to further build the act's radio profile, something the group struggled with the last time out.

RCA senior VP of A&R Steve Ral-

bovsky says that with "Youth and Young Manhood" the band was pejoratively characterized as too Southern rock or too garage or too much like the Strokes, or some combination of the three.

"It was an anathema to most of your modern rock programmers. They would say, 'This just isn't the sound of my radio station,'" he says. "This time around it feels like our presentation is stronger and radio is more receptive."

RCA's pitch is bolstered by rapturous advance reviews for "Aha Shake Heartbreak." The band—which is managed

by Ken Levitan and Andy Mendelsohn of Vector Management and published by Windswept Music—again worked with producer Ethan Johns (Ryan Adams, Ben Kweller) and received co-production from songwriter/producer Angelo.

"We definitely knew going into it that we were much further along as musicians than on 'Youth and Young Manhood,'" Nathan Followill says. "With the first record we were just happy to get through a song without messing up. This record we knew what we wanted."

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KEYNOTES + FEATURED INTERVIEWS

SHAWN FANNING
Co-Founder, *52cap*



Wired Editor-in-Chief Chris Anderson chats with the Napster founder about his new venture and the future of music.

TERRY MCBRIDE
CEO, *Nettwerk Productions*



Hear from the master manager and promoter of such acts as Avril Lavigne, Sarah McLachlan, Barenaked Ladies, Dido and Coldplay.

DAVID GOLDBERG
VP & GM, *Music@Yahoo!*



Yahoo's Music GM discusses the company's vision to help music fans connect with artists and discover new music through a variety of interactive mediums.

MIKE CONTE
General Manager, *MSN Music*



MusicAlly's Paul Brindley chats with MSN's Mike Conte about the company's efforts in the music space.

PANELISTS

- BRAD DUEA *President, Napster*
- JEFFREY BRONIKOWSKI *VP, Bus. Dev., eLabs, Universal Music Group*
- TEC COHEN *SVP, Digital Development & Distribution, EMI Music*
- THOMAS GEWECKE *SVP, Digital Business Group, Sony BMG*
- MIKE GARDMOND *VP & General Manager, Motorola Media Solutions*
- BRIAN GARRITY *Senior Editor, Billboard*
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- STEVE MARKS *General Counsel, RIAA*
- JONATHAN POTTER *Executive Director, Digital Media Association*
- ROBERT ACKER *VP, RealPlayer & Music Services, Real Networks*
- GARY COHEN *President, MusicNow*
- PETER DIEMER *VP Sales & Marketing, MusicCryt.com*
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- SHAHID KHAN *Managing Director, BearingPoint*
- DAVID KUSEK *VP, Berklee Media, Berklee College of Music*
- DCN TEAGUE *VP of Sales & Marketing, PaymentOne*

PANELS ON CUTTING-EDGE TOPICS

THE STATE OF THE DIGITAL UNION

The Outlook for Online & Mobile Music Markets

LAWYERS, GEEKS & MONEY:

The Clash Between Technology & Copyright Law

THE ONLINE MUSIC MARKET:

Competition, Business Models & Courting Consumers in a Crowded Market

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ONE-ON-ONE INTERVIEW

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A BILLBOARD SPECIAL REPORT

Music Artists Are In Fashion

A Growing Number Of Stars Are Slipping Into A Different Kind Of Label Deal

BY CARLA HAY

The roster of names on designer labels reads like the *Billboard* charts as a growing number of music celebrities become fashion entrepreneurs.

At retail and on the runway, several fashion lines launched by music stars have made an impact. But which have been hits and which have been misses?

Since almost all of these businesses are privately owned, their financial figures are not readily available. However, according to various sources, Jennifer Lopez has scored the biggest success with the meteoric rise of her J.Lo line.

Since J.Lo's launch in 2001, the brand's revenue has skyrocketed, from \$130 million in 2002 to \$250 million in 2003 and \$375 million in 2004, according to published reports.

Also at the top of the hit list of music-celebrity clothing lines are two brands that started in 1999: Sean John (from Sean "P. Diddy" Combs) and Rocawear, co-founded by Jay-Z and Damon Dash. According to published reports, Sean John and Rocawear each had an estimated \$300 million in revenue in 2003.

As the fashion industry gathers Feb. 4-11 in New York's Bryant Park for Olympus Fashion Week, music celebrities are certain to be among the high-profile attendees.

Music celebrity clothing lines trying to catch up to the industry's leaders include Shady (from Eminem), Fetish (Eve), Vokal and Apple Bottoms (Nelly), Screamlane (Scott Stapp), L.A.M.B. (Gwen Stefani) and Shaggy (Bow Wow).

The roster of music celebrity brands rolls on with the likes of No Limit (Master P), Rock Star Baby (Tico Torres of Bon Jovi), Bushi (Busta Rhymes), Wu Wear (Wu-Tang Clan), Love Kylie (Kylie Minogue), I Am (Will.I.Am of Black Eyed Peas), Dragonfly (Nikki Sixx of Mötley Crüe), Boomer 129 (DMX) and eponymous fashion lines from Snoop Dogg, OutKast and Patti LaBelle.

Phat Farm, launched in 1992 by Def Jam Records co-founder Russell Simmons, is a pioneer brand in the business of mixing music and fashion.

(Continued on page 24)

Olympus Fashion Week: Fact File

What: A preview of the fall 2005 collections from top designers

Where: New York

When: Feb. 4-11

Who: Attendees include an international roster of fashion designers, celebrities, sponsors and press.

Web: Olympusfashionweek.com

Gwen Stefani's L.A.M.B. line of handbags is a strong seller at Le Sportsac stores.

Fashion

Continued from page 23

In 2004, Phat Fashions—which includes the brands Phat Farm, Baby Phat and Phat—was sold to apparel company Kellwood for an estimated \$140 million and a portion of future earnings.

Simmons remains Phat Farm CEO, while his wife, Kimora Lee Simmons, remains Baby Phat creative director.

According to Kellwood, Phat Fashions had an estimated revenue of \$80 million-\$90 million in 2004.

Eve's Fetish line, which launched in 2003, had about \$50 million in revenue last year, according to published reports.

Meanwhile, the G-Unit fashion line, a partnership between 50 Cent and Marc Ecko Enterprises' Ecko Unlimited, launched in 2004 and had wholesale revenue of \$55 million in its first year, according to Ecko.

But established brands are facing increased competition from newer product lines started by music celebrities.

In 2004, those who launched their own fashion lines of clothing and/or accessories included Missy Elliott, Ronald Isley of the Isley Brothers, Lil' Kim, Hilary Duff, LL Cool J, Mandy Moore, Ice-T, Ludacris, Foxy Brown, Paula Abdul, Lil' Romeo, Boy George, Kelly Osbourne, Queen Latifah, Reba McEntire and Pharrell Williams.

Artists who will launch their own fashion lines this year include Christina Aguilera, Beyoncé, Mariah Carey, Lenny Kravitz, Jessica Simp-



LOPEZ AND HILFIGER: A SWEET BUSINESS PARTNERSHIP

son, Darryl McDaniels of Run-D.M.C. and André 3000 of OutKast.

A SWEET DEAL

In April 2001, Lopez partnered with Andy Hilfiger to form Sweetface Fashion, which owns the J.Lo brand for fashion and beauty products.

"It takes time to really develop a lifestyle brand," Lopez tells *Billboard*. "We have definitely gone through our share of growing pains, but there are a lot of girls and women out there who can identify with the lifestyle our brand embodies."

Sweetface co-founder/director Hilfiger adds, "You need the right infrastructure, and you've got to get in business with the right people."

Eve, whose Fetish line is relaunching this fall under a new deal with Marc Ecko Enterprises, agrees.

"It takes a lot of money to launch a fashion line," Eve says, "and a lot of people who are in this business don't know what [artists] are about. As an artist, you really need to pay attention to all the decisions that are made, even when you're tired and stressed out. You have to be a hands-on decision-maker."

Nelly's Vokal and Apple Bottoms clothing brands have had their ups and downs, including deals that went sour and changing distributors. Vokal, which launched in 1997 and is distributed by Check Group, resulted from Nelly's past experience as a fashion entrepreneur, before he had a record deal.

Ian Kelly, COO/managing partner of Vokal/Apple Bottoms, says, "We learned from our mistakes. Unlike the music business, where a lot of artists have short careers, the garment industry is about being in it long term."

Hilfiger believes that the most successful fashion brands started by music celebrities are those that sell not only the image of the artists but also an entire lifestyle.

Kelly agrees. "Not everyone is a fan of P. Diddy's music, but people buy Sean Jean clothes because they like the collection."

Vibe fashion director John Moore adds, "J.Lo and Sean John are so successful because Jennifer Lopez and P. Diddy have such high-profile personalities, they have the drive and they know how to market themselves."

Image consistency, quality and having a great understanding of the target consumers are also major factors to a fashion line's success.

"Whether we're adding fragrances or footwear to the brand," Hilfiger adds, "they've all got to be cohesive with everything else that's a part of the brand."

Radue Watson, who heads Rocawear's operations, says, "Quality and fit are everything. We have a look that's so distinctive that you don't even need to see the logo. These have to be clothes that people know Jay-Z would wear."

Watson adds, "The biggest mistakes that fashion companies make is when they don't know their core consumers. You can't let retail executives dictate your business. There are so many new clothing lines coming out, but these new businesses don't necessarily understand the consumers as well as you do. We're still in tune with our urban demographic, which is mostly high school and college-age kids. They want Rocawear to be trend leaders, not trend followers."

THE CELEBRITY CONNECTION

Those involved in clothing lines from music stars agree that the artist's fame has been the key to opening many doors in launching these ventures.

Watson says, "In the beginning, we probably wouldn't have gotten off the ground without the celebrity involvement."

Stefani's L.A.M.B. line of handbags are selling "better than the average new handbag line," reports Mari Garcia, manager of LeSportsac's Madison Avenue location in New York. "People come in specifically asking for the Gwen Stefani bags," she says. "If the quality is there and the price is right, then people will still keep buying."

But a celebrity name can take the business only so far.

Lopez says a big mistake that artists can make is thinking that "success in other areas of their careers can carry them through the success of a fashion company."

Yomi Marti, president/managing partner of Vokal/Apple Bottoms, adds, "We had to prove that Nelly could sell clothes. You need to be more design-oriented than artist-oriented. The artists should be a complement to the line, not a substitute."

For that reason, although the artists often initially appear in advertising to launch their own clothing line, they do not want their personal image to overpower the line. Eventually, other people appear in the ads.

Because fashion is a fickle and trend-oriented industry, presenting the same images and spokespeople for a marketing campaign year after year would be considered detrimental to a brand.

Martin explains, "Nelly is very involved in the design process. But the clothing line isn't just about his favorite colors. It's about the hot colors in the market right now."

Artists often do their best promotion for their clothing lines by wearing them in music videos, at public events or other instances in which they are in the media spotlight.

Hilfiger believes product placement and advertising are equally important and neither should be sacrificed in favor of the other.

Designer Marc Ecko adds, "With G-Unit, we try to bring the marriage between fashion and music full circle, creating ads that have the same dark and moody feel as one of 50 Cent's videos or album covers."

Sometimes an ad campaign can get extra mileage when it generates a lot of media attention.

Apple Bottoms, which its founders say is for "women with curves," had a provocative ad campaign with Nelly posing with a topless model. There was also a well-publicized Apple Bottoms

contest in which women competed to be the new model for the clothing line.

MUSIC MANIA

So why is there such a high concentration of music stars starting their own clothing lines, more so than other entertainers?

Vibe's Moore believes it is because unlike actors, who play different characters, music celebrities' art is usually a reflection of their personalities, and their fashion choices are extensions of that.

"These celebrities are constantly marketing themselves," Moore says. "The fashion industry is a little oversaturated with artists' clothing lines, but I don't think traditional designers feel threatened. But celebrities should be aware that overexposure could lead to the clearance rack."

For many of these brands, the business trends for 2005 and beyond are to offer more upscale clothing, extend the brand names and increase alliances with successful partners.

Hilfiger says Sweetface wants to start a venture with a major record label. The company is also planning a music-and-fashion event for later this year in which Lopez is expected to be involved.

Rocawear has acquired licensing rights to the Pro-Keds brand and has teamed with Kanye West for his upcoming Pastel line. Vokal is in discussions with rapper E-40 to start his own fashion wear.

Ecko concludes, "Whether we admit it or not, a lot of success in fashion is directly tied to music, if not in the lines themselves than through the use of artists in marketing campaigns. The bottom line is that when done right, the stuff sells. When done wrong, it doesn't."

Lines Must 'Transcend Artist's Name'

Macy's is one leading retailer that carries several clothing brands from artists, including J.Lo, G-Unit, Shady, Fetish, Rocawear and Sean John.

Macy's West men's fashion director Durand Guion says several factors determine whether Macy's will carry a clothing line by an artist. The company considers the artist's popularity, if the artist has an established fashion identity, pricing and if the brand works with a reliable manufacturer.

As for how the retail sector markets and positions these brands, Guion says, "Our idea isn't to hammer away to the consumers the artist's involvement in the brand. If you overpromote the artist and underpromote quality, you do a disservice to consumers. The products have to transcend the power of the artist's name." **CARLA HAY**

Passionate Involvement Necessary

Designer Marc Ecko says the most important lesson he has learned in working with such artists as 50 Cent and Eve is "having an artist who's selective about what they put their names on and is passionate about making everything they touch successful."

"Too many artists have slapped their names on lines, then completely stepped away from the design process," he says. "The results are styles that they don't feel comfortable wearing onstage or in videos. It defeats the purpose of having a line in the first place."

Ecko adds, "Aside from 50 Cent's obvious name recognition, I was hyped by his desire to make his voice heard through the designs. He's in the office keeping up on what we're doing, and he's on the street wearing the gear. That's the kind of partner I want to have." **CARLA HAY**

Merchandise Company Builds On Success

BY RAY WADDELL

Built from the ground up by pastry chef/punk rocker/entrepreneur Jeffery Bischoff, Oakland, Calif.-based Cinder Block has evolved into a full-service merchandising and licensing company.

Cinder Block grossed \$25 million in 2004, a year that also saw the launch of Cinder Block Ticketing.

Steered by founder and president Bischoff, the privately held company has grown continuously since it launched in 1989 on a Berkeley, Calif., sidewalk table, where Bischoff hawked manually printed T-shirts.

"We didn't have a master plan to become a big merchandiser. We just wanted to make a few shirts and sell them doing the street vending thing, which enabled us to do music," Bischoff says. "About three months after that I quit my job as a pastry chef."

Bischoff describes Cinder Block's subsequent growth as organic. "We started as a screen printer, and being a musician I knew a lot of other musicians," he says. "Once people found out that I was silk-screening T-shirts, they immediately started asking us to make band shirts."

East Bay bands like Green Day and Rancid were early clients of Bischoff, who was then the guitarist for the band Tilt. "As these bands grew, specifically Green Day and Rancid, they moved on to other merchandisers that were doing things that we weren't doing," Bischoff says.

So Cinder Block started offering retail distribution, sending people on the road, controlling the inventory and calculating projections, among other full-service details. In 1996, Bischoff bought the first of the company's automatic presses, started a retail sales program that now extends to accounts worldwide and began to significantly boost the firm's staff, which now numbers 130.

Cinder Block is a vertically integrated company. Centralized in a 30,000-square-foot facility, its departments oversee art design, production, e-commerce, retail sales and distribution, full tour service and purchasing, in addition to other functions.

"I want this company to be a one-stop, where someone can make one phone call and get all their

needs done, all the tour services you need," Bischoff says.

GETTING BACK GREEN DAY

The ticketing operation was a result of the same way of thinking. "It was like, 'OK, we need to start doing ticketing because this is a service we can provide, a revenue stream we can create for our clients.' It's just another part of our controlling service, to hang on to clients. I hated when we lost Green Day in 1994. So we worked like hell and got 'em back."

Cinder Block is doing more than just hanging on. It boasts more than 300 clients, including Radiohead, Green Day, the Pixies, the Darkness, Jet, Weezer, Lou Reed, R.E.M., the Vines, Sugarcult, Goo Goo Dolls, Death Cab for Cutie, the Killers, the Stills, Rise Against and Flogging Molly.

At a time when many bands are seeing shrinking revenue, tour merchandise has become increasingly important.

"With a lot of these bands, [merchandise sales] is where they're getting the gas money for the van," Bischoff says. "So they have to have good quality and good pricing so they can make good margins. And they can't run out" of merchandise.

A key client for Cinder Block is the Vans Warped tour, which garnered a remarkable 64% increase in merchandise sales in 2004, up from the previous year.

"Jeffery and the crew at Cinder Block have the

utmost integrity and the strongest work ethic of any merchandise company I have dealt with," says Kevin Lyman, founder and producer of the Warped tour.

Since the company launched its retail program, it has seen a 700% spike in retail sales, with retail accounting for 40% of gross revenue last year. Among its retailers are 3,000 independent accounts and such national and regional chains as Hot Topic, JCPenney, PacSun, Spencer Gifts, Urban Outfitters, Newbury Comics and Zumiez.

"Having our distribution in-house allows us to manage our inventory and make sure our fill rates for

our mom-and-pop retailers are there," Bischoff says. "They're counting on it in the same way the baby bands are counting on it."

Cinder Block was among the first music merchandise companies to offer an alternative to the Hanes Beefy-T, with a selection of sizes, styles and textures for males and females. Much of a band's image comes from the merchandise they offer, Bischoff notes.

"We consider ourselves a revenue stream, and mer-

chandiser and maker of souvenirs, if you will, for the fans," he says. "But it's also branding for the artist, marketing the lifestyle for the artist. When it becomes a brand, it becomes a lifestyle choice, and that's what increases merchandise sales."

The company keeps broadening its product line, recently developing such items as messenger bags and screen-printed patch hoodies.

"People are definitely more fashion-conscious than they have been in the past," Bischoff observes. "They want things that are higher quality and are not content with just the run-of-the-mill type of merchandise."

Apparel-wise, the trend is toward smaller shirts that have a nicer fit and feel, Bischoff says. "Also, smaller sizes are a trend going on for four or five years . . . [There] was a time when it was extra-large shirts only, and now for a lot of our bands XL is the worst seller."

IN THE TICKETING GAME

The company's newest venture, Cinder Block Ticketing, was created in partnership with Baseline Ticketing to offer online presales.

Baseline was formerly known as String Cheese Incident Ticketing.

Cinder Block Ticketing's initial outing was a presale program for Green Day's American Idiot tour. The new division is also overseeing presales for the upcoming Epitaph tour and the Hurley International Presents Sub City Take Action tour.

According to Bischoff, providing presales for major and developing acts and themed tours enables Cinder Block Ticketing to bolster the artist-fan bond. The division is generally allotted 8%-10% of the house, and only before tickets go on sale to the public.

"I knew this was something bands were looking for, or should be looking for," Bischoff says. "What we bring to the table are a lot of marketing opportunities, because we have a lot of data from all these artist stores we run. It's about providing fans with a little extra something."

Plans are in the works for Cinder Block to move from its current headquarters into a 90,000-square-foot Oakland facility this spring, tripling its space. A Los Angeles office just opened.

"We are very much actively seeking more bands," he says. "Our infrastructure has grown so we can handle more and we can give better deals to the artists."

U2

Continued from page 6

be more tickets for u2.com subscribers."

Data captured by u2.com and Ticketmaster during the presale process will show who used their unique password and whether they succeeded in obtaining tickets. Most fans affected have been or will be contacted, and attempts are being made to resolve these issues, sources say.

The surest way to address a demand issue is by upping the supply, and U2 will be on the road for most of 2005.

HOT BEYOND BELIEF

U2 worldwide promoter Arthur Fogel, president of TNA International, insists the snafus and disappointed customers are just symptomatic of an incredibly hot tour.

"These fan club presales go on all

the time, but they're usually under the radar," Fogel tells *Billboard*. "This one [was] beyond belief. There's no question there have been some technical glitches and some dissatisfied people, but people are working as best as possible to sort it all out."

Clearly, ticket brokers and scalpers added to the problem. Their modus operandi is to buy as many tickets as possible, then resell them at a much higher price. With tickets offered by brokers topping \$1,000 apiece, a \$40 fan club fee is a small investment.

"The reality is, there's nothing to stop a broker from joining a fan club and being part of a presale," Fogel says. "As a broker, you spend every day of your life trying to figure out how to beat the system."

Indeed, U2 is not alone in its presale snags. On a much lesser scale, the five Black Crowes shows scheduled for New York's Hammerstein Ballroom in March also frustrated that band's fan club members.

"The presale tickets went on sale [Jan. 25] at 9 a.m. . . . but the loyal fans were locked out by 9:01, and they were told that all nights were sold out," a fan wrote to billboard.com. "The fans have been speculating that ticket brokers got the tickets allotted for the presale and only very few fans [got through]."

U2's official site acknowledged the scalper issue: "We are very aware that some people seem to have abused the system to scalp on eBay or similar sites . . . We are currently looking into the possibility of identifying these people and withdrawing their tickets. Any help you can give us on this would be gratefully received."

In retrospect, insiders say, the biggest mistake may have been not cutting off membership—some estimate 100,000 fans signed up—to the presale at u2.com. But there was no way of knowing who would buy for which, if any, shows, and bands have rarely been faced with the prospect of turning away

fans from fan sites.

"There is no question the demand, both here and in Europe, is as high as I've ever seen, and with that comes difficulties in managing that kind of volume," Fogel says.

He adds that huge demand for general public on-sales sometimes "fries" the system, but as U2 tickets began going on sale in Europe and the United States, the system appeared to handle the load.

"I heard of no problems," he says. "And every last ticket was sold."

All U.K. shows sold out, with more than 260,000 seats gone, and 55,000 sold for the June 10 European opener in Brussels.

Sellouts in the United States include four shows at Chicago's United Center and three at Boston's FleetCenter. In total, more than 600,000 tickets sold in less than a week. Such box-office activity points to U2's seriously underplaying certain markets on this first leg, a fact not lost on Fogel.



Cinder Block's client list boasts more than 300 bands, including Green Day, Jet and the Killers. Its product line features such new items as messenger bags.

Levinstone's New House

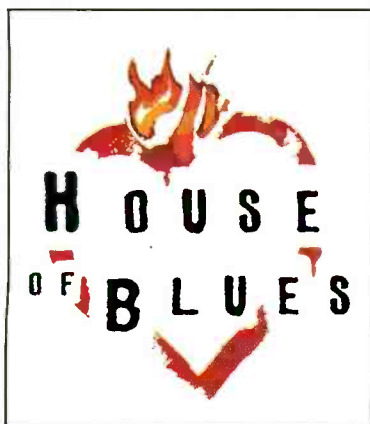
Promoter Stan Levinstone, former principal in **Concerts East**, will be talent buyer at the new House of Blues in Atlantic City, N.J. It is HOB's 10th club and will be its largest. It is set to open during the Fourth of July weekend (billboard.biz, Jan. 6). The club is located in the Showboat casino, a subsidiary of **Harrah's Operating Co.**

Levinstone says he first began conversations with HOB in November at the *Billboard* touring conference. "Things just took off from there," he says. HOB senior VP **Kevin Morrow**

"approached me about Atlantic City and I met with them Jan. 6 at the press conference announcing the HOB location at the Showboat."

Levinstone says an agreement was reached last weekend, and he will report to Morrow.

"We at House of Blues are excited to have Stan join our ranks in booking the new House of Blues Atlantic City," Morrow says. "For the past 25 years, he has been a mainstay on the New Jersey music scene and his passion for music has not diminished. We believe he will be a great fit with our other buyers."



Concerts East, the Red Bank, N.J., concert promotion company Levinstone previously called home, will continue under principals **Jerry Bakal** and **Tony Pallagrosi**, who also own and operate the Starland Ballroom in Sayreville, N.J. They will continue promoting in the region.

Meanwhile, HOB has named **Diana Martinez** talent buyer for the new HOB in San Diego, scheduled to open in May. "Having known Diana for the past 20 years, I know her passion for music fits perfectly with House of Blues and our approach to booking clubs," Morrow says. "She has extensive experience working with both developing artists and national artists."

Since 1995, Martinez has served

as talent buyer for the Belly Up Tavern in Solana Beach, Calif.

WELCOME BACK, MAC: As first tipped on billboard.biz Jan. 26, Sir **Paul McCartney** will take advantage of the media focus surrounding his half-

time performance Feb. 6 at Super Bowl XXXIX to announce his upcoming tour of North America, sources say. McCartney will play 38 North American cities beginning Sept. 16 in Miami and running until the end of November.

The concerts will be promoted in a fairly even split between **AEG Live/Concerts West** and **Clear Channel Entertainment**, in association with longtime McCartney touring associate **Barrie Marshall's Marshall Arts**.

Tickets for the tour are expected to go on sale the last week in February. McCartney last toured the United States in 2002 as part of a global outing that grossed more than \$126 million and drew 1 million fans.

The touring landscape will be relatively crowded with superstars this fall, as **U2** will be on the second U.S. leg of its *Vertigo* tour and the **Rolling Stones** are believed to have an outing in the works.

VIRGIN TERRITORY: The second annual Virgin College Mega Tour will feature **Cake** as the headliner, with support from Brit-rock quintet **Gomez** (billboard.biz, Jan. 28).

Presented by **Dentyne Fire & Dentyne Ice**, the 20-market tour also features a daytime village on campuses that will include an emerging-artist stage, karaoke booth, contest giveaways and the latest games, new product demonstrations and gadgets for the college market.

Jaime Kelsall at **APA** is booking the tour, and still adding markets. **Ann Egelhoff** at **Virgin Entertainment Group** and **Marty Berman** at **Integrate Marketing** are coordinating sponsorships.

IT'S NEARLY OVER: **Cher's** nearly three-year Farewell tour will officially end April 30 at the Hollywood Bowl in Los Angeles after 325 shows. She has reported close to \$200 million in grosses to **Billboard Boxscore**.

On The Road™

By Ray Waddell
rwaddell@billboard.com



FEBRUARY 12
2005

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PLANXTY	Point Theatre, Dublin Dec. 28-30, Jan. 3-5	\$1,744,670 (1,281,150 Euros) \$79.67	21,900 six sellouts	Aiken Promotions
YANNI	Radio City Music Hall, New York Jan. 20-21, 24	\$1,253,823 \$100/\$65/\$39.50	15,889 16,535 three shows two sellouts	Danny O'Donovan Presents, Concerts West/AEG Live
CHER, VILLAGE PEOPLE	HP Pavilion, San Jose, Calif. Jan. 21	\$796,072 \$79.75/\$49.75	12,421 sellout	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Glendale Arena, Glendale, Ariz. Jan. 18	\$564,895 \$70/\$45	11,409 13,542	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Centennial Garden Arena, Bakersfield, Calif. Jan. 16	\$456,432 \$89.50/\$39.50	7,328 7,674	Clear Channel Entertainment, Niederlander
CHER, VILLAGE PEOPLE	Tucson Convention Center, Tucson, Ariz. Jan. 19	\$403,877 \$78.25/\$58.25	6,848 8,085	Clear Channel Entertainment
YANNI	Mohegan Sun Arena, Uncasville, Conn. Jan. 26	\$387,835 \$85/\$55	5,101 6,669	Danny O'Donovan Presents, Concerts West/AEG Live
PLANXTY, LUKA BLOOM	Waterfront Hall, Belfast, Northern Ireland Jan. 19-21	\$381,084 (£204,105) \$60.68/\$56.01/\$51.35	5,862 three sellouts	Aiken Promotions
PLAYSTATION DUALPLAY PRESENTS PAUL VAN DYK	Ikon, New York Dec. 31	\$290,233 \$150/\$100/\$75	4,050 sellout	House of Blues Concerts, Godskitchen North America
YANNI	DCU Center, Worcester, Mass. Jan. 27	\$258,330 \$75/\$45	3,824 6,122	Danny O'Donovan Presents, Concerts West/AEG Live
BRIAN McKNIGHT, NEW EDITION	Trump Taj Mahal Arena, Atlantic City, N.J. Jan. 15	\$247,845 \$65/\$55	4,676 5,267	Clear Channel Entertainment
YANNI	Pepsi Arena, Albany, N.Y. Jan. 25	\$247,448 \$75/\$45	4,245 6,911	Danny O'Donovan Presents, Concerts West/AEG Live
YANNI	Wachovia Arena, Wilkes-Barre, Pa. Jan. 19	\$218,393 \$65/\$39.50	3,742 6,013	Danny O'Donovan Presents, Concerts West/AEG Live
KEITH URBAN, KATRINA ELAM	Pensacola Civic Center, Pensacola, Fla. Jan. 27	\$201,562 \$31	6,502 sellout	Beaver Productions
GAITHER HOMECOMING	Tallahassee-Leon County Civic Center, Tallahassee, Fla. Jan. 21	\$168,586 \$49.75/\$19.75	6,321 12,258	Clear Channel Entertainment
PHIL LESH & FRIENDS	Warfield Theatre, San Francisco, Calif. Dec. 18-19	\$158,830 \$35	4,538 two sellouts	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Aladdin Theatre for the Performing Arts, Las Vegas Dec. 18	\$157,814 \$42/\$32	4,404 7,000	Clear Channel Entertainment, Jam Productions, Nevada
SLIPKNOT, KILLSWITCH ENGAGE, UNEARTH	Centre de Foires, Quebec City, Quebec Jan. 7	\$155,266 (\$191,738 Canadian) \$36.44/\$31.99	4,804 5,000	Gillett Entertainment Group
MUSIC FOR RELIEF-TSUNAMI BENEFIT WITH TENACIOUS D & FRIENDS	Wiltern Theater, Los Angeles Jan. 17	\$152,840 \$100/\$60	2,354 sellout	Clear Channel Entertainment
THE DISCO BISCUITS	Hammerstein Ballroom, New York Dec. 31	\$148,620 \$50/\$45	3,470 sellout	Clear Channel Entertainment
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Sovereign Center, Reading, Pa. Jan. 20	\$145,879 \$37/\$27	4,218 sellout	Jack Utsick Presents N.E.
SOUND TRIBE SECTOR 9, TORTOISE	The Tabernacle, Atlanta Dec. 30-31	\$145,580 \$45/\$30/\$25	5,204 two sellouts	Clear Channel Entertainment
ALISON KRAUSS + UNION STATION, JERRY DOUGLAS	Soldiers & Sailors Memorial Auditorium, Chattanooga, Tenn. Jan. 12	\$144,623 \$39.25/\$29.25	3,769 sellout	A.C. Entertainment, Outback Concerts
THE DOORS 21ST CENTURY	House of Blues, Anaheim, Calif. Dec. 31	\$143,000 \$500/\$125	1,000 sellout	House of Blues
DAVE KOZ, NORMAN BROWN, BRIAN CULBERTSON, PATTI AUSTIN	Terrace Theatre, Long Beach, Calif. Dec. 22	\$138,777 \$76.50/\$37.50	2,406 2,756	AEG Live/GoldenVoice
ALISON KRAUSS + UNION STATION, JERRY DOUGLAS	Landmark Theatre, Richmond, Va. Jan. 18	\$135,906 \$39.75/\$34.75	3,517 sellout	Outback Concerts, A.C. Entertainment, Rising Tide Productions
ALISON KRAUSS + UNION STATION, JERRY DOUGLAS	Municipal Auditorium, Charleston, W. Va. Jan. 15	\$132,050 \$39.75	3,322 sellout	Outback Concerts, A.C. Entertainment
ALANIS MORISSETTE	House of Blues, Las Vegas Dec. 31	\$126,720 \$150/\$120/\$90	1,200 1,800	House of Blues
MOE.	Cox Pavilion, Las Vegas Dec. 31-Jan. 1	\$124,375 \$50/\$45/\$35/\$30	3,455 6,060 two shows	House of Blues Concerts
ALISON KRAUSS + UNION STATION, JERRY DOUGLAS	Township Auditorium, Columbia, S.C. Jan. 22	\$122,360 \$40	3,059 sellout	A.C. Entertainment, Outback Concerts
SNOOP DOGG, DJ SPADE, BLACK PEGASUS	Budweiser Events Center, Loveland, Colo. Jan. 25	\$119,959 \$39.50/\$29.50	3,352 6,000	in-house, House of Blues Concerts
TRANS-SIBERIAN ORCHESTRA	Spokane Arena, Spokane, Wash. Dec. 27	\$116,308 \$42.50/\$32.50	3,183 4,650	House of Blues Concerts
JOE COCKER, DAVE MASON	Broward Center, Fort Lauderdale, Fla. Jan. 18	\$113,855 \$55/\$35	2,298 2,688	Clear Channel Entertainment, in-house
THE DISCO BISCUITS	Electric Factory, Philadelphia Dec. 29-30	\$113,247 \$28/\$25	4,524 two sellouts	in-house
KENNY ROGERS, BILLY DEAN, REBECCA LYNN HOWARD	careerbuilder.com Oakdale Theatre, Wallingford, Conn. Dec. 19	\$111,451 \$56/\$34	2,878 3,879	Clear Channel Entertainment

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The Two Sides Of 'Gemini' McKnight

BY GAIL MITCHELL

LOS ANGELES—Brian McKnight recalls that it was once easier for someone like himself to be considered a mainstream artist.

"Seven years ago, maybe, there



McKNIGHT: 'I'M JUST GOING TO BE ME'

were eight or nine formats I could be played on," the singer/songwriter says. "But you know what? I'm not going to be pigeonholed. Miles Davis and Marvin Gaye made the music they wanted to make. And I'm getting back to that way of thinking, versus fitting a mold. I'm just going to be me."

That's the intent of "Gemini," McKnight's latest Motown offering, due Feb. 8. His eighth studio album couples his signature love ballads with uptempo songs that reveal the artist's fun, risqué side. Along the way, he also injects some doo-wop and jazz. And, as he did on his last album, "U-Turn," McKnight shares the mic with guests from the rap/hip-hop arena, including Juvenile, Akon and Talib Kweli.

"I am my past records," he declares. "But there are parts of me

that just want to 'hit it.' I can't worry about people saying I'm being something I'm not."

The project's first two singles—already bona fide adult R&B hits—illustrate McKnight's musical dichotomy. The flirtatious "What We Do Here" is about a performer preparing to go onstage while trying to get his groove on with a woman in his dressing room. It's a current Grammy Award nominee for best R&B male vocal performance. "Every Time You Go Away," meanwhile, takes fans back to McKnight's romantic "Back at One" heyday.

"Back at One" was McKnight's last major R&B/pop crossover hit. The 1999 single reached No. 7 at R&B and No. 2 at pop. The musician is best-known for 1997's "Anytime" (No. 1 at R&B/No. 6 at pop).

Both hits were the title tracks to multiplatinum albums. His 1992 self-titled debut is also multiplatinum, while "I Remember You" (1995) and "Superhero" (2001) went gold.

"U-Turn," however, has sold only 440,000 units, according to Nielsen SoundScan.

Originally slated for release last year, "Gemini" was planned as a double-CD: one side love songs, the other devoted to the jazz McKnight loves. However, the exit of former Motown president/CEO Kedar Massenburg placed the project in limbo until successor Sylvia Rhone was appointed last September.

Then, McKnight says, it was decided that it "wouldn't be cost-effective" to release a double-CD. The jazz CD, however, is waiting in the wings.

In the meantime, he and Motown are in heavy promotion mode. Before the end of last year, the label—in conjunction with black travel magazine Odyssey Couleur—invited journalists on a Paris junket to meet McKnight and hear the new songs.

Though videos weren't made for McKnight's first two singles, Universal/Motown director of marketing Liz Loblack says one is being filmed for third single "Grownman Business." It will feature Bad Boy/Universal artist Hev-D (formerly known as Heavy D).

TALKING HEAD

Further boosting his mainstream presence, McKnight has embarked on a new sideline. He will be covering the Grammys for syndicated entertainment series "X-Tra." He made his TV journalism debut last year, reporting on the Billboard Music Awards and the American Music Awards.

He and manager Silas White are also exploring the possibility of McKnight hosting a talk show. He co-hosted "The Vegas Show" with Sheena Easton last summer at the Golden Nugget in Las Vegas.

But McKnight still harbors one dream that will bring together his R&B/pop and jazz alter egos. "My goal is to play both the Hollywood Bowl and Universal Amphitheatre on the same day."

R&B Foundation Regroups

Between the Grammy Awards and the Soul Train Awards, the music honors season is in full bloom. But what's going on with another longtime annual event, the Pioneer Awards, and its sponsor, the **Rhythm & Blues Foundation**?

The Pioneer Awards, which honor legendary R&B artists, were traditionally one of the season's hottest tickets. The last ceremony was held two years ago in New York, paying tribute to the Supremes, George Clinton and Dionne Warwick, among others. However, owing to a tight economy and fewer contributions, only partial honorariums were given out at the ceremony.

Foundation board member **Bonnie Raitt** later performed a benefit concert to make up the balance (Rhythm, Rap and the Blues, *Billboard*, April 26, 2003).

Good news: The awards will be back in 2006. In addition, the foundation is slated to open new headquarters in Philadelphia in three to six months. Supporting these efforts is producer **Kenny Gamble**, in tandem with Philadelphia Mayor **John Street** and Pennsylvania Governor **Edward Rendell**.

Entertainment attorney **Kendall Minter**, who succeeded **Jerry Butler** as chairman of the foundation, says it will keep a branch office in Harlem.

The Rhythm & Blues Foundation was established in 1988 to provide financial support, educational outreach and historic preservation for the genre. The organization relocated to New York from Washington, D.C., in 2003 under former executive director **Cecilia Carter**. When the current move is completed, Minter says, a search for Carter's successor will begin.

In the meantime, the foundation (rhythm-n-blues.org) is working with organizers of Philadelphia's annual "Sunoco Welcome America" celebration to co-host a June R&B festival. "We're getting support on a variety of different levels," Minter says.

That support includes the upcoming H.E.R.B.I.E.

Awards (Honoring the Evolution of Rhythm & Blues in Entertainment), created and produced by **Denise Pendleton**. Proceeds from the awards show/concert will benefit the foundation. The **Chi-Lites** are among the honorees; confirmed attendees include **Betty Wright** and **Cuba Gooding Sr.** The event will take place Feb. 14 at the Century

Club in Century City, Calif. For more info, go to herbieawards.com.

MORE EMPOWERMENT: The Artist Empowerment Coalition will host its third annual artist celebration and pre-Grammy Awards brunch. Grammy nominees **Kanye West** and **Ray Charles** will be honored, along with actor **Danny Glover** and model **Tyra Banks**. It all takes place Feb. 12 at the Beverly Hilton in Los Angeles. For details, go to artistempowerment.com.

INDUSTRY BRIEFS: Impact magazine is back. The former **Vanguard Media** publication is now under the **Impact Ventures** umbrella, backed by **American Pacific Financial**.

Chief executive **Shawn Bryant** is publisher with his brother **Wayne**. They oversee an editorial team headed by former Source editor in chief **Carlito Rodriguez**. Covering the spectrum of the urban entertainment business, the magazine re-emerges this month as a quarterly.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



THE CHI-LITES: H.E.R.B.I.E. AWARD HONOREE

FEBRUARY 12, 2005		Billboard HOT RAP TRACKS		
WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	LOVERS AND FRIENDS	Lil Jon & The East Side Boyz Featuring Usher & Ludacris	5 Weeks At Number 1
2	2	HOW WE DO	The Game Featuring 50 Cent	
3	3	DISCO INFERNO	50 Cent	
4	4	DROP IT LIKE IT'S HOT	Snoop Dogg Featuring Pharrell	
5	5	BRING EM OUT	T.I.	
6	6	KARMA	Lloyd Banks Featuring Avant	
7	7	GET BACK	Ludacris	
8	16	CANDY SHOP	50 Cent Featuring Olivia	
9	9	SOME CUT	Trillville Featuring Cutty	
10	8	WONDERFUL	Ja Rule Featuring R. Kelly & Ashanti	
11	15	U DON'T KNOW ME	T.I.	
12	14	LET'S GET BLOWN	Snoop Dogg	
13	13	GASOLINA	Daddy Yankee	
14	17	MOCKINGBIRD	Eminem	
15	10	WHAT U GON' DO	Lil Jon & The East Side Boyz Featuring Lil Scrappy	
16	11	NEW YORK	Ja Rule Featuring Fat Joe & Jadakiss	
17	18	LEAN BACK	Terror Squad	
18	22	HOPE	Twista Featuring Faith Evans	
19	20	BABY	Fabulous Featuring Mike Shorey	
20	12	U MAKE ME WANNA	Jadakiss Featuring Mariah Carey	
21	19	LET'S GO	Trick Daddy Featuring Lil Jon & Twista	
22	25	SUGAR (GIMME SOME)	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo	
23	21	GO D.J.	Lil Wayne	
24		PRETTY GIRL	NB Ridaz	
25	23	SHORTY WANNA RIDE	Young Buck	

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 90 R&B/Hip-Hop and 61 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.

LRG Fashions Itself As Rap-Ready Brand

This week's column was written by Rashaun Hall in New York.

Hip-hop artists and fashion have become as interconnected as the MC and the DJ. But with more artists launching signature lines, how does a brand make a name for itself in today's crowded fashion arena?

If you're California-based **Lifted Research Group**, aka LRG, you adopt a variety of approaches—from using producers and video directors as representatives to sponsoring concerts.

"We tend to naturally gravitate toward artists with a personal style that complements our brand, and vice versa," LRG head designer **Robert Wright** says. Wright founded the brand in 1999 with partner **Jonas Bevacqua**.

"I also look at the next generation of artists who aren't even a blip on the radar yet," Wright says. An early example was artist/producer **Kanye West**.

"Rather than just capitalize on the popularity of artists already selling millions of albums," Wright continues, "we work with new artists to help expose more consumers to great music that we feel should be promoted."

LRG ad campaigns have featured **Anthony Hamilton**, **the Roots**, **De La Soul**, **Jim Jones**, **John Legend**, **Biz Markie**, **Little Brother**, **Kool G Rap** and **Smif-N-Wessun**.



JUST BLAZE: LRG 'BLURS GENRE LINES'

Having appeared in a series of LRG ads, producer **Just Blaze** is a company mainstay. The beatsmith, who has turned knobs for **Jay-Z** and **Fabulous**, says he met LRG product placement/brand manager **Kevin Delaney** at a videogame launch party in Los Angeles.

"[LRG] is unlike anything else on the market right now," the producer says. "It crosses and, in some cases, blurs genre lines. From urban to preppy to casual, with even a slight hint of Rastafarian."

Just Blaze isn't the only producer to appear in an LRG campaign.

"We try to keep a good balance between artists and behind-the-scenes types," Wright explains. "In fact, our current ad campaign features [producer] **Alchemist**, Just Blaze and [Little Brother DJ/producer] **9th Wonder**. In another print ad, we feature video/film directors **Coodie & Chike**."

The company's incorporation of musical talent—whether they are behind the mic or behind the boards—goes beyond traditional print ads. LRG sponsors concerts and events featuring its endorsers.



"We then make custom banners, featuring the LRG logo and the artist, to hang at the shows," Wright says. "Sometimes we also do co-op T-shirts and other point-of-purchase items. And we usually release a couple of CDs a year featuring music from many of the artists that we work with. We use them as soundtracks when we release new designs."

It's that grassroots approach, as well as LRG's diversity, that will propel the company into the major leagues, Just Blaze believes.

"Look at the different range of artists who either appear in advertisements for or wear LRG on a regular basis," he says. "From myself to [actor] **Rick Gonzalez** to MTV's **Sway** to [cable TV personality] **Tom Arnold**. Each of us are from different areas of the entertainment business, yet we all have a genuine love for the brand."

"I definitely see LRG as a young company that has the potential to be in the same position as a **Polo** or a **Tommy Hilfiger** in a few years," he adds. "This is something that no other predominantly 'urban' clothing line has done yet."

DREAM GROUP: Loop Dreams is the name of the first initiative being spearheaded by the **Kanye West Foundation**. The artist/producer's organization launches Feb. 10, the one-year anniversary of the release of his album "The College Dropout."

As part of its goal to reduce dropout rates, Loop Dreams will give at-risk students the chance to learn how to compose and produce music in tandem with improving their academic performance.

FEBRUARY 12 2005			Billboard® HOT R&B/HIP-HOP AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Let Me Love You MARIO (GRD STREET/J/RMG) 7 Wks At No. 1	26	7	Baby FABOLOUS (DESERT STORM/ATLANTIC) ☆
2	2	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	27	16	Wonderful JA RULE (THE INC./DEF JAM/IDJMG)
3	3	Soldier DESTINY'S CHILD (COLUMBIA/SUM) ☆	28	23	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
4	4	1, 2 Step CIARA (SHO NUFF-MUSIC/LAFACE/ZOMBA) ☆	29	28	Hope TWISTA FEAT. FAITH EVANS (CAPITOL) ☆
5	5	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	30	37	1 Thing AMERIE (RISE/COLUMBIA/SUM)
6	6	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	31	34	Baby Mama FANTASIA (J/RMG)
7	8	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	32	33	Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
8	7	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆	33	25	U Make Me Wanna JADA PINKETT (A&M/INTERSCOPE) ☆
9	10	Truth Is FANTASIA (J/RMG) ☆	34	27	New York JA RULE (THE INC./DEF JAM/IDJMG) ☆
10	12	Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	35	30	Go D.J. LIL WAYNE (CASH MONEY/UMRG) ☆
11	9	Karma LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	36	38	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
12	13	Ordinary People JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM) ☆	37	36	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
13	15	Caught Up USHER (LAFACE/ZOMBA) ☆	38	46	Hate It Or Love It THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE) ☆
14	31	Candy Shop 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE) ☆	39	41	Country Boy TYRA (GG&L)
15	17	O OMARION (I.T.U.G./EPIC/SUM) ☆	40	45	If I Ain't Got You ALICIA KEYS (J/RMG) ☆
16	11	Get Back LUDACRIS (OT/P/DEF JAM SOUTH/IDJMG) ☆	41	56	Sex In The Kitchen R. KELLY (JIVE/ZOMBA)
17	19	U Don't Know Me T.I. (GRAND HUSTLE/ATLANTIC) ☆	42	39	I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)
18	22	Karma ALICIA KEYS (J/RMG) ☆	43	47	Get Right JENNIFER LOPEZ (EPIC/SUM)
19	14	Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆	44	48	Gasolina DADDY YANKEE (EL CARTEL/V) ☆
20	24	Let's Get Blown SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	45	35	Shorty Wanna Ride YOUNG GIG (IG-UNIT/INTERSCOPE) ☆
21	32	It's Like That MARIAH CAREY (ISLAND/IDJMG) ☆	46	43	Goodies CIARA (SHO NUFF-MUSIC/LAFACE/ZOMBA)
22	20	Diary ALICIA KEYS (J/RMG)	47	42	How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)
23	18	Only U ASHANTI (THE INC./DEF JAM/IDJMG)	48	50	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
24	29	Okay NVEA (JIVE/ZOMBA) ☆	49	55	Take Me Home TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
25	21	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	50	40	Let's Go TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
51	58	Throwback USHER (LAFACE/ZOMBA)	51	58	Throwback USHER (LAFACE/ZOMBA)
52	52	Pretty Girl NB RIDAZ (NASTYBOY/UPSTAIRS)	52	52	Pretty Girl NB RIDAZ (NASTYBOY/UPSTAIRS)
53	51	Forever, For Always, For Love LALAH HATHAWAY (GR/P/VERVE)	53	51	Forever, For Always, For Love LALAH HATHAWAY (GR/P/VERVE)
54	59	Slow Down BOBBY VALENTINO (OT/P/DEF JAM SOUTH/IDJMG)	54	59	Slow Down BOBBY VALENTINO (OT/P/DEF JAM SOUTH/IDJMG)
55	62	Still Tippin' MIKE JONES (SWISHHOUSE/ASYLUM)	55	62	Still Tippin' MIKE JONES (SWISHHOUSE/ASYLUM)
56	57	One Million Times GERALD LEVERT (ATLANTIC)	56	57	One Million Times GERALD LEVERT (ATLANTIC)
57	53	Spoiled JESSI J (S CURVE/VIRGIN)	57	53	Spoiled JESSI J (S CURVE/VIRGIN)
58	63	Number One Spot LUDACRIS (OT/P/DEF JAM SOUTH/IDJMG) ☆	58	63	Number One Spot LUDACRIS (OT/P/DEF JAM SOUTH/IDJMG) ☆
59	66	That's What It's Made For USHER (LAFACE/ZOMBA)	59	66	That's What It's Made For USHER (LAFACE/ZOMBA)
60	60	Don't Worry CHINGY FEAT. JANET JACKSON (CAPITOL) ☆	60	60	Don't Worry CHINGY FEAT. JANET JACKSON (CAPITOL) ☆
61	61	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)	61	61	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)
62	—	U Already Know 112 (DEF SOUL/IDJMG)	62	—	U Already Know 112 (DEF SOUL/IDJMG)
63	73	Girlfight BROOKE VALENTINE FEAT. LIL JON & BIG BOI (VIRGIN) ☆	63	73	Girlfight BROOKE VALENTINE FEAT. LIL JON & BIG BOI (VIRGIN) ☆
64	65	Hold You Down THE ALCHEMIST (ALCOCK)	64	65	Hold You Down THE ALCHEMIST (ALCOCK)
65	—	Wait YING YANG TWINS (COLLIPARK/TVT)	65	—	Wait YING YANG TWINS (COLLIPARK/TVT)
66	—	Shyne On BABY FEAT. LIL WAYNE (CASH MONEY/UMRG)	66	—	Shyne On BABY FEAT. LIL WAYNE (CASH MONEY/UMRG)
67	70	I Can't Stop Loving You KEM (MOTOWN/UMRG)	67	70	I Can't Stop Loving You KEM (MOTOWN/UMRG)
68	—	Thugs Get Lonely Too ZPAC FEAT. NATE DOGG (AMARU/INTERSCOPE)	68	—	Thugs Get Lonely Too ZPAC FEAT. NATE DOGG (AMARU/INTERSCOPE)
69	69	A Rose By Any Other Name TEENA MARIE (CASH MONEY CLASSICS/UMRG)	69	69	A Rose By Any Other Name TEENA MARIE (CASH MONEY CLASSICS/UMRG)
70	67	Give Me That WEBBIE FEAT. BUN B (TRILL)	70	67	Give Me That WEBBIE FEAT. BUN B (TRILL)
71	64	Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)	71	64	Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)
72	74	Oh CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LAFACE/ZOMBA)	72	74	Oh CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LAFACE/ZOMBA)
73	—	Motivation T.I. (GRAND HUSTLE/ATLANTIC)	73	—	Motivation T.I. (GRAND HUSTLE/ATLANTIC)
74	72	Wobble & Shake It TANGO (VINYLAGE SOUND/VIRGIN)	74	72	Wobble & Shake It TANGO (VINYLAGE SOUND/VIRGIN)
75	—	Turn Da Lights Off TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	75	—	Turn Da Lights Off TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)

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

FEBRUARY 12 2005			Billboard® R&B/HIP-HOP SINGLES SALES™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Gotta Go Solo PATI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG) 4 Wks At No. 1	1	1	Let Me Love You MARIO (GRD STREET/J/RMG) 7 Wks At No. 1
2	4	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	2	3	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
3	3	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	3	4	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
4	2	I Changed My Mind KEYSHA COLE FEAT. SHYNE (A&M/INTERSCOPE)	4	2	1, 2 Step CIARA (SHO NUFF-MUSIC/LAFACE/ZOMBA) ☆
5	6	Key Mi Cantó N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	5	5	Soldier DESTINY'S CHILD (COLUMBIA/SUM) ☆
6	5	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	6	6	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	15	Tempted To Touch RUPEE (ATLANTIC)	7	8	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
8	11	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	8	7	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆
9	9	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	9	11	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)
10	8	Let Me Love You MARIO (GRD STREET/J/RMG)	10	13	Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆
11	10	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	11	19	It's Like That MARIAH CAREY (ISLAND/IDJMG) ☆
12	19	Stolen Car (Take Me Dancing) STING FEAT. TWISTA (A&M/INTERSCOPE)	12	12	Gasolina DADDY YANKEE (EL CARTEL/V) ☆
13	17	Caught Up USHER (LAFACE/ZOMBA)	13	10	Get Back LUDACRIS (OT/P/DEF JAM SOUTH/IDJMG) ☆
14	21	1, 2 Step CIARA (SHO NUFF-MUSIC/LAFACE/ZOMBA)	14	9	Only U ASHANTI (THE INC./DEF JAM/IDJMG)
15	7	Baby FABOLOUS (DESERT STORM/ATLANTIC)	15	28	Candy Shop 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
16	16	Balla Baby CHINGY (CAPITOL)	16	18	Caught Up USHER (LAFACE/ZOMBA) ☆
17	18	And? DINA RAE (MOTOWN/UMRG)	17	22	Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)
18	23	Okay NVEA (JIVE/ZOMBA)	18	21	Get Right JENNIFER LOPEZ (EPIC/SUM)
19	20	Girlfight BROOKE VALENTINE (VIRGIN)	19	16	Karma LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE) ☆
20	35	Knuck If You Buck CRIME MOB (BME/REPRISE/WARNER BROS.)	20	14	Wonderful JA RULE (THE INC./DEF JAM/IDJMG) ☆
21	13	Only U ASHANTI (THE INC./DEF JAM/IDJMG)			
22	33	Westside Story THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)			
23	26	Like A Boss SLIM THUG (STAR TRAK/GEFFEN/INTERSCOPE)			
24	12	Go D.J. LIL WAYNE (CASH MONEY/UMRG)			
25	22	Crazy For You BIG GEM FEAT. MC MAGIC (UNIVERSAL/UMRG)			

Records with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

FEBRUARY 12 2005			Billboard® RHYTHMIC AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Let Me Love You MARIO (GRD STREET/J/RMG) 7 Wks At No. 1	1	1	Let Me Love You MARIO (GRD STREET/J/RMG) 7 Wks At No. 1
2	3	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	2	3	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
3	4	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	3	4	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
4	2	1, 2 Step CIARA (SHO NUFF-MUSIC/LAFACE/ZOMBA) ☆	4	2	1, 2 Step CIARA (SHO NUFF-MUSIC/LAFACE/ZOMBA) ☆
5	5	Soldier DESTINY'S CHILD (COLUMBIA/SUM) ☆	5	5	Soldier DESTINY'S CHILD (COLUMBIA/SUM) ☆
6	6	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	6	6	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	8	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆	7	8	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
8	7	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆	8	7	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆
9	11	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	9	11	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)
10	13	Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆	10	13	Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆
11	19	It's Like That MARIAH CAREY (ISLAND/IDJMG) ☆	11	19	It's Like That MARIAH CAREY (ISLAND/IDJMG) ☆
12	12	Gasolina DADDY YANKEE (EL CARTEL/V) ☆	12	12	Gasolina DADDY YANKEE (EL CARTEL/V) ☆
13	10	Get Back LUDACRIS (OT/P/DEF JAM SOUTH/IDJMG) ☆	13	10	Get Back LUDACRIS (OT/P/DEF JAM SOUTH/IDJMG) ☆
14	9	Only U ASHANTI (THE INC./DEF JAM/IDJMG)	14	9	Only U ASHANTI (THE INC./DEF JAM/IDJMG)
15	28	Candy Shop 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	15	28	Candy Shop 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
16	18	Caught Up USHER (LAFACE/ZOMBA) ☆	16	18	Caught Up USHER (LAFACE/ZOMBA) ☆
17	22	Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)	17	22	Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)
18	21	Get Right JENNIFER LOPEZ (EPIC/SUM)	18	21	Get Right JENNIFER LOPEZ (EPIC/SUM)
19	16	Karma LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE) ☆	19	16	Karma LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE) ☆
20	14	Wonderful JA RULE (THE INC./DEF JAM/IDJMG) ☆	20	14	Wonderful JA RULE (THE INC./DEF JAM/IDJMG) ☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 61 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

HitPredictor™
DATA PROVIDED BY
RadioMonitor promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ 50 CENT
- ☆ Candy Shop INTERSCOPE
- ☆ MARIAH CAREY
- ☆ It's Like That IDJMG
- ☆ BROOKE VALENTINE
- ☆ Girlfight VIRGIN
- ☆ THE GAME
- ☆ Hate It Or Lose It INTERSCOPE
- ☆ LIL JON & THE EAST SIDE BOYZ
- ☆ Roll Call TVT

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- T.I.
- U Don't Know Me ATLANTIC
- FABOLOUS
- Baby ATLANTIC
- TWISTA
- Hope CAPITOL
- LUDACRIS
- Number One Spot IDJMG
- DADDY YANKEE
- Gasolina VI
- MIRI BEN-ARI
- Sunshine To The Rain UMRG

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ MARIAH CAREY
- ☆ It's Like That IDJMG
- ☆ Candy Shop INTERSCOPE
- ☆ BROOKE VALENTINE
- ☆ Girlfight VIRGIN
- ☆ JOHN LEGEND
- ☆ Ordinary People SUM
- ☆ LUDACRIS
- ☆ Number One Spot IDJMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- GWEN STEFANI
- Rich Girl INTERSCOPE
- CHINGY
- Don't Worry CAPITOL
- Nelly
- N Dey Say UMRG
- FANTASIA
- Truth Is RMG
- MIRI BEN-ARI
- Sunshine To The Rain UMRG

Other radio formats and hitpredictor legend located in chart section.

Industry Debates Venezuelan Content Law

BY LEILA COBO

The Latin music industry is warily observing the implementation of a new Venezuelan law that stringently regulates the music content that broadcasters can air.

Article 14 of the Law for Social Responsibility in Radio and Television, approved by the Venezuelan Congress in December, states that at least 50% of all music programming for radio or TV must come from Venezuelan "musical works."

In addition, at least 50% of all Venezuelan programming must fall under the category of traditional Venezuelan music.

Stations must also dedicate at least another 10% of their programming to authors or artists from Latin America or the Caribbean.

The law went into effect in January. The nationalist nature of the programming guidelines is similar to laws in place in Canada and France. It is also reminiscent of the so-called "1 x 1" decree enacted in Venezuela in the 1980s, which stipulated that radio stations had to play one track by a Venezuelan artist for each track played by a foreign act.

The difference, critics say, is that

back then, the intention was to revive the local music industry. This time around, they say, President Hugo Chávez is aiming to control media content for political reasons.

"We think [the law] is in conflict with free commerce," says Raul Vazquez, the International Federation of the Phonographic Industry's regional director for Latin America. "They should let the media decide what to play based on market forces."

Juan Luis Marturet, director of legal and business affairs for IFPI Latin America, adds, "On its own, it wouldn't be negative, if it weren't part of an authoritarian government system."

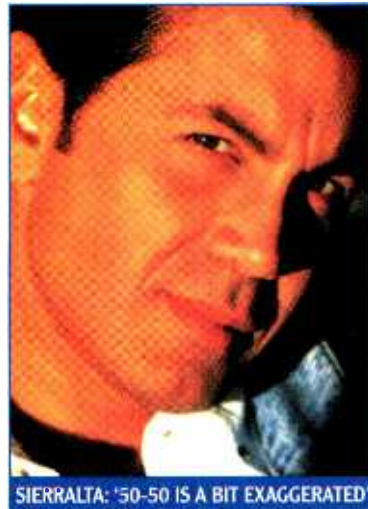
Indeed, what music to play or not to play is a minuscule part of the extensive and complex law, which regulates all aspects of the media, to the degree that critics are openly calling it the "gag law."

The law's objective, as stated in its opening article, is to establish "social responsibility" in the diffusion and reception of messages through radio and TV and to foster "Democratic equilibrium" and "promote social justice."

As far as music is concerned, Venezuelan executives agree that fostering national acts and authors is not

a bad thing.

"I think 50-50 is a little bit exaggerated," says Miguel Sierralta, founder of download site emusiclatino.com and manager of Venezuelan group Los Hidalgo, which is receiving local airplay of its track "Café." "But it benefits



SIERRALTA: '50-50 IS A BIT EXAGGERATED'

local talent, because it forces radio to program artists that they would perhaps not program otherwise."

Sierralta, like many other Venezuelan executives, lived through the "1 x 1" decree and cites it as the driving

force in the development of many Venezuelan artists who would become international stars, including Franco De Vita, Ilan Chester and Ricardo Montaner.

"From a purely artistic point of view, the balance is initially positive," says Jose Antonio Asuaje, U.S. director of Venezuelan indie label Latin World Entertainment, whose artists dominate the country's radio charts. "There has always been national talent that was outstanding but had little support."

The new law, Asuaje says, will force labels and radio stations to seek local talent, just as the previous one did 20 years before.

INDUSTRY DROP-OFF

While labels like Latin World are devoted entirely to Venezuelan artists, very few local acts have been picked up by multinationals in recent years.

In fact, the Venezuelan music industry is in dire straits.

According to the IFPI, there were 6.5 million units sold in Venezuela in 2000, the year Chávez came into power. By 2003, that number had plummeted to 700,000, thanks to Venezuela's deep economic crisis. There was a rebound in 2004, and

although final numbers aren't yet available, the IFPI calculates that the year-end count will stand at 1.5 million units.

Major labels including Sony and Universal that once had thriving offices in Venezuela have reorganized those units, which now report to their Colombian offices. Moreover, piracy in Venezuela is rampant, and local repertoire, which in 1998 accounted for 69% of sales, had shrunk to 25% in 2002.

"The '1 x 1' worked in Venezuela at a time when piracy levels were lower," Marturet says. "You can do that if you have an industry and a local catalog that can respond to a quota. The Venezuelan industry now needs fiscal incentives and a national anti-piracy campaign. This doesn't help right now."

For labels like Latin World, it's business as usual.

"Really, for us, it makes no difference," promotion director Hirving Flores says. "Radio here is the same as radio anywhere. They play what's good... As a music executive, I refuse to believe that artists like Franco De Vita or Jordano became popular because of a decree. I think they were played because they were good."

Daddy Yankee's 'Gasolina' Fires Up The Charts



DADDY YANKEE: ENJOYING A MASSIVE CROSSOVER HIT

What exactly is up with **Daddy Yankee**?

His album, "Barrio Fino" (**El Carte/VI**), debuted at No. 1 on the *Billboard* Top Latin Albums chart last summer, a position it kept for one week.

Now, seven months later, "Barrio Fino" has notched its eighth consecutive week at No. 1 on the same chart. A few weeks ago that position could have been attributed to the holiday sales surge, but at this point there's obviously something else going on.

That something is "Gasolina," the Daddy Yankee single that impacted radio in October. It started climbing the mainstream charts in December and now appears on multiple charts this issue.

On the Latin end, "Gasolina" is No. 18 on Hot Latin Tracks and No. 4 on the Latin Tropical Airplay chart, where Daddy Yankee (aka **Raymond Ayala**) has two other tracks as well.

The surprise, however, is the single's mainstream chart activity.

On The *Billboard* Hot 100, "Gasolina" peaked at No. 32 and is now No. 42. On Hot 100 Airplay, it's No. 37. The track is on the airplay charts for rhythmic top 40 (No. 12), rap (No. 15) and R&B/hip-hop (No. 44), and is No. 45 on Hot R&B/Hip-Hop Singles & Tracks.

"Once again a *reggaeton* song has jumped to the top of my research so much that, yes, I have to spin it," says **Kid Curry**, PD of rhythmic top 40 **WPOW** (Power 96) Miami. Curry cites last year's **Ivy Queen** release "Yo Quiero Bailar" as "the last *reggaeton* super-hit."

To this day, "Gasolina" is among Curry's top five requested tracks. "Everyone I know

who has any Latin audience is playing the song," says Curry, who is favoring the original Spanish-language version over the remix, which features **Lil Jon** and **Pitbull**.

Interest in the song has been fueled by



Daddy Yankee's collaboration with **N.O.R.E.** on "Oye Mi Canto."

"Daddy Yankee is just like **Jay-Z** at our station. He's a core artist for us," says **Jill Strada**, assistant PD at **WPYO** (Power 95.3 FM) Orlando, Fla. The station has been playing "Gasolina" since September.

The artist's publicist, **Mayna Nevarez**, credits such key TV programs as **Univision's** "Don Francisco Presenta" for spurring sales.

A PITBULL DEAL: **BMG Music Publishing's** Miami office has signed rapper **Pitbull** to his first contract. The deal covers the artist's debut album, "M.I.A.M.I.," which peaked at No. 14 on The *Billboard* 200, as well as songs used in the film "2 Fast 2 Furious."

According to **BMG Music Publishing U.S.** Latin VP **Rafael Artero**, **Pitbull** is planning to release a Spanish-language album aimed solely at the Latin marketplace.

Also signed to **BMG** is singer/songwriter **Serralde** and guitarist **Sergio Vallín** from Mexican rock group **Maná**. Vallín's catalog includes tracks from the band's last studio album, "Revolución de Amor" (**Warner**), as well as tracks on its upcoming release.

In other publishing news, **Peermusic** has inked deals with alternative group **Plastilina Mosh**, **Martha Gonzalez** and **Jose Negroni** of **Negroni's Trio**.

COMINGS AND GOINGS: **Diana Rodriguez** has been appointed **EMI** regional marketing director for Latin America, in charge of Spanish-speaking artists. She replaces **Magda Mena**. Rodriguez was previously marketing director for **EMI Colombia**. She is now based in Miami... **Jorge Camaraza** has left his post as senior product manager at **EMI Latin USA** to join his family's business. No word yet on a replacement... **Aida Linares** has been appointed Latin director of concert promotion firm **NYK Productions**. Linares is based in Hallandale Beach, Fla., and replaces **Malaica Valiente**, who is now director of entertainment for **SSEG Concerts** in Davie, Fla. The newly created event promotion/production company also owns several radio stations... **Eddie Orjuela** has been named creative consultant for **BMG Music Publishing U.S. Latin**. Orjuela also manages singer/songwriter **Serralde**.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
			NUMBER 1	8 Weeks At Number 1	1	49	39	30	LOS TEMERARIOS	Veintisieste	1
1	1	29	DADDY YANKEE EL CARTEL 450635/VI (15.98 CD)	Barrio Fino	1	50	50	48	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15
			HOT SHOT DEBUT			51	44	37	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1
2	NEW	1	BRONCO/LOS BUKIS FONOVISA 351606/UG (14.98 CD)	Cronica De Dos Grandes: Recuerdos Con Amor	2	52	55	55	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo	22
3	NEW	1	ELIEL VI 450624 (15.98 CD) [M]	El Que Habla Con Las Manos	3	53	47	43	DON OMAR Δ VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2
4	2	3	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BDX OFFICE (9.98 CD/DVD)	Chosen Few: El Documental	2	54	40	39	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6
5	4	6	JUANES Δ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	55	38	33	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8
6	3	2	VARIOUS ARTISTS DISA 720488 (12.98 CD)	15 Duranguenses De Corazon	2	56	NEW	1	MDO OLE 197121 (15.98 CD)	Otra Vez	56
7	6	4	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1	57	52	47	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD)	Tesoros Musicales	24
8	5	5	VARIOUS ARTISTS UNIVISION 310389/UG (13.98 CD)	Parranda Tequilera 2005	5	58	43	41	CONJUNTO PRIMAVERA FONOVISA 351448/UG (13.98 CD) [M]	Miles De Voces En Vivo	10
9	7	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Δ EMI LATIN 90995 (15.98 CD)	Fuego	2	59	48	74	LOS INCOMPARABLES DE TIJUANA SONY DISCOS 95414 (9.98 EQ CD)	Tesoros De Coleccion	48
10	8	8	GRUPO CLIMAX MUSART 20539/BALBOA (9.98 CD) [M]	Za Za Za	1	60	45	42	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8
11	11	13	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	61	66	68	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98 CD)	Coleccion De Oro	61
12	10	10	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	Solo	5	62	42	53	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	36
13	9	7	MARCO ANTONIO SOLIS FONOVISA 351453/UG (15.98 CD)	Razon De Sobra	1	63	NEW	1	LUIS Y JULIAN DISA 720445 (11.98 CD)	La Mejor...Coleccion	63
14	14	11	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3	64	70	56	GRUPO BRYNDIS DISA 720389 (12.98 CD) [M]	El Quinto Trago	4
15	NEW	1	VARIOUS ARTISTS DISA 720489 (12.98 CD)	20 Sencillos Nortenos	15	65	60	65	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1
16	13	12	K-PAZ DE LA SIERRA ○ UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	66	65	73	VIENTO Y SOL DISA 720449 (11.98 CD)	La Mejor...Coleccion	65
17	15	14	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	67	53	59	LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M]	25 Joyas Musicales	3
18	16	16	VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD)	Reggaeton Super Hits	16	68	RE-ENTRY	7	LIBERACION DISA 720441 (11.98 CD)	La Mejor...Coleccion	58
			GREATEST GAINER			69	RE-ENTRY	25	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37
19	30	40	ADAN CHALINO SANCHEZ MODN/COSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)	Mi Historia	19	70	54	51	DON OMAR ○ VI 450587 (14.98 CD) [M]	The Last Don	2
20	17	25	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98 CD) [M]	30 Recuerdos	17	71	57	50	MARC ANTHONY Δ SONY DISCOS 95194 (16.98 EQ CD)	Amar Sin Mentiras	1
21	NEW	1	VARIOUS ARTISTS UNIVISION 310365/UG (14.98 CD)	Super Estrellas Del Pop	21	72	59	66	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 382802 (13.98 CD)	Fiesta En La Sierra	38
22	12	18	HECTOR "EL BAMBINO" GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [M]	Hector "El Bambino" Presenta Los Anormales	4	73	62	—	VARIOUS ARTISTS LIDERES 950657 (13.98 CD)	Tierra Caliente Mix	62
23	19	19	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	74	NEW	1	CONTROL EMI LATIN 63430 (13.98 CD)	Lo Nuevo Y Lo Mejor	74
24	18	23	CARDENALES DE NUEVO LEON DISA 720416 (9.98 CD) [M]	La Mejor...Coleccion	18	75	NEW	1	PATRULLA 81 DISA 720490 (11.98 CD)	100% Puros Corridos	75
25	31	36	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14						
26	22	20	LUNYTUNES Δ MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7						
			PACESETTER								
27	37	49	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16						
28	21	24	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21						
29	32	34	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26						
30	26	29	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8						
31	23	28	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4						
32	20	15	GLORIA TREVI ○ SONY DISCOS 95543 (15.98 EQ CD) [M]	Como Nace El Universo	4						
33	25	17	DON FRANCISCO ○ UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7						
34	34	44	LOS YONIC'S FONOVISA 351589/UG (11.98 CD)	30 Recuerdos	34						
35	27	26	JUAN LUIS GUERRA Δ VENE 851000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2						
36	NEW	1	BANDA MACHOS/BANDA MAGUEY UNIVISION 310298/UG (13.98 CD)	Las Dos Grandes Bandas De Jalisco	36						
37	33	32	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 382402 (13.98 CD) [M]	El Virus Del Amor	20						
38	28	21	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2						
39	36	38	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5						
40	46	31	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75624 (11.98 CD)	Momentos De Coleccion	31						
41	NEW	1	FEY EMI LATIN 75632 (14.98 CD)	La Fuerza Del Destino	41						
42	24	27	LIBERACION DISA 720485 (12.98 CD)	Lo Mas Romantico De Liberacion	24						
43	41	46	RIGO TOVAR FONOVISA 351603/UG (11.98 CD)	30 Recuerdos	41						
44	NEW	1	VARIOUS ARTISTS FONOVISA 351585/UG (17.98 CD/DVD)	Solo Exitos Duranguenses Y Mucho Mas	44						
45	29	22	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18						
46	NEW	1	JOSE JOSE UNIVISION 310358/UG (14.98 CD)	20 Inolvidables	46						
47	35	35	JENNIFER PENA ○ UNIVISION 310288/UG (13.98 CD) [M]	Houston: Rodeo Live	10						
48	49	45	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATINO (15.98 CD)	Real	25						

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	1 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES: RECUERDOS CON AMOR (FONOVISA/UG)
2 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	2 ELIEL EL QUE HABLA CON LAS MANOS (VI)	2 VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)
3 RICARDO ARJONA SOLO (SONY DISCOS)	3 VARIOUS ARTISTS CHOSEN FEW EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BDX OFFICE)	3 LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
4 MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)	4 VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	4 VARIOUS ARTISTS PARRANDA TEQUILERA 2005 (UNIVISION/UG)
5 VARIOUS ARTISTS SUPER ESTRELLAS DEL POP (UNIVISION/UG)	5 HECTOR "EL BAMBINO" HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)	5 GRUPO CLIMAX LA TRAYECTORIA (MUSART/BALBOA)
6 GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)	6 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	6 LOS TEMERARIOS LA MEJOR...COLECCION (DISA)
7 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	7 LUNYTUNES LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISA)	7 VARIOUS ARTISTS 20 SENCILLOS NORTENOS (DISA)
8 FEY LA FUERZA DEL DESTINO (EMI LATIN)	8 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	8 VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
9 JOSE JOSE 20 INOLVIDABLES (UNIVISION/UG)	9 IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)	9 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
10 JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)	10 MARC ANTHONY VALIO LA PENA (SONY DISCOS)	10 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
11 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	11 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	11 ADAN CHALINO SANCHEZ MI HISTORIA (MODN/COSTAROLA/SONY DISCOS)
12 MDO OTRA VEZ (OLE)	12 DON OMAR THE LAST DON (VI)	12 GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)
13 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	13 DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	13 CARDENALES DE NUEVO LEON LA MEJOR...COLECCION (DISA)
14 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	14 VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	14 LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
15 CHRISTIAN CASTRO HOY QUIERO SONAR (ARIOLA/BMG LATIN)	15 VARIOUS ARTISTS LUNYTUNES PRESENTA LA MUSICA QUE TOCA EN LA CALLE (MAS FLOW/UNIVERSAL LATINO)	15 RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	16 NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATINO)	16 JAVIER SOLIS TESOROS DE COLECCION (SONY DISCOS)
17 SIN BANDERA DE VIAJE (SONY DISCOS)	17 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	17 INTOCABLE MOMENTOS DE COLECCION (EMI LATIN)
18 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	18 TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	18 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
19 SELENA SELENA REMEMBERED: HER LIFE, HER MUSIC, HER DREAM (EMI LATIN)	19 VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)	19 LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
20 JOSE MARIA NAPOLEON SERIE MAX (IM)	20 BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)	20 DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISION/UG)

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

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- Superstar Interviews
- Provocative Panels
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- Networking Events

panel topics

- **Going Mobile:** How labels, artists & publishers can take advantage and earn revenue off the ringtone frenzy.
- **Digital Days:** Who is making money online with music downloads? What's next?
- **Production Workshop:** A.B. Quintanilla & Cruz Martínez lead a live production session turning hook into song.
- **Chart Workshop:** Everything you need to know about Billboard Latin charts.
- **What Teens Want!** What they listen to, where they listen to it and if & where they buy it from.
- **Film Q&A with Fernando Trueba:** Grammy & Oscar-winning director/producer talks about the intricate marriage of film & music.
- **ASCAP Presents:** A walk through the art of the deal - every step and every segment of the industry.
- **Urban Warfare:** Urban Regional & Reggaeton. Marquee hip hop stars discuss how these two hot Latin sub-genres can find common ground.
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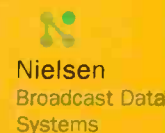
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FEBRUARY 12 2005 **Billboard** **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
Airplay monitored by Nielsen Broadcast Data Systems						
NUMBER 1 2 Weeks At Number 1						
1	1	2	3	VOLVERTE A VER G. SANTADALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
2	4	3	13	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL, JUNIOR (R. ARJONA)	Ricardo Arjona SONY DISCOS	2
3	13	34	3	HOY COMO AYER J. GUILLEN (C. VILLALOBOS)	Conjunto Primavera FONOVISA	3
4	5	4	13	TE BUSCARIA R. PEREZ (C. CASTRO, D. RIBARREN, O. MONTES)	Christian Castro ARIELA / BMG LATIN	2
5	3	5	12	EL VIRUS DEL AMOR M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	3
6	2	1	14	TODO EL AÑO S. KRYS, J. SO MEILLAN (O. BERMUDEZ, E. TORRES)	Obie Bermudez EMI LATIN	1
7	12	10	7	ME DEDIQUE A PERDERTE A. BAQUEIRO, S. GEORGE (L. GARCIA)	Alejandro Fernandez SONY DISCOS	1
GREATEST GAINER						
8	23	—	2	AIRE C. FLORES (J. L. ROSAS, J. E. CONTRERAS)	Intocable EMI LATIN	8
9	6	12	17	VOLVERE K. PAZ DE LA SIERRA (C. NATI, L. M. RAMDINO, C. POLIZZI)	K-Paz De La Sierra UNIVISION	6
10	9	9	18	PERDIDOS M. D. LEON (D. CRUZ, J. ROVIRA)	Monchy & Alexandra J&N	3
11	11	13	13	ESTA AUSENCIA K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	7
12	10	8	34	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	3
13	8	7	24	NADA VALGO SIN TU AMOR JUANES, G. SANTADALLA (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
14	22	35	3	ALGO ESTA CAMBIANDO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ARIELA / BMG LATIN	14
15	14	15	3	VOY A OLVIDARME DE MI E. ESTEFAN, JR., S. KRYS, A. CASTRO, C. VIVES (C. VIVES)	Carlos Vives EMI LATIN	14
16	7	6	15	DAME OTRO TEQUILA E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, (E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	1
17	21	24	8	PARA TI J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra VENE / UNIVERSAL LATINO	17
18	17	25	13	GASOLINA LUNY TUNES (R. AYALA, E. OAVILA)	Daddy Yankee EL CARTEL / VI	17
19	15	16	14	QUIERO SABER DE TI J. L. TERRAZAS (W. CASTILLO)	Grupo Montez De Durango DISA	9
20	16	11	15	MI MAYOR SACRIFICIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	8
21	20	19	7	TOCANDO FONDO M. D. GMM (M. D. GMM, E. GUECHA)	Kalimba SONY DISCOS	15
22	30	—	2	EL AUTOBUS P. AGUILAR, M. CAZARES (FATO)	Pepe Aguilar SONY DISCOS	22
23	19	17	16	ESCUCHA ATENTO L. PAUSINI (D. ANIEL, L. PAUSINI, C. HEDPEJ, B. AJOIA)	Laura Pausini WARNER LATINA	17
24	26	21	7	DEMASIADO R. DEL SOL, Y. HENRIQUEZ (Y. HENRIQUEZ, P. PORTILLO)	Pablo Portillo PINA / UNIVERSAL LATINO	21
25	29	31	10	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato SPKILLA (SPKILLA, V. SANTIAGO, GEM STAR, BIG MATO, E. ALMONTEL, V. ASOQUE, R. GARCIA RAMIREZ, R. AYALA, N. ALBINI, N. ALBINI) RCA / FELLA / DEF JAM / DJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato RCA / FELLA / DEF JAM / DJMG	25
26	34	26	10	LA ULTIMA CANCION GRUPO BRYNDIS (C. R. NASCIMENTO)	Grupo Bryndis DISA	20
27	28	41	3	SI ME VAS A DEJAR J. PEREZ REYES (T. VILLA)	Lalo Mora DISA	27
28	33	44	3	TE QUEDASTE A. BAQUEIRO (A. BAQUEIRO, L. GARCIA)	Ha*Ash SONY DISCOS	28
29	24	18	9	TU NO TIENES ALMA L. PEREZ, A. SANZ (A. SANZ)	Alejandro Sanz WARNER LATINA	18
30	37	—	3	ROSAS R. SAENZ QUIROZ, M. LOPEZ (X. SAN MARTIN)	Diana Reyes MUSIMEX / UNIVERSAL LATINO	30
31	RE-ENTRY	23	—	SI LA VES F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera SONY DISCOS	10
32	25	20	18	FUEGO A. B. QUINTANILLA III, C. CK, MARTINEZ (A. B. QUINTANILLA III, C. CK, MARTINEZ, L. GIRALDO, J. BLOODROCK, S. EVANS, R. FOWLER, C. PETTIFORD, G. WIGFALL) EMI LATIN	Kumbia Kings EMI LATIN	13
33	32	37	10	YA SOY FELIZ A. LIZARRAGA, J. LIZARRAGA (ASPANU)	Banda El Recodo FONOVISA	32
34	40	45	5	DE VIAJE A. BAQUEIRO, SIN BANDERA (N. SCHAJRIS, L. GARCIA)	Sin Bandera SONY DISCOS	18
35	38	29	—	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel WARNER LATINA	3
36	49	45	—	DICEN POR AHI K. SANTANDER, D. BETA, NDURT (C. BRAN, T. TERAN)	Pablo Montero RCA / BMG LATIN	12
37	36	32	—	YA NO QUEDA NADA S. GEORGE, N. DIEGA (N. DIEGA)	Tito Nieves Featuring India, Nicky Jam & K-Mil SGZ	23
HOT SHOT DEBUT						
38	NEW	1	—	SE ESFUMA TU AMOR ESTEFAN, S. GEORGE, ESTEFAN, J. L. PAGANI	Marc Anthony SONY DISCOS	38
39	27	30	26	OJALA QUE TE MUERAS J. M. ELIZONDO, M. A. ZAPATA (F. DE JESUS, MARTINEZ, JR.)	Pesado WEA/MEX / WARNER LATINA	7
40	31	33	15	LENTO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ARIELA / BMG LATIN	31
41	43	—	2	EL SOL NO REGRESA A. AVILA (A. REYERO, PONTES, P. DOMINGUEZ, VILLARRUBIA)	La 5A Estacion ARIELA / BMG LATIN	41
42	RE-ENTRY	6	—	LOCA C. CABRAL, JUNIOR, A. BARBARA (A. VEZZANI)	Ana Barbara FONOVISA	25
43	42	50	6	TE APUESTO LO QUE QUIERAS J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado WEA/MEX / WARNER LATINA	39
44	39	49	14	COSA DEL DESTINO A. PIRES, C. ROSA, P. DURAND (A. PIRES, F. PIRES, J. JUNIOR, A. VERDE, F. LOPEZ ROSSI)	Alexandre Pires ARIELA / BMG LATIN	4
45	35	27	18	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena UNIVISION	18
46	50	—	2	YO ME QUEDA SIN NADIE S. VALTIERREZ, J. L. CORRAL (M. EUSSE, TOLEDO, F. RESTREPO)	La Autoridad De La Sierra DISA	46
47	46	39	14	A MANOS LLENAS F. MEZA (E. GARIWAY)	Isabela DISA	27
48	RE-ENTRY	19	—	SOMBRAS A. A. ALBA (F. LOMUTO, J. M. CONTURSI)	Los Temerarios FONOVISA	32
49	NEW	1	—	DAME ESTA NOCHE T. TORRES (T. TORRES, A. JIMENEZ)	Tommy Torres OLE	49
50	NEW	1	—	RESISTIRE T. ROSARIO (D. FEKARIS, F. PERREN)	Tono Rosario UNIVERSAL LATINO	50

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	VOLVERTE A VER SURCO / UNIVERSAL LATINO	JUANES	1	21	DEMASIADO PINA / UNIVERSAL LATINO	PABLO PORTILLO
2	2	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	2	29	DICEN POR AHI RCA / BMG LATIN	PABLO MONTERO
3	3	TE BUSCARIA ARIELA / BMG LATIN	CHRISTIAN CASTRO	3	24	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
4	7	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	4	17	LENTO ARIELA / BMG LATIN	JULIETA VENEGAS
5	4	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	5	25	EL SOL NO REGRESA ARIELA / BMG LATIN	LA 5A ESTACION
6	8	ESTA AUSENCIA VALE / UNIVERSAL LATINO	DAVID BISBAL	6	26	COSA DEL DESTINO ARIELA / BMG LATIN	ALEXANDRE PIRES
7	13	ALGO ESTA CAMBIANDO ARIELA / BMG LATIN	JULIETA VENEGAS	7	31	DAME ESTA NOCHE OLE	TOMMY TORRES
8	6	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATINO	JUANES	8	27	GASOLINA EL CARTEL / VI	DADDY YANKEE
9	10	TOCANDO FONDO SONY DISCOS	KALIMBA	9	—	SABES UNA COSA WARNER LATINA	LUIS MIGUEL
10	5	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	10	28	PARA TI VENE / UNIVERSAL LATINO	JUAN LUIS GUERRA
11	16	EL AUTOBUS SONY DISCOS	PEPE AGUILAR	11	39	OTRA VEZ OLE	MOO
12	9	ESCUCHA ATENTO WARNER LATINA	LAURA PAUSINI	12	38	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO RCA / FELLA / DEF JAM / DJMG	ROCCO A. FELLA / DEF JAM / DJMG
13	12	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	13	—	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA
14	15	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES	14	30	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
15	11	MIEDO SONY DISCOS / EMI LATIN	PEPE AGUILAR	15	40	QUIERO AVALON SONY DISCOS	DANIELA PEOLTI
16	19	PERDIDOS J&N	MONCHY & ALEXANDRA	16	—	AMOR DEL BUENO SONY DISCOS	REYLI BARBA
17	18	TE QUEDASTE SONY DISCOS	HA*ASH	17	36	NI AHORA NI NUNCA MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
18	14	TU NO TIENES ALMA WARNER LATINA	ALEJANDRO SANZ	18	33	LA FUERZA DEL DESTINO EMI LATIN	FEY
19	23	DE VIAJE SONY DISCOS	SIN BANDERA	19	—	ELLA EMI LATIN	BEBE
20	20	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	20	32	CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	PERDIDOS J&N	MONCHY & ALEXANDRA	1	20	VOLVERTE A VER SURCO / UNIVERSAL LATINO	JUANES
2	9	PARA TI VENE / UNIVERSAL LATINO	JUAN LUIS GUERRA	2	30	LOCO POR TU AMOR M.P.	EDDIE SANTIAGO
3	3	YA NO QUEDA NADA SGZ	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	3	34	TODO ES MENTIRA SGZ	FRANKIE NEGRO
4	2	GASOLINA EL CARTEL / VI	DADDY YANKEE	4	25	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATINO	JUANES
5	4	RESISTIRE UNIVERSAL LATINO	TONO ROSARIO	5	39	LAMENTO BOLIVIANO AMARICA / J&N	AMARIS Y LA BANDA DE ATAKKE
6	11	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	6	28	ESTA NOCHE TRAVESURA FLOW / UNIVERSAL LATINO	DJ NELSON
7	14	LO QUE PASO, PASO EL CARTEL / VI	DADDY YANKEE	7	22	HONY TU SI JONY J&N	KINITO MENDEZ
8	6	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO RCA / FELLA / DEF JAM / DJMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO RCA / FELLA / DEF JAM / DJMG	8	31	VEN DEVORAME OTRA VEZ M.P.	CHARLIE CRUZ
9	27	VEN TU J&N	DOMENIC MARTE	9	13	TRAIGO FUEGO M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
10	16	VALIO LA PENA SONY DISCOS	MARC ANTHONY	10	29	GRITA CONMIGO SGZ	CHARLIE CRUZ
11	5	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	11	26	DEMASIADO PINA / UNIVERSAL LATINO	PABLO PORTILLO
12	18	SE ESFUMA TU AMOR SONY DISCOS	MARC ANTHONY	12	35	ESTA AUSENCIA VALE / UNIVERSAL LATINO	DAVID BISBAL
13	7	JULITO MARRANA WHITE LION / SONY DISCOS	JULIO VOLTIO	13	—	HOY LATIN FLAVA	L.O.A. FEATURING CHEKA
14	12	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	14	24	PIEDRAS Y FLORES SONY DISCOS	GILBERTO SANTA ROSA
15	15	FABRICANDO FANTASIAS SGZ	TITO NIEVES	15	36	HORA ENAMORADA OLE	ELVIS CRESPO
16	17	YA LO SE VI	MAGNATE & VALENTINO	16	23	DILE PERFECT IMAGE	IVY QUEEN
17	19	PUNTO Y APARTE WHITE LION / BMG LATIN	TEGO CALDERON	17	—	ENAMORAITO SONY DISCOS	OSCAR O LEON
18	10	LAS AVISPAS VENE / UNIVERSAL LATINO	JUAN LUIS GUERRA	18	33	MACHETE EL CARTEL / VI	DADDY YANKEE
19	8	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES	19	—	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA
20	21	QUIERO M.P.	TITO ROJAS	20	—	TE BUSCARIA ARIELA / BMG LATIN	CHRISTIAN CASTRO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	1	25	PA QUE SON PASIONES FONOVISA	CONJUNTO PRIMAVERA
2	4	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA	2	22	LOCA FONOVISA	ANA BARBARA
3	6	AIRE EMI LATIN	INTOCABLE	3	24	ABEJA REINA UNIVERSAL LATINO	LA ORIGINAL BANDA EL LIMON
4	2	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	4	32	SOMBRAS FONOVISA	LOS TEMERARIOS
5	3	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	5	30	ADIOS AMOR TE VAS DISA	GRUPO MONTEZ DE DURANGO
6	5	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	6	20	LOS MALES DE MICELA DISA	VOCES DEL RANCHO
7	11	LA ULTIMA CANCION DISA	GRUPO BRYNDIS	7	39	UNA LIMOSNA PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
8	8	SI ME VAS A DEJAR DISA	LALO MORA	8	34	SI LA QUIERES PROCAN / DISA	LOS HORSOCOPOS DE DURANGO
9	12	ROSAS MUSIMEX / UNIVERSAL LATINO	DIANA REYES	9	27	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
10	10	YA SOY FELIZ FONOVISA	BANDA EL RECODO	10	28	BIENVENIDO AL AMOR UNIVISION	DUELO
11	13	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	11	31	INVISIBLE EMI LATIN	INTOCABLE
12	7	OJALA QUE TE MUERAS WEA/MEX / WARNER LATINA	PESADO	12	26	MI TRISTEZA DISA	PALOMO
13	9	FUEGO EMI LATIN	KUMBIA KINGS	13	31	SEÑOR MESERO FONOVISA	BRONCO EL GIGANTE DE AMERICA
14	14	TE APUESTO LO QUE QUIERAS WEA/MEX / WARNER LATINA	PESADO	14	37	MUJERES SIEMPRE MUJERES UNIVISION	ODN FRANCISCO
15	19	YO ME QUEDA SIN NADIE DISA	LA AUTORIDAD DE LA SIERRA	15	35	MI PRIMER AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
16	16	LA ULTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	16	33	A LISTED DISA	BETO

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Mexico: Consuelo Velazquez, who died Jan. 22 of complications from a fall, was honored at a ceremony Jan. 23 in Mexico City's Palacio de Bellas Artes. Velazquez, 84, is best-remembered for her standard "Bésame Mucho," which has been translated into more than 20 languages and recorded by a wide variety of acts, including the Beatles, Frank Sinatra, Wes Montgomery and Plácido Domingo.

According to her son, Mariano Rivera, Velazquez died with seven unrecorded songs available. The first one slated to be heard is "Mi Bello Mazatlán," which will be recorded by Banda el Recodo. Two other songs, "Por El Camino" and "Donde Siempre," will be recorded by other artists. El Recodo's rendition of "Mi Bello Mazatlán" will be part of a compilation album dedicated to the famous Mexican port city.

TERESA AGUILERA

On Jan. 26, Mexican singer Belinda was honored by concert promoter OCdesa for registering 11 sell-outs at Mexico City's Auditorio Nacional. The shows, which drew 100,000 people, set a record at the venue for a female artist. The previous record holder was Fey, formerly with Sony, now signed to EMI. Belinda's tour traveled to 40 Mexican cities. In other news related to the artist, the Sony BMG singer also received a platinum album for sales of 200,000 copies of her self-titled debut album in Mexico alone.

TERESA AGUILERA

In Spain: Singer/songwriter Jorge Drexler has been nominated for a Grammy Award in the best original song category for "Al Otro Lado Del Río" from "The Motorcycle Diaries." Film director Walter Salles personally asked Drexler to write a song for his film. Drexler's current album, "Eco" (Dro East West/Warner), is set to be rereleased to include "Al Otro Lado Del Río." Also coming is a DVD featuring the making of the album and concert clips.

LEILA COBO

In Chile: The 46th annual Viña del Mar Festival will take place Feb. 16-21 in Chile's seaside resort town of Viña del Mar. Acts scheduled to perform include Juanes, La Oreja de Van Gogh, Paulina Rubio, Marco Antonio Solís, Babasónicos, Lucybell, Miguel Bosé, Obie Bermúdez, David Bisbal, La Ley, Café Tacuba, Fey, Los Auténticos Decadentes, Alberto Plaza and Julieta Venegas.

The fest, which will take place as usual at the Quinta Vergara stage, will be hosted by Ricardo Montaner and Myriam Hernández. In addition to the performances by established acts, Viña will also host its 16th annual song festival. Ten songs will compete in the "international" category while six songs compete in the "folk" category. Cash prizes are given to the winning song and winning performer.

LEILA COBO

Universal Remains Top Brazilian Label

BY TOM GOMES

SAO PAULO, Brazil—Universal Music Brazil maintains its reign as the top-selling label in the country and local music continues to rule the charts, according to year-end 2004 numbers



EBOLI: UNIVERSAL'S FINALIZATION OF ITS RESTRUCTURING HELPED IT STAY NO. 1

provided by Brazil's Assn. of Record Companies (ABPD).

More surprising on the year-end charts, however, was the rise of two labels in particular: EMI, which ended 2004 as the second-biggest-selling label, and the independent Indie Records.

Universal garnered 20.7% in market share, while EMI pulled in 16.5%.

EMI rallied to its second-place slot thanks to a three-pronged

approach, according to chairman Marcos Maynard.

"We reorganized the catalog, which strengthened our sales; we signed up great artists from different styles; and most of all, we gave priority to A&R," he says. EMI's releases included new titles by Simone, Ivan Lins and Rita Lee.

"The development of new products on DVD also helped us," Maynard adds, noting that EMI saw a 30.9% increase in sales for 2004 over 2003.

Indie, which started self-distributing product in 2004 after ending an agreement with Universal, placed two titles—Teodoro & Sampaio's "Mulher Chorona Ao Vivo" and Alcione's "Faz Uma Loucura Por Mim"—among the 20 top-selling CDs of the year. Indie also had five DVDs among the 20 top sellers, all of them representing typical Brazilian genres.

For Universal, the trick for staying on top, according to chairman José Eboli, had much to do with the company's restructuring, which started in 2003 and is now finalized.

Also, he adds, "we were able to achieve these results thanks to the strong sales of titles by international artists, such as U2, Eminem and the Bee Gees. And also the explosion of Ivete Sangalo's 'MTV Ao Vivo.'"

Sangalo's release sold half a million CDs and 300,000 DVDs, making it the biggest-selling DVD in Brazilian history, according to ABPD.

"We are the company that has most

invested in the DVD format," Eboli says. "Those investments make the whole difference, since 33% of our sales come from that format."

The top-selling CDs reveal a trend that has long been observed in Brazil: National artists control the market.



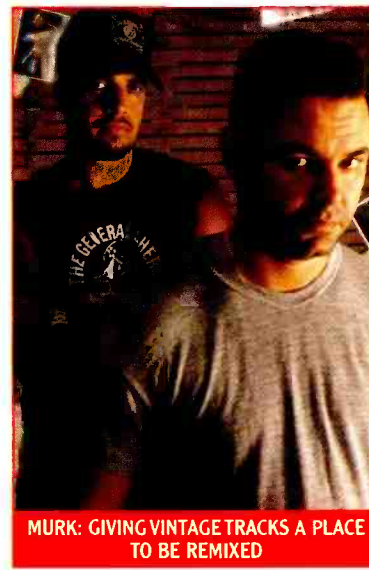
MAYNARD: THREE-PRONGED EFFORT LED EMI TO THE NO. 2 SPOT

Only four of the 20 titles are international, and three are soundtracks to Brazilian soap operas or sitcoms.

The list also highlights the phenomenon of rock act Legião Urbana. Although it has been almost 10 years since the death of lead singer Rerato Russo and the subsequent breakup of the band, there are three Legião Urbana titles on the top-selling list—two live albums and one compilation—all released posthumously.

Nothing Murky In Murk Label Revival

Pioneering house music duo **Murk** will relaunch its **Murk Recordings** label in March. The move coincides with the introduction of new imprint **Murk Classics**, which will spotlight remixes of vintage tracks from the parent label's revered vaults.



MURK: GIVING VINTAGE TRACKS A PLACE TO BE REMIXED

To celebrate both labels, Murk masterminds **Oscar Gaetan** and **Ralph Falcon** (who collectively record under numerous aliases) will host a March 26

party at the Amika club in Miami. Guest DJ for the evening is **Sander Kleinenberg**, who is confirmed to remix a track for Murk Classics.

According to Gaetan, there are many reasons for the relaunch and new label. "There is resurgence in licensing requests for the older songs," he tells *Billboard*. "Also, more and more DJs are playing the older stuff."

Gaetan credits this to the original songs' raw, stripped-down production, along with the fact that they were real songs. "There is a lack of songs on today's dancefloors," he says.

True. Play a song like the **Fog's** "Been a Long Time" or **Liberty City's** "Some Lovin'" (both Murk productions) in a club today and watch the energy in the room shift dramatically—in a positive way.

And because DJs have been expressing an interest in remixing such classic material, "it only made sense for us to start up Murk Classics," Gaetan explains.

In the coming months, Murk Classics will issue **Steve Lawler** and **Desyn Masiello** remixes of **Funky Green Dogs'** "Reach for Me" and **Deep Dish** re-rubs of "Release Myself" by **Coral Way**

Chiefs, among others.

Upcoming releases from Murk Recordings include a still-untitled track from Murk that will arrive just in time for the Winter Music Conference in March.

This will be one of many new productions from Murk, Gaetan assures. "Ralph and I have been working on a lot of new material—most of which will be released on our own label," he notes. In this way, he adds, "we remain in complete control of our music."

In the midst of all this activity, Gaetan remains a weekly resident DJ at Space, while Falcon maintains his weekly residency at Crobar. Both clubs are in Miami and both residencies are, ironically enough, on Saturday nights. Murk, the duo, began its monthly residency at Crobar in New York last month.

CHERISHED BEGINNING: Last year, **Plummet** scored a top five Hot Dance Club Play and a top 10 Hot Dance Radio Airplay hit with an energized, spirited cover of **Sade's** "Cherish the Day."

Signed to **Big 3 Records** by way of a production deal with **Eric "DJ X" Muniz** and **Xquizit**

Beat Box™

By Michael Paoletta
mpaoletta@billboard.com

Records & Productions, Plummet is putting the finishing touches on its debut album.

Scheduled for an April release, the full-length will be preceded by the single "50 Ways to Leave Your Lover," a cover of **Paul Simon's** mid-'70s chart-topper. With "50 Ways," Plummet may very well enjoy its third club/radio hit (with "Damaged" being its first in 2001).

MUSICAL SHOES: **Rodomaal** Featuring **Nicinha's** "Musica Feliz" will be heard in the 20th Century Fox movie "In Her Shoes." Due in cinemas April 8, the film stars **Toni Colette**, **Shirley MacLaine** and **Cameron Diaz**.

"Musica Feliz"—pulled from the catalog of **Ben Watt's** British label **Buzzin' Fly**—was placed in the film by **Miguel Govea Jr.** and **Celine Palavioux** of synchronization rights firm **the Licensing Team**.

FEBRUARY 12 2005 **Billboard** HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist
Sales data compiled by Nielsen SoundScan				
NUMBER 1 1 Week At Number 1				
1	NEW	1	BREATHE MUTE 9259	Erasure
2	1	1	TEMPTED TO TOUCH (REMIXES) ATLANTIC 93648/AG	Rupee
3	2	2	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
4	8	2	GALVANIZE The Chemical Brothers Featuring Q-Tip FREESTYLE DUST 76599/ASTRALWERKS	The Chemical Brothers Featuring Q-Tip
5	4	4	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES) WARNER BROS. 42777	Seal
6	7	5	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
7	3	3	ENJOY THE SILENCE...04 MUTE/REPRISE 42757/WARNER BROS.	Depeche Mode
8	6	6	TURN ME ON (REMIXES) ATLANTIC 88374/AG	Kevin Lyttle
9	NEW	1	WAITING FOR ALEGRIA TOMMY BOY SILVER LABEL 2464/TOMMY BOY	Tony Moran & Ric Sena Present Zhana Saunders
10	9	2	HOME STAR 89 1291	Suzanne Palmer
11	10	7	STILL (REMIXES) ELEKTRA/ATLANTIC 61822/AG	Tamia
12	16	14	WHAT YOU WAITING FOR? INTERSCOPE 003645	Gwen Stefani
13	19	12	SOLDIER (M. JOSHUA REMIX/LOSE MY BREATH (P. RAUHOFFER/M. JOSHUA MIXES) COLUMBIA 70322/SONY MUSIC	Destiny's Child Feat. T.I. & Lil Wayne
14	5	9	DA YA THINK I'M SEXY? (REMIXES) WARNER BROS. 42776	Rod Stewart
15	15	17	FLASHDANCE YOSHITOSH/DI/DI/DEEP DISH	Deep Dish
16	12	10	SILENCE 2004 NETTWERK 33234	Delerium Featuring Sarah McLachlan
17	14	11	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 78818/SONY MUSIC	George Michael
18	17	13	SURFING ON A ROCKET SOURCE 86899/ASTRALWERKS	Air
19	NEW	1	LET ME BE YOUR FANTASY WATER 060435/VARESE SARABANDE	Ashley Jade
20	11	8	JUST BE BLACK HOLE 33236/NETTWERK	Tiesto Featuring Kirsty Hawkshaw
21	13	16	ONLY IF I WATER 060434/VARESE SARABANDE	Kate Ryan
22	18	15	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
23	23	19	WHO IS SHE 2 U (REMIXES) ATLANTIC 93389/AG	Brandy
24	21	22	ME AGAINST THE MUSIC JIVE 5757/ZOMBA	Britney Spears Feat. Madonna
25	25	19	FLAWLESS (GO TO THE CITY) AEGEAN/EPIC 77210/SONY MUSIC	George Michael

FEBRUARY 12 2005 **Billboard** HOT DANCE RADIO AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
Airplay compiled by Nielsen Broadcast Data Systems				
NUMBER 1 1 Week At Number 1				
1	3	15	HOW WOULD U FEEL DMI/ULTRA	David Morales With Lea-Lorien
2	2	3	1, 2 STEP SHO NUFF-MUSIC/LAFACE/ZOMBA	Ciara Featuring Missy Elliott
3	1	18	LOSE MY BREATH COLUMBIA	Destiny's Child
4	7	6	I BELIEVE IN YOU CAPITOL	Kylie Minogue
5	5	21	SURRENDER ROBBINS	Lasgo
6	4	16	WALK INTO THE SUN CAPITOL	Dirty Vegas
7	11	8	ALL THIS TIME ULTRA	Jonathan Peters Presents Sylver Logan Sharp
8	6	9	TEMPTED TO TOUCH ATLANTIC	Rupee
9	8	15	IT'S YOU TOMMY BOY SILVER LABEL/TOMMY BOY	Sin Plomo
10	13	18	CALL ON ME ULTRA	Eric Prydz
11	12	26	I LIKE IT YOSHITOSH/DEEP DISH	Narcotic Thrust
12	10	19	YOU NEVER KNOW ROBBINS	Marly
13	15	27	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi
14	20	9	CAN'T GO ON KOCH	Mike Rizzo Presents Allie
15	19	6	THE WEEKEND ULTRA	Michael Gray
16	14	12	(REACH UP FOR THE) SUNRISE EPIC	Duran Duran
17	22	2	SICK AND TIRED DAYLIGHT/EPIC	Anastacia
18	9	11	SOMEBODY TOLD ME ISLAND/JMJG	The Killers
19	16	3	PUT 'EM HIGH ULTRA	Stonebridge Featuring Therese
20	NEW		SAND IN MY SHOES ARISTA/RMG	Dido
21	NEW		THE WONDER OF IT ALL TOMMY BOY SILVER LABEL/TOMMY BOY	Kristine W
22	NEW		RICH GIRL INTERSCOPE	Gwen Stefani Featuring Eve
23	23	9	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL/TOMMY BOY	Armand Van Helden
24	21	15	WHICH WAY YOU'RE GOING YOU/ULTRA	Robbie Rivera
25	NEW		JUST BE BLACK HOLE/NETTWERK	Tiesto Featuring Kirsty Hawkshaw

FEBRUARY 12 2005 **Billboard** TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
Sales data compiled by Nielsen SoundScan				
NUMBER 1 1 Week At Number 1				
1			THE CHEMICAL BROTHERS FREESTYLE DUST 63282/ASTRALWERKS	Push The Button
2	NEW		ERASURE MUTE 9259	Nightbird
3	1	95	THE POSTAL SERVICE SUB POP 595 [M]	Give Up
4	NEW		THE RIDDLER & VIC LATINO ULTRA 1249	Ultra.Dance 06
5	2	27	SCISSOR SISTERS UNIVERSAL 002772/UMIG [M]	Scissor Sisters
6	NEW		M83 MUTE 9281 [M]	Before The Dawn Heals Us
7	3	77	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
8	NEW		LEMON JELLY 4AD 40182/BEGGARS GROUP	'64-'95
9	4	12	THE HAPPY BOYS ROBBINS 75051	Dance Party (Like It's 2005)
10	5	13	TIESTO BLACK HOLE 30393/NETTWERK [M]	Parade Of The Athletes
11	7	13	VARIOUS ARTISTS ULTRA 1240	Ministry Of Sound: The Annual 2005
12	6	37	THE STREETS VICE 61534/ATLANTIC	A Grand Don't Come For Free
13	8	25	PAUL OAKENFOLD PERFECTO 90724/THRIVE	Creamfields
14	9	48	ZERO 7 ULTIMATE OILEMMA/ELEKTRA 61558/AG [M]	When It Falls
15	10	14	DEPECHE MODE MUTE/REPRISE 48781/WARNER BROS.	Remixes 81-04
16	NEW		LASGO ROBBINS 75052	Far Away
17	12	43	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0
18	13	20	THE PRODIGY XL/MAVERICK 47990/WARNER BROS.	Always Outnumbered, Never Outgunned
19	16	17	FATBOY SLIM ASTRALWERKS 74432/VIRGIN	Palookaville
20	11	10	BAD BOY JOE MEGAMIX/DEE VEE 2005/MUSICRAMA	The Best Of... NYC Vocal Clubhouse: 1am Sessions
21	17	70	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
22	14	31	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 075 [M]	The Outernational Sound
23	19	14	DEPECHE MODE MUTE/REPRISE 48780/WARNER BROS.	Remixes 81-04 (Limited)
24	15	13	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0038*	Babylon Rewind
25	18	21	VARIOUS ARTISTS ULTRA 1225	Ultra.Trance: 4

* Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 9 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heintzsee title. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 12 2005 **Billboard** HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist
Sales data compiled by Nielsen SoundScan				
NUMBER 1 2 Weeks At Number 1				
1	1	4	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES) WARNER BROS. 42777	Seal
2	4	9	BACK TO LOVE ACT 2 007/MUSIC PLANT	Rachel Panay
3	5	11	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES) OJYSSEY/SONY CLASSICAL PROMO/JVM	Casey Stratton
4	9	14	KUMBALAWA (ROGER SANCHEZ MIXES) CIRQUE DU SOLEIL PROMO	Kumbalawa
5	10	18	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES) COLUMBIA 71174	Darren Hayes
6	13	25	SOLDIER (REMIXES) COLUMBIA 70322	Destiny's Child Featuring T.I. & Lil Wayne
7	6	3	THE WONDER OF IT ALL (REMIXES) TOMMY BOY SILVER LABEL 2460/TOMMY BOY	Kristine W
8	2	6	HOW COULD I LIE (RALPHI & E. BAEZ MIXES) MIDAS PROMO	Angel
9	14	17	HALF A MILE AWAY NEBULA 9 66923	Debby Holiday
10	3	2	DA YA THINK I'M SEXY? (REMIXES) WARNER BROS. 42776	Rod Stewart
11	15	19	U AIN'T THAT GOOD STAR 89 1276	Sheila Brody
12	17	20	TRUE FAITH GBR PROMO	K
13	7	12	SILENCE 2004 NETTWERK 33234	Delerium Featuring Sarah McLachlan
14	21	27	I BELIEVE IN YOU CAPITOL PROMO	Kylie Minogue
15	22	28	LA LA (SHARP BOYS REMIXES) Geffen Promo	Ashlee Simpson
16	23	26	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES) AVEX/NITEGROOVES 220/KING STREET	M-Flo Loves Ryuichi Sakamoto
17	8	7	FEEL YOU ALYSN/ROOVES CD/M 007	Alyson
18	27	45	SHOW IT TOMMY BOY SILVER LABEL 2466/TOMMY BOY	Friburn & Urik
19	11	5	THE JOINT IS JUMPIN' (J. BUDZ/BLUEROOM/TWISTED DEE & JAYITO MIXES) D1 PROMO	D1 Featuring Lisa Hunt
20	26	31	I AM (THE RISING) [JOHNNY ROCKS MIXES] CATZ 0801	Taborah
POWER PICK				
21	29	37	BREATHE MUTE 9259	Erasure
22	12	10	HOME (REMIXES) SIMPLYRED.COM PROMO/RED INK	Simply Red
23	16	15	HIT MY HEART BENZ STREET/ZYX PROMO/WAAGO	Benassi Bros. Featuring Dhany
24	36	41	AVALON ASTRALWERKS 70937/VIRGIN	Juliet
25	32	46	HOW CAN I BE FALLING TS PROMO	Jennifer Green
HOT SHOT DEBUT				
26	NEW		JUST LET GO CAPITOL 70440	Fischerspooner
27	NEW		GALVANIZE FREESTYLE DUST 76599/ASTRALWERKS	The Chemical Brothers Featuring Q-Tip
28	NEW		MAYBE (ILLCIT/BINI & MARTINI/ALMIGHTY MIXES) 19 PROMO	Emma
29	NEW		FAIRYTALE RADICAL 99211	The Replacement Featuring Maria Neskovski
30	NEW		LOSE MY BREATH (P. RAUHOFFER/P. JOHNSON/M. JOSHUA MIXES) COLUMBIA 70322	Destiny's Child
31	NEW		SHADOWS TOMMY BOY SILVER LABEL 2462/TOMMY BOY	House Of Voodoo Featuring Emily Jaffe
32	NEW		MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY	Armand Van Helden
33	NEW		CALL ON ME ULTRA 1245	Eric Prydz
34	NEW		COPACABANA (REMIXES) CONCORD PROMO	Barry Manilow
35	NEW		FREE THE WORLD (JASON RANDOLPH REMIX) JA-TAIL PROMO	LaToya Jackson
36	NEW		WAITING FOR ALEGRIA TOMMY BOY SILVER LABEL 2464/TOMMY BOY	Tony Moran & Ric Sena Present Zhana Saunders
37	NEW		FREEFALLING KOCH 9658	Kat People
38	NEW		WITHOUT LOVE WAAGO PROMO	Sun
39	NEW		HOME STAR 89 1291	Suzanne Palmer
40	NEW		I'M DONE KING BRAIN 51688/ARTEMIS	King Brain Presents N.I.C.
41	NEW		WHAT YOU WAITING FOR? INTERSCOPE 003645	Gwen Stefani
42	NEW		STRESS TWEED D 0007	Danny "Buddah" Morales
43	NEW		LOVE IS A DRUG (CREAMER & K REMIXES) NY LOVE IMPORT	Rosko
44	NEW		BE HAPPY VINYL SOUL 13-/MUSIC PLANT	Georgie Porgie
45	NEW		1, 2 STEP (REMIXES) SHO NUFF-MUSIC/LAFACE PROMO/ZOMBA	Ciara Featuring Missy Elliott
46	NEW		PUT 'EM HIGH ULTRA 1254	Stonebridge Featuring Therese
47	NEW		TEMPTED TO TOUCH (LENNY B./FORD/DJ VOLUME/ERIC S. MIXES) ATLANTIC 93646	Rupee
48	NEW		EWOHEWAY VINYL SOUL 130/MUSIC PLANT	Friscia & Lamboy
49	NEW		VERTIGO (JACKNIFE LEE MIXES) INTERSCOPE PROMO	U2
50	NEW		WATCHING CARS GO BY (SASHA REMIX) EMPEROR NORTON 053	Felix Da Housecat

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

Womack's Back, And Back To Her Roots

BY DEBORAH EVANS PRICE

NASHVILLE—After a three-year break between albums, Lee Ann Womack is back with a new set that has Music Row buzzing.

Returning full circle to her country roots, "There's More Where That Came From" (due Feb. 8 from MCA Nashville) showcases the Texas-born singer serving up a collection of tunes reminiscent of Loretta Lynn, Dolly Parton and Tammy Wynette.

In fact, those icons helped shape Womack's vision for the new record. "In my office I have these framed album covers [of] Loretta, Tammy, Dolly, Connie Smith [and] Jessi Colter all hanging on my wall," Womack says.

She will be able to add her own framed album to her collection as MCA is issuing the set on vinyl as well as CD, and the cover has a very retro look.

But most important, the music could take its place alongside any of country music's timeless classics. It finds Womack wrapping her sweet, buttery vocals around a strong collection of songs penned by Don Schlitz, Brett James, Sonny Throckmorton and Kostas, among others.

She debuted the album's songs in front of an industry crowd Jan. 20 at Nashville's Ryman Auditorium to an enthusiastic response.

CAUGHT IN THE TURMOIL

Womack admits to being a little frustrated with the music business prior to recording this album. "I just didn't know really what to do. I didn't know what direction to go," she says.

"At the time there was a lot of label turmoil," says Womack, who started her career on the now-defunct Decca label. "They kept downsizing and regrouping, so I didn't know what would happen to a record if I did turn one in, because

every time I've turned in a record, the label has shut down. So, I just decided to lay low."

Womack's self-titled debut on Decca peaked at No. 9 on the *Billboard* Top Country Albums chart and was certified platinum. Her sophomore effort, "Some Things I Know," arrived while Decca was closing and some of its roster—including Womack—was being folded into MCA. It peaked at No. 20 and was certified gold.

Womack's third album, "I Hope You Dance," was a huge success, selling 2.6 million copies, according to Nielsen SoundScan. But the follow-up, "Something Worth Leaving Behind," came out as MCA and Mercury were being merged into Universal Music Group Nashville and sold only 287,000 units.

Womack says those situations taught her to go with the flow and wait for her next opportunity. She began working on the new album when her husband, producer Frank Liddell, gave her a song that spurred her creative juices.

"Frank brought home 'I May Hate Myself in the Morning.' It was almost like the song said, 'Just go with me, this is the direction we need to go,'" she says of tune, which became the album's first single. It is No. 15 on the Hot Country Singles & Tracks chart this issue. "With every record I usually will find one song as the anchor and build the record around it. That was the song for this record that I started with, and I [looked] for material that fit with that."

Initial response from country radio has been enthusiastic.

"I love the new single. It's got a throwback sound," KZLA Los Angeles operations manager R.J. Curtis says. "It reminds me of something we might have heard in the '70s—twin fiddles, traditional approach, understated vocal."

Curtis says the new album will be somewhat of "a reintroduction project" for Womack. "She had one of the most famous songs of the last 10 years [with "I Hope You Dance"], but the song is bigger than the artist. She has been operating below the radar, so she'll have to start over in some respects," he says.

A BLESSING AND A CURSE

Womack says the success of "I Hope You Dance" was "a double-edged sword... If you sell millions of

records, the label wants and expects you to come back and do it again. So there is pressure."

She admits that pressure caused her to really overthink that massive hit's follow-up album. "I thought so much, harder than I've ever worked before on a record on 'Something Worth Leaving Behind,' and it just didn't work," Womack says. "I promised myself with this record I wouldn't think at all. I would just totally follow my heart and not my head."

Byron Gallimore produced "There's More Where That Came From" (except for one cut by Greg Droman). The album features the kind of traditional country Womack grew up lis-



NAB Reminder: You Heard It First On The Radio

Brad Paisley, LeAnn Rimes and Lee Ann Womack are lending their voices to the National Assn. of Broadcasters' "Radio. You Hear It Here First" campaign.

Each has recorded radio testimonials listing career accomplishments that happened after their music was first heard on the radio.

In her spot, Womack says, "It's one of the best moments in an artist's life to hear your record on the radio for the first time."

The ads are airing nationwide as part of the radio industry's largest organized effort to tout its own strengths. The intent is to stem audience erosion from such rivals as iPods, videogames and DVDs, as well as satellite radio.

The country stars join artists from other genres who have recorded similar announcements. They include Alicia Keys, Ashanti, Avril Lavigne, Hoobastank, Ludacris and Nelly.

The ads, developed by New York advertising firm DeVito-Verdi, will continue to air for several months.

Most of the major radio groups, including Clear Channel, Infinity, Cumulus, Emmis and Citadel, are providing free airtime. The campaign also includes print and Internet ads.

ON THE ROW: Johnny Rose has exited Universal Music Group Nashville, where he was VP of marketing. A replacement has not been named. Rose was head of marketing at DreamWorks Records in Nashville until that label merged with UMG in May 2003.

Gator Michaels is promoted from national director of promotion to the newly created position of VP of field promotion at Warner Bros. Nashville. He joined the company in 2002 after being VP of promotion at Dreamcatcher Records in Nashville.

Tammy Ragusa has exited Capitol Records Nashville, where she was manager of marketing and product development. She plans to pursue opportunities in independent marketing and publicity.

RCA Label Group has hired former Premiere Radio Networks senior director of country programming Maurice Miner for a newly created independent consulting role. A company release says his job will be to "create focused imaging of the entire roster of RLG artists."

FANNING THE FLAMES: Comedian Jeff Foxworthy has been tapped to host the 2005 CMT Music Awards, which have been set for April 11 in Nashville. Kenny Chesney, Toby Keith, Big & Rich and Gretchen Wilson are the first announced performers.

The live program, which formerly sported the lengthy and confusing title CMT Flame Worthy Video Music Awards, will be tele-

cast on CMT from 8 p.m. to 10 p.m. EST from the Gaylord Entertainment Center. The winners are determined by votes cast by fans and CMT viewers. Tickets go on sale Feb. 19.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



SIGNINGS: Famous Music Nashville has signed hit country and pop songwriter/producer Steve Bogard to a long-term, global publishing deal.

Bogard's hits include George Strait's "Carried Away" and "Carrying Your Love With Me" and Rascal Flatts' "Prayin' for Day-

light." As a producer, his credits include Michelle Wright and Brad Cotter.

ENDORSEMENTS AROUND: Mercury artist Julie Roberts has been selected as the face and voice of a new advertising campaign for "Good Morning America." The "Good to Go" campaign for the ABC show kicked off Jan. 27.

In addition to singing the theme song, Roberts is featured in on-air promos, print advertisements and movie theater promos.

In other endorsement news, Tim McGraw recently shot a TV commercial in Los Angeles with duet partner Nelly for McGraw's long-time tour sponsor, Bud Light.

Terri Clark has partnered with a group of regional Dodge dealers and will star in a yearlong run of TV, radio and print advertisements for the "Better in a Dodge" campaign. The ads will run in Arkansas, Louisiana, Mississippi, New Mexico, Oklahoma, Texas and Tennessee.

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Billboard **TOP COUNTRY ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
						NUMBER 1 / HOT SHOT DEBUT	1 Week At Number 1										
1			1			KENNY CHESNEY BNA 61530/RLG (11.98 CD)	Be As You Are: Songs From An Old Blue Chair	1	37	31	28	8			REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4
2			1			LEANN RIMES CURB 78859 (11.98 CD)	This Woman	2	38	28	25	7			GARY ALLAN ● MCA NASHVILLE 000117/UMGN (8.98/12.98)	See If I Care	2
3	1	1	12			SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	1	39	30	26	4			SHEDAISY LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Sweet Right Here	2
4	2	3	18			RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (11.98 CD)	Feels Like Today	1	40	37	35	3			LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
5	5	5	38			GRETCHEN WILSON ▲ ³ EPIC 90903/SONY MUSIC (11.98 CD)	Here For The Party	1	41	45	47	2			LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2
6	3	2	17			TOBY KEITH ▲ ² DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2	42	56	59	2			JEFF BATES RCA 67071/RLG (11.98/17.98) [H]	Rainbow Man	14
7	4	4	17			GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 000459/UMGN (12.98 CD)	50 Number Ones	1	43	41	36	1			DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12
8	6	7	19			BIG & RICH ▲ ² WARNER BROS. 48520/WARN (11.98 CD)	Horse Of A Different Color	1	44	44	38	2			DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 CD)	Top Of The World Tour Live	3
9	7	6	24			TIM MCGRAW ▲ ³ CURB 78858 (11.98 CD)	Live Like You Were Dying	1	45	43	37	1			GEORGE JONES BANDIT 220 (12.98 CD)	50 Years Of Hits	20
						GREATEST GAINER			46	48	45	1			PHIL VASSAR ARISTA NASHVILLE 61591/RLG (11.98 CD)	Shaken Not Stirred	10
10	8	10	52			KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	47	55	51	2			TRACE ADKINS ● CAPITOL 98794 (12.98 CD)	Greatest Hits Collection, Volume I	1
11	9	9	80			BRAD PAISLEY ▲ ² ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	48	51	57	2			RANDY TRAVIS WARNER BROS. 78956/RHINO (11.98 CD)	The Very Best Of Randy Travis	10
12	10	8	10			ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (11.98 CD)	Lonely Runs Both Ways	6	49	42	41	1			PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6
13			1			ANNE MURRAY STRAIGHTWAY 63231 (22.98 CD)	All Of Me	13	50	46	42	4			SOUNDTRACK ● WARNER BROS. 48424/WARN (11.98 CD)	Blue Collar Comedy Tour: The Movie	15
14			1			BLAINE LARSEN GIANTSAYER/BNA 66012/RLG (17.98 CD)	Off To Join The World	14	51	39	65	2			MERLE HAGGARD HAG 63716/CAPITOL (11.98 CD)	Unforgettable	39
15	13	13	70			MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	52	47	40	1			ALABAMA RCA 64196/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Ultimate Alabama: 20 #1 Hits	10
16	11	11	19			KEITH URBAN ▲ CAPITOL 77489 (11.98 CD)	Be Here	1	53	60	48	1			CONWAY TWITTY MCA NASHVILLE/UTV 003084/UMG (13.98 CD)	25 Number Ones	29
17	12	12	15			BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (11.98 CD)	The Greatest Hits Collection II	2	54	50	39	1			JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Definitive All-Time Greatest Hits	9
18	14	14	14			BLAKE SHELTON WARNER BROS. 48728/WARN (11.98 CD)	Blake Shelton's Barn & Grill	3	55	49	43	1			RANDY TRAVIS WORD-CURB 88348/WARNER BROS. (11.98 CD)	Passing Through	23
19	15	16	11			ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (11.98 CD)	What I Do	1	56	52	53	1			JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3
20	16	15	19			JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	1	57	61	55	1			CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5
						PACESETTER			58	59	64	1			PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UMG (13.98 CD)	The Definitive Collection	52
21	35	46	63			LEANN RIMES ● CURB 78879 (11.98 CD)	Greatest Hits	3	59	54	33	1			KENNY ROGERS ● CAPITOL 98794 (12.98 CD)	42 Ultimate Hits	6
22	24	29	14			SUGARLAND MERCURY 002172/UMGN (13.98 CD) [M]	Twice The Speed Of Life	22	60	62	58	1			BILL ENGVALL JACK/WARNER BROS. 48815/WARN (13.98 CD)	A Decade Of Laughs	27
23	17	19	10			SOUNDTRACK JACK/WARNER BROS. 48930/WARN (11.98 CD)	Blue Collar Comedy Tour Rides Again	10	61	57	56	1			RON WHITE PARALLEL/IMP-D 001582/UMG (12.98 CD) [M]	Drunk In Public	11
24	23	30	13			JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	Josh Gracin	2	62	64	52	1			ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Elvis: Ultimate Gospel	30
25	22	24	17			MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (11.98 CD)	You Do Your Thing	2	63	53	49	1			WILLIE NELSON LOST HIGHWAY 002576/UMGN (13.98 CD)	It Will Always Be	12
26	26	31	17			TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	64	66	54	1			JOSH TURNER ▲ MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	3
27	21	21	18			ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	2	65	65	62	1			RODNEY CARRINGTON CAPITOL 94164 (11.98 CD)	Greatest Hits	11
28	19	18	74			SARA EVANS ▲ RCA 67074/RLG (12.98/18.98)	Restless	3	66	63	44	1			JIMMY WAYNE DREAMWORKS 45035/UMGN (17.98 CD)	Jimmy Wayne	7
29	18	17	65			TOBY KEITH ▲ ⁴ DREAMWORKS 450435/UMGN (12.98/18.98)	Shock 'n' Y'all	1	67	67	63	1			JEFF FOXWORTHY WARNER BROS. 73903/RHINO (11.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
30	20	20	74			DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	68	58	61	1			TOBY KEITH ● MERCURY/CHRONICLES 170351/UMG (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
31	27	23	14			JULIE ROBERTS ● MERCURY 001902/UMGN (11.98/13.98)	Julie Roberts	9	69	69	74	1			WAYLON JENNINGS RCA 57267/BMG HERITAGE (11.98 CD)	Ultimate Waylon Jennings	16
32	25	22	14			LONESTAR ● BNA 59751/RLG (11.98 CD)	Let's Be Us Again	2	70	68	60	1			KENNY ROGERS MADACY 53947 (13.98 CD)	Kenny Rogers Love Songs	53
33	36	32	14			LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	71	71	71	1			JO DEE MESSINA ● CURB 78790 (11.98 CD)	Greatest Hits	1
34	29	27	11			TRACE ADKINS ▲ CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	72	33	—	1			VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 (11.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	33
35	32	34	13			ANDY GRIGGS RCA 59530/RLG (11.98 CD)	This I Gotta See	7	73	71	71	1			RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (11.98 CD)	Worship & Faith	9
36	38	50	12			DWIGHT YOAKAM REPRISE 78964/RHINO (11.98 CD)	The Very Best Of Dwight Yoakam	10	74	70	70	1			BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17
						PACESETTER			75	34	—	1			VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 (11.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	34

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

FEBRUARY 12
2005

Billboard **TOP COUNTRY CATALOG ALBUMS**

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TITLE	TOTAL CHART WKS
1	1			KEITH URBAN ▲ ² CAPITOL 32936 (10.98/18.98)	121	13	13			RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/12.98) [H]	239
2	2			TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	219	14	12			JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	115
3	6			KENNY CHESNEY ▲ ⁴ BNA 67976/RLG (12.98/18.98)	227	15	15			JOHNNY CASH ▲ LEGACY/COLUMBIA 89738/SONY MUSIC (17.98 CD/11.98)	304
4	3			RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	118	16	14			SHANIA TWAIN ▲ ²⁰ MERCURY 536003/UMGN (8.98/12.98)	378
5	4			ELVIS PRESLEY ▲ ³ RCA 68079/RMG (12.98/19.98)	123	17	16			GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (11.98/26.98)	261
6	11			TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	176	18	—			WILLIE NELSON BCI 0295 (4.98 CD)	9
7	10			KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	145	19	—			JOHNNY CASH ▲ LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 CD/9.98)	175
8	7			SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	217	20	17			HANK WILLIAMS JR. ▲ ⁵ CURB 77638 (5.98/9.98)	534
9	9			MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98)	176	21	21			BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (12.98/18.98)	378
10	5			ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (11.98 CD)	117	22	23			TIM MCGRAW ▲ ² CURB 77800 (17.98/11.98)	160
11	8			LARRY THE CABLE GUY ● PARALLEL/IMP-D 001423/UMG (11.98 CD)	85	23	23			MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 CD/17.98)	120
12	25			PATSY CLINE UNIVERSAL SPECIAL PRODUCTS 420879/UMG (7.98 CD)	5	24	18			SOUNDTRACK ▲ ³ CURB 78703 (12.98/18.98)	215
				PACESETTER		25	24			TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98)	110

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

FEBRUARY 12
2005

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
				NUMBER 1 1 Week At Number 1										
1	3	4	5	BLESS THE BROKEN ROAD M.BRIGHT, M.WILLIAMS, RASCAL FLATTS (M. HUMMON, B.E. BOYD, J. HANNA)	Rascal Flatts LYRIC STREET	1	31	30	34	12	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) FROGERS, P.VASSAR, J. MCELROY, V.MEL/AMEO	Phil Vassar ARISTA NASHVILLE	30	
2	1	3	22	MUD ON THE TIRES F.ROGERS (C. OUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	1	32	34	39	4	CLASS REUNION (THAT USED TO BE US) D. HUFF (R. McDONALD, F. J. MYERS, D. PRIMMER)	Lonestar BNA	32	
3	2	2	16	YOU'RE MY BETTER HALF D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL	2	33	37	44	3	DON'T! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY	33	
4	5	5	16	WHEN I THINK ABOUT CHEATIN' M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, V. MCGEEHE)	Gretchen Wilson EPIC/EMN	4	34	33	36	14	I WOULD CRY L. MILLER (A. DALLEY, B. BAKER)	Amy Dalley CURB	33	
5	7	8	23	NOTHIN' 'BOUT LOVE MAKES SENSE D. HUFF (K. SACKLEY, G. BURR, J. FEENEY)	LeAnn Rimes CURB	5	35	36	38	14	I'M A SAINT J. RITCHEY (J. RITCHEY, J. SELLERS, T. MARTINI)	Mark Chesnut VIVANT	35	
6	8	9	18	MONDAY MORNING CHURCH K. STEGALL (B. BAXTER, E. ENDERLIN)	Alan Jackson ARISTA NASHVILLE	6	36	35	37	13	THE BUMPER OF MY S.U.V. C. WRIGHT (C. WRIGHT)	Chely Wright PAINTED RED/UMGN	35	
7	9	11	11	NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin LYRIC STREET	7	37	46	—	2	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTAN, D. BENTLEY)	Dierks Bentley CAPITOL	37	
8	4	1	22	AWFUL, BEAUTIFUL LIFE F.ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS	1	38	48	60	3	DRUGS OR JESUS B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, A. MAYO, T. VERGES, C. LINDSEY)	Tim McGraw CURB	38	
9	6	6	21	SOME BEACH B. BRADDOCK (P. OVERSTREET, R. L. FEEK)	Blake Shelton WARNER BROS./WRN	1	39	39	48	13	RESTLESS A. KRAUSS - UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station ROUNDER	39	
10	11	10	21	HE GETS THAT FROM ME R. MCENTIRE, B. CANNON, N. WILSON (S. D. JONES, P. WHITE)	Reba McEntire MCA NASHVILLE	10	40	40	45	8	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE	40	
11	12	17	32	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY	11	41	38	47	9	NOTHIN' BUT COWBOY BOOTS D. HUFF, D. JOHNSON (A. BENWARD, L. T. MILLER)	Blaise County ASYLUM-CURB	38	
12	15	16	22	LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. McDONALD)	Billy Dean CURB	12	42	31	29	12	MOCKINGBIRD J. STROUD, T. KEITH, L. WHITE (J. FOX, C. FOX)	Toby Keith Duet With Krystal DREAMWORKS	27	
13	16	18	15	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O'DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW	13	43	41	41	11	TONIGHT S. EVANS, P. WORLEY (T. JOHNSON, B. BAKER)	Sara Evans RCA	41	
14	10	7	24	BACK WHEN B. GALLIMORE, T. MCGRAW, D. SMITH (J. STEVENS, S. SMITH, S. LYNCH)	Tim McGraw CURB	1	44	42	46	5	SOMEWHERE BETWEEN TEXAS AND MEXICO D. BEHMAN (T. SUMMAR, J. KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	42	
15	14	14	17	I MAY HATE MYSELF IN THE MORNING B. GALLIMORE (D. BLACKMON)	Lee Ann Womack MCA NASHVILLE	14	45	52	—	2	GOODBYE TIME B. BRADDOCK (R. MURRAH, J. D. HICKS)	Blake Shelton WARNER BROS./WRN	45	
16	17	19	15	GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry COLUMBIA	16	46	43	43	3	THE GOOD LIFE F.ROGERS (T. WILLMON, B. PINSON)	Trent Willmon COLUMBIA	43	
17	19	21	17	IT'S GETTING BETTER ALL THE TIME K. BROOKS, R. DUNN, M. WRIGHT (R. BOWMAN, D. COOK)	Brooks & Dunn ARISTA NASHVILLE	17	47	56	—	2	DON'T WORRY 'BOUT A THING D. HUFF, S. HEDDAISY (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET	47	
18	21	25	7	ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSO)	Kenny Chesney BNA	18	48	47	52	5	TONIGHT'S NOT THE NIGHT R. FOSTER (R. ROGERS, R. FOSTER)	Randy Rogers Band SMITH ENTERTAINMENT	47	
19	20	20	19	IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA	19	49	NEW	1	1	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB	49	
20	23	27	7	MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW (J. DIFFET, S. SHAPIRO, T. MARTINI)	Jo Dee Messina CURB	20	50	NEW	1	2	HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson EPIC/EMN	50	
21	18	15	24	HOLY WATER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, V. MCGEEHE, J. COHEN)	Big & Rich WARNER BROS./WRN	15	51	NEW	1	1	IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA	51	
22	22	24	19	TRYING TO FIND ATLANTIS K. STEGALL (C. WATERS, Z. TURNER)	Jamie O'Neal CAPITOL	22	52	45	42	20	REVENGE OF A MIDDLE-AGED WOMAN B. J. WALKER, JR., T. BYRD (D. BERG, A. TATE, S. TATE)	Tracy Byrd BNA	34	
23	24	26	13	WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH	23	53	50	57	5	ALABAMA M. McCLURE, CROSS CANADIAN RAGWEED (C. CANADA, T. ROBERSON)	Cross Canadian Ragweed UNIVERSAL SOUTH	50	
24	25	28	11	GO'D'S WILL M. MCBRIDE, P. WORLEY (T. ODUGLAS, B. DEAN)	Martina McBride RCA	24	54	44	40	13	PAPER ANGELS C. LINDSEY, J. STROUD (J. WAYNE, D. SAMPSON)	Jimmy Wayne DREAMWORKS	18	
25	27	30	14	HOW DO YOU GET THAT LONELY R. L. FEEK, T. JOHNSON (R. L. FEEK, J. TEACHER)	Blaine Larsen BNA	25	55	51	51	8	SKIN RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	51	
26	26	31	9	SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL	26	56	54	54	8	NOT ME B. MAHER, M. SELBY (K. THOMAS, B. MONTANA, B. MAHER)	Keni Thomas Featuring Vince Gill And Emmylou Harris MORAYNE	54	
27	28	32	14	I THINK THE WORLD NEEDS A DRINK B. GALLIMORE (E. CHURCH, C. BEATHARD)	Terri Clark MERCURY	27	57	53	—	7	GUITARS AND TIKI BARS B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney BNA	53	
28	32	35	23	LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLORY (J. BATES, G. BRADBERRY, B. HAYSLEIP)	Jeff Bates RCA	28	58	NEW	1	1	WAITIN' ON THE WONDERFUL C. LINDSEY, T. VERGES (ANGELO, D. BERG, H. LINDSEY)	Aaron Lines BNA	58	
29	29	33	17	ME AND CHARLIE TALKING F. LIDDELL, M. WRUCKE (M. LAMBERT, R. LAMBERT, H. LITTLE)	Miranda Lambert EPIC/EMN	29	59	57	—	8	GO EASY ON ME M. BRIGHT, D. BASON (M. BEESON, J. COLLINS)	Lila McCann BROKEN BOW	57	
30				HOT SHOT DEBUT / GREATEST GAINER				60	49	50	12	HOME SWEET HOLIDAY INN F.ROGERS (T. WILLMON, C. STAPLETON, J. CLARK)	Trent Willmon COLUMBIA	49
				HONKY TONK U J. STROUD, T. KEITH (T. KEITH)			Toby Keith DREAMWORKS						30	

Records showing an increase in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 121 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the song with the largest increase in audience. Titles below the top 15 are removed from the chart after 20 weeks. Video clip availability. CD Single available. Digital Download available. DVD Single available. Vinyl Maxi-Single available. Vinyl Single available. CD Maxi-Single available. © 2005, VNU Business Media, Inc. All rights reserved.

FEBRUARY 12 2005 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	ALISON KRAUSS + UNION STATION	ROUNDER 610525	10 Weeks At Number 1 Lonely Runs Both Ways
2	2	14	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
3	3	15	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
4	5	10	STEVE IVEY	MADACY CHRISTIAN 50447/MADACY	Best Of Bluegrass Gospel
5	4	8	VARIOUS ARTISTS	ROUNDER 610550	Moody Bluegrass: A Nashville Tribute To The Moody Blues
6	6	10	OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
7	7	10	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings
8	8	10	VARIOUS ARTISTS	CMH 8945	Pickin' On Blake Shelton
9	9	10	VARIOUS ARTISTS	RAINMAKER/LICKONA VISION 2001/SUGAR HILL	All*Star Bluegrass Celebration
10	10	10	VARIOUS ARTISTS	WINDHAM HILL 84198/BMG STRATEGIC MARKETING GROUP	Appalachian Picking Society
11	11	10	STEVE IVEY	MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
12	12	10	YONDER MOUNTAIN STRING BAND	FROG PAD 204	Mountain Tracks: Volume 3
13	12	10	VARIOUS ARTISTS	CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute
14	13	10	THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL [H]	It's Just The Night
15	14	10	VARIOUS ARTISTS	CMH 8879	Hell Yeah: Pickin' On Gretchen Wilson: A Bluegrass Tribute

FEBRUARY 12 2005 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	12	THE BUMPER OF MY S.U.V.	PAINTED RED 002	Chely Wright
2	2	14	BABY GIRL	MERCURY 002255/UMGN	Sugarland
3	4	5	JUST ONE OF THE BOYS	DREAMWORKS 001747/INTERSCOPE	Michelle Poe
4	3	14	RESTLESS	ROUNDER 614618	Alison Krauss + Union Station
5	5	13	HURT	AMERICAN 009770/LOST HIGHWAY	Johnny Cash
6	6	10	YOU DON'T LIE HERE ANYMORE	COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
7	7	9	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
8	NEW	1	A SOLDIER'S WIFE	VALHALLA 2323	Roxie Dean
9	8	14	GETAWAY CAR	CAPITOL 61746	The Jenkins
10	NEW	1	BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts

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

ALBUMS

Edited by Michael Paoletta

POP

★ **L'ALTRA**
Different Days
PRODUCER: Joshua Eustis
Hefty 047

RELEASE DATE: Jan. 25
It is apropos that L'altra is in close alphabetical proximity to Lali Puna and Lamb in the record bins. With electro-pop cool and elements of moody, brooding rock, "Different Days" is epic in sound and ethereal in disposition. Songs like "So Surprise" and "It Follows Me Around" take great care to meld their most-produced noises with their raw ones to make big, sweeping crescendos and, with Lindsay Anderson and Joseph Costa sharing vocal duties, there's a thrilling balance of sweet and sour throughout. L'altra is unafraid to experiment with its beats on many songs, but sometimes such flourishes seem to be an afterthought. Still, "Different Days" manages to be sleepy without being lazy and sad without being depressing. L'altra has proved it grows wiser with each release.—**KH**

★ **ANUBIAN LIGHTS**
Phantascope
PRODUCERS: Anubian Lights
Rhythmbank Entertainment RBE-00001
RELEASE DATE: Jan. 25

On this, Anubian Lights' second album and first for Nona Hendryx's Rhythmbank label, the Los Angeles-based trio makes music that flits between eras and musical styles. It's rock and new wave, dance and electronic, punk and funk. Fans of the Ze record label will find much to admire here. A track like "Way Gone Man" is a mix of Was (Not Was), Material and Adele Bertei (whose "Build Me a Bridge" was a dancefloor hit in the early '80s). In fact, the voice on the track belongs to Bertei, who joined Anubian Lights a few years ago. Formerly a member of the Bloods and James Chance & the Contortions, Bertei swings her voice high ("Andromeda Skin") and low ("Thru the Wire"), while her bandmates, founding members Tommy Grenas and Len Del Rio, deftly keep the mood swings alive and kicking.—**MP**

MATT POND PA
Winter Songs
PRODUCER: Louie Lino
Altitude ALT-002
RELEASE DATE: Jan. 25

With the history of serious, frosty songwriting, it is only fitting that new-folk act Matt Pond PA comes right out and makes a record about the coldest season of the year. "Winter Songs," a collection of singles and covers, is, surprisingly, one of the act's sunniest yet. Lead songwriter and namesake Pond pumps out "Snow Day," an enchanting pop gem, heading straight into an insular rendition of Neil Young's "Winterlong." The remainder of this seven-song set trots evenly down the same path, topping off with a watery cover of Neutral Milk Hotel's "In the Aeroplane Over the Sea,"

ESSENTIAL REVIEWS



NANCI GRIFFITH
Hearts in Mind
PRODUCERS: Nanci Griffith, Pat McInerney
New Door/UME B0003669
RELEASE DATE: Feb. 8

With her first recording of new tunes since 2001, singer/songwriter Nanci Griffith returns in fine form with the graceful and quietly wise "Hearts in Mind," a collection of story songs with an underlying anti-war theme. It's her 15th studio album of literate lyrics and indelible melodies rendered with honeyed vocals reminiscent of late folk songstress Kate Wolf. There are the obvious peace sentiments (the twangy pop opening track "Simple Life" and the sober "Big Blue Ball of War") as well as Vietnam War reminders ("Heart of Indochine" and "Old Hanoi"). While Griffith plays the country card on several tunes, she also shows her range, from her jazz-vibed "Beautiful" (with clarinet support and an uncharacteristic scat-like vocal whoop) to Clive Gregson's buoyant shoop-shoop pop ditty "I Love This Town" with Jimmy Buffett on guest vocals.—**DO**

sounding like the original had been plunked to the bottom of an aquarium. Even with more than seven years of label-hopping and the generally subdued nature of its output, Matt Pond PA has yet to make a bad tune. "Winter Songs" being no exception.—**KH**

COACHWHIPS
Peanut Butter and Jelly Live at the Ginger Minge
PRODUCERS: Chris Woohouse, John Dwyer
Narnack 7024
RELEASE DATE: Feb. 1

San Francisco garage punks Coachwhips pick up where the likes of the Cramps and Jon Spencer Blues Explosion leave off, delivering a sweaty and sleazy roadhouse sound tailor-made for dive-bar jukeboxes. "Peanut Butter and Jelly Live at the Ginger Minge," the band's third album, is a blur of primal guitar stomp wrapped in a menacing swirl of vintage organs and distorted vocals. Frontman/guitarist John Dwyer and his new supporting cast of drummer Matt Von Hartman and keyboard player Val-Tronic are all attitude and adrenaline on highlights "Letter to London," "Did Ya Cum" and "PB+J." Dwyer's lyrics are largely indecipherable behind his manipulated mic,

3 DOORS DOWN
Seventeen Days
PRODUCER: Johnny K
Republic/Universal B0004018
RELEASE DATE: Feb. 8

Written in a spirited 17 days, 3 Doors Down's aptly titled third album suffers not from rush delivery. Indeed, the record seems to thrive on manic energy and surging creativity, particularly on such jackhammer-like cuts as "Right Where I Belong" and killer power ballads like "Behind Those Eyes." But this is more than Dixie rock bombast, good as that part of the 3DD game is; check out the self-awareness



of "Bigger Than Me." Comparisons to Skynyrd are inevitable (and likely welcome): Frontman Brad Arnold owns a healthy dose of the late Ronnie Van Zant's grit, personality and menace. Similarly, the goosebump-inducing "Landing in London" is a new-millennium "Turn the Page," even boasting a Bob Seger cameo. But even with a healthy respect for heritage, 3DD is a thoroughly modern American band, and a damn good one.—**RW**

which sounds like a broken megaphone. But the mix of debauchery, anxiety and bravado in all his songs is implicit in his fuzzed-out howl, no matter what he's actually saying.—**BG**

LATIN

► **CONJUNTO PRIMAVERA**
Hoy Como Ayer
PRODUCER: Jesús Guillén
Fonovisa 0883 51614
RELEASE DATE: Feb. 1

Conjunto Primavera has long held itself apart from other romantic *norteño* groups by virtue of the quite extraordinary voice of lead singer Tony Meléndez. On the veteran group's latest, he lets it rip in the opening, name-sake ballad. But ironically, while its old-fashioned arrangements may make it a radio favorite, it is not the best track on the album—because of said arrangements. Far more distinctive is "Moño Negro," a *ranchera* with clever lyrics and rippling accordion riffs, or "Aún Sigues Siendo Mía," a more uptempo *cumbia* that still showcases Meléndez's multi-octave voice. These songs, far more than straight-ahead, run-of-the-mill romance, are the happy



LEANN RIMES
This Woman
PRODUCER: Dann Huff
Curb D2-78859
RELEASE DATE: Jan. 25

LeAnn Rimes' flip-flop from country to pop and back again may leave fans somewhat confounded, but the songbird's recent move to Nashville and hookup with producer Dann Huff seem to have resulted in a fairly solid effort to rekindle her roots. Country radio has rewarded the good intentions with Rimes' first top 10 at the format in years, "Nothin' 'Bout Love Makes Sense." For sure, she remains in peak form vocally, demonstrating an ever-evolving maturity in style and emotion. But unfortunately, except for the affecting ballad "The Weight of Love" and barroom blues of "I Got It Bad," much of the material here just doesn't measure up to Rimes' A-level talent. In an era where consumers have the choice to download only the best tracks from an album, that leaves "This Woman" somewhat lackluster. It is indeed always a pleasure to hear from Rimes, but three great tracks out of 12 doesn't cut it in 2005.—**CT**

medium that ultimately make this an album that rises far above the normal romantic *norteño* fare. It's rare to find this caliber of voice in this genre of music. Enjoy.—**LC**

JAZZ

★ **KEVIN MAHOGANY**
Big Band
PRODUCERS: various
Zebra/Mahogany Jazz/Lightyear Entertainment 54675
RELEASE DATE: Jan. 25

Kevin Mahogany is unquestionably one of today's most exciting and musically adept jazz vocalists. His latest project, "Big Band," is, as the title suggests, a foray into the big band groove, and it's a mighty successful one. Mahogany worked with the Frank Mantooth Jazz Orchestra, Michael McGraw & the Kansas City Boulevard Big Band and the Big City Swing Big Band to pull together 10 very cool tracks. The emphasis is on such classy tunes as Thelonious Monk's "Ruby, My Dear" and Duke Ellington's "Don't Get Around Much Anymore." Mahogany swings from first bar to last, and along the way several fine instrumental

soloists step up, including Ramsey Lewis, Kim Park, Pat LaBarbera, Roy Hargrove and Paul McKee. "Big Band" is a wildly successful meeting of the minds, and it has an implicit message for jazz fans: Reports of the death of the big band have been greatly exaggerated. Racked in the United States by WEA.—**PVV**

GOSPEL

ANTHONY EDWARDS
Born to Praise
PRODUCER: Anthony Edwards
Born to Praise 6028
RELEASE DATE: Jan. 11

Anthony Edwards—a Las Vegas-based producer/songwriter who is also a multi-instrumentalist and arranger—bows with a collection of strong praise and worship originals. They are performed by an ensemble of first-rate Vegas players and singers, showing a wealth of talent devoted to a genre seldom associated with their home turf. With the aplomb of a first-rate pit conductor, Edwards displays equal comfort and strength in a range of genres that covers gospel, R&B, rock and pop, each fronted by a different and equally solid vocalist. Standouts include the modern R&B workout "Celebrate" and the tender ballad "A Song for You." The CD also includes printable sheet music of each song. This is a most promising and inspired effort, worthy and ready to play on a national stage. For info, contact 972-331-2538.—**GE**

CHRISTIAN

★ **GRAND PRIZE**
Identity
PRODUCERS: Scott Pergande, Luke Caldwell
Apostrophe ARGPO01
RELEASE DATE: Jan. 25

As one of the first acts on Jaci Velasquez's new label (Apostrophe), Grand Prize may get a little extra attention out of the box because of Velasquez's cachet. But it shouldn't take long for these Idaho-based rockers to carve out their own identity. Grand Prize members Luke Caldwell, Steven Harder, Nolan Mather and Tony Caruso have crafted a strong album, filled with memorable melodies and lyrics that celebrate their faith without using clichés. Vibrant worship songs ("Like I Never Did," "I'm Waiting") fit alongside gentler offerings like "You Are Wonderful." The anthemic "Break Me," with its vulnerable, aching lyric, is one of the album's highlights. The foursome honed its skills at Calvary Chapel churches, which apparently helped each member find his muse.—**DEP**

BLUES

► **HUBERT SUMLIN**
About Them Shoes
PRODUCERS: Rob Fraboni, Ben Elliott
Tone Cool/Artemis 51609
RELEASE DATE: Jan. 25

Several years after recording sessions began, longtime Howlin' Wolf guitarist Hubert Sumlin's "solo" album, featuring a slew of high-profile guests, finally

(Continued on next page)

CONTRIBUTORS: Leila Cobo, Gordon Ely, Deborah Evans Price, Brian Garrity, Katie Hasty, Katy Kroll, Gail Mitchell, Dan Ouellette, Michael Paoletta, Chuck Taylor, Bram Teitelman, Philip van Vleck, Ray Waddell, Christopher Walsh.

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

(Continued from preceding page)

appears. "About Them Shoes" is worth the wait. Unlike many contemporary blues releases, this collection of Muddy Waters and Willie Dixon songs (along with one Sumlin composition) sounds and feels strikingly retro, as if recorded decades earlier. Guests including Keith Richards, Eric Clapton, Levon Helm, Bob Margolin and James Cotton contribute sincere, powerful accompaniment, particularly on "Still a Fool," featuring a truly chilling vocal by Richards; the lazy, Clapton-led "Long Distance Call"; and the Nathaniel Peterson-sung "Iodine in My Coffee." Sumlin, who plays lead guitar throughout, is surrounded by a group that would make Muddy and Wolf proud. The passion those bluesmen inspired is repaid with an authentic and appropriately raucous respect.—**CW**

► SONNY LANDRETH

Grant Street
PRODUCERS: Sonny Landreth, R.S. Field, Tony Daigle
Sugar Hill 3994
RELEASE DATE: Jan. 25
 To view slide guitar slinger Sonny Landreth as just an occasional John Hiatt sideman totally misses Landreth's capabilities. He is every bit as innovative and inspiring a guitarist as Hiatt is a songwriter. And nothing could demonstrate that better than this sweaty, live tour de force recorded last April at Lafayette, La., watering hole Grant Street. The set features Landreth with his own sidemen, David Ranson on bass and Kenneth Blevins on drums. This baby pulses and breathes like a living thing, with Landreth's tone and style perfectly delivered on cuts like the captivating instrumentals "Native Stepson" and "Port of Calling." Versatile and vigorous, the trio interacts hypnotically on "Broken Hearted Road," boogie hard on "Gone Pecan," strut their blues stuff on "Wind in Denver," then go Cajun on "U.S.S. Zydecoldsmobile." Landreth's flexible fretwork is impressive on "Pedal to the Medal" and the funky "Congo Square."—**RW**

VITAL REISSUES

NAT "KING" COLE

The World of Nat King Cole
PRODUCERS: various
Capitol 72438-74712
RELEASE DATE: Jan. 25
 This 28-song compilation is being released to coincide with the 40th anniversary of Nat "King" Cole's passing, and there could hardly be a more appropriate way to remember this singular artist. A Cole documentary of the same title will be released in the spring as a companion to this album. The memorable performances include Cole putting his silky stamp on "Stardust," "Nature Boy," "Route 66," "Mona Lisa," "Walkin' My Baby Back Home," "Let's Face the Music and Dance," "Unforgettable," "Almost Like Being in Love" and "Send for Me." Also included is the 1991 duet "Unforgettable," where technology united Cole with his daughter Natalie. "The World of Nat King Cole" features tracks he cut with his trio—which remind us of his piano virtuosity—as well as orchestral pieces. Four decades after Cole's death, lis-

tening to these songs confirms the notion that there will never be another voice like his.—**PVV**

THE SLITS

Cut
PRODUCER: Dennis Bovell
Koch 9672
RELEASE DATE: Jan. 25
 The Slits formed in 1976, a time when punk and disco were happening on different sides of the musical spectrum. But the all-girl Slits—singer Ari Up, guitarist Viv Albertine, bassist Tessa Pollitt and drummer Palmolive—managed to cleverly bridge the gap between the two, albeit in off-kilter fashion and with a Jamaican dub bent. After a tour with the Clash in 1978, the Slits hooked up with Dennis Bovell, who helmed this, the act's debut. Originally released in 1979, "Cut" stands the test of time: its feisty beats and rhythms, coupled with Up's stylish warbling and howling, could very well have been created in New York's Lower East Side today. While the highlights are numerous, "Typical Girls," "Instant Hit" and "Newtown" remain personal favorites. Bonus tracks include a deliciously lopsided cover of "I Heard It Through the Grapevine." And yes, the album's original cover art (sans Palmolive) remains gloriously intact.—**MP**

SASHA & JOHN DIGWEED

Renaissance—The Mix Collection
PRODUCERS: various
Renaissance Recordings 81824
RELEASE DATE: Jan. 25
 To celebrate the 10th anniversary of its original release, U.K. label Renaissance is reissuing Sasha & John Digweed's prized three-disc set, "Renaissance—The Mix Collection," now remastered and with revamped artwork. When it first arrived in the mid-'90s, "The Mix Collection" helped usher in the era of DJ-mixed dance compilations. For many dance/electronic enthusiasts, the triple-disc collection became the blueprint for what makes a compilation work. In essence, the pair ably captured the dance/electronic scene at a very fertile time, when artists like Moby, Leftfield and Inner City (all included here) were experimenting and creating musically rich songs that still sound amazingly fresh today—which is not always the case with of-the-moment music made primarily for dancefloors. With discerning ears for quality music, Sasha and Digweed understood the importance of playing Kym Mazelle's "Was That All It Was" next to VFR's "Tranceillusion" and My Friend Sam Featuring Viola Wills' "It's My Pleasure" next to Lemon Interupt's "Dirty." Sadly, a couple of M People tracks ("Renaissance" and "How Can I Love You More"), which appeared on the original version, have been replaced. Such missteps aside, "The Mix Collection" rewards and rewards. Distributed in the United States by Studio.—**MP**

Billboard.com

- Buck 65, "This Right Here Is Buck 65" (V2)
- Jeff Parker, "The Relatives" (Thrill Jockey)
- D.O.D., "D.O.D." (The Legion)

SINGLES

Edited by Michael Paoletta

NEW & NOTEWORTHY

ELKLAND Apart (3:26)

PRODUCER: Dave Trumfio, John Hill
WRITER: J. Pierce
PUBLISHER: Laundry Boy Music (SESAC)
Columbia 44K 70171 (CD single)
 Don't be surprised if, after one listen to Elkland's gorgeous "Apart," you find yourself trying to figure out if the band hails from the United Kingdom. The quartet's sound owes much to the glory days of New Order and Joy Division as well as to current bands like the Killers and the Postal Service, which, of course, have such classic groups to be thankful for. To be sure, Elkland—which is from upstate New York—revels in synth pop music of the British kind. Singer Jon Pierce, who penned the track, obviously knows his way around infectious melodies and hooks, as "Apart" remains embedded in the brain long after the song has ended. With this song Pierce and his bandmates—brother Jesse (drums), Adam Kessler (guitars) and Joel Tarpin (keyboards)—are building a bridge to the next new wave. The band's full-length, "Golden" (due May 3), cannot arrive soon enough.—**MP**

ROCK

★ ALANA DAVIS Wide Open (4:41)

PRODUCER: Alana Davis
WRITER: A. Davis
PUBLISHER: Quantum Humanity (BMI)
Tigress 85508 (CD promo)
 After a couple of albums for Elektra (including the strong 1998 debut "Blame It on Me"), singer/songwriter Alana Davis struck out on her own. She formed her own label (Tigress) and recorded a new album, "Surrender Dorothy," due Feb. 22. Now, the first fruit of her labor is ready for consumption. This glimpse into the new pop/rock album reveals an artist who has grown and matured, becoming more confident along the way. Davis' blues-tinged voice remains ever-present, adding weight and authority to the song's lyrics. "My heart is open/To the love I'm hopin'/You feel/For me," she ebulliently croons in the chorus. Although already being championed at several triple-A radio outlets, "Wide Open" should not be lost on adult top 40 programmers. The song will also be featured in the Feb. 16 episode of "Alias." Tigress is distributed by Telarc in the United States.—**MP**

POP

BRIE LARSON She Said (3:44)

PRODUCER: David Frank
WRITERS: D. Frank, L. Robbins, P. Sheyne
PUBLISHERS: various
Casablanca UNIR 21324 (CD promo)
 The teen-actress-turned-pop-star list appears endless these days. And add to it this release from 15-year-old Brie Larson, the latest artist to arrive by way of Tommy Mottola's Casablanca imprint. Sure, the world is becoming overcrowded with teen pop starlets, but there just might be room for one more. Larson's debut single, "She Said," is

ESSENTIAL REVIEWS



OMARION O (3:59)

PRODUCERS: the Underdogs, Tank
WRITERS: various
PUBLISHERS: various
T.U.G./Sony Urban Music Epic ESK 59288 (CD promo)
 Just two years ago, Omarion was riding the top of the R&B and pop charts with B2K. Now, the former lead singer of the since-imploded boy group is attempting to accomplish that feat on his own. He's well on his way with the single "O," which doubles as the title track to his forthcoming solo album (due Feb. 22). The silky, arousing ballad leaves no doubt as to Omarion's intentions. At one point, the singer, who acknowledges that he is "young but I'm ready," tells his beloved to "Let me hear you say O/When you can't make another sound." The song's tastefully heated subject matter is reminiscent of another singer whose teen-to-manhood transition resulted in a No. 1 record. (That would be Mario and "Let Me Make Love to You.") Judging by this performance, Omarion should have no trouble reigniting the female swoon factor that made B2K a potent force.—**GM**

contagious enough to fit in with the current crop of faux rock hits. Luckily, Mottola has a knack for creating superstars, and kids are eager to find the next teen anthem. With reality-based lyrics ("I might hit the ground/But at least I'll have a story to tell"), Larson acknowledges how the whole experience might end. But there's always that chance she'll get to spread her wings and soar.—**KK**

R&B/HIP-HOP

CHINGY FEATURING JANET JACKSON Don't Worry (4:24)

PRODUCERS: the Trak Starz
WRITERS: H. Bailey, A. Lee, S. Daugherty, R. Saadiq
PUBLISHERS: Universal PolyGram International (ASCAP)
Capitol 7087 6 19110 (CD promo)
 This second single from Chingy's sophomore set, "Powerballin'," finds the young rapper discoursing on relationship highs and lows. In Chingy's worldview, there is no need to worry, because in the end, he will still be together with his beloved. Janet Jackson underscores the message with her trademark sensual whisper: "Just me and you/Ooh Chingy/It don't matter what we go through/Just me and you/Ooh Chingy/I'll always be down for you/So don't worry about a damn thing." The song's feel-good, R&B groove owes much to the composition



LOUIS XIV Finding Out True Love Is Blind (4:16)

PRODUCER: Jason Hill
WRITERS: J. Hill, B. Karscig
PUBLISHER: Hopesick Music
Pineapple/Atlantic 93811 (CD single)
 Since its formation less than two years ago, San Diego's Louis XIV has received airplay at tastemaking California modern rock stations XTRA San Diego and KROQ Los Angeles, toured with the Killers and been the toast of the United Kingdom—all without being signed to a label. This lead single from the band's EP, "Illegal Tender," crams a lot into a little more than four minutes. Starting with a stark five-note piano and bass riff, it then turns into a garage rocker, with singer Jason Hill lustily recounting the types of girls he wants (smart, stupid, self-conscious and tough, among other qualities). The bridge features Lindsey Troy essentially letting Hill know that she's leading him on. This fun song definitely has a ragged spirit to it, but is polished enough to have a nice run on the modern rock chart. The band tours this month with Hot Hot Heat.—**BT**

it interpolates. Tony! Toni! Toné!'s 1991 single "Me and You" from the movie "Boyz n the Hood."—**GM**

COUNTRY

★ GEORGE CANYON I'll Never Do Better Than You (3:15)

PRODUCERS: Tim DuBois, Steve Mandile
WRITERS: T. Martin, C. Daniels
PUBLISHERS: Sony/ATV Songs; Godwatch Music (BMI)
Universal South 5300 (CD promo)
 This Nova Scotia native looks and sounds more like a Texas cowboy crooner than someone from the frosty north. In fact, with his smooth, confident delivery and friendly grin peeping from under a cowboy hat, it's easy to draw comparisons to (drumroll, please) George Strait. Canyon made it to the finals on "Nashville Star" last year, and that recognition may help draw attention to this solid single. Penned by Tony Martin and Clint Daniels, the track boasts a gently loping melody and catchy lyric about a man who strives for a faster car, bigger house and more substantial paycheck—but tells his woman that he'll never do better than her. It's simple and sweet sentiments like these that are often the backbone of hit country tunes. And Canyon delivers the goods with silky-voiced panache.—**DEP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Toshiba-EMI in Tokyo promotes **Masaaki Saito** to chairman/CEO and **Makato Shioya** to vice chairman. It also names **Shoji Doyama** president. Saito was president, Shioya was managing director/CFO, and Doyama was executive VP at **BMG Funhouse**.

Virgin Records in New York appoints **Adam Lowenberg** senior VP of marketing. He was VP of marketing at **Arista/J Records**.

Koch Records in New York promotes **Giovanna Melchiorre** to VP of media relations. She was senior director of media relations.

INO Records in Nashville elevates **Dan Michaels** to VP of promotions and **Chris Erlanson** to director of marketing operations. It also names **John van der Veen** director of retail sales. Michaels was director of promotions, Erlanson was director of sales and marketing, and van der Veen was a music buyer at **Family Christian Stores**.

Sony BMG Philippines in Manila names **Rudy Tee** managing director. He held the same title at **BMG Records Philippines**.

Razor & Tie Records in New York appoints **Kurt Steffek** VP of promotion. He was national senior director of modern rock/rock promotion at **Reprise Records**.

Equity Music Group in Nashville appoints **Brad Helton** Southwest regional promotion manager, **Kristen Streat** promotion coordinator, Los Angeles-based **Gary Greenberg** West Coast regional promotion manager and Atlanta-based **Jeff Davis** Southeast regional promotion manager.

Helton was a promotion executive at **Lofton Creek Records**, Streat was a promotion assistant at **Clear Channel Radio**, Greenberg was director of West Coast promotion at **Koch Records**, and Davis was regional director of promotion at **Epic/Sony**.

DISTRIBUTION: **DLN Distribution** in Miami appoints **Juan Carlos "JC" Gonzales** national director of sales. He was head of national sales at **Universal Music Latino**.

PRO AUDIO: **Starstruck Studios** in Nashville appoints **Janet Leese** studio manager. She was studio manager at **Sound Kitchen**.

BOOKING AGENCIES: **AM Only** in Brooklyn, N.Y., appoints **Phil Egenthal** agent. He was an agent at **Fantasma Tours International**.

RADIO: **Jefferson-Pilot Radio** in Greensboro, N.C., promotes **Don Benson** to president. He was senior VP of operations and programming.

Univision Radio in Dallas names **Joshua Rahn** VP of integrated marketing solutions. He was senior director at **Sony Music Integrated Marketing Services**.

Clear Channel Radio ups Sacramento, Calif.-based **Jeffrey Holden** to regional VP and Phoenix-based **Alan Sledge** to VP of **Clear Channel Country**. Holden was director of sales, and Sledge remains director of programming operations for CCR's Phoenix operations.

Rhythmic top 40 **KYLD** San Francisco taps **Dennis Martinez** as PD. He was operations manager/PD at rhythmic top 40 **KDON** Monterey, Calif.

Country **KQFC** Boise, Idaho, names **Kevin Anderson** PD. He was PD at country **WSTH** Columbus, Ga.

Mainstream top 40 **WDFK** Dayton, Ohio, appoints **Wes McCain** PD.

He was PD/afternoon host at mainstream top 40 **WLKT** Lexington, Ky. Country **KBKO** Bakersfield, Calif., taps **Lee Logan** as PD. He was PD at country **WSM-FM** Nashville.

RELATED FIELDS: **NBC Universal Television** in Burbank, Calif., ups **Martha Hanrahan** to senior VP of music services. She was VP of music services.



SAITO



LOWENBERG



MELCHIORRE



LEESE



HANRAHAN



Photo: Lester Cohen/WireImage.com

Hot Fashion ... DIANA ROSS AND M.A.C

M.A.C Cosmetics global president **John Demsey** and **Diana Ross** are shown at a Jan. 20 appearance at the M.A.C store in West Hollywood, Calif., to promote the new Beauty Icon cosmetics line. M.A.C has named Ross as its 2005 Beauty Icon. M.A.C has also signed Latin singer **Alejandra Guzman** to a separate endorsement deal for its Sexitada lipstick brand.

In other music-meets-fashion news, **Beyoncé's** fashion company, **House of Dereon**, has inked a licensing agreement with **Tarrant Apparel Group** to collaborate on design, manufacturing and distribution. . . **Ricky Martin** has signed on to be a spokesman for fashion retailer **C&A** . . .

Fat Joe and the Game have joined the list of celebrities who have designed **Capture** the Flag 59Fifty headwear for **New Era Cap**. Fat Joe's design hit retail Jan. 27, and the Game's will launch Feb. 24. . . Ex-**Spice Girls** member **Victoria Beckham** and her husband, **David Beckham**, have inked a deal with **Coty** to launch their own fragrance.



Twenty Years Of Excellence

International Federation of the Phonographic Industry Belgium director **Marcel Heymans**, left, congratulates **Billboard** contributor **Marc Maes** during a Jan. 7 party in Antwerp. The event celebrated Maes' 20th anniversary as **Billboard's** Belgium correspondent. Several music executives and local artists attended the party.



Fat Joe Hangs With J. Lo

Fat Joe and **Jennifer Lopez** are pictured on the streets of New York during the Jan. 15 video shoot for Lopez's next single, "Hold You Down." Fat Joe is a featured artist on the song, which is from Lopez's album "Rebirth," due March 1 on **Epic Records**. On Feb. 24, **MTV** will air a documentary special, "Jennifer Lopez: Beyond the Runway," that will take a behind-the-scenes look at her **Sweetface Fashion** company. (Photo: Kevin Mazur/WireImage.com)



Now, Hear This ... ROBBERS ON HIGH STREET Artists to Watch

New York quartet **Robbers on High Street** is a rock band with a kick. The group's 13-track album "Tree City," due Feb. 22 on **Scratchie/New Line Records**, mixes interesting instrumentation with lyrics that grow more introspective with each listen. Unlike a slew of similar but one-dimensional garage bands, each Robbers track offers a different sonic experience. "Japanese Girls," the first single, features heavy guitar-strumming and drums with a pop-oriented melody. Other highlights include "Beneath the Trees," a quirky tune about dealing with a breakup; "Dig the Lightning," with its fantastic keyboard melody; and "Hudson Tubes," which convincingly conveys the feeling of loneliness. Robbers singer/guitarist/keyboardist **Ben Trokan**, guitarist/vocalist **Steve Mercado**, bassist **Jeremy Phillips** and drummer **Tomer Danan** released an EP last March, "Fine Lines," and spent most of 2004 on the road with the likes of **Fountains of Wayne**, **Ambulance LTD**, **the Dears** and **Elephant**. The single has received early play on Seattle public radio station **KEXP**, and Scratchie/New Line is promoting the song at college and noncommercial stations and then at modern-rock radio before the album's release. The band is featured in **Filter** magazine's Top 5 Picks banner, which is on various music Web sites, and is part of a new music promotion on **myspace.com**.

JILL KIPNIS



44
Lumberjack's Dirk Hemsath completes his purchase of the Mordam group

RETAIL / DISTRIBUTION / ENTERTAINMENT / DVD / MOBILE / WIRELESS

The Oscars Add Luster To DVD Biz

BY JILL KIPNIS

LOS ANGELES—The Academy Awards season is a boon to the DVD industry.

Consumers are clamoring to buy nominated films on DVD as the Feb. 27 air date for the 77th annual show approaches. Home entertainment executives say past winners and nominees also garner attention.

"There's a heated interest in Oscar films, particularly at this time of the year," says George Feltenstein, senior VP of classic catalog for Warner Home Video.

Chris Anstey, national DVD manager for the Virgin Megastore chain, says that a moved-up Academy Awards telecast is extending the holiday buying period for DVDs. "We have yet to see a dip in sales after the holidays and before the awards that we have noticed in previous years," he says. "Now the plateau continues from November to March."

DVD OSCAR CAMPAIGNS

A number of studios are taking advantage of the buzz by launching Oscar DVD marketing campaigns.

Though most of this year's nominated films are still in theaters, a number of nominees will be flooding stores this month and next.

Buena Vista Home Entertainment nominees "The Incredibles" (best animated feature film, best original screenplay for Brad Bird) and "Finding Neverland" (best picture, best actor for Johnny Depp, best adapted screenplay for David Magee) will be in stores March 15 and March 22, respectively.

"Part of our strategy was to plan the release dates close to the Academy Awards," says Lori MacPherson, VP of brand marketing for BVHE. "Since we work with long lead times, we've become experts on how to do multiple versions of packages."

BVHE is creating stickers that call attention to the nominations, MacPherson says. The studio is also highlighting the nominations in all advertising and publicity efforts for both projects.

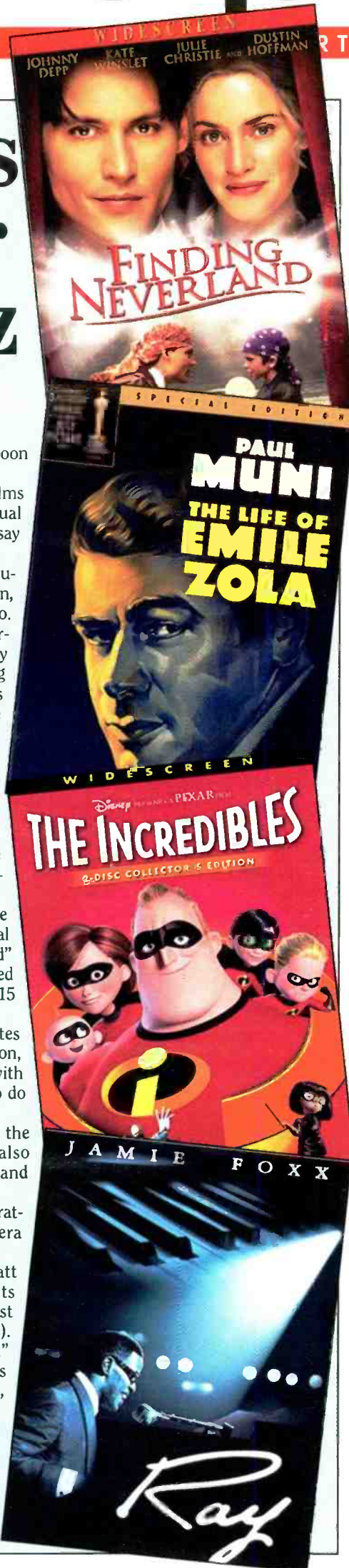
New Line Home Entertainment will be incorporating Oscar nominations into the campaign for "Vera Drake," which will bow March 29.

The company's executive VP of marketing, Matt Lasorsa, says the title's packaging will reflect its nominations (best actress for Imelda Staunton, best director and best original screenplay for Mike Leigh).

New Line's "The Story of the Weeping Camel," which was nominated for best documentary, is likely to overperform due to the Oscar accolade, Lasorsa says.

Though the title was released too late for an Oscar marketing campaign—it arrived Jan. 25, the day the nominations were announced—retailers are more likely to keep it on new-release shelves longer.

(Continued on page 45)



Retailers Chase Gaming Dollars

Added Floor Space Drives Sales

BY STEVE TRAIMAN

Retailers in all channels shared in a third straight \$11 billion-plus year for video, portable and computer game sales and rentals in 2004.

Driven by software, which sold a record 248 million units for \$7.3 billion, games have led to a continuing return on investment for music and video retailers that have given expanded floor space for the product.

NPD Group, which tracks sales at retail, compiled the year-end data.

The addition of a record \$715 million from rentals, based on HVE/Rentrak figures, pushed total game software revenue past \$8 billion for the first time, a 4% gain from 2003.

"This was one great year for software, which drove a lot of consumer purchases," NPD senior analyst Richard Oh observes. Driven by the holiday introduction of Nintendo's DS system, portable software sales

topped \$1 billion for the first time. "And with Sony's [PlayStation Portable] due in March, the portable segment is ready to explode," Oh adds.

Nine of the 10 best-selling video console and portable titles had complementary soundtracks that did well at retail and online. The top three were Take II Interactive's "Grand Theft Auto: San Andreas" (5.1 million), Microsoft Games' "Halo 2" (4.2 million) and Electronic Arts' "Madden NFL 2005" (3.6 million).

Many retailers contacted for this article felt the "Halo" effect last year.

"Games is a growth category for us," Trans World Entertainment merchandising and marketing executive VP Fred Fox says. "The back half of the year was especially strong, and we significantly outperformed the industry in December, chasing short supplies of Nintendo DS and other hardware

(Continued on page 44)

Lions Gate Expands Family Division Role

BY JILL KIPNIS

LOS ANGELES—Lions Gate Entertainment has restructured its family entertainment division to expand beyond DVD into theatrical and TV projects.

The division formerly known as Family Home Entertainment will now be called Family Entertainment. Additionally, FHE head Glenn Ross has departed to pursue other interests after seven years with the division.

"We decided that changing the name was important to us because not only do we intend to grow the family business this year, but we intend to grow in the family theatrical business and the family television business," LGE president Steve Beeks says. "We expect to make announcements in both areas in the next several weeks."

LGE's family division is known for

direct-to-video hits from such franchises as Barbie and Hot Wheels.

Ross' duties will be split among three people.

Anne Parducci, formerly executive VP of marketing for LGE, has been promoted to the newly created position of executive

VP in charge of Family Entertainment and marketing. She reports to Beeks in Los Angeles.

Executive VP Ken Katsumoto's responsibilities have expanded to include development and acquisitions of family properties. He also handles business development and production for family properties.

Additionally, director of marketing Michael Rathauer has been promoted to VP of Family Entertainment.

Rathauer and Katsumoto will report to Parducci in Los Angeles.



BEEEKS: EYES EXPANSION



PARDUCCI: PROMOTED

Lumberjack Aims For Front Line With Mordam

Lumberjack Distribution completed its purchase of label group Mordam Records earlier this month, creating the Lumberjack Mordam Music Group. It was a deal nearly six months in the making, and one that Lumberjack owner Dirk Hemsath believes was necessary to turn his Toledo, Ohio-based company into a front-line distributor.

Lumberjack has about five months left on its contract with New Hope, Minn.-based Navarre to supply Lumberjack titles to major accounts. Hemsath has negotiated a buyout agreement that he can use when he is ready; payment to Navarre will be based on the amount of time left on the contract.

Mordam will maintain its Sacramento, Calif., offices for the time being. It has one year left on its warehouse lease, and Hemsath says this will give him time to evaluate his new operation. There will be no layoffs and no changes to Mordam's current label agreements for the foreseeable future.

"The Mordam staff was afraid we were going to shut down the facility," Hemsath says. "That's certainly not something we're planning, but we're not going to give any definite answers until the end of the year, when we can determine what will be best going forward."

Mordam will operate as a bou-

tique umbrella group under the parent company. Sales staffs will be combined, with a section of the department dedicated to penetrating larger chain accounts.

The key component of the deal is a pick, pack and ship agreement with WEA. Hemsath will use the distribution arm of the Warner Music Group to supply the larger chain accounts and to help get their attention. Because the agreement is solely for fulfillment, WEA sales staff will not sell Lumberjack titles, and Hemsath says he does not intend to further link Lumber-



HEMSATH: LUMBERJACK BUILDS MUSCLES

jack with Warner.

"A lot of people thought that, but there's no ownership situation involved with our deal," he says.

The WEA arrangement was tacked onto a separate deal Hemsath made with Warner for his Doghouse Records label. "There's no incentive for WEA to do a deal like this, because they don't make any money off a pick, pack and ship service," he explains. "I added this into my negotiations with the Doghouse deal, and I did the development deal because Doghouse has different needs, and I treat the companies separately.

"Every year we will choose a couple of bands to develop together," Hemsath continues. "It works because whenever I had a band that sold 10,000 copies, I had to entertain all these major labels trying to buy them from me."

Mordam founder Ruth Schwartz, who will remain a consultant with the company for six months, calls the WEA deal "brilliant." She was tired of being shut out of major retail accounts and having to rely on subdistribution deals with larger companies.

"Now Dirk has to go out and

open these accounts, but it's a bold and brave thing that has to happen to these people," Schwartz says. "We compete against the major-owned indie distributors, and we

The
Indies™
By Todd Martens
smartens@billboard.com



can't be them. In order to compete with them, we have to break the glass ceiling."

As for her plans after Mordam, Schwartz says she will take some time off before deciding on her next move.

For Lumberjack, it will be far from easy. Hemsath has essentially purchased a warehouse and a brand name. One reason Mordam has been revered in the indie community is that it signs no-term agreements; Mordam labels are basically free to go at any time, and many have recently done just that. In the past year, Polyvinyl Records, Suicide Squeeze, Troubleman Unlimited and Dirtmap have left.

"The contract thing was a huge issue at first," Hemsath says, adding that he was careful to handle the deal in a way that wouldn't prompt other label clients to leave. "We put all our energy into talking to labels beforehand and letting Ruth talk to labels. Ultimately, we knew if we didn't put up a good presentation, labels would leave."

Lumberjack typically signs labels to long-term deals. "If a large Mordam label wants to stay with us [but] they don't want a four-year deal, we'll understand that," Hemsath says. "When we bring on new labels, we'll probably have some sort of different deal, and we'll probably make it so it's not so much an at-will situation."

Still, getting the ear of larger retailers is going to take more than adding a group of small indies, no matter how respected.

"Lumberjack and Mordam tend to lose labels once they get to several million dollars in sales," Hemsath says. "This will bring us to the point where, in a year or so, we can bring some big labels back into the fold."

"We're the only independent distributor that can really service labels that have a 7-inch that they want to sell 1,000 units of and a release that they want to sell a couple hundred thousand units of."

Games

Continued from page 43

throughout the season."

About 80% of the 850 stores under TWE's umbrella now carry games, including FYE, Strawberries, Spec's, Wherehouse and Coconuts. Fox is bullish on game soundtracks, noting that some stores with enlarged game formats "afford us more room to market music and games together."

At Musicland, Patrick Kuhnell, division merchandise manager for videogames and computer software, reports that game departments were added in 300 outlets in 2004, with all 550 Sam Goody and Media Play stores now offering software, hardware and accessories.

"We've grown the space to accommodate new product launches like DS," Kuhnell says, "and also focused on pre-selling top titles and used product trade-ins." The chain has cross-promoted games and soundtrack CDs in weekly newspaper circulars and cross-marketed them in stores.

At Hastings Entertainment, interactive gaming operations director Robert Oram says, "We completed expansion of the videogame footprint

in approximately 50% of our 153 stores and have the majority of the remaining stores scheduled for a 2005 expansion." The chain has seen strong increases in market share as a result.

"Essentially, before 2004, Blockbuster was only in the game rental business," notes Thibault de Chatellus, the company's senior VP/games category GM. "But 2004 put us in the

game-trading and the game retail business, and that's a business we plan on continuing to grow."

The branded Game Rush store-in-store concept was expanded to 450 of Blockbuster's 4,500 U.S. outlets by year's end, with more openings expected in 2005. "We're determined to be a leading game destination," de Chatellus emphasizes.

Circuit City spokesman Jim Babb says, "Videogames continue to be a product that our customers demand." Game hardware and software products are prominently featured in all 625 of the chain's stand-alone superstores and five mall outlets.

"Interactive entertainment is an exciting category, and handheld games are generating a lot of excite-

ment, with a great November launch for the Nintendo DS continuing into the new year," Babb says. He sees more game soundtracks being cross-promoted in Circuit City's weekly newspaper circulars, highlighting the growing ties among movies, music and games.

At EB Games, marketing VP Paul Koulogeorge reports, "Strong 2004 results were achieved by our continued efforts to implement three key business initiatives: domestic strip-center expansion, growing our pre-played business and expanding internationally."

The chain opened more than 400 stores last year (100 of them outside the United States) for a total of 1,981, with 1,465 in the United States. For the critical nine-week holiday period ending Jan. 1, 2005, total sales were up 22% to \$660 million, and same-store sales were up 3.6%.

"The migration of games into music and video spaces reflects the fact that these traditional retailers recognize that they are a central part of the home entertainment market," observes Doug Lowenstein, president of the Entertainment Software Assn., whose members account for 90% of industry sales. "This is especially true in our interactive entertainment industry's record sales year."



Music and video retailers have discovered that the \$11 billion-per-year game business is growing, and so is floor space for software. Major chains from Best Buy to Blockbuster are expanding video, portable and computer game offerings.

InMotion Flies With Altitunes For Airport Retail

InMotion Pictures, the Jacksonville, Fla.-based chain that rents and sells portable electronics and movies, has purchased the **Altitunes** music chain. The deal will create a \$40 million company with 53 stores located mostly in U.S. airports.

InMotion co-founder **Michael Freedman** says the purchase will allow the company to "create a one-stop shopping experience for all forms of entertainment for people on the move."

InMotion rents DVDs and portable DVD players to travelers, who return them to a store or via **Federal Express**. The Altitunes purchase will allow both chains to offer a broader range of products, including movies, music, portable electronics, video-games and headsets. But it will apparently take several months to integrate the two chains. That process begins in April.

InMotion says it expects to create national, regional and local in-store promotions that leverage the 300 million people exposed to the brand annually.

Fifty of the 53 stores are in U.S. airports, two are in international airports, and one is in Grand Central Terminal in New York.

NEW TERM: Usually when a major label issues a policy letter announcing or amending terms of trade, there is no shortage of retailers willing to offer their opinion of its contents. But last week, when **Sony BMG Music Entertainment Sales** finally

announced its business policies, the news was met with a resounding silence. One retailer after another begged off, saying they had yet to run the numbers to see how the terms would play out.

They did say that Sony BMG executives supposedly chose the best business practices from **Sony Music Distribution** and **BMG Distribution**, with an eye toward simplifying billing.

What are the changes? First, there will be a lower price card for each retail price point. For example, the \$18.98 list price carries an \$11.86 boxlot cost, which is lower than the \$12.04 Sony and BMG charged.

On the other hand, the new terms eliminate the popular early-payment discount. (Sony's discount was 1.75% of wholesale; BMG's was 1.7%.) The company also eliminated the credit incentive for managing returns, but kept the disincentive penalty. Likewise, the new policies eliminate open CD allowances.

The billing month now begins the 26th, but payments are due the 10th. Dating on new releases stays the same, with payment due after the end of the second month. The cutoff for new-release orders to qualify for any applicable buy-in discount is four Fridays before street date.

The new company will use LOFI

(last out, first in), and it will not be reset—meaning that if an account returns a title it purchased for \$12.04, a credit will be issued for that amount rather than the new, lower price.

Other changes include a 10-unit

general, the [new] policy is revenue-neutral for our company," he says. "How it affects the different classes of accounts, I can't answer that question."

Jordan Katz, co-president of Sony BMG Sales Enterprise, adds, "Our primary goal was to simplify and streamline . . . and to eliminate old, outdated policies."

SUPPLANTED TERMS: The new Sony BMG Music Entertainment Sales policies took retail's eye off the ball that **WEA** put into play when it revalued a batch of titles, moving some down to the midline or budget category, raising others to an \$18.98 list price and apparently eliminating its \$17.98 list.

The thing that caught retail's eye was WEA's implementation of a loose-pick charge of 3%; the company had been the only major that did not have an odd-lot fee. Though adopting the charge only puts WEA on par with the other majors, don't think retailers didn't complain about it. But Sony BMG's policy announcement gives them something new to chew on for a while.

NARM GUARD CHANGE: **Richard Willis**, chairman/CEO of Charlotte, N.C.-based **Baker & Taylor**, has been named chairman of the **National Assn. of Recording Merchandisers**, replacing **Glen Ward**, who resigned Jan. 31.

Ward was NARM chairman when he was president/CEO of **Virgin Entertainment Group North America**, and he retained his NARM position after he left VEGNA. But he recently became co-CEO of **Headplay**, a visual and aural technology company, and that precludes him from the NARM chairmanship because his new company is not a wholesaler or retailer.

"I know our members will join me in expressing our appreciation to Glen for his outstanding service to the industry and to the NARM board over the past several years, and congratulating him on his new endeavor," NARM president **Jim Donio** said in a statement. "As well, I know our members will welcome Richard to his new post. With his diverse business experience, we believe he will be a valuable leader and guide to the association and board in the coming year."

Retail Track

By Ed Christman
echristman@billboard.com



minimum order and a loose-pick charge of 30 cents per unit. The company also says it will charge 50 cents per unit for unauthorized returns and send them back to the account.

Bill Frohlich, co-president of Sony BMG Sales Enterprise, the parent of Sony BMG Music Entertainment Sales, says the company had to "harmonize" the separate BMG and Sony policies. "In

Oscars

Continued from page 43

Only a handful of high-profile nominees are available on DVD: DreamWorks Home Entertainment's "Collateral" (best supporting actor for Jamie Foxx), HBO Home Video's "Maria Full of Grace" (best actress for Catalina Sandino Moreno) and Universal Studios Home Entertainment's "Ray" (best picture, best director for Taylor Hackford, best actor for Foxx).

WHV's Oscar catalog promotion involves the release of a two-disc special edition of "Chariots of Fire," and the Feb. 1 debut of best picture winners "The Life of Emile Zola" and "The Broadway Melody."



The studio is also offering five-pack best picture collections highlighting dramas, adventures and musicals.

Consumers who purchase two of the Oscar titles at Barnes & Noble locations will receive a free DVD with seven animated shorts.

"They give out Oscars every year, so unless we win one, we have to promote the same movies every year," Feltenstein says. "How to keep it fresh is at the forefront for us."

For retailers, keeping Oscar promotions fresh is also a concern. Virgin's Anstey says its in-store promotion, running Feb. 17 through mid-March, will be separated into three categories: contemporary winners, classic winners and 2005 nominees.

"We have dipped into many of the secondary categories, like best documentary," he says, "to give attention to them just like the front-runners."

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FEBRUARY 12
2005

Billboard TOP DVD SALES™

Sales data compiled by Nielsen
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		FRIDAY NIGHT LIGHTS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25476	Billy Bob Thornton Derek Luke	PG-13	29.98
2	NEW		THE FORGOTTEN COLUMBIA TRISTAR HOME ENTERTAINMENT 10078	Julianne Moore Dominic West	PG-13	28.98
3	NEW		FRIDAY NIGHT LIGHTS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25477	Billy Bob Thornton Derek Luke	PG-13	29.98
4	NEW		CELLULAR NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 07631	Kim Basinger William H. Macy	NR	27.98
5	NEW		CATWOMAN (WIDESCREEN) WARNER HOME VIDEO 31450	Halle Berry Benjamin Bratt	PG-13	27.98
6	NEW		CATWOMAN (PAN & SCAN) WARNER HOME VIDEO 31451	Halle Berry Benjamin Bratt	PG-13	27.98
7	5	3	NAPOLEON DYNAMITE FOXVIDEO 24392	Jon Heder	PG	29.98
8	NEW		ALADDIN II & III COLLECTION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37978	Animated	G	34.98
9	1	2	THE VILLAGE (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35983	Joaquin Phoenix Adrien Brody	PG-13	29.98
10	2	2	THE VILLAGE (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35982	Joaquin Phoenix Adrien Brody	PG-13	29.98
11	4	3	TROY (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 28411	Brad Pitt Orlando Bloom	R	29.98
12	6	3	TROY (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 28410	Brad Pitt Orlando Bloom	R	29.98
13	3	2	WITHOUT A PADDLE (PAN & SCAN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 51364	Seth Green Matthew Lillard	PG-13	27.98
14	NEW		THE COOKOUT (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 16829	Storm P Queen Latifah	PG-13	26.98
15	7	2	WITHOUT A PADDLE (WIDESCREEN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 39584	Seth Green Matthew Lillard	PG-13	27.98
16	8	3	HAROLD & KUMAR GO TO WHITE CASTLE (UNRATED EXTENDED EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07625	John Cho Kal Penn	NR	27.98
17	NEW		CURB YOUR ENTHUSIASM: THE COMPLETE THIRD SEASON HBO HOME VIDEO/WARNER HOME VIDEO 91149	Larry David	NR	39.98
18	NEW		THE COOKOUT (PAN & SCAN) LIONS GATE HOME ENTERTAINMENT 17150	Storm P Queen Latifah	PG-13	26.98
19	12	4	RESIDENT EVIL-APOCALYPSE (2 DISC SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 03795	Milla Jovovich	R	28.98
20	14	4	GARDEN STATE FOXVIDEO 25588	Zach Braff Natalie Portman	R	29.98
21	15	6	COLLATERAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 091734	Tom Cruise Jamie Foxx	R	29.98
22	13	4	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED WIDESCREEN EDITION) DREAMWORKS HOME ENTERTAINMENT 91677	Will Ferrell Christina Applegate	NR	29.98
23	17	6	MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167	Julie Andrews Dick Van Dyke	G	29.98
24	9	2	PAPARAZZI FOXVIDEO 26069	Tom Sizemore Robin Tunney	PG-13	27.98
25	19	6	I, ROBOT (WIDESCREEN) 20TH CENTURY FOX 2225190	Will Smith	PG-13	29.98
26	18	6	THE LORD OF THE RINGS: RETURN OF THE KING (SPECIAL EXTENDED EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6832	Elijah Wood Ian McKellen	NR	39.98
27	11	2	THE LAND BEFORE TIME XI: INVASION OF THE TINYSAUROUSES UNIVERSAL STUDIOS HOME VIDEO 25002	Animated	G	19.98
28	20	4	SEX & THE CITY: THE COMPLETE SIXTH SEASON: PART 2 HBO HOME VIDEO/WARNER HOME VIDEO 92329	Sarah Jessica Parker Kim Cattrall	NR	49.98
29	RE-ENTRY		ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
30	21	6	KING ARTHUR (WIDESCREEN DIRECTOR'S CUT) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38520	Clive Owen Keira Knightley	NR	29.98
31	23	8	SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05149	Tobey Maguire Kirsten Dunst	PG-13	29.98
32	16	3	THE LITTLE BLACK BOOK COLUMBIA TRISTAR HOME ENTERTAINMENT 03198	Brittany Murphy Holly Hunter	PG-13	26.98
33	30	6	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 035945	Anne Hathaway Julie Andrews	G	29.98
34	NEW		THE WASH (WIDESCREEN) TRIMARK PICTURES/LIONS GATE HOME ENTERTAINMENT 07981	Dr. Dre Snoop Dogg	R	7.98
35	22	4	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED PAN & SCAN EDITION) DREAMWORKS HOME ENTERTAINMENT 93005	Will Ferrell Christina Applegate	NR	29.98
36	25	7	THE BOURNE SUPREMACY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 24993	Matt Damon	PG-13	29.98
37	29	5	SHAUN OF THE DEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25821	Simon Pegg	R	29.98
38	10	2	THE FIFTH ELEMENT (ULTIMATE 2 DISC EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 07438	Bruce Willis Milla Jovovich	PG-13	24.98
39	35	7	BLUE COLLAR COMEDY TOUR RIDES AGAIN PARAMOUNT HOME ENTERTAINMENT 87334	Jeff Foxworthy Bill Engvall	NR	19.98
40	34	6	I, ROBOT (PAN & SCAN) 20TH CENTURY FOX 2225200	Will Smith	PG-13	29.98

FEBRUARY 12
2005

Billboard TOP MUSIC VIDEOS™

Sales data compiled by Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1	9 Weeks At Number 1	
1	1	9	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS/WARNER MUSIC VISION 38828	Jay-Z/Linkin Park	19.98 DVD/CD
2	2	10	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103	Creed	13.98 CD/DVD
3	NEW		CHURCH IN THE WILDWOOD GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 04442	Bill & Gloria Gaither And Their Home Coming Friends	19.98 DVD
4	NEW		HYMNS GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44441	Bill & Gloria Gaither And Their Home Coming Friends	19.98 DVD
5	3	10	ANYWHERE BUT HOME ▲ WIND-UP VIDEO/BMG VIDEO 13106	Evanescence	25.98 CD/DVD
6	4	9	LIVE AT THE GREEK 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624	Josh Groban	28.98 DVD/CD
7	5	10	AFTERGLOW LIVE ▲ ARISTA RECORDS INC./BMG VIDEO 64543	Sarah McLachlan	22.98 DVD/CD
8	7	14	LIVE AT DONINGTON ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
9	6	12	CROSSROADS GUITAR FESTIVAL (2 DISC SET) ▲ WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	Eric Clapton	29.98 DVD
10	NEW		FINALLY...THE FIRST FAREWELL TOUR RHINO HOME VIDEO/WARNER MUSIC VISION 70297	Phil Collins	29.98 DVD
11	8	10	YOU GOTTA MOVE ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58834	Aerosmith	19.98 DVD/CD
12	9	29	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932	Pantera	18.98 CD/DVD
13	10	8	SOLO SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380	Ricardo Arjona	19.98 DVD/CD
14	13	14	BIG & RICH'S SUPER GALACTIC FAN PAK ▲ WARNER REPRISE VIDEO/WARNER MUSIC VISION 48904	Big & Rich	17.98 DVD/CD
15	12	11	LIVE AID ▲ WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	Various Artists	39.98 DVD
16	17	10	ALIVE AT RED ROCKS ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59042	Incubus	21.98 DVD/CD
17	20	15	TEXICAN STYLE: LIVE FROM AUSTIN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD
18	25	12	LED ZEPPELIN ▲ ATLANTIC VIDEO/WARNER MUSIC VISION 970198	Led Zeppelin	29.98 DVD
19	11	12	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE ▲ JIVE/ZOMBA VIDEO/BMG VIDEO 65443	Britney Spears	19.98 DVD
20	18	7	REALITY TOUR ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58755	David Bowie	14.98 DVD
21	19	10	LIVE IN BUFFALO - JULY 4TH 2004 ▲ WARNER REPRISE VIDEO/WARNER MUSIC VISION 38623	Goo Goo Dolls	14.98 DVD
22	21	26	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER MUSIC VISION 48563	Linkin Park	21.98 CD/DVD
23	14	3	BLUES SUMMIT CONCERT GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10847	B.B. King	19.98 DVD
24	23	10	REALITY TOUR LIVE ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56786	Jessica Simpson	14.98 DVD
25	22	11	AMOTION ▲ VIRGIN MUSIC VIDEO/EMM MUSIC VIDEO 44115	A Perfect Circle	24.98 CD/DVD
26	26	46	NUMBER ONES ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD
27	24	8	SESSIONS FOR ROBERT J DUCK/REPRISE/WARNER MUSIC VISION 38627	Eric Clapton	24.98 DVD/CD
28	NEW		GREATEST VIDEO HITS BNA/BMG VIDEO 66809	Lonestar	6.98 DVD
29	27	37	GREATEST HITS 1978-1997 ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032	Journey	14.98 DVD
30	28	17	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD
31	29	6	THE BEST OF MANDY MOORE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58813	Mandy Moore	19.98 DVD/CD
32	38	13	WELCOME TO THE VIDEOS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000915	Guns N' Roses	16.98 DVD
33	30	7	MERCYME LIVE ● INO/WARNER HOME VIDEO 83195	MercyMe	14.98 DVD
34	33	7	OLD FRIENDS LIVE ON STAGE WARNER REPRISE VIDEO/WARNER MUSIC VISION 48967	Simon & Garfunkel	19.98 DVD
35	40	41	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO/WARNER HOME VIDEO 73903	Jeff Foxworthy	18.98 CD/DVD
36	35	3	PART 1: EARLY DAYS ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58782	Iron Maiden	17.99 DVD
37	NEW		KONFIDENTIAL & X-TREME CLOSE UP ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 003714	Kiss	14.98 DVD/VHS
38	37	18	THE VERY BEST OF CHER: VIDEO HITS COLLECTION ▲ RHINO HOME VIDEO/WARNER MUSIC VISION 70184	Cher	14.98 DVD
39	31	4	ACCESO TOTAL ● WEA/LATINA VIDEO/WARNER MUSIC VISION 62028	Mana	17.98 DVD
40	39	23	ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.98/19.98

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A New (i)Hoopla Over P2P File Sharing

BY ANTONY BRUNO

For all the damage file-swapping has caused the music industry, peer-to-peer trading remains of significant interest to startup companies that want to take advantage of its viral marketing benefits by applying a commerce-based model.

The latest player in this growing field is Hip Solve Media, which has launched a multitiered online music distribution strategy aimed at utilizing the word-of-mouth benefits of the P2P space. The company recently invested in technology firm iHoopla Music in a partnership designed to distribute protected content through P2P services.

The software also allows artists and labels to sell music from their own Web sites, rather than through third-party stores like iTunes. The content owner never licenses the music to any third party; instead, it pays iHoopla 5 cents per transaction for supervising the digital-rights-management licensing process.

The software embeds music files with technology that exploits the DRM system and the P2P environment for promotional purposes. Purchased files have unlimited use and sharing rights, but shared versions of files will play only twice before prompting users to purchase the track from the original content owner.

iHoopla-encoded files can be shared, either directly from user to user or through the many P2P file-sharing sites, and retain their protection. Files downloaded from stores like iTunes or Napster will not work like this. According to Hip Solve GM Trent Gardner, this restriction ignores the potential for recommendation-based sales.

"There's so much more you can do with DRM than just protect against piracy," he says. "We see the P2P system as an underutilized tool. So why fight it? Why not give the person [using P2P] some options?"

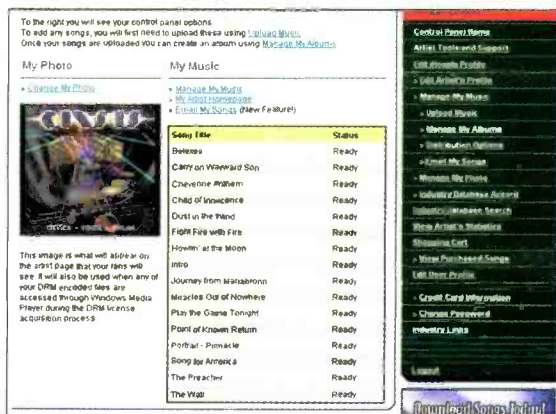
Content owners licensing the technology have complete control over the dialog box that prompts the purchase. The prompt can be a message that links the user to the content owner's site to purchase the track, or it can include promotional text, links to similar songs or albums, or an invitation to the user to forward a purchased track to a friend. Because the iHoopla DRM engine runs on Microsoft's .NET framework, only WMA-supported devices may play the files distributed through the system.

Additionally, Hip Solve has unveiled Muse-Wrapped Records, a music distribution service that effectively serves as the beta site for the iHoopla system. Hip Solve struck an exclusive digital distribution deal with French nonprofit independent label Musea Records to populate the site as it works to sign other artists.

Jupiter Research analyst Josh Green says the key to successfully using P2P for legitimate distribution is to retain the ease of use consumers have come to expect. Cutting out the music store may entice content owners

who want to keep a larger cut of their sales, he says, but customers also like one point of purchase for a variety of files.

"It can help labels, but I'm not sure it will work for the masses," Green says. "It depends on the user experience. If it's cumbersome and hard to search for and find tracks, or too restrictive, then I don't think consumers will go for it."



Hip Solve Media GM Trent Gardner, left, says his company's partnership with iHoopla Music will show that digital-rights-management systems can do more than fight piracy. Hip Solve's Muse-Wrapped Records, above, serves as a beta site for the iHoopla system.

NEWTECH

The Internet search wars are heating up. Google and Yahoo have launched beta versions of their video search tools, which allow users to look for specific video content in broadcast and online feeds.

Although the initiatives sound similar, their implementation differs greatly.

Most significantly, Google's search results do not provide video, primarily because the company lacks reproduction rights at this time. Instead, the results contain still images next to text segments of the narration culled from the closed-captioning associated with each broadcast. The company hopes to eventually allow viewers to watch video directly through its portal.

Google records live broadcast feeds and archives the data for its search service. Currently, the company may record only Bay Area broadcasts of networks with which it has agreements, including PBS, Fox News and C-Span. It can

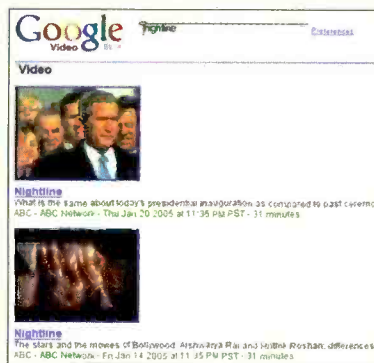
also record various NBA games.

Yahoo, meanwhile, has stepped up its month-old beta video-search tool, adding a link to the service from its home page. Its search results provide links to video content stored on various Internet sites. Much of this content comes from Yahoo properties, including its Launch music service.

Currently, the company's broadcast feeds are limited to those available through an agreement with TVEyes, which provides video from Bloomberg, BBC and BSKYB. However, Yahoo says it plans to add major entertainment content providers. It has partnered with RealNetworks to access a greater range of programming and has content deals with Atom Film, IFilm and Stupid Videos.

Independent and grassroots publishers may upload video directly to the search service using the Really Simple Synchronization format.

ANTONY BRUNO



No. 1: Jennifer Lopez is the new queen of the Launch streams with the introductory single to her latest album, "Rebirth."

LAUNCH: Top 20 Streams (Jan. 3-Jan. 30)

1	JENNIFER LOPEZ	Get Right EPIC	934,512
2	NELLY FEATURING TIM MCGRAW	Over And Over UNIVERSAL	756,967
3	CIARA FEATURING MISSY ELLIOTT	1,2 Step LaFACE	728,555
4	LINDSAY LOHAN	Over CASABLANCA/UNIVERSAL	660,486
5	DESTINY'S CHILD	Soldier COLUMBIA	645,951
6	MARIO	Let Me Love You J	641,940
7	ASHANTI	Only U THE INC.	615,197
8	GREEN DAY	Boulevard of Broken Dreams REPRISE	543,896
9	GAME FEATURING 50 CENT	How We Do INTERSCOPE	541,090
10	TWISTA FEATURING FAITH EVANS	Hope CAPITOL/ATLANTIC	517,624
11	OMARION	O SONY URBAN/EPIC	492,435
12	DESTINY'S CHILD	Lose My Breath COLUMBIA	485,184
13	JESSE MCCARTNEY	Beautiful Soul HOLLYWOOD	446,259
14	USHER AND ALICIA KEYS	My Boo LaFACE	437,279
15	KELLY CLARKSON	Since U Been Gone RCA	435,815
16	EMINEM	Like Toy Soldiers INTERSCOPE	429,279
17	SIMPLE PLAN	Welcome to My Life LAVA	418,280
18	JAY-Z/LINKIN PARK	Numb/Encore WARNER BROS.	397,811
19	USHER	Caught Up LaFACE/ZORBA	369,962
20	RYAN CABRERA	True E.V.I.L.A./ATLANTIC	354,947

The top 20 audio and video streams (combined) for the four weeks ending Jan. 30.
Source: Nielsen Broadcast Data Systems



No. 4: Lindsay Lohan makes a big leap into Launch's top 10 with the second single from her debut set, "Rumours."



Show Trial

In an effort to promote legal downloading, digital service eMusic and Rolling Stone magazine have teamed up to give concertgoers free music. Fans attending shows at participating venues will be offered 50 free downloads through a trial of the eMusic service, as well as a compilation CD and 26 free issues of Rolling Stone.

The free trial is accessible through the compilation CD, which features exclusive tracks from such acts as the Baldwin Brothers, Southern Culture on the Skids, Little Feat and 2 Skinnee Js.

Participating venues include the 40 Watt Club in Athens, Ga., the Bluebird Theater in Denver and the Casbah in San Diego.



Rings For Real

Interscope Records and mobile entertainment provider Mobliss have partnered to offer exclusive ringtones from the debut album of rapper the Game via an SMS campaign.

An insert in "The Documentary" instructs buyers to send a text message with the keyword "game" to the short-code 90220—the ZIP code for the Game's hometown of Compton, Calif. This allows them to access free wallpaper images or to buy ringtones. Only T-Mobile and Cingular subscribers can participate.



DIY Hip-Hop

Bedroom rappers can turn their PCs into a recording studio with "Hip Hop eJay 5," the latest edition of a software suite that allows users to create custom music and remixes.

The program contains 4,000 royalty-free sound samples in hip-hop, rap, R&B and funk styles and allows users to import MP3 files from the Web or their personal library. Sound effects include "Scratch Kreator," "Mophonix Supabass" and "Rap 'n Record Box." The software also allows users to drag and drop music files into various tools and record and edit vocal tracks.

ASCAP Turns Up The Heat

It's nothing new for ASCAP to file lawsuits against venue owners who have not licensed music they are playing, whether in the form of CDs, radio broadcasts or bands performing live. In fact, the performing rights organization says it filed more than 150 individual suits at various times in 2004.

Yet on Jan. 24, ASCAP for the first time filed a series of federal lawsuits simultaneously against 24 nightclubs, bars and restaurants in 15 states and the District of Columbia. In addition, it issued a national press release announcing the action.

All PROs agree that litigation is a last resort as they attempt to license and collect public performance fees for their songwriters and publishers. Also, litigation often generates local criticism about a big-city corporation coming after the "little guys" who just want to play some music.

So why is ASCAP taking action that draws such attention?

It's all part of a proactive campaign to fulfill its obligations to its members while educating the public, says **Vincent Candilora**, ASCAP senior VP of licensing.

By filing one lawsuit at a time, he says, it's easy for the owner to look like a victim. By showing that many unlicensed venue owners are the targets, however, ASCAP can challenge this argument by pointing to its nationwide activity.

ASCAP has also called on some of its songwriters in the cities where the suits were filed to talk with local press about their feelings toward unauthorized use of their songs. In other words, ASCAP is putting a human face to the litigation.

This strategy of introducing

songwriters to the public has met with success as part of the educational campaign launched by the Department of Justice to stem teenagers' unauthorized sharing of music on peer-to-peer networks, the DOJ's Intellectual Property Task Force chairman, **David Israelite**, recently told *Billboard*.

Notable News
By Susan Butler
sbutler@billboard.com



For example, the DOJ last fall presented a symposium for students in Washington, D.C. It introduced songwriters who explained that they don't make the kind of money the star artists can make through touring and merchandising deals. Instead, they rely on different royalties for their songs.

The teenagers indicated that they previously did not understand the role of songwriters, Israelite said. Some of them, according to Israelite, said they would no longer use the unauthorized services after hearing the stories.

Through ASCAP's approach, these songwriters can now explain how public performance income also affects their livelihood.

Candilora adds that the clubs sued are not victims; they have ignored repeated licensing and collection efforts.

For example, Wolfy's in Nashville is in a tourist section near

other venues that perform licensed music. People in the recording industry know the owner and perform at his club. Wolfy's had an ASCAP license in 1996, but the PRO cancelled it in 1999 for non-payment. Since then, the owner has refused to license or pay for ASCAP music performed,

Candilora says.

How do the PROs discover venues where music is performed?

The general enforcement process of ASCAP and BMI are similar. Essentially they track new business listings

through a variety of sources and monitor announcements—advertisements and event listings—for live music.

They attempt to educate the venue owners by contacting them with information about copyright law and the licensing process. Often the owners are encouraged to discuss any questions with their business lawyers.

Unfortunately, many business lawyers in the country are unfamiliar with copyright law and its interpretation. The PROs say they make every effort to explain the laws and to resolve any disputes out of court.

Yet some owners still refuse to license or pay to perform music.

If legal action is necessary, the suits must be filed in federal court, which has exclusive jurisdiction over copyright matters. Federal court rules are often more stringent than state court rules, requiring the defendants to respond promptly to the claims.

In most cases, the disputes are resolved relatively quickly. ASCAP says it was successful in every suit it filed in 2004, resulting in either a cash settlement or a judgment in favor of its members.

SIGNINGS: Universal Music Publishing Group Nashville has signed songwriter **Kyle Matthews** to an exclusive co-publishing agreement with Universal joint venture **Final Four Music Publishing**.

Matthews has had hits with **Ginny Owens**, **Oak Ridge Boys**, **Grover Levy** and **Point of Grace**, among others. **Donnie McClurkin's** recording of "We Fall Down" earned Matthews a Dove Award for traditional gospel recorded song of the year, a Stellar Award for song of the year and ASCAP's 2002 award for gospel song of the year.

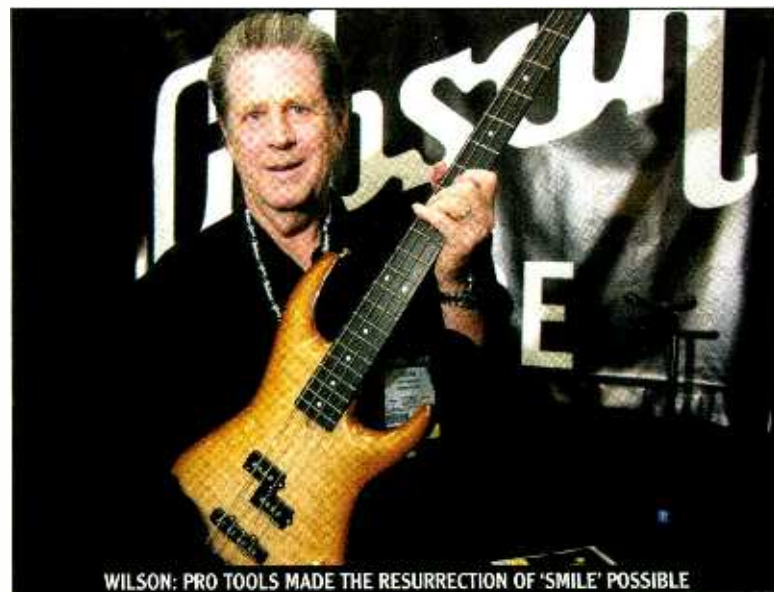


Photo: David Goggin

Digidesign Thrills At NAMM Show

The 2005 National Assn. of Music Merchants Show, held Jan. 20-23 in Anaheim, Calif., demonstrated that concurrent with an unceasing enthusiasm for music recording and performance is a similarly continuous evolution in recording tools.

Registration for the show rose 5% over last year, to a record 78,091.

Also setting a record were the 1,428 exhibitor companies on hand. International attendance grew 10% to 8,416 registrants from 91 countries.

Digidesign, not surprisingly, continues its dominance in the professional, "prosumer" and hobbyist recording realms. The company exhibited its **ICON** console, which, according to Digidesign, claimed 150 sales in its first six months of availability.

Also demonstrated were the **VENUE** live sound console, software including **Pro Tools 6.7**, the **Synchronic** audio manipulation plug-in and the **Smack** compressor/limiter; and **DigiDelivery 2.0**, which allows for online exchange of files.

Pro Tools has revolutionized the recording industry. Not only has Digidesign substantially democratized recording through its low-cost, user-friendly products, but it also has brought dramatic speed, flexibility and creative possibility to professional environments.

NAMM attendee **Brian Wilson** explained that **Pro Tools** allowed for the long-awaited completion of "SMiLE," the **Beach Boys** album he abandoned more than three decades earlier.

"Pro Tools helped us to sequence all these very delicate, different sequences all together," said Wilson, whose initial efforts constructing the musically complex "SMiLE" was vastly more time-consuming and labor-intensive.

"It made it so that from top to bottom, from start to finish, it flowed."

Studio Monitor
By Christopher Walsh
cwash@billboard.com



Since its 2004 acquisition by Digidesign parent **Avid Technology**, hardware and software manufacturer **M-Audio** has introduced several products targeted to seamless interface between musician and digital audio workstation.

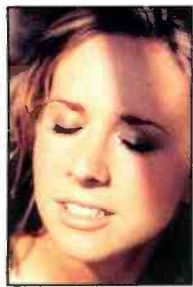
M-Audio's product introductions at or just prior to the NAMM Show included the **Black Box** (developed with **Roger Linn Designs**), which combines amplifier modeling, effects and drum tracks with an audio interface including microphone preamplifier and USB connection; and the **FireWire Solo**, a compact interface for guitarists and songwriters.

CELLO CLOSES: Cello Studios, a revered Hollywood, Calif., facility and site of recordings by **Bing Crosby**, **Frank Sinatra**, **Nat "King" Cole**, **Ray Charles** and the **Beach Boys**, abruptly closed Jan. 28. Details are scarce; stay tuned for news of Cello's future.



A team of EMI Music Publishing executives dropped by the *Billboard* office in New York recently to celebrate the company's No. 1 finish on *Billboard's* year-end Hot 100, R&B/hip-hop and country publishing charts. Sharing the moment, from left, are *Billboard* co-executive editor Ken Schlager, EMI Music Publishing president Robert Flax and chairman/CEO Martin Bandier, and *Billboard* co-executive editor Tamara Conniff and president/publisher John Kilcullen.

U.K. singer/
songwriter
Lucie Silvas
strikes
gold with
'Breathe In'



Global



Canadian
country
veteran Ian
Tyson sings
'Songs
From the
Gravel Road'

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



The Music will headline a March 19 showcase at South by Southwest. The U.K. arm of MTV2 is sponsoring the event.

U.K. Biz Boots Up For Texas

Brits Increasing Their Presence At SXSW

BY PAUL SEXTON

LONDON—British music industry execs and artists are frequent fliers to Austin for the South by Southwest Music Festival. But this year's U.K. presence at the annual gathering is getting an upgrade.

Trade body the British Phonographic Industry has announced a number of media partners as part of its support of SXSW 2005, which takes place March 16-20. These include, for the first time, MTV U.K., whose MTV2 channel will air a number of programs connected with the festival and will sponsor a new British music showcase.

The BBC will be in Austin in numbers, with its Radio 1, Radio 2 and 6 Music digital outlets all broadcasting from the event; Radio 2 and 6 Music will jointly sponsor a showcase. London alternative radio station Xfm and music publications NME and Uncut are also supporting the 19th annual confab.

"British music is in huge demand on either side of the Atlantic," says Matt Glover, who was recently appointed international manager at the BPI. "Our

showcase was established in 2002 to help promote acts that wouldn't necessarily get the attention they deserve."

This strategy worked most notably in 2003, when a performance by rock act the Darkness helped fast-track its emergence. Last year's most-talked-about appearance by a British hand was a hot-ticket gig at Buffalo Billiards by Scotland's Franz Ferdinand.

BRITISH BRANDING

The BPI is expanding the "sUKonthis" branding it launched at last year's SXSW, creating not only a CD sampler of new British music—as in previous years—but a limited-edition 12-inch, 12-track vinyl disc highlighting U.K. talent and BBC archive material. There is also a dedicated Web site.

Fellow British trade organizations Assn. of Independent Music, British Music Rights, British Underground, PPL and

U.K. Trade and Investment, as well as several regional music bodies, will participate under the sUKonthis banner, in what Glover describes as a "united front" at
(Continued on page 52)



GLOVER: BBC RADIO SHOWCASE IS 'CRUCIAL'

Restructured EMI Takes Lead In Italy

BY MARK WORDEN

MILAN—A dominant performance by EMI on Italy's year-end charts capped a remarkable 2004 for the company.

When labels body FIMI published its 2004 album sales chart Jan. 14, it revealed that Milan-based EMI Italy had scored four of the top five albums.

Vasco Rossi's "Buoni e Cattivi" (Capitol) was No. 1, labelmate Robbie Williams' "Greatest Hits" was No. 2, "The Best of Blue" (Virgin) was No. 3, and Mina's "Platinum Collection" (EMI Marketing) was No. 5. The sole outsider was Michael Bublé's self-titled Reprise/WEA debut.

Another EMI artist, Tiziano Ferro, was No. 6 with his 2003 sophomore set, "111" (Capitol).

"It was an exceptional year by any standard," EMI Italy managing director Beppe Ciaraldi says. "We reckon our market share increased from 19% to at least 21%."

EMI's success came in an otherwise traumatic year for the label. Former president/CEO Riccardo Clary departed when the company was restructured in July, and he was not the only one to lose his job: A dozen other staffers were let go during the summer.

Today, the company is in the hands of Ciaraldi and Fabrizio Giannini, deputy managing director/VP of A&R. Clary hired Giannini in 2001 as senior director of new local artists and new talent. He had been managing director of CGD EastWest, where he discovered Laura Pausini.

Giannini signed Ferro within days after he moved to EMI. Ciaraldi calls his deputy "the best A&R man in Italy."

Ciaraldi points out, "My background is marketing and international repertoire. Our roles are clearly defined; he'll choose an album's single, and I'll work out the promotion strategy—and our decisions are final. We save a lot of time on meetings that way."

Both men acknowledge Clary's role in paving the way for EMI's current success.

"For some years, EMI has been No.

1 in Italy at Christmas, with the Beatles' '1,' Pink Floyd's 'Echoes' and assorted Vasco Rossi albums," Ciaraldi says. "With Christmas sales now accounting for 60% of the annual market, that's essential. But when we saw the charts for the week ending Sept. 23, in which we had the top five albums, we knew Christmas 2004 was going to be special."

RETAIL ENTHUSIASM

EMI's performance has met with approval by retailers, who say they are grateful for strong product in a difficult market.

Tiziano Foglioli is chief audio and video buyer at French-owned company FNAC, which has stores in Milan, Genoa, Turin, Verona and Naples.

He tells *Billboard*, "EMI was my biggest supplier last year."

Foglioli praises EMI for providing a mix of effective marketing and quality product. "They let you know their plans well ahead of time, and they stick to them," he says. "They also produce artists that generate catalog sales."

Ciaraldi says, "When we sign acts, we look for ones who are going to sell tomorrow as well as today. Our singer/songwriters at Capitol do that, as do the more alternative rock acts at Virgin."

Giannini says the company makes an effort to maintain the identity of each of its labels. "Capitol is older and more 'conservative,' while Virgin is younger and trendier," he says.

"Buoni e Cattivi" has shipped 800,000 units in Italy, according to the company. Giannini is particularly excited, however, about the 450,000 units of "111" that shipped. He calls the feat "remarkable, when you consider that his first album did 300,000 units in Italy."

The Williams and Blue albums have passed the 400,000 mark, Ciaraldi adds. "If you exclude the U.K.," he says, "then Blue has sold more here than anywhere else in Europe. And when it comes to Robbie Williams, we're second only to Germany—but Germany is a far larger market than Italy."



CIARALDI: LOOKS FOR CATALOG ACTS



ROSSI: HAD NO. 1 ALBUM OF 2004 IN ITALY



Charts for JAPAN, UNITED KINGDOM, FRANCE, and GERMANY. Each chart lists singles and albums with their respective chart positions and week numbers.

Charts for CANADA, ITALY, SPAIN, and AUSTRALIA. Each chart lists singles and albums with their respective chart positions and week numbers.

Charts for THE NETHERLANDS, SWEDEN, NORWAY, and SWITZERLAND. Each chart lists singles and albums with their respective chart positions and week numbers.

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/31/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SCHNAPPI, DAS KLEINE KROKODIL	SCHNAPPI POLYDOR
2	2	UND WENN EIN LIED	SOHNE MANNHEIMS SOHNE MANNHEIMS/UNIVERSAL
3	3	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
4	6	FEMME LIKE U	K-MARO EAST WEST
5	13	LIBERATIO	KRYPTERIA SONY BMG
ALBUMS			
1	NEW	AUSTRIA FOR ASIA	DEINE HILFE WIRD GEBRAUCHT UNIVERSAL
2	3	GREEN DAY	AMERICAN IDIOT REPRISE
3	1	LORIN MAAZEL & WIENER PHILHARMONIKER	NEUJAHRSKONZERT 2005 UNIVERSAL
4	2	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS
5	5	JULI	ES IST JULI UNIVERSAL

BELGIUM/WALLONIA

(IPROMUVI) 02/02/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	GEEF EENTEKEN	ARTIESTEN VOOR TSUNAMI 12-12 UNIVERSAL
2	3	SADNESS	STASH EMI
3	5	GIRL	ANOUK EMI
4	2	ET C'EST PARTI	NAOIVA COLUMBIA
5	4	YA 'BOUT TO FIND OUT	JOERI ARIOLA
ALBUMS			
1	1	CLOUSEAU	VANBINNEN EMI
2	29	THE CHEMICAL BROTHERS	PUSH THE BUTTON VIRGIN
3	2	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	6	ANOUK	HOTEL NEW YORK EMI
5	9	OZARK HENRY	THE SAILOR NOT THE SEA EPIC

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 02/01/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	HVOR SMA VIER	VARIOUS ARTISTS UNIVERSAL
2	7	DROP IT LIKE IT'S HOT	SNOOP DDGG FT. PHARRELL WILLIAMS GEFEN
3	3	LOVE CHANGES EVERYTHING	MUSIK FT. JOHN ROCKER WARNER BROS.
4	NEW	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
5	17	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT UNIVERSAL
ALBUMS			
1	1	NIPHEW	USAOSB COPENHAGEN
2	3	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
3	NEW	BIG FAT SNAKE	THE BOX CMC/MBD
4	2	AFZELIUS/BJORN/WIEHE & MICHAEL	MALMOINSPELNINGGARNE 1993 WARNER BROS.
5	4	NIK & JAY	2 CAPITOL

PORTUGAL

(RIM) 02/01/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SEAL	BEST OF 1991-2004 WARNER BROS.
2	3	HUMANOS	HUMANOS CAPITOL
3	2	BLUE	BEST OF BLUE INNOCENT/VIRGIN
4	6	PATRICIA CANDOSO	D OUTRO LADD FAROL
5	4	JAY-Z/LINKIN PARK	COLLISION COURSE WARNER BROS.
6	21	KEANE	HOPES AND FEARS ISLAND
7	8	THE GIFT	AM-FM LA FOLIE RECORDS
8	15	MAROON 5	SONGS ABOUT JANE J/SONY BMG
9	7	PHIL COLLINS	LOVE SONGS A COMPILATION OLD & NEW WARNER MUSIC
10	9	AVENTURA	WE BROKE THE RULES PREMIUM

IRELAND

(IRMA/CHART TRACK) 01/28/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
2	3	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
3	2	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
4	NEW	ONLY U	ASHANTI THE INC./DEF JAM
5	4	GOODIES	CIARA FT. PETEY PABLO LAFACE/ZOMBA
ALBUMS			
1	1	THE KILLERS	HOT RUSS LIZARD KING/UNIVERSAL
2	2	GREEN DAY	AMERICAN IDIOT REPRISE
3	NEW	THE CHEMICAL BROTHERS	PUSH THE BUTTON VIRGIN
4	9	DAMIEN RICE	0 DRUM/14TH FLOOR
5	NEW	MERCURY REV	THE SECRET MIGRATION V2

FINLAND

(YLE) 02/02/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	MAKSAMME VELKAA	ARTISTIIT AUTTAVAT AASIAA 2005 POKO
2	1	PETTAVALLA JAALLA	YO POKO
3	2	POHUOISTA VIILJAA	VIIKATE RANKA
4	NEW	NOJAA MINUUN	ARTISTIIT UNICEFILLE EMI
5	NEW	KADONNEET KOLME SANAA	STAMINA SAKARA
ALBUMS			
1	2	ELLA & ALEKSI	LENNI LOKINPOIKANEN CAPITOL
2	5	APOCALYPTICA	APOCALYPTICA VERTIGO
3	1	POETS OF THE FALL	SIGNS OF LIFE INSOMNIAC
4	3	GREEN DAY	AMERICAN IDIOT REPRISE
5	28	JAMPPA TUOMINEN	ELAMANI PARHAINA AIKAA 40 UNOHTUMATOR BLUEBIRD

HUNGARY

(MAHASZ) 01/28/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	A KORBEN	ZORAN UNIVERSAL
2	NEW	ELEMENT AZ EN ROZSAM	BALKAN FANATIK MAGNETON
3	NEW	BLOODBOUND	HAMMERFALL HAMMER MUSIK
4	3	CSAK EGY EKSZAKA VOLT	AGNES VANILLA PRIVATE MOON RECORDS
5	NEW	SOME KIND OF MONSTER EP	METALLICA VERTIGO
ALBUMS			
1	1	IRIGY HONALJIRIGY	BAZI NAGY LAGZI CLUBSOLUTIONS
2	4	MARIO	CSALOGANY EMI
3	7	TANKCSAPDA	A LEGJOBB MERGEK BEST OF 1989-2004 SONY BMG
4	3	MUSICAL	ROMEO & JULIETTE UNIVERSAL
5	8	ZSEDENYI ADRIENN	ZSEDA-VUE MAGNETON

POLAND

(ZWI ZEK PRODUCCENTOW AUDIO/VIDEO) 01/28/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
2	2	VARIOUS ARTISTS	BRAVO HITS ZIMA 2005 MAGIC
3	6	ROD STEWART	STARBUST GREAT AMERICAN SONGBOOK VOL.3 J/SONY BMG
4	3	ADAM MAKOWICZ & LESZEK MOZDZER	LIVE AT CARNegie HALL POMATON
5	4	VARIOUS ARTISTS	PIEPRZ I WANILIA VOL 1 POMATON
6	5	MYSLOVITZ	MIECZYKI SKALARY NEONKI EMI
7	31	KRZYSZTOF KRAWCZYK	TO CO W ZYCIE WAZNE SONY BMG
8	NEW	KOMBAJN DO ZBIERANIA KUR PO WIOSKACH	OSME PIETRO OFF MUSIC
9	9	KOMBI	KOMBI IZABELIN
10	49	VARIOUS ARTISTS	PLANETA MIX 3 MAGIC

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
EMINEM Encore (U)	5	8					4		8	
THE CHEMICAL BROTHERS Push The Button (E)		2		1					5	2
THE GAME The Documentary (U)	2			7			1			
GREEN DAY American Idiot (W)		1		6	3		2		4	4
JAY-Z/LINKIN PARK Collision Course (W)		6			10				9	

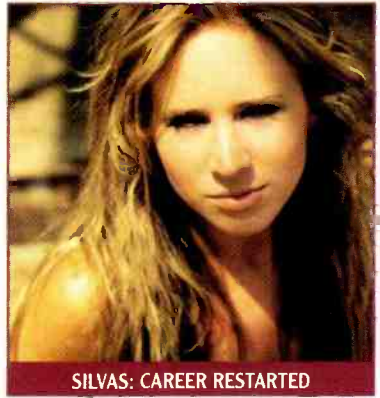
Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
02/02/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	2	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
2	1	CALL ON ME	ERIC PRYDZ DATA
3	6	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
4	56	ONLY U	ASHANTI DEF JAM/THE INC.
5	4	GALVANIZE	THE CHEMICAL BROTHERS VIRGIN
6	NEW	IT'S NOW OR NEVER	ELVIS PRESLEY RCA
7	NEW	MA PHILOSOPHIE	AMEL BENT SONY BMG
8	3	GOODIES	CIARA FT. PETEY PABLO LAFACE/ZOMBA
9	9	UND WENN EIN LIED	SOHNE MANNHEIMS SOHNE MANNHEIMS/UNIVERSAL
10	5	DROP IT LIKE IT'S HOT	SNOOP DDGG FT. PHARRELL WILLIAMS GEFEN
11	7	JE VIENS DU SUD	CHIMENE BADI AZ RECORDS
12	12	FEMME LIKE U	K-MARO EAST WEST FRANCE
13	13	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
14	NEW	GRIEF NEVER GROWS OLD	DNE WORLD PROJECT DNE WORLD
15	16	GET THE PARTY STARTED	PINK ARISTA
16	11	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
17	23	LIBERATIO	KRYPTERIA SONY BMG
18	NEW	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
19	10	HOMMES...FEMMES	LYNNSHA UP MUSIC/WARNER MUSIC
20	17	I BELIEVE IN YOU	KYLIE MINOGUE PARLOPHONE
ALBUM SALES			
1	1	GREEN DAY	AMERICAN IDIOT REPRISE
2	NEW	THE CHEMICAL BROTHERS	PUSH THE BUTTON VIRGIN
3	2	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	8	MAROON 5	SONGS ABOUT JANE J/SONY BMG
5	3	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
6	4	JAY-Z/LINKIN PARK	COLLISION COURSE WARNER BROS.
7	7	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL
8	5	EMINEM	ENCORE INTERSCOPE
9	6	THE KILLERS	HOT RUSS LIZARD KING/UNIVERSAL
10	9	KEANE	HOPES AND FEARS ISLAND
11	12	MAX MUTZKE	MAX MUTZKE WARNER BROS.
12	NEW	ROOSTER	ROOSTER BRIGHTSIDE
13	62	THE GAME	THE DOCUMENTARY G-UNIT/AFTERMATH/INTERSCOPE
14	NEW	APOCALYPTICA	APOCALYPTICA VERTIGO
15	10	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
16	14	KYO	300 LESIONS ARIOLA
17	33	USHER	CONFESSIONS LAFACE/ZOMBA
18	40	ADAM GREEN	GEMSTONES ROUGH TRADE
19	15	GWEN STEFANI	LOVE ANGEL MUSIC BABY INTERSCOPE
20	45	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
RADIO AIRPLAY			
1	3	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
2	1	SHE WILL BE LOVED	MAROON 5 J/BMG
3	4	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
4	2	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
5	5	I BELIEVE IN YOU	KYLIE MINOGUE PARLOPHONE
6	11	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/BMG
7	9	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
8	6	MISUNDERSTOOD	ROBBIE WILLIAMS CHRYSALIS
9	10	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
10	7	LOSE MY BREATH	DESTINY'S CHILD COLUMBIA
11	8	VERTIGO	U2 ISLAND
12	16	THIS IS THE LAST TIME	KEANE ISLAND
13	20	SOMETIMES YOU CAN'T MAKE IT	U2 ISLAND
14	14	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
15	13	MY BOO	USHER & ALICIA KEYS LAFACE/ZOMBA/BMG
16	12	STOP	JAMIELIA PARLOPHONE
17	18	Nobody's Home	AVRIL LAVIGNE ARISTA
18	19	FOUR TO THE FLOOR	STARSAILOR EMI
19	15	REAL TO ME	BRIAN MCFADDEN SONY BMG
20	20	LOCKED UP	AKON UNIVERSAL

Silvas Breathes Deep With New Album

Lucie Silvas' 2000 debut, "Forget Me Not" (Chrysalis/EMI), failed to dent the U.K. albums chart, but the English singer/songwriter has made a hotter impression with "Breathe In." The sophomore set was released in



SILVAS: CAREER RESTARTED

October in the United Kingdom. The title track and "What You're Made Of" reached the top 10, helping push shipments of the album past gold status (100,000 units), according to the label.

Colin Martin, music editor at national AC station BBC Radio 2, helped to restart Silvas' career. "In 2000," he recalls, "she made [our] playlist on the strength of a great voice but with an average song ["It's Too Late"]. Without a strong follow-up, she slipped off my radar."

But Martin was impressed enough by Silvas' new material in early 2004 to select her for a Radio 2 feature on the process of trying to create a hit record.

A Chrysalis Music writer, Silvas has penned songs for such pop acts as Rachel Stevens and Liberty X. As an artist, "the real test will come with her songwriting, and whether she continues to build on it," Martin suggests.

POTENT CHEMICALS: U.K. electronica veterans the Chemical Brothers have scored their highest position to date on the *Billboard* European Top 100 Albums chart, entering at No. 2 this week and narrowly failing to dislodge Green Day's "American Idiot."

The 11-track set, "Push the Button," hit No. 1 Jan. 30 in the United Kingdom, becoming the act's fourth U.K. chart-topper. The album also showed strongly in Italy, Germany, the Netherlands and Ireland.

The act has announced European dates for this month and next to promote the album, which is released by

Virgin internationally and by Astralwerks in the United States. The shows are part of a world tour that begins Feb. 9 in Japan and includes five U.K. dates March 11-18.

GOOD VIBRAZIONI: Italian pop-rock quartet Le Vibrazioni will mark the March 4 release of their second album with an outdoor concert in San Remo, Italy's main square during the San Remo Festival March 1-5. Le Vibrazioni were signed by BMG Ricordi in 2003 after an independently produced video received heavy domestic exposure. The act's self-titled 2003 debut has shipped 220,000 units, the label says. International plans for "Le Vibrazioni II" are being finalized.

"There was a lot of foreign interest in the first album," the band's co-manager Ignazio Morviducci says. "We even recorded Spanish versions of some songs. The Sony-BMG merger put all that on hold, but we hope that, with this album, the time is right."

VACUUM PACKED: "Negotiate With Love," the lead single from U.K. pop vocalist Rachel Stevens' fourth-

Global Pulse
Tom Ferguson, Editor
tferguson@eu.billboard.com



coming second album, is the latest collaboration between Swedish songwriter/producers Anders Wollbeck and Mattias Lindblom, aka electronic pop act Vacuum.

The duo's third full album, "Your Whole Life Is Leading Up to This" (Subspace/Playground), appeared in Sweden in September 2004 and has been licensed in Greece, Russia, Italy, Australasia and South Africa.

Vacuum debuted as a four-piece in 1997 on Stockholm Records, but has been a duo since 2003.

"Vacuum is more than a band right now," Lindblom says. "It's a sign of the times—you have to be versatile and creative to stay alive." Lindblom is signed as a writer to Sony/ATV; Wollbeck is signed to Universal Music Publishing.

Stevens' single is due in March in the United Kingdom.

Wollbeck and Lindblom have delivered European hits for Florence Joy (Polydor Germany), Julie (EMI Denmark) and Alcazar (BMG Sweden).

Tyson Takes A New 'Road'

Western Music Veteran Returns With First Album In Six Years

BY LARRY LeBLANC

TORONTO—At age 71, Canadian Western music patriarch Ian Tyson didn't reckon on recording what may be the finest album of his career. Nor did he expect his 20-year second marriage to come to an end.

"I can't believe the things I'm going through at this age," says Tyson, who lives on a ranch in southern Alberta's Rocky Mountains. "I'm supposed to be on the veranda rocking. My life is more complex and more emotional than ever."

"Songs From the Gravel Road," his first studio album in six years, comes out Feb. 8 in Canada on Stony Plain Records and April 12 in the United States on Vanguard Records. "This is the album I wanted to make for a long time," Tyson says.

Holgar Petersen, president of Edmonton, Alberta-based Stony Plain, says, "As ever, the quality of his songs is great, and his voice has gotten richer."

Tyson's songs are about cowboys and ranchers, including his own life at his T-Bar-Y ranch repairing fences, herding cows and riding horses.

Tyson grew up in Victoria, British Columbia, reading books about cowboys. As a teenager, he rode in local rodeos until a fall shattered his ankle. He first made his mark on the music scene in the '60s as half of the folk/country duo Ian & Sylvia, who were inducted into Canada's Juno Hall of Fame in 1991.

Married in 1964, Ian and Sylvia Tyson were at the forefront of the North American folk movement. They recorded 13 albums before they split in 1975 as both an act



TYSON: LIFE STILL HAS PLENTY OF TWISTS



and a couple.

One of the songs Tyson penned in the '60s was "Four Strong Winds," with the lines "Think I'll go out to Alberta/Weather's good there in the fall." Twenty years later, he did go out to Alberta and began living the Western cowboy life.

In 1983, Tyson recorded "Old Corals and Sagebrush," an album of cowboy songs he intended as a Christmas present for friends. However, after his performance that year at the inaugural National Cowboy Poetry Gathering in Elko, Nev., Columbia Records picked up the

album for release in Canada. Tyson has since released seven Western-themed albums, six via Stony Plain and Vanguard. His last set was "Live at Longview" in 2002.

Even after four decades of writing, Tyson says he is not prolific. "Every album I've made I've said would be my last," he says with a chuckle. "I scratched my head after 'This Is My Sky,' the last song written for the [new] album. It took the length of time to walk from my house to the stone house I work in to write."

However, the album's gem, "Road to Las Cruces," was started three years ago and took months to complete. "Then my marriage broke up, and I got into the heavy stuff," he says. "Songs toward the end just wrote themselves. Hank Williams was right: Heartbreak doesn't hurt your songwriting any."

"Songs From the Gravel Road" was recorded at the Phase One Studio in Toronto with top-ranked local jazz and pop players. "Ian was so trusting," producer Danny Greenspoon recalls. "He had a strong vision of being respectful to the cowboy tradition, but he didn't want a country sound. It was his idea to use horns."

Tyson's songs have been performed by Neil Young, Judy Collins and Suzy Bogguss. "Four Strong Winds," "Someday Soon" and "Summer Wages" have been very good to me," he says.

Enthusiased about his recent songwriting, Tyson says he's apt to record again. "Writing a song like 'This Is My Sky' in 20 minutes, I just don't do that," he says. "I did 'Four Strong Winds' like that. But that was 40 years ago."

U.K. and Ireland, describes as "the next wave of U.K. acts tipped for international notice."

Caught adds that it was the buzz surrounding Franz Ferdinand's 2004 SXSW gig that "marked the birth of a new era and confidence in British music."

MTV U.K. will produce a one-hour special from the showcase, to air March 25-26. MTV2 will broadcast between three and five SXSW specials in the United Kingdom on its "Gonzo" series, commencing March 21.

"BBC Radio 2 covered SXSW for the first time last year and received great listener response," the AC network's head of live music Lewis Carnie says. "This year we'll have a substantially increased amount of coverage from the event, and we're combining this with a weeklong series of documentary and music

programs." Radio 2 and 6 Music will also launch a dedicated SXSW Web site before the conference.

"This is a key event, where we can expose our listeners to a diverse range of new music and promote the development of U.K. artists in the world's biggest music market," Carnie says. "Our showcase with the BPI is crucial in highlighting the best British talent with the potential to break in the States. Last year, Jamie Cullum not only stole the show at our showcase but became a talking point of the entire festival."

Other British acts booked to play SXSW 2005 include Doves, Robyn Hitchcock, Kaiser Chiefs, 22-20s, Bloc Party, Goldie Lookin' Chain, Fatboy Slim, the Kills and Graham Coxon. Former Led Zeppelin vocalist Robert Plant is this year's keynote speaker (March 17).

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

French exports of music dropped dramatically in value in 2003, despite an increase in units sold.

According to the latest statistics from the French Music Export Office, units of French repertoire shipped abroad rose to 42.6 million in 2003, up 28.5% from the previous year. However, pressure on margins and prices meant that revenue dropped 21.7% to 57.7 million euros (\$74.78 million).

The FMECO compiles export statistics with a one-year gap to incorporate revenue from licensing.

Revenue from physical exports reached 32.3 million euros (\$41.86 million) in 2003, down from 36.9 million euros (\$47.82 million) in 2002. Licensing revenue dropped to 25.3 million euros (\$32.78 million) from 36.7 million euros (\$47.56 million).

Europe is the main market for French product, accounting for 80% of exports in 2003. North America accounted for 8.4% of exports.

EMMANUEL LEGRAND

Warner Music Australia has named Ed St. John, former managing director of BMG Australia and New Zealand, president/CEO, effective Feb. 1. He replaces Shaun James, who left in August 2004 to work in the TV industry.

St. John will report to Warner Music Asia Pacific president Lachie Rutherford, who is based in Hong Kong.

St. John left BMG in November as a result of the company's merger with Sony Music Entertainment Australia. He says a priority in his new role will be "helping the company's domestic roster to be more noticed globally."

CHRISTIE ELIEZER

The British Phonographic Industry has changed its subscription formula for independent labels.

The fee for BPI members was previously based on a percentage of the label's sales. Effective immediately, indies will pay a one-off registration fee of £50 (\$94) plus 5% of their public performance revenue collected by rights society PPL.

BPI executive chairman Peter Jamieson says the move enables more independents to take advantage of the organization's services. "We want to make it

easier for indies to join the BPI," Jamieson says, "and improve the quality of our indie representation."

EMMANUEL LEGRAND

Universal Music Group has sold its U.K. mail-order music and video unit, Universal Group Direct, to U.S.-based mergers and acquisitions company Platinum Equity. Universal Group Direct, which operates as the Britannia club in the United Kingdom and the DIAL club in France, was sold for an undisclosed sum.

Sources suggest that Platinum intends to operate the two clubs as a single, stand-alone business. The clubs, which together have 2 million active members, are Europe's largest direct-marketers of DVDs, CDs and videogames.

UMG declined to comment on the deal.

SAM ANDREWS

Panos Theofanellis has been appointed GM of the Greek branch of the International Federation of the Phonographic Industry. He replaces Ion Stamboulis, who exited IFPI Greece in July. Theofanellis reports to IFPI Greece chairman Panos Maravelias.

In his new Athens-based post, Theofanellis is responsible for implementing IFPI strategies on a local level. He has also been appointed president of collecting society Grammo.

Theofanellis stepped down as managing director of Warner Music Greece in September after 12 years in marketing, A&R and product-manager roles.

MARIA PARAVANTES

The Assn. of Independent Music in the United Kingdom has relaunched its new-media arm, Musicindie, as AIM Digital.

The renamed division negotiates and administers collective licensing deals on behalf of AIM's 900-plus member labels. It also provides training and support for labels new to the digital domain.

AIM established Musicindie in 1999 to enable the independent sector to take advantage of new-media business development. Through it, AIM has struck deals with Sony Connect, Yahoo, OD2, Wipit, O2 Music and Napster.

LARS BRANDLE

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SXSW

Continued from page 49

the festival.

The Radio 2/6 Music-backed showcase is slated for March 18 at Buffalo Billiards. The headliner is Independiente melodic rock act Embrace, and the bill also features Dogs Die in Hot Cars, Go! Team, James Blunt, Tom Baxter and Amy Smith.

Radio 1 will host its showcase March 17 at La Zona Rosa, with a lineup to be confirmed shortly.

Virgin rock act the Music will headline the MTV2 showcase March 19 at La Zona Rosa. Also playing are Idlewild, Nine Black Alps, the Magic Numbers and Tom Vek, in a lineup that Mardi Caught, director of talent and artist relations at MTV Networks

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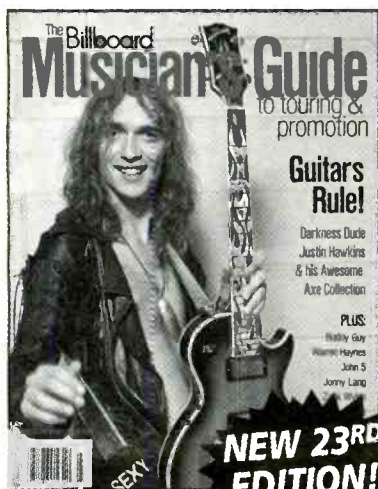
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Front Line

Continued from page 1

clear that Front Line and perhaps the Firm are checking out Nashville managers.

Potential targets are not hard to find. "The fishermen have been fishing, that's about all I can tell you," says Clint Higham, a manager at Dale Morris & Associates, management company for Alabama, Kenny Chesney and Gretchen Wilson. "But people have been shopping us for years. We'll take a meeting with anybody."

Higham and DMA are not alone. "I have had a couple of inquiries," says Scott Siman, president of RPM, management company for Tim McGraw, Holly Williams and others. "I'm intrigued by it all. I think there could be a lot to be saved by consolidating costs and overhead, because there is a lot of duplication in the management business."

Front Line, which reps such acts as Christina Aguilera, the Eagles (Azoff), Lenny Kravitz and Jimmy Buffett (Kaufman), is said to be utilizing a \$200 million investment by Thomas Lee Partners to roll up select management companies.

Siman thinks anyone looking to consolidate artist management com-

panies would be looking first for managers representing solid touring acts, "so companies like ours are in play."

Another top country touring artist is Toby Keith, who grossed \$44 million on the road last year, according to Billboard Boxscore. Keith's manager T.K. Kimbrell says, "No one has approached me, but you always should hear what someone has to say, especially someone of [Azoff's or Kaufman's] reputation."

Kimbrell says different groups have approached him in the past inquiring about purchasing his management company. "They never offered me a deal that appealed to me, and I've always looked back and been glad I didn't sell," he says.

Speculation is that Front Line is offering several times each company's average annual earnings. One would be hard pressed to find a boutique management company anywhere that had a better year in 2004 than DMA, with huge tours and platinum releases in spades. Chesney alone grossed nearly \$50 million from touring.

"It would have to be an awful good offer for us to even consider" selling, Higham says.

That's a familiar refrain. "Somebody's not going to change the way I live by offering me any amount of money," Kimbrell says. "They can drive by my house and see what I've done on my own."

One school of thought holds that the "personal" aspect of the personal management business could be at odds with a corporate setting.

"You have to keep the personal element in it; that's the challenge," Siman says. "There's such a benefit to history, knowledge and relationship between artist and manager, and that's hard to replace."

All agree that there is more to consolidation than a financial wind-

fall. "The business is changing, and you want to be ahead of the curve, not behind it," Higham notes.

Nor does Siman sound like someone who is ruling out management consolidation. "Some of the things

that people are trying here are things that have never been done before," he says. "I'm always looking for things that benefit the artist. If this can work to the artists' benefit, then it could be a good thing."

Israelite

Continued from page 5

copyright owners to learn about their experiences firsthand. This surely makes him one of the most knowledgeable Washington insiders when it comes to the rights and concerns of publishers, songwriters, labels and artists.

The NMPA, with more than 800 American publisher members, will need a strong representative in Washington this year to fulfill its role as the music publishing industry's advocate. Congressional committees are expected to take up several bills that will affect

copyrights and various streams of revenue derived from copyrights.

Israelite seems well-qualified for this task. Prior to his work with the DOJ, he was senior adviser to the National Republican Party chairman, responsible for campaign operations, government affairs and research. He also served as chief strategist, overseeing the committee's candidate support programs, and as liaison to the presidential campaign.

Israelite will be based in Washington, D.C., sources say, reporting to the NMPA board, which comprises 18 executives from major and independent publishers.

Former NMPA president/CEO Ed Murphy, who served the trade group for 20 years, retired Dec. 31, 2004, when his contract expired.

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Soul Train

Continued from page 6

Lil Jon & Ludacris).

Ciara follows with four nods, including best R&B/soul single, female ("Goodies") and best R&B/soul or rap new artist. Both artists will also share honors as the recipients of the Sammy Davis Jr. Entertainer of the Year Award.

Among this year's other multiple nominees are Alicia Keys, Destiny's Child, Jill Scott and Prince. Ice Cube will receive the evening's other special honor, the Quincy Jones Award for outstanding career achievement.

The Soul Train Music Awards are determined by radio programmers, artists and retailers. They will be videotaped Feb. 28 at Paramount Studios in Los Angeles.

Distributed by Tribune Entertainment, the show will air in national syndication the week of March 12. Sharing host duties will be Brian McKnight, Nick Cannon, Fantasia and Nicole Richie.

MILEPOSTS

DEATHS

Johnny Farrow, 92, of unspecified causes, Dec. 30, 2004, in Las Vegas. Farrow began his music career as a concert violinist. He composed more than 200 songs, including the Italian standard "I Have but One Heart": The best-known version was recorded by Al Martino for "The Godfather." The ASCAP member was also a promotion executive for Joy Music and Valando/Sunbeam Music. Memorial contributions can be made in Farrow's name to St. Vincent's-Tacony, 7201 Milnor Street, Philadelphia, PA 19135.

Jimmy Griffin, 61, of cancer, Jan. 11 in Nashville. The singer/songwriter is best-known for his work with 1970s soft rock act Bread, but gained acclaim as a songwriter with cuts recorded by Rudy Vallee, Ed Ames, Lesley Gore, Bobby Vee and others. In 1969, Griffin joined Robb Royer, Jim Gordon and David Gates to form Bread. The following year, the group's debut single, "Make It With You," hit No. 1 on the *Billboard* pop singles chart. Following the breakup of Bread in 1977, Griffin teamed with Terry Sylvester of the Hollies to record as Griffin & Sylvester for Polydor. It was one of Griffin's many group ventures, which included Black Tie, with Randy Meisner and Billy Swan, and the Remingtons, which Griffin formed with Cymarron members Richard Mainegra and Rick Yancey. The Remingtons' first BNA single, "A Long Time Ago," was its most successful, rising

to No. 10 on the *Billboard* Hot Country Singles & Tracks chart in 1992. Griffin reunited with Bread in 1997 for a successful world tour. He is survived by his wife and two children.

Martyn Bennett, 33, of cancer, Jan. 30 in Edinburgh, Scotland. A traditional bagpiper/fiddler, Bennett also experimented with electronic music, creating techno Celtic dance. His debut self-titled album was released in 1996 on independent label Eclectic Records. In 1997, he secured a deal with U.S. label Rykodisc, which released his sophomore album, "Bothy Culture," in 1998. It was followed by the Scottish hardcore dance music album "Hardland" in 2000 on his own Cuillin label and "Glen Lyon" in 2002 on Foot Stompin' Records. Bennett subsequently landed a contract with Peter Gabriel's Real World label and released his last record, "Grit," in 2003. He is survived by his wife.

Jennifer Popkin, 35, of cancer, Feb. 1 in Los Angeles. At the time of her death, Popkin was national director of sales at TVT Records. She began her career in 1985 working in retail at Los Angeles' Music Plus and then Blockbuster. She switched to the label side of the business in 1995, starting as an artist-development rep at Universal, then shifting to Beyond Music before joining TVT in 2001. Donations may be made to the Jennifer Popkin Memorial Scholarship through the National Assn. of Recording Merchandisers.

Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
 For week ending JANUARY 30, 2005
 "New Ons" are those clips with six or more plays for the first time in the chart week.

BET	CMT	MUSIC TELEVISION	VH1
1234 W Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 SNOOP DOGG, LET'S GET BLOWN USHER, CAUGHT UP THE GAME, HOW WE DO OMARION O. TRILLVILLE, SOME CUT T.I., BRING 'EM OUT FABOLOUS, BABY TWISTA, HOPE TRICK DADDY, SUGAR (GIMME SOME) CIARA, 1, 2 STEP JENNIFER LOPEZ, GET RIGHT ASHANTI, ONLY U SLIM THUG, LIKE A BOSS LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO B-5, ALL I DO JA RULE, NEW YORK JADAKISS, U MAKE ME WANNA FANTASIA, TRUTH IS LUDACRIS, GET BACK DESTINY'S CHILD, SOLDIER MARIO, LET ME LOVE YOU SNOOP DOGG, DROP IT LIKE ITS HOT LLOYD BANKS, KARMA MIKE JONES, SLIM THUG & PAUL WALL, STILL TIPPIN' NINJA, OVER AND OVER OUTKAST, GHETTO MUSICK EMINEM, LIKE TOY SOLDIERS ALICIA KEYS, KARMA RAZAH, FEEL SO GOOD TYRA, COUNTRY BOY JAY-Z, LET'S GET TO IT (THE KRUNK LOVE SONG) TANGD, WOOBLES & SHAKE IT BABY, SHYNE ON JIM JONES, UP TOP CRUNK LIL JON & THE EAST SIDE BOYZ, ROLL CALL MIRI BEN-ARI, SUNSHINE TO THE MARY J. BLIGE, YOU REMIND ME BUBBA SPARKXX, UGLY OUTKAST, SO FRESH, SO CLEAN JAGGED EDGE, WHERE THE PARTY AT	1 DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE ALAN JACKSON, MONDAY MORNING CHURCH BIG & RICH, HOLY WATER KEITH URBAN, YOU'RE MY BETTER HALF GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' BRAD PAISLEY, MUD ON THE TIRES KENNY CHESNEY, OLD BLUE CHAIR SHANIA TWAIN, DON'T RASCAL FLATTS, BLESS THE BROKEN ROAD MARTINA MCBRIDE, GOD'S WILL LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING JULIE ROBERTS, WAKE UP OLDER KENNY CHESNEY, ANYTHING BUT MINE JOSH GRACIN, NOTHIN' TO LOSE NELLY, OVER AND OVER SAWYER BROWN, MISSION TEMPLE FIREWORKS STAND SHANIA TWAIN, PARTY FOR TWO SUGARLAND, BABY GIRL JAMIE O'NEAL, TRYING TO FIND ATLANTIS CHARLIE ROBINSON, EI CERITO PLACE TRACE ADKINS, SONGS ABOUT ME PAT GREEN, DON'T BREAK MY HEART AGAIN LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE TERRI CLARK, THE WORLD NEEDS A DRINK CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY TIM MCGRAW, LIVE LIKE YOU WERE DYING KEITH URBAN, YOU'LL THINK OF ME AMY DALLEY, I WOULD CRY JIMMY BUFFETT, TRIP AROUND THE SUN SUGARLAND, BABY GIRL MIRANDA LAMBERT, ME AND CHARLIE TALKING JOE NICHOLS, WHAT'S A GUY GOTTA DO REBA MCBENTIRE, HE GETS THAT FROM ME ALISON KRAUSS & UNION STATION, RESTLESS JOHN MELLENCAMP, WALK TALL LOS LONELY BOYS, MORE THAN LOVE AARON LINES, WAITIN' ON THE WONDERFUL MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME CROSS CANADIAN RAGWEED, ALABAMA BILLY DEAN, LET THEM BE LITTLE	1 JENNIFER LOPEZ, GET RIGHT EMINEM, LIKE TOY SOLDIERS MARIO, LET ME LOVE YOU GREEN DAY, BOULEVARD OF BROKEN DREAMS THE GAME, HOW WE DO DESTINY'S CHILD, SOLDIER GWEN STEFANI, RICH GIRL USHER, CAUGHT UP KELLY CLARKSON, SINCE U BEEN GONE CIARA, 1, 2 STEP LUDACRIS, GET BACK JESSE MCCARTNEY, BEAUTIFUL SOUL GWEN STEFANI, RICH GIRL SIMPLE PLAN, SHUT UP LINDSAY LOHAN, OVER SNOOP DOGG, LET'S GET BLOWN TWISTA, HOPE JOHN MAYER, DAUGHTERS AVRIL LAVIGNE, NOBODY'S HOME JA RULE, NEW YORK MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO MARDONNS, SUNDAY MORNING NELLY, OVER AND OVER RYAN CABRERA, TRUE GOOD CHARLOTTE, I JUST WANNA LIVE UZ, ALL BECAUSE OF YOU T.I., BRING 'EM OUT JET, LOOK WHAT YOU'VE DONE ASHLEE SIMPSON, SURRENDER TYLER HILTON, WHEN IT COMES HILARY DUFF, SWEET SIXTEEN BOB DYLAN, LIKE A ROLLING STONE	1 GREEN DAY, BOULEVARD OF BROKEN DREAMS GAVIN DEGROOT, DON'T WANT TO BE DESTINY'S CHILD, SOLDIER NELLY, OVER AND OVER KELLY CLARKSON, SINCE U BEEN GONE GWEN STEFANI, RICH GIRL UZ, ALL BECAUSE OF YOU EMINEM, LIKE TOY SOLDIERS JENNIFER LOPEZ, GET RIGHT MARDONNS, SUNDAY MORNING SNOWY PATROL, RUN USHER, CAUGHT UP KEANE, SOMEWHERE ONLY WE KNOW JOHN MELLENCAMP, WALK TALL AVRIL LAVIGNE, NOBODY'S HOME GOOD CHARLOTTE, I JUST WANNA LIVE LEMINY KRAVITZ, LAOY JOHN MAYER, DAUGHTERS HOBBAS TANK, THE REASON MOTLEY CRUE, IF DIE TOMORROW HOWIE DAY, COLLAGE VE-VET REVOLVER, FALL TO PIECES CROSSFADE, COLD TBE KILLERS, MR BRIGHTSIDE GOOD CHARLOTTE, I JUST WANNA LIVE MARDONNS, SHE WILL BE LOVED JESS STONE, RIGHT TO BE WRONG JET, LOOK WHAT YOU'VE DONE LINKIN PARK, BREAKING THE HABIT ASHLEE SIMPSON, SURRENDER ALICIA KEYS, MY BOO USHER, YEAH UZ, VERTIGO SNOOP DOGG, DROP IT LIKE ITS HOT ASLYN, BE THE GIRL KELLY CLARKSON, BREAKAWAY ALICIA KEYS, KARMA SWITCHFOOT, DARE YOU TO MOVE DAMIAN RICE, THE BLOWER'S DAUGHTER RACHAEL YAMAGATA, WORN ME DOWN ASHANTI, ONLY U
NEW ONS B-5, ALL I DO	NEW ONS TRACE ADKINS, SONGS ABOUT ME LOS LONELY BOYS, MORE THAN LOVE BLAINE LARSEN, HOW DO YOU GET THAT LONELY	NEW ONS NELLY, OVER AND OVER	NEW ONS NO NEW ONS THIS WEEK

fuse	GAC	MUSIC TELEVISION	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 SUM 41, PIECES THE KILLERS, MR. BRIGHTSIDE GREEN DAY, BOULEVARD OF BROKEN DREAMS USED, ALL THAT I'VE GOT GOOD CHARLOTTE, I JUST WANNA LIVE UNWRITTEN LAW, SAVE ME (WAKE UP CALL) EMINEM, LIKE TOY SOLDIERS GWEN STEFANI, RICH GIRL JET, LOOK WHAT YOU'VE DONE MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) SIMPLE PLAN, SHUT UP JIMMY EAT WORLD, WORK THREE DAYS GRACE, HOME BLINK-182, ALWAYS LUDACRIS, GET BACK KELLY CLARKSON, SINCE U BEEN GONE MUSE, HYSTERIA NEW FOUND GLORY, I DON'T WANNA KNOW MARILYN MANSON, PERSONAL JESUS SLIPKNOT, VERMILION SUGARCULT, SHE'S THE BLADE MODEST MOUSE, OCEAN BREATHERS SALTY TAKING BACK SUNDAY, THIS PHOTOGRAPH IS PROOF DESTINY'S CHILD, SOLDIER UZ, ALL BECAUSE OF YOU KASABIAN, CLUB FOOT STYDNY OF THE YEAR, SIDERWALKS COHEED & CAMBRIA, BLOOD RED SUMMER SENSES FAL, BURIED A LIE FRANZ FERDINAND, THIS FIRE	1 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE REBA MCBENTIRE, HE GETS THAT FROM ME KEITH URBAN, YOU'RE MY BETTER HALF GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' BRAD PAISLEY, MUD ON THE TIRES DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE BRAD PAISLEY, MUD ON THE TIRES RASCAL FLATTS, BLESS THE BROKEN ROAD TERRI CLARK, THE WORLD NEEDS A DRINK SHANIA TWAIN, DON'T MARTINA MCBRIDE, GOD'S WILL JOSH GRACIN, NOTHIN' TO LOSE MIRANDA LAMBERT, ME AND CHARLIE TALKING ANDY GRIGGS, IF HEAVEN LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING PHIL VASSALLO, I TAKE THAT AS A YES KENNY CHESNEY, OLD BLUE CHAIR JULIE ROBERTS, WAKE UP OLDER JAMIE O'NEAL, TRYING TO FIND ATLANTIS SUGARLAND, BABY GIRL KENNY CHESNEY, ANYTHING BUT MINE TRACE ADKINS, SONGS ABOUT ME CHELY WRIGHT, THE BUMPER OF MY SUV BIG & RICH, HOLY WATER SHANIA TWAIN, PARTY FOR TWO PAT GREEN, DON'T BREAK MY HEART AGAIN ALISON KRAUSS & UNION STATION, RESTLESS	1 THE GAME, HOW WE DO T.I., BRING 'EM OUT DESTINY'S CHILD, SOLDIER JENNIFER LOPEZ, GET RIGHT EMINEM, LIKE TOY SOLDIERS SNOOP DOGG, LET'S GET BLOWN CIARA, 1, 2 STEP LUDACRIS, GET BACK GREEN DAY, BOULEVARD OF BROKEN DREAMS MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE) THE KILLERS, MR. BRIGHTSIDE SUM 41, PIECES USED, ALL THAT I'VE GOT UNWRITTEN LAW, SAVE ME (WAKE UP CALL) FRANZ FERDINAND, THIS FIRE TAKING BACK SUNDAY, THIS PHOTOGRAPH IS PROOF JIMMY EAT WORLD, WORK CROSSFADE, COLD SNOOP DOGG, DROP IT LIKE ITS HOT MUSE, HYSTERIA USHER, CAUGHT UP STRAIGHTY RUN, EXISTENTIALISM ON PROM NIGHT MUSIC, BREAKIN' GOOD CHARLOTTE, I JUST WANNA LIVE LIL JON & THE EAST SIDE BOYZ, ROLL CALL MIKE JONES, SLIM THUG & PAUL WALL, STILL TIPPIN' TWISTA, HOPE COHEED & CAMBRIA, BLOOD RED SUMMER FABOLOUS, BABY UZ, ALL BECAUSE OF YOU	1 US-HER, CAUGHT UP K-O-S, MAN I USED TO BE CIARA, 1, 2 STEP GREEN DAY, BOULEVARD OF BROKEN DREAMS THREE DAYS GRACE, HOME BILLY TALENT, NOTHING TO LOSE EMINEM, LIKE TOY SOLDIERS GWEN STEFANI, RICH GIRL UZ, ALL BECAUSE OF YOU SIMPLE PLAN, SHUT UP KALAN PORTER, SINGLE KELLY CLARKSON, SINCE U BEEN GONE JENNIFER LOPEZ, GET RIGHT SNOOP DOGG, DROP IT LIKE ITS HOT THE KILLERS, MR. BRIGHTSIDE SUM 41, PIECES MARIO, LET ME LOVE YOU USED, ALL THAT I'VE GOT NE-LY, OVER AND OVER THE GAME, HOW WE DO KESHIA CHANTE, LET THE MUSIC TAKE YOU MELANIE DURRANT, LET ME SKYE SWEETNAM, NUMBER ONE TEA PARTY, STARGAZER RAY ROBINSON, BE THE ONE DESTINY'S CHILD, SOLDIER TWISTA, HOPE UZ, VERTIGO GOOD CHARLOTTE, I JUST WANNA LIVE OR VER, SHE LAUGHED AT ME
NEW ONS SNOOP DOGG, LET'S GET BLOWN THE ZUTONS, PRESSURE POINT GOOD CHARLOTTE, WALK AWAY (MAYBE) GOOD CHARLOTTE, S O S GOOD CHARLOTTE, MOUNTAIN FUTUREHEADS, FIRST DAY LINDSAY LOHAN, OVER RAZORLIGHT, GOLDEN TOUCH	NEW ONS TRACE ADKINS, SONGS ABOUT ME	NEW ONS SUM 41, PIECES THE USED, ALL THAT I'VE GOT STRAIGHTY RUN, EXISTENTIALISM ON PROM NIGHT RISE AGAINST, GIVE IT ALL TRICK DADDY, SUGAR (GIMME SOME)	NEW ONS KALAN PORTER, SINGLE DRIVER, SHE LAUGHED AT ME BRITNEY SPEARS, DO SOMETHIN' JA RULE, NEW YORK

THE CLIP LIST

EUROPE	MUSIC TELEVISION	MUSIC TELEVISION	VIVA
1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Hevley Crescent, London NW11BT	Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	Continuous programming Im Media Park 2, 50670 Köln, Germany
1 JUANES, VOLVERE A VER DIEGO TORRES, TRATAR DE ESTAR MEJOR OBIE BERMUDEZ, TODD EL AND CHRISTIAN CASTRO, TE BUSCARIA JULIETA VENEGAS, ALDO ME ESTA CAMI JENNIFER LOPEZ, GET RIGHT ALEKS SYNTEK, A VECES FUI ALEXANDRE FERNANDEZ, QUE LASTIMA ALEXANDRE PIERES, COSA DEL DESTINO FEY LA FUERZA DEL DESTINO SERVANDO Y FLORENTINO, UNA CANCION QUE TE ENANDRE PEDRO SUAREZ-VERTEZ, CUANDO PIENSES EN VOLVER CARLOS VIVES, COMO TU PAULINA RUBIO, DAME OTRO TEQUILA AXEL AND KALIMBA, TU CORAZON LO SABE FRANCO DE VITA WITH SIN BANDERA, SI LA VES MOLOTOV, AMATEUR SIN BANDERA, MAGIA ANDY & LUCAS, HASTA LOS HUESOS	1 GWEN STEFANI, WHAT YOU WAITING FOR? EMINEM, LIKE TOY SOLDIERS DESTINY'S CHILD, I LOVE MY BREATH GREEN DAY, BOULEVARD OF BROKEN DREAMS JAY-Z/LINKIN PARK, NUMB/ENCORE DEPECHE MODE, ENJOY THE SILENCE (REINTERPRETED) UZ, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN SNOOP DOGG, DROP IT LIKE IT'S HOT UZ, VERTIGO KYLIE MINOGUE, I BELIEVE IN YOU THE CHEMICAL BROTHERS, GALVANIZE ROBBIE WILLIAMS, MISUNDERSTOOD NATASHA BEDINGFIELD, THESE WORDS AVRIL LAVIGNE, NOBODY'S HOME ERIC PRYDZ, CALL ON ME USHER, CAUGHT UP BLUE, CURTAIN FALLS MONEYBROTHER, THEY'RE BUILDING WALLS AROUND US NELLY, OVER AND OVER ASHANTI, ONLY U	1 HILARY DUFF, FLY SIMPLE PLAN, WELCOME TO MY LIFE JAY-Z/LINKIN PARK, NUMB/ENCORE BELINDA, BE FARE BLINK-182, ALWAYS GWEN STEFANI, WHAT YOU WAITING FOR? GREEN DAY, BOULEVARD OF BROKEN DREAMS AVRIL LAVIGNE, NOBODY'S HOME GOOD CHARLOTTE, PREDICTABLE EMINEM, JUST LOSE IT ASHLEE SIMPSON, LA LA MOLOTOV, AMATEUR THE RASMUS, GUILTY YELLOWCARD, ONLY ONE JUANES, VOLVERE A VER USHER AND ALICIA KEYS, MY BOO HOBBAS TANK, SAME DIRECTION MARDONNS, SUNDAY MORNING DESTINY'S CHILD, LOSE MY BREATH NELLY FURTADO, EXPLODE	1 SONNE MANNHEIMS, UND WENN EIN LIED K'MARO, FEMME LIKE YOU JAY-Z/LINKIN PARK, NUMB/ENCORE NU PAGADI, SWEETEST POISON GLOBAL DECIANS, THE SOUND OF SAN FRANCISCO IS'NYAR, MUSTARA SANDAL SCHNAPPI, SCHNAPPI, DAS KLEINE KROKODIL JENNIFER LOPEZ, GET RIGHT NELLY, OVER AND OVER DESTINY'S CHILD FEATURING T.I. & LIL WAYNE, SOLDIER

Bad Taste A Serious Matter

With all the talk about what the **Federal Communications Commission** does regulate, it has been pointed out a time or two in the past that what the FCC *does not* weigh in on are questions of bad taste.

With all the talk about what the **Federal Communications Commission** does regulate, it has been pointed out a time or two in the past that what the FCC *does not* weigh in on are questions of bad taste.

But the self-regulating impact of community standards is making itself felt in the case of R&B/hip-hop WQHT (Hot 97) New York. The morning team aired a parody song and comments mocking the

Tuned In: Radio
 By Marc Schiffman
 mschiffman@billboard.com



tsunami tragedy that struck Asia and Africa in December. As we went to press, morning-show member **Todd Lynn** and producer **Rick Delgado** have been fired. Morning host **Miss Jones** along with **DJ Envy** and production assistant **Tasha Hightower** had been off the air since Jan. 26 on a two-week unpaid suspension.

“felt that stronger action was necessary to demonstrate the severity of the situation.” Newsday has reported that **McDonald's** and tax services company **Jackson Hewitt** had pulled advertising from the station as of Jan. 24. A day later, **Sprint** announced it was withdrawing advertising support.

In a statement, the station said the suspension was “for the airing of a song that made light of a catastrophic event, as well as comments made at the time the song was aired.” Additionally, **Rick Cummings**, radio president for Hot 97 parent **Emmis Broadcasting**, issued a statement, saying, “What happened is morally and socially indefensible... All involved, myself included, are ashamed and deeply sorry. I know the members of the morning show are truly contrite. They know their actions here are inexcusable.”

In an effort presumably intended to prevent further loss of advertisers, Hot 97 issued a statement saying it “would like to clarify that no company advertising on our station endorsed or sponsored the offensive material aired... We apologize for any misunderstanding that may have caused listeners to believe that anyone other than the morning-show staff was responsible for the material that should not have been aired.” Emmis has pledged \$1 million to tsunami relief.



The song, a parody of “We Are the World,” used racial slurs and included the line, “You can hear God laughing, swim, you bitches, swim.” The morning team issued an on-air apology Jan. 24, and the station announced that while suspended, the morning show salaries would go toward tsunami relief. In her on-air apology, Miss Jones said: “I apologize to all who have been offended by my poor decision to go along with playing that insulting—to say the least—tsunami song. I should have known better, and I didn’t.”

Councilman **John Liu** of Flushing, N.Y., led a protest Jan. 28. He has called for the FCC to intervene with fines against Hot 97. “It’s not just about these individuals,” he told Newsday. “This company fostered the atmosphere that aided and abetted these individuals.” In an interview with the Daily News, Liu said, “Their statement is a joke... They need to fire Miss Jones [and] accept corporate responsibility.” He said this should include raising its aid pledge to \$10 million.

But that may not be enough. New York City Council mem-

Additional reporting by Paul Heine and Chuck Taylor in New York.

Vivendi Claims Dish Debacle

Suit Says Satellite Network Refused To Launch Channel

BY SUSAN BUTLER

NEW YORK—Vivendi Universal S.A. says it is ready to launch a music channel with an “international flavor” for EchoStar Communications’ Dish network but claims EchoStar refuses to honor its contractual obligation to add it to the “America’s Top 120” package.

The French conglomerate is trying to force EchoStar’s hand in a lawsuit filed the week of Jan. 24 in U.S. District Court in Manhattan. It asks the court to declare each party’s contractual rights under a 2001 investment agreement and to order EchoStar’s launch of the music channel. It also seeks damages of at least \$75,000.

The suit claims that Vivendi agreed to purchase in 2001 more than 57 million shares of stock in Englewood, Colo.-based EchoStar for about \$1.5 billion. As part of the investment agreement, Vivendi could launch five channels featuring certain types of programming during the three years after close of the deal.

The contract provided that EchoStar would pay

Vivendi about 10 cents per month per subscriber for each channel, the complaint states.

EchoStar had 6.83 million subscribers at the end of 2001, and more than 11 million customers as of Jan. 31, 2005, according to the company’s Web site.

Vivendi sold its shares back to EchoStar in December 2002 for a loss of approximately \$500 million, the suit says, but EchoStar’s obligation to carry any channels launched before Jan. 22, 2005, continued.

Vivendi notified the company last fall of its intent to launch three music channels. In response, EchoStar claimed it did not have any obligation to include the channels, the suit says. In the midst of communications between the companies and their lawyers, Vivendi says, it continued developing one of the channels. Sixty percent of its content would feature music video, with the remainder consisting of music video shows and other music-based programming. EchoStar, however, refuses to launch the channel, the suit claims.

Both companies declined to comment.

MTV

Continued from page 1

out a slate of original long-form programming that offers a mix of music-based and lifestyle shows.

While MTV is shifting its programming away from promotional videos, the labels that supply those clips are finding new outlets for them.

The needs of these new, technology-driven outlets are forcing labels to rethink video as less a promotional resource than a revenue source.

Still, MTV’s moves are angering some of the music industry’s top executives (see *The Last Word*, page 69). They view MTV2 as the last vestige of the bygone 1980s, when music videos, not long-form reality and lifestyle programs, ruled the roost at MTV.

When MTV2 was introduced in 1996, the channel (then known as M2) was positioned as a replacement for MTV’s former self. However, MTV2 has moved increasingly toward long-form programming, and the number and variety of videos it airs has declined.

Critics see the new direction of MTV2 as evidence that MTV Networks is backing away from music videos. They predict that even the formats still supported by MTV2 will be narrowly defined and marginalized in much the same way pop music is on flagship MTV.

For their part, MTV executives are unapologetic about their strategy.

“The days of MTV2 being the Jewel-to-Tool station are over,” says Tom Calderone, executive VP of music and talent programming for MTV/MTV2/MTVU. “The reason is simple: No one liked it. If you don’t stand for anything, and you don’t have people who are deeply in love with you, you don’t sell records, and nobody cares.”

Calderone is quick to point out that while the branding for MTV2 will change, the programming will stay much the same. In fact, MTV2 already focuses its music programming largely on rock and hip-hop, he says.

“Our music video hours have increased by double-digit percentages,”

Calderone says, “because we have been providing since the summertime of last year a very focused, hit-driven rock and hip-hop music channel.”

He says the new long-form programs are merely replacing repurposed programming MTV2 has been picking up from MTV. “The video hours are going to stay where they’ve been for the last year and a half,” Calderone says, adding that the music video hours get acceptable ratings.

Calderone says MTV2 is looking to identify a few of breakout rock acts that can have a persistent presence on the channel. “We’re looking for TV stars,” he says. “It’s been a very long time since we had a Kid Rock or a Fred Durst.”

MARKET FORCES

Even as the music industry’s relationship to MTV is changing, a host of new-media developments are giving new life to the music video.

The rise of digital cable offerings, online music services and video-on-demand has made music videos more ubiquitous than ever. Digital and satellite networks like Fuse, Internet giants Yahoo and AOL, digital music retailer iTunes and startup VOD services like New York-based Concert offer consumers 24-hour access to video and performance content.

At the same time, Universal Music Group is fighting to launch its own video network under an agreement with EchoStar Communications (see story, this page).

Even cell phone service providers are getting in on the act. Warner Music Group announced Jan. 31 a deal to provide Verizon Wireless subscribers with access to its music video catalog as part of the V Cast multimedia content service.

“In the ‘80s we produced videos for a particular purpose—frankly, to be played on MTV,” Sony BMG COO Michael Smellie says. “What we are doing now is producing audio-visual programming, and a play on MTV might or might not be part of its use. It’s a much more broadly based business model.”

Smellie points out that in the process, Sony BMG is becoming less beholden to the three-minute clip. It’s

developing a variety of longer- and shorter-form content as well.

The other major labels are taking a similar path.

In addition, labels are increasingly looking at videos as a revenue source. That trend, which has been developing over the last two years, is growing with the rise of VOD services.

In the WMG-Verizon deal, videos are offered as premium content and will cost \$3.99 apiece to download.

Meanwhile, UMG has announced plans to begin charging online services like AOL, Yahoo, mtv.com and MSN for access to front-line music videos.

Under the new UMG policy, music services that do not have a standard commercial licensing deal for videos with the major will no longer have access to UMG’s clips for on-demand streaming over the Internet and cable/satellite systems. UMG will also stop purchasing advertising on music sites that do not pay to license its video content, sources say. UMG would not comment on the moves.

Like most music companies, UMG already charges services for the ability to build libraries of catalog videos. But until now, the major has been servicing new videos free for promotion.

UMG has forged a deal with MSN Music under its new policy. As part of the agreement, the companies will team on a series of promotional initiatives to drive users to MSN.

“The digital music and video market is still in its infancy, and the business models are continuing to evolve,” MSN Entertainment senior director Rob Bennett says. “As an industry, we are all figuring this out together, and it’s our job at MSN Entertainment to provide a great platform to bring content owners together with consumers.”

Other online services, including Yahoo and AOL, say it’s business as usual as they negotiate with the labels.

The Web “is the dominant place where people are watching [music] videos,” says Jack Isquith, executive director of music industry relations for AOL Music. “So we can understand what the challenge is that labels have in terms of their economics and why they would be looking at this model.”

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Billboard

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Reggaeton artist **Elie** bows at No. 1 on the Reggae Albums list



Charts

In Singles Minded: **Ciara** owns the first No. 1 on new Pop 100 chart

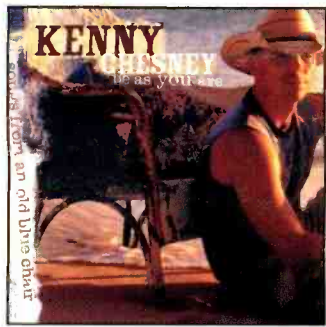


SALES / AIRPLAY / TRENDS / ANALYSIS

Country To Pop And Back

Kenny Chesney drifts away from his country roots, while **LeAnn Rimes** makes a proud return to the genre that launched her career. For the moment, neither seems ruffled by the change in direction.

While earning his fourth No. 1 on Top Country Albums, Chesney becomes only the third country artist in chart history to start three albums at No. 1 on The Billboard 200. **Garth Brooks**, the undisputed sales king of the '90s, had eight, while **Alan Jackson** has led the big chart three times in the last three years.



This time, Chesney rings the bell with an album that sounds more like Margari-

taville than Nashville. But even without a made-for-radio country hit, "Be As You Are: Songs From an Old Blue Chair" manages the second-fastest start—and the third-best **Nielsen SoundScan** week—in his career. Only "When the Sun Goes Down," the album he released Feb. 2 of last year, yielded bigger numbers, gathering 550,500 in the first week and 350,000 in its second.

The obvious difference is that last year's album came to market on the shoulders of two No. 1 country singles. The only track to get traction from the format on the new album, "Guitars and Tiki Bars," bullets at No. 57 on Hot Country Singles & Tracks. The chart action is driven by unsolicited airplay.

Over the Counter

By **Geoff Mayfield**
gmayfield@billboard.com



In fact, the last single from "When the Sun Goes Down" is still active at country radio. "Anything but Mine," the youngest title in the top half of the country singles list, has the chart's second-largest audience gain. That song's growth, coupled with promotion for "Blue Chair," yield a 28% increase for Chesney's 2004 set, enough to rally the Greatest Gainer award on Top Country Albums (No. 10).

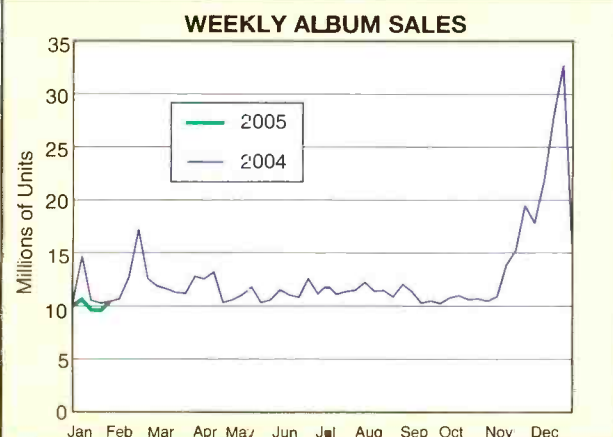
Chesney is the first artist in four months to place two albums inside country's top 10. **Keith Urban** was the last to do so, in last year's Oct. 9 issue, when "Be Here" bowed at No. 1 on the country list and The Billboard 200.

HOME AGAIN: If **LeAnn Rimes'** shift back to Music Row was a Hollywood pitch, the writer might describe the script as "Thomas Wolfe meets 'Goldilocks and the Three Bears.'" You can go home again, if the song that knocks on the door is just right.

After launching her career with "Blue," a song that struck some country programmers as sounding too country, Rimes
(Continued on page 60)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,424,300	80,000	4,700,000
Last Week	9,564,300	76,000	5,247,000
Change	↑9.0%	↓5.3%	↓10.4%
This Week 2004	10,445,300	153,000	1,778,000
Change	↓0.2%	↓47.7%	↓164.3%



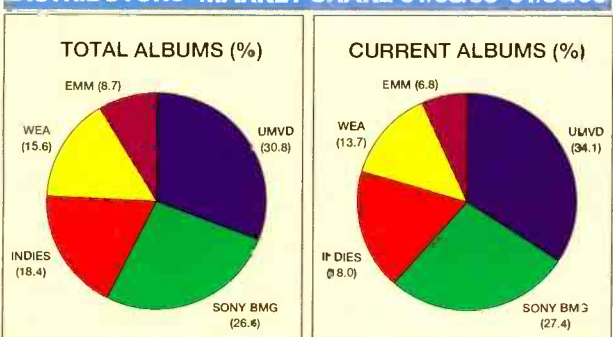
YEAR-TO-DATE OVERALL UNIT SALES

	2004	2005	Change
Total	53,423,000	61,221,000	↑14.6%
Albums	45,959,000	40,265,000	↓12.4%
Store Singles	640,000	315,000	↓50.8%
Digital Tracks	6,824,000	20,641,000	↑202.5%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2004	2005	Change
CD	44,582,000	38,982,000	↓12.6%
Cassette	1,003,000	311,000	↓69.0%
Other	374,000	972,000	↑159.9%

DISTRIBUTORS' MARKET SHARE 01/03/05-01/30/05



	UMVD	SONY BMG	INDIES	WEA	EMM
Total Albums	30.8%	26.6%	18.4%	15.6%	8.7%
Current Albums	34.1%	27.4%	18.0%	13.7%	6.8%

For week ending 1/30/05. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

New Heights For Killers

The Billboard Hot 100 and Hot Country Singles & Tracks feature their highest-debuting titles of 2005, as **the Killers** enter the Hot 100 at No. 40 and **Toby Keith** opens on the country chart at No. 30.

"Mr. Brightside" (**Island**) is the second chart entry for the Killers on the Hot 100. In November, "Somebody Told Me" peaked at No. 51. This new song is the first to debut inside the top 40 since "Lovers and Friends" (**BME/TVT**) by **Lil Jon & the East Side Boyz Featuring Usher & Ludacris** started at No. 36 the week of Nov. 27, 2004, the same week that "Somebody Told Me" reached its highest position.

New chart rules introduced this week (see stories, pages 6 and 64) mean that the numbers in the "last week" column do not reflect last week's actual positions. That is why "Mr. Brightside" appears to have fallen from No. 33, even though it is in its first week on the tally. Those new rules helped give "Mr. Brightside" such a quick head start, as digital sales are now included in the formula used to compile the Hot 100. The Killers' track is considerably ahead of the second-highest debuts of 2005: a three-way tie between "Get Right" (**Epic**) by **Jennifer Lopez**, "It's Like That" (**Island**) by **Mariah Carey** and "Candy Shop" (**Shady/Aftermath**) by **50 Cent Featuring Olivia**. Coincidentally, all three made their debuts at No. 53.

On Hot Country Singles & Tracks, only three songs have debuted inside the top 30 since the beginning of 2003, and all three are by Keith. At No. 30, "Honky Tonk U" (**DreamWorks**) is the highest debut on this chart since Keith's "Stays in Mexico" entered at No. 27 in August 2004. One year earlier, Keith's "I Love This Bar" also opened at No. 30.

"Honky Tonk U" is comfortably ahead of the year's other highest country debuts. **Shania Twain** is in second place with "Don't," which bowed at No. 44.

Chart Beat

By **Fred Bronson**
fbronson@billboard.com



TWO KINGS: Even though **Elvis Presley's** "Love, Elvis" (**RCA**) debuts on The Billboard 200 at No. 144, the king of rock'n'roll is not the most senior artist with a new entry on the album survey this issue.

That is because the first **Nat "King" Cole** set to chart in almost 14 years opens at No. 41. "The World of Nat King Cole" (**Capitol**) is the crooner's first chart appearance since his "Capitol Collectors Series" CD peaked at No. 86 in 1991.

"World" is Cole's highest-charting title since "Unforgettable" went to No. 30 in 1965.

The late singer first recorded as part of **the King Cole Trio** in 1939. He made his *Billboard* album chart debut in 1954 with "Nat King Cole Sings," giving him a chart span of 50 years, two months and two weeks.

TWO KELLYS: The new Billboard Hot 100 chart rules are a boon to **Kelly Clarkson**, who becomes the first artist connected to "American Idol" to have two top 10 hits in the same week. "Since U Been Gone" (**RCA**) moves into the top 10 at No. 9 and "Breakaway" returns at No. 10.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	79	65	12	ANDREA BOCELLI	Andrea	16	151	131	139	4	THE ARCADE FIRE	Funeral	131
101	100	103	84	BEYONCÉ ▲ 4	Dangerously In Love	1	152	143	135	9	HOWIE DAY	Stop All The World Now	46
102	87	90	69	JET ▲	Get Born	26	153	141	119	29	JIMMY BUFFETT ▲	License To Chill	1
103	97	95	18	JOSS STONE ●	Mind Body & Soul	11	154	NEW	1	ERASURE	Nightbird	154	
104	82	74	18	QUEEN LATIFAH ●	The Dana Owens Album	16	155	NEW	1	DONNY OSMOND	What I Meant To Say	137	
105	81	75	12	JA RULE ●	R.U.L.E.	7	156	136	132	38	SOUNDTRACK ●	Shrek 2	8
106	95	87	11	PEARL JAM ●	rearviewmirror: Greatest Hits 1991-2003	16	157	150	142	36	SLIPKNOT ●	Vol. 3: (The Subliminal Verses)	2
107	78	81	10	KENNY G ●	At Last... The Duets Album	40	158	114	133	23	THE POSTAL SERVICE	Give Up	114
108	101	111	43	SHINEDOWN ●	Leave A Whisper	53	159	NEW	1	VANESSA WILLIAMS	Everlasting Love	159	
109	93	97	27	VARIOUS ARTISTS ▲ 3	Now 16	1	160	RE-ENTRY	23	LEANN RIMES ●	Greatest Hits	24	
110	103	96	100	EVANESCENCE ▲ 6	Fallen	3	161	NEW	1	THE RIDDLER & VIC LATINO	Ultra.Dance 06	161	
111	84	78	45	FRANZ FERDINAND ●	Franz Ferdinand	32	162	170	177	24	MICHAEL JACKSON ●	Number Ones	13
112	108	115	18	THE USED	In Love And Death	6	163	124	168	3	MADELEINE PEYROUX	Careless Love	124
113	99	109	10	RUBEN STUDDARD	I Need An Angel	20	164	149	163	6	HAWTHORNE HEIGHTS	The Silence In Black And White	120
114	90	83	27	GAVIN DEGRAW ▲	Chariot - Stripped	56	165	156	162	19	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	14
115	91	94	12	FABOLOUS ●	Real Talk	6	166	157	138	35	DEAN MARTIN ●	Dino: The Essential Dean Martin	28
115	89	82	11	NEIL YOUNG	Greatest Hits	27	167	121	120	31	LENNY KRAVITZ ●	Baptism	14
117	94	108	23	YOUNG BUCK ▲	Straight Outta Ca\$hville	3	168	194	—	2	SUGARLAND	Twice The Speed Of Life	168
118	104	99	10	EVANESCENCE ●	Anywhere But Home	39	169	158	143	9	GERALD LEVERT	Do I Speak For The World	29
119	112	110	86	THE BEACH BOYS ▲	The Very Best Of The Beach Boys: Sounds Of Summer	16	170	153	121	22	JILL SCOTT ●	Beautifully Human: Words And Sounds Vol. 2	3
120	105	91	15	JIMMY EAT WORLD	Futures	6	171	151	159	10	SOUNDTRACK	Blue Collar Comedy Tour Rides Again	50
121	122	112	54	ROD STEWART ▲ 2	As Time Goes By ... The Great American Songbook Vol. II	2	172	191	—	13	JOSH GRACIN	Josh Gracin	11
122	118	117	60	HOOBASTANK ▲ 2	The Reason	3	173	148	161	6	BONE THUGS-N-HARMONY	Greatest Hits	142
123	128	114	14	BLAKE SHELTON	Blake Shelton's Barn & Grill	20	174	159	179	55	LIONEL RICHIÉ ●	The Definitive Collection	19
124	116	100	19	CHEVELLE ●	This Type Of Thinking (Could Do Us In)	8	175	147	156	15	INTERPOL	Antics	15
125	119	134	70	ANTHONY HAMILTON ▲	Comin' From Where I'm From	33	176	132	118	14	MICHAEL MCDONALD ●	Motown Two	9
126	102	98	77	YELLOWCARD ▲	Ocean Avenue	23	177	163	150	71	NICKELBACK ▲ 2	The Long Road	6
127	117	123	22	MUSE	Absolution	107	178	146	151	13	YING YANG TWINS	My Brother & Me	12
128	115	107	18	MARILYN MANSON	Lest We Forget: The Best Of	9	179	142	141	31	MAROONS ●	1.22.03.Acoustic (EP)	42
129	106	116	31	LLOYD BANKS ▲	The Hunger For More	1	180	161	183	7	LYFE JENNINGS	Lyfe 268-192	161
130	111	101	12	SEAL	Best: 1991 - 2004	47	181	134	136	16	DAMIEN RICE	0	133
131	135	158	44	LIL SCRAPPY/TRILLVILLE ●	The King Of Crunk & BME Recordings Present	12	182	195	—	37	50 CENT ▲ 5	Get Rich Or Die Tryin'	1
132	NEW	1	1	BRONCO/LOS BUKIS	Cronica De Dos Grandes: Recuerdos Con Amor	132	183	162	160	65	SHERYL CROW ▲ 3	The Very Best Of Sheryl Crow	2
133	107	92	9	JOSH GROBAN	Live At The Greek	24	184	129	180	4	VARIOUS ARTISTS	Chosen Few: EI Documental	129
134	92	71	6	MANNIE FRESH	The Mind Of Mannie Fresh	47	185	110	102	5	SOUNDTRACK	The Life Aquatic With Steve Zissou	102
135	125	128	69	THREE DAYS GRACE ▲	Three Days Grace	69	186	186	199	31	MONTGOMERY GENTRY ●	You Do Your Thing	10
136	120	124	31	LIL WAYNE ●	Tha Carter	5	187	49	190	7	VARIOUS ARTISTS	I Can Only Imagine	49
137	137	125	21	ALAN JACKSON ▲	What I Do	1	188	RE-ENTRY	24	TERRI CLARK ●	Greatest Hits 1994-2004	14	
138	130	127	23	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back '71-'93	30	189	183	175	58	ALAN JACKSON ▲ 3	Greatest Hits Volume II	19
139	98	88	7	XZIBIT ●	Weapons Of Mass Destruction	43	190	86	62	3	SOUNDTRACK	Elektra: The Album	62
140	127	106	15	JOHN MELLENCAMP ▲	Words & Music: John Mellencamp's Greatest Hits	13	191	164	145	11	JEREMY CAMP	Restored	45
141	123	131	23	SNOW PATROL	Final Straw	91	192	168	144	47	SARA EVANS ▲	Restless	20
142	133	140	31	AKON ●	Trouble	38	193	165	152	8	THE DIPLOMATS	Diplomatic Immunity 2	46
143	126	113	13	A PERFECT CIRCLE ●	eMOTIVE	2	194	167	129	65	TOBY KEITH ▲ 4	Shock'n Y'All	1
144	NEW	1	1	ELVIS PRESLEY	Love, Elvis	144	195	166	166	9	SARAH MCLACHLAN	Afterglow Live	107
145	140	130	58	CASTING CROWNS ●	Casting Crowns	59	196	185	—	22	KEITH SWEAT	The Best Of Keith Sweat: Make You Sweat	31
146	113	122	26	SOUNDTRACK ●	The Princess Diaries 2: Royal Engagement	15	197	154	154	13	RELIENT K	MMHMM	15
147	138	155	16	SUM 41	Chuck	10	198	171	164	33	SEETHER ●	Disclaimer II	53
148	145	147	20	BOWLING FOR SOUP	A Hangover You Don't Deserve	37	199	174	—	22	KIDZ BOP KIDS	Kidz Bop 6	23
149	139	126	49	KANYE WEST ▲ 2	The College Dropout	2	200	177	171	75	DIERKS BENTLEY ●	Dierks Bentley	26
150	NEW	1	1	ELIEL	El Que Habla Con Las Manos	150							

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 12 2005 Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLED TO 2005 RANK
1		KENNY CHESNEY BNA 61530/RLG	Be As You Are: Songs From An Old Blue Chair	1
2		BRIGHT EYES SADDLE CREEK 0072*	I'm Wide Awake, It's Morning	10
3		BRIGHT EYES SADDLE CREEK 0073*	Digital Ash In A Digital Urn	15
4	1	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	The Phantom Of The Opera (Special Edition)	90
5	2	U2 ▲ ² INTERSCOPE 003613	How To Dismantle An Atomic Bomb	28
6	3	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC	Garden State	34
7		PAT METHENY GROUP NONESUCH 79676/WARNER BROS	The Way Up	99
8	4	GREEN DAY ▲ ² REPRISE 48777*/WARNER BROS	American Idiot	4
9		LEANN RIMES CURB 78859	This Woman	3
10		FALL OUT BOY FUELED BY RAMEN 67 [M]	My Heart Will Always Be The B-Side To My Tongue (EP)	—
11	6	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE [M]	The Documentary	2
12		JIMMY CHAMBERLIN COMPLEX SANCTUARY 84734 [M]	Life Begins Again	—
13	9	EMINEM ▲ ⁴ SHADY/AFTERMATH 00371*/INTERSCOPE	Encore	5
14	24	VARIOUS ARTISTS ROUNDER 18112	Beethoven's Wig	—
15	5	MADELEINE PEYROUX ROUNDER 613192 [M]	Careless Love	163
16		MILES DAVIS ▲ ³ LEGACY/COLUMBIA 69335/SONY MUSIC	Kind Of Blue	—
17	11	THE KILLERS ▲ ISLAND 002468*/IDJMG	Hot Fuss	22
18	8	ALISON KRAUSS + UNION STATION ● ROUNDER 610525	Lonely Runs Both Ways	61
19	10	BEETHOVEN'S WIG ROUNDER KIDS 618119/ROUNDER	Beethoven's Wig 2: More! Sing Along Symphonies	—
20		NORAH JONES ▲ ³ BLUE NOTE 32088* [M]	Come Away With Me	—
21	12	SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN	Greatest Hits	17
22	7	RAY CHARLES ▲ ³ HEAR 2248/CONCORD	Genius Loves Company	35
23		SOUNDTRACK WARNER SUNSET/MAVERICK 48981/WARNER BROS	One Tree Hill	51
24		JOHN COLTRANE BLUE NOTE 95326	Blue Train	—
25		NINA SIMONE VERVE 543604/VG	Nina Simone's Finest Hour	—

FEBRUARY 12 2005 Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	BILLED TO 2005 RANK
1		THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	1
2	2	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC	10
3	4	RAY (RAY CHARLES) ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	15
4	3	COACH CARTER	CAPITOL 63164*	28
5		ONE TREE HILL	WARNER SUNSET/MAVERICK 48981/WARNER BROS.	34
6	5	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	90
7	8	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099	99
8	9	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE	4
9	11	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN	3
10	7	THE LIFE AQUATIC WITH STEVE ZISSOU	HOLLYWOOD 162494	2
11	6	ELEKTRA: THE ALBUM	WIND-UP 13107	5
12	13	DE-LOVELY	COLUMBIA 90640/SONY MUSIC	—
13	12	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE	—
14	10	BEYOND THE SEA (KEVIN SPACEY)	ATCO 78444/RHINO	—
15	14	50 FIRST DATES	MAVERICK 48675/WARNER BROS.	—
16	15	NAPOLEON DYNAMITE	LAKEHORE 33810	—
17	17	O BROTHER, WHERE ART THOU? ▲²	LOST HIGHWAY/MERCURY 170069/IDJMG	—
18	19	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP	—
19	16	A CINDERELLA STORY ●	HOLLYWOOD 162453	—
20	18	IN GOOD COMPANY	HOLLYWOOD 162497	—
21	20	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS.	—
22	21	LOVE ACTUALLY ●	J 56760/RMG	—
23	24	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE	—
24	23	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126	—
25	22	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC	—

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 36	Cam'ron 85	Evanescence 110, 118	Lyfe Jennings 180	Mario 21	Pitbull 165	Elektra: The Album 190	Keith Urban 94
50 Cent 182	Casting Crowns 145	Sara Evans 192	Jet 102	Maroon 5 31, 179	The Postal Service 158	Garden State 34	The Used 112
Akon 142	Ray Charles 35, 43	Fabulous 115	Jimmy Eat World 120	Dean Martin 166	Elvis Presley 144	The Life Aquatic With Steve Zissou 185	Usher 9
...And You Will Know Us By The Trail Of Dead 81	The Chemical Brothers 59	Fantasia 13	Jolo 76	John Mayer 48	Queen Latifah 104	One Tree Hill 51	VARIOUS ARTISTS
The Arcade Fire 151	Kenny Chesney 1, 44	Franz Ferdinand 111	Norah Jones 84	Martina McBride 88	Rascal Flatts 24	The Phantom Of The Opera 18	Chosen Few: El Documental 184
Ashanti 40	Chevelle 124	Mannie Fresh 134	Keane 75	Jesse McCartney 32	Relient K 197	The Phantom Of The Opera (Special Edition) 90	I Can Only Imagine 187
Lloyd Banks 129	Chingy 96	Kenny G 107	Toby Keith 33, 194	Michael McDonald 176	Damien Rice 181	The Princess Diaries 2: Royal Engagement 146	Now 16 109
The Beach Boys 119	Ciara 11	Bill & Gloria Gaither And Their Homecoming Friends 80, 93	Alicia Keys 60	Tim McGraw 39	Lionel Richie 174	Shrek 2 156	Now 17 12
Bee Gees 65	Kelly Clarkson 8	The Game 2	Kidz Bop Kids 199	Sarah McLachlan 195	The Riddler & Vic Latino 161	The Source Presents Hip-Hop Hits Volume 9 89	The Source Presents Hip-Hop Hits Volume 9 89
Dierks Bentley 200	Teri Clark 188	Geto Boys 19	The Killers 22	John Mellencamp 140	LeAnn Rimes 3, 160	Top Gospel Artists and Songs 29	WOW Gospel 2005: The Years 30
Beyonce 101	Nat King Cole 41	Good Charlotte 64	Korn 58	Pat Metheny Group 99	The Rolling Stones 138	WOW Hits 2005 77	Velvet Revolver 70
Big & Rich 38	Creed 46	Lenny Kravitz 167	Alison Krauss + Union Station 61	Modest Mouse 68	Jill Scott 170	Britney Spears 83	Kanye West 149
Black Eyed Peas 86	Crossfade 56	Blaine Larsen 79	Anne Murray 66	Montgomery Gentry 186	Seal 130	Gwen Stefani 26	Vanessa Williams 159
Andrea Bocelli 100	Sheryl Crow 183	Avril Lavigne 53	Muse 127	My Chemical Romance 72	Seether 198	Rod Stewart 69, 121	Gretchen Wilson 27
Bone Thugs-N-Harmony 173	Daddy Yankee 62	John Legend 6	Nas 92	Nelly 20, 91	Blake Shelton 123	Joss Stone 103	Xzibit 139
Chris Botti 95	Howie Day 152	Gerald Levert 169	Nickelback 177	Shinedown 108	Shinedown 108	George Strait 37	Yellowcard 126
Bowling For Soup 148	Gavin DeGraw 114	Lil Jon & The East Side Boyz 7	Donny Osmond 155	Simple Plan 54	Simple Plan 54	Ruben Studdard 113	Ying Yang Twins 178
Breaking Benjamin 82	Destiny's Child 14	Lil Scrappy/Trillville 131	Brad Paisley 52	Ashlee Simpson 47	Slipknot 157	Sugarland 168	Neil Young 116
Bright Eyes 10, 15	Ani DiFranco 49	Lil Wayne 136	Papa Roach 78	Slipknot 157	Snoop Dogg 25	Sum 41 147	Young Buck 117
Bronco/Los Bukis 132	The Diplomats 193	Linkin Park 98	Pearl Jam 106	Snoop Dogg 25	Snow Patrol 141	Keith Sweat 196	
Brooks & Dunn 97	Hilary Duff 87	Lindsay Lohan 55	Again 171	Snow Patrol 141	Coach Carter 45	Switchfoot 63	
Jimmy Buffett 153	Eliel 150	Los Lonely Boys 50	Coach Carter 45	SOUNDTRACK	Blue Collar Comedy Tour Rides Again 171	Three Days Grace 135	
Ryan Cabrera 71	Eminem 5	Ludacris 16	U2 28	Blue Collar Comedy Tour Rides Again 171	Trick Daddy 74	T.I. 30	
Jeremy Camp 191	Erasure 154	Marilyn Manson 128		Coach Carter 45	Shania Twain 17	U2 28	

Over The Counter

Continued from page 57

later tasted success at other formats. "How Can I Live" led the Adult Contemporary chart for 11 weeks and was one of six top 10s for her in that format, while two of those—including the dance-inclined "Can't Fight the Moonlight"—reached the top 10 at Mainstream Top 40.

That broadening of her scope left some country stations with the impression that Rimes had strayed too far from the format, but the teen who grew into her adult years before the public's eyes has moved back to her launch pad in more ways than one.

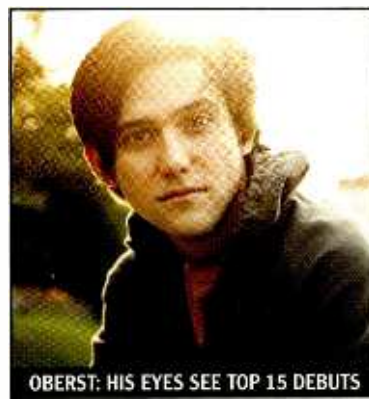
First, she drew a fair amount of media attention when she traded her home in Los Angeles for one in Nashville. More significantly, lead single "Nothin' Bout Love Makes Sense" is shaping up to be her biggest country hit in almost seven years.

With a gain of more than 1 million audience impressions, the song's reach of 26.8 million pushes it 7-5 on Hot Country Singles & Tracks, Rimes' best rank on that chart since "Commitment" peaked at No. 4 in the Oct. 27, 1998, issue.

The payoff is an opening week of 101,000 copies for "This Woman," her best Nielsen SoundScan frame since "LeAnn Rimes" sold 121,000 copies during Christmas week of 1999. The rally places her at No. 2 on Top Country Albums and No. 3 on The Billboard 200, her best standing on the latter chart since 1998.

BUSHY TAILED: Bright Eyes enjoys a bright moment, landing two simultaneous debuts inside The Billboard 200's top 15—not bad for an indie rock act whose prior peak had been No. 161.

So far as we can tell, the **Conor Oberst**-led band becomes the first independently distributed act to have two albums bow at the same time within the big chart's top 20.



OVERST: HIS EYES SEE TOP 15 DEBUTS

Billboard's automated archives date back to 1984. Prior to the 1991 advent of Nielsen SoundScan data, albums tended to start at lower ranks.

Bright Eyes has certainly drawn a handsome amount of media attention, including ink in Entertainment Weekly, The New Yorker and the Los Angeles Times and a lengthy Jan. 14 profile on NPR's "All Things Considered." That attention puts the more acoustic "I'm Wide Awake, It's Morning" at No. 10 and the electronic-leaning "Digital Ash in a Digital Urn" at No. 15. Combined, they mount first-week sales of 102,000, with "Morning" moving 10,000 more copies than "Digital."

The Bright Eyes albums bow at Nos. 2 and 3 on Top Independent Albums, behind Lil Jon & the East Side Boyz. The band's two-fisted start helps pump market share for Warner Music Group's

Alternative Distribution Alliance to 3.13% for the week ending Jan. 30, an unusually high mark for an independent distributor.

With Bright Eyes' label, **Saddle Creek**, located in the same neck of the woods as **American Gramophone**—which has charted 17 **Mannheim Steamroller** albums on The Billboard 200, including two in the top 10—has Omaha, Neb., become the new center of the indie-label world?

FEAST OR FAMINE: Last issue's Billboard 200 had only eight titles at 50,000 units or higher, the lightest such count since the *Billboard* dated Sept. 26, 1992, when there were only seven.

By contrast, there are 11 albums at that level this issue, in a frame when 127 titles post gains, more than in any other January sales week of at least the last 10 years.

FEBRUARY 12 2005
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	SALES	WEEKS ON CHART	ARTIST	TITLE
1	1	1	153	4	NORAH JONES	Come Away With Me
2	3	2	128	2	KEITH URBAN	Golden Road
3	8	9	124	9	GREEN DAY	International Superhits!
4	7	7	123	7	QUEEN	Greatest Hits
5	4	3	122	3	THE BEATLES	1
6	9	6	121	6	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
7	6	5	120	5	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers
8	5	4	119	4	PINK FLOYD	Dark Side Of The Moon
9	2	8	118	8	STEVIE WONDER	The Definitive Collection
10	10	11	117	11	AC/DC	Back In Black
GREATEST GAINER						
11	13	17	116	17	JOURNEY	Journey's Greatest Hits
12	11	10	115	10	RAY CHARLES	The Very Best Of Ray Charles
13	12	30	114	30	SADE	The Best Of Sade
14	18	34	113	34	BARRY MANILOW	Ultimate Manilow
15	22	23	112	23	METALLICA	Metallica
16	17	21	111	21	CELINE DION	All The Way...A Decade Of Song
17	14	13	110	13	JOSH GROBAN	Josh Groban
18	19	20	109	20	ROD STEWART	The Very Best Of Rod Stewart
19	16	15	108	15	THE SHINS	Oh, Inverted World
20	15	12	107	12	COLDPLAY	A Rush Of Blood To The Head
21	20	14	106	14	LINKIN PARK	[Hybrid Theory]
22	30	38	105	38	3 DOORS DOWN	Away From The Sun
23	24	24	104	24	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two
24	28	25	103	25	TIM MCGRAW	Greatest Hits
25	25	18	102	18	ROD STEWART	It Had To Be You ... The Great American Songbook
26	45	50	101	50	KENNY CHESNEY	Greatest Hits
27	27	22	100	22	U2	The Best Of 1980-1990
28	23	19	99	19	JOHN MAYER	Room For Squares
29	36	—	98	—	VAN MORRISON	The Best Of Van Morrison
30	32	29	97	29	RASCAL FLATTS	Melt
31	33	27	96	27	ELVIS PRESLEY	Elv1s: 30 #1 Hits
32	26	16	95	16	ELTON JOHN	Greatest Hits 1970-2002
33	29	43	94	43	ORIGINAL LONDON CAST	Phantom Of The Opera Highlights
34	37	45	93	45	ABBA	Gold - Greatest Hits
35	40	46	92	46	KID ROCK	Cocky
36	31	26	91	26	AUDIOSLAVE	Audioslave
37	38	33	90	33	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
38	35	36	89	36	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
39	34	28	88	28	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
40	44	48	87	48	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
41	—	—	86	—	TIM MCGRAW	Set This Circus Down
42	39	37	85	37	GOOD CHARLOTTE	The Young And The Hopeless
43	—	—	84	—	KENNY CHESNEY	No Shoes, No Shirt, No Problems
44	41	35	83	35	GREEN DAY	Dookie
45	—	—	82	—	MERCYME	Almost There
46	42	31	81	31	AVRIL LAVIGNE	Let Go
47	47	39	80	39	SOUNDTRACK	O Brother, Where Art Thou?
48	21	—	79	—	BOYZ II MEN	Legacy: The Greatest Hits Collection
49	—	—	78	—	MARTINA MCBRIDE	Greatest Hits
50	—	—	77	—	BRUCE SPRINGSTEEN	Greatest Hits

FEBRUARY 12 2005
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	SALES	WEEKS ON CHART	ARTIST	TITLE
1	2	1	153	4	MUSE	Absolution
HOT SHOT DEBUT						
2	—	—	128	1	ELIEL	El Que Habla Con Las Manos
3	4	4	127	4	THE ARCADE FIRE	Funeral
4	1	2	126	2	THE POSTAL SERVICE	Give Up
5	3	7	125	7	MADELEINE PEYROUX	Careless Love
6	7	6	124	6	HAWTHORNE HEIGHTS	The Silence In Black And White
GREATEST GAINER						
7	11	13	123	13	SUGARLAND	Twice The Speed Of Life
8	8	8	122	8	LYFE JENNINGS	Lyfe 268-192
9	5	3	121	3	DAMIEN RICE	O
10	9	9	120	9	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics
11	6	5	119	5	KEVIN SPACEY	Beyond The Sea (Soundtrack)
12	12	10	118	10	SCISSOR SISTERS	Scissor Sisters
13	—	—	117	—	LOW	The Great Destroyer
14	10	12	116	12	RAY LAMONTAGNE	Trouble
15	13	16	115	16	THE ALCHEMIST	1st Infantry
16	14	15	114	15	RISE AGAINST	Siren Song Of The Counter Culture
17	16	14	113	14	BARLOWGIRL	Barlowgirl
18	—	—	112	—	M83	Before The Dawn Heals Us
19	21	25	111	25	J MOSS	The J Moss Project
20	18	17	110	17	UNDEROATH	They're Only Chasing Safety
21	29	45	109	45	ROBERT DOWNEY, JR.	The Futurist
22	—	—	108	—	PAMELA WILLIAMS	Sweet Saxations
23	15	20	107	20	SHEKINAH GLORY MINISTRY	Live
24	—	—	106	—	THE BLACK MARIA	Lead Us To Reason
25	20	22	105	22	PINK MARTINI	Hang On Little Tomato
26	17	19	104	19	RICARDO ARJONA	Solo
27	22	18	103	18	FUTURE LEADERS OF THE WORLD	LVL IV
28	45	—	102	—	JEFF BATES	Rainbow Man
29	41	32	101	32	ISRAEL AND NEW BREED	Live From Another Level
30	—	—	100	—	EMMA	Free Me
31	34	28	99	28	FALL OUT BOY	Take This To Your Grave
32	23	21	98	21	SKINDRED	Babylon
33	26	23	97	23	K-PAZ DE LA SIERRA	Pensando En Ti
34	—	—	96	—	PAUL WALL & CHAMILLIONAIRE	Controversy Sells
35	49	—	95	—	MARTHA MUNIZZI	The Best Is Yet To Come
36	—	—	94	—	LOUIS XIV	Illegal Tender (EP)
37	—	—	93	—	JIMMY CHAMBERLIN COMPLEX	Life Begins Again
38	19	26	92	26	DANE COOK	Harmful If Swallowed
39	30	29	91	29	MATCHBOOK ROMANCE	Stories And Alibis
40	33	36	90	36	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Playtime Music Box
41	39	49	89	49	MARC BROUSSARD	Carencro
42	—	—	88	—	HILLSONG 4 DELIRIOUS?	Unified: Praise - Live Worship Sydney Australia
43	—	—	87	—	LEWIS BLACK	Luther Burbank Performing Arts
44	38	30	86	30	DONALD LAWRENCE & CO.	I Speak Life
45	—	—	85	—	DARK TRANQUILLITY	Character
46	28	37	84	37	IRON AND WINE	Our Endless Numbered Days
47	—	—	83	—	TYLER HILTON	Tracks Of Tyler Hilton
48	35	—	82	—	GRUPO EXTERMINADOR	30 Recuerdos
49	24	24	81	24	HANDSOME BOY MODELING SCHOOL	White People
50	25	38	80	38	HECTOR "EL BAMBINO"	Hector "El Bambino" Presenta Los Anormales

FEBRUARY 12 2005
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	SALES	WEEKS ON CHART	ARTIST	TITLE
1	1	1	153	12	LIL JON & THE EAST SIDE BOYZ	Crunk Juice
HOT SHOT DEBUT						
2	—	—	128	1	BRIGHT EYES	I'm Wide Awake, It's Morning
3	—	—	127	1	BRIGHT EYES	Digital Ash In A Digital Urn
4	—	—	126	1	ANI DIFRANCO	Knuckle Down
5	2	2	125	2	VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9
6	5	4	124	4	THE ARCADE FIRE	Funeral
7	—	—	123	1	ERASURE	Nightbird
8	3	3	122	3	THE POSTAL SERVICE	Give Up
9	—	—	121	1	THE RIDDLER & VIC LATINO	Ultra.Dance 06
10	9	10	120	10	HAWTHORNE HEIGHTS	The Silence In Black And White
11	10	9	119	9	PITBULL	M.I.A.M.I. (Money Is A Major Issue)
12	8	8	118	8	BONE THUGS-N-HARMONY	Greatest Hits
13	7	7	117	7	INTERPOL	Antics
14	6	5	116	5	YING YANG TWINS	My Brother & Me
15	4	12	115	12	VARIOUS ARTISTS	Chosen Few: El Documental
16	11	6	114	6	THE DIPLOMATS	Diplomatic Immunity 2
17	13	11	113	11	TAKING BACK SUNDAY	Where You Want To Be
18	14	13	112	13	SOUNDTRACK	Napoleon Dynamite
19	—	—	111	—	LOW	The Great Destroyer
20	17	23	110	23	STRAYLIGHT RUN	Straylight Run
21	15	15	109	15	ELLIOTT SMITH	From A Basement On The Hill
22	12	17	108	17	THE SHINS	Chutes Too Narrow
23	16	22	107	22	SHADOWS FALL	The War Within
24	19	19	106	19	COLLECTIVE SOUL	Youth
25	20	20	105	20	SENSES FAIL	Let It Enfold You
26	21	25	104	25	THE ALCHEMIST	1st Infantry
27	24	24	103	24	GRUPO CLIMAX	Za Za Za
28	—	—	102	—	DAZ DILLINGER	Tha Dogg Pound Gangsta
29	—	—	101	—	M83	Before The Dawn Heals Us
30	—	—	100	—	PAMELA WILLIAMS	Sweet Saxations
31	23	28	99	28	SHEKINAH GLORY MINISTRY	Live
32	28	26	98	26	FLOGGING MOLLY	Within A Mile Of Home
33	—	—	97	—	THE BLACK MARIA	Lead Us To Reason
34	31	30	96	30	PINK MARTINI	Hang On Little Tomato
35	29	21	95	21	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	One Voice
36	22	16	94	16	ATMOSPHERE	Headshots: Se7en
37	—	—	93	—	MARIANNE FAITHFULL	Before The Poison
38	38	35	92	35	FALL OUT BOY	Take This To Your Grave
39	35	31	91	31	GEORGE JONES	50 Years Of Hits
40	32	37	90	37	AFI	AFI
41	—	—	89	—	PAUL WALL & CHAMILLIONAIRE	Controversy Sells
42	33	29	88	29	SOUNDTRACK	Halo 2
43	25	27	87	27	DEATH CAB FOR CUTIE	Transatlanticism
GREATEST GAINER						
44	46	—	86	—	MARTHA MUNIZZI	The Best Is Yet To Come
45	—	—	85	—	LOUIS XIV	Illegal Tender (EP)
46	30	34	84	34	DANE COOK	Harmful If Swallowed
47	36	36	83	36	MATCHBOOK ROMANCE	Stories And Alibis
48	26	18	82	18	OL' DIRTY BASTARD	Osirus: The Official Mixtape
49	27	—	81	—	THE GAME	Untold Story: Special Edition
50	—	—	80	—	LEWIS BLACK	Luther Burbank Performing Arts

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dor). ▲ Certification of 200,000 units (Dor). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1		1		24		Sales data compiled by Nielsen SoundScan		GEORGE THOROGOOD & THE DESTROYERS		24 Weeks At Number 1 Greatest Hits: 30 Years Of Rock	
2		2		2		Sales data compiled by Nielsen SoundScan		ERIC CLAPTON		Sessions For Robert J	
3		3		3		Sales data compiled by Nielsen SoundScan		SONNY LANDRETH		Grant Street	
4		4		4		Sales data compiled by Nielsen SoundScan		AEROSMITH		Honkin' On Bobo	
5		3		5		Sales data compiled by Nielsen SoundScan		ERIC CLAPTON		Me And Mr Johnson	
6		7		6		Sales data compiled by Nielsen SoundScan		MARVIN SEASE		Playa Haters	
7		5		7		Sales data compiled by Nielsen SoundScan		SUSAN TEDESCHI		Live From Austin TX	
8		NEW		8		Sales data compiled by Nielsen SoundScan		HUBERT SUMLIN		About Them Shoes	
9		NEW		9		Sales data compiled by Nielsen SoundScan		JOHN HAMMOND		In Your Arms Again	
10		6		10		Sales data compiled by Nielsen SoundScan		ROOMFUL OF BLUES		Standing Room Only	
11		8		11		Sales data compiled by Nielsen SoundScan		NORTH MISSISSIPPI ALLSTARS		Hill Country Revue	
12		10		12		Sales data compiled by Nielsen SoundScan		KEB' MO'		Peace: Back By Popular Demand	
13		11		13		Sales data compiled by Nielsen SoundScan		KEB' MO'		Keep It Simple	
14		13		14		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Sir Charles Jones And Friends: A Southern Soul Party	
15		NEW		15		Sales data compiled by Nielsen SoundScan		THEODIS EALEY		Stand Up In It	

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1		NEW		1		Sales data compiled by Nielsen SoundScan		ELIEL		1 Week At Number 1 El Que Habla Con Las Manos	
2		1		2		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Chosen Few: El Documental	
3		2		3		Sales data compiled by Nielsen SoundScan		SOUNDTRACK		50 First Dates	
4		3		4		Sales data compiled by Nielsen SoundScan		SKINDRED		Babylon	
5		5		5		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Reggaeton Super Hits	
6		4		6		Sales data compiled by Nielsen SoundScan		HECTOR "EL BAMBINO"		Hector "El Bambino" Presenta Los Anormales	
7		8		7		Sales data compiled by Nielsen SoundScan		IVY QUEEN		Real	
8		6		8		Sales data compiled by Nielsen SoundScan		BOB MARLEY AND THE WAILERS		Gold	
9		7		9		Sales data compiled by Nielsen SoundScan		DON OMAR		The Last Don: Live, Vol. 1	
10		11		10		Sales data compiled by Nielsen SoundScan		KEVIN LYTLE		Kevin Lyttle	
11		9		11		Sales data compiled by Nielsen SoundScan		BOB MARLEY		The Best Of Bob Marley	
12		10		12		Sales data compiled by Nielsen SoundScan		DON OMAR		The Last Don	
13		12		13		Sales data compiled by Nielsen SoundScan		DJ NELSON		Flow La Discoteca	
14		14		14		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Strictly The Best 32	
15		13		15		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Lunytunes Presents La Mision 4: The Take Over	

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1		5		1		Sales data compiled by Nielsen SoundScan		PARIS COMBO		1 Week At Number 1 Motifs	
2		1		2		Sales data compiled by Nielsen SoundScan		DANIEL O'DONNELL		Welcome To My World: 20 Classics From The Jim Reeves Song Book	
3		2		3		Sales data compiled by Nielsen SoundScan		SOUNDTRACK		Hotel Rwanda: Music From The Film	
4		7		4		Sales data compiled by Nielsen SoundScan		DANIEL O'DONNELL		Dreaming	
5		4		5		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		The Celtic Circle 2	
6		3		6		Sales data compiled by Nielsen SoundScan		TWELVE GIRLS BAND		Eastern Energy	
7		6		7		Sales data compiled by Nielsen SoundScan		SOUNDTRACK		The Chorus	
8		12		8		Sales data compiled by Nielsen SoundScan		DANIEL O'DONNELL		Classic Doubles: Songs Of Inspiration / I Believe	
9		9		9		Sales data compiled by Nielsen SoundScan		BEBEL GILBERTO		Bebel Gilberto	
10		8		10		Sales data compiled by Nielsen SoundScan		BEBE & CIGALA		Lagrimas Negras	
11		10		11		Sales data compiled by Nielsen SoundScan		DANIEL O'DONNELL		Songs Of Faith	
12		14		12		Sales data compiled by Nielsen SoundScan		DANIEL O'DONNELL		The Daniel O'Donnell Show	
13		NEW		13		Sales data compiled by Nielsen SoundScan		DANIEL O'DONNELL		Faith & Inspiration	
14		NEW		14		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		The 50 Greatest Hawai'i Music Albums Ever	
15		11		15		Sales data compiled by Nielsen SoundScan		MANUEL GUAJIRO MIRABEL		Buena Vista Social Club Presents Manuel Guajiro Mirabal	

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1		1		1		Sales data compiled by Nielsen SoundScan		SWITCHFOOT		35 Weeks At Number 1 The Beautiful Letdown	
2		3		2		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		WOW Hits 2005	
3		NEW		3		Sales data compiled by Nielsen SoundScan		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		Church In The Wildwood	
4		NEW		4		Sales data compiled by Nielsen SoundScan		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		Hymns	
5		4		5		Sales data compiled by Nielsen SoundScan		CASTING CROWNS		Casting Crowns	
6		2		6		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		I Can Only Imagine	
7		6		7		Sales data compiled by Nielsen SoundScan		JEREMY CAMP		Restored	
8		5		8		Sales data compiled by Nielsen SoundScan		RELIENT K		MMMMM	
9		7		9		Sales data compiled by Nielsen SoundScan		MICHAEL W. SMITH		Healing Rain	
10		9		10		Sales data compiled by Nielsen SoundScan		TOBYMAC		Welcome To Diverse City	
11		12		11		Sales data compiled by Nielsen SoundScan		MERCYME		Undone	
12		10		12		Sales data compiled by Nielsen SoundScan		SMOKIE NORFUL		Nothing Without You	
13		8		13		Sales data compiled by Nielsen SoundScan		CHRIS TOMLIN		Arriving	
14		13		14		Sales data compiled by Nielsen SoundScan		BARLOWGIRL		Barlowgirl	
15		19		15		Sales data compiled by Nielsen SoundScan		J MOSS		The J Moss Project	
16		15		16		Sales data compiled by Nielsen SoundScan		UNDEROATH		They're Only Chasing Safety	
17		18		17		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Integrity's iWorsh!p Next: A Total Worship Experience	
18		17		18		Sales data compiled by Nielsen SoundScan		STEVEN CURTIS CHAPMAN		All Things New	
19		29		19		Sales data compiled by Nielsen SoundScan		ISRAEL AND NEW BREED		Live From Another Level	
20		20		20		Sales data compiled by Nielsen SoundScan		NEWSBOYS		Devotion	
21		11		21		Sales data compiled by Nielsen SoundScan		GAITHER VOCAL BAND		Best Of The Gaither Vocal Band	
22		22		22		Sales data compiled by Nielsen SoundScan		SELAH		Hiding Place	
23		31		23		Sales data compiled by Nielsen SoundScan		MARTHA MUNIZZI		The Best Is Yet To Come	
24		25		24		Sales data compiled by Nielsen SoundScan		HILLSONG + DELIRIOUS?		Unified: Praise—Live Worship Sydney Australia	
25		21		25		Sales data compiled by Nielsen SoundScan		DONALD LAWRENCE & CO.		I Speak Life	
26		21		26		Sales data compiled by Nielsen SoundScan		AMY GRANT		Greatest Hits: 1986-2004	
27		28		27		Sales data compiled by Nielsen SoundScan		JEREMY CAMP		Carried Me: The Worship Project	
28		32		28		Sales data compiled by Nielsen SoundScan		FRED HAMMOND		Somethin' 'Bout Love	
29		23		29		Sales data compiled by Nielsen SoundScan		RANDY TRAVIS		Passing Through	
30		29		30		Sales data compiled by Nielsen SoundScan		PHILLIPS, CRAIG AND DEAN		Let The Worshipers Arise	
31		26		31		Sales data compiled by Nielsen SoundScan		THIRD DAY		Wire	
32		24		32		Sales data compiled by Nielsen SoundScan		KIERRA KIKI SHEARD		I Owe You	
33		NEW		33		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Here I Am To Worship 2	
34		35		34		Sales data compiled by Nielsen SoundScan		FFH		Still The Cross	
35		33		35		Sales data compiled by Nielsen SoundScan		ELVIS PRESLEY		Elvis: Ultimate Gospel	
36		36		36		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		WOW Worship (Red)	
37		34		37		Sales data compiled by Nielsen SoundScan		POINT OF GRACE		I Choose You	
38		NEW		38		Sales data compiled by Nielsen SoundScan		CECE WINANS		Throne Room	
39		NEW		39		Sales data compiled by Nielsen SoundScan		BUILDING 429		Space In Between Us	
40		NEW		40		Sales data compiled by Nielsen SoundScan		SWITCHFOOT		The Early Years: 1997-2000	

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1		18		1		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		1 Week At Number 1 WOW Gospel 2005	
2		1		2		Sales data compiled by Nielsen SoundScan		RUBEN STUDDARD		I Need An Angel	
3		2		3		Sales data compiled by Nielsen SoundScan		SMOKIE NORFUL		Nothing Without You	
4		4		4		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Gotta Have Gospel! Vol. 2	
5		6		5		Sales data compiled by Nielsen SoundScan		J MOSS		The J Moss Project	
6		3		6		Sales data compiled by Nielsen SoundScan		SHEKINAH GLORY MINISTRY		Live	
7		5		7		Sales data compiled by Nielsen SoundScan		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES		One Voice	
8		10		8		Sales data compiled by Nielsen SoundScan		ISRAEL AND NEW BREED		Live From Another Level	
9		11		9		Sales data compiled by Nielsen SoundScan		MARTHA MUNIZZI		The Best Is Yet To Come	
10		9		10		Sales data compiled by Nielsen SoundScan		DONALD LAWRENCE & CO.		I Speak Life	
11		12		11		Sales data compiled by Nielsen SoundScan		FRED HAMMOND		Somethin' 'Bout Love	
12		7		12		Sales data compiled by Nielsen SoundScan		BEN HARPER AND THE BLIND BOYS OF ALABAMA		There Will Be A Light	
13		8		13		Sales data compiled by Nielsen SoundScan		KIERRA KIKI SHEARD		I Owe You	
14		14		14		Sales data compiled by Nielsen SoundScan		CECE WINANS		Throne Room	
15		16		15		Sales data compiled by Nielsen SoundScan		THE WILLIAMS BROTHERS		Still Here	
16		13		16		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		WOW Gospel 2004	
17		22		17		Sales data compiled by Nielsen SoundScan		NICOLE C. MULLEN		Everyday People	
18		15		18		Sales data compiled by Nielsen SoundScan		DETRICK HADDON		Crossroads	
19		17		19		Sales data compiled by Nielsen SoundScan		VICKIE WINANS		Bringing It All Together	
20		20		20		Sales data compiled by Nielsen SoundScan		TONEX & THE PECULIAR PEOPLE		Out The Box	
21		19		21		Sales data compiled by Nielsen SoundScan		BISHOP PAUL S. MORTON		Seasons Change	
22		24		22		Sales data compiled by Nielsen SoundScan		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR		Let It Rain	
23		21		23		Sales data compiled by Nielsen SoundScan		THE RANCE ALLEN GROUP		The Live Experience	
24		23		24		Sales data compiled by Nielsen SoundScan		BYRON CAGE		Byron Cage	
25		23		25		Sales data compiled by Nielsen SoundScan		DONNIE MCCLURKIN		Donnie McClurkin... Again	
26		26		26		Sales data compiled by Nielsen SoundScan		SOUNDTRACK		The Fighting Temptations	
27		29		27		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Bishop T.D. Jakes Presents: He-Motions	
28		NEW		28		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Stellar Awards Hits 2005	
29		27		29		Sales data compiled by Nielsen SoundScan		TYE TRIBBETT & G.A.		Life	
30		25		30		Sales data compiled by Nielsen SoundScan		JOE PACE		Joe Pace Presents Sunday Morning Service	
31		31		31		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		All Star Gospel Hits Volume 1: Praise & Worship	
32		34		32		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Gotta Have Gospel!	
33		NEW		33		Sales data compiled by Nielsen SoundScan		RIZEN		RiZen	
34		35		34		Sales data compiled by Nielsen SoundScan		THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS		SoulLink Live	
35		28		35		Sales data compiled by Nielsen SoundScan		BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR		Spirit & Truth	
36		37		36		Sales data compiled by Nielsen SoundScan		JOHN P. KEE		The Color Of Music	
37		32		37		Sales data compiled by Nielsen SoundScan		VICKI YOHE		I Just Want You	
38		33		38		Sales data compiled by Nielsen SoundScan		THE ANDREWS BROTHERS		Free Indeed	
39		39		39		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		Look Up Sing Out...Power	
40		39		40		Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS		WOW Gospel 2003	

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Platinum). Numerical 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 (10x). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 **STEP** (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 2; RBH 4
1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL, H100 100; RBH 30
3 KINGS (Lw3, ASCAP) RBH 94

-A-

AIRE (Ser-Ca, BMI) LT 8
ALABAMA (ShanCan, BMI) CS 53
ALGO ESTA CAMBIANDO (Iolein, BMI/Doble Acuarala Songs, ASCAP/EMI Blackwood, BMI) LT 14
AND? (Scott Storch, ASCAP/TVT, ASCAP/Purple Diva, BMI/Happenin' Hooks, BMI) RBH 97
ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 18; H100 83
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 22
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 8; H100 60

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Quarter Ent., ASCAP/Justin Combs, ASCAP), HL, H100 74; RBH 26
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 11; H100 61
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, H100 99; RBH 31
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 14; H100 84
BEAUTIFUL SOUL (Dying Egg, ASCAP/Dodd, ASCAP) H100 16
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 1; H100 35
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dienahmar Music, ASCAP) RBH 95
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 4
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 10
BRIDGING THE GAP (Ili Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL/WBM, RBH 100
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swiss Beat, ASCAP/Universal, ASCAP), HL/WBM, H100 12; RBH 7
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 36

-C-

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 30; RBH 14
CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 81
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PooBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 11; RBH 13
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 19
CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Supr ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Primer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 32
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 78
COSA DEL DESTINO (BMC Songs, ASCAP) LT 44
COUNTRY BOY (GG&L, ASCAP) RBH 39

-D-

DAME ESTA NOCHE (Ventura, ASCAP) LT 49
DAME OTRO TEQUILA (F.I.P.P., BMI) LT 16
DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadowgreen, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 49
DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Down Holmes Publishing, BMI), HL, RBH 83
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 22
DEMASIADO (Unique Hits, ASCAP/Universal Musica, ASCAP) LT 24
DE VIAJE (Sony/ATV Discos, ASCAP) LT 34
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 22
DICEN POR AHÍ (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 36
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 7; RBH 6
DON'T! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 33
DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 60
DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP) CS 47
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 32
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI), HL, H100 8; RBH 8
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 38

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin' Black Folks, ASCAP/50 Cent, ASCAP/ASCAP), HL, H100 71; RBH 93
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impat- to Edizioni, ASCAP) LT 23
ESTA AUSSENCIA (Kike Santander, BMI) LT 11
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT

12 **EVERYTIME YOU GO AWAY** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 61

-F-

FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copy-right Control) RBH 82
FEEL SO GOOD (Kazah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 80
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 53
FOR MY GOOD (Tarrion's Best Friend, BMI/River Oaks, BMI/EMI CMG, BMI/CD2000, ASCAP/Bryan Michael, ASCAP), HL, RBH 98
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jojntz, BMI/DHG, BMI/Warner-Tamerlane, BMI/ID, ASCAP) LT 32

-G-

GASOLINA (Los Cangris, ASCAP) H100 52; LT 18; RBH 45
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizabeth Music, ASCAP), HL, H100 15; RBH 16
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 13; RBH 43
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 75
GIRLFIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchinith, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 62
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 42
GIVE ME THAT (Not Listed) RBH 70
GO D.J. (Money Mack, BMI) H100 81; RBH 35
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 24
GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI) CS 59
GOIN' CRAZY (Natbogio Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz World, ASCAP) H100 80
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 16; H100 77
GOODBYE TIME (Sony/ATV Tree, BMI) CS 45
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, BMI), HL/WBM, H100 37; RBH 46
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 46
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 71
GUITARS AND TIKI BARS (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Sony/ATV Acuff Rose, BMI/Face Brutte Music, ASCAP) CS 57

-H-

HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 45
HATE IT OR LOVE IT (BlackWallStreet, BMI/EachTeach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 85; RBH 38
HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 10; H100 68
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskind Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL/WBM, RBH 64
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 21; H100 97
HOME (EMI April, ASCAP/EMI April Canada, ASCAP/3 Days Grace, SOCAN/Simon Wilcox, SOCAN/Hypnotizing Boogie Publishing, SOCAN), HL, H100 94
HOME SWEET HOLIDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 60
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 50
HONKY TONK U (Tokeco Tunes, BMI) CS 30
HOPE (Stayin' High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, H100 31; RBH 28
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Bamy's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 47
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murray, BMI), WBM, CS 25
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP)/ Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 6; RBH 5
HOY COMO AYER (Maximo Aguirre, BMI) LT 3

-I-

I CAN'T STOP LOVING YOU (Kemmusic, BMI) RBH 68
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 19
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 19; H100 90
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 40
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum PLOW, ASCAP) CS 51
I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Publishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL, H100 55
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Senor Vicente Music, BMI/Haber Corporation, BMI) CS 31
I'M A HUSTLA (Larsiny, ASCAP/Swiss Beat, ASCAP/EMI April, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, RBH 42
I'M A SAINT (Mosaic Music, BMI/Morther's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 35
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 15; H100 72
I'M NOT OKAY (I PROMISE) (Blow The Doors Off The Jersey Shore Music, BMI) H100 87
I THINK THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 27
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo,

BMI/PEN, BMI) CS 49
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 17; H100 82
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 24; RBH 21
I'VE GOT YOUR MAN (STB, ASCAP) RBH 84
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 34

-J-

JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Inv-ing, BMI/Hard Workin' Black Folks, ASCAP), HL, H100 96

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 39; RBH 18
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 28; RBH 11

-L-

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 27
LA LA (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 98
LA ULTIMA CANCION (Peermusic III, BMI) LT 26
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynise Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, RBH 37
LENTO (Iolein, BMI/EMI Blackwood, BMI/Doble Acuarala Songs, ASCAP/Warner Chappell, SACM) LT 40
LET ME GO (Escatwapa, BMI/Songs Of Universal, BMI) H100 70
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pepp-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 1; RBH 1
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI/Cotillion, BMI), HL, H100 54; RBH 20

LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stayin' High Music, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI/Black Boy Hatcher, BMI/WB, ASCAP/YA Daddy, ASCAP/Almo, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 41; RBH 50
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 12; H100 76
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 79
LIKE YOU SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 34

LITTLE SISTER (Board Stiff, BMI/EMI Blackwood, BMI) H100 89
LOCA (Fonomatic, SESAC/E.T., SESAC) LT 42
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 28

LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 51
LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 29
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 37
LOVERS AND FRIENDS (Lil Jon 0017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Inv-ing, BMI/Persevere, BMI), HL, H100 5; RBH 2

-M-

MAKE UP (WaltEd, BMI) RBH 77
A MANOS LLENAS (TN Ediciones, BMI) LT 47
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 29
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 7

MI MAYOR SACRIFICIO (Crisma, SESAC) LT 20
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueva Music, ASCAP), WBM, H100 18
MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM, CS 42
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 6; H100 57
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 74
MR. BRIGHTSIDE (The Killers, ASCAP) H100 40
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 2; H100 38
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 26; RBH 25
MY GIVE A DAMN'S BUSTED (Diffunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 20

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camalone, BMI) LT 13
NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtrun Tunes, BMI), WBM, RBH 89
NASTY GIRL (Timepeace Music, BMI/Sony/ATV Songs, BMI), HL, RBH 99
N DEY SAY (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP/Reformation, ASCAP) H100 64
NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI/WB, ASCAP), HL/WBM, H100 62; RBH 34
NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP/EMI Blackwood, BMI), HL, H100 46
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 5; H100 59
NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugracella, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 41

NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 7; H100 53
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 56
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 20
NUMBER ONE SPOT (WB, ASCAP), WBM, RBH 58

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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/Inv-ing, BMI/E D Duz It, BMI) H100 50; RBH 15
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 45
OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International, SESAC/Jahque Joins, SESAC), HL, RBH 72
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 39
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsideatral, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, H100 65; RBH 24
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 56
ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Inv, BMI), HL, H100 25; RBH 23
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 48; RBH 12
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 14; RBH 78
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT 25

-P-

PAIN (Turkey On Rye, ASCAP/DreamWorks Songs, ASCAP), HL, H100 93
PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 54
PARA TI (Elyon, BMI) LT 17
PERDIDOS (J&N, ASCAP) LT 10
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 40
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 2
THE POTION (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 90
PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Martinez, ASCAP/Daniel Salas, ASCAP/Jonathan, ASCAP) RBH 52

-Q-

QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 35
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 19

-R-

RESISTIRE (Perren-Vibes, ASCAP/Universal-PolyGram International, ASCAP) LT 50
RESTLESS (Sixteen Stars, BMI) CS 39
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 52
RICH GIRL (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Book Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100 17; RBH 88
ROSAS (Sony/ATV Discos, ASCAP) LT 30
A ROSE BY ANY OTHER NAME (Aliarose Music, BMI) RBH 69

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S.A.N.T.A.N.A. (Not Listed) RBH 66
SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), HL, H100 73
SE ESFUJMA TU AMOR (World Deep, BMI/Sony/ATV Latin, BMI) LT 38
SEX IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 21
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI), HL, H100 88; RBH 44
SHYNE ON (Money Mack, BMI) RBH 65
SILVAES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 31
SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) LT 27
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 9
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 55
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) RBH 54
SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 3; RBH 3
EL SOL NO REGRESA (EMI April, ASCAP) LT 41
SOMBRES (SADACI Latn, BMI/Rightsong, BMI) LT 48
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 9; H100 58
SOME CUT (Swole, ASCAP/Lil Jon 0017 Music, BMI/TVT, BMI) H100 32; RBH 10
SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 44
SOMEWHERE ONLY WE KNOW (BGM, PRS) H100 75
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeau Songs, BMI), HL/WBM, CS 26
SPOILED (BGM, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 57
STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Sony/ATV Songs, BMI/Willies Pudgie Music, BMI/Songs Of Universal, BMI/Tappy Whyte's, BMI), HL/WBM, RBH 85
STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Naked Under My Clothes,

ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 91
STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) RBH 55
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP) H100 66; RBH 48
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 36

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TAKE ME HOME (Remynise Music, ASCAP/Reach Global, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP/Warner-Tamerlane, BMI/Gotta Have It, ASCAP), HL/WBM, RBH 49
TE APUESTO LO QUE QUERAS (Ser-Ca, BMI) LT 43
TE BUSCARIA (Simon Music Temple, ASCAP) LT 4
TEMPED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 91
TE QUEDASTE (Sony/ATV Discos, ASCAP/WB, ASCAP) LT 28
THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 13; H100 79
THAT'S WHAT IT'S ABOUT (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 59
THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/N.O.C., ASCAP/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 51
THUGS GET LONELY TOO (Universal, ASCAP/Stretch's Child Music, ASCAP/Live Squad Music, ASCAP/Ground Watch Music, ASCAP/Eight Mile Style, BMI/Shroom Shady Music, BMI/Martin Affiliated Music, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueva Music, ASCAP/Nate Dogg, BMI) RBH 67

Hot 100 Adds Digital Sales; Pop 100 Debuts

The Billboard Hot 100, one of this magazine's franchise charts, has been revamped to include digital sales (see story, page 6).

As mentioned in this space many times, the decline of retail singles since the late '90s rendered the Hot 100 almost a carbon copy of its radio component, the Hot 100 Airplay chart. The addition of digital downloads allows us to once again provide a voice to a constituency that *Billboard* has always valued: the music consumer.

In addition, we are introducing the Pop 100, a chart long clamored for by members of the music industry and our most faithful chart followers as a means of representing the tracks that have become mass-appeal mainstream hits.

"The addition of the Pop 100 chart is a big win for mass-appeal pop music," says **Richard Palmese**, executive VP of promotion for **RCA Music Group**. "Now we have a chart that complements the Hot 100 and spotlights those songs that enjoy significant airplay on mainstream top 40 stations with retail and digital sales."

The first track to take the Pop 100 crown is **Ciara's** "1, 2 Step." It ranks No. 2 on Pop 100

they fall below No. 30 and spend more than 30 weeks on the chart.

THE FINE PRINT: On The Billboard Hot 100, the "last week" and "two weeks ago" rankings reflect the list's new formula, rather than the ranks published under the old methodology. "Weeks on chart" and "peak position" refer to the song's history on the print version of the Hot 100, which explains why some songs show a prior week's ranking but may have only one week noted in the "weeks on chart" column.

The Greatest Gainer/Sales award has been changed to Greatest Gainer/Digital to honor the biggest gainer on Hot Digital Songs. As it was with retail singles, the Greatest Gainer/Digital

song must have appeared on the Hot 100 and Hot Digital Songs charts the previous week. With so few singles selling meaningful quantities, the **Recording Industry Assn. of America** certifications will now reflect digital sales, rather than gold and platinum retail singles. A "D" adjacent to the label listing will denote digital availability. DVD singles,

which used to be denoted with a "D," will now be represented by an "M." We will no longer include stars denoting retail availability, as the absence of any configuration designations will indicate that the track is not available either digitally or at retail.

Catalog numbers for retail singles will no longer be printed but can be found on the chart at billboard.biz or billboard.com, a change that also affects Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks.

40 chart continues to appear in Billboard Radio Monitor.

The Hot 100 Airplay chart is reduced to 50 titles, but remains at 75 on billboard.biz and

billboard.com.

The print version of the Hot 100 Singles Sales chart is reduced from 25 titles to 20, but will be 50 deep on the *Billboard* Web sites.

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NIP & TUCK: The launch of the Pop 100 and the expansion of Hot Digital Songs to 75 titles necessitates other shifts in the Charts section.

The Mainstream Top 40 chart is replaced by Pop 100 Airplay, which uses the same panel of stations but ranks songs according to audience, rather than number of plays. The detections-based Mainstream Top

HitPredictor™ RadioMonitor promosquad™ DATA PROVIDED BY

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL
NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

MAROONS
Sunday Morning RMG
LENNY KRAVITZ
Lady VIRGIN
NELLY
N Dey Say UMRG
EMINEM
Like Toy Soldiers INTERSCOPE
3 DOORS DOWN
Let Me Go UMRG
JET
Look What You've Done ATLANTIC
THE KILLERS
Mr. Brightside IDJMG
TIM MCGRAW
Live Like You Were Dying CURB
CROSSFADE
Cold COLUMBIA
HOWIE DAY
Collide EPIC
FRICKIN' A
Jessie's Girl ALERT

ADULT TOP 40

NEW RELEASES WITH HIT POTENTIAL
VELVET REVOLVER
Fall To Pieces RMG

RECENTLY TESTED SONGS WITH HIT POTENTIAL

AVRIL LAVIGNE
Nobody's Home RMG
ANNA NALICK
Breathe (2 A.M.) COLUMBIA
LOW MILLIONS
Eleanor EMC
JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD
TIM MCGRAW
Live Like You Were Dying CURB
KETH URBAN
You'll Think Of Me CAPITOL
CROSSFADE
Cold COLUMBIA

ADULT CONTEMPORARY

NEW RELEASES WITH HIT POTENTIAL

MICHAEL BUBLE
Home REPRISE
RYAN CABRERA
True ATLANTIC
FINGER ELEVEN
One Thing WIND-UP

RECENTLY TESTED SONGS WITH HIT POTENTIAL

GOO GOO DOLLS
Give A Little Bit WARNER BROS.
MICHAEL MCDONALD
Reach Out, I'll Be There UMRG
ROD STEWART FEAT. STEVIE WONDER
What A Wonderful World RMG
TINA TURNER
Open Arms CAPITOL
SHANIA TWAIN FEAT. BILLY CURRINGTON
Party For Two IDJMG
RICHARD MARX
Ready To Fly EMC
JIM BRICKMAN
My Love Is Here RCA VICTOR
RAY CHARLES WITH DIANA KRALL
You Don't Know Me CONCORD

MODERN ROCK

NEW RELEASES WITH HIT POTENTIAL
NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

GREEN DAY
Boulevard Of Broken Dreams REPRISE
SUM 41
Pieces IDJMG
3 DOORS DOWN
Let Me Go UMRG
THE USED
All That I've Got REPRISE
BREAKING BENJAMIN
Sooner Or Later HOLLYWOOD
GREEN DAY
Holiday REPRISE
CROSSFADE
So Far Away COLUMBIA
KORN
Another Brick In The Wall EPIC

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Airplay and Hot Digital Sales, but comes out on top since the No. 1 songs on the component charts fail to accumulate more overall points.

The infusion of digital sales into the Hot 100 alters that chart's formula. Reports from nonmonitored radio stations will no longer be a factor. Audience from Hot 100 Airplay is still divided by 10,000, but digital sales and retail singles sales are now divided by five (retail sales had been divided by 10). In addition, songs without a retail component will now be allowed to chart on the Hot 100 regardless of their rank on the Hot 100 Airplay chart. In the past, a song had to appear among the top 75 of the airplay chart in order to debut on the Hot 100.

Radio audience on the Pop 100 is divided by 1,000, but sales are factored at 100%. The ratio of radio audience to sales in the new Hot 100 formula is averaging 67-33. The ratio was adjusted to 75% radio and 25% sales in 1998, when the chart's radio panel was expanded to include all formats, but as fewer hits have been released to retail, the influence of sales has been minuscule in recent years.

The radio-to-sales ratio on the Pop 100 is averaging 60-40. Titles are removed from the Pop 100 when

FEBRUARY 12 2005		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	Give A Little Bit GOO GOO DOLLS (WARNER BROS.) 7 Wks At No. 1
2	2	26	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
3	8	11	Boulevard Of Broken Dreams GREEN DAY (REPRISE) ☆
4	5	39	One Thing FINGER ELEVEN (WIND-UP) ☆
5	3	24	Daughters JOHN MAYER (AWARE/COLUMBIA) ☆
6	6	21	Lady LENNY KRAVITZ (VIRGIN) ☆
7	4	32	She Will Be Loved MARDONS (OCTONE/JRMG) ☆
8	7	20	Dare You To Move SWITCHFOOT (COLUMBIA) ☆
9	9	27	Collide HOWIE DAY (EPIC) ☆
10	13	11	Sunday Morning MAROONS (OCTONE/JRMG) ☆
11	10	26	On The Way Down RYAN CABRERA (E.V.L.A./ATLANTIC) ☆
12	11	19	Vertigo U2 (INTERSCOPE) ☆
13	12	28	1985 BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA) ☆
14	14	31	The Reason HOBBASTANK (ISLAND/DJMG) ☆
15	15	46	Heaven LOS LONELY BOYS (OR/EPIC) ☆
16	17	18	Somewhere Only We Know KEANE (INTERSCOPE) ☆
17	16	13	Over And Over NELLY FEAT. TIM MCGRAW (DEBTY/PG #REL/CURB/UMRG) ☆
18	21	7	True RYAN CABRERA (E.V.L.A./ATLANTIC) ☆
19	19	8	Let Me Go 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
20	22	14	Look What You've Done JET (ELEKTRA/ATLANTIC) ☆

FEBRUARY 12 2005		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	34	Heaven LOS LONELY BOYS (OR/EPIC) 15 Wks At No. 1
2	2	21	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆
3	4	37	You'll Think Of Me KETH URBAN (CAPITOL) ☆
4	3	22	In My Daughter's Eyes MARTINA MCBRIDE (RCA NASHVILLE) ☆
5	7	19	She Will Be Loved MARDONS (OCTONE/JRMG) ☆
6	6	19	Daughters JOHN MAYER (AWARE/COLUMBIA) ☆
7	5	19	Live Like You Were Dying TIM MCGRAW (CURB) ☆
8	10	19	Don't Let Him Steal Your Heart Away PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC) ☆
9	9	22	I'll Be Around DARYL HALL JOHN OATES (DKE/J-WATCH) ☆
10	4	43	This Love MARDONS (OCTONE/JRMG) ☆
11	11	21	Answer In The Sky ELTON JOHN (ROCKET/UNIVERSAL/UMRG) ☆
12	15	8	Give A Little Bit GOO GOO DOLLS (WARNER BROS.) ☆
13	12	16	Reach Out, I'll Be There MICHAEL MCDONALD (MOTOWN/UMRG) ☆
14	14	16	What A Wonderful World ROD STEWART FEAT. STEVIE WONDER (UMRG) ☆
15	17	3	The Way You Move KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG) ☆
16	13	25	If I Ain't Got You ALLICIA KEYS (JRMG) ☆
17	20	3	Open Arms TINA TURNER (CAPITOL) ☆
18	16	13	Party For Two SHANIA TWAIN WITH MARK MCGRAW (MERCURY/DJMG) ☆
19	18	14	Beautiful Boy CELINE DION (EPIC) ☆
20	21	17	Drive KATRINA CARLSON (KATAPHONIC) ☆

FEBRUARY 12 2005		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	Boulevard Of Broken Dreams GREEN DAY (REPRISE) 10 Wks At No. 1
2	2	13	Scars PAPA ROACH (EL TONAL/GEFFEN) ☆
3	5	18	Mr. Brightside THE KILLERS (ISLAND/DJMG) ☆
4	7	17	I'm Not OK (I Promise) MY CHEMICAL ROMANCE (REPRISE) ☆
5	3	32	Cold CROSSFADE (FG/COLUMBIA) ☆
6	6	9	All Because Of You U2 (INTERSCOPE) ☆
7	9	16	Home THREE DAYS GRACE (JIVE/ZOMBA) ☆
8	8	23	Pain JIMMY EAT WORLD (INTERSCOPE) ☆
9	10	9	Save Me UNWRITTEN LAW (LAVA) ☆
10	4	17	Look What You've Done JET (ELEKTRA/ATLANTIC) ☆
11	16	3	Little Sister QUEENS OF THE STONE AGE (INTERSCOPE) ☆
12	12	23	Hysteria (I Want It Now) MUSE (TASTE/MEDIA/WARNER BROS.) ☆
13	11	13	I Don't Know LOSTPROPHETS (COLUMBIA) ☆
14	13	3	Work JIMMY EAT WORLD (INTERSCOPE) ☆
15	15	11	Pieces SUM 41 (ISLAND/DJMG) ☆
16	14	10	Let Me Go 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
17	18	38	So Cold BREAKING BENJAMIN (HOLLYWOOD) ☆
18	17	15	Vermilion SLIPKNOT (ROADRUNNER/DJMG) ☆
19	20	10	All That I've Got THE USED (REPRISE) ☆
20	21	4	Sooner Or Later BREAKING BENJAMIN (HOLLYWOOD) ☆

FEBRUARY 12 2005		HOT 100 SINGLES SALES™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	Lose My Breath DESTINY'S CHILD (COLUMBIA) 13 Wks At No. 1
2	2	10	Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/DJMG) ☆
3	3	12	Oye Mi Canto N.O.R.E. (RCA-A-FELLA/DEF JAM/DJMG) ☆
4	8	12	The Bumper Of My S.U.V. CHELY WRIGHT (PAINTED RED) ☆
5	4	15	Lua BRIGHT EYES (SADDLE CREEK) ☆
6	5	12	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆
7	7	4	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
8	6	15	Take It Easy (Love Nothing) BRIGHT EYES (SADDLE CREEK) ☆
9	—	1	Breathe ERASURE (MUTE) ☆
10	10	21	Stolen Car (Take Me Dancing) STING FEAT. TWISTA (A&M/INTERSCOPE) ☆
11	11	19	Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN) ☆
12	14	12	Tempted To Touch RUFEE (ATLANTIC) ☆
13	12	18	Baby Girl SUGARLAND (MERCURY) ☆
14	13	22	Nasty Girl NITTY (ROSTRUM/UNIVERSAL/UMRG) ☆
15	9	11	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/JIVE/INTERSCOPE) ☆
16	15	14	Let Me Love You MARIO (3RD STREET/JRMG) ☆
17	17	17	Balla Baby CHINGY (CAPITOL) ☆
18	18	8	For My Good LASHUN PACE (EMI GOSPEL) ☆
19	16	16	Hole In The Head SUGABABES (INTERSCOPE) ☆
20	19	46	Temptation DIANA KRALL (VERVE) ☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 86 adult top 40, 89 adult contemporary and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

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Valentine

Continued from page 5

Down's "Seventeen Days" (Universal), Brian McKnight's "Gemini" (Universal Motown) and Michael Bublé's "It's Time" (Warner Bros.)—all due Feb. 8—to provide some punch for the holiday.

For the last four years, Valentine's Day has been the second-biggest sales period of the year behind Christmas. In 2003, sales hit 13.9 million units for the week; in 2002, the tally was 14.5 million; in 2001, 15.5 million.

For smaller chains in cold weather locales like Homer's and the 11-unit Gallery of Sound in Wilkes-Barre, Pa., weather is a big concern.

"The main thing for us is if there's not several feet of snow and [it's not] 40-below," Gallery of Sound VP Joe Nardone says. "It could be the best setup in the world, but it really depends on whether people are in the mood to leave their house."

Fratt says of the winter's recent affect

on sales, "We just got the crap kicked out of us in the first two weeks of January—much worse than last year."

He credits the chain's recent pickup to the Jan. 25 release of two albums by hometown breakout act Bright Eyes on Omaha-based indie Saddle Creek Records. The acoustic-driven "I'm Wide Awake, It's Morning" and the electric "Digital Ash in a Digital Urn" are expected to remain the chain's No. 1 titles through the holiday.

THE GRAMMY FACTOR

Last year, Valentine's Day sales also benefitted from the Grammy Awards, which were telecast the week before. This year, the Grammys fall the night before Valentine's Day, a change not lost on Recording Academy president Neil Portnow.

"If we look at last year—and the Grammys, Norah Jones and Valentine's Day—17 million albums were sold," he says. "We'll stand up and take credit for a good deal of that."

This year, the pre-Valentine's week TV slot was not available because of the Super Bowl on Feb. 6.

This time, as soon as the Grammy date was set, Portnow sent a letter to the labels and others in the industry, noting that the Grammys would be Feb. 13, but that the broadcast could still create a sales and marketing opportunity.

"We could have kept people in suspense and dropped the date later in the year," Portnow says, "but instead we sent out the notice that we're right on top of Valentine's Day, so people could market into the situations should they choose."

Despite the effort, Virgin Entertainment Group senior music product manager Jerry Suarez says sales will take a hit. "There's definitely a huge bounce for winners during Grammy week. I would prefer a little more time this year, and I think sales will be lighter than we've seen," he says.

Nardone contends that the February sales boost has more to do with the Grammys than Valentine's Day.

Instead of a Valentine's-themed display, Gallery of Sound is featuring a month-long promotion highlighting the Grammy nominees.

"It's a good holiday, but people are going to buy what they want, not some

love CD," he says.

Fratt agrees, saying that his store plans to be well-stocked with hit albums and new releases. "Generally speaking, those packages geared toward lovers don't really perform," he says.

Suarez, however, says that Valentine's Day compilations are expected to fill the gaps left by a spotty February release schedule.

"We always try to take advantage [of Valentine's Day] and highlight love song compilations and artists. It's always difficult to tell if people are going to buy Kenny G or what, but our love compilations do pretty well."

Several sets by romantic mainstays were released Jan. 25, including "The World of Nat King Cole" (Capitol/EMI), "Lou Rawls: Love Songs" (Right Stuff/EMI Music Catalog) and "Love, Elvis" (Sony BMG Strategic Marketing).

On Feb. 1, Miles Davis' "My Funny Valentine" (Sony Classics) and Johnny Mathis' "Isn't It Romantic: The Standards Album" (Columbia) hit stores.

One new option that consumers are already showing love for is "Martina McBride: My Heart," which is exclusively

available at Hallmark's Gold Crown stores. Following the tremendous success of its Christmas compilations, the retailer bowed its first Valentine's Day set Jan. 24. Bolstered by strong marketing efforts and TV spots, Hallmark says the CD sold 500,000 copies in its first nine days, surpassing expectations.

"We were certain Martina was a perfect fit for this Valentine project, and we knew our consumers would be appreciative of the special offering," Hallmark manager of integrated marketing Ann Herrick says. "Still, we are overwhelmed at the sales success. It really speaks of Martina's level of artistry and fan appeal."

Virgin stores will feature an endcap called "All You Need Is Love" with albums by acts like Bublé, Josh Groban, Seal, Phil Collins, Elton John, Rod Stewart and Chicago.

"We have a lot of hope for the holiday," Suarez says. "[Virgin's] sales have been strong so far after Christmas, and we expect them to continue."

Additional reporting by Melinda Newman in Los Angeles.

StreamMan

Continued from page 6

vice European senior VP Robert Ashcroft says. "But we're in discussions with a very large number of operators around the world, including the U.S. and Asia."

SNS is the unit responsible for the conglomerate's digital-music ventures. Ashcroft declines to disclose which wireless operators are signing up for StreamMan until they are ready to go public.

"We're trying to rethink the whole digital-music concept from scratch," he says. "How do you promote the discovery of new music and give

people access exactly to the music they want?"

Ashcroft suggests that StreamMan—available in Finland through wireless operator TeliaSonera since October—answers those questions.

While Sony Connect, Sony Corp.'s download service available in the United States and five European markets, directly targets consumers, StreamMan is a business-to-business service that SNS operates for wireless carriers, who then sell it to their subscribers.

Once registered on the operator's Web site, customers download the StreamMan software to their handsets.

NO LIMITS

Ashcroft suggests the service will be popular because users can listen

to thousands of streamed tracks on their mobile phones, whereas downloads are limited by the device's storage memory.

SNS has licensed more than 500,000 tracks from major and inde-



pendent labels and is in talks for more repertoire.

Currently, 10 devices from manufacturers Nokia and Sony Ericsson feature the Symbian operating

system, which allows users to access StreamMan's catalog.

Subscribers are offered a set of preprogrammed radio stations or can create their own based on their tastes. The SNS server's software also recommends songs that are deemed similar to the users' choices.

StreamMan allows customers to exchange playlists of songs with friends. But since streamed music cannot be kept, there is no risk of copyright infringement. Subscribers can also transfer their personalized radio stations to their PCs through broadband Internet services.

The wireless operator determines the pricing. TeliaSonera customers, for example, can pay on a sliding scale beginning at 3.95 euros (\$5.15) per month for a maximum

of two hours' listening per day, while downloaded songs cost 1.39 euros (\$1.81) each.

Olli-Pekka Takanen is Helsinki-based TeliaSonera's department director at the eBusiness unit for consumer customers. He declines to say how many customers have taken up StreamMan since its launch in Finland.

"I can only say that launching and growing such a service will take time, and the usage numbers are directly connected to the penetration figures of higher-end phones," Takanen says.

PACKAGE DEAL

Ashcroft is confident StreamMan will eventually be offered as a home-entertainment package via Sony's PlayStation 2 game console and digital TV sets.

Simon Dyson, music analyst at London-based Informa Media, says he still needs to be convinced that there is a viable market for mobile streamed music.

Dyson says that recorded-music consumption is "very different from ringtones. While using streamed music to make a customized radio service is a lot easier than full-track downloads, it will be interesting to find out if people who listen to music on the go actually listen to radio."

Jupiter Media senior analyst/research director Mark Mulligan is a Connect believer. "When it comes to digital music, Sony has always had its own little world," he says.

"Connect is just a tiny piece of Sony's total business," he adds. "Like Apple's use of iTunes to push sales of iPods, Connect is actually doing a decent job of enhancing value for Sony-device owners."

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Sanctuary

Continued from page 6

million) provision in connection with the 2003 sale of its TV business, Cloud 9.

One division that is striving for greater returns is Sanctuary's music publishing arm, which incurred a small operating loss in 2004.

"Obviously, when you look at our model, publishing is underdeveloped in comparison to everything we've achieved in every other aspect," Mercuriadis notes. "Publishing is certainly a key asset as far as organic growth is concerned, and if there were the right acquisition to be made, then we would certainly look at it. But there's a lot of organic growth to come from it."

Through Deke Arlon, the veteran executive who joined the music publishing division at its helm in 2001, Sanctuary has secured the signature of Guns N' Roses frontman Axl Rose in a deal that covers

catalog and future material. Arlon says the deal marks an important step in the development of the publishing unit.

"We've been cautious in the development stages over the last few years, but hopefully this tells the world where we are at," he says. "We're not out there to make 'market share,' we're out there to be publishers."

MORE FROM MORRISSEY

For the latest financial year, Sanctuary reserves its greatest plaudits to the reawakening of Morrissey's career. Sanctuary serves as manager, record company, merchandiser and agency for the artist, whose first album for the company, "You Are the Quarry," is nearing worldwide sales of 1 million units, according to Mercuriadis. A 2004 tour in support of the set was a sellout.

"It's a remarkable success story," Jeremy Lascelles, CEO of Chrysalis Music, says of Morrissey's resurgence. "I'm a great believer that talent shines through, and a dip in a career does not mean the end."

Toward the end of 2004, the former Smiths frontman quietly signed with Chrysalis Music Publishing, one of Britain's leading independent publishers.

Chrysalis Group, whose business is rooted in leveraging its owned content, last year announced its intentions to enter the artist-management sector.

"We're moving toward a 360-degree model, albeit from a diametrically opposed route," Lascelles says.



LASCELLES: 'TALENT SHINES THROUGH'

He explains that Sanctuary evolved from a strong artist-management infrastructure to become a player in intellectual property.

Underpinned by the Morrissey release—which has yielded four top-10 singles in the United Kingdom—Sanctuary's recorded music division generated annual sales of £127.3 million (\$239.7 million), up from £78 million (\$146.8 million) the previous year. The division's earnings before interest, taxes, depreciation and amortization rose to £18.9 million (\$35.5 million) from £16.6 million (\$31.2 million).

During the period, Sanctuary scored top 10 albums in Britain with the Libertines, the Strokes (both through affiliated label Rough Trade), Alison Moyet and Blue Nile. The company also had chart-topping singles from Gary Jules, Kelly Osbourne and Ozzy Osbourne.

Expected highlights for this year include new studio albums from Robert Plant, Lou Reed, Billy Idol and Kelly Osbourne and a DVD from Neil Young. A live Morrissey CD/DVD is also in the works.

MusiCares

Continued from page 5

spends more than \$2.3 million per year on its programs. They include emergency financial assistance, addiction recovery and a number of community outreach workshops and seminars.

The past year was one of growth for the group, as evidenced by the recent acquisition of Los Angeles-based non-profit Musicians' Assistance Program.

MusiCares has a bold vision for 2005 and beyond, and intends to establish offices in at least two of its Recording Academy chapters. With MAP now under the MusiCares fold, a rise in drug and alcohol rehabilitation programs is expected.

Since August, Recording Academy president Neil Portnow says MusiCares has seen an astonishing 69% rise in clients served over the same period the previous year. According to Kristen Madsen, senior VP of foundations, MusiCares spent \$1.3 million in direct financial assistance from August 2003 to August 2004. In the past four months alone, MusiCares has spent \$1.1 million on direct financial assistance, which does not include workshops and referral services.

Even with companies tightening their wallets, MusiCares is on target to meet the demand. Still, Portnow acknowledges that if the increase continues, "we're going to have to work harder on our fund raising."

The growing need for help is felt from coast to coast. "The economy for people who are self-employed in the creative arts is not great," says New York-based director of health and human services DeeDee Acquisto. "The cost of living hasn't gone downhill, so the ability for a musician to make a living wage has drastically decreased."

ADDICTION RECOVERY

Harold Owens is the director of addiction recovery services for MusiCares. He doesn't spend much time in the plush Santa Monica offices of the Recording Academy.

Instead, Owens works mainly out of a small office on Vine Street in Hollywood, a short stroll from a pawnshop and an Army Surplus outlet.

This is the headquarters for MAP, founded in 1992 by the late Buddy Arnold and his wife Carole Fields. MAP was established as a non-profit treatment center for musicians struggling with addiction. With a strong affiliation with the local chapter of the professional musician's union, MAP is decidedly more working-class—more rock'n'roll—than MusiCares.

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"A lot of people were worried that big fat MusiCares was going to come in and change everything," says Owens, who has been with MusiCares for more than five years. "Since the merger, we've increased our services. We have a goal this year to provide a monthly education series that addresses issues such as hepatitis C, HIV and vocational rehab."

Portnow says the addition of MAP is partly responsible for the increase in clients, as it gives MusiCares access to a group of artists it hadn't always reached. "MAP is a different flavor," he says.

Indeed, while MusiCares and MAP had a tight relationship for years—Owens estimates that they shared about half their cases—he's grateful for the opportunity to show another community what MusiCares can do. He says he receives about three calls for help per day.

"The MAP client is pure rock'n'roll," he says. "At MusiCares, we've got a lot of folks from Broadway, and we've got jazz and blues artists. Some of our outreach efforts at MusiCares is really focused on country and veteran R&B/blues artists."

Arnold was outspoken in his desire to join forces with MusiCares, and it was one of Portnow's goals since taking the Recording Academy reins in December 2002.

Funding issues held up the merger, as MAP has required about \$1.3 million annually to operate. Portnow says MusiCares will have "some carrying to do" for the immediate future, but he's counting on MusiCare's new services and refurbished image to keep the funds coming in.

When Portnow took control of the Recording Academy, the organization had been tarred by controversy surrounding former leader Michael Greene. Amid allegations of sexual harassment and questions surrounding MusiCares' administrative budget, the charity's public perception took a hit.

Today, Owens, Carroll and Acquisto

talk excitedly about Portnow's stewardship, as well as the promise of increased offerings in months to come. Additionally, Portnow has sought to erase any questions regarding MusiCares' finances. For the first time in the charity's 16-year history, MusiCares has made its financial details available via its Web site.

"Perception is everything," Portnow says. "Having the opportunity to restart our image, and have a different style and tone, I wanted everyone to know exactly where the money was going."

In 2003, MusiCares spent more than 72% of its revenue on program expenses.



"They're trending up," says Sandra Miniutti, a spokeswoman for non-profit Charity Navigator, which provides evaluations of more than 3,500 organizations. "Program expenses have grown close to 13% since the year 2000, and their revenue has grown nearly 28% during that time."

MusiCares derives most of its funds from the annual person of the year dinner (see story, page 1), and will continue to stage MAP's annual fund-raiser. Set for March in Los Angeles, the latter will honor someone who has been beneficial to the recovery community. Additionally, MusiCares has been forced to get more creative in its fund raising, now staging annual eBay auctions.

However, with corporations dishing out millions to tsunami-related relief efforts, revenue for a group like Musi-

Cares is far from guaranteed. "With all this money going to the tsunami victims," Miniutti says, "other charities—especially those related to the arts—are going to be left out."

Owens isn't worried yet. "Even with the reduction in the size of the labels, we still sell out our events, and that's a wonderful thing."

HEALTH CARE

When asked why call volume has increased in the Nashville office, Carroll gives a simple answer: lack of health insurance.

"People are struggling, and musicians have an extremely tough time obtaining health insurance and having access to plans that may be able to provide for some type of medical issue they have," Carroll says.

It's a concern that continues to plague everyone at MusiCares. Back in 1994, the Recording Academy offered low-cost health insurance to its members, but fewer than 100 people signed up, and the program was disbanded. Today, Carroll says she points artists in the direction of the American Federation of Television and Radio Artists, which makes available individual health coverage to members with earnings of between \$10,000 and \$30,000 in four or fewer consecutive calendar quarters, according to information released by AFTRA.

MusiCares, however, hasn't stopped thinking of a way to solve the problem. "We're doing a lot more research on low-cost health facilities," Carroll says. "These would be clinics that would provide services to our constituents. We're trying to stay proactive, but there are so many people with different needs."

Madsen concedes that low-cost health clinics may be a dream that never comes to reality. "It's a global problem," she says. "We're investigating what we can do for help. For example, instead of paying emergency financial assistance, maybe we'll make insurance payments for several

months, which would be a longer safety net."

Some more immediate MusiCares plans include adding at least two to the health and human services staff, with Chicago and Austin being the likely beneficiaries. Additionally, a key aspect of MAP is its weekly group meetings, and MusiCares is launching similar gatherings around the country. In Los Angeles, Owens has already added a women's group.

MusiCares has a number of less heralded programs as well, such as voice preservation workshops for singers and free health clinics at music industry events. A Recording Academy membership is not required to partake in MusiCares services, and MusiCares will even help those who want out of the business.

"It's tough for someone who has been an engineer for 30 years to think about doing something different," Carroll says, "but we can get them beyond the fear, and excited about something new."

SAVING LIVES

Everyone at MusiCares has a story, a reminder about why they're dedicated to serving the music industry. They're tales of success, but not the gold record kind.

Portnow carries a memento in his briefcase. Last year, a handwritten letter accompanied with a \$350 check came to the MusiCares office, and a staffer handed it to the president.

"You all paid for my rehab in July of 1999," it reads. "I had no help or ways to pay for it myself . . . I was homeless and unemployable. Thanks to MusiCares, I have not had a drink or anything mind-altering since July [of 1999]."

The letter accompanies Portnow on his trips around the country. "Boy, oh boy, that says it all," he says. "We get these all the time and we hear it all the time, but this is it in black and white. As I go around to all our chapters, this letter has come to say everything far better than I can."

Artemis

Continued from page 5

didn't seem productive for me to stay around. We only have so many years of doing whatever work we do, and I'd like to be excited about what I'm doing."

Goldberg says he hasn't decided what his next move will be.

Glass will also operate as chief creative officer of Sheridan Square, overseeing all marketing and A&R decisions related to Artemis and its affiliated labels: Vanguard Classics, Tone-Cool and Karuna/Trioka. He says the position will give him "veto

power" over new signings.

"Now I have a turn to take [Artemis] in a different direction," Glass says. "If you're going to see a subtle change here, there will be less records put out. That's not an indictment of the past, because I was part of that team. In this market patience and focus are very important."

Artemis' biggest chart success has been Warren Zevon's final studio album, 2003's "The Wind," which has sold 467,000 copies, according to Nielsen SoundScan, and peaked at No. 12 on The Billboard 200. The label has also released albums from Steve Earle, Kittie and Sugarcult, among others.

In the coming months, Artemis will release projects from Better

Than Ezra, Zakk Wylde's Black Label Society and British rock newcomers Little Barrie.

In May, Glass says Artemis will issue the fourth album from hip-hop collective Ruff Ryders. That's the same month Artemis is expected to change U.S. distribution from Port Washington, N.Y.-based Koch Entertainment Distribution to Musicrama, the distribution arm of Sheridan Square.

Glass began his career as a club DJ in the late '70s/early '80s. He rose to senior executive positions at Chrysalis, SBK, EMI and Universal, serving as president of the latter two labels. As one of Goldberg's first major hires, Glass was brought on as executive VP of

Artemis and promoted to president within a few months.

Prior to forming Artemis in 1999, Goldberg was chairman/CEO of Mercury Records Group, then a division of PolyGram. He has also served as chairman/CEO of Warner Bros. Records and as president of Atlantic Records. Before joining Atlantic, Goldberg was president and principal owner of Gold Mountain Entertainment, which counted Bonnie Raitt, Nirvana, Hole and Sonic Youth among its roster.

Goldberg says he is thankful for the opportunity to have worked with the likes of Earle, Wylde and Zevon.

"The quality of the music really represents my taste," he says. "That's what I'm happiest about."

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'The Task, The Mission Is Always The Same: To Build Artists' Careers'

BY TAMARA CONNIFF

Clive Davis can't help but dance. Put on a record of one of his artists and his feet automatically start to tap, then he'll get up from behind his desk and groove. He's a music man, a hitmaker and an industry legend.

With the Grammy Awards around the corner, Davis is very excited. His star artists—Alicia Keys and Usher—each have eight nominations. He is also in the throes of putting together the musical lineup for his famed pre-Grammy party. "It's going to be hot," he says.

Throughout Davis' storied career, he has weathered every kind of music biz storm—from payola scandals in the 1970s to the massive merger of Sony and BMG. Many of his competitors have described him as a force of nature, because he keeps his keen eye on the business while never losing sight of the creative. Under his tutelage, such acts as Janis Joplin, Santana, Billy Joel, Bruce Springsteen, Aerosmith, Neil Diamond, Bob Dylan, Whitney Houston, Barry Manilow and Barbra Streisand became household names.

"Clive has been a mentor to me," singer/songwriter Gavin DeGraw says. "There are a lot of executives who can make records happen, but they don't develop an artist's career the way Clive does. He shows loyalty to the artist, and that creates a relationship of trust."

After more than 40 years in the business, Davis has every reason to dance.

Q: Your annual pre-Grammy bash at the Beverly Hills Hotel is already creating a big buzz. What can we expect this year?

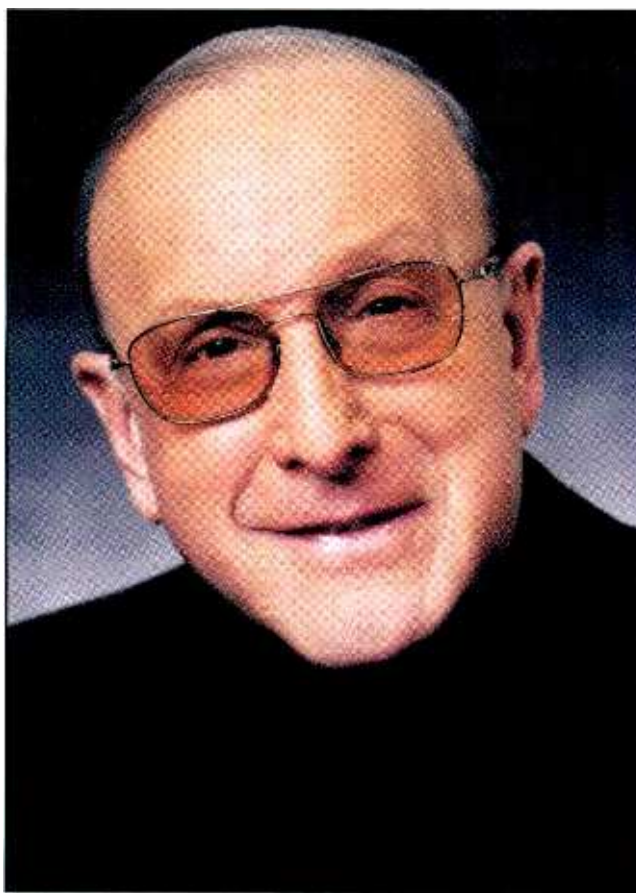
A: Expectation is so high that you can only hope that it meets and fulfills it. We really have a lot of special plans, and it should be very exciting. Probably the most gratifying thing is that since we started J Records four years ago, the four new artists that I chose to introduce at the party have each broken. The first one in 2001 was Alicia Keys, the second in 2002 was Mario, the third in 2003 was Gavin DeGraw and last year it was Maroon5. This very year each one has topped the chart with a No. 1 record. That feels great. But it's the stars everyone comes out to see, and this year will showcase them more than ever.

Q: With Keys and Usher each receiving eight nominations, could BMG sweep the Grammys this year?

A: Thousands of records are made each year by so many artists. To see Usher, Alicia, Maroon5, Velvet Revolver with multiple nominations, it's a joy. To be narrowed down from several thousand to five is the major triumph. So what I do is concentrate on our celebration-of-music party, which is the night before. That's where everybody's a winner. Then the next night, a Grammy win becomes icing on the cake. I'm going to let those chips fall as they may.

Q: The iPod, mobile devices and ringtones have really captured the consumer. What are your thoughts on the digital revolution?

A: I just think it's a great affirmation of the role that music plays in one's life. The major threat we as an industry have had to live through was the early days of Napster, when music was taken for free. Since then, we've had the battle of our lives in order to establish the validity of copyright and ownership. I totally support what the [Recording Industry Assn. of America] has done with its lawsuits against illegal downloaders. To establish these principles everywhere requires battle mode and constant vigilance. Now, to see legal downloading, to see the exploding sales of digital tracks, to see the growth of the ringtones and other areas is just affirming the role of music in people's lives.



The Last Word

A Q&A With Clive Davis

Clive Davis: Career Highlights

1967: Named president of Columbia Records
 1974: Founded Arista Records
 2000: Founded J Records
 2003: Named chairman/CEO of RCA Music Group
 2004: Named chairman/CEO of BMG North America

I concentrate, for one, on the music. It's all in the creativity of trying to come up with new, talented artists, and breaking them is what has been so gratifying for us. In the RCA Music Group, we have now 10 artists whose very first albums have gone platinum. To see Fantasia, Mario, Velvet Revolver, Gavin DeGraw, Maroon5 joining Avril Lavigne, Kelly Clarkson, Clay Aiken, Ruben Studdard and, of course, Alicia Keys—that's what it's all about. As far as technology goes, as long as we are vigilant in the enforcement of our rights, the digital revolution is only going to take music to a great audience in the future, and I'm all in favor of that.

Q: Will digital replace CDs?

A: I don't think CDs are going away. I think they're going to coexist in this world.

In my [National Assn. of Recording Merchandisers] keynote last year, I underscored the importance of the retail environment making the consumer experience special, of making it an event. People who work in the stores need to be knowledgeable and know what the best records are, know who the best new artists are, know what the best new music is. Guiding the listeners is more vital than ever. Call me old-fashioned, but I also still believe in the packaging and the information provided in the CD—it's not all just what you listen to on your iPod. Digital will soar but will coexist with CDs.

Q: Isn't the onus also on labels to create quality albums with more than one or two songs?

A: Quite frankly, I think it has been happening. Just study how many albums today are deep with singles. Usher is on his fifth single. Alicia's going toward her fifth and Maroon5 is going to its fifth. I think the trend is toward more depth in the album's material. It's less a one-single-oriented business where one cut carries the day.

Q: How has the Sony-BMG merger affected the way you do business?

A: My personal outlook is the same. The record business has always been a tough business, and you really have to have laser-beam focus on what the essence is, which is finding and developing the right artists. The merger was a business decision made between two large corporations to create a healthier environment for each company. So, from that point of view, it's working, and I think there is a healthier environment. In each of the two component parts of Sony BMG, a really strong bottom line has been accomplished and very strong momentum. It really is satisfying to know we have a positive environment. But the task, the mission, is always the same: to build artists' careers.

Q: What are your thoughts on MTV and MTV2's move to air even more long-form programming and less music?

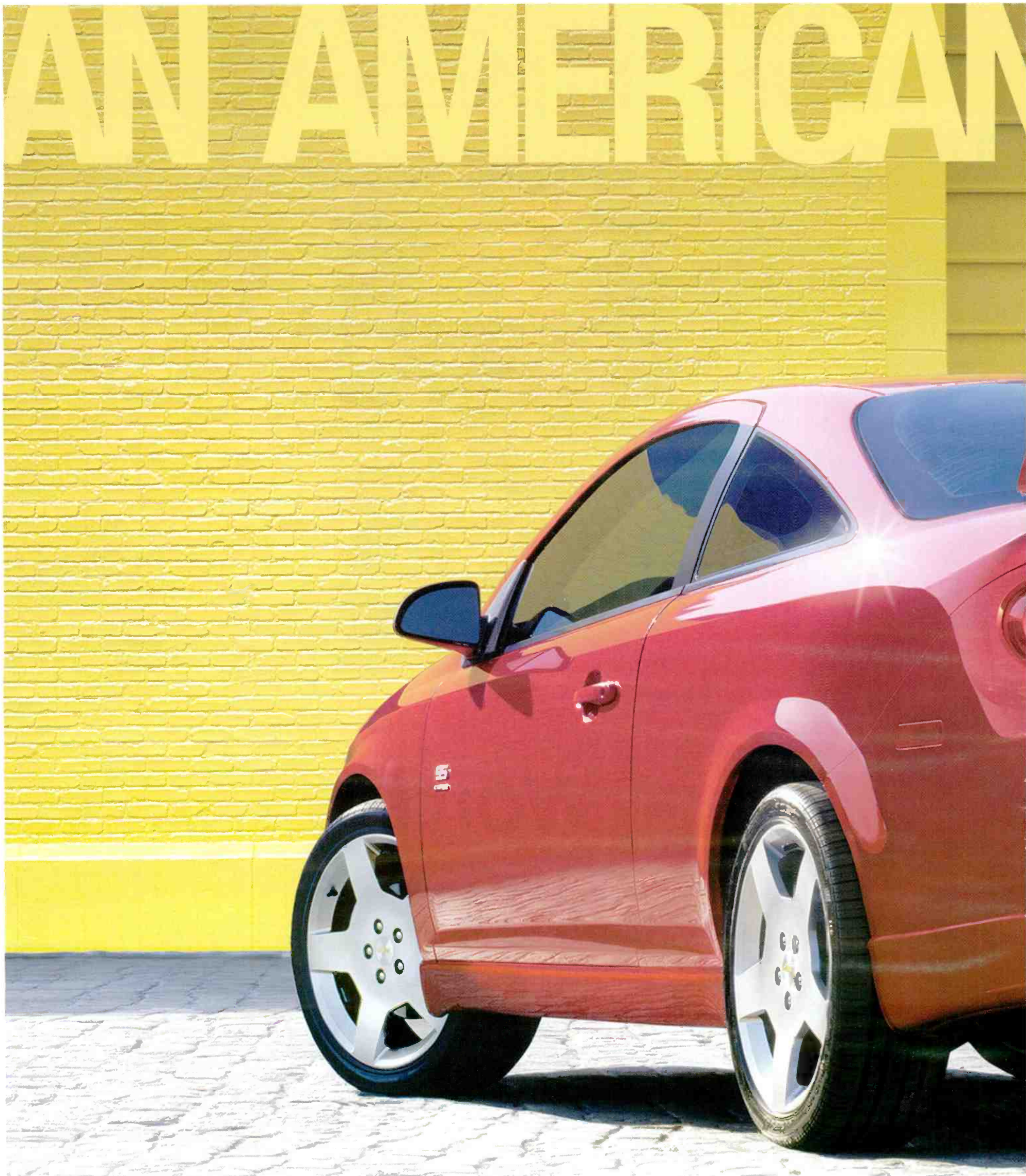
A: My biggest disappointment is that there's no longer an "M" for music in MTV. They have a PR campaign that promises they will always be about the music. But sadly, it just isn't true. It's not fair to the artists, it's not fair to music, and it's wrong to sell music just as a vehicle to mainly showcase other programming. It's time for a change, and all of us have got to have our voices heard.

Q: What about radio?

A: Well, obviously, we live and die with radio. So there's one side of me that is tremendously indebted to radio, because all these artists we have broken, especially the last two years, could not have happened without radio. On the other hand, today you really have to be vigilant around radio, because it is somewhat formulaic. When you see artists like Conor Oberst, when you listen to his lyrics, you have to work around radio. We all really have to go back to a grass-roots mentality. There's no doubt that Maroon5 would not be this big without radio, but it took over a year for radio to get interested.

Q: Is satellite radio the answer for artists that lyrically don't fit into traditional radio?

A: Satellite radio will be very valuable in this connection and can give exposure to artists who don't fit the traditional formats. Artists who are unique and creative and don't fit into tiny little slots will benefit. I'm grateful for the new avenues, and I root for them.



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