

POWER PLAYERS
Music Publishers
Begins On Page 45

Billboard

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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • FEBRUARY 19, 2005

HOT SPOTS



5 Distinguished Debutantes

A number of new talents like the Scissor Sisters take the spotlight and trophies at the 2005 Brit Awards.



13 Amos' Angle

Tori Amos discusses her philosophies about music and life in her book 'Piece by Piece' and album 'The Beekeeper.'



28 'Soul' Man

The Recording Academy will honor Don Cornelius with its Trustees Award for his masterminding of 'Soul Train.'

Breaking news
around the clock:
billboard.biz



Jennifer Lopez Back On Track

Lopez Hopes Album Shifts Spotlight To Her Music

BY MICHAEL PAOLETTA

Jennifer Lopez titled her 2002 album "This Is Me . . . Then." Well, make no mistake, this is her . . . now.

"I took some time off last year, which was hard for me to do, as that's not really in my genes—it's not part of my makeup," Lopez tells *Billboard*. "There were times when my life was like a roller coaster ride, but as an artist, you need time for clarity."

So, Lopez did what she felt she needed to do. She took a good
(Continued on page 71)



Photo: Tony Barson/WireImage.com

Indecency Debate Heats Up

Lawmakers, FCC, Lobbyists Square Off

BY BILL HOLLAND
and PAUL HEINE

A year after Janet Jackson's wardrobe malfunction, all the excitement surrounding indecent content this year seems to be taking place in Washington, D.C.

Among recent developments:

- The House is considering indecency legislation that would authorize \$500,000 fines for broadcast licensees and performers, as well as license revocation hearings for repeat violators. The bill easily passed the Energy and Commerce Committee Feb. 8 and now goes to the floor for almost certain approval.

- Phil Lombardo, joint board chairman of the National Assn. of Broadcasters, is charging the Federal Communications Commission with inconsistent and discriminatory indecency enforcement. He predicts the contentious issue will wind up in the courts and says the NAB has a multimillion-dollar war chest to support an inevitable challenge by a broadcast company.

- Congressional talk of subjecting satellite and cable services to the same indecency rules broad-

(Continued on page 60)

Varied Field Vies For Billboard Latin Honors

BY LEILA COBO

MIAMI—The broad palate that is Latin music is evident in the list of finalists for the 2005 Billboard Latin Music Awards.

The show will air live April 28 on Telemundo, bringing to a close the 16th annual Billboard Latin Music Conference, set for April 25-28 at the Hotel InterContinental here.

Topping the Latin Music Awards list is Mexican romantic *gruper*o star Marco Antonio Solís, who is named eight times in the major categories of sales and airplay awards. Solís is a finalist for his pop albums and for compilations of his *gruper*o days with his former group Los Bukis.

Known as "El Buki," Solís is a
(Continued on page 71)



SOLÍS: UP FOR EIGHT AWARDS



JUANES: FIVE-TIME FINALIST

THE CRITICS CONFIRM: AN ASTONISHING NEW STAR HAS OFFICIALLY ARRIVED!

"Fantasia can sing -- not just clamber around
the scales and warble hyperbolically,
but sing with heart and depth. Her voice smokes."
San Francisco Chronicle

"Fantasia Barrino is a S-T-A-R."
Los Angeles Times

"For music lovers who remember the days of
Patti LaBelle and Anita Baker,
when a singing career started above the exposed
bellybutton and lasted longer than a half note,
Fantasia's 'Free Yourself' hits the spot.
Fantasia simply blows listeners away
with the sheer force of her amazing voice."
Sun-Sentinel

"On her soulful debut album, Fantasia shows that she
could be the next Mary J. Blige."
People Magazine

FANTASIA

Free Yourself

THE ALBUM IS EXPLODING EVERYWHERE
26*-15*-13*-12*
2 SIMULTANEOUS SMASH HITS ARE BREAKING:
TRUTH IS AND BABY MAMA



Top Albums

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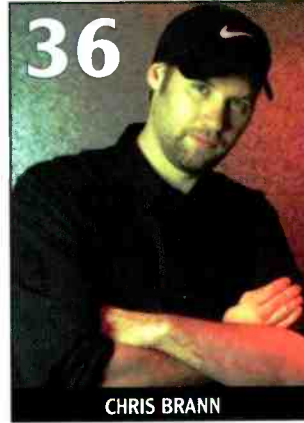
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CHRIS BRANN

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JASON MORAN

QUOTE OF THE WEEK

It's not really 'no late fees.' It's the 'Blockbuster automatic purchase program.'

NETFLIX CEO REED HASTINGS ON BLOCKBUSTER'S NEW NO-FEE CAMPAIGN
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NANCI GRIFFITH

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EVENTS
CALENDAR



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

Latin's New Voices

Universal, Estefan Partner On Reality-Show Venture

BY LEILA COBO

MIAMI—Long before "American Idol" struck the fancy of U.S. viewers, music reality shows in Spain and Latin America were creating bona fide stars. From David Bisbal, who emerged out of Spain's "Operación Triunfo," to Bandana, spawned from Argentina's "Popstars," reality-show contestants have gone on to sign lucrative deals and sell millions of albums.

But the success has for the most part eluded the U.S. Hispanic marketplace, where the sole music reality show, 2003's "Protagonista de la Música" on Telemundo, did not yield any recording careers.

Now, a new push from Latin record labels and TV networks seeks to take advantage of the reality-show format to find and foster future stars.

Most recently, *Billboard* has learned, Universal Music Latino has signed a joint-venture deal with Estefan Enterprises to exploit the repertoire and acts that come out of "Nuevas Voces de América."

The TV show—produced and created by Emilio Estefan Jr. through his production company, CMR TV &

Film—debuts Feb. 13 on the Telemundo network. It will air every Sunday for 15 weeks, from 8 p.m. to 10 p.m.

Universal has pledged to sign the winner of the show to a record deal worth \$250,000 (including production costs and prize money). The label will also have the first option to sign other acts from the show. During the duration of

the program, Universal plans to release at least two compilation albums featuring the contestants, much like "Operación Triunfo" did with its successful spate of releases on Vale Music. All titles will come out on Crescent Moon/Universal.

In addition, Universal is negotiating with a major retailer for download and retail exclusivity for releases related to "Nuevas Voces," as well as show sponsorship.

"Nuevas Voces" is going up against "Objetivo Fama," a similar program that airs Sundays from 7 p.m. to 9 p.m. on the Telefuturo network. The winner of that show gets a recording deal with Univision Music Group, which also has first right of refusal for other contestants.

A first edition of "Objetivo" aired last year only in Puerto Rico, with local contestants. That show yielded

(Continued on page 72)

EXCLUSIVE



Universal Music Latino and Estefan Enterprises have partnered on a reality show, "Nuevas Voces de América." Pictured at the signing, from left, are Universal Music Latin America/Iberian Peninsula chairman Jesus Lopez, producer Emilio Estefan Jr. and Universal Music Latino president John Echevarría.



Beyoncé and regular Hit Factory client Tony Maserati at the studio

Studio Closings Stun Audio World

BY CHRISTOPHER WALSH

NEW YORK—In the space of five days, two major recording facilities in two of the largest markets—New York and Los Angeles—have closed or announced imminent closure.

The Hit Factory in New York—a seven-room facility that long occupied the pinnacle of the commercial recording industry with its reputation for state-of-the-art equipment, luxurious environment and a staff that catered to elite artists' every whim—will shut its doors by the end of the month. The company will relocate its headquarters to its Miami facility, the former Criteria Recording, which it acquired in 1999. The move was announced Feb. 2.

Since the late Edward Germano purchased the Hit Factory from producer Jerry Ragavoy in 1975, it has been one of the world's celebrated studios, hosting artists that included John Lennon, Stevie Wonder, Michael Jackson, Tony Bennett and U2. Germano died in 2003.

The Hit Factory building at 421 W. 54th St. has been sold. In a statement, owner Janice Germano, Edward's widow, said, "The Hit Factory paved the way for how recording studios approached the artistic process of making music. In doing so, it forever changed the way artists thought about creating records and raised the art form to a new level of innovation."

ANOTHER BLOW

Meanwhile, Hollywood's Cello Studios—formerly Western Recorders and later part of Ocean Way Studios—suddenly closed Jan. 28, simultaneous with a bankruptcy filing. Staff and tenants were given virtually no warning, according to audio professionals familiar with the situation. The studio's employees, all of whom were dis-

missed, have not received payment for the last pay period. The future of the company and building at 6000 Sunset Blvd. is uncertain.

The multiroom facility, which engineer/equipment manufacturer Bill Putnam built in the early 1950s, was the site of historic recordings by Ray Charles, Frank Sinatra, Bing Crosby, Nat "King" Cole and the Beach Boys.

The news of both closings was not wholly unexpected but nonetheless stunned many audio professionals. Several engineers and producers blame the Hit Factory closure on the slashed rates that have become common at many facilities in recent years, as industry consolidation and the rise of inexpensive digital audio workstation-based recording have forced the alteration of what was once an enduring business model.

"There was a certain point last year where they had to cut rates in a serious way," says engineer/producer Tony Maserati, a regular client at the Hit Factory. "Then they sort of leveled off, [but] not to where they used to be."

"It's really sad," producer Phil Ramone says of the Hit Factory's imminent closing. "The paradigm has changed. It doesn't mean that big studios are not needed; they certainly are. The style in which they'll work and what's going to change is happening as we speak."

Today, Ramone adds, "you can record and produce in a lot of places you could never do before. That changes the paradigm completely."

Many commercial recording studios—particularly large rooms that can accommodate orchestras—remain vital. New York facilities with unique assets, such as Right Track Recording's massive scoring room

(Continued on page 72)

Israelite Will Set Tone For NMPA

BY SUSAN BUTLER

The National Music Publishers' Assn. envisions a transformation under David Israelite, its new president/CEO.

Israelite was deputy chief of staff for former U.S. Attorney General John Ashcroft and headed the Department of Justice's Intellectual Property Task Force. He succeeded Edward Murphy at the NMPA's helm Feb. 7 (*Billboard*, Feb. 12).

While the responsibilities of the NMPA's chief executive have not changed, the way in which Israelite will execute the group's policies—as set by the NMPA board of directors—will be new, says Irwin Robinson, NMPA chairman and Famous Music chairman/CEO.

Israelite will negotiate rates and issues while building relationships; advocate members' interests in Washington, D.C.; work with international

organizations to protect American publishers' interests; and act as the trade group's face to its members and songwriters, Robinson explains.

The president/CEO's first task is moving the organization's headquarters from New York to Washington, D.C. He has already begun setting up shop and meeting with the NMPA board, which comprises 18 executives from major and independent publishers.

"It's a unique time in the organization's development," Israelite says. "There are so many issues in Congress, the courts, the administration and the industry with digital transformation. It's exciting."

Recording Industry Assn. of America chairman/CEO Mitch Bainwol says the coming year will be defined in part by the U.S. Supreme Court's decision in the *Metro-Goldwyn-Mayer vs. Grokster* case, set for oral argument March 29.

Legislative action should follow the

(Continued on page 72)



ISRAELITE: A NEW APPROACH



HOB Nears Deal For Concert Biz

BY RAY WADDELL

Sources say a deal to purchase House of Blues Concerts is on the fast track, with several high-profile bidders in the running.

Among those conducting due diligence and putting together bids are Clear Channel Entertainment, AEG Live, Nederlander Organization, arena management firm SMG, former Ticketmaster CEO Fred Rosen's Stone Canyon Group and Jack Utsick Presents (*billboard.biz*, Feb. 7).

Bids are due in mid-February, (Continued on page 73)

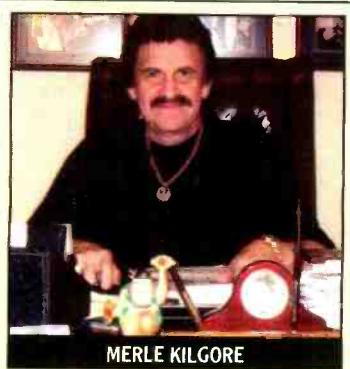
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MERLE KILGORE

Merle Kilgore, 70, Dies

BY RAY WADDELL

NASHVILLE—The Feb. 6 death of legendary singer/songwriter and artist manager Merle Kilgore draws the curtain on one of Music Row's most popular figures.

The loquacious Kilgore died of congestive heart failure at a Mexico hospital. He was 70.

A bigger-than-life character, Kilgore, manager of Hank Williams Jr., had health problems for the past year. He had been in Mexico undergoing experimental treatment at the time of his death.

"I'm numb," Williams tells *Billboard*. "How do I find the words to (Continued on page 72)"

Jay Marciano To Helm Radio City

BY RAY WADDELL

Concert and venue industry veteran Jay Marciano has been named president of Radio City Entertainment, effective March 7.

Marciano, who comes to the company from AEG Live, replaces Alan Gershowitz, who left last August.

In his new role, Marciano will be responsible for all aspects of Radio City Entertainment, including bookings and productions at New York mainstays Radio City Music Hall, Madison Square Garden and the Theater at Madison Square Garden.

Marciano will manage the lucrative Radio City Christmas Spectacular, including the touring element. Christmas Across America, which is scheduled for nine cities in 2005. He will also be responsible for all concerts, family shows and award shows held at the venues.

"These are legendary venues that will continue to play host to a lot of historical moments," Marciano tells *Billboard*. "Who wouldn't respond to a call from Radio City Entertainment?"

Marciano came to prominence in

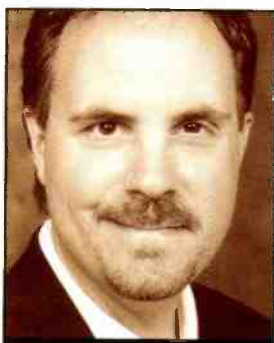
the entertainment industry during an 18-year career at Universal Concerts, where he served in a number of executive positions, ultimately as president/CEO. He oversaw the \$190 million sale of Universal Concerts to House of Blues Entertainment.

Most recently, Marciano served as chief strategy officer at AEG Live, where he guided the development and implementation of the company's business plan, new venue development and regional operations.

Now, Marciano will help some of the most high-profile venues in the world, including the 19,000-seat Garden, the 6,013-seat Radio City Music Hall

and the 5,600-seat Theater at Madison Square Garden. All three are among the top-grossing venues of their size in the world, and MSG has been the world's top-grossing arena for five straight years, according to *Billboard* Boxscore.

"It's a great portfolio of world-renowned venues, and we plan to become more aggressive in booking them," Marciano vows. "We intend to do even better."



MARCIANO: 'A GREAT PORTFOLIO'



JIMMY SMITH

Jimmy Smith Dies Wrote Such Hits As 'Organ Grinder Swing'

BY JONATHAN COHEN

Legendary Hammond B-3 organ player Jimmy Smith died Feb. 8 of natural causes in Scottsdale, Ariz. He was 79.

Smith began playing his trademark instrument in the early '50s. By the '60s, he was a frequent name on the *Billboard* albums chart, thanks to such titles as "Organ Grinder Swing" and

"Hobo Flats."

He became forever linked to a new generation of listeners after the Beastie Boys sampled his song "Root Down" for the track of the same name on their 1994 album "Ill Communication."

Smith continued to record and tour, and recently completed an upcoming Concord album, "Legacy," with longtime friend Joey DeFrancesco.

Ken Tucker Joins Monitor

Ken Tucker has been hired as a full-time reporter for *Billboard* Radio Monitor, *Billboard*'s sister publication that covers the radio industry. He is based in the Nashville office.

A veteran of radio, record promotion and artist management, Tucker has been freelancing exclusively for Monitor and its Web site, billboardradiomonitor.com, since 2002. His contributions have also been seen in this magazine.



TUCKER

Tucker got his start at country WXXK Parkersburg, W.Va. He moved to radio trade publication *Radio & Records* in 1990. Then it was on to Warner Bros. Nashville, before taking a turn in management as a partner in Mayne Entertainment.

Tucker reports to *Billboard* Radio Monitor editor-in-chief Scott McKenzie, Nashville bureau chief Phyllis Stark and Monitor director of news, music and programming Paul Heine.

NEWSLINE

THE WEEK IN BRIEF

Sean "P. Diddy" Combs' **Bad Boy Entertainment** is considering a move to Warner Music Group from Universal Music Group, a source familiar with the situation confirms. WMG may buy an equity stake in Bad Boy as part of the proposed deal. Bad Boy has a distribution pact with Universal Records that runs through 2006, but UMG does not have an ownership stake in Bad Boy. Combs and Universal are believed to be unhappy with the relationship, which has yielded only one notable hit, the "Bad Boys II" soundtrack. No deal between WMG and Bad Boy has been signed. However, the two sides are believed to be negotiating an agreement that reportedly would involve Combs selling half of Bad Boy to Warner for \$30 million. Warner declined comment; Bad Boy did not return calls seeking comment. **BRIAN GARRITY**

Entertainment attorney **Paul Schindler** is joining international law firm Greenberg Traurig as chairman of the firm's New York music practice, as well as a member of its international entertainment practice. He joins entertainment attorneys Joel Katz, chairman of Greenberg Traurig's global entertainment practice based in Atlanta, and Jay Cooper, chairman of the firm's Los Angeles music practice.

Schindler was a founding partner of New York law firm Grubman, Indursky & Schindler, where he practiced for more than 30 years. He serves on the executive committees of the Grammy Foundation's Entertainment Law Initiative; LIFEbeat; the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research; Nordoff-Robbins; and City of Hope.



SCHINDLER

SUSAN BUTLER

Yahoo has rebranded its Launch online music service as Yahoo Music. Yahoo says it will unify all music-related products and services under the Yahoo Music banner. Yahoo moved into the digital music space primarily through acquisitions. It purchased the Launch Internet radio service for \$12 million in 2001 and bought the MusicMatch à la carte download and on-demand subscription service for \$160 million last fall. Yahoo Music services will include streaming audio, music videos, Internet radio, exclusive artist features and music news. **ANTONY BRUNO**

EMI Group's share price lost 16% of its value on Feb. 7 after the London-based company issued a profit warning. On Feb. 10, the share price was regaining strength at 243p. EMI said that its recorded music sales were performing below expectations and that two major album releases—from Coldplay and Gorillaz—would be delayed. The company said its recorded music activities would register flat operating profit for the year ended March 31. EMI profits before tax, amortization and exceptional items for the financial year are now forecast at £138 million (\$260 million). **LARS BRANDLE**

Andrew Hewitt will work with Clear Channel Entertainment's TNA International to secure national tours and to produce arena shows in Las Vegas.

TNA, headed by president Arthur Fogel, produced CCE's top-grossing tours—including Madonna, Sting and David Bowie—in 2004, and will handle U2's trek this year.

Hewitt has had a 10-year relationship with the Joint at Peter Morton's Hard Rock Hotel & Casino in Las Vegas. The venue has produced stadium- and arena-level shows in its small space, and hosted such acts as Bowie, Sting, the Rolling Stones, the Who, Billy Joel and Metallica. **RAY WADDELL**

ABC Radio Networks is preparing to launch the radio industry's first Hispanic network this fall. The Hispanic Advantage Network will be measured by Arbitron's network radio service. It will include inventory made possible by ABC's five-year deal with Spanish Broadcasting System last November to syndicate the Spanish-language radio group's top-rated morning shows hosted by Renan Almendarez Coello and Luis Jimenez. Also included in ABC's new network will be inventory from ESPN Deportes, broadcast on about 32 stations, and ABC Radio Network's Hispanic Major League Baseball coverage. **KATY BACHMAN, MEDIAWEEK**

Guitar Center is acquiring Maryland-based Music & Arts Center, a privately held musical instruments retailer serving beginning musicians. Guitar Center will pay approximately \$90 million and assume an estimated \$8 million in debt and other deferred obligations. Music & Arts Center operates about 60 retail locations and seven educational support centers. The chain specializes in band and orchestral instrument rentals and sales to students, parents, teachers and schools. The company's fiscal 2005 sales totaled approximately \$80 million. **CHRISTOPHER WALSH**

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Honoring*

PHIL COLLINS

Sound Partners Lifetime Achievement Award for Recording Arts

MICHAEL MANN

Sound Partners Lifetime Achievement Award for Film



House Ear Institute Benefit Gala

March 24, 2005

The Beverly Hills Hotel

For Event Tickets and Tribute Opportunities

***Contact Nancy Hoffman,
House Ear Institute
(213) 483-4431, ext. 7027
nhoffman@hei.org***

RSVP by March 7



House Ear Institute
Advancing Hearing Science

www.hei.org

All benefit gala proceeds benefit the Sound Partners hearing conservation education program of the House Ear Institute, a non-profit 501(c)(3) organization, based in Los Angeles since 1946.

Message Of Hope Arises From Rwanda Devastation

Making A Difference

I write these words not with my hand but with the hands of 1 million souls, 1 million voices crying out loud. "Why did you not come to our rescue sooner, did you not hear our screams? The screams of sons, daughters, mothers, fathers, nieces and nephews. Did you not see us on the headline news? Our flesh in the hands of wicked men holding machetes and yelling, 'Kill the cockroaches!'"

In my homeland of Haiti, I have seen the decapitation of human beings, I have heard the sound of gunfire echoing throughout the land, night after night. I have seen the bodies of innocent children lying on the side of the road. Is this not genocide? Must we always wait until there is a major crisis to help? What happened in Rwanda can happen in Haiti if nobody hears the cries of the children.

And so begins my inspiration for the soundtrack "Hotel Rwanda: Music From the Film" (Comotion Records) and my song "Million Voices." It took just one brave man by the name of Paul Rusesabagina to make a difference in the lives of 1,268 people during the 1994 genocide in Rwanda. When you think to yourself, "What can I do? How can my actions change the world if I am just one person?" I ask you to read on and see what one man of courage, strength and honor could achieve.

The prelude to this devastation was Belgium's acquisition of Rwanda from Germany after World War II. Belgium ruled by creating a social hierarchy between the two tribes in Rwanda. The Hutus made up 85% of the population while the Tutsis made up 14%. The Belgians favored the Tutsis, and this created great tension between the tribes.

After years of civil unrest and battles, the Hutus became intent on eradicating the Tutsis. In 1994, an "ethnic cleansing" began. The Tutsis were looked at as a parasite infecting the society; they were called "Inyenzi," or "cockroach."



In a period of three months, 1 million people were slaughtered in Rwanda. The streets ran red with the blood of the Tutsis, and nobody in the world heard their screams. If they did hear them, they turned their backs.

In a land ravaged by death and destruction, one man stood out in a world that chose to look the other way.

That man was Paul Rusesabagina, the manager of the Hotel Mille Collines in Kigali; Don Chaddle portrays him in the film "Hotel Rwanda."

Rusesabagina put his life and that of his family in jeopardy by creating a temporary safe haven for those who feared for their lives. With this act of bravery and compassion, he gave people faith and hope, and this hope led them to safety.

While watching the original screening of "Hotel Rwanda," my cousin Jerry Duplessis and I received a phone call. We were told

that our friend was just shot in Haiti, caught in the middle of gang warfare. He may have had a chance to survive, but doctors don't come to the slums in Haiti. Soon after the call, my friend was in heaven.

After seeing the movie and receiving the sobering phone call, I was once again confronted with the senseless death of so many in our world today. The civil unrest that plagues so many, the dictators that rule by the sword who have yet to die by the sword, Mother Nature and her fury taking so many lives. It's *our* America, *our* Middle East, *our* Haiti, *our* Africa and *our* South Asia. Yes, it's *our* world, each and every one of us.

Sadly, we sometimes fail to see that we are *all* Children of This Earth and that everything we do makes a difference. One man saved 1,268 people in 1994. What can each one of us do today?

"Hotel Rwanda" is my inspiration and a "Million Voices" is my song:

"If America is the United States of America then why can't Africa be the United States of Africa and if England is the United Kingdom then why can't Africa unite all their Kingdoms and become the United Kingdom of Africa?"

A very simple question: Why can't Africa be the United States of Africa? My message is for the young, the old, the poor and the rich. We can make an impact on world issues. Let us not ignore part of the world, for we are part of the whole world. Teach those who can't read to read, bring medicine to those who are sick, give food to those who are hungry, and let all men, women and children hold hands and sing together with voices louder than 50,000 trumpets. For we are over 1 million voices, and together we will be heard.

States, I cannot download. What's a well-intentioned consumer to do? Download for free, perhaps?

It really is my only recourse. Radio playlists here are painfully narrow. The CD shops are way too slow in stocking new product. For the rest of the world outside the United States and Europe, thank God for free downloads.

Andrew Biggs, TV Producer
BEC-Tero Entertainment
Bangkok, Thailand

Publishers Should Think Globally

I'm writing in regard to Michael Closter's commentary "Publishers Have an Option" (*Billboard*, Jan. 29). This piece underscores my concern that publishers are being perceived as little more than penny chasers and not the active catalog promoters they

once were.

While the author explained how direct collection of royalties may modestly increase foreign revenue, there was no mention of how a direct collector partakes in copyright exploitation—the true engine for revenue growth. In an era when foreign subpublishers, artists, ad agencies and burgeoning new-media companies are increasingly open to collaborating with U.S. publishers, it would be criminal for our industry to ignore these global opportunities.

Whether it's through hiring local song pluggers or a U.S.-based foreign liaison, publishers employing direct collection must find means to exploit their catalogs abroad. Any publisher focusing solely on administration is doing a serious disservice to its writers, as well as its own ongoing economic health.

Justin Kalifowitz, Senior Director, A&R
Spirit Music Group
New York

Billboard

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Free Downloads Are His Only Access

In the Jan. 22 issue of *Billboard*, John Kennedy, chairman/CEO of the International Federation of the Phonographic Industry, wrote of digital music: "For those who claim they took music for free because there is no legal digital offering, there is no longer any excuse."

I understand your target audience is primarily in the United States and, perhaps, Europe. For the rest of the world, taking music for free is often the only way to access new music.

I live and work in Thailand. I would give anything to be able to purchase music online. I've downloaded the new Napster and iTunes programs to do just that. But there's one small problem: Napster and iTunes won't take my money. Unless I have a credit card in the United

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Music

Moran Digs Up Jazz's Blues Roots On 'Same Mother'

A few days after his 30th birthday, pianist **Jason Moran**, nattily dressed in a suit and black fedora, settled into the Jazz Standard for five days with his longstanding **Bandwagon** trio (which includes bassist **Tarus Mateen** and drummer **Nasheet Waits**), augmented by guitarist **Marvin Sewell**.

The band was celebrating "Same Mother," Moran's sixth album as a leader for **Blue Note Records**, released Feb. 1. On Jan. 27, he not only astonished the crowd with his display of splash, whirl, turbulence, funk and romance but also furthered his reputation as the most important young jazz musician of his generation.

Moran is that good, that much on the cusp of the jazz cutting edge, and that significant. His pianism is rhythmically charged with the energy of

ings, both on the CD and live. Backstage after the set, Moran says, "Marvin's guitar is the skillet that cooks the meal."

He laughs, then explains, "When I knew this album was going to be

Jazz Notes
By Dan Ouellette
douellette@billboard.com



blues-based, I wanted to have a guitarist play with us, and there was only one person: Marvin. He throws a new spice into the mix. No matter what the tune, we figure out how to accompany him or push him."

During his set, Moran played new tunes as well as cuts from his previous CDs, including "Ringing My Phone (Straight Outta Istanbul)," which is built on a cell phone conversation in Turkish that's sampled and looped and used as a launching pad for frenzied improvisation.

Then there was a quiet, gentle rendering of "Body and Soul," the jazz gem that **Coleman Hawkins** put on the map. That proved to be the most touching moment of the evening, and it also showed that forward-bound Moran is still tethered to the jazz tradition. In an earlier conversation, he told me, "I'm a modern piano player. I'm modernistic. I bring new ideas to old things."



MORAN: MAKING AUDIENCES MARVEL

hip-hop, harmonically expansive and melodically straight-ahead, though he rarely stays in one lane while he changes tempo during his musical road trips.

"Same Mother" is the pianist's exploration of the blues roots in jazz, with Sewell's torrid Texas blues sting and his pedal-steel-like bend a welcome addition to the proceed-

LORBER'S FLIP SIDE: For the follow-up to his 2003 CD, "Philly Style," keyboardist **Jeff Lorber** delivers the smooth and fluid with a new improvisational twist on "Flipside," to be released Feb. 15 on **Narada Jazz**.

Instead of recording straight-through funky live takes, Lorber used the studio to his creative advantage, developing melodies, then returning

later to overdub instrumentation.

"Digital recording allows you to save those inspired takes at any stage of the recording process," says Lorber, who notes that the sound of "Flipside" is conducive to smooth jazz and R&B radio as well as background music for hair salons and clothes emporiums. "You can document your earliest ideas and use those moments in the final recording."

Highlights include the catchy, chilled opening track, "Ooh La La"; the swing-driven, Latin-vibed "Santa Monica Triangle"; and the funk-inflected "Bombay Café." However, the piano-led, horn-flavored "Sun Ra" is so milquetoast and mild that it is best skipped out of respect for the departed bandleader for whom it is named.

THREE DOT LOUNGE: Pop electric-bass dynamo **Meshell Ndegeocello**, who has turned a corner into the jazz world of late, has produced her first jazz recording, saxophonist **Ron Blake's** "Sonic Tonic," scheduled for an April 26 release on **Mack Avenue Records**. On the same day, **Verve** is tentatively planning to release her own jazz project, recorded two years ago... Smooth jazz singer **Carol Duboc** will release her third CD, "All of You" (**Gold Note Records**), with a party Feb. 22 at Catalina Bar & Grill in Hollywood, Calif. Then, on March 4, Duboc makes her film debut in "Be Cool" alongside **John Travolta** and **Uma Thurman**... The Jazz Museum in Harlem has appointed bassist **Christian McBride** to be co-director, working with the museum's executive director, **Loren Schoenberg**... Vibraphonist/educator **Gary Burton** has joined **Sirius Satellite Radio** as host of the new weekly show "Artist's Choice." It airs Sundays from 10 a.m. to 4 p.m. EST on the Pure Jazz channel... TV show "Rendezvous in New York" features pianist **Chick Corea** performing with several of his musical friends. Actor **Jeff Goldblum** narrates the nine-episode series, which debuted Jan. 20 on **BET Jazz**.

The Beat

Continued from page 13

In the meantime, Astralwerks is waiting to see whether the groundswell for the song will continue. "It's just a crapshoot to see if it becomes part of the public consciousness," Warren says.

Apple has commercial rights to the song for several more months,

but there is no word on how long it intends to run the commercials featuring "Jerk It Out."

SIMPLY SHOCKING: **Michelle Shocked** is enlisting friends for a tribute to Delta blues singer **Memphis Minnie**. Among those who have signed on are **Rickie Lee Jones**, **Lucinda Williams**, **Victoria Williams** and **Heart's Nancy Wilson**. But Shocked is also targeting neo-soul singers like **Angie Stone** as possible

participants. The project comes out in June on Shocked's **Mighty Sound** label.

The album is one of three that Shocked is working on: "Baby Mine" is a collection of **Disney** music filtered through Western swing, while "Don't Ask, Don't Tell" is a rock album.

Mighty Sound is distributed through **Ryko**.

Additional reporting by *Keith Caulfield* in Los Angeles.

Amos

Continued from page 13

more's Peabody Academy and her struggles with the music business, her story is a fascinating one.

And it's the entirety of her life, as well as a healthy appetite for researching legends, religious texts, folklore, spirituality and art that informs "The Beekeeper."

"The concept is that there are six gardens, no different than that there are six sides to the cell in the beehive," Amos says. "The songs live within these six gardens [that] represent the emotional life of this female character whose voice we hear on the album."

In seeking out a traditional setting for her ideas, Amos needed look no further than the beekeeping legacy that exists around Cornwall, England, where she now lives with her husband, sound engineer Mark Hawley, and their daughter Natasha.

"As I started to trace its history, it began to fit into place," she says. "I was thinking about pollination, and we go back to bees and the pollinating of that female worker bee with that male organ of that flower. I brought in the organ, the Ham-

mond B3 organ, to marry with the piano, so that the music would reflect the concept."

The album is led by the single "Sleeps With Butterflies," which is a top 10 track on Billboard Radio Monitor's triple-A chart. Adult contemporary outlets are next. Amos' songs are published by Sword and Stone (ASCAP).

FANATICAL FOLLOWING

"For Tori, there is this kind of built-in, fanatical, very passionate fan base that will follow her wherever she may roam," Epic senior VP of marketing Lee Stimmel says.

Beyond access to a streaming version of the single months ago at toriamos.com, anxious fans have been able to preview one song from each "garden" during the six weeks preceding the album's release. They have also been offered excerpts from "Piece by Piece" and the ability to pre-order a special edition of the album that includes a DVD and 24-page booklet.

Furthering the intimate connection between the artist and the devoted will be a series of book signings starting with a Feb. 23 in-store at Barnes & Noble in New York's Union Square.

April will bring a U.S. theater tour with Amos and just her Bosendorfer piano and a Hammond B3.

"Tori alone at the piano tours are intense and very popular, which is why we're doing smaller venues so we get back to that intimate setting," her manager John Witherspoon says. "We did the last tour with just drums and bass and Tori,

'I felt that now would be the time, before I forget my process, to reveal some of the ways that I've been able to continue to create in the music business.'

—TORI AMOS

so we're going back to purely solo for the first time since 2001." Amos is booked by Creative Artists Agency.

A similar European tour will follow, with plans to play some festivals there in June, at which time "Piece by Piece" should be available throughout the continent. A full-scale U.S. tour is slated for summer. The challenge facing Epic is

extending "The Beekeeper" beyond Amos' core audience.

Among the plans to reach younger listeners, Amos will conduct interviews with high-school newspapers. The single's exposure at triple-A and AC radio coupled with the major book release will herald her to the older, more passive consumer. Certain retailers will offer bounce-back coupons for \$2 off the album upon book purchase.

Across the last two weeks of February, Amos will appear on "Late Show With David Letterman," "Weekend Today," "The Carson Daly Show," "Live With Regis and Kelly," "The Big Idea With Donny Deutsch" and "A&E Breakfast With the Arts."

TAKING CARE OF BUSINESS

In addition to being at the center of activity, Amos is also in complete control. That has not been the case through much of her career, which contributed to a less than amicable split with Atlantic, where she recorded for more than a decade.

Amos lays bare much of her professional trauma in "Piece by Piece."

"I tried to explain the music business animal from my perspective," she says. "From publishing and what you need to watch out for, the power structure, and I walk you

through what went down with me and Atlantic."

Discussing the business end of art with Amos evokes a passionate discourse on the need to tip the balance of power away from record labels, managers, booking agents and attorneys in favor of the artist.

Amos, Witherspoon and Chelsea Laird, another member of Amos' management team, are doing their part to foster change through the Bridge Entertainment Group (*Billboard*, Oct. 23, 2003), a company that offers managers and artists services on a piecemeal basis.

But taking on other full-time clients beyond Amos will have to wait until activity around "The Beekeeper" diminishes.

Contributing to the workload has been the negotiation of a shift of Amos' Atlantic releases within the Warner Bros. family to Rhino, which in the coming years should unleash a wave of deluxe reissues.

Witherspoon envisions repackaging her releases with substantial bonus material, not unlike Rhino's treatment of Elvis Costello's catalog.

"One of the reasons we formed the Bridge was for me to be able to work Tori now," Witherspoon says. "Tori Amos is a brand, and the idea is at this point in her career to really just make as much out of it as we can now."

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Venues

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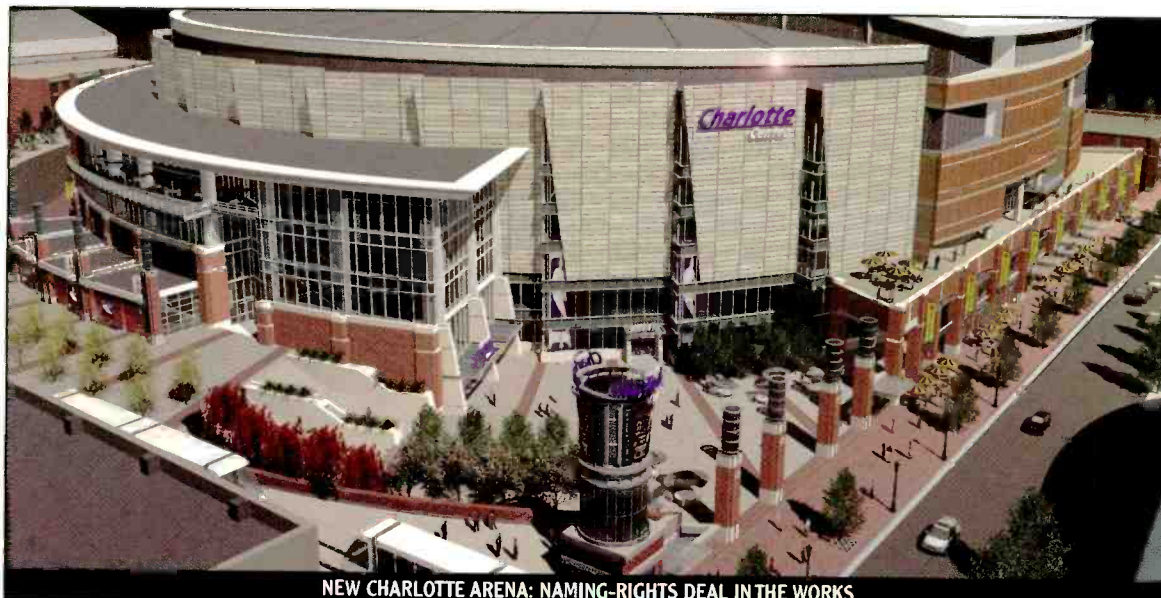
called the New Charlotte Arena pending a naming-rights deal, is set to open in November and will be home court for the NBA's Bobcats. Arena management has also been active in positioning the building as a concert showplace.

"I go to the touring industry conventions and try to get as much face time with the decision-makers, the promoters and agents as I can," says Marty Bechtold, senior VP of event booking and marketing for the arena. "We will be flexible in our capabilities, as far as capacity goes. We don't want to be limited to just big shows. We will do what we can to cut deals that make financial sense for everyone involved."

Bechtold points out that Charlotte is an affluent market as the second-largest banking center in the United States. The market is ranked 28th, with a population of 2.5 million.

YOUNGSTOWN ARENA Youngstown, Ohio

This November, Youngstown, Ohio, will have a new 7,000-capacity arena. The \$41 million building will be the



NEW CHARLOTTE ARENA: NAMING-RIGHTS DEAL IN THE WORKS

home of a new Central Hockey League franchise. It is also in the market to host other sports events, as well as concerts, motorsports and family shows.

The city-owned facility will operate under the jurisdiction of the Youngstown Convocation Center. It is being built in conjunction with Global Entertainment, a Phoenix-based facility management firm that will manage the arena under the GEC/Compass Management banner.

As for competition in Youngstown, arena marketing coordinator Shaquela

Jones says, "There isn't any. People in this market have to travel at least 45 minutes to an hour for entertainment in Cleveland, Pittsburgh or Akron."

Jeff Cossow has been named executive director of the new arena, and a search is under way for a naming-rights sponsor.

HOUSE OF BLUES various locations

House of Blues opened its newest club Nov. 19 in Cleveland with a sold-

out performance by Cheap Trick.

The club is the direct result of a \$110 million recapitalization in March 2004 and the first of many new properties to be developed by House of Blues Entertainment.

The Cleveland venue is an anchor tenant of the East Fourth Street Project, a proponent of the redevelopment of downtown Cleveland. The Cleveland HOB joins clubs in New Orleans; Los Angeles; Chicago; Myrtle Beach, S.C.; Orlando, Fla.; Las Vegas; and Anaheim, Calif.

Since opening, the Cleveland venue has hosted performances by Dierks Bentley, Mindy Smith, Better Than Ezra, Ministry, DJ Dan & Christopher Lawrence, Hoobastank, Les Paul & His Trio, Marilyn Manson, George Thorogood & the Destroyers, Lewis Black, the Killers and Al Green.

One particularly notable show featured the original members of Cleveland's own Raspberries, who reunited after 31 years.

Aside from this grand opening, more HOB clubs are on the horizon. The company will open its 10th and biggest club to date at the Showboat casino in Atlantic City, N.J. It is scheduled to open the weekend of July 4. HOB says the venue will have a seating capacity of about 2,200. The club is a partnership with Showboat Atlantic City, a subsidiary of Harrah's Operating Co.

A San Diego club is tentatively scheduled to open this summer.

STOCKTON EVENTS CENTER Stockton, Calif.

The International Facilities Group has a 10-year contract with the city of Stockton, Calif., to oversee four facilities. Three of them are scheduled to open in fall: a 10,000-seat arena, a 5,000-seat ballpark and an ice arena. *(Continued on page 24)*

Atlanta's Premiere Venue The Fabulous Fox Theatre

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Celebrating 75 Years

AEG Live Adds Times Square Theater To Its Portfolio

AEG Live, a subsidiary of multi-faceted and deep-pocketed sports and entertainment firm Anschutz Entertainment Group, continues to expand its venue portfolio. "We continue to be opportunistic venue builders," says Randy Phillips, CEO of AEG Live.

One of the crown jewels of the AEG theater network will be the new Nokia Theatre, set to open in June at 1515 Broadway in New York's Times Square.

AEG has spent close to \$15 million converting the existing Loews Theatre. The building will have a capacity of about 1,800 on three tiers, including an open floor.

"The theater has a beautiful, high stage housing; we're putting in balconies on the perimeter for VIPs, and there will be a private club," Phillips says. "The whole thing will be very high-tech, designed by David Rockwell, and integrating Nokia technology."

Such technology will wire the theater directly into the MTV studios, also at 1515 Broadway. Phillips says the theater will target 130-150 bookings annually, a mix

of private, corporate, music and live entertainment events.

So how will the new theater compete in such a competitive market?

"It's going to be the best," Phillips says. "We're going to compete with quality. Artists will be able to walk out with much

more net than at a bigger venue like the Roseland Ballroom."

Mark Schulman will be head of booking for the Nokia Theatre,

which falls under the oversight of AEG Live executive VP Debra Rathwell.

Meanwhile, AEG is moving forward on soccer stadium projects that are also viable concert venues in Harrison, N.J., and Chicago, both similar to AEG's 27,000-capacity Home Depot Center in Carson, Calif. The company additionally has a booking contract for the new Frisco Soccer & Entertainment Center near Dallas.

Internationally, AEG is working on a new 20,000-seat arena and a 2,000-seat theater and casino complex in London, all surrounding the city's Millennium Dome.

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MANAGED BY 

Vietnam War Still Fresh In Griffith's 'Mind'

BY JIM BESSMAN

Four years after her last studio album, Nanci Griffith is back with a new one, "Hearts in Mind"; a new label, New Door/Universal Music Enterprises; and a new producer—herself.

She retains her outspoken anti-war stance, as evidenced by the album's dedication "to the memory of every soldier and every civilian lost to the horrors of war." There's further evidence in the album title, which plays on the stated Vietnam—and later Iraq—War goal of winning the hearts and minds of the local citizenry.

Song titles like "Old Hanoi" and "Heart of Indochine" further reflect Griffith's continuing post-war involvement in Vietnam, where she will return in April to help commemorate the 30th anniversary of the Vietnam War's end with a concert at the Hanoi Opera House.

"'Heart of Indochine' is about the peace in Vietnam that we never thought would come," says Griffith, who has visited the country several times on behalf of the Vietnam Veterans of America Foundation and the Campaign for a Landmine Free World. "I hope it doesn't take 30 years to write a song like that for Iraq."

"Big Blue Ball of War" is another anti-war song on the album, while "Before," another track, "really emphasizes that we had lives before this administration pulled their terror tactics on the American people," Griffith says. "Now there's so much anxiety and fear thrown at us every day,

and it does change your life.

"I've always had a big mouth," she adds lightheartedly, "and it's not a time to be silent." But she points out that "Hearts in Mind" isn't entirely war-related. One song, "Beautiful," was written about her stepfather, who performed in Woody Herman's band and with Hoagy Carmichael.

"It's so fun to perform, because I get to scat at the end—which is a real shocker for my audience," she says of the song. "Ella Fitzgerald said scatting was like standing naked onstage, because it was so revealing and no two people do it alike. I really like that."

The album, which arrived Feb. 8, features eight songs that were either self-penned or co-written.

GUESTS GALORE

Besides Griffith's longtime band, the Blue Moon Orchestra, the album features guest artists including Mac MacAnally. He previously sang with Griffith on her early-career classic "Gulf Coast Highway" and reprises his role on "Rise to the Occasion."

Another guest artist is Keith Carradine, who co-wrote and sings on "Our Very Own," the title track to a forthcoming movie in which he stars. The album also features Jimmy Buffett, who sings on Blue Moon Orchestra guitarist Clive Gregson's "I Love This Town"—returning Griffith's favor of singing backup on his platinum-selling "License to Chill" album.

But "Hearts in Mind" also marks Griffith's biggest undertaking as a

producer. "I've never been so totally at the wheel as I was on this one," says Griffith, who co-produced the set with her drummer, Pat McNerny.

"We were ready to make a record but didn't have a deal, so my publisher at Universal, [senior VP/GM] Pat Higdon, set us up in a studio,



GRIFFITH: 'IT'S NOT A TIME TO BE SILENT'

and [UME senior VP of new business and artist development] Bob Mercer was the first one to call back when we sent out word that we had an almost-finished project."

Veteran label hand Mercer, who is based in Los Angeles, had worked with Buffett's Margaritaville label and had vainly tried to sign Griffith to it

at the end of her 1987-1991 stint with Universal-owned MCA.

"I always loved her voice and attitude," Mercer says. "I liked all those folks who were able to live in Nashville and not get wrapped up in those areas of the country business that are still annoying to most of us. And I always loved her sympathy toward the consequences of the Vietnam War—which you don't hear from many other artists. So I was delighted when [Griffith's manager Burt Stein] sent the record and that it was already done, and my old buddy Jimmy was on it—and she had at least a couple Vietnam songs on it."

'CATALOG IS MY MANTRA'

Mercer notes that Griffith fits in perfectly with his new imprint's philosophy.

"'Catalog' is kind of my mantra," he says. "We're looking for artists who still work, have a fan base, are credible and viable—and most of their catalog we own."

Pointing to the success of New Door's first release, Tears for Fears' "Everybody Loves a Happy Ending," Mercer says he'll likewise focus on "Hearts in Mind," consequently "raising her profile" for three to five months prior to commencing reissues of Griffith's MCA catalog.

While Mercer likes telling artists that he's "not in the business of delivering hits," New Door has put out "I Love This Town" as a single to get exposure at Americana and noncommercial NPR stations. The full CD has

also been serviced to these formats as well as some country stations.

Rita Houston, music director at noncommercial triple-A WFUV New York, is playing the single.

"She has always been an important artist for us and continues to define what it means to be a singer/songwriter," Houston says. "With this new album, it's an artist offering perspective on a situation—which the world certainly needs."

Mercer expects to come out with another single in four to six months, "just to keep her in front of radio and give them something to play," he says. There will also be "a good spread of print ads" in support of "Hearts in Mind" that range from USA Today, Mother Jones and No Depression to Rolling Stone and Country Weekly.

Citing UME's distribution muscle—and New Door's built-in strength in handling catalog—Mercer adds that getting "good real estate" at retail should be "relatively easy"; he anticipates a "slow and steady build" for the album to last throughout 2005.

Following promotional performances on "Late Night With David Letterman" and NPR in New York, Griffith is heading west for concerts in Los Angeles, San Francisco, Seattle and Portland, Ore. She is booked by High Road Touring.

But her own heart is set on her April trip to Vietnam, as she singles out one final album track.

"'Love Conquers All,'" she says. "I really, really believe it."

Vincent Collects Accolades At Bluegrass Awards

Bluegrass star Rhonda Vincent took home the top honors at the Feb. 6 awards show hosted by the Society for the Preservation of Bluegrass Music of America in Nashville.

Vincent was named entertainer and female vocalist of the year and, along with her band, the Rage, won the instrumental group of the year prize. Two members of the Rage were also honored: Josh Williams was named guitar performer of the year, and Hunter Berry took home the prize in the corresponding fiddle performer category.

Doyle Lawson & Quicksilver won for vocal group and traditional gospel group of the year.



VINCENT: WON THREE AWARDS

Larry Stephenson was named contemporary male vocalist, and the Larry Stephenson Band took home song of the year honors for their Pinecastle Records track "Climb Mountain Mystery."

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

NEW VENTURES: Mark Jones, formerly a manager with TBA Entertainment, has opened Mark Jones Management in Nashville. The company is managing Lyric Street Records trio Shedaisy and co-managing BNA Records artist Aaron Lines with Bob Tittley, a former TBA partner who recently opened Tittley and Associates, also in Nashville.

Jones spent five years at TBA. Prior to that, he was director of entertainment/talent

buyer for Gaylord Entertainment's Wildhorse Saloon nightclubs in Nashville and Orlando, Fla. He was also a member of country group Exile during its stint at Arista Nashville in the early '90s.

Music industry veteran Barry Yarbrough has opened Brown Bear Music Marketing in Nashville. The company will partner with independent country labels and either consult or oversee their sales, marketing and distribution efforts for country and Americana artists.

Most recently, Yarbrough was director of sales and marketing for Koch Records in Nashville. Prior to that, his career included stints at UNI Distribution, MCA Records and ABC Records.

ON THE ROW: Universal South Records director of national promotion Denise Roberts has resigned. She has been with the label since its inception in 2002, first as West

Bow Records, also in Nashville.

Williams has penned such hits as Garth Brooks' "Papa Loved Mama," Brooks & Dunn's "Honky Tonk Truth," Reba McEntire's "The Heart Is a Lonely Hunter" and Randy Travis' "Three Wooden Crosses." His songs have also been recorded by Kenny Chesney, George Jones,ascal Flatts, Clay Walker, George Strait, Conway Twitty, Alan Jackson, Ray Price and Hank Williams Jr.

MUSIC NEWS: CBS-TV has agreed to air a special celebrating the 40th anniversary of the Academy of Country Music. The show will be taped May 18 at the Events Center at the Mandalay Bay Resort and Casino in Las Vegas, the day after the live broadcast of the ACM Awards from the same venue. The awards show also airs on CBS. The air date and artist lineup for the special have not yet been announced.

Additional reporting by Ken Tucker in Nashville.

Nashville Scene™
By Phyllis Stark
pstark@billboard.com



Coast regional promoter and later as national promoter. Roberts previously worked for MCA Nashville.

SIGNINGS: Songwriter Kim Williams has signed an exclusive publishing deal with Magic Mustang Music in Nashville. The company, run by Larry Shell, is co-owned with indie label Broken

Universal Music Publishing Group

David Renzer, chairman/CEO

umpg.com

Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 3); Hot R&B/Hip-Hop (No. 3); Hot Country (No. 4); Hot Latin (No. 3)

Universal Music Publishing Group's reputation as a marketing-driven company and as one of the most efficient global administrators continues to attract veteran and new songwriters, chairman/CEO David Renzer says. The publisher ended 2004 as *Billboard's* No. 3 Hot 100 publishing corporation.



RENZER

The hits that led to that ranking included "Goodies," performed by Ciara and Petey Pablo, "Lean Back," released by Terror Squad, and "Here Without You," performed by 3 Doors Down.

"We market our catalog and writers in unique, proprietary ways," Renzer says. For example, during the last two years a mar-

keting council evolved to coordinate and implement global strategies. The marketing campaigns are similar to those that record companies initiate for priority artist releases.

This means that there is a "view from above," Renzer explains, with department heads coordinating new-media, marketing and commercial efforts using the company's newsletter, Web site, TV sampler, e-mail versions of CD samplers and other media while they seek such other opportunities as ringtone licensing.

UMPG provides music supervisors with "synchexpress," a Web feature that allows them to search the catalog effectively and license the



3 DOORS DOWN: CONTRIBUTING TO UNIVERSAL'S RANKING

repertoire. Renzer believes the strength of the company's global creative staff and its exploitation of film/TV/new media distinguish it from other publishers.

Adding to its catalog of more than 1 million songs, the company signed deals last year with such marquee names as Paul Simon and Mariah Carey, who brought substantial parts of their catalog with them, Renzer notes.

For 2005, Renzer expects the U2 album to continue its tremendous global run and Franz Ferdinand to continue its success. Among many writers and performers who will draw attention this year, he says, are 3 Doors Down, Blue Merle, the Killers and Miri Ben-Ari.

Renzer also predicts that this will be the breakout year for writer/producers Dre & Vidal, who worked on Usher's No. 1 album "Confessions."

While the publisher will continue to emphasize efforts to attract and sign talent, Renzer says it is definitely interested in acquiring more catalog. One of the priorities, however, is to balance the number of acquisitions with sufficient resources to service the catalog.

The challenge for the new year will be the same as always, Renzer says: determining where continued growth will come from. He anticipates that the "tremendous run" in the ringtones area will continue for at least the next year.

For 50 Cent, with two of the most downloaded songs for ringtones last year, the ringtone revenue numbers were "very meaningful," Renzer says.

SUSAN BUTLER

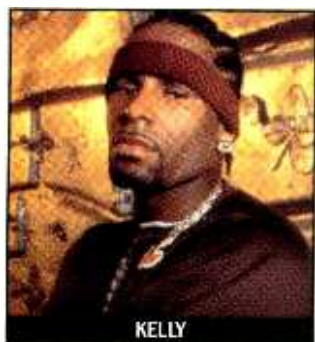
R&B Solo CEOs

Two companies rank solely on *Billboard's* 2004 recap of Hot R&B/Hip-Hop Publishing Corporations: R. Kelly Music and Kanye West's wryly named Please Gimme My Publishing Music.

Both are stand-alone companies, so they qualify for their top 10 ranking amid larger publishing corporations.

Artist/producer/songwriter R. Kelly doubles as CEO of BMI-affiliated R. Kelly Music.

The sole writer signed to the 14-year-old company, Kelly closed out 2004 at No. 1 on the Hot R&B/Hip-Hop Songwriters recap, with 22 charted titles, and No. 3 on the Hot 100 Songwriters recap, with 15 charted titles.



KELLY

He was a featured performer on several of the hits he penned last year, including "Wonderful," performed by Ja Rule; "Hotel," performed by Cassidy; and "Gigolo," performed by Nick Cannon. Projects on tap for 2005 include the follow-up to his 2004 double-CD "Happy People/U Saved Me" plus soundtracks and a host of collaborations with various artists.

West, who has been nominated for multiple Grammy Awards this year, serves as CEO of Please Gimme My Publishing. The company has the publishing for such blockbuster 2004 hits as "Slow Jamz" by Twista featuring West and Jamie Foxx plus West's own "Jesus Walks."

The BMI-affiliated firm already has a host of projects under its belt for 2005. Having wrapped his collaboration on albums by the Game, Common and D.O.D., West is training his creative sights on projects by Lauryn Hill, Foxx, Twista and newcomers Keyshia Cole and Miri Ben-Ari, among others.

The biggest challenge, notes West's manager, John Monopoly, is time.

"My partner, Don C., handles the day-to-day scheduling," Monopoly says. "It's always a challenge, given West's own material, projects on his label [Getting Out Our Dreams through Sony Music Label Group U.S.], work with other artists plus his touring. We're always figuring out ways for him to get his production work done without compromising his solo artistry."

GAIL MITCHELL

Warner/Chappell Music

Les Bider, chairman/CEO

warnerchappell.com

Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 4); Hot R&B/Hip-Hop (No. 4); Hot Country (No. 3); Hot Latin (No. 1)

Recognizing the opportunities in the mobile space, Warner/Chappell Music last year was the first major publisher to enter an agreement with its sister label to make its recorded music available for master ringtones and ringbacks.

As a result, more than 2,000 tracks embodying repertoire from the catalog of *Billboard's* No. 4 publishing corporation for 2004 were distributed for ringbacks.

The deal has also allowed hundreds of acts that record for Warner Music Group's labels and have publishing with Warner/Chappell to instantly tap into the rapidly growing revenue stream for master ringtones, chairman/CEO Les Bider says. With a library of more than 1 million copyrights from 65,000-plus songwriters and composers, the publisher's catalog holds promise for a variety of new uses.

While all opportunities to promote the company's writers and catalog are important, Bider recognizes the potential benefits for the music industry in mobile phones. He notes that this wireless market is a more secure environment than the Internet and less prone to piracy.

With this protection, and with revenue for ringtones, master ring-



BIDER

Sony/ATV Music Publishing

David Hockman, chairman/CEO

sonyatv.com

Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 5); Hot R&B/Hip-Hop (No. 9); Hot Country (No. 1); Hot Latin (No. 2)

Touting the world's largest country music catalog and holding copyrights in the Beatles' songs, Sony/ATV Music Publishing was *Billboard's* No. 5 Hot 100 publishing corporation for 2004. It ranked No. 1 on the Hot Country Publishing Corporations chart for the year.

Among the hits that led to its year-end ranking were two songs performed by Beyoncé, "Naughty Girl" and "Me, Myself and I," and Sheryl Crow's version of "The First Cut Is the Deepest."

Sony/ATV is an independent company that is not part of the Sony BMG Music Entertainment joint venture. The publisher plans to expand its contemporary music roster and make key cata-

log acquisitions this year, says Danny Strick, president for the company's worldwide territories excluding Nashville, where Donna Hillery serves as president.

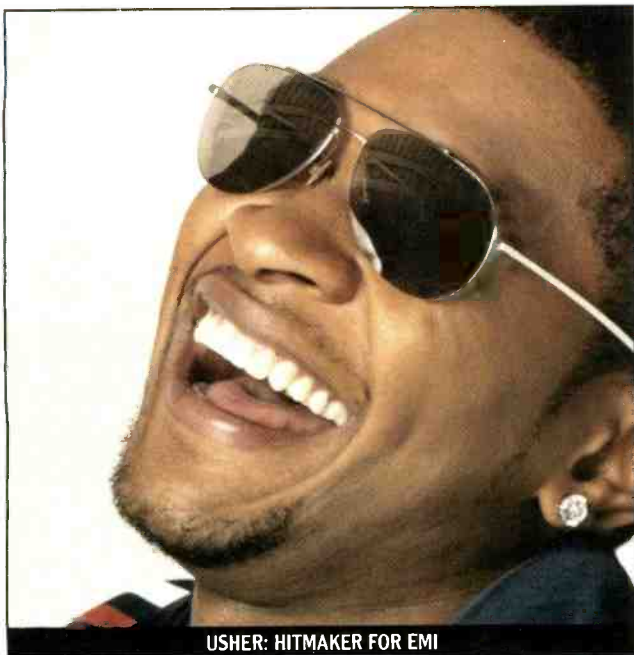
Sony/ATV was built through acquisitions, Strick notes. In the 1990s, Sony Music Publishing acquired the top country music catalog of Tree Publishing in Nashville. Through a joint venture with Michael Jackson's American Television (ATV), the catalog of the Beatles and others became part of the company, which then added the prestigious



HOCKMAN

Power Players

A BILLBOARD SPECIAL REPORT



USHER: HITMAKER FOR EMI

EMI Music Publishing
Martin Bandier, chairman/CEO
emigroup.com
Billboard 2004 Publishing Corporation Ranking: Hot 100
(No. 1); Hot R&B/Hip-Hop (No. 1); Hot Country (No. 2);
Hot Latin (No. 4)

As *Billboard's* No. 1 publishing corporation for 2004, EMI Music Publishing was reported to be one of the most stable and profitable businesses within the EMI Group last year. While claiming to have the highest operating profit margin among the major publishers, the company is built on much more than numbers and dollars.

In December, EMI Music Publishing and Sony BMG Music Entertainment paved the way to make recorded music available in new digital products and services by entering an unprecedented licensing agreement covering rights and rates in North America (*Billboard*, Dec. 25, 2004).

As the first major publisher and label to come to terms, the companies found a way to expedite the clearance process for a variety of innovative formats and platforms, including such products as DualDisc for the traditional retail market, video-on-demand and music services for mobile telephones.

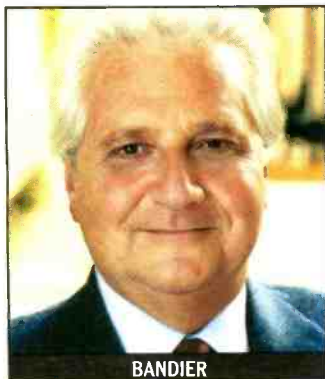
With this milestone under its belt, EMI Music Publishing is exploring the possibility of expanding its role in the mobile service arena, chairman/CEO Martin Bandier says. The company expects to try licensing repertoire and masters it records for ringtones directly to mobile services rather than licensing through aggregators in the coming year, he adds.

The breadth of the company's catalog, encompassing the more than 1 million songs it owns, controls or administers, means that there will be an abundant supply of music to promote through all the new formats.

In 2004, the hit songs that led to EMI's No. 1 ranking on the Hot 100 Publishing Corporations chart included "Yeah!" performed by Usher with Lil Jon and Ludacris, "Burn" from Usher and "If I Ain't Got You" performed by Alicia Keys.

EMI, Bandier says, is excited about many anticipated releases for 2005 featuring its repertoire, including a solo album by Rob Thomas,

(Continued on page 48)



BANDIER

Top Music Publishers

Expanding The Market For A Song

Digital downloads, radio play, concert boxscores, CD sales—whatever the measure may be for success in the music business, a time-honored maxim holds true: It all starts with a song. And songs are propelled to the marketplace by music publishers.

Top music publishers are the focus of this second report in the *Billboard* Power Players series. This series highlights the achievements of individuals and companies who drive the fields of music and entertainment forward through their artistic and business vision.

Certainly, that description fits scores of publishers throughout our global industry. This report highlights only a select number of key publishers based in the United States.

For this report, we have profiled the top 10 companies in *Billboard's* 2004 recap of Hot 100 Publishing Corporations, as published in our Dec. 25, 2004, issue.

Most of these companies also ranked among the top 10 in the publishing corporation recaps for R&B/hip-hop, country and Latin. We have summarized the achievements of publishing corporations that ranked among the top 10 in those genres, but not in the Hot 100.

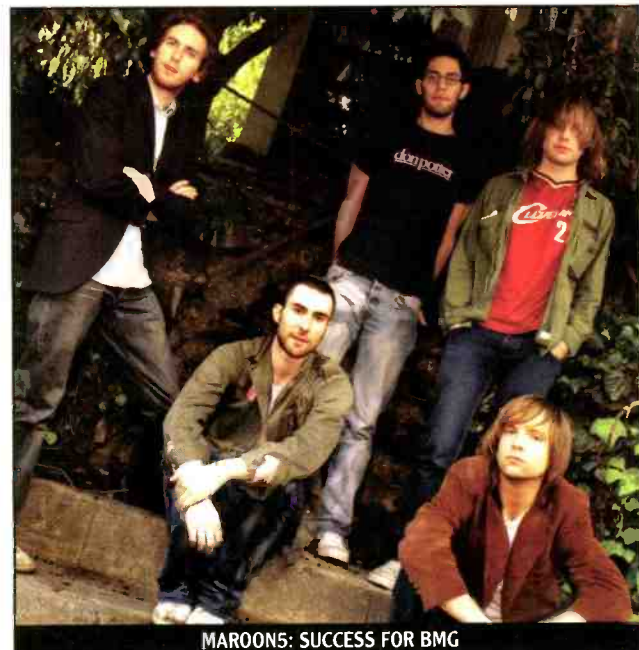
In *Billboard's* year-end recaps, publishers accumulate points for all their charted songs on an applicable weekly chart. If more than one publisher holds a song, points are divided equally among those companies.

For the publishing corporation recaps, on which this report is based, a parent company received 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers they administer but do not own.

It is worth noting that a number of single-writer publishers qualified in 2004 as top publishing corporations, including Alicia Keys' Lellow Music, R. Kelly's eponymous R. Kelly Music, Kanye West's Please Gimme My Publishing Music and Toby Keith's Tokeco Tunes.

We welcome your feedback on this Power Players report. E-mail us a note at billboardspecials@billboard.com. And hum a song as you send it.

THOM DUFFY



MAROONS: SUCCESS FOR BMG

BMG Music Publishing
Nicholas Firth, chairman/CEO
bmgmusicsearch.com

Billboard 2004 Publishing Corporation Ranking: Hot 100
(No. 2); Hot R&B/Hip-Hop (No. 2); Hot Country (No. 5);
Hot Latin (No. 5)

BMG Music Publishing chairman/CEO Nicholas Firth is thrilled with ranking No. 2 on the Hot 100 Publishing Corporations recap for 2004. "It's a first for us," Firth says, but "this didn't come overnight."

Since its formation in 1987, the company has made more than 240 music publishing acquisitions, including Zomba Music with a catalog deep in R&B and hip-hop. It ranked No. 2 on the Hot R&B/Hip-Hop Publishing Corporations chart for 2004.

After the Zomba purchase a few years ago, Firth says, movement on this front was "a little quieter while we digested and assimilated that acquisition." Now the company is "hot on the trail" again, seeking "value" purchases.

In 2004, songs on the Hot 100 that led to BMG's ranking included "This Love," performed by Maroon5, "Goodies," performed by Ciara with Petey Pablo, and Pablo's own "Freek-a-Leek."



FIRTH

What excites Firth the most about 2005 is that almost all of the publisher's big breakthroughs last year came from artists who released their first or second albums. This means that the artists on its roster, such as Maroon5, Nelly, Coldplay, Lil' Flip and Chingy, are just beginning successful careers, he explains. Most of them have new releases slated for this year.

Other top earners for the company last year included R. Kelly, Linkin Park, Robbie Williams and Martin Sandberg (Britney Spears' "... Baby One More Time").

The company expects the ringtone market to be its largest growth area this year, although Firth wonders if ringbacks will be as successful as ringtones.

Income from this new revenue stream "has literally been doubling every quarter for the last couple of years," he says. "It's quite extraordinary." While this exponential growth won't last forever and doesn't make up for the downturn in the music business, he notes, it helps to cushion it.

As each major publisher continues its negotiations with major

(Continued on page 48)

'Donkey' Novelty Kicking In Cajun Country

Every trip to Cajun country brings a new music discovery—or rediscovery, as it were.

This time it was "Ride the Donkey," a novelty hit that is sweeping the French-speaking Acadiana region of Southwest Louisiana.

"It's the hottest song out right now in the Cajun/zydeco genre," says **Todd Ortego**, owner of the **Music Machine** store in Eunice, La., the unofficial Cajun prairie capital. He also co-hosts "The Swamp & Roll Show" on local radio station **KBON**.

"It was the best seller through the holiday season, being that it

was cute so the little kids really liked it, too," Ortego says. "And it was a Cajun-type song that the grandparents bought for their grandkids . . . it might be a door to exposing younger people to Cajun and zydeco music."

The title track to the latest **Swallow Records** album from **Don Fontenot et Les Amis de la Louisiane**, "Ride the Donkey" is the latest reworking of a Cajun standard going back at least as far as **Nolan Cormier & the Louisiana Aces'** 1971 Swallow hit "Hee Haw Breakdown." It was later adapted into "Zydeco Hee Haw" by

Boozoo Chavis.

"It's a variation of the Mardi Gras jig that many bands have covered," Ortego notes. He says that Fontenot's version is distinguished by its story line. "A guy goes to the livestock auction barn and buys this cute little donkey, and his friends pick on him for it. But it has this little sexual double-entendre where he meets this lady and she wants a little ride on the donkey, so you can take that as you may—but it's not that obvious for kids."

Unlike most of Fontenot's recordings, "Ride the Donkey" is in English, as are such previous Cajun novelty hits as **Rockin' Sidney's** much-covered (and similarly suggestive) 1985 zydeco smash "My Toot Toot" and **Keith Frank's** 1995 zydeco interpretation of "Movin' On Up," the theme to TV show "The Jeffersons."

"It happens now and then," Ortego says of the occasional Acadiana novelty hit, "and it usually traces back to **Floyd Soileau**."

Soileau is the venerable head of Ville Platte-based **Flat Town Music Co.**, home of the legendary Swallow label (Soileau is pronounced "swallow"), zydeco label **Maison de Soul** (home of **Rockin' Sidney** and **Frank**) and **Flat Town Music (BMI)**—publisher of "Hee Haw Breakdown."

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By **Jim Bessman**
jbessman@billboard.com



"Previous CDs by Fontenot were all traditional Cajun, all in French," Ortego says. "Then they popped out with this novelty song, and Floyd in his wisdom made it the title cut of the album, even though it seemed out of character from what the band had done before. I was even kind of leery of his decision, but it paid off once again. I just got another 10 of them in today."

Chris Soileau, VP of his father's company, says that "Ride the Donkey" has garnered greater attention from radio so far than **Horace Trahan's** bootyful novelty hit of two years ago, "That Butt Thing," which Flat Town distributed. Seconding Ortego, he says, "It's getting more broader response from all age groups [because] parents don't have as much problem with the content."

But Soileau also notes that "Ride the Donkey" has served Flat Town and Cormier well by "reintroducing the public" to a venerable copyright.

"It's a win-win situation for the original writer and the current performer, so everybody's happy," Soileau says. "Mr. Cormier should be pleased at the end of the year when he gets his royalties."



DON FONTENOT ET LES AMIS DE LA LOUISIANE: RIDING HIGH

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Zomba Label Group in New York appoints **John Fleckenstein** senior VP of international and **Julie Goldstein** VP of marketing. It also promotes **Max Nichols** to senior director of video production. Fleckenstein was VP of global marketing at **BMG**, Goldstein was VP of marketing at **TV Guide Television Network**, and Nichols was director of video production.

Epic Records in New York names **Al Smith** director of A&R. He was VP of creative at **Cherry Lane Music Publishing**.

Koch Records Nashville names **Jack Purcell** director of marketing and promotion, **Chuck Rhodes** director of creative services, **Amy Murray** marketing and promotion manager for bluegrass, **Bill Rix** marketing manager for alternative and **Kim Drummond** office manager.

Purcell was director of national promotion, Rhodes was director of promotion, Murray was VP of **Pinacastle Records**, Rix was director of national sales and marketing at **Skaggs Family Records**, and Drummond was assistant to the senior VP of creative services at **Warner Bros. Records Nashville**.

Lyric Street Records in Nashville names **Ashley Heron** marketing coordinator. He was promotion coordinator.

DISTRIBUTION: **Handleman Co.** in Troy, Mich., promotes **Ron Lund** to senior VP of product management, logistics and business processes. He was group VP of product management and logistics.

PUBLISHING: **EMI Music Publishing** in Hamburg, Germany, names **Mike Weller** managing director. He was VP for Germany, Switzerland, Austria and Central Europe at **Sony/ATV Music Publishing**.

Universal Music Publishing in London and Stockholm, Sweden, appoints **Pelle Lidell** A&R executive. He was co-founder/managing director of **Murlyn Songs**.

PERSONAL MANAGEMENT: **Moir Borman Entertainment** in Santa Monica, Calif., names **Lisa Battista Giglio** associate manager. She was director of tour development at **House of Blues Concerts**.

DIGITAL ENTERTAINMENT: **Napster** in Los Angeles appoints **Andrea G. Devenow** VP of business development. She held the same title at **MovieLink**.

RADIO: **Infinity Broadcasting** in New York promotes **Karen L. Mateo** to VP of communications. She was director of communications.

Infinity-owned classic rock **WNCX** and active rock **WXTM** Cleveland appoint **Tom Herschel** VP/GM. He remains director of sales at Infinity's Cleveland radio stations.

Mainstream top 40 **KCHZ** Kansas City, Mo., taps **Maurice DeVoe** as operations manager/PD. He was PD at R&B/hip-hop **KWRP** Houston.

Oldies **WODB** Columbus, Ohio, names **Bill Shannon** PD. He was PD at oldies **WXLY** Charleston, S.C.

Mainstream top 40 **KWYE** Fresno, Calif., promotes **Ashley Broome-Taylor** to general sales manager. She was account executive.

HOME VIDEO: **Buena Vista Home Entertainment** in Burbank, Calif., ups **Eric Maehara** to VP of communications. He was executive director of communications.

RELATED FIELDS: **Clear Channel Entertainment Television** in New York promotes **Dennis Spencer** to senior VP/managing director of international distribution and programming. He was VP/managing director of international distribution and programming.

The **Country Music Assn.** in Nashville ups **Wendy Pearl** to senior director of communications. It also names **Tamara Saviano** freelance editor of **CMA Close Up**. Pearl was director of communications, and Saviano remains founder and president of **American Roots Publishing**.



FLECKENSTEIN



GOLDSTEIN



NICHOLS



LIDELL



HERSCHEL



Francisco's Gold Rush

TV personality **Don Francisco** (aka **Mario Kreutzberger**), far left, receives a Latin-music gold award from **Univision Music Group** president/CEO **Jose Behar**, second from left, to commemorate Francisco's debut album, "Mi Homenaje a la Musica Norteña," which has shipped 100,000 units, according to the **Recording Industry Assn. of America**. Francisco received the award during a live broadcast of his **Univision** variety show "Sabado Gigante." The album, which explores various themes in *norteño* music, features contributions from acts including **Los Tigres del Norte**, **Conjunto Primavera** and **Graciela Beltran**. A portion of the album's proceeds go to the nonprofit charity **Casa del Migrante**.



Strait To No. 1 **George Strait** received a commemorative plaque in recognition of his 51 No. 1 singles on the country charts. Executives at his longtime label presented the plaque to Strait at **Ocean Way Studios** in Nashville, where he is recording his next album. Pictured, from left, are **MCA Records Nashville** VP of national promotion **Royce Risser**, Strait, **Universal Music Group Nashville** senior VP of promotion and artist development **Scott Borchetta** and producer **Tony Brown**.



Ludacris Does Sundance **Ludacris** performed Jan. 23 as part of the annual **Blender Sessions** concert series (presented by **Blender** magazine) at the **Sundance Film Festival**. This year's series—held at **Harry O's** in Park City, Utah—featured performances from such acts as **Snoop Dogg**, **the Crystal Method**, **the Exies** and **Fountains of Wayne**. (Photo: Kevin Mazur/WireImage.com)



Now, Hear This ... ASLYN

Artists to Watch

It's a scenario that most struggling artists dream about: Do a show and get offered a major-label deal on the spot. It may sound like a Cinderella story, but it happened to singer/songwriter **Aslyn**. "I did a showcase in L.A. where I played for the president of **Capitol Records** [**Andy Slater**], and I guess that's all it took," she says. Raised in Gainesville, Fla., and now living in Atlanta, Aslyn paid her dues by honing her skills in Atlanta's clubs. She wrote the songs on her debut album, "Lemon Love" (due March 29 on **Capitol**), over four years. The piano player's music has irresistible pop hooks that should appeal to fans of such acts as **Elton John**, **Gavin DeGraw** and **Keane**. "Be the Girl," the album's first single, is getting airplay on adult top 40 radio, and **VH1** has added the video to its playlist. Aslyn's songs are published by **Little Circus Songs/EMI Music Publishing** (**BMI**). One of the album's highlights is the power-pop tour de force "Just Enough." Aslyn says, "It's my favorite song on the album, and I hope it's the next single." Aslyn is managed by **Crush Music Media Management** and is booked by **Jonathan Levine** at **Monterey, Calif.-based Monterey Peninsula Artists**. Last month Aslyn wrapped up a tour with **Bob Schneider**, and she has landed opening slots on U.S. tours with **Ryan Cabrera** and **Marc Broussard**.

CARLA HAY

(Continued from page 41)

Down Servant," "If I Could Hear My Mother Pray") that allude to her formative musical training. "The Truth" is down-home country blues that's every bit as Southern as corn bread and butter beans. Distributed in the United States by Ryko.—**PVV**

CLASSICAL

► MARIO FRANGOULIS

Follow Your Heart

PRODUCERS: various

Sony Classical SK 93803

RELEASE DATE: Feb. 1

Mario Frangoulis' second release. "Follow Your Heart," continues the Greek tenor's assault on Josh Groban and Andrea Bocelli turf. While the classical crossover singer certainly has the edge when it comes to sex appeal, his voice sometimes lacks the warmth and effortless emotive quality of his chart comrades. That's not to say there aren't prize moments here, including opener "Come What May" from "Moulin Rouge," the dreamy "Bridge of Dreams" and his seamless duet with Alejandro Fernandez, "Hay Mas." Frangoulis sings in four languages: English, Spanish, Greek and Italian. And he often sounds more passionate—less technically focused—in all but the first tongue. Overall, the selection of material is daring and inspiring, and the album as a whole is a worthy contender for fans of operatic pop. But Groban still commands this niche market.—**CT**

VITAL REISSUES

VARIOUS ARTISTS

VH1 Classic Metal Mania: Stripped

PRODUCERS: various

Sidewinder Music 60004

RELEASE DATE: Feb. 8

"VH1 Classic Metal Mania: Stripped" consists of 15 hit metal ballads from the '80s that helped break mainstream radio barriers for such bands as Warrant ("I Saw Red") and Slaughter ("Fly to the Angels"). Instead of using the original versions, compilation producer Jamie Talbot upped the novelty quotient by gathering acoustic rarities and new recordings of the tracks. The picks are dead on, too. Extreme's "More Than Words" couples bongos and touching three-/four-part harmonies, Kip Winger gives an earnest performance of "Miles Away," and Queensrÿche reminds once again why its "Silent Lucidity" was a top 10 smash. L.A. Guns' "Ballad of Jayne" and Great White's "Save Your Love" are also noteworthy. Though new life is injected into songs that received much radio and MTV play, Alias' "More Than Words Can Say" and Firehouse's "When I Look Into Your Eyes" are as tedious today as they were the first time around. Those missteps aside, "Stripped" is a definite collector's item.—**CLT**

KYLIE MINOGUE

Ultimate Kylie

PRODUCERS: various

Capitol 75365

RELEASE DATE: Feb. 1

Why is "Ultimate Kylie" important? Well, the double-CD, 33-song set includes nearly every significant international hit the Australian singer has had since her 1987 debut. While she has had only two crossover pop smashes in the United States ("The Loco-

Motion" and "Can't Get You Out of My Head"), the Grammy Award-winning artist is huge everywhere else. (Why Americans never fully caught on to Minogue mania is beyond us.) Think of "Ultimate Kylie" as an educational tool. It teaches music fans—by way of one sterling pop treat after another—why she is so successful. Two new tracks round out the collection, "I Believe in You" and "Giving You Up." The former is state-of-the-art discopop, written and produced with two members of the Scissor Sisters. The ultimate, indeed.—**KC**

LOU RAWLS

Love Songs

PRODUCERS: various

The Right Stuff/EMI 72438 75424

RELEASE DATE: Jan. 25

Thanks to a voice as smooth and warm as hot buttered rum, Lou Rawls has enjoyed a career that most contemporary artists can only dream about. For 40-plus years, the Chicago native has used his four-octave range to deliver sound treatises on gospel, blues, jazz, R&B/soul and pop—even early rap—with equal aplomb. Unlike other Rawls compilations, this project solely concentrates on the singer's love ballads. The obligatory hit singles from his Capitol and Philadelphia International years are chronicled, including "Love Is a Hurtin' Thing" (his first R&B No. 1) and "You'll Never Find Another Love Like Mine." However, this set's added glow lies in the well-chosen album tracks. Rawls' take on the classic "Unforgettable" is just that. And on "Early Morning Love" and "Let's Fall in Love Again," he eloquently extols love's joy and pain.—**GM**

DUALDISC

MILES DAVIS

Kind of Blue

PRODUCERS: various

Columbia/Legacy CN 90887

RELEASE DATE: Feb. 8

Among Sony BMG's initial DualDisc offerings is this classic from the Columbia catalog. The top-selling jazz album in history and a perennial favorite, it's an appropriate issue for the two-sided CD/DVD hybrid. By virtue of its capabilities, the "Kind of Blue" DualDisc goes far beyond a standard reissue in providing an enhanced experience. The DVD side contains a 24-minute documentary featuring interviews with musicians that include drummer James Cobb (the sole surviving member of the group), still photos and audio snippets from the sessions at Columbia Studios, a former Greek Orthodox Church in New York. Also on the DVD side is the entire album (including an alternate take of "Flamenco Sketches") in 5.1-channel surround sound, conveying a sense of depth a 2-channel source cannot. It's a precious addition to this dreamy, romantic and magnificent album.—**CW**

Billboard.com

- Spirit, "Model Shop" (Sundazed)
- SundayRunners, "SundayRunners" (Machine Records)
- Soundtrack, "Lackawanna Blues" (Vanguard)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

BEANIE SIGEL FEATURING MELISSA

Feel It in the Air (4:07)

PRODUCER: Heavy D

WRITERS: D. Grant, D. Myers, D. Lewis

PUBLISHER: not listed

Roc-a-Fella/Def Jam 16229 (CD promo)

Beanie Sigel has long been Roc-a-Fella's subtle lyrical assassin. Not as flamboyant as Kanye West or as lauded as Jay-Z, his hardcore tales of street life are often as vivid and gut-wrenching as any in hip-hop today. That has never been clearer than it is on "Feel It in the Air." The melancholy tune, produced by Heavy D, samples Raphael Ravenscroft's "Whole Lotta Something Goin' On" and carries a weight that is palpable as Sigel senses that something is about to happen. The Philadelphia MC conveys a real sense of urgency and paranoia with lines like, "Something going on, I feel funny/Can't tell me nothing different/My nose twitching." With the recent departure of Roc-a-Fella head Damon Dash and Sigel's current incarceration, it will be interesting to see how radio and fans respond to the single. However, with songs like this and "The B. Coming," due in April, Sigel may finally have his day.—**RH**

MODERN ROCK

★ DOVES Black and White Town (4:15)

PRODUCERS: Doves, Ben Hillier

WRITERS: J. Williams, J. Goodwin,

A. Williams

PUBLISHER: EMI Music

Capitol 74609 (CD promo)

Despite proffering two albums of consistently memorable, overpoweringly catchy rock, U.K. trio Doves has never dented a *Billboard* singles chart. In a perfect world, "Black and White Town," the first single from the upcoming album "Some Cities" (due March 1), will be the track that exposes this superb band to a wider audience. Stomping out of the gate like a turbocharged crossbreed of the Motown staple "Heat Wave" and a vintage New Order single, "Town" rides a driving backbeat and chiming piano chords straight into soul/rock salvation. This band has a knack for transforming simple sentiments into sonic calls to arms. What we have here is an escapist anthem ("In satellite towns/There's no color and no sound") guaranteed to snap you out of myriad ruts in four quick minutes. Goodwin's vocals are at once inviting and inspirational, so why resist?—**JC**

COUNTRY

► BUDDY JEWELL If She Were Any

Other Woman (3:11)

PRODUCER: Garth Fundis

WRITERS: B. Beavers, K. Lovelace,

C. Harrington

PUBLISHERS: various

Columbia 38K70341 (CD promo)

The first single from Buddy Jewell's forthcoming sophomore album, "Times Like These," once again demonstrates the warm, confident vocal style that

ESSENTIAL REVIEWS



NEW ORDER Krafty (3:52)

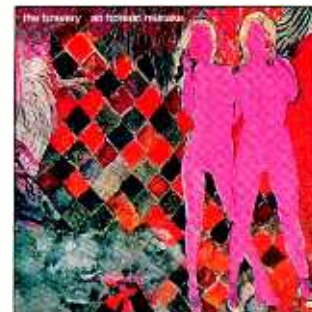
PRODUCERS: John Leckie, New Order

WRITER: New Order

PUBLISHER: Warner/Chappell

Warner Bros. 49307 (CD promo)

In the mood for something new from the U.K. band that has been a major influence for many of today's modern rock newcomers? You're not alone. With "Krafty"—the first glimpse into the act's eighth studio album, "Waiting for the Sirens' Call" (due April 12)—New Order deftly delivers the goods. Haunting synths? Check. Strummy, layered guitars? You bet. A rollicking dance-rock beat? Absolutely. Bernard Sumner's unmistakable voice? Naturally. With this potent track, the group recalls the past, but continues to look forward. Indeed, newly styled computerized beats work incredibly well within the band's signature sound. Lyrically, Sumner asks for just "one more day"—"a second chance," in fact—to enjoy the world's "mountains, lakes and the human race." With many feeling confused and lost in today's world, New Order puts it all in perspective. This is the stuff musical dreams are made of.—**MP**



THE BRAVERY An Honest Mistake

(3:40)

PRODUCER: Sam Endicott

WRITER: S. Endicott

PUBLISHER: not listed

Island 16232 (CD promo)

The platinum success of Island act the Killers has opened doors for a new wave of new wave. With the industry on the lookout for a band worth its weight in analog keyboards, the label also signed New York's the Bravery in September, creating a one-two uppercut of neo-electro pop. While it might be unfair to compare the Bravery to the Killers, the two bands have more in common than calling Island home: They're both steeped in '80s electro influences, they have a sense of melody, and they're dancefloor-ready. "An Honest Mistake" starts off sounding like vintage New Order or Yaz but is quickly complemented by gritty guitars. By the time the chorus rolls around, it feels like the prom scene of a John Hughes film. Ahead-of-the-curve modern rock station KITS San Francisco—first on such bands as the Strokes and the Killers—has made "An Honest Mistake" one of its current most-played tracks.—**BT**

made him the first-season champion of "Nashville Star." Here, Jewell delivers a tribute to the woman in his life. Penned by Brett Beavers, Kelley Lovelace and Connie Harrington, it's a sweet, thoughtful tune, and Jewell's smooth delivery should easily find a spot on country airwaves. Produced by Garth Fundis, "If She Were Any Other Woman" has a sultry, earthy quality that is immensely appealing. Always one for getting the best from a great vocalist, Fundis helps Jewell really shine. As for the woman in Jewell's life, well, she fills him with peace and contentment.—**DEP**

GEORGE CANYON My Name (3:59)

PRODUCERS: Tim DuBois, Steve Mandile

WRITERS: G. Canyon, G. Sampson

PUBLISHERS: various

Universal South 02611 (CD promo)

Canadian newcomer George Canyon's second single, "My Name," may become a big hit—or it might just leave people scratching their heads. Canyon wrote the song with singer/songwriter Gordie Sampson after one of Canyon's friends experienced a miscarriage. The lyric is written from the perspective of the unborn child. However, if the average radio listener hears the song without knowing the context, it is utterly confusing. The promo CD includes a few words from Canyon setting up the song. Once you know its origin, the lyric is actually tender and moving. The production is understated,

and Canyon displays a warm vocal style. But only time will tell if country radio audiences will open their ears to "My Name."—**DEP**

DANCE

► SUZANNE PALMER Home (3:45)

PRODUCERS: Jody Den Broeder, Ellis Miah

WRITERS: J. Den Broeder, E. Miah

PUBLISHERS: M Division Songs (ASCAP);

Miah More Music (BMI)

REMIXERS: Beat Hustlerz, Offer Nissim

Star 69 12912 (CD single)

Suzanne Palmer is no stranger to clubland. In 1998, as a featured singer for Club 69, she scored her first (and only) No. 1 Hot Dance Club Play hit with "Much Better." Since embarking on a solo career, Palmer's singles—"Hide U," "Show Me" and "Luv 2 Luv"—have all made their way into the top five of the *Billboard* chart. "Home" will not have any difficulty repeating the process. In fact, with its savvy songwriting and taut production (courtesy of Jody Den Broeder and Ellis Miah), the progressive house-styled yet radio-friendly "Home" could become the singer's first Club Play chart-topper as a one-woman act. Rugged remixes by Beat Hustlerz and Offer Nissim take the track deep underground. And for those who have been patiently awaiting the release of Palmer's debut album ("Home"), take note: It arrives April 12.—**MP**

ALBUMS

Edited by Michael Paoletta

POP

► BLUE MERLE

Burning in the Sun
PRODUCER: Stephen Harris
Island B0002961
RELEASE DATE: Feb. 15

When we first heard Coldplay's "Yellow," we thought it was Dave Matthews with a new backing band. When we first heard Blue Merle, we thought it was Coldplay's Chris Martin backed by a latter-day Dave Matthews Band. While there may be nothing inherently wrong with the comparisons, there is something amiss when slick production and plain vanilla arrangements trump what could otherwise be a solid Americana release. Blue Merle's "Burning in the Sun" was unsurprisingly produced by Stephen Harris, the man behind Matthews' "Busted Stuff"; reverb floweth, as does unremarkable lyricism and contrived grit. While the four members of Blue Merle certainly have talent, their grassroots charm and raw edges are reduced to drab track after drab track, with each personality (and mandolinist) eking through gradually but only making strides after it's too late.—*KH*

► SOUNDTRACK

Alone in the Dark: Music From and Inspired By the Original Motion Picture
PRODUCERS: various
Nuclear Blast 1384
RELEASE DATE: Feb. 8

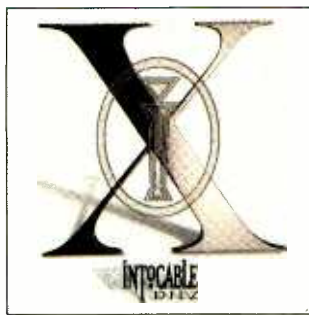
This soundtrack/inspired-by project for horror flick "Alone in the Dark" gives buyers their money's worth, bundling 36 songs in the double-CD. Despite the set's title, none of its material was specifically written for the movie, having been culled from various bands' albums. "Alone" is not the most cohesive music collection, but its variety has merits. Those who want an introduction to death metal (along with its brutal and melodic subgenres), modern grindcore and black metal could start here. Established acts like Death Angel ("The Devil Incarnate"), Suffocation ("Souls to Deny"), Exodus ("Blacklist") and Agnostic Front ("Peace") are among the contributors. Rising bands that have been generating ink dominate the first disc, such as Dimmu Borgir ("Vredesbyrd"), Shadows Fall ("What Drives the Weak"), Nightwish ("I Wish I Had an Angel") and Dillinger Escape Plan ("Panasonic Youth"). The set is dedicated to "Dimebag" Darrell Abbott, further proof of how wide the late guitarist's influence and friendships spread.—*CLT*

VANESSA WILLIAMS

Everlasting Love
PRODUCER: Rob Mathes
Lava 93802
RELEASE DATE: Jan. 25

Vanessa Williams has suddenly re-emerged on the music scene with two albums in the past few months. First, she issued the holiday-themed "Silver

ESSENTIAL REVIEWS



INTOCABLE

X
PRODUCERS: Ricardo Muñoz, Rene Martinez
EMI Latin 98613
RELEASE DATE: Feb. 15

Intocable's two-disc set, "X," commemorates the *norteño* group's 10-year-plus association with EMI Latin and its 10th release for the label. But there's a twist: Disc one ("X") is a studio album of new material, and the second ("X-tra") includes covers of Intocable hits by a variety of alternative acts. The point is made that Intocable's appeal extends well beyond *norteño* fans. While "X" has sophisticated *norteño* fare like the single "Aire," "X-tra" has delicious readings of songs like "Enséñame a Olvidarme" (performed by Jumbo) and a crunchy rock'n'roll version of "Ya Ves" by Volovan. Pepe Aguilar surprises with his dreamy rendition of "Fuerte No Soy," which provides a new vision of Aguilar and of Intocable. The end result is a disc for purists and thrill seekers, anchored by fine songs that endure different genres and arrangements.—*LC*

& Gold" and now, "Everlasting Love." This latest set is a covers collection of '70s love songs; it arrives in time for Valentine's Day and will most certainly be a fitting gift for Mother's Day, too. For her step back in time, Williams tackles Chaka Khan's "Everlasting Love" with an appropriately sultry interpretation. Elsewhere, she gets funky-lite on the Brothers Johnson's "I'll Be Good to You," which features James "D-Train" Williams. Most poignantly (in light of her marriage troubles), she includes a heart-breaking original tune, the semi-autobiographical "Today and Everyday (Wedding Song)."—*KC*

R&B/HIP-HOP

★ SAGE FRANCIS

A Healthy Distrust
PRODUCERS: various
Epitaph 86709
RELEASE DATE: Feb. 8

While jewel-drenched and bullet-scarred rappers keep flooding the airwaves, there is a hip-hop alternative to all the glitter and Glocks. Welcome to the world of Sage Francis and his intelligent and emotive "A Healthy

MARY GAUTHIER

Mercy Now
PRODUCER: Gurf Morlix
Lost Highway B0003570
RELEASE DATE: Feb. 15

"Mercy Now" is not an easy listen. It is challenging and intense—which, given its creator's history, only makes sense. Mary Gauthier has spent time in rehab, a halfway house and jail. After running away from numerous situations, she opened a Cajun restaurant in Boston. Not one for a life of monotony, Gauthier tossed her apron out the window and wrote her first song



at 35. Clean and sober, she never looked back. On "Mercy Now," her fourth album, Gauthier sings powerful tales of love lost ("Empty Spaces"), death ("Wheel Inside the Wheel"), family strife ("I Drink") and hope (the title track). Such stories suit the blues- and country-soaked musical bed just fine. With this disc, it appears that she has stopped fleeing from herself. Because of this, music enthusiasts are royally rewarded.—*MP*

Distrust." A follow-up to his "Personal Journals" disc, this album (his Epitaph debut) packs a one-two aural punch of heady lyrics and intricately produced backdrops. On "Product Placement," Francis ties one non sequitur into another as he spins a downtempo tale of metaphorical drug use. Meanwhile, the Danger Mouse-produced "Gunz Yo" takes aim at the role that firearms play in American society. Other highlights include "Lie Detector Test," "Sun Vs. Moon" and the hilarious-but-so-real "Voicemail Bomb Threat." As gruff as many of his contemporaries, Francis offers you the chance to nod . . . and think.—*RH*

DANCE/ELECTRONIC WORLD

★ BRAZILIAN GIRLS

Brazilian Girls
PRODUCERS: Brazilian Girls, Hector Castillo
Verve Forecast B0003229
RELEASE DATE: Feb. 1

In need of some fabulous music for Saturday night's dinner party or Sunday's brunch? Consider "Brazilian Girls" your new secret weapon for such occasions—and beyond. With nary a Brazilian in the group and only one



VARIOUS ARTISTS

Love Rocks
PRODUCERS: various
Centaur Entertainment CEN 30087
RELEASE DATE: Feb. 1

With phrases like "family values" and "compassionate conservative" taking on new and heightened meaning, a CD like "Love Rocks" arrives right on time. The two-disc collection brings together gay, lesbian, bisexual and straight artists in the name of love, respect and commitment—regardless of sexual orientation or gender identity. Onboard are Christina Aguilera ("Beautiful"), Dido ("Thank You"), Dolly Parton ("Sugar Hill"), Dixie Chicks ("I Believe in Love"), Pink ("Love Song"), Ari Gold ("Home"), Eric Himan ("No Urgency"), Melissa Etheridge ("Giant"), Kinnie Starr ("Alright"), Emmylou Harris ("Jupiter Rising"), Billy Porter ("Only One Road") and others. Net proceeds from sales of "Love Rocks" will be donated to the Human Rights Campaign—a national gay, lesbian, bisexual and transgender civil rights organization—and its educational division, the HRC Foundation.—*MP*

female, the New York-based, multicultural Girls (singer Sabina Sciubba, keyboardist Didi Gutman, bassist Jesse Murphy and drummer Aaron Johnston) are akin to a modern-day Dr. Buzzard's Original Savannah Band. The rhythmically colorful group thinks nothing of drawing inspiration from a wide range of music, including bossa nova, dub, dance/electronic, jazz, easy listening and German Schlager. From "Hombre" and "Lazy Lover" to "Don't Stop" and "Dance Till the Morning Sun," the overall vibe is ultra cool and ultra sexy. Throughout, Sciubba's multilingual delivery remains wickedly sublime.—*MP*

★ MARKUS JAMES

Timbuktabab
PRODUCER: Markus James
Firenze 00482
RELEASE DATE: Feb. 8

When Californian Markus James gets together with Malian musicians Hassi Sare (*njarka* violin, vocals), Solo Sidibe (*kamele n'goni*, vocals) and Hama Sankare (calabash, vocals)—as he did for "Timbuktabab"—what emerges is

haunting music that conjures the very soul of the Sahara. Just as remarkable is the way James evokes the spirit of the blues in these tracks, connecting with a vibe that's as ancient as Timbuktu itself. He wrote all the songs with his Malian bandmates, and the lyrics are rife with evocative images of the Sahel that are metaphoric and literal. Every song on "Timbuktabab" is a piece of magic that will draw in listeners and work its own spell. It is accompanied by a DVD, which is equally inspiring. The film offers an uncommon insight into the inhabitants and the music of Mali. This, in turn, goes a long way toward explaining James' passionate connection to these people and their music. Racked in the United States by Burnside.—*PVV*

JAZZ

► PAUL MOTIAN TRIO

I Have the Room Above Her
PRODUCER: Manfred Eicher
ECM B0003966
RELEASE DATE: Feb. 8

While guitarist Bill Frisell and tenor saxophonist Joe Lovano are two of jazz's best explorers, both started as protégés of break-the-jazz-rules master drummer Paul Motian. He enlisted them for his bands in the early '80s, including his trio, founded in 1984. The chemistry is still sublimely potent as the threesome reunites again for lyrical and angular free-speech jazz with "I Have the Room Above Her." Motian, who doesn't swing in the traditional sense, eases forth the nuanced improvisations that are dreamy, atmospheric and deeply expressive but never predictable. The trio plays an engaging mystical jazz that requires attentive listening, such as on "Osmosis Part III," where Motian taps the cymbals and Frisell loops drip-like guitar notes while Lovano whispers the melodic lead. The tempo accelerates and the heat rises on the whimsical "Dance." Motian tumbles with dynamics on the bold "One in Three" and the trio lucidly renders Thelonious Monk's "Dreamland" for the nightcap.—*DO*

BLUES

★ PRECIOUS BRYANT

The Truth
PRODUCER: Amos Harvey
Terminus 0407
RELEASE DATE: Feb. 1

Precious Bryant is definitely like one of those peaches folks in Georgia like to brag about from time to time. She's a genuine country blues artist who didn't track her debut album ("Fool Me Good," 2002) until she was about 60 years old. Bryant learned her guitar and the blues in Talbot County, Ga., from the time she was a little girl. As with her initial album, there is nothing fancy going on here. Like Bryant's performance style, the arrangements are elemental and engaging. The tunes are a sampling of originals and traditional nuggets, such as "You Can Have My Husband"—a song that isn't as altruistic as it sounds—and Willie Dixon's "My Babe." Bryant also includes a pair of gospel numbers ("Sit
(Continued on page 42)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Jonathan Cohen, Deborah Evans Price, Rashaun Hall, Katie Hasty, Gail Mitchell, Dan Ouellette, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, 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.

country music catalog of Acuff-Rose (Hank Williams, Roy Orbison). Currently holding an ownership interest in more than 400,000 songs and working with about 300 songwriters, Sony/ATV's hits in the last year included songs by Kenny Chesney, Brooks & Dunn, John Mayer, Destiny's Child and Jess Harris (Norah Jones' "Don't Know Why").

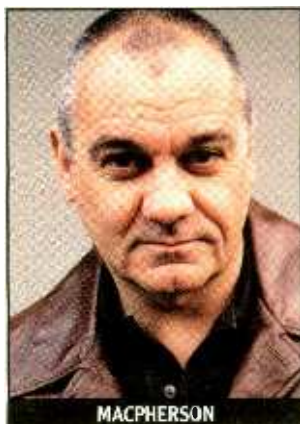
As the publisher pushes toward signing more urban and rock writers, Strick notes the success of its artist/songwriters Crossfade, Bright Eyes' Conor Oberst and System of a Down.

New releases from the company's roster this year will include rapper Saigon (Atlantic); 19-year-old Yummy (Universal), who has worked with Dr. Dre; the Midi Mafia production team, which has worked with 50 Cent and Nelly, and the team's artist Deemi (Atlantic).

After recent personnel changes in the company's urban music department and a revamping of its film/TV/advertising department, Strick says the publisher is ready for an aggressive marketing push for its writers and artists. He sees increased synchronization income as a key to growth for the company.

The publisher will also be gearing up for 2006, when, Strick believes, the third generation of cell phones and digital players will be ready to download songs and videos seamlessly. Before this occurs, Strick adds, it is essential for publishers to establish rates for licensing repertoire, define how the companies will maintain rights for writers and catalog, determine who will control the various levels of digital distribution and educate consumers and clients on these issues.

SUSAN BUTLER



Chrysalis Music
Kenny MacPherson, president
chrysalis-music.com
Billboard 2004 Publishing
Corporation Ranking: Hot
100 (No. 6); Hot R&B/Hip-
Hop (No. 6)

Chrysalis Music hopes to build on its major creative success story from last year: the signing of singer/songwriter Ray LaMontagne to a worldwide publishing deal. Eventually LaMontagne landed on RCA Records in North America and Echo (a Chrysalis label) in Europe.



PABLO: HOT 100 HIT WITH CIARA

"This year we're expanding those efforts by making albums with such artist/writers as Cameron Michelle, the Great Fiction, New Year's Day and the Vacation," Chrysalis Music president Kenny MacPherson says. "Because we're an independent company, we aren't tied up by divisive corporate flowcharts. This enables us to focus on what is in the best interests of our artists. We take artist development very seriously, and this strategy of developing recording projects for our artists will help us create a major revenue source in the future."

In 2004, Chrysalis earned its No. 6 ranking on the Hot 100 Publishing Corporations recap thanks to three Hot 100 hits performed

by OutKast—"The Way You Move," "Hey Ya!" and "Roses"—along with "On the Way Down," recorded by Ryan Cabrera, and Velvet Revolver's "Slither."

Looking ahead, MacPherson cites TV on the Radio, the Secret Machines, Velvet Revolver and OutKast as acts for which Chrysalis has great expectations.

The company is also anticipating a fruitful involvement with Lid Rock, the promotional enterprise placing music and music video discs on the lids of soft drinks.

"It's a great promotional vehicle, and it will successfully energize the consumer because it has never been done before," MacPherson says.

Ringtones continue to be a growing business at Chrysalis, which is aggressively pursuing the market on behalf of its songwriters. Still significant, too, is TV and film licensing—MacPherson cites shows like "The O.C." and "CSI" for their continuing importance. On the synchronization front, Chrysalis also represents the theme music for "The Sopranos" by the British group A3 and Elvis Presley's version of "A Little Less Conversation" used as the theme of the TV show "Las Vegas."

According to MacPherson, artist development is the biggest business challenge for Chrysalis this year. To this end, MacPherson notes Chrysalis' creation of what he calls a "virtual record company" to showcase the company's repertoire, as well as the formation of a New York-based management company.

"This kind of diversification will be essential to our growth as a company as we face the challenges of the modern music industry," he says. "In 2005, we will continue to develop our artists by expanding our reach beyond that of a traditional music publishing company."

JIM BESSMAN

Windswept Holdings

Evan Medow, CEO
windsweptpacific.com
Billboard 2004 Publishing Corporation Ranking: Hot 100
(No. 7); Hot R&B/Hip-Hop (No. 7)

In looking at Windswept's past success, CEO Evan Medow concedes that the company has never focused on writers who also are recording artists. Rather, he says, "our forte has always been writers or writer/producers or catalog deals."

This year, however, Windswept looks to develop a number of newly signed artist/writers for whom it has already secured recording deals.

In 2004, Windswept writers were credited on Hot 100 hits including "Yeah!," performed by Usher featuring Lil Jon & Ludacris; "The Way You

Move," recorded by OutKast featuring Sleepy Brown; and "Goodies," released by Ciara featuring Petey Pablo. Those were the top three hits that led to Windswept's No. 7 position on the Hot 100 Publishing Corporation and Hot R&B/Hip-Hop Publishing Corporation recaps.

While it seeks to strengthen its artist/writer roster, Windswept will continue promoting its properties through the proven promotional tool of catalog compilations.

In this regard, Medow notes, "the most significant thing we've done recently is our eight-CD sampler." The comprehensive set includes songs from the Windswept catalog as well as the Hitco and Trio/Quartet catalogs.



MEDOW

"That's something that most publishers aren't doing anymore, mostly because of cost and probably the belief that the Internet and music searches are taking the place of samplers," Medow says. "I think that's wrong. At the risk of sounding like a dinosaur, I think people like to get things—like well-designed packages that contain great music."

On of those, Medow says, is Windswept's "What's Hot" compilation series of recent and upcoming material from the catalogs. It regularly supplies these compilations to prospective music users.

Regarding current business challenges, Medow maintains that the biggest issue for Windswept, like other publishers, is fundamental respect for copyright.

"We have to educate people that when they download a song or record for free, they're not supporting the system creating it," he says. "Ultimately, this will lead to a lessening in the quality of the material that's available for them to listen to."

While technology has enabled the abuse of copyrights through peer-to-peer file sharing, Windswept is among those publishing companies that are embracing technology to strengthen their in-house systems.

"We've digitized virtually our entire music library," Medow says. "We're just trying to make sure that our writers get attention paid to them. But the most important thing is creating good music. We can have the best royalty system in the world, but if what we're putting into it is of little creative value, it's not music publishing, but a good royalty system."

JIM BESSMAN

(Continued on page 48)

Indies Earn Top Country Spots

The major publishing companies may get most of the kudos, but in the country genre, the smaller, independent publishers pack every bit as much of a punch on the charts. In 2004, four of the top 10 companies on *Billboard's* Hot Country Publishing Corporations recap were indies.

Ten Ten Music landed at No. 6 with eight charted titles for the year. Toby Keith's Tokeco Tunes Music was right behind at No. 7 with six charted titles, all of them Keith's own hits. Craig Wiseman's Big Loud Shirt Industries landed at No. 9 with seven charted titles, while

Tracks chart: Darryl Worley's "Awful, Beautiful Life" and Keith Urban's "You're My Better Half."

Ten Ten's newest signing, Cory Mayo, just landed his first big cut for the company: Superstar George Strait recorded his song "You'll Be There."

In addition to Urban and Mayo, Ten Ten's writers are Angela Kaset, Angaleena Presley, Bobby Huff, Paul Brady and Harley Allen. Allen's consistent success in 2004 propelled Ten Ten to the top 10.

Jewel Coburn says one of the challenges for an independent publishing company is the same one faced by the majors. "Just trying to be fresh and not just rehash the same stuff," she says. "Trying to encourage the writers to come up with new ideas and inspiration."

Toby Keith, who was *Billboard's* No. 3 Hot Country Songwriter of 2004, is the sole writer on Tokeco Tunes. Manager T.K. Kimbrell and his staff at Nashville-based TKO Artist Management administer Keith's publishing.

While Keith has no plans to expand Tokeco to include other writers, he and Kimbrell are planning to launch a new, as-yet-unnamed publishing company this year. Keith will be a partner in that company, but not one of its writers.

Big Loud Shirt's Wiseman was *Billboard's* No. 1 country songwriter in 2004 with eight charting titles, including "Live Like You Were Dying," recorded by Tim McGraw. Wiseman opened the amusingly named company in October 2003 and just signed a second writer, Brad Crisler, in November.

With "Live Like You Were Dying," says Kimberly Gleason, the publisher's director of operations, "we felt like we started out on the right foot. It will be a tough act to follow."

Curb Music is owned by Curb Records founder Mike Curb and overseen by director of publishing Drew Alexander, who has been with the company since 1994. Its writers include Doug Johnson (who is also VP of A&R at Asylum-Curb Records), Gilles Godard, Billy Montana, Billy Dean, Bobby Tomberlin and Phillip Douglas.

"Curb Music is a well-known publishing company," Alexander says, "but we and other independents have to work harder and be more innovative than the majors in order to get and keep the attention of artists, their management, A&R and producers."

PHYLLIS STARK



KEITH: TOP 10 PUBLISHER

Curb Music took the No. 10 spot with nine titles.

Ten Ten's owners, Australian native Jewel Coburn and her New Zealander husband, Barry, started off 2005 with a bang: Ten Ten had the No. 1 and No. 2 songs on *Billboard's* Hot Country Singles &

Famous Music

Irwin Robinson, chairman/CEO

syncsite.com

Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 8)

Famous Music has several timely deals catapulting it into 2005.

The company just renewed its long-term relationship with BMG, which handles the Famous catalog outside the United States. Irwin Robinson, chairman/CEO of Famous, says that this deal is "a testament to both our successes in recent years."

The company has also teamed with Electronic Arts for a game based on "The Godfather" that will come out later this year.

In 2004, Famous was No. 7 among the Hot 100 Publishing Corporations on the strength of Hot 100 hits including "Locked Up," recorded by Akon with Styles P., "On Fire," performed by Lloyd Banks, and "Lose My Breath," released by Destiny's Child.

This year, a major acquisition that Robinson cannot reveal yet is in the works. He says it will significantly "broaden the base of our business."

On the writer side, Robinson points to his company's renewal of its long-term agreement with Tia Sellers, who co-wrote "I Hope You Dance." He calls her "one of our



ROBINSON

premier country writers."

According to Robinson, the replacement of lost mechanical revenue resulting from piracy is likely the greatest challenge facing Famous in 2005.

To compensate, he says, the company has begun concentrating on increasing licensing activity on the synchronization and ringtone fronts. To this end, Famous will likely augment its staff in the licensing area.

However, Robinson notes that staff may also be increased as a result of the aforementioned acquisition. "If we're successful," he says, "it will be a business venture that will make up for some of the downturn in mechanicals."

Also helping in this respect are closer associations with sister Viacom divisions, including MTV and Paramount, that could help make up some of the lost income, he says.

There's also a new artist development endeavor on the horizon. "We have in mind to develop some artists on our own both in L.A. and Nashville, which we haven't done before," Robinson says.

In addition, Famous has become more active in musical theater presentations. Robinson is especially excited about the current New York production of Famous client Kathie Lee Gifford's "Under the Bridge," and forthcoming theater works by Gifford and David Pomernanz. Also in development is a musical based on the Jimmy Stewart movie classic "It's a Wonderful Life." **JIM BESSMAN**

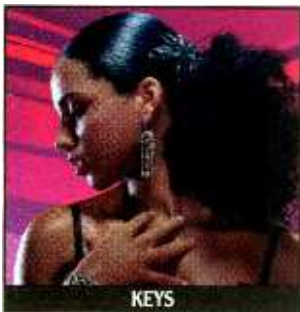
Lellow Productions

Alicia Keys, writer

emimusicpub.com

Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 9); Hot R&B/Hip-Hop (No. 5)

The success of Alicia Keys' publishing company, Lellow Productions, naturally reflects her songwriting goals and abilities, which she looks to expand in the coming year.



KEYS

"I've always been fascinated by the way words can create such vivid pictures and accurately describe some of the most confusing feelings," Keys says. "I want to continue combining my words and music; writing songs that touch all kinds of people of all ages. I hope to continue writing songs that last forever and ever."

Lellow is co-published and administrated exclusively worldwide by EMI Music Publishing.

"We look forward to more timeless copyrights from Alicia,"

EMI Music Publishing executive VP Jody Gerson says. "We will continue to present the right opportunities for Alicia's songs. She is interested in writing for and scoring major motion pictures, placing her songs with other artists and, of course, continuing to write for herself."

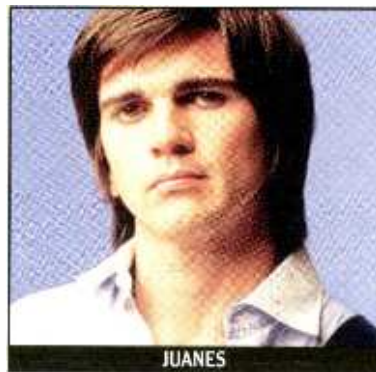
Gerson notes that EMI's close relationship with Keys' manager, MBK Entertainment's Jeff Robinson, should help achieve these goals.

In addition, Gerson reports that Keys has written a song featured in the forthcoming movie "Be Cool." She adds that another "immediate goal" is to build Keys' production company, Krucial Keys, which is a partnership with Kerry "Krucial" Brothers.

"Krucial Keys is the production sound that brings Alicia's songs to life," Gerson says. **JIM BESSMAN**

Latin Specialists Reach Top 10

Five of the top 10 companies on *Billboard's* 2004 recap of Hot Latin Publishing companies appear solely on that chart, rather than across pop, country or R&B genres. They include several independent publishers that achieved



JUANES

Latin success thanks to music from varied sources and countries.

One of those companies, Peermusic, whose Latin department is headed by VP of Latin operations Ramón Arias, cites Colombian singer/songwriter Juanes as its major success story.

In addition to airplay reaped from singles off his 2002 album, "Un Día Normal," Juanes' career gained renewed momen-

tum with the fall release of "Mi Sangre." The album's first single, "Nada Valgo Sin Tu Amor," topped *Billboard's* Hot Latin Tracks chart for several consecutive weeks.

"It's a relationship that goes back almost 10 years," Arias says, noting that Juanes was originally signed as a relative unknown with

Colombian rock band Ekyhmosis. "Needless to say, we're very proud of the turn his career has taken."

New Juanes singles are expected to hit radio here and abroad throughout the new year.

Meanwhile, Vander Music, which administers the catalog of Mexico's Edimusa in the United States, gained chart status from singer/songwriters Joan Sebastian and Oskar Fuentes Atilano, who penned the hit "Za Za Za, Mesa Que Más Aplauda."

With a new Sebastian release due this month, Vander should remain strong in 2005.

Also performing well is Crisma Music, the publishing company of singer/songwriter Marco Antonio Solís, whose output seems nearly infinite. His single "Más Que Tu Amigo" was one of the most-played tracks of 2004.

"I'm always writing," Solís says of his mostly romantic compositions. "I write on little scraps of paper and on my little tape recorder. Then later, I go to my home studio and record the demos."

For 2005, Solís' label, Fonovisa, is expected to take new singles from his album "Razón de Sobra" to radio. In addition, Solís will be promoting the disc in Latin America.

From Miami, Estefan Enterprises (ASCAP) and Foreign Imported Productions & Publishing (BMI), the publishing arms of Estefan Enterprises, had multiple hits, including tracks written or co-written by Emilio Estefan Jr. and Gian Marco. Frank Amadeo presides over both companies. **LEILA COBO**

Cherry Lane Music Publishing

Aida Gurwicz, president

cherrylane.com

Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 10); Hot Country (No. 8)

Cherry Lane expects a record-breaking year, thanks largely to ongoing activities involving the company's joint ventures or partnerships with such major entertainment brands as the NFL, NASCAR, 4Kids and WWE. It also has launched a music company, Next Level Music, with Electronic Arts.

According to Cherry Lane president Aida Gurwicz, Next Level will sign artists, acquire publishing catalogs, form strategic alliances and produce original music to further develop the EA musical brand.



GURWICZ

"We have also placed dozens of songs in EA videogames by such artists as Jimmy Eat World, Alien Ant Farm, Papa Roach, Powerman 5000 and the Black Eyed Peas. As well as Irving Burgie's 'Day-O' and Dave Robidoux's 'Thunder,' the NASCAR theme," Gurwicz says.

In 2004, Cherry Lane earned a place at No. 10 on the year-end recap of Hot 100 Publishing Corporations with a publishing share of Hot 100 hits including "Leave (Get Out)," recorded by JoJo, and the Black Eyed Peas' tracks "Let's Get It Started" and "Hey Mama."

This year, Gurwicz notes that "creating synergies between clients" will remain key to continuing the growth that Cherry Lane has enjoyed for the past five years.

For example, the Black Eyed Peas appear as characters in EA's "The Urbz: Sims in the City." The hit game also includes nine "Simlish" versions of songs from the Peas' album "Elephunk," as well as tracks from the group's upcoming "Monkey Business."

Additional synergies include the Peas' performance at the Super Bowl and the inclusion of its "For the People" on the 4Kids soundtrack to the feature film "Yu-Gi-Oh!"

According to Gurwicz, new artist signings like Columbia's John Legend will also allow Cherry Lane to continue to thrive during a time of "great challenges" and "myriad opportunities" for the music industry, as will new technologies and "ever evolving methods of delivery."

In that respect, Gurwicz reports involvement with iTunes for digital sales and promotion of those Cherry Lane partners' properties where Cherry Lane controls master rights. She adds that initiatives are in development for the creation of iTunes channels for NASCAR, NFL, EA and 4Kids.

On the ringtone front, Cherry Lane is involved in promotional campaigns including Nextel/NASCAR brand phones with the NASCAR theme preinstalled, European Motorola phones that come with Black Eyed Peas songs and WWE-branded Bell phones that include wrestling theme songs.

The company is basking in the recent film/TV success of such placements as "Puff the Magic Dragon" in "Meet the Fockers" and Black Eyed Peas' "Pump It" in a national Best Buy spot.

Cherry Lane also has its hand in Broadway with two new musicals: "All Shook Up," which features the songs of Elvis Presley, and "Little Woman," with songs by Jason Howland. **JIM BESSMAN**

EMI

Continued from page 45

a new album from Sean "P. Diddy" Combs that he says will be his last, as well as new albums from Kanye West, Jessica Simpson, Juvenile, Jewel and others.

Bandier says he is also excited about extending the company's deal with Eminem "to hopefully some form of a worldwide arrangement" to cover his writing as well as compositions of songwriters who work with him.

As the company strives to hold its successful course, Bandier says, it will also consider acquisitions. However, he adds, he enjoys creating EMI's catalog from scratch and will actively seek to sign new artists and songwriters.

Bandier believes the publisher will attract the talent. Since the company works with so many songwriters and recording artists, he explains, it provides its songwriters with the opportunity to write with any of the artists. "It's one of those few times in life where I think bigger is better." **SUSAN BUTLER**

BMG

Continued from page 45

labels and other companies over rights and rates for new formats and services to distribute music to consumers, Firth acknowledges the challenges they face in the short term.

Publishers as a group must wait until June before they can lawfully begin negotiating license fees for such new formats as DualDisc, multiresolution disc and CD/DVD with labels as a group, he notes.

At that point the new antitrust-waiver provision in recent legislation takes effect, providing a way around the copyright law's prohibition against industry-to-industry rate-setting negotiations. This will help tremendously with setting more standard rates, Firth says.

Meanwhile, the publisher anticipates more synchronization licensing for advertising tie-ins to its repertoire in 2005. These opportunities are "one of the reasons publishers want to be in all different kinds of genres," Firth says. "That's how you get the breadth of use in good times and bad times." **SUSAN BUTLER**



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



LINKIN PARK: THE BAND'S 'LIVE IN TEXAS' CD/DVD, RELEASED IN NOVEMBER 2003, HAS BEEN A SUCCESS BY MUSIC DVD STANDARDS

Music DVD Sales Gain, But Biz Still Needs Boost

BY STEVE TRAIMAN

Music DVD sales are expected to grow steadily through 2010, according to a report issued by London-based Informa Telecoms and Media. Despite the bright outlook, U.S. DVD share lags the other parts of the world.

The "Global Music Forecasts" report shows global audio music sales in 2004 were down 2.9% to \$29.4 billion, while music video revenue rose 26.3% to \$2.7 billion—making up more than 8% of the market. Linkin Park led the Top Music Video Sales chart in *Billboard* for last year. "Live in Texas" (Warner) sold 440,000 units.

Informa predicts that in 2005, the value of audio sales will remain nearly flat, but music video sales, driven entirely by DVD, will increase 17.6%.

While DVD unit counts are up, Martin Dyson, Informa senior analyst and author of the report,

emphasizes that "the United States has one of the lowest shares of revenues from video sales for most of the developed music markets."

In 2004, the U.S. share of total music revenue from video sales was 4.7%, up from the previous

year's 3.3%. U.S. music video sales are forecast to rise at an average annual rate of more than 15% leading up to 2010 and grow to nearly \$1.26 billion.

However, the overall share of U.S. music revenue derived from video will increase by only slightly more than 8% of the projected \$13.9 billion total.

Ralph Tribbey, editor of the weekly DVD Release Report, says, "While the number of [music DVD] releases showed strong year-over-year growth in

2004—up 18.7% with 1,327 titles versus 1,118 in 2003—the category continues to underperform with respect to sales.

"While 12.3% of all DVD titles released in 2004



New Links For Airport Chain

InMotion Adds AltiTunes Locations; One-Stop Music, DVD Shopping Is Key

BY ED CHRISTMAN

NEW YORK—While most real estate strategies are yielding diminishing returns for home entertainment retailers, InMotion Entertainment's acquisition of AltiTunes shows that it thinks that airport locations represent a growth opportunity.

The deal, completed in early January, brings together two airport-based chains with a combined 53 stores and anticipated sales of \$40 million this year. Jacksonville, Fla.-based InMotion is in the process of adding 10 locations, with plans to ink more new leases this year.

"We like travel hubs, and we will be moving into all travel hubs moving forward," says Barney Freedman, co-founder of InMotion. "We want to provide one-stop [entertainment] shopping for the traveler."

Of the 53 locations, 50 are in U.S. airports. Two are in international airport locations, and one is in New York's Grand Central Terminal. Although there is overlap in 13 markets, the

acquisition will not cause InMotion to shutter any stores.

Will the InMotion concept succeed in traditional store locations? Yes, Freedman says, but there are still "so many more airports and transportation hubs" that could use an InMotion store.

'We like travel hubs . . . We want to provide one-stop [entertainment] shopping for the traveler.'

BARNEY FREEDMAN,
INMOTION CO-FOUNDER

Terms of the deal were not released. Freedman says InMotion financed the acquisition "internally," using a combination of equity and debt.

The merger takes the company's employee count to a little more than 330 from its current 200. Key AltiTunes corporate staffers, like

Eden Yariv, VP of marketing and new business development; Brian Yatzor, VP of music merchandising; Tom Hurd, VP of operations; and Dan Daly, VP of merchandising, have been offered jobs with the company. Amy Nye-Wolf, the founder of AltiTunes, will remain as a consultant.

Plans are to relocate some of those executives to Jacksonville but to keep a small office in New York. Key

(Continued on page 50)



THE ALTITUNES LOCATION AT BUSH INTERCONTINENTAL AIRPORT IN HOUSTON



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 02/08/05		(THE OFFICIAL UK CHARTS CO.) 02/07/05		(SNEP/IFOP/TITE-LIVE) 02/09/05		(MEDIACONTROL) 02/08/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	4	1	NEW	1	1	1	1
2	NEW	2	NEW	2	NEW	2	2
3	NEW	3	NEW	3	3	3	3
4	NEW	4	2	4	2	4	7
5	NEW	5	NEW	5	4	5	4
6	2	6	3	6	NEW	6	5
7	3	7	5	7	7	7	6
8	9	8	4	8	6	8	8
9	12	9	NEW	9	5	9	9
10	NEW	10	13	10	11	10	11
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	2	2	1	NEW
2	NEW	2	NEW	1	1	2	1
3	NEW	3	2	6	6	3	3
4	NEW	4	NEW	5	5	4	9
5	2	5	4	9	9	5	7
6	3	6	1	4	4	6	6
7	1	7	6	10	10	7	2
8	NEW	8	5	7	7	3	4
9	5	9	NEW	3	3	9	20
10	7	10	3	NEW	NEW	10	5

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 02/19/05		(FIMI/NIELSEN) 02/07/05		(AFYVE/MEDIA CDNTROL) 02/09/05		(ARIA) 02/07/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	2	1	2
2	3	2	NEW	2	1	2	1
3	2	3	3	3	4	3	NEW
4	5	4	2	4	NEW	4	3
5	4	5	NEW	5	6	5	8
6	6	6	4	6	3	6	6
7	7	7	6	7	8	7	5
8	8	8	5	8	5	8	4
9	RE	9	11	9	7	9	7
10	9	10	14	10	NEW	10	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	1
2	NEW	2	1	2	1	2	2
3	2	3	3	3	3	3	3
4	NEW	4	2	4	5	4	4
5	NEW	5	6	5	2	5	6
6	3	6	8	6	4	6	7
7	4	7	5	7	8	7	5
8	5	8	4	8	7	8	8
9	9	9	NEW	9	6	9	21
10	6	10	7	10	9	10	11

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 02/04/05		(GLF) 02/04/05		(VEROENS GANG NORWAY) 02/07/05		(MEDIA CDNTROL) 02/08/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	2	2	2
3	26	3	3	3	3	3	5
4	3	4	NEW	4	5	4	6
5	4	5	NEW	5	7	5	3
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	4	1	NEW
2	2	2	1	2	3	2	3
3	3	3	NEW	3	1	3	1
4	4	4	2	4	2	4	NEW
5	6	5	NEW	5	7	5	2

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Hush Spreads Across Atlantic

Multiple nominations for this year's Danish Music Awards loudly confirm the arrival of roots duo **Hush**. The act is named in five categories for the industry awards, which take place March 5 in Copenhagen.

Vocalist **Dorthe Gerlach** and guitarist **Michael Hartmann** play modern Americana, with a distinctively Nordic ear for melody.

Universal Denmark issued Hush's debut album, "A Lifetime," in August 2004; a U.K. release is set for this summer. The act heads across the Atlantic to play Canadian dates beginning March 4 in Athens, Ontario.

In Canada, "we'll make the CD available to retail in areas where they play," Universal Denmark director of international exploitation/head of A&R **Claus Lund Pedersen** says. "[It's] a kind of soft release."

Immediately after the Canada trip, Universal will spotlight the act in Scandinavia. Pedersen says, "They're already a blip on the screen in mainland Europe."

FRENTE FRENZY: Quirky Australian pop/dance act **Frente** is prepping its first album in eight years.

The band is based around vocalist **Angie Hart** and guitarist **Simon Austin**. Its 1992 debut, "Marvin the Album," shipped 750,000 units worldwide, according to Australian label **Mushroom**; a cover of **New Order's** "Bizarre Love Triangle" was a U.S. club hit on **Mammoth**. The four-piece split acrimoniously in 1996 after sophomore set "Shape."

Hart moved to Los Angeles and formed the band **Splendide** with her guitarist husband, **Jesse Tobias**. In 2004, she began writing again with Austin, who lives in New York. After U.S. club dates as a duo, they called **Bill McDonald** (bass) and **Peter Luscombe** (drums) for Australian shows in January and released the EP "Try to Think Less" on Melbourne, Australia-based **Popboomerang Records**.

Hart says Frente's album will likely have an early 2006 release. She adds that she hopes to avoid the mistakes of Frente's previous success: "I was 17 at the time, and I didn't handle it well."

BELLA BULA: Veteran Italian vocalist **Mina** hit No. 1 on the **FIMI** albums chart Jan. 31 with "Bula Bula" (**Gusto/Sony BMG**), which joined her "Platinum Collection" (**EMI**) in the top 10.

The new, 12-track set was produced by the singer's son, **Massimiliano**

Pini. Shipments have "topped 120,000 units so far," Sony BMG Italy senior VP of marketing and A&R **Massimo Bonelli** says, "and this is only the beginning."

"The Platinum Collection," meanwhile, has shipped more than

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300,000 units since its February 2004 release, according to EMI.

Mina joins fellow 1960s Italian stars **Adriano Celentano** and **Lucio Battisti** in the top 10. "Quality sells," Bonelli says, "whatever the generation."

EMPIRE BURLESQUE: **Benjamin Zephaniah** made U.K. headlines in November by declining to be made an Officer of the Order of the British Empire. The poet/novelist/playwright and recording artist objected to the honor's imperialist connotations, declaring himself "profoundly anti-empire." Zephaniah, who is of Jamaican origin, was born and raised in Birmingham, England.



Now, he's back in the public eye with an album of poetry and music. "Naked," his first set since 1996's "Belly of De Beast" (**Ariwa**), comes in a Digipak with a 36-page book. Zephaniah performs on 11 tracks over electronic beats and dub reggae stylings produced by **Trevor Morais** (**Underworld, Björk, Goldie**).

"Naked" is out Feb. 14 in Australia, Spain, France, Japan and Italy, through a network of independent distributors. It will arrive Feb. 28 in the United Kingdom on indie **One Little Indian**. U.S. distribution is being finalized.

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
02/09/05

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	18	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
2	1	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
3	3	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
4	7	MA PHILOSOPHIE	AMEL BENT SONY BMG
5	4	ONLY U	ASHANTI THE INC./UNIVERSAL
6	2	CALL ON ME	ERIC PRYDZ DATA
7	5	GALVANIZE	THE CHEMICAL BROTHERS VIRGIN
8	NEW	ET PUIS LA TERRE	VARIOUS ARTISTS RCA
9	NEW	ARE YOU LONESOME TONIGHT	ELVIS PRESLEY RCA
10	11	JE VIENS DU SUD	CHIMENE BADI AZ RECORDS
11	9	UND WENN EIN LIED	SOHNE MANNHEIMS SOHNE MANNHEIMS/UNIVERSAL
12	NEW	ALMOST HERE	BRIAN MCFADDEN FT. DELTA GOODREM MODESTI/SONY BMG
13	12	FEMME LIKE U	K-MARO EAST WEST FRANCE
14	8	GOODIES	CIARA FT. PÉTEY PABLO LAFACE/ZOMBA
15	10	DROP IT LIKE IT'S HOT	SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN
16	31	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST
17	13	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
18	69	I JUST WANNA LIVE	GOOD CHARLOTTE EPIC
19	16	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
20	NEW	SO HERE WE ARE/POSITIVE TENSION	BLOC PARTY WICHITA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GREEN DAY	AMERICAN IDIOT REPRISE
2	2	THE CHEMICAL BROTHERS	PUSH THE BUTTON VIRGIN
3	3	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
4	5	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
5	4	MAROON 5	SONGS ABOUT JANE J/SONY BMG
6	NEW	ATHLETE	TOURIST PARLOPHONE
7	NEW	PETER MAFFAY	LAUT AND LEISE ARIOLA
8	7	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL
9	6	JAY-Z/LINKIN PARK	COLLISION COURSE WARNER BROS.
10	9	THE KILLERS	HOT FUSS LIZARD KING/UNIVERSAL
11	NEW	FEEDER	PUSHING THE SENSES ECHO
12	10	KEANE	HOPES AND FEARS ISLAND
13	8	EMINEM	ENCORE INTERSCOPE
14	30	JULI	ES IST JULI UNIVERSAL
15	21	SOUNDTRACK	LES CHORISTES MARC MUSIC
16	23	SOUNDTRACK	RAY WARNER BROS.
17	NEW	MICHAEL BUBLE	IT'S TIME REPRISE
18	20	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
19	19	GWEN STEFANI	LOVE ANGEL MUSIC BABY INTERSCOPE
20	17	USHER	CONFESSIONS LAFACE/ZOMBA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ALBUM SALES	
2	2	ALBUM SALES	
3	3	ALBUM SALES	
4	4	ALBUM SALES	
5	5	ALBUM SALES	
6	6	ALBUM SALES	
7	7	ALBUM SALES	
8	8	ALBUM SALES	
9	9	ALBUM SALES	
10	10	ALBUM SALES	

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RADIO AIRPLAY	
2	2	RADIO AIRPLAY	
3	3	RADIO AIRPLAY	
4	4	RADIO AIRPLAY	
5	5	RADIO AIRPLAY	
6	6	RADIO AIRPLAY	
7	7	RADIO AIRPLAY	
8	8	RADIO AIRPLAY	
9	9	RADIO AIRPLAY	
10	10	RADIO AIRPLAY	

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
2	2	HE WILL BE LOVED	MAROON 5 J/BMG
3	3	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
4	4	CALL ON ME	ERIC PRYDZ DATA/MINISTRY OF SOUND
5	6	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/BMG
6	8	MISUNDERSTOOD	ROBBIE WILLIAMS CHRYSALIS
7	13	SOMETIMES YOU CAN'T MAKE IT	U2 ISLAND
8	9	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
9	14	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
10	12	THIS IS THE LAST TIME	KEANE ISLAND
11	11	VERTIGO	U2 ISLAND
12	16	STOP	JAMELIA PARLOPHONE
13	5	I BELIEVE IN YOU	KYLIE MINOGUE PARLOPHONE
14	7	THESE WORDS	NATASHA BEDINGFIELD PHONOGENIC/BMG
15	17	NOBODY'S HOME	AVRIL LAVIGNE ARIOLA
16	35	MA PHILOSOPHIE	AMEL BENT BMG
17	18	FOUR TO THE FLOOR	STARSAILOR EMI
18	92	LET ME LOVE YOU	MARIO
19	20	LOCKED UP	AKON UNIVERSAL
20	25	GALVANIZE	THE CHEMICAL BROTHERS VIRGIN

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 02/07/05

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
2	9	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST
3	3	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
4	2	UND WENN EIN LIED	SOHNE MANNHEIMS SOHNE MANNHEIMS/UNIVERSAL
5	4	FEMME LIKE U	K-MARO EAST WEST

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 02/08/05

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HVOR SMA VI ER	VARIOUS ARTISTS UNIVERSAL
2	4	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
3	2	DROP IT LIKE IT'S HOT	SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN
4	NEW	CALABRIA	DRUNKEN MUNKY DIGIDANCE
5	NEW	MY MY MY	ARMAND VAN HELDEN SOUTHERN FRIED

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 02/09/05

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SWING	SAVAGE DAWNRAID
2	2	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
3	3	BABY IT'S YOU	JOJO FT. BOW WOW BLACK OCEAN RECORDS
4	4	DROP IT LIKE IT'S HOT	SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN
5	31	OVER AND OVER	NELLY FT. TIM MCGRAW UNIVERSAL

ARGENTINA

(CAPIFI) 02/09/05

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
2	2	VARIOUS ARTISTS	VERANO 2005 DBN
3	3	INDIO SOLARI	EL TESORO DE LOS INOCENTES DBN
4	4	U2	HOW TO DISMANTLE AN ATOMIC BOMB UNIVERSAL
5	7	CALLEJEROS	ROCANROLES SIN DESTINO EMI/PELO MUSIC
6	NEW	DIEGO TORRES	MTV UNPLUGGED SONY BMG
7	8	VARIOUS ARTISTS ESP	D-MODE 1990-2004 DBN
8	15	FLORICENTA Y SU BANDA	FLORICENTA Y SU BANDA SONY BMG
9	NEW	RICARDO ARJONA	SOLO SONY BMG
10	10	LOS NOCHEROS	NOCHE AMIGA MIA EMI

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
THE CHEMICAL BROTHERS Push The Button (E)		2		6					7	4
EMINEM Encore (U)							4		8	
GREEN DAY American Idiot (W)		1		7	3		3		4	5
THE KILLERS Hot Fuss (U)		10		3			9			
ROBBIE WILLIAMS Greatest Hits (E)		3			5				5	3

FEBRUARY 19 2005 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	19	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC [M]	NUMBER 1 16 Weeks At Number 1 When I Fall In Love
2	2	21	MADELEINE PEYROUX	ROUNDER 613192 [M]	Careless Love
3	3	42	DIANA KRALL	VERVE 001826/VG	The Girl In The Other Room
4	4	4	DAVID SANBORN	VERVE 003095/VG	Closer
5	5	22	JANE MONHEIT	SONY CLASSICAL 92495/SONY MUSIC	Taking A Chance On Love
6	7	53	HARRY CONNICK, JR.	COLUMBIA 90551/SONY MUSIC	Only You
7	8	37	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
8	6	8	SOUNDTRACK	COLUMBIA 93629/SONY MUSIC	Aviator
9	10	21	PETER CINCOTTI	CONCORD 2221 [M]	On The Moon
10	9	13	LINDA RONSTADT	VERVE 00887/VG	Hummin' To Myself
11	18	67	NAT KING COLE	CAPITOL 81513	Love Songs
12	NEW		JASON MORAN	BLUE NOTE 71780	Same Mother
13	NEW		NINA SIMONE	VERVE 003343/VG	Nina Simone For Lovers
14	NEW		VARIOUS ARTISTS	PUTUMAYO 0232	Putumayo Presents: New Orleans
15	11	31	VARIOUS ARTISTS	HIP-O/UTV 001780/UME	The Very Best Of Cole Porter
16	12	4	WYNTON MARSALIS	BLUE NOTE 84134	Unforgivable Blackness: The Rise And Fall Of Jack Johnson
17	14	12	LOUIS ARMSTRONG	MADACY 686	Louis Armstrong [Madacy 2004]
18	13	63	DAVID SANBORN	VERVE 005578/VG	timeagain
19	15	3	VARIOUS ARTISTS	DENON 17455	More Of The Most Romantic Jazz Music In The Universe
20	17	5	THE LINCOLN CENTER JAZZ ORCHESTRA	PALMETTO 2106	A Love Supreme
21	NEW		PETER CINCOTTI	CONCORD 312159 [M]	Peter Cincotti
22	RE-ENTRY		JASON MILES	NARADA 78136	Miles To Miles
23	16	14	MARILYN SCOTT	PRANA 0005/MAILBOAT	Nightcap
24	19	27	AL JARREAU	VERVE 001634/VG	Accentuate The Positive
25	NEW		RAY CHARLES	UNITED MULTIMEDIA 1503/UNITED AUDIO	The Jazz Biography Series

FEBRUARY 19 2005 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	12	KENNY G	ARISTA 62470/RMG	NUMBER 1 10 Weeks At Number 1 At Last... The Duets Album
2	1	2	PAT METHENY GROUP	NONESUCH 79876/WARNER BROS.	The Way Up
3	3	39	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
4	7	70	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
5	5	87	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
6	8	20	NORMAN BROWN	WARNER BROS. 48713 [M]	West Coast Coolin'
7	4	2	PAMELA WILLIAMS	SHANACHIE 5121 [M]	Sweet Saxations
8	9	27	BONEY JAMES	WARNER BROS. 48786	Pure
9	6	19	KATIE MELUA	DRAMATICO/UNIVERSAL 002666/UMRG [M]	Call Off The Search
10	10	28	VARIOUS ARTISTS	GHP 002426/VG	Forever, For Always, For Luther
11	NEW		3RD FORCE	HIGHER OCTAVE 98757	Driving Force
12	12	30	WAYMAN TISDALE	HENDEZYOUS 5104 [M]	Hang Time
13	11	21	MINDI ABAIR	GRP 002527/VG [M]	Come As You Are
14	13	21	VARIOUS ARTISTS	PLAYBOY JAZZ 2750/CONCORD	Playboy Jazz: In A Smooth Groove
15	14	70	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
16	19	33	FOURPLAY	BLUEBIRD 61358/RCA VICTOR	Journey
17	17	28	KIM WATERS	SHANACHIE 5113 [M]	In The Name Of Love
18	16	22	MEDESKI MARTIN AND WOOD	BLUE NOTE 95633 [M]	End Of The World Party (Just In Case)
19	24	34	GEORGE BENSON	GRP 001059/VG	Irreplaceable
20	NEW		BOBBY CALDWELL	SIN-DROME 8965	Perfect Island Nights
21	15	23	MARION MEADOWS	HEADS UP 3082	Player's Club
22	20	26	VARIOUS ARTISTS	HIDDEN BEACH/EPIC 909507/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 3
23	21	90	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
24	23	14	MAYSA	N-CODED 4251/WARLICK	Smooth Sailing
25	22	33	PETER WHITE	COLUMBIA 89630/SONY MUSIC [M]	Confidential

FEBRUARY 19 2005 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	19	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)	SONY CLASSICAL 93456/SONY MUSIC	NUMBER 1 19 Weeks At Number 1 Yo-Yo Ma Plays Ennio Morricone
2	2	21	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	DECCA 00160/UNIVERSAL CLASSICS GROUP	Handel
3	4	20	ANDRE RIEU	DENON 7431 [M]	Tuscany
4	3	4	SOUNDTRACK	NONESUCH 61741/WARNER BROS.	The Chorus
5	6	67	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
6	5	2	ROLANDO VILLAZON	VIRGIN CLASSICS 45719/ANGEL	French Opera Arias
7	7	45	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 90916/SONY MUSIC	Vivaldi's Cello
8	9	45	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
9	8	15	LORRAINE HUNT LIEBERSON & ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	AVIE 0030	Handel: Arias From Theodora
10	11	22	LEON FLEISHER	VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	Two Hands
11	12	34	MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOIR 6186	Peace Like A River
12	10	25	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	DG 002995/UNIVERSAL CLASSICS GROUP [M]	Sempre Libera
13	NEW		JIAN WANG	DG 003895/UNIVERSAL CLASSICS GROUP	Bach: Cello Suites
14	NEW		ANDRE RIEU	DENON 17293 [M]	Live In Dublin
15	14	3	KRONOS QUARTET	NONESUCH 79804/WARNER BROS.	Mugam Sayagi: Music Of Franghiz Ali-Zadeh

FEBRUARY 19 2005 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	66	JOSH GROBAN	141/REPRISE 48450/WARNER BROS.	NUMBER 1 57 Weeks At Number 1 Closer
2	2	13	ANDREA BOCELLI	PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea
3	NEW		MARIO FRANGOULIS	SONY CLASSICAL 93803/SONY MUSIC	Follow Your Heart
4	3	19	SARAH BRIGHTMAN	NEMO STUDIO 57801/ANGEL	Live From Las Vegas
5	4	44	HAYLEY WESTENRA	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
6	6	34	BOND	MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
7	5	22	TAN DUN FEATURING ITZHAK PERLMAN	SONY CLASSICAL 87726/SONY MUSIC	Hero (Soundtrack)
8	12	14	THE TEN TENORS	RHINO 78525/WARNER STRATEGIC MARKETING	Larger Than Life
9	8	88	SARAH BRIGHTMAN	NEMO STUDIO 57180/ANGEL	Harem
10	9	80	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
11	7	16	ARIA	KOCH 5785	Aria 3: Metamorphosis
12	10	40	ANDRE RIEU	DENON 17348	At The Movies
13	14	53	AMICI FOREVER	RCA VICTOR 82738 [M]	The Opera Band
14	RE-ENTRY		YO-YO MA	SONY CLASSICAL 90970/SONY MUSIC	Obrigado Brazil: Live In Concert
15	13	32	BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92108/SONY MUSIC	Music For Two

FEBRUARY 19 2005 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	5	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 215	NUMBER 1 2 Weeks At Number 1 Romantic Themes
2	2	17	GEORGE WINSTON	DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	Montana - A Love Story
3	3	40	JIM BRICKMAN	WINDHAM HILL 60616/RCA VICTOR	Greatest Hits
4	4	98	YANNI	VIRGIN 81515	Ethnicity
5	6	5	ARMIK	BOLEBO 7112	Cafe Romantic
6	11	2	PAVLO	JUSTIN TIME 8509	Fantasia
7	7	73	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
8	10	9	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 50695/MADACY	The Healing Garden: Art Of Well-being-Discover The Path To Well-being
9	NEW		JESSE COOK	NARADA 66076	Montreal
10	8	49	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 4850/MADACY	The Healing Garden Collection
11	9	18	VANGELIS	SONY CLASSICAL 92942/SONY MUSIC	Alexander (Soundtrack)
12	NEW		VARIOUS ARTISTS	DENON 17494	Most Relaxing New Age Music In The Universe
13	5	15	AMETHYSTIUM	NEURODISC 4202	Evermind
14	12	12	VARIOUS ARTISTS	MADACY 5065	20 Best Of Relaxation
15	RE-ENTRY		ZADE	SAWA 670	Roads To You

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

FEBRUARY 19 2005 Billboard TOP CLASSICAL BUDGET

1	BABY EINSTEIN: PLAYTIME MUSIC BOX BUENA VISTA /WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
2	CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
3	A LITTLE NIGHT MUSIC: ULTIMATE MOZART COLLECTION DELTA	VARIOUS ARTISTS
4	MORE OF THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE DENON	VARIOUS ARTISTS
5	THE MOST RELAXING CLASSICAL MUSIC SAVOY	VARIOUS ARTISTS
6	LUCIANO PAVAROTTI MADACY	VARIOUS ARTISTS
7	MOZART: 25 FAVORITES VOX/SPJ MUSIC	VARIOUS ARTISTS
8	25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
9	25 PIANO FAVORITES MADACY	VARIOUS ARTISTS
10	BOCOM: SONGS OF INNOCENCE & OF EXPERIENCE NAXOS	VARIOUS ARTISTS
11	THE MOST SOOTHING LULLABIES IN THE UNIVERSE! DENON	VARIOUS ARTISTS
12	25 CLASSICAL FAVORITES VOX/SPJ MUSIC	VARIOUS ARTISTS
13	ROMANTIC PIANO MADACY	VARIOUS ARTISTS
14	CLASSICAL VIOLIN MADACY	VARIOUS ARTISTS
15	RADIANCE: ROMANTIC CLASSICS DENON	VARIOUS ARTISTS

FEBRUARY 19 2005 Billboard TOP CLASSICAL MIDLINE

1	BABY EINSTEIN: BABY BACH BUENA VISTA /WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
2	BABY EINSTEIN: BABY MOZART BUENA VISTA /WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
3	BEETHOVEN'S WIG: MORE SING ALONG SYMPHONIES ROUNDER KIDS /ROUNDER	BEETHOVEN'S WIG
4	BABY EINSTEIN: BABY BEETHOVEN BUENA VISTA /WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
5	PEACE: PURE CLASSICAL CALM VARIOUS ARTISTS	VARIOUS ARTISTS
6	FOR LOVERS ONLY: THE ROMANTIC PAVAROTTI LUCIANO PAVAROTTI	LUCIANO PAVAROTTI
7	CHOPIN: COMPLETE NOCTURNES & IMPROMPTUS CLAUDIO ARBAU	CLAUDIO ARBAU
8	THE BEST OF LUCIANO PAVAROTTI: 20TH CENTURY MASTERS: MILLENNIUM COLLECTION LUCIANO PAVAROTTI	LUCIANO PAVAROTTI
9	CLASSICAL LOVE VARIOUS ARTISTS	VARIOUS ARTISTS
10	BERLIOZ: REQUIEM RED SEAL /BMG CLASSICS	VARIOUS ARTISTS
11	OPERA ALBUM EMI CLASSICS /ANGEL	VARIOUS ARTISTS
12	CLASSICAL MUSIC 101 RED SEAL /BMG CLASSICS	VARIOUS ARTISTS
13	THE #1 OPERA ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
14	RIMSKY-KORSAKOV: SCHEHERAZADE CHICAGO SYMPHONY ORCHESTRA (NEWHO)	CHICAGO SYMPHONY ORCHESTRA
15	BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY VARIOUS ARTISTS	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.99 and 12.99. CDs with wholesale price lower than 8.99 appear on Classical Budget.

FEBRUARY 19 2005 Billboard TOP KID AUDIO

1	CELINE DION EPIC 93453/SONY MUSIC	MIRACLE
2	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY	BABY EINSTEIN LULLABY CLASSICS
3	KIDZ BOP KIDS RAZOR & TIE 89083	KIDZ BOP 6
4	TV SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP	DORA THE EXPLORER
5	TV SOUNDTRACK WALT DISNEY 860126	THE CHEETAH GIRLS (EP)
6	KID CONNECTION FERVENT 30082	ABSOLUTE MODERN WORSHIP FOR KIDS
7	VARIOUS ARTISTS WALT DISNEY 861150	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION
8	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY	BABY EINSTEIN PLAYTIME MUSIC BOX
9	VARIOUS ARTISTS WALT DISNEY 861230	DISNEY CHANNEL HITS: TAKE 1
10	VEGGETALES BIG IDEAS 35004	BIG IDEAS VEGGIES: A QUEEN, A KING AND A VERY BLUE BERRY
11	TV SOUNDTRACK WALT DISNEY 860615	THAT'S SO RAVEN
12	VARIOUS ARTISTS WALT DISNEY 860653	DISNEY'S GREATEST: VOL. 1
13	KIDZ BOP KIDS RAZOR & TIE 89079	KIDZ BOP 5
14	THE WIGGLES KOCH 8626	YUMMY YUMMY
15	VARIOUS ARTISTS WALT DISNEY 861077	RADIO DISNEY ULTIMATE JAMS: GREATEST HITS FROM VOLUMES 1-6
16	VARIOUS ARTISTS WALT DISNEY 860665	DISNEY CHILDREN'S FAVORITES VOL. 1
17	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 860788/WALT DISNEY	BABY EINSTEIN: BABY BACH
18	VARIOUS ARTISTS WALT DISNEY 861089	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
19	BEETHOVEN'S WIG ROUNDER KIDS 618812/ROUNDER	BEETHOVEN'S WIG: SING ALONG SYMPHONIES
20	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
21	VARIOUS ARTISTS DIC 9675/KOCH	STRAWBERRY SHORTCAKE: SEABERRY BEACH PARTY MUSIC
22	KIDZ BOP KIDS RAZOR & TIE 89082	KIDZ BOP GOLD
23	CEDARHURST KIDS BENSON 84056	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
24	VARIOUS ARTISTS DISNEYMANIA 2 MUSIC STARS SING DISNEY...THEIR WAY! WALT DISNEY 861004	DISNEYMANIA 2 MUSIC STARS SING DISNEY...THEIR WAY!
25	Laurie Berkner TWO TOMATOES 2	BUZZ BUZZ

Children's recordings original motion picture soundtracks excluded.

● 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). ⚡ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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.

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. **STEP** (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/NoonTime Tunes, BMI/Mass Confusion, WBM/WB, ASCAP, WBM, H100 2; RBH 7)
 2. **THING** (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL, H100 87; RBH 25
 3. **KINGS** (LW3, ASCAP) RBH 95

-A-

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 38
AIN'T NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Irving, BMI), HL/WBM, RBH 100
AIRE (Ser-Ca, BMI) LT 8
ALABAMA (Shan-Can, BMI) CS 55
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarera Songs, ASCAP/EMI Blackwood, BMI) LT 6
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 95
ANYTHING BUT MINE (Gravitrin, SESAC/Carnival Music, SESAC) CS 17; H100 82
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 12; H100 67

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, H100 80; RBH 26
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegamm Music, BMI) CS 10; H100 58
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, H100 99; RBH 30
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, H100 92
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 17
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI) CS 52
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggins, BMI/Bug, BMI), HL, CS 1; H100 33
BOTTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dieniahmar Music, ASCAP) RBH 99
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 3
BOYZ N THA HOOD (Delmar Arnaud Musiq, BMI/Nate Dogg, BMI/Jobete, ASCAP) RBH 94
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 15
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swiss Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 12; RBH 6
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 8; RBH 11
CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 84
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 11; RBH 15
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/Super ID, ASCAP/Tot Mule, ASCAP/Sassy Mule, ASCAP/Don Pfirmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 31
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 68
COUNTRY BOY (G&L, ASCAP) RBH 35
CRUNK MUZIK (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 98

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 16
DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Down Holmes Publishing, BMI), HL, RBH 79
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 26
DEMASIADO (Unique Hits, ASCAP/Universal Musica, ASCAP) LT 31
DE VIAGE (Sony/ATV Discos, ASCAP) LT 27
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 32
DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 33
DISCO INFIERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 5; RBH 5
DON'T! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 32
DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Will Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 50
DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 72
DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP) CS 42
DWNS AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, H100 94; RBH 29
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 10; RBH 10
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 27

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On

But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenletterene, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 72; RBH 92
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impatto Edizioni, ASCAP) LT 25
ESTA AUSENCIA (Kike Santander, BMI) LT 13
ESTA LORANDO MI CORAZON (Edimonsa, ASCAP) LT 12
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 57

-F-

FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copyright Control) RBH 82
FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 86
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 47
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 28

-G-

GASOLINA (Los Cangris, ASCAP) H100 50; LT 20; RBH 37
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizabeth Music, ASCAP), HL, H100 18; RBH 17
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 13; RBH 38
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 53
GIRL FIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchinchi, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 54
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 39
GIVE ME THAT (Not Listed) RBH 63
GO DJ (Money Mack, BMI) RBH 36
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 23
GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 56
GOIN' CRAZY (Natboogie Publishing, ASCAP/Latin's Goin' Platinum, BMI/Top World, ASCAP) H100 66
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 14; H100 74
GOODBYE TIME (Sony/ATV Tree, BMI) CS 40
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rights, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP), HL/WBM, H100 41; RBH 46
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 43
GOTTA HAVE IT (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 97
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 66

-H-

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 81; RBH 39
HE GETS THAT FROM ME (J. Daniel, ASCAP/Water Bound, ASCAP/Daniel Chubb, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 7; H100 69
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskinds Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL/WBM, RBH 62
HOME (EMI April, ASCAP/EMI April Canada, ASCAP/3 Days Grace, SOCAN/Simon Wilcox, SOCAN/Hypnotizing Boogie Publishing, SOCAN), HL, H100 99
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 45
HONKY TONK U (Tokeco Tunes, BMI) CS 22
HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, H100 40; RBH 27
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 41
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 25
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J. Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 4; RBH 3
HOY COMO AYER (Maximo Aguirre, BMI) LT 2

-I-

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 65
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 6
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 18; H100 85
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 43
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Direct Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) CS 49
I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Publishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL, H100 51
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI) CS 29
I'M A HUSTLA (Larsiny, ASCAP/Swiss Beatz, ASCAP/EMI April, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, RBH 31
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 70
I'M NOT OKAY (I PROMISE) (Blow The Doors Off The Jersey Shore Music, BMI) H100 86
IN THE KITCHEN (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 34
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 48

IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 16; H100 77
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 20; RBH 18
I'VE GOT YOUR MAN (STB, ASCAP) RBH 80
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 33

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 44; RBH 20
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 34; RBH 13

-L-

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 31
LA LA (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/Arthouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 89
LANDED (Free From The Man Songs, BMI/Careers-BMG, BMI), HL, H100 97
LA ULTIMA CANCION (Peermusic III, BMI) LT 26
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, RBH 40
LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acuarera Songs, ASCAP/Warner Chappell, SACM) LT 47
LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI) H100 59
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peep-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 21
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 11; H100 75
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 83
LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 36; RBH 64
LITTLE SISTER (Board Stiff, BMI) H100 88
LOCA (Fononmusic, SESAC/E.T., SESAC) LT 49
LOVELY NO MORE (Urule Music, ASACP/EMI April, ASCAP), HL, H100 78
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 48
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 38
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 34
LOVERS AND FRIENDS (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 6; RBH 2

-M-

MAKE UP (Waltied, BMI) RBH 81
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Revell B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Hearfair, ASCAP), HL, CS 30
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 11
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 17
MISSION TEMPLE FIREWORKS STAND (Yo Man, BMI) CS 58
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Musica, ASCAP), WBM, H100 14; RBH 70
MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM, CS 46
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 76
MR. BRIGHTSIDE (The Killers, ASCAP) H100 37
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 43
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/B.M.G. Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 29; RBH 24
MY GIVE A DAMN'S BUSTED (Diff'tunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 19; H100 91

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NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 19
NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/NoonTime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtrons Tunes, BMI), WBM, RBH 90
NEED I SAY (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP/Reformation, ASCAP) H100 65
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 84; RBH 52
NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP/EMI Blackwood, BMI), HL, H100 53
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 5; H100 56
NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugracella, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 39
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 4; H100 49
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 57
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/Pe

World Music, ASCAP), HL/WBM, H100 24
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 51

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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/Irving, BMI/E D Duz It, BMI) H100 45; RBH 44
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 22
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC), HL, RBH 67
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningside, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, H100 63; RBH 23
OKLAHOMA-TEXAS LINE (Sony/ATV Cross Keys, ASCAP), HL, CS 59
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 71
ONLY U (Pookieoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Ivy, BMI), HL, H100 27; RBH 28
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 42; RBH 12
OTRA VEZ (Universal Musica, ASCAP) LT 34
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP/Notting Hill, ASCAP), HL, H100 19; RBH 75
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Of Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT 30

-P-

PAIN (Turkey On Rye, ASCAP/DreamWorks Songs, ASCAP), HL, H100 96
PARA TI (Elyon, BMI) LT 18
PERDIDOS (J&N, ASCAP) LT 9
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 38
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 4
THE POTION (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/Warner, ASCAP/Universal, ASCAP), HL/WBM, RBH 89
PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Martinez, ASCAP/Daniel Salas, ASCAP/Jonathan, ASCAP) RBH 77

-Q-

QUE SEAS FELIZ (PHAM, BMI/Peer International, ASCAP) LT 45
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 15

-R-

RENUNCIACION (Vander America, BMI) LT 50
RESISTIRE (Perren-Vibes, ASCAP/Universal-PolyGram International, ASCAP) LT 44
RESTLESS (Sixteen Stars, BMI) CS 37
RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bock Enterprises, BMI/K'Stuff, BMI/Arthouse, BMI/Mayerling Produ), HL/WBM, H100 16; RBH 78
ROSAS (Sony/ATV Discos, ASCAP) LT 24

-S-

SABES UNA COSA (Peer International, BMI) LT 36
SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), HL, H100 73
SEDUCTION (Emi April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Brandia Music Works, ASCAP/Minneapolis Guy, ASCAP) RBH 74
SE ESFUJIA TU AMOR (World Deep, BMI/Sony/ATV Latin, BMI) LT 23
SH WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 23
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 93; RBH 45
SHYNE ON (Money Mack, BMI) RBH 69
SIGN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI/Takin' Care Of Business, BMI), HL, H100 83
SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 43
SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) LT 39
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 9
SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 40
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 53
SLOW DOWN (Tight Werk, BMI/TimezFlytes, BMI/Songs Of DreamWorks, BMI) RBH 49
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 7; RBH 4
SOLDIER FOR THE LONELY (Wilmington Road, BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 60
EL SOL NO REGRESA (EMI April, ASCAP) LT 42
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 8; H100 62
SOME CUT (Swale, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) H100 32; RBH 9
SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 47
SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 64
SONGS ABOUT ME (EMI Blackwood, BMI/Shayne Smith, BMI/Careers-BMG, BMI/Sagrabexaus Songs, BMI), HL/WBM, CS 24
SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 60
STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Sony/ATV Songs, BMI/Whites Pudge 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 88
STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) RBH 50
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious

Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP) H100 52; RBH 44
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 35

-T-

TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 41
TE BUSCARIA (Simon Music Temple, ASCAP) LT 3
TEMPED TO TOUCH (Mustard Seed Intema, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 100
TE QUEDASTE (Sony/ATV Discos, ASCAP/WB, ASCAP) LT 32
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 9; H100 76
THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Brandia Music Works, ASCAP/Minneapolis Guy, ASCAP) RBH 68
THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 55
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/Nueve Musica, ASCAP/Nate Dogg, BMI) RBH 58
TOCANDO FONDO (Sony/ATV Latin, BMI) LT 21
TODD EL ANO (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 10
TONIGHT (Sony/ATV Cross Keys, ASCAP/Lehem Music, ASCAP/Music & Media International, ASCAP), HL, CS 41
TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), HL, CS 44
TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Rondor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI/Rihops Inc., ASCAP/Irving, BMI), HL, H100 25
TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gaddy, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, H100 30; RBH 8

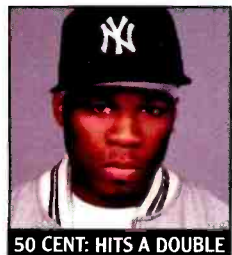
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 20; H100 98
TU NO

Sweet Week For 50 Cent's 'Candy,' Sugarland

"Candy Shop" by **50 Cent Featuring Olivia** is unwrapped in cyberspace, debuting at No. 1 on Hot Digital Songs with 40,000 paid downloads. That is easily the most first-week transactions in the four months that **Nielsen Broadcast Data Systems** has been tracking the combined sales of multiple song versions. Not surprisingly, the explicit version is more popular, accounting for 78% of the single's sales.

The fast digital start propels "Candy" upward on The Billboard Hot 100 and Pop 100 charts. On the Hot 100, "Candy" climbs 30-8, a move aided by an equally strong week at radio, where it gains 21.5 million listener impressions and takes the Greatest Gainer/Airplay award.

On the Pop 100, "Candy" makes a more dramatic leap, jumping 89-10 and surpassing 50 Cent's other track, "Disco Inferno," which moves 16-11. While "Disco" has established itself at the mainstream top 40 stations that make up the Pop 100's panel (rank-



50 CENT: HITS A DOUBLE

ing at No. 17 on the Pop 100 Airplay chart with 21 million listener impressions), "Candy" is still building at the format. With 5 million impressions, the track's Pop 100 rank is driven by digital activity, which accounts for 90% of its chart points.

A similar digital push sends **Lifehouse's** "You and Me" soaring on the Hot 100 and Pop 100. The song sells 24,000 downloads and jumps 32-6 on Hot Digital Songs while climbing 92-28 on the Hot 100 with Greatest Gainer/Digital honors and 56-23 on the Pop 100.

DAY HAS ARRIVED: In a week where the volume of digital tracks increases by 17%, **Green Day's** "Boulevard of Broken Dreams" jumps 30% while making the second-largest audience gain on the Pop 100 Airplay chart. The combined force of those moves propels the track to No. 1 on the Pop 100.

"Boulevard" winds up with 39,500 paid downloads and an audience total at mainstream top 40 stations of 50.8 million listener impressions, an improvement of 4.3 million for the week.

GROUP THERAPY: Although groups have always been prominently woven into country music's fabric, propagation of this category in the genre's garden of artists continues to pose profound challenges. Magnified by the mandate of controlling artist-development costs in today's consolidated label environment, groups simply aren't as attractive a

gamble as they once were. Despite those less than rosy factors—and the record 31 weeks it took—**Sugarland's** "Baby Girl" makes the top 10 on Hot Country Singles & Tracks.

This marks the first time since **Emerson Drive's** "I Should Be Sleeping" rose 13-10 in the May 4, 2002, issue that a debut single by a group competes in that part of the chart.

"Baby Girl" took the longest top 10 trek for any single by a group in the 15 years since *Billboard* adopted

Nielsen Broadcast Data Systems airplay data as the basis for its charts.

The song is also one of only six titles to need more than 30 weeks to crack the country top 10 during that frame. All six of those long climbs occurred after September 2000.

'LONELY' LAUNCH: After less than a week of airplay, **Rob Thomas's** first solo effort, "Lonely No More," debuts at No. 20 on the Adult Top 40 chart.

With an opening tally of 1,098 detections, "Lonely" becomes the second track in the chart's history to post a gain that exceeds 1,000 plays in a single week. Only **Alanis Morissette's** "Thank U," with a

1,384-spin improvement in the Oct. 10, 1998, issue, has topped the mark "Lonely" sets.

Thomas' track is only the third title in the chart's existence to debut within the top 20, trailing only the No. 13 entry of "Thank U" in the aforementioned October 1998 issue and **Eric Clapton's** No. 16 start with "Change the World" in June 1996.

KEEP IT MOVING: One of the ever-green concerns of label executives

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is that it takes too long for songs to ascend and descend the charts, and the issue reverberates frequently on Nashville's Music Row. There is evidence on this issue's Hot Country Singles & Tracks that our recent conversion from detections-based rankings to **Nielsen Broadcast Data Systems**-provided audience rankings may address their concerns.

Comparing audience rankings with detections rankings, two descending titles on this week's list

fall more quickly on the audience list than its detections counterpart. **Gretchen Wilson's** "When I Think About Cheating" plummets 4-13, but would have tumbled only 4-7 if the

list were ranked by detections. Also, **Darryl Worley's** former chart-topping "Awful, Beautiful Life" drops 8-12 in audience but holds at No. 8 for a second week in detections.

DATA PROVIDED BY

HitPredictor™ RadioMonitor promosquad™

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL

- ★ ALICIA KEYS
Karma RMG
- ★ ROB THOMAS
Lonely No More ATLANTIC
- ★ PAPA ROACH
Scars GEFREN

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- EMINEM
Like Toy Soldiers INTERSCOPE
- 3 DOORS DOWN
Let Me Go UMRG
- JET
Look What You've Done ATLANTIC
- THE KILLERS
Mr. Brightside IDJMG
- CROSSFADE
Cold COLUMBIA
- TIM MCGRAW
Live Like You Were Dying CURB
- HOWIE DAY
Collide EPIC

ADULT CONTEMPORARY

NEW RELEASES WITH HIT POTENTIAL

- ★ MAROONS
Sunday Morning RMG

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- GOO GOO DOLLS
Give A Little Bit WARNER BROS.
- ROD STEWART FEAT. STEVIE WONDER
What A Wonderful World RMG
- TINA TURNER
Open Arms CAPITOL
- MICHAEL BUBLE
Home REPRISE
- RYAN CABRERA
True ATLANTIC
- 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
- FINGER ELEVEN
One Thing WIND-UP

ADULT TOP 40

NEW RELEASES WITH HIT POTENTIAL

- ★ ROB THOMAS
Lonely No More ATLANTIC
- ★ JEM
24 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
- VELVET REVOLVER
Fall To Pieces RMG
- CROSSFADE
Cold COLUMBIA

MODERN ROCK

NEW RELEASES WITH HIT POTENTIAL

*NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK*

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- 3 DOORS DOWN
Let Me Go UMRG
- BREAKING BENJAMIN
Sooner Or Later HOLLYWOOD
- THE USED
All That I've Got REPRISE
- CROSSFADE
So Far Away COLUMBIA
- GREEN DAY
Holiday REPRISE
- KORN
Another Brick In The Wall EPIC
- RISE AGAINST
Give It All GEFREN

Songs are blind tested online by PromoSquad using multiple listeners 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 6E 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.

FEBRUARY 19 2005		Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)
2	3	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)
3	2	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
4	6	Lady	LENNY KRAVITZ (VIRGIN)
5	4	One Thing	FINGER ELEVEN (WIND-UP)
6	7	She Will Be Loved	MAROONS (OCTONE/JRMG)
7	5	Daughters	JOHN MAYER (AWAR/COLUMBIA)
8	8	Dare You To Move	SWITCHFOOT (COLUMBIA)
9	10	Sunday Morning	MAROONS (OCTONE/JRMG)
10	9	Collide	HOWIE DAY (EPIC)
11	11	On The Way Down	RYAN CABRERA (E.V.L./ATLANTIC)
12	16	Somewhere Only We Know	KEANE (INTERSCOPE)
13	12	Vertigo	UZ (INTERSCOPE)
14	14	The Reason	HOBASTANK (ISLAND/UMGI)
15	15	Heaven	LOS LONELY BOYS (ORFEPIC)
16	18	True	RYAN CABRERA (E.V.L./ATLANTIC)
17	19	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
18	17	Over And Over	NEELY FEAT. TIM MCGRAW (IDERTY-FD REEL/CURB/UMRG)
19	20	Look What You've Done	JET (ELEKTRA/ATLANTIC)
20	—	Lonely No More	ROB THOMAS (ATLANTIC)

FEBRUARY 19 2005		Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Heaven	LOS LONELY BOYS (ORFEPIC)
2	2	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
3	6	Daughters	JOHN MAYER (AWAR/COLUMBIA)
4	4	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)
5	3	You'll Think Of Me	KEITH URBAN (CAPITOL)
6	5	She Will Be Loved	MAROONS (OCTONE/JRMG)
7	7	Live Like You Were Dying	TIM MCGRAW (CURB)
8	9	I'll Be Around	DARYL HALL JOHN OATES (OKE/U-WATCH)
9	8	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)
10	10	This Love	MAROONS (OCTONE/JRMG)
11	12	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)
12	15	The Way You Move	KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG)
13	14	What A Wonderful World	ROD STEWART FEAT. STEVIE WONDER (JRMG)
14	11	Answer In The Sky	ELTON JOHN (ROCKET/UNIVERSAL/UMRG)
15	13	Reach Out, I'll Be There	MICHAEL MCDONALD (MOTOWN/UMRG)
16	17	Open Arms	TINA TURNER (CAPITOL)
17	21	Home	MICHAEL BUBLE (143/REPRISE)
18	20	Drive	KATRINA CARLSON (KATAPHONIC)
19	25	True	RYAN CABRERA (E.V.L./ATLANTIC)
20	16	If I Ain't Got You	ALICIA KEYS (JRMG)

FEBRUARY 19 2005		Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)
2	2	Scars	PAPA ROACH (E.L.TONAL/GEFFEN)
3	3	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)
4	4	I'm Not Okay (I Promise)	MY CHEMICAL ROMANCE (REPRISE)
5	9	Save Me	UNWRITTEN LAW (LAVA)
6	11	Little Sister	QUEENS OF THE STONE AGE (INTERSCOPE)
7	7	Home	THREE DAYS GRACE (JIVE/ZOMBA)
8	6	All Because Of You	U2 (INTERSCOPE)
9	8	Pain	JIMMY EAT WORLD (INTERSCOPE)
10	5	Cold	CROSSFADE (FG/COLUMBIA)
11	12	Hysteria (I Want It Now)	MUSE (TASTE MEDIA/WARNER BROS.)
12	14	Work	JIMMY EAT WORLD (INTERSCOPE)
13	10	Look What You've Done	JET (ELEKTRA/ATLANTIC)
14	15	Pieces	SUM 41 (ISLAND/IDJMG)
15	13	I Don't Know	LOSTPROPHETS (COLUMBIA)
16	21	Passive	A PERFECT CIRCLE (VIRGIN)
17	16	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
18	23	The Widow	THE MARS VOLIA (GOLDSTANDARD/LABS/STRUMMER/UMRG)
19	17	So Cold	BREAKING BENJAMIN (HOLLYWOOD)
20	20	Sooner Or Later	BREAKING BENJAMIN (HOLLYWOOD)

FEBRUARY 19 2005		Billboard® HOT 100 SINGLES SALES™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Lose My Breath	DESTINY F CHILD (COLUMBIA)
2	2	Gotta Go Solo	PATILABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
3	3	Oye Mi Canto	N.O.R.E. (RCA-A-FELLA/DEF JAM/IDJMG)
4	6	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
5	4	The Bumper Of My S.U.V.	CHELY WRIGHT (PAINTED RED)
6	7	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
7	—	E-Pr0/Hell Yes	BECK (INTERSCOPE)
8	9	Breathe	ERASURE (MUTE)
9	11	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN)
10	5	Lua	BRIGHT EYES (ISADOLE CREEK)
11	13	Baby Girl	SUGARLAND (MERCURY)
12	12	Tempted To Touch	RUFEE (ATLANTIC)
13	14	Nasty Girl	NITTY (ROSTRUM/UNIVERSAL/UMRG)
14	17	Balla Baby	CHINGY (CAPITOL)
15	23	What U Gon' Do	LIL'JON & THE EAST SIDE BOYZ (BME/TVT)
16	16	Let Me Love You	MARIO (3RD STREET/JRMG)
17	18	For My Good	LASHUN PACE (EMI GOSPEL)
18	21	1, 2 Step	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)
19	8	Take It Easy (Love Nothing)	BRIGHT EYES (ISADOLE CREEK)
20	28	Take My Breath Away	JESSICA SIMPSON (COLUMBIA)

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 on 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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Lopez

Continued from page 1

hard look at her life and career and decided that she had to rediscover "the same person I was before 'On the 6.'"

Lopez is, of course, referring to her multimillion-selling 1999 debut album. "I had to put things in perspective," she adds. "It was time to rejuvenate."

Welcome to the next phase in Lopez's colorful career, which encompasses music, film, perfume and fashion. Her new Epic album, the aptly titled "Rebirth," arrives March 1.

It will be available in two configurations: single CD and DualDisc. The video portion of the DualDisc includes a making-of-the-album documentary lensed by D.A. Pennebaker.

Internationally, "Rebirth" comes out one day earlier, while in Japan it streets Feb. 23. In these markets, the DualDisc will be replaced by a CD/DVD set.

Lopez says she could not have named the new album—her fourth studio set—anything else. "For me, the title is incredibly significant," she says.

"All you have to give, as an artist, are your experiences, your life," Lopez continues. "That's where it should come through—not through a silly tabloid. Sure, the media got out of hand these past couple of years. I'm an artist—that's what put me in the media in the first place. But I can't be a crazy, little girl anymore. It's time to put the spotlight back on my career."

TRUE GRIT

"Rebirth" is poised to do just that. Working with several songwriters and producers—including Rodney Jerkins, Rich Harrison, Fat Joe, Tim & Bob and her husband Marc Anthony—Lopez delivers a solid collection steeped in pop, hip-hop, Latin, funk and dance.

The album is a fine showcase for Lopez's voice, which has newfound

power and grit.

"I've grown a lot since my first album," she says. "Vocally, I've become more confident. I record songs with a different attack—with a different vigor."

Also included are two songs co-penned by the singer: the funky "Cherry Pie" and the power ballad "(Can't Believe) This Is Me."

The latter track—originally written in Spanish (sung in English here)—will be featured on Lopez's first Spanish-language album, which she is working on with Anthony. Epic will release it in the fourth quarter.

Lopez's songs are handled by Nuyorican Publishing (BMI).

"Rebirth" is easily one of Sony BMG's major priorities of 2005. And the buzz surrounding this project could not be louder—or more intense.

Epic president Steve Barnett credits this to the quality of the album itself and to Lopez's work ethic.

"I know she's a celebrity, but she's the hardest-working superstar out there," Barnett says.

Epic VP/head of international marketing Brian Celler agrees. "Jennifer was very hands-on and involved with all the details for the early setup of this project."

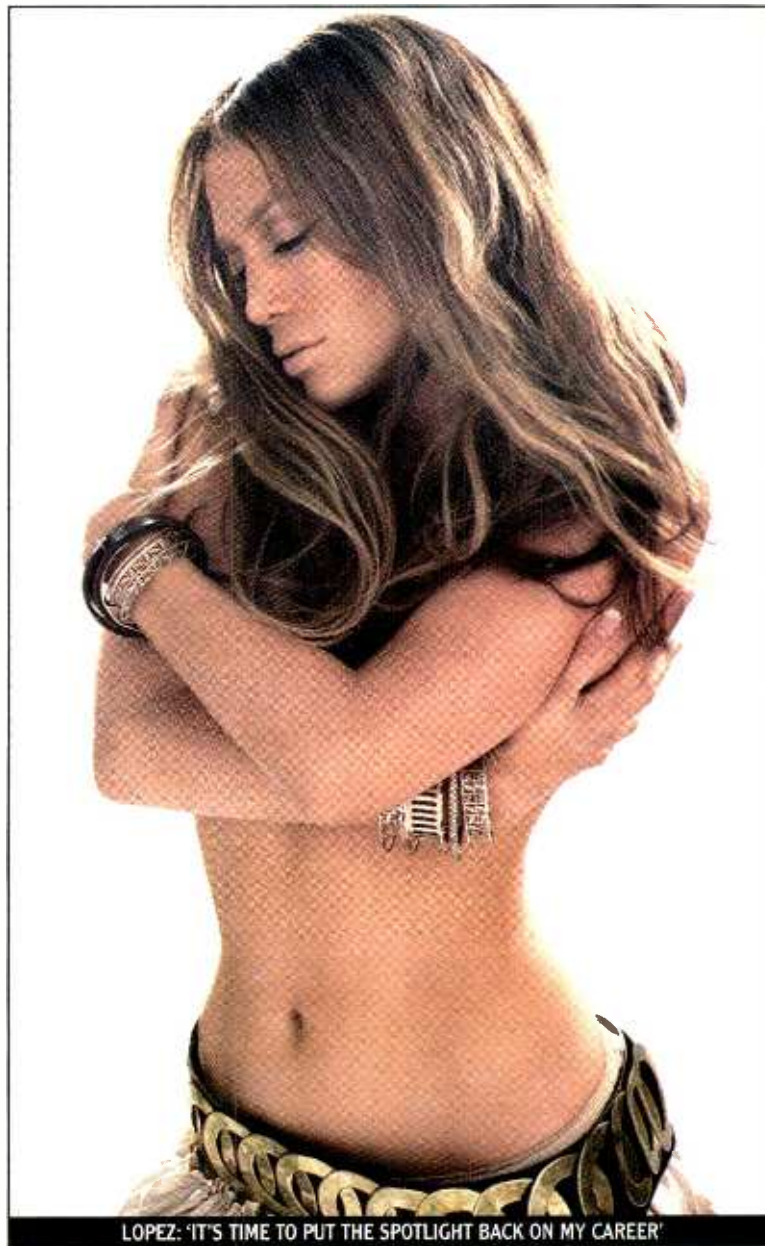
In the months leading up to the album's release, the label hosted several listening sessions around the world. Lopez and album executive producer Cory Rooney attended each event.

"It was important for Jennifer to engage with those in the media who were hearing the new tracks for the first time," Barnett notes.

GETTING IT RIGHT

The artist's enthusiasm has had a positive effect. The album's lead single, "Get Right," and its accompanying video, are off to a strong start at radio and video channels, on the Internet and in the ringtones market.

Lopez—whose musical career is overseen by Simon Fields of Jennifer Lopez Enterprises (ICM represents her for films)—delivered the first live performance of "Get Right" Jan. 22 at



LOPEZ: 'IT'S TIME TO PUT THE SPOTLIGHT BACK ON MY CAREER'

the NRJ Awards, held during MIDEM, in Cannes.

"Get Right" was delivered to rhythmic and mainstream top 40 radio at the top of the year. In this issue, it holds at No. 15 on the Pop 100 chart and at No. 13 on The Billboard Hot 100. It ascends to No. 17 on the Rhythmic Top 40 chart.

In Canada and France, "Get Right" debuted in the top 25 and top 40, respectively; it is the sixth most-played

track on radio in Japan. In the United Kingdom, the track has been added to Radio One.

The video has been the most-streamed video at numerous Web sites, including Yahoo, MSN, VH1, Rolling Stone and MTV.

MTV will soon begin streaming the entire album, while Lopez will preview the set Feb. 28 at a "virtual in-store" on MSN.

"The Internet is very important for

an artist like Jennifer," Epic senior VP of marketing Lee Stimmel notes. "It has both breadth and reach."

Equally important are cable networks like MTV, VH1, BET and Nickelodeon, all of which are playing the video.

Lopez has been omnipresent on MTV/MTV2, with appearances on "TRL" (with more to come), "Making the Video" and "Sucker Free Sundays." Additionally, "Get Right" is the network's No. 1 video, with heavy rotation on MTV outposts around the world.

BEYOND THE RUNWAY

On Feb. 24, MTV will debut Lopez's first fashion show/special, "Jennifer Lopez: Beyond the Runway." The behind-the-scenes show focuses on the artist's new fall clothing line.

"She is one of those artists that, when she comes through the door, you want to do a lot with her," MTV executive VP of music and talent programming Tom Calderone says. "And she is so dedicated to this album. She knows what it takes to launch an album around the world."

In addition to numerous TV appearances overseas, Lopez will be a guest on "Today" March 3, and she is taping a spot for the NBA.

Lopez and Anthony are scheduled to perform together Feb. 13 at the 47th annual Grammy Awards, marking their first such appearance since their marriage.

On March 1, she is expected to appear on "TRL," followed by an in-store at a major retailer in New York.

Yes, "she will remain busy," Epic's Stimmel notes. In addition to the album and its next single ("Hold You Down" featuring Fat Joe), Lopez the actress appears in "An Unfinished Life" (with Robert Redford) and "Monster-in-Law" (with Jane Fonda), both due this year.

Throughout her many endeavors, the artist deftly manages the Jennifer Lopez brand. "Everything I do—the music, the movies, the clothing, the perfume—is another creative way to express myself," she explains. "It's not really about why I do this or why I do that. This is just what I do."

Finalists

Continued from page 1

finalist in the Hot Latin Tracks artist, Top Latin Albums artist and songwriter of the year categories. The songwriter nod is significant, given that Solís considers himself a composer first and an interpreter second.

"They are very direct songs," Solís said of his compositions last year in an interview with *Billboard*. "It's perhaps the hardest thing. You can adorn the songs, but they have to be direct. When I write, it is as if I'm talking to myself, or having a very intimate conversation."

Solís' prevalence on the charts was propelled by the success of his hit "Más Que Tu Amigo" and sales of the album "Razón de Sobra" (Fonovisa). "Razón" is up for male Latin

pop album.

Pop artists Juanes and Paulina Rubio each received five nods.

Juanes and Rubio are up against Solís in the Hot Latin Track and Hot Latin Tracks artist categories. Juanes is also up for Top Latin Albums artist for "Mi Sangre" (Surco/Universal). A track from that album, "Volverte a Ver," is No. 1 on the *Billboard* Hot Latin Tracks chart this issue.

Rubio, who has had a steady string of hits from "Pau-Latina" (Universal), is also up for the female Latin pop album award.

Marc Anthony is a finalist in four categories. He repeats his Grammy Award feat, with finalist slots in two different genres—tropical and pop—for "Amar Sin Mentiras" and "Valió La Pena," the respective pop and tropical versions of the same album. Both are on Sony Discos.

In a nod to the growing popularity of the genre, this year's awards include the inaugural *reggaetón*



RUBIO: FIVE NODS

album category. The finalists are Daddy Yankee, Don Omar, Ivy Queen and LunnyTunes.

Reggaetón acts were previously folded into the Latin rap/hip-hop album category, whose finalists this year are Akwid, Crooked Stylo, Jae-P and K1.

Among the newcomers in 2004, the most nominated artist is Julieta Venegas, whose much applauded album "Si" (Ariola/BMG Latin) was a finalist in four categories, including female and new artist Latin pop album. Although "Si" is not Venegas' first album, she is eligible for the new artist award because it is her first set to reach the *Billboard* charts.

But several brand-new acts are among the finalists this year. They include Grupo Climax, a finalist in three categories, and the unlikely duo of 84-year-old pianist Bebo Valdés and flamenco singer El Cigala, who are up for two awards, including new artist Latin pop

album, for their acclaimed "Lágrimas Negras" (Calle 54/Bluebird/RCA Victor).

The *Billboard* Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the sales and radio airplay data used to compile the weekly *Billboard* charts.

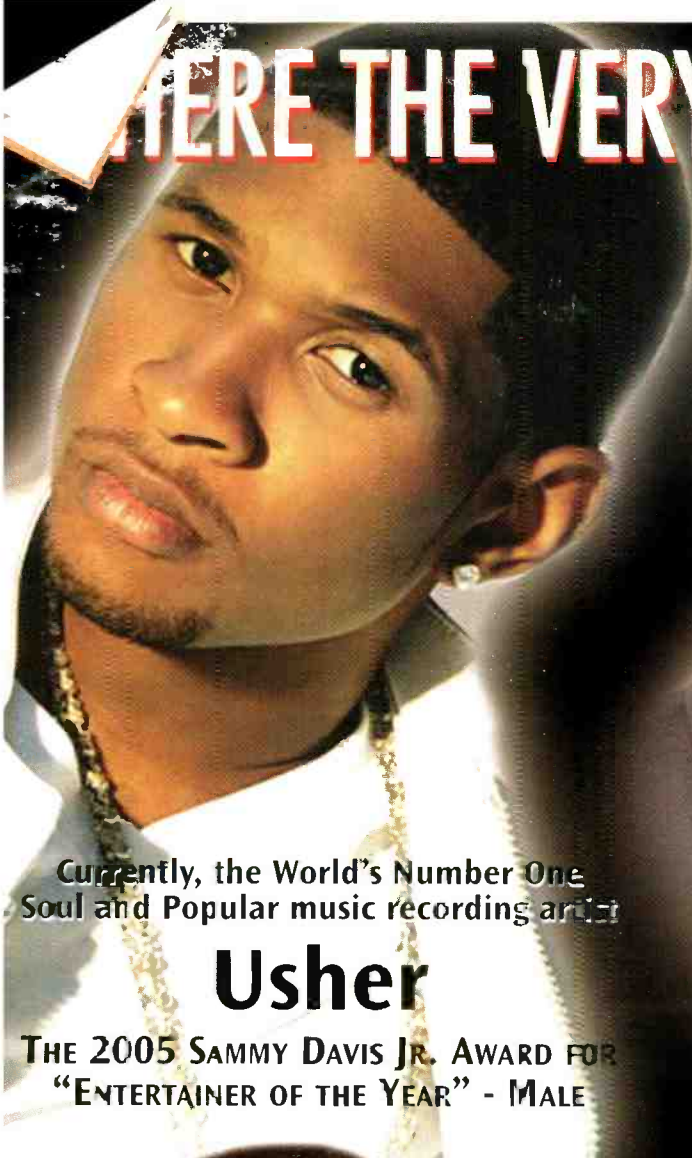
This year's eligibility period spans the issues dated Feb. 14, 2004, through Feb. 5, 2005, with album categories confined to titles that did not chart before the Nov. 15, 2003, issue. Finalists from last year's awards are excluded.

For a schedule of *Billboard* Latin Music Conference events, go to billboardevents.com.

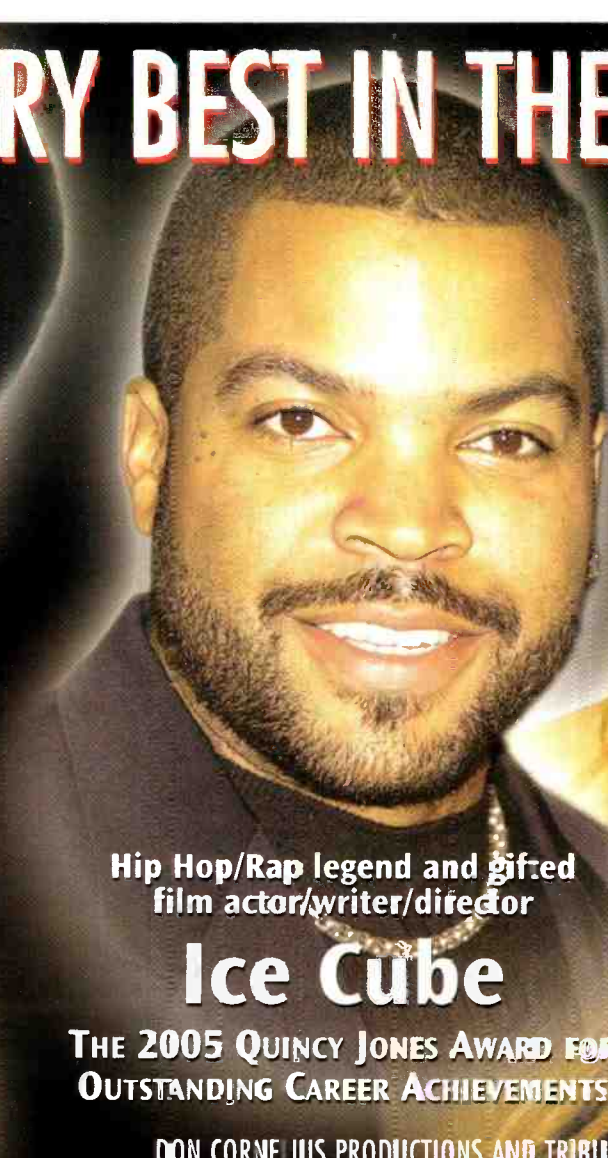
For a complete list of finalists, go to billboard.com/awards.

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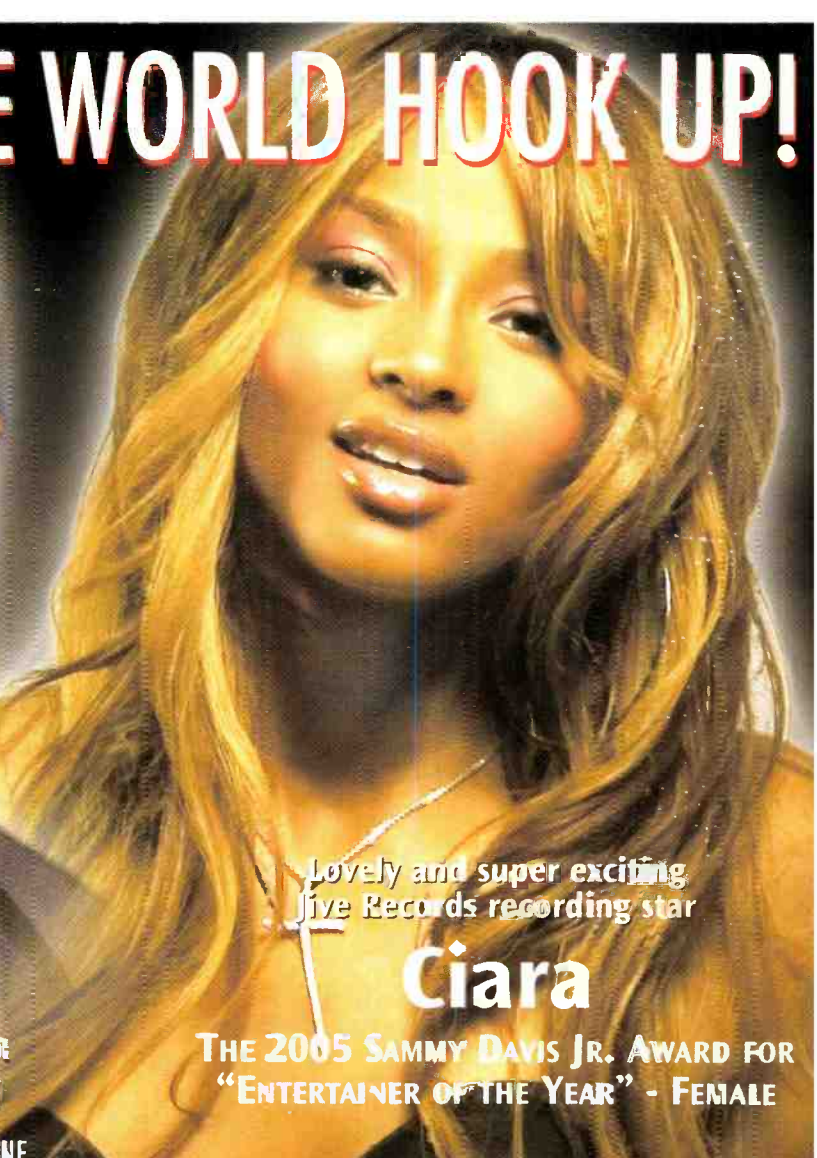
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THE 2005 SAMMY DAVIS JR. AWARD FOR "ENTERTAINER OF THE YEAR" - FEMALE



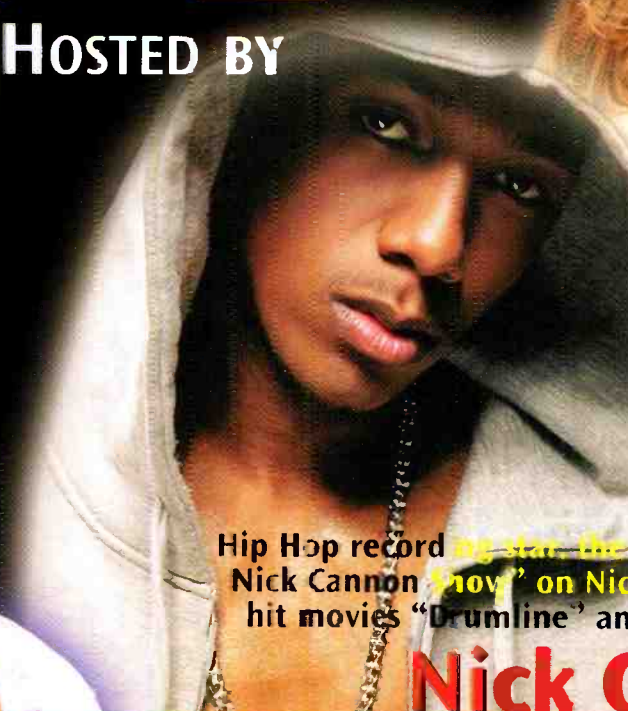
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