

**Frankie J's**  
**'The One'**  
See Page 7

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## HOT SPOTS



### 17 McClurkin in the House

Donnie McClurkin recorded his new live set, "Psalms, Hymns, & Spiritual Songs," at his Virginia church.



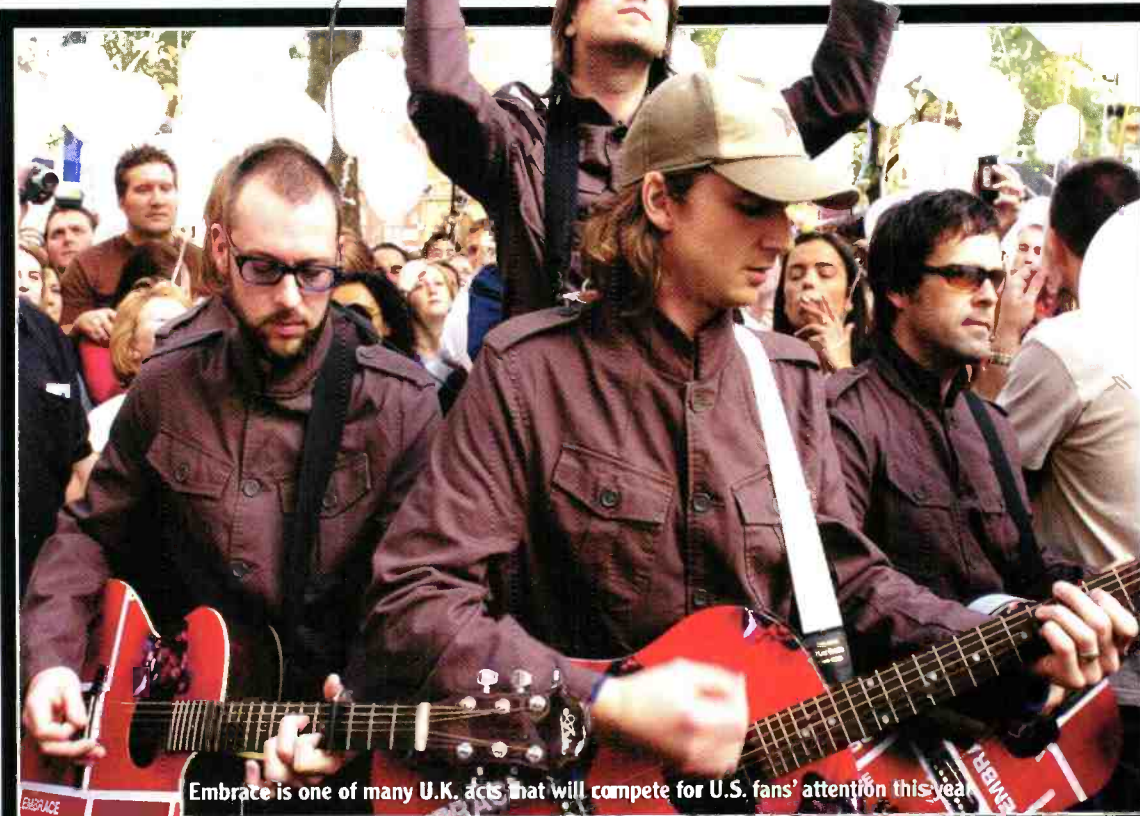
### 21 Still Dashing

Former Roc-a-Fella Records CEO Damon Dash adds a UMG joint venture to his list of business enterprises.



### 31 Celebratory CD

The Bellamy Brothers commemorate their 30-year career with the collaborative set "Angels & Outlaws, Vol. 1."



Embrace is one of many U.K. acts that will compete for U.S. fans' attention this year.

## Radio Hooked On Latin

Mainstream Stations Target Hispanics

BY LEILA COBO and TONY SANDERS

Jill Strada knew Latin music had major crossover possibilities one night last summer when she saw a truck full of "white boys" in downtown Orlando, Fla., singing the reggaeton song "Aquí Está Tu Caldo" in Spanish.

Strada, the assistant PD at top 40 WYPO (Power 95), had been programming the Lunytunes (Continued on page 64)

# THE BRITISH ARE COMING

Recent U.S. Hits Lay Foundation For Influx Of U.K. Acts; 'Snotty Rock Star' Thing Is Over, But Touring Is Still Key

BY MELINDA NEWMAN and PAUL SEXTON

A fresh wave of British acts is attempting to break on American shores, but it remains to be seen whether they will land successfully or, like many before them, be swallowed by choppy waters.

Among those with new or upcoming release com-

mitments in the United States are Kaiser Chiefs (B-Unique/Universal), M.I.A. (XL), Aqualung (Slightly Bigger/Columbia), Bloc Party (Vice/Atlantic), Hard-Fi (Atlantic), Kasabian (RCA), the Futureheads (Sire), Rooster (RCA), Nire Black Alps (Interscope), James Blunt (Atlantic), Embrace (Lava), Stephen Fretwell (Interscope), Long-View (Columbia) and Johnathan

(Continued on page 63)

## Music Hits The 'Spots'

BY KEN TUCKER

Clear Channel Radio has been very vocal about its attempts to rehabilitate radio's image. It has cut ties with independent promoters, adopted a zero-tolerance policy toward broadcast indecency and unveiled the "Less Is More" campaign to reduce commercial spotloads.

It is too soon to know if that last initiative has garnered listener goodwill, higher ratings or better revenue, but one thing is certain: Less Is More means more music.

(Continued on page 65)

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## FAITH EVANS

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**2005**



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**Top Albums**

ARTIST	ALBUM	PAGE
<b>THE BILLBOARD 200</b>		
50 CENT	The Massacre	14
<b>BLUEGRASS</b>		
ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	31
<b>BLUES</b>		
B.B. KING	The Ultimate Collection	25
<b>CHRISTIAN</b>		
JARS OF CLAY	Redemption Songs	58
<b>COUNTRY</b>		
TRACE ADKINS	Songs About Me	33
<b>ELECTRONIC</b>		
MOBY	Motel	30
<b>GOSPEL</b>		
KURT CARR PROJECT	One Church	58
<b>HEATSEEKERS</b>		
ZOEGIRL	Room To Breathe	57
<b>INDEPENDENT</b>		
C-MURDER	The Truest \$#!@ I Ever Said	57
<b>INTERNET</b>		
JACK JOHNSON	In Between Dreams	56
<b>POP CATALOG</b>		
RAY CHARLES	The Very Best Of Ray Charles	57
<b>LATIN</b>		
DADDY YANKEE	Barrio Fino	28
<b>R&amp;B/HIP-HOP</b>		
50 CENT	The Massacre	24
<b>REGGAE</b>		
LUNYTUNES & BABY RANKS	Mas Flow 2	58
<b>SOUNDTRACK</b>		
	Ray	56
<b>WORLD MUSIC</b>		
CELTIC WOMAN	Celtic Woman	58

**Top Singles**

ARTIST	TITLE	PAGE
<b>HOT 100</b>		
50 CENT FEAT. OLIVIA	Candy Shop	62
<b>ADULT TOP 40</b>		
GREEN DAY	Boulevard Of Broken Dreams	60
<b>ADULT CONTEMPORARY</b>		
KELLY CLARKSON	Breakaway	60
<b>COUNTRY</b>		
CRAIG MORGAN	That's What I Love About Sunday	32
<b>DANCE/CLUB PLAY</b>		
ROSKO	Love Is A Drug	30
<b>DANCE/RADIO AIRPLAY</b>		
CIARA FEAT. MISSY ELLIOTT	1, 2 Step	35
<b>DANCE/SINGLES SALES</b>		
THE POSTAL SERVICE	We Will Become Silhouettes	31
<b>HOT DIGITAL SONGS</b>		
50 CENT FEAT. OLIVIA	Candy Shop	41
<b>HOT LATIN TRACKS</b>		
JUANES	La Camisa Negra	26
<b>MODERN ROCK</b>		
AUDIOSLAVE	Be Yourself	60
<b>POP 100</b>		
KELLY CLARKSON	Since U Been Gone	41
<b>HOT R&amp;B/HIP-HOP</b>		
50 CENT FEAT. OLIVIA	Candy Shop	21
<b>RAP TRACKS</b>		
50 CENT FEAT. OLIVIA	Candy Shop	21
<b>RHYTHMIC AIRPLAY</b>		
50 CENT FEAT. OLIVIA	Candy Shop	23

**Videos**

TITLE	PAGE
<b>DVD SALES</b>	
THE INCREDIBLES (WIDESCREEN)	44
<b>MUSIC VIDEO SALES</b>	
JAY-Z/LINKIN PARK: MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE	41

**Unpublished**  
No. 1 on this week's unpublished charts

ARTIST	TITLE
<b>CLASSICAL</b>	
THE 5 BROWNS	The 5 Browns
<b>CLASSICAL CROSSOVER</b>	
JOSH GROBAN	Closer
<b>JAZZ</b>	
MICHAEL BUBLE	It's Time
<b>JAZZ/CONTEMPORARY</b>	
KENNY G	At Last... The Duets Album
<b>KID AUDIO</b>	
KIDZ BOP KIDS	Kidz Bop 7
<b>NEW AGE</b>	
SECRET GARDEN	Earthsongs
<b>RINGTONES</b>	
50 CENT FEAT. OLIVIA	Candy Shop

**Top of the News**

**7** Frankie J debuts at No. 3 on The Billboard 200, bringing a Latin flair to R&B.

**8** Research shows that piracy, while still rampant, has decreased on P2P servers.

**Music**

**15** Faith Evans' new album, "The First Lady," marks her as the inaugural female R&B artist signed by the new Capitol team.

**15** **The Beat:** Hootie & the Blowfish and Blues Traveler sign new deals with Vanguard.

**16** **Classical Score:** So Percussion readies its sophomore set, which was influenced by Steve Reich's "Drumming."

**16** **In The Spirit:** Michelle Williams of Destiny's Child rereleases her gospel set "Do You Know" as a testament of faith.



15

FAITH EVANS



19

OASIS

**19** **Touring:** Oasis greets U.S. arenas after three years and readies a new album, "Don't Believe the Truth."

**21** **R&B:** Post-Roc-a-Fella Records, life for former CEO Damon Dash is full of multi-faceted business activities.

**23** **Beats & Rhymes:** Cash Money Records CEO/artist Baby spends some time returning to his roots for "Fast Money."

**25** **Latin Notas:** As reggaeton gains mainstream popularity, Latin rock continues to wait for its own mass appeal.

**29** **Beat Box:** Sunshine and a hot new anthem prevailed at the Winter Music Conference and M3 Summit in Miami Beach.

**31** **Country:** The Bellamy Brothers celebrate 30 years with a new album featuring elite fans

like Dolly Parton, Charlie Daniels and Alan Jackson.

**38** **Songwriters & Publishers:** Producer David Friedman preserves Nancy LaMott's legacy by rereleasing her studio albums.

**Marketplace**

**39** Such music documentaries as "Dig!" are making their mark in the home video market.

**40** **The Indies:** Chicago's Flameshovel Records looks to expand business opportunities in the European market.

**41** **Retail Track:** Quick response by UMVD averts a spree of street-date violations on Beck's "Guero."

**42** **Digital Entertainment:** Majors and indies weigh in on the pros and cons of digital-only distribution deals.

**QUOTE OF THE WEEK**

“The violence must be attacked and eradicated.”

THE REV. AL SHARPTON ON DISPUTES BETWEEN HIP-HOP ARTISTS  
Page 12

**Global**

**45** Spanish pop-rock duo Amaral maintains its vitality with its fourth album, "Pajaros en la Cabeza."

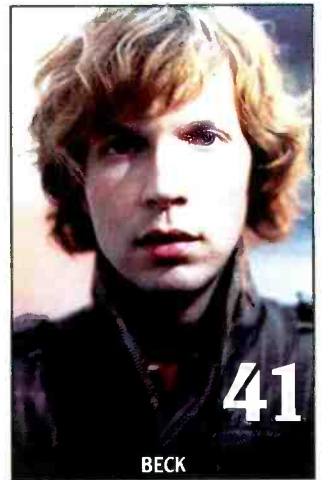
**47** **Global Pulse:** Irish artist Damien Dempsey sees his third set, "Shots," debut at No. 1 on the IRMA chart.

**Programming**

**49** **Tuned In: Radio:** Rob Barnett returns to radio, bringing new ideas to Infinity.

**Features**

- 10 Mileposts
- 20 Boxscore
- 34 Billboard Picks
- 36 The Billboard BackBeat
- 36 Executive Turntable
- 46 Hits of the World
- 50 Classifieds
- 53 Charts
- 53 Chart Beat
- 53 Market Watch
- 66 The Last Word



41

BECK

**ARTIST & COMPANY INDEX**  
(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
Amaral	45	Blockbuster Inc.	7, 51
Audioslave	19, 60	Cantaloupe Records	16
Baby	23	Capitol Records Inc.	15
Beanie Sigel	21	Cash Money Records	23
Beck	41, 60	Clear Channel Communications Inc.	1
Bellamy Brothers	31, 34	Defected Records	29
Blues Traveler	15	Digital Musicworks International Inc.	42
Damien Dempsey	47	Evening Star Productions Ltd.	20
Donnie McClurkin	17, 34	Flameshovel Records	40
Faith Evans	15, 34	Harry Fox Agency Inc.	10
Frankie J	7, 53	Infinity Broadcasting Corp.	49
George Strait	60	Motorola Inc.	8, 42
Gordon Lightfoot	48	MSN Marketplaces	8
Hootie & the Blowfish	15	Palm Pictures	39
Kelly Clarkson	35, 53	Pinnacle Entertainment Group Inc.	19
Mario Winans	21	Sony BMG Music Entertainment	7, 25, 45
Michelle Williams	16	Starbucks Corp.	41
Nancy LaMott	38	Trans World Entertainment Corp.	39, 41
Oasis	19	Vanguard Records	15
So Percussion	16	Verity Records	16, 17
Steve Vai	66	Waffle House Inc.	31
Trace Adkins	31, 53		
Wrights	36		

**EVENTS CALENDAR**



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

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

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

**Billboard Touring Conference & Awards: Roadwork '05**  
Oct. 25-26 at the Roosevelt Hotel, New York  
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MSN's Mike Conte talked up community building at the M3 Summit in Miami



# Upfront

Gary Churgin is leading the Harry Fox Agency into the digital age



TOP OF THE NEWS

## Frankie J Has 'One' Hot R&B Album

BY LEILA COBO

MIAMI—Frankie J's No. 3 debut this week on The Billboard 200 with "The One" has likely left many asking, "Frankie who?"

For even though the pop/R&B collection is Frankie J's third solo album, his is not a career of media hype, reality shows or high-profile collaborations.

Rather, the accomplishment is the result of a well-crafted, long-term artist-development strategy on the part of his label, Columbia, that came together with the perfect song and benefited further from the fact that Frankie J happens to be Latin.

"I think we're going to have a big album. I think we're launching a big star," Columbia chairman Will Botwin told *Billboard* prior to the March 22 release of "The One."

For Eotwin, the signs were clear. The album's first single, "Obsession (No Es Amor)," featuring Baby Bash, has been steadily climbing the charts since it hit radio in January. This week, it's No. 4 on The Billboard Hot 100 and the Pop 100. The track is among the top 10 downloads at iTunes and is Sony BMG's most downloaded ringtone, according to the label.

Frankie J has a strong, though not stellar, sales record. His 2003 album "What's a Man to Do" has sold almost 250,000 copies, according to Nielsen SoundScan, while the Spanish version of that album, "Frankie J" (also released in 2003), sold only 23,000. In contrast, "The One" scanned close to 130,000 copies in its first week.

Of "What's a Man to Do," Botwin says, "The album didn't go all the way. We had a hit single ["Don't Wanna Try"], he established a fan base, and I think it created expectation for what is now his sophomore release."

(Continued on page 51)



FRANKIE J: 'OBSESSION' BY THE FORMER KUMBIA KINGS SINGER IS SONY BMG'S MOST DOWNLOADED RINGTONE

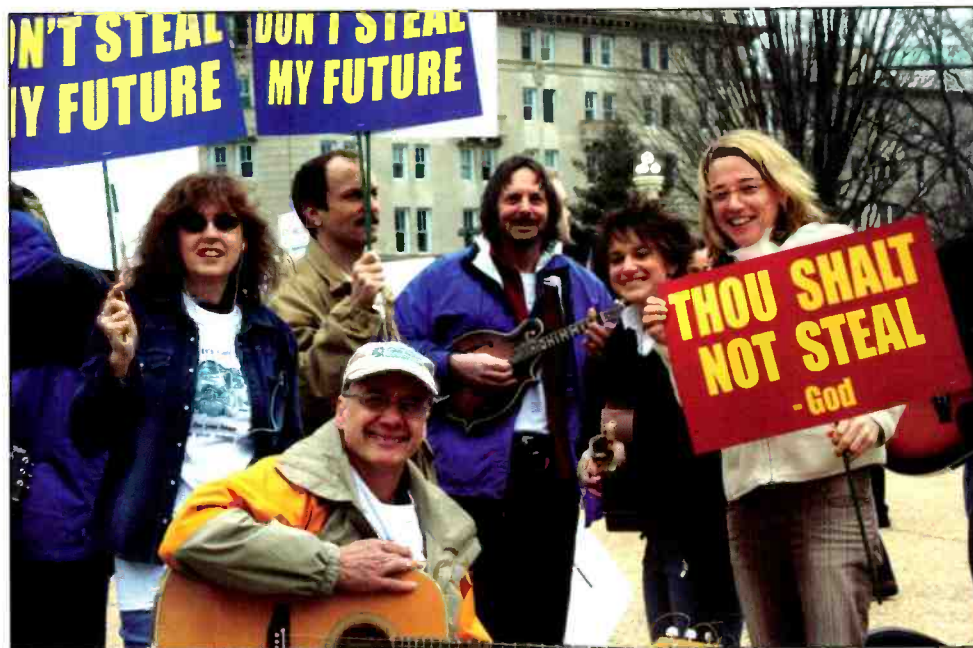


Photo: Susan Butler

Songwriters perform while they rally against file sharing outside the Supreme Court. Back, from left, Janis Carnes, Tim Buppert, Todd Cerney, Chris Faulk, Hunter Davis. Front: Jerry Vandiver.

## Sharing Their Views

### P2P Positions Staked Out In Supreme Court

BY SUSAN BUTLER

WASHINGTON, D.C.—The scene was reminiscent of a rock festival, with people camping out overnight for tickets while artists played guitars and sang nearby. On March 29, however, the artists were protesting and those in line were hoping to snag a seat in the courtroom of the U.S. Supreme Court.

Two 20-something tech developers of peer-to-peer network Morpheus were among the first in line to hear oral arguments in the case of Metro-Goldwyn-Mayer Studios Inc., et al. v. Grokster Ltd., et al. (*Billboard*, April 2).

"We're here to witness history," Ben Wilken

said. "I'm a programmer. This is about the ability to develop technology in a free way, to develop new things without having to watch your back, whether the recording industry or any other copyright holder has the ability to veto what it is that you're doing."

Inside the courtroom, Chief Justice William Rehnquist—suffering from cancer and speaking in a soft, wheezing voice—was among the justices who questioned the attorneys arguing for the entertainment industry parties, the federal government and P2P companies Grokster and StreamCast. As is customary, they tossed out questions challenging the parties' positions.

(Continued on page 52)

## Blockbuster Agrees To Pay For 'No Late Fee' Confusion

BY JILL KIPNIS

LOS ANGELES—Potential consumer confusion over Blockbuster's "no late fees" policy may be alleviated thanks to an agreement the rental chain has hatched with 47 states and the District of Columbia.

The agreement—announced March 29—will see Dallas-based Blockbuster increasing its in-store "no late fees" signage and offering refunds to consumers who were unaware of the new charges

associated with the policy. Additionally, Blockbuster will pay \$630,000 to the states to cover legal costs.

"Our 'no late fees' policy is not changing," Blockbuster spokesman Randy Hargrove says. "The questions that were raised were about communications that supported the launch of the program."

The policy debuted Jan. 1 at Blockbuster's 4,500-plus stores in the United States.

Under the policy's terms, consumers can

(Continued on page 51)



# Miami's New Radicals

Dance Confabs Explore Fresh Ways To Market Music

BY MICHAEL PAOLETTA

MIAMI BEACH—"If everything is falling apart, what do we need to do to rebuild?"

This question from Tommy Boy Records founder and president Tom Silverman kicked off the "State of the Industry Address" panel at the Winter Music Conference.

Though Silverman posed his question toward the end of the dance/electronic music event—held March 22-26 at the Wyndham Miami Beach Resort—it had been a topic of discussion in the preceding days.

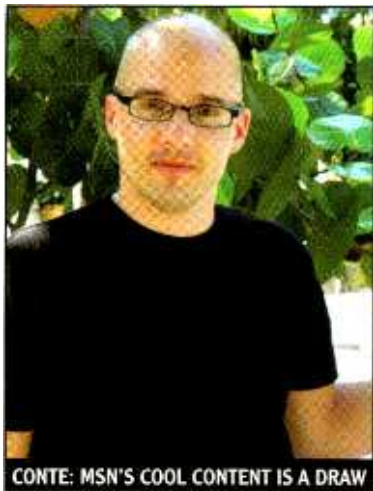
Indeed, finding new ways to make money selling music was on everyone's mind at the WMC (now in its 20th year) and at a rival event, the 2-year-old M3 Summit, which took place March 21-26 at South Beach hotels the Doubletree Surfcomber and the Raleigh.

In his welcoming statement, M3 co-founder David Prince noted that "all the old rules are gone" and "the replacements have yet to be made." He added that the time is now "to push things forward with like-minded people."

For the music industry, this means people in the advertising and gaming industries as well as mobile phone and Internet companies.

The concept of brand marketing (see story, this page)—or "music identity," as many are calling it—was omnipresent in Miami throughout the week.

During a one-on-one interview with



CONTE: MSN'S COOL CONTENT IS A DRAW

journalist Matt Diehl at M3, Jeri Yoshizu, manager of sales promotion for new Toyota Motor Sales U.S.A. brand Scion, noted that "music is the most important factor of the mind-set we are going after—the youth market."

Yoshizu explained that her job is not to worry about car sales but "to work on the emotional hook of the brand." She tossed around such terms as "tastemaker," "lifestyle" and "community," which became catchphrases for the week for many attendees.

In his M3 keynote address, MSN Marketplaces GM Mike Conte noted that music and media are important to people's lifestyles and help build a community.

MSN is "not making money off of

music yet," Conte acknowledged. It is a loss leader for the company, as it is for some big-box retailers, he added. "But cool, exclusive content does bring people into our community."

Building communities and fostering brand loyalty are key strategies for companies like Adidas, Motorola and Armani Exchange, whose logos were ubiquitous on the streets of South Beach and on party invitations.

Motorola showcased Near Field Communications technology at M3. Attendees were able to use an NFC-enabled Motorola mobile phone to read a smart tag embedded in an artist's concert poster.

Motorola manager of global entertainment solutions Rob Gelick explained that the info transmitted could include tour dates, links to Web sites and the ability to purchase

(Continued on page 64)

## Hey DJ, What Brand Is That?

BY MICHAEL PAOLETTA

MIAMI BEACH—For the thousands of dance/electronic music enthusiasts who attended the nearly 500 official and unofficial events surrounding the recent Winter Music Conference and M3 Summit (see story, this page), music was the driving force.

But music—and the artists who create it—was not the only thing being marketed. National brands were in full force, from glossy party invites to sponsored events.

"This one week in Miami offers companies like ours the opportunity to connect with our target audience," Armani Exchange senior director of PR/event marketing Patrick Doddy said. "It's a win-win situation."

Between daily panels, 24-hour parties and special events, the fashion brand made sure its pres-

ence was known. In addition to organizing in-store DJ sessions at its South Beach location, A|X hosted a party with New York nightclub Cielo at Casa Casuarina (aka the Versace House). And to launch "Lush," the fifth volume in its A|X Music series, the retailer sponsored a party on the rooftop of the Hotel with the album's compiler/mixer Roger Sanchez providing the sounds.

Energy drink Red Bull was the beverage of choice for many conference attendees. To complement its presence on the street, the company hunkered down for the week in what it dubbed the Red Bull House, where it hosted parties for British labels like Wall of Sound and Positiva and the forthcoming film "It's All Gone Pete Tong."

Over at the Eden Roc Resort and Spa, Apple Computer, Guitar Center,

(Continued on page 64)

### A LOOK AHEAD

## 50 To Stave Off Beck, Beanie

BY GEOFF MAYFIELD

LOS ANGELES—Although Beck seems primed to enjoy the biggest sales week of his 11-year discography, neither he nor rapper Beanie Sigel are in position to remove 50 Cent's "The Massacre" (Interscope) from the top slot on The Billboard 200.

Based on first-day numbers reported by chains, chart wizards think Beck's new Interscope album "Guero" will open somewhere in the range of 130,000-150,000.

Even if he comes in at the low end of those estimates, this will still mark his best sales week. Beck's best Nielsen SoundScan frame to date is 90,000, from when his last album, "Sea Change," reached stores in 2002.

Should Beck reach the high end of his predicted range, he'll be in a tug of war with Sigel's Roc-a-Fella/Def Jam set "The B. Coming," which pun-

dits say will open at 140,000-150,000.

Neither album from the March 29 slate threatens 50 Cent, who leads this issue's Billboard 200 with 329,000 copies (see Over the Counter, page 53).

Another Def Jam act, 112, might have an opener that replicates its name, as "Pleasure & Pain" seems on course to start in the range of 110,000-115,000.

Will Smith's first album for Interscope, "Lost and Found," and the new Warner Bros. album from comic Larry the Cable Guy, "The Right to Bare Arms," should also open inside the big chart's top 10. Those titles are expected to debut in the area of 75,000, although with release-week TV shots on "Today," BET's "106 & Park," MTV's "TRL" and Nickelodeon's Kids Choice Awards, Smith could shake out a bigger number by week's end.

# P2P Use Is Down, But Piracy Has New Outlets, Study Says

BY ANTONY BRUNO

As the file-sharing community makes its case to the Supreme Court that there is more to peer-to-peer trading than piracy, a new study shows that there is more to piracy than P2P.

According to research from the Pew Internet & American Life Project, usage of P2P file-trading networks has decreased in the past year, but music piracy has remained largely the same.

The survey of about 1,500 Internet users, conducted in January-February of 2004 and repeated in the same months this year, found that the percentage of music downloaders listing P2P as a source of music acquisition has declined from 58% to 41%.

However, the overall practice of swapping music without paying for it remains at the same level: 23% this year compared to 24% in 2004. The report says this is because music swappers are turning to different outlets to conduct their music trading activities.

"Though much public attention has been paid to the file-sharing activity that happens on peer-to-peer networks, it's harder to monitor the type of everyday sharing, or 'privatized' file sharing, that is taking place between informal networks of friends and family," says Mary Madden, a research specialist with the Pew Internet Project, who wrote the report with project director Lee Rainie.

"We've seen the recording industry lawsuits deter some P2P users, and many have migrated to paid services," Madden says. "But the most striking new observation is the incidence of workarounds and alternative ways

people are using to trade files."

These alternative sources, including instant messaging, e-mail and device-to-device transfers, are growing as means of file swapping.

The survey found that 19% of those currently downloading music and video via the Internet also have downloaded files from another's MP3 player, and 28% said they acquire music via e-mail and instant messaging. Only 4% cited blogging as a source of music



DeWOLFE: GIVES ARTISTS THEIR 'SPACE'

ownership, although blogging is increasingly used for music distribution and discovery.

At the same time, Madden warns that the perceived drop in P2P usage may be based on questionable data.

"As reported, P2P usage has declined, but that's a data point we need to put a caveat over, because people are more sensitive about being asked that question due to the lawsuits," she says.

In a positive sign, 34% of survey respondents cited paid music sites as a regular source of music acquisition, up from 17% last year. Those reporting that they no longer use P2P sites

named the music industry's lawsuits as the major motivating factor behind their changed behavior, at 28%, while 15% cited pop-up ads and viruses.

Still, attitudes toward music piracy remain largely unchanged, according to the report. Madden says the migration to alternative music-swapping outlets is driven by the persistent view that trading music is not illegal. Only 18% of the survey respondents felt individuals should be held accountable for using illegal file-swapping services, while 49% said the owners of the services or networks are responsible.

"If people's attitudes haven't changed, they're still going to find ways to get their music, and I think this is where the new alternative sources come into play," Madden says.

Although the technology companies powering these alternative sources are anxiously awaiting the Supreme Court decision in the case of MGM vs. Grokster (see story, page 7), few feel that they will be targeted by the Recording Industry Assn. of America in the same way the P2P sites were.

Blog provider myspace.com, for instance, points out that it is not possible to post MP3 files to blogs, but the service hosts streaming music for fans and artists.

"We do have an area on our site where bands can upload up to four songs onto their artist pages," myspace.com CEO Chris DeWolfe says. "We allow the bands to decide [if] they want to make their songs available for download or streaming only. In our model, the artist is the one who controls how their music is shared."



# Rated The #1 Tasting Vodka In The World.

In 1998, the Beverage Testing Institute of Chicago conducted a blind taste test of more than 40 vodkas. They awarded points based on smoothness, nose, and most importantly, taste. Of all the vodkas, Grey Goose® Vodka emerged victorious, receiving 96 points out of a possible 100.

Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists' concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

Score	Vodka
96	<b>GREY GOOSE® VODKA</b>
94	Canadian Iceberg Vodka
93	Stolichnaya Gold Vodka
92	Staraya Moskva Premium
91	Van Hoo Vodka
91	Stolichnaya Vodka
90	Tanqueray Sterling Vodka
90	Rain 1995 Harvest Vodka
89	Ketel One Vodka
88	Wyborowa Vodka
87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Sky Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Luksusowa Potato Vodka
80	Absolut Vodka

NOTE: THIS REPRESENTS A SAMPLING OF THE 40 VODKAS TESTED  
SOURCE: (BTI) BEVERAGE TESTING INSTITUTE INC.



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## HFA's Long Digital Road

### Agency Modernizes Licensing Tools For A Changing Market

BY BRIAN GARRITY

NEW YORK—Four years into a multi-million-dollar overhaul of its back-end technology platform, the Harry Fox Agency is starting to claim tangible results in its efforts to modernize its operations for the digital age.

Since 2001, HFA—which represents more than 8 million copyrights from 28,000 U.S. publishers—has been plowing money into everything from solutions that enable bulk licensing of downloads, subscriptions and ringtones to new systems that electronically process and track basic information publishers use to do business.

Many of those initiatives, long in the works, have begun to bear fruit in the last year.

The last 12 months have seen the introduction of new tools like eMechanical, an online mechanical licensing system; POLI+, an updated version of the software that publishers use to interact with HFA's database; and harryfox.com, an improved Web site that allows publishers to track licensing reports and royalty statements.

"What we're trying to do is look at the space on a continuous basis and figure out where we bring value either to the publisher and/or to the licensee," HFA president/CEO Gary Churgin says. "We have to be nimble. Because we believe that we are never going to be in a homeostatic state [for licensing]."

Change has not been easy for the HFA, the mechanical licensing and collection arm of the National Music Publishers' Assn. The transformation comes against the backdrop of declining mechanical revenue caused by a four-year drop in recorded music sales.

In the same period, HFA has faced expensive legal and lobbying bills stemming from the NMPA's fight against peer-to-peer piracy, and painful internal cost-cutting efforts that led to the elimination of 11% of its work force at the end of 2003.

HFA has also struggled with its system upgrades. The progress of the last

12 months comes after years of toil with other proposed systems that were scrapped because of ineffectiveness.

Churgin has a favorite analogy for describing the enormity of the task he and his team have faced in modernizing the 75-year-old organization: "It's like we're changing the tires on a car, while it's going 65 mph... and it's raining... and it's dark," he says.

Central to the HFA transformation has been a need for speed. The rise of digital entertainment has placed new demands on HFA to transform itself from an analog-era operation reliant on paper-based processing into an online software-powered business that



CHURGIN: 'WE HAVE TO BE NIMBLE'

can quickly respond to new distribution opportunities on the Internet, cell phones and elsewhere.

In 2004, HFA processed more than 2.3 million license requests, nearly 90% of which were for digital formats like ringtones, downloads, on-demand streams and tethered downloads.

"Give me a request for 200,000 licenses, and I will give you an answer in 10 days of how many I represent and how many I can license. Five years ago, give me 200,000 license requests and that's my entire year with my entire staff, and we won't get to do 50% of it," HFA senior VP of licensing Michael Simon says.

Last year HFA added 185 new download licensees, including Orbison Records, Rykodisc, Sanctuary Records

Group and Sound Source Recording Studios, bringing the number of companies licensing through HFA to more than 200. It also began using its improved digital licensing capabilities to push into emerging businesses.

In December, it announced that it began offering mechanical licensing for Express Live CDs and permanent digital downloads—a new type of license for companies that enable music fans to purchase recordings or downloads of concerts either at the venue or from a Web site after the show.

In the last year HFA also has inked deals with a number of ringtone providers, as well as with background music services like TruSonic and digitally powered jukebox services like Rowe AMI.

For publishers, HFA can now provide more detailed information that allows for better royalty tracking, auditing and collections. Publishers have been clamoring for more robust data from HFA to make sense of emerging businesses and their impact on the CD business.

"They're much more capable than they used to be," says Evan Medow, CEO of Windswept Holdings and a HFA board member. "They're much more responsive, their data is cleaner than it has ever been, and they are much more able to do things than they ever used to be."

Churgin's overhaul has included cultural changes for HFA's 134 employees. One of his key aims has been to maximize the efficiency of the organization by stressing a holistic approach to client services. HFA's client relations team under the direction of senior VP Ed Hunt now acts as a one-stop shop for publishers that can add a song to HFA's system, modify song data, distribute money and issue licenses.

"Through cross-training we have increased our capacity to work without increasing the number of people who work here," Churgin says.

Despite the gains of the last year, HFA faces uphill battles in everything from operating efficiencies to making its digital processing efforts cost-effective.

(Continued on page 51)

## MILEPOSTS

### DEATHS

**Phillip Ballou**, 55, of a stroke, March 19 in New York. Besides performing as a background singer for artists like Luther Vandross, Aretha Franklin and James Taylor, Ballou was a member of the 1970s gospel group Revelation. The act, which opened for the Bee Gees, recorded for a number of labels including RSO, RCA and Handshake Records. He is survived by four siblings, five nieces and three nephews.

**Theresa Brill Wilson**, 45, of cancer, March 20 in New York. Wilson held posts at Elektra, Sony Music, Universal Music Group and Arista from 1981 to 2003 and also managed C+C Music Factory from 1994 to 1997. She worked with such acts as Aerosmith, Bob Dylan, Billy Joel, Mariah Carey and OutKast. A fundraiser to help Wilson's family pay her medical expenses was held March 23 at New York's Irving Plaza. Tax-deductible donations can

be sent to Friends of Theresa, c/o So What Management, 264 W. 91 St., New York, N.Y. 10024.

**Saul Israel Holiff**, 80, of natural causes, March 23 in Nanaimo, British Columbia. Holiff, who managed Johnny Cash for 17 years, was also a concert promoter with offices in Canada, Los Angeles and Nashville. He also managed the careers of Tommy Hunter and the Statler Brothers and was honored as the Canadian music industry's man of the year by RPM magazine in 1970. Holiff is survived by his wife, brother, two sons and a granddaughter.

## NEWSLINE

THE WEEK IN BRIEF

**After a dismal performance in 2004** in which the Lollapalooza tour was cancelled before it ever left the station, the groundbreaking festival brand will re-emerge this year as a one-off two-day event.

Produced by Austin-based Capitol Sports & Entertainment and Charles Attal (producers of the successful Austin City Limits Festival), along with festival owners William Morris Agency and Perry Farrell, Lollapalooza 2005 will be held July 23-24 at Grant Park in Chicago. The full lineup will be announced in three weeks.

In 2003, Lollapalooza grossed \$13.7 million from 25 shows, according to Billboard Boxscore.

RAY WADDELL

**The Handleman Co.** has announced that its decades-long relationship as the sole music supplier to Kmart will change soon. Troy, Mich.-based Kmart informed the rackjobber that another supplier will take over 400 stores.

Handleman, also based in Troy, says it will continue to supply 1,070 Kmart stores, but its annual volume will be reduced by about \$50 million. Billboard.biz estimates that Handleman generates \$200 million annually from Kmart, which means the handoff will leave it with \$150 million from the account.

Kmart has not announced who the other supplier is, but the merchant initiated a 40-store test with Alliance Entertainment Corp. last September. Coral Springs, Fla.-based Alliance was unavailable for comment.

ED CHRISTMAN

**The International Federation of the Phonographic Industry** has appointed intellectual-property policy expert Shira Perlmutter to the newly created position of executive VP of global legal policy. She reports to IFPI chairman/CEO John Kennedy and will oversee the London-based organization's legal policy issues on a worldwide basis.

Until recently, Perlmutter served as VP/associate general counsel for Time Warner in New York. Before joining Time Warner in October 2000, she headed the office of policy and international affairs at the U.S. Copyright Office.

EMMANUEL LEGRAND

**S/R/E Recordings**, INO Records' new active rock label, has signed a deal to distribute and market Ardent Records. Ardent, home to Todd Agnew, Jonah 33 and Skillet, was previously distributed by EMI Christian Music Distribution.

The first release S/R/E will work will be Agnew's next project, due this summer. It will be followed by a Jonah 33 album in the fall and a new Skillet album early next year. S/R/E will partner with Epic for mainstream distribution of Agnew and Jonah 33's titles. Skillet maintains its general-market deal with Lava Records.

DEBORAH EVANS PRICE

**Veteran live-entertainment executive Aldo Giampaolo** has been named GM of Cirque du Soleil's new business unit, Theatre Shows. In his new role he will manage operations and develop commercial activities. Giampaolo comes to Cirque du Soleil from the Gillette Entertainment Group in Montreal, where he became president in 2001. Gillette Entertainment Group was ranked No. 8 among promoters in the world in 2004, according to Billboard Boxscore.

Cirque du Soleil recently announced a partnership with Clear Channel Entertainment to create a series of arena concerts, which will begin next winter and visit 100 North American cities (billboard.biz, Jan. 25).

Giampaolo and his team will manage the partnership. In other news, Universal Music International has struck a European licensing deal with Cirque du Soleil Musique, the performance group's label.

The first releases under the agreement—four albums of music associated with the Cirque's shows—arrive April 11. They are the compilation "Le Best Of," remix album "Tapis Rouge—Solarium" and selections from the "Dralion" and "Saltimbanco" productions. UMI will issue an album of music from the "Zumanity" show at a later date.

RAY WADDELL and LARS BRANDLE

**In advance of his March 30 presentation at Banc of America**, XM Satellite Radio chairman Gary Parsons told a CNBC viewership that his group's objective is to permeate "cell phones, PDAs, MP3 [players] and the like"—especially by means of the new "connect-and-play" chip that links an XM antenna to such consumer products as clock radios and stereo amplifiers. Parsons said the chip "may be the first way that MP3 players and cell phones decide to add XM capability."

During the Banc of America presentation, Parsons said the biggest competitor to satellite radio is "the MP3 hard drive," because it offers listeners an easy way to tailor the music-listening experience.

His long-term vision of XM's role in reaching music consumers is, in part, through "a storage device, if you simply plug it in and every night it refreshes your player" with new music. "We think that's a very compelling proposition to a person that's 40 or 50 or 18."

TONY SANDERS



Not only do we have world-premiere videos from Keane, Black Eyed Peas and the Dave Matthews Band, we've got exclusive performances at [Live@vh1.com](http://Live@vh1.com) from folks like Kelly Clarkson, Jet, Finger Eleven and Hoobastank. Finger Eleven and Hoobastank... **SOUNDS** kinda funky when you say them together. Not like Vanilla and Ice, which just sound smoooooth...speaking of Ice, he's the subject of a brand-new **Remaking**. Maybe when we're done with him, he'll be Strawberry Snow. Wow. Snow. Remember that guy? Well, there's another rapper we **LIKE** better. His name is Eminem, and you can learn everything there is to know about him on **Eminem: The Ultimate Encore**. Now how 'bout another encore... **WE** have **Behind the Music: New Edition**, which is a new edition of Behind the Music, but also about the *band* New Edition, who you can check out on **VH1 Classic** - where questions like "Who's Johnny?" and "Who Can It Be Now?" are answered on a daily basis. Hey, here's a question: What did Green Day **MEAN** by American Idiot anyway? Are they calling me stupid? Well, I have a feeling we're gonna find out, 'cause **Green Day Storytellers - American Idiot: Uncut** covers every song on the album. Wonder what songs Bruce Springsteen will talk about on his Storytellers - maybe he'll explain who, exactly, he's The Boss of, or tell us what really went down in the "glory days." But what about the not-so-glory days? Metallica has had its fair share of those. See what we mean in **Metallica: Some Kind of Monster**. But how about some kind of magic - like John Legend and Mariah Carey on one stage during **Save The MUSIC**. Rob Thomas and Joss Stone'll be there too. That girl's got soul. Almost as much as **VH1 Soul**. But don't worry, you won't have to sell your soul to get into **All Access Spotlight: U2**. Hey, maybe they'll explain that whole "uno, dos, tres, catorce" thing. Actually, maybe if they watched **VH1 Uno** more they'd know how to count in Spanish.

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## 'I Don't Hate The Game, I Question The Players'

Hip-hop beefs are about as old as hip-hop itself. Lately, the tone, intensity and seriousness of these conflicts have created an environment that is entirely too permissive of violence. The role that radio, TV and other media have in creating these conflicts must be examined by the entire music community, because the violence must be attacked and eradicated.

Let me be clear right up front, I am not attempting in any way to infringe upon the rights of what any artist is able to say in their creations. I do not advocate any type of censorship. My fundamental goal is to create an environment where the myriad of companies that benefit from the success of hip-hop feel a true sense of responsibility to the young Americans who love and support the music.

How come record labels do not have social responsibility officers? The short answer is, they do not care. The labels hide behind the expansive protection of the First Amendment without accepting the responsibility of being citizens of this great nation. As we all know, several weeks ago a gun battle ensued after a series of on-air interviews on New York's Hot 97. A verbal fracas between Interscope labelmates 50 Cent and the Game escalated to the point where a member of the Game's entourage ended up being shot.

At the point when artists' imagery created on wax spills into the streets for real, their protections as artists must stop. Record labels that cleverly engender much of the dangerous and sullen imagery for the promotion of these artists have to take responsibility for the ultimate reality shows they have created. Orchestrated makeup sessions and giving checks to charity are simply not enough to make up for the culture of violence and the mind-set that this type of behavior foists on our communities.

Right now, 50 Cent and the Game collectively hold four, FOUR of the top eight songs on the *Billboard* Hot 100 Airplay chart. I am not begrudging these young men their success, but I do wish to call into question a system that possibly rewards behavior that we are working every day to remove from our communities.

I don't hate the game . . . I question the players.

I am especially concerned about the hip-hop recording industry, because they have been here before. Several years ago, what started as a war of words between hip-hop executives on opposite coasts culminated with the untimely and violent deaths of Tupac Shakur and Christopher Wallace. You see, we have seen this movie before: Hip-hop artists engage in verbal jousting, their battles move to wax, wax goes to interviews on radio and TV, then more wax, more beef . . . until some type of violent conclusion occurs.

The collective ego of hip-hop requires—

almost demands—that confrontations escalate, oftentimes to violence.

Tupac and Big, Nas and Jay-Z, Ja Rule and 50, Eminem and the Source, 50 and the hip-hop nation. Beef, conflict, drama . . . more sales.

I am asking the Federal Communications Commission to take an active role in curtailing an environment of violence. I wish to see it enact a 90-day ban on any artist, or known affiliate, who engages in any type of violence in our communities. This ban should include all radio and video airplay. No MTV. No BET. No Clear Channel. No Radio One. No Emmis.



I recently met in Washington, D.C., with the new FCC chairman and two executives. I know the FCC does not regulate satellite radio, magazines or the Internet; I would ask those entities to comply as well.

Furthermore, if there are successive violations, I am requesting that the penalties escalate. I would ask for the formation of a commission of executives in the music, radio and TV business to intelligently deliberate and render opinions on which companies or artists have crossed the line regarding violence.

During the past year, we have seen the vigilance the FCC displayed in protecting the nation's airwaves because of an untimely "wardrobe malfunction." Now, outside of our nation's radio stations we have a situation where "humanity malfunc-

tions" routinely occur.

The incident several weeks ago was not the first; Lil' Kim is facing real jail time for being present at a similar gun battle that took place in 2001. There was a confrontation at a radio station in Detroit. Countless other conflicts have developed as a result of on-air braggadocio and challenges.

I am not trying to stop the verbal jousting and banter that is endemic in hip-hop, but I will use all of my resources to ask the industry to stand with me and partner with the National Action Network to demand a cessation of all forms of violent interactions.

I will not stop with the FCC; I will aggressively seek to gain stock positions in the companies that are the stakeholders in all of this game of violence for profit. Many record companies are privately held or listed on foreign exchanges. But many of our nation's radio and video outlets are publicly listed companies. I will also seek to engage companies like Reebok that enjoy a successful marketing relationship with hip-hop artists.

To be clear, my goal is not to keep these artists from enjoying the fruits of their artistry. My goal is to demand that all who profit from their artistry take responsibility for a zero-tolerance policy toward violence. I will not stop.

I love hip-hop. I am often conflicted by its message and imagery, but I love its spirit. I do not concur with its wanton misogyny or nihilism, but I love its ability to tell stories.

The energy and creativity of hip-hop are reminiscent of what I have come to love about the fight for civil rights. Hip-hop is urgent, demanding and oftentimes tells a story we all do not want to hear.

But like hip-hop, I too have a story to tell. Violence must stop now . . . I thought I told you that I won't stop.

*The Rev. Al Sharpton is president of the National Action Network.*

## Letters

### A WMG History Lesson

I read with interest the story in the March 21 issue of *Billboard* about the Warner Music Group, and was astounded at the executive omissions in the accompanying timeline. How could you not mention these legends: Joel Friedman, founder of WEA Inc. in 1971-1977; Joe Smith, who was president at Warner Bros./Reprise and then chairman of Elektra/Asylum Records until 1983; David Geffen, founder of Asylum, who helmed Elektra/Asylum in 1974 and then

started Geffen Records, naming Ed Rosenblatt as president; and Henry Droz, chairman at WEA Inc. from 1977 to 1993, who was succeeded by Dave Mount.

You guys missed a plethora of personality and a passel of profit in not giving these historical professionals a nod. They were all major players who helped build a great music group! Shame on you.

Jerry F. Sharell  
President/CEO  
Society of Singers Inc.

# Billboard

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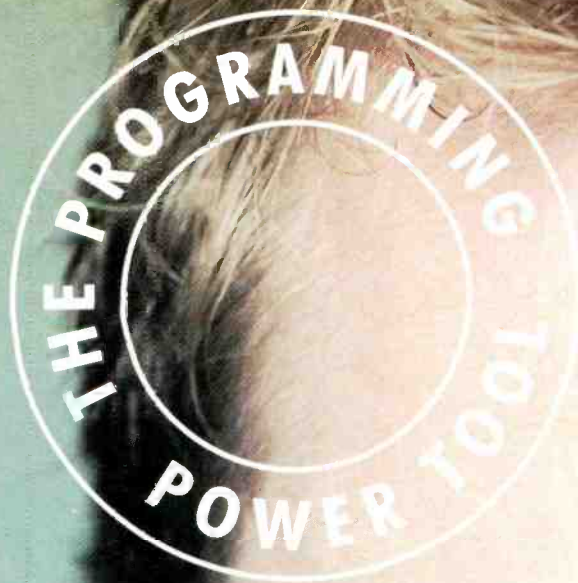
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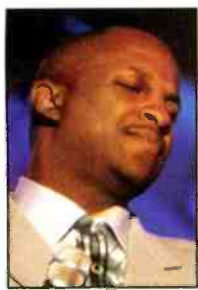
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# Music



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## Blues Traveler, Hootie Return

A pair of platinum-selling veteran acts that have been silent for awhile are returning to the scene.

Hootie & the Blowfish and Blues Traveler have signed new deals with Vanguard Records.

Hootie was last heard from with a best-of set last spring that ended its contract with Atlantic. Blues Traveler's most recent release was "Truth Be Told" in 2003.

Both bands are managed by Doc McGhee's McGhee Management, which oversees four acts—including Universal Records vet Bob Schneider and new rock band Shurman—signed to the Santa Monica, Calif.-based company.

Group, the independent that includes Vanguard and Sugar Hill Records.

The first of McGhee's acts to work with Vanguard was Schneider, whose album "I'm Good Now" came out last year via his Shockarama imprint. McGhee was so pleased with Vanguard that the other deals followed. But Welk stresses there is no overall pact in place and McGhee is not a partner in the deals other than as a manager. "Doc was very sensitive to that," Welk says. "Each act had its own lawyer."

However, having the four acts whose musical styles are compatible at the same company certainly has its advantages, especially when they tour together. Shurman and Blues Traveler

have been a package, and Shurman and Schneider are out together now.

"You can get more money from the label when you go out on the road," McGhee says, "in terms of marketing, promotion and co-op advertising."

Given the smaller, but still fervent sales base for Hootie and Blues

Traveler, McGhee believes sales of between 300,000-500,000 are possible. For an act like Shurman, which sells around 200 CDs per night at its shows, McGhee is hoping for around 250,000.

Welk says radio plays into the mix, although he adds, "We can make our nut without radio play. But it is a big part of Hootie's next record. It's hard, but if Hootie has the right song, I think we'll get our fair shake. **Darius [Rucker]**

(Continued on page 18)

## The Beat

By Melinda Newman  
mnewman@billboard.com



Blues Traveler and Shurman are signed directly to Vanguard. Hootie and Schneider have their own imprints that will utilize Vanguard's label and distribution services for a recoupable fee.

"We're generally not interested in taking on artists' own labels, but these are very specific acts that we can focus in on, that have a history and we can nurture," says Kevin Welk, president/GM of the Welk

## Evans Puts Herself 'First'

BY GAIL MITCHELL

LOS ANGELES—At one point, Faith Evans' weekly routine in Atlanta consisted of "driving to Target, picking up the kids from school and working out." That is no longer the case.

Now based here, Evans is in the midst of a seven-city promotional tour for her new album, "The First Lady." Though the April 5 release is her fourth album, it signifies several firsts: Not only is it her first album in four years and her first Capitol set after seven years with Bad Boy, but she is the first female R&B artist signed by the current Capitol regime.

Evans and label executives are determined to help her achieve another first—worldwide appeal. Despite such successes as her platinum-selling 1995 debut "Faith" and several hit R&B singles—including the 1997 No. 1 R&B/pop Puff Daddy tribute to her late husband the Notorious B.I.G. ("I'll Be Missing You")—that is the one brass ring that has eluded Evans' grasp.

"Faith Evans has never had the chance to become [successful] worldwide," says Andrew Shack, executive VP of urban music at Capitol. "Our vision is to acquire that audience. As a company, we saw Faith as one of the few true divas in the industry."

Shack signed Evans to the label. Capitol's other

(Continued on page 18)



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# Ensemble Keeps 'Drumming' Up Interest

The brilliant young ensemble **So Percussion**—**Douglas Perkins, Adam Sliwinski, Jason Treuting** and **Lawson White**—established itself as an important voice in new music a year ago with the release of its first, self-titled disc for **Cantaloupe Records**. The record featured two recent works by **David Lang**, "The So-Called Laws of Nature" (written for the group) and "Evan Ziporyn (Melody Competition)."

The group's commitment to brand-new works is so strong, in fact, that it received the Chamber Music America/ASCAP Award for Adventurous Programming.

For its sophomore release, however, the New York-based ensemble

turned to **Steve Reich's** groundbreaking 1971 piece "Drumming," which was inspired by the drumming traditions of Ghana.

Since "Drumming" calls for nine percussionists, So's approach varies between live performances—for which it brings in a number of colleagues—and recording, in which each player dubbed parts.

Spinning a single rhythmic figure into an epic experience, "Drumming" was absolutely revolutionary when it premiered. It is still regarded as a major piece, not just within the modern percussion canon, but as a touchstone for 20th-century classical music.

Why "Drumming" now for So Percussion, especially considering that

Reich himself has made two recordings of it with his own ensemble?

"Our main focus is new music, and specifically music being written for us," Treuting says. "But Steve Reich's piece 'Drumming' is such a big dog; a lot of what we do today was either inspired by or [part of] a continuing dialogue with 'Drumming.'"

The result is a mesmerizing, buoyant performance that highlights the group's first-rate technical dexterity and deep understanding of Reich's music. Indeed, the So musicians say that "Drumming" has been a cornerstone for their ensemble. "We've been playing 'Drumming' since we began together as graduate students at Yale," Perkins says. "It was on the first concert we ever played. So we have very specific ideas about how we want to play it."

Sliwinski adds, "'Drumming' is absolutely at the core of our collective conception of what this group is." He notes that the cultural context of the piece and the

ensuing conversation about it differ dramatically from when Reich wrote it.

"Teenagers and people in their 20s or 30s relate to 'Drumming' in a very different way than people who

**NEW & NOTEWORTHY:** The next volume of cross-cultural explorations from **Yo-Yo Ma & the Silk Road Ensemble**, "Silk Road Journeys: Beyond the Horizon" (**Sony Classical**, April 5).

From the **Milken Archive of American Jewish Music**, four Judaically inspired works by composer **Lukas Foss** (including the world premiere of his cantata "Song of Anguish"), in time for the 60th anniversary of the Allied liberation of the World War II concentration camps (**Naxos**, April 12).

"Renaissance: Music for Inner Peace," featuring established vocal ensemble **the Sixteen**, conducted by **Harry Christophers**, in its first recording for **Universal Classics** (**Decca**, April 12).

Composer **Nigel Hess's** score for the **Judi Dench/Maggie Smith** movie "Ladies in Lavender," featuring chart-topping violinist **Joshua Bell** (**Sony Classical**, April 26).

The world premiere of **Miklos Rozsa's** Three Choral Suites (based on Rozsa's iconic scores to the films "Ben Hur," "Quo Vadis" and "King of Kings") in a performance featuring the **Mormon Tabernacle Choir** and the **Cincinnati Pops Orchestra**, conducted by **Erich Kunzel** (**Telarc**, April 26).

## Classical Score

By Anastasia Tsioulcas  
atsioulcas@billboard.com



SO PERCUSSION: STEVE REICH'S 'DRUMMING' WAS ON ITS FIRST CONCERT PROGRAM

# Williams Wants Gospel Fans To Get To 'Know' Her

Sometimes a good album isn't fully appreciated upon its initial release, and it's not unusual for the project to be revived and reissued. Such is the case with **Michelle Williams's** sophomore gospel album, "Do You Know."

Originally issued on **Music World/Columbia Records**, the set has been rereleased by **Music World/Sanctuary Urban Records Group**. "They are the best thing for me," Williams says of the new label. "They are smaller and more intimate... They just wanted to give it that second push."

Williams is one-third of R&B trio **Destiny's Child**. And while the other members have taken different solo paths, Williams says she always wanted to record gospel music.

She admits that when she embarked on a solo career with the 2002 release "Heart to Yours," people "probably thought I was going to do an R&B record. The crazy thing, though, is I love all types of music. I grew up on gospel. I sang in the church choir. I even directed the choir. I was involved in a big community choir in [the] city where I'm from. That was my passion." The album debuted at No. 1 on the **Billboard** Top Gospel Albums chart in 2002.

Williams cites **Vanessa Bell Armstrong**,

**CeCe Winans, Tramaine Hawkins** and **Yolanda Adams** among her influences and says, "**Marvin Winans** is undoubtedly my favorite male singer of all time."

On the new version of "Do You Know," Williams worked with another of her musical heroes, **Percy Sledge**, who produced two new tracks for the album, "Amazing Love" and "Good to Be Here."

"He was always on my wish list and was a joy to work with," says Williams, who co-wrote six of the album's 14 tracks. "I just love his arrangements."

Williams is hoping the Christian retail market will be more receptive to her music this time around. "Some of

my favorite Christian bookstores would not carry my record because of my association with **Destiny's Child**," she says.

"The crazy thing is when I first came out, even with my second album, I was just wearing myself out trying to prove to the world that I really love God," she continues. "I've proven to the world that I really am saved and God speaks to me, but why do I have to continue to? I understand people's position, but come on. Two albums later, and I rerelease it, and they don't think I'm committed to this?"

She could have gone in another musical direction with her solo career but says, "I chose to stick with what guided me to where I am, and that's gospel music... People think that I'm trying to invade and infiltrate the gospel music [community]. I know it's about protecting the integrity of gospel music, but I have integrity."

**Mathew Knowles**, president/CEO of

**Music World/SURG**, has been frustrated by the lack of support from some gospel-community gatekeepers. "Some of the Christian bookstores did carry it, and we were grateful that

phone calls to do a Christian cartoon that I'm really excited about, so hopefully that goes through. And hopefully more Broadway and film opportunities will come my way," says Williams, who has starred on Broadway in "Aida."

When asked if **Destiny's Child** might ever do a gospel album, Williams responds, "A lot of people have asked us that. That's my prayer."

**NEWS NOTES:** **Cheryl Moore** has joined New York-based **Verity Records** as director of gospel marketing. Moore, who previously handled gospel marketing for **Provident Music Group**, will be based in Nashville and will focus on the **Christian Booksellers Assn.** market.

**CeCe Winans** is back on the road for the next leg of her Throne Room church tour. This trek kicked off April 1 and includes stops in Atlanta, Chicago, Nashville and Detroit before wrapping June 12 in Dayton, Ohio.

**Michelle S. Duffie** has exited **Light Records** to assume the VP/GM slot at Winans' **Pure Springs Records**. Duffie will continue to manage artists under her management and marketing company, **D3 Entertainment**. The roster includes Dr. **Juanita Bynum** and rap group **Gospel Gangstaz**.

## In The Spirit

By Deborah Evans Price  
dprice@billboard.com



WILLIAMS: GREW UP ON GOSPEL

they were behind it," he says. But others were not so supportive.

"It came back to me [that] they couldn't put a record in the stores of an artist who is in a group who sings 'Bootylicious,'" Knowles says. "My comment was they haven't taken the time to listen to the record."

Williams' schedule is packed with **Destiny's Child** commitments, but she plans to perform solo dates promoting her gospel efforts and has started writing for her next gospel CD. She is also checking out other opportunities. "I've gotten a few





McCLURKIN: THE PASTOR PLANS ON LEAVING THE MUSIC INDUSTRY ONCE HIS COMMITMENT TO VERITY IS FULFILLED

# Just Hymn Time

*McClurkin's Live Set Focuses On Church Songs*

BY DEBORAH EVANS PRICE

NASHVILLE—For pastor Donnie McClurkin the goal in recording his new two-CD set was clear: “To let people know where we came from and the songs we used to sing, make it more church.”

On “Psalms, Hymns & Spiritual Songs,” due April 5 on Verity Records, McClurkin succeeds with an exuberant live set recorded at the Rock Church in Virginia Beach, Va. “We had 5,600 people in there and 300 people that couldn’t get in,” McClurkin recalls of the June 2004 event. “It was a wonderful, wonderful time.”

McClurkin wanted this record to be less slick than past efforts and to reintroduce some classic songs. “I took a lot of the songs that we sang in church that no one has sung in a long time and just brought them up to the foreground. If I could present them, then the world would be turned on to them again and I could at least have contributed something before I leave.”

Leave? Yes, McClurkin says he has one more album due for Verity, and then he plans to turn his attention full time to his church and other ministry efforts. “I’m on my way out,” he says matter-of-factly.

But McClurkin will be front and center until that day comes. The new CD is one of many forthcoming projects. He is filming a movie in Atlanta, “The Gospel,” and has another in the works, “Hopeville,” that co-stars Kirk Franklin. His biography, “From Darkness to Light: The Donnie McClurkin Story,” was released last fall on DVD. A new DVD, taped during the recording of his new album, will street May 24. He is also under contract with Zomba-owned GospoCentric to record as part of the McClurkin Family Project, which includes his four sisters.

## HIGH EXPECTATIONS

Retailers predict “Psalms, Hymns & Spiritual Songs” will be one of the biggest gospel CDs this year. Looking at

McClurkin’s track record, it’s no wonder expectations are high. His 1997 self-titled release on Warner Alliance was certified gold; “Live in London,” issued on Verity in 2000, spent 37 weeks at No. 1 on the *Billboard* Top Gospel Albums chart, selling 1.3 million copies, according to Nielsen SoundScan. Its successor, “Donnie McClurkin . . . Again,” topped that chart for 10 weeks in 2003.

“This is really the first major gospel release of the year,” says Jim Stella, Christian and urban music buyer for Trans World. “There has been a buzz about this for quite a while. He’s one of the few elite guys in that genre that we don’t treat as a regular artist. He’s always a big-scanning first-week artist.”

Verity Records senior VP/GM Jazzy Jordan says the label “is shipping gold. We are in all the major circulars—Target, Wal-Mart. Anyone who has a circular, we are involved with.”

The album features guest appearances by Dottie Peoples, Richard Smallwood, Joann Rosario and Franklin. Verity is servicing “Ooh Child,” a duet with Franklin, to gospel and adult R&B radio. “We’ve already tested it at a few radio stations, and people really like the song, so we’ll go full blast,” Jordan says. “We are also going to give it out at the Urban Network Music Convention.”

McClurkin says he wanted to record the song because of its positive message. “‘Ooh Child’ is a song of encouragement,” he says. “With all that’s been going on with the war and then you turn on the TV and you are in America and people are going crazy, chopping people up, killing them, there’s a sense of fear and there’s a sense of terror. This is a soothing song, like a lullaby, letting people know it’s going to get easier.”

Despite—or perhaps because of—such turbulent times, McClurkin feels his ministry needs his full-time attention. Besides, he believes the gospel music industry is in good hands with Franklin, CeCe Winans, Yolanda Adams and

*(Continued on page 18)*

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# Music

## Evans

Continued from page 15

female R&B signing is LeToya, an original member of Destiny's Child. During the last three years, the label's R&B/hip-hop roster has grown to include Snoop Dogg, Westside Connection, Van Hunt and Chingy.

"I don't mean to downplay my past success," Evans says. "I've been a part of some strong records; I know I have a fan base. But just like with basketball, you want to win more [championship] rings.

"My last album [2001's "Faithfully"] had the potential to do much better commercially, but it didn't. I can't cry over that. I've just got to make another hot album that's just as worthy."

### DISMISSING DETRACTORS

Evans' forthrightness burns brightly throughout "The First Lady." It is a candidness borne of significant ups and downs. The latter includes the 1997 murder of B.I.G., the 2004 arrest of Evans and her husband/manager Todd Russaw for drug possession and her exit from Bad Boy (she was the first female artist signed to the label in 1994).

Then there is her svelte figure, which sparked rumors that her slimness was due to something other than exercise.

"There are always going to be detractors," Evans says with a laugh. "But I worked hard for three years in the gym to achieve this physique. I actually lost weight with my last record, so it would be totally crazy for someone to say my being in trouble is related to how I look."

That stop-the-detractors-in-their-tracks sentiment is the cornerstone of the retro-leaning lead single "Again." On it, Evans addresses last year's drama: "And the media tried to say/I had a habit I couldn't manage/And I'm throwing my life away/But everything ain't what

it seems/Just because it's on TV."

"Her album is such a testimony for women," says Tammie Holt, Evans' product manager at Capitol. "Often, we want to hide and be shameful [when we've been through something]. However, Faith's album says you can get through whatever and come out still standing."

Evans adds, "I definitely have a more forthright approach. Not in terms of just the speculation but honest in terms of feelings. The songs certainly reflect my life, even if I experienced something as a teenager. It's not all just based on the here and now."

Singer/songwriter/producer Mario Winans teams with Evans on the romantic ballad "Ever Wonder." He says earlier albums just hinted at Evans' potential. "With 'First Lady,' people are getting the whole picture. She was allowed to be herself without doing what the label and industry think she should do."

In fact, it was several songs that Evans and Russaw (who executive-produced "The First Lady" with Shack) had already recorded in their Atlanta basement studio that helped seal the Capitol deal. Among them is the soulfully raw "Mesmerized," which calls to mind James Brown's earthy former sidekick, the late Lyn Collins.

Evans, whose Faith Evans Publishing goes through BMI, co-wrote the majority of the songs and also co-produced some tracks. Besides Winans and Russaw, Evans collaborated with the Neptunes, Chucky Thompson, Bryan-Michael Cox, Carvin Haggins and Ivan Barias, and Jermaine Dupri.

Of Dupri and the Neptunes, Evans notes, "They've been a part of No. 1 singles consistently and with artists not just limited to my genre. And I'm trying to reach those other platforms."

To attain that goal, Evans and Capitol kicked off her major-market promotional jaunt March 15 in Los Angeles. Covers of Vibe and Essence have been secured, complemented by life-

style street campaigns, heavy online visibility (vh1.com, AOL Music Sessions and a planned bet.com contest) and the Chris Robinson-directed "Again" video.

Further underscoring those efforts is a pending cosmetic branding venture and an upcoming trek to Europe. "The First Lady" also generated early buzz thanks to the track "Hope" (featuring Twista), which appeared on the "Coach Carter" soundtrack.

Ten years after her first album, Evans says she initially was intimidated by the title of "The First Lady." But the feeling didn't last long. "This is where I'm at," Evans declares. "I'm proud of what I've accomplished personally and of my music. I'm just challenging myself to be the best I can."

Additional reporting by Raegan Johnson in New York.

## McClurkin

Continued from page 17

Fred Hammond.

"I'm done, and I have to pastor the church that I'm pastoring, and that's my focus now," he says of the Perfecting Faith Church in Freeport, N.Y., that he founded four years ago. "God's allowed me to use my notoriety so far as a platform, but now I have to learn how to expand it from here. I'm in good company—Bishop T.D. Jakes and Bishop Eddie Long, they are teaching me very well."

McClurkin says he will never completely abandon music, as he will continue to sing at his church. "I'm retiring from the commerciality of it, but I'll still be at church singing up a storm and recording my church choir's albums."

## The Beat

Continued from page 15

is a great singer. With Blues Traveler, with the right song and climate out there, there's definitely radio [hope]."

While various forms of adult contemporary radio will be targeted, the key to album sales, McGhee believes, will be touring and product tie-ins. Hootie has deals with Bass Pro and NASCAR (the band will be in the Bass Pro car at the Rock & Roll 400 and will perform at the September race). Blues Traveler's music is used to push Toshiba's portable player.

Shurman's album comes out April 12. Blues Traveler and Hootie are tentatively slated for August/September.

**MOVING VAN:** Another veteran performer, Van Morrison, has signed with Geffen Records for the May 17 U.S. release of "Magic Time." The album includes 10 new songs and

three jazz covers. Geffen picked up the record in association with fellow Universal Music Group label Polydor.

As Polydor U.K. managing director David Joseph was working on signing Morrison, Geffen president Jordan Schur says Joseph called him to stress how strongly Morrison felt that a U.S. division of UMG needed to care about his career if he were going to sign with the company.

"I sent Van and his manager a long e-mail talking about how much I respect his artistry and what kind of job Geffen could do," Schur says.

In fact, Schur believes the album is so strong he enthusiastically answers "Hell, yeah!" when asked if he believes the press-shy Morrison can return to the radio.

Morrison's last set, 2003's "What's Wrong With This Picture?," came out on Blue Note/EMI.

**VETERAN VERVE:** Sticking with our vets theme, Sting played a surprise show March 28 at the Roxy in Los Angeles to prep for a college tour,

which started April 1 (*Billboard*, Jan. 5). The outing has Sting leading a four-piece that features his longtime guitarist Dominic Miller, guitarist Shane Fontayne and drummer Josh Freese from A Perfect Circle.

We've seen Sting many times and, although the musicianship is always great, we felt the last few times he was a little stale. But the stripped-down setting with these energetic players has clearly reinvigorated him. Chestnuts like "Demolition Man," "When the World Is Running Down" and "Synchronicity II" sparkled like shiny new coins.

The tour, which ends May 13, marks the first time Sting has played colleges since his Police days.

**AND ONE MORE:** The dB's, the seminal purveyors of jangly Southern power pop in the early '80s, have recorded their first album in more than 20 years and are shopping for a deal. Original members Peter Holsapple, Chris Stamey, Will Rigby and Gene Holder are represented by attorney Josh Grier.



# Despite Hiatus, Oasis Remains Top Draw

BY JILL KIPNIS

Oasis' upcoming U.S. tour has been years in the making—literally.

Missing in action from the U.S. touring scene since 2002, the U.K. act is back with a two-pronged trek.

This June, Oasis will play five East Coast and Midwest venues. Then, the group will return in September with a likely 20-date slate running through mid-October. Jet will open on both segments, and up-and-coming act Kasabian will join the second leg.

Oasis' U.S. hiatus has in no way hindered sales for the upcoming dates.

The June 22 stop at New York's Madison Square Garden sold out in an hour, says John Dittmar, the band's booking agent at Pinnacle Entertainment. The other on-sales are sold out or nearly sold out.

"The thing with Oasis is there is always a certain mystique and a high level of anticipation about every tour that they do," Dittmar says. "They create that kind of excitement. The fact that they haven't played in some of these markets in over five years also makes this a special event."

Dittmar says Oasis' U.S. absence is the result of focusing on other territories and recording new album "Don't Believe the Truth" (May 31, Epic Records).

Venues and promoters say Oasis' timing couldn't be better because concertgoers are clamoring for some back-to-basics rock'n'roll.

## FITTING IT IN

Bringing Oasis to the States has been a challenge since the band broke worldwide in the mid-1990s, Dittmar says.

"I'm usually sandwiched in between different legs of a world tour," he notes. "I get the table scraps over here. We'll be going everywhere this year including Japan, Australia and Europe. They're also hoping to hit South America and Mexico. Our U.S. dates are fairly limited."

Indeed, Oasis—which includes lead singer Liam Gallagher, vocalist/guitarist Noel Gallagher, guitarist Gem Archer and bassist Andy Bell—have typically played a few dates at a time when they are in the United States. The act is managed by Ignition Management's Marcus Russel in the United Kingdom.

In 2002, the act sold out nine shows in America, grossing more than \$1 million and attracting more than 41,000 attendees. The band toured with the Black Crowes stateside in 2001, grossing almost \$4 million with attendance of more than 115,000 for 15 shows.



OASIS: ABSENT FROM THE U.S. TOURING SCENE SINCE 2002

And, in 2000, Oasis grossed \$1.6 million from 14 shows, with attendance of more than 60,000. All tallies are according to Billboard Boxscore.

## TOURING STRATEGY

The two-pronged approach is a result of international dates set for summer, Dittmar says.

"As far as the markets that we have picked [for both legs] it's your... major markets," he says. "We don't fool around with Omaha."

The tour will hit cities including Detroit, Boston, Philadelphia, Houston and Los Angeles. Venues range in capacity from 8,000 to 14,000 seats.

Additional fall dates will be announced this month.

Steve Sonnier, booking director for the UIC Pavilion in Chicago—host of Oasis' June 20 date—says 7,500 of his

venue's 8,000 seats sold out within four or five days.

"The rest were single or obstructed views, and those tickets are now sold out too," Sonnier says. "Oasis are real rock'n'roll stars. They've just got it. From a building operator's and promoter's standpoint, it's also a no-brainer with just three trucks. It's also a really reasonable ticket at about \$37.50."

Dittmar says most tickets are in the \$30-\$40 range.

"We didn't want to leave money on the table, but at the same time, we have to be very sensible," he explains. "I did a market-by-market study. We tried to competitively price with acts on our level, like Green Day. We tried to be in the mid to high level, but not the stratosphere level like the Eagles or U2."

Promoters for the tour say that radio stations were clamoring to support

Oasis, and that the inclusion of Jet in the lineup has been a boon.

Andy Cirzan, VP of concerts for Jam Productions in Chicago, says, "Every major rock station in Chicago wanted a piece of it, even some who don't play Oasis. They all did promotions and really got behind it. I wish we could have a second show to sell out here."

Similarly, Emmanuel Patterson, senior talent buyer for HOB Concerts Canada, notes that for the act's June 18 show at Molson Amphitheatre in Toronto, which precedes the U.S. dates, the city's rock station CFNY embraced promoting it.

"They really created a groundswell," he says. "They played Oasis' catalog and gave away tickets. We didn't have to make anybody talk about the show. There was so much enthusiasm."

Cirzan and Patterson note that it isn't just pent-up demand for Oasis that led to top sales. (The Toronto show sold out 16,000 seats in an hour, according to Patterson.)

"Packaging them with Jet is an amazingly brilliant concept," Cirzan says. "These are both acts that eat, drink and sleep rock'n'roll. They both can say, 'This is our sound. We rock. Give me a bottle of whiskey and I'll blow you away with our rock song.' This is a one plus one equals four."

# Audioslave Builds A Buzz Play With Brief Tour

BY RAY WADDELL

Audioslave is about to pull off a major buzz play.

A growing trend among rock bands is to set up a new release and/or a major tour by under-playing markets in limited tours of small venues.

Audioslave, Weezer and System of a Down are among the latest bands to use such a strategy.

"This sort of under-play is absolutely a smart thing to do," says Andy Cirzan, VP of concerts at Chicago-based promoter Jam Productions.

"It's a way to tell America, 'We're back and ready to climb in the ring again.' Rather than be presumptuous and say, 'Here's our

tour,' you play some club dates and kick up some dust."

Audioslave kicked up some major dust by quickly selling out initial dates for a five-week North American small venue tour that begins April 14 in Las Vegas at the Joint (billboard.com, March 21).

Strong radio promotion and old-school on-sales helped build the buzz on Audioslave. All early on-sales went clean quickly, says the Firm's JoAnn Burnside, who specializes in touring for the management company. "We did a similar tour before their first album, but these dates seemed to blow out a lot faster."

Burnside says Audioslave, a quartet comprising former Soundgarden frontman Chris Cornell and former Rage Against the Machine members

Tom Morello, Brad Wilk and Tim Commerford, is less of an unknown this time around.

"Before, people were curious about Audioslave, but they hadn't been introduced to the new music," Burnside says. "Now they have a track record."

First single "Be Yourself" debuted at No. 24 on both the *Billboard* Mainstream and Modern Rock Tracks charts, and it is No. 1 on both lists this issue.

In anticipation of the May 3 Interscope release "Out of Exile," the band's handlers wanted fans in line instead of online for tickets to the setup tour.

"We had heard the music, so we knew what to expect," Burnside says. "We knew when people got in front of the new music, they would be excited about it."

Burnside acknowledges that "a lot of bands are doing these type tours on new albums, but we wanted to do something different," she says. "We talked with the promoters and the radio stations about having fun with the on-sales by offering the really hardcore fans a chance to go to these shows, get good seats and forgo some of the service charges. We wanted to bring back some of the old-school camaraderie of rock concerts, where you

would meet people in line and talk about the band."

## RADIO PLAYERS

Burnside says radio "stepped up to the plate" in many markets. "In some cities we went on sale only at the venue, so the first people to come and stand in line could have a shot at the best seats," she says. "In some [markets] the radio station would offer a presale remote at a record store. It was all designed to get people talking about the band."

Rock fans were ready. In Philadelphia, tickets for Audioslave's April 29 show at the 2,250-capacity Electric Factory were available only at the venue and ticketing outlets.

WYSP broadcast live from the venue on-sale, and WMMR was also involved in the event. "There's something tribal that happens at concerts, and it's great when you see it happen in line for a show," says Jim Sutcliffe, director of marketing for Electric Factory Concerts. "People were getting to know each other in line, talking about the show and doing what rock'n'roll people do."

The Philadelphia show sold out in nine minutes, Sutcliffe says. "This bodes very well for this band in this market."

In Chicago, two radio stations—WKQZ (Q101) and WZZN (the

Zone)—were brought in to push an April 22 show at the 4,500-capacity Aragon Ballroom.

"We're lucky that in Chicago we have both a harder-edge alternative station and the heavier alternative station," Jam's Cirzan says. "That's the best of both worlds for a band like Audioslave, which sort of straddles that fence. Tickets literally blew out."

Cirzan says the Aragon is a large venue compared with other buzz play shows in Chicago. "When bands do an under-play in Chicago to set up a 'real play' or an album, they normally wouldn't play a venue as big as the Aragon," he explains.

"In the past, the biggest venue a band would play in this type of situation here would be the Riviera at 2,500 capacity, or even the Metro or Park West, in the 1,000-seat range," Cirzan continues. "Audioslave went for a more aggressive show. And the fact that they sold out quickly makes a statement and bodes well for a future arena play in this market."

That appears to be the plan for Audioslave. The band will launch a six-week European tour in support of the new record May 29 at Lisbon's Super Rock Festival.

"Then we're planning to come back and do a larger venue tour in the U.S.," Burnside says. "We haven't nailed down all the details yet."



AUDIOSLAVE: KEEPING IT SMALL SO THE NEXT TOUR CAN BE REALLY BIG



## Zelisko Named To Arizona Hall Of Fame

Danny Zelisko, founder and president of **Evening Star Productions**, will be inducted into the Arizona Music and Entertainment Hall of Fame April 17 at the Dodge Theatre in Phoenix.

Other inductees include **Glen Campbell, Jessi Colter, Waylon Jennings, DJ William Edward Compton, jazz pianist Charles Lewis and Marty Robbins.**

A native of Chicago, Zelisko's first concert promotion in Arizona was **John**

**McLaughlin & the Mahavishnu Orchestra** in 1974 in Tucson. An initial attempt to have **Journey** open the show failed, teaching Zelisko an early lesson. "I learned you can't just put on a support act without asking," he says.

"Mahavishnu didn't want an opener, so I had to fire Journey off the show. I didn't get a Journey date for 15 years."

Zelisko says he is humbled by the induction. "It's a strange feeling," he says. "I've been to the Baseball Hall of Fame, the Rock and Roll Hall of Fame and the Hockey Hall of Fame, and it's weird to walk around with all those people on the wall who are special. It's hard to believe any institution like that would want me as a guest, much less a member."



ZELISKO: HIS FIRST PROMOTION WAS IN '74

In Arizona, where the heat climbs well north of 100 degrees in the summer, concert promotion is a challenge. "Everything is a much tougher sell between Memorial Day and Labor Day, indoors or out," Zelisko says. "It also happens to be our busiest season, so it puts that much more pressure on us to sell tick-

ets. If you're a strong group, you have to be a little bit stronger to play here in the summer."

Zelisko was happy to dust off the Evening Star name after **Clear Channel Entertainment** opted to let regional offices return to their roots this year, with more autonomy and local brand equity.

"It feels a whole lot more natural," he says. "Some of the politics of branding got in the way

sometimes in the past. I know who I work for, I know who owns me. You don't just call it the NFL, you have the Cardinals, the Falcons, etc."

**STREET SMARTS:** Paul Bassman, manager of **Drowning Pool** and **Damageplan**, and talent buyer **Scott Beggs** have opened **Fifth Street Concerts**, a new promotion company in Dallas.

Beggs is a former GM at Trees in Dallas and talent buyer for Trees and Gypsy Tea Room. Fifth Street will book the 750-capacity Galaxy Club in Dallas and promote shows at other venues in the region, including the Granada Theater in Dallas and the Ridglea Theater in Fort Worth. New booking deals could be announced soon.

**KEYS, PLEASE:** The **Black Keys**, the pride of Akron, Ohio, will embark on a monthlong headlining tour across the Midwest and southern United States, beginning April 19 at **Headliners** in Louisville, Ky., and running through May 14 at **Cat's Cradle** in Carrboro, N.C. Joining the Black Keys on the road will be the **Henchmen**.

The duo's spring tour will follow a March run by the band through Australia and New Zealand. **Th' Legendary Shack Shakers** and the **Legendary J.C.'s** will support the Black Keys in select markets.

The Black Keys, which comprise guitarist **Dan Auerbach** and drummer **Patrick Carney**, is touring in support of its **Fat Possum** release, "Rubber Factory."

**On The Road**  
By Ray Waddell  
rwaddell@billboard.com



APRIL 9 2005		Billboard	BOXSCORE	CONCERT GROSSES
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas March 23-27	\$2,827,489 \$225/\$175/\$127.50/\$87.50	20,491 five sellouts	Concerts West/AEG Live
ULTRA MUSIC FESTIVAL: MOBY, TIESTO, PAUL OAKENFOLD, PAUL VAN DYK, ERICK MORILLO, DANNY TENAGLIA & OTHERS	Bayfront Park, Miami March 26	\$1,736,000 \$75/\$55	28,000 sellout	Track Entertainment
MARCO ANTONIO SOLIS, ANA GABRIEL	Madison Square Garden, New York Feb. 12	\$1,233,045 \$95/\$75/\$55	16,474 sellout	Ralph Mercado Presents
EAGLES	The Arena at Gwinnett Center, Duluth, Ga. March 10	\$1,174,838 \$112/\$77/\$25	11,685 sellout	The Messina Group/AEG Live
ELTON JOHN	Office Depot Center, Sunrise, Fla. March 18	\$1,170,085 \$95/\$35	15,979 sellout	Clear Channel Entertainment, in-house
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Resch Center, Green Bay, Wis. March 23-24	\$979,142 \$61.50	16,802 two sellouts	Mischell Productions, Frank Productions, The Messina Group/AEG Live
EAGLES	Wachovia Arena, Wilkes-Barre, Pa. March 16	\$957,576 \$125.50/\$25.50	9,143 sellout	Clear Channel Entertainment
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Xcel Energy Center, St. Paul, Minn. March 26	\$903,024 \$61.25/\$51.25	15,787 sellout	Game Inc., The Messina Group/AEG Live
KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER	Fargodome, Fargo, N.D. March 25	\$889,634 \$59.50/\$49.50/\$39.50	17,325 21,003	Police Productions, The Messina Group/AEG Live
EAGLES	Sovereign Center, Reading, Pa. March 18	\$867,990 \$125/\$95/\$65/\$25	8,228 8,268	Clear Channel Entertainment
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	TD Waterhouse Centre, Orlando, Fla. Feb. 18	\$753,574 \$59.50/\$49.50	12,772 16,864	The Messina Group/AEG Live
ROD STEWART	KeyArena, Seattle March 24	\$694,325 \$95/\$65/\$45	8,311 sellout	House of Blues Concerts
JUANES	Madison Square Garden, New York March 4	\$648,611 \$75/\$45	11,551 sellout	AEG Live-New York
JOSH GROBAN, CHRIS BOTTI	America West Arena, Phoenix March 17	\$640,755 \$75/\$35	12,880 sellout	Clear Channel Entertainment
JILL SCOTT, COMMON	Radio City Music Hall, New York March 4-5	\$637,281 \$63/\$58/\$45.50/\$35.50	11,823 two sellouts	Radio City Entertainment, CD Enterprises
MÖTLEY CRÜE	The Forum, Inglewood, Calif. March 23	\$630,915 \$75/\$55/\$40	11,577 sellout	AEG Live
ROD STEWART	Save-On Foods Centre, Victoria, B.C. March 26	\$573,671 (\$698,360 Canadian) \$98.49/\$65.66	6,088 sellout	House of Blues Canada
ROD STEWART	Credit Union Centre, Saskatoon, Saskatchewan March 21	\$563,303 (\$677,258 Canadian) \$104.80/\$74.86/\$58.22/\$41.59	7,693 sellout	House of Blues Canada
ROD STEWART	MTS Centre, Winnipeg, Manitoba March 18	\$561,377 (\$674,384 Canadian) \$104.47/\$71.17/\$46.20	10,646 sellout	House of Blues Canada
JOSH GROBAN, CHRIS BOTTI	SBC Center, San Antonio March 15	\$558,812 \$65/\$28.50	11,736 12,238	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Ford Center, Oklahoma City March 13	\$526,135 \$65/\$35	9,774 10,219	Clear Channel Entertainment
WIDESPREAD PANIC	Fox Theatre, Atlanta March 24-26	\$518,814 \$37	14,022 three sellouts	Clear Channel Entertainment
MÖTLEY CRÜE	Cricket Pavilion, Phoenix March 19	\$517,593 \$78.50/\$58.50/\$33.50/\$18.50	16,345 sellout	Evening Star Productions
BOB DYLAN, MERLE HAGGARD, AMOS LEE	Paramount Theatre, Seattle March 6-8	\$499,527 \$67/\$47	8,421 three sellouts	House of Blues Concerts
ALICIA KEYS, JOHN LEGEND	Kodak Theatre, Hollywood March 16-17	\$481,899 \$104.50/\$49.50	6,702 6,884 two shows	Goldenvoice/AEG Live
MÖTLEY CRÜE	Kemper Arena, Kansas City, Mo. March 15	\$468,485 \$75/\$55/\$45/\$35	8,695 sellout	Comcast-Spectacor
MÖTLEY CRÜE	Oakland Arena, Oakland, Calif. March 26	\$468,452 \$75/\$55	8,496 sellout	Another Planet Entertainment
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Van Andel Arena, Grand Rapids, Mich. Feb. 24	\$450,965 \$59.50/\$49.50	9,551 11,483	The Messina Group/AEG Live
DURAN DURAN, VHS OR BETA	Palace of Auburn Hills, Auburn Hills, Mich. March 24	\$379,545 \$100/\$25	7,707 sellout	Jack Utsick Presents
MÖTLEY CRÜE	Lawlor Events Center, Reno, Nev. March 25	\$375,262 \$75/\$55	6,094 sellout	Another Planet Entertainment
BOB DYLAN, MERLE HAGGARD, AMOS LEE	Earle A. Chiles Center, Portland, Ore. March 11-12	\$372,973 \$49.50	7,596 two sellouts	House of Blues Concerts
WMJI MOONDOG CORONATION BALL: THREE DOG NIGHT, HERMAN'S HERMITS, PETER NOONE & OTHERS	Wolstein Center, Cleveland March 12	\$352,095 \$60/\$30	8,973 9,970	Clear Channel Entertainment
DURAN DURAN, VHS OR BETA	Xcel Energy Center, St. Paul, Minn. March 22	\$321,747 \$83.25/\$58.25/\$38.25	4,716 5,494	Jam Productions
MÖTLEY CRÜE	Coors Amphitheatre, Chula Vista, Calif. March 22	\$312,699 \$66.50/\$41.50/\$26.50/\$15	8,608 sellout	House of Blues Concerts
MÖTLEY CRÜE	NOKIA Theatre, Grand Prairie, Texas March 17	\$307,960 \$65.50/\$49.50/\$39.50	5,961 sellout	AEG Live

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APRIL 9  
2005

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Candy Shop</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE) <small>#1 Wks At No. 1</small>	26	34	<b>How Could You</b>	MARIO (3RD STREET/JRM/G)	51	56	<b>Just A Lil Bit</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
2	2	<b>Truth Is</b>	FANTASIA (J/RMG)	27	33	<b>In The Kitchen</b>	R. KELLY (JIVE/ZOMBA)	52	61	<b>The Corner</b>	COMMON FEAT. THE LAST POETS (G.O.O.D./GEPHEN/INTERSCOPE)
3	4	<b>Hate It Or Love It</b>	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	28	30	<b>I'm A Hustla</b>	CASSIDY (FULL SURFACE/JRM/G)	53	55	<b>So What (If You Got A Baby)</b>	GERALD LEVERT (ATLANTIC)
4	3	<b>Let Me Love You</b>	MARIO (3RD STREET/JRM/G)	29	26	<b>Soldier</b>	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)	54	59	<b>Baby I'm Back</b>	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
5	5	<b>Ordinary People</b>	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	30	35	<b>Cater 2 U</b>	DESTINY'S CHILD (COLUMBIA/SUM)	55	58	<b>Must Be Nice</b>	LYFE JENNING (COLUMBIA/SUM)
6	10	<b>U Don't Know Me</b>	T.I. (GRAND HUSTLE/ATLANTIC)	31	40	<b>Girl</b>	DESTINY'S CHILD (COLUMBIA/SUM)	56	64	<b>Get Right</b>	JENNIFER LOPEZ (EPIC/SUM)
7	8	<b>1 Thing</b>	AMERIE (RISE/COLUMBIA/SUM)	32	29	<b>It's Like That</b>	MARIAH CAREY (ISLAND/IDJMG)	57	53	<b>Hope</b>	TWISTA FEAT. FAITH EVANS (CAPITOL)
8	7	<b>Some Cut</b>	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	33	47	<b>So What The Fuss</b>	STEVIE WONDER (MOTOWN/UMRG)	58	57	<b>Baby</b>	FABOLOUS (DESERT STORM/ATLANTIC)
9	9	<b>How We Do</b>	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	34	32	<b>1, 2 Step</b>	CIARA (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)	59	62	<b>Real N***a Roll Call</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
10	6	<b>Lovers And Friends</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	35	41	<b>I Can't Stop Loving You</b>	KEM (MOTOWN/UMRG)	60	74	<b>Can't Satisfy Her</b>	I WAYNE (V/P)
11	15	<b>Wait (The Whisper Song)</b>	YING YANG TWINS (COLLIPARK/TVT)	36	37	<b>Forever, For Always, For Love</b>	ALAH HATHAWAY (GRP/VERVE)	61	51	<b>Mockingbird</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
12	12	<b>O</b>	OMARION (T.U.G./EPIC/SUM)	37	36	<b>Everytime You Go Away</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)	62	54	<b>Country Boy</b>	TYRA (UNIVERSAL/UMRG)
13	11	<b>Number One Spot</b>	LUDACRIS (OTF/DEF JAM SOUTH/IDJMG)	38	31	<b>Karma</b>	LOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	63	—	<b>Just A Moment</b>	NAS FEAT. QUAN (LIL WIL/COLUMBIA/SUM)
14	13	<b>Disco Inferno</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	39	48	<b>Give Me That</b>	YEBBIE FEATURING BUN B (TRILL/ASYLUM)	64	70	<b>Grind With Me</b>	PRETTY RICKIE (ATLANTIC)
15	18	<b>Slow Down</b>	BOBBY VALENTINO (OTF/DEF JAM/IDJMG)	40	44	<b>Throwback</b>	JSHER (LAFACE/ZOMBA)	65	68	<b>Icy</b>	GUCCI MANE (BIG CAT)
16	16	<b>Baby Mama</b>	FANTASIA (J/RMG)	41	28	<b>Diary</b>	ALICIA KEYS (J/RMG)	66	75	<b>We Belong Together</b>	MARIAH CAREY (ISLAND/IDJMG)
17	20	<b>U Already Know</b>	112 FEATURING FOXY BROWN (DEF SOUL/IDJMG)	42	46	<b>Whatever</b>	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	67	63	<b>Feel It In The Air</b>	BEANIE SIGEL (RCA-A-FELLA/DEF JAM/IDJMG)
18	17	<b>Okay</b>	NIVEA (JIVE/ZOMBA)	43	38	<b>Turn Da Lights Off</b>	"TWEET" FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	68	65	<b>Ghetto</b>	AKON (SRC/UNIVERSAL/UMRG)
19	22	<b>Oh</b>	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)	44	39	<b>Charlene</b>	ANTHONY HAMILTON (50 S/D DEF/ZOMBA)	69	66	<b>Dem Boyz</b>	BOYZ N DA HOOD (BAD BOY)
20	14	<b>Bring Em Out</b>	T.I. (GRAND HUSTLE/ATLANTIC)	45	42	<b>So Much More</b>	FAT JOE (TERROR SQUAD/ATLANTIC)	70	—	<b>Let's Get Blown</b>	SNOPP D.O.G. (DOGGYSTYLE/GEPHEN/INTERSCOPE)
21	19	<b>Drop It Like It's Hot</b>	SNOPP D.O.G. FEAT. PHARELL (DOGGYSTYLE/GEPHEN/INTERSCOPE)	46	27	<b>Karma</b>	ALICIA KEYS (J/RMG)	71	73	<b>Like That</b>	MEMPHIS BLEEK (RCA-A-FELLA/DEF JAM/IDJMG)
22	21	<b>Caught Up</b>	USHER (LAFACE/ZOMBA)	47	52	<b>Free Yourself</b>	BANTASIA (J/RMG)	72	71	<b>Motivation</b>	T.I. (GRAND HUSTLE/ATLANTIC)
23	25	<b>Girlfight</b>	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	48	50	<b>All Because Of You</b>	MARQUES HOUSTON (T.U.G.)	73	—	<b>Guess Who Loves You More</b>	RAHEEM DEVAUGHN (JIVE/ZOMBA)
24	23	<b>Again</b>	FAITH EVANS (CAPITOL)	49	49	<b>Down And Out</b>	CAM RON (RCA-A-FELLA/DEF JAM/IDJMG)	74	67	<b>Caught Up</b>	JA RULE FEAT. LLOYD (THE INC./DEF JAM/IDJMG)
25	24	<b>Still Tippin'</b>	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	50	43	<b>Sugar (Gimme Some)</b>	TRICK DADDY (ISUP-N-SLIDE/ATLANTIC)	75	69	<b>That's What It's Made For</b>	USHER (LAFACE/ZOMBA)

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# Music R&B/Hip-Hop

## Baby Slows Down To Make 'Fast Money'

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

After flying high with his 2002 solo debut, "Birdman," Cash Money Records artist/co-CEO Baby returns with his sophomore set, "Fast Money."

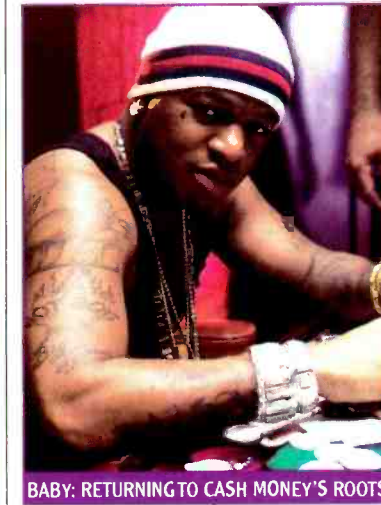
Due May 24, the album marks a return to the rapper's roots—in more ways than one.

"This is the first time that we really got a chance to be home in years," Baby, whose real name is Bryan Williams, says.

Cash Money's success "took us all in different directions," he continues. "We were traveling so much, all over the place. This is the first time that I've settled myself down and was able to record without being on the road. You're going to feel that Cash Money vibe—that music that everybody loved that we came into the game with. All I wanted to do was bring back that feeling."

According to Baby, "Fast Money" isn't just the title of his album, it is also a mind-set. Given Cash Money's success, it's not hard to believe that it is a mind-set he shares with the company. In fact, Baby's achievements in music have spurred him to become a multifaceted entrepreneur.

"Really, it's about making a brand for yourself," he says. "Once you make your brand, everything else will come behind that. But you have to start with your clique and then expand. Eventually, the business will make you expand; it's going to force you to expand in order to survive."



BABY: RETURNING TO CASH MONEY'S ROOTS

And expand he has. The rapper released his second line of signature sneakers via Lugz March 11. The #1 Stunna shoe follows last year's Birdman model.

"I have a great relationship with Lugz," Baby says. "It's a partnership deal in which I have creative control, and I do create my own shoes. Our combination and work ethics are a one-two punch."

Baby has also moved into the

videogame market with Rockstar Games' "Midnight Club 3: DUB Edition," due April 12. Baby narrates the game, which was inspired by popular custom car magazine DUB.

Despite a host of other projects on the horizon, music remains a priority for Baby. His next single, "Neck of the Woods," arrives in a few weeks.

## Beats & Rhymes™

HERE & THERE: Nelly and Fillmore Street Brewery, which produces his Pimp Juice beverage, have named the 10 finalists in their P.I.M.P. (Positive Intellectual Motivated Person) Scholars Program. Launched in August 2004, the program aids students who have made notable educational accomplishments.

The finalists are Meagan Corlin of the University of Rhode Island, Shivani Shodhan of Virginia Commonwealth University, Laurie Bainter of University of Missouri-St. Louis, Jessica Tate of New York University, Joyce Jackson of St. Louis University, Justin Beene of Western Michigan University, David Wojewodka of the University of Akron, Bryan Hughes of Howard University, William Jenkins of the University of Michigan and Norman Mallory of Clark Atlanta University.

Fillmore Street Brewery will announce one female and one male winner April 6; each will receive a \$5,000 scholarship, presented by Nelly. All 10 finalists will receive Pimp Juice promotional packs and two tickets to a Nelly performance within the next year.

Four Texas dates on the rapper's current The Sweat/Suit: Up Close & Personal tour were postponed following the March 24 death of his sister, Jacqueline "Jackie" Donahue. She was diagnosed with leukemia in 2001.

In other news, Kurupt has joined the cast of the Vine Entertainment feature "Taking Charge," directed by Gino Cabanas. The studio describes the action-thriller as a "cautionary tale of a spoiled girl who takes matters into her own hands after her billionaire father cuts her off." The cast includes Thomas Ian Nicholas ("American Wedding"), Amanda Brooks ("D-War"), Patricia Rae ("Maria Full of Grace") and Marlene Forte ("Real Women Have Curves").

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	<b>Don't Cha</b>	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
2	1	<b>Soldier</b>	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)
3	2	<b>Gotta Go Solo</b>	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
4	10	<b>City Boy Wit' It</b>	TOM.G (GIGANTIC)
5	3	<b>Get Em Up</b>	MAK-V (COOL MILLION)
6	9	<b>Wait (The Whisper Song)</b>	YING YANG TWINS (COLLIPARK/TVT)
7	15	<b>It's Like That</b>	MARIAH CAREY (ISLAND/IDJMG)
8	14	<b>Disco Inferno</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
9	11	<b>The Corner</b>	COMMON FEAT. THE LAST POETS (G.O.O.D./GEPHEN/INTERSCOPE)
10	12	<b>Get Right</b>	JENNIFER LOPEZ (EPIC/SUM)
11	7	<b>I'm A Hustla</b>	CASSIDY (FULL SURFACE/JRM/G)
12	20	<b>So Much More</b>	FAT JOE (TERROR SQUAD/ATLANTIC)
13	6	<b>Slow Down</b>	BOBBY VALENTINO (OTF/DEF JAM/IDJMG)
14	16	<b>Lose My Breath</b>	DESTINY'S CHILD (COLUMBIA/SUM)
15	8	<b>Guess Who Loves You More</b>	RAHEEM DEVAUGHN (JIVE/ZOMBA)
16	25	<b>Baby I'm Back</b>	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
17	18	<b>Oh</b>	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
18	21	<b>Girlfight</b>	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
19	19	<b>Oye Mi Canto</b>	N.D.R.E. (RCA-A-FELLA/DEF JAM/IDJMG)
20	17	<b>I Changed My Mind</b>	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
21	5	<b>U Already Know</b>	112 (DEF SOUL/IDJMG)
22	13	<b>Bring Em Out</b>	T.I. (GRAND HUSTLE/ATLANTIC)
23	—	<b>Hypnotic</b>	SYLEENA JOHNSON (JIVE/ZOMBA)
24	33	<b>Just A Moment</b>	NAS FEAT. QUAN (LIL WIL/COLUMBIA/SUM)
25	36	<b>Let Me Love You</b>	MARIO (3RD STREET/JRM/G)

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THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Candy Shop</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE) <small>#1 Wks At No. 1</small>
2	2	<b>Obsession (No Es Amor)</b>	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)
3	6	<b>Hate It Or Love It</b>	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)
4	3	<b>Baby I'm Back</b>	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
5	8	<b>Lonely</b>	AKON (SRC/UNIVERSAL/UMRG)
6	4	<b>Goin' Crazy</b>	NATALIE (LATIUM/UNIVERSAL/UMRG)
7	12	<b>Some Cut</b>	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
8	5	<b>Disco Inferno</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
9	7	<b>How We Do</b>	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)
10	14	<b>Wait (The Whisper Song)</b>	YING YANG TWINS (COLLIPARK/TVT)
11	9	<b>Caught Up</b>	USHER (LAFACE/ZOMBA)
12	10	<b>Let Me Love You</b>	MARIO (3RD STREET/JRM/G)
13	11	<b>Mockingbird</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
14	19	<b>Slow Down</b>	BOBBY VALENTINO (OTF/DEF JAM/IDJMG)
15	13	<b>Lovers And Friends</b>	LIL JON & THE EAST SIDE BOYZ FEAT. USHER & LUDACRIS (BME/TVT)
16	18	<b>O</b>	OMARION (T.U.G./EPIC/SUM)
17	16	<b>Sugar (Gimme Some)</b>	TRICK DADDY FEAT. LUDACRIS, LIL JON & CEE-LO (ISUP-N-SLIDE/ATLANTIC)
18	15	<b>1, 2 Step</b>	CIARA FEAT. MISSY ELLIOTT (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
19	21	<b>Girlfight</b>	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)
20	23	<b>Okay</b>	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 85 rhythmic airplay 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. The rhythmic airplay chart runs at a deeper length 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.

### HitPredictor™

DATA PROVIDED BY RadioMonitor promosquad™

#### R&B/HIP-HOP

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- ☆ PRETTY RICKIE Grind With Me ATLANTIC
- ☆ 50 CENT Just A Lil Bit INTERSCOPE

**RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL**

- R. KELLY In The Kitchen ZOMBA
- MARQUES HOUSTON All Because Of You T.U.G.
- DESTINY'S CHILD Girl SUM
- LIL JON & THE EAST SIDE BOYZ Real N\*\*\*a Roll Call TVT
- MARIAH CAREY We Belong Together IDJMG
- JENNIFER LOPEZ Hold You Down SUM
- T.I. ASAP ATLANTIC
- JADAKISS Checkmate INTERSCOPE
- B5 All I Do BAD BOY

#### RHYTHMIC

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- ☆ PRETTY RICKIE Grind With Me ATLANTIC
- ☆ 50 CENT Just A Lil Bit INTERSCOPE
- ☆ GWEN STEFANI Hollaback INTERSCOPE

**RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL**

- MARIO How Could You RMG
- DESTINY'S CHILD Girl SUM
- MARIAH CAREY We Belong Together IDJMG
- JENNIFER LOPEZ Hold You Down SUM
- K-YOUNG Happy Together BUNGALOW
- 112 U Already Know IDJMG
- CASSIDY I'm A Hustla RMG
- MARQUES HOUSTON All Because Of You T.U.G.
- FAITH EVANS Again CAPITOL

Other radio formats and hitpredictor legend located in chart section.



APRIL 9  
2005

# Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	<b>50 CENT</b>	SHADY/AFTERMATH 004092*/INTERSCOPE (8.98/13.98)	<b>NUMBER 1</b> The Massacre	1	50	54	58	31	<b>PITBULL</b>	DIABROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	7
2	NEW	1	1	<b>TWEET</b>	THE GOLD MIND/ATLANTIC 62872/AG (18.98 CD)	<b>HOT SHOT DEBUT</b> It's Me Again	2	51	45	44	93	<b>BEYONCE</b> ▲	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/13.98)	Dangerously In Love	1
3	NEW	1	1	<b>FRANKIE J</b>	COLUMBIA 90945/SONY MUSIC (12.98 EQ CD)	The One	3	52	43	35	30	<b>JILL SCOTT</b> ●	HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	1
4	2	2	11	<b>THE GAME</b> ▲	AFTERMATH/G-UNIT 003562*/INTERSCOPE (8.98/13.98) [M]	The Documentary	1	53	42	54	59	<b>KANYE WEST</b> ▲	ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	1
5	NEW	1	1	<b>C-MURDER</b>	TRU/NEW NO LIMIT 9900/KOCH (17.98 CD)	The Truest \$#!@ I Ever Said	5	54	56	50	20	<b>JA RULE</b> ●	THE INC./DEF JAM 002955*/IDJMG (13.98 CD)	R.U.L.E.	3
6	4	3	13	<b>JOHN LEGEND</b> ▲	G.O.D./COLUMBIA 92776*/SONY MUSIC (12.98 EQ CD)	Get Lifted	1	55	46	53	39	<b>LIL WAYNE</b> ●	CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	2
7	5	4	18	<b>FANTASIA</b> ▲	J 64235*/RMG (18.98 CD)	Free Yourself	2	56	48	47	25	<b>SMOKIE NORFUL</b>	EMI GOSPEL 7795 (17.98 CD)	Nothing Without You	15
8	9	13	26	<b>CIARA</b> ▲	SHO NUFF-MUSIC/LINE/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	1	57	50	45	17	<b>GERALD LEVERT</b>	ATLANTIC 83765/AG (12.98/18.98)	Do I Speak For The World	7
9	8	5	4	<b>JENNIFER LOPEZ</b>	EPIC 90622*/SONY MUSIC (18.98 EQ CD)	Rebirth	2	58	60	51	21	<b>VARIOUS ARTISTS</b> ▲	EMI/UNIVERSAL/SONY BMG/ZOMBA 74263/CAPITOL (18.98 CD)	Now 17	4
10	3	—	2	<b>BROOKE VALENTINE</b>	SUBLIMINAL 94229*/VIRGIN (18.98 CD)	Chain Letter	3	59	52	46	7	<b>K-CI &amp; JOJO</b>	GEFFEN/CHRONICLES 004059/UME (13.98 CD)	All My Life: Their Greatest Hits	18
11	10	7	16	<b>LUDACRIS</b> ▲	DTP/DEF JAM SOUTH 003483*/IDJMG (8.98/13.98)	The Red Light District	1	60	55	48	18	<b>RUBEN STUDDARD</b>	J 62623*/RMG (15.98/18.98)	I Need An Angel	6
12	6	6	5	<b>OMARION</b>	T.U.G./EPIC 92818/SONY MUSIC (18.98 EQ CD)	0	1	61	47	38	5	<b>LAYZIE BONE AND BIZZY BONE</b>	MO THUGS/7TH SIGN 5719*/KOCH (17.98 CD)	Bone Brothers	18
13	11	9	17	<b>T.I.</b> ▲	GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	Urban Legend	1	62	81	81	40	<b>JOJO</b> ▲	DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10
14	13	11	54	<b>USHER</b> ▲	LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	63	NEW	1	1	<b>TECH N9NE</b>	STRANGE 1012/MSC (17.98 CD)	Vintage Tech	63
15	15	10	20	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲	BME 2690*/TVT (11.98/17.98)	Crunk Juice	2	64	53	65	24	<b>VARIOUS ARTISTS</b>	SWISHAHOUSE 005 (17.98 CD)	The Day Hell Broke Loose 2	53
16	12	14	16	<b>MARIO</b> ▲	3RD STREET/J 61885*/RMG (18.98 CD)	Turning Point	2	65	65	69	92	<b>BLACK EYED PEAS</b> ▲	A&M 002854*/INTERSCOPE (12.98 CD)	Elephunk	23
17	14	12	20	<b>EMINEM</b> ▲	SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)	Encore	1	66	58	43	5	<b>TRU</b>	NEW NO LIMIT 5790*/KOCH (17.98 CD)	The Truth	15
18	16	15	20	<b>DESTINY'S CHILD</b> ▲	COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	Destiny Fulfilled	1	67	61	56	34	<b>CRIME MOB</b>	BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	11
19	17	16	32	<b>LYFE JENNINGS</b>	COLUMBIA 90948/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	16	68	57	52	7	<b>T.I.</b>	GRAND HUSTLE/ATLANTIC 83777/AG (18.98 CD)	Urban Legend: Chopped & Screwed	42
20	21	28	39	<b>AKON</b> ●	SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	11	69	59	42	40	<b>LLOYD BANKS</b> ▲	G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
21	24	21	30	<b>RAY CHARLES</b> ▲	HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	4	70	73	73	19	<b>LALAH HATHAWAY</b>	MESA BLUEMODN 006911/PYRAMID (18.98 CD) [M]	Outrun The Sky	34
22	18	8	4	<b>PIMP C</b>	RAP-A-LOT 4 LIFE/J PRINCE 68521/ASYLUM (17.98 CD)	The Sweet James Jones Stories	7	71	69	61	11	<b>URBAN MYSTIC</b>	SOBE 48919/WARNER BROS. (13.98 CD) [M]	Ghetto Revelations	50
23	26	18	23	<b>RAY CHARLES</b> ▲	WGM SOUNDTRACKS/ATLANTIC 78540/RHINO (18.98 CD)	Ray (Soundtrack)	7	72	85	72	7	<b>J. GRAM</b>	R.R. RECORDS 10000 (13.98 CD)	Big Spenda	72
24	NEW	1	1	<b>PURPLE CITY</b>	BABYGRANDE 50/KOCH (17.98 CD) [M]	Road To The Riches: The Best Of The Purple City Mix Tapes	24	73	71	60	5	<b>BEBE WINANS</b>	STILL WATERS/TMG 90727/SONY MUSIC (18.98 EQ CD)	Dream	34
25	23	20	20	<b>SNOOP DOGG</b> ▲	DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	R&G (Rhythm & Gangsta): The Masterpiece	4	74	72	66	6	<b>MICHAEL B. SUTTON</b>	LITTLE DIZZY 8331 (13.98 CD)	Hopeless Romantic	66
26	22	22	22	<b>TRICK DADDY</b> ●	SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	1	75	68	62	21	<b>YING YANG TWINS</b>	CDLIPARK 2489*/TVT (11.98 CD/DVD)	My Brother & Me	6
27	NEW	1	1	<b>KURT CARR PROJECT</b>	GOSPO CENTRIC 70058/ZOMBA (17.98 CD)	One Church	27	76	62	59	8	<b>DO OR DIE</b>	THE LEGION 93906/AG (18.98 CD)	D.O.D.	14
28	7	—	2	<b>BABY BASH</b>	LAT/UM/UNIVERSAL 004101/UMRG (13.98 CD)	Super Saucy	7	77	66	74	14	<b>MANNIE FRESH</b>	CASH MONEY 002088*/UMRG (13.98 CD)	The Mind Of Mannie Fresh	16
29	20	17	7	<b>BRIAN MCKNIGHT</b>	MOTOWN 003317/UMRG (13.98 CD)	Gemini	2	78	70	76	44	<b>KEITH SWEAT</b> ●	ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15
30	27	26	70	<b>ALICIA KEYS</b> ▲	J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	79	63	68	26	<b>STEPHANIE MILLS</b>	JM 54680/LIGHTYEAR (13.98 CD)	Born For This!	25
31	35	41	8	<b>TINA TURNER</b> ▲	CAPITOL 63536 (24.98 CD)	All The Best	12	80	76	79	72	<b>JAY-Z</b> ▲	ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
32	28	25	57	<b>LIL SCRAPPY/TRILLVILLE</b> ●	BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3	81	64	57	21	<b>FABOLOUS</b> ●	DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	2
33	25	24	9	<b>VARIOUS ARTISTS</b> ●	WORD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)	WOW Gospel 2005	13	82	67	63	28	<b>NELLY</b> ▲	DEREY/FD REEL 003314*/UMRG (8.98/13.98)	Sweat	2
34	29	19	4	<b>PASTOR TROY</b>	MONEY AND THE POWER 7800 (16.98 CD)	Face Off Pt. II	18	83	NEW	1	1	<b>BEANIE SIGEL</b>	ROC-A-FELLA/DEF JAM 003082*/IDJMG (8.98/13.98)	The B. Coming	83
35	31	29	18	<b>NAS</b> ●	ILL WILL/COLUMBIA 92065*/SONY MUSIC (11.98 EQ CD)	Street's Disciple	2	84	86	94	12	<b>VARIOUS ARTISTS</b>	GOLDEN SOLDIERS 90298/EMERY LINES ENTERTAINMENT (17.98 CD)	The Golden Soldiers Compilation Volume I	66
36	30	23	9	<b>GETO BOYS</b>	J PRINCE/RAP-A-LOT 4 LIFE 68502*/ASYLUM (17.98 CD)	The Foundation	3	85	87	70	73	<b>VICKIE WINANS</b>	VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38
37	19	—	2	<b>THE REVEREND AL GREEN</b>	BLUE NOTE 74584 (18.98 CD)	Everything's OK	19	86	74	64	66	<b>G-UNIT</b> ▲	G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
38	32	27	15	<b>2PAC</b> ▲	AMARU 003861*/INTERSCOPE (8.98/13.98)	Loyal To The Game	1	87	78	99	10	<b>NB RIDAZ</b>	NASTYBODY 1020/UPSTAIRS (13.98 CD) [M]	nb ridaz.com	62
39	33	30	19	<b>BONE THUGS-N-HARMONY</b>	RUTHLESS 25423 (18.98 CD)	Greatest Hits	30	88	79	67	19	<b>THE DIPLOMATS</b>	DIPLOMATS 5771*/KOCH (17.98 CD)	Diplomatic Immunity 2	8
40	34	36	26	<b>JOSS STONE</b> ●	S-CURVE 94897* (18.98 CD)	Mind Body & Soul	15	89	NEW	1	1	<b>JADAKISS</b> ●	RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1
41	40	39	17	<b>JAY-Z/LINKIN PARK</b>	MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98 CD/DVD)	MTV Ultimate Mash-Ups Presents: Collision Course	3	90	94	83	18	<b>KENNY G</b> ●	ARISTA 62470/RMG (18.98 CD)	At Last... The Duets Album	21
42	41	40	15	<b>ASHANTI</b> ▲	THE INC./DEF JAM 003409*/IDJMG (13.98 CD)	Concrete Rose	2	91	83	82	4	<b>LASHUN PACE</b>	EMI GOSPEL 73668 (17.98 CD) [M]	It's My Time	69
43	37	37	26	<b>QUEEN LATIFAH</b> ●	VECTOR/FLAVOR UNIT 003435*/INTERSCOPE (13.98 CD)	The Dana Owens Album	11	92	95	87	24	<b>DONALD LAWRENCE &amp; CO.</b>	VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22
44	36	32	28	<b>NELLY</b> ▲	DEREY/FD REEL 003316*/UMRG (8.98/13.98)	Suit	1	93	82	77	32	<b>R. KELLY</b> ▲	JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	1
45	39	34	16	<b>CAM'RON</b> ●	ROC-A-FELLA/DEF JAM 002728*/IDJMG (8.98/13.98)	Purple Haze	4	94	91	—	2	<b>TERRY CUMMINGS</b>	CEG 0001 (6.98 CD)	I Still Believe (Nothing Is What It Seems) (EP)	91
46	51	49	7	<b>SOUNDTRACK</b>	COLUMBIA 93867/SONY MUSIC (18.98 EQ CD)	Hitch	35	95	80	71	8	<b>RAY CHARLES</b>	WGM SOUNDTRACKS/ATLANTIC 78703/RHINO (18.98 CD/DVD)	Ray: More Music From (Soundtrack)	26
47	38	33	79	<b>ANTHONY HAMILTON</b> ▲	SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6	96	89	84	18	<b>VARIOUS ARTISTS</b>	INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA (18.98 CD)	Gotta Have Gospel! Vol. 2	57
48	49	31	32	<b>YOUNG BUCK</b> ▲	G-UNIT 002912*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	2	97	90	95	38	<b>FRED HAMMOND</b>	VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	4
49	44	55	24	<b>J MOSS</b>	GOSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36	98	77	75	19	<b>CHINGY</b> ▲	CAPITOL 97686* (18.98 CD)	Powerballin'	5
50	44	55	24	<b>J MOSS</b>	GOSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36	99	97	96	27	<b>KIERRA KIKI SHEARD</b>	EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29
51	44	55	24	<b>J MOSS</b>	GOSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36	100	NEW	1	1	<b>TALIB KWELI</b>	RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	3

APRIL 9  
2005

# Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	1	16	<b>RAY CHARLES</b> ●	RHINO 79822 (11.98 CD)	<b>NUMBER 1</b> The Very Best Of Ray Charles	39	13	12	12	12	<b>THE NOTORIOUS B.I.G.</b> ◆	BAD BOY 27301*/UMRG (18.98/24.98)	Life After Death	366
2	2	2	112	<b>50 CENT</b> ▲	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	112	14	15	15	15	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	22
3	4	4	204	<b>LAURYN HILL</b> ▲	RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (8.98 EQ/12.98)	The Miseducation Of Lauryn Hill	204	16	16	17	17	<b>LUTHER VANDROSS</b> ●	LEGACY/EPIC 66068/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits	54
4	3	3	94	<b>KEM</b> ●	MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	94	17	17	14	14	<b>DR. DRE</b> ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	223
5	5	5	438	<b>BOB MARLEY AND THE WAILERS</b> ◆	TUFF GONG/SONY MUSIC 548904/UME (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers	438	18	18	18	18	<b>EMINEM</b> ▲	WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	149
6	7	7	63	<b>STEVIE WONDER</b> ●	MOTOWN/UTV 068164/UMRG (18.98 CD)	The Definitive Collection	63	19	19	20	20	<b>JAY-Z</b> ▲	FREEZE/ROC-A-FELLA 50040*/CAPITOL (18.98/12.98)	Reasonable Doubt	371
7	13	13	329	<b>MICHAEL JACKSON</b> ◆	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	329	20	20	—	—	<b>DR. DRE</b> ▲	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	363
8	11	11	466	<b>2PAC</b> ▲	DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyez On Me	466	21	21	21	21	<b>LIONEL RICHIE</b> ●	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	36
9	6	6	488	<b>THE NOTORIOUS B.I.G.</b> ▲	BAD BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die	488	22	22	22	22	<b>2PAC</b> ▲	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	431
10	8	8	327	<b>2PAC</b> ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits									



# Market Breaks Its Sales-Decline Streak

BY LEILA COBO

After more than five years of steady declines in sales and market value, the Latin American music market has declared, "Enough!"

Latin America was the only global territory to register double-digit growth—12.6%—in retail value for 2004, according to the International Federation of the Phonographic Industry (*Billboard*, April 2). The region closed the year with 155 million units sold, from 142 million in 2003. Retail value increased to nearly \$1 billion, up from \$850 million in 2003. The only other region to register growth was North America, with a 2.2% increase in retail value. The rise was buoyed by U.S. numbers, which offset a decline in the Canadian market.

These increases do not bring the Latin region anywhere near its glory days of the late 1990s, when in 1997 units sold peaked at 246 million and retail value topped \$1.7 billion (see chart).

But executives are celebrating what they see as a collective and concerted series of measures that have advanced

growth and leave Latin America poised for an equally positive 2005.

"As far as I know, all the majors experienced a recovery in 2004," says Frank Welzer, Sony BMG chairman/CEO for the Latin region. "They have all come through their downsizing and trimming of rosters, and we expect an even stronger recovery in 2005."

Welzer attributes the improvements to three factors: the emergence of the music DVD as a strong commercial format; economic recovery in key markets, including Brazil, Argentina and Mexico; and "the most successful anti-piracy year ever in the region."

The benefits of economic recovery were seen most clearly in Argentina, which continued the growth it registered in 2003. Unit sales went up again, from 11.4 million in 2003 to 13.4 million in 2004, while retail value rose 33.5%.

The Venezuelan music market, which had virtually ceased to exist, made a comeback. Sales rose from 700,000 units in 2003 to 2.7 million in 2004.

The strength of music DVD can be readily measured in Brazil, which now ranks as the seventh-strongest market for the format.

Year	Units	Retail Value (US\$)
1998	242.9M	1.74B
1999	227.4M	1.71B
2000	220.3M	1.70B
2001	174.2M	1.33B
2002	165.8M	1.05B
2003	142M	850M
2004	155M	956M

Source: IFPI

The country saw an 18.4% increase in units sold in 2004, based entirely on music DVD.

"DVD sales have been fundamental for our recovery," says José Eboli, president of Universal Music Brazil.

The company's faith in the format is so strong that it is planning to issue a DVD from pop/rock act Kid Abelha of songs recorded specifically

for the disc. (Music DVDs have typically been video collections or live concert recordings.)

Eboli also notes that for the first time in several years, companies are aggressively signing new acts instead of relying on greatest-hits and live sets.

"We have a year of many expectations ahead—which is an excellent thing, because our market was stalled," Eboli says.

Similarly, Mexico heavily pushed new acts in 2004, although its biggest seller was a tried-and-true veteran—Luis Miguel, with "Mexico en La Piel" (Warner).

Overall, Mexico's growth was not as dramatic as Brazil's; unit sales were up only 1%. But for the first time in years, retail value increased, from \$331.2 million in 2003 to \$360 million in 2004.

Fernando Hernández, general director of Mexico's Assn. of Record and Video Producers, attributes the recovery to strong releases and an unprecedented anti-piracy effort that has the support of all labels.

In addition, he says, "the country

grew economically, and so did purchasing power."

However, Hernández doesn't believe Mexico will re-enter the top 10 list of world music markets—where it sat for many years—anytime soon.

"That's because our entry into new technologies has been very slow," he says. "But that will take off. For now, the decline in growth has stopped." Not all markets grew. Colombia, a hotbed for new talent, saw unit sales decline by 14.7%. And Chile had a drop of 15.5%.

But for now, a sense of optimism seems to permeate the industry, with companies hopeful about new acts and new technology, including mobile and digital distribution.

"2005 presents itself as a year full of opportunities," Universal Music Latin America/Iberian Peninsula chairman Jesus Lopez says, citing technology and new music trends as driving factors in the sales increase.

"When we put out good product, the consumer always consumes our music, and right now, we're in the midst of an important change in the music genres that are being sold."

## Why Reggaetón Soars Above Latin Rock

As far back as 10 years ago, rock was being touted as "the next big thing" in the U.S. Latin music scene. Spurred on by alternative, provocative bands like **Café Tacuba** and **Molotov** and the underground appeal of other, edgier bands, music critics nationwide have given more ink to Latin rock and alternative acts than to any other genre of Latin music (unless you count crossover pop stars like **Shakira**, **Enrique Iglesias** and **Ricky Martin**).

If audiences had not caught on to this wonderful music, it was often said, it was because commercial radio shunned it.

But in open defiance of that longstanding belief, the "current big thing" in Latin music isn't rock but *reggaetón*, a genre that for years lacked not only radio support, but until a couple months ago, mainstream press and TV coverage.

On this issue's Top Latin Albums chart, four of the top 10 titles, including **Daddy Yankee's** "Barrio Fino," at No. 1 for the sixth consecutive week, are *reggaetón* albums. Four are regional Mexican, one is pop/mariachi, and

**Juanes'** "Mi Sangre" is the only title that falls in the rock category.

Why has *reggaetón* worked while Latin rock has remained stagnant, save for a handful of acts?

There are many answers, from lack of label support to the scarcity of radio airplay.

kind that garners critical raves but isn't embraced by radio or by listeners who can't find a connection with this more elitist sound.

While there are big pockets of support for Latin alternative sounds, notably in California, they aren't enough to push the music from niche to mass acceptance.

*Reggaetón*, meanwhile, has a unique sound, completely distinct from the rap and hip-hop made in the United States. The fact that the music sounds different—apart from it being in a different language—has made it identifiable to listeners nationwide, who now clamor for *reggaetón*.

In addition, like hip-hop before it, *reggaetón* is a genre that was born and promoted in the streets and has a core street following. However, it has been able to transcend social class by virtue of its hooks and beats.

One year ago, when *reggaetón* first started to peak on the *Billboard* Top Latin Albums chart, supporters said it would take one big hit to truly break the music in a major way. As it turns out, several *reggaetón* titles debuted at No. 1 before **Daddy Yankee** released "Barrio Fino" (which also bowed at No. 1) and before his single "Gasolina" began to get nationwide airplay.

But the track has exponentially



increased the music's popularity and has paved the way for a string of other titles.

This did not happen in 2003, when Juanes released "A Dios le Pido"—a song that blended a memorable melody with a message all Latinos could relate to. It reached No. 1, and the album was a huge seller, but no other Latin rock artist followed suit, even though several writers, myself included, had predicted Juanes' success would open doors.

Will Latin rock ever be the next big thing?

Some say that given the current explosion of Spanish-language radio and the diversity of Latin immigration, the boom is around

the corner.

But I believe the music will have to change too. It needs to be better-crafted, more distinctive and more appealing to listeners, as is the case with Juanes.

A case in point is **Julieta Venegas**, who gained critical acclaim as an alternative artist but became a commercial success thanks to an album that blends simple, catchy melodies with a distinctive sound that incorporates traditional Mexican music.

Of course, given her success and accessibility, many rock purists now call Venegas a "pop" artist, as opposed to a rock or alternative act.

But that's another story.

Latin  
Notas™  
By Leila Cobo  
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# APRIL 9 2005 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	3	6	<b>NUMBER 1 / GREATEST GAINER</b> <b>LA CAMISA NEGRA</b> G.SANTADALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
2	1	2	<b>AIRE</b> C.FLORES (J.L.ROSAS, J.E.CONTRERAS)	Intocable EMI LATIN	1
3	2	1	<b>HOY COMO AYER</b> J.GUILLEN (C.VILLALOBOS)	Conjunto Primavera FONOVISA	1
4	4	3	<b>LA SORPRESA</b> LOS TIGRES DEL NORTE (R.TOSCANO)	Los Tigres Del Norte FONOVISA	3
5	5	8	<b>OBSESION (NO ES AMOR)</b> H.PEREZ (A.ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	5
6	7	5	<b>VOLVERTE A VER</b> G.SANTADALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
7	6	4	<b>ALGO ESTA CAMBIANDO</b> C.SOROKIN, J.VENEGAS (J.VENEGAS, C.SOROKIN)	Julietta Venegas ARIOLA / BMG LATIN	4
8	11	11	<b>PORQUE ES TAN CRUEL EL AMOR</b> R.ARJONA, C.CABRAL 'JUNIOR' (R.ARJONA)	Ricardo Arjona SONY DISCOS	2
9	8	7	<b>TE BUSCARIA</b> R.PEREZ (C.CASTRO, O.IRIBARREN, O.MONTES)	Christian Castro ARIOLA / BMG LATIN	2
10	15	16	<b>OTRA VEZ</b> A.JAEN (Y.MARRUFO, S.PRIMERA)	MDO OLE	10
11	10	10	<b>VOLVERE</b> K-PAZ DE LA SIERRA (C.NATIL, M.RAMADINO, C.POLIZZY)	K-Paz De La Sierra UNIVISION	6
12	12	13	<b>ESTA LLORANDO MI CORAZON</b> G.GARCIA (C.GONZALEZ)	Beto Y Sus Canarios DISA	3
13	17	23	<b>ESTA AUSENCIA</b> K.SANTANDER, B.OSSA (K.SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	7
14	13	14	<b>SI LA QUIERES</b> LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III, R.VELA)	Los Horoscopus De Durango PROCAN / DISA	13
15	NEW		<b>COMO PUDISTE</b> S.KRYS, J.SOMEILLAN (O.BERMUDEZ, J.C.PEREZ SOTO)	Obie Bermudez EMI LATIN	15
16	14	18	<b>ADIOS AMOR TE VAS</b> A.RAMIREZ CORRAL (J.GABRIEL)	Grupo Montez De Durango DISA	14
17	9	12	<b>SI YO ME VUELVO A ENAMORAR</b> R.PEREZ, J.PENA (R.PEREZ)	Jennifer Pena UNIVISION	9
18	32	44	<b>QUE LASTIMA</b> A.BAQUEIRO (J.FLORES)	Alejandro Fernandez SONY DISCOS	18
19	19	19	<b>EL AUTOBUS</b> PAGUILAR, M.CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
20	31	—	<b>CONTRA VIENTOS Y MAREAS</b> R.L.TOLEDANO (F.DE VITA)	Chayanne SONY DISCOS	20
21	22	21	<b>AMOR DEL BUENO</b> M.DOMM, R.BARBA (R.BARBA)	Reyli SONY DISCOS	20
22	24	37	<b>LLEVAME</b> S.KRYS, SORAYA (SORAYA)	Soraya EMI LATIN	22
23	20	24	<b>TOCANDO FONDO</b> M.DOMM (M.DOMM, E.GUECHA)	Kalimba SONY DISCOS	15
24	23	15	<b>PERDIDOS</b> M.D.LEON (D.CRUZ, J.RDVIRAI)	Monchy & Alexandra J&N	3
25	16	9	<b>EL VIRUS DEL AMOR</b> M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	3
26	35	32	<b>OYE MI CANTO</b> SPKILLA (SPKILLA, V.SANTIAGO, GEMSTAR, BIG MATO, E.ALMONTEL, V.ASUQUEZ, R.GARCIA, RAMIREZ, RAYALA, N.ALBINO, N.ALBINO)	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA / DEF JAM / QJMG	22
27	37	34	<b>YO ME QUEDA SIN NADIE</b> S.VALTIERREZ, J.L.CORRAL (M.EUSSE TOLEDO, FRESTREPO)	La Autoridad De La Sierra DISA	27
28	21	29	<b>VOY A OLVIDARME DE MI</b> E.ESTEFAN, JR., S.KRYS, A.CASTRO, C.VIVES (C.VIVES)	Carlos Vives EMI LATIN	10
29	29	27	<b>Y TE VI CON EL</b> R.SAENZ QUIROZ (R.GONZALEZ MORA)	Conjunto Atardecer MUSIMEX / UNIVERSAL LATINO	27
30	27	20	<b>MI MAYOR SACRIFICIO</b> M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	8
31	26	25	<b>TU PONTE EN MI LUGAR</b> LOS HURACANES DEL NORTE (J.AVALOS)	Los Huracanes Del Norte UNIVISION	25
32	30	36	<b>PRECISAMENTE AHORA</b> P.PIÑILLA, O.DE MARIA (O.DE MARIA)	David De Maria WARNER LATINA	30
33	25	26	<b>LO QUE PASO, PASO</b> LUNY TUNES, E.LINDO (R.AYALA, J.ORTIZ)	Daddy Yankee EL CARTEL / VI	25
34	36	35	<b>DAME ESTA NOCHE</b> T.TORRES (T.TORRES, A.JIMENEZ)	Tommy Torres OLE	34
35	28	23	<b>DAME OTRO TEQUILA</b> E.ESTEFAN, JR., R.GAITAN, A.GAITAN, T.MARDINI (E.ESTEFAN, JR., R.GAITAN, A.GAITAN, T.MARDINI, T.MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	1
36	33	31	<b>UNA LIMOSNA</b> A.URIAS (I.RAMIREZ)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	23
37	39	46	<b>EL SOL NO REGRESA</b> A.AVILA (A.REYERO PONTES, P.DOMINGUEZ VILLARRUBIA)	La 5A Estacion ARIOLA / BMG LATIN	37
38	48	—	<b>EN EL MISMO TREN</b> M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	38
39	41	41	<b>VIVEME</b> D.PARISINI (J.BADIA, L.PAUSINI, B.ANTONACCI)	Laura Pausini WARNER LATINA	39
40	46	—	<b>NO ME QUEDA MAS</b> PALOMO (R.VELA)	Palomo DISA	40
41	43	30	<b>GASOLINA</b> LUNY TUNES (RAYALA, E.OAVILA)	Daddy Yankee EL CARTEL / VI	17
42	40	33	<b>LO MEJOR FUE PERDERTE</b> J.PRECIADO (R.E.OE LA MORA)	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	33
43	42	—	<b>ERES DIVINA</b> A.RAMIREZ CORRAL (J.GABRIEL)	Patrulla 81 DISA	42
44	NEW	1	<b>MANANA QUE YA NO ESTES</b> GRUPO INNOVACION (M.FLORES)	Grupo Innovacion GARMEX / FONOVISA	44
45	34	38	<b>QUIERO SABER DE TI</b> J.L.TERRAZAS (W.CASTILLO)	Grupo Montez De Durango DISA	9
46	NEW	1	<b>REBELDE</b> C.LARA, M.DI CARLO (OJ KAFKA, M.DI CARLO)	RBD EMI LATIN	46
47	47	—	<b>A USTED</b> G.GARCIA (L.BARRERA)	Beto Y Sus Canarios DISA	47
48	NEW	1	<b>SIN MIEDO A NADA</b> J.N.GOMEZ (A.UBAGO)	Alex Ubago WARNER LATINA	48
49	44	49	<b>LA ULTIMA CANCION</b> GRUPO BRYNDIS (C.R.NASCIMIENTO)	Grupo Bryndis DISA	20
50	—	—	<b>LA MUJER QUE NO SONE</b> R.ARJONA, C.CABRAL 'JUNIOR' (R.ARJONA)	Ricardo Arjona SONY DISCOS	50

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

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>LA CAMISA NEGRA</b> SURCO / UNIVERSAL LATINO	JUANES	21	24	<b>DAME ESTA NOCHE</b> OLE	TOMMY TORRES
2	3	<b>VOLVERTE A VER</b> SURCO / UNIVERSAL LATINO	JUANES	22	21	<b>MI MAYOR SACRIFICIO</b> FONOVISA	MARCO ANTONIO SOLIS
3	2	<b>ALGO ESTA CAMBIANDO</b> ARIOLA / BMG LATIN	JULIETA VENEGAS	23	15	<b>VOY A OLVIDARME DE MI</b> EMI LATIN	CARLOS VIVES
4	6	<b>OBSESION (NO ES AMOR)</b> COLUMBIA / SONY DISCOS	FRANKIE J FEATURING BABY BASH	24	26	<b>EL SOL NO REGRESA</b> ARIOLA / BMG LATIN	LA 5A ESTACION
5	5	<b>PORQUE ES TAN CRUEL EL AMOR</b> SONY DISCOS	RICARDO ARJONA	25	16	<b>SI YO ME VUELVO A ENAMORAR</b> UNIVISION	JENNIFER PENA
6	4	<b>TE BUSCARIA</b> ARIOLA / BMG LATIN	CHRISTIAN CASTRO	26	27	<b>VIVEME</b> WARNER LATINA	LAURA PAUSINI
7	7	<b>OTRA VEZ</b> OLE	MDO	27	25	<b>DAME OTRO TEQUILA</b> UNIVERSAL LATINO	PAULINA RUBIO
8	8	<b>ESTA AUSENCIA</b> VALE / UNIVERSAL LATINO	DAVID BISBAL	28	33	<b>SIN MIEDO A NADA</b> WARNER LATINA	ALEX UBAGO
9	—	<b>COMO PUDISTE</b> EMI LATIN	OBIE BERMUDEZ	29	31	<b>REBELDE</b> EMI LATIN	RBD
10	9	<b>EL AUTOBUS</b> SONY DISCOS	PEPE AGUILAR	30	—	<b>LA MUJER QUE NO SONE</b> SONY DISCOS	RICARDO ARJONA
11	22	<b>QUE LASTIMA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	31	—	<b>ALMA EN LIBERTAD</b> UNIVERSAL LATINO	PAULINA RUBIO
12	19	<b>CONTRA VIENTOS Y MAREAS</b> SONY DISCOS	CHAYANNE	32	29	<b>DE VIAJE</b> SONY DISCOS	SIN BANDERA
13	12	<b>AMOR DEL BUENO</b> SONY DISCOS	REYLI	33	—	<b>DEMASIADO</b> PINA / UNIVERSAL LATINO	PABLO PORTILLO
14	11	<b>TOCANDO FONDO</b> SONY DISCOS	KALIMBA	34	37	<b>AMOR DEL BUENO</b> VENE / SONY DISCOS	HECTOR MONTANER
15	14	<b>LLEVAME</b> EMI LATIN	SORAYA	35	—	<b>QUE SEAS FELIZ</b> WARNER LATINA	LUIS MIGUEL
16	13	<b>AIRE</b> EMI LATIN	INTOCABLE	36	—	<b>TE AMARE</b> WARNER LATINA	YAHIR
17	17	<b>PERDIDOS</b> J&N	MONCHY & ALEXANDRA	37	39	<b>OYE MI CANTO</b> ROC-A-FELLA / DEF JAM / QJMG	JENNIFER PENA
18	18	<b>PRECISAMENTE AHORA</b> WARNER LATINA	DAVID DE MARIA	38	36	<b>HASTA EL FIN DEL MUNDO</b> UNIVISION	JENNIFER PENA
19	23	<b>HOY COMO AYER</b> FONOVISA	CONJUNTO PRIMAVERA	39	28	<b>VALIO LA PENA</b> SONY DISCOS	MARC ANTHONY
20	10	<b>ME DEDIQUE A PERDERTE</b> SONY DISCOS	ALEJANDRO FERNANDEZ	40	—	<b>EN EL MISMO TREN</b> FONOVISA	MARCO ANTONIO SOLIS

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>LO QUE PASO, PASO</b> EL CARTEL / VI	DADDY YANKEE	21	18	<b>VEN DEVORAME OTRA VEZ</b> SGZ	CHARLIE CRUZ
2	3	<b>OYE MI CANTO</b> ROC-A-FELLA / DEF JAM / QJMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO	22	26	<b>AMOR PERFECTO</b> SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
3	25	<b>LA CAMISA NEGRA</b> SURCO / UNIVERSAL LATINO	JUANES	23	22	<b>REGGAETON LATINO</b> SONY DISCOS	ODN OMAR
4	2	<b>OBSESION (NO ES AMOR)</b> COLUMBIA / SONY DISCOS	FRANKIE J FEATURING BABY BASH	24	31	<b>YA NO QUEDA NADA</b> SGZ	TITO NIEVES FEATURING INOJA, NICKY JAM & K-MIL
5	4	<b>QUIERO</b> M.P.	TITO ROJAS	25	—	<b>COMO LE HABLAS A UN ANGEL</b> CANDLELIGHT	MIKE DEVITO
6	6	<b>LA BODA</b> PREMIUM LATIN	AVENTURA	26	23	<b>TRAIGO FUEGO</b> M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
7	14	<b>PERDIDOS</b> J&N	MONCHY & ALEXANDRA	27	29	<b>HAY QUE BUENO</b> CINCO POR CINCO	NOTCH
8	8	<b>SOMBRA LOCA</b> SONY DISCOS	GILBERTO SANTA ROSA	28	20	<b>HOLD YOU DOWN</b> EPIC	JENNIFER LOPEZ FEATURING FAT JOE
9	5	<b>VALIO LA PENA</b> SONY DISCOS	MARC ANTHONY	29	34	<b>HIELO</b> LATINUM	WILLY CHIRINO
10	11	<b>RESISTIRE</b> UNIVERSAL LATINO	TONO ROSARIO	30	7	<b>SI YO ME VUELVO A ENAMORAR</b> UNIVISION	JENNIFER PENA
11	9	<b>PARA TI</b> VENE / UNIVERSAL LATINO	JUAN LUIS GUERRA	31	32	<b>ELLA SE LLEVO MI VIDA</b> J&N	DOMENIC M
12	17	<b>HASTA EL FIN</b> J&N	MONCHY & ALEXANDRA	32	28	<b>SE ESCAMAM</b> EMI LATIN	VICCO C FEATURING EDDIE DEE
13	16	<b>GASOLINA</b> EL CARTEL / VI	DADDY YANKEE	33	—	<b>HONY TU SI JONY</b> J&N	KINITO MENEZ
14	10	<b>TODO ES MENTIRA</b> SGZ	FRANKIE NEGRON	34	24	<b>SE ESFUMA TU AMOR</b> SONY DISCOS	MARC ANTHONY
15	15	<b>VEN TU</b> J&N	DOMENIC MARTE	35	30	<b>ENSENAME A VIVIR SIN TI</b> SONY DISCOS	GILBERTO SANTA ROSA
16	21	<b>ESTA NOCHE TRAVESURA</b> FLOW / UNIVERSAL LATINO	OJ NELSON	36	—	<b>LA CAZADORA</b> SONY DISCOS	TITO EL BAMBINO
17	12	<b>DONCELLA</b> WHITE LION / SONY DISCOS	ZION & LENNOX	37	—	<b>MAYOR QUE YO</b> UNIVERSAL LATINO	BABY RANKS, DADDY YANKEE & TONY TUN TUN
18	13	<b>PERDONAME LA VIDA</b> UNIVERSAL LATINO	LOS TOROS BAND	38	38	<b>EL MATRIMONIO</b> SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
19	27	<b>LAMENTO BOLIVIANO</b> AMARFICA J&N	AMARFIS Y LA BANDA DE ATAKKE	39	—	<b>TU PUM PUM</b> DIAMOND / SONY DISCOS	JOHNNY PREZ
20	19	<b>LA POPOLA</b> VI	ELIEL	40	—	<b>PA' ARRIBA NO VA</b> SONY DISCOS	EL GRAN COMBO DE PUERTO RICO

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>HOY COMO AYER</b> FONOVISA	CONJUNTO PRIMAVERA	21	—	<b>SEÑOR MESERO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA
2	3	<b>LA SORPRESA</b> FONOVISA	LOS TIGRES DEL NORTE	22	18	<b>TE APUESTO LO QUE QUIERAS</b> WEAMEX / WARNER LATINA	PESADO
3	2	<b>AIRE</b> EMI LATIN	INTOCABLE	23	22	<b>BESO A BESO</b> FONOVISA	EZEQUIEL PENA
4	4	<b>VOLVERE</b> UNIVISION	K-PAZ DE LA SIERRA	24	24	<b>YA SOY FELIZ</b> FONOVISA	BANDA EL RECODO
5	5	<b>ESTA LLORANDO MI CORAZON</b> DISA	BETO Y SUS CANARIOS	25	31	<b>ROSAS</b> MUSIMEX / UNIVERSAL LATINO	DIANA REYES
6	6	<b>SI LA QUIERES</b> PROCAN / DISA	LOS HOROSCOPOS DE DURANGO	26	29	<b>EN TU BASURA</b> DISA	EL POOPER DEL NORTE
7	7	<b>ADIOS AMOR TE VAS</b> FONOVISA	GRUPO MONTEZ DE DURANGO	27	34	<b>NO PODRE SOBREVIVIR</b> FONOVISA	ZAIÑO
8	8	<b>EL VIRUS DEL AMOR</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	28	28	<b>MI PRIMER AMOR</b> FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
9	14	<b>YO ME QUEDA SIN NADIE</b> DISA	LA AUTORIDAD DE LA SIERRA	29	38	<b>ABEJA REINA</b> UNIVERSAL LATINO	LA ORIGINAL BANDA EL LIMON
10	9	<b>Y TE VI CON EL</b> MUSIMEX / UNIVERSAL LATINO	CONJUNTO ATARDECER	30	32	<b>TENGO A MI LUPE</b> EMI LATIN	VOCES DEL RANCHO
11	10	<b>TU PONTE EN MI LUGAR</b> UNIVISION	LOS HURACANES DEL NORTE	31	39	<b>BIENVENIDO AL AMOR</b> UNIVISION	OUERO
12	12	<b>UNA LIMOSNA</b> PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	32	33	<b>COMO OLVIDAR</b> UNIVISION	JOAN SEBASTIAN
13	20	<b>NO ME QUEDA MAS</b> DISA	PALOMO	33	—	<b>PERDONA MIS ERRORES</b> UNIVISION	EL COYOTE Y SU BANDA TIERRA SANTA
14	16	<b>LO MEJOR FUE PERDERTE</b> SONY DISCOS	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	34	27	<b>SI POR MI FUERA</b> EMI LATIN	LOS INVASORES DE NUEVO LEON
15	17	<b>ERES DIVINA</b> DISA	PATRULLA 81	35	26	<b>SI ME VAS A DEJAR</b> DISA	LALO MORA
16	11	<b>CONTIGO YO APRENDI A OLVIDAR</b> DISA	PATRULLA 81	36	35	<b>BAILA ESTA CUMBIA</b> EMI LATIN	SELENA WITH A.B. QUINTANILLA III & KUMBIA KINGS
17	23	<b>MANANA QUE YA NO ESTES</b> GARMEX / FONOVISA	GRUPO INNOVACION	37	—	<b>FANTASIA</b> WEAMEX / WARNER LATINA	COSTUMBRE
18	13	<b>QUIERO SABER DE TI</b> DISA	GRUPO MONTEZ DE DURANGO	38	—	<b>NA NA NA (DULCE NINA)</b> EMI LATIN	KUMBIA KINGS
19	21	<b>A USTED</b> DISA	BETO Y SUS CANARIOS	39	25	<b>A CAMBIO DE QUE?</b> UNIVISION	ALACRANES MUSICAL
20	19	<b>LA ULTIMA CANCION</b> DISA	GRUPO BRYNDIS	40	—	<b>EN EL MISMO TREN</b> FONOVISA	MARCO ANTONIO SOLIS



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Roy Tavaré

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## Programming & Panelists

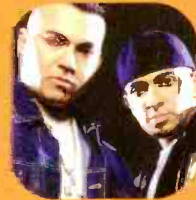
Industry leaders discuss: digital music, dealmaking, the teen market, producing, charts, urban regional & reggaeton and the ringtone frenzy. Schedule & panelists subject to change.



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Univision



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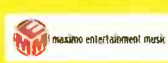
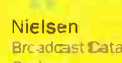
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# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL				
				<b>NUMBER 1 / GREATEST GAINER</b>			14 Weeks At Number 1										
1	1	1	37	<b>DADDY YANKEE</b> EL CARTEL 450639/VI (15.98 CD)			Barrio Fino	1	50	RE-ENTRY	34	<b>VARIOUS ARTISTS</b> DISA 726970 (14.98 CD/DVD)			Agarron Duranguense	3	
2	2	—	2	<b>LUNYTUNES &amp; BABY RANKS</b> MAS FLOW 230007/UNIVERSAL LATINO (14.98 CD)			Mas Flow 2	2	51	NEW	1	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> UNIVISION 310456/UG (14.98 CD)			Suspiros	51	
3	4	5	16	<b>VARIOUS ARTISTS</b> CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)			Chosen Few: El Documental	2	52	57	66	19	<b>ADAN CHALINO SANCHEZ</b> MODN/COSTAROLA 95306/SONY DISCOS (11.98 EQ CD/DVD)			Mi Historia	19
4	8	6	26	<b>JUANES</b> SURCO 003475/UNIVERSAL LATINO (17.98 CD)			Mi Sangre	1	53	NEW	1	<b>VARIOUS ARTISTS</b> FONOVISA 351613/UG (14.98 CD)			Musica Urbana: Lo Mejor De Hip Hop En Espanol	53	
5	6	3	6	<b>INTOCABLE</b> EMI LATIN 98613 (16.98 CD)			X	2	54	48	44	30	<b>JAVIER SOLIS</b> SONY DISCOS 95328 (9.98 EQ CD) [M]			Tesoros De Coleccion	21
6	7	4	8	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720464 (12.98 CD)			Y Sigue La Mata Dando	1	55	NEW	1	<b>TONO Y FREDDY</b> DISA 720514 (12.98 CD)			Recuerdos De Una Noche	55	
7	3	—	2	<b>DADDY YANKEE</b> EL CARTEL 450710/VI (15.98 CD)			Ahora Le Toca Al Cangri	3	56	61	50	25	<b>LOS TIGRES DEL NORTE</b> FONOVISA 351480/UG (13.98 CD)			20 Nortenas Famosas	4
8	5	2	4	<b>LOS HOROSCOPOS DE DURANGO</b> DISA 720503 (16.98 CD/DVD)			Y Seguimos Con Duranguense!!!	2	57	59	56	39	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)			Veintisiete	1
9	NEW	1		<b>ANA BARBARA/JENNIFER PENA</b> FONOVISA 351791/UG (14.98 CD) [M]			Confesiones	9	58	45	39	8	<b>CONJUNTO ATARDECER</b> MUSICMEX 409502/UNIVERSAL LATINO (13.98 CD) [M]			En Vivo	11
10	11	8	20	<b>LUIS MIGUEL</b> WARNER LATINA 61977 (17.98 CD)			Mexico En La Piel	1	59	44	43	33	<b>LOS CAMINANTES</b> SONY DISCOS 95300 (9.98 EQ CD) [M]			Tesoros De Coleccion: Puras Rancheras	14
11	9	7	8	<b>CONJUNTO PRIMAVERA</b> FONOVISA 351613/UG (13.98 CD)			Hoy Como Ayer	2	60	RE-ENTRY	7	<b>LOS TERRIBLES DEL NORTE</b> FREDDIE 0105 (16.98 CD)			Antologia De Jefes	60	
12	10	10	6	<b>LA AUTORIDAD DE LA SIERRA</b> DISA 720496 (11.98 CD) [M]			100% Autoridad Duranguense	10	61	51	46	54	<b>LOS BUKIS</b> FONOVISA 350895/UG (9.98/13.98) [M]			25 Joyas Musicales	3
13	17	20	16	<b>DON OMAR</b> VI 450587 (14.98 CD) [M]			The Last Don	2	62	RE-ENTRY	18	<b>VARIOUS ARTISTS</b> DISA 726934 (15.98 CD/DVD)			Los Sencillos Duranguenses Del Ano	6	
14	12	9	28	<b>LOS TEMERARIOS</b> DISA 720392 (11.98 CD)			La Mejor...Coleccion	2	63	73	64	3	<b>GRUPO HANYAK</b> MADACY LATINO 51037/MADACY (12.98 CD)			Duranguence A Todo Lo Que Da	63
15	28	25	9	<b>ELIEI</b> VI 450824 (15.98 CD) [M]			El Que Habla Con Las Manos	3	64	49	49	12	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN 75624 (11.98 CD)			Momentos De Coleccion	31
16	14	53	5	<b>VARIOUS ARTISTS</b> DISA 726880 (16.98 CD/DVD)			Homenaje A Juan Gabriel	14	65	72	—	29	<b>JUAN LUIS GUERRA</b> VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]			Para Ti	2
17	24	17	21	<b>MARCO ANTONIO SOLIS</b> FONOVISA 351483/UG (15.98 CD)			Razon De Sobra	1	66	54	59	1	<b>CHALINO SANCHEZ</b> MUSART 13221/BALBOA (9.98 CD)			Coleccion De Oro	54
18	15	—	2	<b>PALOMO</b> DISA 310464 (16.98 CD/DVD) [M]			En Concierto	15	67	RE-ENTRY	22	<b>PEPE AGUILAR</b> SONY DISCOS 95363 (17.98 EQ CD) [M]			No Soy De Nadie	6	
19	13	12	4	<b>VICTOR MANUELLE</b> SONY DISCOS 95529 (17.98 EQ CD)			En Vivo Desde Carnegie Hall	12	68	56	51	8	<b>LOS TUCANES DE TIJUANA</b> SONY DISCOS 95551 (9.98 CD)			Tesoros De Coleccion: Puros Corridos De Los Buenos	49
20	23	19	41	<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (5.98 CD) [M]			Za Za Za	1	69	46	40	7	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310368/UG (11.98 CD)			30 Recuerdos	33
21	42	37	18	<b>RICARDO ARJONA</b> SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]			Solo	5	70	74	61	14	<b>HECTOR "EL BAMBINO"</b> GOLD STAR 18004/UNIVERSAL LATINO (15.98 CD) [M]			Hector "El Bambino" Presenta Los Anormales	4
22	18	13	7	<b>LOS ANGELES DE CHARLY/AROMA</b> FONOVISA 351768/UG (14.98 CD) [M]			Greatest Hits	13	71	55	—	2	<b>CONTROL</b> UNIVISION 310442/UG (14.98 CD)			Mas Control	55
23	22	32	6	<b>LOS CAMINANTES</b> SONY DISCOS 95637 (9.98 EQ CD) [M]			Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	72	47	47	3	<b>LOS CADETES DE LINARES</b> UNIVISION 310374/UG (11.98 CD)			30 Recuerdos	47
24	27	26	43	<b>DON OMAR</b> VI 450618 (17.98 CD) [M]			The Last Don: Live, Vol. 1	2	73	53	57	24	<b>INTOCABLE</b> EMI LATIN 74439 (11.98 CD)			Momentos De Coleccion	26
25	32	24	25	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 90595 (15.98 CD)			Fuego	2	74	RE-ENTRY	31	<b>VARIOUS ARTISTS</b> DISA 720345 (12.98 CD)			100% Duranguense	7	
26	29	21	15	<b>VARIOUS ARTISTS</b> NEW RECORDS 132063/UNIVERSAL LATINO (18.98 CD/DVD)			Reggaeton Super Hits	16	75	NEW	1	<b>LOS INVASORES DE NUEVO LEON</b> FREDDIE 71209 (16.98 CD)			Antologia: 30 Joyas Musicales	75	
27	RE-ENTRY	35		<b>MANA</b> WARNER LATINA 61046 (18.98 CD)			Eclipse	2									
28	25	22	11	<b>VARIOUS ARTISTS</b> DISA 720488 (12.98 CD)			15 Duranguenses De Corazon	2									
29	36	23	40	<b>LUNYTUNES</b> MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]			La Trayectoria	7									
30	16	14	6	<b>VARIOUS ARTISTS</b> DISA 726879 (11.98 CD)			Los Super Hits Del Ano	10									
31	43	30	22	<b>LOS TEMERARIOS</b> FONOVISA 351530/UG (13.98 CD)			Regalo De Amor	2									
32	33	31	23	<b>K-PAZ DE LA SIERRA</b> UNIVISION 310348/UG (14.98 CD) [M]			Pensando En Ti	3									
33	30	11	4	<b>VICO C</b> EMI LATIN 63789 (18.98 CD/DVD) [M]			Desahogo	8									
34	31	29	39	<b>VICENTE FERNANDEZ</b> SONY DISCOS 95241 (9.98 EQ CD) [M]			Tesoros De Coleccion	8									
35	NEW	1		<b>LOS TEMERARIOS</b> SONY DISCOS 95694 (12.98 EQ CD)			Tesoros De Coleccion	35									
36	21	27	11	<b>GRUPO EXTERMINADOR</b> FONOVISA 351612/UG (11.98 CD) [M]			30 Recuerdos	17									
37	39	35	42	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98 CD) [M]			Antologia De Un Rey	16									
38	37	36	41	<b>JULIETA VENEGAS</b> ARIOLA 57447/BMG LATIN (14.98 CD)			Si	28									
39	19	18	9	<b>BRONCO/LOS BUKIS</b> FONOVISA 351606/UG (14.98 CD)			Cronica De Dos Grandes: Recuerdos Con Amor	2									
40	35	28	23	<b>MONCHY &amp; ALEXANDRA</b> J&N 95422/SONY DISCOS (15.98 EQ CD) [M]			Hasta El Fin	7									
41	26	15	8	<b>VARIOUS ARTISTS</b> UNIVISION 310361/UG (13.98 CD)			El Movimiento De Hip Hop En Espanol Vol. 2	6									
42	20	16	4	<b>VARIOUS ARTISTS</b> UNIVISION 310455/UG (14.98 CD)			Los Patrones Del Reggaeton	16									
43	RE-ENTRY	76		<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD) [M]			Lo Que Te Conte Mientras Te Hacias La Dormida	9									
44	38	34	72	<b>SIN BANDERA</b> SONY DISCOS 70633 (16.98 EQ CD) [M]			De Viaje	6									
45	41	41	15	<b>CARDENALES DE NUEVO LEON</b> DISA 720416 (9.98 CD) [M]			La Mejor...Coleccion	18									
46	RE-ENTRY	39		<b>PAULINA RUBIO</b> UNIVERSAL LATINO 002036 (17.98 CD)			Pau-Latina	1									
47	34	33	6	<b>LUNYTUNES</b> MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/DVD) [M]			Mas Flow: Platinum Edition	24									
48	NEW	1		<b>GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA</b> UNIVISION 310377/UG (11.98 CD)			30 Recuerdos	48									
49	50	—	2	<b>VARIOUS ARTISTS</b> UNIVISION 310420/UG (13.98 CD)			Mexico Recuerda A Selena	49									

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	1 INTOCABLE X (EMI LATIN)
2 MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)	2 LUNYTUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)	2 GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA OANDO (DISA)
3 RICARDO ARJONA SOLO (SONY DISCOS)	3 VARIOUS ARTISTS CHOSEN FEW EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)	3 LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSE!!! (DISA)
4 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	4 DADDY YANKEE AHORA LE TOCA AL CANGRI (EL CARTEL/VI)	4 ANA BARBARA/JENNIFER PENA CONFESIONES (FONOVISA/UG)
5 MANA ECLIPSE (WARNER LATINA)	5 DON OMAR THE LAST DON (VI)	5 LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
6 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	6 ELIEI EL QUE HABLA CON LAS MANOS (VI)	6 CONJUNTO PRIMAVERA HOY COMO AYER (FONOVISA/UG)
7 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	7 VICTOR MANUELLE EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)	7 LA AUTORIDAD DE LA SIERRA 100% AUTORIDAD DURANGUENSE (DISA)
8 SIN BANDERA DE VIAJE (SONY DISCOS)	8 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	8 LOS TEMERARIOS LA MEJOR...COLECCION (DISA)
9 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	9 VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	9 VARIOUS ARTISTS HOMENAJE A JUAN GABRIEL (DISA)
10 VARIOUS ARTISTS MUSICA URBANA: LO MEJOR DE HIP HOP EN ESPANOL (FONOVISA/UG)	10 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	10 PALOMO EN CONCIERTO (DISA)
11 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	11 VICO C DESAHOGO (EMI LATIN)	11 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
12 RBD REBELDE (EMI LATIN)	12 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	12 LOS ANGELES DE CHARLY/AROMA GREATEST HITS (FONOVISA/UG)
13 SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/UG/UNIVERSAL CLASSICS GROUP)	13 VARIOUS ARTISTS LOS PATRONES DEL REGGAETON (UNIVISION/UG)	13 LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
14 REYLI EN LA LUNA (SONY DISCOS)	14 LUNYTUNES MAS FLOW: PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO)	14 VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)
15 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	15 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	15 VARIOUS ARTISTS LOS SUPER HITS DEL ANO (DISA)
16 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	16 HECTOR "EL BAMBINO" HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)	16 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
17 JOSE MARIA NAPOLEON SERIE MAX (IM)	17 MARC ANTHONY VALLO LA PENNA (SONY DISCOS)	17 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
18 OBIE BERMUDEZ TODD EL ANO (EMI LATIN)	18 IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)	18 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
19 FEY LA FUERZA DEL DESTINO (EMI LATIN)	19 VARIOUS ARTISTS LOS CAZADORES: PRIMERA BUSQUEDA (PLATINUM/SONY DISCOS)	19 LOS TEMERARIOS TESOROS DE COLECCION (SONY DISCOS)
20 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	20 IVY QUEEN DIVA PLATINUM EDITION (PERFECT IMAGE/UNIVERSAL LATINO)	20 GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)

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



# América Latina

NEWS FROM SOUTH OF THE BORDER

**In Argentina:** With seven nods, rock group Bersuit Vergarabat leads the nominees for this year's Gardel Awards, set to take place April 13 at the Gran Rex Theatre in Buenos Aires.

The nominations were announced by Argentine record producers body CAPIF. Other acts with a significant number of nominations are Vicentico, the former frontman of Los Fabulosos Cadillacs, and rock band Arbol, with six each. Catupecu Machu received four nods.

Presented to Argentine artists and albums released in Argentina, the Gardels are in their seventh year. Approximately 1,500 artists, journalists, producers, engineers and music promoters vote on the awards. This year's ceremony will air live on national TV channel Telefe.

MARCELO FERNANDEZ BITAR

Jorge Rojas, a member of multiplatinum folklore/romantic-pop quartet Los Nocheros, is leaving the group. Rojas' last performance with the band will be April 30 at the 45,000-seat Boca Stadium in Buenos Aires. His replacement will be 18-year-old Alvaro Teruel, son of founding member Mario Teruel. Rojas has not indicated any further recording plans.

MARCELO FERNANDEZ BITAR

**In Colombia:** Sayco, Colombia's society of authors and composers, collected some \$7.5 million in 2004 for its 3,500 member songwriters. Approximately \$4.2 million came from radio, TV and concert performances.

Among the genres receiving the most money is vallenato, traditional Colombian folk music. But salsa is still important, with Jairo Varela, leader of popular act Grupo Niche, earning the second-highest revenue.

Sayco calculates that only 30% of music heard in Colombia is actually produced in the country.

GUSTAVO GOMEZ

Colombian vallenato music may get a makeover, of sorts. The popular folk genre traditionally includes four subgenres (known as *aires*, or airs): *paseo*, *puya*, *merengue* and *son*. But an avid group of fans is lobbying through the national media for the creation of a fifth subgenre, *paseo lírico*.

The proposal to create *paseo lírico* has two important supporters: former president Alfonso López Michelsen (an expert in the genre) and iconic vallenato composer Rafael Escalona, whose music propelled Carlos Vives to fame. Official recognition for the category would take place during vallenato's most important event, the annual Leyenda Vallenato Festival, held in Valledupar. At press time, the event's board of directors had said the fifth air will not compete in 2005.

GUSTAVO GOMEZ

**In Mexico:** Mexican tropical icon Rigo Tovar died March 27 of a heart attack in Mexico City. He was 59 years old.

Tovar, who became wildly successful in the 1970s with his band, Costa Azul, left behind a legacy of catchy hits, including "Mi Matamoros Querido" and "La Sirenita." The latter sold 1.5 million copies in Mexico alone. Outside Mexico, Tovar is remembered as one of the first idols among Mexican immigrants in the United States.

Known for his blend of *norteño* and tropical *cumbia*, Tovar established himself as a personality, thanks to his trademark long hair, dark glasses and a unique dance step where he jumped on one leg.

But since the 1980s, he had been plagued by health problems, and at the time of his death, he had been retired from music for more than a decade. He stayed in the public eye through compilations released by his previous labels, BMG and Fonovisa.

Tovar had been hospitalized for several weeks before his death. He is survived by his wife, Isabel Martinez, and six sons.

TERESA AQUILERA

## Trueba To Sit For 'Cinematic' Q&A

How do you turn an intimate, esoteric musical project that pairs an 85-year-old pianist with a 35-year-old flamenco singer into a commercial success?

That's a question for acclaimed Spanish film director Fernando Trueba, who on April 27 will sit down for an in-depth Q&A session titled "It's Cinematic" during the Billboard Latin Music Conference, set for April 25-28 in Miami.

Trueba conceived and produced the album "Lágrimas Negras," which features pianist Chucho Valdés and flamenco artist Diego "El Cigala." He released the set on his own label, BMG-distributed Calle 54 Records. It has sold nearly 1 million copies worldwide. In addition, "Lágrimas Negras" is up for two Billboard Latin Music Awards.

During the Q&A, Trueba will discuss his journey from winning a best director Academy Award (for

1992's "Belle Epoque") and scoring a Latin Grammy Award for music producer (for "Lágrimas Negras") to releasing his latest film, "El Milagro de Candeal."



Along the way were landmark projects, including "Calle 54," the 2001 film/album/book that featured performances by Tito Puente, Chucho and Bebo Valdés, and Cachao and Michel Camilo. It is arguably the definitive documentary on Latin jazz.

Trueba will discuss the making, distributing, promoting and mar-

keting of his albums and films. At first glance his projects have limited mass appeal, and yet they have become major sellers.

Of course, Trueba will talk about his newest film, which features Bebo Valdés and Brazilian musician Carlinhos Brown. The movie is about the music school Brown founded in a poor neighborhood in Salvador de Bahia, Brazil. There, poverty and desperation are staved off with music and education.

"El Milagro de Candeal" has premiered in Spain, Brazil and Mexico. A soundtrack and DVD will be released by Calle 54/Sony BMG.

Trueba's name also appears on "Blanco y Negro—Bebo & Cigala en Vivo," a two-DVD set that is the follow-up to "Lágrimas Negras." It bows April 5 in the United States.

For more information on the Billboard Latin Music Conference & Awards, go to [billboardevents.com](http://billboardevents.com).

# Rain Can't Dampen Conference Spirit

Boarding our flight for Miami—the Winter Music Conference and M3 Summit were calling our name—we had dreams of warmth and sunshine. Unfortunately, such thoughts were put on hold upon landing. A major rainstorm can do that.

On the way to our hotel in Miami Beach, the taxi driver said the downpour would be over in 10 minutes, max. When we arrived at the hotel 30 minutes later, the showers had only increased.

Dropping off our luggage, we proceeded to Defected Records' Defected in the House poolside party at the National Hotel. Needless to say, with the rain coming down, many enthusiasts ran for cover—except for us New Yorkers, who were ecstatic to simply be in a warm climate.



TUCKER: PROVIDED WINTER MUSIC ANTHEM

Well, when the rain finally gave way to sunshine (which stayed with us for the rest of the week), club veteran Barbara Tucker took to the stage for one incredibly vibrant performance. The highlight of her set was her new, Blaze-produced single, "Most Precious Love."

Little did we know that this would become *the* track of the two conferences. Within days, "Most Precious Love"—particularly Copyright's Spiritual Club Mix (with its hypnotic string jabs)—became the song heard 'round South Beach.

And now, its reach will spread. Trust.

Culled from the King Street Sounds compilation "Keep Hope Alive," the soulful house jam has been licensed to numerous international labels, including Defected

in the United Kingdom, Time in Italy, Happy Music in France, Metropole in Spain and Sheer in South Africa.

Two other songs managed to make their presence known: British duo Shapeshifters' "Back to Basics" (U.K. label Positiva) and Roman Fluegel's "Geht's Noch" (German label Cocoon Recordings)

## Beat Box™



By Michael Paoletta  
[mpaoletta@billboard.com](mailto:mpaoletta@billboard.com)



is close to licensing the track to a label in the United States).

Indeed, these three tracks formed the sturdy musical foundation at the nearly 500 official and unofficial parties that surrounded the WMC and M3S.

Yes, for those who so desired, it was very possible, for the week of March 20 in Miami, to be your very own 24-hour party person—especially if you had no intention of attending the daily panels organized by the two conferences.

While we attended the panels (see story, page 8), we also experienced several incredible non-panel moments:

- **Buzzin' Fly's** Sunset Session, poolside at the Raleigh Hotel, with headlining DJ Ben Watt.

- **Armani Exchange's** Lush party on the rooftop of the Hotel, with Roger S spinning a feisty mix of house and rock tracks.

- A DJ set from Shapeshifters at a party for the film "It's All Gone Pete Tong" at the Red Bull House.

- Live performances by **Brazilian Girls**, **Venus Hum** and **Lea-Lorién** at the WMC's International Dance Music Awards, poolside at the Wyndham Miami Beach Resort.

- The absolute highlight of **Om Records'** 10th-anniversary celebration at the Mansion club was **the Greenskeepers'** jam band-like live show.

- The full-moon party on the rooftop of the **Bank of America** building offered spectacular views of the city—as well as spectacular sounds from a **Jennifer Lopez-looking DJ Rap**, who worked quite a few nerves with a wicked mix of dirty and progressive house sounds, including **Martin Solveig's** instrumental re-edit of "Most Precious Love."



APRIL 9 2005					Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	1	7	<b>NUMBER 1</b> WE WILL BECOME SILHOUETTES	The Postal Service	7 Weeks At Number 1		
2	2	7	3	GET RIGHT (L. VEGA REMIX)	Jennifer Lopez			
3	5	2	17	TEMPTED TO TOUCH (REMIXES)	Rupee			
4	6	4	90	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service			
5	3	3	12	SOLDIER (M. JOSHUA REMIX)/LOSE MY BREATH (P. RAUHOFER/M. JOSHUA MIXES)	Destiny's Child Feat. T.I. & Usher			
6	9	22	3	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	Fantasia			
7	4	—	2	YOU ARE EVERYTHING	Vanessa Williams			
8	13	11	7	WHEN THE DAWN BREAKS/I LIKE IT	Narcotic Thrust			
9	8	8	10	GALVANIZE	The Chemical Brothers Featuring Q-Tip			
10	12	6	6	WE MIGHT AS WELL BE STRANGERS	Keane Vs. DJ Shadow			
11	10	5	8	NASTY GIRL	Inaya Day			
12	7	15	9	BREATHE	Erasure			
13	17	16	12	KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal			
14	15	18	18	ENJOY THE SILENCE...04	Depeche Mode			
15	14	12	26	TURN ME ON (REMIXES)	Kevin Lyttle			
16	11	17	5	GALANG	M.I.A.			
17	—	—	2	HERE I AM	David Morales With Tamra Keenan			
18	—	—	2	THE WONDER OF IT ALL	Kristine W			
19	25	23	19	STILL (REMIXES)	Tamia			
20	20	19	6	MIND OF THE WONDERFUL	Blank & Jones Feat. Elles			
21	18	9	5	HIDEYFACE	Prefuse 73			
22	19	20	1	INSPIRATION	Ian Van Dahl			
23	21	24	48	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia			
24	NEW	—	1	FEVER (A. FREELAND REMIXES)	Sarah Vaughan			
25	RE-ENTRY	—	3	SMOOTH	iiio			

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

APRIL 9 2005					Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title	Sales data compiled by Nielsen SoundScan			
			IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	NEW	—	<b>NUMBER 1</b> MOBY	Hotel	1 Week At Number 1			
2	2	7	VARIOUS ARTISTS	Fired Up! 2				
3	3	103	THE POSTAL SERVICE	Give Up				
4	NEW	—	M.I.A.	Arular				
5	4	5	THEIEVERY CORPORATION	Cosmic Game				
6	1	2	DAFT PUNK	Human After All				
7	5	1	SCISSOR SISTERS	Scissor Sisters				
8	NEW	—	PREFUSE73	Surrounded By Silence				
9	6	9	THE CHEMICAL BROTHERS	Push The Button				
10	7	9	THE RIDDLER & VIC LATINO	Ultra.Dance 06				
11	8	8	BRAZILIAN GIRLS	Brazilian Girls				
12	NEW	—	MARK FARINA	Mushroom Jazz 5				
13	10	6	LCD SOUNDSYSTEM	LCD Soundsystem				
14	11	65	VARIOUS ARTISTS	Fired Up!				
15	9	2	EVERYTHING BUT THE GIRL	Adapt Or Die: Ten Years Of Remixes				
16	NEW	—	DAVID WAXMAN	Ultra Chilled 05				
17	12	5	VARIOUS ARTISTS	Best Of Trance Volume 5				
18	14	9	ERASURE	Nightbird				
19	13	3	JOHN DIGWEED	Fabric 20				
20	15	8	VARIOUS ARTISTS	Perfecto Presents: The Club				
21	18	21	TIESTO	Parade Of The Athletes				
22	19	78	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco				
23	16	3	BAD BOY JOE	Club Anthems Vol. 2				
24	21	56	ZERO 7	When It Falls				
25	NEW	—	JOHNNY BUDZ	Hit Factory 2				

● Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 8 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Electronic Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan			
				IMPRINT & NUMBER/PROMOTION LABEL					
1	2	3	9	<b>NUMBER 1</b> LOVE IS A DRUG (CREAMER & K REMIXES)	Rosko	1 Week At Number 1			
2	7	11	7	CALL ME	Anna Vissi				
3	10	14	5	GET RIGHT (L. VEGA REMIX)	Jennifer Lopez				
4	9	13	7	WHATEVER (MR. MIG MIX)	Jill Scott				
5	8	12	7	FILTHY GORGEOUS	Scissor Sisters				
6	11	15	7	SET IT FREE	Jason Walker				
7	3	1	11	AVALON	Juliet				
8	1	2	11	HOW CAN I BE FALLING (D. AUDE/D. TSETOS/M. RIZZO/PRESTA/RANPAGE)	Jennifer Green				
9	12	17	6	NASTY GIRL	Inaya Day				
10	4	4	9	HOME	Suzanne Palmer				
11	5	7	9	STRESS	Danny "Buddah" Morales				
12	6	5	10	WAITING FOR ALEGRIA	Tony Moran & Ric Sena Present Zhana Saunders				
13	18	26	5	WANT MY BODY	Pier Pressure				
14	15	16	10	I'M DONE	King Brain Presents N.I.C.				
15	14	8	11	BREATHE	Erasure				
16	19	24	8	SUPERFLY (LOUIE VEGA REMIX)	Curtis Mayfield				
17	21	30	4	I NEED YOU	Friburn & Urik				
18	26	31	4	EVERYTHING	Kaskade				
19	25	32	4	MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES)	The Killers				
20	24	29	6	HE GIVES MORE (R. MCGOWAN/W. RIGG/M. CRUZ/TWISTED DEE/J. SANTIAGO)	Raw Deal Featuring Toni Ann Bardell				
21	17	9	12	JUST LET GO	Fischerspooner				
22	16	6	11	FAIRYTALE	The Replacement Featuring Maria Neskovski				
23	22	19	11	MAYBE (ILICIT/BINI & MARTINI/ALMIGHTY MIXES)	Emma				
24	13	10	11	SHOW IT	Friburn & Urik				
25	31	35	5	SINCE U BEEN GONE (J. NEVINS REMIXES)	Kelly Clarkson				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan			
				IMPRINT & NUMBER/PROMOTION LABEL					
26	32	36	4	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	Fantasia				
27	27	28	8	I WILL (ORANGE FACTORY MIXES)	Oryon				
28	33	41	3	LESSONS IN LOVE	Angel				
29	20	21	14	I AM (THE RISING) (J. ROCKS/FRISCA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES)	Taborah				
30	41	—	2	<b>POWER PICK</b> I'LL BE YOUR FREAK	Norty Cotto Presents Sinsation!				
31	37	46	3	SORROW	Bobby O				
32	36	40	4	EMBALLA (LOUIE VEGA REMIXES)	Emballa				
33	23	25	12	GALVANIZE	The Chemical Brothers Featuring Q-Tip				
34	35	34	11	FREE THE WORLD (JASON RANDOLPH REMIX)	LaToya Jackson				
35	NEW	—	1	<b>HOT SHOT DEBUT</b> HERE I AM	David Morales With Tamra Keenan				
36	43	43	8	MOST PRECIOUS LOVE	Blaze Featuring Barbara Tucker				
37	42	47	3	ROBOT ROCK	Daft Punk				
38	28	20	13	I BELIEVE IN YOU	Kylie Minogue				
39	47	—	2	LEAD GUITAR	Axwell				
40	39	39	6	RICH GIRL	Gwen Stefani Featuring Eve				
41	48	—	2	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES)	Ringside				
42	29	23	13	LA LA (SHARP BOYS/F. GARIBAY MIXES)	Ashlee Simpson				
43	NEW	—	1	WORKOUT (J. VASQUEZ/E. KUPPER/BLUEROOM/J. CARRANO MIXES)	RuPaul				
44	30	18	14	U AIN'T THAT GOOD	Sheila Brody				
45	45	45	4	METAL	Afrika Bambaataa Featuring Gary Numan				
46	34	33	9	1, 2 STEP (REMIXES)	Ciara Featuring Missy Elliott				
47	NEW	—	1	YOU ARE EVERYTHING (J. VASQUEZ/FORD/MR. MIG MIXES)	Vanessa Williams				
48	44	37	5	THE PHANTOM OF THE OPERA (JUNIOR REMIX)	Andrew Lloyd Webber				
49	49	—	2	STAND UP	Loleatta Holloway				
50	46	38	7	I LIKE IT	Decibel Featuring LaVetra				

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



# Love Flows To The Bellamy Brothers

BY DEBORAH EVANS PRICE

NASHVILLE—It says a lot about an act when it can record an album commemorating a 30-year career and have the likes of Alan Jackson, Dolly Parton, Montgomery Gentry and George Jones eager to join in the fun. Then again, the Bellamy Brothers have always had a strong legion of fans, including many of their peers in country music.

They also recorded the enduring No. 1 *Billboard* Top 100 hit "Let Your Love Flow," which marks its 30th anniversary this year as well. The song was the first of the duo's 46 chart hits. Among these are 10 No. 1 country singles, including "Dancin' Cowboys," "For All the Wrong Reasons" and "I Need More of You."

Booked by APA, the Florida-based duo performs nearly 200 dates annually and this year will once again visit Europe, where the Bellamys have an enthusiastic fan base.

For the duo's newest Curb Records release, "Angels & Outlaws, Vol. 1," which streeted March 29, a who's who of country music's elite joins the Bellamys on their hits. Parton joins the brothers for a playful version of "If I Said You Had a Beautiful Body (Would You Hold It Against Me)." Montgomery Gentry lends a lot of heart to "Old Hippie."

Charlie Daniels and Bobby Bare join in on a personality-packed "Kids of the Baby Boom." Other participants include Pat Green, Hal Ketchum, Tanya Tucker, David Allan Coe, Chris Hillman, Herb Pederson

and Rhonda Vincent.

There are also two new songs. Willie Nelson joins the Bellamys on "Guardian Angel," and John Anderson sings on "Alligator Alley."

David Bellamy credits label president Mike Curb with the idea for the album, then adds with a laugh, "So, if it doesn't work, we are going to blame it on him."

Howard Bellamy says they wanted Parton to sing "Beautiful Body" because "we feel it was tailor-made for her. When she got in the studio she told us that she always wanted to record this song, so it worked out really great."

But when they approached Jackson about participating in the album, he also asked to sing "Beautiful Body," saying he used to perform it during sound checks.

"We thought this was going to be a problem," Howard says. "We didn't want to lose Alan because whatever Alan wanted to sing, we wanted him to sing." But when they explained that Parton was involved and suggested "Whistlin' Dixie" as an alternative, Jackson was very obliging.

"Reggae Cowboy," featuring Coe and Tucker, is one of the most inventive cuts. "We had no concept that he was going to send that thing back with a rap on it," Howard says of Coe. "The idea was wonderful. I loved his lyrics because they were so outlaw. It's hard to harness Coe."

The Bellamys say it was gratifying

to know that other artists are fans of their material. "Montgomery Gentry played that song in clubs a lot of times," David says of "Old Hippie." "They didn't even need a lyric sheet for

expectations because of the Bellamys' lengthy career and solid fan base.

"Respect from their peers and longevity in the marketplace come from unmatched musical integrity, millions of records sold and a history of groundbreaking cross-over hits," Tuerff says.

"The Bellamy Brothers are legends," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment. "While radio hits have waned in the past few years they still have a great touring schedule and make great music... The combination of the names involved will push this release beyond many people's expectations."



THE BELLAMY BROTHERS: FANS INCLUDE COUNTRY ELITE

that. They knew every word."

The key to Curb's marketing campaign is letting Bellamy fans know the project is available.

"Phase one for this record entails a print campaign encompassing key country publications and trade advertising as targets," Curb Records VP of marketing Jeff Tuerff says. According to Tuerff, retail plans include "hitting the core country consumer through mass merchants. Other key Curb catalog titles from the Bellamys consistently remain in our top sellers each year."

Tuerff says label executives are still discussing which single to work to radio. Mainstream country radio has not played much of the duo for quite a few years. But even if radio does not embrace this album, the label has high

## ROUND TWO

In recording "Angels & Outlaws," the Bellamys ended up with 26 tracks, so there will be a second volume. Some of the acts slated to appear on the next collection are Mel Tillis, his daughter Pam Tillis, Trick Pony, Black-Hawk and Chaka Khan.

The Bellamys also recorded "Sweet Caroline" with Neil Diamond and "I Could Be Persuaded" with Cliff Richard, both of which will be included on volume two.

"There's some real cool stuff there," David says. "Curb thought at one point [about doing] a country volume and a pop volume, but I don't think it will actually end up like that. The second volume may be a little more pop, but it has still got a lot of country acts."

## A Few Words From Their Friends . . .

**George Jones:** Asked why he thinks the Bellamy Brothers have endured, Jones says, "It is because they're damn good, for one thing. The country music industry should be ashamed of itself that they never won an award. They had some great songs and big hits, and they have stood the test of time. People still pay to see them and buy their records. I guess that's the real award."

**Eddie Montgomery (Montgomery Gentry):** "The Bellamys

are unbelievable. Our music is more accepted because of them, and we were honored to be included on their project. [For] old hippies, they still rock!"

**Pat Green:** "The Bellamy Brothers are so good that there are people in this world who have never heard music and even they know all the words to at least one Bellamy Brothers song. I am proud to know them and to have been a part of this project."

# Adkins Diet Coming To The Waffle House Menu

Trace Adkins has formed a marketing partnership with the **Waffle House** restaurant chain that will tie in with his summer tour dates. As part of the promotion, Adkins



ADKINS: TOUR TIE-IN WITH NOTED EATERY

will meet winners of local radio contests for a meal at a Waffle House the day of his concert in select cities. One fan at each stop will win a jukebox filled with country songs.

Adkins' singles "Songs About Me" and "Honky Tonk Badonkadonk" will

be made available on jukeboxes in the 1,465 Waffle House restaurants in 25 states. New restaurant menus will include Adkins' favorite meal recommendations.

The Waffle House fan events will begin June 4 in Birmingham, Ala., and continue through the summer.

**MANAGERIAL:** Houston-based **Compadre Records** has launched a management arm with the signing of **Warner Bros. Nashville** artist **Rick Trevino** as a client. Trevino is also a member of the group **Los Super Seven**.

Compadre founder and president **Brad Turcotte** had already been managing singer/songwriter **Billy Joe Shaver** for a year, but never officially launched a management division of the company until now. Shaver records for Compadre. The label's forthcoming "A Tribute to Billy Joe Live" is due May 17 and includes guest appearances from **Guy Clark**, **Robert Earl Keen**, **Joe Ely**, **Jimmie**

**Dale Gilmore** and many others.

Turcotte tells *Billboard* he would like to pick up one more management client. The label's roster includes **Suzy Bogguss**, **Kate Campbell**, **Keven Kinney**, **Flaco Jimenez** and **James McMurtry**.

**ON THE ROW:** **BMG Songs** has inked a co-publishing deal with **Karen Conrad**, who until recently was the company's senior VP in Nashville. Under the agreement, Conrad will sign country music writers to **BMG Songs**. She will also be a consultant to the company's Nashville division.

As previously reported, Conrad exited the company in February and was replaced recently by **Ron Stuve**, who was promoted to VP of A&R/GM

(*Billboard*, March 26).

**Dualtone Records** senior director of publicity **Kissy Black** exits to form her own firm, **Lotos Nile Media**. Dualtone is among her first clients.

**Nashville Scene**  
By Phyllis Stark  
pstark@billboard.com



After nearly 20 years in the record business, **Epic Records** West Coast regional promoter **Rhonda Christensen** will exit the industry April 30. She has been accepted into UCLA's graduate program in interior design.

**SIGNINGS:** **Skaggs Family Records** has signed 12-year-old bluegrass prodigy **Ryan Holladay**. His first album for the label, "New Kid in Town," comes out April 12.

Skaggs Family has also signed the bluegrass family group **Cherryholmes**. The group is recording its fourth album (with **Ben Isaacs** producing); it previously recorded for its own label, **Cherryholmes Family**.

**Epic Records** has signed singer/songwriter **Jace Everett**. Everett is in the studio with producers **Mark Wright** and **Greg Droman** working on his label debut, due July 26. Everett is managed by **Ron Shapiro Management** and booked by **Jon Folks** of **Buddy Lee Attractions**.



APRIL 9  
2005

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems		PEAK POSITION	
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL						TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL		
				<b>NUMBER 1</b>		3 Weeks At Number 1								
1	1	1	23	<b>THAT'S WHAT I LOVE ABOUT SUNDAY</b> C.MORGAN,P.O'DONNELL (A.DORSEY,M.NARMORE)		Craig Morgan Broken Bow	1	31	29	28	<b>GOODBYE TIME</b> B.BRADDOCK (R.MURRAH,J.D.HICKS)		Blake Shelton Warner Bros./WRN	28
2	2	4	38	<b>BABY GIRL</b> G.FUNDIS (K.BUSH,K.HALL,J.NETTLE,S.BLESER)		Sugarland Mercury	2	32	31	33	<b>DON'T WORRY 'BOUT A THING</b> D.HUFF,SHEDAISSY (K.OSBORN,J.DEERE)		SheDaisy Lyric Street	31
3	3	5	18	<b>ANYTHING BUT MINE</b> B.CANNON,K.CHESENEY (S.CARUSE)		Kenny Chesney BNA	3	33	41	56	<b>FAST CARS AND FREEDOM</b> M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (G.LEVIX,N.THRASHER,W.MOBLEY)		Rascal Flatts Lyric Street	33
4	6	6	19	<b>IT'S GETTING BETTER ALL THE TIME</b> K.BROOKS,R.OUNN,M.WRIGHT (R.BOWMAN,D.COOK)		Brooks & Dunn Arista Nashville	4	34	32	37	<b>I SEE ME</b> B.J.WALKER,JR.,T.TRITT (C.BEATHARD,C.MOHR)		Travis Tritt Columbia	32
5	7	7	10	<b>GONE</b> J.STEELE (B.DIPIERO,J.STEELE)		Montgomery Gentry Columbia	5	35	34	35	<b>BABY DOLL</b> D.GEMMAN (P.GREEN,R.THOMAS)		Pat Green Republic/Universal/Mercury	34
6	4	2	31	<b>NOTHIN' TO LOSE</b> M.WILLIAMS (K.SAVIGAR,M.CHAGNON)		Josh Gracin Lyric Street	1	36	33	34	<b>IT'S A HEARTACHE</b> C.HOWARD (R.SCOTT,S.WOLFE)		Trick Pony Asylum-Curb	33
7	9	10	15	<b>MY GIVE A DAMN'S BUSTED</b> B.GALLIMORE,T.MCGRAW (J.DIFFIE,T.SHAPIO,T.MARTIN)		Jo Dee Messina Curb	7	37	45	—	<b>THE TALKIN' SONG REPAIR BLUES</b> K.STEGALL (D.LINDE)		Alan Jackson Arista Nashville	37
8	5	3	23	<b>BLESS THE BROKEN ROAD</b> M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (M.HUMMON,B.EBOYO,J.HANNA)		Rascal Flatts Lyric Street	1	38	35	40	<b>IF SHE WERE ANY OTHER WOMAN</b> G.FUNDIS (B.BEAVERS,K.LOVEFACE,C.HARRINGTON)		Buddy Jewell Columbia	35
9	12	13	26	<b>IF HEAVEN</b> R.SCRUGGS (G.PETERS)		Andy Griggs RCA	9	39	36	44	<b>HELP SOMEBODY</b> M.WRIGHT,J.SCAIFE (K.RAINES,J.STEELE)		Van Zant Columbia	36
10	10	11	28	<b>I MAY HATE MYSELF IN THE MORNING</b> B.GALLIMORE (D.BLACKMON)		Lee Ann Womack MCA Nashville	10	40	39	39	<b>THE GOOD LIFE</b> FROGERS (T.WILLMON,B.PINSON)		Trent Willmon Columbia	39
11	15	17	19	<b>HOMEWRECKER</b> M.WRIGHT,J.SCAIFE (G.WILSON,R.RUTHERFORD,G.TEREN)		Gretchen Wilson Epic/EMN	11	41	38	41	<b>SKIN</b> RASCAL FLATTS,M.BRIGHT,M.WILLIAMS (D.JOHNSON,J.HENRY)		Rascal Flatts Lyric Street	38
12	11	14	7	<b>HONKY TONK U</b> J.STROUD,T.KEITH (T.KEITH)		Toby Keith DreamWorks	11	42	51	57	<b>MY SISTER</b> R.MCINTIRE,B.CANNON,N.WILSON (R.DEAN,B.BAKER,A.DALLEY)		Reba McEntire MCA Nashville	42
13	14	15	21	<b>WHAT'S A GUY GOTTA DO</b> B.ROWAN (J.NICHOLS,K.LOVEFACE,D.SAMPSON)		Joe Nichols Universal South	13	43	40	42	<b>WAITIN' ON THE WONDERFUL</b> C.LINDESEY,T.VERGES (ANGILO,D.BERG,H.LINDESEY)		Aaron Lines BNA	40
14	8	8	21	<b>LET THEM BE LITTLE</b> B.DEAN,J.WHITE (B.DEAN,R.MCDONALD)		Billy Dean Curb	8	44	42	45	<b>SOMETHING LIKE A BROKEN HEART</b> J.STROUD,J.HANNA,J.MCEUEN (J.HANNA,R.REYNOLDS,A.MILLER)		Hanna-McEuen MCA Nashville	42
15	13	9	20	<b>MUD ON THE TIRES</b> FROGERS (C.DUBOIS,B.PAISLEY)		Brad Paisley Arista Nashville	1	45	52	—	<b>PROBABLY WOULDN'T BE THIS WAY</b> D.HUFF (J.KENNEDY,T.KIDD)		LeAnn Rimes Asylum-Curb	45
16	16	16	11	<b>DRUGS OR JESUS</b> B.GALLIMORE,T.MCGRAW,D.SMITH (B.JAMES,A.MAYO,T.VERGES,C.LINDESEY)		Tim McGraw Curb	16	46	43	54	<b>THE MIDDLE OF NOWHERE</b> L.REYNOLDS (B.MCCOMAS)		Brian McComas Lyric Street	43
17	19	19	17	<b>SONGS ABOUT ME</b> S.HENDRICKS (S.SMITH,E.HILL)		Trace Adkins Capitol	17	47	46	52	<b>ONE BELIEVER</b> M.D.CLUTE,DIAMOND RID (M.BEESON,D.PPRIMMER,M.REID)		Diamond Rio Arista Nashville	46
18	18	21	10	<b>LOT OF LEAVIN' LEFT TO DO</b> B.BEAVERS (B.BEAVERS,D.RUTTAN,D.BENTLEY)		Dierks Bentley Capitol	18	48	56	—	<b>I PLAY CHICKEN WITH THE TRAIN</b> B.KENNY,J.RICH,P.WORLEY (T.COLEMAN,J.RICH,A.APARD)		Cowboy Troy Raybaw/Warner Bros./WRN	48
19	17	18	19	<b>GOD'S WILL</b> M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.DEAN)		Martina McBride RCA	17	49	44	46	<b>MY NAME</b> T.DUBOIS,S.MANDILE (G.CANYON,G.SAMPSON)		George Canyon Universal South	44
20	20	20	23	<b>HOW DO YOU GET THAT LONELY</b> R.L.FEEK,T.JOHNSON (R.L.FEEK,J.TEACHENDRI)		Blaine Larsen BNA	19	50	50	48	<b>WAKE UP OLDER</b> B.ROWAN (L.CARVER)		Julie Roberts Mercury	46
21	21	22	22	<b>CLASS REUNION (THAT USED TO BE US)</b> D.HUFF (R.MCDONALD,F.J.MYERS,D.PPRIMMER)		Lonestar BNA	21	51	47	47	<b>NOT ME</b> B.MAHER,M.SELBY (K.THOMAS,B.MONTANA,B.MAHER)		Kenii Thomas Featuring Vince Gill And Emmylou Harris MORaine	47
22	23	24	28	<b>LONG, SLOW KISSES</b> B.CHANCEY,K.BEARD,D.MALLOY (J.BATES,G.BRADBERRY,B.HAYSLIP)		Jeff Bates RCA	22	52	54	58	<b>HILLBILLIES</b> R.LANDIS,G.MCOWELL (B.SFALSK,P.LUSH,G.MCOWELL)		Hot Apple Pie DreamWorks	52
23	22	23	24	<b>I'LL TAKE THAT AS A YES (THE HOT TUB SONG)</b> FROGERS,P.VASSAR (J.MCELROY,V.MELAMED)		Phil Vassar Arista Nashville	22	53	48	43	<b>TONIGHT'S NOT THE NIGHT</b> R.FOSTER (R.ROGERS,R.FOSTER)		Randy Rogers Band Smith Entertainment	43
24	30	38	6	<b>MAKING MEMORIES OF US</b> D.HUFF,K.URBAN (R.CROWELL)		Keith Urban Capitol	24	54	49	49	<b>SOMEWHERE BETWEEN TEXAS AND MEXICO</b> D.GEMMAN (T.SUMMAR) KELLEY		Pat Green Republic/Universal/Mercury	42
25	25	26	11	<b>BIG TIME</b> B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,A.APARD)		Big & Rich Warner Bros./WRN	25	55	—	—	<b>SOMEBODY'S HERO</b> K.STEGALL (J.D.NEAL,S.SMITH,E.HILL)		Jamie O'Neal Capitol	55
26	24	25	11	<b>DON'T!</b> R.J.LANGE (S.TWAIN,R.J.LANGE)		Shania Twain Mercury	24	56	57	53	<b>ALABAMA</b> M.MCCLURE,CROSS (CANADIAN RAGWEEW (C.CANADA,T.ROBERSON))		Cross Canadian Ragweew Universal South	50
27	26	30	6	<b>IF SOMETHING SHOULD HAPPEN</b> FROGERS (J.BROWN,D.TURNBULL,D.EMAY)		Darryl Worley DreamWorks	26	57	—	—	<b>ONE DAY AT A TIME</b> D.CARTER (D.CARTER)		Deana Carter Vanguard	57
28	27	29	7	<b>DON'T ASK ME HOW I KNOW</b> J.SCAIFE,B.PINSON (B.PINSON,B.BUTLER,B.JONES)		Bobby Pinson RCA	27	58	—	—	<b>HONKY TONK BADONK ADONK</b> D.HUFF (R.HOUSE,D.DAVIDSON,J.JOHNSON)		Trace Adkins Capitol	58
29	28	31	16	<b>PICKIN' WILDFLOWERS</b> J.STEELE (K.ANDERSON,J.RICH,K.WILLIAMS)		Keith Anderson Arista Nashville	28	59	53	55	<b>GO EASY ON ME</b> M.BRIGHT,D.BASON (M.BEESON,J.COLLINS)		Lila McCann Broken Bow	53
30	—	—	—	<b>HOT SHOT DEBUT / GREATEST GAINER</b>				60	60	—	<b>I WANT A COWBOY</b> J.L.SLOAS (K.ELAM,W.KIRKPATRICK,J.L.SLOAS)		Katrina Elam Universal South	59
				<b>YOU'LL BE THERE</b> T.BROWN (C.MAYO)		George Strait MCA Nashville	30							

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

## APRIL 9 2005 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	18	18	<b>NUMBER 1</b>		18 Weeks At Number 1 <b>Lonely Runs Both Ways</b>
2	2	—	—	<b>RHONDA VINCENT AND THE RAGE</b> ROUNDER 610525		Ragin' Live
3	3	—	—	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30349		O.C.M.S.
4	4	—	—	<b>CHARLIE DANIELS</b> BLUE HAT 9823/KOCH		A Gospel Bluegrass Collection: Songs From The Longleaf Pine
5	4	—	—	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD		Brand New Strings
6	6	—	—	<b>SOUNDTRACK</b> QUALTONE 01201		The Appalachians
7	6	—	—	<b>VARIOUS ARTISTS</b> GAIHER MUSIC GROUP 42459		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
8	11	—	—	<b>VARIOUS ARTISTS</b> RAINMAKER/LICK/DVA VISION 2001/SUGAR HILL		All*Star Bluegrass Celebration
9	7	—	—	<b>VARIOUS ARTISTS</b> GAIHER MUSIC GROUP 42460		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
10	8	—	—	<b>STEVE IVEY</b> MADACY SPECIAL PRODUCTS 5338/MADACY		20 Best Of Bluegrass Gospel
11	9	—	—	<b>VARIOUS ARTISTS</b> CMH 8863		Pickin' On Vince Gill: A Bluegrass Tribute
12	10	—	—	<b>LARRY SPARKS</b> REBEL 1806		40
13	—	—	—	<b>VARIOUS ARTISTS</b> CMH 8879		Hell Yeah: Pickin' On Gretchen Wilson: A Bluegrass Tribute
14	5	—	—	<b>THE GRASCALS</b> ROUNDER 610549		The Grascals
15	12	—	—	<b>VARIOUS ARTISTS</b> ROUNDER 610550		Moody Bluegrass: A Nashville Tribute To The Moody Blues

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

## APRIL 9 2005 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Artist
				TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	7	5	<b>NUMBER 1</b>		5 Weeks At Number 1 <b>Buddy Jewell</b>
2	2	—	—	<b>BABY GIRL</b> MERCURY 00325/UMGN		Sugarland
3	6	—	—	<b>PICTURE</b> UNIVERSAL SOUTH 172274		Kid Rock Featuring Allison Moorer
4	4	—	—	<b>RESTLESS</b> ROUNDER 614618		Alison Krauss + Union Station
5	3	—	—	<b>THE BUMPER OF MY S.U.V.</b> PAINTED RED 002		Chely Wright
6	5	—	—	<b>HURT</b> AMERICAN 009770/LOST HIGHWAY		Johnny Cash
7	7	—	—	<b>YOU DON'T LIE HERE ANYMORE</b> COLUMBIA 71162/SONY MUSIC		Shelly Fairchild
8	9	—	—	<b>GETAWAY CAR</b> CAPITOL 61746		The Jenkins
9	—	—	—	<b>BROKENHEARTSVILLE</b> UNIVERSAL SOUTH 000782		Joe Nichols
10	—	—	—	<b>WILD WEST SHOW</b> WARNER BROS. 16515/WRN		Big & Rich



APRIL 9  
2005

# Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by  Nielsen SoundScan			THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							▲	▼	◆							
				<b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1									<b>PACESETTER</b>			
1			1	TRACE ADKINS CAPITOL 64512 (18.98 CD)	Songs About Me	1	38	57	59	64			JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	
				<b>GREATEST GAINER</b>												
2	4	1	9	KENNY CHESNEY ▲ BNA 61530/RLG (18.98 CD)	Be As You Are: Songs From An Old Blue Chair	1	39	32	29	1			SHOOTER JENNINGS UNIVERSAL SOUTH 003816 (13.98 CD) [M]	Put The O Back In Country	29	
3	2	2	26	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	40	38	38	29			ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	
4	6	3	46	GRETCHEN WILSON ▲ EPIC 93003/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	41	33	30	35			DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	
5	5	4	20	SHANIA TWAIN ▲ MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	1	42	46	44	73			TOBY KEITH ▲ DREAMWORKS 450435/UMGN (12.98/18.98)	Shock'n Y'All	1	
6	3	5	7	VARIOUS ARTISTS ● SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98 CD)	Totally Country Vol. 4	1	43	41	47	71			DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	
7	7	6	42	TIM MCGRAW ▲ CURB 78898 (18.98 CD)	Live Like You Were Dying	1	44	54	52	18			SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98 CD)	Blue Collar Comedy Tour Rides Again	10	
8	8	9	60	KENNY CHESNEY ▲ BNA 59801/RLG (12.98/18.98)	When The Sun Goes Down	1	45	36	39	44			JULIE ROBERTS ● MERCURY 001902/UMGN (18.98/13.98)	Julie Roberts	9	
9	9	8	20	TOBY KEITH ▲ DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2	46	44	42	41			LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	
10	11	11	25	GEORGE STRAIT ▲ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	47	59	57	22			BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98 CD)	A Decade Of Laughs	27	
11	1	—	2	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98 EQ CD)	Kerosene	1	48	48	50	71			REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	
12	15	16	22	SUGARLAND MERCURY 002173/UMGN (13.98 CD) [M]	Twice The Speed Of Life	12	49	55	48	34			RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	
13	10	14	18	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	50	43	36	46			LORETTA LYNN INTERSCAPE 002513 (12.98 CD)	Van Lear Rose	2	
14	12	12	47	BIG & RICH ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1	51	49	49	36			LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	
15	17	17	27	KEITH URBAN ▲ CAPITOL 77489 (18.98 CD)	Be Here	1	52	31	26	3			DEANA CARTER VANGUARD 79765 (16.98 CD)	The Story Of My Life	26	
16	16	13	78	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	53	53	53	71			LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3	
17	13	10	7	LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98 CD)	There's More Where That Came From	3	54	52	54	26			PHIL VASSAR ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10	
18	14	7	3	CRAIG MORGAN BROKEN BOW 75472 (17.98 CD)	My Kind Of Livin'	7	55	50	51	30			TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
19	18	15	9	LEANN RIMES CURB 78859 (18.98 CD)	This Woman	2	56	58	58	33			ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	
20	22	22	41	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2	57	51	43	7			TRACY BYRD BNA 64861/RLG (18.98 CD)	Greatest Hits	14	
21	21	23	49	MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	58	56	70	74			JO DEE MESSINA ● CURB 78790 (18.98 CD)	Greatest Hits	1	
22	20	21	23	BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	2	59	61	63	42			SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	
23	23	24	22	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	3	60	47	37	5			CHELY WRIGHT PAINTED RED 12002/DUALTONE (15.98 CD)	The Metropolitan Hotel	18	
24	24	19	37	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	61	60	55	78			GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	
25	26	27	9	BLAINE LARSEN GIANTS/SLAYER/BNA 66012/RLG (17.98 CD)	Off To Join The World	14	62	71	73	30			RON WHITE PARALLEL/HIP-D 001582/UME (12.98 CD) [M]	Drunk In Public	11	
26	19	20	18	ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	6	63	70	—	1			TOBY KEITH ● MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
27	28	28	35	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	64	63	66	35			JOHN DENVER RCA 60764/SONY BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9	
28	25	18	4	JAMIE O'NEAL CAPITOL 79894 (18.98 CD)	Brave	6	65	68	69	59			JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	
29	27	25	6	WILLIE NELSON LOST HIGHWAY/HIP-D/UTV 002300/UME (13.98 CD)	Songs	13	66	66	65	14			ALABAMA RCA 64136/SONY BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10	
30	30	31	41	JEFF BATES RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14	67	69	71	21			DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12	
31	35	32	84	DIERKS BENTLEY ▲ CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	68	64	62	31			CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29	
32	40	45	84	SARA EVANS ▲ RCA 67074/RLG (12.98/18.98)	Restless	3	69	65	61	20			GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits	20	
33	34	33	67	ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	70	73	72	26			TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7	
34	29	34	9	ANNE MURRAY STRAIGHTWAY 62321 (22.98 CD)	All Of Me	13	71	74	—	36			RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11	
35	42	40	69	TRACE ADKINS ▲ CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	72	NEW	1				SOUNDTRACK UNIVERSAL SOUTH 004337 (13.98 EQ CD)	Nashville Star 2005 Finalists	72	
36	45	46	44	LONESTAR ● BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	73	NEW	4				RANDY TRAVIS WORD-CURB 85273/WARNER BROS. (18.98 CD)	Worship & Faith	9	
37	39	35	33	ANDY GRIGGS RCA 59630/RLG (18.98 CD)	This I Gotta See	7	74	72	68	39			CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5	
							75	NEW	42				JEFF FOXWORTHY WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7	

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

APRIL 9  
2005

# Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	KEITH URBAN ▲ CAPITOL 32936 (10.98/18.98)	<b>NUMBER 1</b> Golden Road	129	13	13	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	247
2	2	LARRY THE CABLE GUY ● PARALLEL/HIP-D 001423/UME (18.98 CD)	Lord, I Apologize	93	14	11	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	312
3	3	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	227	15	12	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	125
4	—	SOUNDTRACK ● WARNER BROS. 49424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	102	16	15	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	320
5	5	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	235	17	20	MONTGOMERY GENTRY ● COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	128
6	4	CHRIS LEDOUX ● CAPITOL 99781 (10.98/16.98)	20 Greatest Hits	107	18	16	JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	123
7	8	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	126	19	17	GARTH BROOKS ● CAPITOL 97424 (19.98/26.98)	Double Live	269
8	6	ELVIS PRESLEY ▲ RCA 680797/RMG (12.98/19.98)	Elvis: 30 #1 Hits	131	20	19	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	542
9	10	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	0 Brother, Where Art Thou?	225	21	18	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	337
10	9	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	184	22	—	JEFF FOXWORTHY ● WARNER BROS. 47427/WRN (10.98/16.98)	Greatest Hits	108
11	7	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	184	23	—	DIXIE CHICKS ● MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	331
12	14	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	153	24	—	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	217
					25	—	SHANIA TWAIN ◆ MERCURY 536003/UMGN (8.98/12.98)	Come On Over	385

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



## ALBUMS

Edited by Michael Paoletta

### POP/ROCK

#### ★ LOS SUPER SEVEN

**Heard It on the X**  
**PRODUCERS:** Charlie Sexton, Rick Clark, Dan Goodman  
**Telarc 83623**

**RELEASE DATE:** March 22  
 Los Super Seven's third album is named after the ZZ Top anthem, which paid homage to Mexican border radio's "country Jesus-hillbilly-blues" of the 1960s. Stations like XERF that blasted a 250,000-watt signal across the Rio Grande were music to the ears of many. This reviewer definitely heard that call back in the day, as did most of the players on the latest album from Los Super Seven. "Heard It on the X" is a loving tribute, delivered by an array of talent that includes Rick Trevino, Flaco Jimenez, Delbert McClinton, Lyle Lovett, Raul Malo, Rodney Crowell, the West Side Horns and Ruben Ramos. This record is a parade of killer tunes that resurrect the inspiring and subversively educational "no-format" format of border radio. From the doo-wop sentiment of "Talk to Me" to the Buddy Holly-era Lubbock vibe of "Let Her Dance" to the sultry cover of the title track, "Heard It on the X" bristles with outlaw energy.—**PVV**

#### ★ PETER HIMMELMAN

**Imperfect World**  
**PRODUCER:** Peter Himmelman  
**Majestic MR1-147-2**  
**RELEASE DATE:** March 29

Peter Himmelman accomplishes the unlikely on his 11th solo album: He explores the relationship between God and the rest of us while rocking with high, pleasurable efficiency. Grounded in deep Jewish faith, songs like "Black Rolled Into Black" summon optimism in the midst of sorrow, while "Consumed" is a slow-burning blues that recalls the more questing songs of his father-in-law, Bob Dylan. "Kneel Down," which in a perfect world would be an easy call for adult top 40, is a sensuous, spiritual delight, with words of praise for the underrated skills of '60s pop singer Johnny Rivers. Uptempo cuts like "Loaves of Bread" and "Wet Matches" feature explosive guitars and the in-your-face drums of the Attractions' Pete Thomas. "Imperfect World," Himmelman's best since his 1989 disc "Synesthesia," is distributed by Navarre.—**WR**

#### ADEMA

**Planets**  
**PRODUCER:** Adema  
**Erache MOSH 292**  
**RELEASE DATE:** April 5

Since rock group Adema has experienced a lineup change by replacing singer Mark Chavez with Luke Caracioli, the band is obviously going to sound a bit different. But what you hear on its third album, "Planets," is a credible developing act skidding off the course of its career—hard. This has little to do with Caracioli being the new kid on the block; it is because Adema self-produced "Planets," a challenge that's too big for a band that seems to be suffering a major identity

## ESSENTIAL REVIEWS



**DONNIE McCLURKIN**  
**Psalms, Hymns & Spiritual Songs**  
**PRODUCERS:** Donnie McClurkin, Kevin Bond, Steve "Supe" White, Ralph "Buttaz" Kearns  
**Verity 82876-64137**  
**RELEASE DATE:** April 5

With platinum and gold sales in his recent past, Donnie McClurkin returns facing great expectations, and he doesn't disappoint. Pastoring his own church now, he is clearly making music for the flock—albeit with a lush pop veneer and otherworldly lead and ensemble vocals that should please non-church-going folk as well. The 15 songs draw significantly on praise and worship standards, revamped with a gospel/R&B flavor that lends them new life and excitement ("Agnus Dei," "Draw Me Close"). McClurkin takes things home in grand fashion on two traditional foot-stomper ("I Love to Praise Him" and "I Love Jesus") and wraps it dueting with Kirk Franklin on the cool, retro soul of "Ooh Child." McClurkin's focus on who he is and what he does only gets tighter and more exhilarating each time out.—**GE**

crisis. Is it a modern rock group seeking pop acceptance (with the Weezer-like "Lift Us Up" and "Tornado")? Or an outfit with heavier metal tendencies (demonstrated in "Shoot the Arrows," a direction Adema should have kept following)? Inexplicably, the sound quality is also muffled. The energy tends to sag ("Barriades in Time," "Enter the Cage"), and attempts at social consciousness like "Chel" and "Better Living Through Chemistry" merely feel like posturing. "Bad Triangle" would have had a chance if it didn't have an inane rap that name-checks the band, but the final nail in the coffin is a cover of Metallica's "The Thing That Should Not Be" that should not have been attempted.—**CLT**

### DANCE/ELECTRONIC

► **VARIOUS ARTISTS**  
**A Night Out With the Boys**  
**PRODUCERS:** various  
**Koch 9686**  
**RELEASE DATE:** March 22

Tacky cover and title aside, this compilation is quite the festive dance collection. Though it opens with Geri Halliwell's effervescent exercise in camp energy ("G.A.Y.") and includes such

#### FISCHERSPOONER

**Odyssey**  
**PRODUCERS:** Fischerspooner, Nicolas Vernhes, Mirwais Ahmadzai, Tony Hoffer  
**Capitol 94896**  
**RELEASE DATE:** April 5

Fischerspooner is out to prove that it is not a one-hit wonder. On its debut album, "#1," the duo (Casey Spooner and Warren Fischer) came across as a performance art troupe in search of a song. While it did have one mind-blowing single—the anthemic "Emerge"—the rest of the album was a synth-heavy letdown. With Fischerspooner's



new set, "Odyssey," there are—surprise!—big fat hooks, live drums and guitars, melodies, springy beats and catchy choruses. Stand-out cuts include the soaring rocker "Happy" (written with Linda Perry) and the stomping guitar funk of "Never Win" (with production by Mirwais Ahmadzai). Either track would be a solid radio single. This isn't a perfect album, but it is a great pop leap for Fischerspooner.—**KC**

mid-'80s high-energy classics as Pamala Stanley's "Coming Out of Hiding" and Hazell Dean's "Searchin' (I Gotta Find a Man)," "A Night Out With the Boys" should not be overlooked by those outside of the gay community. Consider these highlights: "Runaway" (Salsoul Orchestra Featuring Loleatta Holloway), Tony Humphries' 12" mix of "Independent Woman" (Adeva), "Armed and Extremely Dangerous" (First Choice), "Gonna Get Over You" (France Joli) and John Luongo's extended remix of "Boogie Oogie Oogie" (A Taste of Honey). But standing head and shoulders above all else are T-empo's Radio mix of Dana Dawson's "3 Is Family" and the Now Voyager mix of the Source Featuring Candi Staton's "You Got the Love." Fans of "Sex and the City" will recall that the latter was heard during a rather climactic scene in the show's final episode.—**MP**

#### ★ OUT HUD

**Let Us Never Speak Again**  
**PRODUCER:** Out Hud  
**Kranky 082**  
**RELEASE DATE:** March 22

Out Hud's laptop-friendly manipulation of organic musicianship results in a lightheartedly buoyant retro sound,



#### FAITH EVANS

**The First Lady**  
**PRODUCERS:** various  
**Capitol 7243 5 77297**  
**RELEASE DATE:** April 5

Despite a successful career as a solo artist ("Love Like This") and as a guest vocalist ("Heartbreak Hotel," "I'll Be Missing You"), former session singer and Notorious B.I.G. widow Faith Evans has still not become the household name she should be. But with a new label and her first album since 2001's "Faithfully," the former first lady of Bad Boy is poised to rectify that situation. By turns playful, sexy, soulful, funky and passionate, Evans showcases the full range of her talents on her most consistent effort yet. She fearlessly tackles the speculative drama her headline-making arrest sparked last year on the retro groover "Again." Whether clubbin' with the girls ("Goin' Out") or assessing love and its inherent issues ("Stop N Go"), Evans confidently holds center stage. But she really lets loose on the raw and funky "Mesmerized," paying tribute to recently deceased James Brown Revue queen Lyn Collins.—**GM**

where new-wave effects decorate an array of instruments and computer-generated rhythms, while frantic percussive mixes lock in step with old-school synthesizers. "Let Us Never Speak Again" sees the San Francisco-born and New York-based quintet donning its largely instrumental pieces with Chicago house textures and even the occasional turn into early-'80s hip-hop. With three of its five members moonlighting in electro-rock outfit !!!, it's only natural the latter act's more song-oriented structures would seep into Out Hud. Here, female members Phyllis Forbes and Molly Schnick share vocal duties on a handful of tracks. Their delicate singing not only makes the music more accessible, but gives the act one more instrument to play with.—**TM**

### R&B/HIP-HOP

#### N2U

**N2U**  
**PRODUCERS:** various  
**T.U.G. Entertainment/Virgin 7087 6 19193**  
**RELEASE DATE:** March 29

Of late, male R&B groups have become a rare commodity. Hoping to change that is this latest offering from Chris Stokes—the man behind teen throbs

B2K, IMx and Marques Houston. With members ranging in age from 19 to 25, this Atlanta- and Los Angeles-based quartet targets an adult audience with soulful, gospel-honed four-part harmonies. Framing the picture is a gritty, street-edged vibe accented by lyrically frank looks at love. Songs like "Breakin' the Law," where "moving violation" and other traffic terms are used as metaphors for lovemaking, do not measure up to the group's potential. But N2U's surefire performances on "No . . . Say No," "Beauty" and lead single "Issues" will spirit you back to the good old days of Jodeci and Boyz II Men. In fact, the group's secret weapon just may be Antonio Avant (aka Asa), whose commanding lead vocals recall former BLACKstreet member Dave Hollister.—**GM**

### COUNTRY

#### ★ THE BELLAMY BROTHERS

**Angels & Outlaws**  
**PRODUCERS:** Howard Bellamy, David Bellamy  
**Curb 78873**  
**RELEASE DATE:** March 29

Howard and David Bellamy have built an international following and remarkable career longevity by writing perceptive, witty songs and singing them with casual aplomb. They resurrect most of the best ones here, with a tribute treatment that resists the temptation to be fawning, mostly because the Brothers themselves take part. These are just good songs played very well, whether it's Alan Jackson's laid-back "You Ain't Whistlin' Dixie," Hal Ketchum and Lisa Brokop passionately delivering the mega-hit "Let Your Love Flow," Willie Nelson chiming in on the Waylonesque "Guardian Angel" or the great John Anderson bringing the swamp funk to "Alligator Alley." Who better to lend her talents to "If I Said You Had a Beautiful Body (Would You Hold It Against Me)" than Dolly Parton, and Montgomery Gentry add backbone to "Old Hippie." Similarly, Tanya Tucker and David Allan Coe bring weirdness to "Reggae Cowboy." But it's all good—really, really good.—**RW**

### WORLD

#### JORANE

**The You and the Now**  
**PRODUCER:** Michael Brook  
**Six Degrees 657036 1108**  
**RELEASE DATE:** March 29

On her U.S. debut, "The You and the Now," French-Canadian singer/cellist Jorane impresses with her dark-toned bowing and ethereal vocals. With a collection of mysterious originals (some penned with such co-writers as Lisa Germano and Simon Wilcox), Jorane tells pensive personal stories in settings that range from the dreamy (the whispery "Roll the Stars") to the rhythmically clipped (the fresh opening track "Stay") to the shape-shifting (the journey-like "Come Back Again"). Highlights are the gorgeous "Red Mountains," reminiscent of early Jane Siberry's reflective balladry, and the Middle Eastern-tinged "Blue Planet" with its compelling views on modern slavery. But the jury is still out

(Continued on next page)

**CONTRIBUTORS:** Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Todd Martens, Gail Mitchell, Dan Ouellette, Michael Paoletta, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip van Vleck, Ray Waddell.

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



(Continued from preceding page)

on whether Jorane's cello-fueled jaunt through Donna Summer's hit "I Feel Love" succeeds or is just an unimaginative throwaway that oddly fits with the rest of her songs. The hourlong CD lags in stretches and could have benefited from a two- or three-tune trim.—**DO**

**JAZZ**

★ **LEO TARDIN WITH JOJO MAYER AND FERENC NEMETH**

**Grand Pianoramax**  
**PRODUCER:** Michele Locatelli  
**OblivSound OS-009**

**RELEASE DATE:** March 22  
 With its latest release, New York-based OblivSound remains steadfast in its vision to uncover and release music that knows no boundaries. "Grand Pianoramax," which decidedly jazz-based, finds Swiss native Leo Tardin (grand piano, Fender Rhodes, Mini-moog) and drummers Jojo Mayer and Ferenc Nemeth culling sounds from the genres of electronic, classical and world music. The result is alternative jazz—or nü jazz, if you will, with dancefloor beats mingling with organic, acoustic instrumentation. "The Walk" meanders along with a loping rhythm, while "Freestyle Figures" is intensely kinetic. "Tranquille" gives new meaning to the phrase "chill out." The disc closes with Nuspirt Helsinki's lively remix of "Starlite," which many international club DJs have already embraced.—**MP**

**BABATUNDE LEA**

**Suite Unseen: Summoner of the Ghost**  
**PRODUCER:** Babatunde Lea, "Bujo"

Kevin Jones  
**Motéma MTM 0000-2**  
**RELEASE DATE:** March 22

With contagious ebullience, drummer/percussionist Babatunde Lea's "Suite Unseen: Summoner of the Ghost" pays homage to the spirits of friends, family and musical masters. Still, the collection starts with a sputter: a couple of so-so Latin-inflected swingers and a ballad that suggest the CD is bound for a straight-ahead snooze. But the tide turns on the fifth track—"The Bay Area's Afro-Latin Funky Love Shuffle"—which ignites the proceedings. Interspersed throughout is Lea's compelling five-part "Suite Unseen," the kalimba-spawned percussive fest "Spirit of the Wood" and the funky title tune summoning jazz greats. Lea also totally revamps James Taylor's "Fire and Rain" with a chant chorus (the only vocals on the album) and Richard Howell's soprano sax groove. Trombonist Steve Turre sings on his instrument, pianist Glen Pearson adds a sparkle, and Lea girds the outing with his rhythmic mastery.—**DO**

**CHRISTIAN**

► **JARS OF CLAY**

**Redemption Songs**

**PRODUCER:** Jars of Clay  
**Essential 83061-078**  
**RELEASE DATE:** March 22

One of the best trends to come along recently in Christian music is the re-emergence of the hymn. On this engaging disc, rock act Jars of Clay serve up a rootsy, organic take on such gems as "I Need the Every Hour," "It Is Well With My Soul" and "God Will Lift

Up Your Head." The Blind Boys of Alabama join the group on the powerful cuts "Nothing but the Blood of Jesus" and "On Jordan's Stormy Banks I Stand." Gotee newcomer Sarah Kelly adds guts and glory to a spirited cover of "I'll Fly Away," while Delirious frontman Martin Smith is heard on "Let Us Love and Sing Wonder." The special guests are a nice touch, but this gifted band really doesn't need any assistance. Each track reverberates with passion, musical integrity and an honest appreciation for these time-honored classics, which, in the hands of JOC, sound brand-new.—**DEP**

**DVD**

**DRIVE-BY TRUCKERS**

**The Dirty South: Live From the 40 Watt New West NW8009**

**RELEASE DATE:** March 22  
 Culled from two fiery shows last August at the 40 Watt in Athens, Ga., the Drive-By Truckers' first live DVD captures the start of its Dirty South tour and features most of the songs from that 2004 record. Once an untamed beast of a band that compensated for musicianship with passion and brilliant songwriting, DBT have improved light years in every way, in great part because of the addition of Jason Isbell. The fearsome guitarist's songwriting chops, combined with titans Patterson Hood and Mike Cooley, make for a triple threat no band can top. The music here ranges from raging arena anthems ("Where the Devil Don't Stay," "Never Gonna Change") to rollicking country rock ("The Day John Henry Died," "Daddy's Cup") to plaintive introspection ("Goddamn Lonely Love," "Tornadoes"). For an encore, the band plays Isbell's stellar "Outfit" and showcases its punkier tendencies on "Women Without Whiskey." Proudly Southern and completely fearless, DBT have evolved into one of the greatest bands on the planet, and it has done it on its own terms.—**RW**

**BEBO & CIGALA**

**Blanco y Negro: Bebo & Cigala En Vivo Calle 54/BMG 8287 662279**

**RELEASE DATE:** April 5  
 Cuban pianist Bebo Valdés and flamenco singer Diego "El Cigala" caused a revolution with 2003's "Lágrimas Negras," a best-selling album that fused Cuban *son* with flamenco vocals. This double-DVD set is as tasteful, understated and exquisite as that recording. But the DVD—which includes a full concert, shot in black and white—benefits from having Academy Award-winning film director Fernando Trueba as producer. Lovers of "Lágrimas" will delight in seeing Bebo and Cigala in this intimate, acoustic performance, which expands the original set list and whose colors hark to the pureness of the music. Even more enjoyable is disc two, a making-of feature that forgoes flash for insightful substance about these artists and their music.—**LC**

**Billboard.com**

- Shipping News, "Flies the Fields" (Quarterstick)
- Amy Ray, "Prom" (Daemon)
- Glen Phillips, "Winter Pays for Summer" (Lost Highway)

**SINGLES**

Edited by Michael Paoletta

**NEW & NOTEWORTHY**

**AQUALUNG Brighter Than Sunshine (4:02)**

**PRODUCER:** Matt Hales, Garret Lee  
**WRITERS:** M. Hales, K. Oliver, B. Hales  
**PUBLISHERS:** various  
**Red Ink/Columbia WK PRO 55 (CD promo)**  
 Ebullient love song "Brighter Than Sunshine" is the lead single from Aqualung's just-released U.S. debut, "Strange and Beautiful." For the uninitiated, Aqualung—which has a couple of albums under its belt overseas—is the alias for U.K. singer/songwriter Matt Hales. Lo-fi yet incredibly lush, "Sunshine" showcases an artist whose musical youth may have been spent listening to Howard Jones, Tears for Fears and Kate Bush but who wholly embraced Coldplay a few years ago. Here, and on the album, Aqualung effortlessly creates music that transcends labels, encompassing modern rock, top 40 and AC. With the right exposure, this piano- and string-laced gem could become a multiformat smash.—**MP**

**POP**

► **AARON CARTER Saturday Night (3:51)**

**PRODUCER:** Aaron Accetta  
**WRITERS:** A. Carter, D. Pierre, S. Bolton, Dakari  
**PUBLISHERS:** various  
**Trans Continental MLGP25 1140 (CD promo)**  
 It seems like Aaron Carter was a Radio Disney idol for decades, but 2005 is looking like the year to demonstrate that he is perfectly capable of transitioning to a more mature pinup—complete with voice change (he's 17 now). "Saturday Night" is a happening, sensationally produced track that conjures such staples as "Hey Ho" and Mark Morrison's "Return of the Mack," backed with a pleasing, hook-drenched pop melody. This is a one-listen song that showcases enough of an R&B vibe to court Carter's now-teen fans while ably holding the reins of his pop roots. He hasn't had a bona fide top 40 hit yet, and it's going to take a handful of enterprising stations to catapult him to the next level—but he serves as a tasty antidote to today's one-dimensional top 40. Cast aside all prejudice; it's a good "Night."—**CT**

**MODERN ROCK**

★ **Z-TRIP FEATURING CHESTER BENNINGTON Walking Dead (4:33)**

**PRODUCER:** DJ Z-Trip  
**WRITERS:** Z. Sciacca, C. Bennington  
**PUBLISHERS:** Z-Trip Music (BMI); Chesterchaz Publishing admin. by Zomba Songs (BMI)  
**Hollywood 11728 (CD promo)**  
 Numerous modern rock outlets are championing this peek into Z-Trip's major-label debut ("Shifting Gears," due April 19), including KROQ Los Angeles, WXRK New York, KITS San Francisco and KNDD Seattle. Indeed, these stations are far removed from Z-Trip's core hip-hop base, but this haunting track does feature Linkin Park's Chester Bennington, after all.

**ESSENTIAL REVIEWS**



**KELLY CLARKSON Behind These Hazel Eyes (3:16)**

**PRODUCERS:** Max Martin, Lukasz "Dr. Luke" Gottwald  
**WRITERS:** K. Clarkson, M. Sandberg, L. Gottwald  
**PUBLISHERS:** Smelly Songs (ASCAP); Maratone admin. by Zomba (ASCAP); Kacz Money (ASCAP)  
**RCA 82876-68074 (CD promo)**  
 Kelly Clarkson hits another melodic home run with "Behind These Hazel Eyes," following smash hits "Breakaway" and "Since U Been Gone." In her favor, this track turns up the guitars and percussion for her most aggressive performance to date, and yet unlike other popular young female artists, there's no posing going on here. Clarkson simply delivers a loose, tour-de-force vocal that simmers alongside a steroid-charged musical backdrop that is fun, fast and furious. She is that rare artist who is actually partnered with mainstream top 40 radio: Programmers realize that they need a talented singer to consistently balance the overwhelming wave of hip-hop, while Clarkson keeps handing off exceptionally hit-worthy material. Score a third top 10 in a row.—**CT**



**GREEN DAY Holiday (3:55)**

**PRODUCERS:** Rob Cavallo, Green Day  
**WRITER:** Green Day  
**PUBLISHERS:** WB Music/Green Daze Music admin. by WB Music (ASCAP)  
**Reprise 101500 (CD promo)**  
 Green Day sadly missed out on the album of the year Grammy Award, but few would deny that the band scored a banner year with its bold, triple-platinum "American Idiot," which is No. 4 on The Billboard 200 this issue. Following the enduring group's biggest hit ever—"Boulevard of Broken Dreams," still holding on to No. 5 on The Billboard Hot 100—Reprise drops another crystal-clear winner in "Holiday." This hard-driving jam opens with percussion that's black and blue enough to make Joan Jett sound like Perry Como, accompanied by a thrashing retro melody line (complete with "Hey!" shout-outs) that might just add up to the catchiest song yet from Billie Joe and the boys. But there is no compromise here: This is Green Day at its colorful post-punk best. "Holiday" is truly a vacation for the ears.—**CT**

Here, Bennington's aching vocals are layered atop blistering hip-hop beats, Middle Eastern strings and caustic guitars. With upcoming performances at the Coachella Valley Music & Arts Festival and Bonnaroo Music and Arts Festival, Z-Trip could very well break in a major way.—**MP**

**COUNTRY**

★ **KEVIN SHARP Your Love Reaches Me (3:39)**

**PRODUCER:** Jerry Cupit  
**WRITERS:** T. Reynolds, M. McPherson  
**PUBLISHERS:** Cupit Memariet Publishing (ASCAP); Cupit Music Publishing (BMI)  
**Cupit Records US 64C 04 000C 1 (CD promo)**  
 Kevin Sharp burst on the country scene in 1996 with "Nobody Knows," a hit that camped out at No. 1 on the *Billboard* Top Country Singles & Tracks chart for four weeks. He charted a total of nine singles, but when Asylum's country division shuttered, Sharp became one of the artists left without a label home. He resurfaces on Nashville-based indie Cupit and makes a welcome return with this terrific single. Sharp's warm and accessible voice immediately draws the listener in. Penned by Tracy Reynolds and Maleesa McPherson, "Your Love Reaches Me" is a light and breezy treatise on the power of that emotion. With a sturdy voice and strong song sense, Sharp is one of those talents who is too good to

be out of the spotlight for very long. This fine track is poised to reacquaint him with fans and programmers.—**DEP**

**DANCE**

► **BLAZE FEATURING BARBARA TUCKER Most Precious Love (3:17)**

**PRODUCER:** Blaze  
**WRITERS:** K. Hedge, J. Milan  
**PUBLISHERS:** Nia Songs (BMI); True Vibes (BMI)  
**REMIXERS:** Dennis Ferrer, Martin Solveig, Frank Roger, Copyright  
**King Street Sounds KSS1208 (12-inch vinyl single)**  
 This track has had a most interesting life. It first made its presence known on the 2004 compilation "Keep Hope Alive," which has helped raise money and awareness for the music industry AIDS organization LIFEbeat. Then, in November, it surfaced as a single (with remixes by Dennis Ferrer) but went nowhere fast. That is, until the recent Winter Music Conference, where it was *the* song on everyone's lips (see Beat Box, page 29). Now, the label is rereleasing "Most Precious Love" with additional remixes, which were commissioned for the single's U.K. arrival. These include Martin Solveig's instrumental journey and Copyright's vocal-drenched Spiritual Club mix. Both recall the urgency found in the Bucketheads' mid-'90s hit, "The Bomb! (These Sounds Fall Into My Mind)."—**MP**



## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



PIÑA



SABARRA



GLOTZER

**RECORD COMPANIES:** Rykodisc in New York promotes **William Hein** to president of U.S. and international label operations and **Neil Levine** to GM/senior VP of sales and marketing. Hein was president of Rykodisc U.S., and Levine was senior VP of sales and marketing.

**Universal Records** in New York promotes **Beth Bogdan** to director of artist relations. She was manager of artist relations.

**Island Def Jam Music Group** in New York appoints **Greg Thompson** executive VP of marketing. Thompson was executive VP/GM of **Elektra Entertainment Group** at **Warner Music Group**.

**BlingTones** in New York appoints **Daniel Seliger** VP of business development and marketing. He was executive VP of **Rawkus Records**.

**Razor & Tie Records** in New York ups **Victor Zaraya** to senior VP of finance and operations, **Sebouh Yegparian** to senior VP of sales and **Sandi Hemmerlein** to director of marketing. Zaraya and Yegparian were VPs of their respective departments, and Hemmerlein was senior product manager.

**903 Music** in Nashville appoints **Ray Randall** West Coast field marketing specialist. He was director of country programming at **Jones Radio Networks**.

**Urban Angels Recordings** in New York appoints **Anthony Sebro** president and **Anderson Kolahal** VP. They were senior project specialist and project specialist, respectively, at **VIA Music Group**.

**Equity Music Group** in Nashville appoints **Joe Carroll** regional staff manager for the Midwest region. He was regional market and promotion manager at **Epic Records**.

**PUBLISHING:** **BMI** in New York names **Porfirio Piña** associate

director of Latin music. He was director of sales and marketing at **Latino Music**.

**TOURING:** **Anaheim Arena Management** in Anaheim, Calif., names **Bonner Paddock** senior manager of sales. He was director of business development at **Seaver Marketing Group**.

**Palace Sports and Entertainment** in Auburn Hills, Mich., promotes **Bryant Fillmore** public relations coordinator. He was media relations assistant for the **Detroit Pistons**.

**RADIO:** **Infinity Solutions and Beyond** in New York names **Kathryn Kercher** VP. She was director of marketing and strategic alliances at **Rodale Press**.

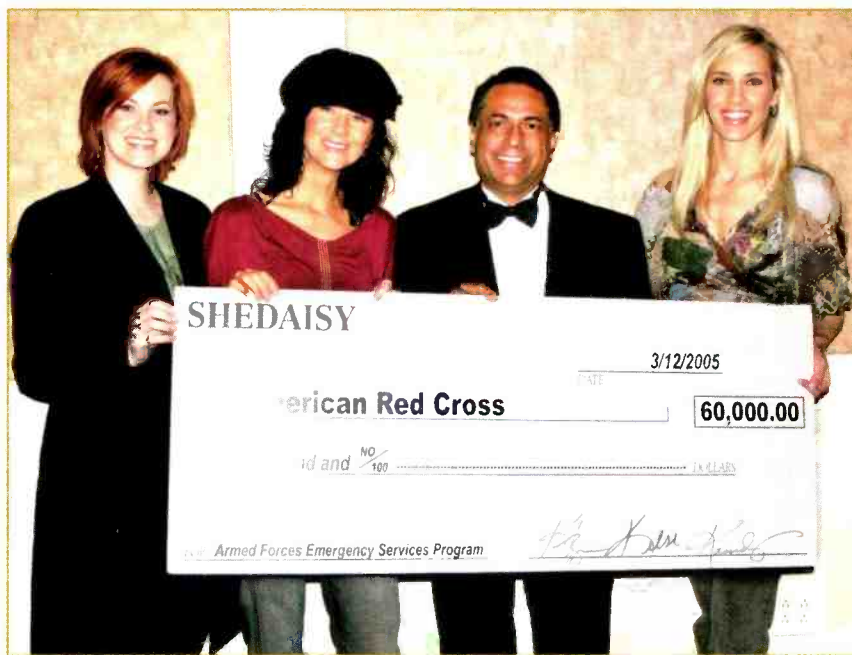
**HOME VIDEO:** **New Line Home Entertainment** in Los Angeles ups **Josh Sabarra** to senior VP of marketing communications and publicity. He was VP of publicity.

**Tartan Video** in Los Angeles names **Tony Borg** president and **Sean Keeley** director of publicity. Borg was director of sales and promotion at **Playboy Home Entertainment**, and Keeley was publicity coordinator for **Lions Gate Films** and **Lions Gate Home Entertainment**.

**Fox Filmed Entertainment** names **Matthew Glotzer** VP of digital media. He was director of finance at the company's Home Entertainment unit.

**RELATED FIELDS:** **Ticketmaster** in Los Angeles promotes **Edward J. Weiss** to executive VP/GM. He was senior VP/assistant general counsel.

**Univision Television Group** in Los Angeles appoints **Jasmine Rezai** VP of affiliate marketing. She was director of Western region affiliate relations.



## Sweet As A SheDaisy

Multiplatinum country group **SheDaisy** performed its hit "Come Home Soon" at the Rhapsody in Music City ball March 12 in Nashville. Pictured, from left, are SheDaisy sisters **Kelsi, Cassidy** and **Kristyn Osborn** presenting Nashville-area **Red Cross** board chairman **Raul Regalado** a \$60,000 donation to the Red Cross Armed Forces Emergency Services. The act sold "Come Home Soon" bracelets to raise awareness and funds to support military personnel and their families through the American Red Cross.



## Signing For Superheroes

"The Incredibles" soundtrack composer **Michael Giacchino**, left, and story supervisor **Mark Andrews** were on hand to celebrate **Buena Vista Home Entertainment's** March 15 DVD release of the **Disney/Pixar** film. More than 100 people gathered at the **Virgin Megastore** in Los Angeles for the signing event. "The Incredibles" has sold more than 3.6 million DVDs and 29,000 soundtrack CDs, according to **Nielsen SoundScan**. (Photo: Eric Charbonneau/Berliner Studio/BEImages)



## Sirius Observes Ozzy, Sabbath

**Ozzy Osbourne** meets **Sirius Satellite Radio's** Hard Attack channel airstaff for an interview March 22 in their New York headquarters. Hard Attack aired the interview along with songs from **Black Sabbath** and Osbourne's solo albums March 28-April 1 during its "Sweet Week of Sabbath" promotion. Pictured, from left, are afternoon host **Tom Rock**, Osbourne, format manager/night host **José Mangin** and morning host/programming coordinator **Kal Elsebai**.

## Now, Hear This ... THE WRIGHTS Artists to Watch

As the first signees to **Alan Jackson's** new **ACR** (Alan's Country Records) label, husband-and-wife singer/songwriters **Shannon** and **Adam Wright** are perfectly in tune. Their debut record, "Down This Road," which bows May 3, showcases the kind of tight harmonies and songwriting chops usually found only among blood relatives. But such acoustic-based songs as "On the Rocks," "Butterflies" and "Roller Coaster" are about the highs and lows of married life. Adam (Jackson's nephew) is a smooth, accessible singer with laid-back flair, and Shannon owns a thrilling, pure country voice that sounds like stardom. The pair from Georgia wrote all 12 songs on their debut and contributed two songs to Jackson's current album, "What I Do." "It's time country music had a new male/female duo," Jackson says. "The Wrights are the real deal: real musicians, singers and songwriters." As would be expected from any project associated with Jackson, production and style are traditional country, rendered with expert musicianship. The Wrights are booked by **John Huie** at **Creative Artists Agency** and will hit the road opening for Jackson and **Sara Evans** beginning April 22. A management deal is pending.

RAY WADDELL





## Billboard + BMI = SXSW Bash

Knowing you just can't get too much music at the South by Southwest Music Festival and Conference, Billboard sponsored a brunch and showcase hosted by BMI on the lawn of the Four Seasons Hotel March 18 in Austin.



Interscope senior executive of A&R Martin Kierszenbaum, left, greets Stephen Budd of U.K. company Channel Fly. (Photo: Kristen Woo)



BMI associate director of writer/publisher relations Tabitha Capaldi, left, chats with KT Tunstall, following Tunstall's performance. (Photo: Randall Michelson)

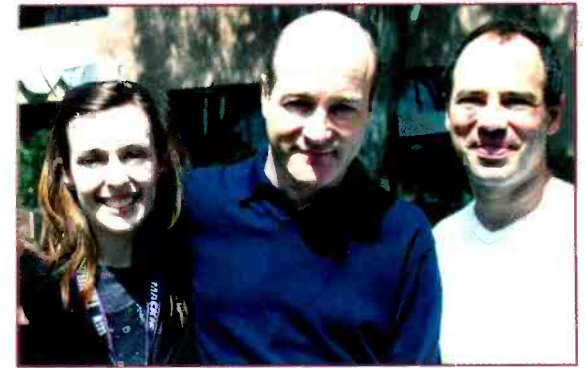


BMG Songs North America execs enjoying the beautiful day are, from left, VP of A&R Monti Olson, president Scott Francis and A&R coordinator Joe Maggini. (Photo: Kristen Woo)

BMI artist Amy Smith, left, is congratulated on her brunch performance by, from left, BMI VP of writer/publisher relations Charlie Feldman, billboard.com managing editor Barry Jeckell, *Billboard* West Coast bureau chief Melinda Newman, *Billboard* contributor Paul Sexton, Atlantic Records director of promotions Brian Corona and BMI VP of writer/publisher relations Paul Corbin. (Photo: Randall Michelson)



Performances highlighted the brunch. Among the artists playing were, clockwise from top left, Dean Fields, Cary Brothers, and Amy Smith and band.



Epic Records A&R representative Chelsea Norton, Sony Music Label Group U.S. executive VP of A&R David Massey and Columbia Records president Steve Greenberg represent Sony at the brunch. (Photo: Kristen Woo)



*Billboard* sales associate Cynthia Mata, left, and *Billboard* VP of integrated sales Joe Gueniero, right, flank Jive Records senior VP Joe Riccitelli and attorney Adam Ritholz. (Photo: Kristen Woo)



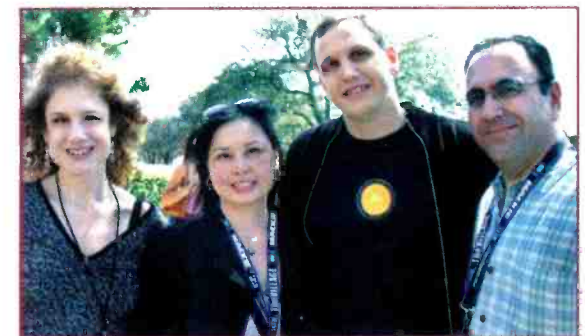
Veteran performer Tony Joe White, center, shares stories with BMI VPs of writer/publisher relations Paul Corbin, left, and Charlie Feldman. (Photo: Randall Michelson)



*Billboard* staff writer Todd Martens, left, catches up with RED Distribution's VP of promotion and artist development Canny Buch and senior VP of product development Alan Becker. (Photo: Kristen Woo)



Mark Geary, far left, chills after his performance with, from left, BMI director of writer/publisher relations Beka Callaway, singer/songwriter Kelley McRae, BMI senior director of writer/publisher relations J.W. Johnson and Geary's manager Gill Holland. (Photo: Randy Michelson)



Columbia Records Group executive VP of rock music/senior VP Stu Bergin, third from left, is surrounded by *Billboard*'s West Coast bureau chief Melinda Newman, sales associate Cynthia Mata and VP of integrated sales Joe Gueniero. (Photo: Kristen Woo)



## Reissues Keep Cabaret Singer's Flame Alive

BY JIM BESSMAN

Before Nancy LaMott's untimely death from cancer 10 years ago, David Friedman promised the New York cabaret star that he would not rest until everybody in the world had heard her sing.

Friedman—who produced LaMott, wrote many of her songs and created his Midder Music label as a home for her recordings—is keeping his promise.

With the Feb. 1 reissue of her five studio albums and previously unreleased recording "Live at Tavern on the Green," Friedman is making sure LaMott's voice is heard.

"She was one of the great singers of American popular standards of the last century—I actually believe that," says Friedman, who notes that LaMott had also suffered from Crohn's disease since childhood.

"We were six months away from playing Carnegie Hall: For the first time she was getting major bookings all over the place, [but] her illness peaked exactly at that moment in her career. She had never earned more than \$20,000 a year in cabaret,

but the last year she made \$65,000 and had \$240,000 worth of work booked for the following year."

He adds that LaMott sold 12,000 copies of her albums the year she died—and 165,000 the year after.

"People went crazy for her because she had a way of naturally allowing a song to come through that beautiful voice," Friedman explains. "She didn't interfere with it in any way, but invested her painful history and emotional life and allowed it to come forth in all its beauty and perfection. She was a songwriter's dream."

When LaMott died, prominent boosters like New York radio personality Jonathan Schwartz and TV host Kathie Lee Gifford increased their zealous support.

"I'd played on 'Live With Regis and Kathie Lee' a lot and would give Kathie Lee my songs for her to sing," Friedman recalls. "One day she said, 'Who is that singing on the demos?'

She was always a great supporter of classic music, and when she heard Nancy she began to champion her on the air and put her on the map. She cared for her when she got cancer,



FRIEDMAN, LEFT, AND LaMOTT: REISSUE SERIES WILL ENSURE THE LATE CABARET STAR'S MUSIC IS HEARD

and when she died she broke down on television and said, 'If you want to remember this extraordinary artist, buy her records'—and sales took off."

Gifford says she was a huge supporter of LaMott "because of her sheer talent . . . But once I came to know her, it became a far deeper commitment to a human being who happened to be brilliant."

Gifford grants that "on the surface, it might look like the two of us had nothing in common, but we really did, and I grew to deeply, deeply love her as a sister and friend, and for her

artistry, which couldn't be denied. You knew when you heard her that there was something unique and incredibly special about her. She didn't have a [chart] bullet next to her name but a fire next to her heart—and I'll take that over a bullet any day."

LaMott's singing, Gifford continues, "seemed effortless—though I doubt it was.

She sang because she would die if she didn't, and that's what I loved so much about her—the purity. She wouldn't approach a song unless it had both a good lyric and good melody. The first time I heard her on a demo David gave me, as much as I was knocked out by the songs, I was knocked out by the messenger."

Incredibly, "the closer she got to death the more effortless her singing became—which is truly bizarre," Gifford observes.

Such is the case with "Live at Tavern on the Green." The disc, which

includes such LaMott-associated standards as Irving Berlin's "I Got the Sun in the Morning" and James Taylor's "Secret O' Life," as well as her Friedman-penned signature "Listen to My Heart," was recorded just seven weeks before her death on Dec. 13, 1995.

Friedman sees parallels between LaMott's posthumous releases and those of Eva Cassidy, another gifted singer "discovered" after her untimely death. But he also points to other artists who surfaced in LaMott's wake.

"Right after she died, Diana Krall hit, and Eva, and now Norah Jones," Friedman says. "But Nancy was the queen of this genre that was coming forth when she died—and came forth anyway in the form of these other wonderful artists. But for all those people who didn't know Nancy was there, now they can find out."

Friedman looks to issue as many as nine more albums of unreleased LaMott material.

"Next will be a two-disc set of 20 songs that Jonathan Schwartz plays on the radio that have never been available," he says.

## Springtime Is The Right Time For Catalog Deals

Optimism blossoms in springtime. This spring, that optimism is spreading to the music publishing industry, as established companies, outside investors and music veterans sniff around for opportunities to acquire catalogs and invest in songwriters.

2004 was a good base for this year's growth.

After a number of dry years, the Nashville community witnessed a significant flow of money from sources outside the industry for the creation of old-fashioned, home-grown publishing houses on Music Row (*Billboard*, Jan. 8).

Established publishers reported stable revenue, partly because of an increase in synchronization income and foreign receipts.

Even record labels revealed good news March 22, leading to a positive outlook for mechanical royalties. The **Recording Industry Assn. of America** said that CD shipments in the United States last year to physical retail stores, record clubs, online merchants and other specialty outlets were up 2.8% to 766.9 million units, while music video shipments were up 65% to 32.7 million units.

Now that the music landscape appears relatively stable, what should people who want to break into the publishing world consider

before closing a deal for a music catalog? A financial expert with a leading publisher offers the following tips.

It is important to understand that songs are time-based assets, she says. Relatively few compositions earn money indefinitely.

Next, the assets in any given catalog should be evaluated to determine realistic future earnings. If they

earnings—and no guarantee that the song will become a classic. Assessing the "staying power" of the songs in the catalog is difficult but important.

Overall, investors should try to acquire a catalog or a group of songs before they hit their peak.

When evaluating a catalog, investors should consider whether it generates income from a variety

of songs and sources. One particularly high synchronization license fee can mislead investors into believing that the catalog is much more valuable than it will be in the future.

Another consideration is whether the songs are popular worldwide. Last year, revenue generated in Europe and Japan became more important to publishers as the value of the dollar dropped overseas. This meant that declining overseas record sales—and related mechanical royalties—were offset by the actual money received in foreign currency.

Investors should not presume

that catalogs with relatively flat income flows must be avoided. These songs can generate more income once they change hands. The new publishers should simply examine what assets they bring to the table.

For example, does the investor have an administration or collection system that will cut costs and collect money more effectively? If the original publisher had subpublishing deals with companies in territories outside the United States to collect local revenue, can the investor set up satellite offices and hire reputable local employees to reduce subpublishing fees?

Will the investor be able to hire savvy marketing and synchronization license reps who can effectively promote the songs? Are there alternative sources of revenue that were not explored in the past?

If new ideas and resources can be brought to the catalog, a flat revenue line can spiral upward.

Investors should anticipate legal fees to retain experienced lawyers, who must assess the chain of title and review underlying songwriter and co-publishing agreements that define rights. Fees for a medium-sized catalog—the typical size of most on the auction block—can run from

\$150,000 to \$200,000.

Finally, the publishing industry "norm" is to acquire another publisher's assets rather than acquire the actual company (e.g., the stock of a corporation). This often helps the new owner avoid nasty surprises, such as hidden liabilities that may attach to the prior company's assets. About 85% of the acquisitions are "asset" deals, the executive says.

**BICOASTAL:** ASCAP has begun alternating its annual general membership meeting between the East and West Coasts, with the next one slated for April 4 in New York.

The event will include a pre-meeting panel discussion on songwriting, featuring **Carlos Alomar, John Corigliano, Barry Eastmond, Rudy Perez** and **Gretchen Peters**, moderated by ASCAP executive VP **Todd Brabec**. The meeting will include reports by CEO **John LoFrumento**, president **Marilyn Bergman** and Brabec. It will be webcast live and archived on [ascap.com](http://ascap.com).

**THE INSECT SIDE:** **Smoking Caterpillar Music** in New York has signed a deal with **Marshall Crenshaw** to exploit a portion of his catalog. **Bug Music** continues to administer his catalog.

**Notable  
News**  
By Susan Butler  
[sbutler@billboard.com](mailto:sbutler@billboard.com)



include songs with 40 years of steady earnings, for example, then the investor can presume that the catalog will continue to earn at least that much in the future.

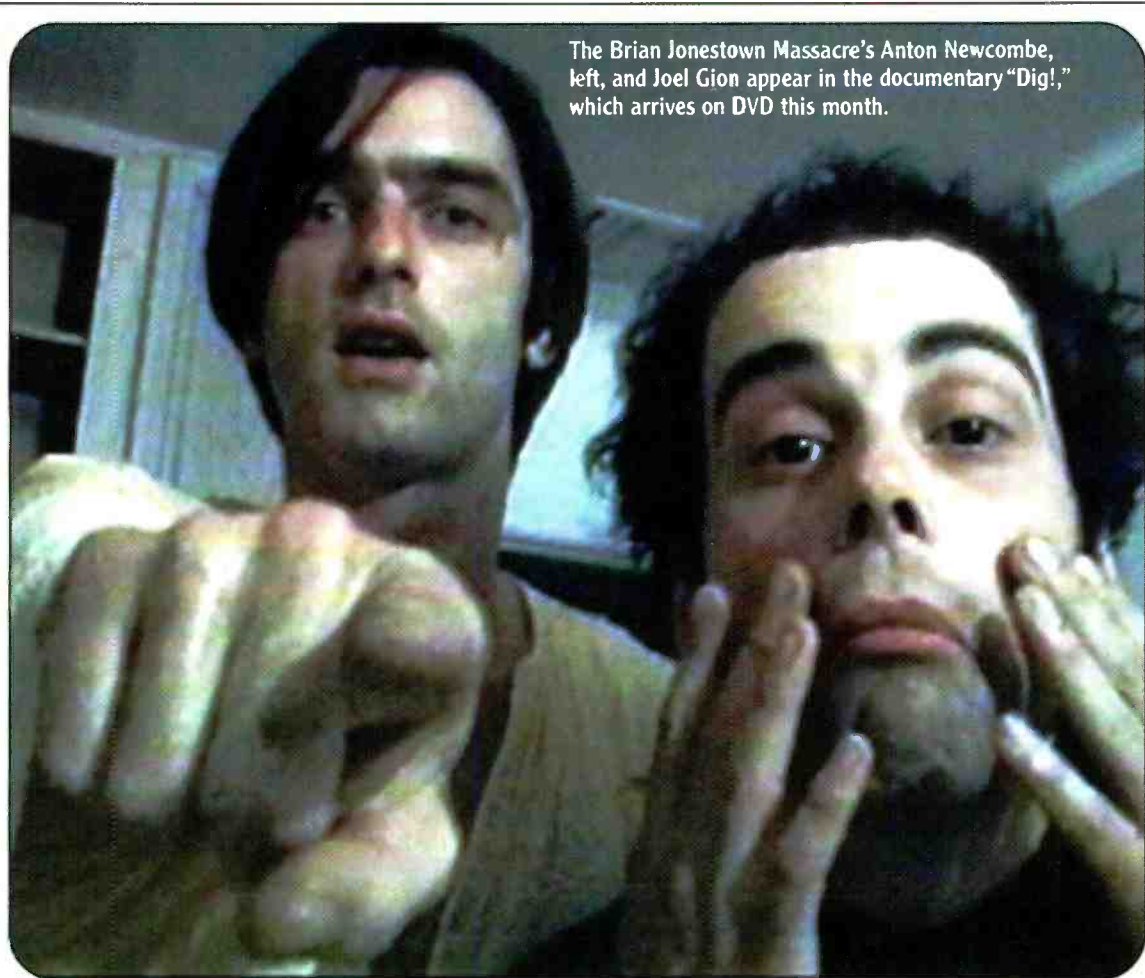
On the other hand, one should presume that income from last year's No. 1 hit will die out. If the song is not acquired right before it hits its peak, revenue will be difficult to evaluate. There is no history on which to base future





**42**  
The Crystal Method connects to fans through digital label iNgrooves

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



The Brian Jonestown Massacre's Anton Newcombe, left, and Joel Gion appear in the documentary "Dig!," which arrives on DVD this month.

## Music Documentary DVDs Reap Best Of Both Worlds

BY JILL KIPNIS

LOS ANGELES—Get ready to rock'n'learn, thanks to a slew of music documentaries making their way to DVD.

Among the notable titles is Palm Pictures' "Dig!" (April 12, \$24.98), about the divergent career trajectories of rock bands the Dandy Warhols and the Brian Jonestown Massacre. Also released this year are Paramount Home Entertainment's "Metallica—Some Kind of Monster" (Jan. 25, \$29.99), which explores the psychological tension around the making of the metal act's album "St. Anger," and Rhino Home Video's "End of the Century: The Story of the Ramones" (March 15, \$19.99), a long-awaited look at the punk pioneers.

"The beauty of a music documentary is it straddles the world between a theatrical title and a music title," Palm Pictures GM Lisa Nishimura says. "It's a natural progression that music documentaries are a growing area because theatrical documentaries like 'Super Size Me' and 'Fahrenheit 9/11' have been doing so brilliantly, while music has also been so much a part of people's lives."

The projects lend themselves to multiple marketing strategies. In addition to in-store partnerships with music merchants and radio tie-ins, studios can release these titles in theaters and sell broadcast rights.

For a music documentary to succeed, a number of elements have to be in place, according to studio executives.

The most important factor is an interesting story about an act that is already established or an important music-oriented cultural or historical movement. Production values are also crucial.

"There is an overload of product that is not produced at the highest quality," Vision Plant Pictures CEO Rick Stevens says. "The differences between successful projects and the ones that reach smaller audiences are the quality of the production and the writing and the music in the piece."

Vision Plant produced and distributed "The Infamous Times—The Original 50 Cent" (\$19.99) with Czar Entertainment. The DVD—which Stevens says has sold more than 200,000 copies worldwide since its March 8 release—details the life of a New York hustler from whom rapper 50 Cent took his name.

Stevens does not see a market for "straight" biographies. "The fans want more than that," he says. "They want to know that there's a story that has broader context."

Studios say they consider a project's potential audience before moving forward.

Shout Factory president Garson Foos notes that his company invested in a Flaming Lips documentary, "The  
(Continued on page 40)

## Trans World Is Upbeat In 2005

CEO Higgins Sees Digital Opportunities

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment started the year by announcing its eighth consecutive quarter of year-over-year increases in net income. In late January, the company reported net income of \$34.7 million, or 98 cents per share.

Trans World chairman/CEO Bob Higgins touted the chain's financial health at its 13th annual vendors awards dinner, held March 15 at the Rainbow Room in New York.

For 2004, "our total sales improved by 3%, and net income increased to \$28.1 million, a 49% increase over the prior year," Higgins said, according to a copy of his speech made available to *Billboard*. "Our [earnings per share] for the year, before extraordinary items, was 77 cents a share compared to 49 cents per share in 2003, a 57% increase."

What's more, comparable-store sales increased for the second consecutive year, rising 1%. "Our comparable-store sales increase was driven by a 15% increase in DVD and a 10% increase in games," Higgins explained. "These two categories have been instrumental to the success of our business and, combined, account for over one-third of our sales last year."

But he also reported that comparable-store music sales were down 1% after a 4% decrease in 2003.

With the company's results growing stronger since 2003, Higgins said, "I strongly believe that 2005 will continue the trend even further. In 2005, the growth of our company will continue, not only in sales and earnings, but we also expect our store count to grow as more and more opportunities exist to expand the strength of all of our brands, led by FYE."

Higgins suggested the company could generate sales of \$1.5 billion and earnings per share of \$1 in 2005. Both figures are larger than Trans World's

previously stated guidance.

Moving from financial results to the evolution of the download business, Higgins recalled his remarks at the previous year's dinner. "I said then—and I still believe today—that digital downloading will expand total business, not cannibalize CD sales. Now, one year later—a year in which digital downloading represented less than 4% of the total music business—the situation is coming clearer."

He pointed out that efforts by the Recording Industry Assn. of America to fight unauthorized downloading and labels' increasing use of copy protection systems are working in the music industry's favor.

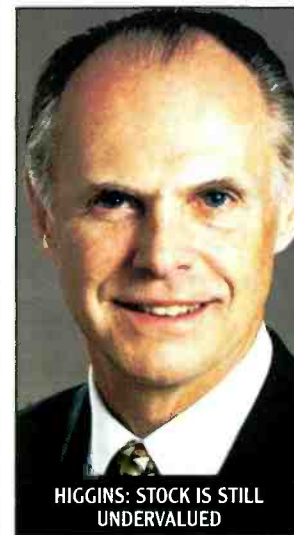
He cast Apple Computer's accomplishments in a positive light. With more than 11 million iPods sold and \$210 million in digital music revenue, Apple has 60% of the digital player and digital music markets. "This leaves an opportunity for competitors, since [Apple] won't have a 60% market share forever. Napster has re-emerged as a competitor to iTunes for digital downloads with an aggressive ad

campaign touting their subscription model," Higgins said.

To capitalize on digital opportunities, Higgins noted, Trans World has launched FYE Download Zone, a subscription-based music service that charges \$14.99 per month for access to more than 1 million songs.

The service "allows a seamless digital-music discovery and shopping experience for our consumers and is available within Microsoft's Windows Media Player 10," he said. "The FYE Download Zone offers one of the industry's first-ever portable subscription services for users with portable devices that support Microsoft Windows Media Digital Rights Management 10."

But even with all these efforts, the digital-music market saw only \$350  
(Continued on page 41)



HIGGINS: STOCK IS STILL UNDERVALUED



## Flameshovel Continues To Dig For Indie Gold

The two founders of **Flameshovel Records** are still surviving on left-overs provided by their waiter friends. But 2005 will see the Chicago label's busiest release schedule in its short history and its first efforts to expand into the European market.

**Jesse Woghin** and **James Kenler** formed Flameshovel out of frustration with their day jobs—Woghin in



real estate and Kenler in computer tech support. The label established itself on the indie rock map last year with the debut album by the Windy City's **Chin Up Chin Up**, "We Should Have Never Lived Like We Were Skyscrapers."

Kenler and Woghin went full time with Flameshovel in 2002. "We quit our jobs well before we were profitable," Kenler says. "We're still at the point where it's a self-sustaining thing. We both work outside the label. I work at a bar and a club, and

Jesse temps . . . A lot of our band members work in restaurants and bars, so we mooch off whatever we can get."

Chicago's **Southern Records** distributes the label, which shares office space with the rock club **Empty Bottle**. Upcoming Flameshovel releases include a reissue of Chin Up Chin Up's debut EP and full-lengths from shoegazing newcomers **Sybris** and **Joan of Arc** side project **Make Believe**, recorded with **Steve Albini**.

Flameshovel is licensing the **Make Believe** album overseas with the hope that it will help the label secure European distribution.

Kenler and Woghin began by purchasing books on running a label and have since found helpful friends in the indie community.

"The folks from **Tiger Style** have been great," Kenler says. "How do we make a good one-sheet? Who do we talk to for distribution? How much do we sell our records for? Can I see a contract? These people still help out with recommending good lawyers or publishers or advertising agencies."

"I'm surprised at how noncompetitive this is and how eager people are to help each other," he continues. "Labels have been quite happy to give us their distribution contact in the Netherlands, for instance."

**TWO MUCH OF A GOOD THING:** Last week, **The Indies** mentioned that

lawyer **Bernard Stollman** had revived his famed avant-garde label, **ESP-Disk**. A new deal with **Allegro's NAIL Distribution** allowed Stollman to begin shipping remastered albums by **Albert Ayler**, **Sun Ra** and **Pharoah Sanders**.

It turns out that because of a licensing dispute, multiple versions of at least one album are available.

Prior to the relaunch, Stollman had been licensing ESP titles, and a few years ago he made an agreement with Dutch company **Calibre**. **Ben Gieskes**, who runs Calibre, in turn made a licensing deal with Italian company **Abraxas SRL**, whose titles are distributed in the United States by San Francisco-based **Runt**.

The deals were made with Stollman's approval, and Abraxas managing director **Alessandro Nannucci** says he has served Stollman with cease-and-desist letters. Stollman, however, considers the deals dead, claiming he has not received royalties in two years.

"I know they're not going to pay another dime," Stollman says, "so why should I allow them to profit while I struggle? The agreement says they license and they pay, and if they don't pay, their license doesn't go on." Representatives from Runt

declined to comment, but Nannucci says, "Mr. Bernard Stollman, despite being the founder of ESP-Disk and still owning shares of the company, doesn't represent the company any-

**The Indies**  
By **Todd Martens**  
smartens@billboard.com



more and doesn't have any authority whatsoever to release titles of the ESP-Disk catalog and/or to release new titles with the ESP-Disk trademark and logo."

Given the international nature of the conflict, a resolution may take some time, so for now, there are two versions of Sanders' "Pharoah's First" on the market.

**NAIL** label manager **Chris Scofield** said in a statement, "These new recording masters are distinct and new to the retail market, unlike the recordings which were previously licensed to Abraxas SRL in Italy . . . **NAIL** expects that any matters or disputes regarding ESP-Disk and previous licensees will be

resolved independently and on their own accord."

**COOKING AT KOCH:** Port Washington, N.Y.-based **Koch Entertainment Distribution** has signed an exclusive U.S. distribution agreement with **Cooking Vinyl**. The label was founded in the United Kingdom in 1986 and has released albums from **Echo & the Bunnymen**, **the Mekons** and **the Autumn Defense**, among others.

Koch began distributing **Cooking Vinyl USA** releases April 1, marking the label's first foray into the States as a stand-alone company. Previously, **Cooking Vinyl** had an agreement with New York-based **SpinArt**, whose releases are handled by **Ryko Distribution**.

**Cooking Vinyl USA** CEO **Jeremy Morrison** says the move stems from the desire to become a full-service label in the States, adding that he is seeking new artists.

**UP AT MUSICRAMA:** **MDM Musicrama** has upped **Rich Masio** to director of sales operations and has named **Karen Granaudo** head of national accounts. Masio was the mid-Atlantic/nontraditional sales manager, and Granaudo was sales and marketing director.

Masio will oversee the sales force and most sales accounts, excluding those Granaudo handles. Both report to president/COO **Mark Jarzabek**.

## DVDs

Continued from page 39

**Fearless Freaks**" (May 17, \$24.98), after looking at sales of the band's recent albums.

"The last few sold 300,000-400,000 each, so we know they have a loyal following," he says. "There will be some correlation in sales with this DVD title."

### GOLDEN OPPORTUNITIES

Studios often build sales for these projects by releasing them theatrically and licensing them for broadcast.

"A byproduct of the DVD explosion is you've seen the movie model turned on its head a little bit," says Paul DeGooyer, VP of Warner Strategic Marketing Home Video. "A theatrical release is now mostly a marketing expedition aiming toward DVD sales. People are getting used to going to theaters and not necessarily seeing the next 'Shrek.'"

For "End of the Century," DeGooyer says, the buzz started last fall with the film's theatrical release. The campaign continues beyond the

DVD's arrival to this month, when PBS will air a pared-down version of the project.

DeGooyer notes that because music documentaries cut across two

key retail segments, a diverse group of merchants can offer special merchandising plans. "We're seeing customers from Best Buy to Amazon to Hot Topic," he says.

Palm Pictures' Nishimura says marketing for "Dig!"—which already has buzz from its Grand Jury Prize at the 2004 Sundance Film Festival—involves radio, TV

and live events in addition to retail. Spots will run on MTV, Fuse and VH1, and special giveaways and screenings will take place in top 30 radio markets.

During the recent South by Southwest Music Conference in Austin, cab drivers gave out receipts touting the upcoming release.

Michael Arkin, senior VP of marketing for Paramount, says it also makes sense to advertise in arenas if the act being profiled is touring. "We immediately think about how to market to the fans who love the artist, and then look for ways to appeal to a more general audience," he explains.

For the **Metallica** project, Paramount is sponsoring a "Willy Wonka"-style giveaway. Through May 3, up to five winners who find special tickets in their copies of "Some Kind of Monster" will receive a trip to meet **Metallica** and see the studio where "St. Anger" was recorded.

Similar creative marketing tie-ins will accompany such upcoming releases as "The Great Rock'n'Roll Swindle" (May 17, Shout Factory, \$19.98), a mockumentary featuring the **Sex Pistols**; and the hip-hop documentary "Freestyle: The Art of Rhyme" (May 24, Palm Pictures, \$19.99).



A STILL FROM 'DIG!' WHICH EXAMINES THE RIVALRY BETWEEN ROCK ACTS THE DANDY WARHOLS AND THE BRIAN JONESTOWN MASSACRE



# The FYI On FYE; Starbucks Holds Back On Beck

With DVDs flexing such sales muscle these last few years, I wondered why **Trans World Entertainment** was not rejuvenating its **Saturday Matinee** video chain.

You might remember that the Albany, N.Y.-based company rolled out Saturday Matinee in reaction to **Musicland Group's** launch of **Suncoast Motion Picture Co.** But by the mid-1990s, Trans World had stopped expanding the stand-alone chain—which peaked at about 65 stores—saying that video works better in the combo-store environment. Today, there are about 15 Saturday Matinee outlets.

In the last year, Trans World began experimenting with the movie retail concept under a new guise, opening **FYE Movies** stores in Fair Oaks Mall in Fairfax, Va., and Valley Plaza in Bakersfield, Calif.

Trans World chairman/CEO **Bob Higgins** explains that launching FYE Movies rather than expanding the Saturday Matinee chain is an effort to strengthen the FYE brand. No word yet on whether we will see a renewed rollout of the company's stand-alone movie retailer.

Trans World also has begun experimenting in the videogame arena, opening an **FYE Games** store in Brass Mill Center mall in Waterbury, Conn.

Brass Mill housed two Trans World stores: a stand-alone Saturday Matinee and an FYE superstore. After transferring the Saturday Matinee stock into what had been the arcade component of the superstore, Trans World converted the Saturday Matinee space into an FYE Games. The mall also houses **GameStop** and **Electronics Boutique** stores, making it a fertile testing ground for the FYE Games concept.

**LEARNING CURVE:** Starbucks, which is quickly becoming the king of exclusive product but is still new to carrying albums on street date, almost ignited a spree of street date violations on the new **Beck** album, "Guero."

From March 22 through March 24, the **Geffen/Interscope** release was available for sale in some Starbucks locations around the United States, well ahead of its March 29 street date. Under normal circumstances, isolated street-date violations by one account would not trigger angry responses from other chains. But the account base is supersensitive to Starbucks right now because the coffee chain has a six-week exclusive window on the acoustic remake of **Alanis Morissette's** "Jagged Little Pill."

Starbucks and its licensees operate some 6,500 U.S. stores; up

to 4,500 of them carry CDs, generally in a very limited SKU count. A few stores stock an expanded music selection in kiosks that allow for in-store burning of CDs and custom compilations.

The chain's CD offerings consist mainly of exclusive artists-choice compilations it creates in conjunction with labels. Starbucks also made a name for itself by leading the way on Ray Charles' "Genius Loves Company," which it helped create and finance.



BECK: 400 PRE-STREET DATE SALES

The move to sell "Guero" shows that Starbucks is stepping up its presence beyond the adult-alternative realm. But it also shows that not all Starbucks store managers are up to speed on the practices of the music industry, particularly since the chain is not used to carrying product with specific street dates.

In an informal survey of about 25 Starbucks stores on March 24, billboard.biz found four—in Los Angeles; Portland, Ore.; Seattle; and Madison, Wis.—that were selling "Guero." A clerk at one Portland outlet added, "It's a hot seller." Of the other Starbucks stores polled, most said they would not be selling the album until street date, while a few said they would start selling it the day before street date.

Similar problems have existed at discount department store chains, where individual store managers either did not understand the street-date concept or thought their chain was powerful enough to ignore such vendor requirements. But mass-merchant management or their rackjobbers are on guard against such problems and now respond quickly when they occur.

Some retailers were up in arms over the Starbucks news, particularly indies, who were firing up the Internet. If you don't believe that indie stores were very aware of the violations, read what **Don**

**VanCleave**, president of the **Coalition of Independent Music Stores**, had to say in his commentary on the March 30 CIMS chart. VanCleave discovered a Starbucks store selling the Beck album before street date, he writes, then "almost instantly, the cell and Blackberry started blowing up. Indie store owners were losing their minds. 'Don, Starbucks is breaking street date on my most important release of the first quarter!!!!' SHIT, another fire drill."

He says indie retailers also asked him, "How did Starbucks get their product so damn early? How come some indies did not have Beck even yesterday, which was street date?"

Word on the violations reached at least one midsized chain, which ordered its stores to put the Beck album out as soon as they received it.

But retailers checking in with **Universal Music & Video Distribution** were assured that there was no widespread Starbucks violation of the street date. Indeed, a Universal executive told Retail Track that the Starbucks violations were isolated, and that UMVD had gotten those stores to remove the album until street date.

When Retail Track in turn told an executive from the midsized chain on March 24 that the Starbucks violations appeared to be isolated, he sent an e-mail rescinding his previous order. In the end, only 400 "Guero" albums were sold ahead of street date, thanks to a quick response by UMVD and Starbucks.

In a statement, the coffee chain detailed its efforts to avoid street-

date violations: "Starbucks completely understands and respects the importance of street dates. In the case of the new Beck album, 'Guero,' the street date is March 29, 2005. In advance of the album's release, we took a variety of proactive steps to help ensure that the street date would be

list of winners to Retail Track.

**Universal Music & Video Distribution** was named major-label music vendor of the year, while **RED** won for the indie sector.

**Interscope** was named major label of the year, while **TVT** picked up that award in the indie category. The major-label sales

team award went to **Doug Valva, Suzanne Elliot and Jacki Feldstein** of **EMI Music Marketing**. **John Horn, Mike Terrell and Brad Colden** of **RED** took the indie sales team award.

In the movie category, **Twentieth Century Fox** picked up studio of the year, **Image Entertainment** won the video distribution award, and

**Gina Buchalter** of **Paramount Home Entertainment** won the video sales representative award.

**Take Two Interactive** won videogame vendor of the year, and the company's **Chris Snyder** picked up the award for videogame sales representative.

Moving to electronics, accessories and boutique product lines, **Virgin Mobile** was named vendor of the year, **BioWorld Merchandising** won the distribution award and **John Gedgudas** of **Fuji** won the sales representative award.

**MISTAKEN IDENTITY:** *Billboard* in general and Retail Track in particular have had a problem in the past two weeks correctly identifying AIMS, which the rest of you know stands for **Alliance of Independent Media Stores**.

Retail  
Track™  
By Ed Christman  
christman@billboard.com



honored . . . These steps included separating this CD inventory from other CDs in shipments sent to the stores. Specifically, a large orange sticker instructing store managers not to put the CDs out in stores until March 29, 2005, was affixed to each of the separated packages."

The company said its "intent is always to honor street dates and to correct any violations as soon as we become aware of them." The problem, according to a Starbucks representative, stems from the fact that its stores usually receive **Hear Music** CDs, which are typically proprietary compilations and not subject to street dates.

**AND THE ENVELOPE PLEASE:** **Trans World Entertainment** held its vendors awards dinner March 15 (see story, page 39) and forwarded the

## Trans World

Continued from page 39

million in revenue for 2004, and the sector is currently trending at \$600 million annually—a small percentage of the \$10 billion U.S. music market.

### DEVELOPMENT AT HEART

"This leads me to my next point about the music business," Higgins said. "Regardless of the medium of distribution, the most important part of our business remains the same as it was when I first started our company over 30 years ago: artist development. Developing a talented artist and helping to connect their music with a broad audience is still at the heart of growing the music industry."

Trans World will help market artists and their releases to the consumer, Higgins said, but it is up

to the labels to discover and develop the right ones. "In 2005, we will continue to develop and offer innovative and unique ways for our consumers to hear, see and ultimately connect with the musicians, actors and game characters that your companies develop."

Trans World in-store listening and viewing stations, which provide new-product information and full catalog search capability, are at the forefront of those efforts, and the company is developing its next-generation stations, dubbed LVS3.

In addition to offering improved information, LVS3 "is a whole new technology platform being designed and built to support the growing business of digital downloads—whether by burning a CD, delivering digital music to the home or filling a portable player in the store," Higgins reported. "Available later this year, LVS3 will be a destination within a destination—a place in our

stores where consumers can view promotions, search and browse our full product catalog, place special orders for product not in the store and select digital music in a manner of their choosing."

Moving to other product categories, Higgins noted that the company opened its first FYE Movies store (dedicated to DVD and related home video products) and its first FYE Games store (dedicated to videogames and related products) in 2004. "We are very pleased with the results so far and expect to add more of the stores in the future," he said.

Those niche stores aside, Higgins said, Trans World's "strong balance sheet will allow us to continue to open new stores and develop innovative and exciting ways to connect with consumers. At the same time, we will continue to buy back stock, because we believe that despite the recent increase in our stock price, it is still undervalued."



## Digital Indies Compete For Acts And Access

BY ANTONY BRUNO

Artists have long relied on independent labels to get them started in the music industry, then jump to a major label for broader distribution once they achieve some traction. But as more fans begin accessing music digitally and as physical retail outlets continue to suffer, some independent labels believe that a strong digital distribution arm will help them retain acts.

A handful of these companies feel they have an opportunity to carve their niche in the music business by focusing solely on digital distribution. These labels have based their business model on the notion that digital will eventually become the dominant distribution method for music.

"The digital download is a new format that is not there yet, but clearly that's where the hockey puck is going," says Mitch Koulouris, CEO of one such label, Digital Musicworks. "We think five years from now, artists signed to indies will have to think long and hard about jumping labels, because what are they going to jump to?"

The distribution advantage that larger labels have is limited to the physical model, Koulouris says, where such elements as inventory and shipping costs make it difficult for a smaller label to compete. Digital distribution removes those barriers, he adds, allowing anyone with an understanding of the music business, good technology and effective marketing skills to play a role.

Koulouris says the financial advantage for artists is evident. "Pull out a calculator and do the math on a conventional record deal and what we are going to offer you," he says. An act "can make significantly more money working with us."

The argument has attracted acts like Dwight Twilley, redlightmusic and Head Rush to the DMI fold. The company made a splash last month at the South by Southwest Music Conference with a showcase headlined by Ronnie Montrose.

Established acts with a presence in a certain niche or genre use digital-only distribution as a way to connect with

fans directly, retaining a greater share of royalties and commanding greater flexibility and control over their work.

The Digital Rights Agency works with the Presidents of the United States of America and 2 Live Crew. San Francisco digital label INgrooves has signed such acts as the Crystal Method, Moby and Granddaddy to its mobile distribution platform. Felix Da Housecat used INgrooves to sell more digital copies of his original soundtrack for the videogame "Playboy: The Mansion" than physical sales.

"It's something established acts will look at," says Tuhin Roy, managing director of Digital Rights Agency. "It's actually more viable for them, because it requires less offline marketing to establish the brand."

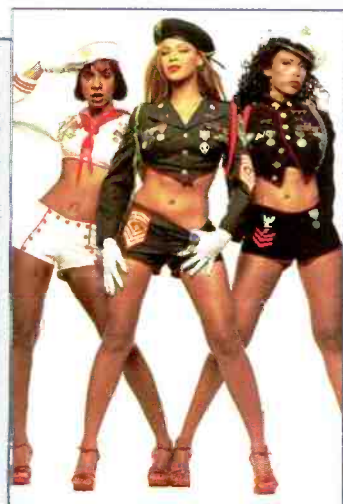
Some feel that the digital-only strategy lacks the ability to effectively market and promote newer acts, particularly as the majors further embrace digital.

"You can build a business with an online model, but there's not much value without strong marketing muscle," says Shahid Khan, a managing director at tech consulting and marketing firm BearingPoint. "Yes, artists can make more money per track, but what exactly is the small guy going to do for you? Does an artist want to make consistent revenue as a niche player or break out and make it really big?"

The key to a successful artist-label relationship depends on how well the label markets and promotes the artist, he says. But digital labels believe their format will level the marketing and distribution playing field.

"Labels know how to market and promote in the physical world. I don't know how well they do in the digital world," INgrooves CEO Robb McDaniels says. "The possibilities of launching an artist have expanded beyond the major labels' control in the digital era. Who owns the digital music stores? It's Microsoft and Cingular."

"What do artists want? Creative control, higher royalties, robust distribution and strong marketing and promotion," Koulouris says. "You can get Nos. 1 and 2 but they're not going to mean anything without Nos. 3 and 4... I would say if you're going to call yourself a label, you have to look and act like one. Fundamentally, that's what we are."



**No. 13:** Making its online debut on Yahoo Music, "Girl" moves Destiny's Child toward the top 10 of the Launch streams list.

### LAUNCH: Top 20 Streams (Feb. 28-March 27)

<b>1 FRANKIE J</b> Obsession COLUMBIA	4,526,544
<b>2 JENNIFER LOPEZ</b> Get Right EPIC	4,234,123
<b>3 CIARA</b> 1, 2 Step LAFACE	4,205,152
<b>4 50 CENT FEATURING OLIVIA</b> Candy Shop SHADY/AFTERMATH/INTERSCOPE	4,030,882
<b>5 MARIO</b> Let Me Love You J	3,877,242
<b>6 DESTINY'S CHILD</b> Soldier COLUMBIA	3,748,615
<b>7 KELLY CLARKSON</b> Since U Been Gone RCA	3,185,652
<b>8 JENNIFER LOPEZ</b> Hold You Down EPIC	3,180,745
<b>9 USHER</b> Caught Up LAFACE	2,982,444
<b>10 JESSE McCARTNEY</b> Beautiful Soul HOLLYWOOD	2,948,893
<b>11 OMARION</b> O EPIC	2,675,407
<b>12 GREEN DAY</b> Boulevard of Broken Dreams REPRISE	2,693,057
<b>13 DESTINY'S CHILD</b> Girl COLUMBIA	2,675,407
<b>14 RYAN CABRERA</b> True ATLANTIC	2,532,847
<b>15 GWEN STEFANI FEATURING EVE</b> Rich Girl INTERSCOPE	2,428,291
<b>16 MARIO</b> How Could You J	2,411,482
<b>17 BROOKE VALENTINE</b> Girlfight VIRGIN	2,272,769
<b>18 ALICIA KEYS</b> Karma J	2,233,677
<b>19 TWISTA</b> Hope CAPITOL	2,084,193
<b>20 JAY-Z/LINKIN PARK</b> Numb/Encore WARNER BROS.	2,061,127

The top 20 audio and video streams (combined) for the four weeks ending March 27.  
Source: Nielsen Broadcast Data Systems



**No. 4:** 50 Cent, artist of the month on Yahoo Music, scores high with "Candy Shop" (featuring Olivia) on the Launch streams chart.



Digital labels have signed well-known acts to their rosters. For example, INgrooves counts the Crystal Method, above, among its artists.

### NEWTECH

The long-awaited iTunes phone remains under wraps, but Motorola has introduced a variety of other music-optimized mobile phones as part of its ongoing focus on entertainment.

The new E725 is one of Motorola's first phones able to connect to the high-speed broadband networks U.S. wireless operators are rolling out this year. That is a key step in the evolution toward downloading full songs directly to the phone. It also has PC synchronization capabilities. For music, the phone features 41MB of internal storage and includes an SD Memory Card slot for up to 2GB of external storage.

Other music-specific features include integrated

dual speakers, 3.5mm stereo/headphones port, five-band graphic equalizer 3-D stereo surround sound, dedicated playback controls and a built-in FM stereo tuner. Supported audio formats include MP3, AAC, WMA and WAV.

The E725 is just one part of Motorola's mobile music strategy, which the company promoted at the M3 Summit in Miami. In addition to several phones targeting Europe and Asia, Motorola introduced a limited-edition phone cobranded with MTV International called "Hijacked by MTV." The youth-focused phone includes content and applications branded with MTV properties and ships with custom ringtones and alerts.

ANTONY BRUNO



### Emancipation Online

MSN Music has snagged an exclusive window to sell the second single from **Mariah Carey's** Island album, "The Emancipation of Mimi." MSN will remain sole provider of "We Belong Together" until the album's April 12 U.S. release. MSN will also host the online premiere of the "We Belong Together" video later in the month and will offer exclusive interviews and behind-the-scenes footage from Carey's New York release party. MSN Music has previously offered sneak previews of Universal Music Group releases, including video premieres of Beck's "E-Pro" and Eminem's "Mockingbird."



### Driving Digital Road

Satellite radio and digital music are further expanding into the automotive market. Hyundai Motor America will include XM Radio as a standard factory-installed feature in every vehicle beginning in 2006. By the end of next year, Hyundai predicts, 75% of vehicles sold will feature the equipment. Meanwhile, Mercedes-Benz USA has agreed to include Sirius Satellite Radio as a factory-installed option in 2006 M-Class SUVs. The manufacturer plans to offer Sirius in an additional six models for 2006 and four more in 2007. GM has unveiled a front-mounted iPod adapter as a standard feature in various 2006 models, including its Chevrolet HHR sport utility vehicle and Cadillac DTS. The integration feature also supports other digital audio players.



### Pumpkin Push

Virgin/EMI is making the entire Smashing Pumpkins catalog available for digital distribution for the first time beginning April 5. The band's albums will be available for legal download, as will 114 non-album tracks. EMI says digital service providers like iTunes, Napster and Musicmatch will create customized promotion packages. Certain Pumpkins tracks, including "Disarm," "Today" and "Tonight, Tonight" will be available as ringtones worldwide.



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President,  
Sony Online Entertainment



**MITCH LASKY**  
Chairman and CEO,  
JAMDAT Mobile

## Featured Interview

**SCOTT HUNTER SMITH**  
Director, Global Brand Team, The Coca-Cola Company

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- The casual and downloadable games market: the next major battleground?
- The ecosystem for developers & publishers to bring mobile games to market
- The role of carriers in the mobile game market
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With 300+ attendees, Games & Mobile Forum provides the ideal environment for industry thought leaders to share ideas, exchange information and build relationships and sponsors to reach this elite audience. Don't miss the opportunity to participate in the 2005 event.

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## Confirmed Speakers

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Director, Business Development, Gameloft

**JEFF ANDERSON**  
President & CEO, Turbine Entertainment

**JOHN BATTER**  
Vice President, Electronic Arts Mobile

**MATTHEW BELLOWS**  
VP, Mobile Entertainment, GameSpot, CNET Networks

**GEORGE BORKOWSKI**  
Head of IP 3, Tech Practice, MS&K

**JILL ERAFF**  
Vice President, Marketing, Sorrent

**GREG COSTIKYAN**  
Games Researcher, Nokia Research Center

**MUEEZ DEEN**  
Director, DPA's & Graphics, Samsung Semiconductor

**KENNY DINIEN**  
Vice President & Executive Producer, PlayFirst

**ANDERS EYJU**  
Vice President & GM, North America, Digital Bridges

**ERIC GOLDBERG**  
Managing Director, Crossover Technologies

**GEOFF GRABER**  
General Manager, Yahoo! Games

**DANIEL HART**  
VP, Online Games Strategy and Operations, MTV Networks

**MARK JACOBSTEIN**  
President & COO, Digital Chocolate

**MARK LITVACK**  
IP Lit Partner, MS&K / Formerly of the MPAA

**VICTOR PENEV**  
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**RICHARD ROBERTS**  
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**DON RYAN**  
Studio Manager, Microsoft's Zone.com

**MIKA SALMI**  
CEO, Atom Shockwave

**NED SHERMAN**  
CEO, Digital Media Wire

**CRAIG PRIDDLE**  
Director, Marketing, BioWare Corp.

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APRIL 9  
2005

# Billboard TOP DVD SALES™

Sales data compiled by  
Nielsen  
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE																																	
							1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
			<b>NUMBER 1</b>	1 Week At Number 1																																			
1			<b>THE INCREDIBLES (WIDESCREEN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 3638703	Animated	PG	29.98																																	
2	NEW		<b>THE INCREDIBLES (PAN &amp; SCAN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 3984103	Animated	PG	29.98																																	
3	3	3	<b>BAMBI: 2 DISC SPECIAL EDITION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36344	Animated	G	29.98																																	
4	2	2	<b>LADDER 49 (PAN &amp; SCAN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32059	John Travolta Joaquin Phoenix	PG-13	29.98																																	
5	1	2	<b>LADDER 49 (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35938	John Travolta Joaquin Phoenix	PG-13	29.98																																	
6	6	2	<b>BARBIE - FAIRYTOPIA</b> LIONS GATE HOME ENTERTAINMENT 17120	Animated	NR	19.98																																	
7	5	3	<b>THE SPONGEBOB SQUAREPANTS MOVIE (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 27434	Animated	PG	29.98																																	
8	9	6	<b>THE NOTEBOOK</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497	James Garner Gena Rowlands	PG-13	27.98																																	
9	12	6	<b>SHARK TALE (WIDESCREEN) ◆</b> DREAMWORKS HOME ENTERTAINMENT 91955	Animated	PG	29.98																																	
10	18	6	<b>SHARK TALE (PAN &amp; SCAN) ◇</b> DREAMWORKS HOME ENTERTAINMENT 91956	Animated	PG	29.98																																	
11	4	2	<b>FRIENDS: THE COMPLETE NINTH SEASON</b> WARNER HOME VIDEO 33661	Jennifer Aniston Matthew Perry	NR	44.98																																	
12	19	13	<b>NAPOLEON DYNAMITE</b> FOXVIDEO 24392	Jon Heder	PG	29.98																																	
13	NEW		<b>WHAT THE BLEEP DO WE (K)NOW!?</b> 20TH CENTURY FOX 2227088	Marlee Matlin	NR	29.98																																	
14	8	3	<b>THE SPONGEBOB SQUAREPANTS MOVIE (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 42084	Animated	PG	29.98																																	
15	28	9	<b>MARY POPPINS (40TH ANNIVERSARY EDITION)</b> BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167	Julie Andrews Dick Van Dyke	G	29.98																																	
16	7	2	<b>WOMAN THOU ART LOUSED (WIDESCREEN)</b> FOXVIDEO 27081	Kimberly Elise Clifton Powell	NR	29.98																																	
17	20	7	<b>RAY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 25944	Jamie Foxx	PG-13	29.98																																	
18	40	34	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	19.98																																	
19	NEW		<b>ALFIE: SPECIAL COLLECTOR'S EDITION (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 341754	Jude Law Marisa Tomei	R	27.98																																	
20	RE-ENTRY		<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Billy Crystal John Goodman	G	29.98																																	
21	RE-ENTRY		<b>A BUG'S LIFE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30449	Animated	G	29.98																																	
22	13	3	<b>FLIGHT OF THE PHOENIX (WIDESCREEN)</b> FOXVIDEO 27453	Dennis Quaid	PG-13	29.98																																	
23	NEW		<b>STAR TREK: FIRST CONTACT (SPECIAL COLLECTOR'S EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 068874	Patrick Stewart Jonathan Frakes	PG-13	19.98																																	
24	NEW		<b>HOGAN'S HEROES: THE COMPLETE FIRST SEASON</b> PARAMOUNT HOME ENTERTAINMENT 875224	Bob Crane	NR	39.98																																	
25	25	2	<b>BABY MONET: DISCOVERING THE SEASONS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39480	Animated	NR	19.98																																	
26	NEW		<b>MISS CONGENIALITY: DELUXE EDITION</b> WARNER HOME VIDEO 04319	Sandra Bullock	PG-13	24.98																																	
27	NEW		<b>ALFIE: SPECIAL COLLECTOR'S EDITION (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 041384	Jude Law Marisa Tomei	R	29.98																																	
28	RE-ENTRY		<b>SAVING PRIVATE RYAN: D-DAY 60TH ANNIVERSARY EDITION</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91700	Tom Hanks Matt Damon	R	19.98																																	
29	14	3	<b>EXORCIST: THE BEGINNING</b> WARNER HOME VIDEO 24674	Stellan Skarsgard	R	27.98																																	
30	33	7	<b>MULAN 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98																																	
31	39	14	<b>FORREST GUMP (SPECIAL EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 156444	Tom Hanks	PG-13	14.98																																	
32	30	7	<b>RAY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 25945	Jamie Foxx	PG-13	29.98																																	
33	34	5	<b>SAW (WIDESCREEN) ▲</b> ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 16541	Danny Glover Cary Elwes	R	28.98																																	
34	RE-ENTRY		<b>THE PASSION OF THE CHRIST (WIDESCREEN)</b> FOXVIDEO 22975	Jim Caviezel Luca Lionello	R	29.98																																	
35	RE-ENTRY		<b>DOUBLE JEOPARDY</b> PARAMOUNT HOME ENTERTAINMENT 333157	Ashley Judd Tommy Lee Jones	R	29.99																																	
36	RE-ENTRY		<b>SHREK 2 (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG	29.98																																	
37	RE-ENTRY		<b>TITANIC</b> PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98																																	
38	22	12	<b>GARFIELD THE MOVIE</b> FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	19.98																																	
39	RE-ENTRY		<b>PRINCESS BRIDE</b> MGM HOME ENTERTAINMENT 02362	Cary Elwes Robin Wright	PG	19.98																																	
40	RE-ENTRY		<b>GET SHORTY</b> MGM HOME ENTERTAINMENT 66636	John Travolta Gene Hackman	R	14.98																																	

APRIL 9  
2005

# Billboard TOP MUSIC VIDEOS™

Sales data compiled by  
Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE																																		
						1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
1	1	17	<b>NUMBER 1</b> <b>MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE</b> RDC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628	Jay-Z/Linkin Park	17 Weeks At Number 1 19.98 DVD/CD																																		
2	2	18	<b>GREATEST HITS</b> WIND-UP VIDEO/BMG VIDEO 13103	Creed	13.98 CD/DVD																																		
3	NEW		<b>LIVE AT STARLAND BALLROOM</b> EQUAL VISION/COLUMBIA/SONY MUSIC ENTERTAINMENT	Coheed And Cambria	19.98 DVD/CD																																		
4	NEW		<b>NEVERMIND</b> EAGLE VISION 30069	Nirvana	19.98 DVD																																		
5	3	5	<b>CHOSEN FEW: EL DOCUMENTAL</b> CHOSEN FEW/URBAN BOX OFFICE 1015	Chosen Few	13.98 CD/DVD																																		
6	NEW		<b>THE COLLEGE DROPOUT: VIDEO ANTHOLOGY</b> RDC-A-FELLA/DEF JAM/UNIVERSAL MUSIC & VIDEO DIST. 003944	Kanye West	13.98 DVD/CD																																		
7	4	4	<b>ISRAEL HOMECOMING</b> GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44619	Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD																																		
8	5	4	<b>JERUSALEM</b> GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44617	Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD																																		
9	NEW		<b>END OF THE CENTURY: THE STORY OF THE RAMONES</b> RHINO HOME VIDEO/WARNER MUSIC VISION 70399	The Ramones	19.98 DVD																																		
10	8	72	<b>LIVE AT DONINGTON ▲<sup>3</sup></b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD																																		
11	7	3	<b>USHER: RHYTHM CITY VOLUME 1: CAUGHT UP</b> LAFACE VIDEO/ZOMBA VIDEO 67566	Usher	19.98 DVD																																		
12	11	18	<b>ANYWHERE BUT HOME ▲<sup>5</sup></b> WIND-UP VIDEO/BMG VIDEO 13106	Evanescence	25.98 CD/DVD																																		
13	9	20	<b>CROSSROADS GUITAR FESTIVAL (2 DISC SET) ▲<sup>4</sup></b> WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	Eric Clapton	29.98 DVD																																		
14	6	2	<b>ALL THE BEST</b> CAPITOL VIDEO/EMM MUSIC VIDEO 44345	Tina Turner	24.98 DVD																																		
15	10	17	<b>LIVE AT THE GREEK</b> 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624	Josh Groban	28.98 DVD/CD																																		
16	NEW		<b>VIDEO HITS 2</b> CAPITOL (NASHVILLE)/EMM MUSIC VIDEO 44557	Trace Adkins	7.98 DVD																																		
17	12	63	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932	Pantera	18.98 CD/DVD																																		
18	14	4	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041	Rob Zombie	18.98 CD/DVD																																		
19	19	10	<b>LED ZEPPELIN ▲<sup>10</sup></b> ATLANTIC VIDEO/WARNER MUSIC VISION 970198	Led Zeppelin	29.98 DVD																																		
20	16	54	<b>NUMBER ONES ●</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD																																		
21	18	18	<b>THE GORGE ▲<sup>3</sup></b> BAMA RAGS/RCA/BMG VIDEO 61931	Dave Matthews Band	25.98 CD/DVD																																		
22	17	18	<b>YOU GOTTA MOVE ▲<sup>4</sup></b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58834	Aerosmith	19.98 DVD/CD																																		
23	20	18	<b>AFTERGLOW LIVE ▲<sup>2</sup></b> ARISTA RECORDS INC./BMG VIDEO 64543	Sarah McLachlan	22.98 DVD/CD																																		
24	22	32	<b>QUEEN: LIVE AT WEMBLEY '86</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 167400	Queen	19.98/19.98																																		
25	31	11	<b>ACCESO TOTAL ●</b> WEA LATINA VIDEO/WARNER MUSIC VISION 62028	Mana	17.98 DVD																																		
26	25	16	<b>SOLO</b> SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380	Ricardo Arjona	19.98 DVD/CD																																		
27	23	45	<b>GREATEST HITS 1978-1997 ▲</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032	Journey	14.98 DVD																																		
28	26	64	<b>LIVE IN TEXAS</b> WARNER MUSIC VIDEO/WARNER MUSIC VISION 48563	Linkin Park	21.98 CD/DVD																																		
29	RE-ENTRY		<b>HE TOUCHED ME: VOLUME 1 &amp; 2</b> SPRING HOUSE VIDEO/EMI 44407	Elvis Presley	28.98 DVD																																		
30	21	5	<b>LOS SUPER HITS DEL AÑO Y SUS VIDEOS</b> OISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726878	Various Artists	15.98 CD/DVD																																		
31	24	38	<b>THE REEL ME ▲<sup>3</sup></b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez	13.98 DVD/CD																																		
32	RE-ENTRY		<b>REALITY TOUR LIVE ▲</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56786	Jessica Simpson	14.98 DVD																																		
33	34	12	<b>BIG &amp; RICH'S SUPER GALACTIC FAN PAK ▲</b> WARNER REPRISE VIDEO/WARNER MUSIC VISION 48904	Big & Rich	17.98 DVD/CD																																		
34	27	19	<b>LIVE AID ▲<sup>10</sup></b> WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	Various Artists	39.98 DVD																																		
35	28	8	<b>LIVE AT THE JUBILEE AUDITORIUM</b> EAGLE VISION 38070	Ray Charles	12.98 DVD																																		
36	36	21	<b>WELCOME TO THE VIDEOS</b> UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000915	Guns N' Roses	16.98 DVD																																		
37	35	18	<b>LIVE IN BUFFALO - JULY 4TH 2004 ▲</b> WARNER REPRISE VIDEO/WARNER MUSIC VISION 38623	Goo Goo Dolls	14.98 DVD																																		
38	32	20	<b>BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE ▲</b> JIVE/ZOMBA VIDEO/BMG VIDEO 65443	Britney Spears	19.98 DVD																																		
39	30	25	<b>LIVE AT MONTREUX 1982 &amp; 1985</b> EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD																																		
40	29	23	<b>TEXICAN STYLE: LIVE FROM AUSTIN ▲</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD																																		

▲ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ◻ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2005 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.



47

Damien Dempsey's hard-hitting style takes him to No. 1 in Ireland



# Global



48

Canadian folk veteran Gordon Lightfoot hits the road once more in North America

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



Duo's fourth album amassed first-week sales of more than 54,700 copies.

## Spanish Duo Amaral Shows Staying Power

BY HOWELL LLEWELLYN

MADRID—Pop-rock duo Amaral is reviving long-forgotten shipment levels in the piracy-ravaged Spanish music market.

The Virgin act's fourth album, "Pájaros en la Cabeza," debuted at No. 1 on Spain's Media Control chart. EMI says first-week sales of the March 14 release topped 54,700 units.

The company shipped 260,000 units of the album. EMI Spain president/CEO Manolo Diaz calls it "by far the highest of any release" since he took his post in September 2004.

"This was definitely the most-awaited album of the year so far," says Javier López, music sales manager at Fnac's flagship Madrid store. Sales lived up to expectations, he adds.

The album is set for an April 4 release in Mexico, Argentina, Colombia and Chile; the United States will follow April 12. Diaz is confident that Amaral—singer Eva Amaral and guitarist Juan Aguirre—will be as successful across the Atlantic as it has been in Spain. There are also plans for a summer release across Europe, with France and Italy eyed as prime territories.

Amaral's last album, 2002's "Estrella de Mar,"

stayed in Spain's top 50 for two years, shipping nearly 700,000 units, according to EMI. The duo's total domestic album shipments since its 1988 self-titled debut exceed 1 million units, the company says.

Amaral is about staying power more than glamour, according to Diaz. "They are classy but humble," he says, "poetic but nonpretentious."

### LONG LIFE

At the time that "Estrella de Mar" entered the charts, eight of the top 10 albums in Spain were spinoffs from the "Operación Triunfo" TV talent show. Music from the program dominated Spanish charts throughout the winter of 2001-02.

Amaral's "nonstar" image has been acknowledged here as the antithesis of the "OT" phenomenon. What's more, the success of the duo's elegant, string-laden pop-rock has outlasted that of most of the TV show's graduates, known locally as "triumfitos."

Like Amaral's two previous albums, "Pájaros" was recorded in London with British producer Cameron Jenkins (John Cale).

"We recorded in [London districts] Brixton

(Continued on page 48)

## Sony BMG Opens Ears To Retail, Media

Major Wants Feedback On Consumer Tastes

BY CHRISTIE ELIEZER

SYDNEY—It's good to talk.

Retailers and media executives Down Under are applauding a Sony BMG Music Entertainment Australia plan to include them in regular discussion "think tanks."

The company is looking to the groups to raise consumer awareness of its baby acts and identify new avenues for sales growth.

"We have to find new ways to tap into the youth market," Sony BMG Australia chairman/CEO Denis Handlin says. "It wants to know about new music early and be part of the discovery process. We must connect with the kids in their world and on their turf."

"I'm all for supporting any interchange of strategies which end up as good deals for artists and for listeners," says Dean Buchanan, group program director of Sydney-based, youth-oriented radio network Nova, "or else we stay on the treadmill with the same old ideas."

Buchanan says it is essential for radio executives to provide feedback on debut acts, especially about choice of singles.

Andrew Hoppe, VP of production, programming and operations for MTV Networks Australia, adds, "It's a great idea, especially if media and retailers are in the same room together. Sony BMG executives who usually only deal with retail can canvass ideas with media, and those who deal only with media get the retailers' view."

Handlin says he views Sony BMG Australia as a new entity rather than a merged company. Accordingly, he is encouraging its 140 employees to try new approaches like the think tanks.

The first such meetings are imminent, the company says, with senior executives due to meet such leading retailers as Sanity, Kmart, HMV, Target and Leading Edge Group.

"In the face of the rapidly changing marketplace, we have to reinvent the way we promote and advertise CDs and DVDs to the record-buying public,"

Handlin says. "It's a fair thing to say that in recent years, the focus has probably been too much on what is happening in the store rather than how to get customers into the stores selling music. We want to take a clean-slate approach to this; it may well be that some of the retail marketing standard practices will have to change."

### SHOP-FLOOR EXPERIENCE

Retailers have welcomed the chance to discuss which marketing campaigns might work best on the shop floor. "For example, giveaways and value-added items work for heavy



HANDLIN: WANTS TO CONNECT WITH KIDS 'IN THEIR WORLD AND ON THEIR TURF'

rock bands with obsessive fans, but not for pop acts," notes Gavin Ward, GM of the 193-store Leading Edge chain, which claims a 13% music market share.

Merchants will also have the chance to address issues of concern, such as the levelling-out of the music DVD market in 2004.

According to the Australian Recording Industry Assn., music DVD sales were flat last year at \$67 million Australian (\$52.2 million). Ward suggests that this was a result of labels' "refusal to discount." In comparison, he says, sales of movie DVDs (Continued on page 48)





JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 03/29/05		(THE OFFICIAL UK CHARTS CO.) 03/28/05		(SNEP/FOP/TITE-LIVE) 03/29/05		(MEDIA CONTROL) 03/30/05	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	1	1	2
SAKURA SAKE (LTD EDITION) ARASHI J-STORM		(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV		UN MONDE PARFAIT ILONA MITRECEY SCORPIO		FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG	
2	2	2	NEW	2	3	2	1
SAKURA KETSUMEISHI TOY'S FACTORY		LET ME LOVE YOU MARIO J/SONY BMG		MA PHILOSOPHIE AMEL BENT SONY BMG		LIEBE IST NENA WARNER MUSIC	
3	NEW	3	2	3	NEW	3	NEW
DANCING MAI KURAKI GIZA STUDIO		ALL ABOUT YOU/YOU'VE GOT A FRIEND MCFLY ISLAND		BAD DAY DANIEL POWTER WARNER MUSIC		LET ME LOVE YOU MARIO J/SONY BMG	
4	1	4	NEW	4	4	4	3
CHERISH (LTD EDITION) NEWS JOHNNY'S ENTERTAINMENT		CANDY SHOP 50 CENT INTERSCOPE		TOUT LE BONHEUR DU MONDE SINSEMILIA EPIC		EMANUELA FETTES BROT 106	
5	5	5	NEW	5	5	5	6
*-ASTERISK- ORANGE RANGE SONY MUSIC		RETURN TO SENDER ELVIS PRESLEY RCA		GET RIGHT JENNIFER LOPEZ EPIC		CHIPZ IN BLACK (WHO YOU GONNA CALL) CHIPZ ZEITGEIST/UNIVERSAL	
6	8	6	NEW	6	6	6	5
NO MORE CRY D-51 PONY CANYON		SWITCH WILL SMITH INTERSCOPE		CONCERTO POUR DEUX VOIX CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC		DAS KLEINE KROKODIL SCHNAPPI JOY GRUTTMANN UNIVERSAL	
7	7	7	4	7	7	7	4
OVER K SONY MUSIC		RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE		TOI ET MOI LORIE EPIC		CANDY SHOP 50 CENT INTERSCOPE	
8	NEW	8	NEW	8	8	8	7
SAKURA SAKE ARASHI J-STORM		SHIVER NATALIE IMBRUGLIA BRIGHTSIDE		JE VIENS DU SUD CHIMENE BADI AZ/UNIVERSAL		FEMME LIKE U K-MARO EAST WEST	
9	NEW	9	5	9	NEW	9	8
DELIGHTFUL (CD+DVD) AMI SUZUKI AVEX TRAX		FALLING STARS SUNSET STRIPPERS DIRECTION		LET ME LOVE YOU MARIO J/SONY BMG		GLAUB AN MICH YVONNE CATTERFELD SONY BMG	
10	9	10	7	10	2	10	10
NEOMELODRAMATIC/ROLL PORN0 GRAFFITI SONY MUSIC		OVER AND OVER NELLY FT. TIM MCGRAW CURB/UNIVERSAL		F**K THEM ALL MYLENE FARMER POLYDOR		UND WENN EIN LIED SOHNE MANNHEIMS SOHNE MANNHEIMS/UNIVERSAL	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	2	1	1	1	NEW
DEF TECH DEF TECH ILLCHILL		TONY CHRISTIE DEFINITIVE COLLECTION UNIVERSAL TV		LES ENFOIRES LE TRAIN DES ENFOIRES RESTO DU COEUR		SARAH CONNOR NAUGHTY BUT NICE X-CELL/SONY BMG	
2	2	2	1	2	2	2	NEW
MIKA NAKASHIMA MUSIC SONY MUSIC ASSOCIATED RECORDS		STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER? V2		MOBY HOTEL MUTE		NENA WILLST DU MIT MIR GEHN WARNER MUSIC	
3	NEW	3	NEW	3	4	3	27
AYA MATSUURA AYA MATSUURA BEST 1 ZETIMA		BASEMENT JAXX THE SINGLES XL RECORDINGS		CALOGERO 3 MERCURY		MICHAEL BUBLE IT'S TIME REPRISE	
4	NEW	4	NEW	4	3	4	NEW
AYUMI NAKAMURA MY STORY CLASSICAL AVEX TRAX		QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE		DAFT PUNK HUMAN AFTER ALL VIRGIN		FETTES BROT AM WASSER GEBAUT HOANZL	
5	4	5	3	5	6	5	1
REMIOROMEN ETHER VICTOR		50 CENT THE MASSACRE INTERSCOPE		RAPHAEL CARAVANE CAPITOL		YVONNE CATTERFELD UNTERWEGS SONY BMG	
6	3	6	4	6	5	6	5
D-51 DNESS PONY CANYON		G4 G4 SONY BMG		LARA FABIAN 9 POLYDOR		SCHNAPPI SCHNAPPI UND SEINE FREUNDE POLYDOR	
7	6	7	7	7	8	7	2
HOME MADE KAZOKU ROCK THE WORLD KUON		GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE		SOUNDTRACK RAY WARNER BROS.		50 CENT THE MASSACRE INTERSCOPE	
8	NEW	8	6	8	7	8	NEW
VARIOUS ARTISTS SEIFUKU RAVE PRESENTS PUCHIAGE TRANCE 2 VICTOR		KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYDOR		50 CENT THE MASSACRE INTERSCOPE		QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE	
9	NEW	9	12	9	11	9	3
JHETT A.K.A YAKKO FOR AQUARIUS JHETT CUTTING EDGE		GREEN DAY AMERICAN IDIOT REPRISE		BENASSI BROS PHOBIA ULM		MOBY HOTEL MUTE	
10	5	10	13	10	NEW	10	7
AIKO YUMENONAKANO MASSUGUNA MACHI PONY CANYON		THE KILLERS HOT FUSS LIZARD KING/UNIVERSAL		QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE		GREEN DAY AMERICAN IDIOT REPRISE	

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 04/09/05		(FIMI/NIELSEN) 03/28/05		(AFYVE/MEDIA CONTROL) 03/30/05		(ARIA) 03/28/05	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	1	1	2	1	1
ALL BECAUSE OF YOU UZ ISLAND/UNIVERSAL		I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION		NUNCA VOLVERA EL SUENO DE MORFEO GLOBOMEDIA		RAIN/BRIDGE OVER TROUBLED WATER ANTHONY CALLEA SONY BMG	
2	4	2	2	2	1	2	2
MY BOO USHER AND ALICIA KEYS LAFACE/BMG		L'AMORE CHE NON C'E GIGI D'AGOSTINO RCA		EL UNIVERSO SOBRE MI AMARAL VIRGIN		ALMOST HERE BRIAN MCFADDEN FT. DELTA GOODREM MODESTI/SONY BMG	
3	3	3	44	3	3	3	6
WE WILL BECOME SILHOUETTES/BE STILL MY HEART THE POSTAL SERVICE SUB POP		LET ME LOVE YOU MARIO J/SONY BMG		LIFT ME UP MOBY MUTE		BEAUTIFUL SOUL JESSE MCCARTNEY FMR	
4	10	4	3	4	NEW	4	4
VERTIGO (3 TRACK SINGLE) UZ ISLAND/UNIVERSAL		ANGELO RENGA F MERCURY		ANGEL DE ORION ANTONIO VEGA CAPITOL		LET ME LOVE YOU MARIO J/SONY BMG	
5	7	5	4	5	4	5	5
VERTIGO (2 TRACK SINGLE) UZ ISLAND/UNIVERSAL		CLEPTOMANIA SUGARFREE ATLANTIC		KRAFTY NEW ORDER LONDON		CANDY SHOP 50 CENT INTERSCOPE	
6	5	6	6	6	5	6	7
PARTY FOR TWO SHANIA TWAIN MERCURY/UNIVERSAL		GET RIGHT JENNIFER LOPEZ EPIC		SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN UZ ISLAND		RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE	
7	9	7	5	7	7	7	3
AMERICAN IDIOT GREEN DAY REPRISE/WARNER		LIFT ME UP MOBY MUTE		KEINE LUST RAMMSTEIN POLYDOR		OVER AND OVER NELLY FT. TIM MCGRAW CURB/UNIVERSAL	
8	RE	8	7	8	6	8	8
PERFECT SIMPLE PLAN LAVA/WARNER		NON CAPIVA CHE L'AMAVO PAOLO MENEGUZZI AROUND THE MUSIC		NANCYS RUBIAS NANCYS RUBIAS DRD		1, 2, STEP CIARA FT. MISSY ELLIOT SONY BMG	
9	6	9	13	9	17	9	9
SOMETIMES YOU CAN'T MAKE IT ON UZ ISLAND/UNIVERSAL		I JUST WANNA LIVE GOOD CHARLOTTE EPIC		FOUR TO THE FLOOR STARSAILOR CAPITOL		GET RIGHT JENNIFER LOPEZ EPIC	
10	RE	10	9	10	14	10	11
I BELIEVE FANTASIA J/BMG		CHE IDEA FLAMINIO MAPHIA VIRGIN		ENTRE MIL DUDAS FANGORIA DRD		EVIE PARTS 1, 2 & 3 THE WRIGHTS EMI	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	1	1	1
50 CENT THE MASSACRE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		MICHAEL BUBLE IT'S TIME REPRISE		AMARAL PAJAROS EN LA CABEZA VIRGIN		JACK JOHNSON IN BETWEEN DREAMS UNIVERSAL	
2	NEW	2	2	2	2	2	NEW
MARIE CHANTAL TOUPIN NON-NEGOCIABLE DEF INTERNATIONAL/UNIVERSAL		ANTONACCI BIAGIO CONVINCENDO PARTE 2 IRIS/MERCURY		SANTA JUSTA KLAN S.J.K. GLOBOMEDIA		QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE	
3	3	3	3	3	5	3	NEW
GREEN DAY AMERICAN IDIOT REPRISE/WARNER		MOBY HOTEL MUTE		DIANA NAVARRO NO TE OLVIDES DE MI WARNER MUSIC		JOHN FARNHAM/TOM JONES TOGETHER IN CONCERT SONY BMG	
4	2	4	4	4	8	4	2
MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER		RENGA F CAMERE CON VISTA MERCURY		EL SUENO DE MORFEO EL SUENO DE MORFEO GLOBOMEDIA		MICHAEL BUBLE IT'S TIME REPRISE	
5	NEW	5	6	5	6	5	5
QUEENS OF THE STONE AGE LULLABIES TO PARALYZE REKOROS REKOROS/INTERSCOPE/UNIVERSAL		VASCO ROSSI BUONI O CATTIVI CAPITOL		UPADANCE CONTIGO GLOBOMEDIA		MISSY HIGGINS THE SOUND OF WHITE EMI	
6	4	6	14	6	19	6	NEW
JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL		MINA BULA BULA GUSTO		MA ISABEL NO ME TOQUES LAS PALMAS QUE TE VALE MUSIC		IL DIVO IL DIVO SYCO/SONY BMG	
7	6	7	5	7	4	7	4
KELLY CLARKSON BREAKAWAY RCA/BMG		LE VIBRAZIONI LE VIBRAZIONI II RICOROI		SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER MUSIC		GREEN DAY AMERICAN IDIOT REPRISE	
8	7	8	8	8	3	8	6
GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE		PAOLO MENEGUZZI FAVOLA AROUND THE MUSIC		PASION VEGA FLACA DE AMOR SONY BMG		GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE	
9	5	9	10	9	11	9	3
JENNIFER LOPEZ REBIRTH EPIC/SONY MUSIC		GREEN DAY AMERICAN IDIOT REPRISE		EL ARREBATO QUE SALGA EL SOL POR DONDE QUI CAPITOL		50 CENT THE MASSACRE INTERSCOPE	
10	RE	10	12	10	12	10	7
SIMPLE PLAN STILL NOT GETTING ANY... LAVA/WARNER		GIGI D'AGOSTINO QUANTI AMORI RCA		KEANE HOPES AND FEARS ISLAND		THE KILLERS HOT FUSS LIZARD KING/ISLAND	

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 03/25/05		(GLF) 03/25/05		(VERDENS GANG NORWAY) 03/29/05		(MEDIA CONTROL) 03/29/05	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	7	1	1	1	1
ONE, TWO, THREE CHIPZ ZEITGEIST/UNIVERSAL		LAS VEGAS MARTIN STENMARCK CMC		IN MY DREAMS WIG WAM VOICES OF WONDER		DAS KLEINE KROKODIL SCHNAPPI JOY GRUTTMANN POLYDOR	
2	NEW	2	1	2	5	2	6
LET ME LOVE YOU MARIO J/SONY BMG		VI KAN GUNGA JIMMY JANSSON M&L		SCHNAPPI SCHNAPPI UNIVERSAL		CANDY SHOP 50 CENT INTERSCOPE	
3	5	3	15	3	2	3	NEW
KOMT TIE DAN HE DJ NORMAN VS OARAKRAVER DIGIDANCE		HALL OM MIG NANNE M&L		CANDY SHOP 50 CENT INTERSCOPE		LET ME LOVE YOU MARIO J/SONY BMG	
4	9	4	5	4	3	4	3
GEEF MIJ JE ANGST GIJUS MEEUWIS EMI		ROMA CAMERON CARTIO COLUMBIA		RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE		GET RIGHT JENNIFER LOPEZ EPIC	
5	2	5	2	5	6	5	2
LOST ANOUK EMI		WHAT'S IN IT FOR ME AMY DIAMOND BONNIER		SOMMERFLOTT PHILIP & SANDRA PASS IT		HERE I AM MUSIC STARS UNIVERSAL	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	NEW	1	NEW
ANOUK HOTEL NEW YORK EMI		KENT DU & JAG DODEN RCA		QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE		NENA WILLST DU MIT MIR GEHN WARNER MUSIC	
2	NEW	2	2	2	1	2	1
CHIPZ THE WORLD OF CHIPZ ZEITGEIST/UNIVERSAL		MONEYBROTHER TO DIE ALONE BURNING HEART		KENT DU & JAG DODEN RCA		MOBY HOTEL MUTE	
3	3	3	3	3	2	3	NEW
GIJUS MEEUWIS 10 JAAR LEVENSGICHT EMI		CHRISTER SJOGREN LOVE ME TENDER NMG		MADRUGADA THE DEEP END VIRGIN		SARAH CONNOR NAUGHTY BUT NICE X-CELL/SONY BMG	
4	NEW	4	4	4	3	4	NEW
QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE		HAMMERFALL CHAPTER V UNBENT, UNBOWED, UNBROKEN NUCLEAR BLAST/SPINEFARM		JIM STARK JIM STARK SWEET RECORDINGS		QUEENS OF THE STONE AGE LULLABIES TO PARALYZE INTERSCOPE	
5	2	5	5	5	NEW	5	2
MOBY HOTEL MUTE		TIMBUKTU ALLA VILL TILL HIMMELNEN MEN INGEN VILDDO JUJU RECORDS		BECK GUERO INTERSCOPE		50 CENT THE MASSACRE INTERSCOPE	



# Dempsey Swings At Irish Album Chart

Irish singer/songwriter **Damien Dempsey** entered the IRMA album chart at No. 1 with his third set, "Shots," one week after its March 11 release on Dublin-based indie **Clear Records**. The album arrived March 14 in the United Kingdom on **IRL**

Fred Jay Prize for German lyrics and a check for 15,000 euros (\$19,400) at a ceremony in Munich. The award was for promoting German-language lyrics during his 30-year career.

Maffay, who is signed to **BMG Publishing**, is the 17th recipient of

through **Pinnacle**; releases elsewhere are not yet finalized. Dempsey recorded "Shots" at **Rockfield Studios** in Wales with former **Sinéad O'Connor** producer **John Reynolds**. Guests include **Brian Eno**.

"I wanted to capture a live feel to the record this time," Dempsey says, "and get a tough sound to complement the tough songs."

The Dubliner is something of a hero in his hometown, thanks to his hard-hitting lyrics and intense live performances. Dempsey is also building a profile in the United States. He supported **Morrissey** on U.S. dates in 2004, and his previous album, "Seize the Day," was released last October on **Morrissey's Attack** label through **Sanctuary Records Group**.

**STILL SOCIAL**: U.K.-based **World Circuit Records** is sustaining the legacy of the Grammy Award-winning **Buena Vista Social Club** with regular solo releases from the Cuban combo's members.

In recent years, the label has issued solo albums by lead singers **Ibrahim Ferrer** and **Omara Portuondo**, bassist **Cachaito Lopez** and trumpeter **Manuel Guajiro Mirabal**. Now conga player **Miguel "Angá" Diaz** debuts as a bandleader with "Echu Mingua."

Released March 21 in the United Kingdom and Europe, Diaz's album mixes contemporary Cuban jazz with elements of hip-hop; tracks include a version of **John Coltrane's** "A Love Supreme."

"There are a lot of influences and styles [on the album]," Diaz says. **Nonesuch/Warner** will release "Echu Mingua" in the United States later this year.

**LYRICAL CHOICE**: Veteran **Sony BMG** German rock vocalist **Peter Maffay** has followed the domestic chart success of his current album by collecting a prestigious honor in his homeland.

Maffay's "Laut & Leise" (BMG) entered the **Media Control** chart Feb. 8 at No. 1. It has shipped more than 150,000 units to date, according to the label.

On March 10, Maffay collected the

**Global Pulse**  
Tom Ferguson, Editor  
ferguson@eu.billboard.com



the prize, inaugurated in 1988 by **Fred Jay's** widow, **Mary Jay-Jacobson**, under the auspices of German authors' body **GEMA**. Jay co-wrote songs recorded by such acts as **Ray Charles**, **Perry Como**, **Johnny Mathis** and **Boney M**.

A jury including **Jay-Jacobson**, **GEMA** representatives and previous award winners chose **Maffay** as this year's recipient.

**MARLENE ON THE WALL**: With its sixth album bowing in the top 10, Italian trio **Marlene Kuntz** marked the latest stage in its evolution since forming as an indie rock band in the early 1990s.

The band's "Bianco e Sporco" (**Virgin**) entered the **FIMI** album chart at No. 7 one week after its March 11



MARLENE KUNTZ: DEBUTED IN THE TOP 10

release. **Virgin Italy** marketing director **Mario Sala** calls the performance "pretty impressive" in a week when Italian consumers were focusing their attention on albums released around the annual **Sanremo Festival**.

In the past three years, **Sala** says, **Marlene Kuntz** has moved toward a "more melodic, Italian ballad sound." Yet the trio of guitarist/vocalist **Cristiano Godano**, guitarist **Riccardo Tesio** and drummer **Luca Bergia** has maintained a loyal fan base.

"Their concerts are always sold out," **Sala** says, "and their albums regularly sell over 40,000 units."

MARK WORDEN

## Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 03/30/05

THIS WEEK LAST WEEK

**SINGLES SALES**

1	NEW	LET ME LOVE YOU	MARIO J/SONY BMG
2	1	GET RIGHT	JENNIFER LOPEZ EPIC
3	14	CANDY SHOP	50 CENT INTERSCOPE
4	3	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
5	2	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
6	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
7	10	FROM ZERO TO HERO	SARAH CONNOR X-CELL/SONY BMG
8	7	ALL ABOUT YOU/YOU'VE GOT A FRIEND	MCFLY ISLAND
9	9	MA PHILOSOPHIE	AMEL BENT SONY BMG
10	5	LIEBE IST	NENA WARNER MUSIC
11	NEW	BAD DAY	DANIEL POWTER WARNER MUSIC
12	8	OVER AND OVER	NELLY FT. TIM MCGRAW CURB/UNIVERSAL
13	12	DAS KLEINE KROKODIL SCHNAPPI	JOY GRUTTMANN POLYDOR
14	15	TOUT LE BONHEUR DU MONDE	SINSEMILIA EPIC
15	13	EMANUELA	FETTES BROT 10G
16	NEW	SWITCH	WILL SMITH INTERSCOPE
17	NEW	RETURN TO SENDER	ELVIS PRESLEY RCA
18	24	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST/UNIVERSAL
19	21	LOCKED UP	AKON FT. STYLES P UNIVERSAL
20	17	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER MUSIC

**ALBUM SALES**

1	1	MOBY	HOTEL MUTE
2	NEW	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE INTERSCOPE
3	4	MICHAEL BUBLE	IT'S TIME REPRISE
4	2	50 CENT	THE MASSACRE INTERSCOPE
5	3	GREEN DAY	AMERICAN IDIOT REPRISE
6	NEW	SARAH CONNOR	NAUGHTY BUT NICE X-CELL/SONY BMG
7	NEW	NENA	WILLST DU MIT MIR GEHN WARNER MUSIC
8	5	STEREOPHONICS	LANGUAGE SEX VIOLENCE OTHER? V2
9	10	TONY CHRISTIE	DEFINITIVE COLLECTION UNIVERSAL TV
10	7	DAFT PUNK	HUMAN AFTER ALL VIRGIN
11	11	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE
12	NEW	BECK	GUERO INTERSCOPE
13	6	JENNIFER LOPEZ	REBIRTH EPIC
14	9	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
15	NEW	BASEMENT JAXX	THE SINGLES XL RECORDINGS
16	12	KEANE	HOPES AND FEARS ISLAND
17	NEW	FETTES BROT	AM WASSER GEBAUT HOANZL
18	13	LES ENFOIRES	LE TRAI DES ENFOIRES RESTO DU COEUR
19	15	SOUNDTRACK	RAY WARNER BROS.
20	18	SCHNAPPI	SCHNAPPI UND SEINE FREUNDE POLYDOR

**RADIO AIRPLAY**

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control. 03/30/05

1	1	LET ME LOVE YOU	MARIO J RECORDS
2	2	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
3	4	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE
4	3	GET RIGHT	JENNIFER LOPEZ EPIC
5	5	SOMETIMES YOU CAN'T MAKE IT ON U2	ISLAND
6	7	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/SONY BMG
7	6	OVER AND OVER	NELLY FEAT. TIM MCGRAW UNIVERSAL RECORDS
8	8	SHE WILL BE LOVED	MAROON 5 J RECORDS
9	10	LIFT ME UP	MOBY MUTE
10	24	SHIVER	NATALIE IMBRUGLIA SONY BMG
11	11	BAD DAY	DANIEL POWTER WARNER MUSIC
12	18	CANDY SHOP	50 CENT INTERSCOPE
13	15	IT'S LIKE THAT	MARIAH CAREY MERCURY
14	9	SOLDIER	DESTINY'S CHILD FEAT. TI & LIL COLUMBIA
15	25	IF THERE'S ANY JUSTICE	LEMAR SONY BMG
16	16	SUNDAY MORNING	MAROON 5 J RECORDS
17	20	EVERYBODY'S CHANGING	KEANE ISLAND
18	17	THIS IS THE LAST TIME	KEANE ISLAND
19	22	I JUST WANNA LIVE	GOOD CHARLOTTE DAYLIGHT/EPIC
20	21	CAUGHT UP	USHER LAFACE/ZOMBA

### AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/28/05

1	1	DAS KLEINE KROKODIL SCHNAPPI	JOY GRUTTMANN POLYDOR
2	2	EMANUELA	FETTES BROT HOANZL
3	4	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST/UNIVERSAL
4	3	LIEBE IST	NENA WARNER MUSIC
5	5	FROM ZERO TO HERO	SARAH CONNOR X-CELL/SONY BMG

1	NEW	NENA	WILLST DU MIT MIR GEHN WARNER MUSIC
2	1	SCHNAPPI	SCHNAPPI UND SEINE FREUNDE UNIVERSAL
3	NEW	SARAH CONNOR	NAUGHTY BUT NICE X-CELL/SONY BMG
4	59	MICHAEL BUBLE	IT'S TIME REPRISE
5	NEW	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE INTERSCOPE

### BELGIUM/FLANDERS

(IPROMU/VI) 03/30/05

1	1	DAS KLEINE KROKODIL SCHNAPPI	JOY GRUTTMANN POLYDOR
2	2	SADNESS	STASH EMI
3	32	CANDY SHOP	50 CENT INTERSCOPE
4	6	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
5	3	GET RIGHT	JENNIFER LOPEZ EPIC

1	1	MOBY	HOTEL MUTE
2	13	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE INTERSCOPE
3	NEW	ADMIRAL FREEBEE	SONGS UNIVERSAL
4	2	SIOEN	EASE YOUR MIND KEREMOS
5	3	50 CENT	THE MASSACRE INTERSCOPE

### DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 03/29/05

1	1	HVOR SMA VI ER	VARIOUS ARTISTS UNIVERSAL
2	NEW	LET ME LOVE YOU	MARIO J/SONY BMG
3	2	ALMOST HERE	BRIAN MCFADDEN FT. DELIA GOODREM MODESTI/SONY BMG
4	NEW	PROTECT YOUR EARS	DJ ALIGATOR PROJECT EMI
5	5	CANDY SHOP	50 CENT INTERSCOPE

1	3	LARS LILHOLT BAND	DE LYSE NAETTERS ORKESTER RECARAT
2	1	HUSH	A LIFETIME UNIVERSAL
3	4	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
4	NEW	BECK	GUERO INTERSCOPE
5	5	SANNE SALOMONSEN	THE ALBUM COPENHAGEN

### PORTUGAL

(RIM) 03/29/05

1	2	ROBERTO CARLOS	PRA SEMPRE AO VIVO NO PACAMBU COLUMBIA
2	NEW	BLASTED MECHANISM	AVATAR MERCURY
3	3	ESCOLINHA DE MUSICA	ESCOLINHA DE MUSICA FAROL
4	1	KEANE	HOPES AND FEARS ISLAND
5	4	MOBY	HOTEL MUTE
6	6	HUMANOS	HUMANOS CAPITOL
7	7	MARIA BETHANIA	PERFIL SOM LIVRE
8	15	MADREDEUS	FALUAS DO TEJO CAPITOL
9	8	SEAL	BEST OF 1991-2004 WARNER MUSIC
10	16	JAY-Z/LINKIN PARK	COLLISION COURSE WARNER MUSIC

1	2	TAIVAS IYO TULTA	TERASBETONI WARNER MUSIC
2	1	MINA EN TIEDA MITAAN	YUP MERCURY
3	NEW	TOOL OF THE DEVIL	THUNDERSTONE NUCLEAR BLAST/SPD
4	11	ALL MY LIFE	TECHNICOLOR EMI
5	13	BACK TO BASICS	SHAPESHIFTERS POSITIVA

### IRELAND

(IRMA/CHART TRACK) 03/25/05

1	1	ALL ABOUT YOU/YOU'VE GOT A FRIEND	MCFLY ISLAND
2	2	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
3	NEW	CANDY SHOP	50 CENT INTERSCOPE
4	3	OVER AND OVER	NELLY FT. TIM MCGRAW CURB/UNIVERSAL
5	8	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV

1	NEW	STEREOPHONICS	LANGUAGE SEX VIOLENCE OTHER? V2
2	NEW	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE INTERSCOPE
3	3	THE KILLERS	HOT FUSS LIZARD KING/UNIVERSAL
4	2	50 CENT	THE MASSACRE INTERSCOPE
5	1	DAMIEN DEMPSEY	SHOTS CLEAR

### FINLAND

(YLE) 03/30/05

1	2	TAIVAS IYO TULTA	TERASBETONI WARNER MUSIC
2	1	MINA EN TIEDA MITAAN	YUP MERCURY
3	NEW	TOOL OF THE DEVIL	THUNDERSTONE NUCLEAR BLAST/SPD
4	11	ALL MY LIFE	TECHNICOLOR EMI
5	13	BACK TO BASICS	SHAPESHIFTERS POSITIVA

1	NEW	KOTITEOLLISUUS	7 MEGAMANIA
2	1	APULANTA	KIILA LEVY-YHTIO
3	2	KENT	DU & JAG OODEN RCA
4	25	IL DIVO	IL DIVO SYCO
5	4	AKI SIRKESALO	SANASTA MIESTA CAPITOL

### HUNGARY

(MAHASZ) 03/25/05

1	2	ELMENT AZ EN ROZSAM	BALKAN FANATIK MAGNEOTON
2	1	A KORBEN	ZORAN UNIVERSAL
3	3	FEMME LIKE U	K-MARO EAST WEST
4	4	MINDHALALIG MELLETTEM	ZSEDENYI ADRIENN MAGNEOTON
5	NEW	MONDD AMI FAJ	MAJKA MAGNEOTON

1	1	MEGASZTAR	2005 UNIVERSAL
2	2	ZSEDENYI ADRIENN	ZSEDENYI ADRIENN MAGNEOTON
3	3	JENNIFER LOPEZ	REBIRTH EPIC
4	7	KALY	GYERE GYERE VISSZA EMI
5	5	GASPAR LACI	HAGYD MEG NEKEM A DALT EMI

### POLAND

(ZWI.ZEK PRODUCCENTOW AUDIO I VIDEO) 03/25/05

1	1	KRZYSZTOF KILJANSKI	IN THE ROOM KAYAX
2	10	MOBY	HOTEL MUTE
3	2	LECH JANERKA	PLAGIATY ZIC ZAC
4	3	KOMBI	KOMBI IZABELIN
5	4	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
6	8	PEJA I SLUMS ATTACK	NALJEPSZA OBRONA JEST ATAK FONOGRAFIKA
7	NEW	VARIOUS ARTISTS	JEST NAS WIELU UMC RECORDS
8	NEW	VARIOUS ARTISTS	TOP KIOS 3 MAGIC RECORDS
9	5	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
10	6	MICHAEL BUBLE	IT'S TIME REPRISE

## 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
MICHAEL BUBLE It's Time (W)		3			3		4		4	1
50 CENT The Massacre (U)	1	4		5	7	8	1		9	
GREEN DAY American Idiot (W)	4	5		9	10		3		7	9
JACK JOHNSON In Between Dreams (U)	6						6		1	
THE KILLERS Hot Fuss (U)	8			10					10	



# Lightfoot Back On The Road

*Folk Veteran Slated For His First Tour In Three Years*

BY LARRY LeBLANC

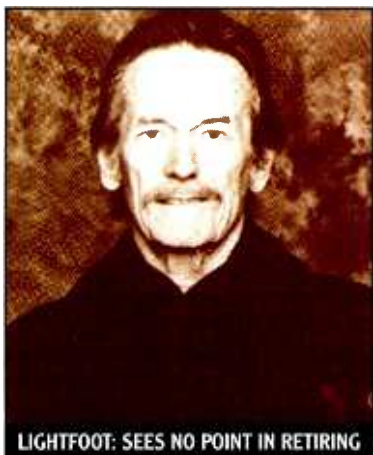
TORONTO—After nearly dying of an abdominal hemorrhage three years ago, Canadian folk patriarch Gordon Lightfoot is set to tour again.

M.P.I. Talent Agency in Los Angeles has booked 35 Lightfoot dates in North America, starting April 22 with a 10-day swing of the U.S. West Coast. The tour—which ends Dec. 3 in Lightfoot's hometown of Orillia, Ontario—will stop in such major U.S. markets as Detroit, Boston, San Francisco, Los Angeles, New York and Atlantic City, N.J.

Despite his health issues, Lightfoot is ready to go. "Things are booked, so I have to be there," he says. "I simply have to be. We've been doing rehearsals for four months, so I'm well-practiced now. My hands are still a bit stiff, but I'm working on that. I expect the vocal to look after itself. It has been tested quite seriously."

Barry Harvey, GM of Lightfoot's Early Morning Productions in Toronto, adds, "Most artists would be unsure of touring again after something like this happening, but performing is part of who Gordon is. I see that on his face every day when we talk about touring."

Three years out of the spotlight has resulted in greater market interest in Lightfoot, according to booker Stephan Boyd at M.P.I. "Demand for Gordon is tenfold from what it has ever been," he says. "Gordon has been away



LIGHTFOOT: SEES NO POINT IN RETIRING

for some time after touring consistently for years."

"We expect the demand for Lightfoot tickets will be tremendous," says Jeff Wells, production manager of the Paramount Theatre in Aurora, Ill., where the folk troubadour will perform Aug. 13-14. "This could be one of his last tours."

A 60-date North American tour in 2002 was cancelled after Lightfoot collapsed just hours before he was to perform in Orillia. He was taken to McMaster Hospital in Hamilton, Ontario, where he spent six weeks in a coma.

While bedridden and after leaving the hospital in late 2003, Lightfoot supervised instrumental overdubs and mixing of tracks he had originally made as vocal-and-guitar rehearsal recordings. This resulted in his 20th album,

"Harmony," which Toronto-based independent Linus Entertainment released in May 2004.

During the upcoming dates, Lightfoot will perform material from "Harmony," as well as from his five United Artist albums and 14 with Warner-affiliated labels. This includes such songs as "If You Could Read My Mind," "Early Morning Rain" and "Sundown."

"There are 50 songs I can draw from that audiences want to hear," Lightfoot says. "I still haven't tackled 'Canadian Railroad Trilogy.' It has a lot of high notes in it."

His repertoire is indeed broad. More than 60 Lightfoot compositions have been recorded by other acts, including Bob Dylan, Elvis Presley, Marty Robbins, Johnny Cash, Sarah McLachlan and Jane's Addiction.

In fact, ex-Jam/Style Council singer Paul Weller recently charted in the United Kingdom with a version of "Early Morning Rain" on V2 Records—although Lightfoot is underwhelmed. "It's not very good," he says. "He blew out the melody. However, I'm happy that anyone does one of my songs."

Today, for obvious reasons, the 65-year-old Lightfoot is working at a slower pace, but he rules out retirement.

"There's no point in retiring," he says. "After what I came through I am thankful about being able to go out again. It's difficult to say if I'll still record. Being ill has changed my priorities."

## Retail

*Continued from page 45*

nationwide rose about 30%.

Handlin estimates that Sony BMG accounts for one-third of music DVD sales in Australia. He anticipates continued growth in the company's sports and entertainment DVD titles.

### INTERNATIONAL PLANS

The think-tank concept was introduced in February at a Sony BMG conference held at Sydney's Luna Park entertainment complex. The event was used to unveil the merged company before 300 representatives of the media and retail.

Attendees saw showcases from 10 domestic acts on Sony BMG's roster—a priority right now.

"Many of them have the goods to break abroad, given the right push," Nova's Buchanan says. He believes Australian chart-toppers Delta Goodrem and Pete Murray may have a future in the United States, as could country trio Bella.

Goodrem's first U.S. album, due in

August, will comprise tracks from her first two albums, "Innocent Eyes" and "Mistaken Identity." Sony BMG says the two titles have total global shipments of 2.8 million units. Murray will tour North America this year after finishing the follow-up to his 2003 major-label debut, "Feeler," which shipped 420,000 units (six-times platinum).

Also part of Sony BMG's plan for international exposure is dance act Infusion, which releases its 2004 album "6 Feet Above Yesterday" in the United Kingdom and Europe in July. And singer/actress Tammin Sursok will relocate to London midyear to

coincide with the U.K. release of her as-yet-untitled debut album.

Handlin also sees international potential for Anthony Callea, runner-up in the 2004 edition of "Australian Idol." The singer's first two singles, "The Prayer" and "Rain," debuted at No. 1 on the ARIA chart this year.

Looking ahead, Handlin says he is keen to exploit the ringtones market domestically. Local reports have estimated that the sector will generate \$40 million Australian (\$31.2 million) this year. In comparison, ARIA expects the singles market to be worth \$18 million (\$14 million).

## Amaral

*Continued from page 45*

and Chiswick," Amaral says, "and although we did not want a deliberate British sound, once you are there, the hidden fan in you comes out—everything seems to be a reference to the Beatles or the Kinks."

Amaral's voice is the band's call-

ing card, although she also plays a number of instruments. The duo, who share songwriting duties, is signed to Warner/Chappell Spain for publishing.

Diaz jokes that EMI Spain has drawn up "a marketing plan for Amaral that is so elaborate it is almost like an erotic work of art."

The band will spend the second half of April on promotional tours of Mexico, Argentina, Colombia and Chile, with a showcase in Miami in

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**The International Federation of the Phonographic Industry** has reached an out-of-court settlement with Russian optical disc plant Roff Technologies over illegal CD manufacturing.

The IFPI filed compensation claims against Roff in March 2004 in the civil Moscow City Arbitration Court for a total of 40 million rubles (\$1.4 million).

Roff operates an optical disc plant near Moscow that IFPI and eight of its member companies alleged was being used to manufacture counterfeit discs by major international artists.

Roff has admitted to infringing neighboring rights. Details of the financial arrangements were not disclosed, but a March 29 IFPI statement described the settlement as "substantial." **TOM FERGUSON**

**The managers of British retail chain Music Zone** have struck a £12 million (\$22 million) buyout deal with its owner/chairman, Russ Grainger.

The management buyout was led by Music Zone managing director Steve Oliver and supported by Lloyds TSB Development Capital and debt facilities from the Bank of Ireland.

The new owners say they plan to expand the independent chain from 54 to 100 outlets in the next three years and to double annual revenue to £150 million (\$280 million). The Stockport, England-based company, which has 500 employees, will retain its name and branding.

Grainger opened the first Music Zone store in 1984. A Music Zone representative says Grainger "will retain a structured interest in the future performance of the company." **LARS BRANDLE**

**British mass merchant Woolworths Group** is looking to sell off its music and video chain MVC. The news came March 23 as the retailer unveiled a 4.7% rise in group profit before taxes, good will and exceptional items to £73.1 million (\$138.8 million) for the year ended Jan. 29.

MVC registered a 4.8% decline in comparable-store sales during the year, according to the report. Woolworths said in a statement that "the investment required to reposition MVC is substantial and that the preferred option is to divest the business."

In the meantime, the company will begin to close the 14 worst-performing MVC outlets, leaving 67 stores to sell. Woolworths said the sale will take place during the coming months.

Woolworths reported a 2.9% increase in total sales during the year to £2.9 billion (\$5.5 billion). The company demerged from former parent Kingfisher in August 2001. **LARS BRANDLE**

**Assomusica, the Rome-based Italian concert promoters association**, has elected Iliaria Gradella president. She succeeds Roberto Meglioli, who has filled the role for the last four years.

Gradella was elected for a two-year term at the organization's annual general meeting March 22-23 in Rome. She is a promoter in Parma with Caos Organizzazione Spettacoli. She has been Assomusica's treasurer for the last four years.

Meglioli, who runs Medials Live/City Medial Two, will continue to serve on Assomusica's 10-member governing body, which was also appointed during the meeting.

Assomusica has more than 100 members, comprising promoters, agents and concert producers. **MARK WORDEN**

*For the latest breaking news, go to billboard.biz.*



## Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
"New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending  
MARCH 27, 2005

BET	CMT	MTV	VH1
<p>1234 W. Street, N.E., Washington, D.C. 20018</p> <p>50 CENT, CANDY SHOP AMERIE, I THINK T.I., I DON'T KNOW ME THE GAME, HATE IT OR LOVE IT MARIAH CAREY, IT'S LIKE THAT LUDACRIS, NUMBER ONE SPOT BRODIE VALENTINE, GIRLFIGHT FAITH EVANS, AGAIN MIKE JONES, STILL TIPPIN' TRILLVILLE, SOME CUT BS, ALL I DO OMARION, O CASSIDY, I'M A HUSTLA BOBBY VALENTINO, SLOW DOWN MARIO, HOW COULD YOU CIARA, OH JOHN LEGEND, ORDINARY PEOPLE COMMON, THE CORNER FANTASIA, TRUTH IS TRICK DADDY, SUGAR (GIMME SOME) DESTINY'S CHILD, GIRL FAT JOE, SO MUCH MORE THE GAME, HOW WE DO 50 CENT, DISCO INFERNO NIVEA, OKAY SNOOP DOGG, SIGNS DADDY YANKEE, GASOLINA T.I., I DON'T KNOW ME C-MURDER, YA LL HEARD OF ME JA RULE, CAUGHT UP TWEET, TURN DA LIGHTS OFF ASHANTI, DON'T LET THEM LIL JON &amp; EAST SIDE BOYZ, ROLL CALL EMINEM, MOCKINGBIRD TYRA, COUNTRY BOY FAT JOE, SAFE 2 SAY (THE INCREDIBLE) BEANIE SIGEL, FEEL IT IN THE AIR LYFE JENNING, MUST BE NICE JENNIFER LOPEZ, HOLD YOU DOWN NAS, JUST A MOMENT</p> <p><b>NEW ONS</b> CASSIDY, I'M A HUSTLA DESTINY'S CHILD, GIRL SNOOP DOGG, SIGNS DADDY YANKEE, GASOLINA ASHANTI, DON'T LET THEM</p>	<p>330 Commerce Street, Nashville, TN 37201</p> <p>LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING MONTGOMERY GENTRY, GONE TOBY KEITH, HONKY TONK U RASCAL FLATTS, BLESS THE BROKEN ROAD KEITH URBAN, YOU'RE MY BETTER HALF SHANIA TWAIN, DONT TI KENNY CHESNEY, ANYTHING BUT MINE BRAD PAISLEY, MUD ON THE TIRES SHE DAVIS, DON'T WORRY 'BOUT A THING HOT APPLE PIE, HILLBILLIES JO DEE MESSINA, MY GIVE A DAMN'S BUSTED SUGARLAND, BABY GIRL BLAKE SHELTON, GOODBYE TIME BLAINE LARSEN, HOW DO YOU GET THAT LONELY JOSH GRACIN, NOTHIN' TO LOSE ALISON KRAUSS AND UNION STATION, RESTLESS KENNY CHESNEY, OLD BLUE CHAIR ALAN JACKSON, MONDAY MORNING CHURCH MIRANDA LAMBERT, ME AND CHARLIE TALKING CRAIG MORGAN, THAT'S WHAT LOVE ABOUT SUNDAY CHARLIE ROBINSON, EL CERRITO PLACE JAMIE O'NEAL, TRYING TO FIND ATLANTIS NELLY, OVER AND OVER DEANA CARTER, ONE DAY AT A TIME JESSI ALEXANDER, CANYON PRAYER TRACE ADKINS, SONGS ABOUT ME COWBOY TROY, I PLAY CHICKEN WITH THE TRAIN SHANIA TWAIN, PARTY FOR TWO KEITH ANDERSON, PICKIN' WILDLOWERS DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO KEITH URBAN, MAKING MEMORIES OF US KATHLEEN EDWARDS, BACK TO ME BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN RASCAL FLATTS, FEELS LIKE TODAY GEORGE CANYON, MY NAME TIM MCGRAW, LIVE LIKE YOU WERE DYING MARTINA MCBRIDE, GOD'S WILL GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' SHOOTER JENNINGS, 4TH OF JULY KEITH URBAN, YOU LL THINK OF ME</p> <p><b>NEW ONS</b> COWBOY TROY, I PLAY CHICKEN WITH THE TRAIN KEITH URBAN, MAKING MEMORIES OF US HOLLY WILLIAMS, SOMETIMES</p>	<p>1515 Broadway, New York, NY 10036</p> <p>EMINEM, MOCKINGBIRD THE GAME, HATE IT OR LOVE IT THE KILLERS, MR. BRIGHTSIDE MY CHEMICAL ROMANCE, I'M NOT OKAY (I PROMISE) U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN OMARION, O FRANKIE J, OBSESSION (NO ES AMORI) T.I., I DON'T KNOW ME USHER, CAUGHT UP LUDACRIS, NUMBER ONE SPOT 50 CENT, CANDY SHOP MARIAH CAREY, IT'S LIKE THAT JENNIFER LOPEZ, HOLD YOU DOWN CIARA, OH DESTINY'S CHILD, GIRL SNOOP DOGG, SIGNS FAITH EVANS, AGAIN FAT JOE, SO MUCH MORE ALICIA KEYS, KARMA AKON, LONELY TRICK DADDY, SUGAR (GIMME SOME) GREEN DAY, BOULEVARD OF BROKEN DREAMS TRILLVILLE, SOME CUT BRITNEY SPEARS, DO SOMETHIN' JOHN LEGEND, ORDINARY PEOPLE WILL SMITH, SWITCH LINDSAY LOHAN, RUMORS U2, VERTIGO KELLY CLARKSON, SINCE U BEEN GONE GREEN DAY, HOLIDAY PITBULL, TOMA FAT JOE, SAFE 2 SAY (THE INCREDIBLE) CASSIDY, I'M A HUSTLA BEANIE SIGEL, DON'T STOP COMMON, THE CORNER ASHANTI, DON'T LET THEM TALIB KWELE, NEVER BEEN IN LOVE JOJO, NOT THAT KINDA GIRL NAS, JUST A MOMENT U2, ALL BECAUSE OF YOU</p> <p><b>NEW ONS</b> U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN JENNIFER LOPEZ, HOLD YOU DOWN SNOOP DOGG, SIGNS FAITH EVANS, AGAIN FAT JOE, SO MUCH MORE AKON, LONELY</p>	<p>1515 Broadway, New York, NY 10036</p> <p>U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN GWEN STEFANI, RICH GIRL GREEN DAY, BOULEVARD OF BROKEN DREAMS EMINEM, MOCKINGBIRD ALICIA KEYS, KARMA MARIAH CAREY, IT'S LIKE THAT 3 DOORS DOWN, LET ME GO ROB THOMAS, LONELY NO MORE JOHN LEGEND, ORDINARY PEOPLE KEANE, SOMEWHERE ONLY WE KNOW JET, LOOK WHAT YOU'VE DONE GREEN DAY, HOLIDAY USHER, CAUGHT UP JACK JOHNSON, SITTING, WAITING, WISHING CROSSFADE, COLD VELVET REVOLVER, DIRTY LITTLE THING THE KILLERS, MR. BRIGHTSIDE HOVIE DUNAY, SOLILUDE BILLY IDOL, SCREAM WILL SMITH, SWITCH MOBY, BEAUTIFUL LISA MARIE PRESLEY, DIRTY LAUNDRY TORI AMOS, SLEEPS WITH BUTTERFLIES ASLYN, BE THE GIRL BOWLING FOR SOUP, ALMOST BECK, E-PRO JOSS STONE, RIGHT TO BE WRONG HOOBASTANK, THE REASON JENNIFER LOPEZ, HOLD YOU DOWN MAROONS, SHE WILL BE LOVED KELLY CLARKSON, SINCE U BEEN GONE DESTINY'S CHILD, SOLDIER JOHN MAYER, DAUGHTERS KELLY CLARKSON, BREAKAWAY NELLY, OVER AND OVER DURAN DURAN, WHAT HAPPENS TOMORROW GARBAGE, WHY DO YOU LOVE ME AKON, LONELY LDW MILLIONS, ELEANOR FRANKIE J, OBSESSION (NO ES AMORI)</p> <p><b>NEW ONS</b> ROB THOMAS, LONELY NO MORE GREEN DAY, HOLIDAY MOBY, BEAUTIFUL LISA MARIE PRESLEY, DIRTY LAUNDRY</p>
<p>200 Jericho Quadrangle, Jericho, NY 11753</p> <p>50 CENT, CANDY SHOP GREEN DAY, HOLIDAY THE KILLERS, MR. BRIGHTSIDE QUEENS OF THE STONE AGE, LITTLE SISTER MY CHEMICAL ROMANCE, HELENA (SO LONG &amp; GOODBYE) THE USED, ALL THAT I'VE GOT GWEN STEFANI, RICH GIRL UNWRITTEN LAW, SAVE ME (WAKE UP CALL) SUM 41, PIECES GARBAGE, WHY DO YOU LOVE ME TRYSTCOMPANY, STRONGER PAPA ROACH, SCARS CHEVELLE, THE CLINCHER TAKING BACK SUNDAE, THIS PHOTOGRAPH IS PROOF (KNOW YOU KNOW) A PERFECT CIRCLE, PASSIVE KELLY CLARKSON, SINCE U BEEN GONE JIMMY EAT WORLD, WORK EMINEM, MOCKINGBIRD SENSES FAIL, BURIED A LIE THE MARS VOLTA, THE WIDOW KASABIAN, CLUB FOOT BREAKING BENJAMIN, SOONER OR LATER SIMPLE PLAN, SHUT UP GREEN DAY, BOULEVARD OF BROKEN DREAMS THE BRAVERY, AN HONEST MISTAKE BECK, E-PRO JENNIFER LOPEZ, GET RIGHT INTERPOL, EVIL THREE DAYS GRACE, HOME JET, LOOK WHAT YOU'VE DONE</p> <p><b>NEW ONS</b> TRYSTCOMPANY, STRONGER FAT JOE, SO MUCH MORE U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN ARMOR FOR SLEEP, CAR UNDERWATER F-U-P, ALL THE YOUNG DRUGS LOUIS XIV, FINDING OUT TRUE LOVE IS BLIND</p>	<p>3697 E. Mineral Ave., Englewood, CO 80112</p> <p>BILLY DEAN, LET THEM BE LITTLE CRAIG MORGAN, THAT'S WHAT LOVE ABOUT SUNDAY TOBY KEITH, HONKY TONK U SUGARLAND, BABY GIRL JOSH GRACIN, NOTHIN' TO LOSE BLAKE SHELTON, GOODBYE TIME RASCAL FLATTS, BLESS THE BROKEN ROAD JO DEE MESSINA, MY GIVE A DAMN'S BUSTED TRACE ADKINS, SONGS ABOUT ME KENNY CHESNEY, ANYTHING BUT MINE SHANIA TWAIN, DONT TI BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN BLAINE LARSEN, HOW DO YOU GET THAT LONELY KEITH ANDERSON, PICKIN' WILDLOWERS MARTINA MCBRIDE, GOD'S WILL GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' SHOOTER JENNINGS, 4TH OF JULY KEITH URBAN, YOU LL THINK OF ME</p> <p><b>NEW ONS</b> AMBER DOTSON, I'LL TRY ANYTHING SHE DAVIS, DON'T WORRY 'BOUT A THING</p>	<p>1515 Broadway, New York, NY 10036</p> <p>50 CENT, CANDY SHOP THE GAME, HATE IT OR LOVE IT THE USED, ALL THAT I'VE GOT LUDACRIS, NUMBER ONE SPOT FAT JOE, SO MUCH MORE RISE AGAINST, GIVE IT ALL GREEN DAY, HOLIDAY MATCHBOOK ROMANCE, MY EYES BURN DADDY YANKEE, GASOLINA PAPA ROACH, SCARS JIMMY EAT WORLD, WORK FAT JOE, SAFE 2 SAY (THE INCREDIBLE) HOT HOT HEAT, GOODNIGHT GOODNIGHT AMERIE, I THINK CIARA, OH QUEENS OF THE STONE AGE, LITTLE SISTER U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN KINGS OF LEON, THE BUCKET BREAKING BENJAMIN, SOONER OR LATER KAISER CHIEFS, I PREDICT A RIOT CHEVELLE, THE CLINCHER</p> <p><b>NEW ONS</b> HOT HOT HEAT, GOODNIGHT GOODNIGHT U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN KAISER CHIEFS, I PREDICT A RIOT CHEVELLE, THE CLINCHER LOUIS XIV, FINDING OUT TRUE LOVE IS BLIND SNOOP DOGG, SIGNS</p>	<p>298 Queen St West, Toronto, Ontario M5V2Z5</p> <p>K-D-S, MAN I USED TO BE 50 CENT, CANDY SHOP THE GAME, HATE IT OR LOVE IT EMINEM, MOCKINGBIRD SIMPLE PLAN, SHUT UP GREEN DAY, HOLIDAY USHER, CAUGHT UP SUM 41, PIECES QUEENS OF THE STONE AGE, LITTLE SISTER MASSARI, SMILE FOR ME BOY, UP IN THIS TOWN DESTINY'S CHILD, GIRL AVRIL LAVIGNE, HE WASN'T KELLY CLARKSON, SINCE U BEEN GONE SHAWN DESMAN, LET'S GO THE BRAVERY, AN HONEST MISTAKE THE ARCADE FIRE, REBELLION (LIES) KALAN PORTER, SINGLE JAKALOPÉ, FEEL IT U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN THE USED, ALL THAT I'VE GOT U2, ALL BECAUSE OF YOU MY CHEMICAL ROMANCE, HELENA (SO LONG &amp; GOODBYE) THE THEORY OF A DEADMAN, NO SURPRISE NAS, JUST A MOMENT THE GAME, HOW WE DO MARIO, LET ME LOVE YOU ASHLEE SIMPSON, SURRENDER THE BLACK MARIA, BETRAYAL</p> <p><b>NEW ONS</b> NO NEW ONS THIS WEEK</p>
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# Barnett Adds To Infinity

On Feb. 14, Infinity named Rob Barnett president of programming, replacing Steve Rivers.

Barnett, a radio veteran, had spent 15 years in the TV wilderness—including stints at MTV and VH1—before returning to Infinity last year as senior VP of original programming.

Billboard Radio Monitor director of news, music and programming Paul Heine profiled Barnett in that magazine and pointed out that the executive's experience outside of the radio box and sharpness about technology stood to help him in his new gig.

"It's time for new ideas in radio," Barnett told Heine, "whether it's new shows or new kinds of talent or new formats. There's a lot of energy in the company to create beyond 'Two-fer Tuesday.'"

Barnett said the reinvestments that parent Viacom has made in its radio properties have taken many forms, from major station upgrades (including conversions to digital) to launching live streaming of every news outlet. And he promised that streaming would continue, "with more stations in other formats to come."

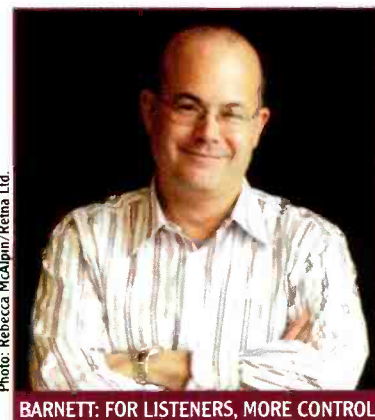


Photo: Rebecca McAlpin/Retna Ltd.

**BARNETT: FOR LISTENERS, MORE CONTROL**

Rather than worrying about losing listeners to iPods and satellite radio, Infinity is embracing new media and allowing listeners to access its station brands whenever and however they want. "There's a great opportunity now to extend these brands with deeper content, giving listeners a lot more choice and control over the information and entertainment that they want," Barnett said.

Infinity stunned the rock world in January when it pulled the plug on longtime modern rock WHFS to bring "El Zol" to Washington, D.C.'s

Hispanic community. But the death of WHFS was also the birth of the company's first Internet-only station, offering new music, archive programming and performances from past HFStival concerts.

Available through the AOL Radio Network, WHFS is now one of AOL's

**Tuned In: Radio.**  
By Marc Schiffman  
mschiffman@billboard.com



top-rated stations. It ranked No. 4 in its first week online and has remained in the top 10 ever since.

Infinity also opened up nights and weekends on talk WXYV Baltimore to modern rock fans, as "HFS on Live 105.7."

Of the 'HFS brand, Barnett said, "We're doing everything we can to continue to be in that business and give people the opportunity to get the music they want in a variety of forms."

Barnett says "El Zol" is getting "incredible, immediate response from advertisers and listeners... We believe there are additional opportunities in Hispanic programming."

At a recent Bear Stearns media conference, Infinity chairman/CEO Joel Hollander uttered a remark that made rock radio programmers fear that the raft of recent format flips may not be over. "In New York City, there's a lot of revenue attributed to Howard [Stern] on K-Rock [WXRK], but I also have a challenged radio station," Hollander said. "We could potentially change the format."

Addressing that comment, Barnett said, "There's not a ton of rock'n'roll in New York. Therefore, there's room for a couple of great rock radio stations, and we're out right now to do the best we can to compete with a great music mix."

"Smart music programming with excellent research constantly asks any smart programmer to reassess whether they've got the right mixture at the right time in their city... And there's no question that some of the alternative stations are finding the need to broaden their playlists."

Additional reporting by Bram Teitelman in New York and Tony Sanders and Mediaweek's Katy Bachman in Washington, D.C.



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Please send résumé and a cover letter including salary requirements to: att: HR Dept - Ig, Email: [entertainrecruit@vnubusinessmedia.com](mailto:entertainrecruit@vnubusinessmedia.com). Visit our website: [www.vnubusinessmedia.com](http://www.vnubusinessmedia.com).

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.



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All parties interested in receiving the RFP and attending the site visit, should send a request, in writing to:

Ms. Phina Michelson via e-mail at [questions-GIPEC@empire.state.ny.us](mailto:questions-GIPEC@empire.state.ny.us). Please include the full legal company name, address, contact person and phone number.

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# Frankie J

Continued from page 7

And in between the last album and this, he was also in the Baby Bash hit 'Sugar Sugar.'

"So, he's had experience being in this," he continues. "It has continued the building of him as an artist and someone to be looked at with great expectation. And the bottom line is, he has made a tremendous second album."

## EMBRACING R&B

Frankie J has writing credits on most tracks on "The One," which features production by such marquee names as Happy Pérez, Bryan-Michael Cox and Mario Winans.

But for all his R&B appeal and sound, Frankie J is a Latin artist—born Francisco Javier Bautista in Tijuana, Mexico, and raised in San Diego—who got his start as a singer with the Kumbia Kings. Today, his music

couldn't be more different from that group's trademark, upbeat *cumbia*/hip-hop fusion.

"There's not so many of us Latinos doing R&B, but there's a lot of us doing hip-hop," Frankie J says. "So I wanted to venture into that R&B world and work with some big producers. I just wanted to give it that step up and get involved more in the R&B industry. If Justin Timberlake can do it and Usher can do it, why can't I?"

R&B isn't alien to Frankie J. During his time with the Kumbia Kings, he sang *cumbias* in Spanish and R&B in English. And while his Latin heritage is being used for marketing purposes, the album speaks for itself.

"The fact is, he has made a great R&B-style album. He has very good songs, he's a very, very good vocalist," Botwin says. However, he admits, "the fact that he's Latin provides some very interesting marketing angles."

Chief among this is "Obsession," a song that New York-based *bachata* group Aventura wrote and performed in Spanish. The track got little atten-

tion in the United States but became a No. 1 hit across Europe last fall.

Frankie J met Aventura during a concert a couple of years ago in Minneapolis, but it was his manager, Charles Chávez, who brought the song and its overseas success to his attention last year.

Frankie J says he adapted the track to English and gave it to his friend Pérez, who "flipped it into his own style."

That style, he adds, had an R&B twist and, perhaps, more of a radio-friendly feel.

Frankie J also cut a Spanish version of the song, "Obsesión," which is included on "The One." Ironically, with that track, promoted in conjunction with Sony Norte, he has finally made inroads at Latin radio. "Obsesión" shot from No. 32 to its current No. 5 on the *Billboard* Hot Latin Tracks chart in less than a month.

Columbia has just completed a video for a Lunytunes-produced *reggaeton* version of the track (not included on the album) that will be submitted to BET and other Latin and urban outlets.

That effort is part of a campaign to market Frankie J to Hispanics, even though his album—save for "Obsesión"—is in English.

"We're acknowledging that marketplace and going to them," says Charlie Walk, Columbia executive VP of creative marketing and promotion. "We're doing stickers in Spanish. We're doing direct-response campaigns in Spanish. And this does speak directly to a second and third generation [of Latinos]. This album is not only in the pop section of stores, but also in the Latin section. This is music for everyone."

Walk says special efforts were made in heavily Latin markets. For example, in New York, top-rated Latin radio station La Mega (97.9 FM) promoted an in-store at FYE.

"We were specific with who we wanted to target," Walk says. "We knew we weren't going to have the urban audience to begin with. And if you know that, you have to make sure you focus on Latinos. Especially for someone who's Mexican."

Frankie J, who says his music has definite Mexican influences, plans to release another all-Spanish album in

the near future, perhaps with versions of some of the tracks on "The One."

# HFA

Continued from page 10

Churgin is the first to note that HFA and its partners spend far too much time on "Where's Waldo?"-esque games of paper tracking; meanwhile HFA has yet to see any money from the rise of digital subscription services because a mechanical rate has yet to be set for on-demand streams and tethered downloads.

Despite that, Churgin says HFA is shouldering the cost of tracking such online transactions.

Shahid Khan, a managing director with BearingPoint, a consulting firm advising HFA on its transformation, says that such issues should not obscure the progress that the organization has made. "It's a large-scale project, but they are in good shape now," he says.

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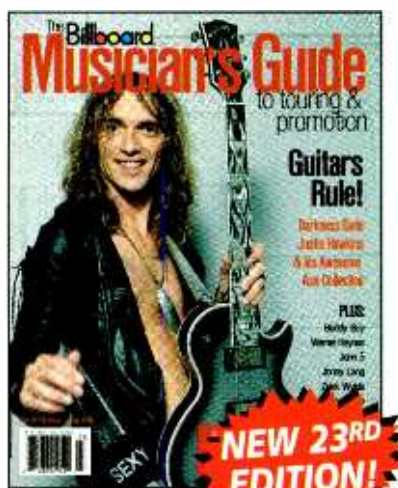
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# Blockbuster

Continued from page 7

keep a movie or game a week past its due date without charge. After the one-week grace period, their accounts are charged the title's full retail price (minus the initial rental fee). If they then return the title within 30 days, they are refunded the balance they were charged less a \$1.25 restocking fee.

By early February, a group of undisclosed state attorneys general was investigating whether Blockbuster's "no late fees" advertising was deceptive (*Billboard*, Feb. 19). At least 36 state attorneys general were publicly investigating the policy by mid-month. Their inquiries also focused on whether franchise locations were adhering to the nationwide program (*Billboard*, Feb. 26).

New Jersey Attorney General Peter C. Harvey filed a lawsuit against Blockbuster Feb. 18, alleging that the policy violated the state's Consumer Fraud Act (*Billboard*, March 5).

Now, in addition to paying about \$13,000 to each state, Blockbuster is launching a wide-ranging initiative to make sure consumers are aware of charges they could incur under the new policy.

As of March 14, stores are handing out new receipts that detail due dates, grace-period end dates and how much consumers will be charged if the item is not returned, Hargrove says.

Also, door decals were affixed to entrances and exits, and signs were put into place at new-member desks March 23. By March 31, additional signs and an endcap with special brochures should be set up at all checkout lines.

Hargrove notes that customers are still called and sent postcards notifying them of due dates.

Further, consumers can get refunds

for any charges caused by confusion about the policy through April 28. The request—which can apply only to the first transaction affected since the program was implemented—must be made in writing, Hargrove says. Refund request forms can be found at Blockbuster locations or at [blockbuster.com](http://blockbuster.com).

Consumers who rented at a Blockbuster franchise that was not participating in the program can receive special coupons from Blockbuster if they erroneously kept a title for too long. Coupons will apply to transactions made through March 29.

Hargrove notes that less than 4% of transactions under the new policy end up being automatic purchases, and that consumers, on average, keep titles only one or two days past initial due dates.

Numerous state attorneys general expressed satisfaction with the resolution.

"Consumers want truth in advertising, and this case reminds businesses of that fact," Arkansas

Attorney General Mike Beebe said in a statement. "Companies need to be candid and clear with their practices to build trust with their customers instead of relying solely on catchy slogans that can be misinterpreted."

Pennsylvania Attorney General Tom Corbett said in a statement. "In our view, the promotion would not have been as attractive if it was clearly explained to consumers that after a seven-day grace period, the campaign, in reality, meant 'you try it, you buy it.'"

New Jersey, New Hampshire and Vermont were not part of the settlement. Hargrove says New Hampshire and Vermont were "initially involved," but then pulled out. Representatives of the states' attorneys general could not be reached.

Jeff Lamm, spokesman for New Jersey Attorney General Harvey, says, "We don't have any comment about the multistate settlement. The suit that we filed in February against Blockbuster is still active and pending in state Superior Court."

# B'buster Drops H'wood Bid

Blockbuster is no longer threatening a hostile takeover of Hollywood Entertainment.

In a March 25 announcement, Blockbuster said its \$14.50 per share offer to acquire Hollywood, a deal valued at about \$1.3 billion, had officially expired.

"Our decision not to extend our offer was reached after a careful review of all of the available facts and circumstances," Blockbuster chairman/CEO John Antioco said in a statement. "Among those things that played prominently for us were Hollywood's recent public filings and the unlikely resolution of our

request for regulatory clearance on an acceptable timetable. Given the current circumstances, in our judgment it is not in Blockbuster's best interest to continue to pursue the acquisition."

On March 21, Hollywood's largest shareholder and former CEO, Mark Wattles, offered to buy up to half of Hollywood's store locations in an effort to make the Blockbuster deal more palatable to the Federal Trade Commission.

The FTC has already approved Movie Gallery's \$13.25 per share bid to acquire Hollywood. Hollywood's board will vote on Movie Gallery's bid April 22. **JILL KIPNIS**



# Sharing

Continued from page 7

Many of the questions focused on the test the court could devise to protect copyright interests without stifling innovation, using the Gutenberg printing press, Xerox photocopy machine and Apple Computer's iPod as examples of innovative technology that affects copyright.

Donald Verrilli Jr., arguing for the entertainment industry parties, said a company should be liable for secondary infringement when a vast majority of its technology's use is infringing.

Justice David Souter asked him what test would give an inventor confidence to develop technology.

One must look at the company's business plan, Verrilli responded. If the business was built on infringement, then the number of infringing uses should be considered to determine contributory infringement.

While Acting Solicitor General Paul Clement argued in support of the entertainment industry's position, Justice Anthony Kennedy asked him if a company would be liable if it knew its users would abuse the technology, did everything to discourage it but still was aware that 50% of the use would infringe.

Clement responded that it would not be liable. However, if the company targeted infringers to become users, and unlawful use was more than 50% of all uses, then the company would be liable, he argued. "There ought to be room to capture a company [which] is clearly set out as a business model to infringe."

Justice Antonin Scalia asked if a new company could have a couple of years to show what it was doing before becoming liable for infringement. Souter wondered if there should be a flexible doctrine that could ease restrictions for new businesses.

Clement proposed that the standard to avoid liability for new technology could be to show that it is "capable" of substantial non-infringing use. For "mature" businesses, however, "actual"



Photo: Susan Butler

Facing the cameras to share their views on the Grokster case, from left, are Utah Attorney General Mark Shurtleff, Rhode Island Attorney General Patrick Lynch, Sony BMG chairman Andrew Lack, attorney Don Verrilli Jr. and songwriters Phil Barnhart, Danny Wells and Lamont Dozier.

infringing use should determine whether the company is liable.

Richard Taranto, arguing for the P2P companies, said technology companies have relied on the standard in the so-called Sony Betamax decision for 20 years, and the rule should not change.

Responding, Scalia said, "We are not going to decide this case on the basis of 'stare decisis,'" meaning that the court would not simply rely on the past case to decide this case; it would take a fresh look at the issue.

Souter wondered if the P2P companies exhibited "willful ignorance" of the infringements. Taranto said the companies did not; they simply changed the "centralized" software to a "decentralized" version for two reasons: They wanted to comply with the court decision in the Napster case—which held that a centralized server allowing the company to control uses

subjected the company to liability for its users' infringements—and they wanted to reduce the costs of maintaining central servers.

#### INTERESTED PARTIES

Outside the courthouse, supporters of both sides gathered en masse after the arguments.

Utah Attorney General Mark Shurtleff made it clear that copyright holders

are not the only ones watching P2P software developers. He told *Billboard* that before the Ninth Circuit Court of Appeals' decision in its Grokster case, his office was "looking very seriously at going forward with criminal charges against some of these companies" for the sharing of child pornography over P2P networks.

"When the decision came out, it really threw cold water on it," he said.

## A Change Of Heart

BY BILL HOLLAND

WASHINGTON, D.C.—Two veteran rockers who found themselves signed on to an amicus brief asking the Supreme Court to rule in favor of Grokster and StreamCast say their hearts feel otherwise.

Ann and Nancy Wilson of Heart say the brief, filed by the Oakland, Calif.-based First Amendment Project, leaves the impression that the sisters support peer-to-peer services that allow illegal file-sharing.

Their management firm, Sovereign Artists, allowed the inclusion of the sisters' names in the list of 22 artists that appeared on the front page of the FAP's brief.

The brief, filed March 1, states that Sovereign Artists "fully supports the use of peer-to-peer networks by its artists as a way of distributing recordings."

Not exactly, the Wilsons say. In a written statement given to *Billboard*, the sisters say

they do not support such services as Grokster and Kazaa. "They give away artists' music for free, without the artists' permission. Why should they get to make that choice?" Instead, the Wilsons support "authorized P2P technology—technology that protects the creators by upholding copyright law."

When Heart released its "Jupiter's Darling" album last year, the band chose to distribute it through Weed, "a legal P2P service that pays artists for their work and uses filtering software to prevent people from illegally downloading it."

Technologies like Weed and MusicMatch overlay such programs as Grokster and StreamCast and allow for limited free downloading of recordings. The systems permit three free "listens" before a fee must be paid.

Geoff Cline, VP of business affairs at Sovereign, tells *Billboard*: "Heart supports the use of legalized or authorized P2P technology only. That was the only message that Sovereign Artists was trying to convey when it agreed to be part of the brief."

Cline points out that "Support artists, buy their music" is the company's motto. "We apologize for any confusion that has been caused."

Other artists that signed the brief include Chuck D, Brian Eno and Janis Ian. "These are people who find there to be real, substantial [P2P] uses," the FAP's David A. Greene says. "They understand the harm, but they also see there's such a tremendous benefit that they don't want to see copyright liability extended to the technology."



Photo: Susan Butler

Technology developers Ben Wilken, left, and Francis Crick came to Washington, D.C., to witness the Supreme Court arguments in a case that will affect their livelihoods.



ANN, LEFT, AND NANCY WILSON: NOT ALL P2P IS ALIKE



Kurt Carr nets his first No. 1 in Billboard on Top Gospel Albums



In Singles Minded: Juanes plants Spanish hit on Hot 100



SALES / AIRPLAY / TRENDS / ANALYSIS

## Easter Bunny Is No Santa

Although the holiday frame was kind to chart leader **50 Cent** and new sets by **Frankie J**, **Queens of the Stone Age**, **Lifeshouse** and **Trace Adkins**, the Easter Bunny did not deliver as many album sales as he has in recent years.

Sales for the week amounted to 12.3 million, according to **Nielsen SoundScan**. That haul stands 12.9% ahead of last issue's sales volume, and, since Easter moves into different weeks each year, it also stands 9.6% ahead of the same frame in 2004.

The cheerful spin ends there, as this year's Easter take is the lightest the industry has seen since 1996, when 11.9 million albums were sold during that holiday week. It also marks a decline of 6.7% compared with last year's Easter week.

The holiday, which arrived March 26 this year, landed April 11 last year. Easter album sales amounted to 13.2 million in 2004 and 13.1 million in 2003. In both 2001 and 2002, the Easter frame tallied 14.1 million album units, and the glorious year that was 2000 saw stores move 15.7 million copies during that holiday week.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



While lighter than we have seen in prior Easters, the holiday's pump in volume reduces the year-to-date album gap from 2004 to 7.2%, compared with the 8.6% margin that we saw last issue. But don't get too comfortable with that momentary shift. The pendulum will swing the other way next week, when the industry competes with last year's arrival of **Usher's** "Confessions" and its start of 1.1 million copies. The decline will look even steeper three weeks from now, when the numbers from Easter 2004 get added to the mix.

**FRESH JUICE:** Three of the acts that bow within the top 11 positions of The Billboard 200 do so with their largest sales weeks to date. Mexican-born R&B artist **Frankie J** grabs the Hot Shot Debut at No. 3, far exceeding his prior peak of No. 53 (see story, page 7), while rock band **Queens of the Stone Age** and country duke **Trace Adkins** also rewrite their prior bests.

J's "The One" opens at 130,000, more than six times his previous high, set when his 2003 album began with 20,000 sold.

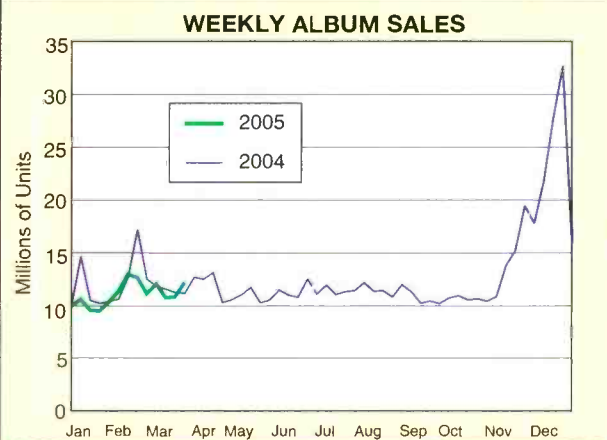
QOTSA's "Lullabies to Paralyze" powers 97,000 copies as it sets up shop at No. 5. Its prior best sales week was 49,000 copies, achieved when sophomore album "Songs for the Deaf" bowed at No. 17, the band's previous best rank.

Adkins once stood higher on The Billboard 200, but has never had a bigger **Nielsen SoundScan** week than this week's 63,000. In July 2003, "Greatest Hits Collection, Volume 1"

(Continued on page 56)

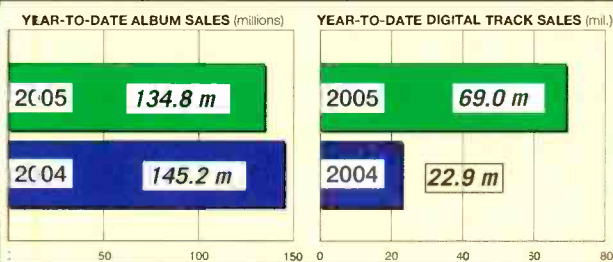
## Market Watch

A Weekly National Music Sales Report



**WEEKLY UNIT SALES**

	Albums	Store Singles	Digital Tracks
<b>This Week</b>	12,291,000	90,000	5,419,000
<b>Last Week</b>	10,913,000	86,000	5,355,000
<b>Change</b>	↗12.6%	↗4.7%	↗1.0%
<b>This Week 2004</b>	11,219,000	243,000	2,145,000
<b>Change</b>	↗9.6%	↘63.0%	↗199.3%



**YEAR-TO-DATE OVERALL UNIT SALES**

	2004	2005	Change
<b>Total</b>	170,033,000	204,891,000	↗20.5%
<b>Albums</b>	145,248,000	134,832,000	↘7.2%
<b>Store Singles</b>	1,903,000	1,013,000	↘46.8%
<b>Digital Tracks</b>	22,882,000	69,046,000	↗201.7%

**YEAR-TO-DATE SALES BY ALBUM FORMAT**

	2004	2005	Change
<b>CD</b>	141,640,000	133,701,000	↘5.6%
<b>Cassette</b>	3,148,000	843,000	↘73.2%
<b>Other</b>	460,000	288,000	↘37.4%



**YEAR-TO-DATE SALES BY ALBUM CATEGORY**

	2004	2005	Change
<b>Current</b>	91,249,000	83,049,000	↘9.0%
<b>Catalog</b>	54,000,000	51,784,000	↘4.1%
<b>Deep Catalog</b>	37,798,000	35,542,000	↘6.0%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles wider than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 3/27/05. For unrounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

## Clarkson's 'U' Goes Top Two

A 4-2 move on The Billboard Hot 100 turns **Kelly Clarkson's** "Since U Been Gone" (RCA) into the first pop song by a solo female artist to reach the top two this year. In fact, it's the first non-R&B/hip-hop pop song by a solo female artist to find a berth in that upper echelon since **Christina Aguilera's** "Beautiful" hit No. 2 in February 2003.

"Since U Been Gone" is No. 1 on the Pop 100 and Pop 100 Airplay charts. If "Gone" can displace "Candy Shop" (Shady/Aftermath) by **50 Cent Featuring Olivia** atop the Hot 100, it will be the 41st chart-topper for the "American Idol" franchise to hit the peak of a *Billboard* chart.

**WONDER-FUL:** Just two weeks after returning to the Hot R&B/Hip-Hop Singles & Tracks chart, **Stevie Wonder** makes a similar reappearance on The Billboard Hot 100, where "So What the Fuss" (Motown) enters at No. 96.

It has been almost 10 years since Wonder had a song on the Hot 100. "For Your Love" was in its 14th and final chart week on the survey for the week ending June 3, 1995.

Wonder made his Hot 100 debut one week earlier than his R&B singles chart debut. "Fingertips—Pt. 2" entered the Hot 100 the week of June 22, 1963. That gives Wonder a chart span of 41 years, nine months and two weeks. "So What the Fuss" is his 65th title to appear on the Hot 100.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**BY WAY OF IRELAND:** **Ronan Tynan** is the second artist from Ireland to have an album debut on the Top Contemporary Christian chart in the last year.

Tynan's "Ronan" (Decca) is a new entry at No. 21, topping the No. 23 peak position of **Daniel O'Donnell's** "Faith & Inspiration" in May 2004.

**'DAY' OH!** After a break of almost two years, **Deana Carter** returns to the Hot Country Singles & Tracks chart. "One Day at a Time" (Vanguard), a debut at No. 57, is Carter's first song to chart since "I'm Just a Girl" peaked at No. 35 in July 2003.

"Day" is Carter's 11th chart entry since she premiered with "Strawberry Wine" in August 1996.

**SWEET 16:** Imagine the news that would be generated if one CD from The Billboard 200 yielded 16 singles that charted simultaneously.

That is exactly the situation in Sweden, where the album "Melodifestivalen 2005" (M&L) is No. 1 on the compilation chart and 16 of its singles occupy slots on the singles chart.

The double-CD contains the 32 songs that competed March 15 to represent Sweden in the Eurovision Song Contest. Four of the 16 chart entries have a lock on the top four positions on the singles chart.

Leading the charge at No. 1 is "Las Vegas" (CMC) by **Martin Stenmarck**. "Las Vegas" is the song that will represent Sweden onstage May 21 in Kiev, Ukraine, for the 50th annual Eurovision competition.



# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan				THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART							
1	1	1	4	<b>50 CENT</b> SHADY/AFTERMATH 0040527/INTERSCOPE (13.98 CD)	<b>The Massacre</b>	1	4 Weeks At Number 1	49	44	62	39	49	44	62	<b>AKON</b> SRC/UNIVERSAL 000850*/UMRG (13.98 CD)	<b>Trouble</b>	38
2	2	—	2	<b>VARIOUS ARTISTS</b> SONY BMG/UNIVERSAL/EMI/ZOMBA/EPIC 93863/SONY MUSIC (18.98 EQ CD)	<b>Now 18</b>	2		50	43	45	50	50	38	36	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 58801/RLG (12.98/18.98)	<b>When The Sun Goes Down</b>	1
3	NEW	—	1	<b>FRANKIE J</b> COLUMBIA 90945/SONY MUSIC (12.98 EQ CD)	<b>The One</b>	3	<b>HOT SHOT DEBUT</b>	51	38	36	20	51	38	36	<b>DADDY YANKEE</b> EL CARTEL 450635/VI (15.98 CD)	<b>Barrio Fino</b>	36
4	4	5	27	<b>GREEN DAY</b> ▲ <sup>3</sup> REPRISE 48777*/WARNER BROS. (18.98 CD)	<b>American Idiot</b>	1		52	41	37	7	52	41	37	<b>MICHAEL BUBLE</b> 143/REPRISE 48946/WARNER BROS. (18.98 CD)	<b>It's Time</b>	7
5	NEW	—	1	<b>QUEENS OF THE STONE AGE</b> REKORDS REKORDS 0041086/INTERSCOPE (13.98 CD)	<b>Lullabies To Paralyze</b>	5		53	133	—	2	53	133	—	<b>SOUNDTRACK</b> WALT DISNEY 861227 (18.98 CD)	<b>Ice Princess</b>	53
6	3	2	4	<b>JACK JOHNSON</b> JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98 CD)	<b>In Between Dreams</b>	2		54	45	42	20	54	45	42	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 002323/UMGN (13.98 CD)	<b>Greatest Hits 2</b>	3
7	6	6	17	<b>KELLY CLARKSON</b> ▲ <sup>2</sup> RCA 64491/RMG (18.98 CD)	<b>Breakaway</b>	3		55	16	—	2	55	16	—	<b>BROOKE VALENTINE</b> SUBLINEAL 94229*/MIRGIN (18.98 CD)	<b>Chain Letter</b>	16
8	8	8	41	<b>THE KILLERS</b> ▲ ISLAND 002468*/IDJMG (13.98 CD)	<b>Hot Fuss</b>	8		56	61	58	25	56	61	58	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 000459/UMGN (25.98 CD)	<b>50 Number Ones</b>	1
9	17	16	18	<b>GWEN STEFANI</b> ▲ INTERSCOPE 003469* (13.98 CD)	<b>Love. Angel. Music. Baby.</b>	7	<b>GREATEST GAINER</b>	57	NEW	—	1	57	NEW	—	<b>VARIOUS ARTISTS</b> WALT DISNEY 861280 (18.98 CD/OVD)	<b>Radiq Disney Jams 7</b>	57
10	NEW	—	1	<b>LIFEHOUSE</b> Geffen 004308/INTERSCOPE (13.98 CD)	<b>Lifehouse</b>	10		58	51	46	53	58	51	46	<b>GUNS N' ROSES</b> ▲ Geffen 001714/INTERSCOPE (12.98 CD)	<b>Greatest Hits</b>	3
11	NEW	—	1	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 84512 (18.98 CD)	<b>Songs About Me</b>	11		59	42	38	61	59	42	38	<b>ALICIA KEYS</b> ▲ <sup>4</sup> J 55712*/RMG (15.98/18.98)	<b>The Diary Of Alicia Keys</b>	1
12	7	4	4	<b>JENNIFER LOPEZ</b> EPIC 90622*/SONY MUSIC (18.98 EQ CD)	<b>Rebirth</b>	2		60	48	50	37	60	48	50	<b>CROSSFADE</b> FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	<b>Crossfade</b>	47
13	13	20	26	<b>CIARA</b> ▲ SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	<b>Goodies</b>	3		61	18	—	2	61	18	—	<b>MIRANDA LAMBERT</b> EPIC (NASHVILLE) 92026/SONY MUSIC (12.98 EQ CD)	<b>Kerosene</b>	18
14	5	3	10	<b>THE GAME</b> ▲ <sup>2</sup> AFTERMATH/G-UNIT 003562*/INTERSCOPE 18.98 (13.98) [M]	<b>The Documentary</b>	1		62	52	51	79	62	52	51	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	<b>Heavier Things</b>	1
15	30	30	26	<b>JESSE MCCARTNEY</b> ▲ HOLLYWOOD 162470 (11.98 CD)	<b>Beautiful Soul</b>	15		63	54	44	8	63	54	44	<b>VARIOUS ARTISTS</b> GRAMMY 60944/CAPITOL (18.98 CD)	<b>Grammy Nominees 2005</b>	4
16	10	7	30	<b>RAY CHARLES</b> ▲ <sup>3</sup> HEAR 2248/CNCD (18.98 CD)	<b>Genius Loves Company</b>	1		64	53	41	8	64	53	41	<b>MOTLEY CRUE</b> HIP-D/MOTLEY 003908/UME (19.98 CD)	<b>Red, White &amp; Crue</b>	6
17	NEW	—	1	<b>TWEET</b> THE GOLD MIND/ATLANTIC 62872/AG (18.98 CD)	<b>It's Me Again</b>	17		65	62	52	19	65	62	52	<b>SNOOP DOGG</b> ▲ DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	<b>R&amp;G (Rhythm &amp; Gangsta): The Masterpiece</b>	6
18	29	32	5	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89089 (18.98 CD)	<b>Kidz Bop 7</b>	7		66	NEW	—	1	66	NEW	—	<b>JIMMY BUFFETT</b> MAILBOAT 2109 (18.98 CD/OVD)	<b>Live In Hawaii</b>	66
19	15	14	7	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 004018/UMRG (13.98 CD)	<b>Seventeen Days</b>	1		67	11	—	2	67	11	—	<b>BABY BASH</b> LATIUM/UNIVERSAL 004101/UMRG (13.98 CD)	<b>Super Saucy</b>	11
20	31	17	9	<b>KENNY CHESNEY</b> ▲ BNA 61530/RLG (18.98 CD)	<b>Be As You Are: Songs From An Old Blue Chair</b>	1		68	69	74	10	68	69	74	<b>SUGARLAND</b> MERCURY 002172/UMGN (13.98 CD) [M]	<b>Twice The Speed Of Life</b>	68
21	9	9	13	<b>JOHN LEGEND</b> ▲ G.O.D.D./COLUMBIA 927767*/SONY MUSIC (12.98 EQ CD)	<b>Get Lifted</b>	4		69	59	57	21	69	59	57	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	<b>Thug Matrimony: Married To The Streets</b>	2
22	12	10	20	<b>EMINEM</b> ▲ <sup>4</sup> SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)	<b>Encore</b>	1		70	57	68	88	70	57	68	<b>BRAD PAISLEY</b> ▲ <sup>2</sup> ARISTA NASHVILLE 50605/RLG (12.98/18.98)	<b>Mud On The Tires</b>	8
23	14	11	73	<b>USHER</b> ▲ <sup>6</sup> LAFACE 63982/ZOMBA (12.98/18.98)	<b>Confessions</b>	1		71	NEW	—	1	71	NEW	—	<b>JARS OF CLAY</b> ESSENTIAL 10758 (17.98 CD)	<b>Redemption Songs</b>	71
24	22	23	26	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	<b>Feels Like Today</b>	1		72	79	73	22	72	79	73	<b>SIMPLE PLAN</b> ▲ LAVA 93411/AG (18.98 CD/OVD)	<b>Still Not Getting Any...</b>	3
25	20	18	16	<b>LUDACRIS</b> ▲ DTP/DEF JAM SOUTH 003483*/DJMG (8.98/13.98)	<b>The Red Light District</b>	1		73	60	49	23	73	60	49	<b>NELLY</b> ▲ <sup>2</sup> DERRTYFD/REEL 003316*/UMRG (8.98/13.98)	<b>Suit</b>	1
26	23	22	98	<b>MAROONS 5</b> ▲ <sup>3</sup> OCTONE/J 50001*/RMG (18.98 CD) [M]	<b>Songs About Jane</b>	6		74	55	53	33	74	55	53	<b>SOUNDTRACK</b> FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	<b>Garden State</b>	20
27	34	25	46	<b>GRETCHEN WILSON</b> ▲ <sup>4</sup> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	<b>Here For The Party</b>	2		75	64	63	47	75	64	63	<b>BIG &amp; RICH</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	<b>Horse Of A Different Color</b>	6
28	NEW	—	1	<b>MOBY</b> V2 27243 (18.98 CD)	<b>Hotel</b>	28		76	81	76	27	76	81	76	<b>KEITH URBAN</b> ▲ CAPITOL (NASHVILLE) 77489 (18.98 CD)	<b>Be Here</b>	3
29	27	21	23	<b>RAY CHARLES</b> ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	<b>Ray (Soundtrack)</b>	9		77	74	72	30	77	74	72	<b>PAPA ROACH</b> EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	<b>Getting Away With Murder</b>	17
30	46	48	6	<b>VARIOUS ARTISTS</b> WALT DISNEY 861248 (18.98 CD)	<b>Disneymania 3: Music Stars Sing Disney ... Their Way!</b>	30		78	72	59	17	78	72	59	<b>JAY-Z/LINKIN PARK</b> MACHINE SHOP/ROC-A-FELLA/DEF JAM 49962*/WARNER BROS. (18.98 CD/OVD)	<b>MTV Ultimate Mash-Ups Presents: Collision Course</b>	1
31	33	26	20	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY 003072/UMGN (13.98 CD)	<b>Greatest Hits</b>	2		79	66	64	25	79	66	64	<b>JOSS STONE</b> S-CURVE 94897* (18.98 CD)	<b>Mind Body &amp; Soul</b>	11
32	NEW	—	1	<b>TRUSTCOMPANY</b> Geffen 004332/INTERSCOPE (13.98 CD)	<b>True Parallels</b>	32		80	77	66	78	80	77	66	<b>MARTINA MCBRIDE</b> ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	<b>Martina</b>	7
33	19	12	5	<b>OMARION</b> T.U.G./EPIC 92918/SONY MUSIC (18.98 EQ CD)		0		81	NEW-ENTRY	—	7	81	NEW-ENTRY	—	<b>MADELEINE PEYROUX</b> ROUNDER 613192 (17.98 CD) [M]	<b>Careless Love</b>	81
34	39	54	18	<b>U2</b> ▲ <sup>3</sup> INTERSCOPE 003613 (13.98 CD)	<b>How To Dismantle An Atomic Bomb</b>	1		82	82	81	25	82	82	81	<b>VARIOUS ARTISTS</b> WORD CURB/PROVIDENT 71106/EMICMG (22.98 CD)	<b>WOW Hits 2005</b>	39
35	26	29	7	<b>VARIOUS ARTISTS</b> SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98 CD)	<b>Totally Country Vol. 4</b>	5		83	24	—	1	83	24	—	<b>CROSBY, STILLS &amp; NASH</b> ATLANTIC 76537/RHINO (18.98 CD)	<b>Greatest Hits</b>	24
36	NEW	—	1	<b>OZZY OSBOURNE</b> EPIC 92960/SONY MUSIC (13.98 EQ CD)	<b>Prince Of Darkness</b>	36		84	71	67	37	84	71	67	<b>KEANE</b> INTERSCOPE 002507 (9.98 CD) [M]	<b>Hopes And Fears</b>	45
37	40	33	31	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 78858 (18.98 CD)	<b>Live Like You Were Dying</b>	1		85	63	43	72	85	63	43	<b>JOSH GROBAN</b> ▲ <sup>4</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	<b>Closer</b>	1
38	21	19	18	<b>FANTASIA</b> ▲ J 64235*/RMG (18.98 CD)	<b>Free Yourself</b>	8		86	65	55	7	86	65	55	<b>LEE ANN WOMACK</b> MCA NASHVILLE 003073*/UMGN (13.98 CD)	<b>There's More Where That Came From</b>	12
39	37	31	8	<b>TINA TURNER</b> ▲ CAPITOL 63536 (24.98 CD)	<b>All The Best</b>	2		87	89	86	105	87	89	86	<b>SWITCHFOOT</b> ▲ <sup>2</sup> COLUMBIA 86867/SONY MUSIC (18.98 EQ CD)	<b>The Beautiful Letdown</b>	16
40	47	34	21	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	<b>Now 17</b>	1		88	70	71	39	88	70	71	<b>BREAKING BENJAMIN</b> HOLLYWOOD 162428 (11.98 CD)	<b>We Are Not Alone</b>	20
41	NEW	—	1	<b>C-MURDER</b> TRU/NEW NO LIMIT 9900/KOCH (17.98 CD)	<b>The Truest \$#!@ I Ever Said</b>	41		89	50	—	2	89	50	—	<b>THE REVEREND AL GREEN</b> BLUE NOTE 74584 (18.98 CD)	<b>Everything's OK</b>	50
42	35	28	17	<b>T.I.</b> ▲ GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	<b>Urban Legend</b>	7		90	90	84	44	90	90	84	<b>AVRIL LAVIGNE</b> ▲ <sup>2</sup> RCA 59774/RMG (18.98 CD)	<b>Under My Skin</b>	1
43	28	27	16	<b>MARIO</b> ▲ 3RD STREET/J 61885*/RMG (18.98 CD)	<b>Turning Point</b>	13		91	73	60	57	91	73	60	<b>LOS LONELY BOYS</b> ▲ <sup>2</sup> OR/EPIC 92088/SONY MUSIC (13.98 EQ CD) [M]	<b>Los Lonely Boys</b>	9
44	32	24	20	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ <sup>2</sup> BME 2630*/TVT (11.98/17.98)	<b>Crunk Juice</b>	3		92	76	61	18	92	76	61	<b>SOUNDTRACK</b> ▲ REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	<b>The Phantom Of The Opera</b>	16
45	36	35	20	<b>DESTINY'S CHILD</b> ▲ <sup>3</sup> COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	<b>Destiny Fulfilled</b>	2		93	91	80	9	93	91	80	<b>BRIGHT EYES</b> SADDLE CREEK 0072* (11.98 CD)	<b>I'm Wide Awake, It's Morning</b>	10
46	NEW	—	1	<b>BILLY IDOL</b> CS 84735/SANCTUARY (18.98 CD)	<b>Devil's Playground</b>	46		94	58	39	5	94	58	39	<b>TORI AMOS</b> EPIC 92800/SONY MUSIC (18.98 EQ CD)	<b>The Beekeeper</b>	5
47	49	56	29	<b>MY CHEMICAL ROMANCE</b> REPRISE 48615/WARNER BROS. (13.98 CD) [M]	<b>Three Cheers For Sweet Revenge</b>	47		95	83	77	35	95	83	77	<b>ASHLEE SIMPSON</b> ▲ <sup>3</sup> Geffen 002913/INTERSCOPE (13.98 CD)	<b>Autobiography</b>	1
48	25	13	4	<b>THE MARS VOLTA</b> GOLDSTANDARDLABS/STRUMMER 004129/UMRG (9.98 CD)	<b>Frances The Mute</b>	4		96	NEW	—	1	96	NEW	—	<b>VARIOUS ARTISTS</b> NICK 67881/SONY BMG STRATEGIC MARKETING GROUP (18.98 CD)	<b>Nickelodeon Kids' Choice</b>	96
								97	84	93	65	97	84	93	<b>CASTING CROWNS</b> ▲ BEACH STREET 10723/REUNION (18.98 CD) [M]	<b>Casting Crowns</b>	59



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
98	95	95	26	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6	149	166	165	18	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31
99	109	99	26	HILARY DUFF ▲ HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	150	124	133	1	CHRIS TOMLIN SIX STEPS 94243/SPARROW (17.98 CD)	Arriving	39
100	67	40	3	CRAIG MORGAN BROKEN BOW 75472 (17.98 CD)	My Kind Of Livin'	40	151	119	98	26	QUEEN LATIFAH ● VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16
101	87	83	42	VELVET REVOLVER ▲ RCA 59794/RMG (18.98 CD)	Contraband	1	152	138	102	37	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
102	94	88	92	BLACK EYED PEAS ▲ 2 A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	153	106	51	5	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
103	56	15	3	BLACK LABEL SOCIETY ARTEMIS 51610 (17.98 CD)	Mafia	15	154	86	—	2	KAISER CHIEFS B-UNIQUE/UNIVERSAL 004215/UMRG (9.98 CD)	Employment	86
104	92	70	9	LEANN RIMES CURB 78859 (18.98 CD)	This Woman	3	155	192	196	76	HILARY DUFF ▲ 3 BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
105	68	—	2	LUNYTUNES & BABY RANKS MAS FLOW 230667/UNIVERSAL LATINO (14.98 CD)	Mas Flow 2	68	156	RE-ENTRY	18	1	TOBYMAC FDREFFONT 66417 (12.98 CD)	Welcome To Diverse City	54
106	123	118	16	LINDSAY LOHAN ▲ CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CD)	Speak	4	157	154	154	9	BLAINE LARSEN GIANTSLAYER/BNA 66012/RLG (17.98 CD)	Off To Join The World	79
107	85	82	52	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 54856/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	158	130	108	92	BEYONCE ▲ 4 COLUMBIA 86386*/SONY MUSIC (12.98 EQ/19.98)	Dangerously In Love	1
108	127	—	2	ZOEGIRL SPARROW 73296 (12.98 CD) [M]	Room To Breathe	108	159	148	132	6	SOUNDTRACK COLUMBIA 93867/SONY MUSIC (18.98 EQ CD)	Hitch	90
109	NEW	1	1	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98 CD)	One Church	109	160	NEW	1	1	LOUIS XIV PINEAPPLE/ATLANTIC 93825/AG (13.98 CD) [M]	The Best Little Secrets Are Kept	160
110	102	105	77	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	161	171	163	25	CHRIS BOTTI ● COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	37
111	107	92	32	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	162	110	111	18	ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	29
112	125	107	94	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	163	147	148	35	GAVIN DEGRAW ▲ J 63461/RMG (11.98 CD)	Chariot - Stripped	56
113	174	186	14	SOUNDTRACK NICK 48888/SIRE (18.98 CD)	The SpongeBob SquarePants Movie	76	164	NEW	1	1	PURPLE CITY BABYGRANDE 50KDCH (17.98 CD) [M]	Road To The Riches: The Best Of The Purple City Mix Tapes	164
114	NEW	1	1	BLOC PARTY VICE/DIM MAK 93815/ATLANTIC (13.98 CD) [M]	Silent Alarm	114	165	150	131	31	THE ROLLING STONES ● VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30
115	NEW	1	1	COPELAND THE MILITIA GROUP 030 (15.98 CD) [M]	In Motion	115	166	161	167	24	SUM 41 ISLAND 003492*/DJJMG (13.98 CD)	Chuck	10
116	121	117	21	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	11	167	129	125	21	A PERFECT CIRCLE ● VIRGIN 66687* (18.98 CD)	eMOTive	2
117	118	126	39	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	168	101	65	4	PIMP C RAP-A-LDT 4 LIFE/J PRINCE 68527/ASYLUM (17.98 CD)	The Sweet James Jones Stories	50
118	80	90	15	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	80	169	168	177	14	HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White	120
119	75	69	7	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98 CD)	Gemini	4	170	106	122	12	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BDX OFFICE (9.98 CD/DVD)	Chosen Few: El Documental	106
120	146	159	19	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45	171	184	—	13	SOUNDTRACK NICK 64435/SONY BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133
121	97	85	18	CREED ▲ WIND-UP 13103 (18.98 CD/DVD)	Greatest Hits	15	172	167	172	35	MAROONS ● OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42
122	143	129	20	BEE GEES ● POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)	Number Ones	23	173	135	162	50	JACK JOHNSON ● JACK JOHNSON 075012*/UMRG (18.98 CD)	On And On	3
123	115	112	17	HOWIE DAY EPIC 93560*/SONY MUSIC (12.98 EQ CD)	Stop All The World Now	46	174	158	164	32	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
124	111	—	2	VARIOUS ARTISTS LIBERTY 60812/CAPITOL (21.98 CD)	More Than 50 Most Loved Hymns	111	175	185	146	33	VARIOUS ARTISTS ▲ 3 UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1
125	103	87	59	NORAH JONES ▲ 4 BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1	176	RE-ENTRY	41	41	SOUNDTRACK ● GEFFEN/DREAMWORKS 002257/INTERSCOPE (18.98 CD)	Shrek 2	8
126	141	143	28	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	177	134	115	17	NAS ● ILL WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	Street's Disciple	5
127	78	47	4	JUDAS PRIEST EPIC 93966/SONY MUSIC (18.98 EQ CD)	Angel Of Retribution	13	178	169	171	25	CHEVELLE ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8
128	NEW	1	1	DECEMBERISTS KILL ROCK STARS 60425 (16.98 CD) [M]	Picaresque	128	179	152	144	77	THREE DAYS GRACE ▲ JIVE 93479/ZOMBA (12.98 CD) [M]	Three Days Grace	69
129	88	75	9	VARIOUS ARTISTS ● WORD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)	WOW Gospel 2005	29	180	RE-ENTRY	14	14	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15
130	113	—	2	CELTIC WOMAN MANHATTAN 60233 (18.98 CD) [M]	Celtic Woman	113	181	144	127	7	VARIOUS ARTISTS RAZOR & TIE 89091 (18.98 CD)	Fired Up! 2	48
131	139	128	25	GOOD CHARLOTTE ▲ DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	182	157	141	5*	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18
132	122	119	20	BRITNEY SPEARS ▲ JIVE 65630/ZOMBA (18.98 CD)	Greatest Hits: My Prerogative	4	183	140	91	4	JAMIE O'NEAL CAPITOL (NASHVILLE) 73894 (18.98 CD)	Brave	40
133	108	101	5	KINGS OF LEON RCA 64544/RMG (11.98 CD)	Aha Shake Heartbreak	55	184	149	100	8	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 78703/RHINO (18.98 CD/DVD)	Ray: More Music From (Soundtrack)	46
134	99	89	25	KORN ● IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4	185	155	145	22	JIMMY EAT WORLD ● INTERSCOPE 003416* (13.98 CD)	Futures	6
135	100	79	15	2PAC ▲ AMARU 003661*/INTERSCOPE (8.98/13.98)	Loyal To The Game	1	186	178	153	8	UNWRITTEN LAW LAVA 93147/AG (15.98 CD)	Here's To The Mourning	51
136	114	116	23	BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7	187	172	178	68	HOOBASTANK ▲ 2 ISLAND 001488/DJMG (12.98 CD)	The Reason	3
137	162	155	40	JOJO ▲ DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	188	145	138	2*	JUANES △ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	33
138	93	104	57	KANYE WEST ▲ 2 ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)	The College Dropout	2	189	120	97	6	INTOCABLE EMI LATIN 98613 (16.98 CD)	X	62
139	126	114	4	KUTLESS BEC 75391 (17.98 CD)	Strong Tower	87	190	160	157	39	THE POSTAL SERVICE ● SUB POP 596* (14.98 CD) [M]	Give Up	114
140	105	96	23	ROD STEWART ▲ J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	191	RE-ENTRY	4	4	RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98 CD) [M]	Siren Song Of The Counter Culture	136
141	132	113	15	ASHANTI ▲ THE INC./DEF JAM 003409*/DJMG (13.98 CD)	Concrete Rose	7	192	128	109	8	GRUPO MONTEZ DE DURANGO ● DISA 720464 (12.98 CD)	Y Sigue La Mata Dando	34
142	137	130	27	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20	193	156	134	6	WILLIE NELSON LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98 CD)	Songs	64
143	164	140	9	BRIGHT EYES SADDLE CREEK 0073* (11.98 CD)	Digital Ash In A Digital Urn	15	194	104	—	3	DADDY YANKEE EL CARTEL 450710/V1 (15.98 CD)	Ahora Le Toca Al Cangri	104
144	142	142	44	SLIPKNOT ▲ ROADRUNNER 618388/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	195	RE-ENTRY	59	59	KELLY CLARKSON ▲ 2 RCA 68159/RMG (18.98 CD)	Thankful	1
145	186	195	43	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	196	RE-ENTRY	21	21	CELINE DION ▲ EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4
146	136	158	4	AMOS LEE BLUE NOTE 97350 (12.98 CD) [M]	Amos Lee	136	197	196	180	8	THE ARCADE FIRE MERGE 229* (15.98 CD) [M]	Funeral	131
147	159	—	4	SOUNDTRACK LAKESHORE 33810 (18.98 CD)	Napoleon Dynamite	147	198	NEW	1	1	SOUNDTRACK VIRGIN 60410 (18.98 CD)	Robots	198
148	117	103	14	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	Greatest Hits	103	199	NEW	1	1	M.I.A. XL 186* (15.98 CD)	Arular	199
							200	RE-ENTRY	7	7	SOUNDTRACK WARNER SUNSET/MAVERICK 48981/WARNER BROS. (18.98 CD)	One Tree Hill	51

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Bicentenario). \*Askerisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



Billboard TOP INTERNET ALBUM SALES			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	<b>JACK JOHNSON</b> JACK JOHNSON/BRUSHFIRE 004149*/UMRG	<b>In Between Dreams</b> 6
2	2	<b>COPELAND</b> THE MILITIA GROUP 030 [M]	<b>In Motion</b> 115
3	3	<b>OZZY OSBOURNE</b> EPIC 92960/SONY MUSIC	<b>Prince Of Darkness</b> 36
4	4	<b>QUEENS OF THE STONE AGE</b> REKORDS REKORDS 004186*/INTERSCOPE	<b>Lullabies To Paralyze</b> 5
5	2	<b>RAY CHARLES</b> HEAR 2248/CONCORD	<b>Genius Loves Company</b> 16
6	5	<b>MOBY</b> V2 27243	<b>Hotel</b> 28
7	5	<b>U2</b> INTERSCOPE 003613	<b>How To Dismantle An Atomic Bomb</b> 34
8	3	<b>FRANKIE J</b> COLUMBIA 90945/SONY MUSIC	<b>The One</b> 3
9	3	<b>GREEN DAY</b> REPRIS 48777*/WARNER BRDS	<b>American Idiot</b> 4
10	3	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 64512	<b>Songs About Me</b> 11
11	3	<b>CELTIC WOMAN</b> MANHATTAN 90233 [M]	<b>Celtic Woman</b> 130
12	13	<b>AMOS LEE</b> BLUE NOTE 97350 [M]	<b>Amos Lee</b> 146
13	7	<b>RAY CHARLES</b> WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	<b>Ray (Soundtrack)</b> 29
14	19	<b>CROSBY, STILLS &amp; NASH</b> ATLANTIC 76537/RHINO	<b>Greatest Hits</b> 83
15	4	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE	<b>The Massacre</b> 1
16	15	<b>BEN FOLDS FIVE</b> EPIC 86062/SONY MUSIC	<b>Whatever And Ever Amen</b> -
17	15	<b>TIM MCGRAW</b> CURB 78858	<b>Live Like You Were Dying</b> 37
18	8	<b>SOUNDTRACK</b> FOX/EPIC 92843/SONY MUSIC	<b>Garden State</b> 74
19	12	<b>THE KILLERS</b> ISLAND 002468*/IDJMG	<b>Hot Fuss</b> 8
20	10	<b>KELLY CLARKSON</b> RCA 64491/RMG	<b>Breakaway</b> 7
21	14	<b>MAROON 5</b> OCTONE/J 50001*/RMG [M]	<b>Songs About Jane</b> 26
22	11	<b>EMINEM</b> SHADY/AFTERMATH 003771*/INTERSCOPE	<b>Encore</b> 22
23	9	<b>TORI AMOS</b> EPIC 92800/SONY MUSIC	<b>The Beekeeper</b> 94
24	22	<b>ISRAEL KAMAKAWI'OLE</b> BIG BOY 5901/MOUNTAIN APPLE	<b>Facing Future</b> -
25	17	<b>MICHAEL BUBLE</b> 143/REPRIS 48946/WARNER BRDS	<b>It's Time</b> 52

Billboard TOP SOUNDTRACKS			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	<b>RAY (RAY CHARLES)</b> ▲	18 Weeks At Number 1 WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	4	<b>ICE PRINCESS</b>	WALT DISNEY 861227
3	2	<b>GARDEN STATE</b> ●	FOX/EPIC 92843/SONY MUSIC
4	3	<b>THE PHANTOM OF THE OPERA</b> ▲	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
5	9	<b>THE SPONGEBOB SQUAREPANTS MOVIE</b>	NICK 48888/SIRE
6	7	<b>NAPOLEON DYNAMITE</b>	LAKE SHORE 33810
7	8	<b>SHARK TALE</b>	DREAMWORKS/GEFFEN 003468/INTERSCOPE
8	5	<b>HITCH</b>	COLUMBIA 93667/SONY MUSIC
9	10	<b>DORA THE EXPLORER</b>	NICK 64435/SONY BMG STRATEGIC MARKETING GROUP
10	12	<b>SHREK 2</b> ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
11	6	<b>RAY: MORE MUSIC FROM (RAY CHARLES)</b>	WMG SOUNDTRACKS/ATLANTIC/RHINO
12	15	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b> ●	WARNER BRDS (NASHVILLE) 48424/WRN
13	13	<b>ROBOTS</b>	VIRGIN 60410
14	16	<b>ONE TREE HILL</b>	WARNER SUNSET/MAVERICK 48981/WARNER BRDS
15	17	<b>THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT</b> ●	WALT DISNEY 861099
16	11	<b>THE PHANTOM OF THE OPERA (SPECIAL EDITION)</b>	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC
17	17	<b>BRIDGET JONES: THE EDGE OF REASON</b>	GEFFEN 003566/INTERSCOPE
18	14	<b>SHALL WE DANCE?</b>	CASABLANCA/UNIVERSAL 003494/UMRG
19	19	<b>THE CHEETAH GIRLS (EP)</b> ▲	WALT DISNEY 860126
20	18	<b>O BROTHER, WHERE ART THOU?</b> ▲	LDST HIGHWAY/MERCURY 170069/IDJMG
21	23	<b>BLUE COLLAR COMEDY TOUR RIDES AGAIN</b>	JACK/WARNER BRDS (NASHVILLE) 48930/WRN
22	25	<b>A CINDERELLA STORY</b> ●	HOLLYWOOD 162453
23	23	<b>13 GOING ON 30</b>	HOLLYWOOD 162454
24	21	<b>50 FIRST DATES</b>	MAVERICK 48675/WARNER BRDS
25	24	<b>GREASE</b> ▲	POLYDOR/UNIVERSAL 825095/UME

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 135	Jeremy Camp 120	The Game 14	Kidz Bop Kids 18	Jesse McCartney 15	Queens Of The Stone Age 5	Britney Spears 132	Disneymania 3: Music Stars Sing
3 Doors Down 19	Kurt Carr Project 109	Good Charlotte 131	The Killers 8	Tim McGraw 37	Rascal Flatts 24	Gwen Stefani 9	Disney ...Their Way! 30
50 Cent 1	Casting Crowns 97	Josh Gracin 116	Kings Of Leon 133	Brian McKnight 119	Relient K 180	Rod Stewart 140	Fired Up! 2 181
Trace Adkins 11	Celtic Woman 130	Green Day 4	Korn 134	M.I.A. 199	LeAnn Rimes 104	Joss Stone 79	Grammy Nominees 2005 63
Akon 49	Ray Charles 16, 29, 184	The Reverend Al Green 89	Alison Krauss + Union Station 162	Moby 28	Rise Against 191	George Strait 56	More Than 50 Most Loved Hymns
Tori Amos 94	Kenny Chesney 20, 50	Josh Groban 85	Kutless 139	Modest Mouse 182	The Rolling Stones 165	Sugarland 68	124
The Arcade Fire 197	Chevelle 178	Guns N' Roses 58	Miranda Lambert 61	Grupo Montez De Durango 192	Blake Shelton 142	Sum 41 166	Nickelodeon Kids' Choice 96
Ashanti 141	Ciara 13	Hawthorne Heights 169	Blaine Larsen 157	Montgomery Gentry 117	Shinedown 153	Switchfoot 87	Now 16 175
Baby Bash 67	Kelly Clarkson 7, 195	Hoobastank 187	Avril Lavigne 90	Craig Morgan 100	Simple Plan 72	Three Days Grace 179	Now 17 40
The Beach Boys 112	Terri Clark 174	Billy Idol 46	Arnos Lee 146	Motley Crue 64	Ashlee Simpson 95	T.I. 42	Now 18 2
Bee Gees 122	C-Murder 41	Intocable 189	John Legend 21	My Chemical Romance 47	Slipknot 144	toByMac 156	Radio Disney Jams 7 57
Beyonce 158	Copeland 115	Jars Of Clay 71	Lil Jon & The East Side Boyz 44	Nas 177	Snoop Dogg 65	Chris Tomlin 150	Totally Country Vol. 4 35
Big & Rich 75	Daddy Yankee 51, 194	Jay-Z/Linkin Park 78	Lil Scrappy/Trillville 107	Nelly 73	Soundtrack	Trick Daddy 69	WOW Gospel 2005 129
Black Eyed Peas 102	Howie Day 123	Lyle Jennings 118	Los Lonely Boys 91	Willie Nelson 193	Dora The Explorer 171	TRUSTcompany 32	WOW Hits 2005 82
Black Label Society 103	Decemberists 128	Jet 110	Louis XIV 160	Omarion 33	Garden State 74	Tina Turner 39	Velvet Revolver 101
Bloc Party 114	Destiny's Child 45	Jimmy Eat World 185	Ludacris 25	Jamie O'Neal 183	Shinedown 153	Shania Twain 31	Kanye West 138
Bone Thugs-N-Harmony 148	Celine Dion 196	Jack Johnson 6, 173	Lunytunes & Baby Ranks 105	Ozzy Osbourne 36	Simple Plan 72	Tweet 17	Gretchen Wilson 27
Chris Botti 161	Hilary Duff 99, 155	JoJo 137	Mario 43	Ice Princess 53	Ashlee Simpson 95	Unwritten Law 186	Lee Ann Womack 86
Bowling For Soup 126	Eminem 22	Norah Jones 125	Maroon 5 26, 172	Napoleon Dynamite 147	Slipknot 144	Keith Urban 76	ZOEGirl 108
Breaking Benjamin 88	Fantasia 38	Judas Priest 127	The Mars Volta 48	One Tree Hill 200	Snoop Dogg 65	The Used 98	
Bright Eyes 93, 143	Frankie J 3	Kaiser Chiefs 154	Dean Martin 145	The Phantom Of The Opera 92	Usher 23	Usher 23	
Brooks & Dunn 136		Keane 84	John Mayer 62	Robots 198	Various Artists	Various Artists	
Michael Buble 52		Toby Keith 54	Martina McBride 80	Shark Tale 149	Chosen Few: El Documental 170	Various Artists	
Jimmy Buffett 66, 152		Alicia Keys 59		Shrek 2 176			
Ryan Cabrera 111				The SpongeBob SquarePants Movie 113			

# Over The Counter

Continued from page 53

opened at No. 9, but only moved 56,000 in that title's fattest week.

Later that year, his "Comin' On Strong" posted his prior best sales week when it opened with 62,000, but the competitive waters of the holiday selling season kept it from ranking higher than No. 31. Still, that marked the first time in Adkins' nine-year career that he placed a studio album inside the big chart's top 50.

The new "Songs About Me" enters Top Country Albums at No. 1. Each of his seven sets have reached that list's top 10, but his

hits package was the only one to top the country chart until now.

**Tweet's** sophomore album and **Lifeshouse** also hopped down the bunny trail. The latter earns its third top 10 album, as the self-titled set opens at No. 10 with 63,000 sold, but each of its earlier titles netted higher ranks and bigger sales weeks. (*Billboard* rounds SoundScan's numbers; the total for "Lifeshouse" edges Adkins' start by less than 100 copies.)

Rascally siren **Tweet** camps out at No. 17. Her first album, powered by the provocative lead track "Oops (Oh My)," entered at No. 3 in 2002.

**STILL THE ONE:** **50 Cent** continues to rest comfortably in The *Billboard* 200's penthouse, chalking up his fourth week at No. 1, a streak certain to continue next issue.

In the fourth stanza of his album "The Massacre," sales drop by only

9.8%, unusually strong staying power for a rap album that has already powered through 2.6 million copies in just one month. That still leaves "The Massacre" with 329,000 copies, almost 60,000 ahead of the No. 2 title, "Now 18" (289,000).

With it being practically a foregone conclusion that 50's album will be this year's best seller (Over The Counter, *Billboard*, April 2), perhaps the only drama will be to see how many weeks "The Massacre" leads The *Billboard* 200.

Last year's best seller, **Usher's** "Confessions," was No. 1 for nine weeks on its way to piling up 8 million copies during 2004. In 2003, 50 Cent's "Get Rich or Die Tryin'" held the big chart's top rank for six weeks when it led all albums with 6.5 million.

**TV JUICE AND JAVA JIVE:** TV exposure helps stir two of the most

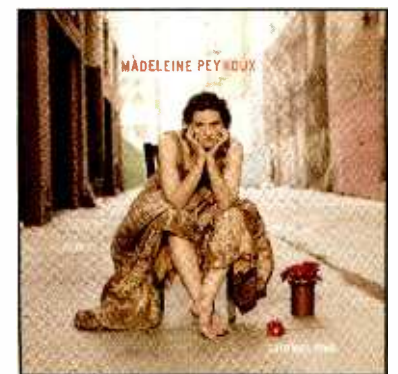
conspicuous jumps on The *Billboard* 200, but caffeine helps, too.

During a two-day window in the tracking week, **Gwen Stefani** pulled a triple play with appearances on "Late Show With David Letterman," "Good Morning America" and "TRL." That, plus sale-pricing at **Target** and **Circuit City**, translates to Greatest Gainer stripes for her solo album (17-9, up 69%).

**Jesse McCartney**, who sings and acts while also modeling for **Abercrombie & Fitch** ads, earns a new *Billboard* 200 peak. He performed upcoming single "She's No You" in "Summerland," the **WB** series on which he appears. That and a special price at **Target** almost doubles his sales (30-15, up 95%).

Jazz chanteuse **Madeleine Peyroux** was singing dates in Germany during this same week, so how does she re-enter the big chart with a best-ever rank of No. 81?

With **Starbucks** adding her "Careless Love" to its stores March 23, sales more than triple (up 241%). An analysis of nontraditional sales suggests the coffee



chain's contribution exceeded 10,000 copies, which more than doubles what she sold during the tracking week at music stores and mass merchants combined.



APRIL 9 2005  
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WKS	SALES DATA	ARTIST	TITLE
1	1	2	40	10 Weeks At Number 1	RAY CHARLES ●	The Very Best Of Ray Charles
2	4	5	70		AC/DC ●	Back In Black
3	3	3	29		KEITH URBAN ▲	Golden Road
4	2	1	90		50 CENT ▲	Get Rich Or Die Tryin'
5	5	4	131		NORAH JONES ▲	Come Away With Me
6	7	7	228		THE BEATLES ▲	1
7	12	14	51		GREEN DAY ●	International Superhits!
8	8	8	531		QUEEN ▲	Greatest Hits
9	6	6	836		BOB MARLEY AND THE WAILERS ●	Legend: The Best Of Bob Marley And The Wailers Tuff Gong/Island 548904/UMe (8.98/12.98)
10	NEW	1-35			LINKIN PARK ▲	Meteora
11	23	28	58		LARRY THE CABLE GUY ●	Lord, I Apologize
12	9	9	541		BOB SEGER & THE SILVER BULLET BAND ▲	Greatest Hits
13	11	12	1443		PINK FLOYD ▲	Dark Side Of The Moon
14	10	10	136		EVANESCENCE ▲	Fallen
15	13	19	133		GREEN DAY ●	Dookie
16	21	44	145		U2 ▲	The Best Of 1980-1990
17	16	17	66		LED ZEPPELIN ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two Atlantic 83619/AG (19.98 CD)
18	15	16	111		3 DOORS DOWN ▲	Away From The Sun
19	19	18	598		METALLICA ▲	Metallica
20	14	11	172		JOSH GROBAN ▲	Josh Groban
21	25	25	227		TIM MCGRAW ▲	Greatest Hits
22	NEW	33			SOUNDTRACK ●	Blue Collar Comedy Tour: The Movie Warner Bros. (Nashville) 84424/WRN (18.98 CD)
23	18	15	68		STEVE WONDER ●	The Definitive Collection
24	30	27	153		MERCYME ▲	Almost There
25	45	38	118		GOOD CHARLOTTE ▲	The Young And The Hopeless Daylight/Epic 86486/Sony Music (18.98 EQ CD)
26	24	23	229		LINKIN PARK ●	[Hybrid Theory]
27	26	21	607		JOURNEY ●	Journey's Greatest Hits Columbia 44493/Sony Music (12.98 EQ/18.98)
28	17	26	116		JACK JOHNSON ▲	Brushfire Fairytales
29	20	20	116		ROD STEWART ▲	The Very Best Of Rod Stewart Warner Bros. 78328 (12.98/18.98)
30	22	30	348		SUBLIME ▲	Sublime
31	41	36	227		KENNY CHESNEY ▲	Greatest Hits BNA 67976/RLG (12.98/18.98)
32	27	24	131		COLDPLAY ▲	A Rush Of Blood To The Head Capitol 40504* (12.98/18.98) [M]
33	34	46	87		ELTON JOHN ▲	Greatest Hits 1970-2002 Rocket/UTV 063476/UMe (19.98 CD)
34	46	41	211		AC/DC ▲	Live Legacy/Epic 80214/Sony Music (11.98/17.98)
35	RE-ENTRY	101			SIMPLE PLAN ▲	No Pads, No Helmets...Just Balls Lava 83534/AG (7.98/12.98) [M]
36	29	32	114		AUDIOSLAVE ▲	Audioslave Interscope/Epic 86968/Sony Music (18.98 EQ CD)
37	31	35	118		JIMI HENDRIX ▲	Experience Hendrix: The Best Of Jimi Hendrix Experience Hendrix 111671/UMe (12.98/18.98)
38	32	33	163		JOHN MAYER ▲	Room For Squares Aware/Columbia 85293/Sony Music (7.98 EQ/18.98) [M]
39	37	50	381		DEF LEPPARD ▲	Vault - Greatest Hits 1980-1995 Mercury 528718/UMe (11.98/18.98)
40	38	37	228		MICHAEL JACKSON ●	Thriller Epic 66073/Sony Music (12.98 EQ/18.98)
41	RE-ENTRY	29			BILLY IDOL ●	Greatest Hits Chrysalis 28812/Capitol (16.98 CD)
42	33	22	19		THE SHINS	Oh, Inverted World Sub Pop 70550* (15.98 CD)
43	RE-ENTRY	103			LYNYRD SKYNYRD ▲	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMe (6.98/11.98)
44	28	13	10		CHRIS LEDOUX ●	20 Greatest Hits Capitol (Nashville) 99761 (10.98/16.98)
45	48	40	126		RASCAL FLATTS ▲	Melt Lyric Street 165031/Hollywood (12.98/18.98)
46	42	34	24		ELVIS PRESLEY ▲	Elvis: 30 #1 Hits RCA 68079*/RMC (12.98/19.98)
47	36	—	38		AEROSMITH ▲	O, Yeah! Ultimate Aerosmith Hits Columbia 86700/Sony Music (17.98 EQ/24.98)
48	39	39	35		ERIC CLAPTON ▲	The Cream Of Eric Clapton Polydor/A&M 527116/UMe (12.98/18.98)
49	RE-ENTRY	95			SOUNDTRACK ▲	O Brother, Where Art Thou? Lost Highway/Mercury 170069/DJMG (8.98/12.98)
50	40	29	34		BARRY MANILOW ▲	Ultimate Manilow BMG Heritage 10600 (12.98/18.98)

APRIL 9 2005  
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	SALES DATA	ARTIST	TITLE
1	2	—	2	1 Week At Number 1	ZOEGIRL	Room To Breathe Sparrow 73296 (12.98 CD)
2	NEW	1			KURT CARR PROJECT	One Church GOSP/CEPIC 70058/Zomba (17.98 CD)
3	NEW	1			BLOC PARTY	Silent Alarm VICE/DIM MAK 93815/Atlantic (13.98 CD)
4	NEW	1			COPELAND	In Motion THE MILITIA GROUP 030 (15.98 CD)
5	NEW	1			DECEMBERISTS	Picaresque KILL ROCK STARS 60425 (16.98 CD)
6	1	22	3		CELTIC WOMAN	Celtic Woman MANHATTAN 80233 (18.98 CD)
7	3	2	4		AMOS LEE	Amos Lee BLUE NOTE 97350 (12.98 CD)
8	NEW	1			LOUIS XIV	The Best Little Secrets Are Kept PINEAPPLE/ATLANTIC 93825/AG (13.98 CD)
9	NEW	1			PURPLE CITY	Road To The Riches: The Best Of The Purple City Mix Tapes BABYGRANDE 50/KOCH (17.98 CD)
10	6	4	37		HAWTHORNE HEIGHTS	The Silence In Black And White VICTORY 220 (13.98 CD)
11	5	1	90		THE POSTAL SERVICE ●	Give Up SUB POP 595* (14.98 CD)
12	7	21	21		RISE AGAINST	Siren Song Of The Counter Culture GEFEN 002967/Interscope (9.98 CD)
13	9	5	17		THE ARCADE FIRE	Funeral MERGE 225* (15.98 CD)
14	NEW	1			M.I.A.	Arular XL 186* (15.98 CD)
15	11	13	24		JEFF BATES	Rainbow Man RCA Nashville 87071/RLG (11.98/17.98)
16	13	17	23		THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7.98 CD)
17	NEW	1			NATALIE GRANT	Awaken CURB 78860 (17.98 CD)
18	8	3	69		DAMIEN RICE	O DRIV/VECTOR 48507/Warner Bros. (18.98 CD)
19	NEW	1			SPITALFIELD	Stop Doing Bad Things VICTORY 241 (13.98 CD)
20	10	6	53		MUSE	Absolution TASTE MEDIA 48733/Warner Bros. (14.98 CD)
21	NEW	1			ANA BARBARA/JENNIFER PENA	Confesiones BUENA VISTA 351791/UG (14.98 CD)
22	14	11	4		SHOOTER JENNINGS	Put The O Back In Country UNIVERSAL SOUTH 003816 (13.98 CD)
23	15	9	5		ARMOR FOR SLEEP	What To Do When You Are Dead EQUAL VISION 1042 (13.98 CD)
24	26	25	21		RAY LAMONTAGNE	Trouble RCA 63459/RMG (11.98 CD)
25	20	10	5		MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power MALACO 6035 (10.98/16.98)
26	18	21	22		J MOSS	The J Moss Project GOSP/CEPIC 70068/Zomba (17.98 CD)
27	28	47	10		THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Playtime Music Box BUENA VISTA 861232/WALT DISNEY (7.98 CD)
28	4	—	2		TRIVIUM	Ascendancy ROADRUNNER 618251/DJMG (17.98 CD)
29	23	16	5		IRON AND WINE	Woman King (EP) SUB POP 70665* (9.98 CD)
30	17	20	35		SCISSOR SISTERS	Scissor Sisters UNIVERSAL 002772/UMRG (13.98 CD)
31	24	19	31		UNDEROATH	They're Only Chasing Safety SOLID STATE 83184/TDTH & NAIL (13.98 CD)
32	NEW	1			STRAPPING YOUNG LAD	Alien CENTURY MEDIA 8327 (13.98 CD)
33	21	—	2		THE JOHN BUTLER TRIO	Sunrise Over Sea LAVA 93804/AG (13.98 CD)
34	NEW	1			PREFUSE73	Surrounded By Silence WARP 129* (8.98 CD)
35	RE-ENTRY	5			THE 5 BROWNS	The 5 Browns RED SEAL 66007/BMG CLASSICS (18.98 CD)
36	NEW	1			SIX FEET UNDER	13 METAL BLADE 14527 (15.98 CD)
37	38	36	9		TYLER HILTON	The Tracks Of Tyler Hilton MAVERICK 48468/Warner Bros. (12.98 CD)
38	46	—	34		BARLOWGIRL	Barlowgirl FERVENT 30049 (14.98 CD)
39	30	33	12		MARC BROUSSARD	Carencro ISLAND 002938/DJMG (9.98 CD)
40	25	31	6		LA AUTORIDAD DE LA SIERRA	100% Autoridad Duranguense DISA 720496 (11.98 CD)
41	NEW	1			THE PERCEPTIONISTS	Black Dialogue DEFINITIVE JUX 103*/DEFINITIVE JUX (15.98 CD)
42	43	—	26		FALL OUT BOY	Take This To Your Grave FUELED BY RAMEN 061 (12.98 CD)
43	22	14	43		ISRAEL AND NEW BREED	Live From Another Level INTEGRITY GOSPEL/EPIC 91263/Sony Music (18.98 EQ CD)
44	7	—	2		THE SOUNDTRACK OF OUR LIVES	Origin Vol. I REPUBLIC/UNIVERSAL 004217/UMRG (9.98 CD)
45	44	—	13		DON OMAR ▲	The Last Don VI 450587 (14.98 CD)
46	33	35	30		SKINDRED	Babylon BIEBER BROS./LAVA 93304/AG (11.98 CD)
47	29	49	13		NB RIDAZ	nb ridaz.com NASTYBOY 1020/UPSTAIRS (13.98 CD)
48	NEW	1			BRENDAN BENSON	Alternative To Love V2 2728 (13.98 CD)
49	34	27	8		BRAZILIAN GIRLS	Brazilian Girls VERVE FORECAST 003229*/VG (11.98 CD)
50	32	28	6		BLUE MERLE	Burning In The Sun ISLAND 002961/UMRG (9.98 CD)

APRIL 9 2005  
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	SALES DATA	ARTIST	TITLE
1	NEW	1		1 Week At Number 1	C-MURDER	The Truest \$#!@ I Ever Said TRU/NEW NO LIMIT 9900/KOCH (17.98 CD)
2	1	2	20		LIL JON & THE EAST SIDE BOYZ ▲	Crunk Juice BME 26907/TVT (18.98/17.98)
3	NEW	1			JIMMY BUFFETT	Live In Hawaii MAILBOAT 2109 (18.98 CD/DVD)
4	4	4	9		BRIGHT EYES	I'm Wide Awake, It's Morning SADDLE CREEK 0072* (11.98 CD)
5	3	3	3		CRAIG MORGAN	My Kind Of Livin' BROKEN BOW 75472 (17.98 CD)
6	2	1	3		BLACK LABEL SOCIETY	Mafia ARTEMIS 51610 (17.98 CD)
7	NEW	1			BLOC PARTY	Silent Alarm VICE/DIM MAK 93815/Atlantic (13.98 CD) [M]
8	NEW	1			COPELAND	In Motion THE MILITIA GROUP 030 (15.98 CD) [M]
9	NEW	1			DECEMBERISTS	Picaresque KILL ROCK STARS 60425 (16.98 CD) [M]
10	9	7	9		BRIGHT EYES	Digital Ash In A Digital Urn SADDLE CREEK 0073* (11.98 CD)
11	7	29	15		SOUNDTRACK	Napoleon Dynamite LAKESHORE 33810 (18.98 CD)
12	6	5	19		BONE THUGS-N-HARMONY	Greatest Hits RUTHLESS 25423 (18.98 CD)
13	NEW	1			PURPLE CITY	Road To The Riches: The Best Of The Purple City Mix Tapes BABYGRANDE 50/KOCH (17.98 CD) [M]
14	10	16	42		HAWTHORNE HEIGHTS	The Silence In Black And White VICTORY 220 (13.98 CD) [M]
15	5	6	15		VARIOUS ARTISTS	Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)
16	8	13	10		THE POSTAL SERVICE ●	Give Up SUB POP 595* (14.98 CD) [M]
17	16	17	21		THE ARCADE FIRE	Funeral MERGE 225* (15.98 CD) [M]
18	NEW	1			M.I.A.	Arular XL 186* (15.98 CD)
19	NEW	1			TECH N9NE	Vintage Tech STRANGE 1012/MSC (17.98 CD)
20	14	19	31		PITBULL	M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 25607/TVT (11.98/18.98)
21	12	14	5		VARIOUS ARTISTS	Atticus: Dragging The Lake 3 SIDONE/DUMMY 71252 (8.98 CD)
22	11	15	26		INTERPOL	Antics MATADOR 616* (16.98 CD)
23	NEW	1			ABK	Road Fools PSYCHOPATHIC 4049 (19.98 CD/DVD)
24	NEW	1			SPITALFIELD	Stop Doing Bad Things VICTORY 241 (13.98 CD) [M]
25	13	10	5		THIEVERY CORPORATION	Cosmic Game EIGHTEENTH STREET LOUNGE 0081 (15.98 CD)
26	22	24	24		STRAYLIGHT RUN	Straylight Run VICTORY 229 (13.98 CD)
27	15	12	14		VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9 SOURCE 2523/IMAGE (18.98 CD)
28	20	18	5		ARMOR FOR SLEEP	What To Do When You Are Dead EQUAL VISION 1042 (13.98 CD) [M]
29	27	32	35		TAKING BACK SUNDAY	Where You Want To Be VICTORY 229 (11.98 CD)
30	23	22	21		YING YANG TWINS	My Brother & Me COLLIPARK 2489/TVT (11.98 CD/DVD)
31	18	11	5		LAYZIE BONE AND BIZZY BONE	Bone Brothers MD THUGS/7TH SIGN 5719/KOCH (17.98 CD)
32	17	8	4		PASTOR TROY	Face Off Pt. II MONEY AND THE POWER 7800 (16.98 CD)
33	24	20	5		MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power MALACO 6035 (10.98/16.98) [M]
34	25	23	5		IRON AND WINE	Woman King (EP) SUB POP 70665* (9.98 CD) [M]
35	NEW	1			STRAPPING YOUNG LAD	Alien CENTURY MEDIA 8327 (13.98 CD) [M]
36	35	33	7		VARIOUS ARTISTS	VH1 Classic Presents Metal Mania: Stripped! IMMORTAL 60004 (15.98 CD)
37	19	9	3		DEANA CARTER	The Story Of My Life VANGUARD 79765 (18.98 CD)
38	21	31	28		FLOGGING MOLLY	Within A Mile Of Home SIDONE/DUMMY 71251* (16.98 CD)
39	NEW	1			PREFUSE73	Surrounded By Silence WARP 129* (8.98 CD) [M]
40	34	42	27		SHADOWS FALL	The War Within CENTURY MEDIA 8228 (12.98 CD)
41	NEW	1			SIX FEET UNDER	13 METAL BLADE 14527 (15.98 CD) [M]
42	NEW	1			THE PERCEPTIONISTS	Black Dialogue DEFINITIVE JUX 103*/DEFINITIVE JUX (15.98 CD) [M]
43	28	44	12		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	One Voice MANY ROADS 0003 (16.98 CD)
44	32	34	9		THE RIDDLER & VIC LATINO	Ultra.Dance 06 ULTRA 1249 (19.98 CD)
45	37	50	30		FALL OUT BOY	Take This To Your Grave FUELED BY RAMEN 061 (12.98 CD) [M]
46	33	26	5		CHELY WRIGHT	The Metropolitan Hotel PAINTED RED 12002/DUALTONE (15.98 CD)
47	NEW	1			MAC MALL AND MAC DRE	Mac Mall As Jamall Macinroe Vs. Mac Dre As Andre Macassi: Da U.S. Open THIZZ 1069 (16.98 CD)
48	29	28	9		ANI DIFRANCO	Knuckle Down RIGHTFOUS BABE 042 (15.98 CD)
49	30					



APRIL 9 2005		Billboard TOP BLUES ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	<b>B.B. KING</b> Geffen/Chronicles 003854/UMG	<b>NUMBER 1</b> 2 Weeks At Number 1 The Ultimate Collection
2	2	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b>	Greatest Hits: 30 Years Of Rock Capitol 38430
3	3	<b>SONNY LANDRETH</b>	Grant Street Sugar Hill 3994
4	5	<b>AEROSMITH</b> ●	Honkin' On Bobo Columbia 87025/Sony Music
5	4	<b>ERIC CLAPTON</b>	Sessions For Robert J. Duck/Reprise 48526/Warner Bros.
6	6	<b>ERIC CLAPTON</b> ●	Me And Mr Johnson Duck/Reprise 48423/Warner Bros.
7	10	<b>ETTA BAKER WITH TAJ MAHAL</b>	Etta Baker With Taj Mahal Music Maker 50
8	8	<b>TOMMY CASTRO</b>	Soul Shaker Blind Pig 5094
9	7	<b>RONNIE EARL/DUKE ROBILLARD</b>	The Duke Meets The Earl Stony Plain 1303
10	NEW	<b>TAB BENOIT</b>	Fever For The Bayou Telarc Blues 83622/Telarc
11	9	<b>SUSAN TEDESCHI</b>	Live From Austin TX New West 8065
12	15	<b>KEB' MO'</b>	Keep It Simple Duke/EPIC 86408/Sony Music [M]
13	12	<b>MARVIN SEASE</b>	Playa Haters Malaco 7518
14	11	<b>VARIOUS ARTISTS</b>	Lackawanna Blues Vanguard 79783
15	13	<b>HUBERT SUMLIN</b>	About Them Shoes Tone-Deel 51608/Artemis

APRIL 9 2005		Billboard TOP REGGAE ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	<b>LUNYTUNES &amp; BABY RANKS</b>	<b>NUMBER 1</b> 2 Weeks At Number 1 Mas Flow 2 Mas Flow 230007/Universal Latino
2	3	<b>VARIOUS ARTISTS</b>	Chosen Few: El Documental Chosen Few Emerald 1015/Urban Box Office
3	2	<b>DADDY YANKEE</b>	Ahora Le Toca Al Cangri El Cartel 450710/VI
4	4	<b>SOUNDTRACK</b>	50 First Dates Maverick 48675/Warner Bros.
5	6	<b>DON OMAR</b> ▲	The Last Don VI 450618 [M]
6	5	<b>SKINDRED</b>	Babylon Bleed Bros./Lava 93304/AG [M]
7	9	<b>ELIEL</b>	El Que Habla Con Las Manos VI 450624 [M]
8	8	<b>DON OMAR</b> ▲	The Last Don: Live, Vol. 1 VI 450618 [M]
9	10	<b>VARIOUS ARTISTS</b> ●	Reggaeton Super Hits New Records 132060/Universal Latino
10	12	<b>LUNYTUNES</b> ▲	La Trayectoria Mas Flow 318000/Universal Latino [M]
11	13	<b>BOB MARLEY AND THE WAILERS</b>	Gold Tuff Gong/Island/Chronicles 004008/UMG
12	7	<b>VARIOUS ARTISTS</b>	Los Patrones Del Reggaeton Univision 310455/UG
13	11	<b>LUNYTUNES</b>	Mas Flow: Platinum Edition Mas Flow 230008/Universal Latino [M]
14	14	<b>HECTOR "EL BAMBINO"</b>	Hector "El Bambino" Presenta Los Anormales Gold Star 180040/Universal Latino [M]
15	NEW	<b>BOB MARLEY</b>	The Best Of Bob Marley Madacy 50134

APRIL 9 2005		Billboard TOP WORLD ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	<b>CELTIC WOMAN</b>	<b>NUMBER 1</b> 3 Weeks At Number 1 Celtic Woman Manhattan 60233 [M]
2	3	<b>THE CHIEFTAINS</b>	Live From Dublin: A Tribute To Derek Bell RCA Victor 67137
3	4	<b>DANIEL O'DONNELL</b>	Welcome To My World: 20 Classics From The Jim Reeves Song Book DPTV Media 025 [M]
4	5	<b>VARIOUS ARTISTS</b>	Putumayo Presents: Acoustic Brazil Putumayo 234
5	8	<b>DANIEL O'DONNELL</b>	Songs Of Faith DPTV Media 225 [M]
6	NEW	<b>CARLA BRUNI</b>	Quelqu'un M'a Dit V2 27292
7	7	<b>SOUNDTRACK</b>	The Motorcycle Diaries Edge/DG 003294/Universal Classics Group
8	10	<b>SOUNDTRACK</b>	The Chorus None Such 61741/Warner Bros.
9	6	<b>VARIOUS ARTISTS</b>	The Celtic Circle 2 Windham Hill 45802/BMG Strategic Marketing Group
10	11	<b>DANIEL O'DONNELL</b>	Classic Doubles: Songs Of Inspiration / I Believe DPTV Media 011
11	12	<b>DANIEL O'DONNELL</b>	Dreaming DPTV Media 0020
12	14	<b>DANIEL O'DONNELL</b>	Faith & Inspiration DPTV Media 0017 [M]
13	NEW	<b>PARIS COMBO</b>	Motifs Org 8483/Koch
14	13	<b>VARIOUS ARTISTS</b>	Slack Key Guitar Volume 2 Palm 4017
15	2	<b>VARIOUS ARTISTS</b>	Pure Irish: The Ultimate St. Patrick's Day Celebration St. Clair 6010

APRIL 9 2005		Billboard TOP CHRISTIAN ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	NEW	<b>JARS OF CLAY</b>	<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1 Redemption Songs Essential 10758/Provident-Integrity
2	1	<b>VARIOUS ARTISTS</b>	<b>S- GREATEST GAINER S-</b> WOW Hits 2005 Word/Curb/Provident 1106/EMICMG
3	2	<b>SWITCHFOOT</b> ▲	The Beautiful Letdown Columbia/Sparrow 1976/EMICMG
4	3	<b>CASTING CROWNS</b> ▲	Casting Crowns Beach Street/Reunion 10723/Provident-Integrity [M]
5	7	<b>ZOEGIRL</b>	Room To Breathe Sparrow 3296/EMICMG [M]
6	8	<b>JEREMY CAMP</b>	Restored BEC 8615/EMICMG
7	4	<b>VARIOUS ARTISTS</b>	More Than 50 Most Loved Hymns Liberty 0812/EMICMG
8	6	<b>KUTLESS</b>	Strong Tower BEC 539/EMICMG
9	5	<b>CHRIS TOMLIN</b>	Arriving Six Steps/Sparrow 4243/EMICMG
10	12	<b>TOBYMAC</b>	Welcome To Diverse City Forefront 6417/EMICMG
11	16	<b>RELIENT K</b>	MMHMM Gotee/Capitol 2953/EMICMG
12	NEW	<b>NATALIE GRANT</b>	Awaken Curb 78860/Word-Curb [M]
13	9	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	Israel Homecoming Gaither Music Group 2608/EMICMG
14	13	<b>MERCYME</b> ●	Undone Ind 82947/Provident-Integrity
15	15	<b>MICHAEL W. SMITH</b>	Healing Rain Reunion 10078/Provident-Integrity
16	6	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	Jerusalem Gaither Music Group 2608/EMICMG
17	22	<b>NEWSBOYS</b>	Devotion Sparrow 5547/EMICMG
18	16	<b>STEVEN CURTIS CHAPMAN</b>	All Things New Sparrow 6897/EMICMG
19	17	<b>VARIOUS ARTISTS</b>	I Can Only Imagine Ind/Time Life 18223/Provident-Integrity
20	15	<b>NORMA JEAN</b>	O' God, The Aftermath Solid State/Tooth & Nail 5392/EMICMG
21	NEW	<b>RONAN TYNAN</b>	Ronan OCCA 003863/Universal Classics Group
22	10	<b>SMOKIE NORFUL</b>	Nothing Without You EMI Gospel 7795/EMICMG
23	18	<b>J MOSS</b>	The J Moss Project Gospo Centric 70068/Provident-Integrity [M]
24	24	<b>VARIOUS ARTISTS</b>	Here I Am To Worship 2 Worship Together 3579/EMICMG
25	22	<b>VARIOUS ARTISTS</b>	Integrity's iWorship Next: A Total Worship Experience Integrity/Maranatha/Ind 83197/Provident-Integrity
26	21	<b>UNDEROATH</b>	They're Only Chasing Safety Solid State/Tooth & Nail 3184/EMICMG [M]
27	34	<b>ELVIS PRESLEY</b>	Elvis: Ultimate Gospel RCA 57888/Sony BMG Strategic Marketing Group
28	31	<b>BARLOWGIRL</b>	Barlowgirl Fervent 30046/Provident-Integrity [M]
29	27	<b>BEBE WINANS</b>	Dream Still Waters/TMG 93967/Word-Curb
30	NEW	<b>JUMP5</b>	The Very Best Of Jump5 Sparrow 3431/EMICMG
31	36	<b>THIRD DAY</b> ●	Wire Essential 10728/Provident-Integrity
32	20	<b>ISRAEL AND NEW BREED</b>	Live From Another Level Integrity Gospel 82975/Provident-Integrity [M]
33	35	<b>JEREMY CAMP</b>	Carried Me: The Worship Project BEC 9613/EMICMG [M]
34	NEW	<b>VARIOUS ARTISTS</b>	Worship Together: Platinum EMI Special Markets/Time Life 19119/EMICMG
35	37	<b>KJ-52</b>	Behind The Musik (A Boy Named Jonah) Uprock/BEC 6606/EMICMG [M]
36	32	<b>SELAH</b>	Hiding Place Curb 78834/Word-Curb
37	NEW	<b>MARTHA MUNIZZI</b>	The Best Is Yet To Come Martha Munizzi 0001 [M]
38	NEW	<b>SWITCHFOOT</b>	The Early Years: 1997-2000 ReThink/Sparrow 4565/EMICMG
39	25	<b>VARIOUS ARTISTS</b>	Absolute Modern Worship Fervent 30057/Provident-Integrity
40	NEW	<b>SOUNDTRACK</b> ●	The Passion Of The Christ Integrity 83012/Provident-Integrity

APRIL 9 2005		Billboard TOP GOSPEL ALBUMS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	NEW	<b>KURT CARR PROJECT</b>	<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1 One Church Gospo Centric 70058/Zomba
2	1	<b>VARIOUS ARTISTS</b> ●	WOW Gospel 2005 Word-Curb/EMICMG/Verity 65344/Zomba
3	4	<b>RUBEN STUDDARD</b>	I Need An Angel J 62623/RMG
4	2	<b>SMOKIE NORFUL</b>	Nothing Without You EMI Gospel 7795
5	3	<b>MISSISSIPPI MASS CHOIR</b>	Not By Might, Nor By Power Malaco 8035 [M]
6	6	<b>J MOSS</b>	The J Moss Project Gospo Centric 70068/Zomba [M]
7	11	<b>GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES</b>	One Voice Many Roads 0003
8	7	<b>BEBE WINANS</b>	Dream Still Waters/TMG 90727/Sony Music
9	5	<b>ISRAEL AND NEW BREED</b>	Live From Another Level Integrity Gospel/EPIC 91263/Sony Music [M]
10	16	<b>MARTHA MUNIZZI</b>	The Best Is Yet To Come Martha Munizzi 0001 [M]
11	8	<b>SHEKINAH GLORY MINISTRY</b>	Live Kingdom 1011/BookWorld [M]
12	NEW	<b>THE BLIND BOYS OF ALABAMA</b>	<b>S- GREATEST GAINER S-</b> Atom Bomb Real World 63959
13	10	<b>VARIOUS ARTISTS</b>	Gotta Have Gospel! Vol. 2 Integrity Gospel/Gospo Centric 70072/Zomba
14	12	<b>LASHUN PACE</b>	It's My Time EMI Gospel 7366 [M]
15	14	<b>DONALD LAWRENCE &amp; CO.</b>	I Speak Life Verity 62228/Zomba [M]
16	15	<b>KIERRA KIKI SHEARD</b>	I Owe You EMI Gospel 97304 [M]
17	17	<b>CECE WINANS</b> ●	Throne Room Puresprings Gospel/Ind 90361/Sony Music
18	13	<b>FRED HAMMOND</b>	Somethin' 'Bout Love Verity/Jive 58744/Zomba
19	23	<b>NICOLE C. MULLEN</b>	Everyday People Word-Curb 86317/Warner Bros. [M]
20	19	<b>BEN HARPER AND THE BLIND BOYS OF ALABAMA</b>	There Will Be A Light Virgin 71206
21	18	<b>VARIOUS ARTISTS</b> ●	WOW Gospel 2004 Word/EMICMG/Verity 57494/Zomba
22	20	<b>DETRICK HADDON</b>	Crossroads TVSCDT/Verity 59482/Zomba [M]
23	25	<b>TYE TRIBBETT &amp; G.A.</b>	Life Integrity Gospel/Columbia 90549/Sony Music [M]
24	21	<b>VICKIE WINANS</b>	Bringing It All Together Verity 43214/Zomba [M]
25	24	<b>BRIDGJETTE TAYLOR</b>	Bridgjetta Taylor Ablife 4000
26	19	<b>THE WILLIAMS BROTHERS</b>	Still Here BlackBerry 1843/Malaco
27	26	<b>EXCELSIOR</b>	The Promise Vital Sound 71857
28	25	<b>BISHOP PAUL S. MORTON &amp; THE FGBCF MASS CHOIR</b>	Let It Rain Tell It 60897/EMI Gospel [M]
29	35	<b>AARON NEVILLE</b>	Gospel Roots Tell It 60897/EMI Gospel
30	31	<b>THE RANCE ALLEN GROUP</b>	The Live Experience TVSCDT 4140/TASEIS
31	30	<b>VICKI YOHE</b>	I Just Want You Puresprings Gospel 84230/EMI Gospel [M]
32	29	<b>CHICAGO MASS CHOIR</b>	Project Praise (Live In Atlanta) New Haven 8051
33	40	<b>THE GOSPEL MIRACLES</b>	Break Through Amen 1505
34	27	<b>TONEX &amp; THE PECULIAR PEOPLE</b>	Out The Box Verity/Jive 53713/Zomba
35	31	<b>VARIOUS ARTISTS</b>	Bishop T.D. Jakes Presents: He-Motions Dexterity Sounds 77796/EMI Gospel
36	33	<b>SOUNDTRACK</b> ●	The Fighting Temptations Music World/Columbia 90286/Sony Music
37	36	<b>THE SOWETO GOSPEL CHOIR</b>	Voices From Heaven Shanachie 66036
38	38	<b>VARIOUS ARTISTS</b>	Gotta Have Gospel! Integrity Gospel/Gospo Centric/EPIC 90671/Sony Music
39	NEW	<b>LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA</b>	No Boundaries Gallo 3892/Heads Up
40	37	<b>FRED HAMMOND</b>	Nothing But The Hits Verity 53712/Zomba

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. † Greatest Gainer shows chart's largest unit increase. ‡ Heatseeker impact shows albums removed from Heatseekers this week. [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, 2 STEP (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 11; RBH 33
1 THING (MI Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 17; RBH 7

-A-

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 16
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, H100 87; RBH 24
AIRE (Ser-Ca, BMI) LT 2
ALABAMA (ShanCan, BMI) CS 56
ALDO ESTA CAMBIANDO (Loleini, BMI/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 7
ALL BECAUSE OF YOU (Liesse's First Born Music, BMI/Peer, BMI/Wilkinson Ave., BMI/Peer, ASCAP/MiYork City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP), HL, RBH 53
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM, H100 48
AMOR DEL BUENO (Monster Music, ASCAP) LT 21
ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 3; H100 53
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 19

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, RBH 58
BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 35
BABY GIRL (Dirkrip, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 2; H100 41
BABY I'M BACK (Noka International Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL, H100 45; RBH 52
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/BMS 802, BMI/Unichappell, BMI), HL/WBM, H100 63; RBH 17
BACK OF DA CLUB (Swizz Beatz, ASCAP/Karima, BMI) RBH 89
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 36
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI) H100 84
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Muth, BMI/Rounded, BMI), WBM, CS 25
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 8; H100 50
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 5
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 20
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 37; RBH 20

-C-

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; RBH 1
CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 64
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP), HL, RBH 31
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 8; RBH 23
CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Business Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BMI), HL, RBH 72
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Beat Future, BMI), HL, RBH 47
CHECKMATE (EMI April, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/A. Mamman Music, ASCAP), HL, RBH 82
CITY BOY WIT IT (Neggy Neg Publishing, ASCAP) RBH 81
CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HiroPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 12
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 51
COMO PUDIESTE (EMI April, ASCAP/Gunhill Road, ASCAP/Perez Soto, BMI/Warner-Tamerlane, BMI) LT 15
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 20
CONVERSATION (Money Mack, ASCAP/RBH 96
THE CORNER (Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Op Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 42
COUNTRY BOY (GG&L, ASCAP) RBH 66
CRY BABY/PIECE OF MY HEART (Unichappell, BMI/WB/IV, BMI) H100 46

-D-

DAME ESTA NOCHE (Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 34
DAME OTRO TEQUILA (E.P.P., BMI) LT 35
DATE ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Down Holmes Publishing, BMI), HL, RBH 95
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 44
DEMI BOYZ (Regina's Son, ASCAP/Diehamar Music, ASCAP/Jeezy Music, BMI/Flywid II, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP) RBH 71
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 43
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 6; RBH 14
DONT' (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 26

DONT ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 28
DONT CHA (God Given, BMI) RBH 59
DONT WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 32
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 46
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 30; RBH 22
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 16; H100 95

-E-

EN EL MISMO TREN (Crisma, SESAC) LT 38
E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 91
ERES DIVINA (BMG Songs, ASCAP) LT 43
ESTA AUSENCIA (Kike Santander, BMI) LT 13
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 12
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 38

-F-

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lexi's Palm Tree Music, BMI), HL/WBM, CS 33
FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copyright Control) RBH 63
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 37
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 51

-G-

GASOLINA (Los Cangris, ASCAP) LT 41
GET EM UP (The Soundation, BMI/Mak-V, BMI/Carlos Glover, BMI/Lewis And Smith, BMI/Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI) RBH 84
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 47; RBH 50
GET XXX'D (Hood Hop Music, ASCAP/EMI April, ASCAP/Tarpo, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/Ebony Williams Publishing Designee, ASCAP/Notting Dale, ASCAP), HL/WBM, RBH 97
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 70
GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendria, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP), HL, H100 71; RBH 32
GIRLFIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchinith, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 49; RBH 21
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 52
GIVE ME THAT (Not Listed) RBH 40
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 19; H100 86
GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 59
GOIN' CRAZY (Natbogno Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz Water, ASCAP) H100 14
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 5; H100 60
GOODBYE TIME (Sony/ATV Tree, BMI) CS 31
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 40
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI), HL, RBH 67
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/R-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 62

-H-

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 31
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 3; RBH 3
HELP SOMEBODY (Careers-BMG, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 39
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 52
HOLD YOU DOWN (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI), HL/WBM, H100 64
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 98
HOLLABACK GIRL (Harajuka Lober Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/BMG-Careers, BMI/Raynchaser, BMI), HL, H100 57
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 11; H100 78
HONKY TONK BADONK DONK (Music Of Windswept, ASCAP/Big Borassa Music, BMI/Third Tier Music, BMI/EMI Blackwood, BMI), HL, CS 58
HONKY TONK U (TokocoTunes, BMI) CS 12; H100 65
HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, RBH 60
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs Songs, BMI/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, H100 72; RBH 29
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantstayer, ASCAP/Murrah, BMI), WBM, CS 20; H100 93
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP)/Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB,

ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 9; RBH 9
HOY COMO AYER (Maximo Aguirre, BMI) LT 3
HYPNOTIC (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/No Question Ent., ASCAP/J. Brasco, ASCAP/Desert Storm, BMI), HL/WBM, RBH 86

-I-

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 35
ICY (Furline, BMI) RBH 68
I DONT WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 43
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 9; H100 76
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 38
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 27
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 23
I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 85; RBH 27
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 10; H100 67
IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 99; RBH 30
I PLAY CHICKEN WITH THE TRAIN (Muzik Mafia, ASCAP/WB, ASCAP/Rich Texan, ASCAP/EMI Blackwood, BMI/Rounded, BMI/Potty Mouth, BMI), HL/WBM, CS 48
I SEE ME (Sony/ATV Acliff Rose, BMI/Post Oak, BMI), HL, CS 34
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 36
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 4; H100 62
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 24; RBH 28
IT'S NUTHIN' [WHE THUGGIN'] (Loose Akooistz, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 80
I WANT A COWBOY (Warner-Tamerlane, BMI/BeDeBa Music Publishing, BMI/Sell The Cow, BMI/EMI April, ASCAP/Buck Rich Music, ASCAP), HL/WBM, CS 60

-J-

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegrammusic, ASCAP), HL, H100 81
JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 73; RBH 54
JUST A MOMENT (Zomba, ASCAP/III Will, ASCAP/Notting Dale, ASCAP/Mawken's, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 57

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 26; RBH 48
KARMA (Lloyd Banks, ASCAP/EMI April, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, RBH 39

-L-

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) H100 97; LT 1
LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 74
LA MUJER QUE NO SONE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 50
LA SORPRESA (TN Ediciones, BMI) LT 4
LA ULTIMA CANCION (Peermusic III, BMI) LT 49
LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI) H100 33
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 7; RBH 1
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillion, BMI), HL, RBH 73
LET'S GET IT ON (THE MPG GROOVE MIX) (Jobete, ASCAP/EMI April, ASCAP/Stone Diamond, BMI), HL, RBH 98

LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 14; H100 90
LIKE THAT (Val's Child, ASCAP/Swizz Beatz, ASCAP/Trio, BMI/Alley, BMI/Paul Simon, BMI) RBH 74
LIKE YOU SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 94
LITTLE SISTER (Board Stiff, BMI) H100 88
LLEVA ME (Yami, BMI/EMI Blackwood, BMI) LT 22
LO MEJOR FUE PERDERTE (Not Listed) LT 42
LONELY (Famous, ASCAP/Byefall Music, ASCAP/Feather, BMI), HL, H100 12
LONELY NO MORE (U Rule Music, ASACAP/EMI April, ASCAP), HL, H100 18
LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Lips, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 22
LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 38
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 33
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 18; H100 92
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 27; RBH 10

-M-

MAKING MEMORIES OF US (Sony/ATV Tunes, ASCAP/J Only, ASCAP), HL, CS 24
MANANA QUE YA NO ESTES (Garn-C, BMI) LT 44
THE MIDDLE OF NOWHERE (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), WBM, CS 46
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 30
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM, H100 13; RBH 65
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 76
MOVE AROUND (Don't Play With My Publishing, ASCAP/Burnin Hot Music, ASCAP/Rondor, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 92
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 16
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle,

ASCAP), HL, CS 15; H100 69
MUST BE NICE (Lye, ASCAP) RBH 56
MY GIVE A DAMN'S BUSTED (Diffitones, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 7; H100 77
MY NAME (Rio Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 49
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Fram Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 42

-N-

NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Igwana, BMI) LT 40
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 6; H100 54
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 51
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 59
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 21; RBH 12

-O-

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Antony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI) H100 29; RBH 13
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) LT 5
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 4; RBH 75

OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Jovent, SESAC/EMI April, ASCAP), HL, H100 35; RBH 19
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningside, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI, ASCAP), WBM, H100 42; RBH 18

ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP/Avalon Way, ASCAP) CS 47
ONE DAY AT A TIME (Beating Deal, ASCAP) CS 57
OPEN ARMS (EMI April, ASCAP/Universal, ASCAP/Copyright Control, HL, RBH 87
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 28; RBH 5
OTRA VEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 10

OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabub, BMI/GemStar, ASCAP/Big Mito, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 26

-P-

PERDIDOS (J&N, ASCAP) LT 24
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 29
PIGGY BANK (50 Cent, ASCAP/Universal, ASCAP/Dry Rain, ASCAP), HL, RBH 91
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 8
THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 94
PRECISAMENTE AHORA (Warner-Tamerlane, BMI) LT 32

PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Martinez, ASCAP/Daniel Salas, ASCAP/Jonathan, ASCAP) RBH 90
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving, BMI), HL, CS 45

-Q-

QUE LASTIMA (Universal Musica, ASCAP) LT 18
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 45

-R-

REAL\*\*\*\*A ROLL CALL (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/Gangsta Boogie, ASCAP) RBH 61
REBELDE (San Angel, ASCAP) LT 46
RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Futur, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Book Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100 10

-S-

SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), HL, H100 75
SEDUCTION (EMI April, ASCAP/Flyte Tyme, ASCAP/U. R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Ibranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 79
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 39
SIGNS (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Takin' Care Of Business, BMI), HL, H100 66
SI LA QUIERES (EMI Blackwood, BMI) LT 14
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 2
SIN MIEDO A NADA (WB, ASCAP) LT 48
SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 82
SITTIN SIDEWAYZ (Paul Wall, ASCAP/Carnival Beats, ASCAP) RBH 78
SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 17
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 41
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) H100 40; RBH 15
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 32; RBH 26

EL SOL NO REGRESA (EMI April, ASCAP) LT 37
SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon, BMI/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 55
SOME CUT (Swale, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) H100 15; RBH 8
SOMETHING LIKE A BROKEN HEART (EMI Blackwood,

BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clausing Plaids, ASCAP) CS 44
SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 54
SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 80
SO MUCH MORE (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI), WBM, RBH 36
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL/WBM, CS 17; H100 79
SOONER OR LATER (Seven Peaks, ASCAP/Breaking Benjamin Music, ASCAP) H100 100
SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 55
SO WHAT THE FUSS (Steveland Morris, ASCAP) H100 96; RBH 34

SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 85
STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Sony/ATV Songs, BMI/Willies Pudgie Music, BMI/Songs Of Universal, BMI/Tappy Whyte's, BMI), HL/WBM, RBH 100
STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) H100 70; RBH 25
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP) H100 25; RBH 49
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 56
SWITCH (Treyball, ASCAP/Kwametheboynogemus Music, BMI/Almo, BMI/Brothers Grimm, ASCAP/Marisonmusic, BMI) H100 19

-T-

THE TALKIN' SONG REPAIR BLUES (EMI Blackwood, BMI/Rising Gorge, BMI), HL, CS 37
TE BUCSARIA (Simon Music Temple, ASCAP) LT 9
THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 1; H100 58
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/Ibranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 77
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 41
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 Music, ASCAP/Nate Dogg, BMI) RBH 99

TOCANDO FONDO (Sony/ATV Latin, BMI) LT 23
TOMA (Marimbero, ASCAP/White Rhino, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 83
TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), HL, CS 53
TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Rondor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI/Rhops Inc., ASCAP/Irving, BMI), HL, H100 55
TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabusoul, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, H100 22; RBH 2

TU PONTE EN MI LUGAR (Ser-Ca, BMI) LT 31
TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Arfene & Co., ASCAP/Almo, ASCAP/Bros. Grimm, ASCAP/George Simon Music, BMI/Jobete, ASCAP/FCG Music, ASCAP/MGIII Music, ASCAP/NMG Music, ASCAP/EMI April, ASCAP), HL/WBM, RBH 45

-U-

U ALREADY KNOW (GRDI Music Works, BMI/Da Twelve Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Ivers Songs, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP), HL, H100 61; RBH 16

U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 23; RBH 6
UNA LIMOSNA (Zomba Golden Sands, ASCAP) LT 36
A USTED (Edimonsa, ASCAP) LT 47

-V-

EL VIRUS DEL AMOR (Primo, BMI) LT 25
VIVEME (WB, ASCAP) LT 39
VOLVERE (TRO-Essex, ASCAP) H100 61; RBH 16
VOLVERTE A VER (Peermusic III, BMI/Camaleon, BMI) LT 6
VOY A OLVIDARME DE MI (Gaira Bay, ASCAP) LT 28

-W-

WAITIN' ON THE WONDERFUL (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair, ASCAP), HL/WBM, CS 43
WAIT (THE WHISPER SONG) (Collipark, BMI/EMI Blackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100 34; RBH 11
WAKE UP OLDER (Sony/ATV Cross Keys, ASCAP) B79
WE BELONG TOGETHER (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/Sony/ATV Songs, BMI/Hip Chic, BMI/Epic Solar, BMI/Mister Johnson's Jams, BMI/Warner-Tamerlane, BMI/Ballads B) RBH 69

WHATEVER (Jatcat, ASCAP/Blue's Baby, ASCAP/Universal, ASCAP/EMI April, ASCAP/Touched By Jazz, ASC



## Where? 'There'—Strait Lands Highest Bow

Format veteran **George Strait** commanders Hot Country Singles & Tracks with his highest debut to date, a No. 30 start with "You'll Be There." With slightly more than five full days of airplay, Strait's new single amasses 6.3 million audience impressions with spins detected at 76 of our 120 monitored stations.

Among all debuts since the chart was converted from detections-based to audience-based rankings in the Jan. 15 issue, Strait's first-week audience figure is second only to **Toby Keith's** 6.5 million start with "Honky Tonk U," which also debuted at No. 30 in the Feb. 12 issue. Strait's new track bows significantly lower on the **Nielsen Broadcast Data Systems** detections rankings, where it appears at No. 37 with 526 spins.

Previously, Strait's highest opener was a No. 36 bow with "Run" in the Oct. 13, 2001, issue.

Since the dawn of this decade, Strait's **Universal Music Group Nashville** label home claims the most debuts in that region of the chart.



STRAIT: TO NO. 30

UMGN claims the last five of eight titles to make their chart debuts inside the top 30.

Besides Strait, the other UMG titles were **Shania Twain's** "I'm Gonna Getcha Good!" (No. 24) and three Keith tracks: "I Love This Bar" (No. 30), "Stays in Mexico" (No. 27) and "Honky Tonk U" (No. 30).

Other artists who have achieved top 30 debuts since the beginning of 2000 are **Tim McGraw**, **Garth Brooks** and **Alan Jackson**. Of the eight titles, Jackson's "Where Were You (When the World Stopped Turning)" made the highest entry with a No. 22 arrival.

**NAILED IN:** Following a top 10 debut on Modern Rock Tracks last issue, "The Hand That Feeds" by **Nine Inch Nails** takes Hot Shot Debut honors at No. 31 on the Billboard Hot 100. In addition to the 15 million audience impressions at rock radio, the title's debut is fueled by first-week digital sales of 21,000 downloads, which places it at No. 10 on the Hot Digital Songs chart. "Hand" also debuts at No. 31 on the Pop 100, with points on the chart derived solely from digital sales.

Though lofty, the track's Hot 100 debut falls short of **Nine Inch Nails'** best, achieved by "The Day the World Went Away," which entered the chart at No. 17 in the Aug. 7, 1999, issue, backed by 71,000

scanned units of its retail single.

On the Modern Rock chart, "Hand" climbs to No. 5, giving **Interscope** four of the top five titles on the chart. As it was last issue when it claimed the top three on the list, Interscope is the first label at Modern Rock to achieve this feat.

The other Interscope tracks in the top five are "Be Yourself" by **Audioslave**, which moves into the No. 1 slot, "E-Pro" by **Beck**, which falls to No. 2, and "Little Sister" by **Queens of the Stone Age**, which dips a spot to No. 4.

Following last week's arrival at No. 8

by **Nine Inch Nails**, the Modern Rock chart sees a top 15 debut for the second consecutive week as **Weezer** lands the highest bow of its career at No. 13 with "Beverly Hills."

This is the first time since November 1994 that Modern Rock Tracks has seen a top 15 debut in back-to-back weeks. In the Nov. 19 issue of that year, **Pearl Jam's** "Spin the Black Circle" opened at No. 11, followed by **R.E.M.'s** "Bang & Blame," which began at No. 8 in the ensuing week.

**LATIN INFUSION:** For the first time in nearly three years, a Spanish-language track exclusively played at Latin radio debuts on The Billboard Hot 100 and Hot 100 Airplay charts. "La Camisa Negra" by **Juanes** debuts at No. 97 on the Hot 100 and at No. 75 on Hot 100 Airplay (which runs deeper on billboard.com and billboard.biz than it does in the magazine).

"La Camisa Negra" (The Black

**Pilar Montenegro's** "Quitame Ese Hombre" in the May 25, 2002, issue, the same week it debuted on the Hot 100 at No. 74. More recently, retail sales paved a

seven-week Hot 100 run for **Monchy & Alexandra's** "Perdidos," starting with the Dec. 25 issue, but that song failed to reach the airplay chart.

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Shirt) moves 3-1 on Hot Latin Tracks and earns Greatest Gainer honors with a 4.5 million-audience jump. With 16.9 million total audience impressions, "Camisa" becomes the second Latin title in two weeks to enter the Hot 100 Airplay chart. Its predecessor at No. 1 on Hot Latin Tracks, **Intocable's** "Aire," debuted on the list at No. 74 a week ago but failed to make the Hot 100 cut.

Before "Aire," the last Latin title to enter Hot 100 Airplay was

**HitPredictor™** RadioMonitor promosquad™ DATA PROVIDED BY

MAINSTREAM TOP 40	ADULT CONTEMPORARY
<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>★ THE GAME FEAT. 50 CENT Hate It Or Love It INTERSCOPE</li> <li>★ GWEN STEFANI Hollaback Girl INTERSCOPE</li> <li>★ KELLY CLARKSON Behind These Hazel Eyes RMG</li> </ul> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>HOWIE DAY Collide EPIC</li> <li>PAPA ROACH Scars GEFENN</li> <li>GAVIN DEGRAW Chariot RMG</li> <li>CROSSFADE Cold COLUMBIA</li> <li>TIM MCGRAW Live Like You Were Dying CURB</li> <li>RYAN CABRERA 40 Kinds Of Sadness ATLANTIC</li> <li>LIFEHOUSE You And Me GEFENN</li> <li>RELIENT K Be My Escape CAPITOL</li> <li>FRICKIN' A Jessie's Girl ALERT</li> </ul>	<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>MERCYME Homesick CURB</li> <li>TINA TURNER Open Arms CAPITOL</li> <li>ROB THOMAS Lonely No More ATLANTIC</li> <li>HOWIE DAY Collide EPIC</li> <li>MAROONS Sunday Morning RMG</li> <li>FIVE FOR FIGHTING If God Made You COLUMBIA</li> <li>ROD STEWARD FEAT. ERIC CLAPTON Blue Moon RMG</li> <li>FINGER ELEVEN One Thing WIND-UP</li> <li>LENNY KRAVITZ Lady VIRGIN</li> <li>JESSE MCCARTNEY Beautiful Soul HOLLYWOOD</li> <li>GREEN DAY Boulevard Of Broken Dreams REPRISÉ</li> </ul>
ADULT TOP 40	MODERN ROCK
<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>JESSE MCCARTNEY Beautiful Soul HOLLYWOOD</li> <li>TIM MCGRAW Live Like You Were Dying CURB</li> <li>JEM 24 RMG</li> <li>INGRAM HILL Almost Perfect HOLLYWOOD</li> <li>CROSSFADE Cold COLUMBIA</li> <li>RELIENT K Be My Escape CAPITOL</li> <li>ANASTACIA Let Outside Alone COLUMBIA</li> </ul>	<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p><b>RECENTLY TESTED SONGS WITH HIT POTENTIAL</b></p> <ul style="list-style-type: none"> <li>MUDVAYNE Happy? EPIC</li> <li>GREEN DAY Holiday REPRISÉ</li> <li>BREAKING BENJAMIN Sooner Or Later HOLLYWOOD</li> <li>CROSSFADE So Far Away COLUMBIA</li> <li>THE EXIES Ugly VIRGIN</li> <li>ACCEPTANCE Different COLUMBIA</li> <li>U2 City Of Blinding Lights INTERSCOPE</li> </ul>

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 4.5 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](http://www.hitpredictor.com). © 2005 Promosquad and HitPredictor are trademarks of Think Fast LLC.

APRIL 9 2005			Billboard® ADULT TOP 40™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	NIelsen	WKS. ON CH.
1	1	19	Boulevard Of Broken Dreams	GREEN DAY (REPRISÉ)	1	19
2	2	4	Lonely No More	ROB THOMAS (MELISMA/ATLANTIC)	1	4
3	5	1	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	1	1
4	3	1	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	1	1
5	4	19	Sunday Morning	MAROONS (OCTONE/JRMG)	1	19
6	6	34	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	1	34
7	7	35	Collide	HOWIE DAY (EPIC)	1	35
8	10	16	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	1	16
9	8	40	She Will Be Loved	MAROONS (OCTONE/JRMG)	1	40
10	9	47	One Thing	FINGER ELEVEN (WIND-UP)	1	47
11	14	8	You And Me	LIFEHOUSE (GEFFEN)	1	8
12	16	19	Breathe (2 A.M.)	ANNA MALICK (COLUMBIA)	1	19
13	13	15	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	1	15
14	17	22	Look What You've Done	JET (ELEKTRA/ATLANTIC)	1	22
15	12	32	Daughters	JOHN MAYER (AWARE/COLUMBIA)	1	32
16	11	26	Somewhere Only We Know	KEANE (INTERSCOPE)	1	26
17	18	11	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	1	11
18	20	10	What Happens Tomorrow	DURAN DURAN (EPIC)	1	10
19	21	6	Sometimes You Can't Make It On Your Own	UZ (INTERSCOPE)	1	6
20	19	17	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	1	17

APRIL 9 2005			Billboard® ADULT CONTEMPORARY™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	NIelsen	WKS. ON CH.
1	1	29	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	1	29
2	3	42	Heaven	LDS LONELY BOYS (DR/EPIC)	1	42
3	2	27	Daughters	JOHN MAYER (AWARE/COLUMBIA)	1	27
4	4	27	Live Like You Were Dying	TIM MCGRAW (CURB)	1	27
5	5	27	She Will Be Loved	MAROONS (OCTONE/JRMG)	1	27
6	8	16	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	1	16
7	9	10	Home	MICHAEL BUBLE (143/REPRISÉ)	1	10
8	6	45	You'll Think Of Me	KEITH URBAN (CAPITOL)	1	45
9	10	30	I'll Be Around	DARYL HALL JOHN OATES (U-WATCH/DK-E)	1	30
10	7	30	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	1	30
11	11	31	This Love	MAROONS (OCTONE/JRMG)	1	31
12	13	27	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	1	27
13	12	11	The Way You Move	KENNY G FEAT. RYAN WIND & FIRE (ARISTA/RMG)	1	11
14	14	11	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	1	11
15	16	9	Homesick	MERCYME (INGO/CURB)	1	9
16	15	11	Open Arms	TINA TURNER (CAPITOL)	1	11
17	18	7	Lonely No More	ROB THOMAS (MELISMA/ATLANTIC)	1	7
18	17	24	What A Wonderful World	ROD STEWARD FEAT. STEVIE WONDER (JRMG)	1	24
19	22	9	Sunset Blvd	SCOTT GRIMES (VELOCITY)	1	9
20	19	8	Collide	HOWIE DAY (EPIC)	1	8

APRIL 9 2005			Billboard® MODERN ROCK™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	NIelsen	WKS. ON CH.
1	2	3	Be Yourself	AUDIOSLAVE (EPIC/INTERSCOPE)	1	3
2	1	8	E-Pro	BECK (INTERSCOPE)	1	8
3	4	10	Holiday	GREEN DAY (REPRISÉ)	1	10
4	3	11	Little Sister	QUEENS OF THE STONE AGE (INTERSCOPE)	1	11
5	8	2	The Hand That Feeds	NINE INCH NAILS (NOTHING/INTERSCOPE)	1	2
6	5	26	Boulevard Of Broken Dreams	GREEN DAY (REPRISÉ)	1	26
7	10	12	Sooner Or Later	BREAKING BENJAMIN (HOLLYWOOD)	1	12
8	6	16	Work	JIMMY EAT WORLD (INTERSCOPE)	1	16
9	7	12	The Widow	THE MARS VOLTA (GOLDSTANDARD/LAB/STUMMER/UMRG)	1	12
10	9	20	Mr. Brightside	THE KILLERS (ISLAND/JMGI)	1	20
11	11	6	Why Do You Love Me	GARBAGE (ALMO SOUNDS/GEFFEN)	1	6
12	13	10	The Clincher	CHEVELLE (EPIC)	1	10
13	—	1	Beverly Hills	WELZER (GEFFEN)	1	1
14	15	9	So Far Away	CROSSFADE (FG/COLUMBIA)	1	9
15	14	40	Cold	CROSSFADE (FG/COLUMBIA)	1	40
16	12	21	Scars	PAPA ROACH (EL TONAL/GEFFEN)	1	21
17	18	19	Ugly	THE EXIES (ULTIMATE/MELISMA/VIRGIN)	1	19
18	17	24	Home	THREE DAYS GRACE (JIVE/ZOMBA)	1	24
19	21	7	Happy?	MUDVAYNE (EPIC)	1	7
20	22	7	Stronger	JENNIFER LOPEZ (EPIC)	1	7

APRIL 9 2005			Billboard® HOT 100 SINGLES SALES™		Nielsen SoundScan	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	NIelsen	WKS. ON CH.
1	1	2	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)	1	2
2	4	6	Do You Believe In Magic	ALY & A.J. (HOLLYWOOD)	1	6
3	2	8	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	1	8
4	5	7	We Will Become Silhouettes/Be Still My Heart	THE POSTAL SERVICE (ISUB/POP)	1	7
5	6	4	Don't Cha	TORI ALAMAZEA (ROCKHILL/UNIVERSAL/UMRG)	1	4
6	7	22	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	1	22
7	8	18	Gotta Go Solo	PATRI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/UMRG)	1	18
8	17	2	The Widow	THE MARS VOLTA (GOLDSTANDARD/LAB/STUMMER/UMRG)	1	2
9	10	7	If She Were Any Other Woman	BUDDY JEWELL (COLUMBIA (NASHVILLE))	1	7
10	9	20	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/UMRG)	1	20
11	3	4	You're In My Heart (Little Pretty)	PEPPER'S GHOST (HYBRID)	1	4
12	20	12	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	1	12
13	12	4	The Corner	COMMON FEAT. THE LAST POETS (G.O.D./GEFFEN)	1	4
14	22	4	So Much More	FAT JOE (TERBORR SQUAD/ATLANTIC)	1	4
15	16	6	It's Like That	MARIAH CAREY (ISLAND/UMRG)	1	6
16	44	2	City Boy Wit' It	TOM G. (GIGANTIC)	1	2
17	15	4	Wait (The Whisper Song)	YING YANG TWINZ (COLLIPARK/TVT)	1	4
18	13	4	I'm A Hustla	CASSIDY (FULL SURFACE/JRMG)	1	4
19	19	2	Get Em Up	MAX-V (COOL MILLION)	1	2
20	14	2	Get Right	JENNIFER LOPEZ (EPIC)	1	2

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 82 adult top 40, 88 adult contemporary and 88 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005 VNU Business Media, Inc. All rights reserved.

Records with the greatest sales gains. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100 and Pop 100.



# The British

Continued from page 1

Rice (Reprise).

Several other British acts that showcased at the South by Southwest Music Festival & Conference in Austin last month have labels salivating. Expected to sign U.S. deals shortly are soul/dance collective the Go! Team, Welsh rockers People in Planes and Newcastle-based melodic rock five-piece Maximo Park.

"The U.K. indie labels and managers are coming to us and saying, 'It looks like the U.S. market is open to us again. Can you give it a shot?'" says New York-based attorney Richard Grabel, who represents Maximo Park and the Go! Team.

It is too early to tell if any of these bands will break through in the States, but in their home territory, many are already stars. The debut albums for rockers Kaiser Chiefs ("Employment," on B-Unique/Polydor), Bloc Party ("Silent Alarm," Wichita) and Rooster (a self-titled set on Sony BMG) have all been certified gold for U.K. shipments of 100,000 units.

Embrace's latest U.K. album, "Out of Nothing" (Independiente), debuted at No. 1 last September and has shipped more than 300,000 copies.

Wary after years of some hits but mainly misses with British acts whose critical acclaim promised much more, industry observers are loath to label this new activity a trend. But they



PEOPLE IN PLANES: MANAGEMENT PROUD OF PINK FLOYD COMPARISONS

are encouraged by the quality of the music and point to several reasons for the surge:

- The commercial success of U.K. acts—such as Coldplay and, more recently, Franz Ferdinand, Keane and the Darkness, all of whom have platinum or gold albums in the United States—has laid a strong foundation for their brethren and created greater interest in British music.

- This success has been bolstered by multiple tours deep into secondary U.S. markets, with many acts playing U.S. dates for months at a time.

- Such groups as Coldplay and Keane differ from past acts like Robbie Williams or Oasis, which, despite their success, turned off Americans with their arrogance.

"Oasis kind of blew it for a lot of English bands for a while because they were assholes," says Nic Harcourt, music director for non-commercial KCRW Santa Monica, Calif., and host of the radio station's influential "Morning Becomes Eclectic" program. "People here don't have the time for the snotty rock star... but now, you've had these [British] artists who are pleasant. It's almost like a charm offensive."

- Excitement in England for new music has fostered a healthy system that encourages experimentation and support for new acts.

Unlike in the past, when a particular style emerged, such as the Manchester dance-rock sound of the early 1990s (termed "Madchester" locally) that spawned the Stone Roses and Happy Mondays, the current crop is united by only two things: a strong musical sense and a U.K. passport.

"There's a lot of excitement in the U.K. about a number of these artists," Columbia Records Group chairman Will Botwin says. "The press over there can move the adventurous rock market [in the United States] on the very ground level, and then the media level [here] picks up on that."

Although some of the U.K. acts, such as Keane, with its unusual guitar-less style, are bringing something new, many of them perform music that fits well within the comfort zone for U.S. audiences—whether they fall into the jet stream of mainstream, song-driven, mass-appeal pop rock like Coldplay or recall the glam rock of the '80s (Franz Ferdinand) or the '70s (the Darkness).

"Half of these bands are playing stuff we've heard before," Harcourt says. "What distinguishes it is you have people putting their own spin on it."

Indeed, People in Planes co-manager Jake Beaumont-Nesbitt is proud to refer to such acts as Pink Floyd when describing his band's sound.

But that generation of separation makes all the difference between acts that are considered viable in today's market and those that were labeled pale imitations of popular acts during past British movements.

"The British music scene changed over the last three years," says Martin Kierszenbaum, a senior A&R executive at Interscope Records. "It became less about copping other sounds from elsewhere to generating a sound that was unique. As soon as that happens it becomes exportable. They were offering something that wasn't available in other territories."

And the transatlantic liner sails round-trip. Many fans believe U.S. acts like Scissor Sisters, the Killers, the Bravery and Interpol are British, either because of their sound or because they broke in the United Kingdom first. New York-based Scissor Sisters, signed to Poly-

dor U.K. for the world, logged Britain's best-selling album of 2004. Its self-titled debut sold almost 1.6 million copies, according to the Official U.K. Charts Co.

The Killers' "Hot Fuss," on the independent Lizard King in the United Kingdom, is triple-platinum. The latest example of the U.K.'s ability to nurture American talent is singer/songwriter Willy Mason, whose Virgin set "Where the Humans Eat" hit the top 40 in March.

Indeed, Embrace lead singer Danny McNamara feels the current U.K. music scene started as a response to a groundswell of strong U.S. acts a few years ago.

"It's kind of an answer to the U.S. wave that happened with the Strokes, the White Stripes and the Yeah Yeah Yeahs, which helped reignite the U.K. scenes [that] came back with acts like Kasabian, Zutons and Franz Ferdinand," McNamara says.

## GETTING DOWN TO BUSINESS

Last year, it was Franz Ferdinand's SXSW gig that provided the springboard for U.S. sales of its self-titled album of 893,000. British indie Domino released the title via an American deal with Epic/Sony. Domino managing director Laurence Bell, Grabel and others believe the Scottish band's success has, in turn, been a cat-



BLOC PARTY: 'SILENT ALARM' ON INDIE WICHITA IS GOLD IN THE U.K.

alyst for what has followed.

"This is the first time a genuinely artful and hip British rock band has sold that many records in a lot of years," Bell says.

Unlike the Madchester and Britpop waves, this new British activity is eclectic enough to have avoided being called a trend or scene. Without a limiting generic name, the music is also without a "sell-by" date.

"Britpop was viewed as parochial in the States," he says. "It was the whole thing of bands being really big in Britain then getting over [to the United States] and not being prepared to do the work."

Of the 1,331 acts that performed at SXSW, a record 90 were British, a total helped by a doubling of government support. Grants of up to £500 (\$941) were available to record companies from U.K. Trade & Investment, the Labour government body that supports British industry overseas.

Trade organization the BPI mounted a wide-reaching campaign to maximize awareness of the British presence at SXSW, and the BBC broadcast from the conference extensively on its Radio 1, Radio 2 and 6 Music networks.

The media coverage in the United Kingdom presents SXSW as a paradise for contract-seeking bands. But Tony Wadsworth, chairman/CEO of EMI Music U.K. & Ireland, urges caution. "SXSW is just one week in 52," he says. "America is a very attractive beacon, yet very few people actually plan it in such a way that [an artist] can properly succeed."

## LET'S MAKE A DEAL

Count People in Planes among the good planners. The band went straight from SXSW to label showcases in New York and now has



MATT HALES: THE MAN AND MUSIC BEHIND AQUALUNG

two firm offers on the table. The act, which self-releases its music with distribution by Pinnacle in the United Kingdom, did not want any limits placed upon it when it came to America.

Manager Beaumont-Nesbitt says, "One of the reasons for doing it all on our own in the U.K. was that at the point we wanted to hit the U.S., we wouldn't be held back by any U.K. label saying, 'The U.S. is down the line.'"

Beaumont-Nesbitt and partner Jo Hunt have a check list that includes heavy touring. Unlike some past U.K. acts that thought they had done their job when they played the top 10 markets, People in Planes want to hit the road over and over again.

While sources say the number of British acts signing directly to U.S. labels has left some U.K. divisions crying foul, in most cases, the U.S. arms are picking up the acts from their British counterparts.

"For us, it's pretty simple," Botwin says. "We let our U.K. company lead. We never compete with them."

But that doesn't mean Columbia won't sign an act directly to the United States, especially if it is already taken across the pond. Aqualung, on B-Unique via Warner Music in Britain, came to Columbia through Slightly Bigger, an imprint run by Marty Diamond, head of booking agency Little Big Man. Long-View, on the Warner Music label 14th Floor for the United Kingdom, was signed directly to Columbia for the States by A&R exec Matt Pinfield.

In other cases, labels work out joint deals. Keane is signed directly to Interscope in the United States and to Island U.K.—the deal is made easier since both labels are divisions of Universal.

## PROCEED WITH CAUTION

Wadsworth believes that ultimately, any increase in awareness of British talent on the other side of the Atlantic is a reflection that 2004 was, by common consent, the strongest year for new U.K. artists in a long time. "There's just more good U.K. artists," Wadsworth says, "which hopefully will result in more U.K. success in America."

Kierszenbaum is guardedly optimistic. "We have to be careful," he says. "We've had [a British movement] every three years for the last several years, and it's fizzled... we have to look at the climate in the U.K. that's changed toward musicians, performers and songwriters. This time, you've got uniqueness, and when you get that, people all over the globe want it."



# Latin Radio

Continued from page 1

track since spring, aiming to reach Orlando's increasingly diverse younger listeners. What she witnessed that evening drove the point home.

"It wasn't even white girls," she says. "It was white boys. Orlando is this melting pot of people. A very diverse crowd. But you put on [the Daddy Yankee track] 'Gasolina,' and everybody knows it. The African-American audience that doesn't speak Spanish knows the hooks and the parts to the song."

Orlando's Power 95 is one of an increasing number of mainstream radio stations nationwide that for the past year have routinely included Spanish-language tracks in their playlists.

This strategy, compounded by the growing number of stations that are flipping from English to Spanish-language formats, highlights the changing face of young radio listeners in the United States. These listeners are increasingly Hispanic and Spanish-speaking, or at the least, bilingual.

According to Arbitron VP of communications Thom Mocarisky, the Spanish-language format is the fastest-growing radio category in the United States. As of fall 2004, it was the second-most popular format among listeners 18-34, with 15% of listenership nationwide, up from 8.3% five years before.

Those numbers do not even account for the 15-plus stations in major markets that have flipped from English to Spanish-language formats in the past 12 months.

Leading that trend is Clear Channel Radio, which last year announced plans to flip 25 stations (*Billboard*, Nov. 27, 2004). Eight have done so to date—including outlets in Miami, Atlanta and Houston—and three of those program a new, bilingual "urban" format, with a playlist that is half-English, half-Spanish.

"The audience we're going after is a bilingual audience," says Alfredo Alonso, CCR senior VP of Hispanic radio. "We've built a radio station to serve that young Latino whose needs, for years, weren't served. They do become acculturated, but they still are Latinos and they still have interests that are very different from the general market."

But the trend of playing Spanish tracks goes beyond stations that are ostensibly "Latin." Today, an increasing number of contemporary, mainstream outlets, from Power stations in Florida to top 40 KISS-FM Los Angeles, incorporate Spanish tracks into their programming, something largely unheard-of three years ago.

To a great degree, the trend has been driven by the increasing popu-

larity of reggaetón, a mix of hip-hop, dancehall and reggae that has gained a following among Spanish- and English-speakers, thanks to the success of such artists as Daddy Yankee, Ivy Queen and Don Omar.

## THE RACE IS ON

The biggest radio groups are pushing hard to reap the benefits of the Hispanic market, which is expected to continue growing steadily.



ALONSO: SERVING YOUNG LATINOS

"The increases you witness over the last 10 years are significant enough that companies like Clear Channel and Infinity say, 'We don't want to lose on this new and very strong demographic,'" Alonso says.

"Right now it's a race," says Victor Martinez, PD/music director for Radio Viva, CCR's Hispanic FM-FM simulcast in Atlanta.

No matter where one puts the starting gate, the results have been dramatic. In Atlanta, where Radio Viva debuted last September, the FM went from a 0.8 to a 4.6 in its first book among listeners aged 12 and older.

The same is true for the stations launched by other group owners. In San Francisco, where Spanish Broadcasting System put regional Mexican station KRZZ (La Raza) on in December, the 12-plus results virtually doubled, according to SBS VP of programming Bill Tanner.

Using Arbitron extrapolations, Tanner says La Raza went from a 1.2 share in December to a 2.3 in January.

Advertisers have taken notice. And that is where this radio revolution really needs to win converts, because without advertising support, the surge in Hispanic radio could hit a wall.

To hear Tanner tell it, Hispanic radio is where urban radio was in the 1980s: "That's when you had a lot of mom-and-pop businesses that owned small urban stations on AM. Gradually, some of those stations, particularly in ethnically oriented markets, began moving to FM."

The move created stations like Radio One's KMJQ Houston (Majic 102), which was "playing an 'uptown mixture' of R&B," Tanner says. The response to the station was great. "The ratings just went nuts."

But advertiser support was slow to follow, and in the mid-1980s,

Tanner says, it was common for urban stations to have lower ad rates than mainstream stations with similar audiences.

"You have the same thing going on in Spanish radio," Tanner says, noting that in many markets, Spanish radio operates "at about 40% off the English prices."

Tanner says the payoff for radio groups producing superior Hispanic radio will be ratings and revenue gains "better than any growth curve in English radio."

Conversely, there are markets where advertisers have increased their spending at Spanish-language radio to target the youthful Hispanic population.

"For example, in Los Angeles, the average Hispanic person is 27, compared to non-Hispanics at about 36 years old," says Brian Reed, VP of sales for Entravision Radio. Entravision owns Superestrella, a nationwide top 40 format aimed at Spanish speakers ages 21-35. The appeal of the format for media buyers has resulted in new advertisers (Verizon and BMW are recent adds) and growth in existing accounts.

Although Reed says ratings have increased for Superestrella across the board, what is fueling the advertising growth is "more of an awareness that this is a hot, key target... And they're realizing the younger Hispanic consumer has a disposable income to spend."

## SMALL-MARKET BATTLES

The story is clear in bigger markets like Los Angeles, Miami and New York, where Spanish stations with strong signals consistently top rating books.

But in other markets, growth may come at the expense of the smaller Hispanic FM stations, which have been developing their own client lists for several years.

In Washington, D.C., for example, Mega Communications owns La Mega, an FM-FM simulcast with WBZS and WBPS (92.7/94.3) that lacks signal strength and fidelity in the D.C. downtown metro area. Until mid-January, La Mega was the only game in town for local advertisers trying to reach the younger Hispanic listeners via FM.

Then, Infinity flipped longstanding rock station WHFS-FM from rock to WLZL "El Zol," a mix of trop-

ical salsa, *bachata* and merengue.

With a stronger signal than La Mega, WLZL could command higher ad rates. But WLZL's rates are still not on par with some English-language stations, says Marko Radlovic, chief revenue officer for SBS, which consulted Infinity on the implementation of El Zol.

Telling the story of Hispanic radio to the ad agencies is "an education process," Radlovic says. "Yes, there



KID CURRIE: BILINGUAL IN MIAMI

is a discount, the Hispanic listener versus the Anglo listener, and we've got to overcome that."

CCR's Martinez suggests his group's new urban format is an important step in advancing the advertiser-education process.

"We have English commercials. We have Hispanic commercials. Our air talent speaks a mixture of 60-40 English-Spanish. When we take the phone calls, we allow the audience to tell us how to respond. If they talk to us in Spanish, we'll reply in Spanish. If they talk to us in English, we'll reply in English."

Some advertisers are following suit, mixing the language used in their spots.

In Miami and New York, where top-rated Spanish-language stations command high advertising rates, the practice has been a reality for the past several years, not only in advertising, but also in programming.

"We try to be as bilingual as we can without going overboard," says Kid Currie, who as PD for top 40 WPOW (Power 96 FM) Miami has

regularly programmed Spanish tracks for almost a decade.

When it comes to programming in Spanish, Currie adds, "people are finally realizing, 'Hey, wait a minute. You gotta give in to it.' And it's not just Miami anymore. It's something that's sweeping the country."

But in other places, advertisers have just woken up to that reality. In Los Angeles, for example, programmers have known for years that young-skewing Spanish-language stations share a high percentage of listeners with top 40.

But only in the past 12 months have some of those stations, such as KIIS-FM, ventured to play tracks in Spanish. While the current KIIS roster of Spanish tracks is small (three in the top 50), in other places, stations are more inclusive. At KZZA Dallas/Fort Worth, 10 tracks among the station's top 30 in one March week were Spanish-language reggaetón songs by the likes of Don Omar, Daddy Yankee, Voltio and Ivy Queen.

At this stage in the Hispanic radio revolution, it's not clear how long the crossover will continue for Spanish-language songs at top 40.

"The music needs to support the format," Currie says. "And if the music doesn't continue to produce hits, this too shall pass."

Regardless, the pieces are in place for Hispanic radio to rise as a major outlet for new music and as a major revenue source for station owners.

"The Latino population can't be summed up in just one group," CCR's Alonso says. "For years and years you served all Latinos with one station. That happened because there was only one station. Now, you have to serve niche audiences."

# Branding

Continued from page 8

Microsoft and *Urb* magazine sponsored the Remix Hotel, an offshoot conference organized by Primedia magazine Remix.

Other examples of brand marketing at work included:

- Scion's Sunset Yacht Soirée with DJs "Little" Louie Vega, Kenny "Dope" Gonzalez, Jazzy Jeff and others.

- Motorola's M3 Sunset Session with John Legend, King Britt, Ben Watt and others.

- Asics, Nintendo and Jet Blue helming the Bravery showcase at the Catalina Hotel.

- Adidas taking part in Revolver 2005 at the Pawn Shop Lounge, where LCD Soundsystem, 2 Many DJ's, Mylo, Radio 4 and Justine D and others performed in a party booked to run from 9 p.m. to 7 a.m.

The abundance of brand marketing was not lost on those in attendance. "It's easy to jump on the music branding bandwagon," noted Paul Anthony, CEO of Portland, Ore.-based Rumblefish, which specializes in licensing. "But the match must be relevant, it must make sense."

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# Spots

Continued from page 1

From Albuquerque, N.M., to Washington, D.C., from active rock to adult R&B, from "Whistle" to "Kiss"-branded outlets, CCR music stations are playing, on average, more than 10% more music per day, according to an exclusive study by Billboard Radio Monitor, using data provided by sister company Nielsen Broadcast Data Systems.

The airplay information comes from a survey of CCR stations in 35 markets and across nine formats, comparing station logs from March 8, 2004, to March 7, 2005.

When CCR announced the initiative July 19, 2004, setting a Jan. 1, 2005, deadline for stations to reduce spotloads, it was not clear what listeners could expect in place of commercials—more DJ talk, more promos, more music or a combination of the three.

CCR regional VP of programming/Nashville director of programming Clay Hunnicutt says station promos were also reduced. "What most people don't realize is that Less Is More also applies to your promo time," he says.

CCR operations manager for Minneapolis Gregg Swedberg explains, "For a music station, the initiative means fewer commercials, shorter promos, more concise liners and positioning, and really wiping out a lot of the things that have made it tough for listeners to love us."

Every station monitored, save one, increased the number of songs it played in the last year (see chart). Fourteen of the 35 stations surveyed increased the number of songs they played by 10% or more.

Five stations showed increases that exceeded 20%: country KBQI Albuquerque (24.8%), rhythmic top 40 KGGI Riverside, Calif. (32.39%), R&B/hip-hop KMEL San Francisco (33.47%), modern rock WWDC (DC 101) Washington, D.C. (21.26%) and active rock WXTB Tampa, Fla. (36.13%).

Not all stations had such monumental increases during the survey period. Adult contemporary KKCW Portland, Ore., showed a 0.76% increase. Active rock KBPI Denver—which is touting "less BS, more BPI"—upped the amount of music it played by only 0.85%.

Factors outside of the Less Is More policy also affected playlists. R&B/hip-hop WWPR (Power 105.1) New York was the only station whose spins dropped (by 1.45%). The decrease can be linked to the January addition of morning team Star & Buc Wild, who rarely play music. Taking mornings out of the mix, the station is playing almost 9.5% more music than it did a year ago.

So, overall, spins are up at CCR stations. Hunnicutt, who oversees stations

in Tennessee and Georgia, points to country WSIX Nashville as an example. "Where it used to be that Big D & Bubba in afternoon drive were only playing nine to 10 songs an hour," he says. "they're probably averaging 11-12 songs an hour" now.

The Monitor study supports Hunnicutt's claim and, in fact, shows that WSIX is playing 24 more songs per day.

CCR regional VP of programming/Charlotte, N.C., operations manager Bruce Logan, who oversees parts of North and South Carolina and Georgia, confirms the survey findings. "At all of my music formats, every one of my guys has reported adding as much as a song an hour," he says. "Morning drive, everywhere."

## FEWER SPOTS, MORE TALENT

While most programmers contacted for this article were adamant that the initiative strictly means more music, two Beltway insiders have a slightly different take.

WWDC PD Joe Bevilacqua told Monitor in January that he was giving the extra time from reduced spotloads to the talent.

"There is an opportunity for more music," he said, "but more than anything, this gives us the opportunity to entertain more and do better shows. With a less cluttered hour, the jocks have a little bit more of a berth to concentrate on really entertaining the audience and focusing on lifestyle events, like concerts by core artists and things happening locally."

Across the hall, country WMZQ PD George King has a similar view. "Less Is More has really given the radio station back to the programmers," he says. "We are making sure that what goes on in between the songs isn't overloaded with sales messages and that the content of what our jocks are talking about is interesting."

"I also feel Less Is More is more about the product," King adds, "and the better the product, the better the ratings and, ultimately, the better the revenue."

So if the concept is more music, that is good for the music industry, right? Maybe, maybe not.

Most CCR programmers say they are not adding current music to their clocks.

Top 40 KZZP Phoenix PD Mark Medina says his station is playing more gold and recurrenents, while country WCOL Columbus, Ohio, PD John Crenshaw enthusiastically reveals his choice as "power gold, baby!"

Other stations have a more positive message for those interested in more recent music.

"I added a recurrent and expanded my recurrent list," country WMIL Milwaukee PD Kerry Wolfe says.

"On all of our Minneapolis stations, we're filling with music," Swedberg says, "and it's really varied about what that extra song works out to be. Sometimes it's a current, sometimes

# Clear Channel Spins: 2004 vs. 2005

Station & Market	Format	NUMBER OF SONGS PLAYED			
		3/8/04	3/7/05	+/-	Change
KBQI Albuquerque, N.M.	Country	250	312	62	24.80%
WLTM Atlanta	AC	261	286	25	9.58%
WPOC Baltimore	Country	253	274	21	8.30%
WJMN Boston	Rhythmic top 40	255	279	24	9.41%
WVAZ Chicago	Adult R&B	226	230	4	1.77%
WKFS Cincinnati	Top 40	299	320	21	7.02%
WMVX Cleveland	Adult top 40	258	288	30	11.63%
KDGE Dallas	Modern rock	248	273	25	10.08%
KBPI Denver	Active rock	235	237	2	0.85%
WMXD Detroit	Adult R&B	201	223	22	10.95%
WSSL Greenville, S.C.	Country	293	314	21	7.17%
KHMX Houston	Adult top 40	255	284	29	11.37%
WRZX Indianapolis	Modern rock	257	269	12	4.67%
WALK Long Island, N.Y.	AC	247	281	34	13.77%
KHIS Los Angeles	Top 40	276	287	11	3.99%
WGIR Manchester, N.H.	Active rock	213	223	10	4.69%
WHRK Memphis	R&B/hip-hop	274	298	24	8.76%
WMIB Miami	R&B/hip-hop	272	287	15	5.51%
KEEY Minneapolis	Country	265	302	37	13.96%
WSIX Nashville	Country	249	273	24	9.64%
WQUE New Orleans	R&B/hip-hop	264	274	10	3.79%
WWPR New York	R&B/hip-hop	276	272	-4	-1.45%
WXXL Orlando, Fla.	Top 40	240	267	27	11.25%
WDAS Philadelphia	Adult R&B	183	188	5	2.73%
KMXP Phoenix	Adult top 40	296	303	7	2.36%
WXDX Pittsburgh	Modern rock	272	288	16	5.88%
KKCW Portland, Ore.	AC	262	264	2	0.76%
WDCG Raleigh, N.C.	Top 40	249	260	11	4.42%
KGGI Riverside, Calif.	Rhythmic top 40	213	282	69	32.39%
XTRA San Diego	Modern rock	251	268	17	6.77%
KMEL San Francisco	R&B/hip-hop	248	331	83	33.47%
KUBE Seattle	Rhythmic top 40	227	263	36	15.86%
KSLZ St. Louis	Top 40	227	260	33	14.54%
WXTB Tampa, Fla.	Active rock	191	260	69	36.13%
WWDC Washington, D.C.	Modern rock	207	251	44	21.26%
SOURCE: Nielsen Broadcast Data Systems					Average change: 10.52%

a deeper gold track, and sometimes it's a power that might be rotating faster. There's no set formula."

King also mentions adding currents to the mix. "We've added an equal amount of gold, recurrenents and currents to stay within the percentages of what we believe our audience is asking for," he says.

Country WROO (the Rooster) Jacksonville, Fla., PD Casey Carter took a sister station into account when adding more music: "With the nature of WROO and how it works in tandem with our sister station, WQIK—which is very proven-hit- and gold-based—it made sense [to] add an extra recurrent."

When music industry executives were made aware that CCR stations are now playing more music, rec-

urrents were mixed.

BNA Records VP of promotion Tom Baldrice is not surprised that CCR stations are playing older music. "When the whole conversation first got started about Less Is More," he says, "that was the first question we asked: 'So what does that mean in terms of currents?'"

The answer was not what he had hoped. "We were hoping, obviously, that it was going to be more current-based, that it would open up another slot or two for some new records," Baldrice says. "But we realized very quickly that wasn't going to happen."

Roadrunner Records VP of promotion Mark Abramson says that while more music is "absolutely" a good thing, he had similar hopes for

more currents.

"If they have more space to play around with," he suggests, "what they need to do is play some more new music, which will allow them to develop more artists."

Abramson adds that his suggestion does not necessarily mean playing more artists, "but maybe just picking a few artists and playing more of them and sticking with them longer, because it's taking longer to research records."

Nashville-based Broken Bow Records VP of promotion Jon Loba is OK with the mix, even though he wishes stations played more currents. "In my world, where recurrenents sell records, I have no problem with more recurrent airplay," he says.

Another VP of promotion, who asked not to be identified, says, "Anytime a radio station is playing more music, it's good for the listeners and for the music industry."

The only thing that could be bad for the business, the exec adds, "is if they're playing more gold than they are currents because stations didn't adjust their current-to-gold ratio."

MCA Nashville VP of promotion Royce Risser says the increased music exposure is "great," but he is aware of only a few CCR stations adding a current or two to the mix. More currents across the board would be more beneficial to his business, he adds.

"We're trying to get play on current records," Risser notes. "Nothing really benefits us until [stations] open up their playlist to play more current records, or they run stuff through the mix quicker."

Nashville-based sales consultant Neal Spielberg, who spent more than two decades with Warner Bros. Nashville and WEA, does not put all his eggs in the currents basket. He says if CCR stations are playing more recurrenents, it could help sales.

"It helps because it's that much more familiarity for that song," he says. "Particularly if you've got a recurrent and a strong current. That's where it helps push people over the edge" to buy that record.

Less Is More might also benefit the songwriting and music publishing community. With CCR stations playing more songs, it would make sense that songwriters and publishers have the potential to earn more money.

ASCAP senior VP Connie Bradley applauds the initiative, which she heard about at a recent Country Music Assn. board meeting.

"It's a brilliant idea," Bradley says. "If, in fact, stations are playing more songs, we'll pick it up, and songwriters and publishers will be paid more royalties... We're always for more airplay for our members."

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# 'I Always Felt It Was Important To Cultivate A Unique Voice'

BY CHRISTA TITUS

Guitar god. Label owner. Publisher. Recording Academy trustee. Philanthropist. Beekeeper.

Steve Vai juggles as many titles as he does artistic endeavors. Since his first big break at 18, when he landed a gig as transcriber for Frank Zappa, Vai's career has been filled with groundbreaking albums, constant touring and massive critical acclaim for his otherworldly guitar skills.

At the same time, he has proved to be an astute businessman. His success in that realm continues with Favored Nations Entertainment, the label he co-founded in 1999 as an outlet for unique musical talent. The internationally distributed FN has released about 60 albums by such talents as Neil Schon and the Yardbirds.

"As a guitarist, he's just worlds above," says Dream Theater guitarist John Petrucci, who will reunite with Vai and Joe Satriani for the annual G3 tour this May in Japan. "As a businessman, I've had conversations with him regarding the business about record deals and royalty structures and almost every aspect of the business, and he just rattles the stuff off like it's nothing. . . . And as a person, he's one of the most down-to-earth, generous, caring. Just a great guy."

*Billboard* caught up with Vai shortly after he hit the road to support his latest album, "Real Illusions: Reflections," released Feb. 22 by Epic/Red Ink with distribution by RED.

**Q:** "Real Illusions: Reflections" is a concept album. Can you give us a brief summary?

**A:** I see every opportunity I get to make a record as an opportunity to try to break down some conventional ideas. Usually a concept record is a construction of a record that has a beginning and an end, and a lot of times it's one piece of music, and there's a story that runs linearly through it.

I thought, "Well, if I'm going to do a concept record, I should try to maybe bend the box a bit." So I have this idea for this story, and I thought an interesting way to present it would be over several records. But I didn't want to put the songs in the order [you would expect them to] appear, because that would be too conventional also. So as the songs appear on "Real Illusions: Reflections," they're taken from various parts of the story and not necessarily put in [linear] order.

**Q:** Your relationship with Joe Satriani began when you started taking guitar lessons from him as a teen; now the two of you are peers. Do you still pick things up from him?

**A:** We inspire each other at times, for sure. Joe, he's inspired, you know? He's musical, and he was that way even when I was a kid. He's just a thoroughly musical person. When he touches an instrument, it sounds like music, and that's always an inspiration.

He has always pushed me to explore my potential, and that's what a mentor does. After several years of lessons, they would just turn into these jam sessions for hours. . . . But he has always been great, and being a kid and [being] so ready for influence as I was, when you have respect for somebody like that, their influence goes deeper and you take it more seriously.

**Q:** Can you tell us about how your label operates?

**A:** It's completely independent. I've cultivated distribution in virtually every territory around the world. I just feel like if you're going to complain about something, you better be prepared to try to do something about it, even if it's just a small mark. My partner [former Guitar Center owner] Ray Scherr and I have very similar ideas on how we'd like to construct a label.

In the realm of pop music and rock, it's a big boy's game, and to go into that world, you have got to be prepared. So we decided that what we want to do is build an independent label that basically seeks out and cultivates unique talent, as opposed to pop work. The way we structure our deals is very different [from] the conventional record deal, too.



## The Last Word

A Q&A With Steve Vai

### Steve Vai: Career Highlights

- 1973: Begins taking guitar lessons from Joe Satriani at age 13
- 1980: Leaves Berklee College of Music to play guitar in Frank Zappa's band, having worked as Zappa's transcriber since he was 18
- 1984: Independently releases first solo album, "Flexible"
- 1985-90: Guitarist in David Lee Roth's band
- 1990: Releases seminal album "Passion and Warfare"
- 1996: Joins the lineup for Satriani's initial G3 tour, in which he often participates
- 1999: Co-founds Favored Nations Entertainment with former Guitar Center owner Ray Scherr
- 2000: Awarded honorary doctorate of music from Berklee College of Music

**Q:** How do they differ?

**A:** We put up whatever it takes to make the record and promote it. We recoup off the top of revenue, and then split all the profit with the artist. So, in essence, after recoupment the artist is receiving close to \$3.50, \$4 a CD—especially in Europe, even more—as opposed to the way it's done conventionally with a royalty point structure with deductions and all that stuff.

**Q:** Favored Nations has steadily grown, branching into Favored

Nations Acoustic and Favored Nations Cool. How is it your label has grown at such a pace?

**A:** You know, it's funny—when the industry was going down, down, down, we were creeping ahead. Every year, we've been doing a little better. My partner and I are independently successful, so we don't pull salaries from the label. We take no money out. We reinvest everything.

I think [it is] the idea of keeping overhead within reach, and I can't say that it hasn't come without its tremendous challenges. Because running a label can be very difficult, because you have to balance your commerce with your art, and the hardest thing I have to do as a label executive is to turn people away.

**Q:** You are constantly involved in a variety of projects. How are you able to achieve so many things?

**A:** It doesn't come without a price, and that price is, at times, the compromise of certain projects. . . . I'm very good at time allocation, but even then, sometimes you just step in it and there's just too much going on, and certain things start to get compromised. You know, I pine for the days of just sitting and playing the guitar for hours and hours [laughs]. But when it rains, it pours; you've just got to take care of business. This last six months, especially the last three months, have been quite a push.

I break up my day into actual hours, and I focus on one thing at a time during the day, and then the majority of the day is spent on the main focus. For instance, if there's a tour coming up, it's spent on rehearsal. If there's a record, it's spent on being in the studio. But I'll spend several hours a day on Favored Nations, and on some days I don't. . . . We have good people working at the label on day-to-day stuff. It's just breaking it down and focusing on one thing at a time.

**Q:** You helped start the Make a Noise Foundation, which provides support for music education. How are funds raised?

**A:** I've done shows at various institutions in lieu of a fee. I would take a scholarship and then I'd transfer the scholarship dollars over to the Grammy Foundation [which disperses the funds].

Because of who I am as a guitar player, I received a lot of instruments in the past for free. Many are prototypes, many of them are from companies that want me to have one of their guitars. I'll use them, but eventually they're just sitting around and I'm not using them, and I can't sell them because I got them for free. But they're worth a little more than their real value because they were owned by me and they're collector's [items]. So any instruments that I sell that I received for free, I donate the money to the Make a Noise Foundation. . . . I raffle off instruments at times for the foundation; we take private donations. We haven't really gotten into fund-raising or events; maybe eventually those things will happen.

**Q:** Frank Zappa was another of your mentors. How much did he influence your penchant for musical experimentation?

**A:** The thing that influenced me the most about Frank was that in the face of every kind of adversity Frank made the music that was important to him, and he never let anybody tell him no. That had a huge impact on me from day one. From my first solo record ["Flexible"], when I was offered a deal and the deal was so pathetic I said no, and I went and did it all myself and found great success with it.

I always felt it was important to cultivate a unique voice, on the instrument and also with my music. I projected myself into the future and decided that, like Frank, I wanted to create a catalog of music that's unclassifiable. [so] you can pick up a record and you can't say, "Well, this came from the '80s, this came from the '70s."

Sure, there are elements just because of the technology and certain influential sensibilities that are apparent, [but] for the most part, that's my goal, and that was influenced by Frank.



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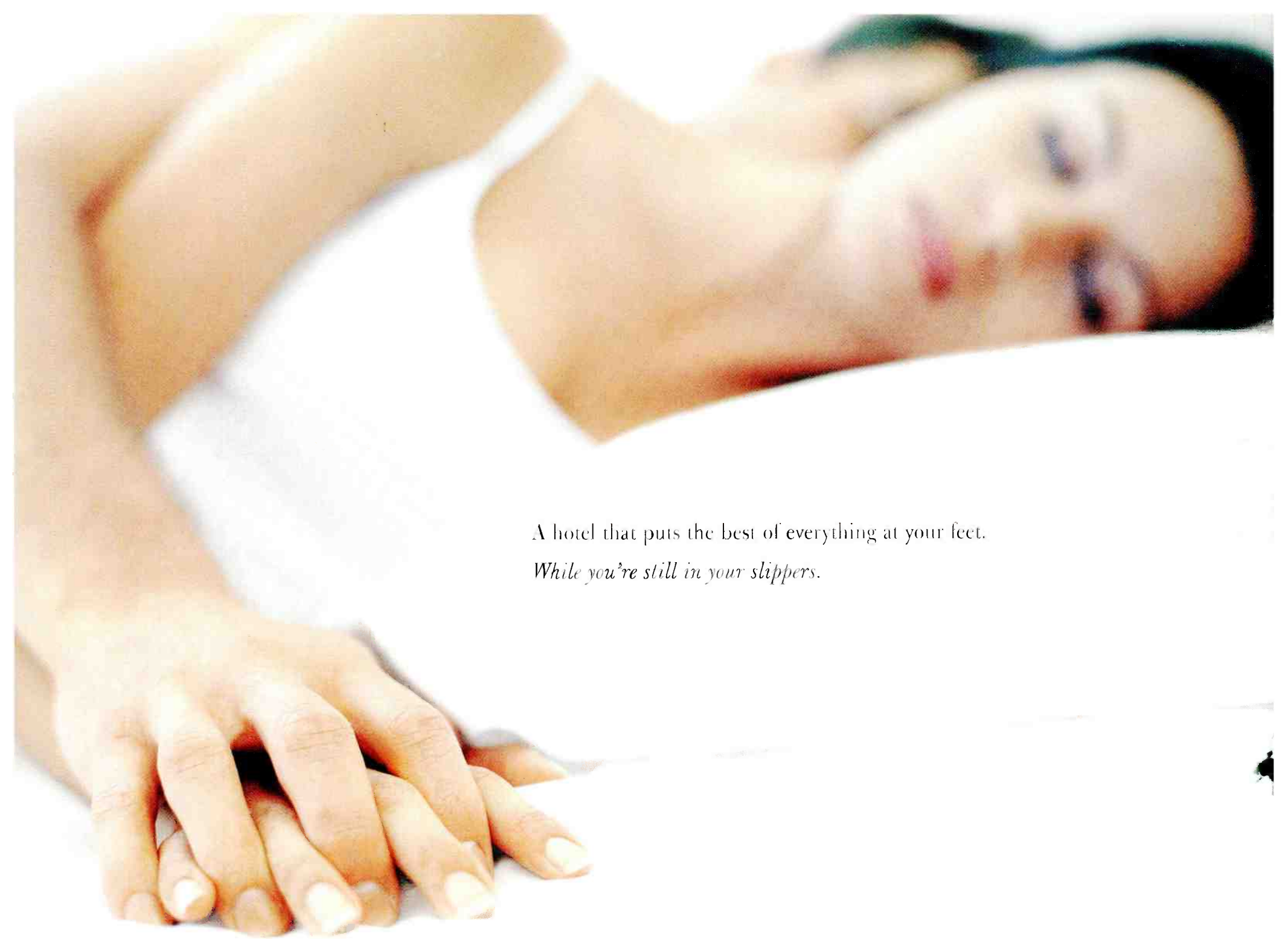
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