

POWER PLAYERS
Music Innovators
Begins On Page 13

NEWSPAPER

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HOT SPOTS



6 Power Pact

Napster founder Shawn Fanning announces SnoCap's new deal with Sony BMG at the Billboard Music & Money Symposium.



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34 'Brave' Diva

Country singer Jamie O'Neal returns to the music scene under Capitol's roof with her sophomore album, "Brave."

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Alanis Acoustic

10 Years Later, Morissette, Ballard Unplug 'Little Pill'

BY MELINDA NEWMAN

LOS ANGELES—As she neared the 10th anniversary of her landmark album "Jagged Little Pill," Alanis Morissette began pondering how to commemorate the occasion.

She ultimately decided to do it all again: *Billboard* has learned that Morissette and the album's producer/co-writer Glen Ballard are in the middle of recording an acoustic version

of "Jagged Little Pill."

"It just sounded much more appealing than creating my own awards show," she says with a laugh. "There's no better way to honor things than through music."

The set will come out June 13—exactly 10 years to the day after the original release.

The album, as yet untitled, initially will be sold
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UMVD Extends Its Reach

Indie Arm Fontana Opens With 15 Labels

BY TODD MARTENS

LOS ANGELES—Universal Music & Video Distribution has begun the rollout of its long-awaited independent distribution arm, Fontana. Its first batch of new releases will hit shelves March 15.

Fontana at launch will service at least 15 labels, including punk-focused Vagrant Records, indie rock imprint Absolutely Kosher and industrial-driven Van Richter (see story, page 65). To fuel initial sales, Fontana absorbed about 400 catalog titles from Universal Music Group labels, representing such indie-focused acts as Material Issue
(Continued on page 65)

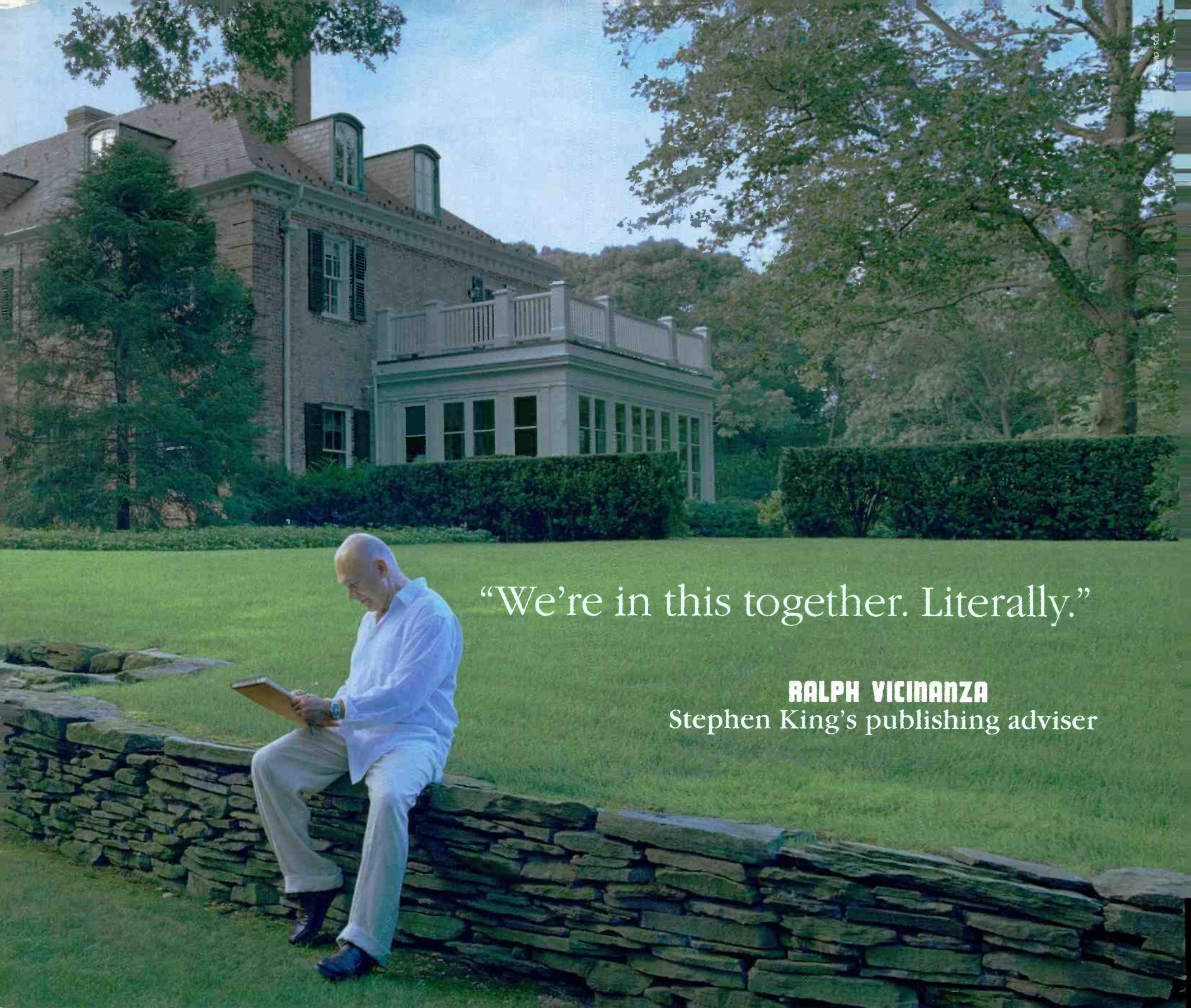
Pay Media Could Face New Rules

BY BILL HOLLAND, TONY SANDERS and PAUL HEINE

WASHINGTON, D.C.—The nation's top communications lawmakers are starting to sing with the chorus of broadcast industry voices about leveling the indecency playing field between free broadcasting and its pay counterparts.

The powerful chairmen of the Senate and House Commerce Committees, which oversee telecommunications and consumer affair issues, are among those who have been convinced. But the leaders—Sen. Ted Stevens, R-Alaska, and Rep. Joe Barton, R-Texas—haven't called for hearings on the issue... yet.

The "all are equal" fuse, if ignited, would likely restrict the
(Continued on page 51)



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RALPH VICINANZA
Stephen King’s publishing adviser

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Unpublished
No. 1 on this week's unpublished charts

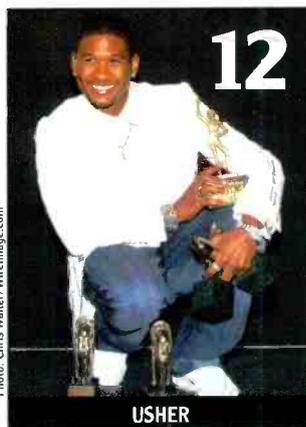
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USHER

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MARTINA McBRIDE

QUOTE OF THE WEEK

6 I guess you guys thought I couldn't sing my own [songs] without an iron lung, but you'd be surprised.

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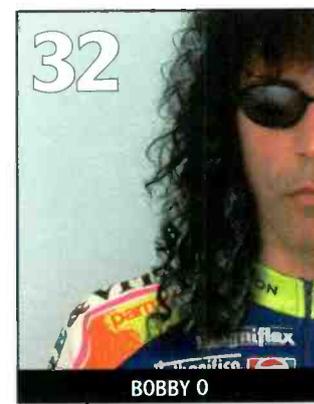
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April 25-28 at the Hotel InterContinental, Miami
 Information: 646-654-4660

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

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

Billboard Touring Conference & Awards: Roadwork '05
 Oct. 25-26 at the Roosevelt Hotel, New York
 Information: 646-654-4660

billboardevents.com

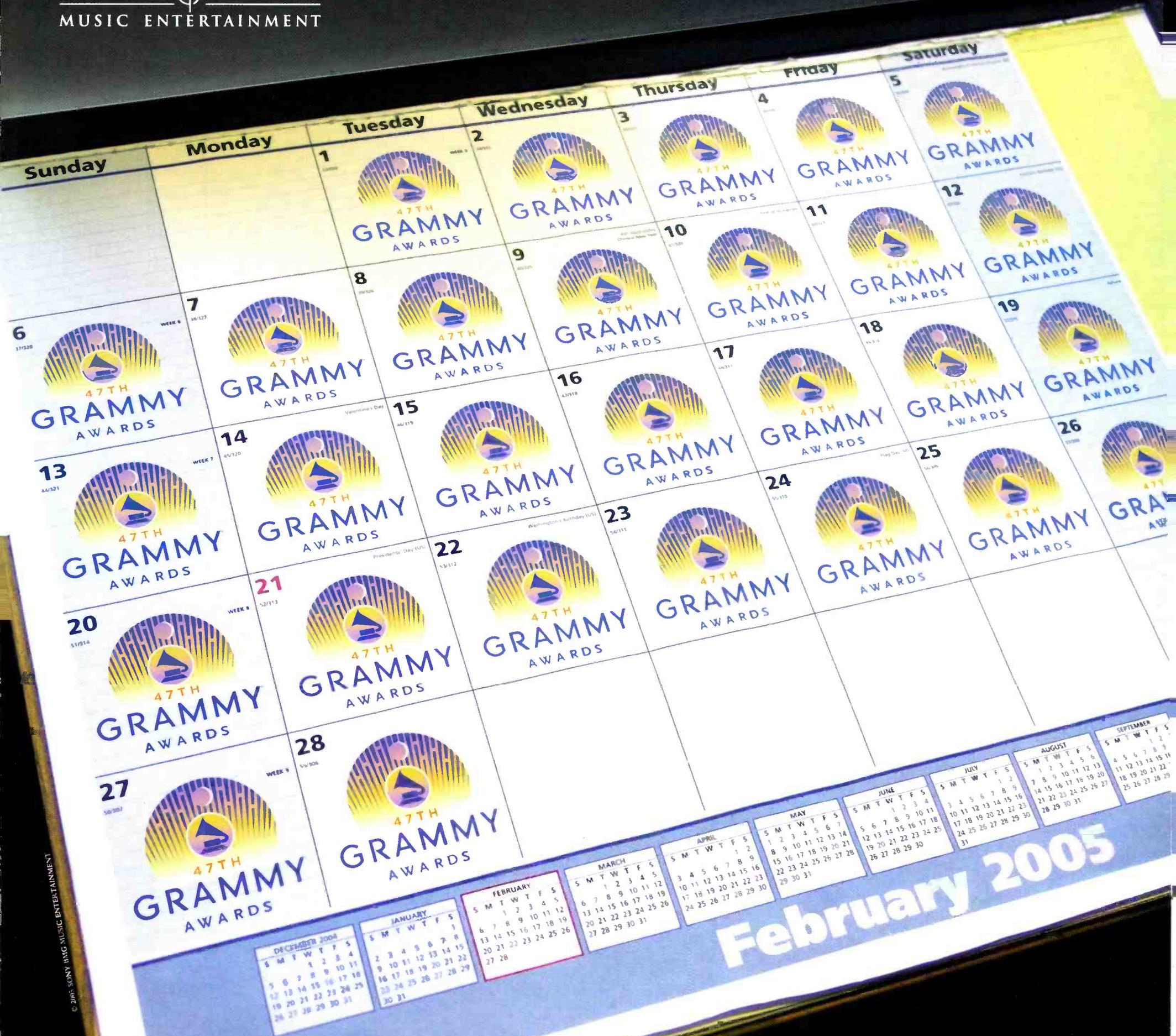
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Upfront



TOP OF THE NEWS

BPI Slows U.K. Chart Revamp

Indie Download Data Lacking

BY LARS BRANDLE

LONDON—The British industry is preparing for the biggest overhaul of its weekly singles chart in decades, as it moves to incorporate download sales along with the physical format.

But getting there is proving a bumpy process. Although the revamp was originally penciled in for a March 20 launch, the combined chart has been postponed until April 17. The delay was caused by the need to redress the lack of independent-label content being offered by Britain's leading legitimate download services, an issue that is considered unacceptable.

"It's a mess-up as far as the indies and the key services which are supplying the bulk of the data are concerned," says Simon Wheeler, head of new media at British independent Beggars Group.

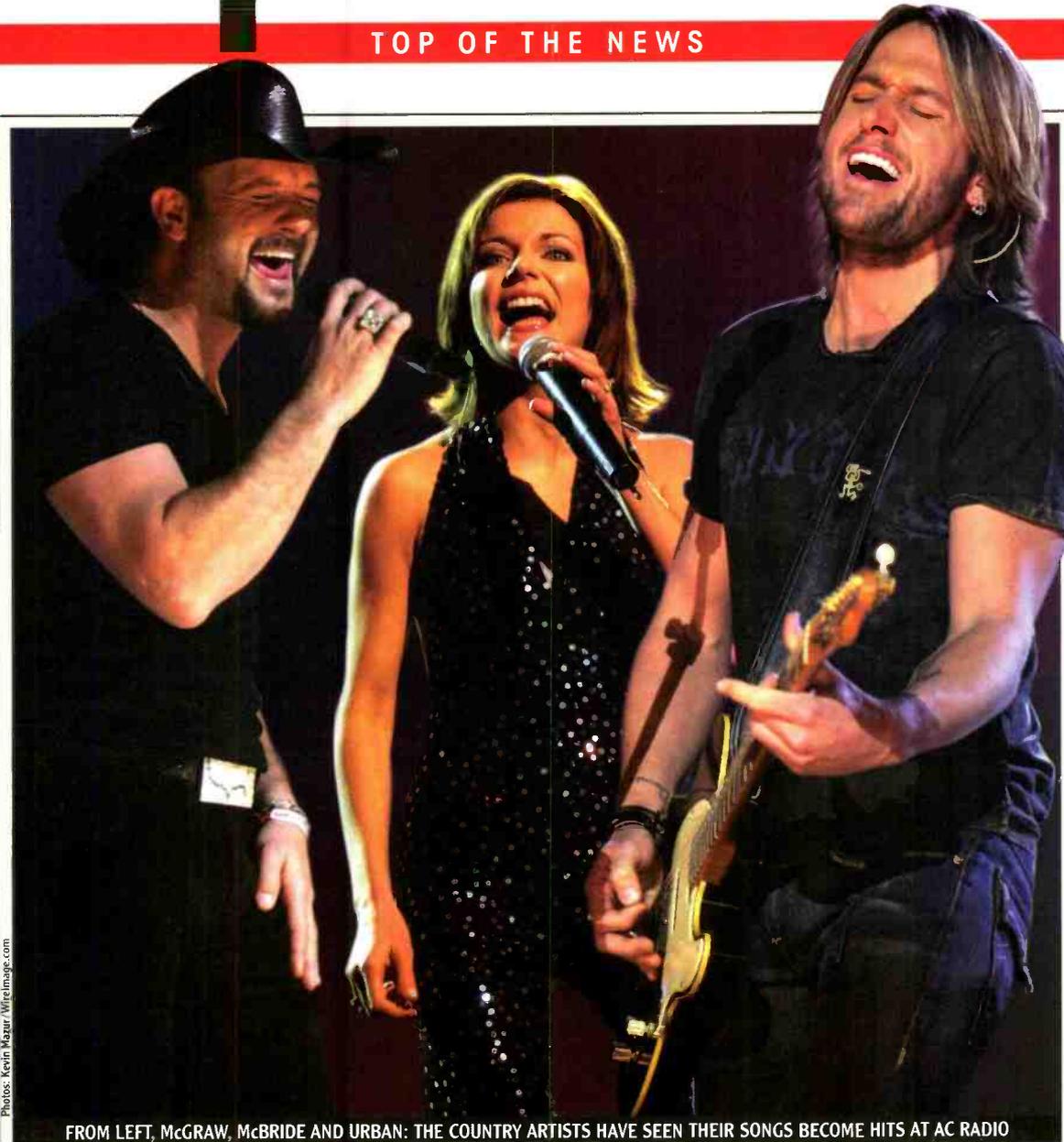
British Phonographic Industry chairman Peter Jamieson on Feb. 28 confirmed the new launch date for what he declared "the most significant development in the charts for 20 years." He also sympathized with the indie complaint. "The current chart representation of independent repertoire at the major download outlets is poor," he says.

Despite a collective licensing deal that was negotiated by the Assn. of Independent Music, executives at numerous indies have complained of difficulties rolling out their repertoire on Apple Computer's iTunes Music Store and other download services.

(Continued on page 65)



JAMIESON: SYMPATHIZES WITH INDIES



FROM LEFT, MCGRAW, MCBRIDE AND URBAN: THE COUNTRY ARTISTS HAVE SEEN THEIR SONGS BECOME HITS AT AC RADIO

The 'C' In AC Sometimes Stands For 'Country'

BY CHUCK TAYLOR

Once every decade, country music holds hands with pop radio. The relationship grows cozy, playlists add a little variety, and then—like a Hollywood marriage—it's over, and the players return to their respective corners.

The love affair is currently in full bloom as a number of country's top artists saturate the AC airwaves. Leading the charge: Martina McBride, Tim McGraw and Keith Urban, all of whom are riding the national top 10 on the AC singles chart.

McBride is on her second recent AC record with the sentimental "In My Daughter's Eyes," which follows the uptempo romp "This One's for the Girls." Both have hit the top four. (McBride also scored a No. 3 AC hit in 1997 with "Valentine," a duet with Jim Brickman.) Urban's wistful "You'll Think of Me" reached No. 3 at AC, and McGraw's inspirational "Live Like You Were Dying" recently peaked in the top five. All were previously hits at country radio.

"We have to remember that while those well-researched

musical recipes are good guidelines, the most popular music styles for a radio station change over time," radio consultant Guy Zapoleon says. "Most of these songs currently hitting at AC radio are really just pop/rock songs with country labels on them. A lot of great pop music is coming from this format."

Zapoleon sticks by his well-trod theory that as music cycles come and go, formats need to look outside their traditional borders to stamp out "the doldrums."

"Just like the early part of the last few decades, country music is playing a more important role" at AC, he says, adding that the genre has appealed to adult formats throughout the past five years.

Sure enough, Lee Ann Womack's 2000 country crossover hit "I Hope You Dance" remains in robust rotation at a majority of AC reporting stations, garnering as many detections in recurrent status as the No. 11 song on the current chart.

Lonestar's "I'm Already There," Faith Hill's "The Way You Love Me" and Shania Twain's "Forever and for Always"

(Continued on page 64)

This Means Warcon!

Pair Plots New Model For Label

BY ED CHRISTMAN

NEW YORK—Two industry veterans are joining forces to create a company that they hope will challenge the conventional music business model.

Kevin Lyman, founder of the Vans Warped tour and owner of 4-Fini, and Bob Chiappardi, president of Concrete Marketing, are launching entertainment lifestyle company Warcon Enterprises. It will issue two albums—"The Spore" by Opiate for the Masses and "Built on Blood" by Bleed to Dream—through new distributor Fontana (see story, page 1) on April 26.

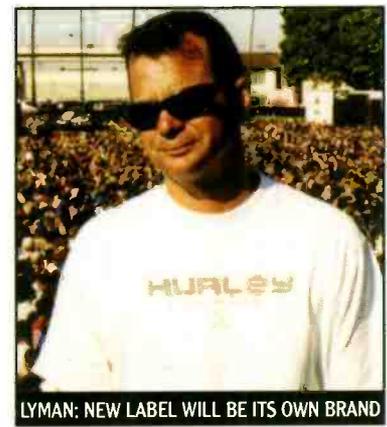


"We decided that you wouldn't want to build a record label today," Chiappardi says. "You would want to start from scratch and build an all-encompassing entertainment company."

So, Warcon includes publishing, touring and merchandising operations—and potentially even a clothing line. But the essential concept, Lyman says, is an equal partnership between the artist and the company.

Warcon and its acts will split profits from recordings 50/50, after marketing costs. In other areas, the company's share will

(Continued on page 64)



LYMAN: NEW LABEL WILL BE ITS OWN BRAND

Court Expedites Review Of Sony-BMG Merger

BY EMMANUEL LEGRAND

LONDON—European independent-labels trade body Impala has made symbolic and practical progress in its legal case against the European Commission regarding its approval of the Sony-BMG merger.

The European Court of First Instance in Luxembourg informed the parties involved at the end of February that it has chosen a so-called "expedited" procedure to rule on the case. This means that instead of the usual 12-18 months before the court hears a case, the delay is expected to be only three to six months.

Impala representatives see the court's decision as a vindication of its position and proof of the matter's urgency.

"It is usually difficult to persuade the court, which has a long line of cases to deal with, that a specific case merits the expedite procedure," Impala deputy secretary general Helen Smith says. "It is probable that they saw it as an urgent case."

Smith says the group hopes the



WENHAM: SUPPORTS MOVE

hearing will be held at the beginning of the summer. "We are getting ready for the hearing," she says, but declined to discuss specific points Impala will raise during the proceedings.

Impala, which lodged its official complaint Dec. 3, 2004, wants the court to annul the decision made last July 19 by the EC's competition department to authorize without conditions the merger of the music divisions of Sony Corp. and Bertelsmann. The integration of the two units, which is now nearly complete

around the world, gave birth to Sony BMG, the second-largest record company after Universal Music.

Impala is challenging the EC's decision on the grounds that the ruling contradicted European Union legislation and practices. The Brussels-based trade body contends that the EC overlooked the merger's potential impact on such issues as collective dominance and market access.

It is understood that Impala wants to "deconstruct" the EC's ruling in court. "Our case relies on a series of errors of law, assessment and reasoning [by the EC]—it is not just technicalities," Smith says.

Alison Wenham, chairman/CEO of Britain's Assn. of Independent Music, says the merger is a

(Continued on page 65)

A LOOK AHEAD

50 'Massacres' Lopez Hat Trick

BY GEOFF MAYFIELD

Jennifer Lopez was sitting pretty to earn her third No. 1 on The Billboard 200, until 50 Cent got antsy.

50's Interscope-distributed "The Massacre," first slated for a Feb. 15 release, got pushed back to March 8. But, as happened with his first major-label album in 2003—as well as the last two Eminem albums—Interscope accelerated the set to an off-cycle street date, this time settling on March 3.

The street date for the album, which shipped 2.8 million copies, was fairly well-protected, with most chains holding back until the afternoon of March 2.

With less than a full day's sales numbers available at press time, it is impossible to gauge how big "Massacre" will be.

Of the albums that have been

released with a sales window of fewer than six days since 2002, 50's "Get Rich or Die Tryin'" owns the best first-week tally. That sum, 872,000, was also the best Nielsen SoundScan week for any album in 2003.

Universal Music & Video Distribution executives are confident the new one will top 900,000 in its abbreviated opener.

Lopez's latest Epic release, "Rebirth," is on track to start in the range of 230,000-240,000, according to chains' first-day sales. Two of her earlier albums had larger openers, the best belonging to "This Is Me . . . Then," which opened at No. 6 on 314,000 copies.

Also aiming for next issue's top 10 are new sets by Jack Johnson (150,000-160,000) and the Mars Volta (120,000), both sold through Universal Motown Records Group.

Billboard Goes Blogging

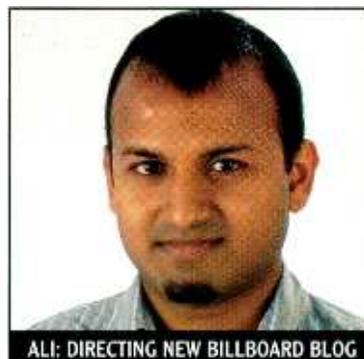
Magazine Dedicates Web Log To Digital Music News

Billboard is entering the blogosphere. The magazine has launched Billboard Post Play, a Web log offering digital music news, trendspotting and analysis.

Billboard Post Play will be accessible through a link at billboard.biz or directly at billboardpostplay.com. A partnership with the popular and influential blog paidContent.org, the new Billboard blog will be directed by paidContent editor Rafat Ali.

The site will aggregate links to stories from across the Web pertaining to digital music, along with commentary and analysis by Ali and his team of industry experts.

Additional site content will be user-generated. Readers will be able to



ALI: DIRECTING NEW BILLBOARD BLOG

comment on and update stories and provide links to relevant articles. As a convenient research feature, the archives will be organized by subject and category as well as by date.

"With the digital music scene ever-

evolving, a trusted blog was the only real way to keep up with the pace of change. And as a fan of Rafat and paidContent.org, working with them was the obvious choice," Billboard president/publisher John Kilcullen says.

"The digital music community already looks to Billboard for news, reviews and analysis, and our charts power most of the download music commerce sites. Billboard Post Play is an extension of that relationship with the industry and provides a unique resource unlike any other on the Web."

The site launched March 2 with Ali posting live from the fifth annual Digital Music Forum in New York, which was hosted by Digital Media Wire and sponsored by Billboard.

Sony BMG Signs On For Snocap

BY ANTONY BRUNO

NEW YORK—Sony BMG Music Entertainment has become the second major label to strike a deal with Snocap, the digital licensing and copyright management music registry and clearinghouse created by Napster founder Shawn Fanning.

Snocap uses an audio fingerprinting technique to create digital usage rules for tracks encoded with the technology. This allows labels and artists that license Snocap to define the usage rules for each track. Authorized peer-to-peer services and online retail outlets may then subscribe to the Snocap clearinghouse to access content and thereby skip the need to negotiate directly with each label or content owner to legally distribute their music.

Snocap inked a deal with Universal Music Group last November.

Sony BMG CEO Andrew Lack stressed the need to work with technology providers during an appearance at the Billboard Music & Money Symposium March 3 in New York, the day the deal was announced.

"Until we protect content, you can't present me with a growth model that I can go to the bank with," he said. "Shawn Fanning and Snocap and others

are giving credibility to the efforts here, technologically. We have to get these filters applied. They do exist; they do work. There are real solutions to the [piracy] problem."

Snocap has already begun encoding Sony

BMG content, a process that takes a few weeks. To date, only P2P service Mashboxx has publicly announced its intention to use Snocap, but the company says it is pursuing all other online services while it continues working to secure additional label licensing deals.

LATE NEWS



FANNING



LACK

Revenue, Profit Up At Univision

BY LEILA COBO

Net revenue for 4-year-old Univision Music Group rose 57.7% to \$178.6 million for 2004, according to the year-end financial report posted by Los Angeles-based parent company Univision Communications.

The report, released Feb. 28 to investors and the public, indicates that net revenue for the music group—which includes Fonovisa Records, Univision Records and 50% of Disa Records—increased from the \$113.2 million reported for 2003.

Profit for Univision Music Group more than doubled. The company closed 2004 with \$23.3 million, up from \$9.5 million the year before. For the last quarter of the year alone, the company posted net revenue of \$46.9 million, up from \$30.9 million in fourth-quarter 2003.

Disa contributed \$51 million in net revenue and \$9.8 million in operating income for the 12 months ended Dec.

31, 2004. Univision is expected to acquire the 50% of Disa it does not already own by 2006.

Univision Music Group is headed by José Behar (see The Last Word, page 66).

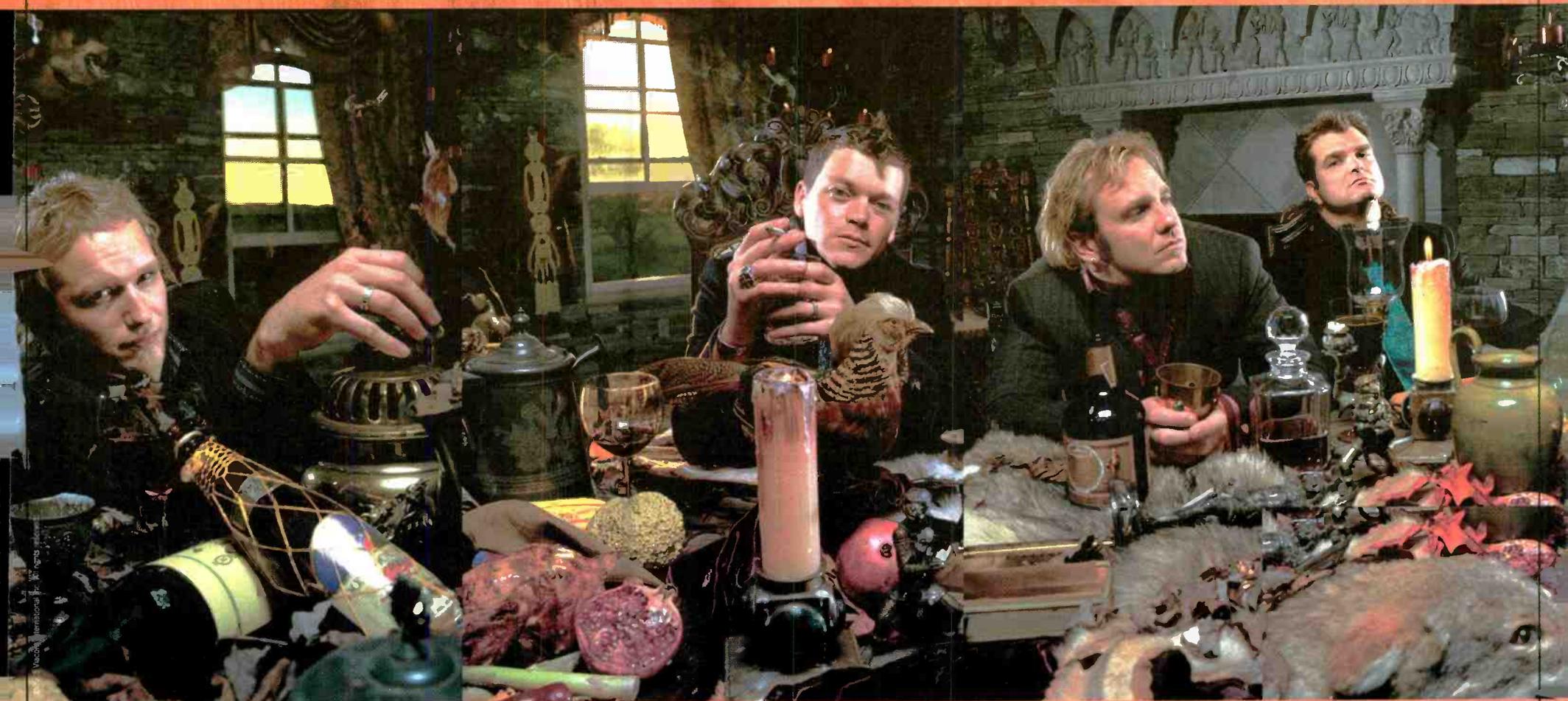
The company's high numbers are congruent with Univision Communications' overall 2004 performance.

Fourth-quarter net revenue for the company, whose holdings include the Univision, Galavision and Telefutera networks, Univision Radio and univision.com, was up 13%, from \$408.1 million for the last quarter in 2003 to \$461.3 million for the same period in 2004.

For the year, Univision Communications reports net revenue of \$1.8 billion, up from \$1.3 billion the year before. Net income was \$594.6 million, up from \$433.6 million in 2003. The bulk of Univision's revenue comes from its TV operation, which reported a net income of \$461.4 million for 2004. Univision's stock on March 3 closed at \$28.60 per share. The stock's 52-week range is \$25.80-\$36.79.

Good guys finish **First.**

Congratulations to **3 Doors Down** on their first #1 album.



Thanks to VH1's **Hear Music First**, *Seventeen Days* hit early and hit big. Fans were able to check out and pre-order the entire album on **VH1.com** a whole week before it hit stores. Now that's what we call takin' one for the team.

"VH1's *Hear Music First* was an integral part of 3 Doors Down's *Seventeen Days* #1 debut. The combination of on-air promos, online placement, and heavy rotation of the video lead to a historic release for the band, proof that partnering with VH1 and VH1.com has a positive impact on sales."

Monte Lipman - President, Universal Records



Gazzolo Takes Helm At MTVN Latin America

BY LEILA COBO

MIAMI—Expansion of existing brands and a move into the wireless realm will be priorities for MTV Networks Latin America under new managing director Pierluigi Gazzolo.

Appointed to his post Feb. 28, Gazzolo was most recently responsible for MTVN Latin America's content-distribution strategy. He says one of his main areas of concentration will be vertical expansion for VH1 Latin America.

"We launched VH1 in April of last year, and we've already penetrated 70%-80% in Mexico," says Gazzolo, who secured distribution for the channel's launch in the region. "We're in Colombia, we're in Venezuela, and we're in negotiations to launch in Argentina, hopefully this year." VH1 is also available in Bolivia, Paraguay and Honduras.

VH1 is the latest channel under the MTVN Latin America brand, which includes MTV and Nickelodeon Latin America, Nickelodeon Brazil and the MTV Networks Digital Suite. Business and creative development for all the channels, which are seen in more than 20 Latin American countries, is now Gazzolo's responsibility. He is based in Miami and reports to Bill Roedy, president of MTV Networks International.

Gazzolo replaces Antoinette Zel, who left as president of MTVN Latin America last fall to become executive VP of Tele-mundo cable networks and strategic



GAZZOLO: NEW VH1, WIRELESS INITIATIVES

planning. Aside from traditional forms of distribution for the MTVN channels in Latin America, Gazzolo will concentrate on wireless distribution, in line with MTV's worldwide strategy.

"The whole company is positioning itself to be a leader in new media," Gazzolo says. "The perfect audience for MTV are the wireless subscribers."

In Latin America, potential can be seen in Mexico, where there are 3.8 million pay-TV subscribers and 20 million wireless customers, according to Gazzolo.

MTVN has continued to grow in traditional ways as well. Gazzolo says pay-TV subscriptions in Latin America are growing at a rate of 6%-10% per year. And the general climate for the business is good, thanks to healthier economies in most of Latin America.

As for specific music projects, Gazzolo says, the company is "actively

looking at doing more local productions, including 'Unplugged.'"

MTVN Latin America's last project in that series was Diego Torres' "MTV Unplugged," shot in February 2004 in Argentina.

Programming for VH1 Latin America falls under VP of music and programming Vicente Solís. Jose Tillan is VP of music and artist relations for MTVN Latin America.

In other news, Lucia Ballas-Traynor has been appointed to the newly created position of GM of MTV Networks Music Group's Hispanic services, including MTV Español and VHUno. Both channels are seen in the United States but are not as widely available as MTV and VH1. In her new post, Ballas-Traynor will strategize the growth and distribution of both channels.

Ballas-Traynor will be based in New York and will report to VH1 president Christina Norman and MTVN Music Group executive VP/COO Rich Eigendorff. Ballas-Traynor served as senior VP of Hispanic marketing at IDT, where she formulated strategies for the company's telecom division.

In addition, MTV Networks has promoted Hank Close to executive VP of ad sales for the company's music and comedy group. He was executive VP of ad sales at MTVN's Comedy Central, where he had been since 1999. In his new position, New York-based Close reports to MTVN president of ad sales Larry Divney.

McGraw Heads ACM Noms

Singer's Six Nods Include Entertainer Of The Year

BY DEBORAH EVANS PRICE

NASHVILLE—Tim McGraw leads the pack of nominees for the 40th annual Academy of Country Music Awards with six nods, including entertainer and male vocalist of the year.

This year's nominees were announced March 3 at a press conference here during the annual Country Radio Seminar. The ACM awards show will be broadcast live May 17 on CBS from Mandalay Bay Resort & Casino in Las Vegas.

The nominations reflect the country format's perennial favorites

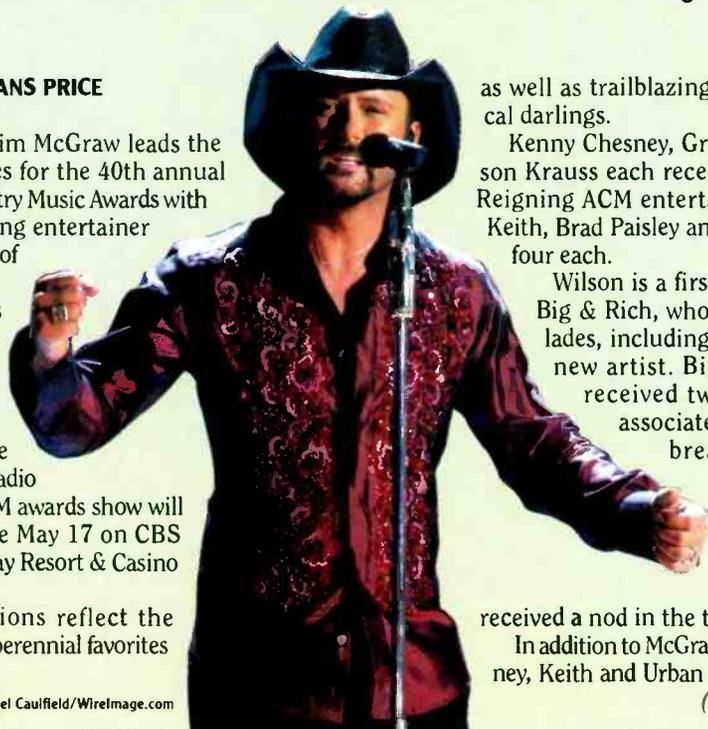


Photo: Michael Caulfield/WireImage.com

as well as trailblazing newcomers and critical darlings.

Kenny Chesney, Gretchen Wilson and Alison Krauss each received five nominations. Reigning ACM entertainer of the year Toby Keith, Brad Paisley and Keith Urban received four each.

Wilson is a first-time nominee, as are Big & Rich, who are up for three accolades, including top vocal duo and top new artist. Big & Rich's John Rich received two additional nods as associate producer of Wilson's breakthrough "Redneck Woman," which was nominated for single record of the year, and "Here for the Party," which received a nod in the top album category.

In addition to McGraw, Brooks & Dunn, Chesney, Keith and Urban are also contenders for

(Continued on page 64)

NEWSLINE

THE WEEK IN BRIEF

Chuck D, Steve Winwood, Ann and Nancy Wilson of Heart and Jason Mraz are among 22 recording artists who on March 1 asked the Supreme Court to affirm that the operators of the "decentralized" peer-to-peer services Grokster and Morpheus are not liable for users who illegally trade music, movies and software on their systems.

The artists signed onto an amicus (friend of the court) brief developed by such pro-Internet and alternative music companies as Sovereign Artists and the Jun Group. Other artists who signed the brief include Janis Ian, Sananda Maitreya (formerly known as Terence Trent D'Arby) Michael Franti and Paul D. Miller (aka DJ Spooky).

BILL HOLLAND

Warner Music International has promoted London-based executive VP Gero Caccia to COO. In his new role, Caccia will have increased worldwide day-to-day management duties. He will oversee Warner's affiliates across territories including Germany, Switzerland, Austria, Italy, Spain and Scandinavia, all of which will report to him. He will also oversee legal and corporate, finance and new businesses. He reports to WMI chairman/CEO Paul-Rene Albertini. Caccia joined WMI in 1985 as financial director for Warner Music Italy.

LARS BRANDLE

Clear Channel Radio has signed a deal with Vancouver-based Musicrypt, which has developed a secure Web-based, digital music distribution technology called Digital Media Distribution System. The digital file-transfer system sends broadcast-quality music tracks, coupled with related promotional materials, directly to authorized media outlets and is available any time of day.

Musicrypt entered an exclusive partnership with Billboard Radio Monitor in December to market and promote DMDS in the United States following its success in Canada.

CHUCK TAYLOR

Immediatek, parent company of live-concert CD specialist DiscLive, has inked a deal to produce collectible CDs for AEG-TV, a creator and distributor of pay-per-view TV programming and cinema premiere experiences. Under the multishow/multitour agreement, DiscLive will be the preferred vendor for AEG events.

John Rubey, CEO of AEG-TV, says the companies are planning for a minimum of six major tours and/or live broadcasts per year. The date of the first joint event series has not been determined.

AEG-TV is an affiliate of sports and entertainment firm Anschutz Entertainment Group.

BRIAN GARRITY

XM Satellite Radio is raising its monthly subscription rate by 30%, to \$12.95. XM says it has 3.2 million subscribers and predicts it will eclipse the 20 million mark by 2010. As XM's shares rose on the news, Sirius Satellite Radio stock also caught the wave since the rate increase means both services will have the same monthly fee.

PAUL BOND, THE HOLLYWOOD REPORTER

EMI Music Publishing has named Leo Corbett executive VP/CFO. Corbett, who is based in New York, will oversee the company's global financial and technological operations. He reports to worldwide president/COO Roger Faxon. Corbett joins EMI Music Publishing from venture capital firm Zephyr Management, where he was managing director.

CAROLYN HORWITZ

The Agency Group has promoted Jan Sikorski to COO and Paurooshasp Perry to CFO. Both are based in the United Kingdom and report to TAG worldwide CEO Neil Warnock.

Sikorski has been with the company for 30 years, most recently as CFO. Perry, who joined TAG in 2001, was financial controller.

TAG also recently promoted Steve Herman to CEO of North America. He was previously president of Canadian operations.

JILL KIPNIS

Veteran U.K. promoter Rob Hallett has been named senior VP of international for AEG Live. Hallett comes to AEG Live from the Mean Fiddler Group, where he was head of music and board director. In the newly created position, Hallett will oversee the development and implementation of AEG Live's international business strategies. He will also handle day-to-day supervision of all international touring activities for AEG Live, including talent acquisition, booking, promotion and tour publicity. Hallett will be based in AEG Live's recently opened headquarters in London.

RAY WADDELL

Warner Music Latina has signed a distribution and upstreaming agreement with Texas-based Dope House Records, whose roster includes such Latin hip-hop acts as Baby Bash and Juan Gotti. The first album under the new agreement will be Gotti's new release, slated for April.

LEILA COBO

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*"This is the best GRAMMY show
I've ever seen."
— Bono*

*"I plan to celebrate and scream
and pop champagne, 'cos
I'm at the GRAMMYs baby!"
— Kanye West*

Apple's Core Competence

A diverse group of 12- and 13-year-olds at Glenfield Middle School in suburban New Jersey were recently asked about their digital music preferences. By a show of hands, 16 of the 18 youngsters indicated that they owned iPods. One had some other kind of MP3 player, which she could not identify by name. One child sheepishly fessed up to having no digital player at all.

Such is the stranglehold that Apple Computer has on the digital portable marketplace, with more than 10 million iPods and 300 million iTunes files sold. And Steve Jobs and company are just getting started.

Last month, Apple made the unusual

move of announcing price reductions for two of its iPod models, dropping a hard-drive iPod under \$200 for the first time.

Pricing is one of the miracles of the iPod story. Consumers expect the price on gadgets to come down as market penetration goes up. But as the iPod gained ubiquity, Apple simply packed more memory and features into its core products, while holding the line on price.

Now Apple is getting aggressive on pricing. The company's Macintosh computers long ago lost the desktop battle, in part because of their premium price tags. Jobs is not going to let that happen with the iPod.

Of course, the music industry has bene-

fited from Apple's achievement, but largely on Apple's terms, from pricing and usage rules to digital rights management and interoperability. Meanwhile, Windows offerings are withering on the vine.

Is there any stopping this juggernaut?

The next big step for digital could be full-song delivery to mobile phones. But it remains unclear what the consumer experience will look like, and hurdles abound.

Jobs and company already have their eyes on the mobile prize, through an alliance with Motorola.

If Jobs can get the full-song-to-phones job done, it will truly be an Apple world.

—Ken Schlager and Brian Garrity

Personality Radio Is Missing Link In Marketing Chain

The DJ Connection

After several years of free fall, the music industry has begun to regroup but still has not returned to significant growth. The industry is trying to make up lost ground through marketing initiatives mostly centered on delivering established artists and catalog. The question remains, how can the industry create excitement about new artists and bring back growth in unit sales?

To decide what needs to be done next, it's only common sense to ask what was available in the past that's not available now. One of the missing links is personality music radio. We must encourage its return.

Think about it. DJs played new, grass-roots music. DJs were part of the entertainment. DJs were facilitators who provided a human connection between the music and the audience, so that the listeners were participants. (One of the reasons talk radio is the most successful form of broadcasting today is because somebody is there on the microphone.)

DJs shared their excitement for the music and praised its creativity. DJs sold listeners on the music and the artists, stimulating sales. DJs in one format discovered music with broad appeal that would then cross over to other formats, expanding the sales potential of any given hit recording.

DJs are the life that's missing in the programming, marketing and sales chain today.

Historically, independent music programmed on personality radio made possible the incredible growth arcs of the '50s, '60s and '70s. Independent labels have always been the farm system for the majors. The industry has always expanded because of the independents. It has contracted upon mergers and acquisitions, and then

expanded again thanks to the next wave of independents, often helped by new platforms such as FM radio.

In the past, independent labels were always able to find a way to get their artists onto radio to kick off a wave of expansion; however, that's not possible with today's programming practices. Until this changes, the music industry will stay in the doldrums.

is programming new music. Satellite radio is in the same position that FM was 35 years ago. When satellite radio provides personality-based programming that can break new artists, the industry should step up to the plate with support for promotions and contests that underwrite and promote the medium. When opportunities to advertise emerge, these should be supported as well. Distribution systems such as Sony BMG's RED and Warner Music Group's Alternative Distribution Alliance should encourage artist development. New retail structures will follow demand, just as they have in the past.

Sirius Satellite Radio's hiring of Howard Stern may draw listeners who are also music consumers, but he is a talk host, not a DJ. It will take music personalities to create excitement for music. The new breed of radio personalities might spur interest and sales not only in the United States but also among an international audience.

What can independent artists do? Keep the revolution going. Make great music. Perform often. Make the most of local opportunities for the sales and promotion of your music. Dominate your local market to the best of your ability. Continue developing alternative marketing and distribution channels. Don't worry about competing with the big guys at the national level. In time, the industry will reach out for you.

Harold Childs (harold@entertainment.net) is a marketing consultant who has held executive positions at A&M Records, Warner Bros. Records and PolyGram Records. Hilary Clay Hicks (hilary@entertainment.net) is a veteran publicist, marketing consultant, writer, producer and university professor.



By Harold Childs and Hilary Clay Hicks

People are longing for a return to excitement and creativity, to love the music rather than merely be its target audience. It's up to the music industry to help make the connection again.

In the '60s and '70s, personalities across the country, like Tom Donahue in San Francisco and Scott Muni and Frankie Crocker in New York, began programming new music on the unexplored frontier of FM. The music industry supported this new outlet through contests and giveaways of FM radios for automobiles. The industry advertised on the new medium. We supported concert tours for the new artists. We spread the word.

As a result, new retail structures like Tower Records emerged. In the end, everybody prospered, and people were excited about music.

To bring back growth, the industry needs to get behind personality radio wherever it

Billboard

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KEN SCHLAGER TAMARA CONNIFF

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Cherry Tree Blossoms As Interscope Imprint

As **Interscope Records** senior executive of A&R and head of international operations for **Interscope Geffen A&M**, **Martin Kierszenbaum** already has one of the longest titles in the business, but he's added another one: record company president.

Kierszenbaum has launched **Cherry Tree Records**, which will operate as a boutique label within Interscope.

"It's an opportunity [IGA chairman] **Jimmy Iovine's** given me to create a little environment within Interscope to nurture artists, and especially the artists that I'm attracted to," Kierszenbaum says. "They're innovative and new, but they also have the potential to cross over to a mainstream audience."

Cherry Tree bows with three acts. The first is singer/songwriter **Feist**, primarily known for her stint in Toronto's **Broken Social Scene**. Her label debut, "Let It Die," made with keyboardist **Gonzalez** (best-known for his work with **Peaches**), comes out April 26.

Feist will play two shows at the South by Southwest Music & Media Conference, to be held March 16-20, and is opening for **Kings of Convenience** starting March 8.

Next will be **Flipsyde**, an Oakland, Calif.-based group that fuses hip-hop, rock and Latin rock. The act is already causing a stir in Europe, where it is on tour with **Snoop Dogg** and **the Game**. A European release in May or June will precede the U.S. release.

Third is quirky rock band **the Lovemakers**, who start a four-week Monday-night residency at Spaceland in Los Angeles this month.

Bonus points for our linguistically savvy readers who knew that "cherry tree" is the Eng-

lish translation of Kierszenbaum.

STUFF: **XL Recordings** will release "Arular," the debut from much-buzzed-about U.K. rapper **M.I.A.**, March 22. However, XL has just inked a deal with **Interscope** to jointly release all future M.I.A. releases in the United States. The March 22 album will be funneled through **Universal Music & Video Distribution's** new indie arm, **Fontana**, while all future recordings will go through UMVD proper. The Sri Lankan-born M.I.A., who raps over dancehall-inspired electronica, has been the subject of industry attention the past few months, beginning with a New Yorker profile late last year . . . **TV on the**

Radio, winner of this year's Shortlist Prize, is seeking new management following a mutual parting with **Shmanagement Management's** **Asif Ahmed**. The band's lawyer is **Loren Chodash**. In the meantime, Ahmed just picked up **Icarus Line** and is fielding

offers for the band, which is no longer signed to **V2** . . . **Hellcat Records** has inked a deal with British punk rock band **Orange**. The group, which appeared on Hellcat's "Give 'Em the Boot 4" compilation, is in the studio prepping its full-length label debut . . . **Coldplay's** follow-up to 2002's "A Rush of Blood to the Head" is slated for a June release on **EMI's Parlophone** imprint. (In the United States, Parlophone goes through **Capitol Records**.) The album will be backed by the band's biggest world tour yet.

STILL TWENTYSOMETHING, BUT OLDER: **Jamie Cullum** is working on material for the follow-up to his **Verve** debut, "Twentysomething." That album has sold more than 2 million copies worldwide, according to Cullum's management, including 287,000 in the United States. The United Kingdom accounted for more than 1 million in sales.

"I'm working with a few different architects of sound," Cullum tells *Billboard*. "I've been hanging out with **Dan the Automator**, I'll be hanging out with **the Neptunes**. I've been writing a lot with my brother. I've been at home behind my computer making sounds and behind the piano and just cooking a lot and just generally feeding my imagination for the new record."

He doesn't expect the set to include the mix of standards and originals featured on "Twentysomething." "It will be a progression, but there will be a very close link to the last record. To be honest, we have so much mate-

(Continued on page 18)

The Beat
By **Melinda Newman**
mnewman@billboard.com



The Bravery Is NYC's Next Big Export

BY **MICHAEL PAOLETTA**

NEW YORK—With New York bands like the **Strokes**, **Scissor Sisters**, **Interpol** and **Yeah Yeah Yeahs** reaching global audiences, the Big Apple is, once again, proving to be a hotbed of creativity and excitement.

The latest act to emerge from this rejuvenated music scene is the **Bravery**, an '80s-influenced five-piece from New York's Lower East Side.

The band's self-titled debut arrives March 29 via **Island**, the same label that is enjoying much success these days with another retro-minded group, the **Killers**.

By the time the album arrives, the **Bravery** will have toured the United States, parts of Europe and the United Kingdom, where it is signed to **Loog/Polydor** (which issued the single "Unconditional" last year; the album will be released there March 14).

Here and across the pond, the **Bravery** is

being lauded as the first big thing of 2005. Indicators include the band topping **BBC News' Sound of 2005** talent poll.

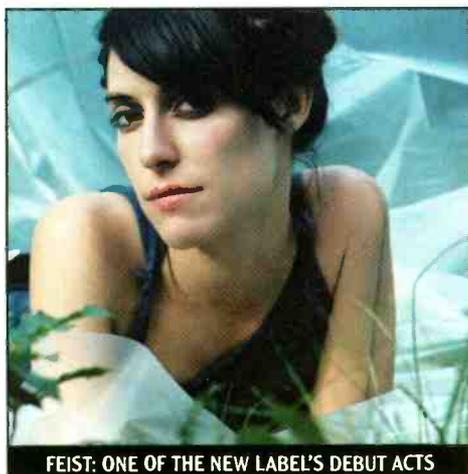
This is not lost on **Island** president **Steve Bartels**, who finds it exciting to be part of the band's beginning and "watch the buzz begin in a meaningful way."

Already, the album's lead single, the **New Order**-flavored "An Honest Mistake," has been embraced by many modern rock stations, including **KROQ** Los Angeles, **KITS** San Francisco, **WFNX** Boston and **WNNX** Atlanta.

"The phones have been massive since day one—and the early callout has been very strong," says **KITS** assistant PD/music director **Aaron Axelsen**, who added the buoyant track in early December.

He acknowledges that the commercial success of the **Killers** has definitely opened the door at radio for bands like

(Continued on page 12)



FEIST: ONE OF THE NEW LABEL'S DEBUT ACTS

Usher, Keys Got Soul

Artists Were Night's Big Winners At Soul Train Awards

BY GAIL MITCHELL

LOS ANGELES—Usher and Alicia Keys were the top winners at the 19th annual Soul Train Music Awards. The ceremony was taped Feb. 28 at Paramount Studios in Hollywood.

Usher's four wins included best R&B/soul album, male ("Confessions"); best R&B/soul or rap dance cut ("Yeah!"); and best R&B/soul single, male ("Confessions Part II"). He noted during one acceptance speech, "You could say R&B is on the move."

Usher and Keys shared honors for best R&B/soul single, group, band or duo for "My Boo." Keys brought her total wins to three with two additional awards: best R&B/soul single, female ("If I Ain't Got You") and best R&B/soul album, female ("The Diary of Alicia Keys").

Other winners included Destiny's Child and Jay-Z. Destiny's Child claimed best R&B/soul album, group, band or duo for "Destiny Fulfilled." Jay-Z's "99 Problems" picked up the Michael Jackson Award for best R&B/soul or rap music video. Best gospel album was awarded to Israel & New Breed for "Live From Another Level."

Usher and Ciara shared honors as the male and female recipients of the 2005 Sammy Davis Jr. (Continued on page 18)



USHER: ADDING ANOTHER FIVE AWARDS TO HIS COLLECTION

Photo: Chris Walter/WireImage.com

The Bravery

Continued from page 11

the Bravery.

And while many have noted sonic similarities between the two Island acts, Axelsen says the Bravery has "enough of a [musical] edge that helps them have their own imitable style."

To illustrate, he references the early-'90s grunge era—a time when the format embraced many Nirvana- and Pearl Jam-inflected bands. In other words, Axelsen adds, "there is room to support more bands from this 'indie/electronic pop' world than just the Killers."

Naturally, the Bravery's Sam Endicott, John Conway, Michael Zakarin, Mike H. and Anthony Burulcich appreciate such words.

"Popular music is opening up a bit in the U.S.," Endicott says. "Radio and music fans are embracing different sounds."

The Bravery's songs are published by Amalfi Coast Music (BMI) in North America and Japan. In all other territories, Universal Publishing handles the band's music.

Prior to signing with a label, the Bravery—now managed by Pete Galli of Galli Management—did it

the old-fashioned way, Endicott notes. "We played lots of live shows in New York, gave out CDs of our tracks and put our tracks online. We wanted our music to be heard."

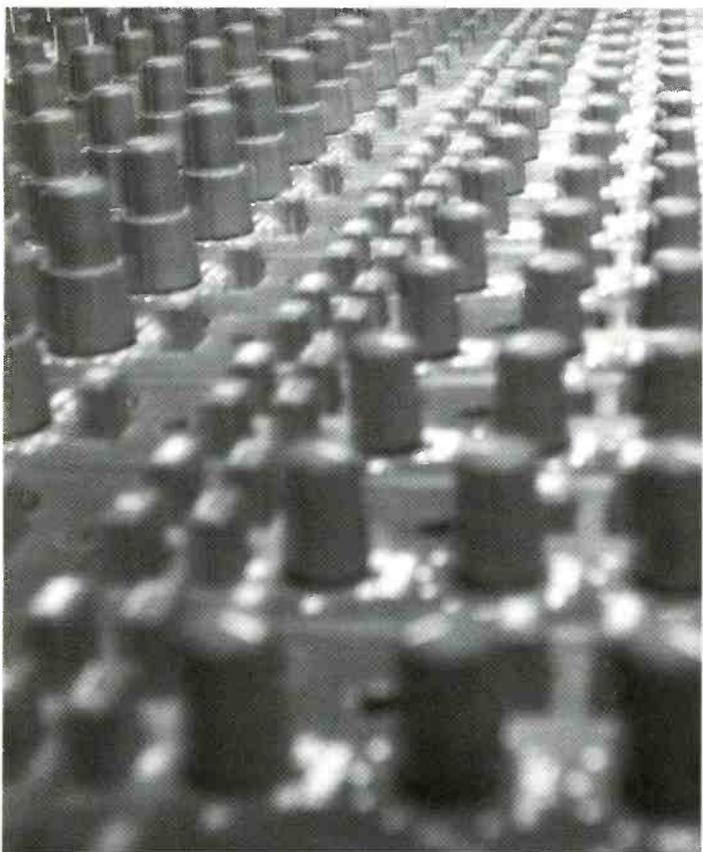
According to Endicott, radio stations like WFNX and BBC Radio 1 in the United Kingdom immediately began playing MP3s of the band's music. Then, labels started calling.

Island VP of A&R Rob Stevenson—who signed the Killers and Sum 41—signed the Bravery to the label in September.

For Stevenson, bands like the Killers, Modest Mouse and Franz Ferdinand were the freshman class of this "new movement of rock," while the Bravery, Louis XIV and Kasabian are members of the sophomore class.

To plant the seeds for the Bravery album, Island supplied Apple Computer's iTunes Music Store with an EP late last year, Stevenson notes. Recently, Napster, iTunes and other sites began selling downloads of "An Honest Mistake." The SuperDiscount remix of the track is available exclusively at iTunes.

Booked by Kirk Sommer of the William Morris Agency, the Bravery commences a six-week North American co-headlining tour with Ash March 9. This will be followed by several headlining dates in the United Kingdom.



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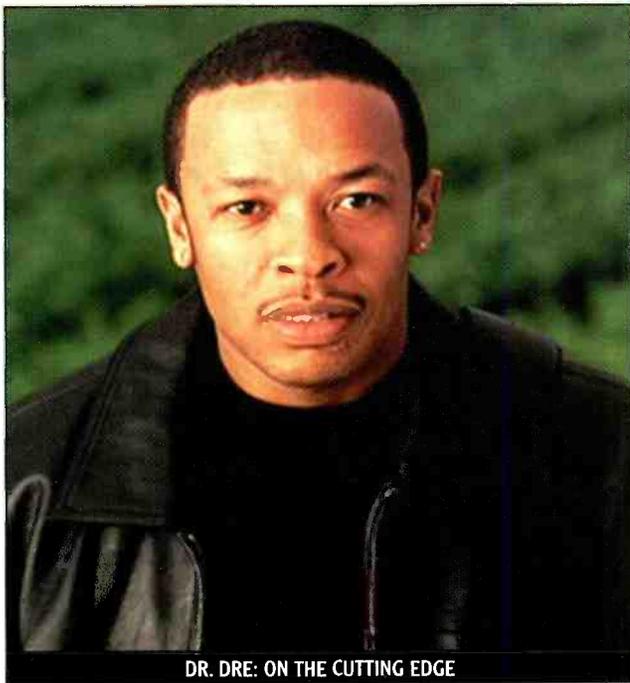


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Power Players

A BILLBOARD SPECIAL REPORT



DR. DRE: ON THE CUTTING EDGE

Aftermath Entertainment
Dr. Dre, president/CEO

In the nine years since he entered a joint venture with Interscope Records, Dr. Dre has kept Aftermath Entertainment on rap's innovative front line.

He was a co-founding member of the controversial—and still influential—rap outfit N.W.A (Niggaz With Attitude). He also co-founded iconic rap label Death Row Records with Marion “Suge” Knight and was the mastermind behind the seminal 1992 rap album “The Chronic.”

And as the founder and operator of the aptly named Aftermath, revered producer Dr. Dre (aka Andre Young) remains a pivotal force.

His ongoing run in a genre not known for longevity is a testament to his creativity, vision and ability to hone in on “what’s next.”

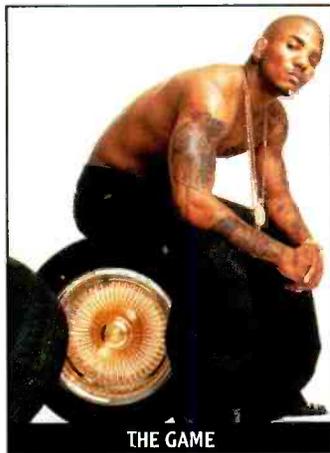
The man behind hits by Snoop Dogg, Mary J. Blige and stepbrother Warren G has been busy grooming the next generation of rap icons: Eminem, 50 Cent and newcomer the Game.

But Dr. Dre’s talents haven’t been limited to the recording studio. In addition to developing the soundtracks for such films as “Above the Rim” and “Murder Was the Case,” his résumé also includes acting credits for “Set It Off,” “The Wash” and “Training Day.”

“Aftermath continues to be a force in pop culture—one of the most innovative and consistent labels in the industry,” says Phil Thornton, head of Bright Star Entertainment, whose clients include artist Lil’ Mo.

“What keeps Aftermath on the cutting edge is its ability to create new paths musically, not following what other labels do. The Aftermath roster seems hand-picked and developed: Eminem, 50 Cent, the Game, Eve, Busta Rhymes and Dr. Dre’s production. Aftermath will be around for many more years to come.”

GAIL MITCHELL



THE GAME

Music Innovators

Visionaries Who Move To Their Own Beat

When the going gets tough, the tough start brainstorming. That may explain why the music industry is emerging from one of the most difficult business periods in its history awash with new ideas and innovations.

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

The subjects chosen for this report represent a wide array of sectors within the music industry: record companies and distributors, broadcasters and brand marketers, concert promoters and touring artists, music publishers and videogame companies, digital delivery services and even a certain ubiquitous coffee-shop chain.

Of course, technology drives innovation, which accounts for the initiatives of Apple Computer, Napster, Sirius Satellite Radio, XM Satellite Radio, MTV’s original ringtones and the in-store music kiosks at your local Starbucks.

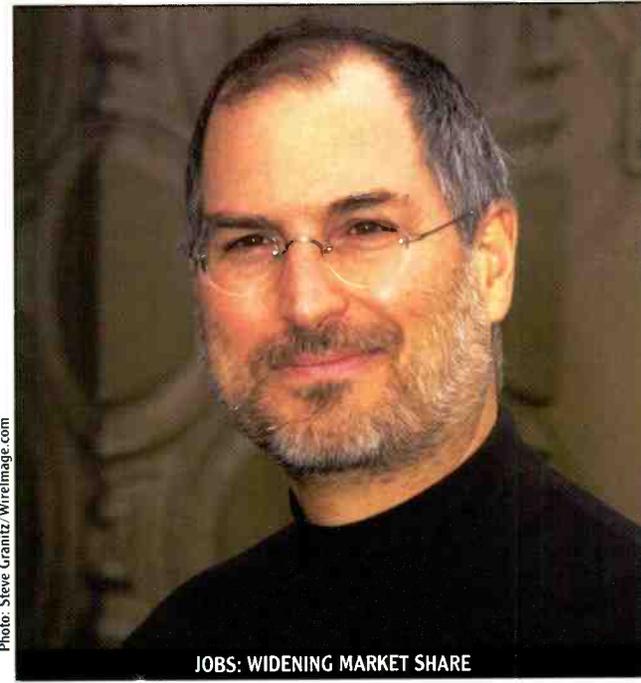
But innovation also often involves thinking outside the box—or the box office. While millions of fans purchase concert tickets each year, Prince became the first major artist to package the sale of a CD with a seat on his successful Musicology tour. And the Colosseum at Caesars Palace in Las Vegas drove the level of ticket sales for Celine Dion normally seen on a major tour. And Dion never had to leave town.

Innovation often requires breaking down barriers and building new alliances. With videogames providing a vital new outlet for pop music, it was natural for Electronic Arts, a leading game manufacturer, to create a music publishing venture with Cherry Lane Music.

In the end, however, innovation comes from individuals, and this report acknowledges a handful of these leaders—Steve Jobs at Apple, Dr. Dre at Aftermath, Jay-Z at Def Jam, Jimmy Iovine at Interscope Geffen A&M, and others profiled here.

We continue to welcome your feedback on the Power Players series. E-mail us at billboardspecials@billboard.com.

THOM DUFFY



JOBS: WIDENING MARKET SHARE

Apple Computer
Steve Jobs, CEO

After selling more than 10 million iPods and 250 million tracks via the iTunes Music Store, what could Apple Computer do for an encore?

Apple CEO Steve Jobs gave an answer Jan. 11, introducing the iPod shuffle at MacWorld Expo 2005 in San Francisco.

Having conquered the top and middle tiers of the digital audio player space, the iPod shuffle is Apple’s foray into the remaining segment, which the company identified as players priced at \$149 and below.

Way back in January 2001, Apple’s launch of the iTunes digital jukebox software “got a twinkle in our eye to look at the music space,” recalls Greg Joswiak, VP of iPod product marketing.

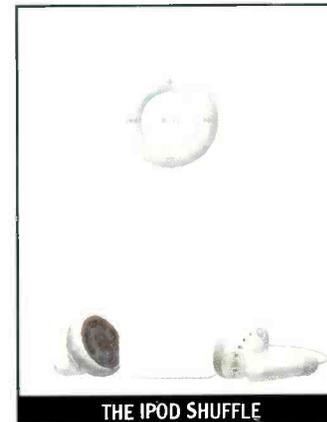
Turning to portable digital music players, a market Apple saw as poorly served by existing products, the first-generation iPod was introduced just nine months later. Apple’s hardware and software combination revolutionized the sale of digital music.

The iPod shuffle, which is smaller than a pack of gum and almost weightless, comes in 512MB or 1GB models and features Apple’s new Autofill function for one-click transfer via a computer’s USB port.

“The ability to shuffle a large selection of music and have, in effect, your own personal radio station has become the most popular way for people to listen to their iPod,” Joswiak says. “Rather than have people find their music, let’s let people’s music find them.”

In the functionality and user interface of the iPod shuffle, Mike McGuire of business strategy research firm GartnerG2 says that Apple “designed a very simple and, dare I say, elegant way for people to acquire and listen to their library of music.”

CHRISTOPHER WALSH



THE IPOD SHUFFLE



PURPLE CITY: BABYGRANDE CREW

Babygrande Records Chuck Wilson, founder and owner

It may seem unlikely that the owner of one of the nation's hottest independent hip-hop labels owes his entrepreneurial break to a screenwriting gig on the MGM film "Soul Plane."

Yet Chuck Wilson is a music lover first, and the former A&R executive at Priority Records used his payment from MGM to launch New York's Babygrande Records.

"I had a nice six-figure chunk of change, and after I paid off some bills, the rest was spent on startup costs and advances," Wilson says. "It wasn't a lavish situation. I had meetings in my apartment. Now we're putting out 10 records per year and

Royal Success

The Colosseum at Caesars Palace Scott Schecter, entertainment director

The Colosseum at Caesars Palace changed the face of entertainment in Las Vegas, blowing away competing venues of similar size and establishing a new model for the artist/venue relationship.



DION: \$171 MILLION GROSSED

Since it opened in 2003, the Colosseum has grossed nearly double what it cost to build, in what has to be the fastest amortization ever for a multimillion-dollar venue.

According to Billboard Boxscore, the 4,100-seat, \$95 million showplace, under the supervision of entertainment director Scott Schecter, has grossed \$218 million

from about 400 shows. Elton John, who is one year into his three-year stint at the Colosseum, has grossed \$33.2 million from 47 sellouts.

But even with the success of artists ranging from John to Gloria Estefan to Tim McGraw, the Colosseum remains the house that Celine Dion built. She has grossed \$171.3 million and moved 1.3 million tickets from 320 shows at the venue. To put this in perspective, if Dion had rung up similar numbers on the road, her run would have been the top-grossing tour in history by a female artist.

AEG Live subsidiary Concerts West promotes shows at the Colosseum, in association with Caesars Palace.

"The shows of Celine and Elton at the Colosseum have shown that if we are original and innovative in our thinking, there are new ways to present these superstars we work with in this business," Concerts West co-CEO John Meglen says. "The venue speaks for itself."

RAY WADDELL

doing a couple million in gross sales."

Indeed, Babygrande follows the model of Rawkus Records in its early days, bridging the independent and mainstream worlds. The label goes through RED Distribution.

Rappers Jean Grae and Immortal Technique are the buzz artists of the moment, but such well-known acts as Canibus and Jedi Mind Tricks also call Babygrande home. Additionally, the label is working with Diplomats-affiliated Purple City Productions.

"They're not so mainstream, but they're not so underground either," says Amore Gomez, manager at the New York outlet of hip-hop retailer Fat Beats. "Immortal's new album is incredibly anticipated, and Babygrande is finding ways to bring a lot of attention to underground artists."

TODD MARTENS

Cherry Lane Music Publishing Aida Gurwicz, president

Electronic Arts Steve Schnur, worldwide executive of music and audio

Expanding the growing relationship between the music and videogame industries, Cherry Lane Music Publishing last year formed a unique music publishing company, Next Level Music, in tandem with videogame powerhouse Electronic Arts.

The new venture is a co-publishing partnership whereby EA will continue to expose and promote music via its videogames, with Cherry Lane authorized to license it in commercials, films, film trailers, ringtones and other commercial media.

Next Level Music is now looking to sign new and established artists, acquire publishing catalogs and produce original music, as well as form strategic alliances in further developing the EA musical brand. But the venture also solidifies Cherry Lane's current relationship with EA.

"We have placed dozens of songs in EA videogames by such artists as Jimmy Eat World, Alien Ant Farm, Papa Roach, Powerman 5000 and the Black Eyed Peas, as well as Irving Burgie's 'Day-O' and Dave Robidoux's 'Thunder'—the NASCAR theme," Cherry Lane president Aida Gurwicz says. Cherry Lane also has co-publishing partnerships with such sports and entertainment businesses as NFL Films, NASCAR and World Wrestling Entertainment.

For example, Black Eyed Peas, who are signed to Cherry Lane, appear as characters in EA's "The Urbz-Sims in the City." The game also includes nine "Simlish" versions of songs from the Peas' "Elephunk" album as well as their upcoming album, "Monkey Business."

Steve Schnur, EA worldwide executive of music and audio, said in a statement about the new publishing venture, "Videogames have changed the way the world hears music, and EA has led the way. We could not imagine a better partner in our new creative music venture than Cherry Lane. Together, we have the ability to acquire publishing catalogs of established artists and to sign and develop new artists and songwriters, providing them with unique opportunities for success."

JIM BESSMAN

Def Jam Recordings Jay-Z, president/CEO

Def Jam, the hip-hop house that Russell Simmons and Rick Rubin built, is now a robust 21 years old. The uncompromising force behind such rap icons as LL Cool J and Public Enemy, the upstart label not only brought rap to the mainstream but raised the brand marketing bar to unimagined levels.

Through its successful forays into film, TV, print and fashion, Def Jam provided the blueprint for the multimedia strategies that have become de rigueur in today's music industry.

Charged with keeping Def Jam's creative beat going is newly

anointed president/CEO Jay-Z (aka Shawn Carter).

The artist/producer is quite familiar with the boardroom: He and partners Damon Dash and Kareem Burke launched Roc-a-Fella Records in 1995. Doubling as the label's flagship artist, Jay-Z helmed a roster that includes Kanye West.

During the past 10 years, Roc-a-Fella has left its own stamp on various ventures, including the Roca Wear clothing line, "Fade to Black" and other films, New York's 40/40 nightclub and a Reebok sneaker line. Late last year Island Def Jam purchased the remaining 50% stake in Roc-a-Fella, which Jay-Z continues to run. On the Def Jam side, Jay-Z has reportedly signed his first artist, Foxy Brown.

"Jay-Z will bring a certain artistic sensibility and business credibility to the label," says entertainment attorney L. Londell McMillan, chairman of the McMillan Firm and NorthStar Business Enterprises. "Many of the upcoming artists who seek record deals will obviously have been impacted by his rap legacy. He came up the hard way; he wasn't extended a record deal [at first]. His hard-knock-life approach to success and fame should be an inspiration to artists . . . and lend itself to very exciting artist development."

GAIL MITCHELL

Interscope Geffen A&M Jimmy Iovine, chairman

Interscope Geffen A&M has long been an innovator in branding its talent. While increased album sales are always a welcome byproduct, the goal is to build artists, whether they be Gwen Stefani, Eminem or 50 Cent, into household names who represent a range of products that appeal to their fans and sustain them far beyond the fickle music business.

Masterminding the activity at IGA is chairman Jimmy Iovine. Nowhere was his branding acumen more apparent than with the launch of Eminem's new album last November. Concurrently the label coordinated efforts for Shade 45, Eminem's commercial-free channel on Sirius Satellite Radio, the rapper's movie properties (Iovine produced "8 Mile"), his clothing line and other entities.

Iovine paid similar attention to Stefani's career, so that by the time the No Doubt frontwoman bowed her solo debut last fall, she was already seen as a fashion icon by her fans. It was certainly no coincidence that her solo album was titled "Love. Angel. Music. Baby." or L.A.M.B., the same name as her fashion/accessories line, and that the press photos showed her holding a lamb.

Iovine differs from some of his competitors because he takes the holistic approach, as opposed to merely looking at his profit center.

Or as Stefani's manager Jim Guerinot sums it up: "Jimmy's concept, unlike many, is not to tithe his artists from a shrinking pie but rather to grow the pie dramatically for the artist."

MELINDA NEWMAN

MTV Networks Van Toffler, group president

MTV Networks has historically found creative ways to leverage its unique position in the music industry to carve a niche for itself and offer innovative programming at the same time.

The multimedia giant is turning its attention to the rapidly growing mobile entertainment sector with its Made Hear ringtone franchise, featuring exclusive, originally produced



JAY-Z



BLACK EYED PEAS



IOVINE

ringtones from artists and producers.

"I think there is a newfound energy here at MTV to figure out a way to get more music onto the wireless platform," says Van Toffler, MTV Networks group president, who is spearheading the initiative. "We're reaching out to recording artists and record companies to see if they will create original content for wireless devices."



TOFFLER

MTV is working with hip-hop producer Timbaland to develop a ringtone "album," essentially a collection of original ringtones, expected this month. According to Toffler, this just scratches the surface of MTV's wireless ambitions. He points to emerging digital music trends like mash-ups as holding additional potential.

"The sky's the limit with this stuff," he says. "It's like we're inventing a whole new medium here."

But the mobile music space has long been plagued by razor-thin profit margins, and MTV joins the wireless carriers and record companies all trying to capture a bigger portion of the cash pie.

"We have a very symbiotic relationship with the labels, and we're talking to them every day about the wireless platform," Toffler says. "It's not easy, though, because we're breaking new ground here. It requires flexibility."

ANTONY BRUNO

Musicology tour Prince

The most innovative touring concept of 2004 was Prince's Musicology tour, which included his latest CD in the cost of the ticket.

Fueled by a reasonable ticket price and the added value of the CD (also called "Musicology"), the Prince tour drew nearly 1.5 million people, more than any tour on the road last year.

And, with \$90.2 million in gross ticket sales, Prince ranked second only to Madonna on the year-end Billboard Boxscore chart. AEG Live subsidiary Concerts West produced and promoted the tour.

Many now consider the inclusion of a CD in the ticket price to be a master stroke.

"It was pretty much an idea that Prince himself brought up,"



PRINCE: A DOUBLE SALE

Concerts West co-CEO John Meglen says of including the CD in the ticket price. "He knew he had his fans coming to the shows, so why couldn't we simply, when you sell a ticket to the fan, sell them the CD at the same time?"

About \$9 was added to the ticket price to account for the CDs. "Basically, we [paid] for the costs of the CDs, and Prince [was] paid for providing the CDs," Meglen explains. "He's his own record company in that situation."

Even with the additional cost for the CD, Prince's ticket prices were extremely competitive. In most markets, they ran \$49.50 to \$75.

RAY WADDELL

The Recording Academy Neil Portnow, president

Kanye West, Mark McGrath and Earth, Wind & Fire are among the acts participating in the Recording Academy's What's the Download anti-piracy educational initiative as honorary members of its interactive advisory board.

Joining them are a dozen 18- to 24-year-olds hand-picked by the academy to interact with music industry representatives, fostering increased dialogue between the industry and digital music users.

The board convened its first round table Feb. 12, the day before the 47th annual Grammy Awards, to discuss the realities of file swapping, online piracy and digital music consumption.

The academy plans to publish the board members' opinions on the What's the Download Web site and in a quarterly

e-newsletter.

In addition to artists, the academy says it hopes to have the board members interact with record company executives and other industry representatives during future round tables. It will provide the resulting recommendations to lawmakers and regulators in Washington, D.C.

"What's the Download is addressing a need and desire for [those in] the digital music community to interact and have their voices heard—making significant and ongoing contributions to the future of music," Recording Academy president Neil Portnow says. "We are bringing the online interaction to life, creating bridges between music fans and music makers on the issue of illegal file swapping."

ANTONY BRUNO

Sanctuary Group Andy Taylor, executive chairman

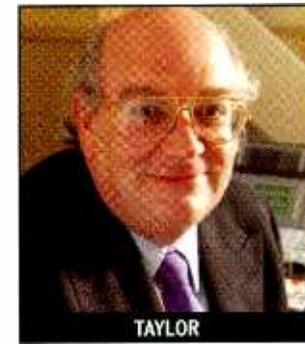
Sanctuary Artist Services Rod Smallwood, president

The Sanctuary Group started in 1976 as a British management company, working with acts like heavy metal band Iron Maiden.

The vision of co-founders Andy Taylor and Rod Smallwood called for a company active in as many music sectors as possible. Sanctuary today is a publicly traded global music company with a 360-degree business model, involved in artist management, recorded music, music publishing, book publishing, visual entertainment and merchandising.

Taylor serves as executive chairman and Smallwood as president of Sanctuary Artist Services, both based in London.

Sanctuary Records is the home of such artists as Morrissey, Robert Plant and Lou Reed. On the management side, Sanctuary handles acts like Beyoncé, the Who, Guns N' Roses, Iron Maiden and Jane's Addiction.



TAYLOR

For the year ended Sept. 30, 2004, Sanctuary reported revenue up 45.7% from the previous year, to £220.9 million (\$416 million), as pretax profits dipped slightly to £16.1 million (\$30.3 million).

For 2005, newly appointed CEO Merck Mercuriadis says, growth is going to be "more organic than it is acquisitive." However, Taylor says Sanctuary's publishing arm will be looking at catalogs to buy, but "not at any price."

Tony Wadsworth, chairman/CEO of EMI U.K. & Ireland, describes Sanctuary as "a very professionally run outfit." He continues, "In our business they are innovators in that they are more multifaceted than any other music company I have seen. And the way they manage to make all these different disciplines work together is a very successful feat in itself."

EMMANUEL LEGRAND

Starbucks Entertainment Ken Lombard, president

Starbucks wants to do for digital music what it did for the popularity of the espresso bean with its new Hear Music initiative.

The Seattle-based coffee giant is rolling out in-store kiosks in select locations across the United States that allow consumers to burn customized compilation CDs from an online catalog of more than 150,000 tracks while they pick up their lattes.

Compilations start at a minimum of seven songs for \$8.99. Additional songs cost 99 cents each. Launched last year amid much fanfare in test markets in Austin, Seattle and Santa Monica, Calif., the company is expected to push into additional markets in mid-2005.

Each Hear Music-enabled location will have three to six Hewlett-Packard tablet PCs—the devices used for browsing and purchasing—located in the seating area.

(Continued on page 16)

Getting Digital Music To Go

Napster Chris Gorog, CEO

Chris Gorog is betting big on the promise of selling portable digital music by subscription. Last August, the Napster CEO sold off the company's biggest revenue generator, its Roxio CD burning software business, for \$80 million to focus on the opportunity in digital music.



Now flush with cash, he is touting his Napster to Go portable subscription product with an ambitious \$30 million marketing campaign that kicked off Feb. 6 by running ads during the Super Bowl.

The service, which got a soft launch last September, carries a price tag of \$14.95 per month and is supported by hand-held devices from Creative Labs, Dell and iRiver, among others.

Prior to the introduction of subscription portability, consumers had the option of either buying permanent downloads for 99 cents each or paying around \$10 per month for an unlimited amount of music that cannot be moved off the computer.

Napster to Go—which is based on Microsoft's Janus digital rights management technology—allows subscribers to transfer an unlimited number of songs in the Napster subscription library of more than 1 million tracks to a Janus-compatible device for a flat monthly fee.

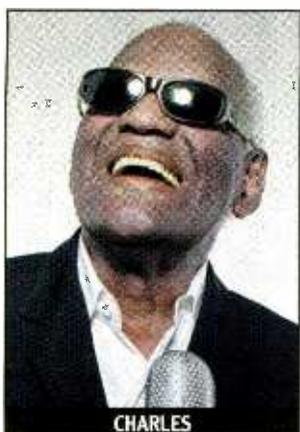
The company's marketing blitz surrounding Napster to Go figures to be the first in a wave of 2005 subscription portability initiatives from music services and consumer electronics-makers that support Microsoft Windows.

Analysts like Gartner Research's Mike McGuire say that education will be among the biggest challenges the subscription portability market faces as services attempt to convince consumers to rent their music rather than own it.

However, Gorog says that for the first time the legitimate music market has a product that can go head to head with Apple Computer's iTunes or pirate peer-to-peer networks. "We've removed the thorn out of the side of subscription services with portability," Gorog says.

BRIAN GARRITY

Starbucks is no stranger to promoting music in its stores. It played a key role last year in driving sales of Ray Charles' album "Genius Loves Company" through a partnership with Concord Records. It also sells branded compilations in its stores under the Hear Music/Artist's Choice banner.



CHARLES

Ken Lombard, president of Starbucks Entertainment, said at the time of the kiosk launch that the company sees the digital music initiative as an opportunity to reach underserved adult consumers who are not interested in top 40 music.

"Our customers have really given us permission to play a significant role in how they discover and purchase their music," he says. "This is a smart and strategic move for Starbucks. We're going to enhance the Starbucks experience while developing a new business channel."

Early response from the labels has been positive. As Ted Cohen, senior VP of digital development and distribution at EMI, noted at the kiosk launch, "My Starbucks on the corner is jammed with people. I want to be in front of those people."

BRIAN GARRITY

StreetWise Concepts & Culture

David "Beno" Benveniste, founder

David "Beno" Benveniste's StreetWise is a well-regarded marketing company for clients looking to tap into the all-important youth market.

Using information and insight gleaned from its member network of more than 60,000 tastemakers age 13 to 34, Benveniste has created successful campaigns for big-name clients in the music, film, TV, gaming and lifestyle arenas including Jack in the Box, Fox Television, Activision, EB Games and Universal Studios.

For its deal with Activision, a StreetWise team of 1,200 helped write the game description for the new title "True Crime: Streets of LA" and also helped design and distribute marketing materials online. Activision reported that it had its best presale ever with the title.

StreetWise's relationship with Universal includes its promoting the theatrical release of "Dawn of the Dead" last year. Its effort involved releasing a mini-DVD with the first eight minutes of the film and coordinating screenings in 56 markets. Universal reports that ticket sales exceeded expectations by 30%.

StreetWise also recently put a Mudvayne track online to test opinion and ultimately received 1,400 responses from its group of tastemakers that helped the act market the song.

Benveniste—who also runs Velvet Hammer Music & Management and counts Taproot among his management clients—expects such success to continue this year with new album campaigns for System of a Down and Deftones and campaigns for TV show "Lost," Nokia and Sprite.

"We've worked with David and his company on a lot of our developing acts," says Jeff Kwatinetz, founder and CEO of the Firm. "What's great about David is he has a real sense of what is going on in the street, what young kids care about, what they react to, what their lifestyles are like. David's a great partner on projects."

JILL KIPNIS

Universal Music Group

Doug Morris, CEO

Universal Music Group CEO Doug Morris wants to transform music videos in the digital entertainment age from free promotional tools to profitable revenue generators.



MORRIS

Like most music companies, UMG charges online services for the ability to build libraries of catalog videos. But until now, the major has been servicing new videos gratis in the name of promotion.

But no more.

At Morris' urging, UMG recently announced plans to begin charging online services like AOL, Yahoo, mtv.com and MSN for access to front-line music videos. Under the new policy, music services that do not have a standard commercial licensing deal for

videos with the major will no longer have access to UMG's clips for on-demand streaming via the Internet and cable/satellite systems. UMG will also stop purchasing advertising on music sites that do not pay to license its video content.

The reason for the shift in strategy reflects current trends in TV and Internet programming. The 1980s heyday of videos dominating MTV's programming is long gone and not likely to return. Meanwhile, demand for music video content online is at an all-time high with the rise of digital cable offerings, Internet music services and video on demand.

The move is sending virtually every online service back to the bargaining table with UMG. It also sets the table for other majors to follow suit by instituting similar front-line video policies.

Just how much money online services are going to have to fork over to UMG remains to be seen. But Internet executives are hopeful they can work out deals that can satisfy all parties. The Web "is the dominant place where people are watching

[music] videos," Jack Isquith, executive director of music industry relations for AOL Music, told *Billboard* in a recent interview. "So we can understand what the challenge is that labels have in terms of their economics and why they would be looking at this model."

BRIAN GARRITY

Universal Music & Video Distribution

Jim Urie, president

When the Universal Music Group launched its JumpStart initiative in September 2003, company executives knew their ambitious gambit to remake the music industry's business model would stir the pot.

But even they were surprised by the uphill battle that JumpStart would fight for it to become entrenched with accounts and even its own labels.

The program lowered wholesale pricing across the board, with front-line pricing dropping from \$12.07 to \$9.09 and \$10.10; budget, midline and developing-artist pricing was reduced to \$6.06.

To offset the lower pricing, JumpStart, brainstormed by Universal Music & Video Distribution president Jim Urie, eliminated the payment of pricing-and-positioning funds to accounts, saving the company an estimated \$100 million annually.

The plan initially received mixed results from the retail account base, with some hailing the concept but questioning its execution. Others condemned it outright, as did competitors, who called it a career-ending move.

Even UMG's own labels were not enamored of the initial results, sources say. But a phase-two revamping of JumpStart, which allowed for promotional buy-in discounts but higher front-line pricing of \$9.49 and \$10.35, was just the ticket.

UMG's own labels began calling the move a success, and accounts that previously damned UMG now heaped praise on the company. But the competition remains skeptical that the numbers will work.

Urie has taken other creative steps with UMVD, including the creation of its new indie distribution arm, Fontana. Steve Pritchitt, Fontana GM, says more than 100 labels have expressed interest in switching their distribution to Fontana.

ED CHRISTMAN

Warner Music Group

Edgar Bronfman Jr., chairman

When Wall Street was still in the midst of finally getting over its misfounded belief that piracy would doom the music industry, Edgar Bronfman Jr. and Thomas H. Lee Partners caught their attention by proposing a leveraged buyout of the Warner Music Group.

The investment group, which also includes Bain Capital and Providence Equity, promised it would cut \$277 million in overhead by reducing staff, slashing salaries, consolidating divisions and dropping acts.

As WMG management delivered on the promises, the investment group—which initially put up \$1.25 billion toward the \$2.6 billion price tag—kept returning to the well, eventually pulling out \$1.23 billion, which means it got Wall Street to foot almost the entire bill for the buyout.

But while management has shown that it can cut overhead and run a profitable ship, corporate's new A&R honchos still have to show that they can grow market share. So far, it has signed a deal with Sean "P. Diddy" Combs, created the Asylum team to bring in urban acts and formed East/West to serve as an incubator for rock acts.

ED CHRISTMAN

Rising Format

Sirius Satellite Radio

Mel Karmazin, CEO

XM Satellite Radio

Hugh Panero, CEO

Although satellite radio has been commercially available since late 2001, last year it began gaining critical mass.

Now, with a combined 4.2 million subscribers, XM and Sirius have succeeded in luring high-profile management, air talent and artists to the format.

Sirius, under CEO Mel Karmazin, will add Howard Stern to its lineup beginning next year. XM, under CEO Hugh Panero, has added Opie & Anthony and former NPR host Bob Edwards. Among artists hosting shows on the satellite beams are Eminem, Snoop Dogg, "Little Steven" Van Zandt, Tom Petty and David Johansen.

Both companies have acquired professional and college sports broadcasting rights. They also have deals

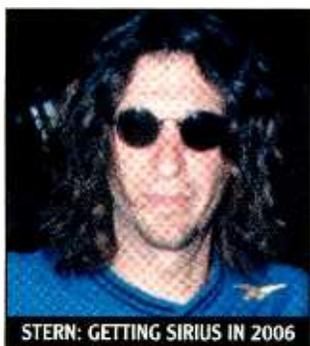
with automobile manufacturers that are offering their systems as an option in many new cars and have expanded their presence at consumer electronics stores nationwide. Both services have introduced new hardware to increase the portability of their programming.

While both companies continue to lose money, their deficits are shrinking each year. All eyes will be on Sirius in 2006, when Stern makes his much publicized jump from terrestrial radio to the satcaster.

The satellite services "have been part of a broader landscape shift for mainstream radio that also includes [the] Xbox and iPod, but has ended up with variety, for whatever reason, becoming more of a marketable commodity," says Sean Ross, VP of music and programming at Edison Media Research.

"They've also recently gone through a paradigm shift of their own, perhaps as a result of [the] iPod, and started working in some more radio-like content, including the addition of Howard Stern," Ross adds.

BRAM TEITELMAN



STERN: GETTING SIRIUS IN 2006

America's Choir Conquers The Charts

In recent weeks, a full 20% of the 15 titles on the Top Classical Albums chart have been occupied by a single group. Those three spots do not belong to some fresh-faced newcomers, but to one of the choral world's

most venerable institutions: the **Mormon Tabernacle Choir**.

Its newest album, "Choose Something Like a Star," released Feb. 15, celebrates the music of American composer **Randall Thompson**.

It debuted at No. 3. Like its chart-topping brethren "America's Choir: Favorite Songs, Hymns, & Anthems" and "Peace Like a River," this latest MTC release comes from the group's own label, also called Mormon Tabernacle Choir, which was established two years ago.

"I'm really astounded by this success," says the choir's music director, **Craig Jessop**. "It says that there's really a market out there for us. People are looking for something that brings peace, comfort and hope."

The 54-year-old Jessop says he feels very close to Thompson's music. "I met him in 1983, while I was director

of the U.S. Air Force's Singing Sergeants," the conductor recalls. "Thompson died only a year later. I think of this album as a wonderful tribute to a great composer whose work isn't very well-known."

Classical Score™
By Anastasia Tsioulcas
atsioulcas@billboard.com



The conductor says his group's enthusiasm and love of music has found root not just in its home base of Utah, but nationwide and on its trips abroad as well. (The group's next tour is in June to the West Coast; its next planned album is a recording of lullabies spanning **Brahms** to newly composed works.)

At the same time, however, Jessop says that the all-volunteer choir's foundation was built in coming together, week-in and week-out, in rehearsals and performances broadcast from its home base in Salt Lake City. "We're a church choir, first and foremost," he says.

"The choral legend **Robert Shaw** was one of my great teachers," Jessop says. "One of the things that he said that always stuck with me is that you can't import culture. It has to be a real part of the community. You need to live in that community, nurture that community and let it grow."

LIKE FATHER, LIKE SON: The 2005 Grammy Award for classical producer of the year went to **David Frost**. All five of the recordings cited in this year's award—including albums of music by **Bruce Adolphe, Dave Brubeck, Yehudi Wyner, Abraham Ellstein** and **Robert Strassburg**, as well as the multicomposer "Genesis Suite"—were for his contributions to one of this era's most ambitious recording projects: the ongoing Milken Archive of American Jewish Music series released by **Naxos**.

This is actually Frost's second Grammy; in 1999, he won in a very different category: best spoken word for children for the **Sony Classical** album "Listen to the Storyteller." Frost points out that winning a producer Grammy has actually become a family affair: His father, **Thomas Frost**, counts among his many Grammys the 1986 award for classical producer of the year.

The 44-year-old Frost, who has worked with a roster of celebrated acts ranging from the **Chicago Symphony Orchestra** to pianist **Evgeny Kissin** and soprano **Renee Fleming**, says he is particularly proud of the Milken Archive series.

"It explores a whole world of music that hasn't been celebrated before," he notes. "The goal is to represent musically the whole range of experience of one of the largest instances of cultural fusion in history. And there's just a lot of great music there."

Frost says he wasn't familiar with much of the Milken Archive music when he took on the project. "There have been so many wonderful discoveries," he says. "For

example, the "Genesis Suite"—which was an extraordinary collaborative work by **Stravinsky, Schoenberg, Milhaud, Mario Tedesco-Castelnuovo, Nathaniel Shilkret, Alexandre Tansman** and **Ernest Toch**—was fascinating."

He adds that the project's scope entails working with a huge range of musicians all over the country, from

talented student ensembles to the most seasoned professional composers and artists. "That's part of what makes working on this series so gratifying," Frost says. "The archive is bringing this music not just to an audience, but to performers as well. If those musicians in turn champion these works, that's an accomplishment in itself."

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UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA
WESTERN DIVISION

FRED STEINER, et al.,
on behalf of themselves
and all others similarly situated,

Plaintiffs,

v.
ABC, INC., et al.,

Defendants.

Case No. CV-00-5798-FMC (A1Jx)

CLASS ACTION

SUMMARY NOTICE FOR PUBLICATION

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS EMBODIED IN AN EPISODE OF AN ORIGINAL TELEVISION BROADCAST OF *GENERAL HOSPITAL*, *ONE LIFE TO LIVE*, OR *ALL MY CHILDREN*;

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION OR SOUND RECORDING THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION OR AN ENTITY AFFILIATED OR RELATED TO A DEFENDANT:

YOU ARE HEREBY NOTIFIED that an amended settlement of the above-captioned class action (the "Action") has been reached. The amended settlement is subject to approval by the Court. A hearing will be held before the Honorable Florence-Marie Cooper at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012, on April 14, 2005, at 2:30 p.m. The purpose of the hearing is to determine: (1) whether the proposed amended settlement as contained in the Amended Stipulation of Settlement on file with the Court ("Amended Stipulation") should be approved as fair, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

If you are (a) a current legal owner of a musical composition or sound recording, or portion thereof, that was embodied in an episode of the original domestic United States broadcast of the daytime television series *GIL*, *OLTL* or *AMC*, and that, without license or authorization, was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used as part of one of those television series in connection with its foreign distribution or foreign syndication by Defendants; or (b) a current holder of any monetary or royalty interest in any such musical composition or sound recording that is legally owned by a Defendant in this action or a related or affiliated entity, your rights may be affected by the amended settlement of the litigation.

A notice was previously sent to potential class members to inform them of the proposed original settlement of this Action. The proposed amended settlement creates a settlement fund in the amount of \$65 million plus interest. If you have not received a detailed Notice of Proposed Amended Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Steiner Class Settlement, Settlement Administrator, c/o Gilardi & Co. LLC, P.O. Box 8060, San Rafael, California 94912-8060, telephone 800-293-4294, or by visiting the settlement website by going to WWW.GILARDI.COM and clicking on "Steiner Settlement."

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the amended settlement, objecting to the proposed modifications to the original settlement, and asserting any rights you may have to opt out of the Classes. If you already submitted a claim form to be eligible to participate in the original settlement, that claim form will be deemed to be timely submitted in relation to the amended settlement. If you are a class member and have not already submitted a claim form, you may submit one now.

The settlement website describes the musical compositions and sound recordings to which the amended settlement applies. The amended settlement applies to the same musical compositions and sound recordings as the original settlement.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: January 31, 2005
DATED: February 9, 2005

BY ORDER OF THE
UNITED STATES DISTRICT COURT
FOR THE CENTRAL DISTRICT OF CALIFORNIA
WESTERN DIVISION



JESSOP: 'ASTONDED' BY THE CHOIR'S PROLIFIC COMMERCIAL SUCCESS

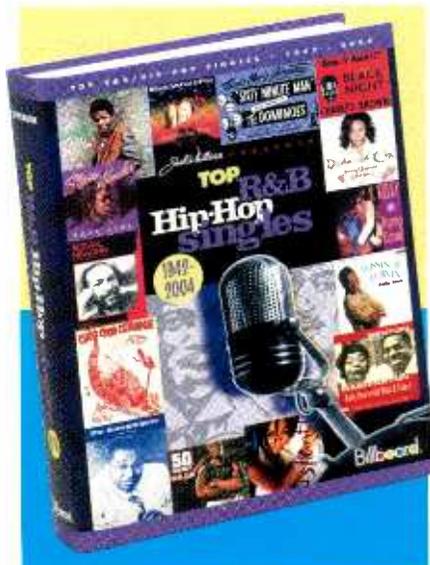


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Music

New Label Tulut Bows With Newcomer Wilson

Whenever an entrepreneur launches a new label, he or she obviously wants to catch the attention of the industry with a fresh, gifted new talent. **Tulut Entertainment CEO**

Nathaniel Johnson hit the mark with newcomer **Patrice Wilson**.

The Houston native bows April 12 with "Sacrifice," a soul-stirring R&B collection that features six songs Wilson penned herself.

The aspiring artist got her break when she entered a contest sponsored by the **Mothers Against Drunk Driving** organization in DeRidder, La. (She now lives in nearby DeQuincy.) Wilson won the grand prize—free time at a local studio. She recorded several songs a cappella, and a friend at church suggested she send them to her cousin in Atlanta who was starting a record label.

That was Johnson, who invited Wilson to record a track for a Christmas compilation album. She recorded "Sweet Little Jesus Boy" and soon after began working on her debut.

Early on, Johnson asked Wilson what she wanted to accomplish in her career. "I told him I wanted to record gospel CDs and travel the world sharing the gospel of Christ," Wilson recalls.

"Sacrifice" looks sure to provide Wilson with that opportunity. The project was produced by **HR Crump** (Beyoncé, Michelle Williams, Men of Standard, B2K) and **Alvin Williams** (Marvin Sapp, Shirley Caesar, Destiny's Child). "Secret Place" was the first single released to gospel radio.

One of Wilson's favorite compositions on the 13-song album is "My Sheep." She says the song began coming to her while she slept.

"I had a dream and saw myself

praying" will soothe listeners living in today's challenging times. "I believe the ministry will help people get through hard times," she says. "I believe the anointing is on the project, and whatever it is [someone] is needing, there will be a song on the CD that's going to minister to that situation."

NEWS NOTES: After a four-year hiatus from recording, **LaShun Pace** returned March 1 with "It's My Time" on **EMI Gospel**. The album's first single, "For My Good," has been garnering airplay on gospel stations as well as R&B/hip-hop outlets.

During the past several years, Pace has endured health problems, a divorce and the death of her oldest daughter. Her youngest daughter, 11-year-old **Aarion**, joins Pace on her new project.

GigAmerica has launched **gigurban.com** as an urban artist-development division. There are also plans for a multicity showcase series in partnership with new **Asylum/Warner** imprint **UnAuthorized Entertainment**.

Houston-based rapper **Kiotti** signed to the UnAuthorized label after performing at a **gigurban.com** showcase in that city. Plans call for showcases in numerous U.S. cities featuring the top unsigned artists in each market performing for an UnAuthorized A&R rep.

Gospel music has been front and center on **BET** recently with the network's annual Celebration of Gospel featuring **Yolanda Adams**, **Donnie McClurkin**, **Mary Mary**, **the Clark Sisters**, **Kirk Franklin**, **Smokie Norful**, **Dr. Bobby Jones** and **Ruben Studdard**. BET also aired a three-part history of gospel music, hosted by "BET Nightly News" anchor **Jacque Reid**.

In The Spirit™

By Deborah Evans Price
dprice@billboard.com



preaching," she recalls. "The word [in the Bible] says, 'My sheep know the sound of my voice.' I got up, and the lyrics just came."

Wilson is managed by Johnson and is booked by **Lone Oak Entertainment** in Nashville.

She admits that being the flagship artist on a new label carries some pressure, but she feels God has equipped her for the journey, and she is enthusiastic about the partnership with Johnson and Tulut.

Wilson hopes the music on "Sac-



WILSON: WON MADD-SPONSORED CONTEST

Soul Train

Continued from page 12

Entertainer of the Year Award. Ciara was also named best R&B/soul or rap new artist for her album "Goodies."

The evening's other special honoree was Ice Cube. A member of N.W.A and Westside Connection, the rapper/actor/director received the Quincy Jones Award for outstanding career achievements.

Acknowledging his musical legacy as well as a burgeoning film career that includes current movie "Are We There Yet?," Ice Cube said, "I'm grateful that I was born at a great time to do what I'm doing."

As for receiving such an honor

at a young age, he added, "There's still more for me to do. Hopefully, I'll rack up a few more of these."

Serving as hosts for the awards show were Brian McKnight, Fantasia, Nick Cannon and Nicole Richie. The program will air in first-run, national syndication beginning

March 12. It is produced by Don Cornelius Productions in association with Tribune Entertainment.

The awards recognize achievements in R&B/soul, hip-hop, rap and gospel. The winners are chosen by a panel of radio programmers, artists and retailers.

The Beat

Continued from page 11

rial, I don't know what it's going to sound like."

MOVIE MOGUL? Joe Simpson, who manages daughters **Jessica** and **Ashlee**, as well as **Ryan Cabrera**, has

entered a partnership with film producer **Joel Silver** to develop a movie based on a treatment written by Simpson. The film, tentatively titled "Hunting Heroes," will be distributed through **Warner Bros**. Jessica will play a "MacGyver"-ish character in the adventure romance.

Additional reporting by **Todd Martens** in Los Angeles.

Oscars See First-Time Victors In Music Categories

It was a night of firsts in the music categories at the 77th annual Academy Awards, held Feb. 27 at the Kodak Theatre in Los Angeles.

First-time Oscar winner **Jorge Drexler** won for best original song, "Al Otro Lado del Rio," from "The Motorcycle Diaries" (*Billboard*, Jan. 29).

Drexler, who wrote the song, sang his acceptance speech in Spanish.

The victory was noteworthy because it was the first Spanish-language song to be nominated in that category.

Carlos Santana and **Antonio Banderas** performed the song at the ceremony.

Jan A.P. Kaczmarek, who won the best original score prize for "Finding Neverland," was also a first-time Oscar winner.

As expected, **Jamie Foxx**

received the best actor award for his portrayal of **Ray Charles** in the biopic "Ray." The movie also won for best sound mixing.

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

SXSW FILM FESTIVAL: Several music documentaries will screen

Johnston," "Press On" (**Robert Randolph**), "You're Gonna Miss Me" (**Roky Erickson**) and "Scratch: All the Way Live," the sequel to "Scratch," the 2001 film about hip-hop DJ culture.

'JUNGLE' TRIBUTE: In celebration of the 50th anniversary of the landmark film "Blackboard Jungle," the **Museum of Modern Art** in New York is holding a screening at 8 p.m. EST March 20.

Following the screening will be a Q&A session with participants from the film as well as members of the **Comets**, the band that backed the late **Bill Haley**.

"Blackboard Jungle" is credited with propelling the career of Haley and his band, since the movie prominently featured the act's biggest hit, "(We're Gonna) Rock Around the Clock," which was No. 1 on The Billboard Hot 100 for eight weeks.

IN BRIEF: **Mick Jagger** is one of the producers of the **New Line Cinema** drama "The Women," which stars **Annette Bening**, **Sandra Bullock**, **Ashley Judd**, **Meg Ryan** and **Uma Thurman**. **Diane English** (best-known for the "Murphy Brown" TV series) is the film's screenwriter and director; it is due in theaters next year.

Ice Cube is talking with **Revolution Studios** about producing and starring in a remake of the 1948 comedy "Mr. Blandings Builds His Dream House," which originally starred **Cary Grant** in the title role.

Will Smith and his **Overbrook Entertainment** are in discussions with **Columbia Pictures** to produce "Tonight He Comes," a superhero-themed action film that will also be produced by **Michael Mann** (who directed Smith in "Ali") and Academy Award-winning screenwriter **Akiva Goldsman**.

Sean "P. Diddy" Combs has inked a development deal with **MTV Films/Paramount Pictures** to produce and star in an as-yet-untitled crime/action film.

Tom Waits has landed a small role as a wandering soothsayer in the **New Line Cinema** biopic "Domino" about fashion-model-turned-bounty-hunter **Domino Harvey**, who is played by **Keira Knightley**.

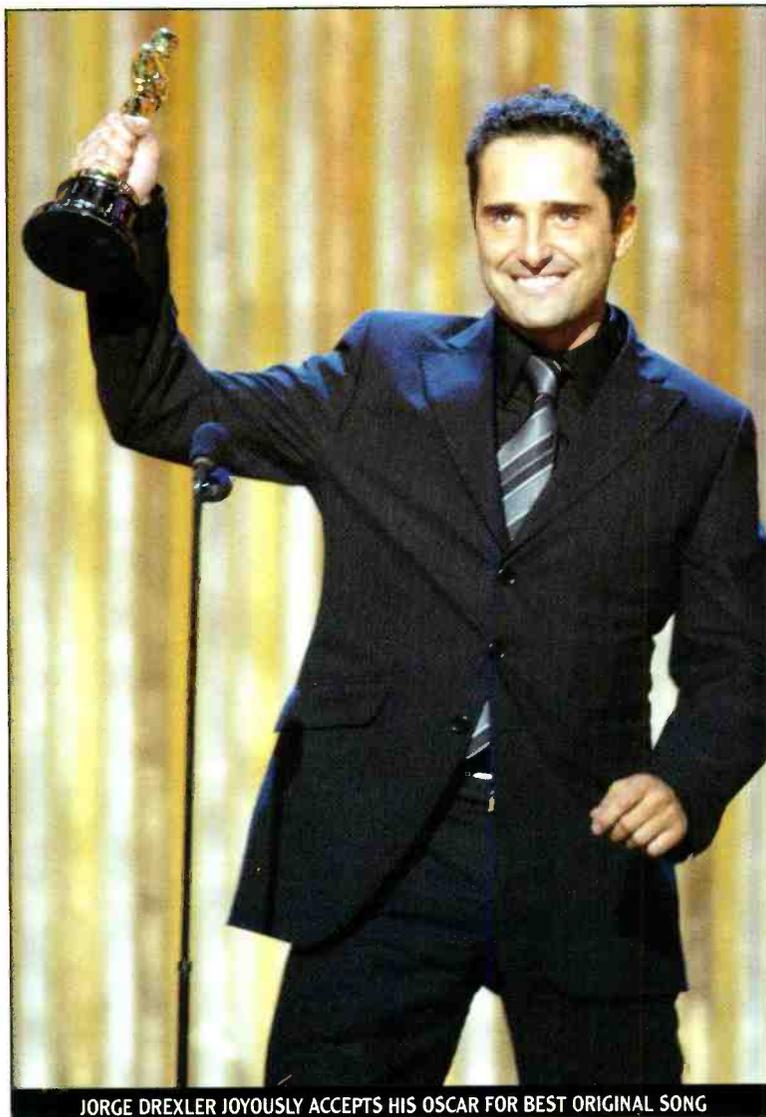
At the 57th annual Orange British Academy Awards (presented Feb. 12 in London), **Gustavo Santaolalla** won the Anthony Asquith Award for achievement in film music for his score to "The Motorcycle Diaries."

Movies & Music

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



at this year's South by Southwest Film Festival, to be held March 11-19 in Austin. They include "Be Here to Love Me: A Film About Townes Van Zandt," "The Fearless Freaks" (about the **Flaming Lips**), "Derailroaded" (**Wild Man Fischer**), "The Devil and Daniel



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A BILLBOARD SPECIAL REPORT

All The World's A Stage

Taking A Global View Can Only
Boost A Band's Outlook

BY RAY WADDELL

There may be no place like home, but for American acts willing to invest time and effort, touring the globe can really pay off.

All it takes is a commitment to international markets and a realistic look at the financial side of the equation.

"Any act can tour internationally, but their guarantees have to be unrelated to what they do in America," says Jack Utsick, CEO of Jack Utsick Presents/Worldwide Entertainment.

Utsick is among the most globally active promoters in the world, with a presence in Australia, New Zealand, China, India, the Middle East, England, the Netherlands, Germany, Scandinavia, Mexico, Puerto Rico and South America.

"We do more shows internationally than Clear Channel does," he says. "Damn right, we take a global view."

Taking the global view is the goal of the International Live Music Conference, which will be held March 13-15 in London. The ILMC brings together promoters, booking agents, artist managers and venue executives from around the world, including the United States, to discuss the potential of global touring.

An American act doesn't have to be a certified headliner to tour successfully internationally. Ask Evanescence, which toured the world and broke internationally with its first album,

"Fallen," which debuted on The Billboard 200 in March 2003.

From unknown act to global headliner during one album cycle, Evanescence may well be the poster child for breaking an act worldwide.

"No borders," says Dave Kirby, responsible agent for Evanescence at the Agency Group. "If there is an opportunity to play in front of people, we go there."

International exposure was a plan for breaking Evanescence from the start, even though lead singer Amy Lee, from Little Rock, Ark., did not even have a passport when the band began.

"As we developed a strategy at the beginning of Evanescence's career, we decided to move the band around the planet like a chess piece," Kirby says.

Evanescence was blessed with the right manager in Dennis Rider, who takes a global view. "Rather than be intimidated by Europe, as many managers are, Dennis embraced it," Kirby says. TAG, with offices in numerous countries, supported the manager's philosophy.

Rider and the band went to Europe twice before "Fallen" hit retail, Kirby says, and reached out to the various offices of international distributor Sony International. And the agency and band were willing to make the sacrifice to play

(Continued on page 22)



Amy Lee of Evanescence performs during the band's first headlining tour in 2003.

Stage

Continued from page 21

for people—everywhere.

"If you want to break a band, you have to move that band around," Kirby stresses. "You only get people's attention for a moment, and you need to be there at that moment."

Sometimes, though, record companies aren't so supportive financially. "International tour support is the first thing that gets cut," Kirby says. "The second thing is domestic tour support. It's not easy with baby bands, unless they're showing real signs of blowing up."

THREE GOOD REASONS

Neil Warnock, London-based chairman of TAG, says acts should consider touring internationally for three reasons: "To sell albums. To sell tickets. To sell both."

Last year, Madonna's global presence helped make her the top touring attraction in the world, with \$125 million in grosses. Similarly, Sting (\$52 million) and David Bowie (\$46 million) took a global approach, as will U2 in 2005.

It's not coincidental that all of these tours are produced by TNA International, the Toronto-based

global touring arm of Clear Channel Entertainment.

Asked to describe the market in general for American artists touring abroad, Thomas Johansson, chairman of CCE's European music division, responded enthusiastically, "Very good!"

Fact File: International Live Music Conference

What: An annual gathering that focuses on all aspects of the international touring business.

Where: London

When: March 13-15

Who: Attendees include promoters, booking agents, artist managers and venue executives.

Web: ilmc.com

Warnock agrees. "We have a very buoyant marketplace in Europe, with great touring not only for U.S. artists, but also European artists and music in general," Warnock says.

For American acts willing to tour

in Europe, it is all about investing in the marketplace. "There are no real concessions," Johansson says. "They really need to look at it as expanding their market and building their fan base, the same as they would in Ohio, Oklahoma or California."

Most of the logistical hurdles were eased long ago, according to Warnock. "A U.S. artist will always put out a rider that these days can generally be adhered to by the promoters," he says. "Any changes are usually very minor, such as some food or beverage items that may not be available in Europe. In terms of production elements, I would say 95% of these elements are generally available."

Warnock believes bands that tour internationally are choosing the right path, beginning with Europe. "I think U.S. bands are surprised by the loyalty of European fans," Warnock says. "For example, Red Hot Chili Peppers have grown dramatically over their time touring Europe, and similarly R.E.M., who are arguably now bigger in Europe than they have ever been in the U.S."

That may be especially true for the Chili Peppers, who last year rang up the year's top Billboard Boxscore from a U.K. stand. The band grossed more than \$17 million from three sellouts at London's Hyde Park last

summer. Emma Banks at Helter Skelter is the Chili Peppers' agent for Europe.

OTHER MARKETS

Asia Pacific markets can be particularly fertile ground for acts willing to take a shot. The Eagles ventured into the region last November and December, and grossed more

'For American acts in Europe, it's all about investing in the market.'

—NEIL WARNOCK,
THE AGENCY GROUP

than \$450 million from just 26 dates in Bangkok, Thailand; Singapore; Hong Kong; Japan; and Australia.

But newer acts can also do solid business in the region. "They can do it by not expecting the guarantees they get in America," Utsick says. "For example, we have Keith Urban in Australia with a very realistic guarantee, and it will be successful."

Howard Pollack, president of the PM Group, has presented American acts in Africa, South America, Japan, Europe and Russia. "We like

the idea of bringing music to faraway places," Pollack says.

Promoting shows outside of Europe and North America is not without its difficulties, Pollack says. "Production-wise, it can be difficult in some nations because you're working with baby companies just getting started in the music industry," he says. "When you're going to a place like Mauritius, off the coast of Madagascar, you have to be adaptable."

The production mind-set might not be the same in these faraway places, Pollack points out. "The U.S. and Europe have producing concerts down to a science, but other places might know nothing about that science," he says.

In terms of what works where, Pollack says hip-hop is big in Africa; reggae in the Indian Ocean region; reggae and French artists in Tahiti; hip-hop, R&B and jazz in the Caribbean; and rock'n'roll in Latin America.

"Russia is like a sponge, everything you take in there, they love," Pollack says. "China and India are the next emerging markets."

Pollack believes the opportunities for American acts abroad is just beginning. "The world is becoming a much smaller place," he says. "People all over the world can see music on video or the Internet, and they want a piece of it."

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ROD STEWART	Sydney SuperDome, Sydney Feb. 18-19	\$2,067,724 (\$2,623,616 Australian) \$138.71/\$95.36/\$69.35	20,906 28,000 two shows one sellout	Frontier Touring Co.
ROD STEWART	Rod Laver Arena, Melbourne, Australia Feb. 21-22	\$1,833,954 (\$2,320,638 Australian) \$139.09/\$95.62/\$69.54	18,256 21,000 two shows one sellout	Frontier Touring Co.
ROD STEWART	Mission Estate Winery, Napier, New Zealand Feb. 12	\$1,801,764 (\$2,525,000 New Zealand) \$72.07	25,000 sellout	SEL, Frontier Touring Co.
JUANES	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 26-27	\$1,744,348 \$90/\$40	25,270 two sellouts	Gianfi Communications
ROD STEWART	Brisbane Entertainment Centre, Brisbane, Australia Feb. 14-15	\$1,519,953 (\$1,935,408 Australian) \$138.22/\$95.03/\$69.11	16,068 21,000 two shows one sellout	Frontier Touring Co.
MUSIC FOR RELIEF BENEFIT: LINKIN PARK WITH JAY-Z, NO DOUBT, OZZY OSBOURNE, BLINK-182, JURASSIC 5 & OTHERS	Arrowhead Pond, Anaheim, Calif. Feb. 18	\$1,088,138 \$125/\$100/\$85/\$42.50	11,403 14,383	AEG Live
JIMMY BUFFETT	Colonial Center, Columbia, S.C. Feb. 17	\$1,032,581 \$91/\$31	16,477 sellout	Clear Channel Entertainment
VELVET REVOLVER	Carling Apollo Hammersmith, London Jan. 9-10, 22-23	\$814,109 (£435,050) \$46.78	17,402 19,576 four shows two sellouts	Clear Channel Entertainment-U.K.
CHER	Westpac Centre, Christchurch, New Zealand Feb. 22	\$808,635 (\$1,114,405 New Zealand) \$214.06/\$141.50/\$68.93/\$54.42	6,895 7,099	Michael Coppel Productions
YANNI	Office Depot Center, Sunrise, Fla. Feb. 27	\$804,454 \$85/\$49.50	10,390 10,872	Danny O'Donovan Presents, Concerts West/AEG Live
JOSH GROBAN, CHRIS BOTTI	Gund Arena, Cleveland Feb. 14	\$779,353 \$68.50/\$38.50	15,395 sellout	Clear Channel Entertainment
YANNI	United Center, Chicago Feb. 17	\$679,449 \$89.50/\$49.50	8,520 9,803	Danny O'Donovan Presents, Concerts West/AEG Live
MÖTLEY CRÜE	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 25	\$638,186 \$75/\$59.50/\$25	15,724 sellout	Palace Sports & Entertainment
YANNI	Wachovia Center, Philadelphia Feb. 19	\$619,781 \$89.50/\$49.50	7,949 9,478	Danny O'Donovan Presents, Concerts West/AEG Live
GAITHER HOMECOMING	American Airlines Center, Dallas Feb. 11-12	\$616,136 \$49.75/\$14.75	25,566 33,837 three shows	Clear Channel Entertainment
DONNA SUMMER	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 24	\$598,145 \$125/\$75	5,951 6,257	Dueño Palmer Concerts, Promotores Latino
ROD STEWART	Adelaide Entertainment Centre, Adelaide, Australia Feb. 23	\$580,470 (\$730,611 Australian) \$139.83/\$96.13/\$69.92	6,157 7,000	Frontier Touring Co.
JOSH GROBAN, CHRIS BOTTI	The Mark of the Quad Cities, Moline, Ill. Feb. 18	\$546,397 \$67.50/\$47.50	9,100 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Giant Center, Hershey, Pa. Feb. 15	\$530,269 \$67.75/\$32.75	9,363 sellout	Clear Channel Entertainment
YANNI	St. Pete Times Forum, Tampa, Fla. Feb. 26	\$523,566 \$79.50/\$49.50	7,600 8,222	Danny O'Donovan Presents, Concerts West/AEG Live
YANNI	TD Waterhouse Centre, Orlando, Fla. Feb. 25	\$500,722 \$79.50/\$49.50	7,260 9,002	Danny O'Donovan Presents, Concerts West/AEG Live
YANNI	The Arena at Gwinnett Center, Duluth, Ga. Feb. 22	\$481,180 \$79.50/\$49.50	6,906 7,978	Danny O'Donovan Presents, Concerts West/AEG Live
MÖTLEY CRÜE	St. Pete Times Forum, Tampa, Fla. Feb. 18	\$435,270 \$65/\$36	10,665 12,000	Fantasma Productions
VELVET REVOLVER	National Indoor Arena, Birmingham, England Jan. 18	\$427,550 (£229,816) \$42.79	9,992 11,000	Clear Channel Entertainment-U.K.
MÖTLEY CRÜE	Office Depot Center, Sunrise, Fla. Feb. 17	\$422,082 \$77.25/\$47.25	7,831 8,247	Clear Channel Entertainment, in-house
VELVET REVOLVER	Manchester Evening News Arena, Manchester, England Jan. 16	\$400,486 (£213,969) \$43.05	9,303 9,750	Clear Channel Entertainment-U.K.
WGCI BIG JAM SLOW JAM: TEENA MARIE, NEW EDITION, AVANT, KINDRED	Allstate Arena, Rosemont, Ill. Feb. 14	\$394,982 \$75/\$20	8,701 9,956	Clear Channel Entertainment
X FACTOR LIVE	Manchester Evening News Arena, Manchester, England Feb. 16	\$388,696 (£204,922) \$44.57/\$37.94	9,087 10,102	3A Entertainment, Jack Utsick Presents
X FACTOR LIVE	National Exhibition Centre, Birmingham, England Feb. 25	\$370,649 (£193,935) \$44.91/\$23.89	8,903 9,000	3A Entertainment, Jack Utsick Presents
PAUL WELLER, NIC ARMSTRONG	Carling Apollo, Manchester, England Feb. 17-18	\$370,222 (£196,394) \$53.73	7,000 two sellouts	3A Entertainment, Jack Utsick Presents
DURAN DURAN	St. Pete Times Forum, Tampa, Fla. Feb. 12	\$355,905 \$76.75/\$66.75/\$46.75	5,855 6,087	Fantasma Productions, AEG Live
X FACTOR LIVE	Wembley Arena Pavilion, London Feb. 20	\$338,202 (£178,527) \$44.52/\$22.26	9,222 9,500	3A Entertainment, Jack Utsick Presents
PAUL WELLER, NIC ARMSTRONG	Nottingham Arena, Nottingham, England Feb. 27	\$335,568 (£174,848) \$54.70	6,200 sellout	3A Entertainment, Jack Utsick Presents
YANNI	Veterans Memorial Arena, Jacksonville, Fla. Feb. 24	\$323,284 \$65/\$39.50	5,575 7,688	Danny O'Donovan Presents, Concerts West/AEG Live
PHIL LESH & FRIENDS	Bill Graham Civic Auditorium, San Francisco Feb. 12	\$317,560 \$40	8,346 8,500	Clear Channel Entertainment

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Touring

IAAM Meeting Will Focus On 'Core' Issues

An increased focus on education will mark this year's district meetings of the **International Assn. of Assembly Managers**, beginning with the District 6 meeting March 4-7 in Colorado Springs, Colo.

The IAAM Board of Education, in conjunction with a grant from the IAAM Foundation, is rolling out a new series of educational sessions titled Core Tracks at the District 6 meeting.

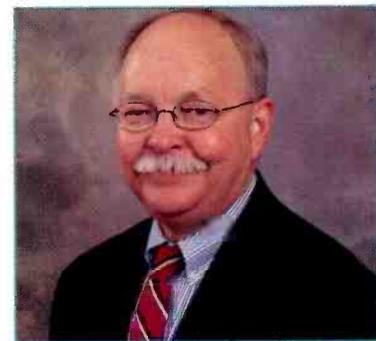
Core Tracks, created from the work of the IAAM's Body of Knowledge Task Force, is a series of educational sessions that focus on the four core principles of facility management identified by the task force: sales and marketing, administration and fiscal management, facility services and operations, and leadership and management.

Participants who successfully complete the three-year curriculum in any track will be awarded recognition of specialized training, which will increase their eligibility for entry into the IAAM's Certified Facilities executive program.

"The mission is to provide more 'substance' to our meetings and provide a method to advance further within our organization," says

with all the specialty meetings. It's forcing people to pick and choose, and some people can only go to their specialty meeting and the national convention."

Thomas says the districts also



THOMAS: ADDING 'SUBSTANCE' TO MEETING

seem more interested in working with student IAAM members.

"Kent Meredith, [GM] down at the United Spirit Arena in Lubbock [Texas], has been working with different District 6 venues to initiate a modified facility visit/internship," he says.

"The purpose would be to expose interested students to what happens in different facilities. We, as venues, would arrange to host students and run them through what we typically do in our facilities/operations. We're finding an increase in the interest factor and are trying to craft something to satisfy that need."

On The
Road™
By Ray Waddell
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LONDON CALLING:
The International
Live Music Confer-
ence, which takes

place March 11-13 in London, "has always been about taking stock every year," says Martin Hopewell, managing director of

Primary Talent International in London and the ILMC's principal organizer. "Therefore, by its very nature, it is about change. This year is no exception.

"There is a wave of people [in the touring business] from the 1960s and 1970s approaching retirement, while a whole new bunch of people are coming along making their own rules," he says.

Moreover, he notes, the touring business during the past five years has undergone a period of consolidation by such corporations as Clear Channel Entertainment. The ILMC seeks to explore those changes and their impact on the touring business, Hopewell says.

Additional reporting by Juliana Koranteng in London.

Omarion Makes His Own Mark With 'O'

BY GAIL MITCHELL

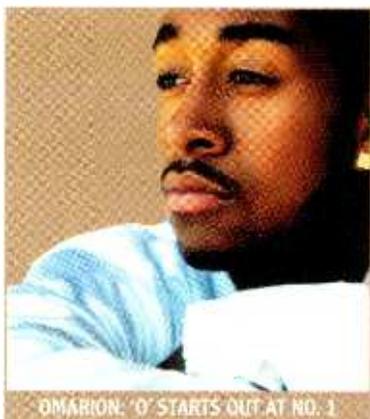
Omarion is the latest in a long line of artists making the transition from teen dream to adult singer/songwriter. And there is no denying that the B2K phenomenon has given the 20-year-old singer's solo flight, "O," a pivotal boost.

The Los Angeles urban boy band burst into public consciousness in 2001 with the top 20 R&B hit "Uh Huh." B2K notched two more top 20 R&B hits—"Gots Ta Be" and "Why I Love You"—before hitting the R&B (No. 2) and pop (No. 1) big time with the 2002 single "Bump, Bump, Bump" with P. Diddy.

The group also scored two top 10 albums on The Billboard 200 in 2002. Its self-titled debut peaked at No. 2, with follow-up "Pandemonium!" landing at No. 10.

Then, on the heels of B2K's soundtrack release, "You Got Served," in December 2003 and before the same-titled film's premiere the following January, the group imploded. The reason? Irreconcilable differences.

Omarion elected to stay on with the group's manager, Chris Stokes of the Ultimate Group. Remaining members



OMARION: 'O' STARTS OUT AT NO. 1

Lil Fizz, J-Boog and Raz-B are pursuing solo endeavors.

"It was time for Omarion to move on and stand on his own," Sony Urban Music GM Lisa Ellis says.

"We're all focusing on our own projects," Omarion (his last name is Grandberry) says of his former group-mates. He addresses the breakup on one of his strongest album tracks, "Growing Pains," and in his memoir, "O" (published Feb. 22). "More than anything, we had a friendship."

Will B2K ever reunite? "We have to build up our friendship first before anything else happens,"

Omarion replies.

Asked to describe the major difference between himself then and now, the 20-year-old artist notes, "I grew up more than anything. I just want to show people I've matured, not just physically but mentally.

"When I was in B2K, we were just talking about love, being in love. But now I'm talking about being intimate, understanding what love really is about."

GETTING BACK IN THE SPOTLIGHT

To boost awareness of Omarion's T.U.G./Epic/Sony Urban Music debut—and further build momentum behind his title-track first single—the label staged in-stores in New York, Los Angeles and Atlanta the week of its Feb. 22 release. Those appearances are being fortified by guest stints on "The Ellen DeGeneres Show" and "The Tonight Show With Jay Leno," as well

as various MTV programs.

In addition, a DualDisc version of "O" is available. The DVD side features "MTV Diary" footage and the full-length "O" video, a ringtone and a surround-sound mix of the whole album. A second single, "Touch," has already been chosen.

It appears the marketing strategy is paying off. "O" debuts this issue at No. 1 on the *Billboard* Top R&B/Hip-Hop Albums chart and The *Billboard* 200.

Omarion teamed with the Underdogs, the Neptunes, AllStar, Rodney Jerkins and Sean Garrett, among others. Guests include OutKast's Big Boi on the boisterous "Never Gonna Let You Go (She's a Keeper)." Overall, the album mixes retro and contemporary sounds, balancing ballads with uptempo numbers that recall B2K's R&B/hip-hop/pop/dance vibe.

"Omarion is the total package," the Underdogs say. "His dedication to

becoming a complete artist will take him far. As he continues to develop, he should be a real force in R&B music."

Omarion is preparing for a promotional tour in Europe. The "O" single is being released there in April, followed by the album in June. Omarion is booked by Sal Michaels for Pyramid and published by Mr. Grandberry O's Music/EMI Combine Music (SESAC).

The artist is also pursuing his acting sideline. With "You Got Served" and the recent "Fat Albert" among his credits, Omarion has signed a two-picture deal with Paramount/MTV Films and will begin shooting a new feature this spring.

Though he has been there before, Omarion says the most difficult hurdle in the recording process is the actual release. "The hardest part is now, the final moment," he says. "I'm just ready to see how everything turns out."

Jones Back On Indie Avenue

"People can feel you when you can feel yourself," vocalist/producer Ahmad Jones says.

That statement sums up the musical odyssey of Jones' band, **4th Avenue Jones**. You may recall that the Los Angeles-based outfit signed with **Interscope** after eliciting local buzz for its independent album "No Plan B." However, Interscope never released the band's updated version, "No Plan B: Pt. 2."

Having gained its release from the label between 2002 and 2003, 4th Avenue Jones is back traveling the independent route. "Stereo: The Evolution of HipRockSoul" is due March 29 on Jones' own **LookAlive** label, distributed by **Gotee/EMI**.

The act's musical evolution from hip-hop to the Jones-coined "hiprocksoul" reflects a change in its business mind-set as it sought more creative control and ownership of its masters.

"We were more straight-ahead hip-hop," Jones says, "but we felt like we had handcuffs on. Now we're zeroing in on the sound we want, coming from a hip-hop perspective that seamlessly blends everything like a good old pot of gumbo."

4th Avenue Jones veers from such influences as **Rage Against the Machine** and **Depeche Mode** to **Stevie Wonder** and **Rachmaninoff**. Alongside Jones on vocals is his wife, **Tena**, plus guitarist **Timmy Shakes**, violinist **Gailybird**, bassist **Al Parker** and drummer **Derrick Calloway**.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Songs to check out include the title-track lead single, Tena's emotion-packed "Who's Watching Me" and "It's Over Now," produced by recent Grammy Award nominees the **Avila Brothers (Usher)**.

BACKSTAGE SOUL: After wrapping her role as a presenter at the recent Soul Train Music Awards (see

story, page 12), **Mya** talked about her album "Control Freak," due in September. The set finds her working with **Dr. Dre**, **Lil Jon** and **Rockwilder**, among others.

"The album is about getting control of a situation in every aspect of life so you can be your own woman," Mya said.

In the meantime, she can be heard on the **Cuban Link** song "Sugar Daddy."

The singer also plans to launch her own apparel line next year. She described the clothing as a mix of "Japan, couture, female **Prince** and dominatrix." Sounds fierce.

Backstage, an admittedly tipsy **J-Kwon** said he is suiting up for the summer release of his new album, "Louisville Slugger."

Describing the set as "more truthful" than his 2004 debut, "Hood Hop" (featuring the hit "Topsy"), the rapper said the guest lineup includes **Chingy**, **Nelly** and new artist **Ebony Eyez**.

J-Kwon touted **Eyez**, who is working on her **Capitol** debut, as the "first female rapper" from St. Louis. She joined him backstage following their performance of "Get XXX'd" from the soundtrack to the new **Ice Cube** movie, "XXX: State of the Union."

WE REMEMBER: As a member of **Gladys Knight & the Pips**, **Edward Patten** graced such hits as "I Heard It Through the Grapevine" and "Midnight Train to Georgia." The Grammy Award-winning group—comprising Knight, her brother **Merald "Bubba" Knight** and their cousins Patten and **William Guest**—was inducted into the Rock and Roll Hall of Fame in 1996. The 65-year-old Patten died Feb. 25 in Detroit following a stroke.

MARCH 12 2005		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	3	CANDY SHOP SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Olivia
2	2	HOW WE DO AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
3	1	LOVERS AND FRIENDS BME/TVT	Lil Jon & The East Side Boyz Featuring Usher & Ludacris
4	4	DISCO INFERNO SHADY/AFTERMATH/INTERSCOPE	50 Cent
5	5	BRING EM OUT GRAND HUSTLE/ATLANTIC	T.I.
6	6	SOME CUT BME/REPRISE/WARNER BROS	Trillville Featuring Cutty
7	7	DROP IT LIKE IT'S HOT DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
8	10	HATE IT OR LOVE IT AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
9	9	U DON'T KNOW ME GRAND HUSTLE/ATLANTIC	T.I.
10	11	MOCKINGBIRD SHADY/AFTERMATH/INTERSCOPE	Eminem
11	8	KARMA G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant
12	17	WAIT (THE WHISPER SONG) COLLIPARK/TVT	Ying Yang Twins
13	12	SUGAR (GIMME SOME) SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo
14	22	NUMBER ONE SPOT DTP/DEF JAM SOUTH/IDJMG	Ludacris
15	14	LET'S GET BLOWN DOGGYSTYLE/STAR TRAK/GEFFEN	Snoop Dogg
16	20	BABY I'M BACK LATIUM/UNIVERSAL/UMRG	Baby Bash Featuring Akon
17	19	HOPE CAPITOL	Twista Featuring Faith Evans
18	18	BABY DESERT STORM/ATLANTIC	Fabulous Featuring Mike Shorey
19	15	WHAT U GON' DO BME/TVT	Lil Jon & The East Side Boyz Featuring Lil Scrappy
20	13	GET BACK DTP/DEF JAM SOUTH/IDJMG	Ludacris
21	16	GASOLINA EL CARTEL/VI	Daddy Yankee
22	21	LEAN BACK SRC/UNIVERSAL/UMRG	Terror Squad
23	24	STILL TIPPIN SWISHHOUSE/ASYLUM/WARNER BROS	Mike Jones Featuring Slim Thug & Paul Wall
24		TOMA DIAZ BROTHERS/TVT	Pitbull Featuring Lil Jon
25	25	I'M A HUSTLA FULL SURFACE/JRMG	Cassidy

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 88 R&B/Hip-Hop and 66 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♡ Videoclip availability. © 2005, VNU Business Media, Inc. All rights reserved.



4TH AVENUE JONES: FROM HIP-HOP TO 'HIPROCKSOUL'

MARCH 12 2005

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION	
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NUMBER 1/HOT SHOT DEBUT OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98 EQ CD)	1	51	48	43	89	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BEYONCE ▲ ⁴ COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
2	1	1	7	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (8.98/13.98) [M]	1	52	50	44	10	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MANNIE FRESH CASH MONEYS 002808*/UMRG (13.98 CD)	The Mind Of Mannie Fresh	16
3	2	3	9	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JOHN LEGEND ▲ GOOD MUSIC/COLUMBIA 92776/SONY MUSIC (12.98 EQ CD)	1	53	47	49	24	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		YOUNG BUCK ▲ G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	2
4	3	4	14	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		FANTASIA ▲ J 64235*/RMG (18.98 CD)	2	54	43	19	3	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KRAYZIE BONE BALL R 01191*/MUSIC (18.98 CD/DVD)	Gemini: Good Vs. Evil	19
5	8	7	13	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		T.I. ● GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	1	55	52	45	24	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NELLY ▲ DERRTY/FO REEL 003314*/UMRG (8.98/13.98)	Sweat	2
6	7	5	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2690*/TVT (11.98/17.98)	2	56	53	46	15	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		THE DIPLOMATS DIPLOMATS 5771*/KOCX (17.98 CD)	Diplomatic Immunity 2	8
7	11	10	12	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		➤\$ GREATEST GAINER \$⬅ LUDACRIS ▲ DTP/DEF JAM SOUTH 003483*/IDJMG (8.98/13.98)	1	57	55	42	3	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		T.I. ● GRAND HUSTLE/ATLANTIC 83777/AG (18.98 CD)	Urban Legend: Chopped & Screwed	42
8	5	6	50	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		USHER ▲ ⁸ LAFACE 63952/ZOMBA (12.98/18.98)	1	58	45	38	7	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK CAPITOL 63164* (18.98 CD)	Coach Carter	15
9	9	9	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		EMINEM ▲ ⁴ SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)	1	59	57	61	27	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	7
10	6	2	3	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98 CD)	2	60	42	48	4	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 78703/RHINO (18.98 CD/DVD)	Ray: More Music From (Soundtrack)	26
11	4	20	26	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		RAY CHARLES ▲ ³ HEAR 2248/CONCORD (18.98 CD)	4	61	67	56	7	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		URBAN MYSTIC SOBE 48919/WARNER BROS. (13.98 CD) [M]	Ghetto Revelations	50
12	10	8	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DESTINY'S CHILD ▲ ³ COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	1	62	69	65	26	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PACESETTER J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36
13	14	11	22	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CIARA ▲ SHO'NUFF/MUSIC/LAFACE 62819/ZOMBA (12.98/18.98)	1	63	54	54	36	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
14	13	12	12	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MARIO ▲ 3RD STREET/J 61885*/RMG (18.98 CD)	2	64	56	55	15	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CHINGY ● CAPITOL 97596* (18.98 CD)	Powerballin'	5
15	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TRU NEW ND LIMIT 5790*/KOCX (17.98 CD)	15	65	61	64	17	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		YING YANG TWINS COLLIPARK 2489*/TVT (11.98 CD/DVD)	My Brother & Me	6
16	15	15	19	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	7	66	46	53	88	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BLACK EYED PEAS ▲ ² A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	23
17	17	14	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SNOOP DOGG ▲ DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	4	67	71	66	30	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD)	Crime Mob	11
18	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LAYZIE BONE AND BIZZY BONE MD THUGS/7TH SIGN 5719/KOCX (17.98 CD)	18	68	63	75	68	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
19	19	13	5	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		GETO BOYS J PRINCE/RAP-A-LOT 4 LIFE 68502*/ASYLUM (17.98 CD)	3	69	58	59	46	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15
20	20	17	11	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		2PAC ▲ AMARU 003961*/INTERSCOPE (8.98/13.98)	1	70	64	63	36	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JOJO ▲ OA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10
21	12	26	66	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	1	71	66	87	8	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		B.R. GUNNA BARAK 30002 (13.98 CD) [M]	B.R. Gunna's Dirty District Vol. 2	55
22	26	32	28	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	17	72	73	70	5	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PAUL WALL & CHAMILLIONAIRE PAID IN FULL 0050 (16.98 CD) [M]	Controversy Sells	50
23	21	22	14	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NAS ● ILL WILU/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	2	73	65	60	28	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		R. KELLY ▲ ³ JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	1
24	25	25	18	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	1	74	68	67	10	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS SOURCE 2523/IMAGE (18.98 CD)	The Source Presents Hip-Hop Hits Volume 9	36
25	30	27	5	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS WORD-CURR/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)	13	75	76	78	19	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL WYTE HYPNOTIZE MINOS 68500/ASYLUM (17.98 CD/DVD)	Phinally Phamous	6
26	22	21	24	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NELLY ▲ ² DERRTY/FO REEL 003316*/UMRG (8.98/13.98)	1	76	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CORMEGA LEGAL HUSTLE 7185* (10.98/15.98)	Testament	76
27	27	30	12	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CAM'RON ● ROC-A-FELLA/DEF JAM 002728*/IDJMG (8.98/13.98)	4	77	75	77	42	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
28	32	34	53	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48596*/WARNER BROS. (18.98 CD)	3	78	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JUMPSTEADY PSYCHOPATHIC 4048 (15.98 CD) [M]	Master Of The Flying Guillotine	78
29	28	16	4	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TINA TURNER CAPITOL 63536 (24.98 CD)	12	79	72	71	22	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		STEPHANIE MILLS JM 54660/LIGHTYEAR (13.98 CD)	Born For This!	25
30	23	23	13	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48862*/WARNER BROS. (18.98 CD/DVD)	3	80	84	99	15	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LALAH HATHAWAY MESA BLUEMOON 006911/PYRAMID (18.98 CD) [M]	Outrun The Sky	34
31	24	40	22	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JOSS STONE ● S-CURVE 94897* (18.98 CD)	15	81	70	76	34	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		8BALL & MJG ● BAO BOY 002389*/UMRG (12.98 CD)	Living Legends	1
32	29	33	75	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ANTHONY HAMILTON ▲ SO SO DEF 52107/ZOMBA (12.98 CD)	6	82	60	58	26	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ANITA BAKER ● BLUE NOTE 77102 (12.98/18.98)	My Everything	1
33	31	29	11	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ASHANTI ▲ THE INC./DEF JAM 003409*/IDJMG (13.98 CD)	2	83	80	69	24	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		THE ALCHEMIST ALC 9549*/KOCX (15.98 CD) [M]	1st Infantry	11
34	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BEBE WINANS STILL WATERS/TMG 90727/SONY MUSIC (18.98 EQ CD)	34	84	79	80	67	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38
35	18	24	22	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		QUEEN LATIFAH ● VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	11	85	62	57	14	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KENNY G ● ARISTA 62470/RMG (18.98 CD)	At Last... The Duets Album	21
36	41	50	15	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	36	86	77	73	42	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	3
37	38	35	26	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	1	87	78	90	4	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		J. GRAM R.R. RECORDS 10000 (13.98 CD)	Big Spenda	78
38	16	47	35	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	1	88	98	91	14	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA (18.98 CD)	Gotta Have Gospel! Vol. 2	57
39	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BENZINO ZNO 10/MUSICRAMA (13.98 CD)	39	89	100	94	20	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	2
40	51	51	35	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		AKON ● SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	11	90	82	—	4	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BUCK POWER TOP 20 72414/BUZZTONE (16.98 CD)	One Way In No Way Out	82
41	35	72	3	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK COLUMBIA 93667/SONY MUSIC (18.98 EQ CD)	35	91	97	—	35	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' 'Bout Love	4
42	37	39	35	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	2	92	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29
43	40	37	14	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		RUBEN STUDDARD J 62623/RMG (15.98/18.98)	6	93	95	—	2	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MICHAEL B. SUTTON LITTLE OIZZY 8331 (13.98 CD)	Hopeless Romantic	93
44	36	31	13	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		GERALD LEVERT ATLANTIC 83765/AG (12.98/18.98)	7	94	88	79	20	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22
45	33	18	3	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		K-CI & JOJO GEFFEN/CHRONICLES 004059/UMRG (13.98 CD)	18	95	86	92	86	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LUTHER VANDROSS ▲ ² J 51885/RMG (12.98/18.98)	Dance With My Father	1
46	34	28	4	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DO OR DIE THE LEGION 93806/AG (18.98 CD)	14	96	85	74	22	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)	Guerrilla City	4
47	49	52	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JA RULE ● THE INC./DEF JAM 002955*/IDJMG (13.98 CD)	3	97	99	98	19	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JUVENILE CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	9
48	44	41	17	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	4	98	90	83	20	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS SWISHHOUSE 005 (17.98 CD)	The Day Hell Broke Loose 2	74
49	39	36	17	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		FABOLOUS ● DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	2	99	81	68	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NEW EDITION BAD BOY 003422*/UMRG (13.98 CD)	One Love	4
50	59	62	11	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CD)	15	100	NEW	1	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		AESOP ROCK DEFINITE JUX 106 (15.98 CD) [M]	Fast Cars, Danger, Fire And Knives	100

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Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan	
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Jeezy Does It From The Hood

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

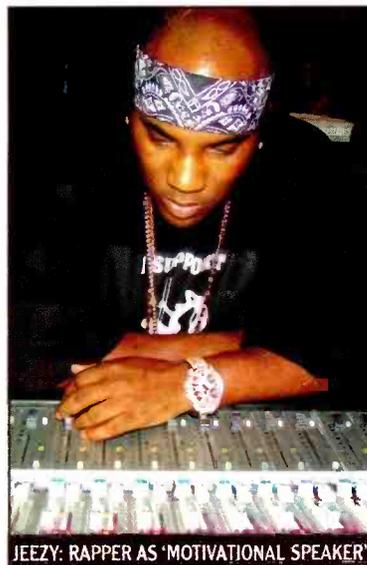
Not only is Young Jeezy one-fourth of hot new **Bad Boy** hip-hop collective **Boyz N Da Hood**, he is also a solo artist who has gained credibility in the industry as well as in the streets of Atlanta.

Jeezy's latest solo project, "Let's Get It," is due this summer from **Corporate Thugz Entertainment/Def Jam**. The set picks up where his **Boyz N Da Hood** collaborations and his successful mix tape, "Gangsta Grillz: The Streetz Is Watching," left off.

"When my album comes out, all the dots will connect," Jeezy says. "You're going to feel me. You're going to feel sad with me, you're going to go through the struggle with me, you're going to hang out with me, you're going to hit the trap with me. You're going to see the 'hood through a young man's eyes who has really seen it, really felt it, really touched it, really tasted it."

The first single is "Getting Money Over Here," with **Bun B** of **UGK**. The album also features guests **Fabolous**, **T.I.**, **Trick Daddy**, **Lloyd** and **Lil Scrappy** and production by **Shawty Redd**, **Jazze Pha** and **Frank Nitti**.

Jeezy says he considers himself more of a "motivational speaker" than a rapper, using his music to inspire people. "I like motivating people to get that bread. I really don't say much, but what I say comes from my heart, and people feel it in their hearts too. That's what makes me do it, because I feel like I'm touching somebody with my words and my pain and all the stuff I've been through."



JEEZY: RAPPER AS 'MOTIVATIONAL SPEAKER'

SHAQ SCORES: The big guy on the basketball court is once again a big guy in the music business, as **Shaquille O'Neal** prepares to roll out a new album by **DJ Kay Slay**.

The New York DJ is the first artist on O'Neal's new **Deja 34** label, distributed by **Koch**.

Kay Slay's "The Game of Death" bows May 10. The set features a hip-hop who's who, including some *reggaeton* and Latin hip-hop acts. "This album is a combination of all the top high-profile artists as well as up-and-coming artists," Kay Slay says.

Beats & Rhymes

The 20-track album includes contributions from **50 Cent**, **Fat Joe**, **the Diplomats**, **Lil Jon**, **Lil Flip**, **David Banner**, **Petey Pablo** and **Chingy**. "It's got everybody you want to hear," Kay Slay says. "It's just an incredible album. Everybody is going to want to get it. All angles are covered."

The first single is "I'm Your Boo," featuring **Remy Martin**.

Kay Slay says the album's title reflects his view of the music industry. "A lot of people are going to look at it from the standpoint of the streets, the drugs, the hustling," he notes. "But my aspect is the way these artists get sucked into the game with these contracts with these major labels, who make all these promises—and at the end of the day, the labels kill their careers, and the artists are right back in the 'hood doing worse than they were before they even started."

Best-known for his **WQHT** (Hot 97) New York show, "The Drama Hour," and his Streetsweeper mix-tape series (released by **Sony**), Kay Slay is also **Deja 34's** head of A&R. The label's other execs include president **Mark Stevens** and VP **Cliff Robinson**.

THE MISSING LINK: Rapper **Cuban Link** has wrapped two videos for songs from his upcoming album, "Chain Reaction." The first is "Scandalous," featuring Puerto Rican *reggaeton* artist **Don Omar**; the second is "Sugar Daddy," featuring **Mya**.

The Cuban-born, Bronx-bred MC, formerly known as **the Lyrical Assassin**, was a member of the **Full-a-Clips** crew alongside **Triple Seis** and the late **Big Pun**.

"Chain Reaction," due this spring, features production by **Swizz Beatz** and **Big Menz**. The set serves up street flavor on such tracks as "Talk About It," "Time" and "Shakedown."

Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	23	Let Me Love You	MARIO (3RD STREET/JRM/GI) ☆	26	29	5	U Already Know	112 FEAT. FOXY BROWN (DEF SOUL/IDJ/MG) ☆	51	44	5	Turn Da Lights Off	TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
2	3	20	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE) ☆	27	23	11	Baby	FABOLOUS (DESERT STORM/ATLANTIC) ☆	52	45	8	Get Right	JENNIFER LOPEZ (EPIC/SUM)
3	5	7	Candy Shop	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE) ☆	28	24	12	Hope	TIWISTA FEAT. FAITH EVANS (CAPITOLI) ☆	53	68	2	How Could You	MARIO (3RD STREET/JRM/GI) ☆
4	4	18	Truth Is	FANTASIA (JRM/GI) ☆	29	31	8	Still Tippin	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	54	57	19	Only U	ASHANTI (THE INC./DEF JAM/IDJ/MG)
5	2	16	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	30	26	45	Diary	ALICIA KEYS (JRM/GI) ☆	55	61	3	So What (If You Got A Baby)	GERALD LEVERT (ATLANTIC)
6	6	14	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	31	36	6	In The Kitchen	R. KELLY (JIVE/ZOMBA) ☆	56	55	7	Give Me That	WEBBIE FEAT. BUN B (TRILL/ASYLUM)
7	7	16	Ordinary People	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM) ☆	32	40	12	Slow Down	BOBBY VALENTINO (DTP/DEF JAM/IDJ/MG)	57	62	8	Thugs Get Lonely Too	2PAC FEAT. NATE DOGG (AMARU/INTERSCOPE)
8	9	19	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	33	30	23	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	58	69	2	Cater 2 U	DESTINY'S CHILD (COLUMBIA/SUM) ☆
9	8	19	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC) ☆	34	33	28	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	59	58	15	Spoiled	JOSS STONE (S-CURVE/VIRGIN)
10	11	13	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC) ☆	35	37	14	Country Boy	TYRA (IG&L) ☆	60	56	11	Ghetto	AKON (SRC/UNIVERSAL/UMRG)
11	21	8	Hate It Or Love It	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE) ☆	36	27	17	Karma	ALICIA KEYS (JRM/GI) ☆	61	59	7	Guess Who Loves You More	RAHEEM DEVAUGHN (JIVE/ZOMBA)
12	12	27	Drop It Like It's Hot	SNOOPI DOGG FEAT. PHARRELL (DOGGYSTYLE/DEF JAM/INTERSCOPE) ☆	37	47	11	Down And Out	CAM RON (ROC-A-FELLA/DEF JAM/IDJ/MG)	62	63	3	Free Yourself	FANTASIA (JRM/GI)
13	13	13	O	OMARION (T.U.G./EPIC/SUM) ☆	38	38	6	Girlfight	BROOKE VALENTINE (VIRGIN) ☆	63	—	1	Piggy Bank	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
14	10	17	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) ☆	39	41	6	Throwback	USHER (LAFACE/ZOMBA)	64	—	2	Can't Satisfy Her	1WAYNE (TPI)
15	15	8	1 Thing	AMERIE (RISE/COLUMBIA/SUM)	40	53	3	Again	FAITH EVANS (CAPITOLI)	65	64	2	Real N****a Roll Call	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
16	20	15	Okay	NIVEA (JIVE/ZOMBA) ☆	41	49	19	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	66	60	13	Gasolina	DADDY YANKEE (EL CARTEL/VI) ☆
17	16	24	Caught Up	USHER (LAFACE/ZOMBA) ☆	42	43	8	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	67	71	3	Seduction	USHER (LAFACE/ZOMBA)
18	18	8	It's Like That	MARIAH CAREY (ISLAND/IDJ/MG) ☆	43	35	11	I'm A Hustla	CASSIDY (FULL SURFACE/JRM/GI)	68	—	1	Feel It In The Air	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJ/MG)
19	19	8	Baby Mama	FANTASIA (JRM/GI)	44	42	18	Forever, For Always, For Love	LALAH HATHAWAY (GRP/VERVE)	69	74	2	Must Be Nice	LYFE JENNINGS (COLUMBIA/SUM)
20	14	21	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	45	39	20	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)	70	—	1	Open Arms	TINA TURNER (CAPITOLI)
21	28	6	Number One Spot	LUDACRIS (DTP/DEF JAM SOUTH/IDJ/MG) ☆	46	52	6	I Can't Stop Loving You	KEM (MOTOWN/UMRG)	71	65	4	Motivation	T.I. (GRAND HUSTLE/ATLANTIC)
22	17	20	Karma	LLYDD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	47	51	8	Oh	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	72	—	1	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
23	22	12	Let's Get Blown	SNOOPI DOGG (DOGGYSTYLE/DEF JAM/INTERSCOPE)	48	32	19	Get Back	LUDACRIS (DTP/DEF JAM SOUTH/IDJ/MG) ☆	73	70	5	Shyne On	BABY FEAT. LIL WAYNE (CASH MONEY/UMRG)
24	34	5	Wait (The Whisper Song)	YING YANG TWINS (COLLIPARK/TVT)	49	48	7	Everytime You Go Away	BRIAN MCKNIGHT (MOTOWN/UMRG)	74	—	1	Icy	GUCCI MANE (LAFACE/BIG CAT)
25	25	37	Charlene	ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆	50	54	3	So Much More	FAT JOE (TERROR SQUAD/ATLANTIC)	75	—	1	Caught Up	JA RULE FEAT. LLOYD (THE INC./DEF JAM/IDJ/MG) ☆

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MARCH 12 2005 R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) ☆
2	2	14	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJ/MG)
3	3	2	Guess Who Loves You More	RAHEEM DEVAUGHN (JIVE/ZOMBA)
4	6	16	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
5	7	18	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM)
6	11	17	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJ/MG)
7	4	8	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	5	2	It's Like That	MARIAH CAREY (ISLAND/IDJ/MG)
9	12	19	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
10	9	23	Let Me Love You	MARIO (3RD STREET/JRM/GI)
11	8	19	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
12	10	17	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
13	20	4	Feel It In The Air	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJ/MG)
14	17	27	Tempted To Touch	RUFEE (ATLANTIC)
15	24	4	Down And Out	CAM RON (ROC-A-FELLA/DEF JAM/IDJ/MG)
16	18	7	Girlfight	BROOKE VALENTINE (VIRGIN)
17	16	13	Caught Up	USHER (LAFACE/ZOMBA)
18	14	14	Okay	NIVEA (JIVE/ZOMBA)
19	23	3	Ordinary People	JOHN LEGEND (GOOD MUSIC/COLUMBIA)
20	22	24	Drop It Like It's Hot	SNOOPI DOGG FEAT. PHARRELL (DOGGYSTYLE/DEF JAM/INTERSCOPE)
21	33	12	Hold You Down	THE ALCHEMIST (ALC/KOCHI)
22	27	21	Balla Baby	CHINGY (CAPITOLI)
23	13	8	Baby	FABOLOUS (DESERT STORM/ATLANTIC)
24	15	19	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
25	41	3	Southern Soul Electric Slide	TEAM AIRPLAY ALL-STARS PRESENTS C.C. (TEAM AIRPLAY)

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MARCH 12 2005 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	Candy Shop	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
2	1	16	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
3	4	13	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
4	6	8	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆
5	3	16	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
6	5	19	Let Me Love You	MARIO (3RD STREET/JRM/GI) ☆
7	7	14	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
8	8	2	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆
9	12	12	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)
10	10	7	It's Like That	MARIAH CAREY (ISLAND/IDJ/MG) ☆
11	11	8	Caught Up	USHER (LAFACE/ZOMBA) ☆
12	9	15	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆
13	15	6	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
14	14	7	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
15	13	14	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
16	16	23	Drop It Like It's Hot	SNOOPI DOGG (DOGGYSTYLE/DEF JAM/INTERSCOPE) ☆
17	22	3	Lonely	AKON (SRC/UNIVERSAL/UMRG)
18	18	5	Toma	PITBULL FEAT. LIL JON (DIAZ BROTHERS/TVT)
19	32	2	Hate It Or Love It	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
20	19	4	Slow Down	BOBBY VALENTINO (DTP/DEF JAM/IDJ/MG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 66 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
NO NEW SONGS SHOWED
TOP 10 CALLOUT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

112 U Already Know IDJ/MG
LUDACRIS Number One Spot IDJ/MG
R. KELLY In The Kitchen ZOMBA
THE GAME Hate It Or Love It INTERSCOPE
MARIO How Could You RMG
LIL JON & THE EAST SIDE BOYZ Real N****a Roll Call TVT
MARQUES HOUSTON All Because Of You T.U.G.
CIARA Oh ZOMBA
JA RULE Caught Up IDJ/MG
USHER That's What It's Made For ZOMBA
JENNIFER LOPEZ Hold You Down SUM

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
☆ JA RULE Caught Up IDJ/MG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

OMARION
NIVEA Okay ZOMBA
BROOKE VALENTINE Girlfight VIRGIN
NELLY N Day Say UMRG
LUDACRIS Number One Spot IDJ/MG
T.I. U Don't Know Me ATLANTIC
JENNIFER LOPEZ Hold You Down SUM
MARIO How Could You RMG
112 U Already Know IDJ/MG
LIL JON & THE EAST SIDE BOYZ Real N****a Roll Call TVT
JESSE MCCARTNEY Beautiful Soul HOLLYWOOD

Other radio formats and hitpredictor legend located in chart section.

MARCH 12 2005

Billboard[®] HOT R&B/HIP-HOP SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE		Artist		PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist						IMPRINT & NUMBER/PROMOTION LABEL	Artist				
				NUMBER 1				11 Weeks At Number 1										
1	1	1	22	LET ME LOVE YOU S. STORCH (S. STORCH, K. HOFF, NED)		Mario 3RD STREET/JRMG		1	50	50	56	50	EVERYTIME YOU GO AWAY B. MCKNIGHT (B. MCKNIGHT)		Brian McKnight MOTOWN/UMRG		50	
2	2	3	20	HOW WE DO DR. DRE, M. ELIZONDO (C. JACKSON, J. TAYLOR, A. YOUNG, M. ELIZONDO)		The Game Featuring 50 Cent AFTERMATH/G-UNIT/INTERSCOPE		2	51	57	60	51	SO MUCH MORE COOL & DRE (J. CARTEGNA, A. LYONS, M. VALENZANO)		Fat Joe TERROR SQUAD/ATLANTIC		51	
3	6	8	7	CANDY SHOP S. STORCH (C. JACKSON, S. STORCH)		50 Cent Featuring Olivia SHADY/AFTERMATH/INTERSCOPE		3	52	47	51	52	TURN DA LIGHTS OFF M. ELLIOTT, KWAME (M. ELLIOTT, K. HOLLAND, E. DELANGE, E. NEWMAN, H. SPENCER, M. GAYE)		Tweet Featuring Missy Elliott THE GOLD MIND/ATLANTIC		47	
4	5	5	19	TRUTH IS SOULSHOCK, KARLUN (C. SCHACK, K. KARLUN, J. QUE, A. CANTRELL, E. J. ISLEY, M. ISLEY, D. ISLEY, R. ISLEY, B. ISLEY, C. JASPER)		Fantasia JRMG		4	53	49	42	53	GET RIGHT R. HARRISON, C. RODNEY (R. HARRISON, J. BROWN)		Jennifer Lopez EPIC/SUM		38	
5	3	2	19	LOVERS AND FRIENDS J. SMITH (J. H. SMITH, U. RAYMOND, C. BRIDGES, M. STERLING)		Lil Jon & The East Side Boyz Featuring Usher & Ludacris BME/TVT		2	54	68	—	54	HOW COULD YOU THE UNDERDOGS (H. MASON, JR., D. THOMAS, E. DAWKINS, A. DIXON, J. VALENTINE)		Mario 3RD STREET/JRMG		54	
6	4	4	19	DISCO INFERNO DANGEROUS LLC, DR. DRE (C. JACKSON, T. CRAWFORD, P. PITTS)		50 Cent SHADY/AFTERMATH/INTERSCOPE		4	55	52	40	55	ONLY U 7. AURELIUS (A. DOUGLAS, 7. AURELIUS, I. LORENZO)		Ashanti THE INC./DEF. JAM/UMRG		10	
7	9	10	19	ORDINARY PEOPLE J. LEGEND (J. LEGEND, WILLIAMS)		John Legend GOOD MUSIC/COLUMBIA/SUM		7	56	63	66	56	SO WHAT (IF YOU GOT A BABY) G. ISAAC (G. ISAAC)		Gerald Levert ATLANTIC		56	
8	10	9	19	SOME CUT J. SMITH (J. H. SMITH, D. PRINCE, L. PRINCE, J. GLAZE)		Trillville Featuring Cuty BME/REPRISE/WARNER BROS		8	57	58	59	57	GIVE ME THAT MOUSE (W. GRAONEY, B. BISMARCK)		Webbie Featuring Bun B TRILLVILLE/UMRG		57	
9	8	6	19	BRING EM OUT SWIZZ BEATZ (S. CARTER, T. R. BELL, K. GAMBLE, R. L. CHAMBERS, C. HARRIS, K. DEAN)		T.I. GRAND HUSTLE/ATLANTIC		6	58	60	55	58	THUGS GET LONELY TOO EMINEM, LIVE SQUAD (T. SHAKUR, R. WALKER, C. WALKER, R. HAMES, M. MATHERS, L. RESTO, N. O. HALE)		2Pac Featuring Nate Dogg AMARU/INTERSCOPE		55	
10	7	7	19	SOLDIER R. HARRISON, B. KNOWLES (B. KNOWLES, K. ROWLAND, M. WILLIAMS, R. HARRISON, S. GARRETT, D. CARTER, C. HARRIS)		Destiny's Child Featuring T.I. & Lil Wayne COLUMBIA/SUM		3	59	69	—	59	CATER 2 U R. JERKINS, R. LEWIS, B. KNOWLES (B. KNOWLES, K. ROWLAND, M. WILLIAMS, R. JERKINS, R. LEWIS, R. WALLER)		Destiny's Child COLUMBIA/SUM		59	
11	12	15	13	U DON'T KNOW ME DJ TDMOP (C. HARRIS, A. DAVIS)		T.I. GRAND HUSTLE/ATLANTIC		11	60	59	63	60	SPOILED M. MANGINI, S. GREENBERG, B. WRIGHT (J. STONE, L. DOZIER, B. DOZIER)		Joss Stone S-CURVE/VIRGIN		54	
12	11	12	27	DROP IT LIKE IT'S HOT THE NEPTUNES (C. BROADUS, P. L. WILLIAMS, C. HUGO)		Snoop Dogg Featuring Pharrell DOGGYSTYLE/GEFFEN/INTERSCOPE		1	61	56	53	61	GHETTO B. DARIUS, A. THIAM (A. THIAM)		Akon SRC/UNIVERSAL/UMRG		53	
				GREATEST GAINER/AIRPLAY										HOT SHOT DEBUT				
13	21	25	13	HATE IT OR LOVE IT COOL & DRE (J. TAYLOR, C. JACKSON, A. LYONS, M. VALENZANO)		The Game Featuring 50 Cent AFTERMATH/G-UNIT/INTERSCOPE		13	62	74	83	62	FEEL IT IN THE AIR HEAVY D (D. GRANT, D. MEYERS, DAVID LEWIS)		Beanie Sigel Featuring Melissa ROC-A-FELLA/DEF. JAM/UMRG		62	
14	13	13	13	O THE UNDERDOGS, TANK (H. MASON, JR., D. THOMAS, D. BABBS, A. DIXON, E. DAWKINS)		Omarion T.U.G./EPIC/SUM		13	63	64	69	63	FREE YOURSELF M. ELLIOTT, C. BROCKMAN (M. ELLIOTT, C. BROCKMAN, N. STEWART)		Fantasia JRMG		63	
15	19	23	15	OKAY J. SMITH (J. H. SMITH, S. P. JOSEPH, J. GRIGSBY, T. HALE, T. NASH, N. B. HAMILTON)		Nivea Featuring Lil Jon & YoungBloodZ JIVE/ZOMBA		15	64	80	73	64	PIGGY BANK NEEDZ (C. JACKSON, K. CAIN)		50 Cent SHADY/AFTERMATH/INTERSCOPE		64	
16	16	18	15	1 THING R. HARRISON (A. M. M. ROGERS, R. HARRISON, S. WALDEN)		Amerie RISE/COLUMBIA/SUM		16	65	65	—	65	CAN'T SATISFY HER PZ HENRY (C. TAYLOR, L. JAMES)		I Wayne VP		65	
17	17	17	15	IT'S LIKE THAT J. DUPRI, M. CAREY, M. SEAL (M. CAREY, J. DUPRI, M. SEAL, J. AUSTIN)		Mariah Carey ISLAND/IDJMG		17	66	61	54	66	REAL N***A ROLL CALL J. SMITH (J. H. SMITH, S. NORRIS, D. JACKSON, R. MCCOWELL)		Lil Jon & The East Side Boyz Featuring Ice Cube BME/TVT		65	
18	15	16	29	CAUGHT UP A. HARRIS, V. DAVIS (A. HARRIS, V. DAVIS, J. BOYD, R. TOBY)		Usher LAFACE/ZOMBA		13	67	61	54	67	GASOLINA LUNY TUNES (R. AYALA, E. DAVILA)		Daddy Yankee EL CARTEL/VI		37	
19	20	28	19	BABY MAMA H. LULLY, THE CO. STARS (H. LULLY, JR., N. DINKINS, V. COLAPIETRO, B. ACKLIN, E. RECORO)		Fantasia JRMG		19	68	71	76	68	SEDUCTION JIMMY JAM, TLEWIS, B. RAVILA, IZ, J. WRIGHT (J. HARRIS III, TLEWIS, U. RAYMOND, B. RAVILA, I. RAVILA, J. Q. WRIGHT)		Usher LAFACE/ZOMBA		68	
20	14	11	21	1, 2 STEP JAZZE PHA (C. HARRIS, P. ALEXANDER, M. ELLIOTT)		Ciara Featuring Missy Elliott SHO NUFF-MUSIC/CLINE/LAFACE/ZOMBA		4	69	75	—	69	MUST BE NICE L. JENNINGS (C. JENNINGS)		Lye Jennings COLUMBIA/SUM		69	
21	29	52	21	NUMBER ONE SPOT D. J. GREEN, LANTEARN (C. JONES III, C. BRIDGES, J. D. AGOSTINO)		Ludacris DTP/DEF. JAM SOUTH/UMRG		21	70	88	93	70	OPEN ARMS J. HOGARTH (B. BARSEN, M. BRAMMER, C. VAN SERTIMA)		Tina Turner CAPITOL		70	
22	18	14	20	KARMA G. DOBY (C. LLOYD, G. DOBY, J. JACKSON, JR., M. YANCY)		Lloyd Banks Featuring Avant G-UNIT/INTERSCOPE		9	71	66	72	71	CAUGHT UP J. KENDRIX, R. V. GOTT, B. BOOZ, J. ATKINS, K. SMITH, J. LORENZO, B. ATTMORE)		Ja Rule Featuring Lloyd THE INC./DEF. JAM/UMRG		71	
23	22	19	14	LET'S GET BLOWN THE NEPTUNES (C. BROADUS, P. L. WILLIAMS, C. HUGO, M. ADAMS, S. ARRINGTON, R. TURNER, S. WASHINGTON, O. WEBSTER)		Snoop Dogg DOGGYSTYLE/GEFFEN/INTERSCOPE		19	72	66	72	72	MOTIVATION DJ TDMOP (C. HARRIS, A. DAVIS)		T.I. GRAND HUSTLE/ATLANTIC		66	
24	23	22	11	BABY FRANK THROVERS, THE CHAIRMAN (J. JACKSON, D. THORNTON, S. SMITH, E. J. ISLEY, M. ISLEY, C. JASPER, R. ISLEY, B. ISLEY, D. ISLEY, S. WUNDER, S. GREENE, BROWN, C. WALLACE)		Fabolous Featuring Mike Shorey DESERT STORM/ATLANTIC		22	73	70	65	73	BABY I'M BACK A. THIAM (A. THIAM, R. BRYANT)		Baby Bash Featuring Akon LATIUM/UNIVERSAL/UMRG		73	
25	34	41	6	WAIT (THE WHISPER SONG) BEAT-IN-AZZ (M. CROOMS, O. HOLMES, E. JACKSON)		Ying Yang Twins COLLIPARK/TVT		25	74	70	65	74	SHYNE ON M. FRESH (B. WILLIAMS, D. CARTER, B. THOMAS)		Baby Featuring Lil Wayne CASH MONEY/UMRG		65	
26	26	26	41	CHARLENE M. BATSON (A. HAMILTON, M. BATSON)		Anthony Hamilton SO SO OEF/ZOMBA		3	75	67	70	75	ICY X. DOTSON (R. DAVIS, YOUNG JEEZY, BOB. LIL' WILL)		Gucci Mane Featuring Young Jeezy & Boo LAFABRE/BIG CAT		75	
27	30	33	9	U ALREADY KNOW FOCUS, S. GARRETT (S. GARRETT, B. EDWARDS, JR., O. A. TWELVE, PIVERS, J. PARKER)		112 Featuring Foxy Brown DEF. SOUL/UMRG		27	76	67	70	76	THAT'S WHAT IT'S MADE FOR JIMMY JAM, TLEWIS, B. RAVILA, IZ, J. WRIGHT (J. HARRIS III, TLEWIS, U. RAYMOND, B. RAVILA, I. RAVILA, J. Q. WRIGHT)		Usher LAFACE/ZOMBA		59	
28	24	27	12	HOPE TOXIC (C. MITCHELL, TAYLOR, T. CALLOWAY)		Twista Featuring Faith Evans CAPITOL		24	77	76	—	77	DEM BOYZ NITTI (C. MOORE, J. JENKINS, L. DIXON, J. WHITE)		Boyz In Da Hood BAD BOY/UMRG		76	
29	32	48	8	STILL TIPPIN S. WILLIAMS (P. SLAYTON, M. JONES, S. THOMAS, M. WATTS, H. GUIDRY)		Mike Jones Featuring Slim Thug & Paul Wall SWISHHOUSE/ASYLUM/WARNER BROS		29	78	73	—	78	ALL BECAUSE OF YOU THE CORNA BOYS (P. MOORE, O. NESMITH, R. P. BUTLER, JR., J. JONES, R. MOORE)		Marques Houston T.U.G.		73	
30	27	29	18	DIARY A. KEYS (A. KEYS, K. BROTHERS, JR.)		Alicia Keys Featuring Tony! Toni! Tone! JRMG		2	79	72	68	79	MOCKINGBIRD EMINEM, L. RESTO (M. MATHERS, L. RESTO)		Eminem SHADY/AFTERMATH/INTERSCOPE		68	
31	37	32	6	IN THE KITCHEN R. KELLY (R. KELLY)		R. Kelly JIVE/ZOMBA		31	80	78	78	80	DATZ ME S. HOLMES (S. P. JOSEPH, J. GRIGSBY, M. HARRIS, D. BROWN, M. HOLMES)		YoungBloodZ Featuring Young Buck LAFACE/ZOMBA		78	
32	28	24	13	WHAT U GON' DO J. SMITH (J. H. SMITH, S. NORRIS, O. RICHARDSON)		Lil Jon & The East Side Boyz Featuring Lil Scrappy BME/TVT		13	81	77	75	81	WOBBLE & SHAKE IT L. CRUMP (L. CRUMP, W. HARRONETT, T. HAGGINS, P. PRICE, O. HALL)		Tango Featuring Bone Crusher & David Banner VINTAGE SOUND/VIRGIN		73	
33	42	39	10	SLOW DOWN TIM & BOB (B. WILSON, B. ROBINSON, T. KELLEY)		Bobby Valentino DTP/DEF. JAM/UMRG		33	82	81	81	82	MAKE UP W. WILLIAMS, SR., E. LEVERT, SR. (W. WILLIAMS, SR., E. LEVERT, SR.)		The O'Jays MUSIC WORLD/SANCTUARY URBAN		74	
				GREATEST GAINER/SALES										JUST A MOMENT L. E. S. (N. JONES, C. PEACOCK, L. LEWIS, B. EDWARDS, JR., N. ROGERS)		Nas Featuring Quan LIL' WIL/COLUMBIA/SUM		83
34	45	34	10	DOWN AND OUT K. WEST (C. GILES, K. WEST, F. BRIGGS)		Cam'ron Featuring Kanye West & Syleena Johnson ROC-A-FELLA/DEF. JAM/UMRG		29	84	83	67	84	ONE MILLION TIMES DELUTE (D. ALLAMBY)		Gerald Levert ATLANTIC		56	
35	35	44	7	GIRLFIGHT J. SMITH (B. VALENTINE, DE. J. A. J. SMITH, C. A. STEWART, P. MAGNETA, PATTON)		Brooke Valentine Featuring Lil Jon & Big Boi VIRGIN		35	85	79	79	85	IT'S NUTHIN' [WE THUGGIN'] S. STORCH (J. MARTIN, S. STORCH)		Sly Boogy JRMG		79	
36	33	31	28	MY BOO J. DUPRI, M. SEAL (J. DUPRI, M. SEAL, A. SHROPSHIRE, A. KEYS, U. RAYMOND)		Usher And Alicia Keys LAFACE/ZOMBA		1	86	87	90	86	NA-NANA-NA JAZZE PHA, J. CAMERON (N. NELLY, P. ALEXANDER, J. T. CAMERON)		Nelly Featuring Jazze Pha DEPTE/FD/REEL/UMRG		65	
37	25	20	18	KARMA K. BROTHERS (K. BROTHERS, JR., T. SMITH, A. KEYS)		Alicia Keys JRMG		17	87	87	—	87	DON'T CHA CEE-LO (T. CALLAWAY)		Tori Alamaze ROCKHILL/UNIVERSAL/UMRG		87	
38	39	35	14	COUNTRY BOY DANJA MOWF (T. BOLLING)		Tyrone GG&L		35	88	84	85	88	I'VE GOT YOUR MAN R. MARTIN (R. MARTIN)		Lady Saw VP		58	
39	40	36	12	SUGAR (GIMME SOME) M. CAREN (D. BYRNE, M. CAREN, M. YOUNG, C. BRIDGES)		Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo SLIP-N-SLIDE/ATLANTIC		36	89	84	85	89	LIKE A BOSS THE NEPTUNES (P. L. WILLIAMS, C. HUGO, S. THOMAS)		Slim Thug STAR TRAK/GEFFEN/INTERSCOPE		67	
40	43	37	6	THROWBACK JUST BLAZE (J. QUE, A. P. BUTLER, JR., J. SMITH, L. DOZIER, B. HOLLAND, E. HOLLAND, JR., R. WYLIE)		Usher LAFACE/ZOMBA		37	90	89	86	90	STILL J. DUPRI, B. M. COX, J. DUPRI, B. M. COX, J. AUSTIN)		Tamia ELEKTRA/ATLANTIC		83	
41	55	62	3	AGAIN I. BARIAS, C. HAGGINS, S. EVANS (S. EVANS, I. BARIAS, C. HAGGINS, V. OODSON, J. HARRIS)		Faith Evans CAPITOL		41	91	82	84	91	RICH GIRL DR. DRE (M. BATSON, J. BOCK, K. O. GUARDO, M. ELIZONDO, E. JEFFERS, S. HARNICK, C. KRIVIAZUK, G. STEFANI, A. YOUNG)		Gwen Stefani Featuring Eve INTERSCOPE		78	
42	51	46	19	WHATEVER R. FROST (J. SCOTTER, FROST)		Jill Scott HIDDEN BEACH/EPIC/SUM		34	92	85	77	92	OVER AND OVER J. BRIDGES (N. NELLY, J. BRIDGES, J. D. HARGROVE)		Nelly Featuring Tim McGraw DEPTE/FD/REEL/CURB/UMRG		51	
43	38	58	7	GUESS WHO LOVES YOU MORE K. GONZALEZ (R. S. DEVAUGHN, K. GONZALEZ, S. SCARBOROUGH)		Raheem DeVaughn JIVE/ZOMBA		38	93	95	96	93	I DON'T THINK SO FOCUS (C. A. MILLER, B. EDWARDS, JR.)		Sway & King Tech Featuring Kam, Tracy Lane & Rondo BOLD/BUNGALO		93	
44	36	30	11	I'M A HUSTLA SWIZZ BEATZ (B. REESE, K. DEAN, S. CARTER, T. MOSLEY)		Cassidy FULL SURFACE/JRMG		30	94	94	89	94	BACK OF DA CLUB SWIZZ BEATZ (K. DEAN, M. TIFRE)		Mashonda FULL SURFACE/JRMG		94	
45	31	21	19	GET BACK THE MEDICINE MENTIC, TDC (C. BAZILE, D. BAZILE, C. LAWSON, D. VICKERS, C. BRIDGES)		Ludacris DTP/DEF. JAM SOUTH/UMRG		9	95	94	89	95	STAY FOR A WHILE A. STONE, J. RICHMOND (A. STONE, J. RICHMOND, J. WYNN, A. HAMILTON)		Angie Stone Featuring Anthony Hamilton JRMG		70	
46	44	45	18	FOREVER, FOR ALWAYS, FOR LOVE R. RIDEOUT, B. HARNER (L. VANROSS)		Lalah Hathaway GRP/VERVE		44	96	86	82	96	DON'T WORRY TRAK STARZ (H. BAILEY, L. E. S. DAUGHTERY, R. SAADI)		Chingy Featuring Janet Jackson CAPITOL		60	
47	41	49	20	HOW DOES IT FEEL? B. J. EASTMOND (A. BAKER, B. J. EASTMOND)		Anita Baker BLUE NOTE/VIRGIN		41	97	99	97	97	GET XXX'D THE TRACKBOYZ (J. JONES, M. BARRETT III, E. WILLIAMS, J. KENT, M. WILLIAMS)		J-Kwon Featuring Petey Pablo & Ebony Eyez SO SO DEF/JIVE/ZOMBA		97	
48	54	64	10	I CAN'T STOP LOVING YOU KEM (K. DWENS)		Kem MOTOWN/UMRG		48	98	98	91	98	CAN'T WAIT THE UNDERDOGS (H. MASON, JR., D. THOMAS, A. DIXON, E. DAWKINS, S. RUSSELL)		Avant DREAMWORKS/GEFFEN/INTERSCOPE		55	
49	53	57	18	OH A. HARRIS, V. DAVIS (C. HARRIS, A. HARRIS, V. DAVIS, C. BRIDGES, B. MUHAMMAD)		Ciara Featuring Ludacris SHO NUFF-MUSIC/CLINE/LAFACE/ZOMBA		49	99	99	97	99	3 KINGS MR. LEE (L. WILLIAMS)		Slim Thug Featuring T.I. & Bun B STAR TRAK/GEFFEN/INTERSCOPE		78	
				GREATEST GAINER/AIRPLAY										THE POTION TIMBALAND (C. BRIDGES, T. MOSLEY)		Ludacris DTP/DEF. JAM SOUTH/UMRG		65

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. * Videoclip availability. ● RIAA certification for 100,000 paid downloads. ▲ RIAA certification for 200,000 paid downloads. Songs are removed from the R&B/Hip-Hop Singles & Tracks and R&B/Hip-Hop Airplay charts simultaneously if they have been on the R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. ● CD Single available. ● Digital Download available. ● DVD Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● CD Maxi-Single available

La Secta Calls On Telephone Co. For Support

BY RANDY LUNA

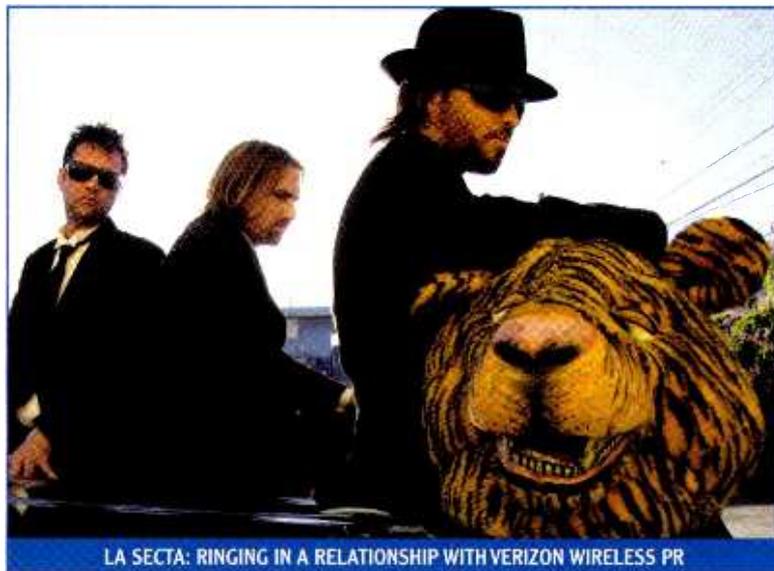
Promotional budgets for Latin alternative acts are nothing to brag about these days. But the integration of corporate dollars into the equation is balancing the odds for several acts.

Such is the case with Puerto Rico's premier rock band, La Secta. The group is releasing its fifth album, "Consejo," on Universal Music Latino, with strong marketing and promotional support from Verizon Wireless PR, a division of Puerto Rico Telephone Co.

This is La Secta's first release with a major label, but the band's association with Verizon goes back nearly three years. This time, the parties will be more closely associated than before.

An extensive promotional campaign is centered on the May 3 release of the album. The promotion runs from March 11 to May 3 and includes point-of-purchase materials (posters, banners, postcards, countertops) announcing the release date in Verizon Wireless PR's 80-plus stores and concessionaires.

A cross-promotional agreement with wholesaler Distribuidora Nacional will extend the campaign to the 55 stores



LA SECTA: RINGING IN A RELATIONSHIP WITH VERIZON WIRELESS PR

that company owns under the La Gran Discoteca and Music Authority banners.

"We don't associate ourselves with everybody," explains Irmarié Cervera, director of communications for Puerto Rico Telephone.

But with La Secta, she says, "their image and the positive message of 'Consejo' makes for a perfect mix to reach a young audience. We saw that

the quality of the songs goes with the company's image, and the band definitively has the appeal."

As part of the promotion, store employees of Verizon Wireless PR, La Gran Discoteca and Music Authority will wear shirts and badges promoting the album a month prior to release. The efforts also include a special telephone number that Verizon Wireless

PR customers can call and listen to a message from band members while hearing a preview of "Consejo." A two-week TV and radio campaign will also promote the album.

"This is a solution to the problem we have had traditionally in which, by being independent, we haven't enjoyed an organized release," says the band's manager and attorney, Enrique Castellanos. "This is helping us tell our fans the actual release date of our album, which is very important to establish the momentum needed for commercial success by creating a snowball effect."

For the band, the association represents the payoff after 14 years of hard work, in which it self-released its first three albums on its No Little Fish label.

"It validates what we are doing, that we are going in the right direction and that we have been making the right decisions," La Secta drummer John Lengel says. "It gives us comfort" to work with such large companies as Verizon.

A SMART HABIT

This isn't the first time La Secta has paired with a major corporation in an attempt to reach a niche audience. The

group's last album, 2003's "Tunel," was promoted through an agreement with Budweiser (*Billboard*, July 5, 2003). The beer company helped push the album with an extensive POP and billboard campaign and by absorbing the production cost of a video and two concerts at Roberto Clemente Coliseum in San Juan, Puerto Rico.

Working with sponsors, Castellanos says, has become a habit.

"Even though this album belongs to Universal, I am not going to stop working. We continue to develop new ideas to help the album. Managers have to understand that they have to work in conjunction with labels," he adds.

For Verizon Wireless PR, the association is more of a way to reach a target audience; it means aligning its efforts to outdo the competition by differentiating itself from the pack.

"In the world of marketing and advertising, it has become difficult to stand out because of saturation. For La Secta, this represents a nontraditional way to promote their music while we reach consumers. It is the direction many companies and industries will take in the future," Cervera says.

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But what, exactly, are the qualities of a great song? Not just a good song, but a great one, the kind you can't stop humming and can't get out of your mind.

That was the question posed to nine people, myself included, who were asked to judge the International Songwriting Competition held at the recent Viña del Mar Festival in Chile (*Billboard*, March 5).

Our task was to listen to 10 live performances over the course of six nights and determine which of these previously unrecorded pieces merited the "song of the year" title and a \$30,000 cash prize. Keeping in mind that the song was king, the top performer got a lesser award, of \$10,000.

It was a knowledgeable group of jurors, including producer/composer Humberto Gatica, Latin Recording Academy president Gabriel Abaroa and artists Obie Bermúdez, Fey, Eduardo Gatti and Luciano Pereyra. I was there as a representative for *Billboard* who could also draw from experience as a



PARDO: WON SONGWRITING COMPETITION

Latin
Notas
By Leila Cobo
lcobo@billboard.com



classically trained pianist.

But there was no one song that satisfied our collective experience or individual expectations of what constitutes a "great" song. And, however purist we tried to be, we faced the quandary so often faced by executives and the public alike: It is difficult to divorce the song from the singer or from the arrangement. And even when music is tailor-made, the tailor may not have the best taste.

So, our preferences were fragmented. Some went for the song with simple, ingenious lyrics and inventive melody, even though its arrangement was too syrupy and its interpreter—the author—did it more harm than justice.

There was the solid but unremarkable song whose interpreter was gutsy, vivacious and, to top it all, had a great voice. There was an eclectic trio with a contemporary sound, a strong singer, but a not-so-memorable melody.

And finally, there were two ballads with strong hooks, good melodies, contemporary arrangements and lyrics with universal appeal. They were aptly performed by their two authors—each a powerful tenor—but they had something even more important going for them: We could easily imagine both of them sung by a variety of artists, beyond their countries of origin.

This turned out to be a decisive point. The winning song, many judges argued, should have the capacity to transcend the festival and even its author and performer.

The majority of votes went to "Mi Alma Entre Tus Manos," the song from Peru, written by its performer, Jorge Pardo (who also won in that category) with Jessica Sarango and Andrés Landavere.

The runners-up were "Tú No Me" (Continued on page 32)

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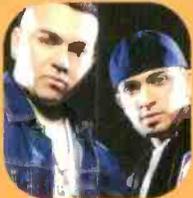
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MARCH 12
2005

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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																																																																																																																																																																	
				Sales data compiled by Nielsen SoundScan							Sales data compiled by Nielsen SoundScan																																																																																																																																																																			
				NUMBER 1 / GREATEST GAINER 🏆 10 Weeks At Number 1																																																																																																																																																																										
1	1	2	33	DADDY YANKEE ● EL CARTEL 450639/V1 (15.98 CD)	Barrio Fino	1	50	48	53	31	MARC ANTHONY ○ SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1																																																																																																																																																																	
2	2	—	2	INTOCABLE EMI LATIN 98613 (16.98 CD)	X	2	51	72	58	4	LOS TUCANES DE TIJUANA SONY DISCOS 95551 (9.98 CD)	Tesoros De Coleccion: Puros Corridos De Los Buenos	49																																																																																																																																																																	
3	3	1	4	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98 CD)	Y Sigue La Mata Dando	1	52	49	36	16	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3																																																																																																																																																																	
4	4	3	4	CONJUNTO PRIMAVERA FONOVISA 351613/UG (13.98 CD)	Hoy Como Ayer	2	53	47	27	5	VARIOUS ARTISTS DISA 720469 (12.98 CD)	20 Sencillos Nortenos	15																																																																																																																																																																	
5	5	6	12	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)	Chosen Few: El Documental	2	54	59	52	8	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75624 (11.98 CD)	Momentos De Coleccion	31																																																																																																																																																																	
6	6	5	22	JUANES △ SURCO 063476/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	1	55	56	47	7	LOS YONIC'S FONOVISA 351589/UG (11.98 CD)	30 Recuerdos	34																																																																																																																																																																	
7	7	4	5	BRONCO/LOS BUKIS FONOVISA 351606/UG (14.98 CD)	Cronica De Dos Grandes: Recuerdos Con Amor	2	56	70	51	7	RIGO TOVAR FONOVISA 351603/UG (11.98 CD)	30 Recuerdos	41																																																																																																																																																																	
				HOT SHOT DEBUT 🎵				57	44	—	2	LOS ORIGINALES/LOS RAZOS UNIVISION 310372/UG (14.98 CD)	La Guerra Continua	44																																																																																																																																																																
8	NEW		1	VARIOUS ARTISTS SONY DISCOS 95673 (15.98 EQ CD)	Los Cazadores: Primera Busqueda	8	58	65	71	9	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98 CD)	Coleccion De Oro	58																																																																																																																																																																	
9	9	7	4	VARIOUS ARTISTS UNIVISION 310361/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol Vol. 2	6	59	61	62	17	DON FRANCISCO ○ UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7																																																																																																																																																																	
10	11	11	24	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	60	62	48	42	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5																																																																																																																																																																	
11	10	—	2	VARIOUS ARTISTS DISA 726979 (15.98 CD/DVD)	Los Super Hits Del Ano Y Sus Videos	10	61	RE-ENTRY	36		LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo	22																																																																																																																																																																	
12	12	12	37	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	62	66	38	10	HECTOR "EL BAMBINO" GOLD STAR 190040/UNIVERSAL LATIN (15.98 CD) [M]	Hector "El Bambino" Presenta Los Anormales	4																																																																																																																																																																	
13	8	8	16	LUIS MIGUEL △ WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1	63	45	23	5	VARIOUS ARTISTS UNIVISION 310365/UG (14.98 CD)	Super Estrellas Del Pop	21																																																																																																																																																																	
14	13	9	7	VARIOUS ARTISTS DISA 720468 (12.98 CD)	15 Duranguenses De Corazon	2	64	53	32	4	LOS RIELEROS DEL NORTE FONOVISA 351608/UG (14.98 CD)	En Concierto	28																																																																																																																																																																	
15	14	—	2	LA AUTORIDAD DE LA SIERRA DISA 720495 (11.98 CD) [M]	100% Autoridad Duranguense	14	65	RE-ENTRY	30		LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3																																																																																																																																																																	
16	15	19	18	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	66	32	21	5	JOSE JOSE UNIVISION 310358/UG (14.98 CD) [M]	20 Inolvidables	21																																																																																																																																																																	
				PACESETTER 🎵				67	71	64	15	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATIN (15.98 CD)	Real	25																																																																																																																																																																
17	51	63	82	DON OMAR ○ VI 450587 (14.98 CD) [M]	The Last Don	2	68	69	66	31	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15																																																																																																																																																																	
18	17	13	17	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	1	69	57	41	26	JUAN LUIS GUERRA △ VENE 651000/UNIVERSAL LATIN (15.98 CD) [M]	Para Ti	2																																																																																																																																																																	
19	18	10	5	ELIEL VI 450624 (15.98 CD) [M]	El Que Habla Con Las Manos	3	70	64	—	2	ADOLFO URIAS Y SU LOBO NORTENO PLATINO/FONOVISA 351721/UG (13.98 CD)	Intimamente	64																																																																																																																																																																	
20	16	14	21	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS △ EMI LATIN 90595 (15.98 CD)	Fuego	2	71	52	44	12	GLORIA TREVI ○ SONY DISCOS 95543 (15.98 EQ CD) [M]	Como Nace El Universo	4																																																																																																																																																																	
21	21	22	12	VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATIN (18.98 CD/DVD)	Reggaeton Super Hits	16	72	63	55	5	FEY EMI LATIN 75692 (14.98 CD)	La Fuerza Del Destino	41																																																																																																																																																																	
22	20	18	19	K-PAZ DE LA SIERRA ○ UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	73	RE-ENTRY	27		VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37																																																																																																																																																																	
23	30	26	36	LUNYTUNES △ MAS FLOW 318000/UNIVERSAL LATIN (18.98 CD) [M]	La Trayectoria	7	74	RE-ENTRY	27		VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8																																																																																																																																																																	
24	26	25	7	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98 CD) [M]	30 Recuerdos	17	75	75	73	39	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD)	Tesoros Musicales	24																																																																																																																																																																	
25	19	15	14	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	Solo	5	LATIN POP ALBUMS						TROPICAL ALBUMS			REGIONAL MEXICAN ALBUMS																																																																																																																																																														
26	23	29	35	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	1	JUANES MI SANGRE (SURCO/UNIVERSAL LATIN)	2	MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)	3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	4	RICARDO ARJONA SOLO (SONY DISCOS)	5	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	6	SIN BANDERA DE VIAJE (SONY DISCOS)	7	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	8	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	9	LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	10	VARIOUS ARTISTS SUPER ESTRELLAS DEL POP (UNIVISION/UG)	11	JOSE JOSE 20 INOLVIDABLES (UNIVISION/UG)	12	GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)	13	FEY LA FUERZA DEL DESTINO (EMI LATIN)	14	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	15	PAULINA RUBIO FLOW LA DISCOTEKA (UNIVERSAL LATIN)	16	REYLI EN LA LUNA (SONY DISCOS)	17	MDO OTRA VEZ (OLE)	18	SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)	19	JOSE MARIA NAPOLEON SERIE MAX (IM)	20	JENNIFER PENA HOUSTON RODEO LIVE (UNIVISION/UG)	1	DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	2	VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)	3	VARIOUS ARTISTS LOS CAZADORES: PRIMERA BUSQUEDA (SONY DISCOS)	4	DON OMAR THE LAST DON (VI)	5	ELIEL EL QUE HABLA CON LAS MANOS (VI)	6	VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATIN)	7	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATIN)	8	LUNYTUNES MAS FLOW: PLATINUM EDITION (MAS FLOW/UNIVERSAL LATIN)	9	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	10	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	11	MARC ANTHONY VALIO LA PENNA (SONY DISCOS)	12	HECTOR "EL BAMBINO" HECTOR EL BAMBINO PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATIN)	13	IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATIN)	14	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATIN)	15	OJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATIN)	16	VY QUEEN DIVA PLATINUM EDITION (PERFECT IMAGE/UNIVERSAL LATIN)	17	VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	18	VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)	19	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	20	NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATIN)	1	INTOCABLE X (EMI LATIN)	2	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)	3	CONJUNTO PRIMAVERA HOY COMO AYER (FONOVISA/UG)	4	BRONCO/LOS BUKIS CRONICA DE DOS GRANDES: RECUERDOS CON AMOR (FONOVISA/UG)	5	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL VOL. 2 (UNIVISION/UG)	6	LOS TEMERARIOS LA MEJOR...COLECCION (DISA)	7	VARIOUS ARTISTS LOS SUPER HITS DEL ANO Y SUS VIDEOS (DISA)	8	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)	9	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)	10	VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)	11	LA AUTORIDAD DE LA SIERRA 100% AUTORIDAD DURANGUENSE (DISA)	12	LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)	13	K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)	14	GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)	15	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)	16	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)	17	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)	18	LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)	19	CONJUNTO ATARDECER EN VIVO (MUSIMEX/UNIVERSAL LATIN)	20	VARIOUS ARTISTS HOMENAJE A JUAN GABRIEL (DISA)																																																
27	24	—	2	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATIN (17.98 CD/DVD) [M]	Mas Flow: Platinum Edition	24	21	52	44	12	GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)	4	63	45	23	5	VARIOUS ARTISTS UNIVISION 310365/UG (14.98 CD)	21	53	47	27	5	VARIOUS ARTISTS DISA 720469 (12.98 CD)	15	54	59	52	8	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75624 (11.98 CD)	31	55	56	47	7	LOS YONIC'S FONOVISA 351589/UG (11.98 CD)	34	56	70	51	7	RIGO TOVAR FONOVISA 351603/UG (11.98 CD)	41	57	44	—	2	LOS ORIGINALES/LOS RAZOS UNIVISION 310372/UG (14.98 CD)	44	58	65	71	9	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98 CD)	58	59	61	62	17	DON FRANCISCO ○ UNIVISION 310171/UG (13.98 CD) [M]	7	60	62	48	42	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	5	61	RE-ENTRY	36		LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	22	62	66	38	10	HECTOR "EL BAMBINO" GOLD STAR 190040/UNIVERSAL LATIN (15.98 CD) [M]	4	63	45	23	5	VARIOUS ARTISTS UNIVISION 310365/UG (14.98 CD)	21	64	53	32	4	LOS RIELEROS DEL NORTE FONOVISA 351608/UG (14.98 CD)	28	65	RE-ENTRY	30		LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	3	66	32	21	5	JOSE JOSE UNIVISION 310358/UG (14.98 CD) [M]	21	67	71	64	15	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATIN (15.98 CD)	25	68	69	66	31	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	15	69	57	41	26	JUAN LUIS GUERRA △ VENE 651000/UNIVERSAL LATIN (15.98 CD) [M]	2	70	64	—	2	ADOLFO URIAS Y SU LOBO NORTENO PLATINO/FONOVISA 351721/UG (13.98 CD)	64	71	52	44	12	GLORIA TREVI ○ SONY DISCOS 95543 (15.98 EQ CD) [M]	4	72	63	55	5	FEY EMI LATIN 75692 (14.98 CD)	41	73	RE-ENTRY	27		VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	37	74	RE-ENTRY	27		VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	8	75	75	73	39	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD)	24																		
28	22	20	19	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	22	20	18	19	K-PAZ DE LA SIERRA ○ UNIVISION 310348/UG (14.98 CD) [M]	3	23	30	26	36	LUNYTUNES △ MAS FLOW 318000/UNIVERSAL LATIN (18.98 CD) [M]	7	24	26	25	7	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98 CD) [M]	17	25	19	15	14	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	5	26	23	29	35	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	8	27	24	—	2	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATIN (17.98 CD/DVD) [M]	24	28	22	20	19	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	7	29	27	28	38	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	16	30	68	60	39	DON OMAR △ VI 450618 (17.98 CD) [M]	2	31	38	42	37	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	31	32	25	—	2	LOS CAMINANTES SONY DISCOS 95637 (9.98 EQ CD) [M]	25	33	36	65	35	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	1	34	29	16	4	CONJUNTO ATARDECER MUSIMEX 409502/UNIVERSAL LATIN (13.98 CD) [M]	11	35	41	—	2	VARIOUS ARTISTS DISA 726880 (16.98 CD/DVD)	35	36	RE-ENTRY	68		SIN BANDERA △ SONY DISCOS 79633 (16.98 EQ CD) [M]	6	37	50	43	11	CARDENALES DE NUEVO LEON DISA 720416 (9.98 CD) [M]	18	38	33	49	3	INDUSTRIA DEL AMOR UNIVISION 310369/UG (11.98 CD)	33	39	40	35	29	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	14	40	34	37	15	ADAN CHALINO SANCHEZ MOON/COSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)	19	41	35	68	38	MARC ANTHONY △ SONY DISCOS 95194 (18.98 EQ CD)	1	42	42	39	20	INTOCABLE EMI LATIN 74439 (11.98 CD)	26	43	39	34	26	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	21	44	43	31	7	VARIOUS ARTISTS UNIVISION 310369/UG (13.98 CD)	5	45	31	24	3	LOS ANGELES DE CHARLY/AROMA FONOVISA 351766/UG (14.98 CD) [M]	24	46	28	17	4	VARIOUS ARTISTS FONOVISA 351582/UG (14.98 CD)	16	47	54	54	50	LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M]	3	48	37	45	25	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	2	49	46	40	21	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	4

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 (Platin). ▲ Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. †Most tape prices, and CD prices for BMG and WEA labels, are suggested lists.

MARCH 12 2005

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		Artist	PEAK POSITION
				TITLE	IMPRINT/PROMOTION LABEL		
				NUMBER 1		2 Weeks At Number 1	
1	1	2	6	AIRE	Intocable	Intocable	1
2	2	1	7	HOY COMO AYER	Conjunto Primavera	Conjunto Primavera	1
3	6	4	17	TE BUSCARIA	Christian Castro	Christian Castro	2
4	4	3	7	VOLVERTE A VER	Juanes	Juanes	1
5	5	6	7	ALGO ESTA CAMBIANDO	Julieta Venegas	Julieta Venegas	5
6	3	5	16	EL VIRUS DEL AMOR	Los Tucanes De Tijuana	Los Tucanes De Tijuana	3
7	7	9	21	VOLVERE	K-Paz De La Sierra	K-Paz De La Sierra	6
8	8	7	17	PORQUE ES TAN CRUEL EL AMOR	Ricardo Arjona	Ricardo Arjona	2
9	10	11	30	ME DEDIQUE A PERDERTE	Alejandro Fernandez	Alejandro Fernandez	1
				HOT SHOT DEBUT			
10	NEW		1	LA CAMISA NEGRA	Juanes	Juanes	10
11	9	13	38	ESTA LLORANDO MI CORAZON	Beto Y Sus Canarios	Beto Y Sus Canarios	3
12	14	12	22	PERDIDOS	Monchy & Alexandra	Monchy & Alexandra	3
13	12	18	4	OTRA VEZ	MDO	MDO	12
14	11	10	7	VOY A OLVIDARME DE MI	Carlos Vives	Carlos Vives	10
				GREATEST GAINER			
15	23	38	3	LA SORPRESA	Los Tigres Del Norte	Los Tigres Del Norte	15
16	13	22	4	SI YO ME VUELVO A ENAMORAR	Jennifer Pena	Jennifer Pena	13
17	18	26	4	ADIOS AMOR TE VAS	Grupo Montez De Durango	Grupo Montez De Durango	17
18	16	8	4	SABES UNA COSA	Luis Miguel	Luis Miguel	8
19	17	15	19	DAME OTRO TEQUILA	Paulina Rubio	Paulina Rubio	1
20	24	24	6	EL AUTOBUS	Pepe Aguilar	Pepe Aguilar	20
21	19	21	12	PARA TI	Juan Luis Guerra	Juan Luis Guerra	17
22	27	46	14	OYE MI CANTO	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	22
23	28	—	2	UNA LIMOSNA	Adolfo Urias Y Su Lobo Norteno	Adolfo Urias Y Su Lobo Norteno	23
24	20	17	17	ESTA AUSENCIA	David Bisbal	David Bisbal	7
25	22	25	17	GASOLINA	Daddy Yankee	Daddy Yankee	17
26	26	—	2	AMOR DEL BUENO	Reyli	Reyli	26
27	30	—	2	SI LA QUIERES	Los Horoscopos De Durango	Los Horoscopos De Durango	27
28	33	36	3	TU PONTE EN MI LUGAR	Los Huracanes Del Norte	Los Huracanes Del Norte	28
29	32	30	5	SE ESFUAMA TU AMOR	Marc Anthony	Marc Anthony	23
30	25	29	20	DE VIAJE	Sin Bandera	Sin Bandera	18
31	42	48	10	LO QUE PASO, PASO	Daddy Yankee	Daddy Yankee	27
32	NEW		1	OBESION (NO ES AMOR)	Frankie J Featuring Baby Bash	Frankie J Featuring Baby Bash	32
33	21	19	11	TOCANDO FONDO	Kalimba	Kalimba	15
34	48	42	4	DAME ESTA NOCHE	Tommy Torres	Tommy Torres	34
35	29	27	7	SI ME VAS A DEJAR	Lalo Mora	Lalo Mora	27
36	15	20	19	MI MAYOR SACRIFICIO	Marco Antonio Solis	Marco Antonio Solis	8
37	RE-ENTRY		11	SOMBRA	Los Temerarios	Los Temerarios	32
38	38	39	6	YO ME QUEDE SIN NADIE	La Autoridad De La Sierra	La Autoridad De La Sierra	38
39	31	14	18	QUIERO SABER DE TI	Grupo Montez De Durango	Grupo Montez De Durango	9
40	44	—	2	LO MEJOR FUE PERDERTE	Julio Preciado Y Su Banda Perla Del Pacifico	Julio Preciado Y Su Banda Perla Del Pacifico	40
41	35	—	25	VALIO LA PENAS	Marc Anthony	Marc Anthony	9
42	43	33	14	LA ULTIMA CANCION	Grupo Bryndis	Grupo Bryndis	20
43	40	—	20	QUE SEAS FELIZ	Luis Miguel	Luis Miguel	3
44	34	31	10	TE APUESTO LO QUE QUIERAS	Pesado	Pesado	31
45	37	—	2	ENSENAME A VIVIR SIN TI	Gilberto Santa Rosa	Gilberto Santa Rosa	37
46	39	41	7	TE QUEDASTE	Ha*Ash	Ha*Ash	28
47	49	—	2	QUIERO	Tito Rojas	Tito Rojas	47
48	46	43	6	EL SOL NO REGRESA	La 5A Estacion	La 5A Estacion	41
49	41	32	14	YA SOY FELIZ	Banda El Recodo	Banda El Recodo	29
50	NEW		1	COMO OLVIDAR	Joan Sebastian	Joan Sebastian	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. ♣ Videoclip availability. ©2005, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL	ARTIST						
1	2	TE BUSCARIA	CHRISTIAN CASTRO	21	21	EL SOL NO REGRESA	LA 5A ESTACION		
2	1	ALGO ESTA CAMBIANDO	JULIETA VENEGAS	22	20	QUE SEAS FELIZ	LUIS MIGUEL		
3	3	VOLVERTE A VER	JUANES	23	10	MI MAYOR SACRIFICIO	MARCO ANTONIO SOLIS		
4	4	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA	24	—	LLEVAME	SORAYA		
5	5	ME DEDIQUE A PERDERTE	ALEJANDRO FERNANDEZ	25	29	QUE LASTIMA	ALEJANDRO FERNANDEZ		
6	6	OTRA VEZ	MOD	26	30	OYE MI CANTO	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO		
7	—	LA CAMISA NEGRA	JUANES	27	24	HOY COMO AYER	CONJUNTO PRIMAVERA		
8	11	EL AUTOBUS	PEPE AGUILAR	28	26	COSEA DEL DESTINO	ALEXANDRE PIRES		
9	13	SABES UNA COSA	LUIS MIGUEL	29	27	ESCUCHA ATENTO	LAURA PAUSINI		
10	8	ESTA AUSENCIA	DAVID BISBAL	30	—	AIRE	INTOCABLE		
11	16	AMOR DEL BUENO	REYLI	31	23	LENTO	JULIETA VENEGAS		
12	12	VOY A OLVIDARME DE MI	CARLOS VIVES	32	28	DICEN POR AHI	PABLO MONTERO		
13	14	NADA VALGO SIN TU AMOR	JUANES	33	25	TODD EL AND	OBIE BERMUDEZ		
14	9	DAME OTRO TEQUILA	PAULINA RUBIO	34	—	AY DIOS	FRANCO DE VITA WITH OLGA TANON		
15	15	DE VIAJE	SIN BANDERA	35	—	OBESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH		
16	17	PERDIDOS	MONCHY & ALEXANDRA	36	—	COMO OLVIDAR	JOAN SEBASTIAN		
17	22	DAME ESTA NOCHE	TOMMY TORRES	37	37	DILE	DON OMAR		
18	7	TOCANDO FONDO	KALIMBA	38	38	VALIO LA PENAS	MARC ANTHONY		
19	18	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA	39	34	LA FUERZA DEL DESTINO	FEY		
20	19	TE QUEDASTE	HA*ASH	40	32	VIVEME	LAURA PAUSINI		

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL	ARTIST						
1	3	LO QUE PASO, PASO	DADDY YANKEE	21	20	VOY A OLVIDARME DE MI	CARLOS VIVES		
2	1	PARA TI	JUAN LUIS GUERRA	22	21	TRAIGO FUEGO	JOSE PENA SUAZO Y LA BANDA GORDA		
3	4	PERDIDOS	MONCHY & ALEXANDRA	23	23	EL MATRIMONIO	EL GRAN COMBO DE PUERTO RICO		
4	7	OYE MI CANTO	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO	24	25	LAMENTO BOLIVIANO	AMARIS Y LA BANDA DE ATAKKE		
5	9	SE ESFUAMA TU AMOR	MARC ANTHONY	25	29	DILE	IVY QUEEN		
6	5	QUIERO	TITO ROJAS	26	—	LA CAMISA NEGRA	JUANES		
7	2	GASOLINA	DADDY YANKEE	27	38	NADA VALGO SIN TU AMOR	JUANES		
8	13	TODD ES MENTIRA	FRANKIE NEGRON	28	30	HIELD	WILLY CHIRINO		
9	15	ESTA NOCHE TRAVESURA	DJ NELSON	29	28	REGGAETON LATINO	DON OMAR		
10	17	VEN DEVORAME OTRA VEZ	CHARLIE CRUZ	30	22	VOLVERTE A VER	JUANES		
11	6	RESISTIRE	TONO ROSARIO	31	40	TE ENCONTRARE	NORIEGA FEATURING TITO EL BAMBINO		
12	12	SOMBRA LOCA	GILBERTO SANTA ROSA	32	31	HONY TU SI JONY	KINITO MENDEZ		
13	26	OBESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH	33	36	DEMASIADO	PABLO PORTILLO		
14	14	VEN TU	DOMENIC MARTE	34	—	MACHETE	DADDY YANKEE		
15	11	VALIO LA PENAS	MARC ANTHONY	35	27	PUNTO Y APARTE	TEGO CALDERON		
16	24	PERDONAME LA VIDA	LOS TOROS BAND	36	—	SE ESCAMAN	VICO C FEATURING EDDIE DEE		
17	18	ENSENAME A VIVIR SIN TI	GILBERTO SANTA ROSA	37	34	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA		
18	8	YA NO QUEDA NADA	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	38	—	LA VIDA ES UN CARNAVAL	VICTOR MANUELLE		
19	19	HOY	L.O.A. FEATURING CHEKA	39	—	ME HACE ASI	MOSA		
20	16	LA BODA	AVENTURA	40	—	PEGAITO	CICLON		

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL	ARTIST						
1	1	AIRE	INTOCABLE	21	26	Y TE VI CON EL	CONJUNTO ATARDECER		
2	2	HOY COMO AYER	CONJUNTO PRIMAVERA	22	31	ESPERANZAS	GRUPO MONTEZ DE DURANGO		
3	3	EL VIRUS DEL AMOR	LOS TUCANES DE TIJUANA	23	24	TU NUEVO CARINITO	LOS RIELEROS DEL NORTE		
4	4	VOLVERE	K-PAZ DE LA SIERRA	24	28	ABEJA REINA	LA ORIGINAL BANDA EL LIMON		
5	5	ESTA LLORANDO MI CDRAZON	BETO Y SUS CANARIOS	25	20	ROSAS	DIANA REYES		
6	7	LA SORPRESA	LOS TIGRES DEL NORTE	26	27	SEÑOR MESERO	BRONCO: EL GIGANTE DE AMERICA		
7	6	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO	27	29	PA QUE SON PASIONES	CONJUNTO PRIMAVERA		
8	8	UNA LIMOSNA	ADOLFO URIAS Y SU LOBO NORTENO	28	23	MI PRIMER AMOR	POLO URIAS Y SU MAQUINA NORTENA		
9	11	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO	29	22	FUEGO	KUMBIA KINGS		
10	9	CONTIGO YO APRENDI A OLVIDAR	PATRULLA 81	30	21	SI POR MI FUERA	LOS INVASORES DE NUEVO LEON		
11	13	TU PONTE EN MI LUGAR	LOS HURACANES DEL NORTE	31	25	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA		
12	15	OJALA QUE TE MUERAS	PESADO	32	30	LOCA	ANA BARBARA		
13	10	SI ME VAS A DEJAR	LALO MORA	33	36	EN TU BASURA	EL POOPER DEL NORTE		
14	16	YO ME QUEDE SIN NADIE	LA AUTORIDAD DE LA SIERRA	34	33	A USTED	BETO Y SUS CANARIOS		
15	12	QUIERO SABER DE TI	GRUPO MONTEZ DE DURANGO	35	—	AMIGA, SI LO VES	JENNI RIVERA		
16	18	LO MEJOR FUE PERDERTE	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	36	—	LO LINDO DE TI	TONO Y FREDDY		
17	14	TE APUESTO LO QUE QUIERAS	WEAMEX/WARNER LATINA	37	38	BIENVENIDO AL AMOR	DUELO		
18	19	LA ULTIMA CANCION	GRUPO BRYNDIS	38	37	LA CHICA DEL BIKINI AZUL	LOS NIETOS		
19	17	YA SOY FELIZ	BANDA EL RECODO	39	—	LOS MALES DE MICHAELA	VOCES DEL RANCHO		
20	—	SOMBRA	LOS TEMERARIOS	40	—	MANANA QUE YA NO ESTES	GRUPO INNOVACION		

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Argentina: Rock and blues guitarist Norberto "Pappo" Napolitano, considered one of the pioneer artists of the Argentine rock movement, died Feb. 25 from injuries sustained in a motorcycle accident. He was 54 years old.

Napolitano's career began in 1968 as a member of cult band Los Abuelos de la Nada. He was quickly recognized as one of the leading rock guitarists on the Argentine scene, and the following year was recruited to play with top-selling band Los Gatos.

Napolitano left the group in 1970 to start his own trio, Pappo's Blues, whose members changed throughout the years. Napolitano recorded a dozen albums with Pappo's Blues, even as he ventured into other musical directions.

A surprising personality who was always reinventing himself, Napolitano in 1981 went on to play with heavy metal band Riff, a group that consistently sold out arenas and soccer stadiums. Then, in the 1990s, he went solo and recorded several crossover hits, while still performing with Riff and Pappo's Blues.

Napolitano's last album, "Buscando un Amor," was released in 2003 by indie label Red Lojo, which is dis-

tributed by Sony.

Napolitano is survived by his son, Luciano. He was buried the day of his death in a ceremony attended by 3,000 fans.

MARCELO FERNANDEZ BITAR

In Puerto Rico: Following a soft launch late last year, MTV Puerto Rico is moving to become a stronger presence in that market. On March 1, the channel extended its programming hours from 12 (6 p.m.-6 a.m.) to 20 (6 p.m.-2 p.m.). The extension was tied to the opening of MTV Puerto Rico's new studios. Earlier this year, the channel hired two VJs who will host countdowns and tape segments from various locations on the island.

In addition, MTV Puerto Rico will feature new original programming, beginning with an "Unplugged" series that kicks off March 4 with the taping of a show by rapper Vico C. The channel plans to air monthly "Unplugged" specials, but there is no word yet on whether they will be released on CD or DVD.

MTV Puerto Rico is a joint venture with Puerto Rican broadcaster LIN Television. Jessica Roffe is the channel's programming manager.

LEILA COBO

Urban Latin In Conference Spotlight

Latin urban music will take center stage at the upcoming Billboard Latin Music Conference, thanks to an all-star urban panel.

Titled "Urban Warfare: East Meets West," the marquee session will feature Akwid, Crooked Stylo, Ivy Queen, Héctor "El Bambino" and just-confirmed Miami rapper Pitbull.

All will have their say during the hour-plus session, part of the 16th annual Billboard Latin Music Conference at the InterContinental Hotel in Miami. The four-day confab kicks off April 24 and ends with the Billboard Latin Music Awards, which will air live April 28 on the Telemundo network.

The five acts that will appear as part of the "Urban Warfare" panel are among the best-selling in the genre today, as well as the most respected and successful in each of their niches.

Duo Akwid has been at the forefront of the urban regional movement because of its two top-selling albums. Akwid is nominated for a Billboard Latin Music Award in the Latin rap/hip-hop album category for its sophomore effort, "KOMP 104.9 Radio Compa" (Univision). The pair will compete against Crooked Stylo's debut, "Puro Escándalo" (Fonovisa). The two acts represent the distinctive West Coast brand of urban Latin music that blends traditional

elements and hip-hop.

Puerto Rican reggaetón is represented by Queen, the genre's leading female artist, and El Bambino.

Queen is up for two awards: tropical airplay track of the year, female, for "Dile," and reggaetón album of the year, for "Diva Platinum Edition" (Perfect Image).

El Bambino is formerly of duo Héctor y Tito. His solo debut, "Héctor El Bambino Presenta Los Anormales" (Gold Star/Universal), is No. 62 on the *Billboard* Top Latin Albums chart this issue.

This year marks the debut of the reggaetón album category, created in response to the growing number of charting titles from the genre.

Pitbull's debut album, "M.I.A.M.I." (Diaz Brothers/TVT), has led him to be regarded as one of hip-hop's hottest new names.

The "Urban Warfare" panel, to take place at 2 p.m. April 27, will center on the similarities and differences between the Latin urban movements on both coasts and the ways in which the styles can best utilize radio, TV and distribution.

For more information on the Billboard Latin Music Conference & Awards, go to billboardevents.com.



Latin Notas

Continued from page 28

Conoces," from the United States, written and performed by **Marc Millán**, and Argentina's "Cada Día Más," written and performed by **Pablo Novak**.

Will any of these writer/performers get recording contracts in the near future? That calls for a whole different group of criteria. Among many other things, Peru no longer has a

major-label presence, thanks to a virtual total loss of record sales to piracy.

Despite that severe handicap, "Mi Alma Entre Tus Manos" could be a hit, particularly on ballad-friendly Latin radio in the States. The melody is strong enough that it could support a translation into English, provided it finds a multirange singer who can rise to the challenge.

Perhaps there should have been a publisher among us.

SOLÍS MADNESS: While on the subject of Viña del Mar, it is impossible to

ignore the collective hysteria unleashed there by **Marco Antonio Solís**. While some in the United States still regard Solís as a regional artist, in Chile he's a superstar, whose performance drew far more cheering than any other major act, including **La Ley**, **Juanes** and **Miguel Bosé**.

Solís was the biggest-selling act for **Universal** (which distributes his label, **Fonovisa Records**, in Latin America) in 2004 in Chile. That was driven home by two subsequent Solís performances, including a Feb. 27 concert in Santiago that drew 60,000 fans.

Bobby O Looks 'Outside The Inside'

As an artist, he has scored club hits with such tracks as "She Has a Way" and "I'm So Hot for You."

On the production front, his dancefloor success stories are many. They include **the Flirts** ("Passion," "Calling All Boys"), **Roni Griffith** ("Desire," "[The Best Part Of] Breakin' Up"), **Divine** ("Native Love [Step by Step]"), **Oh Romeo** ("These Memories") and **Pet Shop Boys** ("West End Girls").

Indeed, we are talking about **Bobby O**, who, throughout the '80s, helped pioneer and champion a sound that was equal parts American disco and European high energy.

On March 8, the man that has influenced many of today's acts—from **Junior Jack** and **Felix Da Housecat** to **Jacques Lu Cont** and **2 Many DJ's**—will release a new album, "Outside the Inside" (**Radikal Records**).

side dance-rock tracks by **Bloc Party** and **the Killers**. "Vanity" sounds like a long-lost Pet Shop Boys track as seen through the eyes of the Flirts.

O calls the new album "more alternative" and "more of a personal statement." As on past recordings, full-on songs are in the spotlight.

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



"The most important aspect of a song remains the lyrics," O says. "A good song has the power to touch your soul and shape your character. If just one person is touched by one song on this album, then I'm thankful."

REALIZE THIS: The **Flaming Lips** are the latest act to helm a volume in the ultra-savvy compilation series "Late Night Tales." Arriving March 7 from U.K. label **Azuli**, the Lips' "Tales" brings together a diverse group of acts.

The fine collection opens with **Björk's** "Unravel," which paves the way for **Miles Davis** ("My Ship"), **the Chameleons** ("Up the Down Escalator"), **Radiohead** ("Pyramid Song"), **Brian Eno** ("Another Green World") and others.

A MIGHTY REAL DIVA: Throughout his life—which was as flamboyant as it was dull, as sweet as it was bitter and as triumphant as it was defeated—**Sylvester** was a man who truly believed in the power of self-expression.

In doubt? Check out the colorful new biography "The Fabulous Sylvester: The Legend, the Music, the Seventies in San Francisco" by **Joshua Gamson** (**Henry Holt and Co.**). Gamson's colorful story begins with Sylvester's birth in 1947 in Los Angeles and ends with his AIDS-related death in 1988 in San Francisco.

Sure, the impact Sylvester had on the rise and fall of disco is captured here. But because he lived his life as an out-and-loud gay man, "The Fabulous Sylvester" is also about liberation—black, gay and sexual. Entertaining and educational. Read it and learn.



It is O's third studio album and his first new production since 1988, when he released a cover of **Elvis Presley's** "Suspicious Minds" on his **Bobcat** label.

"I've always made records that had something to say—even if it was mindless," O tells *Billboard*. "It's always been important for me to expand upon what I've already done." Apparently, the time was now to do just that.

Though steeped in O's signature energetic synth dance/pop workouts, "Outside the Inside" finds him experimenting with elements of rock and country. And while it may not be what one would expect, nothing sounds out of place.

Its lead single, the melancholic "Sorrow," pulls from alternative rock, while "Catch a Falling Knife" holds its own when played along-

MARCH 12 2005				Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist		
				NUMBER 1	3 Weeks At Number 1		
1	1	1	3	WE WILL BECOME SILHOUETTES	The Postal Service		
2	2	2	8	SOLDIER (M. JOSHUA REMIX)/LOSE MY BREATH (P. RAUHOFFER/M. JOSHUA MIXES)	Destiny's Child Feat. T.I. & Lil Wayne		
3	3	3	13	TEMPTED TO TOUCH (REMIXES)	Rupee		
4	6	—	2	WE MIGHT AS WELL BE STRANGERS	Keane Vs. DJ Shadow		
5	NEW	—	1	HIDEYAFACE	Prefuse 73		
6	—	—	23	LIMBO ROCK (REMIXES)	Chubby C & OD Feat. Inner Circle		
7	4	6	86	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service		
8	5	4	5	BREATHE	Erasure		
9	7	5	6	GALVANIZE	The Chemical Brothers Featuring Q-Tip		
10	9	9	8	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal		
11	8	10	22	TURN ME ON (REMIXES)	Kevin Lyttle		
12	18	11	4	NASTY GIRL	Inaya Day		
13	10	7	14	ENJOY THE SILENCE...04	Depeche Mode		
14	13	8	3	WHEN THE DAWN BREAKS/I LIKE IT	Narcotic Thrust		
15	—	—	1	GALANG	M.I.A.		
16	—	—	1	INSPIRATION	Ian Van Dahl		
17	14	13	15	STILL (REMIXES)	Tamia		
18	20	—	4	WAITING FOR ALEGRIA	Tony Moran & Ric Sena Present Zhana Saunders		
19	—	—	10	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart		
20	NEW	—	1	THREW IT ALL AWAY	Kassi		
21	15	12	6	HOME	Suzanne Palmer		
22	—	—	18	SURFING ON A ROCKET	Air		
23	11	—	2	MIND OF THE WONDERFUL	Blank & Jones Feat. Elles		
24	—	—	12	SILENCE 2004	Delerium Featuring Sarah McLachlan		
25	19	23	19	WHO IS SHE 2 U (REMIXES)	Brandy		

MARCH 12 2005				Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist			
			NUMBER 1	2 Weeks At Number 1			
1	1	12	ALL THIS TIME	Jonathan Peters Presents Sylver Logan Sharp			
2	2	7	1, 2 STEP	Ciara Featuring Missy Elliott			
3	3	19	HOW WOULD U FEEL	David Morales With Lea-Lorien			
4	4	4	LET ME LOVE YOU	Mario			
5	7	10	I BELIEVE IN YOU	Kylie Minogue			
6	5	7	PUT 'EM HIGH	Stonebridge Featuring Therese			
7	6	10	THE WEEKEND	Michael Gray			
8	9	3	SINCE U BEEN GONE	Kelly Clarkson			
9	8	6	SICK AND TIRED	Anastacia			
10	19	3	CALL ME	Anna Vissi			
11	11	25	SURRENDER	Lasgo			
12	12	5	RICH GIRL	Gwen Stefani Featuring Eve			
13	RE-ENTRY	—	LISTEN TO YOUR HEART	D.H.T.			
14	13	31	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi			
15	14	19	IT'S YOU	Sin Plomo			
16	10	21	LOSE MY BREATH	Destiny's Child			
17	17	3	TIME	Therese			
18	18	13	TEMPTED TO TOUCH	Rupee			
19	21	22	CALL ON ME	Eric Prydz			
20	15	5	SAND IN MY SHOES	Dido			
21	20	4	IF YOU DON'T KNOW ME BY NOW	Aubrey			
22	24	20	WALK INTO THE SUN	Dirty Vegas			
23	16	7	WITHOUT LOVE	Sun			
24	22	3	RUNAWAY	iiO			
25	25	2	SO MANY TIMES	Gadjo			

MARCH 12 2005				Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist			
			NUMBER 1	1 Week At Number 1			
1	NEW	—	THEIVERY CORPORATION	Cosmic Game			
2	1	3	VARIOUS ARTISTS	Fired Up! 2			
3	2	99	THE POSTAL SERVICE	Give Up			
4	3	5	THE CHEMICAL BROTHERS	Push The Button			
5	5	5	THE RIDDLER & VIC LATINO	Ultra.Dance 06			
6	4	31	SCISSOR SISTERS	Scissor Sisters			
7	6	2	LCD SOUNDSYSTEM	LCD Soundsystem			
8	7	4	BRAZILIAN GIRLS	Brazilian Girls			
9	9	61	VARIOUS ARTISTS	Fired Up!			
10	8	5	ERASURE	Nightbird			
11	10	4	VARIOUS ARTISTS	Perfecto Presents: The Club			
12	NEW	—	VARIOUS ARTISTS	Best Of Trance Volume 5			
13	14	16	THE HAPPY BOYS	Dance Party (Like It's 2005)			
14	11	5	M83	Before The Dawn Heals Us			
15	13	17	TIESTO	Parade Of The Athletes			
16	16	52	ZERO 7	When It Falls			
17	15	17	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005			
18	NEW	—	HERNAN CATTANEO	Renaissance: The Masters Series Volume 2			
19	18	41	THE STREETS	A Grand Don't Come For Free			
20	12	3	SOUND TRIBE SECTOR NINE	Artifact			
21	19	5	LEMON JELLY	'64-'95			
22	17	74	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco			
23	21	29	PAUL OAKENFOLD	Creamfields			
24	22	47	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0			
25	24	24	THE PRODIGY	Always Outnumbered, Never Outgunned			

● 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. [H] 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
				NUMBER 1	1 Week At Number 1
1	2	4	7	SHOW IT	Friburn & Urik
2	4	8	7	BREATHE	Erasure
3	8	11	7	AVALON	Juliet
4	11	14	7	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE)	Jennifer Green
5	9	12	10	I AM (THE RISING) (J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES)	Taborah
6	3	5	9	I BELIEVE IN YOU	Kylie Minogue
7	6	7	9	LA LA (SHARP BOYS/F. GARIBAY MIXES)	Ashlee Simpson
8	12	18	7	MAYBE (ILLCIT/BINI & MARTINI/ALMIGHTY MIXES)	Emma
9	15	22	5	HOME	Suzanne Palmer
10	13	17	8	JUST LET GO	Fischerspooner
11	1	2	9	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES)	Darren Hayes
12	14	19	8	GALVANIZE	The Chemical Brothers Featuring Q-Tip
13	5	3	10	U AIN'T THAT GOOD	Sheila Brody
14	7	1	8	SOLDIER (REMIXES)	Destiny's Child Featuring T.I. & Lil Wayne
15	18	20	7	FAIRYTALE	The Replacement Featuring Maria Neskovski
16	22	25	5	LOVE IS A DRUG (CREAMER & K REMIXES)	Rosko
17	20	24	6	WAITING FOR ALEGRIA	Tony Moran & Ric Sena Present Zhana Saunders
18	23	28	5	STRESS	Danny "Buddah" Morales
19	16	9	13	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES)	Casey Stratton
20	17	10	16	BACK TO LOVE	Rachel Panay
21	19	13	10	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES)	M-Flo Loves Ruyichi Sakamoto
22	26	30	6	I'M DONE	King Brain Presents N.I.C.
23	10	6	10	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal
24	30	38	3	CALL ME	Anna Vissi
25	27	32	7	FREE THE WORLD (JASON RANDOLPH REMIX)	LaToya Jackson

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	21	15	12	KUMBALAWE (ROGER SANCHEZ MIXES)	Kumbalawe
27	31	42	3	FILTHY GORGEOUS	Scissor Sisters
28	24	16	12	HALF A MILE AWAY	Debbie Holiday
29	32	44	3	WHATEVER	Jill Scott
30	29	34	5	1, 2 STEP (REMIXES)	Ciara Featuring Missy Elliott
31	34	40	3	SET IT FREE	Jason Walker
32	33	39	4	SUPERFLY (LOUIE VEGA REMIX)	Curtis Mayfield
33	25	23	12	TRUE FAITH	K
34	35	41	4	I WILL (ORANGE FACTORY MIXES)	Oryon
35	47	—	2	NASTY GIRL	Inaya Day
36	42	—	2	HE GIVES MORE	Raw Deal Featuring Toni Ann Bardell
37	NEW	—	1	GET RIGHT (L. VEGA REMIX)	Jennifer Lopez
38	43	48	3	I LIKE IT	Decibel Featuring LaVetra
39	38	46	4	MOST PRECIOUS LOVE	Blaze Featuring Barbara Tucker
40	NEW	—	1	THE PHANTOM OF THE OPERA (JUNIOR REMIX)	Andrew Lloyd Webber
41	NEW	—	1	WANT MY BODY	Pier Pressure
42	45	—	2	RICH GIRL	Gwen Stefani Featuring Eve
43	NEW	—	1	SINCE U BEEN GONE (J. NEVINS REMIXES)	Kelly Clarkson
44	49	43	6	PUT 'EM HIGH	Stonebridge Featuring Therese
45	28	21	16	HOW COULD I LIE (RALPHI & E. BAEZ MIXES)	Angel
46	36	26	16	THE WONDER OF IT ALL (REMIXES)	Kristine W
47	37	29	17	FEEL YOU	Alyson
48	44	45	6	TEMPTED TO TOUCH (LENNY B./FORD/DJ VOLUME/ERIC S. MIXES)	Rupee
49	41	31	15	HOME (REMIXES)	Simply Red
50	40	27	15	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart

● 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.

O'Neal Stages A 'Brave' Return

BY DEBORAH EVANS PRICE

NASHVILLE—Prior to releasing her current top 20 single, "Trying to Find Atlantis," it might have seemed as though Jamie O'Neal had made a huge splash, then quietly disappeared from the music business.

After all, her debut single, "There Is No Arizona" and the follow-up, "When I Think About Angels," went to No. 1 on the Billboard Hot Country Singles & Tracks chart and helped get her three 2002 Grammy Award nominations. Her debut Mercury Records album, "Shiver," was certified gold and earned her such accolades as *Billboard's* top new country artist and the Academy of Country Music's top new female vocalist in 2001.

Though she has been out of the spotlight for the past two years, O'Neal has been anything but idle. She gave birth to a daughter, signed a new deal with Capitol Records and co-wrote nine of the 11 cuts on her new album, "Brave," which streeted March 1.

Even though she had tremendous success at Mercury, when her producer Keith Stegall exited his post as executive VP/chief creative officer, O'Neal felt things changed.

"Between the time that Keith Stegall left and when I left was really a terrible time for me," O'Neal says. "I really felt like the red-headed stepchild over there and just really wanted to go

to a better place where they believed in my music.

"The first person that Keith called when I left Mercury was [Capitol president/CEO] Mike Dungan," she continues. "One week later, Mike said he wanted to sign me. So I was very lucky to have been swooped up by such a prince as Mike Dungan."

BEING BRAVE

Before she and Mercury agreed to part ways, O'Neal had already begun recording new material anticipating that she would be making a second album for the label. Five of the songs on "Brave" were recorded while she was still at Mercury. The single was rerecorded for Capitol, and five songs are new.

"It took me longer to make this album than it did to have this baby and that's a long time," quips O'Neal, who is managed by Azoff Management and booked by Creative Artists Agency.

"The new songs are the ones that I had written after having the baby," says O'Neal, who is published by EMI Music. "I feel like I've had a major change emotionally. My whole soul is a different person."

The songs on "Brave" cover a wide emotional range, from O'Neal's autobiographical "I Love My Life" to the title cut, which she says is about "the turmoil I went through in 2003, feeling like it was the best year



O'NEAL: NOW ON CAPITOL RECORDS

of my life personally, but the worst year professionally."

O'Neal's impressive pipes are equally skilled at conveying the heartbreak in the love-gone-wrong ballad "When Did You Know" and the feisty fun of "Girlfriends." Another track, "Devil on the Left," is an interesting story song about a stripper, while "Ready When It Comes" is a poignant piece about rising above life's obstacles.

"It's about having the strength and faith to get through, whether your dream isn't being realized, [or] whether it's cancer in your family, no

matter what it is," says O'Neal, who wrote the song with Annie Roboff and Beth Nielsen Chapman. "I always feel like with faith you can get through anything, knowing that better days are always around the corner."

REMEMBER ME?

"Brave" was produced by Stegall, with two tracks produced by O'Neal and Rivers Rutherford. The first single, "Trying to Find Atlantis," is No. 19 on the Hot Country Singles & Tracks chart.

"Atlantis' has been a strong song for us in our callout [research]," KMPS Seattle music director Tony Thomas says. "Jamie has a terrific combination of glamour and relatability, and becoming a mom has clearly given her a new burst of creativity."

"I've listened to a number of the songs from the new album, and 'Somebody's Hero' in particular struck me," Thomas adds. "It celebrates the many roles women take on, and it's a winner."

"Somebody's Hero" will be the second single, scheduled for April, and will be the center of Mother's Day promotions in May.

O'Neal says she has been playing acoustic shows, visiting with radio contest winners, and has enjoyed reintroducing herself.

"It's a matter of saying, 'Hey, remember me?' A lot of people know

who I am, but based on one album, it's really hard to know what I'm about," she says.

"Everybody is looking for an act who has some bit of fan base already built in so you have a core audience you can work from," Capitol Nashville senior VP of marketing Fletcher Foster says. "If you have an act who is credible and commercial, and you can move to the next level, that's the best thing you can hope for."

Brian Smith, VP of store operations for Marietta, Ga.-based retailer Value Central Entertainment, says he is "intrigued with the album and cautiously optimistic that it could do well. She did have quite a run with her first one, but then took a lot of time off in-between deals. Hopefully not too much time. The first single is a great kickoff to the album. We have added her to our prime positioning and sale pricing programs."

The label serviced an extended mix of "Trying to Find Atlantis" to country dance clubs "to kind of get the visibility out there, and it's been received really, really well," Foster says.

O'Neal's visibility was also boosted by a Feb. 22 appearance on "The Tonight Show With Jay Leno" and a performance at Country Radio Seminar during the Capitol Records lunch. Foster says the album will also be promoted via Wal-Mart, Kmart and Target circulars as well as radio and TV advertising.

Dolly Gives DJs An Earful At Hall Of Fame Dinner

Dolly Parton was being honored with a career achievement award, but it was her own brutally honest take on radio's role in her career that left the audience laughing at the



PARTON: RECEIVED ACHIEVEMENT AWARD

Country Music DJ Hall of Fame dinner, held March 1 in Nashville.

Parton, who has sold millions of records but gets little airplay anymore, told radio programmers, "I think of country radio like a great lover. You were great to me. You bought me a lot of nice things, and then you dumped my ass for younger women."

When RCA Label Group chairman Joe Galante jumped onstage to present Parton with a plaque in recognition of the more than 24 million albums she sold while signed to RCA, Parton said, "Joe Galante and these DJs [being honored] did more for country music than Bob Dole did for Viagra."

After artists Catherine Britt and Martina McBride sang some of Parton's songs as a tribute, Parton told the event organizers—trade group Country Radio Broadcasters—"I guess you guys thought I couldn't sing my own [songs] without an iron lung, but you'd be surprised."

In addition to Parton, the night's honorees were former station managers Mack Sanders and Bill Ward and air personalities Lonnie Bell, Dan Hollander, Johnny "K" Kovall, Bob Mitchell and Coyote Calhoun.

ON THE ROW: Bernard Porter, a former partner with Nashville-based artist management and consulting firm the Consortium, has formed Porter Consulting Group. The company will create cross-media marketing platforms.

Porter exited the Consortium last

year. He had been one of the company's partners. The remaining partners are Stan Moress, Al Schiltz and Mike Martinovich.

In other news, E.J. Bernas is promoted from manager of secondary promotion at MCA Nashville and Mercury Records to Southwest director of regional promotion for MCA. Bernas replaces Enzo DeVincenzo, who will exit the label at the end of March to concentrate on his artist management career. DeVincenzo already manages artist Drew Womack and Universal South band Cross Canadian Ragweed.

SIGNINGS: Eric Heatherly has signed with Koch Records Nashville. He previously recorded for Mercury, where he notched the hit single "Flowers on the Wall" from his debut album, "Swimming in Champagne." His first album for Koch, "The

Lower East Side of Life," is due April 26. Heatherly wrote and produced the album.

Heatherly has also signed with APA for booking. He is managed by Trisha Walker-Cunningham.

Nashville Scene
By Phyllis Stark
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CAREER CHANGE: Country artist Chad Brock has a new career—radio morning man. Beginning March 7, Brock joins the air staff at WTRS (Thunder Country) Ocala, Fla.

While the former pro wrestler and Ocala native has no formal radio experience, he has been a popular guest host at a number of stations throughout his career.

Brock's two biggest chart hits were 1998's "Ordinary Life," which

peaked at No. 3 on the *Billboard* Hot Country Singles & Tracks chart, and "Yes!," which spent three weeks at No. 1 in 2000. Both hits came while he was signed to Warner Bros.

Brock will continue on the "Honky Tonk Tailgate" tour with Daryle Singletary and Rhett Akins through the end of the year. He also remains signed to Broken Bow Records, though Brock says he will go back in the recording studio only if a "huge hit like 'Yes!' comes along."

ON THE WEB: Yahoo Music and USA Network have teamed to promote the third season of the USA talent series "Nashville Star." Yahoo is hosting an exclusive "Nashville Star" site (nashvillestar.yahoo.com) where viewers can vote for their favorite contestant immediately following each episode. The site launched with the March 1 premiere and runs through the April 26 finale. The co-branded site also features a behind-the-scenes look at the contestants, exclusive clips and footage from the show.

Additional reporting by Ken Tucker in Nashville.

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Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				LAST WEEK	2 WKS. AGO	WEEKS ON CHART								LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
							NUMBER 1	2 Weeks At Number 1											
1	3	5	22				RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	38	34	31	30			SARA EVANS ▲ RCA 67074/RLG (12.98/18.98)	Restless	3	
2	5	1	4				VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98 CD)	Totally Country Vol. 4	1	39	44	43	37			JEFF BATES RCA 67071/RLG (11.98/17.98) [H]	Rainbow Man	14	
3	4	4	18				SHANIA TWAIN ▲ MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	1	40	28	21	14			SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98 CD)	Blue Collar Comedy Tour Rides Again	10	
4	1	2	3				KENNY CHESNEY BNA 81530/RLG (18.98 CD)	Be As You Are: Songs From An Old Blue Chair	1							PACESETTER			
5	2	6	42				GRETCHEN WILSON ▲ EPIC 90903/SONY MUSIC (18.98 CD)	Here For The Party	1	41	49	51	30			RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	
6	7	3	3				LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (13.98 CD)	There's More Where That Came From	3	42	36	34	49			TOBY KEITH ▲ DREAMWORKS 450435/UMGN (12.98/18.98)	Shock'n Y'All	1	
7	6	9	28				TIM MCGRAW ▲ CURB 78858 (18.98 CD)	Live Like You Were Dying	1	43	39	32	40			LONESTAR ● BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	
8	8	7	16				TOBY KEITH ▲ DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2	44	40	37	47			REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	
9	9	8	21				GEORGE STRAIT ▲ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	45	42	42	48			SOUNDTRACK ● WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15	
10	10	11	43				BIG & RICH ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1	46	45	47	44			TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
11	12	12	56				KENNY CHESNEY ▲ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	47	43	36	41			LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	
12	11	10	3				LEANN RIMES CURB 78829 (18.98 CD)	This Woman	2	48	46	40	47			LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3	
							GREATEST GAINER			49	47	45	74			GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	
13	21	26	32				JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	50	48	53	22			PHIL VASSAR ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10	
14	14	13	84				BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	51	50	48	67			DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	
15	15	17	23				KEITH URBAN ▲ CAPITOL 77489 (18.98 CD)	Be Here	1	52	51	46	38			SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	
16	13	—	2				WILLIE NELSON LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98 CD)	Songs	13	53	55	56	27			CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29	
17	17	15	74				MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	54	54	54	49			ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	
							HOT SHOT DEBUT			55	52	50	18			BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98 CD)	A Decade Of Laughs	27	
18	NEW	1	1				CHELY WRIGHT PAINTED RED 12002/DUALTONE (15.98 CD)	The Metropolitan Hotel	18	56	57	49	16			GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits	20	
19	16	16	14				ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	6	57	56	57	20			ALABAMA RCA 64196/EMI STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10	
20	20	19	18				SUGARLAND MERCURY 002172/UMGN (13.98 CD) [H]	Twice The Speed Of Life	19	58	53	52	40			JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	
21	19	18	19				BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	2	59	58	60	35			CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5	
22	30	24	5				ANNE MURRAY STRAIGHTWAY 63231 (22.98 CD)	All Of Me	13	60	71	73	27			WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16	
23	24	30	31				TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	61	60	59	41			JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9	
24	18	28	42				LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	62	61	58	17			DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12	
25	25	25	37				JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2	63	64	62	45			JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	
26	23	27	41				MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	64	59	70	63			RON WHITE PARALLEL/HIP-O 001582/UME (12.98 CD) [H]	Drunk In Public	11	
27	27	22	5				BLAINE LARSEN GIANTSLAYER/BNA 66012/RLG (17.98 CD)	Off To Join The World	14	65	68	69	53			RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11	
28	37	39	31				DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	66	62	61	18			RANDY TRAVIS WORD-CURB 86348/WARNER BROS. (18.98 CD)	Passing Through	23	
29	26	20	18				BLAKE SHELTON WARNER BROS. 48126/WRN (18.98 CD)	Blake Shelton's Barn & Grill	3	67	67	55	49			KENNY ROGERS ● CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	
30	31	29	67				ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	68	66	67	72			JOSH TURNER ▲ MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	3	
31	29	23	48				ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	69	69	64	49			PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6	
32	22	14	3				TRACY BYRD BNA 64891/RLG (18.98 CD)	Greatest Hits	14	70	73	71	38			TOBY KEITH ● MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
33	32	35	80				DIERKS BENTLEY ● CAPITOL 79614 (12.98/18.98)	Dierks Bentley	4	71	70	72	64			RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	
34	38	44	37				LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	72	75	—	72			JO DEE MESSINA ● CURB 78790 (18.98 CD)	Greatest Hits	1	
35	33	33	40				JULIE ROBERTS ● MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	73	RE-ENTRY	22	—			TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7	
36	35	38	65				TRACE ADKINS ▲ CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	74	RE-ENTRY	30	—			PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52	
37	41	41	29				ANDY GRIGGS RCA 59630/RLG (18.98 CD)	This I Gotta See	7	75	RE-ENTRY	91	—			WILLIE NELSON ● LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	

● 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 for net shipment of 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. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		LAST WEEK	2 WKS. AGO	WEEKS ON CHART						LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
					NUMBER 1	12 Weeks At Number 1									
1	1				KEITH URBAN ▲ CAPITOL 32936 (10.98/18.98)	Golden Road	125	13	13				KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	149
2	2				TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	223	14	17				JOHNNY CASH ▲ AMERICAN 063338/LDST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	119
3	3				ELVIS PRESLEY ▲ RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	127	15	19				JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	316
4	4				TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	180	16	15				WILLIE NELSON ▲ LEGACY/COLUMBIA 69222/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	333
5	4				RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	122	17	14				PATSY CLINE UNIVERSAL SPECIAL PRODUCTS 420879/UME (7.98 CD)	Patsy Cline Sings Songs Of Love	9
6	8				KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	231	18	16				SHANIA TWAIN ◆ MERCURY 536003/UMGN (8.98/12.98)	Come On Over	382
7	6				LARRY THE CABLE GUY ● PARALLEL/HIP-O 001423/UME (18.98 CD)	Lord, I Apologize	89	19	21				GARTH BROOKS ◆ CAPITOL 97424 (19.98/26.98)	Double Live	265
8	11				RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H]	Rascal Flatts	243	20	18				WILLIE NELSON BCI 0295 (4.98 CD)	Greatest Hits - Live In Concert	13
9	7				MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	180	21	20				TIM MCGRAW ▲ CURB 77800 (7.98/11.98)	All I Want	164
10	10				SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170969/UMGN (8.98/12.98)	O Brother, Where Art Thou?	221	22	23				MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	124
11	9				ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	121	23	24				HANK WILLIAMS JR. ▲ CURB 72638 (5.98/9.98)	Greatest Hits, Vol. 1	538
12	12				JOHNNY CASH ▲ LEGACY/COLUMBIA 69178/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	308	24	25				ALABAMA RCA 44619/BMG STRATEGIC MARKETING GROUP (8.98 CD)	Alabama Live	79
								25	25				THE JUDDS CURB 78786 (11.98/17.98)	Greatest Hits	263

● 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. [H] indicates past Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				IMPRES.	PLAYS								IMPRES.	PLAYS			
				NUMBER 1			5 Weeks At Number 1		31	33	33	18			I WOULD CRY L.MILLER (A.DALLEY,B.BAKER)	Amy Dalley CURB	31
1	1	1	19	NUMBER 1			5 Weeks At Number 1		32	36	44	4			BIG TIME B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,A.APARO)	Big & Rich WARNER BROS./WRN	32
2	3	4	27	NUMBER 1			5 Weeks At Number 1		33	34	34	20			I'M A SAINT J.RITCHEY (J.RITCHEY,J.SELLERS,T.MARTIN)	Mark Chesnut VIVATONI	33
3	2	2	20	NUMBER 1			5 Weeks At Number 1		34	37	39	6			GOODBYE TIME B.BRADDOCK (R.MURRAH,J.D.HICKS)	Blake Shelton ARISTA NASHVILLE	34
4	5	7	19	NUMBER 1			5 Weeks At Number 1		35	35	36	12			PICKIN' WILDFLOWERS J.STEEL (K.ANDERSON,J.RICH,K.WILLIAMS)	Keith Anderson ARISTA NASHVILLE	35
5	8	8	34	NUMBER 1			5 Weeks At Number 1		36	41	42	6			DON'T WORRY 'BOUT A THING D.HUFF,SHEAUSLEY (K.OSBORN,J.DEERE)	SheDaisy LYRIC STREET	36
6	4	3	26	NUMBER 1			5 Weeks At Number 1		37	40	46	4			DON'T ASK ME HOW I KNOW J.SCAIFE,B.PINSON (B.PINSON,B.BUTLER,B.JONES)	Bobby Pinson RCA	37
7	11	14	11	NUMBER 1			5 Weeks At Number 1		38	32	26	17			THE WORLD NEEDS A DRINK B.GALLIMORE (E.CHURCH,C.BEATHARD)	Terri Clark MERCURY	26
8	12	13	15	NUMBER 1			5 Weeks At Number 1		39	39	37	17			RESTLESS A.KRAUSS + UNION STATION (R.L.CASTLEMAN)	Alison Krauss + Union Station ROUNDER	37
9	13	12	16	NUMBER 1			5 Weeks At Number 1		40	42	38	17			THE BUMPER OF MY S.U.V. C.WRIGHT (C.WRIGHT)	Chely Wright PAINTED RED/DUALTONE	35
10	9	10	27	NUMBER 1			5 Weeks At Number 1		41	43	47	5			IT'S A HEARTACHE C.HOWARD (R.SCOTT,S.WOLFE)	Trick Pony ASYLUM-CURB	41
11	6	5	22	NUMBER 1			5 Weeks At Number 1		42	52	—	2			IF SOMETHING SHOULD HAPPEN F.ROGERS (J.BROWN,D.TURNBULL,D.DEMAY)	Darryl Worley DREAMWORKS	42
12	7	6	27	NUMBER 1			5 Weeks At Number 1		43	46	41	9			THE GOOD LIFE F.ROGERS (T.WILLMON,B.PINSON)	Trent Willmon COLUMBIA	41
13	14	16	11	NUMBER 1			5 Weeks At Number 1		44	45	50	5			IF SHE WERE ANY OTHER WOMAN G.FUNDIS (B.BEAVERS,K.LOVEFACE,C.HARRINGTON)	Buddy Jewell COLUMBIA	44
14	15	15	21	NUMBER 1			5 Weeks At Number 1		45	47	52	5			WAITIN' ON THE WONDERFUL C.LINDSEY,T.VERGES (ANGELO,D.BERG,H.LINDSEY)	Aaron Lines BNA	45
15	17	18	5	NUMBER 1			5 Weeks At Number 1		46	51	—	2			I SEE ME B.J.WALKER,JR.,T.TRITT (C.BEATHARD,C.MOHR)	Travis Tritt COLUMBIA	46
16	16	17	22	NUMBER 1			5 Weeks At Number 1		47	44	45	9			TONIGHT'S NOT THE NIGHT R.FOSTER (R.ROGERS,R.FOSTER)	Randy Rogers Band SMITH ENTERTAINMENT	44
17	18	19	17	NUMBER 1			5 Weeks At Number 1		48	57	—	2			BABY DOLL D.GEHMAN (P.GREEN,R.THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	48
18	21	25	7	AIRPOWER			5 Weeks At Number 1		49	49	49	4			WAKE UP OLDER B.ROWAN (L.CARVER)	Julie Roberts MERCURY	49
19	19	20	23	NUMBER 1			5 Weeks At Number 1		50	38	40	13			NOTHIN' BUT COWBOY BOOTS D.HUFF,D.JOHNSON (A.BENWARD,L.T.MILLER)	Blue County ASYLUM-CURB	38
20	20	22	15	NUMBER 1			5 Weeks At Number 1		51	50	51	9			SKIN RASCAL FLATTS,M.BRIGHT,M.WILLIAMS (D.JOHNSON,J.HENRY)	Rascal Flatts LYRIC STREET	50
21	23	24	18	NUMBER 1			5 Weeks At Number 1		52	53	54	12			NOT ME B.MAHER,M.SELBY (K.THOMAS,B.MONTANA,B.MAHER)	Kenii Thomas Feat. Vince Gill And Emmylou Harris MORAINÉ	52
22	22	23	13	NUMBER 1			5 Weeks At Number 1		53	48	48	9			SOMEWHERE BETWEEN TEXAS AND MEXICO D.GEHMAN (T.SUMMARI,KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	42
23	31	35	6	GREATEST GAINER			5 Weeks At Number 1		54	60	—	2			MY NAME T.DUBDIS,S.MANDILE (G.CANYON,G.SAMPSON)	George Canyon UNIVERSAL SOUTH	54
24	25	30	8	NUMBER 1			5 Weeks At Number 1		55	NEW	1				SOMETHING LIKE A BROKEN HEART J.STROUD,J.HANNA,J.MCEUEN (J.HANNA,R.REYNOLDS,A.MILLER)	Hanna-McEuen MCA NASHVILLE	55
25	30	32	6	NUMBER 1			5 Weeks At Number 1		56	56	53	6			GO EASY ON ME M.BRIGHT,D.BASON (M.BEESON,J.COLLINS)	Lila McCann BROKEN BOW	53
26	26	28	16	NUMBER 1			5 Weeks At Number 1		57	54	55	9			ALABAMA M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA,T.ROBERSON)	Cross Canadian Ragweed UNIVERSAL SOUTH	50
27	27	27	24	NUMBER 1			5 Weeks At Number 1		58	NEW	1				ONE BELIEVER M.D.CLUTE,DIAMOND RID (M.BEESON,D.PFRIMMER,M.REID)	Diamond Rio ARISTA NASHVILLE	58
28	29	31	7	NUMBER 1			5 Weeks At Number 1		59	RE-ENTRY	3				TWO HEARTS M.JONES,Z.JONES (E.HILL,A.J.MASTERS)	Zona Jones QUARTERBACK	56
29	28	29	21	NUMBER 1			5 Weeks At Number 1		60	RE-ENTRY	2				SOLDIER FOR THE LONELY T.MCBRIDE (J.HUGHES,T.MCBRIDE,J.KIMBALL)	Jedd Hughes MCA NASHVILLE	60
30	24	21	20	NUMBER 1			5 Weeks At Number 1										

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.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			IMPRES.	UNITS		
1	1	14	NUMBER 1		14 Weeks At Number 1	Lonely Runs Both Ways
2	4	5	NUMBER 1		NETTWERK 30349	O.C.M.S.
3	5	22	NUMBER 1		SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings
4	2	49	NUMBER 1		GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
5	3	69	NUMBER 1		GAITHER MUSIC GROUP 42480	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
6	6	3	NUMBER 1		ROUNDER 610549	The Grascals
7	8	16	NUMBER 1		RAINMAKER/LICKONA VISION 2001/SUGAR HILL	All-Star Bluegrass Celebration
8	7	9	NUMBER 1		ROUNDER 610550	Moody Bluegrass: A Nashville Tribute To The Moody Blues
9	9	8	NUMBER 1		CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute
10	11	32	NUMBER 1		MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel
11	10	24	NUMBER 1		FROG PAD 204	Mountain Tracks: Volume 3
12	12	2	NUMBER 1		RURAL RHYTHM 301	Bluegrass Heritage: Roots & Branches
13	13	1	NUMBER 1		UNIVERSAL SPECIAL MARKETS 19007/TIME LIFE	Legends Of Bluegrass
14	14	1	NUMBER 1		SKAGGS FAMILY/LYRIC STREET 902010/HOLLYWOOD	Force Of Nature
15	13	1	NUMBER 1		CMH 8401	Fade To Bluegrass: A Bluegrass Tribute To Metallica

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. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			IMPRES.	UNITS		
1	2	3	NUMBER 1		COLUMBIA 70341/SONY MUSIC	Buddy Jewell
2	1	16	NUMBER 1		PAINTED RED 002	Chely Wright
3	3	28	NUMBER 1		MERCURY 003255/UMGN	Sugarland
4	4	18	NUMBER 1		ROUNDER 614618	Alison Krauss + Union Station
5	5	67	NUMBER 1		AMERICAN 009770*/LOST HIGHWAY	Johnny Cash
6	6	99	NUMBER 1		UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
7	7	19	NUMBER 1		COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
8	9	18	NUMBER 1		CAPITOL 61746	The Jenkins
9	8	10	NUMBER 1		ROUNDER 614617	The Grascals With Special Guest Dolly Parton
10	—	1	NUMBER 1		VALHALLA 2323	Roxie Dean

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. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

► THE MARS VOLTA

Frances the Mute
PRODUCER: Omar A. Rodriguez-Lopez
Gold Standard Labs/Strummer/Universal
B0004129

RELEASE DATE: March 1

The Mars Volta is No. 9 on the Modern Rock chart with "The Widow," a powerful, melodic three-minute tune that is the most mainstream song the band has yet written. (That's Flea on trumpet, by the way.) Fans that pick up "Frances the Mute" expecting more of the same will be either disappointed and confused or completely blown away by the band's second full-length. Their reaction will depend on what they think of the following: prog rock, Santana, Mr. Bungle and the Buena Vista Social Club. The sextet combines all of those influences and more on "Frances," with "The Widow" being the only track on the five-song set to clock in at less than 12 minutes. The 77-minute-long "Frances" unfolds upon multiple listeners, sometimes threatening to collapse under its own pretensions (meandering musical passages, sound effects), but ultimately, it is an ambitious and rewarding album.—**BT**

► STEVE VAI

Real Illusions: Reflections

PRODUCER: Steve Vai

Red Ink/Epic WK 86800

RELEASE DATE: Feb. 22

Guitarist Steve Vai isn't finished pushing audio boundaries and creating new noises, as "Real Illusions: Reflections" can attest. However, the six-string wizard sounds the most joyous on this new collection when he gives himself over to its rhythmic grooves. Two rock-charged examples are "Building the Church" and "Glorious," which soars with exuberant, fiery speed. "Yai Yai" is an amusing ditty that tick-tocks along with a cadence that almost mimics "Oh! Susannah." "Freak Show Excess," while lengthy, is not as extravagant as some of Vai's other work, and the funky, horn-fueled "Firewall" has a touch of Frank Zappa. "Lotus Feet" upholds Vai's tradition of selecting a ballad for his albums' seventh track. The version here was captured live with the Metropolitan Orkest in Holland. It is an emotional recording, as is the fluid tone in "K'm-Pee-Du-Wee."—**CLT**

► THE AFTERS

I Wish We All Could Win

PRODUCERS: Brown Bannister, Dan Muckala

INO/Epic EK 93618

RELEASE DATE: Feb. 22

The Afters make their major-label bow with an engaging pop/rock set marked by memorable songs, solid musicianship and an abundance of personality. The talented foursome of Mark Dodd, Brad Wigg, Joshua Havens and Matthew Fuqua developed their musical chops in Dallas, honing a sound that has been described as the Smashing Pumpkins

ESSENTIAL REVIEWS



JUDAS PRIEST
Angel of Retribution

PRODUCERS: Roy Z, Judas Priest

Epic EK 93966

RELEASE DATE: March 1

Judas Priest fans have been greatly anticipating the arrival of "Angel of Retribution." And "classic Priest" is the only way to describe the musical reunion of vocalist Rob Halford with guitarists Glenn Tipton and K.K. Downing, drummer Scott Travis and bassist Ian Hill. Every element of such scorching cuts as "Judas Rising," "Deal With the Devil" "Wheels of Fire" and "Hellrider" shoot metal thunder and lightning. The bottom end booms like a cannon, the dual guitars masterfully shriek and Halford's screeches tingle the spine. "Revolution" and "Worth Fighting For" are anthems dedicated to never giving up, a common lyrical theme for the band, whereas "Angel" is a ballad that shows sensitivity without schmaltz. After delving into a gothic gloom on "Eulogy," the album takes its time closing with "Loch Ness," a tribute to the mysterious Scottish legend. Nothing more need be said but "All hail the Priest!"—**CLT**

colliding with Coldplay. The disc's title comes from the spirited, anthemic track "Someday." "Beautiful Love" is the first single at AC radio, while "You" has gained traction on Christian stations. "Wait" is a tender Beatles-like ballad that demonstrates the softer side of this outfit. This is one of those albums where a great local band pulls together all the elements to make the leap to the national stage.—**DEP**

► COMEBACK KID

Wake the Dead

PRODUCERS: Bill Stevenson, Jason Livermore

Victory VR-246

RELEASE DATE: Feb. 22

With 11 songs that cruise by in about 25 minutes, the Victory debut from Canadian act Comeback Kid masters a punk rock efficiency without sacrificing melody. The hardcore quartet hits all the genre's key points, with rapid rhythms, thrashing guitars and anthem-ready, us-versus-them choruses. Vocalist Scott Wade forgoes range for consistency, keeping his yell at the same vein-straining level throughout. Yet behind him the group kicks up punk-meets-metal fury that will be a hit with Ozzfest and Warped tour crowds. The

JENNIFER LOPEZ

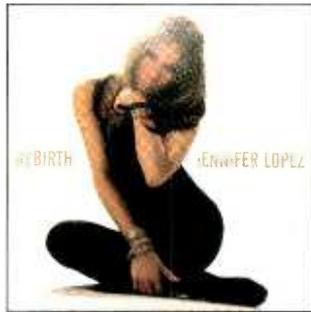
Rebirth

PRODUCERS: various

Epic EK 90622

RELEASE DATE: March 1

For Jennifer Lopez, the title of her new album has more to do with her personal life than her music. Sure, "Rebirth" finds her discovering the joys of giving it up for the funk ("Whatever You Wanna Do," "Cherry Pie," lead single "Get Right"). But more often than not, she delivers her signature R&B/pop blend. Of course, Lopez being Lopez, she tosses in new twists here and there.



"Hold You Down" (featuring Fat Joe) is a sweet tale of keeping it real in these times of red carpet affairs. The sensual "I Got U" weds a Latin undercurrent to a decidedly '70s soul vibe. The story line of "He'll Be Back" recalls her tabloid heyday, while "I, Love" is present-day Lopez. The real surprise is "(Can't Believe) This Is Me," a power ballad produced by husband Marc Anthony. Here, her vocals soar in, around and over rich orchestral flourishes.—**MP**

album—which was co-produced by former Descendents/Black Flag drummer Bill Stevenson—never wavers in its acceleration, and Comeback Kid rightly puts hooks ahead of velocity. A tour with the like-minded Bane should solidify the act's fan base.—**TM**

JEFF HANSON

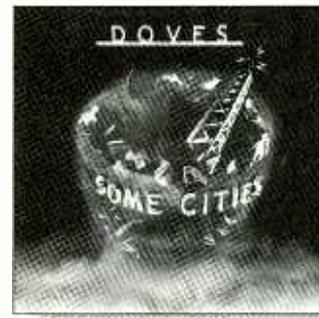
Jeff Hanson

PRODUCERS: Jeff Hanson, AJ Mogis

Kill Rock Stars 405

RELEASE DATE: Feb. 22

First, get your head around the fact that Jeff Hanson sounds like a girl. Good. Now, move on to his pristine songwriting, his strolling—but never hobbling—emotional guitar and piano-based melodies. His self-titled new album and its predecessor, "Son," share many qualities of the late Elliott Smith, with even the occasional waltz Mr. Misery himself was prone to pen. With his sensitive falsetto, Hanson explores the popular topic of "you" in these folk-rock tracks, his unnamed and ever-ambiguous muse causing him to make this effort a tad sadder than his previous solo release. Hanson's reedy voice pairs gorgeously with his simple, poignant arrangements and makes even the most morose moments affecting.—**KH**



DOVES

Some Cities

PRODUCERS: Doves, Ben Hillier

Capitol 746092

RELEASE DATE: March 1

The Doves' first two albums, "Lost Souls" and "The Last Broadcast," were critically acclaimed, yet the Manchester, England, band never fully caught on stateside. Perhaps as a result, third album "Some Cities" is less epic, but no less important, than its predecessors. This time, the songs are shorter, with more of a live feel to them. The subtle electronics the band uses are mostly jettisoned for orchestral instruments and female backing vocals. And the Doves' '60s soul influences are more apparent than ever, especially on the rollicking, piano-driven first single, "Black and White Town," and the title track. The closest the band comes to approximating its previous work is "Walk in Fire." "Some Cities" debuted at No. 1 in the United Kingdom, and while the album is unlikely to behave similarly in the United States, it should be on the must-hear lists of discerning modern rock programmers and music fans alike.—**BT**

COUNTRY

★ SARAH LEE GUTHRIE & JOHNNY IRION

Exploration

PRODUCERS: Gary Louris, Ed Ackerson

New West NW6067

RELEASE DATE: March 8

Sarah Lee Guthrie & Johnny Irion's debut album is much more than the sum of its parts, though the parts are pretty great. Sarah Lee, Arlo's daughter and Woody's granddaughter, sings with an effortless beauty on a stack of originals and one cover, "Dr. King," a tribute to the might and methods of the civil rights leader that is the rockiest version of a Pete Seeger song you will hear. There are pure, plaintive country songs ("In Lieu of Flowers") and dynamic rockers that examine the challenges of love during wartime ("Cease Fire"). Additionally, in keeping with the family tradition is a sleeves-rolled-up protest song, "Gervais." These diligently crafted songs, given buoyancy and bite by the co-production of the Jayhawks' Gary Louris, convey the couple's convictions with intensity, optimism and musical dazzle we haven't heard since the blessed '60s. There is something here for any adult-

leaning, twang-liking format—not to mention Air America.—**WR**

SHOOTER JENNINGS

Put the 'O' Back in Country

PRODUCER: Dave Cobb

Universal South B0003816

RELEASE DATE: March 1

Shooter Jennings certainly inherited a mean streak and the rebel hellraiser gene from his daddy, if not Waylon's rumbling baritone. His debut is an uneven affair that juxtaposes offhand brilliance with much lesser material. Representing the latter is the useless title cut, which unnecessarily recasts the Neil Young (and Waylon) standard "Are You Ready for the Country?" with a tired joke. But lead single "4th of July" is a rambling, romantic country-rock gem, and "Lonesome Blues" offers perspective and world-weariness rare for a 25-year-old. Similarly, the wounded "Sweet Savannah" is drenched in regret, and Jennings rocks hard on a Dixie-fried potboiler like "Steady at the Wheel." Potshots at Nashville, like "Solid Country Gold," might solidify Jennings' outsider status but add little musically, though he does better when he smacks California around on "Southern Comfort." "I've made some mistakes and I know that I'm young" he sings on an untitled hidden track, which sums it up nicely.—**RW**

WORLD

► SOLAS

Waiting On an Echo

PRODUCERS: Seamus Egan, Solas

Shanachie 78060

RELEASE DATE: Feb. 22

Led by instrumental wizard Seamus Egan and violinist Winifred Horan, Solas has become, in less than a decade, one of the finest Irish music ensembles in the world. "Waiting On an Echo" opens with a trio of reels, displaying Solas' formidable instrumental firepower. Such traditional tunes as "The Silver Dagger" are prominently featured—and make note of Horan's remarkable arrangement of this folk standard, as well as Deirdre Scanlan's lovely vocal. As usual, Solas also reaches out to contemporary songwriters on the new disc. The group delivers an excellent version of Richard Shindell's "On a Sea of Fleur de Lis" as well as a fine rendition of Antje Duvekot's gentle tune "Erin," sung by Mick McAuley. The sustained virtuosity the band members exhibit as an ensemble on this disc is not only wondrous, but, even better, a typical day at work.—**PVV**

BLUES

★ BERNARD ALLISON

Higher Power

PRODUCER: Bernard Allison

Ruf 1101

RELEASE DATE: Feb. 22

Blues/rock artist Bernard Allison is at the point in his career where he must not only solidify his reputation as a songwriter but also build on the identity he has established for himself. As

(Continued on page 38)

CONTRIBUTORS: Jim Bessman, Keith Caulfield, Deborah Evans Price, Katie Hasty, Todd Martens, Gail Mitchell, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, 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 page 37)

Luther Allison's son, he inherited a great blues legacy, but as Bernard has noted, he isn't supposed to be Luther Allison. "Higher Power" is an album Bernard can hang his hat on, for it features several fine original tunes; it also offers plenty of proof that Allison is a blues powerhouse in his own right. As a vocalist and lead guitarist, he is in the enviable position of sounding simultaneously edgy and polished. He cut this CD with touring bandmates Ron Sutton (drums) and Jassen Wilber (bass), and the chemistry they display in concert is very much in evidence in these studio tracks. "Higher Power" is the work of a mature blues artist, and is all the more impressive with Allison still in his 30s.—**PVV**

JAZZ

► MATT BIANCO FEATURING BASIA **Matt's Mood**

PRODUCERS: Danny White, Mark Reilly, Basia Trzetrzelewska
Decca B0003930
RELEASE DATE: March 1

It has been 21 years since the founders of Matt Bianco recorded an album together ("Whose Side Are You On?"). But original members Mark Reilly (vocals), Danny White (keyboards) and Basia Trzetrzelewska (vocals) are at it once again for "Matt's Mood." Now, like then, the trio creates sophisticated, polished songs that pull from the worlds of pop, soul, jazz and world music (particularly Brazilian). Indeed, the threesome's seductive melodies and spirited grooves are very much intact. The beautifully bittersweet "I Never Meant To" features Reilly on vocals, while opening track "Ordinary Day" would not have been out of place on one of Basia's three solo (studio) albums. The suave "Golden Days" features gorgeous vocal interplay between the two singers. With this release, White, Reilly and Basia effortlessly recapture a mood that excites and energizes. What a most welcome return.—**MP**

★ DAVE HOLLAND BIG BAND **Overtime**

PRODUCER: Dave Holland
Dare2/Sunnyside 3028
RELEASE DATE: Feb. 22
Dave Holland first gained prominence as a superb double bass player, working with, among others, Miles Davis, Chick Corea, Jack DeJohnette, Stan Getz and Joe Lovano. He has subsequently emerged as the most arresting bassist/big band composer since Charles Mingus, and "Overtime" is his latest foray in the big band groove. The album opens with Holland's "The Monterey Suite," commissioned by the Monterey Jazz Festival. The piece comprises four sections and runs approximately 50 minutes. Like everything Holland composes, "The Monterey Suite" swings in most excellent fashion. Its emotional ebb and flow is not only effective, but also quite evocative. The 13-member band plays with flair and great poise, and the ensemble's virtuosity is enhanced by numerous choice solos. "Overtime" includes three other tunes, two of which were

penned by Holland, with tenor sax man Robin Eubanks contributing the very cool straight jazz number "Mental Images."—**PVV**

VITAL REISSUES

ROKY ERICKSON

I Have Always Been Here Before: The Roky Erickson Anthology

PRODUCERS: various
Shout Factory D2K 32556
RELEASE DATE: March 1
The father of Texas psychedelia and an originator of the garage rock template, Roky Erickson would have deserved a respected place in rock history if only for the ageless tracks he recorded with the 13th Floor Elevators circa 1966 and 1967. Erickson's life and career have been haunted by mental illness. But every few years, it seems, the clouds break, and he composes some songs and cuts some tracks. What's amazing about this most comprehensive retrospective—including material from the Elevators, R.E. & the Aliens and other configurations—is the high standard of skill Erickson maintains as a writer, guitarist and immensely soulful singer. Choice cuts among the 43 tracks (spread out on two discs) are acid epic "Slip Inside This House," the surreal vision of "It's a Cold Night for Alligators" and the swampy blues-rock of "Don't Slander Me." Others may sing and write of fire demons, bloody hammers and two-headed dogs as part of a stage act; for the seriously troubled Erickson, they come across as true stories, which gives them their uncommon potency.—**WR**

DVD

END OF THE CENTURY: THE STORY OF THE RAMONES

Rhino Home Video R2 970399
RELEASE DATE: March 15
An enormous sadness pervades this acclaimed 2004 theatrical rockumentary (lensed by Michael Gramaglia and Jim Fields), which opens with Dee Dee Ramone frankly admitting that the Ramones couldn't get along. Dee Dee, of course, died shortly after the pioneering punkers were inducted into the Rock and Roll Hall of Fame in 2002; Joey Ramone had preceded him into rock'n'roll heaven the prior year, and Johnny Ramone joined them last year. Yet with all their personal shortcomings, the Ramones became one of rock history's most important and influential bands, and as "End of the Century" so gloriously underscores, truly immortal. Bonus materials include interview excerpts, a deleted scene of Blondie drummer Clem Burke in his brief role as Elvis Ramone and Marky Ramone's minimalist explanation of his minimalist Ramones drum technique.—**JB**

Billboard.com

- Stars, "Set Yourself On Fire" (Arts & Crafts)
- Dead Meadow, "Feathers" (Matador)
- Kurt Rosenwinkel, "Deep Song" (Verve)

SINGLES

Edited by Michael Paoletta

POP

► DAN BALAN (OF O-ZONE) FEATURING LUCAS PRATA **Ma Ya Hi (3:32)**

PRODUCER: Bogdan Popoiag
WRITERS: D. Balan, L. Prata
PUBLISHERS: Media Services/EMI Music Publishing Romania; 150 Lafayette Music/Lookieluke Songs (ASCAP)
REMIKER: Valentin
Ultra UL1242 (12-inch vinyl single)
In its original Romanian version ("Dragostea Din Tei"), this major slab of Euro dance/pop topped the charts in France, Germany, Romania and most every other European country. Then, Ultra released the original and English-language versions last fall—with nary a care from Americans. But then a homemade video popped up on the Internet, and all of a sudden, Ultra's phones began to ring. After a recent appearance on "Today," the label is now rushing this new Today Show mix to radio. This could very well become the novelty hit of 2005. It is culled from O-Zone's 2004 album, "DiscOzone."—**MP**

R&B/HIP-HOP

RICKY FANTÉ **Shine (4:06)**

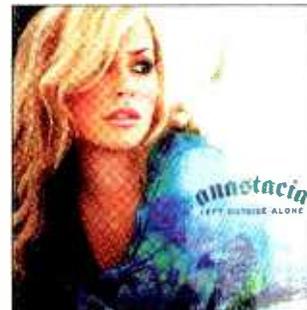
PRODUCER: Josh Deutsch
WRITERS: R. Fanté, J. Deutsch, K. Kadish, A. Wyatt
PUBLISHERS: various
Virgin 7087 6 19172 (CD promo)
As he did on his critically acclaimed debut, "Rewind," Ricky Fanté once again conjures images of Otis Redding and Al Green. Though its style mirrors selections found on "Rewind," the inspirational "Shine" isn't from that album. It's the first single from the original motion picture soundtrack "Robots." Fanté pumps up this feel-good anthem with a don't-stop-now dose of rollicking soul. That—paired with an infectious hook and gospel-infused backing vocals—is guaranteed to have theatergoers singing along as they bop to the beat. Whether that translates to radio airplay in today's narrowcast programming climate is another story.—**GM**

AC

ELTON JOHN **All That I'm Allowed (4:52)**

PRODUCER: Elton John
WRITERS: E. John, B. Taupin
PUBLISHERS: HST Management, Warner/Chappell, Rough Boze
Rocket/Universal 21394 (CD promo)
The mighty Elton John's previous "Answer in the Sky" was not a runaway hit at AC radio—a surprise, since it was a truly inspired composition. The second single from John's current album, "Peachtree Road," is a definite grower. Upon first listen, the multiple, discordant layers of his vocal are a bit disarming, if not distracting from the song's overall impact. Several listens later, the gracious lyric about being thankful for one's blessings and the captivating melody soften the oddball vocal performance, making this a promising song for John's dedicated fan base. Still, the song—produced solely by the

ESSENTIAL REVIEWS



ANASTACIA *Left Outside Alone (3:56)*
PRODUCERS: Dallas Austin, Glenn Ballard
WRITERS: Anastacia, G. Ballard, D. Austin
PUBLISHERS: various
Daylight/Columbia 51639 (CD promo)
Among the ever-growing list of superstars that light up the European charts, yet appear too melodic to seduce U.S. radio, Anastacia is near the top. Despite having a stable full of No. 1 singles (including this one) and albums overseas, this mega-talented singer/songwriter is, ironically, a Yankee who can't catch a break on her own side of the pond. Because she capably struts among rock, pop and dance, former label Epic couldn't figure out what to do with her. But fortunately, Anastacia is now with Sony sister Columbia, where there is serious excitement behind giving this siren the attention she deserves. "Left Outside Alone" is a one-listen lightning rod of an anthem: danceable and wholly rock-solid credible. Overseas, she's on her third album; let's hope that it's the charm for the pop-depraved U.S. market. Given the chance, Anastacia is the ultimate mass-appeal artist. Her self-titled album drops June 7.—**CT**



GARBAGE *Why Do You Love Me (3:52)*
PRODUCER: Garbage
WRITER: Garbage
PUBLISHERS: Deadarm Music/Almo Music (ASCAP); Vibecrusher Music/Irving Music (BMI), administered by Rondor Music
Almo Sounds/Geffen 11346 (CD promo)
Garbage comes roaring back to form with "Why Do You Love Me." The hard'n'fast single is flying up the Modern Rock Tracks chart, where it is the band's highest-charting title since 1999. Though the group, fronted by the ever-fabulous Shirley Manson, released an album in 2001, none of its singles dented the modern chart. "Why Do You Love Me" starts with a monster guitar riff and then cuts into the core of the song—an uptempo bed of music led by whining guitars and crazy-fast drumming. Listeners will find themselves involuntarily bobbing their heads and tapping their toes. Matched with smart (yet cryptic) lyrics, the song has the makings of a hit. "Why Do You Love Me" is the first single from the band's new album, "Bleed Like Me," due April 12.—**KC**

singer—might have benefited from a cleaner radio mix. It's tough to cut on John; after all, how many artists remain as vital after 35 years? But this song is not as good as we dare expect from one of pop music's masters.—**CT**

COUNTRY

► DIAMOND RIO **One Believer (3:19)**

PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: M. Beeson, D. Pfrimmer, M. Reid
PUBLISHERS: various
Arista 82876-68174 (CD promo)
Radio has a tendency to take acts that have been around a long time for granted. After all, it's easy to get excited about the next big thing. Let's hope this fine single will receive the attention it so deserves. Since Diamond Rio debuted in 1991 with the chart-topper "Meet in the Middle," it has continuously served up great material, characterized by stellar musicianship, excellent songs and Marty Roe's potent lead vocals. "One Believer" continues that tradition. Penned by Mike Reid, Don Pfrimmer and Marc Beeson, the lyric is an affecting testament to the power of love to buoy the human spirit. While the production is crisp, the highlight is the gorgeous harmonies. When those voices blend and soar, it'll give you chills. This previews the band's forthcoming Arista set and demonstrates that, like a fine wine, a talented outfit like this just gets better with age.—**DEP**

MODERN ROCK

SCISSOR SISTERS **Filthy/Gorgeous (3:33)**

PRODUCERS: Scissor Sisters
WRITERS: J. Sellards, S. Hoffman, A. Lynch
PUBLISHER: Artificial Music (ASCAP)
Universal B0002772 (CD promo)
For the third U.S. single from their critically hailed self-titled album, the Scissor Sisters pick a most unlikely track. "Filthy/Gorgeous" is a pulsating disco-rock cut, where frontman Jake Shears hits high notes singing "I'm a classy honey kissy huggy lovey dovey ghetto princess." This is followed by "You're disgusting/Ooooh and you're nasty/ And you can grab me/Ooooh cause you're nasty." It's still baffling how neither "Take Your Mama" or "Laura" (the album's first two singles) pushed the Scissor Sisters into the American mainstream, despite its critical buzz. Perhaps with its recent gig at Elton John's Academy Awards bash, as well as its Feb. 28 performance on "The Tonight Show With Jay Leno," the band will gather some U.S. momentum.—**KC**

FOR THE RECORD

The title of the Duran Duran single that was reviewed in the March 5 issue is "What Happens Tomorrow."



Handleman's Q3

Company Grows Net Income, Reduces Expenses

BY ED CHRISTMAN

Handleman Co. continues to post strong financial results, thanks to its growth in music and its strong cost containment.

For its fiscal third quarter, ended Jan. 31, the Troy, Mich.-based wholesaler posted net income of \$20.8 million, or 94 cents per diluted share, on sales of \$459.3 million. This represents a 19% per-share increase from the same period last year, when the company reported net income of \$19.3 million, or 79 cents per share, on sales of \$443.9 million.

In a conference call with Wall Street analysts, Handleman chairman/CEO Steve Strome attributed the improvement to an "excelling" reduction in sales, general and administrative expenses. For the quarter, those expenses totaled 11.9% of revenue, a drop from 12.8% in the corresponding period of the previous fiscal year.

Gross profit, on the other hand, totaled 19%, down from the 19.6% obtained in the prior fiscal third quarter. This decline was attributed to higher proportional discounting for advertised and sale merchandise. Mass merchants used lower prices to drive traffic and make music more competitive with such entertainment categories as DVD and videogames, the company said.

While gross profit was down, Handleman's strength in music continued to increase. According to Strome, mass merchants increased their share of the music market in 2004 by 2.5 percentage points, to 37.5%. He pointed out that the sector's \$250 million growth in music sales was greater than the entire music download market, which generated about \$160 million in sales last year. Strome believes that consumers are using downloads to explore new artists, and that after they download a single, they buy the physical CD. Similarly, he noted, some observers assert that Apple Computer's iPod stimulates CD sales, since consumers often purchase the CD to back up the music stored on their player.

"Digital music is becoming another revenue channel for the music industry, but we do not see music downloading replacing CDs in the foreseeable future," Strome said.

Handleman CFO/senior VP Tom Braun said the company's U.S. market share increased one percentage point in 2004, to 11.5%. The growth, he said, was fueled by strong performances throughout the year from country and Latin titles and music DVD.

For the nine months ended Jan. 31, the company posted \$29.8 million in net income, or \$1.31 per diluted share, on sales of \$986.7 million, compared with \$30.5 million, or \$1.23 per diluted share, on sales of \$919.1 million for the corresponding period the previous year.

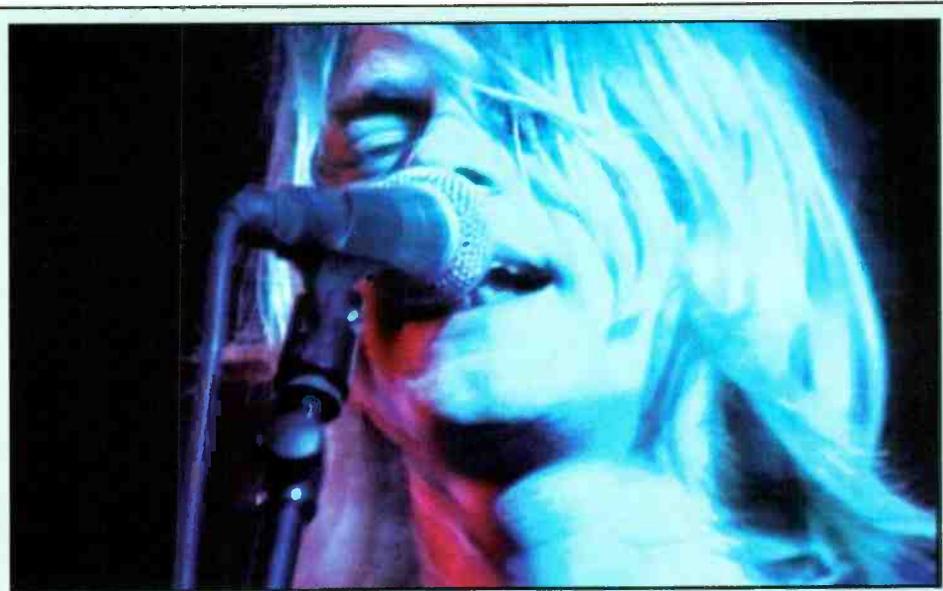
Earnings per share were higher this year, even though net income was lower because of the share-buyback plan the company has been executing. In fact, the same day it released its financial results, Handleman announced a new 15% repurchase program, the sixth such program its board has authorized since 1997. During that time, the company has repurchased 13.8 million shares, returning nearly \$200 million to stockholders. At the end of the third quarter, the company had 22.8 million shares outstanding.

Along with its buyback announcement, Handleman reported a dividend of 8 cents per share.

The company said it expects continued promotional pricing to be offset by lower SG&A expenses during the fourth quarter. For the full year, the company projected earnings of \$1.63-\$1.65 per share.

Handleman announced its financial results after trading closed Feb. 23, when its shares were \$17.95. They rose 12.5% the next day, to \$20.20. As of Feb. 28, Handleman shares were \$20.61.

Handleman chairman/CEO Steve Strome attributed the improvement to a reduction in SG&A expenses.



DVDs Shine Spotlight On Classic Albums

BY JILL KIPNIS

LOS ANGELES—There is something about a classic album that sparks curiosity.

How did Fleetwood Mac come up with such hits as "Rhiannon," "Go Your Own Way" and "Gold Dust Woman" on its 1977 masterpiece "Rumours"?

What inspired Paul Simon to travel to South Africa to record tracks for 1986's "Graceland"?

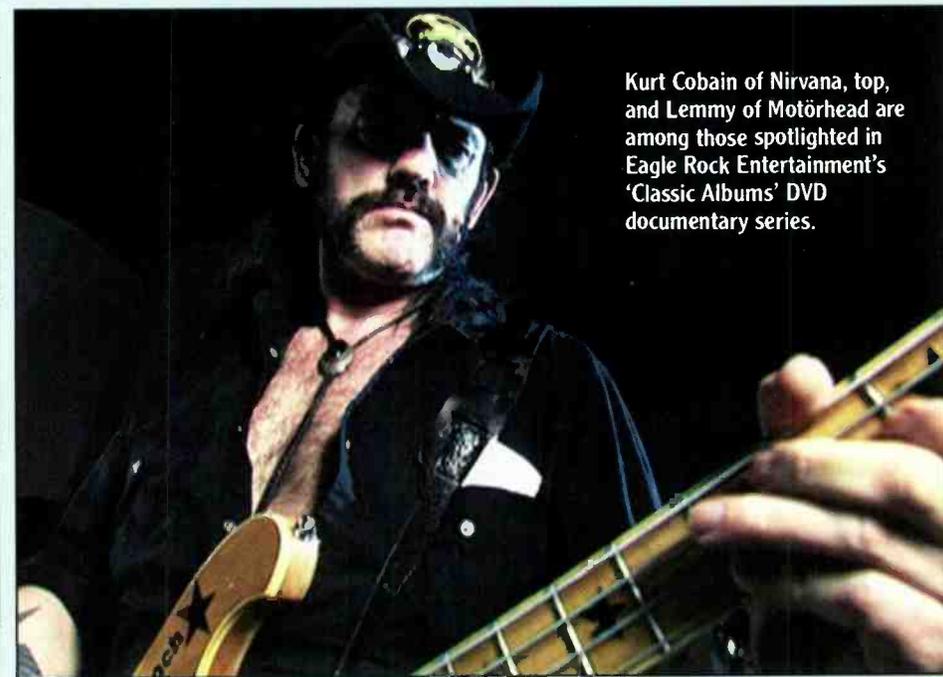
Eagle Rock Entertainment seeks to answer such questions through its "Classic Albums" DVD series. Each title explores the making of a landmark album through archive footage and new interviews.

"We wanted to make a series that was part documentary and part biography about

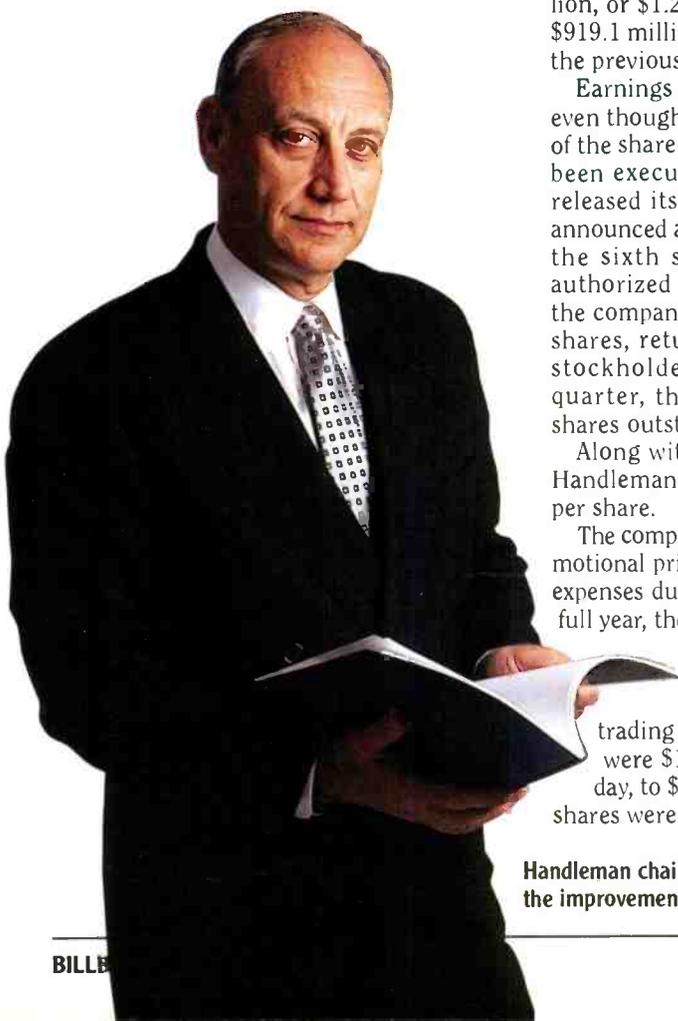
albums that had reached the pantheon level of sales," says Geoff Kempin, COO of Eagle Vision (the visual division of Eagle Rock) and an executive producer of the series. "The idea was to pay a lot of attention to the creation of the music, not about the tabloid side of the artist's career."

The company is hoping that a new marketing campaign will bring attention to the series—which launched in 1997—at a time when music DVDs are an increasingly hot product.

Additionally, the release next month of three major new "Classic Albums" titles—including the anticipated "Nirvana—Nevermind: Classic Album"—is expected to increase sales for
(Continued on page 41)



Kurt Cobain of Nirvana, top, and Lemmy of Motörhead are among those spotlighted in Eagle Rock Entertainment's 'Classic Albums' DVD documentary series.



Startime Shines With New Vagrant Deal

Los Angeles-based **Vagrant Records** has struck an agreement with **Startime International Records**. Brooklyn, N.Y.-bred Startime has released albums from the likes of the **Futureheads**, the **Walkmen** and **Brendan Benson**.

Under the production and distribution deal, Vagrant will also supply marketing services to the 4-year-old Startime, which is run by **Isaac Green**.

Vagrant founder and partner **Rich Egan** says his initial goal is to ramp up promotion on last year's release from the **French Kicks**, "The Trial of the Century." The album has sold 12,000 copies in the United States,



EGAN: 'FLIPPED OUT' ON STARTIME BANDS THE FRENCH KICKS AND THE WALKMEN

according to **Nielsen SoundScan**.

Startime had a prior arrangement with **RED Distribution**. Green says, "RED is a great distribution company. I'm just excited to get a little more label support rather than distribution support."

Egan says this is the first time Vagrant has reached out to a third-party label. "I flipped out on the French Kicks and the Walkmen," Egan says. "Isaac has impeccable taste. It brings another aspect to what we do and changes things up for us."

Egan was introduced to Startime by **Kevin Kusatsu**, who works in Vagrant's A&R department. Kusatsu doubles as the manager for Startime group **Dios Malos**, which brings an electronic tinge to its **Beach Boys**-influenced pop. The act is touring with **Pretty Girls Make Graves** and will issue a new album later this year.

Vagrant will also distribute the Startime catalog through **Fontana** (see story, page 1). It includes every Startime release except for the **Futureheads**, who are now with **Sire**.

Green turned down major-label advances to work with Vagrant and is considering a move into Vagrant's New York offices.

"I think a lot of the bands we sign

are eventually going to be ready for the big leagues," Green says. "But when you start, it takes the kind of focus and attention on smaller things that larger labels don't have time for. I was looking for a well-staffed independent label. I figured I would either become a well-staffed independent label or work with one."

In other Vagrant news, the label recently signed veteran Los Angeles act **Eels** and will issue a double album in April.

SOME INSPIRATION:

Those who have ever felt even a tad jaded would be wise to check out the DVD "Looking for a Thrill: An Anthology of Inspiration." Originally meant to commemorate the 10-year anniversary of Chicago's **Thrill Jockey Records** in 2002, the 5½-hour DVD contains more than 100 interviews with musicians, label owners, engineers and more.

The brainchild of Thrill Jockey founder **Bettina Richards**, the project asks subjects to pick a moment that solidified their love for music. Inter-

viewees include **Björk**, **Thurston Moore**, the **Jesus Lizard's David Yow**, **Touch & Go** head **Corey Rusk** and free-jazz player **Fred Anderson**.

"We started it late in 2001, and we thought we'd have it ready by the end

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



an aspect other than commercial success," Richards says. "Plenty of times I see people who are deserving of financial awards to match their critical acclaim, but they have a lot more critical acclaim in their wallet [than money]. This reminds me that there are other payoffs."

Richards says Thrill Jockey spent about \$40,000 on the project, which was directed by **Braden King** and edited by **Ian Williams**. Profits will go to **Greenpeace**.

In May, snippets of the film will be shown at Chicago's Gene Siskel Film Center, and Richards says the label is talking to retailers about showing segments of the film in their stores.

NEWS BITS: New York-based **Or Music** has entered a marketing and distribution agreement with non-profit label **JDub Records**. The first release is a live album by Hasidic reggae artist **MC Matisyahu**, due April 19. Or is distributed by **RED**. . . The offices of **Epitaph Records** were closed for one day last week because of mudslides in Los Angeles. The mud barreled through a back wall and destroyed one room in the offices, which are located at the bottom of a hill on Sunset Boulevard.

of 2002," Richards says. "Three years later, it's done."

Interviews on the DVD—which was released Feb. 22—are arranged by alphabet, instrument or theme. Hearing artists casually talk about their inspiration is voyeuristic and comforting, as even an underground legend like punk bassist **Mike Watt** admits to getting a little flustered in the presence of hero **Richard Hell**.

"I want it to remind people about



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Dart May Have Been Victim Of Its Own Success

Details have emerged about the mysterious shutdown of **Dart Distributing**, the Chaska, Minn.-based rackjobber founded in 1960 by the late **Merrill Kirsch**.

According to sources, **First Source Capital** in Rolling Meadows, Ill., which supplied Dart's secured revolving credit facility, pulled its funding while **Tony Kirsch** (Merrill's son) was involved in negotiations to buy back the wholesaler from Milwaukee-based **Cedar Creek Partners**.

The Kirsch family sold Cedar Creek a 55% interest in 1997. The founders retained a 45% stake, however, and the deal under negotiation at the end of 2004 was aimed at reaching a settlement with the bank.

The wholesaler—which sources estimate had sales volume of \$40 million in 2004—is said to have owed First Source \$10 million-\$11 million. Though Dart had been making interest and principal payments in a timely manner, sources suggest that it had been in technical default on the loan for a number of years.

Retail Track had speculated that the bank was not enamored of Dart's performance during the holiday selling season (*Billboard*, Feb. 19), but sources suggest that Dart was a

victim of its own success: A strong performance left it with a high cash position and a high accounts receivable, which apparently induced the bank to cash in its investment by liquidating the company.

Though First Source allowed the company to make product payments to suppliers in January, it did not fund payroll, prompting management to let go of the staff and ultimately killing any chance of an acquisition.



DREESE: CONTEMPLATES KIOSK PROBLEM

COMPROMISING KIOSKS: The word coming out of New Orleans is that the Feb. 24 **National Assn. of**

Recording Merchandisers meeting jump-started a productive dialogue on in-store disc burning.

Mike Dreese, CEO of **Newbury Comics** and a NARM board member, says there are two major obstacles to making CD-burning kiosks a reality. The first is that each major content company has its own rules for kiosk operators and its own requirements for the burnt CDs. Taken individually, each major's rules and requirements are reasonable, but their combined impact has made it virtually impossible for kiosk operators to move their business forward.

"If you are a kiosk company having to compromise four different ways, each requirement reduces the amount of tracks available for burning," Dreese says.

Meeting attendees are trying to create one list of requirements that will satisfy the majors and allow the kiosk companies to proceed.

The second problem, Dreese says, concerns the business model. Each party—the retailer, the kiosk company and the content supplier

—looks only at its own profit-and-loss statement for in-store CD burning. So, each has line items missing from its P&L.

Even if the industry overcomes the first obstacle and makes CD-burning kiosks work for the consumer, the

DVD value-added material, enhanced CDs and Web sites.

Subversion—a neighbor of Newbury in Brighton, Mass.—specializes in live concert videos. According to Dreese, licensing opportunities have allowed the company to thrive in the growing market for high-definition content; it is run, he says, "by relatively young entrepreneurs, who seem to have a hell of a business."

Dreese acquired a minority stake in Subversion, but would not reveal terms of the deal.

CONDOLENCES . . . To the family and friends of **George W. Souvall**, who died Feb. 8 in Phoenix after a long bout with cancer. He was 83.

Souvall entered the rackjobbing business in 1956, when he founded **Arizona Sundries** in Phoenix, according to retired *Billboard* columnist **John Sippel**. In 1970, Souvall merged his company with another wholesaler, **Alta Industries** of Salt Lake City. Souvall was president of the **National Assn. of Recording Merchandisers** from 1977 to 1978.

After leaving the music industry, Souvall ventured into commercial real-estate development with his brother **Sam**.

Retail Track
By Ed Christman
echristman@billboard.com



challenge of making them profitable remains. Without that incentive, Dreese says, in-store CD-burning "could be dead."

INVESTMENT GO-ROUND: **Mike Dreese** was a busy man last month. In addition to joining the **National Assn. of Recording Merchandisers** gathering in New Orleans, the **Newbury Comics** CEO invested in **Subversion Media**, which produces content for DualDisc,

DVDs

Continued from page 39

the entire series.

When Eagle Rock first began releasing "Classic Albums" titles, the projects were licensed to Image Entertainment.

All of the DVDs have now reverted back to Eagle Rock, and the company has been reissuing the original projects. The Fleetwood Mac and Simon titles were rereleased Feb. 22, alongside projects about the Band's self-titled album and the Grateful Dead's span of albums from "Anthem of the Sun" to "American Beauty." Each reissue is priced at \$14.98.

Eagle Rock is also debuting a number of "Classic Albums" titles. The Nirvana project (\$19.98) is coming March 22, along with titles about Motörhead's "Ace of Spades" (\$14.98) and Simply Red's "Stars" (\$14.98).

BUILDING AWARENESS

Eighteen new and reissued titles will be available by spring. Six other catalog titles have not yet been reissued, and more debuts are in the works.

"Once more people become aware of the series, they will really find it intriguing," says Mike Carden, Eagle Rock North America president of operations and executive VP of Eagle Rock Entertainment. "Right now, we face an awareness issue."

To combat this, Carden says, Eagle Rock is embarking on an extensive marketing campaign that includes consumer advertising, programs with all major retailers and giveaways.

The first 100,000 units of the Nirvana title will include a sampler highlighting the other DVDs in the series.

Carden says previous versions of the original "Classic Albums" titles have sold "in the hundreds of thousands" and that some of the rereleases are garnering sales comparable to a brand-new release.

He also notes that labels stand to experience increased sales of the CDs that "Classic Albums" documents. Carden says he is working with labels on joint marketing efforts.

Retailers are enthusiastic about potential sales from the line.

Jerry Suarez, senior music product manager for Virgin Megastores, says, "Music DVD in general for us has been doing exceptionally well. People are fascinated about their favorite albums and will be looking for as much information about them as they can. We sell these classics on CD all the time, so these DVDs will work well as complements."

He says the Nirvana title in particular stands to do well because the recent boxed set release of "With the Lights Out" (Geffen) was popular during the holidays.

Eagle Rock says it has only touched the surface with this series, and is waiting to settle clearance issues on a number of future titles.

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MARCH 12 2005 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE																																	
							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
			NUMBER 1	1 Week At Number 1																																			
1	3	2	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497	James Garner Gena Rowlands	PG-13	27.98																																	
2	NEW		THE SAW (WIDESCREEN) ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 18541	Danny Glover Cary Elwes	R	28.98																																	
3	1	2	SHARK TALE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 91955	Animated	PG	29.98																																	
4	2	2	SHARK TALE (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 91956	Animated	PG	29.98																																	
5	NEW		THE SAW (PAN & SCAN) ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 17276	Danny Glover Cary Elwes	R	28.98																																	
6	NEW		TAXI (WIDESCREEN EXTENDED EDITION) FOXVIDEO 25678	Queen Latifah Jimmy Fallon	PG	29.98																																	
7	4	3	RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25944	Jamie Foxx	PG-13	29.98																																	
8	NEW		TAXI (PAN & SCAN) FOXVIDEO 27779	Queen Latifah Jimmy Fallon	PG	29.98																																	
9	NEW		RAISE YOUR VOICE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07704	Hilary Duff John Corbett	PG	27.98																																	
10	5	3	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98																																	
11	6	3	RAY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25945	Jamie Foxx	PG-13	29.98																																	
12	9	9	NAPOLEON DYNAMITE FOXVIDEO 24392	Jon Heder	PG	29.98																																	
13	NEW		DONNIE DARKO: THE DIRECTOR'S CUT FOXVIDEO 26503	Jake Gyllenhaal Drew Barrymore	R	26.98																																	
14	7	3	THE GRUDGE COLUMBIA TRISTAR HOME ENTERTAINMENT 06260	Sarah Michelle Gellar	PG-13	28.98																																	
15	8	3	SHALL WE DANCE (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	PG-13	29.98																																	
16	NEW		THE MOTORCYCLE DIARIES (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25942	Gael Garcia Bernal Rodrigo De La Serna	R	29.98																																	
17	NEW		ANGEL: THE COMPLETE FIFTH SEASON FOXVIDEO 23108	David Boreanaz	NR	59.98																																	
18	11	4	ALIEN VS. PREDATOR (WIDESCREEN) FOXVIDEO 25709	Lance Henriksen	PG-13	29.98																																	
19	10	3	SHALL WE DANCE (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39202	Richard Gere Susan Sarandon	PG-13	29.98																																	
20	13	5	FRIDAY NIGHT LIGHTS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25476	Billy Bob Thornton Tim McGraw	PG-13	29.98																																	
21	NEW		HALF BAKED: FULLY BAKED EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25444	Dave Chappelle	R	19.98																																	
22	NEW		POKEMON: DESTINY'S DOEOXYS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38833	Animated	NR	24.98																																	
23	15	5	FRIDAY NIGHT LIGHTS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25477	Billy Bob Thornton Tim McGraw	PG-13	29.98																																	
24	RE-ENTRY		OCEAN'S ELEVEN (PAN & SCAN) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	14.98																																	
25	14	3	MR. 3000 (PAN & SCAN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35976	Bernie Mac	PG-13	29.98																																	
26	RE-ENTRY		BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION) UNIVERSAL STUDIOS HOME VIDEO 25457	Matt Damon	PG-13	19.98																																	
27	16	4	ALIEN VS. PREDATOR (PAN & SCAN) FOXVIDEO 25717	Lance Henriksen	PG-13	29.98																																	
28	RE-ENTRY		GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98																																	
29	22	5	THE FORGOTTEN COLUMBIA TRISTAR HOME ENTERTAINMENT 10078	Julianne Moore Dominic West	PG-13	28.98																																	
30	NEW		DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38051	Animated	G	19.98																																	
31	NEW		GREATEST AMERICAN HERO: THE COMPLETE FIRST SEASON FOXVIDEO 12808	William Katt	NR	39.98																																	
32	25	7	TROY (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 28411	Brad Pitt Orlando Bloom	R	29.98																																	
33	33	6	THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 6324	Vin Diesel Cole Hauser	NR	29.98																																	
34	RE-ENTRY		BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98																																	
35	24	40	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98																																	
36	RE-ENTRY		GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	19.98																																	
37	38	10	BLUE COLLAR COMEDY TOUR RIDES AGAIN PARAMOUNT HOME ENTERTAINMENT 97334	Jeff Foxworthy Bill Engvall	NR	19.98																																	
38	RE-ENTRY		SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01302	Jack Nicholson Diane Keaton	PG-13	19.98																																	
39	31	7	TROY (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 28410	Brad Pitt Orlando Bloom	R	29.98																																	
40	34	5	PRINCESS BRIDE MGM HOME ENTERTAINMENT 02262	Cary Elwes Robin Wright	PG	19.98																																	

MARCH 12 2005 Billboard TOP MUSIC VIDEOS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPES/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	13	NUMBER 1 MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE RDC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628	Jay-Z/Linkin Park	13 Weeks At Number 1 19.98 DVD/CD																																		
2	2	14	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103	Creed	13.98 CD/DVD																																		
3	NEW		VARIOUS ARTISTS CHOSEN FEW/URBAN BOX OFFICE 1015	Chosen Few: El Documental	13.98 CD/DVD																																		
4	30	3	CHURCH IN THE WILDWOOD GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 04442	Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD																																		
5	3	14	ANYWHERE BUT HOME ⁵ WIND-UP VIDEO/BMG VIDEO 13106	Evanescence	25.98 CD/DVD																																		
6	39	5	HYMNS GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44441	Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD																																		
7	5	48	LIVE AT DONINGTON ³ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD																																		
8	4	10	LIVE AT THE GREEK 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624	Josh Groban	28.98 DVD/CD																																		
9	7	16	CROSSROADS GUITAR FESTIVAL (2 DISC SET) ⁴ WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	Eric Clapton	29.98 DVD																																		
10	NEW		LOS SUPER HITS DEL ANO Y SUS VIDEOS DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726879	Various Artists	15.98 CD/DVD																																		
11	8	59	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932	Pantera	18.98 CD/DVD																																		
12	6	14	AFTERGLOW LIVE ² ARISTA RECORDS INC./BMG VIDEO 64543	Sarah McLachlan	22.98 DVD/CD																																		
13	12	60	PAST, PRESENT & FUTURE GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD																																		
14	10	86	LED ZEPPELIN ¹⁰ ATLANTIC VIDEO/WARNER MUSIC VISION 970198	Led Zeppelin	29.98 DVD																																		
15	9	14	YOU GOTTA MOVE ⁴ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58834	Aerosmith	19.98 DVD/CD																																		
16	16	50	NUMBER ONES [•] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD																																		
17	11	10	TEXICAN STYLE: LIVE FROM AUSTIN [▲] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD																																		
18	14	12	SOLO SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380	Ricardo Arjona	19.98 DVD/CD																																		
19	15	14	LIVE IN BUFFALO - JULY 4TH 2004 [▲] WARNER REPRISE VIDEO/WARNER MUSIC VISION 38623	Goo Goo Dolls	14.98 DVD																																		
20	19	60	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER MUSIC VISION 48563	Linkin Park	21.98 CD/DVD																																		
21	17	16	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE [▲] JIVE/ZOMBA VIDEO/BMG VIDEO 65443	Britney Spears	19.98 DVD																																		
22	18	4	LIVE AT THE JUBILEE AUDITORIUM EAGLE VISION 39070	Ray Charles	12.98 DVD																																		
23	22	41	GREATEST HITS 1978-1997 [▲] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032	Journey	14.98 DVD																																		
24	13	2	DISNEYMANIA LIVE IN CONCERT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61226	Various Artists	9.98 DVD																																		
25	21	18	BIG & RICH'S SUPER GALACTIC FAN PAK [▲] WARNER REPRISE VIDEO/WARNER MUSIC VISION 48954	Big & Rich	17.98 DVD/CD																																		
26	28	7	ACCESO TOTAL [•] WEA LATINA VIDEO/WARNER MUSIC VISION 62028	Mana	17.98 DVD																																		
27	36	28	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400	Queen	19.98/19.98																																		
28	20	15	LIVE AID ¹⁰ WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	Various Artists	39.98 DVD																																		
29	29	17	WELCOME TO THE VIDEOS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000915	Guns N' Roses	16.98 DVD																																		
30	35	9	THE BEST OF MANDY MOORE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58813	Mandy Moore	19.98 DVD/CD																																		
31	27	15	AMOTION [▲] VIRGIN MUSIC VIDEO/EMM MUSIC VIDEO 44115	A Perfect Circle	24.98 CD/DVD																																		
32	24	14	ALIVE AT RED ROCKS [▲] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59042	Incubus	21.98 DVD/CD																																		
33	26	21	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD																																		
34	RE-ENTRY		BLUES SUMMIT CONCERT GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10847	B.B. King	19.98 DVD																																		
35	31	5	FINALLY...THE FIRST FAREWELL TOUR RHINO HOME VIDEO/WARNER MUSIC VISION 70357	Phil Collins	29.98 DVD																																		
36	23	3	SOUNDSTAGE KOCH VISION VIDEO 06246	Tom Petty And The Heartbreakers	29.98 DVD																																		
37	38	17	LIVE AT POMPEII: THE DIRECTOR'S CUT ^{▲ 2} HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001315	Pink Floyd	19.98 DVD																																		
38	25	14	REALITY TOUR LIVE [▲] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58786	Jessica Simpson	14.98 DVD																																		
39	32	11	REALITY TOUR [▲] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58755	David Bowie	14.98 DVD																																		
40	RE-ENTRY		UP! LIVE IN CHICAGO [▲] MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001599	Shania Twain	19.98 DVD																																		

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Mobile 'Idol'

When it merged with Cingular Wireless, AT&T Wireless brought with it its relationship as the official telecommunications sponsor of "American Idol." The newly merged company still offers wireless voting to a combined subscriber base of 49 million, and there is new related content.

Features added this season include a reminder service that alerts fans when voting is open and reviews the voting procedure. Also new is a picture-phone fan club, sponsored by Coca-Cola, and a wireless text chat service for fans and certain contestants.

In addition, Cingular is offering ringtones, master ringtones and voicetones from such past contestants as Fantasia, Clay Aiken and Diana DeGarmo. Also available are exclusive voicetones from judges Paula Abdul and Randy Jackson, as well as host **Ryan Seacrest**.



KCRW To Go

Noncommercial radio station KCRW Santa Monica, Calif., has launched a free podcast programming lineup that includes its locally produced talk, news, cultural programs and commentaries.

Podcasting allows listeners to download playlists or prerecorded shows from a Web site to a portable MP3 player for later listening. Fans may select specific programs on the KCRW Web site and automatically download new content when syncing.

KCRW says it will announce a podcasting partnership with New York's non-commercial WNYC in the near future.



Artists N-Gage'd

Nokia estimates it has sold more than 1.4 million N-Gage cell phone game systems worldwide. Now the N-Gage has its first licensed soundtrack, with the new "SSX: Out of Bounds" game from EA Sports Big, featuring an original song by Battleaxe/Nettwerk hip-hop group Swollen Members.

"We're getting more interest from artists who are playing their own N-Gage," Nokia GM Nada Usina tells *Billboard*. The system got a big boost last July, when Nokia introduced the updated QD model, which is pre-installed with N-Gage Arena software for multiplayer gaming.

Automakers Looking To Tap MP3 Market

BY ANTONY BRUNO

According to recent studies, Americans listen to music in their cars more than in any other environment. Add the exploding popularity of Apple Computer's iPod, and you have the driving force behind the expected digital turn of the \$5 billion North American car audio market.

Until recently, playing an iPod through a car audio system required a clunky adapter kit that utilized FM radio waves or a cassette player. Now, many car stereo manufacturers are developing integration solutions to combine the most popular digital music player with the most popular music listening venue.

After-market solutions range from basic integration kits to head units featuring built-in iPod connectivity. Such products are available from Alpine, Kenwood, Pioneer, Clarion, Denon, JVC, Audiovox and others.

Automobile manufacturers are joining the effort. According to Greg Joswiak, VP of iPod product marketing at Apple, many car makers have requested technical assistance to incorporate iPod connectivity into their factory-installed stereo systems. Six automakers offer iPod functionality as a premarket option in select vehicles.

"We'd like to see it more and more [as] an option for new vehicles," Joswiak says. "Customer demand is what's driving this. There's not a lot of arguing going on here. It just makes sense."

Nissan announced its support for the iPod platform in January, pointing to the iPod's leadership in the MP3 player market.

"We've been watching this market carefully, and it seems that today the iPod is the de facto standard for MP3

players," says Larry Haddad, senior manager for cross car product marketing at Nissan. "Apple appears to be developing the iPod so it keeps its competitive edge."

However, it will be some time before car companies offer built-in digital player integration for all vehicles. The option currently is limited to certain luxury vehicles, since an added \$2,000 affects the price of a \$75,000 vehicle less than it does a \$14,000 one.

Once technical issues are resolved, Haddad says, additional vehicles will include digital music features.

"We're watching this market very closely, and it's advancing very rapidly," he says. "Unfortunately, the consumer-electronics development cycle is much faster than the automotive development cycle, and it's challenging for us to keep up."

Another hurdle for widespread integration is the lack of interoperability among players and file formats.

Digital rights management "is some-

thing the music industry has to deal with, and the fact that iTunes is not compatible with [Windows Media Audio] devices is going to be an issue that's going to slow down the ability for these devices to go real mainstream," Haddad says. "As a long-term trend, yes, I think digital music capabilities will be important. But it will be slow."

Apple has no plans to directly develop iPod products for vehicles; instead, the company intends to work with third parties to facilitate integration.

"We don't see this as a play to embed an iPod or a hard drive into the car," Joswiak says. "The attractive thing now is that the iPod is portable. It's easy to bring it from your PC or Mac to the car. We still see the PC or Mac as the hub for all this, because it features a much more sophisticated interface than you could replicate in a car."



Built-in digital player integration is currently limited to luxury vehicles, whose price is not drastically affected by an extra \$2,000.

NEWTECH

Headphones provide an intimate music-listening experience as they drown out nearby sounds. Yet some sounds—like an incoming phone call—may be important enough to warrant an interruption.

That is the motivation behind Plantronics' new MX100-s headphone model, which combines a mobile phone headset and full-stereo earbuds. The device has separate connectors for a portable music player and a mobile phone. The two lines link in a single-cord connection to the headphones, allowing the user to hear incoming calls and switch from one device to the other.

A switch on the headset cord controls the incoming audio feed, and a volume control feature is

available. For mobile phone purposes, the MX100-s includes a speaker equipped with Plantronics' Acu-Speak microphone technology.

Plantronics headphones, unlike most mobile phone headsets, feature stereo-enabled earbuds for music listening.

The MX100-s works with all digital MP3 players (including Apple Computer's iPod) and with most headset-enabled mobile phones, such as those from Audiovox, Kyocera, LG and Motorola. Plantronics will send free adapters for various Nokia and Sony Ericsson phones upon request.

The MX100-s retails for \$39.99 and is available through Apple stores and the Apple Web site.

ANTONY BRUNO



No. 4: Artist of the month Ashanti climbs the Launch chart, boosted by her Launch interview and an Internet performance of "Only U."

LAUNCH: Top 20 Streams (Jan. 31-Feb. 27)

1	JENNIFER LOPEZ	4,182,583
	Get Right EPIC	
2	NELLY FEAT. TIM MCGRAW	3,652,478
	Over And Over UNIVERSAL	
3	CIARA FEAT. MISSY ELLIOTT	3,485,190
	1, 2 Step LAFACE	
4	ASHANTI	3,006,256
	Only U DEF JAM	
5	MARIO	3,006,148
	Let Me Love You J	
6	DESTINY'S CHILD	2,743,529
	Soldier COLUMBIA	
7	SIMPLE PLAN	2,443,165
	Welcome To My Life LAVA	
8	DESTINY'S CHILD	2,378,002
	Lose My Breath COLUMBIA	
9	GREEN DAY	2,352,977
	Boulevard Of Broken Dreams REPRISE	
10	USHER & ALICIA KEYS	2,259,755
	My Boo LAFACE	
11	THE GAME	2,171,541
	How We Do INTERSCOPE	
12	EMINEM	2,165,221
	Like Toy Soldiers INTERSCOPE	
13	JESSE McCARTNEY	2,055,391
	Beautiful Soul HOLLYWOOD	
14	KELLY CLARKSON	2,050,219
	Since U Been Gone RCA	
15	OMARION	1,935,768
	O EPIC	
16	LINDSAY LOHAN	1,870,935
	Rumors CASABLANCA	
17	JAY-Z/LINKIN PARK	1,843,014
	Numb/Encore WARNER BROS.	
18	GWEN STEFANI	1,755,187
	What You Waiting For? INTERSCOPE	
19	EMINEM	1,712,846
	Just Lose It INTERSCOPE	
20	TWISTA	1,666,146
	Hope CAPITOL	

The top 20 audio and video streams (combined) for the four weeks ending Feb. 27. Source: Nielsen Broadcast Data Systems



No. 15: Former B2K member Omarion is making himself heard as a solo artist, with a No. 1 debut on The Billboard 200 for his album 'O' and a No. 15 entry on the Launch charts for the title track.

Giving Heirs Their Share

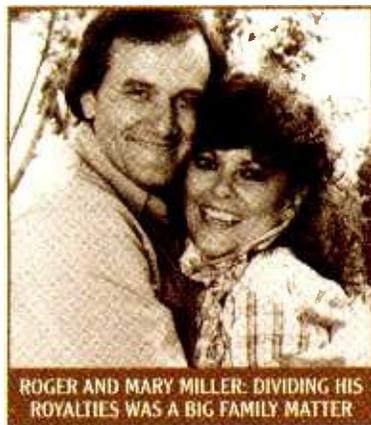
Distributing A Deceased Artist's Royalties A Complex Process

Have you ever wondered who actually reads the obituaries page in your daily newspaper? One answer—a running joke in New York—is a renter who wants to find an apartment. But who else would tear out obits from The New York Times and take them to work?

One regular obit reader is **Gary Roth**, assistant VP of legal and business affairs for performing rights at **BMI** in New York. He is one of the society's executives who deals with royalties payable to the heirs of deceased songwriters.

Tracking heirs entitled to royalties and paying out appropriate shares can be a complex process, Roth says—so much so that **BMI** sought a federal District Court's order in Nashville to divvy up the royalty pot of songwriter **Roger Miller** ("King of the Road") among his widow and seven children.

At stake were several thousands of dollars and the answer to a question: Does a songwriter's widow share royalties equally with the writer's children or receive half of



ROGER AND MARY MILLER: DIVIDING HIS ROYALTIES WAS A BIG FAMILY MATTER.

the royalties, with the children sharing the remaining half?

Muddying the Miller royalties-disbursement flow was the issue of the heirs' rights during the renewal term of copyrighted songs.

Most people agree that Congress was wise when, in the 1976 Copyright Act, it abandoned the 28-year copyright term that granted a right to renew protection for another 28 years if certain steps were taken. Because of the complexity of this copyright renewal scheme, Congress enacted a different term, granting authors of works copyrighted on or after Jan. 1, 1978, rights for the life of the author plus a certain number of years (initially 50, now 70).

However, there are still older works—including some written by Miller—that were in their first 28-year term of protection in 1978. The Copyright Act provides that at the end of the 28-year period, rights are renewed and extended

for another 67 years for the author or, if no longer living, the author's "widow, widower or children."

If the writer dies before the end of the 28-year period, however, then under copyright law his will is ignored and rights vest in the surviving spouse and children. The law does not state, unfortunately, the percentage each heir shares in these rights and royalties.

Notable News

By Susan Butler
sbutler@billboard.com



In Miller's case, he bequeathed by will his entire copyright interests to his spouse, **Mary Arnold Miller**. Since he died during the first 28 years of protection for some copyrighted songs, however, his widow and seven children all held rights.

Mary and six children assigned their interests in these songs to **Roger Miller Music**, the publishing company she solely owned and operated. The seventh adult child, **Shannon Miller Turner**, retained her interests. She wanted **BMI** to pay her one-eighth of the royalties (12.5% of the total); the publisher wanted **BMI** to pay Turner one-seventh of one-half of the royalties (about 7% of the total).

The District Court held that all eight parties should share the royalties equally, but the Sixth Circuit Court of Appeals reversed the decision Jan. 28. In its lengthy opinion, the court analyzed copyright law and held that a surviving spouse receives 50% of the royalties and surviving children share equally in the remaining 50% when the writer dies before the copyright renewal period begins.

While this decision becomes binding law only in the sixth federal circuit (covering Tennessee, Michigan, Ohio and Kentucky), it will surely help resolve disputes concerning estates more quickly.

One pending estate is that of **Screamin' Jay Hawkins**. He reportedly acknowledged fathering 57 kids before his death in 2000. News like this sends shivers down the spines of administrators who may have to identify and verify rights if there is no estate executor.

Most controversies regarding an heir's royalties arise when the

surviving spouse is not the parent of the deceased's children, **ASCAP** counsel **Marty Majesky** says.

Even when there are not any step-relatives, the payment process can be challenging when families are estranged. A surprising number of people do not know where their immediate relatives live, **Majesky** adds.

When the heirs cannot be located, their share of royalties may be held by the performing right organizations for a while. Eventually, however, this share is either paid to another heir under an agreement that includes a promise to indemnify

the PRO if the other heirs later make claims, or it is paid according to laws in the state where the deceased songwriter lived.

COMING BACK TO NEST: Former **Tree Publishing** owner **Buddy Killen** has brought his new publishing venture with artist manager/producer **Christy DiNapoli** to **Sony/ATV Music Publishing Nashville**, which acquired **Tree** in 1989, for worldwide administration.

The deal covers more than 2,000 copyrights controlled by **KMG Entertainment**, including the **Little Texas** catalog and several songwriters' interests in such songs as **OutKast's** "Church," "Love Hater" and "She's Alive" (co-written by **Kevin Kendrick**) and **Kenny Chesney's** "Don't Happen Twice" (co-written by **Thom McHugh**), which hit No. 1 on the **Billboard** Hot Country Singles & Tracks chart in June 2001.

"I am happy to be handling the administration for the man who taught me the business," says **Donna Hilley**, **Sony/ATV Nashville** president/CEO. "There is not a person who loves a songwriter more than **Buddy Killen**. He taught me the value of a great song and a great songwriter."

MAKING HISTORY: **BMI** and **CRC Jianian Cultural Development**, the company charged with exploiting publishing rights of state-controlled **China Record Corp.**, entered an agreement to represent each other's catalogs in their respective countries. **BMI** says this marks the first time that any of the Chinese songs, spanning 4,000 years of musical history, have been registered with any performing right organization.

2005 Turns Tough On Pro Audio Field

This year is becoming an inauspicious one for the professional recording industry.

For several years, as various factors conspired to engender a severe recession, studio owners and managers, engineers, technicians and producers have voiced increasing fears about the future. Recording budgets shrank; rosters were trimmed. All the while, the tools and methods of recording were undergoing dramatic transformation.

Wolf Stephenson, an owner of recently shuttered **Muscle Shoals Sound Studios** in **Sheffield, Ala.**, spoke for many industry professionals when he said, "When computer and hard-disk recording really got cheap and better at the same time, it just knocked the socks off a lot of studios, [Muscle Shoals] included" (*Billboard*, March 5).

Muscle Shoals joins the list of recently closed major-market facilities **Hit Factory**, **Cello** and **Royaltone**. Those closures follow several others during the last few years.

But large facilities will not disappear entirely: An orchestra cannot be recorded in an apartment, nor can any self-respecting jazz or rock combo. "There may be some work going away because of the home studios," says engineer **Al Schmitt**, speaking from **Avatar Studios** in **New York**. "But [for] the rhythm-section stuff, brass and orchestra things, it's still the good studios with the good consoles."

"This place is jumping," **Schmitt** says of **Avatar**. "They have four rooms going at one time. From what I gather, the same is true at **Right Track [Recording]**."

Though a home or personal studio offers a comfortable atmosphere, and quality equipment is less expensive than ever before, the large, multiroom commercial studio offers so much more. Inevitably, recordings created by professional engineers, using top-level equipment in professionally designed rooms and supported by experienced technicians, will be superior to those made by a person working in isolation with semi-professional equipment.

Shouldn't music companies strive to create the best possible recordings? Doesn't their singular asset warrant as much?

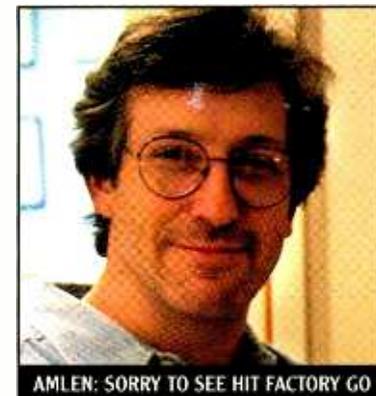
One would think the answer to both questions would be a resound-

ing yes. And yet, in the recording community, the refrain is now familiar. Labels low-balling studios, pitting one against the other to drive down rates, and then sometimes not

paying those studios for months or years, if at all.

Yes, the landscape is vastly different from five years ago. But those in the business of the creation and distribution of music might be wise to rethink how resources are appropriated.

In just two months, several outstanding studios have shuttered, and many talented individuals have lost their jobs. "I'm sorry for the people who put a lot of time and effort into keeping it going and trying to make it a good place," **Sound on Sound Recording** owner **David Amlen** said



AMLEN: SORRY TO SEE HIT FACTORY GO

on the **Hit Factory's** closing. "I feel bad that they're going to be out of work, and that honestly, there are no job prospects."

TOMORROW NEVER KNOWS: Speaking of a scarcity of jobs, after eight years as a writer and a few million words, I am taking a break. This is my final column for this magazine.

For the last 44 months, it has been my honor to work at **Billboard**. I hope I got it right most of the time.

The many people I would thank for opportunities bestowed and extraordinary kindness offered would not fit in this space. You know who you are—thank you.

I hope that all will stay in touch. For the moment, please contact me at chrisink@excite.com.

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com



Finnish cello quartet *Apocalyptica* scores European chart success with its fifth album



Global



CMRRA president David Basskin hails mobile music opportunities in Canada

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



THE FRAMES: THE BAND PERFORMED AT THE OPENING OF HMV U.K. & IRELAND'S 200TH STORE

HMV Bullish About Expansion Plans

BY TOM FERGUSON

LONDON—Despite some dark predictions about the economy in its home market, the U.K. music retail powerhouse that is HMV has no intention of slowing its expansion.

The group's U.K. & Ireland division recently opened its 200th store, and HMV Europe managing director Steve Knott says there are "at least another 100 [domestic] markets that HMV is not in that it should be in; maybe another 50 on top of that."

In a seasonal trading statement issued in January (billboard.biz, Jan. 18), HMV Group CEO Alan Giles reported strong Christmas trading. But he added, "We take a cautious view of the outlook for the U.K. consumer economy."

However, Knott says, the U.K. & Ireland arm opened 25 stores in 2004 and will do the same in 2005. "It's full steam ahead toward the

300 mark," he insists, "and we'll take it from there. That expansion machine is very much on the road."

Progress toward the 200-store mark has been considerably swifter than it was for the initial 100—the first HMV outlet opened in 1921, and the 100th opened in 1997.

"As long as there are profitable locations [in the United Kingdom and Ireland] and there are markets that can service an HMV offer, then we'll keep growing the business," HMV Group COO Brian McLaughlin declares.

McLaughlin admits that competition for music and DVD sales from British retail chains and supermarkets was "quite horrific" during the past year. However, he says, "the U.K. & Ireland busi-

nesses stand up, because they're run by very, very good retailers, and because the customer still enjoys visiting those stores."

(Continued on page 48)



KNOTT: EXPECTS 25 MORE STORES TO OPEN THIS YEAR

3GSM Hears Music

Mobile Telecoms Eye Content Partnerships

BY GARY SMITH

CANNES—Music's role as a prime driver for the mobile telecommunications industry was confirmed during debates and panels at this year's 3GSM World Congress, held here Feb. 14-17.

Delegates and keynote speakers consistently identified music—in the form of full-song downloads, streaming services and ringtones—as a primary element in the mobile telecom industry's strategy for the next two years.

As third-generation mobile gathers momentum across Europe, Southeast Asia and the United States, "music and video will increasingly be a hit with consumers," Motorola chairman/CEO Ed Zander said during a keynote speech.

"They both fall under a greater global concept," he added, "which is the personalization of content. As content becomes more personal, we as an industry have to make sure that moving that content from fixed-line devices in the home to the mobile, and vice versa, is a seamless process."

3GSM, now in its 12th year, is widely acknowledged as the premier annual gathering for the mobile telecoms industry. This year's event attracted 35,000 delegates, a 25% increase from 2004, according to the confab's London-based organizers, the Global System for Mobile Telecommunications Assn. and research firm Informa Telecoms & Media.

Several speakers emphasized that the mobile industry needs to establish partnerships with content owners. A specific message was that the music and telecoms industries must increase their efforts to understand each other.

"If music is important to a customer, and we deliver the music that that customer wants, then our brand is reinforced," said Rudolf Groeger, CEO of telecom company O2 Germany. "But that does not give us the right to claim that we are in the music business. There is still much room for fruitful collaboration between the two industries."

The mobile industry has criticized the music business in recent years for dragging its heels over the use of its copyrights on mobile platforms.

"The music industry is very slow to understand new forms and their possibilities, which is a shame, because they could have been leading the market instead of playing catch-up," Giles Babinet, chairman and co-founder of Paris-based

content aggregator Musiwave, tells *Billboard*. "CDs are expensive and based on the era of the gramophone, but the future of music is mobile."

Musiwave launched a mobile music platform Feb. 28 that it claims "provides operators with the broadest choices of service and revenue opportunities." The Musiwave-hosted platform integrates streaming music, downloads and music-recognition services.

INCREASING REVENUE

One major issue driving the mobile companies into dialogue with the music industry is the telecoms' desire to increase customer spending on content. "Our main target is the 19-39 age group; music is extremely important to this group," Groeger said.

The average content spend by O2 Germany customers is "a modest \$2.30 per month," Groeger admitted, "[but] you have to start somewhere."

Speaking at the congress, Miles Flint, U.K.-based president of Sony Ericsson Mobile Communications, revealed that his company would be using the widely recognized Sony Walkman brand on its next generation of handsets, "to do for mobile music what we have already achieved by bringing credible camera technology to the mobile phone."

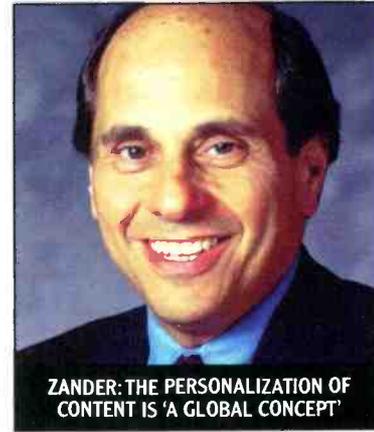
Flint said Sony Ericsson technology has drastically reduced the number of keystrokes needed to take and

send a photo. "We intend to make it equally easy to browse, download and transfer music files," he promised.

Patrick Parodi, VP of San Diego-based mobile media software provider Packetvideo Network Systems, told delegates during another session that "customers are prepared to pay for a personalized music channel."

He held up the example of Sony Corp.'s new StreamMan subscription-based service (*Billboard*, Feb. 12) as one way forward. "An audio streaming service such as StreamMan is personalizable and interoperable," Parodi said. "You make your choices on the mobile and then have the choice of listening on either your mobile or your PC. It's all about choice and convenience."

After a decade in Cannes, 3GSM will move next year to Barcelona. The 2006 event is set for Feb. 13-16.



ZANDER: THE PERSONALIZATION OF CONTENT IS 'A GLOBAL CONCEPT'



FLINT: WANTS TO SIMPLIFY THE PROCESS OF ACCESSING MOBILE MUSIC



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN JAPAN) 03/01/05		(THE OFFICIAL UK CHARTS CO.) 02/28/05		(SNEP/FOP/TITE-LIVE) 03/01/05		(MEDIA CONTROL) 03/01/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
2	1	2	1	2	3	2	2
3	4	3	NEW	3	2	3	3
4	NEW	4	NEW	4	4	4	5
5	3	5	NEW	5	7	5	4
6	8	6	NEW	6	5	6	6
7	NEW	7	3	7	11	7	7
8	NEW	8	NEW	8	6	8	11
9	6	9	NEW	9	9	9	NEW
10	NEW	10	5	10	10	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	1	2	20	2	1
3	NEW	3	2	3	2	3	4
4	NEW	4	6	4	1	4	2
5	1	5	5	5	3	5	3
6	15	6	29	6	4	6	5
7	2	7	4	7	11	7	8
8	6	8	3	8	6	8	NEW
9	11	9	7	9	5	9	11
10	8	10	NEW	10	10	10	6
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 03/12/05		(FIM/NIELSEN) 02/28/05		(AFPVE/MEDIA CONTROL) 03/02/05		(ARIA) 02/28/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	2	1	1
2	3	2	NEW	2	1	2	NEW
3	2	3	2	3	4	3	2
4	NEW	4	NEW	4	3	4	4
5	4	5	4	5	6	5	3
6	6	6	3	6	8	6	5
7	NEW	7	NEW	7	5	7	6
8	5	8	8	8	10	8	7
9	7	9	6	9	16	9	14
10	8	10	5	10	17	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	6
2	2	2	2	2	3	2	1
3	3	3	6	3	2	3	2
4	4	4	3	4	8	4	3
5	6	5	5	5	4	5	5
6	5	6	8	6	7	6	4
7	8	7	4	7	5	7	10
8	7	8	9	8	9	8	7
9	10	9	13	9	16	9	8
10	9	10	7	10	11	10	37
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 02/25/05		(GLF) 02/25/05		(VERDEN'S GANG NORWAY) 03/01/05		(MEDIA CONTROL) 03/01/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	2	1	1
2	2	2	1	2	3	2	2
3	7	3	NEW	3	NEW	3	3
4	3	4	4	4	4	4	4
5	5	5	NEW	5	1	5	5
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	1
2	2	2	NEW	2	1	2	5
3	1	3	1	3	4	3	2
4	3	4	2	4	2	4	8
5	7	5	3	5	3	5	NEW

Sweet Success For Italy's Sugarfree

The debut single from five-piece Sicilian pop group **Sugarfree**, "Cleptomania" (Atlantic/Warner Music Italy), topped Italy's FIMI chart through most of February.

Even more remarkable in these days of fast-moving singles, the song hit No. 1 some 12

promotion director **Beata Reizler** says he expects shipments to reach platinum (10,000 units for jazz and classical titles) by May, when Metheny plays three Polish shows.

Metheny has had a substantial fan base in Poland since the 1980s,

Global Pulse™

Tom Ferguson, Editor
tferguson@eu.billboard.com



weeks after its release. Its longevity "would be impressive even for a big-name act," Warner Music Italy A&R director **Tino Silvestri** notes.

Sugarfree's debut album is planned for April. Silvestri says the single went platinum (20,000 units shipped), and "we're confident the album can do likewise" (80,000 units).

Before they began writing songs, the members of Sugarfree built a fan base playing covers in their hometown of Catania, Sicily. Silvestri suggests their success is "even more remarkable" because the original lead singer quit just before the band went into the recording studio, to be replaced at short notice by newcomer **Matteo Amantia**. **MARK WORDEN**

thanks largely to airplay on state-owned music station **Trójka**. In 2002 he became a local superstar after recording the album "Upojenie" (Metheny Group Productions/Warner) with Polish jazz singer **Anna Maria Jopek**. Reizler says that set has shipped 120,000 copies domestically. "It is a big pleasure to work with him," Reizler adds. "He really respects his fan base in Poland and is always available for promotions and press conferences." **CESCO VAN GOOL**

APOCALYPTICA NOW: When Apocalyptic released its debut album, "Plays Metallica by Four Cellos," on Finnish indie label **Zen Garden** in 1996, few expected the act to be going strong in 2005.

However, the recent top 10 success of its self-titled fifth album in Finland, Germany, Switzerland, Austria and the Czech Republic proves that the Finnish cello quartet has long shaken off any "novelty" tag.

The band is signed to **Universal Music Germany**. "Apocalyptic" (Vertigo/Universal), its first album of original material, was released Jan. 24 in continental Europe and Feb. 7 in the United Kingdom.

Lead single "Bittersweet," released in November 2004, features fellow Finns **Ville Valo** (from HIM) and **Lauri Ylönen** (the Rasmus). "We've known both for years," Apocalyptic's **Paavo Lotjonen** explains. "When Ville heard Lauri was singing on one song, he suggested they do a duet."

Apocalyptic on March 15 kicks off seven shows in North America, where its 2003 album "Reflections" arrives March 22 on **Nuclear Blast America**. **JONATHAN MANDER**

PAT IN POLAND: It's rare for a contemporary jazz artist to top any European album chart, but U.S. guitarist **Pat Metheny** has pulled off that feat in Poland, where he enjoys star status.

The Pat Metheny Group's "The Way Up" (WEA) topped the Feb. 4 **Zwi.zek** chart. **Warner Music Poland**

IRISH INDEPENDENTS: Dublin band the **Dudley Corporation** is an intrinsic part of Ireland's indie scene, thanks to its members' links with local acts past and present, including **Capratone**, the **Null Set** and **Joan of Arse**.

The trio's sophomore set, "In Love



THE DUDLEY CORPORATION: IN THE STUDIO

With the Dudley Corporation," is due for U.S. release in April on San Francisco-based indie **Absolutely Kosher**. It was recorded mostly in Glasgow, Scotland, with producer **Andy Miller** (the Delgados, Arab Strap, Mogwai). The album was originally released in Ireland in September 2003 on Dublin indie **Scientific Laboratories** and has since appeared in Europe and Japan. Irish music magazine **Hot Press** last year named it one of the 60 best Irish albums of all time.

The band plays U.S. dates in May as special guests of San Diego indie act **Pinback**. The Dudley Corporation is currently recording a new album with producers **Rob Bochnik** (Cheap Trick, Smog) and **Kris Poulin** (Jim O'Rourke). **NICK KELLY**

AUSTRIA		AUSTRIAN IFPI/AUSTRIA TOP 40 (02/28/05)	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
2	2	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST
3	3	THESE ARE MY RIVERS	ROMEO & JULIA MG SOUND
4	4	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
5	5	FEMME LIKE U	K-MARO EAST WEST
ALBUMS			
1	2	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
2	1	GREEN DAY	AMERICAN IDIOT REPRISE
3	3	SOUNDTRACK	RAY WARNER BROS.
4	6	JULI	ES IST JULI UNIVERSAL
5	4	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/SONY BMG

BELGIUM/FLANDERS		(PROMUVI) 03/02/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
2	3	SADNESS	STASH EMI
3	2	GEEF EENTEKEN	ARTIESTEN VOOR TSUNAMI 12-12 UNIVERSAL
4	5	GET RIGHT	JENNIFER LOPEZ EPIC
5	7	SCHNAPPI	DYNAMITE ARS
ALBUMS			
1	1	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	ANOUK	HOTEL NEW YORK DINO
3	16	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
4	6	OZARK HENRY	THE SAILOR NOT THE SEA EPIC
5	3	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN

Billboard® EUROCHARTS		Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
THIS WEEK	LAST WEEK		
SINGLES SALES			
1	1	GET RIGHT	JENNIFER LOPEZ EPIC
2	33	OVER AND OVER	NELLY FEAT. TIM MCGRAW UNIVERSAL
3	3	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI UNIVERSAL
4	5	MA PHILOSOPHIE	AMEL BENT JIVE
5	4	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
6	6	ET PUIS LA TERRE	VARIOUS ARTISTS SONY BMG
7	7	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST
8	2	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
9	NEW	HIS LATEST FLAME	ELVIS PRESLEY RCA
10	64	LOCKED UP	AKON FT. STYLES P UNIVERSAL
11	12	GLAUB AN MICH	YVONNE CATTERFELD SONY BMG
12	13	JE VIENS DU SUD	CHIMENE BADI AZ RECORDS
13	NEW	WAKE ME UP	GIRLS ALoud POLYDOR
14	17	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
15	11	GALVANIZE	THE CHEMICAL BROTHERS VIRGIN
16	9	SOLDIER	DESTINY'S CHILD FT. T.I. & LIL WAYNE COLUMBIA
17	22	HOW WE DO	GAME FT 50 CENT INTERSCOPE
18	24	EMANUELA	FETTES BROT IDG
19	15	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 ISLAND
20	14	CALL ON ME	ERIC PRYDZ DATA
ALBUM SALES			
1	1	GREEN DAY	AMERICAN IDIOT REPRISE::
2	2	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND::
3	13	SOUNDTRACK	RAY WARNER BROS.
4	3	KEANE	HOPES AND FEARS ISLAND::
5	4	MICHAEL BUBLE	IT'S TIME REPRISE::
6	14	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI::
7	NEW	DOVES	SOME CITIES HEAVENLY/EMI::
8	NEW	WESTERNHAGEN	NAHAUFNAHME WARNER MUSIC::
9	9	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN::
10	5	MAROON 5	SONGS ABOUT JANE J/SONY BMG
11	7	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
12	8	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR::
13	NEW	TORI AMOS	THE BEEKEEPER EPIC
14	17	JULI	ES IST JULI UNIVERSAL
15	10	PETER MAFFAY	LAUT AND LEISE AROLA::
16	21	THE KILLERS	HOT FUSS LIZARD KING/ISLAND::
17	12	THE CHEMICAL BROTHERS	PUSH THE BUTTON VIRGIN
18	11	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL::
19	6	BLOC PARTY	SILENT ALARM WICHITA::
20	NEW	LYNDA LEMAY	UN PARADIS QUELQUE PART WEA
RADIO AIRPLAY			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.			
THIS WEEK	LAST WEEK		
1	1	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
2	2	SHE WILL BE LOVED	MAROON 5 J/SONY BMG
3	3	GET RIGHT	JENNIFER LOPEZ EPIC
4	6	LET ME LOVE YOU	MARIO J/SONY BMG
5	5	SOMETIMES YOU CAN'T MAKE IT	U2 ISLAND
6	7	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/BMG
7	8	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL COLUMBIA
8	4	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
9	9	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
10	11	NOBODY'S HOME	AVRIL LAVIGNE ARISTA
11	27	RICH GIRL	GWEN STEFANI INTERSCOPE
12	10	THIS IS THE LAST TIME	KEANE ISLAND
13	12	LOCKED UP	AKON UNIVERSAL
14	14	MA PHILOSOPHIE	AMEL BENT JIVE
15	16	OVER AND OVER	NELLY FEAT. TIM MCGRAW UNIVERSAL
16	95	BAD DAY	DANIEL POWTER WARNER MUSIC
17	17	MISUNDERSTOOD	ROBBIE WILLIAMS CHRYSALIS
18	15	STOP	JAMELIA PARLOPHONE
19	18	SUNDAY MORNING	MAROON 5 J/SONY BMG
20	13	CALL ON ME	ERIC PRYDZ DATA

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 03/01/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	HVOR SMA VI ER	VARIOUS ARTISTS UNIVERSAL
2	2	SCHNAPPI	SCHNAPPI UNIVERSAL
3	NEW	ALMOST HERE	BRIAN MCFADDEN FT. DELTA GOODREM MODEST/SONY BMG
4	3	GET RIGHT	JENNIFER LOPEZ EPIC
5	NEW	SOLDIER	DESTINY'S CHILD FT. T.I. & LIL WAYNE COLUMBIA
ALBUMS			
1	NEW	SANNE SALOMONSEN	THE ALBUM COPENHAGEN
2	1	DIVERSE	DANSK MELODI GRAND PRIX 2005 MY WAY MUSIC
3	2	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
4	NEW	CHRISTER SJGREN	LOVE ME TENDER EMI
5	5	BIKSTOK ROGSYSTEM	OVER STOK OG STEN COPENHAGEN

PORTUGAL		(RIM) 03/01/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	3	KEANE	HOPES AND FEARS ISLAND
2	4	MADREDEUS	FALUAS DO TEJDO CAPITOL
3	1	HUMANOS	HUMANOS CAPITOL
4	2	SEAL	BEST OF 1991 - 2004 WARNER BROS.
5	7	MAROON 5	SONGS ABOUT JANE J/SONY BMG
6	5	ROBERTO CARLOS	PRA SEMPRE AO VIVO NO PACAEMBU COLUMBIA
7	8	JAY-Z/LINKIN PARK	COLLISION COURSE WARNER BROS.
8	19	PATRICIA CANDOSO	O OUTRO LADO FAROL
9	6	BLUE	BEST OF BLUE VIRGIN
10	10	ESCOLINHA DE MUSICA	ESCOLINHA DE MUSICA FAROL

IRELAND		(IRMA/CHART TRACK) 02/24/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	NEW	OVER AND OVER	NELLY FEAT. TIM MCGRAW UNIVERSAL
2	1	GET RIGHT	JENNIFER LOPEZ EPIC
3	2	ALMOST HERE	BRIAN MCFADDEN FT. DELTA GOODREM MODEST/SONY BMG
4	4	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
5	3	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
ALBUMS			
1	1	THE KILLERS	HOT FUSS LIZARD KING
2	NEW	DOVES	SOME CITIES HEAVENLY
3	NEW	BLOC PARTY	SILENT ALARM WICHITA
4	2	GREEN DAY	AMERICAN IDIOT REPRISE
5	4	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR

FINLAND		(YLE) 03/02/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	NEW	PAHEMPI TOISTAAN	APULANTA LEVY-YHTIO
2	NEW	VIERAAN SANOMAA	KOTTEOLLISUUS MEGAMAMIA
3	1	TAIVAS IYO TULTA	TERASBETONI WARNER MUSIC
4	NEW	ALL MY LIFE	TECHNICAL EMI
5	NEW	FEEL BERLIN	THE 99 EYES VIRGIN
ALBUMS			
1	NEW	AKI SIRKESALO	SANASTA MIESTA CAPITOL
2	1	YO	KUOLEMATON POKO
3	NEW	PEER GUNT	NO PIERCING, NO TATTOO RANCH
4	NEW	LIEKKI	RILAN PIIRISIN TAA MERCURY
5	2	YOLINTU	MENNYTTA MIESTA WEA

HUNGARY		(MAHASZ) 02/25/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	A KORBEN	ZORAN UNIVERSAL
2	2	FEMME LIKE U	K-MARO EAST WEST
3	NEW	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 ISLAND
4	NEW	DO SOMETHING	BRITNEY SPEARS JIVE
5	3	MONDD AMI FAJ	MAJKA MAGNEOTON
ALBUMS			
1	1	ZSEBENYI ADRIENN	ZSEDA-VUE MAGNEOTON
2	2	IRIGY HONALJIRIGY	BAZI NAGY LAGZI CLUBSOLUTIONS
3	4	GASPAR LACI	HAGYO MEG NEKEM A DALT EMI
4	3	MUSICAL	ROMEO & JULIETTE UNIVERSAL
5	5	TANKCSAPDA	A LEGJOBB MERKEZ BEST OF 1989-2004 SONY BMG

POLAND		(ZWI.ZEK PRODUKTOW AUDIO VIDEO) 02/25/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	KRZYSZTOF KILJANSKI	IN THE ROOM KAYAX
2	NEW	PEJA I SLUMS ATTACK	NAJLEPSZA OBRONA JEST ATAK FONOGRAFIKA
3	6	VARIOUS ARTISTS	ON A LON POLSKI RADIO
4	13	VARIOUS ARTISTS	RADIO ZET TYLKO WIELKIE PRZEBOJE VOL 2 EMI
5	2	VARIOUS ARTISTS	THE BEST SMOOTH EVER EMI
6	NEW	GRAMMATIK	3 EMBARGO NAGRANIA
7	10	KOMBI	KOMBI IZABELIN
8	13	MICHAEL BUBLE	IT'S TIME REPRISE
9	5	VARIOUS ARTISTS	IMPRESKA VOL 4 MAGIC
10	4	PAT METHENY GROUP	THE WAY UP WEA

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)		5					1	3		2
RAY CHARLES Genius Loves Company (I/EMI)	2	6					4		6	
GREEN DAY American Idiot (W)	3	1		5	5	6	2		5	6
MAROON 5 Songs About Jane (B)		10				4		9	4	
ORIGINAL SOUNDTRACK Ray (W)		3				2			8	

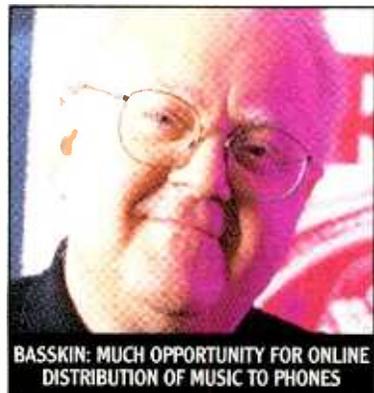
Ringtone Split Decision

Canadian Labels And Publishers Dispute Mobile Revenue Shares

BY LARRY LeBLANC

TORONTO—As wireless music services begin to pick up steam in Canada, labels and publishers are clashing over how to divide the spoils from master ringtones.

Last week Universal Music Canada upped the stakes by forming a partner-



BASSKIN: MUCH OPPORTUNITY FOR ONLINE DISTRIBUTION OF MUSIC TO PHONES

ship with Bell Canada to deliver master ringtones to Bell Mobility customers. Bell has launched a ringback service (in which callers hear the tones) with 150 Universal tracks and will roll out ringtones in the spring with more than 500 tracks from the major.

"Two factors are going to influence the growth of this business," Canadian Recording Industry Assn. president Graham Henderson says. First is if publishers, record companies and telephone companies can agree on the revenue split, and second is the widespread introduction of third-generation handsets that are master-ringtone-enabled.

"These are being released into the Canadian marketplace," Henderson says, "but it has not been like in Eng-

land, France or Germany, where the marketplace has been saturated."

Ringtones represent a \$1.5 million Canadian (\$1.2 million) business annually in Canada, according to an industry source. For master ringtones, Canadian labels can reap up to 40% of the \$2.50 Canadian (\$2) retail price, and publishers can garner 15%, or a minimum of 10 cents Canadian (8 cents) per song, for the mechanical right of the sound clips.

"Ringtones haven't been [widely] launched because of publishing issues," EMI Music Canada VP Rob Brooks says. "The publishers are saying, 'We want everything.'"

One major-label executive complains, "Publishers in Canada are asking for 15%, when the world rate for master [ringtones] is settling in the 8%-10% range. The telecoms here are saying, 'Why are you people so adversarial? You should be partners.' It's an embarrassment."

David Basskin, president of the Canadian Musical Reproduction Rights Agency, which represents publishers, counters, "The license rates we have entered into over the past three years fairly represent the value of our clients' music. The labels want a world in which they handle all rights. Even if publishers are getting 15%, labels are getting a multiple of that. What's their problem?"

Another industry skirmish will likely break out in June, when the Canadian Copyright Board in Hull, Quebec, will hear a submission from performing right society SOCAN for a proposed tariff on music used in ringtones for the years 2003, 2004 and 2005. SOCAN

proposes that ringtone suppliers pay the society 10% of their revenue for each of the three years (subject to a minimum fee of 10 cents Canadian [8 cents] per ringtone for 2004 and 20 cents Canadian [16 cents] for 2005). The CRIA, which represents labels, is against the proposal.



HENDERSON: INTER-COMPANY AGREEMENTS, 3G PHONES WILL AFFECT RINGTONE GROWTH

"Labels don't want to pay what we are asking for," SOCAN general counsel Paul Spurgeon says. "When a record company makes a cover of a song, they need to get permission of the publisher. There's no difference between a record-company relationship with a mechanical rights owner [and] its relationship with us."

Despite the disputes, most agree that the wireless sector will escalate as higher-quality handsets and new music-focused services are introduced.

"The real telephone business is the telephone standing in the same place as the computer does to iTunes," Basskin says. "There is considerable opportunity to be had in online distribution of music to telephones, just as there is to computers."

HMV

Continued from page 45

Despite the media's recent gloomy forecasts for the U.K. retail sector, Knott is confident that HMV can weather any coming squalls.

"The retail climate has not been easy for many years," Knott says, "but we've continued to grow our business. Music sales have been fairly flat, but we work with the labels to try and nurture new music as much as possible."

He cites as examples the chain's support of such 2004 success stories as Snow Patrol, Keane and the Scissor Sisters.

Knott is also encouraged by continuing demand for DVD. "Only 60% of U.K. households currently have a DVD player," he says, "so there's still room for growth there."

The expansion of HMV's store offerings for DVD is coming at the expense of the bulkier VHS format, Knott insists, rather than cutting

into music's floor space.

He also predicts a "boom year" in 2006 for the videogames business, with the launch of PlayStation 3 and Xbox 2.

OVERSEAS ACTION

The 200th U.K. & Ireland store is in Galway, Ireland. HMV management and suppliers attended its early-February gala opening; Irish alternative rock band the Frames played a showcase at the store and later performed for HMV and guests at a nearby club.

The opening was "a milestone for HMV," Knott says. "For the 5,000 people who work in this part of the business, it's a great vote of confidence in what they've built over the years."

The Galway outlet was HMV's first store opening in Ireland for several years, Knott says, but it plans "another four or five stores" in the republic by April 2006, the end of the next fiscal year.

Such expansion is a key part of HMV Group's global strategy, according to McLaughlin. He notes that the company is also opening more outlets

in Japan. HMV will have opened eight stores there by the end of its current financial year, with another five planned through 2006. "We're continuing to invest in that business," he says. However, the chain does not have any plans to expand into new territories in Asia.

In Canada, where HMV is the market leader, there remains room for additional stores, McLaughlin says. "If we find the right opportunities to do so, we will open new stores."

HMV unveiled plans for a new U.K. online initiative with Microsoft in January (*Billboard*, Jan. 15). Knott says that project is on track, with a launch due later this year.

However, the chain's focus remains firmly on its brick-and-mortar outlets.

"I get a bit pissed off at the number of headlines and column inches that would have you believe the record shop is dead, that physical retailing is in the past, and it's all about the future being digital distribution," Knott says. "But everybody in this industry's salaries are paid for by records that are physically sold in stores—and will be for some time to come."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The Italian recorded-music industry decreased 8% in value and 12.7% in volume during 2004, according to labels body FIMI.

The trade value of shipments during the year was 280 million euros (\$369 million), versus 314 million euros (\$414 million) in 2003. Volume was 31 million units, versus 36 million in 2003.

Market share of local repertoire fell to 46.1% from 48.7%. FIMI suggests that the decline is "symptomatic of the difficulty in developing new acts."

Music DVD shipments increased 55.5% in volume to 1.7 million units. The figures are compiled for FIMI by auditors PriceWaterhouseCoopers.

MARK WORDEN

Denis Handlin, chairman/CEO of Sony BMG Entertainment Australia and New Zealand, has been elected chairman of the Australia Record Industry Assn. for a record seventh consecutive term.

Handlin was re-elected for a 12-month term at the association's board meeting Feb. 24 in Sydney.

The eight-member board decided not to seek a replacement for former ARIA vice chairman Shaun James, ex-chairman/CEO of Warner Music Australia.

ARIA says its plans for the upcoming year include the launch of a download chart, the expansion of sponsorship and promotional opportunities for weekly charts and the midyear bow of the ARIA Hall of Fame.

CHRISTIE ELIEZER

Scottish rock act Franz Ferdinand followed up its double win at the United Kingdom's Brit Awards (*Billboard*, Feb. 19) by collecting two trophies at Ireland's fifth annual Meteor Music Awards, held Feb. 24 at the Point in Dublin.

The Domino Recordings band was named best international group, and its self-titled debut won best international album.

In other international categories, Morrissey won best male, and PJ Harvey was named best female.

Key winners in the domestic categories included Snow Patrol (best album), Paddy Casey (best male), Juliet Turner (best female) and Westlife (best pop act).

Recently re-formed Irish traditional supergroup Planxty won best folk/traditional act. Veteran Dublin pop/rock group Aslan received a lifetime achievement award.

A panel of industry experts voted on most of the 16 categories; five were decided by the public. The ceremony aired Feb. 27 on national TV station RTE.

NICK KELLY

Yahoo Japan's first foray into the download business, Yahoo Music Download, went live Feb. 24 (*billboard.biz*, Feb. 21).

The Yahoo music portal, which has a catalog of 73,000 songs, is offered through Label Gate's Mora download service.

Yahoo declined to reveal figures on first-day traffic, but a spokesman says customer uptake is "increasing at a terrific speed."

Label Gate is owned by 17 Japanese labels. The download service was rebranded as Mora in March 2004.

STEVE McCLURE

Phil Fuemana, founder of New Zealand record company Urban Pasifika Records, died at his home in South Auckland on Feb. 28 after a heart attack. He was 41.

The label, established in 1990, launched a number of domestic hip-hop, soul and reggae bands. The biggest of these was OMC (Otago Millionaires Club), which included his younger brother, Pauly Fuemana. OMC's 1996 single "How Bizarre" shipped 1 million units globally and topped the charts in eight countries, according to Universal Music, which distributed the record.

Fuemana believed that the disadvantaged suburb of Otago where he grew up was the center of the country's hip-hop culture, and he had planned to make a movie about its music scene.

CHRISTIE ELIEZER

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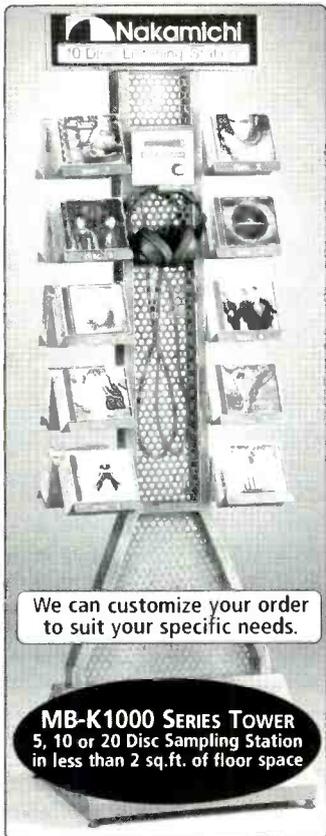


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New Rules

Continued from page 1

content currently available on pay cable channels and satellite radio.

Such an explosion would certainly erase the decades-old definitions that separate Federal Communications Commission broadcast rules from those of satellite and cable—based on the distinction that over-the-airwaves broadcasting is “pervasive” and “free,” while citizens choose to pay to bring cable and satellite into their homes.

Andrew Levin, executive VP/chief legal officer for the nation's largest broadcast entity, Clear Channel Communications, says the company is concerned about what it calls a “growing disparity” in FCC regulations concerning media content delivered over competing platforms.

CCC and the National Assn. of Broadcasters is telling Senate and House members that cable and satellite should be judged by the marketplace reality of 2005: that 85% of Americans actually pay for the broadcasts of their hometown “free” TV channels, because, as cable sub-

scribers, they access such channels through the service. So why, they say, should satellite and cable be judged differently?

The momentum continued to build March 1, when Stevens told attendees at an NAB state leadership conference that he believes all radio and TV platforms should be subject to the same FCC rules on indecency as over-the-air broadcasting.

Stevens complained, “We spend millions to promote abstinence [among teenagers] while the public airwaves are increasingly promoting sex. Now, broadcasters alone are not to blame; cable is often worse, very worse.”

Stevens vowed to get legislation approved that would apply the same indecency standards to cable and satellite radio and TV. “I think we have the same power to deal with cable as over-the-air” broadcasters, he said.

House leaders have also been listening to the broadcast lobby's complaints, and have reacted.

“It's not fair to subject over-the-air broadcasters to one set of rules and not subject cable and satellite to [any] rules,” Barton said in a statement supporting Stevens.

Rep. Fred Upton, R.-Mich., chairman of the House Telecommunica-

tions Subcommittee, also believes Congress should debate the issue of a level playing field. Upton is the author of the Broadcast Decency Enforcement Act, H.R. 310, which raised fines on over-the-air broadcasters. It was approved Feb. 2 by a vote of 389-38.

Not every member supports such a monumental change. Rep. Rick Boucher, D-Va., a House Commerce Committee member, is among those who oppose it. He characterizes supporters of trying to apply “nanny-like standards” to pay services. “People can choose, and if they don't like the fare, they have the option to not subscribe,” he says.

Insiders predict that even if Congress passes such a bill, a court fight looms.

Like many other observers, Levin questions whether Congress is ready to tackle the matter in its current session, even though he says the company is talking to Congress “all the time about it.”

Levin contends that children will still be able to listen to Howard Stern when he crosses over to Sirius Satellite Radio next January and claims the government is not providing any protection.

Officials at Sirius did not have any comment regarding Levin's suggestion.

On whether the subscription payment aspect is relevant, Levin charges that Sirius and competitor XM “are giving away the service.” He adds that lawmakers might “need to look at that again, as to whether or not the pay aspect is really relevant these days.”

XM VP of corporate affairs Chance Patterson calls Levin's lobbying efforts “typical behavior on the part of big broadcasters resisting new competing technologies.”

Patterson says, “We have a very user-friendly and robust way for people to block content on the radios, right on the devices or by placing a call to customer service.

“Over time,” he says, “the feedback that we've got from the FCC is that we're doing the right thing.”

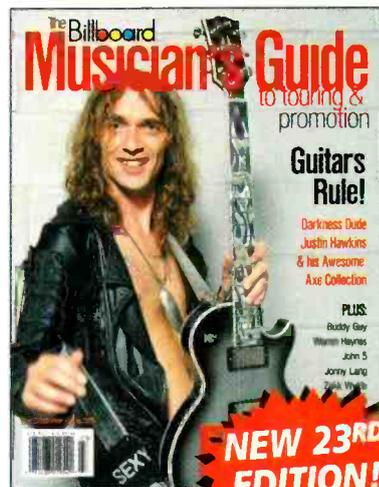
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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony BMG Music Custom Marketing Group in New York names **Richard Chechilo** executive VP/GM. He was senior VP of sales and operations at Sony Music Custom Marketing Group.

Provident Label Group in Franklin, Tenn., appoints **Blaine Barcus** VP of A&R. He was VP of A&R at **Word Records**.

Zomba Label Group in New York promotes **Kim Barrajan** to associate director of international marketing. She was manager of international marketing.

Kirtland Records in Burbank, Calif., names **Dave Darus** president. He was an executive at **Spivak Entertainment**.

Quarterback Records in Nashville names **Brian Fee** Southeast promotion manager. He was Midwest regional promotion manager at **Lofton Creek Records**.

RCA Label Group in Nashville appoints **Tiffany Swinea** A&R administrator. She was management assistant at **Refugee Management International**.

DISTRIBUTION: **RED Distribution/RED Ink** in New York names **Danny Buch** VP of promotion and artist development. He was senior VP of promotion at **Atlantic Records**.

Handleman Co. in Troy, Mich., ups **Carolyn Werner** to senior supply-chain analyst and **Marni Cherrin** to manager of market research. Werner was business support coordinator, and Cherrin was market research analyst.

Koch Entertainment Distribution in Margate, Fla., names **Scott Hajducky** national account manager for Florida. He was national director of alternative marketing and sales/director of college radio at **MCA Records**.

PERSONAL MANAGEMENT: **RPM Management** in Nashville ups **Maria Eckhardt** to director of tour marketing and special projects. She was marketing coordinator.

VIDEOGAMES: **Buena Vista Games** in Burbank, Calif., appoints **Bob Picunko** director of business development and production. He was director of marketing.

RADIO: **Clear Channel Radio** promotes **Jeff Thomas** to director of sales for Los Angeles. He remains VP of sales for Clear Channel Los Angeles stations news/talk **KFI** and adult standards **KLAC**.

Oldies **KRTH** Los Angeles names **Jack Silver** OM. He remains **Infinity Broadcasting** VP of talk programming/PD of talk **KLSX** Los Angeles.

Adult top 40 **KIMN** Denver appoints **Dave Popovich** PD. He was OM at Cleveland's adult top 40 **WMVX** and oldies **WMIJ**, which names **Meg Stevens** PD. Stevens remains PD at country **WGAR** Cleveland.

Adult R&B **WQNC** and gospel **WPZS** Charlotte, N.C., name **Alvin Stowe** PD. He was PD at adult R&B **WQMG** Greensboro, N.C.

Modern rock **WGRD** Grand Rapids, Mich., appoints **Jerry Tarrants** PD. He was PD at classic rock combo **WILZ/WYLZ** and mainstream rock **WKQZ** Saginaw, Mich.

Country **KFWR** Fort Worth, Texas, names **Rick Lovett** PD. He was afternoon host at country **KKBQ** Houston.

Country **WTQR** Greensboro, N.C., names **Trey Cooler** PD. He was PD at country **WEZL** Charleston, S.C.

HOME VIDEO: **New Line Home Entertainment** promotes Chicago-based **Roy Millonzi** to senior VP of sales and Los Angeles-based **Mike Mulvihill** to senior VP of content development. Millonzi was VP of sales, and Mulvihill was VP of content development.

RELATED FIELDS: **Arbitron** names **Scott Musgrave** senior VP of marketing for U.S. media client software. He was senior VP/GM at **Arbitron Radio**.

Geneon Entertainment in Long Beach, Calif., promotes **Jim Yardley** to VP of sales and **John Bailey** to assistant director of operations. It also names **Denise Anker** specialized marketing manager. Yardley was director of sales planning, Bailey was production manager, and Anker was a consultant to **AnimEigo**.



DARUS



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MILLONZI



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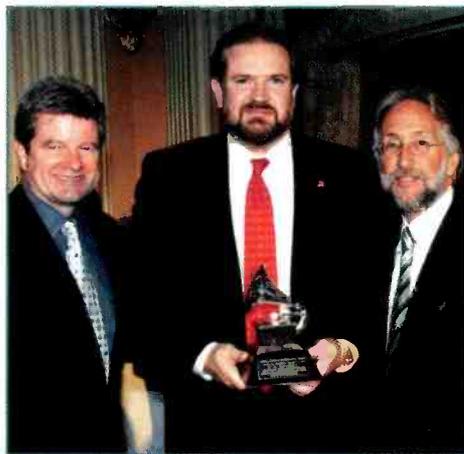


CMA Welcomes NYC In L.A.

The **Country Music Assn.** hosted **NYC Big Events** executives during a CMA board of directors reception in Los Angeles. The executives were in town to work on plans for the 39th annual CMA Awards, set for Nov. 15 at New York's Madison Square Garden. It will mark the first time the awards show will take place outside Nashville. Pictured, from left, are CMA chairman of the board **Kix Brooks**; his wife, **Barbara Brooks**; CMA executive director **Ed Benson**; NYC Big Events executive director **Maureen Reidy**; and NYC Big Events VP of marketing **Ashley Jacobs**. (Photo: Scott Stern/CMA)



Platinum 'Ray' The **Atlantic/Rhino Records** soundtrack to the movie "Ray" was certified platinum by the **Recording Industry Assn. of America**. Featuring some of **Ray Charles'** greatest hits, the soundtrack has yielded a sequel album, "More Music From Ray," also on Atlantic/Rhino. Shown accepting the platinum award are, from left, soundtrack executive producer **Peter Funsten**, film/soundtrack producer **Stuart Benjamin**, Atlantic founding chairman **Ahmet Ertegun** and "Ray" director and film/soundtrack producer **Taylor Hackford**. (Photo: Dan Steinberg)



JBL's Grammy Honors Pro audio company **JBL Professional** received the 2005 Technical Grammy Award for lifetime achievement. The **Recording Academy** presented the award Feb. 12 at a special luncheon in Los Angeles. Pictured, from left, are Recording Academy chairman **Daniel Carlin**, **Harman Pro Group** president **Mark Terry** (accepting on behalf of JBL) and Recording Academy president **Neil Portnow**. (Photo: Rick Diamond)

Now, Hear This ... TARA ANGELL Artists to Watch

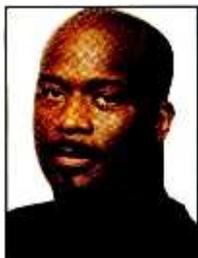
When **Tara Angell** first became a luminary in New York's Lower East Side underground rock scene, it was as a bartender at the bars and clubs where it was all happening. But during the last six years, her stature has grown as a singer/songwriter in her own right. Her debut album, "Come Down" (released Feb. 22 on **Rykodisc**), invites comparisons to **Marianne Faithfull**, **Lucinda Williams**, **Liz Phair** and **PJ Harvey**. You can also throw in a touch of **Julee Cruise** when describing Angell's melancholy music, but it is also clear that Angell is staking out her own turf with the album, which was produced by **Joseph Arthur**. Angell is managed by New York-based **Miles High Management**, which works with a number of agencies to book her gigs. She is published by **Rykomusic/Temple Drake Music**, administered by **Rykomusic (ASCAP)** in the United States and Canada, and **Rykomusic Ltd. (PRS)** for the rest of the world. "We really believe in the music; for us it's a long-term project," **Rykodisc** GM/head of marketing **Neil Levine** says. "We are looking at an organic build, so micromarketing around it will be important." In addition to hitting select major U.S. markets, **Rykodisc's** grass-roots marketing plan involves working with indie retail, including the **Coalition of Independent Music Stores**, and using viral marketing through the creation of an "e-team" to hit key lifestyle sites on the Internet. The record label is also taking emphasis track "Untrue" to triple-A radio.

ED CHRISTMAN



Photo: Traci Gouffie

BeBe Winans' 'Dream' is top debut on Gospel and Christian lists



Charts

In Singles Minded: Ludacris 'Gets Back' with Sum 41 remix



SALES / AIRPLAY / TRENDS / ANALYSIS

'O' Is Taller Than B2K

So much for the whole being greater than the sum of its parts. **Omarion's** solo debut challenges that maxim with an accomplishment that eluded his former group **B2K**: a No. 1 spot on The Billboard 200.

The artist also leads Top R&B/Hip-Hop Albums by more than a 2-to-1 margin.



B2K had one No. 1 and another title that reached No. 3 on the R&B/hip-hop list, but No. 2 was the best rank earned by any of the five albums it placed on the big chart (see story, page 24).

The group's self-titled first set, which hit stores in February 2002, earned B2K's best ranks on the R&B/hip-hop and Billboard 200 lists, but its

best sales week happened later that year.

The opening week for "Pandemonium!," released Dec. 10, 2002, marked B2K's biggest **Nielsen SoundScan** week. But arriving that close to Christmas, it hit the chart when nine other titles surpassed 200,000 copies, and thus had to settle for No. 10.

That was the only week when a B2K album sold more than the 182,000 units that place Omarion's "O" atop this issue's list. Paving the road for this start is the album's title track, which peaked at No. 13 on Hot R&B/Hip-Hop Singles & Tracks and holds at that rank this week.

The album was sale-priced for less than \$10 at **Target**, **Best Buy**, **Circuit City**, **Kmart** and **Wal-Mart**. **Sony BMG Sales Enterprise** says the DualDisc version of "O" accounts for about one-third of this album's opening-week sales.

Omarion leads last week's chart champ, Grammy Award darling **Ray Charles**, by 72,000 copies, but since **Jennifer Lopez's** latest, "Rebirth," reached stores March 1 and **50 Cent's** new album, "The Massacre," got pushed up to an off-cycle release of March 3 (see A Look Ahead, page 6), he'll have a short stay at No. 1.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



APPLES TO APPLES: That last year's convergence of Valentine's Day, the Grammy Awards and a new **Norah Jones** album could not be repeated in February 2005 is a reality we digested some time ago.

That glorious 17.3 million-unit album feast from the week that ended Feb. 15, 2004, stood 24% ahead of this year's frame that wrapped Feb. 13 and 26% above the volume of the seventh sales week of 2005, which ended Feb. 20.

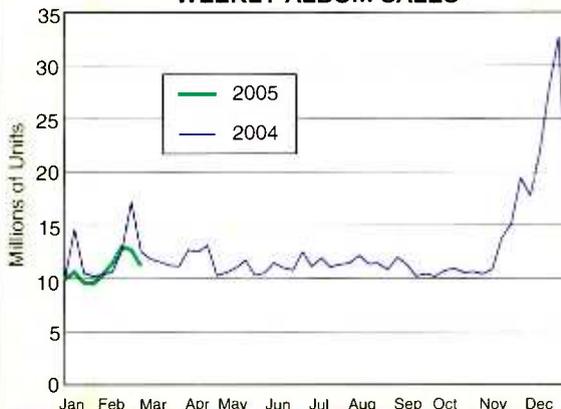
With the impact of this year's Valentine shopping and Grammy spikes hitting in different weeks, how did album sales stack up during a two-week spread? Still down, but by a smaller gap than if you stacked either frame against last year's huge February fandango.

(Continued on page 56)

Market Watch

A Weekly National Music Sales Report

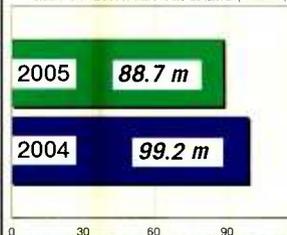
WEEKLY ALBUM SALES



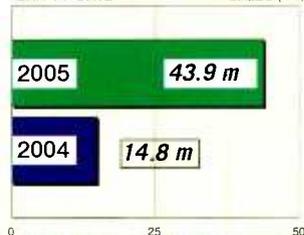
WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,208,000	88,000	5,938,000
Last Week	12,731,000	93,000	6,160,000
Change	◀12.0%	◀5.4%	◀3.6%
This Week 2004	12,577,000	145,000	2,061,000
Change	◀10.9%	◀39.3%	▶188.1%

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE DIGITAL TRACK SALES (mil.)



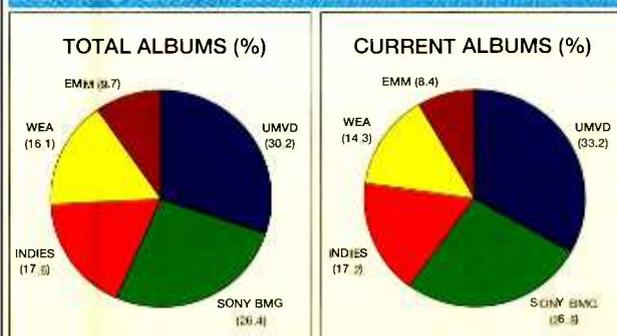
YEAR-TO-DATE OVERALL UNIT SALES

	2004	2005	Change
Total	115,215,000	133,275,000	▶15.7%
Albums	99,178,000	88,675,000	◀10.6%
Store Singles	1,266,000	669,000	◀47.2%
Digital Tracks	14,771,000	43,931,000	▶197.4%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2004	2005	Change
CD	96,267,000	86,043,000	◀10.6%
Cassette	2,132,000	606,000	◀71.6%
Other	779,000	2,026,000	▶160.1%

DISTRIBUTORS' MARKET SHARE 01/31/05-02/27/05



	UMVD	SONY BMG	INDIES	WEA	EMM
Total Albums	30.2%	26.4%	17.6%	16.1%	9.7%
Current Albums	33.2%	26.8%	17.2%	14.3%	8.4%

For week ending 2/27/05. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Vinton Isn't 'Lonely' Now

It has been 30 years and two months since vocalist **Bobby Vinton** had a songwriting credit on The Billboard Hot 100. "My Melody of Love," his last single to reach the top 10, fell off the list in January 1975.

Three decades later, Vinton is back on the chart as a songwriter, thanks to the sampling of his No. 1 hit "Mr. Lonely" by **Akon** on "Lonely" (**SRC/Universal**). The track leaps 80-57 this issue. His debut effort, "Locked Up," featuring **Styles P**, peaked at No. 8 in October.

As an artist, Vinton's first chart entry was "Roses Are Red (My Love)" in June 1962. A previously recorded single, "I Love You the Way You Are," debuted the week of Aug. 11, 1962, giving Vinton his first songwriting credit on the chart. With "Lonely," Vinton's chart span as a songwriter expands to 42 years and seven months.

THIS ONE'S FOR THE GIRLS: For the first time in six months, a female artist is on top of the Adult Contemporary chart. In its 25th chart week, **Kelly Clarkson's** "Breakaway" (**Walt Disney/Hollywood**) dislodges **Los Lonely Boys'** "Heaven" (**Or/Epic**) from No. 1. "Breakaway" is Clarkson's first No. 1 at AC.

The last woman to rule the AC list was **Martina McBride** with "This One's for the Girls." The only other female artist to have an AC No. 1 in the last year is **Sheryl Crow**.

Chart Beat

By Fred Bronson
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GRACIN IN THE CLASS: In April 2003, **Josh Gracin** was one of six "American Idol" contestants who attended a "Billboard 101" session in our Los Angeles office to find out how the charts are compiled. Gracin has put the information to good use, as his second chart entry outscores his first on The Billboard Hot 100 and Hot Country Singles & Tracks.

"Nothin' to Lose" (**Lyric Street**) moves 3-2 and challenges for No. 1 on the country side, while climbing 45-41 on the Hot 100.

Gracin's first chart entry, "I Want to Live," peaked at No. 4 at country and No. 45 on the Hot 100.

1, 2, 3, 50: **50 Cent** is the first artist in the history of the Rhythmic Top 40 chart to occupy the top three positions simultaneously.

"Candy Shop" moves 2-1, replacing "How We Do" by **the Game** featuring **50 Cent**, which drops 1-2. The former No. 1 hit "Disco Inferno" rebounds 4-3.

On The Billboard Hot 100, those same three songs are all in the top five. That makes **50 Cent** the first artist to have three hits in the top five since 1991, when the charts were first compiled using **Nielsen Broadcast Data Systems** and **SoundScan** data.

The last time an act had three singles simultaneously in the top five of the Hot 100 was the April 25, 1964, issue, when **the Beatles** had "Can't Buy Me Love," "Twist and Shout" and "Do You Want to Know a Secret."

RISING SONS: With a No. 55 debut on Hot Country Singles & Tracks for "Something Like a Broken Heart" (**MCA**), **Hanna-McEuen** is the first duo of blood relatives to chart since **the Judds**.

Cousins **Jaime Hanna** and **Jonathan McEuen** are the sons of **Nitty Gritty Dirt Band** members **Jeff Hanna** and **John McEuen**.

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	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1										
1	NEW	1		OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98 EQ CD)		0	51	47	38	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	
2	1	15	26	RAY CHARLES ▲ ³ HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	1	52	66	68	33	CROSSFADE ● FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	52	
3	2	3	23	GREEN DAY ▲ ³ REPRISE 48777/WARNER BROS. (18.98 CD)	American Idiot	1	53	52	44	43	BIG & RICH ▲ ² WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	
4	3	2	6	THE GAME AFTERMATH/G-UNIT 002562*/INTERSCOPE (8.98/13.98) [M]	The Documentary	1	54	NEW	1		TRU NEW NO LIMIT 5790*/KOCH (17.98 CD)	The Truth	54	
5	NEW	1		TORI AMOS EPIC 92800/SONY MUSIC (18.98 EQ CD)	The Beekeeper	5	55	NEW	1		KINGS OF LEON RCA 64544/RMG (11.98 CD)	Aha Shake Heartbreak	55	
6	7	6	9	JOHN LEGEND ▲ GOOD MUSIC/COLUMBIA 92276/SONY MUSIC (12.98 EQ CD)	Get Lifted	4	56	56	55	56	KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	
7	NEW	1		KIDZ BOP KIDS RAZOR & TIE 89089 (18.98 CD)	Kidz Bop 7	7	57	55	40	5	LEANN RIMES CURB 78659 (18.98 CD)	This Woman	3	
8	8	11	16	EMINEM ▲ ⁴ SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)	Encore	1	58	54	50	11	2PAC ▲ AMARU 003851*/INTERSCOPE (8.98/13.98)	Loyal To The Game	1	
9	6	1	3	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98 CD)	Seventeen Days	1	59	58	45	33	KEANE ● INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	45	
10	10	13	13	KELLY CLARKSON ▲ RCA 64491/RMG (18.98 CD)	Breakaway	3	60	NEW	1		LAYZIE BONE AND BIZZY BONE MOTOWN/DEF JAM 002630*/DJMGM (8.98/12.98)	Bone Brothers	60	
11	5	10	49	USHER ▲ ⁸ LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	61	60	53	32	ASHLEE SIMPSON ▲ ³ GEPHEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	
12	13	27	37	THE KILLERS ▲ ISLAND 002468*/DJMGM (13.98 CD)	Hot Fuss	12	62	65	62	18	SIMPLE PLAN ▲ LAVA 93411/AG (18.98 CD/DVD)	Still Not Getting Any...	3	
13	4	14	4	VARIOUS ARTISTS GRAMMY 60944/CAPITOL (18.98 CD)	Grammy Nominees 2005	4	63	NEW	1		VARIOUS ARTISTS SIDEDONEUMMY 71252 (8.98 CD)	Atticus: Dragging The Lake 3	63	
14	14	16	14	FANTASIA ▲ J 84235*/RMG (18.98 CD)	Free Yourself	8	64	59	60	5	BRIGHT EYES SADDLE CREEK 0072* (11.98 CD)	I'm Wide Awake, It's Morning	10	
15	15	25	14	GWEN STEFANI ▲ INTERSCOPE 003469* (13.98 CD)	Love. Angel. Music. Baby.	7	65	33	99	53	KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002630*/DJMGM (8.98/12.98)	The College Dropout	2	
16	18	17	16	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2690*/TVT (11.98/17.98)	Crunk Juice	3	66	76	78	18	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2	
17	12	18	19	RAY CHARLES ▲ WGM SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	9	67	71	64	5	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)	WOW Gospel 2005	29	
18	9	22	94	MAROONS ▲ ³ OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	68	77	93	25	MY CHEMICAL ROMANCE ● REPRISE 48616/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	48	
19	32	28	12	LUDACRIS ▲ DTP/DEF JAM SOUTH 003483*/DJMGM (8.98/13.98)	The Red Light District	1	69	NEW	1		LOS LONELY BOYS OR/EPIC 93990/SONY MUSIC (18.98 EQ CD)	Live At The Fillmore	69	
20	27	9	4	TINA TURNER CAPITOL 63536 (24.98 CD)	All The Best	2	70	53	65	88	BLACK EYED PEAS ▲ ² A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14	
21	26	21	22	CIARA ▲ SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	71	57	58	4	RAY CHARLES WGM SOUNDTRACKS/ATLANTIC 76703/RHINO (18.98 CD/DVD)	Ray: More Music From (Soundtrack)	46	
22	25	20	22	RASCAL FLATTS ▲ LYRIC STREET 165349/HOLLYWOOD (18.98 CD)	Feels Like Today	1	72	68	56	14	CREED ▲ WIND-UP 13103 (18.98 CD/DVD)	Greatest Hits	15	
23	29	5	3	VARIOUS ARTISTS SONY BMG/A&E/UNIVERSAL 67287/RLG (18.98 CD)	Totally Country Vol. 4	5	73	67	57	40	AVRIL LAVIGNE ▲ ² RCA 59774/RMG (18.98 CD)	Under My Skin	1	
24	24	23	16	DESTINY'S CHILD ▲ ³ COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	Destiny Fulfilled	2	74	50	72	55	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1	
25	35	41	13	T.I. ● GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	Urban Legend	7	\$\$\$ GREATEST GAINER \$\$\$					JIMMY BUFFETT ▲ MAILBOAT/RCA 82270/RLG (18.98 CD)	License To Chill	1
26	28	19	16	SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	2	75	138	160	33	BRAD PAISLEY ▲ ² ARISTA NASHVILLE 50805/RLG (12.98/18.98)	Mud On The Tires	8	
27	16	8	5	KENNY CHESNEY BNA 61530/RLG (18.98 CD)	Be As You Are: Songs From An Old Blue Chair	1	76	70	59	84	PAPA ROACH EL TONAL/GEFFEN 00314/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	
28	11	47	65	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	77	81	88	26	KEITH URBAN ▲ CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3	
29	21	24	17	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	1	78	73	95	23	ASHANTI ▲ THE INC./DEF JAM 003409*/DJMGM (13.98 CD)	Concrete Rose	7	
30	39	33	22	JESSE MCCARTNEY HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	30	79	72	67	11	JOSH GROBAN ▲ ⁴ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	
31	23	26	42	GRETCHEN WILSON ▲ ⁴ EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	80	69	54	68	INTOCABLE EMI LATIN 98613 (16.98 CD)	X	62	
32	34	29	12	MARIO ▲ 3RD STREET/J 81885*/RMG (18.98 CD)	Turning Point	13	81	62	—	2	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1	
33	19	42	7	JOHN MAYER ▲ ² AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	82	63	74	38	SWITCHFOOT ▲ ² COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	
34	17	7	3	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98 CD)	It's Time	7	83	80	80	101	NAS ● ILL WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	Street's Disciple	5	
35	22	51	53	LOS LONELY BOYS ▲ ² OR/EPIC 92088/SONY MUSIC (13.98 EQ CD) [M]	Los Lonely Boys	9	84	82	79	13	ROD STEWART ▲ J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	
36	36	30	24	NELLY ▲ ² DERRTY/FO/REEL 003316*/UMRG (8.98/13.98)	Suit	1	85	51	49	19	BREAKING BENJAMIN ● HOLLYWOOD 162428 (11.98 CD)	We Are Not Alone	20	
37	31	4	3	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98 CD)	Gemini	4	86	88	96	35	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98 CD)	Y Sigue La Mata Dando	34	
38	38	35	15	SNOOP DOGG ▲ DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	R&G (Rhythm & Gangsta): The Masterpiece	6	87	74	63	4	WILLIE NELSON LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98 CD)	Songs	64	
39	37	43	29	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	88	64	—	2	QUEEN LATIFAH ● VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	
40	44	12	3	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98 CD)	There's More Where That Came From	12	89	48	71	22	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8	
41	20	34	14	U2 ▲ ³ INTERSCOPE 003613 (13.98 CD)	How To Dismantle An Atomic Bomb	1	90	75	66	28	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	
42	61	70	16	DADDY YANKEE ● ELCARTEL 450639/V (15.98 CD)	Barrio Fino	42	91	79	73	74	KORN ● IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4	
43	46	—	2	VARIOUS ARTISTS WALT DISNEY 861248 (18.98 CD)	Disneymania 3: Music Stars Sing Disney ...Their Way!	43	92	86	87	21	LINDSAY LOHAN ▲ CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CD)	Speak	4	
44	30	39	27	TIM MCGRAW ▲ ³ CURB 78858 (18.98 CD)	Live Like You Were Dying	1	93	83	83	12	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081 (15.98 CD)	Cosmic Game	94	
45	49	46	49	GUNS N' ROSES ▲ GEPHEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	94	NEW	1		GOOD CHARLOTTE ▲ DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	
46	41	31	4	MOTLEY CRUE HIP-O/MOTLEY 003908/UME (19.98 CD)	Red, White & Crue	6	95	89	84	21	CHELY WRIGHT PAINTED RED 12002/DUALTONE (15.98 CD)	The Metropolitan Hotel	96	
47	40	32	14	SOUNDTRACK ● REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	The Phantom Of The Opera	16	96	NEW	1		HILARY DUFF ▲ HOLLYWOOD 162473 (18.98 CD)	Hilary Duff	2	
48	43	37	13	JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98 CD/DVD)	MTV Ultimate Mash-Ups Presents: Collision Course	1	97	101	105	22	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	
49	42	85	22	JOSS STONE ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11	98	99	84	81	VARIOUS ARTISTS ● WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005	39	
50	45	36	16	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 002323/UMGN (13.98 CD)	Greatest Hits 2	3	99	84	81	21	ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	29	

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	NEW		1	ARMOR FOR SLEEP	What To Do When You Are Dead	101	151	157	180	27	SNOW PATROL	Final Straw	91
102	136	140	6	SUGARLAND	Twice The Speed Of Life	102	152	98	171	14	LORETTA LYNN	Van Lear Rose	24
103	90		2	SOUNDTRACK	Hitch	90	153	168	156	17	JOSH GRACIN	Josh Gracin	11
104	151	186	30	PACESETTER	Greatest Hits	104	154	NEW		1	HIDDEN IN PLAIN VIEW	Life In Dreaming	154
105	111	116	83	BEYONCE	Dangerously In Love	1	155	113	86	14	KENNY G	At Last... The Duets Album	40
106	105	98	16	BEE GEES	Number Ones	23	156	108	143	35	MAROON 5	1.22.03.Acoustic (EP)	42
107	115	119	10	VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9	75	157	143	158	35	LIL WAYNE	Tha Carter	5
108	93	92	5	BRIGHT EYES	Digital Ash In A Digital Urn	15	158	178	195	10	HAWTHORNE HEIGHTS	The Silence In Black And White	120
109	126	146	35	AKON	Trouble	38	159	156	168	2	BOWLING FOR SOUP	A Hangover You Don't Deserve	37
110	100	107	16	BRITNEY SPEARS	Greatest Hits: My Prerogative	4	160	145	145	19	JIMMY EAT WORLD	Futures	6
111	96	77	5	GETO BOYS	The Foundation	19	161	158	166	35	MONTGOMERY GENTRY	You Do Your Thing	10
112	106	109	104	EVANESCENCE	Fallen	3	162	146	123	14	RUBEN STUDDARD	I Need An Angel	20
113	85	48	3	VARIOUS ARTISTS	Fired Up! 2	48	163	150	139	26	MUSE	Absolution	107
114	124	128	22	THE USED	In Love And Death	6	164	197		72	HILARY DUFF	Metamorphosis	1
115	109	112	101	LINKIN PARK	Meteora	1	165	97	75	16	ANDREA BOCELLI	Andrea	16
116	119	130	48	LIL SCRAPPY/TRILLVILLE	The King Of Crunk & BME Recordings Present	12	166	137	136	69	SHERYL CROW	The Very Best Of Sheryl Crow	2
117	NEW		1	BENZINO	Arch Nemesis	117	167	149	131	10	SOUNDTRACK	Shall We Dance?	116
118	116	115	47	SHINEDOWN	Leave A Whisper	53	168	127	101	4	DO OR DIE	D.O.D.	40
119	104	108	73	JET	Get Born	26	169	139	124	16	CHINGY	Powerballin'	10
120	102	106	14	SOUNDTRACK	Shark Tale	31	170	147	164	17	JUANES	Mi Sangre	33
121	135	165	17	A PERFECT CIRCLE	eMOTIVE	2	171	171	175	20	SUM 41	Chuck	10
122	95	100	47	MODEST MOUSE	Good News For People Who Love Bad News	18	172	170	152	8	BLAINE LARSEN	Off To Join The World	79
123	94	89	5	NAT KING COLE	The World Of Nat King Cole	41	173	163	161	16	JA RULE	R.U.L.E.	7
124	91	52	3	K-CI & JOJO	All My Life: Their Greatest Hits	52	174	175	177	40	SLIPKNOT	Vol. 3: (The Subliminal Verses)	2
125	114	113	12	CAM'RON	Purple Haze	20	175	RE-ENTRY	3	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Church In The Wildwood	80
126	118	111	19	BROOKS & DUNN	The Greatest Hits Collection II	7	176	RE-ENTRY	9	9	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam	87
127	103	94	4	CONJUNTO PRIMAVERA	Hoy Como Ayer	58	177	152	129	3	GAVIN DEGRAW	Chariot - Stripped	56
128	NEW		1	IRON AND WINE	Woman King (EP)	128	178	165	162	26	JILL SCOTT	Beautifully Human: Words And Sounds Vol. 2	3
129	122	148	27	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back '71-'93	30	179	RE-ENTRY	2	2	MARTHA MUNIZZI	The Best Is Yet To Come	179
130	117	110	36	JOJO	JoJo	4	180	164	157	15	PEARL JAM	rearviewmirror: Greatest Hits 1991-2003	16
131	128	121	62	CASTING CROWNS	Casting Crowns	59	181	180	187	39	DEAN MARTIN	Dino: The Essential Dean Martin	28
132	87	133	49	FRANZ FERDINAND	Franz Ferdinand	32	182	166	163	47	YOUNG BUCK	Straight Outta CaShville	3
133	130	173	11	LYFE JENNINGS	Lyfe 268-192	130	183	140	134	16	SEAL	Best: 1991 - 2004	47
134	186	155	5	ANNE MURRAY	All Of Me	66	184	189	192	23	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	14
135	112	103	9	SOUNDTRACK	The Phantom Of The Opera (Special Edition)	71	185	194	199	17	YING YANG TWINS	My Brother & Me	12
136	121	104	4	UNWRITTEN LAW	Here's To The Mourning	51	186	NEW		1	HED P.E.	Only In Amerika	186
137	92	82	21	CHRIS BOTTI	When I Fall In Love	37	187	169	144	18	BLAKE SHELTON	Blake Shelton's Barn & Grill	20
138	159	197	28	TERRI CLARK	Greatest Hits 1994-2004	14	188	125	102	20	CELINE DION	Miracle	4
139	107	135	64	HOOBASTANK	The Reason	3	189	155	151	16	FABOLOUS	Real Talk	6
140	144	200	8	VARIOUS ARTISTS	Chosen Few: El Documental	129	190	NEW		1	AESOP ROCK	Fast Cars Danger Fire And Knives	190
141	129	132	13	HOWIE DAY	Stop All The World Now	46	191	183	178	73	JEREMY CAMP	Restored	45
142	120	114	24	NELLY	Sweat	2	192	177	176	22	MARILYN MANSON	Lest We Forget: The Best Of	9
143	NEW		1	BEBE WINANS	Dream	143	193	184	169	75	NICKELBACK	The Long Road	6
144	131	125	31	VARIOUS ARTISTS	Now 16	1	194	134	97	5	SOUNDTRACK	One Tree Hill	51
145	141	147	73	THREE DAYS GRACE	Three Days Grace	69	195	172	159	23	CHEVELLE	This Type Of Thinking (Could Do Us In)	8
146	123	117	58	ROD STEWART	As Time Goes By... The Great American Songbook Vol. II	2	196	167	69	3	KRAYZIE BONE	Gemini: Good Vs. Evil	69
147	NEW		1	STEVE VAI	Real Illusions: Reflections	147	197	NEW		1	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power	197
148	110	91	7	SOUNDTRACK	Coach Carter	25	198	195	194	19	INTERPOL	Antics	15
149	133	141	74	ANTHONY HAMILTON	Comin' From Where I'm From	33	199	153	142	5	ANI DI FRANCO	Knuckle Down	49
150	198		18	CARLY SIMON	Reflections: Carly Simon's Greatest Hits	22	200	182	183	81	YELLOWCARD	Ocean Avenue	23

● 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 for tapes, RIAA Latin awards. □ Certification for net shipment of 100,000 units (Gold). ▲ Certification for 200,000 units (Platinum). ▲² Certification for 400,000 units (Multi-Platinum). * Asterisk indicates "is available." Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked "ED," and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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	BILLBOARD 200 RANK
		NUMBER 1	1 Week At Number 1	
1		TORI AMOS EPIC 92800/SONY MUSIC	The Beekeeper	5
2		KIDZ BOP KIDS RAZOR & TIE 89089	Kidz Bop 7	7
3	1	RAY CHARLES ▲ HEAR 2248/CONCORD	Genius Loves Company	2
4	2	GREEN DAY ▲ REPRISE 48777/WARNER BROS	American Idiot	3
5		STEVE VAI EPIC 86800/RED INK	Real Illusions: Reflections	147
6		U2 ▲ INTERSCOPE 003613	How To Dismantle An Atomic Bomb	41
7		OMARION T.U.G./EPIC 92818/SONY MUSIC		0
8	5	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC	Garden State	39
9	4	RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	17
10		HIDDEN IN PLAIN VIEW DRIVE-THRU 83622/SANCTUARY [M]	Life In Dreaming	154
11	3	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS	It's Time	34
12	10	MAROONS ▲ OCTONE/J 50001*/RMG [M]	Songs About Jane	18
13	14	ALICIA KEYS ▲ J 55712*/RMG	The Diary Of Alicia Keys	28
14	20	THEY MIGHT BE GIANTS IDLEWILD/DISNEY SOUND 861204/WALT DISNEY	Here Come The ABCs With TMBG	-
15	7	TINA TURNER CAPITOL 63536	All The Best	20
16	16	LOS LONELY BOYS ▲ 2 OR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys	35
17	22	EMINEM ▲ SHADY/AFTERMATH 003771*/INTERSCOPE	Encore	8
18	13	TIM MCGRAW ▲ CURB 78858	Live Like You Were Dying	44
19		GYM CLASS HEROES FUELED BY RAMEN 072	The PaperCut Chronicles	-
20	15	BRIGHT EYES SADDLE CREEK 0072*	I'm Wide Awake, It's Morning	64
21	19	THE KILLERS ▲ ISLAND 002468*/IDJMG	Hot Fuss	12
22		ARMOR FOR SLEEP EQUAL VISION 1042 [M]	What To Do When You Are Dead	101
23	18	JOHN MAYER ▲ 2 AWARE/COLUMBIA 86185*/SONY MUSIC	Heavier Things	33
24	17	NORAH JONES ◆ BLUE NOTE 32088* [M]	Come Away With Me	-
25	9	VARIOUS ARTISTS GRAMMY 60844/CAPITOL	Grammy Nominees 2005	13

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	BILLBOARD 200 RANK
		NUMBER 1	14 Weeks At Number 1	
1	1	RAY (RAY CHARLES) ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	1
2	2	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC	2
3	3	THE PHANTOM OF THE OPERA ▲	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	3
4	4	RAY: MORE MUSIC FROM (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC/RHINO	4
5	5	HITCH	COLUMBIA 93667/SONY MUSIC	5
6	6	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE	6
7	8	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	7
8	7	COACH CARTER	CAPITOL 63164*	8
9	10	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG	9
10	9	ONE TREE HILL	WARNER SUNSET/MAVERICK 48981/WARNER BROS	10
11	12	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE	11
12	16	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE	12
13	15	NAPOLEON DYNAMITE	LAKE SHORE 33810	13
14	11	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN	14
15	13	DE-LOVELY	COLUMBIA 90640/SONY MUSIC	15
16	20	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP	16
17	14	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099	17
18	18	O BROTHER, WHERE ART THOU? ▲	LDST HIGHWAY/MERCURY 170069/IDJMG	18
19	17	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN	19
20		GREASE ▲	POLYDOR/UNIVERSAL 825095/UMRG	20
21	19	50 FIRST DATES	MAVERICK 48675/WARNER BROS	21
22		THE OC: MUSIC FROM: MIX 2	WARNER SUNSET 48695/WARNER BROS	22
23	23	A CINDERELLA STORY ●	HOLLYWOOD 182453	23
24		THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126	24
25	21	LOVE ACTUALLY ●	J 56760/RMG	25

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). 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 (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 58	Ray Charles 2, 17, 71	Kenny G 155	K-Ci & JoJo 124	John Mayer 33	Rascal Flatts 22	Joss Stone 49	Grammy Nominees 2005 13
3 Doors Down 9	Kenny Chesney 27, 56	Bill & Gloria Gaither And Their Home-coming Friends 175	Keane 59	Martina McBride 91	LeAnn Rimes 57	George Strait 51	Now 16 144
Aesop Rock 190	Chevelle 195	The Game 4	Toby Keith 50	Jesse McCartney 30	The Rolling Stones 129	Ruben Studdard 162	Now 17 29
Akon 109	Chingy 169	Geto Boys 111	Alicia Keys 28	Tim McGraw 44	Jill Scott 178	Sugarland 102	The Source Presents Hip-Hop Hits Volume 9 107
Tori Amos 5	Ciara 21	Good Charlotte 95	Kidz Bop Kids 7	Brian McKnight 37	Seal 183	Sum 41 171	Total Country Vol. 4 23
Armor For Sleep 101	Kelly Clarkson 10	Josh Gracin 153	The Killers 12	Mississippi Mass Choir 197	Blake Shelton 187	Switchfoot 83	WOW Gospel 2005 67
Ashanti 79	Terri Clark 138	Kings Of Leon 55	Korn 92	Modest Mouse 122	Shinedown 118	Three Days Grace 145	WOW Hits 2005 99
The Beach Boys 98	Nat King Cole 123	Josh Groban 80	Alison Krauss + Union Station 100	Grupo Montez De Durango 87	Carly Simon 150	I.I. 25	Velvet Revolver 82
Bee Gees 106	Conjunto Primavera 127	Guns N' Roses 45	Krazy Bone 196	Montgomery Gentry 161	Simple Plan 62	Trick Daddy 66	Kanye West 65
Benzino 117	Creed 72	Anthony Hamilton 149	Blaine Larsen 172	Motley Crue 46	Ashlee Simpson 61	Tina Turner 20	Tru 54
Beyonce 105	Crossfade 52	Hawthorne Heights 158	Avril Lavigne 73	Martha Munizzi 179	Snoop Dogg 38	Shania Twain 26	Unwritten Law 136
Big & Rich 53	Sherly Crow 166	HED p.e. 186	Layzie Bone And Bizzy Bone 60	Anne Murray 134	Snow Patrol 151	Usher 11	Keith Urban 78
Black Eyed Peas 70	Daddy Yankee 42	Hidden In Plain View 154	John Legend 6	Muse 163	My Chemical Romance 68	Steve Vai 147	The Used 114
Andrea Bocelli 165	Howie Day 141	Hoobastank 139	Lil Jon & The East Side Boyz 16	Nas 84	SOUNDTRACK	VARIOUS ARTISTS	U2 41
Bone Thugs-N-Harmony 104	Gavin DeGraw 177	Interpol 198	Lil Scrappy/Trillville 116	Nelly 36, 142	Coach Carter 148	Atticus: Dragging The Lake 3 63	Unwritten Law 136
Chris Botti 137	Destiny's Child 24	Intocable 81	Lil Wayne 157	Nelly 36, 142	Garden State 39	Chosen Few: El Documental 140	Keith Urban 78
Bowling For Soup 159	Ani DiFranco 199	Iron And Wine 128	Linkin Park 115	Willie Nelson 88	Hitch 103	Disneymania 3: Music Stars Sing Disney...Their Way! 43	The Used 114
Breaking Benjamin 86	Celine Dion 188	Ja Rule 173	Lindsay Lohan 93	Nickelback 193	One Tree Hill 194	Fired Up! 2 113	Usher 11
Bright Eyes 64, 108	Do Or Die 168	Jay-Z/Linkin Park 48	Los Lonely Boys 35, 69	Omarion 1	The Phantom Of The Opera 47		Steve Vai 147
Brooks & Dunn 126	Hilary Duff 97, 164	Lyfe Jennings 133	Ludacris 19	Brad Paisley 76	The Phantom Of The Opera (Special Edition) 135		Steve Vai 147
Michael Buble 34	Eminem 8	Jet 119	Loretta Lynn 152	Papa Roach 77	Shall We Dance? 167		Steve Vai 147
Jimmy Buffett 75	Evanescence 112	Jimmy Eat World 160	Marilyn Manson 192	Pearl Jam 180	Shark Tale 120		Steve Vai 147
Ryan Cabrera 90	Fabulous 189	JoJo 130	Mario 32	A Perfect Circle 121	Slipknot 174		Steve Vai 147
Jeremy Camp 191	Fantasia 14	Norah Jones 74	Maroon 5 18, 156	Pitbull 184	The Phantom Of The Opera		Steve Vai 147
Camron 125	Franz Ferdinand 132	Juanes 170	Dean Martin 181	Queen Latifah 89	(Special Edition) 135		Steve Vai 147
Casting Crowns 131					Shall We Dance? 167		Steve Vai 147

Over The Counter

Continued from page 53

Last year, combined album sales for the weeks that ended Feb. 15 and Feb. 22 stood at 29.8 million. This time, the weeks ending Feb. 13 and Feb. 20 amounted to 25.7 million units, off by 13.8% from the same period of 2004. Had 50 Cent's "The Massacre" arrived on its original Feb. 15 release date, the decline would have been even less severe.

Now, with 50's album racing into the same week that brings Jennifer Lopez's "Rebirth," the industry might have a chance to improve its year-to-date numbers, as this sales

week will compare with a 2004 frame when fewer than 12 million albums were sold.

Album sales to date are down 10.6% from last year if you look at numbers compiled since Jan. 3, the day that kicked off Nielsen SoundScan's calendar year for 2005.

On SoundScan's adjusted comparison, which accounts for the calendar shift that placed New Year's Day frames at both the start and end of 2004, album sales lag the previous year by an 8% margin.

DATE BOOK: Just in case you have not checked your calendar, 2006 will be another year when the Recording Academy will not be able to replicate the delicious timing that placed the 2004 Grammy Awards telecast a week ahead of Valentine's Day shopping.

Next year, the NFL hosts the Super Bowl Feb. 5 in Detroit,

which pushes the most likely date for the Grammys to Feb. 12. Valentine's Day comes two days later, which is not as helpful as last year, when the Grammys aired seven days prior to that gift-giving event.

MMMBOP: Razor & Tie's "Kidz Bop" series raises the bar for the label and for children's artists, as



"Kidz Bop 7" enters The Billboard 200 at No. 7.

That marks the best rank on that chart for the label and the highest Billboard 200 bow for a children's act, but not a children's album. The first-week take of 73,500 is also the best opening week for Kidz Bop Kids, beating the 55,000-unit start in 2003 that placed "Kidz Bop 3" at No. 17.

"Kidz Bop 4" owned the series' prior best Billboard 200 rank. It opened at No. 14 with 41,000 sold in its first stanza.

This also becomes the eighth Kidz Bop title to lead the Top Kid Audio chart, a feat accomplished by each of the seven "Kidz Bop" volumes, along with the 2002 seasonal album "Kidz Bop Christmas."

"Kidz Bop Halloween" peaked at No. 2 last year on the children's list, while "Kidz Bop Gold" reached No. 8 earlier in 2004.

The highest Billboard 200 rank for a children's album belongs to the most recent Celine Dion title. "Miracle," her collaboration with photographer Anne Geddes, entered the big chart at No. 4 in October with 107,000 units sold.

(Incidentally, "Miracle" is now ranked No. 188, but is in line for a resurgence later this year when Mother's Day shopping will be the anchor for an advertising campaign.)

Direct marketing via TV ads accounts for a larger part of the Kidz Bop Kids' Nielsen SoundScan tally this time than it did a year ago.

The nontraditional sector, which includes Internet orders and direct sales, accounts for 34% of its opening sum, with 15,000 of that 25,000 coming from the direct campaign.

A year ago, that sector accounted for less than 1% of first-week sales for "Kidz Bop 5" and 10.6% of the opener for "Kidz Bop 6" in August.

MARCH 12 2005
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES	ARTIST	TITLE
1	1	1	36	157	RAY CHARLES	The Very Best Of Ray Charles
2	2	2	157	157	NORAH JONES	Come Away With Me
3	3	6	125	125	KEITH URBAN	Golden Road
4	4	4	664	664	AC/DC	Back In Black
5	6	5	804	804	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers
6	8	7	577	577	QUEEN	Greatest Hits
7	5	3	724	724	THE BEATLES	1
8	7	8	537	537	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
9	12	19	86	86	50 CENT	Get Rich Or Die Tryin'
10	10	10	64	64	STEVIE WONDER	The Definitive Collection
11	9	9	47	47	GREEN DAY	International Superhits!
12	11	11	143	143	PINK FLOYD	Dark Side Of The Moon
13	13	14	107	107	3 DOORS DOWN	Away From The Sun
14	16	16	403	403	JOURNEY	Journey's Greatest Hits
15	39	26	80	80	BARRY MANILOW	Ultimate Manilow
16	19	17	694	694	METALLICA	Metallica
17	20	12	112	112	ROD STEWART	The Very Best Of Rod Stewart
18	18	21	82	82	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two
19	15	15	168	168	JOSH GROBAN	Josh Groban
20	23	22	225	225	LINKIN PARK	[Hybrid Theory]
21	25	29	127	127	COLDPLAY	A Rush Of Blood To The Head
22	22	34	106	106	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
23	17	23	23	23	RAY CHARLES	Anthology
24	14	18	223	223	TIM MCGRAW	Greatest Hits
25	28	—	129	129	GREEN DAY	Dookie
26	40	41	117	117	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
27	27	25	120	120	ELVIS PRESLEY	Elvis: 30 #1 Hits
28	21	36	159	159	JOHN MAYER	Room For Squares
29	41	47	144	144	KID ROCK	Cocky
30	46	45	15	15	THE SHINS	Oh, Inverted World
31	42	40	114	114	GOOD CHARLOTTE	The Young And The Hopeless
32	26	13	104	104	ROD STEWART	It Had To Be You ... The Great American Songbook
33	RE-ENTRY	207	207	207	AC/DC	Live
34	32	38	97	97	TIM MCGRAW	Set This Circus Down
35	43	37	149	149	MERCYME	Almost There
36	36	33	83	83	ELTON JOHN	Greatest Hits 1970-2002
37	48	48	114	114	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
38	31	20	234	234	SADE	The Best Of Sade
39	44	50	201	201	AL GREEN	Greatest Hits
40	29	24	122	122	RASCAL FLATTS	Melt
41	37	27	59	59	LIONEL RICHIE	The Definitive Collection
42	30	32	142	142	U2	The Best Of 1980-1990
43	49	46	110	110	AUDIOSLAVE	Audioslave
44	RE-ENTRY	136	136	136	EMINEM	The Eminem Show
45	38	30	223	223	KENNY CHESNEY	Greatest Hits
46	RE-ENTRY	223	223	223	CELINE DION	All The Way...A Decade Of Song
47	33	39	54	54	LARRY THE CABLE GUY	Lord, I Apologize
48	RE-ENTRY	344	344	344	SUBLIME	Sublime
49	50	42	390	390	ABBA	Gold - Greatest Hits
50	RE-ENTRY	6	6	6	DURAN DURAN	Greatest

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● 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). 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 (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 12 2005
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES	ARTIST	TITLE
1	NW	1	1	1	ARMOR FOR SLEEP	What To Do When You Are Dead
2	2	3	18	18	SUGARLAND	Twice The Speed Of Life
3	NEW	1	1	1	IRON AND WINE	Woman King (EP)
4	1	4	28	28	LYFE JENNINGS	Lyfe 268-192
5	NEW	1	1	1	HIDDEN IN PLAIN VIEW	Life In Dreaming
6	5	8	33	33	HAWTHORNE HEIGHTS	The Silence In Black And White
7	3	2	49	49	MUSE	Absolution
8	10	9	24	24	MARTHA MUNIZZI	The Best Is Yet To Come
9	NEW	1	1	1	AESOP ROCK	Fast Cars Danger Fire And Knives
10	NEW	1	1	1	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power
11	6	7	86	86	THE POSTAL SERVICE	Give Up
12	9	10	45	45	DAMIEN RICE	O
13	7	5	24	24	MADELEINE PEYROUX	Careless Love
14	12	11	13	13	THE ARCADE FIRE	Funeral
15	14	14	19	19	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics
16	NEW	1	1	1	COMEBACK KID	Wake The Dead
17	31	27	39	39	ISRAEL AND NEW BREED	Live From Another Level
18	21	25	17	17	RISE AGAINST	Siren Song Of The Counter Culture
19	17	19	20	20	JEFF BATES	Rainbow Man
20	13	13	31	31	SCISSOR SISTERS	Scissor Sisters
21	NEW	1	1	1	JUMPSTEADY	Master Of The Flying Guillotine
22	NEW	1	1	1	JOSH ROUSE	Nashville
23	23	22	18	18	J MOSS	The J Moss Project
24	15	20	17	17	RAY LAMONTAGNE	Trouble
25	4	1	3	3	THE 5 BROWNS	The 5 Browns
26	8	—	2	2	BLUE MERLE	Burning In The Sun
27	NEW	1	1	1	M. WARD	Transistor Radio
28	19	6	3	3	EISLEY	Room Noises
29	16	—	2	2	LCD SOUNDSYSTEM	LCD Soundsystem
30	NEW	1	1	1	THE DUHKS	The Duhks
31	25	24	23	23	THE ALCHEMIST	1st Infantry
32	26	—	2	2	LA AUTORIDAD DE LA SIERRA	100% Autoridad Duranguense
33	20	15	5	5	TYLER HILTON	The Tracks Of Tyler Hilton
34	33	38	27	27	UNDEROATH	They're Only Chasing Safety
35	28	30	15	15	MATCHBOOK ROMANCE	Stories And Alibis
36	11	—	2	2	AMERICAN HEAD CHARGE	The Feeding
37	18	12	3	3	SAGE FRANCIS	A Healthy Distrust
38	32	46	4	4	BRAZILIAN GIRLS	Brazilian Girls
39	27	17	4	4	ANBERLIN	Never Take Friendship Personal
40	NEW	1	1	1	THE AFTERS	I Wish We All Could Win
41	29	26	14	14	BARLOWGIRL	Barlowgirl
42	RE-ENTRY	37	37	37	JEM	Finally Woken
43	24	18	4	4	HIM	Love Metal
44	41	43	24	24	SKINDRED	Babylon
45	RE-ENTRY	11	11	11	DON OMAR	The Last Don
46	30	16	5	5	ELIEL	El Que Habla Con Las Manos
47	RE-ENTRY	6	6	6	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Playtime Music Box
48	37	40	8	8	MARC BROUSSARD	Carencro
49	40	35	8	8	SHEKINAH GLORY MINISTRY	Live
50	36	31	24	24	FALL OUT BOY	Take This To Your Grave

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MARCH 12 2005
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES	ARTIST	TITLE
1	1	1	16	16	LIL JON & THE EAST SIDE BOYZ	Crunk Juice
2	NEW	1	1	1	TRU	The Truth
3	NEW	1	1	1	LAYZIE BONE AND BIZZY BONE	Bone Brothers
4	NEW	1	1	1	VARIOUS ARTISTS	Atticus: Dragging The Lake 3
5	2	2	5	5	BRIGHT EYES	I'm Wide Awake, It's Morning
6	NEW	1	1	1	THEIVERY CORPORATION	Cosmic Game
7	NEW	1	1	1	CHELY WRIGHT	The Metropolitan Hotel
8	NEW	1	1	1	ARMOR FOR SLEEP	What To Do When You Are Dead
9	6	8	15	15	BONE THUGS-N-HARMONY	Greatest Hits
10	4	4	10	10	VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9
11	3	3	5	5	BRIGHT EYES	Digital Ash In A Digital Urn
12	NEW	1	1	1	BENZINO	Arch Nemesis
13	NEW	1	1	1	IRON AND WINE	Woman King
14	5	14	11	11	VARIOUS ARTISTS	Chosen Few: El Documental
15	NEW	1	1	1	STEVE VAI	Real Illusions: Reflections
16	8	12	38	38	HAWTHORNE HEIGHTS	The Silence In Black And White
17	13	15	40	40	MARTHA MUNIZZI	The Best Is Yet To Come
18	10	10	27	27	PITBULL	M.I.A.M.I. (Money Is A Major Issue)
19	11	13	17	17	YING YANG TWINS	My Brother & Me
20	NEW	1	1	1	HED PE.	Only In Amerika
21	NEW	1	1	1	AESOP ROCK	Fast Cars Danger Fire And Knives
22	NEW	1	1	1	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power
23	12	11	22	22	INTERPOL	Antics
24	7	5	5	5	ANI DIFRANCO	Knuckle Down
25	9	9	106	106	THE POSTAL SERVICE	Give Up
26	16	16	17	17	THE ARCADE FIRE	Funeral
27	NEW	1	1	1	COMEBACK KID	Wake The Dead
28	18	18	5	5	THE RIDDLER & VIC LATINO	Ultra.Dance 06
29	20	21	31	31	TAKING BACK SUNDAY	Where You Want To Be
30	17	19	11	11	SOUNDTRACK	Napoleon Dynamite
31	NEW	1	1	1	JUMPSTEADY	Master Of The Flying Guillotine
32	NEW	1	1	1	JOSH ROUSE	Nashville
33	19	20	14	14	THE DIPLOMATS	Diplomatic Immunity 2
34	22	22	20	20	STRAYLIGHT RUN	Straylight Run
35	14	7	3	3	VARIOUS ARTISTS	VH1 Classic Presents Metal Mania: Stripped!
36	NEW	1	1	1	M. WARD	Transistor Radio
37	26	29	25	25	SENSES FAIL	Let It Enfold You
38	23	28	37	37	GRUPO CLIMAX	Za Za Za
39	29	23	23	23	SHADOWS FALL	The War Within
40	NEW	1	1	1	THE DUHKS	The Duhks
41	24	26	23	23	THE ALCHEMIST	1st Infantry
42	35	32	15	15	COLLECTIVE SOUL	Youth
43	30	35	27	27	MATCHBOOK ROMANCE	Stories And Alibis
44	15	—	2	2	AMERICAN HEAD CHARGE	The Feeding
45	21	17	3	3	SAGE FRANCIS	A Healthy Distrust
46	NEW	1	1	1	CORMEGA	Testament
47	27	27	38	38	THE SHINS	Chutes Too Narrow
48	31	37	24	24	FLOGGING MOLLY	Within A Mile Of Home
49	25	41	8	8	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	One Voice
50	37	38	8	8	SHEKINAH GLORY MINISTRY	Live

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● 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). 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 (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		Billboard TOP BLUES ALBUMS™	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	GEORGE THOROGOOD & THE DESTROYERS	1	GEORGE THOROGOOD & THE DESTROYERS	1	GEORGE THOROGOOD & THE DESTROYERS	1	GEORGE THOROGOOD & THE DESTROYERS	1	GEORGE THOROGOOD & THE DESTROYERS
2	SONNY LANDRETH	2	SONNY LANDRETH	2	SONNY LANDRETH	2	SONNY LANDRETH	2	SONNY LANDRETH
3	ERIC CLAPTON	3	ERIC CLAPTON	3	ERIC CLAPTON	3	ERIC CLAPTON	3	ERIC CLAPTON
4	AEROSMITH	4	AEROSMITH	4	AEROSMITH	4	AEROSMITH	4	AEROSMITH
5	ERIC CLAPTON	5	ERIC CLAPTON	5	ERIC CLAPTON	5	ERIC CLAPTON	5	ERIC CLAPTON
6	TOMMY CASTRO	7	TOMMY CASTRO	7	TOMMY CASTRO	7	TOMMY CASTRO	7	TOMMY CASTRO
7	VARIOUS ARTISTS	9	VARIOUS ARTISTS	9	VARIOUS ARTISTS	9	VARIOUS ARTISTS	9	VARIOUS ARTISTS
8	SUSAN TEDESCHI	10	SUSAN TEDESCHI	10	SUSAN TEDESCHI	10	SUSAN TEDESCHI	10	SUSAN TEDESCHI
9	HUBERT SUMLIN	11	HUBERT SUMLIN	11	HUBERT SUMLIN	11	HUBERT SUMLIN	11	HUBERT SUMLIN
10	KEB' MO'	8	KEB' MO'	8	KEB' MO'	8	KEB' MO'	8	KEB' MO'
11	ETTA JAMES	6	ETTA JAMES	6	ETTA JAMES	6	ETTA JAMES	6	ETTA JAMES
12	MARVIN SEASE	12	MARVIN SEASE	12	MARVIN SEASE	12	MARVIN SEASE	12	MARVIN SEASE
13	ROOMFUL OF BLUES	14	ROOMFUL OF BLUES	14	ROOMFUL OF BLUES	14	ROOMFUL OF BLUES	14	ROOMFUL OF BLUES
14	JOHN HAMMOND	15	JOHN HAMMOND	15	JOHN HAMMOND	15	JOHN HAMMOND	15	JOHN HAMMOND
15	KEB' MO'	13	KEB' MO'	13	KEB' MO'	13	KEB' MO'	13	KEB' MO'

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		Billboard TOP REGGAE ALBUMS™	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS
2	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS
3	SOUNDTRACK	2	SOUNDTRACK	2	SOUNDTRACK	2	SOUNDTRACK	2	SOUNDTRACK
4	SKINDRED	4	SKINDRED	4	SKINDRED	4	SKINDRED	4	SKINDRED
5	DON OMAR	9	DON OMAR	9	DON OMAR	9	DON OMAR	9	DON OMAR
6	ELIEL	3	ELIEL	3	ELIEL	3	ELIEL	3	ELIEL
7	VARIOUS ARTISTS	5	VARIOUS ARTISTS	5	VARIOUS ARTISTS	5	VARIOUS ARTISTS	5	VARIOUS ARTISTS
8	LUNYTUNES	7	LUNYTUNES	7	LUNYTUNES	7	LUNYTUNES	7	LUNYTUNES
9	LUNYTUNES	6	LUNYTUNES	6	LUNYTUNES	6	LUNYTUNES	6	LUNYTUNES
10	DON OMAR	11	DON OMAR	11	DON OMAR	11	DON OMAR	11	DON OMAR
11	BOB MARLEY AND THE WAILERS	8	BOB MARLEY AND THE WAILERS	8	BOB MARLEY AND THE WAILERS	8	BOB MARLEY AND THE WAILERS	8	BOB MARLEY AND THE WAILERS
12	HECTOR "EL BAMBINO"	10	HECTOR "EL BAMBINO"	10	HECTOR "EL BAMBINO"	10	HECTOR "EL BAMBINO"	10	HECTOR "EL BAMBINO"
13	IVY QUEEN	12	IVY QUEEN	12	IVY QUEEN	12	IVY QUEEN	12	IVY QUEEN
14	BOB MARLEY	14	BOB MARLEY	14	BOB MARLEY	14	BOB MARLEY	14	BOB MARLEY
15	KEVIN LYTTLE	15	KEVIN LYTTLE	15	KEVIN LYTTLE	15	KEVIN LYTTLE	15	KEVIN LYTTLE

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		Billboard TOP WORLD ALBUMS™	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	VARIOUS ARTISTS	8	VARIOUS ARTISTS	8	VARIOUS ARTISTS	8	VARIOUS ARTISTS	8	VARIOUS ARTISTS
2	THE SOWETO GOSPEL CHOIR	2	THE SOWETO GOSPEL CHOIR	2	THE SOWETO GOSPEL CHOIR	2	THE SOWETO GOSPEL CHOIR	2	THE SOWETO GOSPEL CHOIR
3	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS
4	SOUNDTRACK	9	SOUNDTRACK	9	SOUNDTRACK	9	SOUNDTRACK	9	SOUNDTRACK
5	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	5	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	5	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	5	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	5	LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA
6	THE CHIEFTAINS	NEW	THE CHIEFTAINS	NEW	THE CHIEFTAINS	NEW	THE CHIEFTAINS	NEW	THE CHIEFTAINS
7	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS	NEW	VARIOUS ARTISTS
8	PARIS COMBO	3	PARIS COMBO	3	PARIS COMBO	3	PARIS COMBO	3	PARIS COMBO
9	DANIEL O'DONNELL	6	DANIEL O'DONNELL	6	DANIEL O'DONNELL	6	DANIEL O'DONNELL	6	DANIEL O'DONNELL
10	VARIOUS ARTISTS	4	VARIOUS ARTISTS	4	VARIOUS ARTISTS	4	VARIOUS ARTISTS	4	VARIOUS ARTISTS
11	SOUNDTRACK	10	SOUNDTRACK	10	SOUNDTRACK	10	SOUNDTRACK	10	SOUNDTRACK
12	KEALI'I REICHEL	7	KEALI'I REICHEL	7	KEALI'I REICHEL	7	KEALI'I REICHEL	7	KEALI'I REICHEL
13	DANIEL O'DONNELL	12	DANIEL O'DONNELL	12	DANIEL O'DONNELL	12	DANIEL O'DONNELL	12	DANIEL O'DONNELL
14	SOUNDTRACK	11	SOUNDTRACK	11	SOUNDTRACK	11	SOUNDTRACK	11	SOUNDTRACK
15	GIPSY KINGS	13	GIPSY KINGS	13	GIPSY KINGS	13	GIPSY KINGS	13	GIPSY KINGS

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		Billboard TOP CHRISTIAN ALBUMS™	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	SWITCHFOOT	1	SWITCHFOOT	1	SWITCHFOOT	1	SWITCHFOOT	1	SWITCHFOOT
2	VARIOUS ARTISTS	2	VARIOUS ARTISTS	2	VARIOUS ARTISTS	2	VARIOUS ARTISTS	2	VARIOUS ARTISTS
3	CASTING CROWNS	3	CASTING CROWNS	3	CASTING CROWNS	3	CASTING CROWNS	3	CASTING CROWNS
4	BEBE WINANS	NEW	BEBE WINANS	NEW	BEBE WINANS	NEW	BEBE WINANS	NEW	BEBE WINANS
5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	33	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	21	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	21	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	21	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS
6	MARTHA MUNIZZI	6	MARTHA MUNIZZI	6	MARTHA MUNIZZI	6	MARTHA MUNIZZI	6	MARTHA MUNIZZI
7	JEREMY CAMP	4	JEREMY CAMP	4	JEREMY CAMP	4	JEREMY CAMP	4	JEREMY CAMP
8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	13	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	11	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	11	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	11	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS
9	SMOKIE NORFUL	13	SMOKIE NORFUL	11	SMOKIE NORFUL	11	SMOKIE NORFUL	11	SMOKIE NORFUL
10	ANDY GRIFFITH	10	ANDY GRIFFITH	9	ANDY GRIFFITH	9	ANDY GRIFFITH	9	ANDY GRIFFITH
11	TOBYMAC	22	TOBYMAC	19	TOBYMAC	19	TOBYMAC	19	TOBYMAC
12	ISRAEL AND NEW BREED	9	ISRAEL AND NEW BREED	7	ISRAEL AND NEW BREED	7	ISRAEL AND NEW BREED	7	ISRAEL AND NEW BREED
13	RELIENT K	12	RELIENT K	10	RELIENT K	10	RELIENT K	10	RELIENT K
14	MERCYME	11	MERCYME	10	MERCYME	10	MERCYME	10	MERCYME
15	CHRIS TOMLIN	14	CHRIS TOMLIN	13	CHRIS TOMLIN	13	CHRIS TOMLIN	13	CHRIS TOMLIN
16	VARIOUS ARTISTS	8	VARIOUS ARTISTS	5	VARIOUS ARTISTS	5	VARIOUS ARTISTS	5	VARIOUS ARTISTS
17	MICHAEL W. SMITH	17	MICHAEL W. SMITH	15	MICHAEL W. SMITH	15	MICHAEL W. SMITH	15	MICHAEL W. SMITH
18	J MOSS	7	J MOSS	14	J MOSS	14	J MOSS	14	J MOSS
19	STEVEN CURTIS CHAPMAN	5	STEVEN CURTIS CHAPMAN	4	STEVEN CURTIS CHAPMAN	4	STEVEN CURTIS CHAPMAN	4	STEVEN CURTIS CHAPMAN
20	DAVID CROWDER BAND	23	DAVID CROWDER BAND	22	DAVID CROWDER BAND	22	DAVID CROWDER BAND	22	DAVID CROWDER BAND
21	UNDEROATH	18	UNDEROATH	17	UNDEROATH	17	UNDEROATH	17	UNDEROATH
22	ANBERLIN	21	ANBERLIN	17	ANBERLIN	17	ANBERLIN	17	ANBERLIN
23	VARIOUS ARTISTS	20	VARIOUS ARTISTS	18	VARIOUS ARTISTS	18	VARIOUS ARTISTS	18	VARIOUS ARTISTS
24	THE AFTERS	19	THE AFTERS	18	THE AFTERS	18	THE AFTERS	18	THE AFTERS
25	BARLOWGIRL	28	BARLOWGIRL	23	BARLOWGIRL	23	BARLOWGIRL	23	BARLOWGIRL
26	NEWSBOYS	24	NEWSBOYS	22	NEWSBOYS	22	NEWSBOYS	22	NEWSBOYS
27	VARIOUS ARTISTS	28	VARIOUS ARTISTS	23	VARIOUS ARTISTS	23	VARIOUS ARTISTS	23	VARIOUS ARTISTS
28	SELAH	34	SELAH	27	SELAH	27	SELAH	27	SELAH
29	KIERRA KIKI SHEARD	30	KIERRA KIKI SHEARD	27	KIERRA KIKI SHEARD	27	KIERRA KIKI SHEARD	27	KIERRA KIKI SHEARD
30	FRED HAMMOND	29	FRED HAMMOND	25	FRED HAMMOND	25	FRED HAMMOND	25	FRED HAMMOND
31	ELVIS PRESLEY	31	ELVIS PRESLEY	25	ELVIS PRESLEY	25	ELVIS PRESLEY	25	ELVIS PRESLEY
32	JEREMY CAMP	33	JEREMY CAMP	24	JEREMY CAMP	24	JEREMY CAMP	24	JEREMY CAMP
33	DONALD LAWRENCE & CO.	16	DONALD LAWRENCE & CO.	14	DONALD LAWRENCE & CO.	14	DONALD LAWRENCE & CO.	14	DONALD LAWRENCE & CO.
34	GAITHER VOCAL BAND	35	GAITHER VOCAL BAND	36	GAITHER VOCAL BAND	36	GAITHER VOCAL BAND	36	GAITHER VOCAL BAND
35	VARIOUS ARTISTS	25	VARIOUS ARTISTS	27	VARIOUS ARTISTS	27	VARIOUS ARTISTS	27	VARIOUS ARTISTS
36	THIRD DAY	32	THIRD DAY	33	THIRD DAY	33	THIRD DAY	33	THIRD DAY
37	DETRICK HADDON	30	DETRICK HADDON	29	DETRICK HADDON	29	DETRICK HADDON	29	DETRICK HADDON
38	KJ-52	37	KJ-52	28	KJ-52	28	KJ-52	28	KJ-52
39	SWITCHFOOT	37	SWITCHFOOT	28	SWITCHFOOT	28	SWITCHFOOT	28	SWITCHFOOT
40	HILLSONG + DELIRIOUS?	36	HILLSONG + DELIRIOUS?	37	HILLSONG + DELIRIOUS?	37	HILLSONG + DELIRIOUS?	37	HILLSONG + DELIRIOUS?

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		Billboard TOP GOSPEL ALBUMS™	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	1	VARIOUS ARTISTS
2	BEBE WINANS	NEW	BEBE WINANS	NEW	BEBE WINANS	NEW	BEBE WINANS	NEW	BEBE WINANS
3	RUBEN STUDDARD	2	RUBEN STUDDARD	2	RUBEN STUDDARD	2	RUBEN STUDDARD	2	RUBEN STUDDARD
4	MARTHA MUNIZZI	3	MARTHA MUNIZZI	3	MARTHA MUNIZZI	3	MARTHA MUNIZZI	3	MARTHA MUNIZZI
5	MISSISSIPPI MASS CHOIR	4	MISSISSIPPI MASS CHOIR	4	MISSISSIPPI MASS CHOIR	4	MISSISSIPPI MASS CHOIR	4	MISSISSIPPI MASS CHOIR
6	SMOKIE NORFUL	4	SMOKIE NORFUL	4	SMOKIE NORFUL	4	SMOKIE NORFUL	4	SMOKIE NORFUL
7	ISRAEL AND NEW BREED	8	ISRAEL AND NEW BREED	7	ISRAEL AND NEW BREED	7	ISRAEL AND NEW BREED	7	ISRAEL AND NEW BREED
8	J MOSS	5	J MOSS	5	J MOSS	5	J MOSS	5	J MOSS
9	VARIOUS ARTISTS	7	VARIOUS ARTISTS	6	VARIOUS ARTISTS	6	VARIOUS ARTISTS	6	VARIOUS ARTISTS
10	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	6	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	6	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	6	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	6	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES
11	SHEKINAH GLORY MINISTRY	11	SHEKINAH GLORY MINISTRY	9	SHEKINAH GLORY MINISTRY	9	SHEKINAH GLORY MINISTRY	9	SHEKINAH GLORY MINISTRY
12	KIERRA KIKI SHEARD	13	KIERRA KIKI SHEARD	12	KIERRA KIKI SHEARD	12	KIERRA KIKI SHEARD	12	KIERRA KIKI SHEARD
13	FRED HAMMOND	12	FRED HAMMOND	11	FRED HAMMOND	11	FRED HAMMOND	11	FRED HAMMOND
14	DONALD LAWRENCE & CO.	10	DONALD LAWRENCE & CO.	8	DONALD LAWRENCE & CO.	8	DONALD LAWRENCE & CO.	8	DONALD LAWRENCE & CO.
15	BEN HARPER AND THE BLIND BOYS OF ALABAMA	9	BEN HARPER AND THE BLIND BOYS OF ALABAMA	13	BEN HARPER AND THE BLIND BOYS OF ALABAMA	13	BEN HARPER AND THE BLIND BOYS OF ALABAMA	13	BEN HARPER AND THE BLIND BOYS OF ALABAMA
16	DETRICK HADDON	15	DETRICK HADDON	15	DETRICK HADDON	15	DETRICK HADDON	15	DETRICK HADDON
17	VARIOUS ARTISTS	16	VARIOUS ARTISTS	18	VARIOUS ARTISTS	18	VARIOUS ARTISTS	18	VARIOUS ARTISTS
18	THE WILLIAMS BROTHERS	20	THE WILLIAMS BROTHERS	19	THE WILLIAMS BROTHERS	19	THE WILLIAMS BROTHERS	19	THE WILLIAMS BROTHERS
19	CECE WINANS	14	CECE WINANS	14	CECE WINANS	14	CECE WINANS	14	CECE WINANS
20	PHANATIK	14	PHANATIK	14	PHANATIK	14	PHANATIK	14	PHANATIK
21	NICOLE C. MULLEN	18	NICOLE C. MULLEN	16	NICOLE C. MULLEN	16	NICOLE C. MULLEN	16	NICOLE C. MULLEN
22	TROY SNEED	19	TROY SNEED	20	TROY SNEED	20	TROY SNEED	20	TROY SNEED
23	VICKIE WINANS	17	VICKIE WINANS	17	VICKIE WINANS	17	VICKIE WINANS	17	VICKIE WINANS
24	THE SOWETO GOSPEL CHOIR	23	THE SOWETO GOSPEL CHOIR	24	THE SOWETO GOSPEL CHOIR	24	THE SOWETO GOSPEL CHOIR	24	THE SOWETO GOSPEL CHOIR
25	TYE TRIBBETT & G.A.	23	TYE TRIBBETT & G.A.	22	TYE TRIBBETT & G.A.	22	TYE TRIBBETT & G.A.	22	TYE TRIBBETT & G.A.
26	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	22	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	22	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	22	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	22	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR

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 6; RBH 20
1 **THING** (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 45; RBH 16
3 **KINGS** (LW3, ASCAP) RBH 99

-A-

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 17
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nivarc Tyke, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 41
AIRE (Ser-Ca, BMI) LT 1
ALABAMA (ShanCan, BMI) CS 57
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 5

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 78
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM, H100 65
AMOR DEL BUENO (Monster Music, ASCAP) LT 26
ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 7; H100 59
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 20
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, H100 88

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, H100 84; RBH 24
BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 48
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 5; H100 49
BABY I'M BACK (Noka International Music, ASCAP/Famous, ASCAP/Latina Velvet, BMI), HL, H100 75; RBH 73
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, H100 73; RBH 19
BACK OF DA CLUB (Swizz Beatz, ASCAP/Karima, BMI) RBH 94
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 21
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS 32

BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 1; H100 35
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 2
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 15
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 19; RBH 9
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 40

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CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; RBH 3
CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 65
CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Matter, ASCAP/Almo, ASCAP), HL, RBH 98
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 59
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 9; RBH 18
CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BMI), HL, RBH 71
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 26
CLASS REUNION (THAT USED TO BE US) (Soy/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Supper ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 24
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 60
COMO OLVIDAR (Edimusa, ASCAP/Vander America, BMI) LT 50
COUNTRY BOY (GG&L, ASCAP) RBH 38

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DAME ESTA NOCHE (Ventura, ASCAP) LT 34
DAME OTRO TEQUILA (F.I.P.P., BMI) LT 19
DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Down Holmes Publishing, BMI), HL, RBH 80
DAUGHTERS (Soy/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 25
DEM BOYZ (Regina's Son, ASCAP/Diehamar Music, ASCAP/Jeezy Music, BMI/Flywid It, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP) RBH 77
DE VIAJE (Soy/ATV Discos, ASCAP) LT 30
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 30
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 5; RBH 6
DON'T! (Universal/Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 28
DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JohnBone Music, ASCAP/Tier Three Music, ASCAP) CS 37
DON'T CHA (God Given, BMI) RBH 87
DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Univer-

sal-PolyGram International, ASCAP), HL/WBM, RBH 96
DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 36
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 34
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 18; RBH 12
DRUGS OR JESUS (Soy/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 18

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EENSENAME A VIVIR SIN TI (SADAIC Latin, ASCAP/Alondra, ASCAP/Songs Of Peer, ASCAP) LT 45
ESTA AUSENIA (Mike Santander, BMI) LT 24
ESTA LORANDO MI CORAZON (Edimonsa, ASCAP) LT 11
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 50

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FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copyright Control) RBH 62
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 46
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 63

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GASOLINA (Los Cangris, ASCAP) H100 79; LT 25; RBH 67
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 14; RBH 45
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 20; RBH 53
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 61
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 87; RBH 35
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 39
GIVE ME THAT (Not Listed) RBH 57
GIVE'S WILL (Soy/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 20; H100 96
GO EASY ON ME (Soy/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 56
GOIN' CRAZY (Natbogio Publishing, ASCAP/Latins Groin' Platinum, BMI/Bottz World, ASCAP) H100 27
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 9; H100 64

GOODBYE TIME (Soy/ATV Tree, BMI) CS 34
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rights, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 50
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 43
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Almad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 43

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HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1Teach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 28; RBH 13
HOME (EMI April, ASCAP/EMI April Canada, ASCAP/3 Days Grace, SOCAN/Simon Wilcox, SOCAN/Hypnotizing Boogie Publishing, SOCAN), HL, H100 97
HOMEWRECKER (Soy/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 23
HONKY TONK U (Tokeco Tunes, BMI) CS 15; H100 85
HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, H100 68; RBH 28

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, RBH 54
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 47
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 21
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP) Taylor For BlackWallStreet, ASCAP/Each1Teach, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 4; RBH 2
HOY COMO AYER (Maximo Aguirre, BMI) LT 2

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I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 48
ICY (Not Listed) RBH 75
I DON'T THINK SO (I-Slam Publishing, ASCAP/3RDI Music Works, BMI) RBH 93
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 29
IF HEAVEN (Soy/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 10; H100 82
IF SHE WERE ANY OTHER WOMAN (Soy/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Prow, ASCAP), WBM, CS 44
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 42
I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Publishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL, H100 76
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 26
I'M A HUSTLA (Larsyn, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/WB, ASCAP/Carter Boys,

ASCAP/Virginia Beach, ASCAP), HL/WBM, RBH 44
I'M A SAINT (Mosaic Music, BMI/Morther's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 33
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 14; H100 70
I'M NOT OKAY (I PROMISE) (Blow The Doors Off The Jersey Shore Music, BMI) H100 92
IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 91; RBH 31
I SEE ME (Soy/ATV Acuff Rose, BMI/Post Oak, BMI), HL, CS 46
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 41
IT'S GETTING BETTER ALL THE TIME (Soy/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 8; H100 67
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 16; RBH 17
IT'S NOTHIN' [WE THUGGIN'] (Loose Akoothis, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 85
I'VE GOT YOUR MAN (STB, ASCAP) RBH 88
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 31

-J-

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegrammusic, ASCAP), HL, H100 71
JUST A MOMENT (Zomba, ASCAP/Willi, ASCAP/Notting Dale, ASCAP/Mawkeen's, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 83

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KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 40; RBH 37
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 56; RBH 22

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LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) LT 10
LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 51
LA LA (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 100
LA SORPRESA (TN Ediciones, BMI) LT 15
LA ULTIMA CANCION (Peermusic III, BMI) LT 42
LET ME GO (Escatwapa, BMI/Songs Of Universal, BMI) H100 43
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 3; RBH 1
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillon, BMI), HL, H100 66; RBH 23
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 10; H100 77
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 89
LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 47

LITTLE SISTER (Board Stiff, BMI) H100 93
LO MEJOR VIVE PERDRETE (Not Listed) LT 40
LOVELY (Famous, ASCAP/Byefall Music, ASCAP/Feather, BMI), HL, H100 57
LOVELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 26
LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 27
LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 42

LO QUE PASO, PASO (Los Cangris, ASCAP) LT 31
LOT OF LEAVIN' LEFT TO DO (Soy/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 25
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 10; RBH 5
LOVE (Soy/ATV Tree, BMI) H100 52
MUST BE NICE (Lyle, ASCAP) RBH 69
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, RBH 36
MY GIVE ADAM'S BUSTED (Diffunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 13; H100 81
MY NAME (Rio Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 54

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MAKE UP (WaltEd, BMI) RBH 82
ME AND CHARLIE TALKING (Soy/ATV Tree, BMI/Revellie B, BMI/Tiltwhirl, BMI/Carnival, ASCAP/Hearthair, ASCAP), HL, CS 29
ME DEDIQUE A PERDRETE (Soy/ATV Discos, ASCAP) LT 36
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 36
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM, H100 13; RBH 79
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 11; H100 78
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 72
MR. BRIGHTSIDE (The Killers, ASCAP) H100 17
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 6; H100 52

NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI), WBM, RBH 86
N DEY SAY (Jackie Frost, ASCAP/BMG Songs, ASCAP/Reformation, ASCAP) H100 83
NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Hrye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP), HL, H100 63
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brr... ASCAP) WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 12; H100 80
NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 50
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Saviger, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS

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2; H100 41
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 52
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Keiji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL/WBM, H100 32
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 54; RBH 21

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI) H100 33; RBH 14
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) CS 32
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 11
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International, SESAC/Jahque Joint, SESAC/EMI April, ASCAP), HL, RBH 49
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/MorningsideTrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI, ASCAP), WBM, H100 44; RBH 15

ONE BELIEVER (Soy/ATV Cross Keys, ASCAP/Onaly, BMI/Supper ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP/Avalon Way, ASCAP) CS 58
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 84
ONLY U (Pookietoots, ASCAP/Baeva, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Inv, BMI), HL, H100 55; RBH 55
OPEN ARMS (EMI April, ASCAP/Universal, ASCAP/Copyright Control), HL, RBH 70
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 31; RBH 7
OTRAVEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 13
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP/Notting Dale, ASCAP), HL, H100 30; RBH 92
OYE MI CANTO (SP Beatz, In Da Hood, ASCAP/Off Da Yelzabul, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT 22

PARATI (Elvon, BMI) LT 21
PERDIDOS (J&N, ASCAP) LT 12
PICKIN' WILD FLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 35
PIGGY BANK (50 Cent, ASCAP/Universal, ASCAP/Dry Rain, ASCAP), HL, RBH 64
PORQUE ES TAN CRUEL EL AMOR (Soy/ATV Discos, ASCAP/Arjona Music, ASCAP) LT 8
THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 100

QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 43
QUIERO (Nota, ASCAP) LT 47
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 39

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REAL N** ROLL CALL** (Lil Jon 00017 Music, BMI/TVT, EMI/White Rhino, BMI/Swizlo, BMI/Gangsta Boogie, ASCAP/Swolo, ASCAP) RBH 66
RESTLESS (Sixteen Stars, BMI) CS 39
RICH GIRL (Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuku Lober Music, ASCAP/Jerry Book Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100 8; RBH 91

SABES UNA COSA (Peer International, BMI) LT 18
SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), HL, H100 74
SEDUCTION (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 68
SE ESFUMA TU AMOR (World Deep, BMI/Sony/ATV Latin, BMI) LT 29
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 24
SHUT UP (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN), WBM, H100 99
SHYNE ON (Music Mack, BMI) RBH 74
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 46
SI LA QUIERES (Not Listed) LT 27
SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) LT 35
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kaz Music Publishing, ASCAP), WBM, H100 7
SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 89
SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 16
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 51
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) H100 69; RBH 33
SOLDIER (Soy/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 12; RBH 10
SOLDIER FOR THE LONELY (Wilmington Road, BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 60
EL SOL NO REGRESA (EMI April, ASCAP) LT 48
SOMBRA (SADAIC Latin, BMI/Rightsong, BMI) LT 37
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) H100 72
SOME CUT (Swolo, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) H100 23; RBH 8
SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaids, ASCAP) CS 55
SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 53

SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 58
SO MUCH MORE (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI), WBM, RBH 51
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 22
SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 56
SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 60
STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Sony/ATV Songs, BMI/Willies Pudge Music, BMI/Songs Of Universal, BMI/Tappy Whyte's, BMI), HL/WBM, RBH 95
STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyfry's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 90
STILL TIPPIN' (z Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) RBH 29
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP) H100 36; RBH 39
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 34
SWITCH (Treyball, ASCAP/Kwametheobyeigenius Music, BMI/Alamo Music, BMI/Brothers Grimm, ASCAP/Mariesonmusic, BMI) H100 62

TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 44
TE BUSCARIA (Simon Music Temple, ASCAP) LT 3
TE QUEDASTE (Soy/ATV Discos, ASCAP/WB, ASCAP) LT 46
THAT'S WHAT I LOVE ABOUT SUNDAY (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 4; H100 53
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/Jibranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 76
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 40
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 58

TOCANDO FONDO (Soy/ATV Latin, BMI) LT 33
TONIGHT'S NOT THE NIGHT (Lon

'Piggy Bank' Opens Early, Climbs High

50 Cent takes Hot Shot Debut honors at No. 64 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Piggy Bank," the first of a number of album cuts from his forthcoming "The Massacre" that found their way to radio stations prior to the servicing of the set.

All of the album's 21 tracks started receiving some spins at R&B/hip-hop signals in the past week, some as far back as Feb. 21. Rampant airplay coupled with the existence of the pirated album on the Internet and in the streets prompted Interscope to push up the album's release from March 8 to March 3.

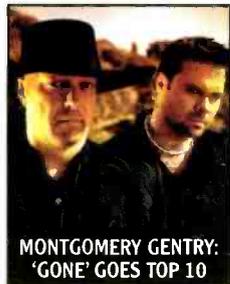
With 4.7 million in R&B/hip-hop audience, "Piggy" outpaces the other tracks in airplay largely because of its controversial nature. On the record, 50 Cent takes jabs at fellow rappers

REACH AND FREQUENCY: On the audience-based Hot Country Singles & Tracks list, three titles move simultaneously into the top 10, something this chart hasn't seen since last summer.

Kenny Chesney's "Anything but Mine" rises 11-7, **Brooks & Dunn's** "It's Getting Better All the Time" moves 12-8, and **Montgomery Gentry's** "Gone" advances 13-9.

Those songs would occupy lower chart positions if the chart was still ranked by total number of plays. On the Nielsen Broadcast Data Systems rankings, Chesney's title moves 14-9 while Brooks & Dunn's entry climbs 13-10. Montgomery Gentry's single remains outside the top 10 and drops 11-12 despite a gain in plays.

The last time three songs simultaneously reached the top 10 on the country chart was when titles by **Keith**



MONTGOMERY GENTRY: 'GONE' GOES TOP 10

Urban, Josh Gracin and Terri Clark did so in the July 31, 2004, issue.

Meanwhile, **Rascal Flatts** books a fifth week at No. 1 with "Bless the Broken Road," the longest stretch of chart dominance by a group in nearly four years. Not since **Lonestar's** "I'm Already There" led for six weeks in the summer of 2001 has a group been parked this long atop the chart.

BACK UP: A Sum 41 rock remix of Ludacris' "Get Back" propels the title 30-5 on Hot Digital Songs with a 144% increase in paid downloads. Of the 30,500 downloads for "Back," 19,000 (62%) are from the Sum 41 remix that is being sold exclusively at the iTunes Music Store.

On the billboard.com Hot Digital Tracks chart, which ranks specific versions, the Sum 41 remix of "Back" debuts at No. 8. The digital surge spurs "Get Back" 30-14 on The Billboard Hot 100 and the Pop 100 charts. That bests the song's prior No. 25 peak on the latter chart and almost equals its Hot 100 high of No. 13.

The two acts performed the track together Jan. 22 on "Saturday Night Live," which was repeated Feb. 26. Sum 41 and Ludacris recorded the remix following the first airing of their "SNL" episode. The additional exposure aids Ludacris' "Red Light District" on The Billboard 200 as it rebounds 32-19 with a 3% spike in sales.

Another iTunes exclusive, the Grammy Awards rendition of the

Beatles' "Across the Universe," posts a 77% sales decline and falls 40 places to No. 44 on Hot Digital Songs following the initial post-show rush. The song thus falls off the Hot 100,

after it debuted at No. 22 last issue, and it drops 20-62 on the Pop 100.

Additional reporting by Keith Caulfield in Los Angeles.

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Fat Joe, Jadakiss, Shyne and even the newly married **Nas** and **Kelis**. 50 is retaliating against the first two mentioned for their participation on "New York" by his noted archival **Ja Rule**.

In addition, brewing animosity between 50 and labelmate **the Game** is the suspected cause of the gunfire that erupted outside the studios of **WQHT** (Hot 97) New York while 50 was doing an interview at the station on Feb. 28, fueling interest in "Piggy" as well as the album's impending arrival. One man was shot in the thigh, but is expected to recover.

Recorded in more amicable times, 50's collaboration with the Game, "How We Do," earns him the recognition of being the first artist in the Nielsen Broadcast Data Systems and SoundScan era to appear on three of the top five songs on The Billboard Hot 100 (see Chart Beat, page 53).

"Candy Shop," featuring **Olivia**, and "Disco Inferno" continue to burn up the Hot R&B/Hip-Hop Singles & Tracks list at No. 3 and No. 6, respectively. Aside from "Piggy," the other album tracks getting the most play at R&B/hip-hop radio include "Just a Lil Bit" with 3.3 million impressions and "Outta Control" and "Build You Up," each with 1.8 million.

All in all, 50 Cent racks up 125 million in audience at the R&B/hip-hop format during the tracking week from his own current titles. If you include the airplay of the Game single on which he appears, that number jumps to a whopping 217 million impressions.

DATA PROVIDED BY

HitPredictor™ RadioMonitor

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

3 DOORS DOWN
Let Me Go UMRG

JET
Look What You've Done ATLANTIC

THE KILLERS
Mr. Brightside IDJMG

SIMPLE PLAN
Shut Up ATLANTIC

CROSSFADE
Cold COLUMBIA

TIM MCGRAW
Live Like You Were Dying CURB

PAPA ROACH
Scars GEFEN

JENNIFER LOPEZ FEAT. FAT JOE
Hold You Down EPIC

HOWIE DAY
Collide EPIC

FRICKIN' A
Jessie's Girl ALERT

LIFEHOUSE
You And Me GEFEN

ADULT CONTEMPORARY

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

FIVE FOR FIGHTING
If God Made You COLUMBIA

RAY CHARLES WITH DIANA KRALL
You Don't Know Me CONCORD

RICHARD MARX
Ready To Fly EMC

MARCOONS
Sunday Morning RMG

FINGER ELEVEN
One Thing WIND-UP

HOWIE DAY
Collide EPIC

LENNY KRAVITZ
Lady VIRGIN

JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD

GREEN DAY
Boulevard Of Broken Dreams REPRISE

ADULT TOP 40

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

ANNA NALICK
Breathe (2 A.M.) COLUMBIA

JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD

VELVET REVOLVER
Fall To Pieces RMG

TIM MCGRAW
Live Like You Were Dying CURB

MARC BROUSSARD
Where You Are IDJMG

JEM
24 RMG

CROSSFADE
Cold COLUMBIA

MODERN ROCK

NEW RELEASES WITH HIT POTENTIAL

THE EXIES
Ugly VIRGIN

RECENTLY TESTED SONGS WITH HIT POTENTIAL

THE KILLERS
Mr. Brightside IDJMG

UNWRITTEN LAW
Save Me LAVA

JIMMY EAT WORLD
Work INTERSCOPE

SUM 41
Pieces IDJMG

BREAKING BENJAMIN
Sooner Or Later HOLLYWOOD

3 DOORS DOWN
Let Me Go UMRG

GREEN DAY
Holiday REPRISE

CROSSFADE
So Far Away COLUMBIA

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2005, PromoSquad and HitPredictor are trademarks of Think Fast LLC.

MARCH 12 2005				Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	15	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	3 Wks At No. 1
2	2	21	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	☆
3	3	30	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
4	8	4	Lonely No More	ROB THOMAS (ATLANTIC)	☆
5	6	15	Sunday Morning	MARCOONS (OCTONE/JRMG)	☆
6	5	43	One Thing	FINGER ELEVEN (WIND-UP)	☆
7	7	36	She Will Be Loved	MARCOONS (OCTONE/JRMG)	☆
8	4	25	Lady	LENNY KRAVITZ (VIRGIN)	☆
9	9	28	Daughters	JOHN MAYER (AWARE/COLUMBIA)	☆
10	10	31	Collide	HOWIE DAY (EPIC)	☆
11	11	24	Dare You To Move	SWITCHFOOT (COLUMBIA)	☆
12	14	11	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	☆
13	12	22	Somewhere Only We Know	KEANE (INTERSCOPE)	☆
14	13	11	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
15	16	12	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
16	17	13	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	☆
17	19	4	You And Me	LIFEHOUSE (GEFEN)	☆
18	20	15	Breathe (2 A.M.)	ANNA NALICK (COLUMBIA)	☆
19	18	16	Look What You've Done	JET (ELEKTRA/ATLANTIC)	☆
20	21	7	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	☆

MARCH 12 2005				Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	25	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	1 Wk At No. 1
2	1	39	Heaven	LOS LONELY BOYS (OR/EPIC)	☆
3	3	23	Daughters	JOHN MAYER (AWARE/COLUMBIA)	☆
4	5	2	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	☆
5	6	23	Live Like You Were Dying	TIM MCGRAW (CURB)	☆
6	7	41	You'll Think Of Me	KEITH URBAN (CAPITOL)	☆
7	4	15	She Will Be Loved	MARCOONS (OCTONE/JRMG)	☆
8	8	26	I'll Be Around	DARYL HALL JOHN DATES (OKEU/WATCH)	☆
9	11	12	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	☆
10	9	47	This Love	MARCOONS (OCTONE/JRMG)	☆
11	10	23	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	☆
12	13	6	Home	MICHAEL BUBLE (143/REPRISE)	☆
13	12	7	The Way You Move	KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG)	☆
14	14	26	What A Wonderful World	ROD STEWART FEAT. STEVIE WONDER (JRMG)	☆
15	16	7	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
16	15	7	Open Arms	TINA TURNER (CAPITOL)	☆
17	18	5	Homesick	MERCYME (INO/CURB)	☆
18	17	22	Reach Out, I'll Be There	MICHAEL MCDONALD (MOTOWN/UMRG)	☆
19	23	3	Lonely No More	ROB THOMAS (ATLANTIC)	☆
20	19	21	Drive	KATRINA CARLSON (KATAPHONIC)	☆

MARCH 12 2005				Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	22	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	14 Wks At No. 1
2	3	7	Little Sister	QUEENS OF THE STONE AGE (INTERSCOPE)	☆
3	7	4	E-Pro	BECK (INTERSCOPE)	☆
4	4	22	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	☆
5	2	17	Scars	PAPA ROACH (EL TONAL/GEFFEN)	☆
6	5	13	Save Me	UNWRITTEN LAW (LAVA)	☆
7	9	12	Work	JIMMY EAT WORLD (INTERSCOPE)	☆
8	8	20	Home	THREE DAYS GRACE (JIVE/ZOMBA)	☆
9	12	8	The Widow	THE MARS VOLTA (GOLDSTANDARD/LABS/STRUMMER/UMRG)	☆
10	10	27	Hysteria (I Want It Now)	MUSE (TASTE MEDIA/WARNER BROS.)	☆
11	11	36	Cold	CROSSFADE (FG/COLUMBIA)	☆
12	6	21	I'm Not Okay (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	☆
13	16	8	Sooner Or Later	BREAKING BENJAMIN (HOLLYWOOD)	☆
14	14	7	Passive	A PERFECT CIRCLE (VIRGIN)	☆
15	13	27	Pain	JIMMY EAT WORLD (INTERSCOPE)	☆
16	15	7	Pieces	SUM 41 (ISLAND/IDJMG)	☆
17	17	7	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
18	19	7	The Clincher	CHEVELLE (EPIC)	☆
19	22	7	Holiday	GREEN DAY (REPRISE)	☆
20	39	7	Why Do You Love Me	GARBAGE (ALMO SOUNDS/GEFFEN)	☆

MARCH 12 2005				Billboard® HOT 100 SINGLES SALES™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen SoundScan
1	1	4	Soldier	DESTINY'S CHILD FEAT. TI & LL WYANNE (3 Wks At No. 1)	☆
2	2	3	We Will Become Silhouettes/Be Still My Heart	THE POSTAL SERVICE (SUB POP)	☆
3	3	2	Do You Believe In Magic	ALY & A.J. (HOLLYWOOD)	☆
4	4	18	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	☆
5	5	14	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	☆
6	6	16	Oye Mi Canto	N.D.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	☆
7	8	16	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (J&B/INTERSCOPE)	☆
8	9	8	Disco Inferno	50 CENT (SHAQO/AFTERMATH/INTERSCOPE)	☆
9	7	2	Guess Who Loves You More	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
10	14	3	If She Were Any Other Woman	BUDDY JEVELL (COLUMBIA NASHVILLE)	☆
11	12	15	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	☆
12	15	16	Tempted To Touch	RUPEE (ATLANTIC)	☆
13	10	16	The Bumper Of My S.U.V.	CHELY WRIGHT (PAINTED RED)	☆
14	13	43	Heaven	LOS LONELY BOYS (OR/EPIC)	☆
15	29	4	Such Great Heights	THE POSTAL SERVICE (SUB POP)	☆
16	22	4	Ghettochip Malfunction (Hell Yes)	BECK (INTERSCOPE)	☆
17	—	1	You're In My Heart	PEPPER'S GHOST (HYBRID)	☆
18	11	2	It's Like That	MARIAH CAREY (ISLAND/IDJMG)	☆
19	18	22	Baby Girl	SUGARLAND (MERCURY)	☆
20	21	19	Bring Em Out	TL (GRAND HUSTLE/ATLANTIC)	☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 85 adult top 40, 89 adult contemporary and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by PromoSquad. © 2005, VNU Business Media, Inc. All rights reserved.

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MARCH 12 2005

Billboard® HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	Candy Shop	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	26	25	20	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN)	51	56	5	Collide	HOWIE DAY (EPIC)
2	2	12	Rich Girl	GWEN STEFANI FEAT. EVE (INTERSCOPE)	27	27	15	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	52	52	20	What You Waiting For?	GWEN STEFANI (INTERSCOPE)
3	3	16	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	28	22	20	She Will Be Loved	MAROONS (OCTONE/JRMG)	53	—	1	0	OMARION (T.U.G./EPIC)
4	5	13	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	29	41	—	Lonely No More	ROB THOMAS (ATLANTIC)	54	57	5	It's Like That	MARIAH CAREY (ISLAND/IDJMG)
5	30	13	Get Back	LUDACRIS (OTPD/DEF JAM SOUTH/IDJMG)	30	33	7	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	55	50	2	Sitting, Waiting, Wishing	JACK JOHNSON (BRUSHFIRE/UMRG)
6	11	10	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	31	38	8	I Just Wanna Live	GOOD CHARLOTTE (DAYLIGHT/EPIC)	56	46	18	The Reason	HOBBASTANK (ISLAND/IDJMG)
7	6	8	Get Right	JENNIFER LOPEZ (EPIC)	32	32	11	Sunday Morning	MAROONS (OCTONE/JRMG)	57	54	13	Lady	LENNY KRAVITZ (VIRGIN)
8	7	18	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	33	71	2	Switch	WILL SMITH (OVERBROOK/INTERSCOPE)	58	—	1	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)
9	9	10	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	34	37	20	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	59	—	1	Do Somethin'	BRITNEY SPEARS (JIVE/ZOMBA)
10	10	14	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH-G-UNIT/INTERSCOPE)	35	49	4	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	60	67	12	Save A Horse (Ride A Cowboy)	BIG & RICH (WARNER BROS./NASHVILLE/WRN)
11	8	6	Caught Up	USHER (LAFACE/ZOMBA)	36	29	13	Vertigo	UZ (INTERSCOPE)	61	28	2	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	23	7	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	37	16	6	If I Ain't Got You	ALICIA KEYS (JRMG)	62	63	6	I'm Not Okay (I Promise)	MY CHEMICAL ROMANCE (WARNER BROS.)
13	15	20	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)	38	39	11	Like Toy Soldiers	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	63	58	3	Shut Up	SIMPLE PLAN (LAVA)
14	18	17	Let Me Love You	MARIO (3RD STREET/JRMG)	39	34	4	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	64	43	6	Take Me Out	FRANZ FERDINAND (DOMINO/EPIC)
15	14	20	American Idiot	GREEN DAY (REPRISE)	40	42	8	Look What You've Done	JET (ELEKTRA/ATLANTIC)	65	59	7	Give A Little Bit	GODD GOLLIS (WARNER BROS.)
16	20	14	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	41	36	15	This Love	MAROONS (OCTONE/JRMG)	66	72	5	Over	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
17	17	20	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	42	69	2	Almost	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	67	60	20	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
18	21	13	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD/RMG)	43	47	4	Bless The Broken Road	RASCAL FLATTS (LYRIC STREET)	68	65	5	Time Of Your Life (Good Riddance)	GREEN DAY (REPRISE)
19	35	4	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	44	4	2	Across The Universe	VARIOUS ARTISTS (GRAMMY)	69	—	1	Dragostea Din Tei (Ma Ya Hi)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)
20	12	16	Daughters	JOHN MAYER (AWARE/COLUMBIA)	45	48	20	I Don't Want To Be	GAVIN DEGRAW (JRMG)	70	55	20	My Boo	EMINEM AND ALICIA KEYS (LAFACE/ZOMBA)
21	19	20	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	46	44	5	Somewhere Only We Know	KEANE (INTERSCOPE)	71	75	5	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
22	26	16	Numb/Encore	JAY-Z/LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS.)	47	53	11	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	72	62	20	Welcome To My Life	EMINEM'S CHILD (COLUMBIA)
23	24	20	Over And Over	NELLY FEAT. TIM MCGRAW (CURB/DERRTY-FO/REEL/UMRG)	48	45	15	True	RYAN CABRERA (E.V.L./ATLANTIC)	73	70	20	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
24	13	4	Heaven	LOS LONELY BOYS (DR/EPIC)	49	64	6	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	74	—	1	Karma	ALICIA KEYS (JRMG)
25	31	3	Jerk It Out	CAESARS (A&M/REPRISE)	50	51	10	La La	ASHLEE SIMPSON (GEFFEN)	75	66	15	Float On	MODEST MOUSE (EPIC)

● Downloads with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Top selling downloaded tracks compiled from internet sales reports collected and provided by Nielsen SoundScan. ● RIAA certification for 1,000,000 paid downloads, ▲ RIAA certification for 200,000 paid downloads, with additional 200,000 indicated by number following the symbol. This data is used to compile both the Hot 100 and Pop 100.

MARCH 12 2005

Billboard® POP 100™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	51	56	6	Over	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
2	2	16	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	52	51	25	Welcome To My Life	SIMPLE PLAN (LAVA)
3	3	14	Rich Girl	GWEN STEFANI FEAT. EVE (INTERSCOPE)	53	58	5	Shut Up	SIMPLE PLAN (LAVA)
4	4	19	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	54	52	25	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
5	5	4	Candy Shop	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	55	47	22	Vertigo	UZ (INTERSCOPE)
6	7	17	Caught Up	USHER (LAFACE/ZOMBA)	56	69	4	0	OMARION (T.U.G./EPIC)
7	6	18	Let Me Love You	MARIO (3RD STREET/JRMG)	57	66	3	Lonely	AKON (SRC/UNIVERSAL/UMRG)
8	10	13	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	58	53	20	La La	ASHLEE SIMPSON (GEFFEN)
9	12	8	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	59	60	21	Give A Little Bit	GOO GOD DOLLS (WARNER BROS.)
10	11	15	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	60	59	22	What You Waiting For?	GWEN STEFANI (INTERSCOPE)
11	8	20	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	61	62	14	Bless The Broken Road	RASCAL FLATTS (LYRIC STREET)
12	9	16	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	62	20	2	Across The Universe	VARIOUS ARTISTS (GRAMMY)
13	13	18	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH-G-UNIT/INTERSCOPE)	63	67	6	Scars	PAPA ROACH (E! TONAL/GEFFEN)
14	30	18	Get Back	LUDACRIS (OTPD/DEF JAM SOUTH/IDJMG)	64	87	3	Hold You Down	JENNIFER LOPEZ FEAT. FAY JOE (EPIC)
15	16	17	Numb/Encore	JAY-Z/LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS.)	65	63	7	Sitting, Waiting, Wishing	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
16	15	31	I Don't Want To Be	GAVIN DEGRAW (JRMG)	66	77	2	Do Somethin'	BRITNEY SPEARS (JIVE/ZOMBA)
17	26	13	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	67	68	11	I'm Not Okay (I Promise)	MY CHEMICAL ROMANCE (REPRISE)
18	14	8	Get Right	JENNIFER LOPEZ (EPIC)	68	72	15	Cold	CROSSFADE (66/COLUMBIA)
19	18	32	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	69	70	9	Live Like You Were Dying	TIM MCGRAW (CURB)
20	17	20	True	RYAN CABRERA (E.V.L./ATLANTIC)	70	64	23	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
21	36	6	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)	71	78	5	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE)
22	19	24	Over And Over	NELLY FEAT. TIM MCGRAW (DERRTY-FO/REEL/CURB/UMRG)	72	86	2	Dragostea Din Tei (Ma Ya Hi)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)
23	29	4	Lonely No More	ROB THOMAS (ATLANTIC)	73	65	25	Baby It's You	JUO FEAT. BOW WOW (DA FAMA/BLACKGROUND/UMRG)
24	21	15	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	74	89	6	Hate It Or Love It	THE GAME FEAT. 50 CENT (AFTERMATH-G-UNIT/INTERSCOPE)
25	24	15	Like Toy Soldiers	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	75	85	2	1 Thing	AMERIE (RISE/COLUMBIA)
26	28	7	It's Like That	MARIAH CAREY (ISLAND/IDJMG)	76	75	24	Oye Mi Canto	N.D.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
27	25	16	Sunday Morning	MAROONS (OCTONE/JRMG)	77	91	2	Ordinary People	JOHN LEGEND (GOOD MUSIC/COLUMBIA)
28	31	6	Signs	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)	78	57	5	You And Me	LIFEHOUSE (GEFFEN)
29	23	38	She Will Be Loved	MAROONS (OCTONE/JRMG)	79	71	7	Hope	TWISTA FEAT. FAITH EVANS (CAPITOL)
30	27	24	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	80	90	3	Okay	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
31	37	15	Karma	ALICIA KEYS (JRMG)	81	96	2	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC)
32	34	14	Look What You've Done	JET (ELEKTRA/ATLANTIC)	82	80	22	Balla Baby	CHINGY (CAPITOL)
33	22	21	Daughters	JOHN MAYER (AWARE/COLUMBIA)	83	93	5	Nothin' To Lose	JOSH GRACIN (LYRIC STREET)
34	35	25	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	84	79	29	Broken	SEETHER FEAT. AMY LEE (WIND-UP)
35	42	6	Almost	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	85	—	1	Number One Spot	LUDACRIS (OTPD/DEF JAM SOUTH/IDJMG)
36	33	18	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	86	92	4	Pieces	SUM 41 (ISLAND/IDJMG)
37	38	10	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	87	82	6	When It Comes	TYLER HILTON (MAVERICK/REPRISE)
38	54	2	Switch	WILL SMITH (OVERBROOK/INTERSCOPE)	88	94	6	Baby Girl	SUGARLAND (MERCURY)
39	49	4	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	89	—	1	Do You Believe In Magic	ALY & A.J. (HOLLYWOOD)
40	32	29	American Idiot	GREEN DAY (REPRISE)	90	81	22	Wonderful	JARULE FEAT. R. KELLY & ASHANTI (THE INC./DEF JAM/IDJMG)
41	43	15	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	91	83	22	Fall To Pieces	VELVET REVOLVER (RCA/RMG)
42	41	11	N Dey Say	NELLY (DERRTY-FO/REEL/UMRG)	92	97	7	Mud On The Tires	BRAD PAISLEY (ARISTA NASHVILLE)
43	39	16	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	93	—	1	You're My Better Half	KEITH URBAN (CAPITOL/NASHVILLE)
44	40	27	My Boo	EMINEM AND ALICIA KEYS (LAFACE/ZOMBA)	94	84	7	Let's Get Blown	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)
45	46	17	Somewhere Only We Know	KEANE (INTERSCOPE)	95	—	18	Tempted To Touch	RUPEE (ATLANTIC)
46	44	14	I Just Wanna Live	GOOD CHARLOTTE (DAYLIGHT/EPIC)	96	73	3	We Will Become Silhouettes	THE POSTAL SERVICE (SUB POP)
47	45	24	Lady	LENNY KRAVITZ (VIRGIN)	97	100	23	Rumors	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
48	50	4	Jerk It Out	CAESARS (A&M/REPRISE)	98	—	5	Days Go By	KEITH URBAN (CAPITOL/NASHVILLE)
49	55	18	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	99	—	12	Some Beach	BLAKE SHELTON (WARNER BROS./WRN)
50	61	—	Collide	HOWIE DAY (EPIC)	100	—	4	Such Great Heights	THE POSTAL SERVICE (SUB POP)

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Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	Let Me Love You	MARIO (3RD STREET/JRMG)	26	31	4	Lonely No More	ROB THOMAS (ATLANTIC)
2	7	6	Candy Shop	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	27	23	34	She Will Be Loved	MAROONS (OCTONE/JRMG)
3	3	16	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH-G-UNIT/INTERSCOPE)	28	32	8	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC)
4	4	14	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	29	29	13	Bless The Broken Road	RASCAL FLATTS (LYRIC STREET)
5	6	16	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	30	40	6	Okay	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
6	2	16	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	31	26	14	True	RYAN CABRERA (E.V.L./ATLANTIC)
7	5	20	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	32	37	8	Nothin' To Lose	JOSH GRACIN (LYRIC STREET)
8	8	12	Caught Up	USHER (LAFACE/ZOMBA)	33	27	19	Daughters	JOHN MAYER (AWARE/COLUMBIA)
9	11	7	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	34	47	6	That's What I Love About Sunday	CRAIG MORGAN (BROKEN BOW)
10	10	13	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	35	28	13	Karma	ALIC

MARCH 12 2005

Billboard

HOT 100

Nielsen Broadcast Data Systems

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan.

Nielsen SoundScan

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for Greatest Gainer/Airplay, Greatest Gainer/Digital, and Hot Shot Debut.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. Video clip availability. RIAA certification for 100,000 paid downloads. RIAA certification for 200,000 paid downloads. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. Digital Download available. DVD Single available. Vinyl Maxi-Single available. Vinyl Single available. CD Maxi-Single available. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

BIRTHS

Girl, Ava Ruth, to **Rebecca and Patterson Hood**, Feb. 7 in Athens, Ga. Father is a member of the Drive-By Truckers.

Boy, Benjamin Yo-Sup, to **Susan and Mark Graalman**, Feb. 4 in Toledo, Ohio. Father is drummer of Christian rock act Sanctus Real.

Girl, Riviera Rayne, to **Amy and Bob Romeo**, Feb. 17 in Los Angeles. Father is executive director of the Academy of Country Music.

Girl, Isabelle Rose, to **Denise and Russell Fink**, Feb. 11 in New York. Father is senior director of new media for RED Distribution.

DEATHS

Debra Sue Genovese, 52, of unknown causes, Feb. 1 in Los Angeles. The talent booker spent the early part of her career as a talent coordinator and producer for long-running NBC performance series "The Midnight Special." When the show folded, Genovese went on to book the syndicated dance show "Solid Gold" and the Soul Train Awards. She is survived by three children.

Frank Jones, 76, of unspecified causes, Feb. 3 in Nashville. The executive and producer moved to Nashville in 1961 to join the A&R staff of Columbia Records. With then-Columbia Nashville head Don Law, Jones produced records for Johnny Cash and Jimmy Dean. His career also included stints at Warner Bros. and Capitol and as head of the Nashville division of Mercury Records. Jones was a former president and chairman of the Country Music Foundation and was a trustee emeritus at the time of his death. He was inducted into the Canadian Country Music Hall of Fame in 1993.

Ken Woods, 51, of a brief illness, Feb. 4 in Nashville. The veteran country music executive was an independent promoter. He was previously head of independent label Step One Records and a key executive at Delta Disc Records.

Eric Griffiths, 64, of cancer, Feb. 5 in Edinburgh, Scotland. Griffiths played guitar in the Quarrymen, the first group formed by John Lennon. Griffiths met Lennon at Liverpool's Quarry Bank High School in the 1950s. The pair, along with friends Pete Shotton and Rod Davis, formed a band to play skiffle—a rough-and-ready blend of folk, blues and country styles popularized by such British musicians as Lonnie Donegan. Lennon later invited Paul McCartney to join the group, which evolved into the Beatles by 1960. Griffiths left the group in 1958—

around the time George Harrison joined on guitar—and later joined the merchant navy. In the late 1990s, the non-Beatle members of the Quarrymen reunited, playing in Europe, North America and Japan. An album, "Songs We Remember," was released last month. Griffiths is survived by his wife and three children.

Steve Burgh, 54, of a heart attack, Feb. 7 in Kingston, N.Y. A record producer and musician, Burgh worked with such '70s and '80s acts as Billy Joel, the Ramones, Phoebe Snow, Willie Nelson, Judy Collins and Steve Goodman. He was a guitarist on Joel's 1976 album "The Stranger," and served as musical director for Gladys Knight, Richie Havens and others. In 1982, Burgh opened a recording studio in New York, Baby Monster, that prospered for a decade. Acts that recorded there included Emmylou Harris, John Cage and Cypress Hill. In Kingston, Burgh opened 33, a nightclub and recording studio.

Tim Lane, 67, of complications from colon cancer, Feb. 7 in Los Angeles. Lane's career as a music executive spanned 1958-1987 and included stints at Decca, Liberty, Atlantic, Prophesy, Capricorn and Marsel. As assistant director of LP sales and marketing for Atlantic during the late 1960s, he was instrumental in the early careers of Led Zeppelin, Cream, Iron Butterfly and Crosby Stills & Nash. He was the first executive to give away albums to emerging FM stations. Lane also pursued creative merchandising concepts such as placing promotional stickers on album covers touting "Includes the hit," starting with Cream's "Sunshine of Your Love" on its 1972 album "Disraeli Gears." That same year, Phil Walden tapped Lane to open Capricorn's West Coast office, where he ushered in the Allman Brothers and the Marshall Tucker Band. Lane's son, Mike Lane, is a music industry research consultant and former Billboard BuyCycles/Buying Trends contributor. In addition to Mike, Lane is survived by his wife, three sons and 11 grandchildren.

Keith Knudsen, 56, of pneumonia, Feb. 8 in Sonoma, Calif. Knudsen was a drummer for the Doobie Brothers, playing on hits that included "Taking It to the Streets" and "Black Water." Knudsen joined the Doobie Brothers in 1974 and played with the group until its 1982 farewell tour. During the band's hiatus, Knudsen and bandmate John McFee formed the country rock group Southern Pacific, which released four albums and had several hits. He rejoined the Doobie Brothers full time in 1993.

Alanis

Continued from page 1

only at Starbucks' 4,500 North American outlets. The coffee retailer has a six-week exclusive on the acoustic set before it goes to traditional retail and other outlets July 26.

The collection, which will feature the songs in their original order, will include previously unreleased video footage from that era. Price and format are still being determined.

The original version has never been out of print. The new version will feature different artwork and title from the 1995 release.

In the decade since its release, "Jagged Little Pill" has sold 30 million copies across the globe, according to her label, Warner Music Group's Maverick Records. In the United States, it has sold 14.4 million units, according to Nielsen SoundScan.

The album is the best-selling debut by a female artist and the 14th best-selling album ever in the United States, according to the Recording Industry Assn. of America.

Its confessional, often haunting lyrics and contagious melodies coupled with Morissette's vulnerable-but-tough vocals catapulted "Jagged Little Pill" to winning four Grammy Awards, including album of the year.

"It's a classic album," Maverick CEO Guy Oseary says. "It doesn't matter how old you were, what race you were, you could be from Mars and you still got it."

Although it had wide demographic appeal, "Jagged Little Pill" especially resonated with its 20-something audience, Oseary says. "It was my generation's Bob Dylan or Carole King's 'Tapestry.' It just struck a chord across a generation."

The album featured a number of hits, many of which are still in recurrent rotation on adult top 40 stations, including "You Oughta Know," "Hand in My Pocket," "You Learn," "Head Over Feet" and "Ironic."

Perhaps the biggest irony is that Morissette barely remembers the 18 months surrounding the project's peak period.

"When the album came out, I feel like I immediately went into survival mode to keep the 'overwhelm' that comes from being famous at bay," she says. "Ten years later, I have the luxury of time and distance to formally honor it."

In fact, that era is so dazzling for Morissette, reality was unrecognizable. "The one vivid memory is of being in the van touring around America and I remember almost willing myself to get back to sleep, to get back to reality. Waking life was a little too overwhelming."

Thus, the acoustic album is also a way for her to delve back into that time with some clarity, maturity and a healthy respect for her past.

"Turning 30 has really inspired me to have a retrospective of my life and honor it," says Morissette, who will be 31 on June 1. "I've breezed through every other passage from menstruation to buying my first house to making money to moving to a different country."

Morissette estimates that she's acoustically worked up 75% of the songs from "Jagged Little Pill" over the years in concert, but she still looks forward to what she can bring to them now.

"My voice has changed over the last 10 years in a way that I'm just loving," she says. "I have access to notes that I never had access to. Even if we were to do the songs arranged the same way as the original, the way I approach them emotionally is different and I bring 10 years of life experience to them."

Ballard stresses that the songs will definitely be recognizable, "they'll just express their DNA slightly differently."

"We're limiting our palate to more acoustic instruments, but there's a

Ken Lombard would not discuss details of the financial arrangement with Maverick or how much the chain will spend marketing the acoustic record.

"We can't put a dollar value in terms of what we invest," Lombard says. "But just as important as our reach of 4,500 stores is the frequency: The core Starbucks customer comes into the store up to 18 times a month. When you think about exposing the artists' music to that base, no other retailer can provide that level of exposure."

Starbucks is still developing its marketing and advertising plan, but it is expected to tie in with such promotional partners as United Airlines, XM Satellite Radio and T-Mobile, its wi-fi partner.



MORISSETTE: STARBUCKS WILL EXCLUSIVELY OFFER HER NEW ALBUM FOR SIX WEEKS

great wealth of instruments to try," he continues. "I have a hurdy gurdy in there. It's fun to explore. My goal is, we make an album that's interesting so that even if someone had never heard the original, they'd still dig it."

Indeed, Fred Goldring, Morissette's longtime lawyer—who now co-manages Morissette with her longtime business manager Mihaela Evans—says the release will be a "rediscovery for her old fans and a discovery for her new ones." (Morissette's Szeretlek publishing company is now administered by BMG Music Publishing, but the "Jagged Little Pill" songs were written while she was signed to Universal/MCA Music Publishing.)

One thing is for sure: The acoustic version will take longer to record than the original. "We wrote each one of these songs in one sitting," Ballard recalls. "She would then write the lyrics and sing them that night. I remember how intense it was. It was like we were in a trance."

STARBUCKS POURS IT ON

As plans for the acoustic project developed, it became clear that Starbucks, which was routinely meeting with labels about projects, was the perfect partner. "It was a meeting of the minds," Oseary says. "We were both looking at doing something special."

The six-week window "gives Starbucks time to feel they have some ownership, but not full ownership," Oseary says. "It was important to me that people could get it anywhere. I think regular retail will understand this is a one-off with Starbucks."

Starbucks has a small profit participation for all U.S. sales outside of Starbucks outlets, a source says.

Starbucks Entertainment president

In-store elements will include counter display, signage and non-stop playing of the album.

JAGGED LITTLE TOUR

Morissette will also tour acoustically behind the album, playing theaters in June and July. "We'll play the album from start to finish," she says, "although we'll probably play around some with the order. We'll also throw in some other songs from the last 10 years."

But Morissette, who is booked by Creative Artists Agency, adds she is in no way saying goodbye to these songs: "I'll be playing them until I'm dead."

The acoustic project will be followed by a greatest-hits set with at least one new song due by Christmas.

Morissette, who inked a new deal with Maverick in 2001, says she's ready to start a new project.

"I have four journals-full at this point and I usually start a new album after two journals-full," she says. "So I'm very pregnant with songs."

She has also co-produced and stars in "We're With the Band," a pilot for a mockumentary series on Comedy Central loosely based on her experiences.

No matter how the acoustic album or any subsequent project fares, Morissette says she still has trouble acknowledging the historic feat she accomplished with the original. "My friends around me say, 'It's your challenge to claim that you're an international rock star,'" she says, "but I still bow down and look at my feet when the conversation comes around to that."

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Country

Continued from page 5

are also keeping the country flame burning bright at AC.

It is worth noting that each of these songs was remixed for the format before crossing over: This trend is no accident.

Candy O'Terry, assistant PD at WMJX (Magic 106.7) Boston, agrees with Zapoleon: "Historically, every time new product for AC gets thin, we tend to dip into country. Look at the 'Urban Cowboy' craze, then Juice Newton and Rosanne Cash, then Garth Brooks. There are definite cycles you can point to."

It also makes sense that AC would look toward country music for hits since there are few AC-worthy songs coming from today's mainstream top 40.

Current pop music is often polarizing. With few exceptions (Los Lonely Boys, Kelly Clarkson and John Mayer), hits that triumph at top 40—including the likes of Eminem, Usher and Ciara on the R&B/hip-hop side and Linkin Park, Switchfoot and Yellowcard on the rock side—simply do not appeal to AC.

MULTIPLE THEORIES

Programmers have many theories regarding the ongoing popularity of country titles at AC.

O'Terry believes that a strong appeal of country music is the message. "The typical AC female listener loves story songs," she says. "That is certainly true of 'In My Daughter's Eyes' and 'Live Like You Were Dying.'"

On the other hand, she adds, "Some-

times a great country song may be about fishing or riding a bull or reading the Good Book. It may be a great lyric, but it's not part of the AC lifestyle. So you really have to pick those crossover records carefully."

Rob Miller, PD of WALK Long Island, N.Y., echoes, "A lot of hit country crossover songs like 'Live Like You Were Dying' and 'I Hope You Dance' have incredible messages that our audience can relate to. It gives them staying power. Women listen to lyrics and love a positive message."

Joe Hann, MD of WRCH (Lite 100.5) Hartford, Conn., suggests that one reason for the popularity of country titles is the simple need for something new at the format.

"We've been playing the same music for 15 years, and our core library is just burned," he says. "Our consultant urged us to try some of the new adult top 40 artists and some of these multiformatted artists, which can work for us as long as it's the right song."

Most programmers contend that while current singles from these artists have garnered heavy rotation, each remains a case-by-case decision.

Tony Coles, regional VP of programming at Clear Channel and PD of KKCW (K103) Portland, Ore., explains, "Right now, these are the spice of K103, not the flavor. If they continue to deliver solid, mass-appeal songs, these artists could become core. However, so far it has really been on a song-by-song basis. It really is about the quality of the song and the familiarity."

"I believe they are loaners," says Louis Kaplan, OM of WLTM

(Lite FM 94.9) Atlanta. "Like top 40, AC includes a fair amount of crossover songs that have proved themselves in other formats and can appeal to our audience. But as great as Martina's and Tim's songs are right now, if the next CDs are made up of songs about pickups and 'dawgs,' featuring a pedal steel guitar, I don't think AC will have much room for them."

Most PDs agree that country will never supersede AC's core acts.



NO THREAT TO COUNTRY

AC PDs also contend that their spinning of country songs does nothing to harm crosstown country competitors.

Rivers believes that "AC is not taking listeners from country; maybe some listening but not listeners."

While the audience may spend "a little more time with us because we're playing a country song they like," Kaplan says, "we're not likely to do much damage to the core country listener."

Coles agrees. "As much as I would like to take listeners from country, the answer is no. I'm playing Maroon5, but I'm not expecting to take listeners from [top 40 rival KKRZ] Z100. Yes, we're sharing music with the country stations, but only compelling and entertaining air personalities will ever draw listeners from other formats." Plus, Coles says, "almost always, they are hits in the country format before I ever touch them."

Shania Twain's 'Forever and for Always' was a huge crossover hit.

Don Kelley, VP of programming for WMJX, claims that when he borrows country titles, he usually does so because they have already proved to be popular at top 40—not country radio.

"Shania and Faith Hill started crossing over, along with Lonestar, and we started sharing those titles with [top 40 sister WXKS] Kiss 108," he says. "When people flip Magic on, they want artists they've heard of. If the big top 40 decides to embrace 'You're Still the One' or 'Man! I Feel Like a Woman!,' then our listeners are exposed to them and that carries a lot of weight for us."

In the case of WALK, there is no country competition, giving the station plenty of room to own those titles.

Miller says, "Instead of surrendering a lot of listeners to that format, we have the ability to convert country music listeners that don't have a country station to spend some time with us."

Zapoleon encourages AC programmers to keep their ears open and their options available.

"I've seen country hits tested all along that have had huge scores in callout at AC and adult top 40, but AC radio just refused to play them. Too often, programmers are afraid to take chances on songs that don't fit a musical recipe. It's time for that to change."

Perhaps that change is already happening. Hann says, "AC has always been a little gun-shy of country—you have to be very careful of what you play and how it is produced. But our philosophy here, after 15 years, is that we look at numbers and do tests, but we also try to use our heart and our head. We know if it's a great record that is right for the AC audience, no matter where it comes from."

Warcon

Continued from page 5

vary; it will get 25% of publishing, for example. Each act will keep the revenue from merchandising and touring until it goes into the black, then Warcon will get a small share that will increase as the profit grows. In most cases, the label will own the masters; however, in the right situation, it will cut a distribution-only deal, as it did with Opiate of the Masses.

In another unusual move, Warcon will give 5% of its annual profit to its roster, with allotments based on sales.

'A BIT UTOPIAN'

Addressing another area of concern to artists, Lyman and Chiappardi say Warcon contracts will be transparent and standard, which will reduce accounting and legal costs.

"We will set up a template for our contract so that it will be simple to understand and very fair," Chiappardi says. Eventually, all parties will

be able to view the contract on the Warcon Web site.

By utilizing a standard contract, "we are not trying to say, 'Our way or no way,'" Chiappardi adds. "But we are looking for bands with the same vision of community, with everyone working toward the same goal. That may sound a bit utopian, but we'll see what happens."

The two executives aim to build Warcon into a brand by focusing on the genre known as post-hardcore or punk metal, targeting consumers ages 12-24.

Most labels try to "build each band into a brand," Lyman notes, but Warcon plans to build its brand in one genre and fortify it by having only four release dates per year. With multiple albums coming out at the same time, Lyman explains, "we will be able to make a collective message instead of having to start from scratch every time."

In addition to allowing Warcon to leverage its marketing, periodic releases will build anticipation among fans, Chiappardi says.

"It won't take long for the kids to 'get' the Warcon brand," Lyman adds.

As an example, he points to 4-Fini's current Taste of Chaos tour, which includes the Used, My Chemical Romance, Killswitch Engage, Senses Fail, A Static Lullabye, Bleed the Dream and Opiate

for the Masses. That tour, he says, "was only an idea four months ago, and now it is a sold-out tour that will play to 180,000 kids by the time it is done. The Warped tour only played to 56,000 kids in its first year."

In fact, the primary marketing tool behind the records will be touring, says Jim Kelly, who works in catalog marketing at Sony BMG but will join Warcon in April as GM. So far, Kelly is the only Warcon employee, with Concrete Marketing supplying marketing support and 4-Fini supplying expertise on touring and merchandising.

To get its acts started in building a fan base and a brand—and selling

records—Warcon will place them on Warped, Taste of Chaos and/or a planned Warcon tour, as well as using Lyman's resources to get them on other tours.

Warcon will take up a grass-roots strategy at retail, too, backed by Internet marketing and local press, according to Kelly. New releases will be priced at \$13.80, although "we won't be married to one list price forever," he says.

Another major component of the company's marketing efforts will be sponsorship partners. All album packaging will be "sponsorship-friendly," which could mean including a bonus DVD with enhanced material from a band and tie-in

videos or promos about other bands or movie trailers. Revenue from such partnerships will go toward marketing the album, with the act sharing in any profit.

Warcon is charging sponsors 5 cents per impression for the first 100,000 units distributed. Under this plan, if an album becomes a hit and sells 1 million units, the content on the extra DVD can change with each printing.

Lyman and Chiappardi know Warcon will have its detractors, but they believe they are off to the right start. "Everything that we are doing," Chiappardi says, "people are telling us, 'That's not how it's done.'"

ACM

Continued from page 8

entertainer of the year. Wilson, Terri Clark, Sara Evans, Martina McBride and Lee Ann Womack are vying for the top female vocalist award, while Chesney, Keith, McGraw, Urban and Alan Jackson are competing for the top male vocalist prize.

Diamond Rio, Neal McCoy and Brad Paisley were nominated for

the fourth annual Academy of Country Music/Home Depot Humanitarian Award, the first fan-voted honor in the award show's history. Voting began March 3 on homedepot.com/acm and will continue through the second hour of the telecast.

The recipient of the humanitarian award will have a community playground built in a city of their choice through the efforts of Home Depot and KaBOOM, a nonprofit volunteer organization that builds playgrounds during

one-day "barn-raising" construction events.

The 3,800-plus members of the ACM vote on the nominees and winners. The ACM Awards are produced for TV by Dick Clark Productions. For a complete list of nominees, go to billboard.com/awards.

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TO OUR READERS

The Video Monitor chart will return next week.

Fontana

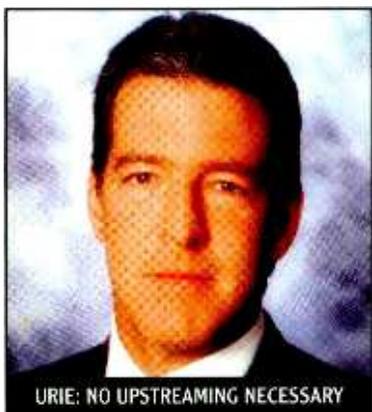
Continued from page 1

and the Ramones. Fontana GM Steve Pritchitt says he hopes to have a roster of at least 35 labels by April 1.

The indie starts with a staff of about 30 employees, and Pritchitt says it will fill additional positions as needed throughout the year.

Pritchitt reports to UMVD president Jim Urie, who began plotting Fontana four years ago. Urie says the distributor could have started sooner, but the 2003 launch of UMVD's JumpStart initiative "effectively sucked 15 months or so out of everyone's life here."

Initially, Fontana will not participate in JumpStart, which eliminates co-op spending and requires participating retailers to devote a percentage of floor space to UMVD product. "Let us be open for business, and then we'll fig-



URIE: NO UPSTREAMING NECESSARY

These are the first round of labels to be distributed by Fontana:

456 Records: Sydney, Australia-based rock label has released albums from Citizen Dog and Jon Stevens.

Absolutely Kosher Records: The well-respected Berkeley, Calif.-based indie is home to the Wrens and the Court & Spark.

Avatar Records: Los Angeles-based hip-hop label houses Planet Asia and Bishop Don Magic Juan.

Bird Records: This Maryland-based label specializes in hip-hop.

Cool Springs Music Group: Los Angeles-based label will release

artists from multiple genres.

The Platform Group: New York-based label releases rock and punk.

Point of Grace: A Dallas-based indie that specializes in gospel.

The Orphanage: Fronted by industry vet Leo Rossi, the San Pedro, Calif.-based label will issue the new album from Dishwalla March 15.

Sought After Entertainment: Adult urban label based in Phoenix will release the latest from Troy Johnson March 15.

Sugar Water Records: Based in Jersey City, N.J., the R&B/hip-hop label will release albums from Lil Ty

and DJ Prince Ice, among others.

Trauma: The Rob Kahane-run label resurfaces with pop act Hope 7.

Upstairs Records: Spring, Texas-based dance/hip-hop label will release the new NB Ridaz March 15.

Vagrant Records: Los Angeles-based punk/emo label recently signed the Eels and will issue a new Alkaline Trio album this summer.

Van Richter Records: San Diego-based label specializes in industrial music.

Warcon Records: New label from Kevin Lyman and Bob Chappardi (see story, page 5).

TODD MARTENS

ure out how to do [JumpStart]," Urie says. "If the JumpStart business model is valuable to UMVD, imagine how valuable it will be to an indie that does 2 million bucks per year."

Fontana is entering a crowded marketplace. It will compete against EMI's Caroline, Warner Music Group's Alternative Distribution Alliance and Sony BMG's RED, as well as pure independents like Koch Entertainment Distribution and Navarre Entertainment Media.

Urie says Fontana will not be shy about its UMVD association. In addition to sharing the major's shipping and manufacturing, Fontana labels will have access to UMVD's sales stat-

isticians, corporate partnership department and digital distribution.

In addition, Fontana will take advantage of UMVD's access to larger retailers. For instance, UMVD has an office in Bentonville, Ark., Wal-Mart's home base, that is dedicated to working with the mega-chain.

"A lot of independent labels see what is happening with retail, which continues to consolidate or shift toward the huge merchants," Pritchitt says. "When you're dealing with customers like that, a big part of the process is data-driven. Target, Best Buy, Wal-Mart, etc., they all want numbers they can put in a system and run algorithms on. Fontana

will have the same level of sophistication as UMVD."

AVOIDING UPSTREAMING

Fontana will shy away from the current upstreaming trend, in which independent labels partner with a major to bring successful acts into the parent company. Universal labels, however, will be able to downstream, releasing new artists through Fontana.

"Ninety-five percent of the significant labels who approached us asked if we did upstreaming as the first question," Pritchitt says, adding that many of them were opposed to the practice.

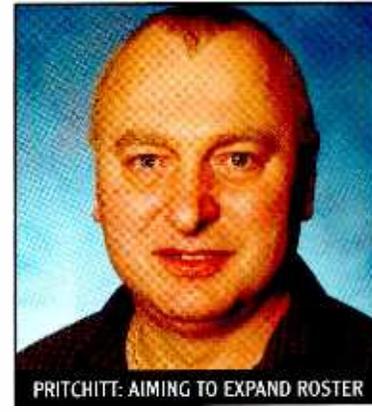
"We're not requiring any upstreaming," Urie confirms. "We're not trying to

tell anyone how to run their company. We're trying to find entrepreneurs out there who we want to bet on."

In addition to increasing its national sales force, Pritchitt says, Fontana will add to its label management staff. As the core liaison between Fontana and its roster, label managers will each handle four to eight labels.

Urie is not expecting Fontana to be a huge moneymaker, but he says the recent growth of the indie sector made it impossible for UMVD to ignore. He points to Interscope's minority-stake purchase of Vagrant as an indication that parent Universal Music Group was ready to enter the indie realm.

"We believed this was something we needed to do," Urie says. "We knew we couldn't be assholes and make ridiculous demands about upstreaming. Universal is a very entrepreneurial company. Clearly we're charged with not losing dough, and hopefully the day will come when Fontana will be big enough to be making money."



PRITCHITT: AIMING TO EXPAND ROSTER

BPI

Continued from page 5

Another factor is that many small labels do not have the dedicated technical resources to handle the migration of content online.

Billboard understands that AIM's board members have voiced their reservations about the chart's launch to the BPI and the Official U.K. Charts Co. (OCC), saying the list would be inaccurate and biased toward major-label repertoire.

BPI and AIM executives intend to use the deferred launch to lobby for greater support for indie content among digital music service providers. "The extra month will buy a bit more time," OCC chart director Omar Maskatiya says.

Regardless of the amount of indie-label content, U.K. digital music operations have generated sufficient sales volume in recent months to suggest that the market is ripe for a combined singles chart. According to data compiled by the OCC, legal downloads are running at 350,000 sales each week, compared with 400,000-500,000 for

physical singles.

"The gap is narrowing," Maskatiya says. In the last week of 2004, sales of downloads eclipsed those of physical singles for the first time. Moreover, the BPI reports that had digital sales been rolled into the third-quarter market figures, the singles sector would have posted a 9% increase instead of a 12% decline.

A new set of criteria will apply to the combined chart. Downloaded singles will be eligible for the week's survey only if the physical single is available at traditional retail. The OCC's specific download chart, which bowed Sept. 1, 2004, credits sales regardless of the song's availability in the physical format.

"We're trying to keep [the criteria] as flexible as possible, because this market is changing all the time. Labels are finding their way as well," Maskatiya notes. "The market is robust enough to warrant putting digital sales into the physical charts, but saying that, we are still at an early stage. There's a lot more growth, and there's a lot more rules that will have to change in the coming months."

More than a year has passed since the OCC first moved toward adding download data to the national singles

survey. Data testing began several months ago. A joint venture of the BPI and British retail association BARD, the OCC collates the British singles and albums charts from sales registered at more than 5,000 retail outlets nationwide.

When the combined singles chart arrives, Britain will fall in line with similar initiatives in place in the United States and Germany. In the States, a new era was ushered in last month, when The Billboard Hot 100 included download data for the first time. In Germany, download sales have been part

of the Top 100 Singles chart since August 2004. German labels body BPW launched an official downloads chart at the same time.

A spokesman for Oricon, which publishes Japan's most widely used music charts, confirms that the company is researching the possibility of including downloads in its singles chart but has not set a launch date.

The Australian Recording Industry Assn. plans to launch a stand-alone download chart by midyear but has not indicated when downloads will be incorporated into the singles chart.

Spanish trade body Promusicae is working on a download chart, but there are not any plans to add download data to its singles chart, according to a spokesman.

Maskatiya is confident that Britain's new chart will meet its aims. "Our goal is essentially the same as it is with the physical market: If a sale takes place, we want to record it."

Additional reporting by Christie Eliezer in Melbourne, Howell Llewellyn in Madrid, Steve McClure in Tokyo and Wolfgang Spahr in Hamburg.

Sony-BMG

Continued from page 6

Music, supports such a move. "We are already feeling the full effect of consolidation in the market. We feel that the existence of the duopoly represented by Universal Music and Sony BMG is already affecting market access as a whole."

Although the case was brought against the EC and not Sony BMG,

the company has a direct interest in the court's decision and is therefore entitled to express its position before the court.

For now, Sony BMG has not offered any comment beyond saying it was sticking to the statement it issued in December: "The European Commission reached its decision after an in-depth, six-month investigation and diligent review process, and we are confident that the court will reaffirm their decision to clear the merger."

Sources close to the case suggest

that the EC plans to defend its position on the merger.

Legal experts say that if the court rules in favor of Impala, the merger will no longer be valid, and the EC will have to redo the merger approval process.

The court's decision can be appealed. If so, the case will go to the European Court of Justice.

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'Artist Development In The U.S. Is Not At The Mercy Of Any Market'

BY LEILA COBO

The biggest-selling Latin label group in the United States is not an established major but an upstart "hybrid," created less than four years ago and distributed through Universal Music & Video Distribution.

Univision Music Group, whose holdings include Univision Records, Fonovisa Records and 50% of Disa Records, has a 34.68% share of the U.S. Latin marketplace (21.63% if you exclude Disa), according to Nielsen SoundScan. It has been the leading Latin label group in the market for two years running. The company reported \$178.6 million in net revenue, according to Univision Communications' 2004 year-end financial report, up from \$113.2 million in 2003.

At the helm of the Univision labels is José Behar, a Cuban native raised in Miami and based in Los Angeles who has a knack for developing Mexican talent and identifying crossover candidates.

Behar, who began his career in the mailroom of A&M Records in Los Angeles, also created EMI Latin from scratch more than a decade ago. He is credited with developing the careers of Selena and Jon Secada, among others.

"In a remarkably short time, José has built Univision Music Group into an industry leader," says Zach Horowitz, president/COO of Universal Music Group. "He's a courageous risk-taker who wins because of his great musical taste and his untiring efforts on behalf of his artists."

In developing Univision, Behar has taken a multistep approach, beefing up catalog through the acquisition of Fonovisa and marketing that catalog like never before. At the same time, he has aggressively signed and developed new acts for Fonovisa and Univision, which he handles as distinct labels with distinct personalities.

Q: How important was market share in your initial objectives for Univision Music Group?

A: Early on in business school, when they ask you what your main objective is, the answer is: "Maximize shareholder return." Having said that, it all begins with a great artist, a great song, making sure we have the right structure to do it justice. Increasing market share is something executives learned in the late 1980s wasn't really the way to run a business. Because large market share doesn't necessarily fulfill the expectations or the needs of the shareholders.

Q: What new areas do you plan to explore in 2005?

A: There are several areas worth exploring. We want to be an important part of *reggaetón*.

Q: On the other hand, you've been at the forefront of breaking new urban regional acts. What's happening with that genre?

A: That's the West Coast version of what's going on in Puerto Rico. And Akwid has sold over 400,000 units of one album. Jae-P over 200,000. Yolandita Pérez over 200,000. These are great numbers. And radio support hasn't been tremendous, to say the least.

I hope, and I'm optimistic, that as that genre continues to grow, radio will embrace it and be much more supportive than they have been in the past. These are for all intents and purposes new genres, and I think we really haven't seen the explosion, despite the success we're all enjoying with urban regional artists and *reggaetón* artists.

Q: Traditionally, Latin acts break in other territories before they break in the United States. You've done the opposite with many of your current acts. Do you think the model has changed?

A: [In the 1980s] we were dependent on Mexican television, specifically on "Siempre en Domingo." If [host] Raúl Velasco believed in the artist, he would give it a shot. And then that show would air in the U.S. And so, the tidal wave 100% had to come from Mexico. There was one radio station in Los Angeles—Radio Kali, 1430 AM. And if Radio Kali didn't play the record, you could



The Last Word



A Q&A With José Behar

José Behar: Career Highlights

- 1978: Begins music business career in the A&M Records mailroom in Los Angeles
- 1982: Obtains a degree in business and finance from California State University at Northridge
- 1980: Named national marketing and promotions director for A y M Discos, A&M's newly created Latin label
- 1984: Named VP of A&R/administration of West Coast operations at CBS International
- 1989: Launches Capitol/EMI Latin, later named EMI Latin, for Capitol Records; serves as president/CEO, signing such acts as Selena, Jon Secada and the Kumbia Kings
- 2001: Launches Univision Music Group

literally kiss the L.A. market goodbye.

Today, we have a situation where we have everything from entertainment, variety and gossip shows—which are really instrumental in the artist development process—as well as a huge number of radio stations that are able to help you break that particular artist.

So, I think artist development in the U.S. today is not at the mercy of any market. Now, that doesn't diminish the fact that Mexico is still a critical tool in the artist development process. We've said for years, you can break an artist here and sell 100,000-150,000 units. But if you achieve similar success in Mexico, that

artist could end up selling 300,000-400,000 units in the U.S. You cannot have a viable music business without having a good Mexican company.

Q: Universal distributes your releases worldwide. Do you have plans to open offices abroad?

A: Today, it would make no sense for us to open operating companies in Latin America, because the markets are so depressed because of rampant piracy. One of the things we're currently evaluating [is] if it makes business sense [to] open up an office in Spain.

Q: Do you want to be a multinational?

A: I don't want us to just be a multinational because that model is obsolete. I want us to be a hybrid of independents—because they certainly have a lot of good things to offer—and marry that with the best [that] multinationals have to offer.

Q: What do you say to competitors who attribute your success to your opportunities for placing spots on the Univision television networks?

A: I go back to when we first were embarking on this journey. I can't tell you how many people would come up to me and offer me a compilation or something, and I would say, "We're not K-tel records." There was no doubt that the luxury that TV affords you, predominantly, is the ability to exploit your catalog. By the same token, hits, which are the business we're in, are made through here [he points to his ears] and not through here [he points to his eyes]... Radio will load up the bases and television gives you the opportunity to grand slam the project. But TV does not load the bases for you.

Q: Do you see yourself as a regional Mexican company?

A: Yes, and we're very proud of that and that is the foundation of our business. Having said that, we're very proud of what we're doing with [pop singers] Betzaida and Jimena, what we did with [urban regional duo] Akwid. We will explore opportunities outside of the box but never stray too far from the foundation of Univision Music Group. It's very simple. If 60%-70% of the people want strawberry ice cream and I open an ice cream shop, I'm going to have strawberry ice cream.

Early in my career, I was fortunate enough to start in the music business in L.A. And I came to the realization very quickly of the muscle, of the size of the market, relatively speaking, [compared with] what the East Coast was.

Interestingly enough, it was a lot cooler to be in a limo, thinking back, with Julio Iglesias or José Luis Rodríguez, instead of being in the middle of a field somewhere in Texas muddying your boots with one of your groups—although they would also play theaters and convention centers. But we've known for years that the real phenomenon with Latin music in the U.S. is supported by the Mexican consumer.

Q: Why do you think the mainstream continues to ignore this market?

A: Somebody once told me, "This guy loses his keys, and there's a big street lamp with all the light in the world, and he's looking for the keys in the dark area." It's not clear to them or they don't want to understand what the Latin consumers in the U.S. are consuming.

Q: Is it essential for a Latin company to have a crossover act?

A: No. Again, our core business is Latin music. If we find that needle in the haystack and we're fortunate to cross that artist over, I think it's the icing on the cake. We will pursue the opportunities. But finding crossover artists is not a *churro* factory.

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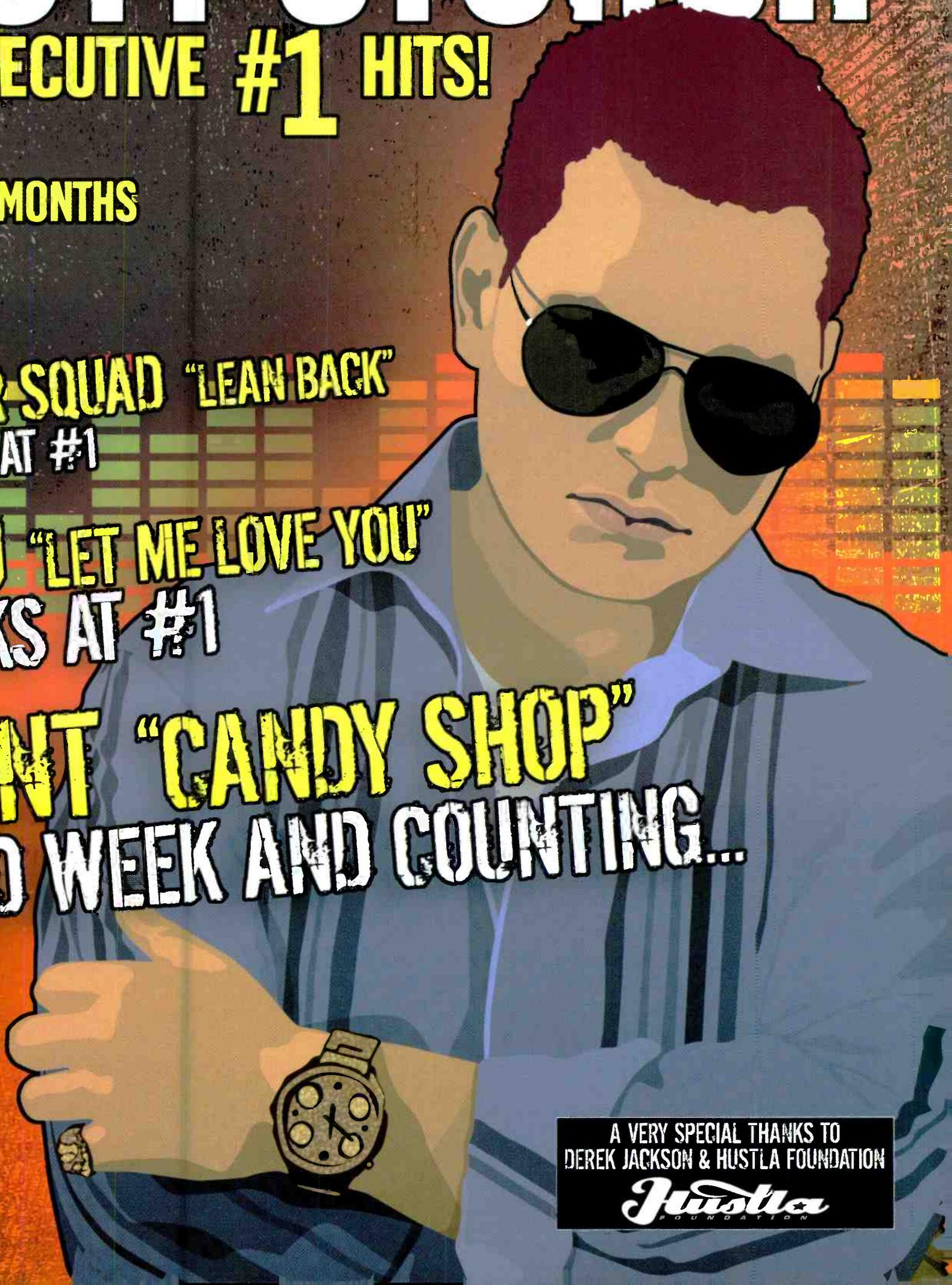
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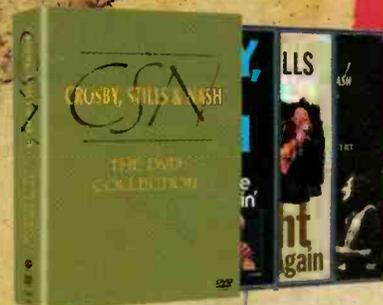
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