

Billboard

#BXNCTCC ***** 3-DIGIT 908



#BL2408043# APR06 A04 B0107
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3422

APR
30
2005

RING-RING, YOUR MUSIC IS CALLING

CAN FULL-SONG DOWNLOADS
LIFT THE MUSIC INDUSTRY? >P.36

AUDIOSLAVE: A JOINT VENTURE THAT WORKS >P.39

FIRST REGGAETÓN, NOW LATIN HIP-HOP

SPANISH-LANGUAGE ACTS
TARGET THE MAINSTREAM >P.34

MTV CONNECTS GLOBALLY

HIGH-SPEED MUSIC IS ON THE WAY >P.32

PLUS: THE 2005 BILLBOARD
LATIN MUSIC
CONFERENCE &
AWARDS GUIDE

>FOLLOWS PAGE 38

HIP-HOP STAR NELLY WITH
MTV'S JUDY MCGRATH
AND VAN TOFFLER.

\$6.99US \$8.99CAN

18>



0 74470 02552 8

US \$6.99, CAN \$8.99, UK £3.50, EUROPE €3.55, JAPAN ¥2,500

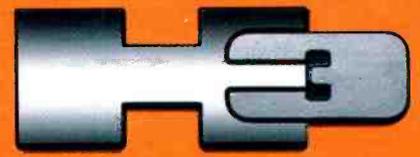
www.billboard.com • www.billboard.biz



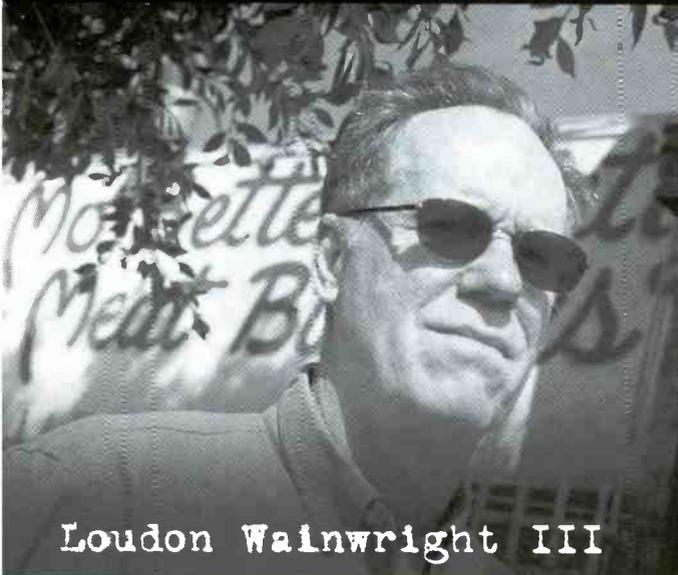
EVEN WHEN WE GO SMALL, WE GO BIG.

THE ALL-NEW MIDSIZE H3. LIVING UP TO THE OFF-ROAD REPUTATION HUMMER MADE FAMOUS.
COMING SOON. HUMMER.COM

1.800.REAL.4WD © GENERAL MOTORS CORPORATION. 2005.



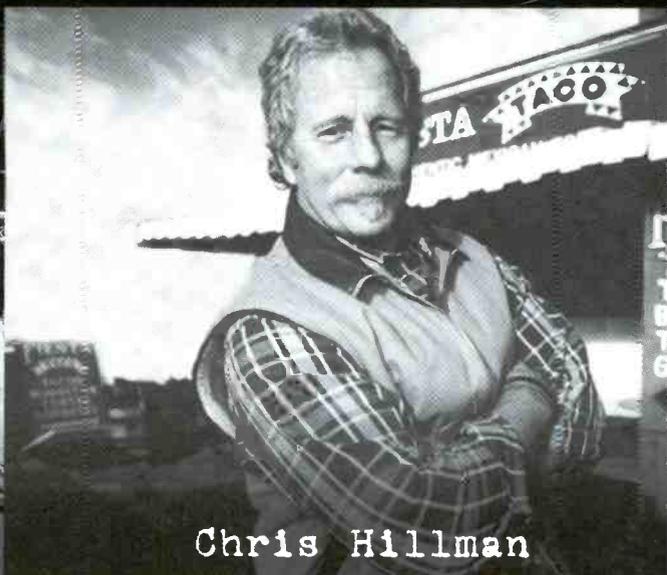
HUMMER[®]
LIKE NOTHING ELSE.[™]



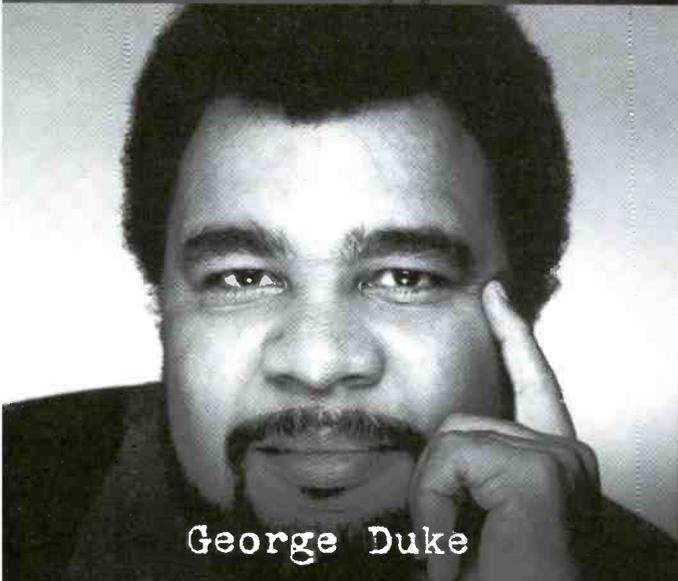
Loudon Wainwright III



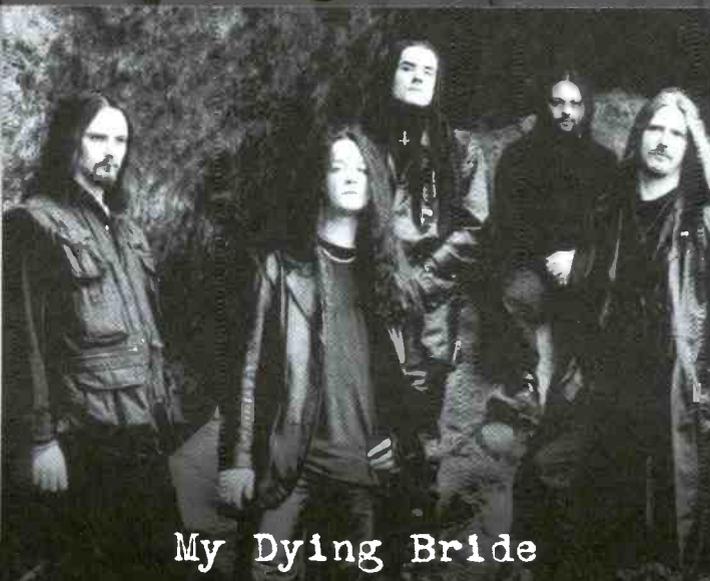
Kottonmouth Kings



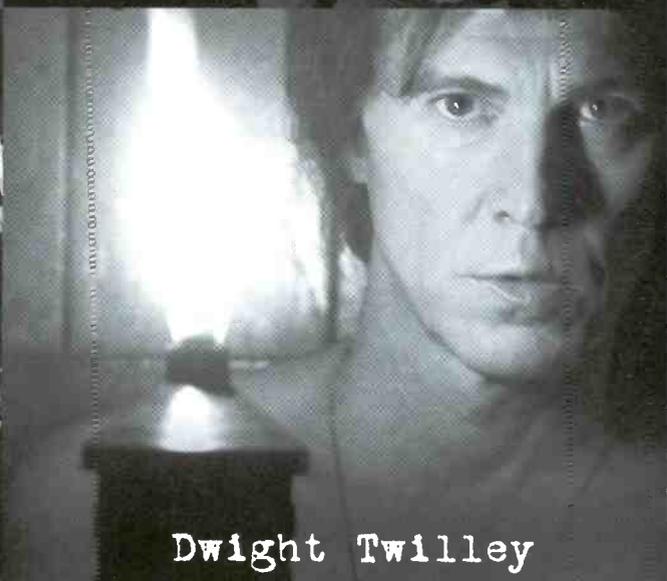
Chris Hillman



George Duke



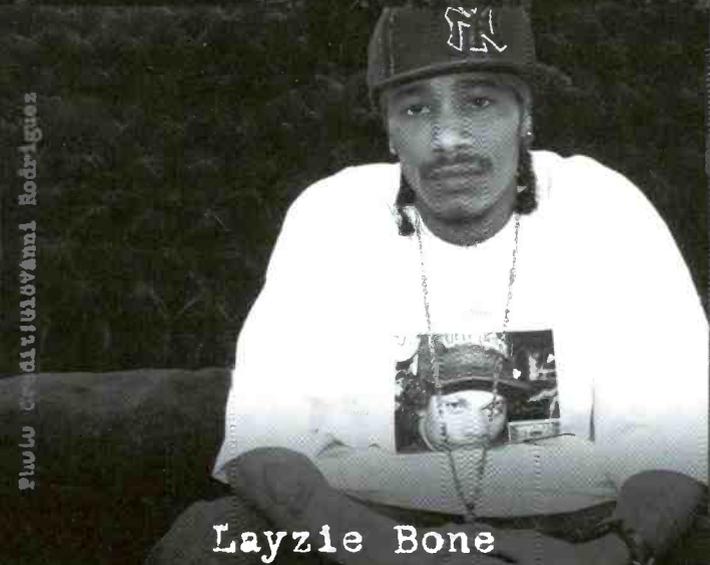
My Dying Bride



Dwight Twilley



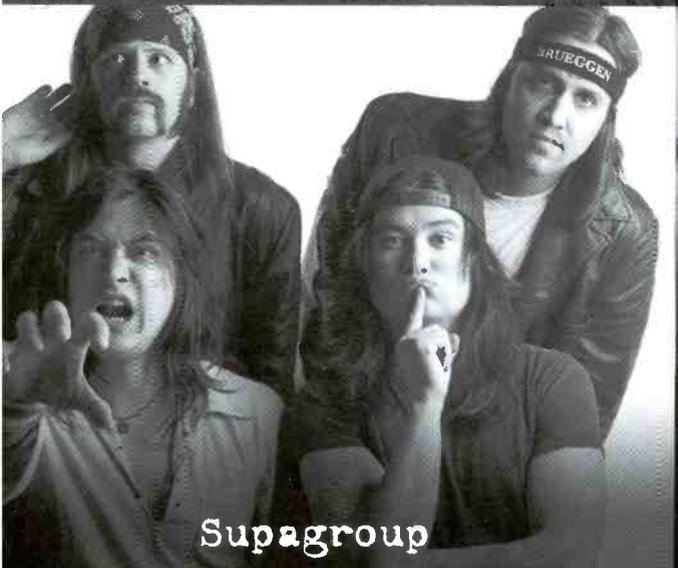
Clutch



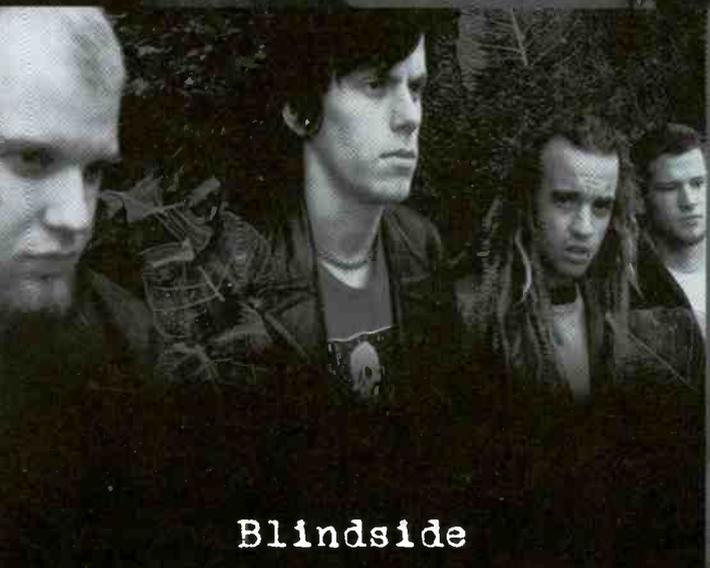
Layzie Bone



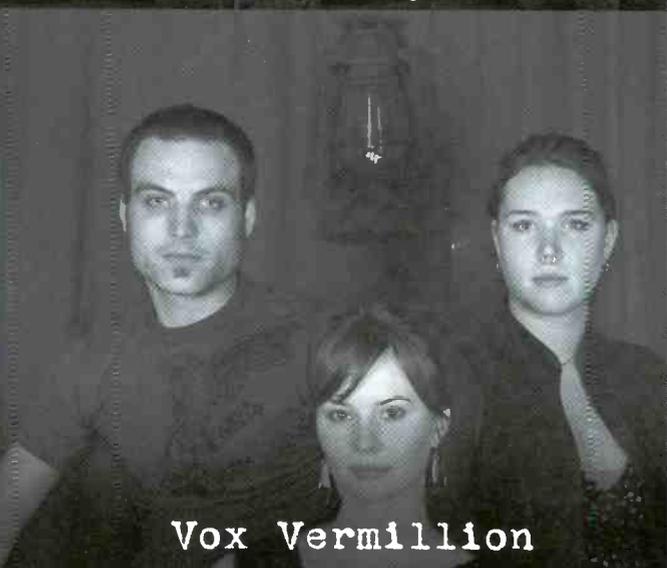
Jason Sinay Band



Supagroup



Blindsight



Vox Vermillion



distribution by...
NAVARRE

AN IMPORTANT MESSAGE FROM THE PUBLISHER OF BILLBOARD MAGAZINE:



JOHN KILCULLEN
President & Publisher

Dear Friend of Billboard:

Today is a special day in the history of the music industry. It's the day you witness the rebirth of an icon.

Meet the new 110-year-old Billboard.

We've **redesigned Billboard** from cover-to-cover, but our mission remains the same: to be the **first** place that decision-makers turn for best-of-breed news, insightful analysis, proprietary data and best-selling charts—the industry's arbiter of success.

We've created four new comprehensive sections:

- **Upfront:** news, analysis and business columns
- **Features:** exclusive, in-depth and investigative cover stories
- **Music:** highlighting artistic developments across all genres—gathering in buzz bands and hot unsigned acts
- **The Charts:** our sleek new section offers at-a-glance access to the only scorecards that matter

We've **expanded** the world-renowned Billboard rankings from singles and albums to cover new favorites such as **ringtones** and **digital tracks**. As always, all the charts are coupled with expert analysis of how and why releases are rising—or falling—on the charts.

The new Billboard delivers your trusted music news along with expanded coverage of key growth areas:

- Brand marketing, licensing and promotion
- Digital, video & mobile entertainment (with daily coverage on our blog at BillboardPostPlay.com)
- Touring and music publishing
- Independent labels and emerging artists
- Retailing, Legal and International from our worldwide bureaus

And, if you want to know what insiders are talking about (and who doesn't?), we've brought back an old favorite, **Inside Track**, to provide the latest industry buzz.

For your daily fix, Billboard's revamped **24/7 business Web site** Billboard.biz gives you instant access to breaking news, a daily report from our popular **Billboard Bulletin**, weekly e-Newsletters, and including for the first time complete access to Billboard's **archives**—a digital vault spanning back to 1948.

Music has never been more important. It touches every business—from technology companies offering downloads to brands seeking marketing partnerships with the right labels and artists. Music is the way we see the world and the way we define ourselves. To stay ahead of the market, to know what the influencers know, turn to **Billboard first**.

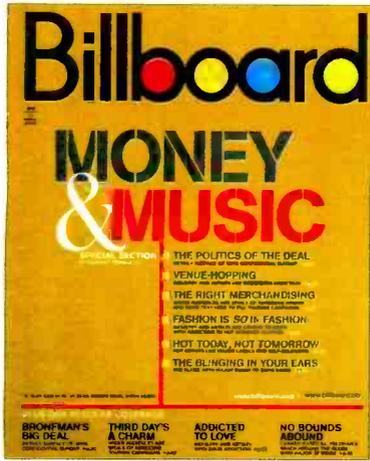
Welcome to the future.

A handwritten signature in black ink, appearing to read "John".

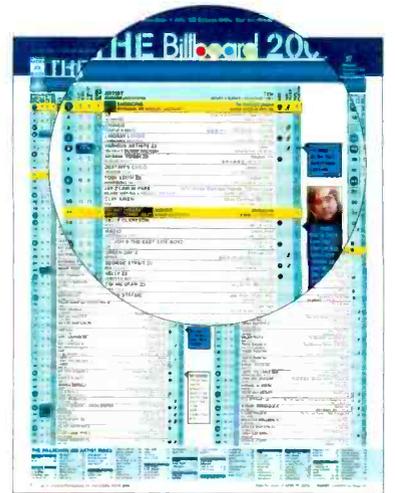
P.S. Go to our Web site for our flexible payment options or use the attached 4 FREE ISSUES cards to order now.

770 BROADWAY • NEW YORK, NY 10003-9595
OFFICES: NEW YORK • LONDON • LOS ANGELES • MIAMI • NASHVILLE • TOKYO • WASHINGTON, D.C.

USE IT AS YOUR COMPETITIVE EDGE...

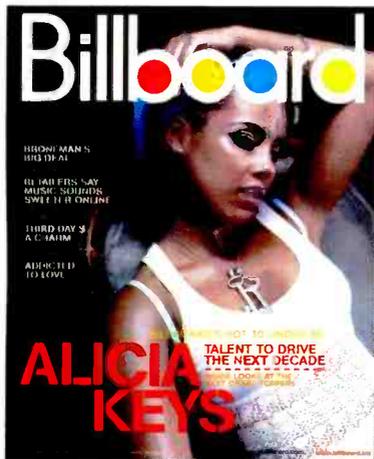


If you are in the music, video or entertainment business—whether you are the top decision maker at a major label or a brand marketer looking for a music license—across all genres and all sectors of the industry, the all-new Billboard is an absolutely essential tool for your business success.



Who counts on **Billboard**? Everybody. The deal-makers driving the industry. The consultant who sees an opportunity for a new revenue source. The entertainment lawyer who discovers a better way to protect a client. The booking agent trying to lock down that first big deal. The manager looking for the “next big thing.” They all count on Billboard every day. You should too.

...READ IT FOR YOUR PASSION.



It's not a boast. It's just a fact. If you want authoritative information, expert analysis, proprietary charts—the Gold Standard for success—and the industry insider buzz on everything from breaking bands and satellite radio to changes in entertainment law and the hottest-brand marketing innovations, you'll find it only in the pages of the redesigned and expanded **Billboard**.

Order today and start charting your success. The information you get from **Billboard** week in and week out will be the difference between being at the forefront of change or being left behind.



Now included with your paid subscription to **Billboard**:

- ➕ **Billboard magazine**—the redesigned and expanded weekly print magazine
- ➕ **Billboard.biz**—your 24/7 online industry resource for breaking news and exclusive charts
- ➕ **Billboard Chart Alert**—a weekly e-newsletter, your first look between the bullets
- ➕ **Billboard Bulletin**—a daily e-newsletter of the top music, video and entertainment stories
- ➕ **Billboard Archives**—an invaluable online resource, dating back to 1948

Subscribe today for this incredible value!

1 YEAR (51 ISSUES) \$299 — YOU **SAVE \$63** OFF THE COVER PRICE
To subscribe go to: www.subnow.com/BL/B5DFP or call 800-562-2706



Billboard®

www.Billboard.biz

For international subscriptions call +44 (0) 1858 438887 or go to: www.subscription.co.uk/bb/usa1

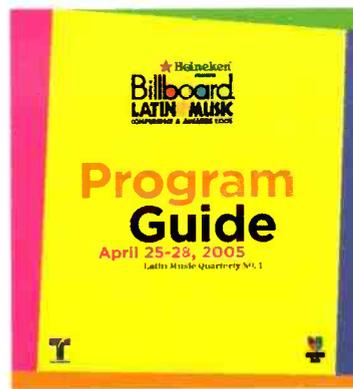
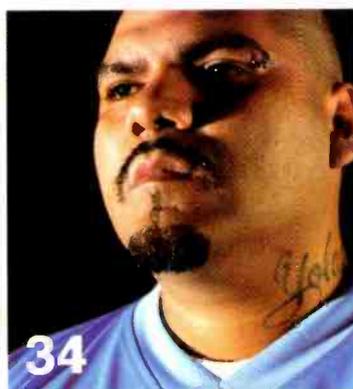
CONTENTS

UPFRONT

- 9 News
- 16 Global News
- 20 Legal Matters
- 22 Digital Entertainment
- 25 The Indies
- 27 Retail Track
- 28 Touring
- 29 Boxscore
- 31 Q&A

FEATURES

- 32 **MTV** ventures into hot new territory with its first Pan-African station, MTV base.
 - 34 **LATIN HIP-HOP** artists like Juan Gotti hope to follow *reggaetón's* path into mainstream radio.
 - 36 **WIRELESS** providers and the record industry want to make mobile phones the next big platform to download full songs.
- >> **Latin Music Conference & Awards Guide** follows page 38



MUSIC

- 40 Global Pulse; Words & Music
- 41 Latin Notas
- 42 The Beat
- 43 Rhythm & Blues; Jazz Notes
- 44 Reviews
- 46 Nashville Scene; Higher Ground; BeatBox

DEPARTMENTS

- 6 Opinion
- 47 Over the Counter
- 47 Market Watch
- 70 BackBeat
- 72 Marketplace
- 73 Mileposts
- 74 Inside Track; Executive Turntable

THIS WEEK ON .biz Breaking news around the clock and around the world.

>> Download *Billboard's* White Paper reports >> Complete access to *Billboard's* charts and articles archives

ON THE COVER: MTV's **Judy McGrath** and **Van Toffler** join **Nelly** to add a visual wow to the cover of the new *Billboard*. Photo by Henry Leutwyler

No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	48	MARIAH CAREY / THE EMANCIPATION OF MIMI	
TOP BLUEGRASS	60	ALISON KRAUSS + UNION STATION / LONELY RUNS BOTH WAYS	
TOP CLASSICAL	65	YO-YO MA/THE SILK ROAD ENSEMBLE / SILK ROAD JOURNEYS: BEYOND THE HORIZON	
TOP CLASSICAL CROSSOVER	65	JOSH GROBAN / CLOSER	
TOP COUNTRY	60	LARRY THE CABLE GUY / THE RIGHT TO BEAR ARMS	
TOP ELECTRONIC	63	MOBY / HOTEL	
TOP INTERNET	66	MUDVAYNE / LOST AND FOUND	
TOP JAZZ	65	MICHAEL BUBLE / IT'S TIME	
TOP JAZZ CONTEMPORARY	65	VARIOUS ARTISTS / VERVE/REMIXED3	
TOP LATIN	62	DADDY YANKEE / BARRIO FINE	
HEATSEEKERS	67	MINDLESS SELF INDULGENCE / YOU'LL REBEL TO ANYTHING	
TOP POP CATALOG	66	KEITH URBAN / GOLDEN ROAD	
R&B/HIP-HOP	56	MARIAH CAREY / THE EMANCIPATION OF MIMI	
TOP REGGAE	56	VARIOUS ARTISTS / CHOSEN FEW: EL DOCUMENTAL	
TOP SOUNDTRACKS	66	RAY	
SINGLES		PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	55	KELLY CLARKSON / BREAKAWAY	
ADULT TOP 40	55	GREEN DAY / BOULEVARD OF BROKEN DREAMS	
COUNTRY	61	KENNY CHESNEY / ANYTHING BUT MINE	
COUNTRY SINGLES SALES	61	BUDDY JEWELL / IF SHE WERE ANY OTHER WOMAN	
HOT DANCE CLUB PLAY	63	SCISSOR SISTERS / FILTHY GORGEOUS	
HOT DANCE AIRPLAY	63	KELLY CLARKSON / SINCE U BEEN GONE	
HOT DIGITAL SONGS	54	GWEN STEFANI / HOLLABACK GIRL	
HOT 100	52	50 CENT FEATURING OLIVIA / CANDY SHOP	
HOT 100 AIRPLAY	54	50 CENT FEATURING OLIVIA / CANDY SHOP	
HOT 100 SINGLES SALES	54	NATALIE / GOIN' CRAZY	
HOT LATIN TRACKS	62	JUANES / LA CAMISA NEGRA	
MODERN ROCK	54	AUDIOSLAVE / BE YOURSELF	
POP 100	55	KELLY CLARKSON / SINCE U BEEN GONE	
POP 100 AIRPLAY	54	KELLY CLARKSON / SINCE U BEEN GONE	
R&B/HIP HOP	58	AMERIE / 1 THING	
R&B/HIP HOP AIRPLAY	59	BOBBY VALENTINO / SLOW DOWN	
R&B/HIP HOP SINGLES SALES	59	R. KELLY / IN THE KITCHEN/TRAPPED IN THE CLOSET	
R&B/ADULT	59	FANTASIA / TRUTH IS	
RHYTHMIC	59	50 CENT FEATURING OLIVIA / CANDY SHOP	
HOT RINGTONES	22	50 CENT FEATURING OLIVIA / CANDY SHOP	
VIDEOS		PAGE	TITLE
DVD SALES	67	SIDEWAY (WIDESCREEN)	
VHS SALES	67	THE INCREDIBLES	
VIDEO RENTALS	67	SIDEWAYS	
GAME RENTALS	67	XBOX: DOOM 3	
THIS WEEK ON .BIZ			ARTIST / TITLE
TOP BLUES	#1	B.B. KING / THE ULTIMATE COLLECTION	
TOP CHRISTIAN	#1	VARIOUS ARTISTS / WOW #15	
TOP DANCE SINGLES SALES	#1	THE POSTAL SERVICE / WE WILL BECOME SILHOUETTES	
TOP GOSPEL	#1	DONNIE MCCLURKIN / PSALMS, HYMNS & SPIRITUAL SONGS	
TOP INDEPENDENT	#1	LIL JOHN & THE EAST SIDE BOYZ / CRUNK JUICE	
TOP NEW AGE	#1	SECRET GARDEN / EARTHSONGS	
TOP WORLD	#1	CETIC WOMAN / CELTIC WOMAN	
TOP MUSIC VIDEO	#1	AC/DC / FAMILY JEWELS	

EDITORIAL

FEATURES EDITOR: Marc Schiffman 646-654-4708
MUSIC EDITOR: Melinda Newman 323-525-2287
BUREAU CHIEFS: Leila Cobo (Miami/Latin America) 305-361-5279; Bill Holland (Washington, D.C.) 202-833-8692; Melinda Newman (L.A.) 323-525-2287; Phyllis Stark (Nashville) 615-321-4284
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
BILLBOARD.COM EDITOR: Barry Jeckell 646-654-5581
SENIOR EDITORS: Ed Christman (Retail) 646-654-4723; Gail Mitchell (R&B) 323-525-2289; Ray Waddell (Touring) 615-321-4245
STAFF EDITORS: Antony Bruno (Digital/Mobile) 323-525-2306; Susan Butler (Legal/Publishing) 646-654-4646; Brian Garrity (Business) 646-654-4721; Michael Paoletta (Brand Marketing) 646-654-4726; Deborah Evans Price (Country/Christian/Gospel) 615-321-4292
STAFF WRITERS: Ivory Jones (Rap/Hip-Hop) 646-654-4647; Jill Kipnis (Home Video) 323-525-2293; Todd Martens (Indies) 323-525-2292
BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
SINGLES REVIEWS EDITOR: Chuck Taylor 646-654-4729
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ASSOCIATE EDITOR: Margo Whitmire (Film/TV Music) 323-525-2322
COPY CHIEF: Chris Woods; COPY EDITORS: Jackie McCarthy, Wayne Robins
ART DIRECTOR: Jeff Nisbet
EDITORIAL ASSISTANT: Sarah Han (N.Y.) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Paul Heine, Catherine Applefeld Olson, Dan Ouellette, Tony Sanders, Bram Teitelman, Christa Titus, Steve Traiman, Anastasia Tsioulcas

GLOBAL

LONDON: EMMANUEL LEGRAND (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL BUREAU CHIEFS: Christie Eliezer (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany)
CONTRIBUTING EDITORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCrose (Kid Audio, Blues, Nashville), Wade Jensen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Paul Pomfret (Hits of the World, London)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES: JOSEPH GUERRIERO
ASSOCIATE PUBLISHER/INTERNATIONAL: GENE SMITH
EAST COAST ADVERTISING DIRECTOR: Alanna Velasquez 646-654-4994
MIDWEST ADVERTISING DIRECTOR: Scott Fowler 312-583-5649
WEST COAST ADVERTISING DIRECTOR: Aki Kaneko 323-525-2299
ACCOUNT MANAGER: Cindy Mata 646-654-4627
NASHVILLE: Lee Ann Photoglo 615-383-0162 (Labels); Cynthia Mellow 615-293-6786 (Touring)
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci +44 (0) 207-420-6075
INSIDE SALES MANAGER: Arkady Fridman 646-654-4636
INSIDE ACCOUNT REPS: Jeff Serrette 646-654-4697; Adam Gross 646-654-4691
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
MEXICO/WEST COAST LATIN: Dalsy Ducret 323-782-6250
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299; CARIBBEAN: Betty Ward 954-929-5120
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695; Stephanie Horst 646-654-4691
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPECIAL EVENTS COORDINATOR: Kelly Peppers 646-654-4660
SPECIAL EVENTS ASSOCIATES: Rosa Jaquez, Margaret O'Shea
DIRECTOR, INTEGRATED MARKETING & BUSINESS DEVELOPMENT: NATHAN MISNER 646-654-4618
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
PROMOTION MANAGER: Mary Ann Kim 646-654-4644
BRAND DEVELOPMENT MANAGER: Joseph Knaus 646-654-4634

LICENSING & REPRINTS

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
MARKETING/PROMOTIONS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angelina Biesheuvel 646-654-4677

INFORMATION MARKETING

INFORMATION MARKETING DIRECTOR: DAWN TOLAN
ASSOCIATE INFORMATION MARKETING DIRECTOR: Linda Lam
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
ASSISTANT INFORMATION MARKETING MANAGER: Marlene Hazzard
INTERNATIONAL INFORMATION MARKETING DIRECTOR: Ben Eva (London)
INTERNATIONAL SUBSCRIPTIONS MARKETING EXECUTIVE: Seema Gaglani (London)
INTERNATIONAL INFORMATION MARKETING: Paul Bridgen (London)
SUBSCRIPTIONS: 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION: Lydia Mikulko (Director); Chris Dexter (Manager)
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SPECIALS PRODUCTION EDITOR: Marc Giaquinto
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTIST: Ray Carlson
DIRECTORIES PRODUCTION MANAGER: Len Durham (Nashville)

ADMINISTRATION

VICE PRESIDENT/GENERAL MANAGER: P. ANDREW BILBAO
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez; CREDIT: Shawn Norton
ASSISTANT TO THE PUBLISHER: Kristina Tunzi
PRESIDENT & PUBLISHER: JOHN KILCULLEN

CREATIVE DIRECTION & CONSULTING

CREATIVE DIRECTION: STARK DESIGN (www.starkdesignny.com); DANIEL STARK
ART DIRECTOR: Timothy Jones; SENIOR DESIGNER: Jodi Miller

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003; Phone: 646-654-4400; Edit Fax: 646-654-4661; Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2395/2395
NASHVILLE: 49 Music Sq. W., Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454
WASHINGTON, D.C.: 910 17th St. NW, Suite 215, Wash., DC 20006; Phone: 202-833-8692; Fax: 202-833-8672
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299

vnu business publications

President & CEO: Michael Marchesano, Chief Operating Officer; Howard Lander, Group Presidents; Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design); Michael Parker (Marketing/Media & Arts) Vice Presidents: Joanne Wheatley (Information Marketing), Karen Palmieri (Manufacturing & Distribution)

vnu business media

President & CEO: Michael Marchesano, Chief Operating Officer; Howard Lander, Chief Financial Officer; Joe Furey, President-VNU Expositions; Greg Farrar, President-eMedia & Information Marketing; Toni Nevitt, Senior VP/Human Resources; Sharon Sheer, Vice President/Business Management; Joellen Sommer, Vice President/Communications; Deborah Patton, Vice President/Licensing and Events; Howard Appelbaum, Director of Business Planning and Development; Jonathan Gordon, Editorial Director; Sid Holt

OPINION

EDITORIALS | COMMENTARY | LETTERS

A Brand-New Billboard, Better Than Ever

The music industry is in a period of unparalleled change. Today, it is time for *Billboard* to change as well. This week's issue is the realization of the most ambitious reworking of the magazine in four decades.

From cover to cover, this is a new *Billboard*, designed to better serve the changing needs of our readers.

The issue in your hands is the culmination of a process that began last year, when *Billboard* president/publisher John Kilcullen challenged all the departments in the magazine to take a blank sheet and rethink the way we serve our varied international readers and marketers.

Based on feedback from you, our readers, we began the process of reinventing all aspects of this 111-year-old magazine, including editorial, design, charts, production and integrated sales. Daniel Stark's New York firm Stark Design was retained as creative director of the design project, and *Billboard*'s entire editorial staff contributed their thoughts and ideas to our revamped editorial.

Armed with examples of the new design, the *Billboard* team went to the market to seek feedback on our plans from leaders throughout the industry. Revisions and refinements followed. At

last, this week, we proudly present to you the new *Billboard*.

The magazine sports an entirely new look, including new typefaces, eye-catching photography and more color—all intended to make *Billboard* more appealing and reader-friendly than ever.

The bold new cover of *Billboard* points readers to the key stories that are changing their world each week.

Inside, readers will find an expanded Upfront section, with increased coverage of brand marketing, digital, mobile, legal and touring—all of the key segments that are driving today's market.

Upfront innovations include a quick read on the week's essential news stories from billboard.biz, our online destination for breaking news.

We are especially excited about our new Upfront column. Making the Brand, which provides a weekly look at the latest brand-marketing deals and concepts.

Following Upfront is our new features section, home to the *Billboard* cover story and other in-depth articles from our expert global reporting staff.

Our Music section brings together coverage of new releases by hit acts and developing artists in all genres, plus Now Hear This coverage of unsigned acts. It

also includes *Billboard*'s longtime favorite music columns, as well as Global Pulse, which provides insight into acts breaking in international markets. New to the lineup is Latest Buzz, which provides quick takes on artist news, signings and other developments.

Next up is the dramatically redesigned chart section, bringing together all of *Billboard*'s essential music rankings. Each chart has been reconfigured for improved readability. And many key charts now have information capsules that provide extra insight into factors driving the week's biggest hits.

Finally, longtime *Billboard* readers will be thrilled to see the return of an old favorite, Inside Track, a roundup of the people and companies that are making news and moving markets each week.

Now, we invite you to read on. We present billboard.biz as your daily news source and *Billboard* as your weekly analytical road map to the industry.

We hope you will agree that *Billboard* is bigger, brighter and more valuable than ever.

We'd love to know what you think of the new *Billboard*. Please send comments to redesign@billboard.com.

—Tamara Conniff and Ken Schlager
Co-Executive Editors

Editorial Staff Is Changing Too

The dramatic transformation of *Billboard* this week called for a restructuring of our global editorial staff, including new responsibilities for many members of the team.

The editorial staff continues to report to co-executive editors Tamara Conniff and Ken Schlager. They oversee a team of editors, reporters and designers in New York, Los Angeles, London, Nashville, Miami and Washington, D.C.

In the New York office, Marc Schiffman is named to the new post of features editor, with responsibility for cover stories and in-depth features. Schiffman, who joined *Billboard* in 2002, had been senior news editor.

In Los Angeles, Melinda Newman, whose *Billboard* tenure dates back to 1988, is named music editor and will oversee all content in *Billboard*'s new consolidated Music section.

Newman continues as Los Angeles bureau chief. Her fellow bureau chiefs are

Emmanuel Legrand (London), Phyllis Stark (Nashville), Leila Cobo (Miami/Latin America) and Bill Holland (Washington, D.C.).

Thom Duffy, who joined the team in 1989, is named special features editor. His partner on the New York-based special features team is Katy Kroll, who is promoted to senior associate editor.

Barry Jeckell is upped to billboard.com editor from managing editor, with responsibility for leading this summer's relaunch of the site, which will be the next big step in *Billboard*'s transformation.

Billboard veterans Ed Christman, Gail Mitchell and Ray Waddell are named senior editors. Christman is in charge of retail coverage. Mitchell oversees R&B/hip-hop, and Waddell guides coverage of the touring business. They previously were senior writers.

Michael Paoletta, who had been senior writer/dance, is named to the new position of brand marketing editor. Paoletta will write the new Making the Brand

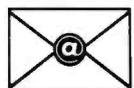
column and will also be charged with editing the weekly Inside Track page.

Other senior writers getting editor stripes are Antony Bruno (digital/mobile), Susan Butler (legal/publishing), Brian Garrity (business) and Deborah Evans Price (country/Christian/gospel).

We've also changed the editing team for the *Billboard* Reviews pages. Jonathan Cohen, who continues as billboard.com news editor, is now album reviews editor. Chuck Taylor, top 40/AC editor of *Billboard* Radio Monitor, is named singles reviews editor.

And in Los Angeles, associate editor Margo Whitmire takes over film/TV music coverage and next week will introduce a column from her beat, Scene & Heard.

In the new lineup, each editor serves as a champion for his or her beat, guiding coverage in print and online, as well as contributing expertise to *Billboard*'s year-round program of industry events, conferences and awards programs. ■■■



Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of *Billboard*, which shall own the copyright in whole or part, for publication.

MARKED O UR TERRITO RY



With a completely new look, great music mix, video premieres and exclusive downloads, MTV2 is where more viewers than ever connect to the music they love.

WWW.MTV2.COM

©2008 MTV Networks. All rights reserved.

Congratulations to this year's Billboard Latin Music Award winners.

For over 16 years, our dedicated private bankers have worked with music industry professionals to meet their unique financial needs. From intellectual property lending and lines of credit to business credit cards and customized wealth management plans. To keep your finances in tune with your career, visit a SunTrust music private banking office in Nashville, Atlanta, or Miami, or call 1-800-322-3137.



Keeping Koo
Quintet breaking through branding

14



Aussie Access
Trade group brings bands abroad

18



Phone, Sex
CTIA seeks content standards

22



'Pure' Promotion
Web site helps expose hard rock

24



Taylor Tours
If it's James, it must be summer

28

>>>BMG DIRECT SUES INDIE STORE

BMG Direct, the parent of the BMG Music Service record club, has filed a lawsuit against Ear X-tacy owner John Timmons, the Louisville, Ky., independent merchant who publicly criticized the company's yourmusic.com

online store selling front-line CDs for \$5.99. The lawsuit was filed April 13 in U.S. District Court for the Southern District of New York, but is not yet available in the public document room.

According to sources, the BMG Direct complaint says Timmons violated the site's terms and conditions, which says purchased CDs cannot be resold.
—Ed Christman

>>>SONY, TOSHIBA TALK HD UNITY

Sony Corp. and Toshiba, heads of competing high-definition DVD formats Blu-ray and HD DVD, respectively, are said to be in discussions to create one HD format for market release, according to Reuters. A number of studios have announced support for one of the two formats, and both camps have already announced hardware debuts. HD DVD players are expected to reach retailers in fourth-quarter 2005. Blu-ray players will launch in early 2006.

—Jill Kipnis

>>>HOGAN WANTS BETTER RESEARCH

John Hogan says Clear Channel Radio supports Arbitron's Portable People Meter, along with any new service or product that raises

continues on >>p10

UpFront

APRIL 30, 2005

BUSINESS BY BRIAN GARRITY

UMG: NO MORE FREE MUSIC VID

The days of labels freely distributing music videos online in the name of promotion are coming to end.

America Online will begin paying Universal Music Group and Warner Music Group for access to their music-video libraries under video-on-demand licensing agreements announced April 19.

Terms of the deals were not disclosed, but sources say AOL will pay the labels either a per-play rate or a percentage of ad revenue generated by the offering—whichever is greater.

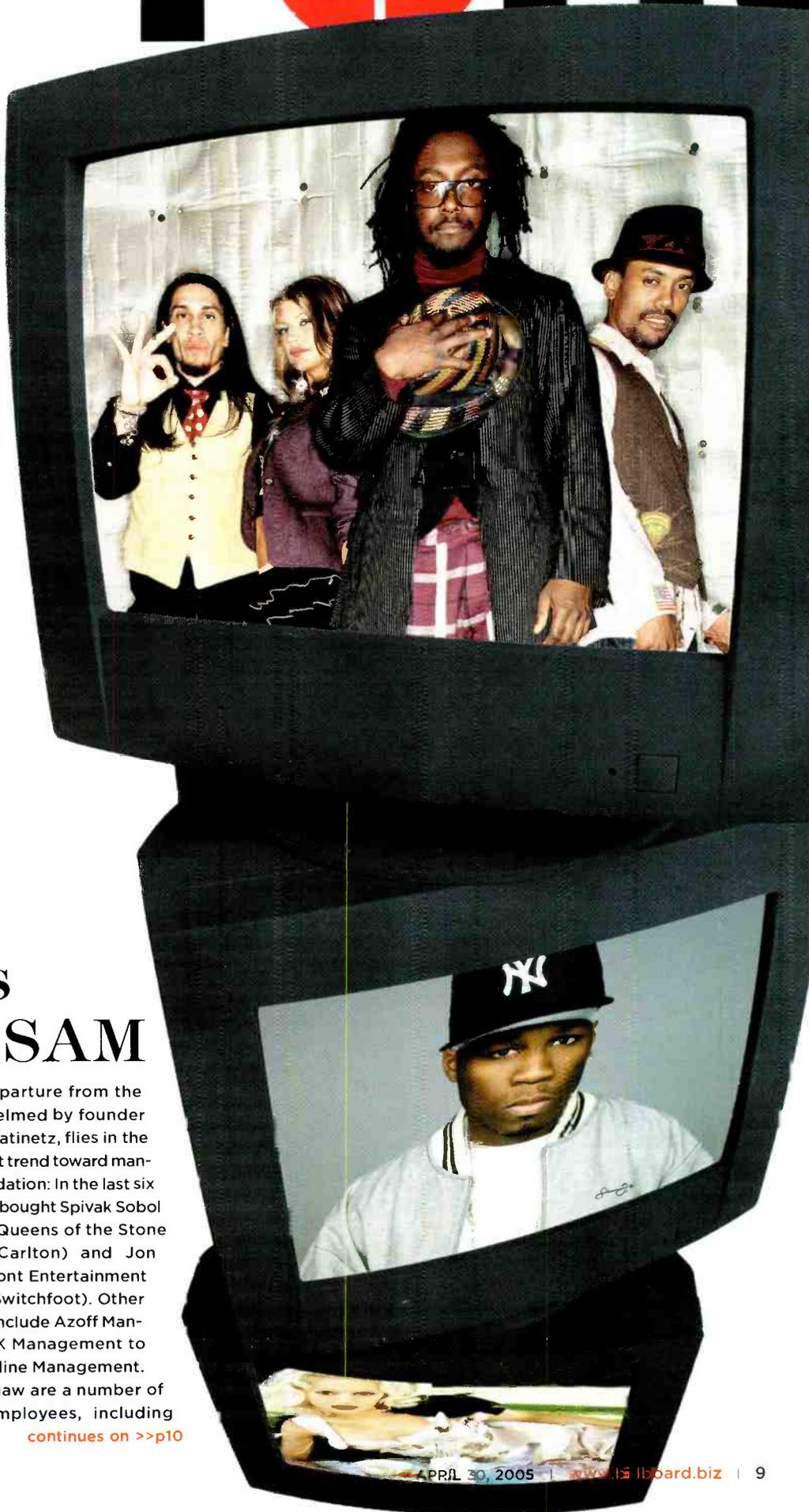
The issue of compensation for music videos first came to the fore in February, when UMG announced a new policy under which it would no longer service new or catalog videos for VOD playback on a promotional basis.

The shift in strategy forced virtually every leading provider of VOD content, including AOL, to yank UMG videos from their lineups.

UMG—which spends millions each year to produce music videos—is looking to set up such clips as an additional revenue source, as online services and cable providers attempt to build businesses around VOD.

“It’s really a landmark event for the industry,” UMG chairman/CEO Doug Morris tells *Billboard*. “Video on demand is not promotional. When you type in what you want to see, someone should pay for it. These companies are already selling advertising next to the videos.”

continues on >>p10



MANAGEMENT BY MELINDA NEWMAN

Renshaw Leaves Firm, Launches SAM

Artist manager Simon Renshaw, who left the Firm the week of April 11, has already made his first deal under the aegis of his new company, Strategic Artist Management.

On April 19, Boomerang Mobile Media announced that it had signed a deal with SAM to provide interactive marketing promotions for its artists with mini-Web sites that fit on cell phone screens.

SAM’s clients include the Dixie Chicks, Clay Aiken, Anastacia and Miranda Lambert.

Anastacia, whom Renshaw managed at the Firm, already linked with Boomerang for her European tour in a promotion that included contests and text messaging the artist.

Renshaw’s departure from the Firm, which is helmed by founder and CEO Jeff Kwatinetz, flies in the face of the current trend toward management consolidation: In the last six months, the Firm bought Spivak Sobol Entertainment (Queens of the Stone Age, Vanessa Carlton) and Jon Leshay’s Storefront Entertainment (Mandy Moore, Switchfoot). Other recent mergers include Azoff Management and HK Management to re-form as Frontline Management.

Joining Renshaw are a number of former Firm employees, including JoAnn Burnside, continues on >>p10

the bar on gathering intelligence on listeners. But the CEO of radio's largest group says the PPM is "too little, too late." In an exclusive talk with *Billboard*, Hogan went as far as saying Arbitron should be "embarrassed" at how long it is taking the company to bring the PPM to market. CCR is cooperating with Arbitron's PPM trials. But Hogan says the company is also looking for ratings alternatives to Arbitron from other sources.

—Paul Heine

>>>UMG RINGS UP VERIZON FOR DEAL

Universal Music Group has agreed to license its music catalog to Verizon Wireless' Ringback Tone service. Verizon has existing relationships with Warner Music Group and Sony BMG.

The carrier's service currently is available only in Southern California and Sacramento, Calif. Verizon makes 500 ringback tones available at any given time, rotating new tracks into the service on a regular basis. Customers can sign up to receive alerts when new artists are added.

—Antony Bruno

>>>WMG'S SHARES SET FOR \$22-\$24

Warner Music Group has set a price range of \$22-\$24 for its upcoming initial public offering. The company says in a filing with the SEC that it intends to offer 27.17 million shares to the public. In addition, WMG's private equity investors—Thomas H. Lee Partners, Bain Capital, Providence Equity Partners and Edgar Bronfman Jr.'s Music Capital Partners—are selling 5.43 million of their shares in the company. If priced at the high end of the IPO range, the investor group stands to collect \$130 million from its part of the sale.

—Brian Garrity

continues on >>p12

MUSIC VIDS (cont.)

continues from >>p9

Why should they be developing a revenue stream without paying us and our artists?"

Yahoo Music, mtv.com and RealNetworks' rollingstone.com are among the music portals that are still not playing UMG videos in the wake of the major's policy change. Negotiations between those companies and UMG are believed to be ongoing.

As for AOL, it becomes UMG's second licensee under the new policy, joining Microsoft's MSN Music, which signed on two months ago.

From a strategic standpoint, AOL Music made the deals as part of a larger effort to build a catalog of videos for playback. In addition to offering videos for on-demand viewing, AOL will create artist- and genre-based channels. Up to now, AOL has offered a rotating group of promotional videos.

Bill Wilson, senior VP of programming for AOL, says the company wants to use

videos as a competitive programming tool as it moves an increasing amount of its formerly subscriber-only content onto the Web.

"The model has really changed for us over the last 18-24 months, particularly in the last six months," Wilson says. "Now that we're on open Web, we felt we needed to go out and have all the video content for deep catalog. It gives us a lot more editorial freedom from a programming standpoint."

Agreements like the AOL deals with WMG and UMG are likely to open the door to a wave of pacts between other service operators and labels for video content.

While WMG has not required online services to remove videos in exchange for payment, sources say the company will be expecting to generate revenue from VOD moving forward.

Meanwhile, AOL says it is in talks with EMI and Sony BMG for similar deals. ●●●

SAM (cont.)

continues from >>p9

Marion Kraft, Kat Darnell, Yamile Fernandez and Natalie Miller.

A number of the staffers were let go a few weeks ago when the Firm laid off 24 of its 100-plus employees. According to sources, the majority of those released were support staff whose efforts were duplicated after the Firm bought Spivak Sobol and Storefront.

Those who know Renshaw's strong reputation say he will be fine without the support of a big machine behind him.

"I've worked with every kind of manager, and whether it was a productive working relationship never had anything to do with whether they were with a small firm or a big firm," says former Atlantic Records president Ron Shapiro, who is now managing a number of acts including Julie Roberts. "All you need is experience, a good reputation and relationships."

David "Beno" Benveniste, whose firm Velvet Hammer represents System of a Down, among others, agrees. But he adds that there are

pros and cons to both sides. "There's a sense of agility when you're on your own, but a sense of power when you're with a bigger company. But I know from Simon's reputation that he's a fantastic manager, and he'll be fine."

Renshaw joined the Firm four years ago, bringing the



ANASTACIA

Dixie Chicks with him.

In a statement, the Firm wished Renshaw the best, adding, "We look forward to fighting the good fight together again in some capacity in the future." A representative for the Firm declined to comment on the layoffs. Renshaw did not return multiple requests for comment. ●●●

UpFront

BILLBOARD
EXCLUSIVE

DIGITAL MUSIC BY BRIAN GARRITY

New Sony BMG Deal

Company Inks Digital Licensing Pact With Warner/Chappell

NEW YORK—Sony BMG Music Entertainment has inked a broad-based licensing deal with Warner/Chappell Music for publishing rights to a variety of new digital entertainment formats, *Billboard* has learned.

The umbrella agreement sets working guidelines for clearing rights for DualDisc releases, sales of master ringtones and ringback tones, video-on-demand services and video downloads.

ment include Alan Jackson, Dido, Gavin DeGraw, Chevelle and Michael Jackson.

The move marks the second such alliance between Sony BMG and a major music publisher. The company inked a similar pact with EMI Music Publishing in December.

Sony BMG is still in talks with Sony ATV, BMG Music Publishing and the Harry Fox Agency about digital rights for mobile and other new formats.

Sony BMG's deals with

business."

In a similar vein, Warner Music Group late last year brokered an in-house agreement between its recorded-music division and Warner/Chappell on master ringtone and ringback rates. Warner declined comment.

Publishers have been calling for experimental deals that avoid trying to set long-term precedents.

The deals that have been brokered are finding a way

ALAN JACKSON



The pact also covers multi-session audio discs and "locked" content for hard drives and storage media, which consumers may "unlock" by purchasing the tracks or albums online.

Specific financial terms of the agreement were not disclosed.

The deal clears the way for the distribution of thousands of songs that Sony BMG and Warner/Chappell share.

Warner/Chappell controls more than 1 million copyrights from 65,000 songwriters and composers, including Eric Clapton, Dido, the Eagles, Fat Joe, Green Day, Don Henley, Led Zeppelin, Madonna, Moby, the Ramones, R.E.M., Staind, Timbaland, Van Morrison, Barry White and John Williams.

Artists affected by the agree-

Warner/Chappell and EMI Music Publishing show the sense of urgency labels and publishers are feeling to create working business models and efficient licensing systems that allow them to profit from quick-moving digital distribution opportunities.

"We now have an excellent mass of masters that are available for exploitation," says Ron Wilcox, executive VP/ chief business and legal affairs officer for Sony BMG Music Entertainment. "The good thing for both parties is they can be comfortable that opportunities aren't being lost. That's the greatest danger as we try to negotiate between ourselves what might be appropriate. It's important to not over-negotiate and lose the opportunity to develop a new

around the central sticking point that labels and publishers have experienced in their negotiations related to new digital formats: the publishers' assertion that they are not bound by the same compulsory mechanical licensing rate that governs their CD and digital download royalties.

The rise of new digital formats has presented an opportunity for them to expand their earning power with richer percentage-of-revenue deals beyond the congressionally regulated statutory rate of 8.5 cents for most songs.

The Sony BMG deals set defined rates for master ringtones, ringbacks and DualDisc releases. Rates for other emerging technologies, most notably video, have been left open for determination at a later time. ●●●

Dear Ketel One Drinker

**If you like our advertising please
continue to buy our product.**

**If you don't like our advertising
please continue to buy our product.**

Jam Bands On A Trip

Bonnaroo Vibe Goes Mobile With Upcoming Zooma, BIG Tours

Two major jam-band festival tours were announced last week, borrowing a concept that has worked incredibly well for stationary events.

Superfly Productions and A.C. Entertainment, creators of the Bonnaroo Music & Arts Festival, will launch the Zooma tour in July. Trey Anastasio and Ben Harper & the Innocent Criminals will headline (billboard.biz, April 18).

Earlier, it was announced that the String Cheese Incident will headline the BIG Summer Classic 2005 tour, which will launch with shows July 2-3 at Red Rocks Amphitheatre in Morrison, Colo., near Denver (billboard.biz, April 15). Madison House, management and booking firm for SCI, is producing BIG.

Both tours have producers and talent with strong credibility in the jam-band scene.

The inaugural Zooma run will feature 20-25 acts rotating performances throughout the tour. Six or seven acts will perform at each date, with another headliner joining Harper and Anastasio on the main stage and a rotating cast of three or four acts playing the concourse stage.

"No one act will play any more than five dates," Superfly president Jonathan Mayers says.

The tour will begin June 16 and play amphitheaters in at least 28 major North American markets, concluding July 31. Zooma will be a multifaceted entertainment event featuring two stages and an activity village with vendors and attractions.

Ticket prices will be in the \$30-\$35 range for lawn seats and about \$45 for pavilion seats, Mayers says.

Zooma comes from the team that puts together Bonnaroo. Held in Manchester, Tenn., Bonnaroo has been the top-grossing U.S. festival in each of its three years. Last year's event, with headliners including Dave Matthews, the Dead and Anastasio, grossed \$14.5 million and was named top festival at the Billboard Touring Awards.

This year's Bonnaroo, set for June 10-12, will feature Widespread Panic, the Allman Brothers Band, Dave Matthews Band, Gov't Mule and the Black

Crowes, among others.

The Bonnaroo vibe should translate to a touring event, Mayers says. "Bonnaroo is a different event, so we knew we wanted a different name for this tour," he says. "We feel like the spirit of Bonnaroo is more than just an event in Tennessee. It's an overall concept of a good buy for the bands, diversity of the music and other activities."

Mayers says the concept for

New Monsoon.

Rather than a basic shed run, BIG will play "all sorts of cool places ranging from a couple of Red Rocks [shows] to a bunch of minor-league ballparks, including stops in Chicago and Brooklyn," Madison House president Mike Luba says. "The tour will also integrate itself into a few of this country's already existing festivals. We tried to stay out of the traditional sheds



Zooma has been in the works for about six months. "We talked about doing a tour last year, but it didn't come together. We knew we wanted to work with Trey and Ben, and when we found out they wanted to work together, everything fell into place."

Zooma is booked by Tom Chauncey at Partisan Arts (Harper) and Chip Hooper at Monterey Peninsula Artists (Anastasio). Various promoters will be involved, though Clear Channel Entertainment will handle the majority of dates, Mayers says, "as they operate the majority of the amphitheaters."

Meanwhile, SCI's BIG Summer Classic will make 14 stops in North America and will also feature a rotating cast, including Keller Williams, Michael Franti & Spearhead, Yonder Mountain String Band, Umphrey's McGee and

wherever possible."

BIG tickets will range from \$12 at Milwaukee Summerfest to \$43 at Red Rocks. "We tried to be very price-conscious," Luba says. "Almost all of the shows will have tickets available in the \$25-\$35 range. We can sell a large amount of tickets through the participating bands' Web sites, so we are able to keep the ticket price as low as possible."

Mayers admits Zooma and BIG have similar target audiences. "We've been aware of their routing, and we each did the best job we could to stay out of each other's way," Mayers says. "Sometimes it's unavoidable."

Luba adds, "The Zooma tour also looks like it should be great fun. I think that they are aiming for more mainstream, traditional places to play. I think that both tours should do really well."

Brits Launch 'Historic' New Chart

LONDON—The only thing that has not changed with this week's British singles chart is the top-selling track.

On April 17, the first official U.K. singles chart to integrate downloads with physical sales was published. Ruling the chart was Tony Christie's "(Is This the Way To) Amarillo" (UMTV), in its fifth straight week at No. 1.

During the sales week, the AC crooner sold 64,339 physical units—which alone would have been enough to top a "traditional" chart—plus 4,661 downloads, for a total of 69,000.

All but two singles in the top 40 of the new chart were available physically and online.

The Official U.K. Charts Co. (OCC) reports sales of 393,000 physical singles during the chart's compilation period, April 10-16, and 383,000 single-track downloads. The OCC is a joint venture between the British Phonographic Industry and the British Assn. of Record Dealers.

BPI chairman Peter Jamieson hails the arrival of the combined chart as "a historic day for the U.K. music industry," citing sales figures that have "virtually doubled" the volume of the singles market.

The BPI also observes that, 15 weeks into 2005, U.K. download sales already exceed those for all of 2004. From Jan. 1 to April 16, more than 5.26 million downloads were sold in Britain.

The OCC, with the BPI and BARD, has been planning the new chart for 18 months. But the Assn. of Independent Music criticized the timing of the integration of download data. AIM sent a letter to the Office of Fair Trading April 14 requesting its intervention. The OFT is the government body that regulates consumer protection and commercial activity.

AIM chairman/CEO Alison Wenham says independent labels were penalized by the timing. She claims that an additional six to eight weeks would have helped indies secure more deals for digital distribution. "The British charts are very good and well

run," she says, "but the reason this chart had to get to market still eludes AIM's board."

She notes that in the inaugural combined chart, two-thirds of indie releases were in lower positions than the previous week, saying this would not have happened on a chart measuring only physical sales.

"We would have liked to enjoy the support of the combined chart," she says. "Everybody's trying hard to offer repertoire, but to sell downloads you are dealing with a completely different supply chain than with traditional retail. It takes time to adjust, especially when you don't have the same resources as majors."

The BPI points out that the launch of the combined chart was delayed several weeks to allow indies more time to get onboard. The trade group also notes that indies have a 10.4% share of the top 40 titles on the combined chart, versus 9.4% of the physical-only top 40.

"Independents have always been among the U.K.'s most innovative record companies," Jamieson said in a statement. "The BPI has stepped up its efforts enormously in recent months to help independents prepare for the chart merger, and I congratulate the independent community on its strong performance in this debut chart."

Tony Wadsworth, chairman/CEO of EMI Music U.K. & Ireland, notes that consumers have responded positively to legal downloads, and the chart needed to reflect that progress. "It was important to launch the chart sooner than later," he says.

Wadsworth is convinced that the combined chart will give even greater exposure to legal downloads and will benefit the entire industry. He also foresees several changes. "For a start, it will slow down [movement on] the charts," he says. "We will once again see tracks going up the charts and make steady progress. If singles last longer in the charts, it will result in more album sales, both physically and online."

>>> UNIVERSAL CANADA PICKS UP REGGAE

New York-based reggae label VP Records—whose roster includes Sean Paul, Wayne Wonder, Elephant Man and Lady Saw—has shifted its Canadian distribution to Universal Music Canada from EMI. In the United States, VP has self-distributed some releases. Others have gone through Navarre and through a P&D deal with Atlantic Records. Co-owner Randy Chin says VP is in negotiations to consolidate its distribution under one umbrella by the end of May. Sources say the label has discussed deals with Fontana, Alternative Distribution Alliance and Koch Entertainment, as well as Navarre.

—Larry LeBlanc and Ed Christman

>>> DVD BIZ MAKES FIRST QUARTER GAINS

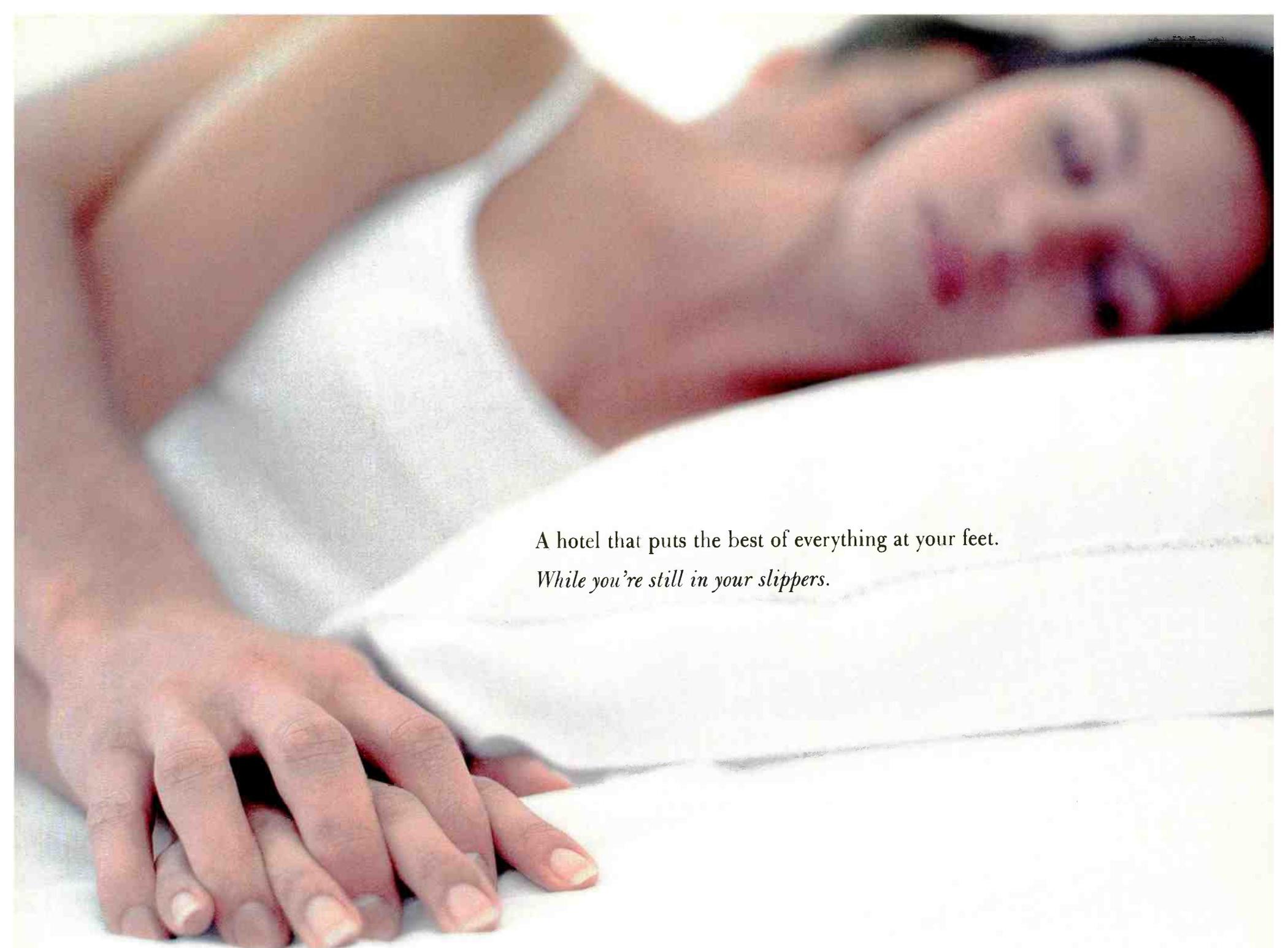
The DVD industry experienced double-digit growth in both software and hardware in first-quarter 2005, according to a report by the Digital Entertainment Group. More than 400 million DVDs shipped in the first quarter, which marks a 21% increase over the same period last year. About 7.7 million DVD players were purchased, according to figures attained by the Consumer Electronics Assn., a 13% increase over fourth-quarter 2004.

—Jill Kipnis

>>> EMI PUB BAGS STEVENS CATALOG

EMI Music Publishing has licensed the entire catalog of songs written by Yusuf Islam, formerly known as Cat Stevens. Financial terms of the pact were not disclosed. Through the long-term global deal, EMI will administer approximately 200 songs, including such classics as "Morning Has Broken," "Lady D'Arbanville," "Wild World," "The First Cut Is the Deepest" and "Moon Shadow." The catalog was previously administered by Sony/ATV Music.

—Lars Brandle



A hotel that puts the best of everything at your feet.
While you're still in your slippers.



Presenting five signature suites with Four Seasons signature service. Perhaps the only thing more alluring than the designer boutiques and renowned restaurants that line this area of Beverly Hills, is the luxury that stands above it. From the private staircase and intimate rooftop terrace of the Veranda Suite, to the breathtaking views of Beverly Hills from the Governor Suite, The Regent Beverly Wilshire offers discerning guests an opportunity to float comfortably above the most famous intersection in the world. With our five signature suites

and the legendary service philosophy of Four Seasons, this landmark hotel takes pampering to a level previously unseen. For reservations, please call your travel consultant, or the Hotel directly at 800.421.4354 or 310.275.5200. Or visit www.fourseasons.com/beverlywilshire.

the
Regent
BEVERLY WILSHIRE
A FOUR SEASONS HOTEL

9500 Wilshire Boulevard, Beverly Hills, California 90212

MICHAEL PAOLETTA mpaoletta@billboard.com

Brand New, Fatty Koo

Multiculti Young Act Partners With Just About Everyone

Say hello to **Fatty Koo**, the new kids on the brand-marketing block.

Fatty Koo is a multicultural collective whose members range in age from 17 to 21. The quintet hails from Columbus, Ohio, and is signed to Sony Urban/DAS/Columbia Records (Rhythm & Blues, *Billboard*, April 23).

The group's musically diverse album, "House of Fatty Koo," is due July 12.

It's not likely that Fatty Koo is on your radar screen, but you can expect that to change soon, thanks to several cross-promotional initiatives with cable networks TNT and BET.

Specifically, the group's feisty first single, "Bounce," has been placed as TNT's 2005 NBA playoff anthem. (Consider it this year's answer to "Let's Get It Started" by the Black Eyed Peas). It can be heard during the upcoming pro basketball playoff games and in all of the NBA's 15- and 30-second playoff TV spots. TNT's playoff coverage commences April 24 and runs through early June.

At BET, Fatty Koo is the subject of "Blowin' Up! Fatty Koo," a 13-part reality series that bowed April 21.

To ensure the show's success, BET implemented a multitiered marketing strategy, encompassing radio, TV, Internet and outdoor adver-

tising in 21 urban markets.

These are the types of branding opportunities that even established artists dream about. For an unknown act like Fatty Koo, such associations can make a career.

Of course, it helps when everybody on your team is on the same page. In Fatty Koo's case, the key players include DAS Communications founder David Sonenberg, who manages the band; Cherry Lane Music Publishing president Aida Gurwicz; Craig Barry, creative director of TNT's Turner Sports unit; Sony Music senior VP of video promotion and TV programming Gary Fisher and VP of A&R Ken Komisar; BET executive VP of entertainment and music programming Stephen Hill; and music consultant Mark Shimmel (former VP of marketing and artist relations at Arista).

Between the two partnerships, Fatty Koo will be exposed to millions of people before the album even streets.

"You really can't put a price on such partnerships," says Gurwicz, who signed Fatty Koo to a five-album publishing deal in December 2003.

Among its many other signees, Cherry Lane's publishing portfolio includes the Black Eyed Peas and John Legend, both of whom are managed by Sonenberg.

Shimmel, who has worked with Gurwicz and Sonenberg through the years, consults with TNT on all things music.

Six degrees of separation, anyone?

Barry acknowledges that

official for all those involved."

Though terms of the partnerships were not revealed, Gurwicz is happy to remind people of the Black Eyed Peas' NBA partnership last year. "It created new opportunities for



From left, Gabrielle, Marya and Valere of Fatty Koo perform at Mac World.

when Shimmel played him "Bounce," the hook immediately reeled him in. "It captured me," he says. "Music—particularly a strong hook—is a big part of sports programming."

Sonenberg says he has been approached by a variety of companies (clothing, soft drinks, telecommunications) that want to partner with Fatty Koo.

"We're exploring all opportunities," says Sonenberg, who discovered the group through the John Lennon Educational Tour Bus. "It's about creating smart strategic branding lines where the extra promotion and right creative tie-ins will be ben-

eficial for everybody."

BRAND NEW: Welcome to the first installment of Making the Brand. Each week, this column will focus on branded entertainment and marketing deals that are helping to drive today's music business. Making the Brand will get behind these lucrative partnerships to find out who the dealmakers are—and how such deals are being made.

We look forward to hearing from you.



MUSIC VIDEO BY IVORY JONES

Garland Turns On The Tube With Music

Music TV pioneer Les Garland is at it again.

Garland has partnered with Montgomery, Ala.-based Raycom Media to launch the Tube Music Network, a 24-hour channel devoted to music video programming and geared to the AC market.

No stranger to new ventures, Garland co-founded MTV and VH1. He helped launch the Box, an early interactive music video channel.

39 STATIONS TO START

This time around, he is taking a chance with a relatively new method of broadcasting called "multicasting," which enables digital TV stations to operate more than

"This is the deconstruction of the way that music has been put on television for the past 20-some-odd years," Garland says. "Our mission is to serve the viewers with the best artists, the best songs and the best images of all time, in an uncluttered venue."

The Tube has a Web site, but Garland says it will only provide information on the service for now.

The channel boasts an eclectic playlist, ranging from the Eagles and Jimmy Cliff to Norah Jones and Fatboy Slim. So far, the Tube has acquired rights to more than 1,500 videos, including major-label content and several exclusive performance clips.

Music executives contacted by *Billboard* did not know many details about the Tube but expressed hope that it would boost AC marketing.

"It's a fairly elusive demo, and any conduit that helps to reach them would help," Lava/Atlantic Records GM Lee Trink says.

Independent labels should benefit as well. One of Garland's goals is to provide an outlet to expose indie artists—and that might encourage more video production.

"We don't normally do [videos], because there are no outlets for them," Telarc/Heads Up International VP of marketing Rob Saslow says. "If they actually play these videos, we would start to make an effort to do more."

Garland says the Tube has about 40 employees, and he is still filling key positions. Eric Martinez—formerly of the Box and Sputnik 7, another Garland project—has been named director of music programming.

The Tube will have "multiple revenue streams," according to Garland, including advertising and commerce. He says the operation launched with private funding.

Garland expects the Tube to expand to other Raycom markets—including Cleveland, Cincinnati and Honolulu—within the next few weeks.



GARLAND

one outlet in a market.

The Miami-based Tube will be carried on Raycom's 39 stations by way of multicasting. The stations include affiliates of such networks as ABC, CBS, NBC, Fox and the WB.

At press time, the Tube was available only on Fox channel 29.2 in West Palm Beach, Fla.

To access the Tube, viewers will need TVs with digital tuners—although they do not need to subscribe to digital cable. At the moment, only 1% of American households have TV sets that contain a digital tuner. However, Garland says penetration is increasing.

The Tube, which is targeting viewers 35 and older, plans to air only music programming, including approximately 14 videos per hour. It will not use VJs.

TOURING BY JILL KIPNIS

IAAM Lowballs '05 Expectations

HONOLULU—On the heels of a challenging year in the touring industry, venue managers do not expect a huge upswing in 2005.

Attendees at the International Assn. of Assembly Managers' Districts IV & VII meeting, held here April 14-17 at the Hawaii Convention Center, said that in addition to flat business, they face a host of roadblocks this year. Those issues include decreased funding for their buildings, more acts being attracted to larger ven-

ues and the effect of rising fuel costs on routing decisions.

"We're trying to figure out how to do more with less and how to keep our facilities booked," IAAM executive committee president Jimmy D. Earl said.

Managers of city-, county- or state-funded facilities expressed concern about lacking the funds to lure big-name talent.

"Our city has a serious budget crisis," said Gregory Ridenour, assistant managing director of the San Francisco

War Memorial and Performing Arts Center.

Smaller venues are also concerned about attracting superstar acts. Bob Sochasky, executive director of the 2,300-seat Manitoba Centennial Center in Winnipeg, Canada, said he must compete with the new 15,000-seat MTS Centre in his city. Its scaled-down theater configuration will draw acts that previously played his venue.

"To compete, I have to look at what else I can do by marketing to schools, offering initiatives to nonprofit groups," he said.

Venues in secondary or tertiary markets also have to rethink how they promote themselves.

Bob Wagoner, GM for Metra Park in Billings, Mont., said getting shows to route through his building has always been difficult, given its geographic isolation. "Increasing fuel costs increase the challenge," he added.

Mark Prows, VP of the MGM Grand Garden Arena in Las Vegas, said venues should be aware of the "sit down" trend that has seen artists like Barry Manilow doing numerous dates at the same location.

Prows noted it is critical for venue managers to meet face-to-face with booking agents to spur long-term relationships and to generate awareness of their facilities.



GOLD

CONGRATS TO OUR FRIENDS AT  **MTV**
FOR GOLD SALES ON MTV2 HEADBANGERS BALL VOL. 1



ROADRUNNER RECORDS 25

© 2005 Roadrunner Records, Inc.
ROADRUNNERRECORDS.COM



Nena was among the 3,000-plus songwriters who protested reducing Germany's mechanical royalty rate.

GLOBAL BY WOLFGANG SPAHR

German Mechanical Rate Unchanged

Publishers Claim Victory; Labels Sought Lower Fees

HAMBURG—German publishers are welcoming a regulator's decision that effectively ends a lengthy battle with labels over authors' mechanical royalty rates.

The Munich-based arbitration tribunal of the German Patents and Trademarks Officer ruled April 14 that the mechanical rate would remain fixed at 9.009% of published price per dealer (PPD).

German labels have sought to reduce the royalty rate since January 2004. At that time, the labels, represented by the local affiliate of the International Federation of the Phonographic Industry, announced that they were seeking to reduce the rate to 5.6% (*Billboard*, Feb. 14, 2004); they later increased their proposed rate to 6.6%.

"This decision by the arbitration board is of great importance for the international negotiations of the umbrella organization of

copyright associations BIEM and the umbrella organization of the IFPI," says Reinhold Kreile, chairman of authors' rights society GEMA. He says the tribunal's decision proves that the rate of 9.009% is "still reasonable."

The IFPI says no decision has been made on whether the labels will appeal the determination.

Local label executives that *Billboard* contacted declined to comment on the decision. But immediately after the ruling, the IFPI released a statement saying, "This [decision] did not take account of the fact that retailer rebates had consistently widened over the past few years."

"I am disturbed but not surprised by the [IFPI] press statement," EMI Music Publishing Continental Europe president/CEO Peter Ende says. "[It] tends to indicate that differences regarding other

unsettled tariff questions will still be difficult to settle via negotiation."

The arbitration board ruling also confirmed the necessity of a minimum rate, Kreile notes. It ruled that a minimum royalty rate of 0.61 euros (79 cents) should be paid to publishers for any album on CD, regardless of the actual retail price. A higher royalty would have to be paid on a pro-rata basis for albums containing more than 20 songs. The minimum payment does not apply to other album formats.

"Regulation of minimum reimbursement is necessary [to] protect authors against the possible devaluation of their rights," Kreile says.

FROZEN MONEY

The tribunal's ruling confirms its preliminary decision in December 2004, when it did not find any justification for a major decrease in

mechanical royalties. At that time, the parties involved were given until Feb. 24 to make submissions ahead of the final decision.

Since the dispute began in early 2004, the record companies have held the difference between the current mechanical rate and the proposed rate in escrow until the arbitration committee reached its decision. That money will remain frozen until IFPI Germany decides whether to appeal.

Kreile says the labels body should now release the funds. Karl-Heinz Klempnow, managing director of Berlin-based Transcontinent Publishing and VP of Bonn-based publishers' association DMV, agrees. "Many authors and publishers have already got into considerable financial difficulty due to the high-handedness of the industry," he claims.

Industry sources here estimate that GEMA's 60,000 members would have lost more than 200 million euros (\$248 million) in five years if the reduced rate had been introduced.

DMV president Dagmar Sikorski says authors and music publishers in Germany have noted the tribunal's decision "with satisfaction."

She praises the solidarity of more than 3,000 authors—including such major artists as Xavier Naidoo, Nena and James Last—and publishers, who signed a document in May 2004 protesting the labels' plans.

The rate of 9.009% of PPD was agreed upon in 1997, based on the standard mechanical-rates agreement between the IFPI and BIEM, the organization of European mechanical societies.

The IFPI-BIEM agreement expired in July 2000 and has not yet been renewed. However, it continues to be applied throughout Europe.



KREILE

>>>RIAJ, JASRAC REWARD STANDS

Tokyo-based file-sharing service MMO Japan will have to pay Japanese labels and publishers 37 million yen (\$345,000) in compensation for copyright violation after a court appeal deadline passed without any appeal being lodged.

On March 31, the Tokyo High Court upheld an earlier ruling against the company in a case brought by the Recording Industry Assn. of Japan and authors body JASRAC. An April 15 deadline was set for MMO to file an appeal with the court, copied to the plaintiffs. RIAJ and JASRAC confirmed April 18 that no such appeal has been received. MMO Japan could not be reached for comment.

In December 2003 the Tokyo District Court ordered MMO Japan to pay 37 million yen in compensation to RIAJ and JASRAC after it found MMO guilty of copyright violation resulting from its distribution of a file-sharing program. MMO then appealed that decision in the High Court.

—Steve McClure

>>>DE RAAIJ NEW WMI CFO

Warner Music International has named Joseph (Jos) de Raaij CFO. Based in London, he will report to COO Gero Caccia.

De Raaij replaces WMI senior VP/CFO Brian Porritt. He will work closely with WMI's regional CFOs and Warner Music Group worldwide CFO Michael D. Fleisher.

A Dutch native, de Raaij is relocating from New York, where he most recently served as WMG's senior VP of finance/corporate controller. Prior to that, he spent most of his career with Dutch record company PolyGram.

—Emmanuel Legrand

>>>MAZWAI HITS HIGH AWARDS NOTE

Vocalist Thandiswa Mazwai headed a strong list of female award winners at the 11th annual South African Music Awards, held April 15-16 at the Sun City complex in the country's North West Province.

Mazwai is a member of Afro-pop trio Bongo Maffin, which is signed to Johannesburg-based indie Kalawa Jazzmee. She topped the female artist and adult contemporary artist categories. The best producer award went to Malambula for his work on Mazwai's debut solo album, "Zabalaza," on Gallo Record Co.

Other female winners included Simphiwe Dana and Nianell, who picked up two apiece.

Labels body the Recording Industry of South Africa organizes the annual event, which covers 36 categories. The public votes on two awards; the remainder are judged by an industry panel. The second evening's proceedings (April 16) were televised live on public channel SABC 1.

—Diane Coetzer

>>>SWEDISH MUSIC MARKET DECLINES

Sweden's recorded-music market shrank in first-quarter 2005, according to labels body GLF.

For the three months to March 31, the market declined 16.9% in value from the same period last year to 227.9 million kronor (\$32 million). Volume was down 14.3% year on year to 4.8 million units.

Album shipments dropped 16.4% in value to 215.4 million kronor (\$30.1 million) and 14.9% in volume to 4.4 million units. Music-related DVD also fell, dropping 35% in value to 7.8 million kronor (\$1.1 million) and 19.1% in volume to 96,000 units.

—Jeffrey De Hart

>>>LABEL RETAINS HALLYDAY MASTERS

Veteran French rocker Johnny Hallyday has lost his fight to gain control of his masters, recorded during a 42-year career with Universal Music France.

On April 12, a Paris appeals court overturned a July 2004 decision by a French labor tribunal that ordered Universal to hand control of Hallyday's masters to him.

The appeals court also ruled that Hallyday still owes an album to Universal that he is legally obliged to promote. Hallyday will be free of his obligations to Universal Jan. 1, 2007.

The decision can still be appealed before the Cour de Cassation, a French high court.

Hallyday had taken court action in 2004 to gain control of his masters following a dispute over royalties.

—Emmanuel Legrand

GLOBAL BY NYAY BHUSAN

Indian Record Biz Set For Growth

NEW DELHI, India—Despite declining sales in other leading Asian markets, the Indian record industry will grow in value by 3% annually in the next five years, a new report predicts.

The report, "Indian Entertainment Industry: An Unfolding Opportunity," was compiled by Delhi-based PriceWaterhouse-Coopers India and commissioned by the Federation of Indian Chambers of Commerce and Industry.

The study estimates the Indian record industry's current annual retail sales at 6.7 billion rupees (\$155 million). At 3% annual growth, the industry will be worth approximately 7.7 billion rupees (\$180 million) by 2009, it predicts.

The report states that the record industry is gradually moving out of the shadow

cast by the nationally dominant genre of Bollywood film music.

Universal Music India managing director Rajat Kakkar, who is based in Mumbai, echoes that sentiment. "The industry has realized that acquiring soundtrack rights to films does not always translate into strong sales," he says. "Hence, the trend to experiment with new genres, remixes and pop artists is catching on."

The report says that legitimate digital delivery of music, especially through mobile phones, could spur growth.

"The Indian market is fast maturing toward digital delivery," says Mandar Thakur, national manager of Soundbuzz India, the local subsidiary of Singapore-based digital-music service provider

Soundbuzz. "[Indian] music companies have realized that ringtones can be a very strong and regular revenue source."

While acknowledging India's high piracy rate (25%-50%, according to the International Federation of the Phonographic Industry), the report says improvements in marketing and physical distribution are aiding growth.

"The distribution segment of the music industry has become more corporatized," PriceWaterhouse-Coopers India national manager Deepak Kapoor says, "giving rise to innovations like promotional tie-ups with retail chains to promote music sales."

The report also cites the arrival in India of TV talent shows as a positive factor for growth. The first such show, "Indian Idol," launched in

October 2004 on Hindi-language cable and satellite network Sony Entertainment Television. The broadcaster claimed viewing figures of 15.4 million for the season finale in March. An

album featuring the show's 10 finalists has shipped more than 175,000 units, according to Sony BMG India.

SET is also said to be developing a local version of "Operación Triunfo," the

show from Spanish-owned company Endemol.

The report was released April 4 during the annual three-day FICCI-Frames entertainment industry conference in Mumbai. ...



TV talent shows like "Indian Idol" may drive sales.

meeting music
POPKOMM
 14 -16 Sept. 2005 Berlin **MUSIC MEETS HERE !**
 New ideas, new encounters, new goals



Don't miss the Early Bird Rate for trade visitors:

Until 15.6.2005, €190,- instead of € 270,- incl. Exhibition, Business Lounge, Panels, P.O. Box, Festival and ticket for public transportation within Berlin. Register now:

www.popkomm.de

Partner Country 2005:
 **Spain**
 where music lives

GLOBAL BY CHRISTIE ELIEZER

Aussie Government To Boost Music Exports

SYDNEY—The Australian government is stepping up its support for music exports, particularly to the United States.

State financial support and logistical advice for developing Australian music exports funnels through the government's Australian Trade Commission, better known as Austrade. This agency aims to help local companies win overseas business by cutting the time, cost and risk involved in entering and developing international markets.

Now Austrade is expanding its musical horizons in North America, buoyed by feedback from the South by Southwest Music Conference in Austin in March. The agency's culture and entertainment industry specialist, John Odgers, says initiatives will include attempting to arrange sponsorship deals for Australian acts and seeking to increase synergy between the country's music and film companies and other commercial operations seek-

ing to break projects in North America.

"Last year," Odgers notes, "we just had one U.S. staffer, based in Washington, D.C. Now we have four, collecting data on subjects ranging from venues to details of entertainment lawyers, aimed at helping Australian acts. We're also currently investigating opportunities for domestic acts to record [at favorable rates] in New York or get their music on XM Satellite Radio and iTunes."

Australian music exports were valued at \$220 million Australian (\$169 million) in 2002, according to the most recent data from the Australian Bureau of Statistics.

Austrade has 117 offices and 1,100 employees across the globe.

Since 2002, Austrade has worked closely with SXSW's Australian representative, Sydney-based events company Austrade. Each year, Immedia funds a stand at the festival and throws an eight-hour Aus-

tralian-style barbecue at which acts are showcased.

For the 2005 event, Austrade set up auxiliary showcases in Los Angeles and New York. Also new was a two-hour "boot camp" teleconference, beamed to Austrade's offices in five Australian cities before the 17 acts and 150 executives departed for Austin. Speakers from the United States and Australia offered advice on issues ranging from visa applications and legal problems to the opportunities offered by

satellite and college radio.

These efforts yielded results, according to Immedia managing director Phil Tripp. "The buzz this year was larger at SXSW than it was in 2004, when 10 acts got label or management deals as a result of attending," he says. "Austrade's support has been crucial for Australian acts."

Tripp notes that Australian chart acts Ben Lee, John Butler Trio and Missy Higgins were able to increase their U.S. media profiles ahead of stateside

releases and tours as a result of Austrade-assisted SXSW appearances this year.

Sydney-based indie label Modular Recordings says it has been contacted about its highly rated rock trio Wolfmother, and EMI-distributed Eleven Music reports interest in Perth-based pop-rock act Little Birdy.

Odgers declines to provide final figures, but Tripp estimates that the value of the organization's funding and other resources devoted to SXSW in 2005 was \$100,000 Australian (\$77,000).

Austrade also intends to step up its cooperation with Brisbane-based industry body Australian Independent Record Labels. Odgers says plans are in place to heighten the profile of Aussie independents at Montreal's International Folk Alliance conference in February and Toronto's Canadian Music Week in March, as well as at the January 2006 MIDEM trade fair in Cannes.

The agency also intends to

play a larger role in the Australian showcase at this year's In the City trade fair, to be held in September in Manchester, England. Austrade has just opened an office in the city; Odgers says the branch is liaising with ITC organizers and Australian industry veteran Pete Carroll, who produces the showcase.

Austrade took three representatives to ITC 2004. "Without Austrade's involvement, we quite simply would not have been able to deliver such an effective showcase," Carroll says.

Odgers says Austrade's focus for the music sector has changed in the past year "from just trying to help Australian acts get record deals to finding as many avenues as possible to break abroad."

But, he says, "We never stop reminding the music industry that we are just greasing the machinery. It is up to them to prove they can be professional and forward-looking." ...



LITTLE BIRDY

The gateway to the Swedish music industry

www.exms.com

ExMS was formed in June 1993 by the major bodies within the Swedish music industry. We are the gateway to the Swedish music industry and our aim is to initiate, assist and facilitate the promotion and marketing of Swedish, popular music worldwide.



ExMS (Export Music Sweden)
Tel. +46 8 783 88 00 • Fax +46 8 783 95 10
e-mail info@exms.com

The guide to the world of

Swedish Hit Music!

www.hitfacts.com

Information about Swedish rock and pop music, artists, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course, this site is very handy for anyone interested in Swedish pop and rock music.



Artists → Styles → News → Latest updates → On tour
Interviews → Publishers → Labels → Swedish Hit List

In "Hit Facts" On the

RADIO PRODUCER?

ABOUT HITFACTS

Your guide to the world of Swedish hit music! Hit Facts is meant for anyone interested in Swedish pop and rock music. The site includes biographies, sound files, interviews and news. All information comes from the Swedish Music Information Centre/STIM. Do join us!



[2005-04-11]
Babylon Bombs Europe

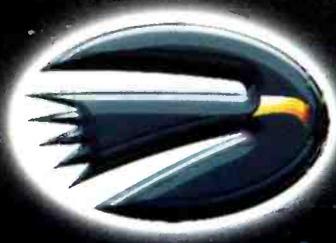
[2005-04-11]
Amy at the top

[2005-04-11]
Quit your day job, England!

[2005-04-11]
Hultsfred rocks on

STIM: SVENSK MUSIK
Swedish Music Information Centre

STIM/Swedish Music Information Centre
Tel. +46 8 783 88 00 • Fax +46 8 783 95 10 • e-mail hitfacts@stim.se



BEHIND EVERY MASTERPIECE THERE IS A STORY...

...The Classic Albums Series



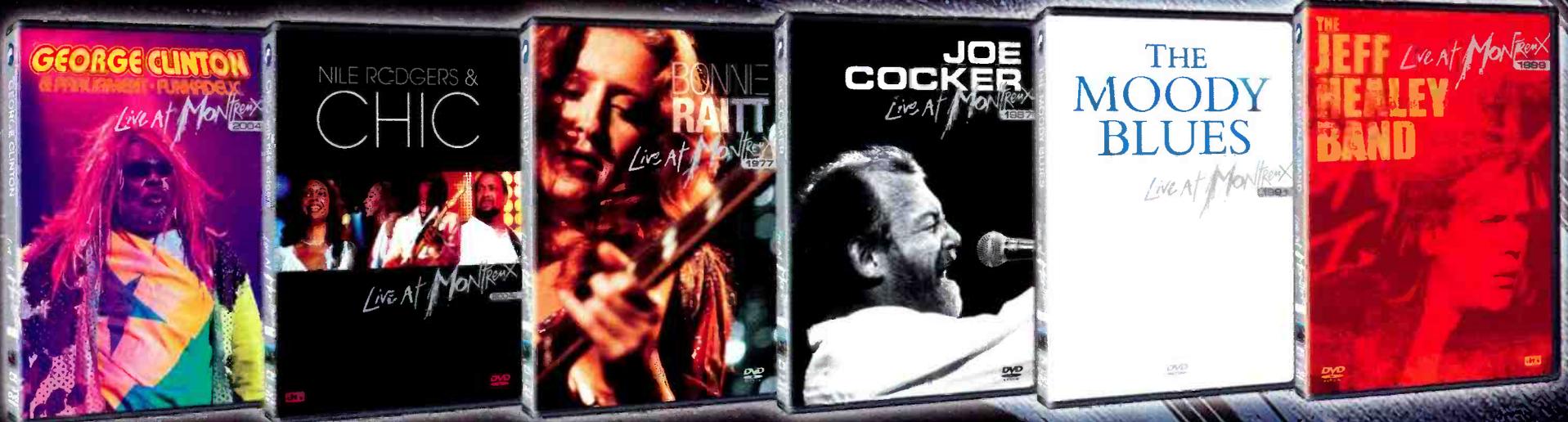
"Classic Albums has the potential to become a classic in its own right...
insightful as well as entertaining!" - *New York Times*



also available from the Classic Albums series:

METALLICA - Metallica • THE BAND - The Band • JUDAS PRIEST - British Steel • ELTON JOHN - Goodbye Yellow Brick Road
ELVIS PRESLEY - Elvis Presley • PAUL SIMON - Graceland ...and more!

COMING SOON



World renowned Montreux archive footage available from Eagle Vision.

also available from the Live at Montreux series:

EMERSON, LAKE & PALMER • MARVIN GAYE • GARY MOORE • JOHNNY CASH • ELLA FITZGERALD • CHARLES MINGUS ...and more!



also available:

WILLIE NELSON & FRIENDS - Outlaws And Angels • LSHER - Live Evolution 8701
ALICIA KEYS - The Diary Of... • SNOOP DOGG - Puff Puff Pass Tour
MARILYN MANSON - Guns, God & Government • THE DOORS - Soundstage Performances

also available:

ZAKK WYLDE & BLACK LABEL SOCIETY - (CD catalog)
OVERKILL - ReliXIV (CD)



www.eaglerockent.com





Selling Rights To Sue

Sony Pictures Wins Third Round In Copyright Infringement Suit

In a twist of fate, writer/producer Nancey Silvers has landed at center stage with 15 federal judges arguing over the right to sue for copyright infringement.

Copyright lawyers call this a "significant case." Yet it was only one of 2,050 copyright lawsuits filed in federal courts in 2000, with more than 9,985 others filed since then. How did this case become so special?

Fourteen years after the daughter of actor Phil Silvers began writing the TV movie "The Other Woman" for producer Von Zerneck/Sertner Films, the Ninth Circuit Court of Appeals in San Francisco held on March 25 that her contractual right to sue, which she obtained from the movie's producer, did not give her the legal right to sue Sony Pictures Entertainment over the film "Stepmom." Both films were about the relationship between a mother who discovers she has cancer and her ex-husband's new wife, who is to raise the children when the natural mother dies.

According to Silvers' lawyer, Steven Glaser with Gelfand Rappaport & Glaser in Los Angeles, the case began when Silvers wanted to sue Sony, claiming "her story" served as the basis for "Stepmom."

Although her work-for-hire agreement made the producer the "author"—and copyright owner—of the script, Silvers obtained a written assignment of "claims and causes of action" from the producer to pursue the infringement claim.

Before any facts were proved, Sony asked the District Court in Los Angeles to dismiss the action, arguing that the assignment did not give Silvers the legal right to sue under copyright law.

Copyright, the intangible property interest in a creative expression that is fixed in some tangible form, creates exclusive rights for its owners.

Subject to certain exceptions, owners may exclude others from reproducing the

work in copies or phonorecords; distributing copies or phonorecords by sale, rental or lending; performing or displaying the work to the public; preparing derivative works (an adaptation); and performing sound recordings through digital audio transmission.

Any of these exclusive rights may be transferred to other parties.

Under the Copyright Act, the "legal or beneficial owner" of any exclusive right may sue for an infringement that was committed while the person was the owner of that exclusive right.

If any exclusive right is transferred to someone else after an infringement occurred, then the new owner may also receive the right to sue for that past infringement.

The District Court decided that an owner could transfer only the right to sue without other exclusive rights; Silvers could proceed with the claim. Sony sought review, but three judges with the Ninth Circuit Court of Appeals affirmed the decision on June 3, 2003.

Sony continued to challenge the ruling, requesting

an "en banc" review by 11 Ninth Circuit judges. It was granted, and a majority of seven judges reversed the decision after hearing Sony's arguments.

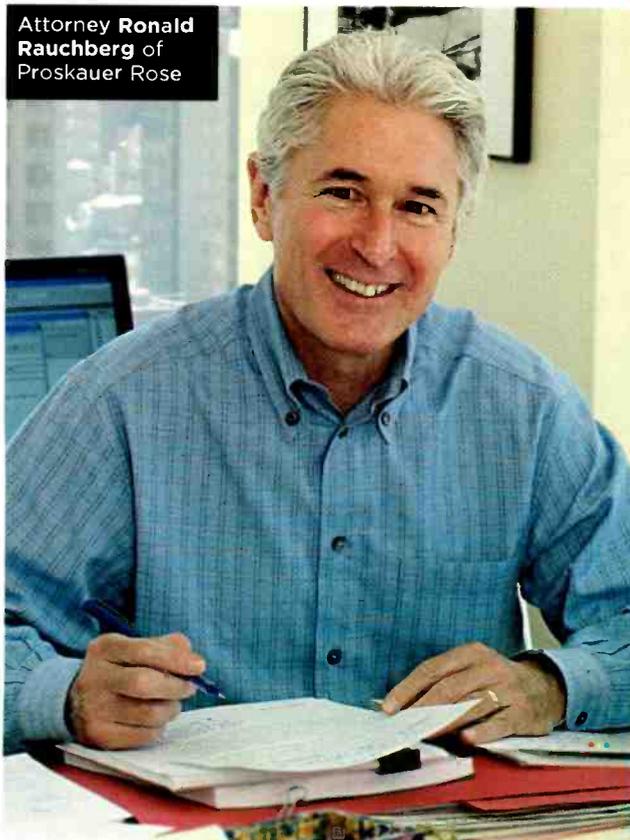
Ronald Rauchberg with Proskauer Rose in New York argued for Sony, supported by an amicus (friend of the court) brief from the Motion Picture Assn. of America.

They asserted that a bare assignment to sue is not a right that is freely transferable under copyright law. Pointing out that the copyright owner chose not to sue, they argued that allowing assignments of the right to sue would increase the number of frivolous lawsuits.

"One can envision a market developing in which speculators with no relationship to the copyrighted work pay a small sum to the copyright owner... in exchange for the ability to pursue a high volume of nuisance settlements or unwarranted jury verdicts," the MPAA argued.

Glaser says he intends to petition the Supreme Court for review.

A legal summary of the opinion is available at entertainment-lawweekly.com.



Attorney Ronald Rauchberg of Proskauer Rose

LATIN BY LEILA COBO

Estefan, Estéfano Are Top BMI Latin Writers

Two Miami-based songwriters and producers, Emilio Estefan Jr. and Estéfano, tied for the songwriter of the year award at the 12th annual BMI Latin Awards.

This is the fourth consecutive win for Estéfano and his sixth songwriter award since 1995. It is a record for the BMI Latin Awards, which honor the writers and publishers of the

Estéfano's tracks included Marc Anthony's "Ahora Quién" and Ricky Martin's "Y Todo Queda En Nada." He plans to release a solo album later this year on Universal Music Latino.

Coincidentally, Estéfano once worked for Estefan when he first arrived in Miami from Colombia.

Other big winners during the April 21 ceremony, which took place in Las Vegas, were singer/songwriter Juanes, who won song of the year for "Fotografía," a duet recorded with Nelly Furtado, and Ser-Ca Publishing, which took home publisher of the year.

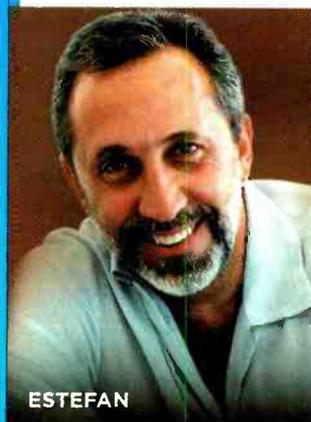
Although Estéfano and Estefan are primarily pop purveyors, Ser-Ca was recognized for a catalog mainly focused on regional Mexican music, the top-selling Latin genre in the United States.

Ser-Ca, founded 40 years ago in Monterrey, Mexico, by Servando Cano, had six titles on BMI's Latin song list, including three by Norteño/Tejano group Intocable, a top-seller and radio favorite. They include "A Dónde Estabas?," penned by José Roberto Martínez, and "Soy Un Novato," penned by Luis

"Louie" Padilla.

The BMI gala also paid tribute to Carlos Santana, as the BMI Icon recipient for his "unique and indelible influence on generations of music makers." Santana is the first songwriter to receive the BMI Icon honor at the BMI Latin Awards. Past honorees include James Brown, Brian Wilson, Dolly Parton and Van Morrison.

BMI honored 50 songs, based on their performance on radio and TV as detected



ESTEFAN

most performed songs on U.S. radio and TV.

Estéfano and Estefan reaped their awards by virtue of writing for a wide range of acts who received heavy airplay. Estefan's co-writing credits include Cristian Castro's "No Hace Falta," Shalim's "Se Me Olvidó Tu Nombre" and Victor Manuelle's "Tengo Ganas."



ESTÉFANO

by a BMI sample survey. The award eligibility period runs from July 2003 through June 2004.

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

LATIN BY LEILA COBO

Latin Shipments Up, Up & Up

For the first time since 2001, shipments of Latin music to retail not only grew but exploded, according to year-end numbers from the Recording Industry Assn. of America.

In its 2004 Latin music report, released April 20, the RIAA said shipments of Latin music jumped 25.6%. That translates to 48.5 million units shipped in 2004, up from 38.6 million the year before. It represents a 21.6% growth in value, for a market worth \$650.7 million. That is the highest market value since the RIAA began reporting Latin numbers in 1997.

Nielsen SoundScan, which supplies sales information to *Billboard*, measured 2004 Latin shipments at 32.1 million units, a 23.75% rise from the previous year.

The RIAA's Latin results far

outpaced total music shipments in the United States, which grew by only 2% in units and 2.5% in value.

There are many reasons for the sturdy Latin growth. They range from the growing presence of Latin music in mainstream accounts and mass merchants to an aggressive anti-piracy initiative focused on the Latin marketplace.

(Latin recordings are defined as those that are at least 51% in Spanish.)

According to the RIAA, Latin music is the most pirated genre in the country. Last year, roughly half of all illegal music seized was Latin product. But an initiative launched in 2004 devoted additional resources to combating street piracy in major Latin markets.

"Our investment on the anti-

piracy side has finally come to fruition," RIAA VP of Latin music Rafael Fernández said.

Within Latin music, the regional Mexican genre had its most dominant year since the RIAA started breaking out Latin shipments by genre in 1999. Regional Mexican music, which includes Tejano, accounted for a staggering 60% of all Latin music shipments, compared with 31% for pop (which includes rock) and only 9% for tropical. There is no clear-cut subgenre for *reggaetón*.

It is estimated that the RIAA's figures include 80%-90% of the Latin music market. They do not include shipments by several smaller, independent labels, among them Balboa Records, which registered a 4.9% market share for 2004, according to Nielsen SoundScan.



soothing décor

flawless design

sublime amenities

what can we do for you?

THE
ALEX
overnight or over time

203 impeccable guest rooms and deluxe suites

interior design by David Rockwell

flat-screen TVs in all bedrooms,
bathrooms & living rooms

24-hour room service from Riingo® and
award-winning chef, Marcus Samuelsson

The Alex Hotel 205 East 45th Street at Third Avenue New York, NY 10017
212.867.5100 www.thealexhotel.com

©2005 The Alex Hotel

WIRELESS BY ANTONY BRUNO

CTIA Works Toward Rating Wireless Content

The wireless industry, through its trade association CTIA, has begun defining a standardized content rating and filtering system that eventually will be applied to all content offered on their networks, including music.

Mark Desautels, CTIA VP of wireless Internet development. "As indecency becomes an increasing point of interest on the part of policymakers, we really need to be proactive about it."

CTIA has reached out to individual labels and the

Recording Industry Assn. of America to help develop this system, along with the rating bodies of other industries, such as the Entertainment Software Ratings Board for games and the Motion Picture Assn. of America for movies.

Wireless carriers and record companies view a rating and filtering system as an opportunity to offer a greater spectrum of content, including master ringtones or voicetones with explicit lyrics. Currently, wireless carriers offer only the most non-offensive content possible because they do not have a mechanism for limiting edgier content to adults. Unlike Internet service providers, which have little concern regarding how their networks are used, wireless carriers place themselves at the center of the customer relationship and therefore will be held directly responsible for any offensive content their branded stores offer.

"It's as much about freeing up content that adult customers want to enjoy as it is about restricting children from accessing it," says Jim Ryan, VP of data product management for Cingular Wireless. "Until we can provide filtering and control for parents, we will offer only the broadcast version of content. When we can provide an 18-plus category, we'll look at the ability to offer other things. Our job is not to restrict or to regulate access to content. Our job is to provide choice and provide control."

When mobile music applications were limited to polyphonic ringtones without lyrics, the issue was of little importance beyond editing the titles of certain hip-hop songs. But now that master ringtone

recordings featuring actual song clips have emerged, the problem has become more prevalent. In their content agreements, carriers require record companies to provide only "clean" titles, which limits the sales pool.

"We would prefer there was a method to make more content available, and if this framework allows us to do that, then we would be happy to work within it," Universal Music Mobile VP/GM Rio Caraeff says. "Until then, we'll have to come up with some alternative distribution strategies for that content."

This includes providing explicit content to third-party aggregators or selling ringtones and voicetones directly to the consumer at artists' Web sites. In the future, music labels would like to see more direct-to-consumer distribution opportunities like this, but

today, 98% of all the music content wireless sells is done through the carrier deck. As such, labels want the full spectrum of their content placed in the carriers' systems instead of relying on these other resources.

According to CTIA's Desautels, the first stage of this content and filtering system will be ready by midyear. This initial implementation identifies content not appropriate for those under 18 and lumps it all into a "restricted" category. The goal is to more granularly rate content by category, applying mobile versions of existing rating systems. He expects that to be completed within 12 months.

"We want to develop more sophisticated filtering tools so that the ability to filter or to block certain types of content will be another part of the suite of services that carriers seek to provide," Desautels says.



PSP ACCESSORIES

Are you ready for the PSP economy?

Just as Apple Computer's iPod has spawned a vast accessory industry, Sony Computer Entertainment's new PlayStation Portable is giving birth to a wide variety of side products to complement the handy gaming and digital media device.

Logitech has jumped into the game with its line of PlayGear accessories that includes music-specific enhancements for the multimedia unit. The company's PlayGear Amp allows users to dock their PSPs into a custom cradle to play music stored on the device through larger and louder speakers built into the dock. The micro quad drivers support stereo sound and are collapsible for portable use. The speaker set also includes a travel case. It runs on four AAA batteries with an AC adapter option.

Logitech also introduced an audio splitter product called the PlayGear Share, which is a pair of 3.5mm headphone ports that allows two sets of headphones, or external speakers, to be connected to the same PSP device.

PlayGear Amp is expected to be available this June for a suggested price of \$79.99, while PlayGear Share is scheduled for a May launch at \$9.99.

—Antony Bruno

Bits & Briefs

UNIVERSAL MUSIC ONLINE IN CHINA

Universal Music Mobile will launch its first online music service in China in June. It is a partnership with Shanda Interactive Entertainment, a Chinese operator of online games. Universal will provide access to its Chinese-language catalog through a music streaming channel Shanda operates. The channel is part of Shanda's online gaming portal, which will allow gamers to select tracks to stream as background music for their games. Gamers also will be able to send and dedicate songs to other gamers in Shanda's online system. The deal could eventually include support for paid per-track downloads.

MEDALING IN RAP OLYMPICS

Dwango Wireless, a developer and publisher of mobile entertainment content, has partnered with the Rap Olympics to promote new hip-hop artists through personalized ringtone offerings and text message promotions. Dwango, under its

Rolling Stone Ringtones brand, will sponsor the National Rap Olympics tour this summer and promote the event with a nationwide messaging campaign. There will also be wallpaper images and mobile video clips, in conjunction with the Anger Management tour. Dwango will offer winning artists exclusive ringtone deals.

24-HOUR STREAMING PEOPLE

Dance label Ministry of Sound is adding its 24-hour dance Internet radio station, Ministry of Sound Radio, to RealNetworks' RadioPass online music service. The station features live dance music broadcast directly from its London nightclub, much like its syndicated programming, which is heard on more than 200 FM radio stations. MoS will also develop a bonus version of its channel to join the 80 commercial-free stations available only to RadioPass subscribers. It will also promote RadioPass subscriptions via the Web site, ministryofsound.com.

HOT RINGTONES™ APRIL 30, 2005

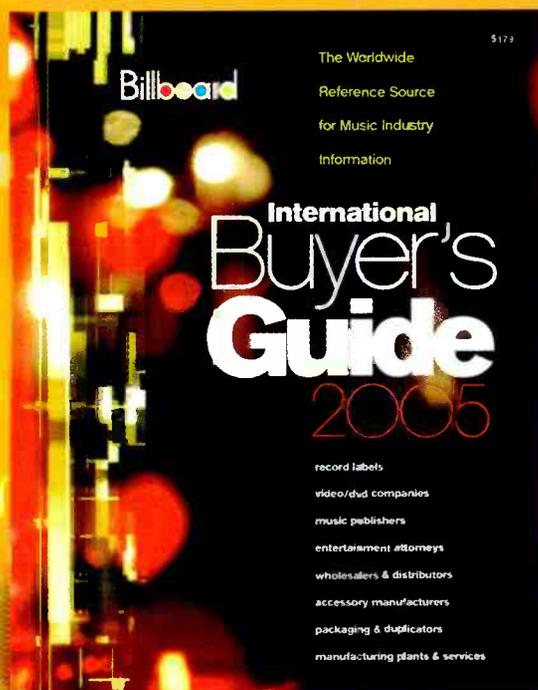
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	#1 CANDY SHOP	50 CENT FEATURING OLIVIA
2	2	12	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
3	5	2	OH	CIARA FEATURING LUDACRIS
4	3	6	NUMBER ONE SPOT	LUDACRIS
5	33		DISCO INFERNO	50 CENT
6	4	23	1, 2 STEP	CIARA FEATURING MISSY ELLIOTT
7	6	24	SUPER MARIO BROTHERS THEME	KOJI KONDO
8	7	27	DROP IT LIKE IT'S HOT	SNOOP DOGG FEATURING PHARRELL
9	10	27	HALLOWEEN	JOHN CARPENTER
10	8	10	O	OMARION
11	15	2	WAIT (THE WHISPER SONG)	YING YANG TWINS
12	12	22	BOULEVARD OF BROKEN DREAMS	GREEN DAY
13	11	2	HOW WE DO	THE GAME FEATURING 50 CENT
14	13	27	BIG PIMPIN'	JAY-Z FEATURING UGK
15			U DON'T KNOW ME	T.I.
16	24	2	JUST A LIL BIT	50 CENT
17	9	7	1 THING	AMERIE
18	23	23	BECAUSE I GOT HIGH	AFROMAN
19	14	8	LET ME LOVE YOU	MARIO
20	25	21	OVER AND OVER	NELLY FEATURING TIM MCGRAW

Based on data provided by, in alphabetical order: 9Squared, Dwango, Faith West, Modtunes, InfoSpace Mobile, MIDRingtones AG Interactive, iRinger, Zingy and Zango. A WaterThen Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

COMPILED BY Nielsen Media Research

Billboard Directories

Your Must-Have Resource for Doing Business



INTERNATIONAL BUYER'S GUIDE

A must-have resource for doing business in the music industry. The only complete sourcebook covering every aspect of the recording business in the U.S. and 49 countries worldwide.

THE ULTIMATE DEAL-MAKING TOOL

With over 13,000 listings, it's the ultimate deal-making tool providing essential contact information on:

- Record labels, video & digital music companies, distributors & importers/exporters
- Music publishers and rights organizations
- Manufacturers, pressing plants and other packaging & equipment services
- Suppliers of store fixtures, security and accessories

Get the #1 source of information on the music and video industries.

\$179

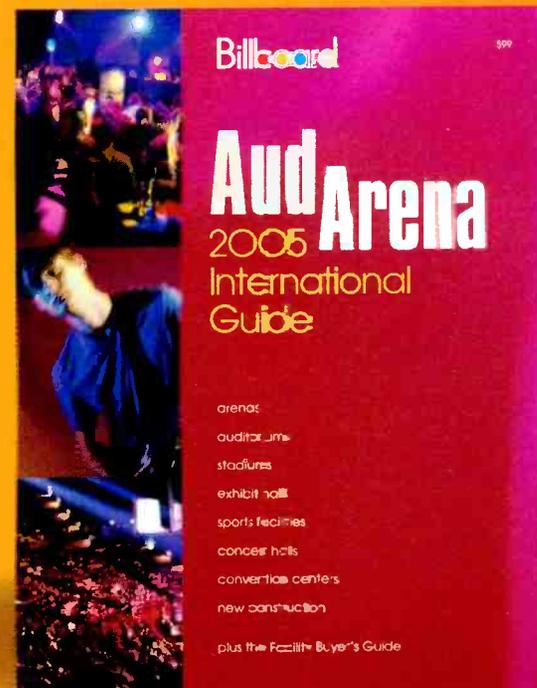
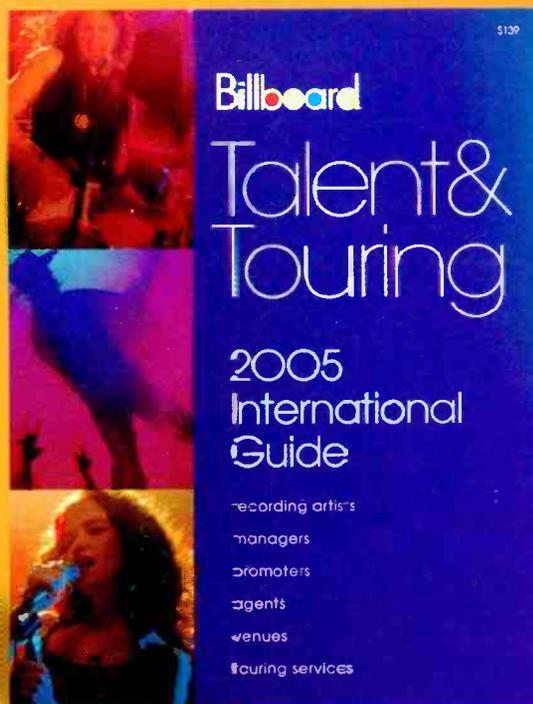
INTERNATIONAL TALENT & TOURING GUIDE

The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including: leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour.

OVER 12,900 ARTISTS, MANAGERS & AGENTS

Over 12,900 artists, managers and agents from 76 countries worldwide, including the U.S.A. and Canada. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must have for your business.

\$139



INTERNATIONAL AUDARENA GUIDE

Complete data on over 4,300 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports facilities, Concert Halls and New Constructions.

YOUR #1 RESOURCE FOR VENUE INFORMATION

Plus complete listings of companies offering services and supplies to the industry, including:

- Contact names
- Phone & Fax numbers
- Email and Website addresses
- Market population
- Facility capacities and staging configurations
- Rental fees and Ticketing Rights

AudArena is the #1 resource for Venue information.

\$99

Order online at www.orderbillboard.com

Call 800-562-2706 (U.S.) or 818-487-4582 (International) to order your copies today.

Mail: Billboard Directories, P.O. Box 15158, North Hollywood, CA 91615-5158

Please include appropriate sales tax and \$9.95 S&H for U.S. orders, \$14.95 Canada, \$19.95 for all other countries. Prepayment required. All sales final.

RETAIL BY TODD MARTENS

Site Turns Up 'Purevolume' On Indie Rock Acts

Some of the hottest rock bands in the United States are heard rarely, if at all, on the radio. Yet such acts as Fall Out Boy, the Starting Line, Hawthorne Heights and Bleed the Dream are receiving thousands of plays per day on purevolume.com.

The music marketing site is breaking bands and building a community. On average, Purevolume claims to draw more than 375,000 listeners a day. Placing an act on Purevolume has become essential for independent rock labels, and major labels are slowly catching on.

Purevolume's popularity stems from its ease of use—there is no sign-up required to sample an artist—and pricing, as downloads and streams are free. Additionally, it costs an artist nothing to place a song on the site, but those who want to open their wallets can purchase a weeklong plug on the home page for less than \$400.

Demand to advertise on the site or purchase a slot on the home page is so great that Purevolume is on target to generate more than \$1 million in revenue this year. The site—operated by the five-person staff of Boston-based Unborn Media—has become a success without investors and without any help from more experienced executives.

Indeed, the oldest employee at Unborn Media is 25. Founders Brett Woitunski, Mitchell Pavao and Nathan Hudson wanted to showcase some friends in bands when they launched Purevolume on Dec. 1, 2003. They based the site on the first incarnation of mp3.com, and things accelerated quickly. "I was a student at the [University of Massachusetts at] Amherst, and I had been working on a network of college lifestyle Web sites that were wrapped around music and entertainment," Woitunski says. "But when we heard mp3.com was shutting down,

we pulled the other aspects to focus on music. We just launched with a few friends, but we had 65 artist sign-ups on the first day."

Unlike such popular destinations as myspace.com or absolutepunk.net, Purevolume is not interested in connecting fans with one another or building extensive forums. The goal is to provide quick and easy access to free music.

Artists or labels complete a three-step process to be online. Songs can be removed or replaced at the artist's discretion, and Purevolume offers free MP3s or a lower-quality stream. It also compiles statistics, allowing everyone to see instantly how many times a certain artist was streamed or downloaded on a specific day.

For an extra \$10 per month, or \$70 per year, artists can select the "pureplus" option to put 30 songs on the site (the free version allows three songs), and get discounts on the home-page promos,

among other perks. In addition to staff selections, the home page offers eight "pure-promo" slots, which can be purchased for \$350 or \$400, depending on whether an artist has opted for pureplus.

These slots go on sale Mondays at 12:01 a.m., and can be purchased one week at a time on a first-come, first-served basis. Woitunski hopes the automated, middle-of-the-night process will benefit smaller labels.

"We figured that a lot of DIY bands, who are really looking to get this promotion, will come back and be waiting for it," Woitunski explains. "Major labels don't usually have someone sitting there on a Sunday night waiting for the clock to turn."

Graham Day, founder of smartpunk.com, believes Purevolume boosts sales. "A big part of our business is working with very small independents and unsigned artists," he says. "Bands can

link to our site [from Purevolume], and they're one of our top-five traffic sources."

While Purevolume features acts from nearly all of the popular independent rock labels, with an emphasis on punk, emo and hardcore, it gives fair play to smaller imprints as well. Zak Einstein, who runs Chicago-based Thick Records, is finding Purevolume indispensable, and not just for promoting acts.

"It's a great resource to find new bands," Einstein says. "I no longer have to scrounge through piles and piles of demo CDs. Bands just send me a Purevolume link now... You can instantly see how many people have listened to a band. I haven't signed anyone [from Purevolume] yet, but I've reached out to a handful of bands."

Woitunski says he and his partners realize labels use Purevolume as an A&R resource, and that is partly why they plan to launch their own

label soon. No artists have been signed yet, but Woitunski says



he has been in touch with distributors.

"It's a logical step for us," he says. "We have the ability to find and promote artists, and we want to start working individually with artists. If we find an artist particularly interesting to us who hasn't been signed, we want the opportunity to work with them." ■ ■ ■



BAKER & TAYLOR
Information and Entertainment Services

*The Fastest Growing Music
Wholesaler in the World*

Leader in Catalog Fill

Competitive Pricing

Four Service Centers

Speed to Market Delivery

Vendor Managed Inventory Program

Commitment to Excellence

**Merchandising, Marketing
and Advertising Support**

**Only Source For Music, DVD,
Books and Video Games**

Discover for yourself... Call us today at 1-800-775-7930



TODD MARTENS tmartens@billboard.com

Ol' Factory Sweetens L.A. Smell

New Label From All-Ages Club Delivers Avant-Garde

Among the problems facing the music industry, one that is continually overlooked is the lack of access young fans have to experimental music. All-ages venues are the exception in most major markets, as budding indie acts—those lacking a press buzz and marketing dollars—are often confined to 21-and-older clubs.

The Smell, an all-ages venue in downtown Los Angeles, has provided a stage for the avant-garde

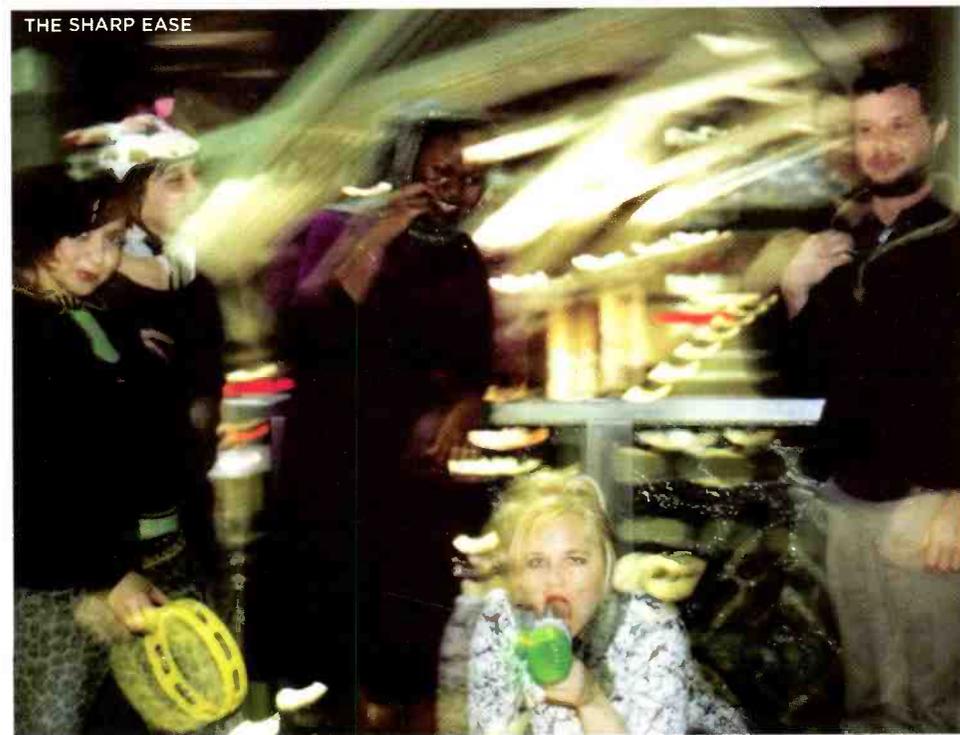
yet signed its own distribution agreement.

Smith says the label is working on a three-volume compilation series featuring bands that have played the Smell. He expects to release the first volume in the next couple of months.

KOCH CATALOG: New York-based Koch Records will inaugurate its catalog and special-markets division with releases from jazz/pop act Paris Combo, pianist

ment to senior director. He will work closely with VP of special markets Brill Crowley, who is also responsible for expanding Koch's digital partners. Both are based in New York and report to Koch Records president Bob Frank.

Koch is seeking catalog via acquisitions and licensing agreements, having recently acquired Charlie Parker Records and Dream City Publishing, giving it access to albums from the



for nearly five years. Popular acts that have performed there include the Faint, the Locust and Le Tigre, and it is a regular playground for the improvisations of Wilco guitarist Nels Cline.

Soon the rest of the country will be able to sample the music made at the Smell. Owner Jim Smith has launched Ol' Factory Records to release work by artists who have kept the club alive.

Ol' Factory's first release was a full-length from Los Angeles pop-punk act the Sharp Ease, issued in conjunction with the band's own Soft Spot Records. "Going Modern" was produced by Redo Cervera (Weezer, the Rentals), and Soft Spot distributes it via Carrot Top and Smash. Ol' Factory has not

George Shearing and country singer/songwriter Charlie Daniels.

In addition, the division will handle best-of compilations from murky British rock act Tindersticks and jazz arranger Bob James and will rerelease "The Duran Duran Tribute Album," featuring such acts as Goldfinger, Reel Big Fish, the Wrens and Jimmy Eat World. Originally issued in 1997 on Mojo Records, the tribute set has sold 44,000 copies in the United States, according to Nielsen SoundScan.

Previously, Koch issued catalog releases via its various divisions like DRG or Koch Nashville.

The catalog department will be led by Dave Nives, who has been upped from director of catalog develop-

likes of Lester Young, Stan Getz and Johnny Paycheck.

RED PICK-UPS: New York-based RED Distribution has reached U.S. distribution agreements with a number of labels during the past few weeks.

Among the recent signees is Zero-Sum Recordings, a new label from manager Paul Bassman (Drowning Pool, Damageplan). Zero-Sum will work primarily with RED's in-house marketing and label-services division, Red Ink. The first Zero-Sum release, due in June, is from Dallas-based band Jackknife.

RED also signed Tacoma, Wash.-based rock/pop label Cake Records and Los Angeles-based Fiddler Records, which will release a full-length from Juliette Lewis & the Licks.

NOW AVAILABLE ON BASIN STREET RECORDS



LOS HOMBRES CALIENTES:
IRVIN MAYFIELD & BILL SUMMERS
Vol. 5: Carnival

"It leaves one thankful they've been invited in to this carnival!"
- *Associated Press*

The latest CD by the Grammy-nominated and Billboard Music Award winning superstars celebrates the spirit of Carnival, combining elements of African, European, and American musical traditions into a 77 minute non-stop celebration. Special guests include George Porter, Jr., (The Meters), Kermit Ruffins, the Rebirth Brass Band, and Troy "Trombone Shorty" Andrews.

5/28/05 Carnival San Francisco
6/18/05 Art Tatum Festival (Toledo, OH)
6/24/05 St. Louis Jazz Festival



KERMIT RUFFINS WITH THE REBIRTH BRASS BAND
Throwback

WARNING: THROWBACK is guaranteed to produce a good time and dance moves you didn't know you had!

For the first time in well over a decade, Kermit reunites with his old band mates Phil Frazier and the Rebirth Brass Band for a rip-roaring collection of high energy tunes both old and new. Tracks include "All on a Mardi Gras Day," "Wake Way for the Rebirth," and the classic "Mr. Big Stuff."

6/1/05 Glenwood Springs, CO
Glenwood Springs Summer of Jazz



IRVIN MAYFIELD WITH THE NEW ORLEANS JAZZ ORCHESTRA
Strange Fruit

"GRADE A"
- *Seattle Post Intelligencer*

Irvin Mayfield's *Strange Fruit* is a nine-movement, 78-minute epic that tells the story of an interracial couple who falls in love in 1920s Louisiana. Mayfield utilizes the 17-member New Orleans Jazz Orchestra and the 80-voice Dillard University choir for this stirring look at life in the Deep South.

8/6/05 New Orleans, LA
Satchmo SummerFest!



JON CLEARY
AND THE ABSOLUTE MONSTER GENTLEMEN
Pin Your Spin



THERESA ANDERSSON
Shine



HENRY BUTLER
Home and



DR. MICHAEL WHITE
Dancing in the Sky



JASON MARSALIS
Music in Motion



HEADHUNTERS
Evolution Revolution

VISIT WWW.BASINSTREETRECORDS.COM
for current tour information, CD samples, videos, and our online store!



Grab the New Motion Picture Soundtrack to Grand Champion, a film the *Associated Press* calls "A delightful roundup for the entire family..."

**GEORGE STRAIT
WILLIE NELSON**

GRAND CHAMPION

CHARLIE ROBINSON • ROBERT EARL KEN
BRIAN BEAVIS • ASLEEP AT THE WHEEL
And other top Country & Western stars
in the year's hottest soundtracks!

Includes
NEW RADIO HIT
BORN IN A BARN
By Willie Nelson!

Motion Picture
SOUNDTRACK
only \$14.95
SRP

Soundtrack UPC 7-61450-90002-8 / Available exclusively from
Hannover House, 509 W. Spring St., Fayetteville, AR 72701.
(479) 521-4999 • www.HannoverHouse.com
www.GrandChampionTheMovie.com



Study Music Business Online

with **Berklee | music.com**
extension school

Berkleemusic is the online extension school of Berklee College of Music. Online music business courses and programs at Berkleemusic allow industry professionals the opportunity to expand their knowledge and gain a competitive edge on their own time, from anywhere in the world.



Music Publishing 101

Create and operate your own publishing company, and learn how to effectively promote and place your songs into income-generating opportunities.



Legal Aspects of the Music Industry

Build your music career with an understanding of the legal issues that are of special concern to musicians and songwriters.

Music Business & Technology Certificate Program

This 8-course program covers music production and the music business in great detail with a focus on the future of the evolving music industry.



Financial Aid & College Credit Available

To Learn More Visit
www.billboardU.com

UpFront

RETAIL BY STEVE TRAIMAN

Sony Game For Tours

Sony Computer Entertainment America is returning for a fifth year as a sponsor of Ozzfest, highlighting its PlayStation Portable multimedia system, which just launched in the United States (*Billboard*, March 26).

When aligning with music tours, SCEA looks for the best match for the brand demographic of PS2 and, now, PSP consumers.

"With their appeal to the same demographics, video-games and music have always been key pillars in the entertainment marketplace," SCEA

promotions director Sharon Shapiro says. "Since its creation in 1994, SCEA has been keenly aware of the link between its audiences' love of both entertainment genres, and this year starts a second decade of sponsoring music tours."

SCEA promotions senior manager Donna Armentor adds, "We want to reach the different types of music fans at the best events." As an example, she points to the Coachella Valley Music Festival in Indio, Calif. "We recognized it several years ago as an emerging property with a more eclectic range of bands, and last year's two-day festival was the best ever."

SCEA has used its tour sponsorships to successfully promote the launches of systems and products. In 2001, it was PS2. Last year, it was the interactive accessory EyeToy, which is getting incremental third-party game support.

"Our new PSP will get a lot of exposure this year," Armentor adds. As in 2004, promotions will be set up with local radio stations and online partners and will include contests for systems and games.

Last year, such PlayStation-sponsored events as Ozzfest, Vans Warped tour, New Orleans' Voodoo Music Festival, Coachella Valley Music

and products. In 2001, it was PS2. Last year, it was the interactive accessory EyeToy, which is getting incremental third-party game support.

SCEA capped a decade of tour sponsorship for its PlayStation systems by partnering with House of Blues and Godskitchen for bicoastal PlayStation DualPlay events on New Year's Eve in New York and Los Angeles. Event headliners were Nettwerk America DJ Paul Van Dyk at Manhat-

The PlayStation Touring Attraction, pictured at Ozzfest, contains 31 game kiosks where concertgoers can play new PS2 titles.



tan's Ikon nightclub and Mute's DJ Tiësto at the Hollywood Palladium.

The first PlayStation DualPlay event of the new year was March 23 at the Mansion Club in Miami during the Winter Music Conference. Attendees previewed the PSP on the eve of its launch, with music provided by 14 acts from booking agency AM Only.

"We continue to evolve the DualPlay brand with this sixth installment," Shapiro adds, "fusing electronic dance music and PlayStation lifestyles with new elements that enhance the on-site experience."

Armentor and Shapiro's team is firming up other music sponsorships for 2005. Shapiro says, "We really want to enhance [the audience] experience on-site."

At the Voodoo Music Festival and two DJ-hosted PlayStation DualPlay spring tours drew more than 1.6 million people.

More than 1 million attended events sponsored by PS2 in 2003, including Ozzfest and Vans Warped tour, according to Shapiro.

At many of last year's tour events, attendees were able to play the newest PS2 titles at the PS Touring Attraction, a 68-foot custom-designed vehicle with 31 game kiosks. Fans who stopped by could also enter contests to win prizes, including passes to exclusive PlayStation viewing platforms. At Ozzfest it was the PS Metal Sanctuary; at other events, a 40-by-40-foot PlayStation tent was set up, offering gameplay and prizes.

At the Voodoo Music Festi-

Reach Record Retailers

Local • Regional • National • Online

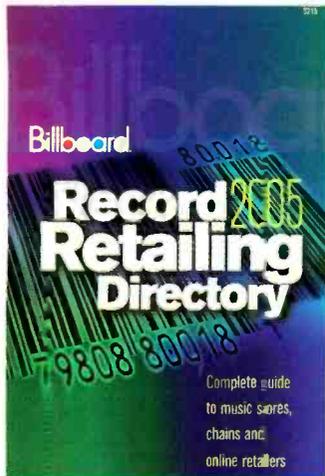
Anyone who markets products or services to record retailers needs the up-to-date contacts and information in the **NEW 2005 Record Retailing Directory**. With over 5,000 listings covering the entire retailing community this indispensable resource will make your job easier and more profitable.

THE NEW 2005 EDITION PROVIDES ACCESS TO:

- Major chain headquarters and local outlets
- Complete coverage of independent retailers
- Hard-to-find audiobook retailers
- The booming world of online record retailing

A5RR18

ORDER ONLINE: www.orderbillboard.com
or call 800-562-2706 • 818-487-4582





Retail Track

ED CHRISTMAN echristman@billboard.com

Sun Rises On \$25 Million Infusion For Musicland

It has been a long time coming, but Sun Capital Partners is going to make a \$25 million equity investment in the Musicland Group, according to sources.

The funds will be used to finance growth initiatives, including opening new store prototypes and improving existing outlets, according to sources familiar with the situation. These improvements will involve remerchandising, replacing fixtures, enhancing in-store technology and diversifying product offerings. The company declined to comment.

You might remember that financial executives at the majors had an issue with Sun Capital's ownership of Musicland, because Sun took over in 2003 by merely assuming the chain's debts. Back then, suppliers moaned that Sun had no "skin" in the game—unlike the majors, which extended credit to the chain.

Eventually, Sun and a new Musicland management team won over the majors, which loosened their hold on credit. Some label execs were predicting a credit crunch by

mid-2005, but Musicland management has been working hard to improve the chain.

That progress has led label executives to revise their time line for the crunch to fourth-quarter 2005 or beyond, depending on performance this year.

Meanwhile, Musicland management apparently feels comfortable enough with its progress to return to a growth strategy. One source says Musicland "doesn't need" the Sun investment, but it "didn't want to tax [its] liquidity with growth initiatives. The funding will allow the chain to accelerate in-store and out-of-store efforts to drive sales."

FEAR FACTOR: If most labels and distributors were surprised that Kmart—previously racked solely by the Handleman Co.—is assigning 400 stores to Alliance Entertainment Corp., they will be unnerved by the chain's latest decision.

In June, Kmart will take over music merchandising in all of its stores. That means Kmart personnel will stock the shelves, a duty Handleman

previously oversaw.

In addition to normal replenishment concerns, label executives worry that some Kmart employees may not know when to put out new releases. If a record doesn't get out until after its street date or is put out too early, execs wonder how long it will take Kmart to rectify the problem at the store level.

Even worse, if too many things go wrong and the labels start complaining, they fear their pleas could fall on deaf ears. Kmart executives did not return calls for comment by press time.

HITS IN STOCK: The Universal Music Group's Universal Manufacturing & Logistics division is shuttering its hits warehouse in Gloversville, N.Y., April 29. It will open a replacement somewhere in eastern Pennsylvania in June.

In the meantime, the company's main distribution center in Fishers, Ind., will take over for Gloversville. Sources say the transition is not expected to affect accounts or Universal's other U.S. hits warehouse in Reno, Nev. ...

BUSINESS BY ED CHRISTMAN

Sheridan's Backdoor Deal

NEW YORK—In an apparent move to become a publicly traded company through the back door, Sheridan Square Entertainment, which owns labels Artemis and Musicrama, has signed a letter of intent to merge with Hirsch International.

Hauppauge, N.Y.-based Hirsch is a publicly traded distributor of embroidery machines and systems. Terms of the deal are not yet announced, but Hirsch shareholders and the boards of each company must approve it.

Since there isn't any synergy between the two companies, if the deal closes as expected—probably sometime in July—sources suggest the Hirsch operations will be sold, leaving behind a pure music company.

Hirsch, the U.S. distributor of embroidery systems for Japan-based Tajima, posted net income of \$500,000 on sales of \$11.9 million for the three months ended Oct. 30, 2004. For the nine-month period, the company lost \$1.3 million on \$31.9 million in sales.

At the end of trading April 20, Hirsch shares were listed at \$1.32, giving it a market capitalization of more than \$11 million. The stock's 52-week range is 81 cents to \$1.91.

Redux Records, a company founded by Joe Bianco and Anil Narang, oversees Sheridan Square Entertainment, a holding company that, in addition to Artemis and Musicrama, owns the Compendia Music Group, Vanguard Classics, Triloka Records, Tone-Cool Records

and Ropeadope Records.

Billboard estimates that the company will have \$50 million in sales this year. Besides Bianco and Narang, other owners of Sheridan Square include Joe Pretlow, a former Bain Capital partner, and the Kinderhook Capital Fund, a New York-based private equity fund.

When Bianco and Narang founded Alliance Entertainment Corp. in the early 1990s by buying Bassin Distributors, CD One-Stop, Abbey Road, Concord Records and INDI, they also took that company public through the back door. The means was a reverse merger with Trinity Capital, a publicly traded shell company, which was created solely to raise funds to pay for an eventual acquisition or merger. ...

Book Space Now!

Upcoming Advertising Opportunities

Reach your target audience through **Billboard Feature Reports**

In-depth and timely coverage of the music and entertainment industries' most important topics.

MAY 28
ISSUE

JUNE 4
ISSUE

JUNE 11
ISSUE

JUNE 18
ISSUE

JUNE 25
ISSUE

BILLBOARD TRIBUTE:

Los Temerarios

AD CLOSE: MAY 3

BILLBOARD STARS:

Maroon 5

AD CLOSE: MAY 10

MUSIC PUBLISHING:

Songwriters Hall of Fame

AD CLOSE: MAY 16

POWER PLAYERS:

Women in Music

AD CLOSE: MAY 16

DIGITAL ENTERTAINMENT:

Digital Music Services & Players

AD CLOSE: MAY 23

BILLBOARD STARS:

Toby Keith

AD CLOSE: MAY 23

TOURING:

Family Shows & Arena Marketing

AD CLOSE: MAY 23

LATIN MUSIC QUARTERLY 2:

Regional Mexican

AD CLOSE: MAY 31

BILLBOARD TRIBUTE:

Estefano

AD CLOSE: MAY 31

BILLBOARD.COM • BILLBOARD.BIZ

Billboard

NEW YORK 646.654.4691 LOS ANGELES 323.525.2299 NASHVILLE 615.321.4294 CHICAGO 312.583.5649 LONDON 44.207420.6075

Taylor Announces Summer's Here, And Hits The Road To Prove It

In a touring environment hungry for consistency, a James Taylor tour is welcome, indeed.

Taylor and band return to North American stages for the Summer's Here tour, beginning June 17 at Meadows Music Amphitheatre in Hartford, Conn., and continuing on with 35 performances in 30 cities during an 11-week period.

The outing follows a pattern by the artist of touring the states every other year; Taylor toured stateside in 2001 and 2003, grossing \$22 million and \$29 million, respectively, according to Billboard Boxscore.

So how does Taylor maintain consistency in a business known for its unpredictability? "By 'enjoying the passages of time,'" his manager Gary Borman says, quoting one of Taylor's songs.

For many, Taylor under the stars has become a summertime tradition. "There wasn't any real plan or strategy to it, we just sort of evolved into a band that plays in those kinds of places," Taylor tells *Billboard*. "It seems to work for us and work for the audiences."

Borman and Barbara Rose at Borman Entertainment oversee Taylor's touring efforts, along with Creative Artists Agency's Carole Kinzel and Rob Light.

"James loves performance above all else," Borman says. "When I ask James, 'How was the show?' his response is, 'The audience was great.'"

Taylor confirms that playing live ranks high on his agenda. "Songwriting is ecstatic, but there's also an aspect to it that's methodical and hard work," he explains. "I'd have to say that live performance is as real as this unreal life gets."

"It's a reality check for us to play music in real time to an audience who's responding immediately or not responding," he continues. "It's compelling, because you agree to show up at a certain place at a certain time, you sell tickets, and it's like you have responsibility for a lot of people's time. There's a lot of gravity to it."

But not too much gravity, Taylor stresses. "It's important not to take it too seriously. They're not there to see you sweat, we're there to enjoy ourselves and to share music."

CAST OF CHARACTERS

About 60%-70% of Taylor's dates this summer are with Clear Channel Entertainment promoters, but Borman says that "we tend to work with the same people James has always worked with over the last 30 years. It's the same cast of characters, though a lot of them work for the same company."

A Taylor tour tends to be marketed locally and nationally, Borman says. "Clear Channel owns so many of the outdoor amphitheaters that we do both a blanket deal and we work out the details in each market so we have a local approach."

Taylor agrees with the strategy. "Concerts will always be a very local business, and

somebody has to be on the ground that understands the audience in any particular area... who has worked a specific territory for a long period of time," he says, citing such names as Don Law at Tea Party in Boston, Larry Magid at Electric Factory in Philadelphia and Ron Delsener of Delsener Presents in New York. "They really know how to get in touch with the people, and how many of them to expect to turn out for one of our shows."

Rose adds that each date is "customized" in a given market. "We take a lot of time to speak with each promoter in each city about how the show is announced and promoted, with stand-alone ads. We don't want to be part of an ad with 20 other shows."

Taylor attributes much of his touring success to "luck of the draw," but adds that "it's important to be in shape to do it and to have the organization of a 'happy ship' that works well together. We've been lucky that it runs well and the music has held up over time."

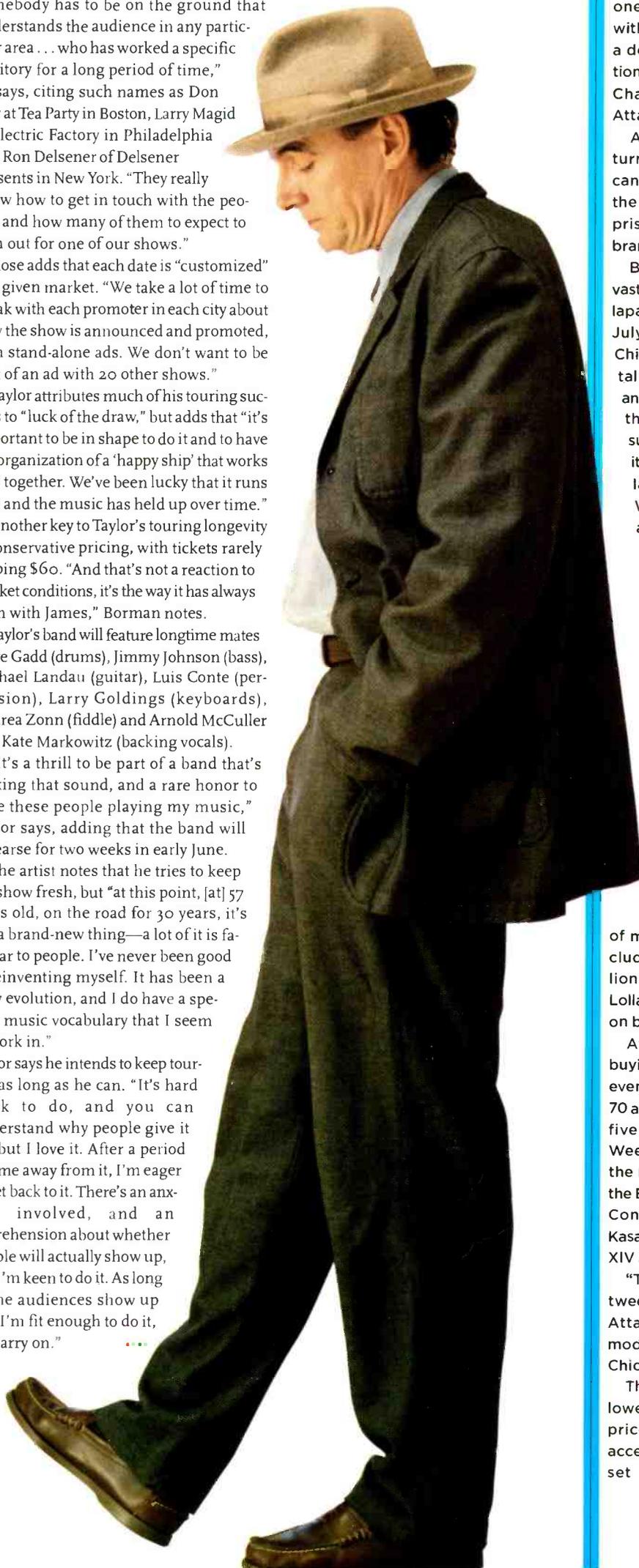
Another key to Taylor's touring longevity is conservative pricing, with tickets rarely topping \$60. "And that's not a reaction to market conditions, it's the way it has always been with James," Borman notes.

Taylor's band will feature longtime mates Steve Gadd (drums), Jimmy Johnson (bass), Michael Landau (guitar), Luis Conte (percussion), Larry Goldings (keyboards), Andrea Zonn (fiddle) and Arnold McCuller and Kate Markowitz (backing vocals).

"It's a thrill to be part of a band that's making that sound, and a rare honor to have these people playing my music," Taylor says, adding that the band will rehearse for two weeks in early June.

The artist notes that he tries to keep the show fresh, but "at this point, [at] 57 years old, on the road for 30 years, it's not a brand-new thing—a lot of it is familiar to people. I've never been good at reinventing myself. It has been a slow evolution, and I do have a specific music vocabulary that I seem to work in."

Taylor says he intends to keep touring as long as he can. "It's hard work to do, and you can understand why people give it up, but I love it. After a period of time away from it, I'm eager to get back to it. There's an anxiety involved, and an apprehension about whether people will actually show up, but I'm keen to do it. As long as the audiences show up and I'm fit enough to do it, I'll carry on."



Hopes Are High For Lollapalooza's New Look

Lollapalooza will face a tough challenge this year, even as a one-weekend festival. But with a megawatt lineup and a downtown Chicago location, Austin-based producers Charlie Jones and Charles Attal like their odds.

After the festival's dismal turn in 2004, with the tour cancelled before it ever left the station, many were surprised that the pioneering brand resurfaced at all.

But surface it did, if in a vastly reconfigured form. Lollapalooza 2005 will be held July 23-24 at Grant Park in Chicago, produced by Capital Sports & Entertainment and Charles Attal Presents—the brain trust behind the successful Austin City Limits festival—along with Lollapalooza owners the William Morris Agency and Perry Farrell.

Charlie Jones, executive producer at Capital, says ACL organizers had been looking to expand their model to other markets and had also wanted to be involved with Lollapalooza. "I think Lollapalooza has been an important brand to this country and to music for a long time," Jones says. "We've found a formula we're good at and that the general public wants." Armed with a budget

of more than \$3 million, including more than \$1.5 million toward talent, the new Lollapalooza will not be short on bells and whistles.

Attal handles all talent buying and is a partner in the event. Among the more than 70 acts that will play the fest's five stages are the Pixies, Weezer, Widespread Panic, the Killers, the Arcade Fire, the Bravery, Cake, Dashboard Confessional, Dinosaur Jr., Kasabian, Kaiser Chiefs, Louis XIV and Blonde Redhead.

"This lineup is a cross between ACL and Coachella," Attal says. "It's the ACL model that we're bringing to Chicago."

That model, Attal says, is a lower-than-expected ticket price, local food vendors, accessible stage layout and set times, as well as an

amenity-heavy backstage vibe. "You got to send a message," Attal says. "You take care of the bands, you take care of the music consumer who's buying the ticket, and they'll come back for more."

Part of the model is a low ticket price per band, which at ACL, Jones says, is about 75 cents. He says Lollapalooza's ticket prices will be \$40-\$50 per day.

Even with its lineup and a relatively low ticket price, Lollapalooza won't be an easy sell. In what is described by one agent as a "murder weekend" in the Chicago market, Lollapalooza will be up against a two-night stand by Dave



Matthews Band July 23-24 at nearby Alpine Valley Amphitheater, a July 24 Warped tour visit to the Tweeter Center in Tinley Park, Ill., and the Ten Thousand Lakes jam-band festival in Minnesota, which will no doubt draw heavily from the Chicago area.

"We understand there will be competition in the market," Attal says. "Dave Matthews is an hour and a half away, Warped will do what they do with their crowd. This is more of a community event, [so] I don't think it's a conflict."

An Internet presale that took place before the Lollapalooza lineup was announced was encouraging. Jones says an allotted 2,000 tickets at \$35 each sold out in 80 minutes.

"Whether or not that was a true indicator of the strength of this brand or the result of press leaks with the bands, we'll never know," Jones says. "But people who took that bet with us will get a fancy souvenir ticket."

An April 22 press conference announcing details of the event focused on winning over hearts and minds at the local level. "Chicago is a tough city, but we've come into it and we have a goal of being here for a long time," Jones says. "We believe we've got one opportunity to do it right."

The Lollapalooza brand has taken its lumps in the past two years. "We're passionate about [the brand] and we

continues on >>p30

ADWEEK MAGAZINES

are proud to present
the First Annual

BUZZ AWARDS

For Excellence
in Integrating
Brands
and Media

Branded Entertainment is fast becoming one of the hottest ways to target consumers. In fact, 63% of 118 advertising executive members of the Association of National Advertisers say their companies use some form of branded entertainment. Whether it is to align their products with relevant content, or provide their product with a stronger emotional connection with the consumer, one thing is certain—for those doing it well, the brand invades the pop-culture consciousness.

CALL FOR ENTRIES DEADLINE:
Submissions must be received by **May 13, 2005.**

ENTER NOW AT
www.adweek.com/buzz

Submit your best work in one or more of the following categories:

- 1) Advertainment (promotainment)
- 2) Content sponsorship
- 3) Film/movie product placement
- 4) Gaming product placement
- 5) Internet
- 6) Music
- 7) Print
- 8) Sports
- 9) TV product placement
- 10) Wireless promotion
- 11) Integrated campaign (includes three or more elements from categories 1-10 and 12)
- 12) Other

Finalists will be notified on or about May 31. A winner per category and one Grand Prize winner will be honored at Promax/BDA in New York on June 23.

For entry forms, rules and a description of contest categories, visit **www.adweek.com/buzz** or contact jrudolf@adweek.com with questions.

in association with

PROMAX 

BOXSCORE Concert Grosses

Copyright 2005, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.COM

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,953,170 \$177/\$23	EAGLES Continental Airlines Arena, East Rutherford, N.J., March 31-April 1	47,577 51,904 three shows	Clear Channel Entertainment
2	\$2,774,569 \$176.50/\$23.50	EAGLES Nassau Veterans Memorial Coliseum, Uniondale, N.Y., April 3-6	25,539 28,201 two shows	Clear Channel Entertainment
3	\$1,275,820 \$125.25/\$95.25/\$45.25	ROD STEWART Boardwalk Hall, Atlantic City, April 16	13,680 sellout	Electric Factory Concerts, Caesars Entertainment
4	\$1,130,816 \$126/\$36	JIMMY EUFFETT Arrowhead Pond, Anaheim, April 7	15,408 sellout	Clear Channel Entertainment
5	\$1,084,351 \$97/\$67/\$39.50	ROD STEWART Continental Airlines Arena, East Rutherford, N.J., April 15	14,443 sellout	AEG Live
6	\$960,392 \$98/\$68/\$39.50	ROD STEWART Nassau Veterans Memorial Coliseum, Uniondale, N.Y., April 10	11,802 sellout	AEG Live
7	\$862,396 (\$105/\$59 Canadian) \$73.25/\$40.52	DURAN DURAN, JULIET Air Canada Centre, Toronto, April 5	14,659 15,389	Clear Channel Entertainment
8	\$718,305 \$45/\$35	MAROON 5, THE DONNAS Radio City Music Hall, New York, April 6-8	17,886 three sellouts	Clear Channel Entertainment, Radio City Entertainment
9	\$694,477 (\$848.57 Canadian) \$74.40/\$58.03	CHER, VILLAGE PEOPLE Bell Centre, Montreal, April 7	9,538 10,000	Clear Channel Entertainment, Gillett Entertainment Group
10	\$656,165 \$79/\$65	ROD STEWART Verizon Wireless Arena, Manchester, N.H., April 12	8,445 sellout	AEG Live
11	\$592,626 \$97/\$87/\$67	ROD STEWART Sovereign Center, Reading, Pa., April 9	6,528 sellout	AEG Live
12	\$531,293 \$98.25/\$68.25	ROD STEWART Mohegan Sun Arena, Uncasville, Conn., April 12	5,810 sellout	Jim Koplik Presents
13	\$486,925 \$65/\$45/\$35	MÖTLEY CRÜE SBC Center, San Antonio, April 15	9,363 sellout	PACE Concerts
14	\$465,249 (\$568.444 Canadian) \$61.79/\$40.51/\$24.14	MÖTLEY CRÜE MTS Centre, Winnipeg, Manitoba, April 7	11,028 sellout	House of Blues Canada
15	\$456,854 \$77/\$57/\$39.50/\$25	MÖTLEY CRÜE Qwest Center, Omaha, April 12	7,556 sellout	AEG Live
16	\$416,970 \$93/\$72.50/\$57.50/\$40	DURAN DURAN, JULIET Wachovia Spectrum, Philadelphia, April 2	6,518 8,000	AEG Live
17	\$416,249 \$96/\$86	ROD STEWART Budweiser Events Center, Cleveland, Ohio, April 5	4,398 5,499	Global Spectrum
18	\$408,659 (\$497.461 Canadian) \$65.31/\$48.88/\$40.66	DURAN DURAN, JULIET Bell Centre, Montreal, April 6	6,739 7,000	Clear Channel Entertainment, Gillett Entertainment Group
19	\$336,043 \$77/\$57/\$37	MÖTLEY CRÜE Rasch Center, Green Bay, Wis., April 5	5,719 sellout	Clear Channel Entertainment
20	\$322,340 \$65/\$45	MÖTLEY CRÜE Alliant Energy Center, Madison, Wis., April 9	6,112 sellout	Frank Productions
21	\$305,410 \$35	MAROON 5, THE DONNAS Lacourse Center, Philadelphia, April 1	9,082 sellout	Clear Channel Entertainment
22	\$301,166 (\$366.761 Canadian) \$48.86/\$40.65/\$29.35	VELVET REVOLVER, T-REE DAYS GRACE Pengrowth Saddledome, Calgary, Alberta, March 28	6,730 11,066	House of Blues Canada
23	\$300,840 \$68.50/\$28.50	PAT METHENY Beacon Theatre, New York, April 1-3	5,220 5,788 two shows	Clear Channel Entertainment
24	\$293,299 \$75/\$49.50/\$35/\$25	MÖTLEY CRÜE Aeris Center, Grand Forks, N.D., April 8	6,040 sellout	Clear Channel Entertainment
25	\$292,633 \$65.50/\$45.50/\$35.50	MÖTLEY CRÜE Veterans Memorial Auditorium, Des Moines, April 11	6,318 sellout	Jack Utsick Presents
26	\$290,065 \$125/\$100/\$75/\$40	EBI Universal Amphitheatre, Universal City, Calif., Feb. 26	4,823 5,024	Tinton Investments
27	\$289,265 \$65/\$50/\$40	JUANES Don Haskins Center, El Paso, April 2	5,728 6,564	Cardenas Marketing Network
28	\$279,897 \$36.75	MAROON 5, THE DONNAS St. Pete Times Forum, Tampa, March 25	8,190 9,680	Fantasma Productions, In-house
29	\$278,715 \$39/\$24	MAROON 5, THE DONNAS Scund Advance Amphitheatre, West Palm Beach, Fla., March 24	7,695 sellout	Clear Channel Entertainment
30	\$271,998 \$150/\$68.50	VAN MORRISON Opheum Theatre, Boston, March 19	2,772 sellout	Clear Channel Entertainment
31	\$271,869 (\$378.468 New Zealand) \$79.02/\$51	R.E.M., BRIGHT EYES, THE CHECKS Westpac Centre, Christchurch, New Zealand, March 24	4,578 6,146	Michael Chugg Entertainment, Jack Utsick Presents
32	\$266,978 \$43.50/\$33.50	JOHN MELLENCAMP, DONOVAN Fargodome Fargo, N.D., April 2	6,925 9,873	Jam Productions, Discontent
33	\$261,108 \$44/\$40	ASHLEE SIMPSON, PEPPER'S GHOST, THE CLICK FIVE Hammerstein Ballroom, New York, March 15-16	6,965 two sellouts	Clear Channel Entertainment
34	\$259,635 \$45/\$35	JOHN MELLENCAMP, DONOVAN Ford Center, Oklahoma City, March 29	6,681 sellout	Jam Productions, DCF Concerts
35	\$253,901 \$55.50/\$38	JILL SCOTT Tower Theatre, Upper Darby, Pa., March 26-27	5,993 6,128 two shows	Clear Channel Entertainment



On The Road

RAY WADDELL rwaddell@billboard.com

Eagles To Take Wing Again In 2005; Macca Is Backa For A U.S. Run

When in doubt, look to the Eagles. They played things right by not touring extensively last summer in the United States, then coming out early this year with a 17-date March/April run that grossed \$26.2 million and drew 266,192. Like last year's spring tour, every date sold out.

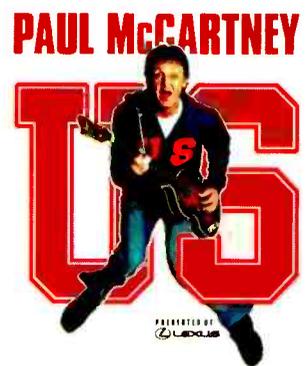
The top gross was a three-night sellout at the Continental Airlines Arena in East Rutherford, N.J., that pulled in more than \$5 million. The band rung up other big box-office numbers at the Nassau Veterans Memorial Coliseum in Uniondale, N.Y. (\$2.8 million), Madison Square Garden in New York (\$2 million) and Air Canada Centre in Toronto (\$1.9 million).

These architects of rock's California sound have orchestrated a tour of the Golden State for the fall. The plan was always to play the West Coast. "Glenn Frey just said, 'Why don't we do a tour of California?'" Eagles manager Irving Azoff explains. "So I said, 'Let's start out by rewarding some of the fans in the outlying areas.'"

Stops include August dates in Angels Camp at the Calaveras County Fairgrounds, Rohnert Park at Sonoma State University and the Salinas Sports Complex, all promoted by Bill Graham Presents. Other shows include the Santa Barbara Bowl

and Coors Amphitheatre in Chula Vista. There are also two dates at Harvey's Outdoor Stage in Lake Tahoe, Nev., "two blocks from the California state line," according to Azoff.

The Eagles will wrap the tour in the fall with eight Los Angeles market shows, including four at the Arrowhead Pond of Anaheim and at least three at the Staples Center, with a final show



TBA. These shows will be co-promotes between Avalon Attractions and AEG Live.

"Rather than having them compete in the market, they just split the market," Azoff says. The band is also considering a benefit show at the Santa Monica Civic Center, "where it all kind of started for the Eagles." The group is taking the summer off, as Don Henley embarks on a double bill with Stevie Nicks.

"We just did Southeast Asia,

Japan, Australia and the East Coast of the U.S. My guys are tired," Azoff says. "And this California tour is looking like it could be as many as 30 shows." This will be the final leg of the Farewell, Part I tour.

BACK IN THE U.S.: As first tipped in January on billboard.biz, Paul McCartney will tour North America this fall, beginning Sept. 16 at the American Airlines Arena in Miami. The tour will support his new Capitol album.

The U.S. tour initially includes 28 performances that will span nearly 11 weeks before wrapping Nov. 29 at Los Angeles' Staples Center.

McCartney last toured North America in 2002, when he was the top touring artist in the world, grossing \$126 million from 58 shows, according to Billboard Boxscore.

Fresh Macca markets on the 2005 trek include first-time visits to Des Moines, Iowa, and Omaha, Neb. Other cities will host McCartney for the first time in nearly 15 years.

As in 2002, promotion rights will be split between Clear Channel Entertainment and AEG Live/Concerts West. Barrie Marshall's London-based Marshall Arts oversees all of McCartney's touring efforts.

LOLLAPALOOZA

continues from >>p28
want to see it be around for a long time," Attal says. "We have to come out of the gates strong, or why even bother?"

With such a strong lineup and Jones and Attal's ACL template, why not just put on a Chicago music festival without the baggage—good or bad—that is associated with Lollapalooza?

"We're concert promoters, but we're also a marketing firm, and we pay a lot of attention to brands and brand vibe," Jones says. "During our research, 'Lollapalooza' consistently popped up in every category as the most-recognized brand [of any festival]. Ninety-eight percent of the American public had

heard or recognized the Lollapalooza name."

As a touring franchise, Lollapalooza was as groundbreaking as it was inconsistent. Farrell launched the festival in 1991 as an experience-heavy event, with a lineup of his band Jane's Addiction, Nine Inch Nails, Siouxsie & the Banshees, Ice-T/Body Count, Living Colour, Butthole Surfers and Rollins Band.

According to Billboard Boxscore, Lollapalooza's best year was 1994, when it reported more than \$21 million in grosses. The last year of its initial incarnation, 1997, was its weakest, with \$7.4 million reported from 24 shows that featured Snoop Dogg, Korn, Tool, Tricky and others.

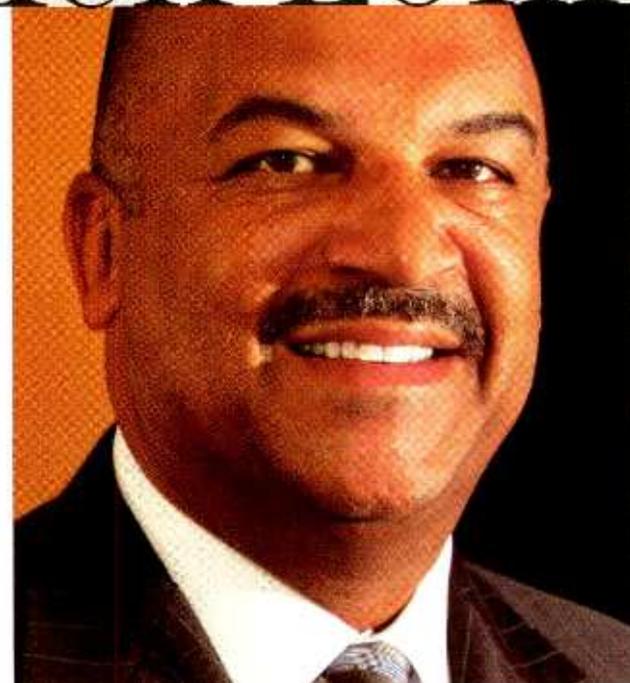
After a five-year hiatus, Lollapalooza re-emerged with a lineup of Jane's Addiction, Queens of the Stone Age, Audioslave, Incubus, Jurassic 5 and the Donnas. Far from a home run, it grossed \$13.7 million from 25 shows.

Last year's festival was to be a two-day affair featuring Morrissey, String Cheese Incident, Wilco, the Pixies, Flaming Lips and Sonic Youth, among others. The tour became the poster child for a weak overall touring year.

How bad were advance ticket sales? "The worst I've ever seen," one promoter said at the time. "I know a market in the Northeast doing two nights that went up with 450 tickets for the second night and 1,100 for the first. Other counts were less than 1,000 for both nights."

Ken Lombard

BY MELINDA NEWMAN



Spend even the briefest time with Starbucks Entertainment President Ken Lombard and two mantras repeatedly pass his lips as he discusses the coffee retailer: “customer experience” and “unique set of assets.” For Lombard, that is the winning Starbucks blend that contributes to the Seattle-based company’s growing influence in the music world.

The numbers are impressive: Starbucks’ customers visit stores up to 18 times per month. Each week, more than 33 million folks worldwide pass through a Starbucks. Plus, up to three Starbucks open every day somewhere on the globe.

It’s no wonder the industry is percolating over Starbucks’ every move.

Although Starbucks has offered custom compilations and select titles in its stores since 1995 and expanded its operation when it purchased Hear Music in 1999, it was the coffee chain’s 2004 alliance with Concord Records on Ray Charles’ Grammy Award-gathering “Genius Loves Company” that catapulted it into the ranks of major music industry players.

Lombard, who has been with Starbucks since May 2004—and worked with it in his previous capacity as president of Johnson Development—says the company is on the first leg of its music strategy.

Phase one includes broadening in-store CD sales (with more titles carried per store); the expansion of its Hear Music media bars, which allow customers to burn music from albums and custom compilations and are currently in 45 Starbucks locations; and the growth of Starbucks’ Wi-Fi network (with partner T-Mobile), which extends to more than 3,600 outlets.

Additionally, Starbucks will open its second Hear Music Coffeehouse this year in Miami. The coffeehouse concept, which features a full-scale music store within a Starbucks,

launched last year in Santa Monica, Calif.

Starbucks is trying a number of models for releasing CDs. It will have a six-week exclusive on a new acoustic version of Alanis Morissette’s “Jagged Little Pill” (Maverick) in June (*Billboard*, March 12). In September, it will offer a Herbie Hancock album in partnership with Vector/Hancock Music.

Out May 11 will be a live Antigone Rising CD, the first release in Starbucks’ Hear Music Debut series, designed to help break new artists (*Billboard*, April 16).

Q: You talk a lot about enhancing the Starbucks experience for the customer. How does music enhance Starbucks’ bottom line?

A: The approach we are taking right now is really about building a new business channel for Starbucks and not about driving coffee sales. So we have seen a phenomenal level of success with the first step of our strategy: our in-store CD program. We’ve now sold over 630,000 Ray Charles CDs, including our boxed set.

Q: Starbucks never discounted the Charles album. What does that say about the value of CDs?

A: What it says more than anything is that customers appreciate going beyond a limited format that is on aisle 28 amidst a lot of other merchandise that is being sold, and they’re willing to pay for that.

Q: Starbucks has an equity stake in albums by Ray Charles, Herbie Hancock and others, which means the company receives a portion of sales from other retailers. Why does Starbucks deserve that?

A: We’re in a unique position with the assets that Starbucks can provide to transform the way that music is discovered and delivered. And for us to be able to do that there are economic criteria that are part of how Starbucks has built its business. If you talk to any of our partners, especially Concord, there is no question of what we were able to provide in early support in terms of the sales.

Q: Will you do a deal if you don’t have equity?

A: Collaborations like what we had with Ray Charles and Herbie are a very important part of our go-forward model, but we’ve also had discussions [where] we take more of a typical retailer approach to providing music.

Q: Will you have an exclusive on the Hancock project?

A: No, that will be marketed very much like what we did with Ray Charles.

Q: What, if anything, surprised you about the angry reaction from other retailers to your Morissette exclusive?

A: I don’t want to say there was any surprise there as much as potentially a little bit of disappointment. All we’re trying to do is provide a solution which we feel is going to benefit the industry as a whole. Initially there were some feelings that were obviously negative, but we’re going to continue to work hard so that everyone can be supportive of our entrance into the music business and feel like we have helped the industry by providing a solution that we don’t currently have.

Q: You caught heat when some of your locations recently jumped street date on the Beck album. What procedures have you put in place to ensure that doesn’t happen again?

A: I want to make sure everyone understands we have a tremendous respect for street dates, and we’re going to continue to honor those street dates and correct any violations as soon as we become aware of them.

Q: Are there plans to start signing artists directly to Hear Music?

A: Right now, we are very, very focused on this first leg of our strategy. We’re getting calls from labels and from artists and their management. We’ll take a look at each opportunity that presents itself.

Q: With 4,400 stores carrying music in the United States alone, Starbucks has more storefronts than any other outlet carrying music. How can Starbucks change the music business?

A: It’s that quality of experience that we feel can transform and can really change the game. There’s a disenfranchised customer out there right now that is not happy with the quality of the retail experience that they have around music. That customer is coming into our stores every day with a tremendous amount of passion and trust. No other retailer can offer that unique set of assets to the industry, and we’re confident that we’ve just begun in terms of the impact of reconnecting the industry and the artists to customers who have become disenfranchised.

Q: If you were running a traditional retail music chain, what would you do to get those customers back?

A: I can’t speak for what other retailers can and/or should do. Starbucks is a brand that has been built around the customer experience. A lot of people think we’re in the coffee business, but we’re in the people business.

Q: How does the Hear Music Debut series fit into your overall music plans?

A: Our unique set of assets was perfectly suited to provide a solution to the huge void that the industry has right now in terms of launching new artists. But our customers and music lovers across the board want to have an opportunity to experience new talent. The Hear Music Debut series is really just that.

Q: Last October, you opened Hear Music media bars in your Seattle and Austin locations. Have any surprises come out of these test sites, and what is next for the media bars?

A: A pleasant surprise has just been how excited the majority of our customers are about being able to mix their own CDs. We’re going to announce the second phase of our national rollout in mid-’05.

Q: What’s the right number of titles for each store to carry?

A: We’re coming in with the new fixture in July that’s going to expand our offerings from, say, the eight to 10 you’re seeing in the stores today to 18. We’ll continue to look at that number, but with a tremendous amount of discipline around making sure that we are enhancing the experience and not having customers feel the stores have been converted into a music store.

HIGHLIGHTS

KEN LOMBARD

1992: Named president of Johnson Development

1998: JD and Starbucks form Urban Coffee Opportunities to develop Starbucks outlets in ethnically diverse neighborhoods.

2004: Named president of Starbucks Entertainment/senior VP of Starbucks



AFRICA HAS BEEN BUZZING

these past few weeks with the launch of MTV base, MTV Networks' 100th channel and its first Pan-African station. The new channel is playing more than just U.S. imports. Like many of MTV's international outlets, MTV base gives regional acts a chance to shine. In fact, in the past week, during MTV base Live 100! celebration concerts in Johannesburg and Abuja, Nigeria, U.S. stars Will Smith and Ludacris took the stage alongside top local acts including 2Face Idibia, Lebo Mathosa, Mandoza and Seun Kuti.

"More than any other launch, this one meant something to all of us," MTV Networks chairman/CEO Judy McGrath says. "It has real emotional resonance. We've gone around the world and figured out the best way to be relevant in each market. But we never had traction in Africa, and we felt like we were missing a limb if we were not there—because African-American music is so popular everywhere. We always thought that if we could get into Africa, we could discuss the problems and issues facing the people there, as well as play indigenous music."

MTV is conquering new frontiers. From launching MTV base to offering a broadband service, the company that started nearly 24 years ago with one U.S. channel has morphed into a 100-channel worldwide operation. MTV is no longer just a broadcaster; it is becoming a content provider for broadcast, online and mobile services.

Though MTV has been criticized in the United States for straying from its musical roots by relying too heavily on reality programming, internationally, MTV's channels have stayed more dedicated to music.

"Globally, the MTV stations are starting in different places," McGrath says. "What happened here in the U.S. is that we have morphed into different platforms. Here, you can't deny the popularity of reality television. And since MTV is a 360-[degree] play, we've had to morph into digital platforms. Still, MTV is more musical than ever. Yes, we're no longer a 24/7 music video channel in the U.S., but we began changing this format in the late '80s. The fact remains: Music informs what we do. In the next few years, this will be more prevalent than ever, with music on TV, online and on mobile phones."

MTV has plans—big plans—not just to bring its brand to Africa, but to make music a priority again worldwide, thanks to the digital revolution.

This month, the company announced the April 25 launch of its MTV Overdrive broadband service (billboard.biz, April 6). Available through mtv.com, the service features MTV programming and exclusive content including news, music videos, live concert footage, movie trailers, short films and artist interviews.

"We evolve like our audience," says MTV Networks Group president Van Toffler, who has been with the company since 1988, one year after MTV Europe was launched.

In recent months, Toffler says, MTV viewers began craving nonlinear ways to access MTV content. "This paved the way for MTV Overdrive," he says. "It's important that we grow, change and evolve with our audience. Otherwise, MTV would be irrelevant."

This also helps explain why MTV will soon launch four 24-hour MTV World channels in

MTV NETWORKS GETS BACK TO ITS ROOTS VIA BROADBAND AND LAUNCHES 100TH CHANNEL IN AFRICA BY EMMANUEL LEGRAND & MICHAEL PAOLETTA + PHOTOGRAPHS BY HENRY LEUTWYLER

the United States. The bilingual feeds will spotlight India, China, Russia and Korea. Toffler calls this "a niche within a niche."

Indeed, the transformation of MTV is happening as much in the United States as in other parts of the world. Bill Roedy, London-based vice chairman of MTV Networks and president of MTV Networks International, who was instrumental in MTV's global development, says part of the vision was to bring MTV to every possible format, regardless of the technology.

"In terms of distribution philosophy, we were agnostic and still are," he says. "We just tried to adapt and adopt new technologies as audiences demanded it. Today, we're just making MTV available in as many different ways as possible."

Roedy says MTV's 90 Web sites, as well as its foray into PC broadband, mobile phones, personal digital assistants and other emerging technologies are part of the same thinking.

"As we are experimenting with the digital world, we are also experimenting with new business models," Roedy says, adding that revenue from digital media as well as the development of mobile handsets and wireless applications will be increasingly important to MTV's business model.

MTV, Roedy says, could deliver to mobile operators such content as music videos, streaming audio, downloads, news and TV programs. "You will see the MTV brand used in a greater way on a wide range of formats," he predicts.

A case in point is MTV Overdrive. In the future, its content may be available for downloading to mobile phones and PDAs.

Such platforms bode well for MTV, several label executives say. "[MTV] certainly has the apparatus and the brand to shape a big chunk of the music marketplace," Sub Pop president/CEO Jonathan Poneman says. "People are growing accustomed to customization and easier, quicker access to the new and obscure."

Sure, MTV will have to adjust to these changes, but not to the same degree as radio. The reason is simple, Poneman notes: "MTV has successfully created an internationalized MTV culture/brand that transcends musical and fashion trends."

These new revenue streams will also change the relationship between record labels and MTV.

Yoel Kenan, former BMG U.K. & Ireland senior VP and current head of Keevision, says that because MTV is trying to leverage content from labels and repackage it for multiple uses, it will start to compete or forge alliances with telecom operators.

"This can be to the benefit of labels if they get proper remuneration for their content," Kenan says. "Content owners will be able to better leverage their position and generate more revenues."

This is music to the ears of label executives. "At the end of the day, MTV must realize that it needs to give back to the copyright owners—particularly with all the new platforms it's launching," says Lesley Bleakley, CEO of Beggars Group North America and co-founder of the American Assn. of Independent Music.

Pointing to mobile phone companies like Verizon that offer video on demand, Bleakley says, "The digital world will help level the playing field between MTV and the labels."

Sony BMG Music Entertainment president for Continental Europe Maarten Steinkamp agrees that technology is changing all businesses, not just the music industry.

"As a record company, we too are looking, and finding, new opportunities," Steinkamp says. "We are moving into music entertainment. To use a music metaphor: We will, in the future, most likely dance less with MTV, as there are other good-looking partners on the floor."

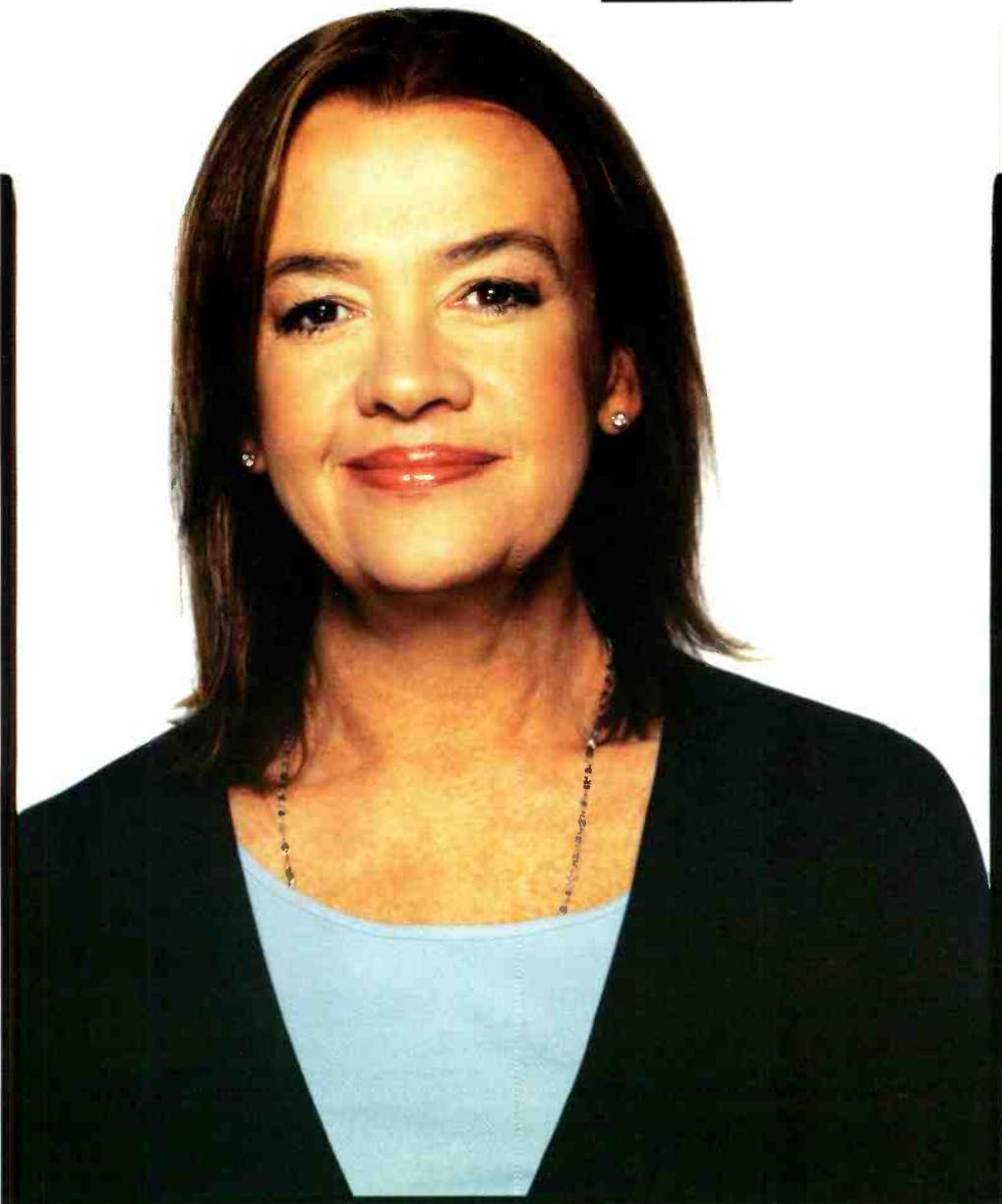
Although Europe will remain the bulk of MTV's business outside the States, Roedy insists that Asia and Latin America are also key regions. "We continue to focus on Europe," he says, "but a lot of growth will come from Asia," driven by Japan, South Korea, China and India.

Some of MTV's digital ventures are already taking shape in Southeast Asia, where Japan and South Korea lead the mobile revolution. For example, MTV Japan and its mobile partner, Yamaha, are providing telecom operators with a music-recognition service, MTV Music Finder.

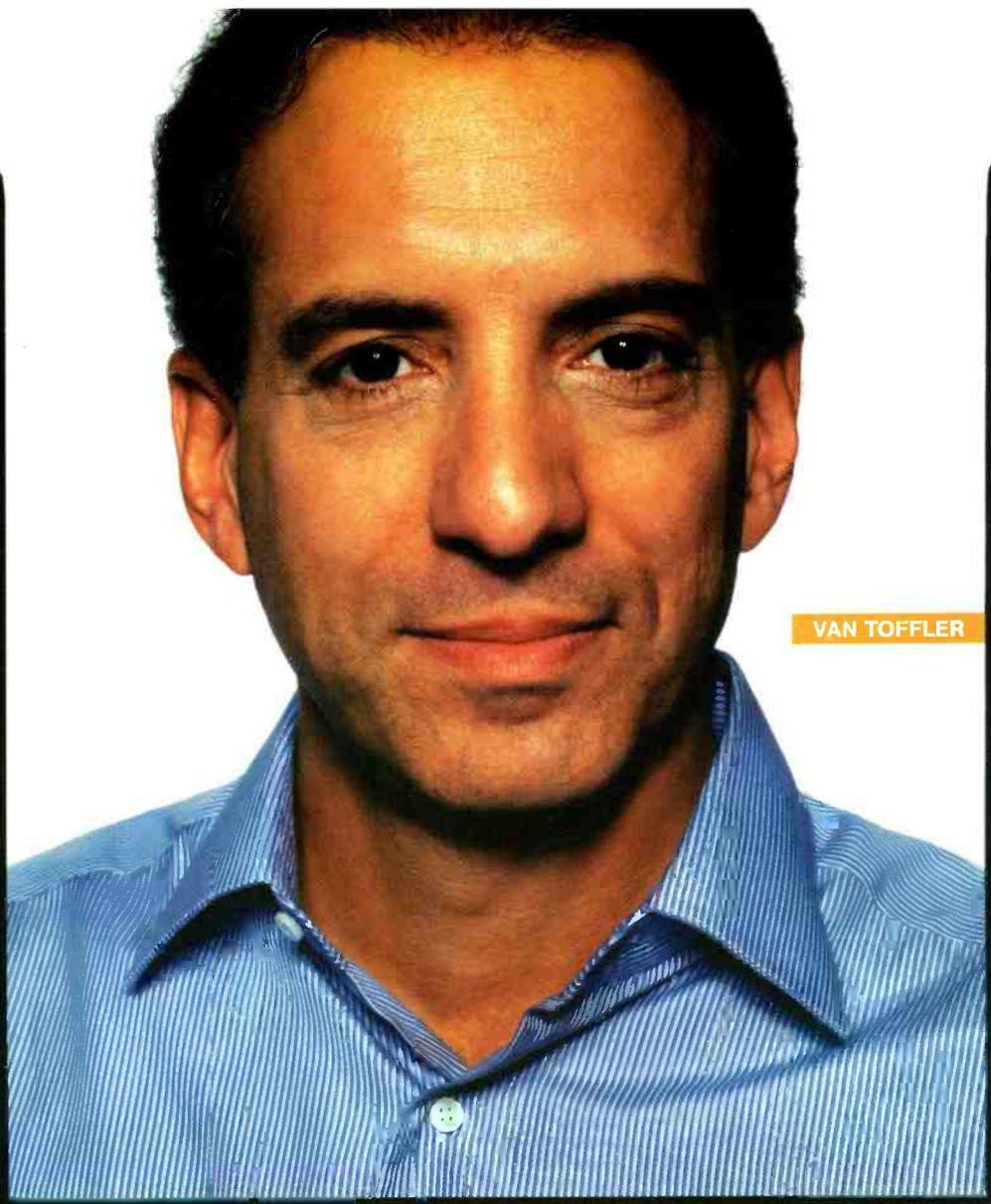
Using software developed by British company Shazam Entertainment, the service allows users to identify tracks by dialing 9963 on

MUSIC MAKES THE WORLD GO 'ROUND

JUDY MCGRATH



VAN TOFFLER



their handsets and holding them toward the music source. They then receive a message on their phone with the name of the artist and song.

Last September, Viacom chairman/CEO Sumner Redstone visited Guangzhou, China, and presented his plans for the Chinese market. They include increasing MTV's reach in Guangdong province with the 24-hour MTV China channel and partnering with Beijing Television on the production of Chinese-language music and entertainment content. "I feel good about where we are in China," Roedy says.

One of the most common complaints from record company executives about the evolution of MTV is that by developing lifestyle programming, the company has diminished the impact—and amount—of music on its various feeds.

Sony BMG's Steinkamp says, "When MTV set up in the '80s, it represented an entirely different proposition to the industry than it does today. Their programming has shifted away from music and moved to lifestyle, so the opportunities they once provided us with have diminished."

Island Def Jam Music Group chairman Antonio "L.A." Reid sees it differently. "Whether it's videos or shows that center around artists, like 'MTV News' and 'TRL,' MTV remains a relevant source of exposure for artists," he says.

Derry/Fo' Reel/Universal artist Nelly says, "MTV has supported me in every way possible—even when I experimented with different kinds of musical styles."

Not only has Nelly been on countless MTV shows and specials, he is working with MTV Films and starring in MTV Films/Paramount's upcoming feature "The Longest Yard." Nelly also acknowledges MTV's help in breaking him internationally through its European, Japanese and Australian channels.

Labels agree that MTV still delivers promotional value, especially for global acts. Universal Music International senior VP of A&R and marketing Max Hole says, "The great thing about MTV's increasingly global reach is that you can plan something special with them—like on the launch of the new U2 album, 'How to Dismantle an Atomic Bomb'—and the footage will be used all over the world."

Hole says many rock acts like U.S. punk combo Blink-182 got their major media break on MTV. The network has also supported a wide number of hip-hop and urban artists well before crossover radio play or other significant TV exposure.

For Hole, MTV can make a difference on a regional or local level "in helping us to break new artists, although it is disappointing that there is now so much nonmusic programming."

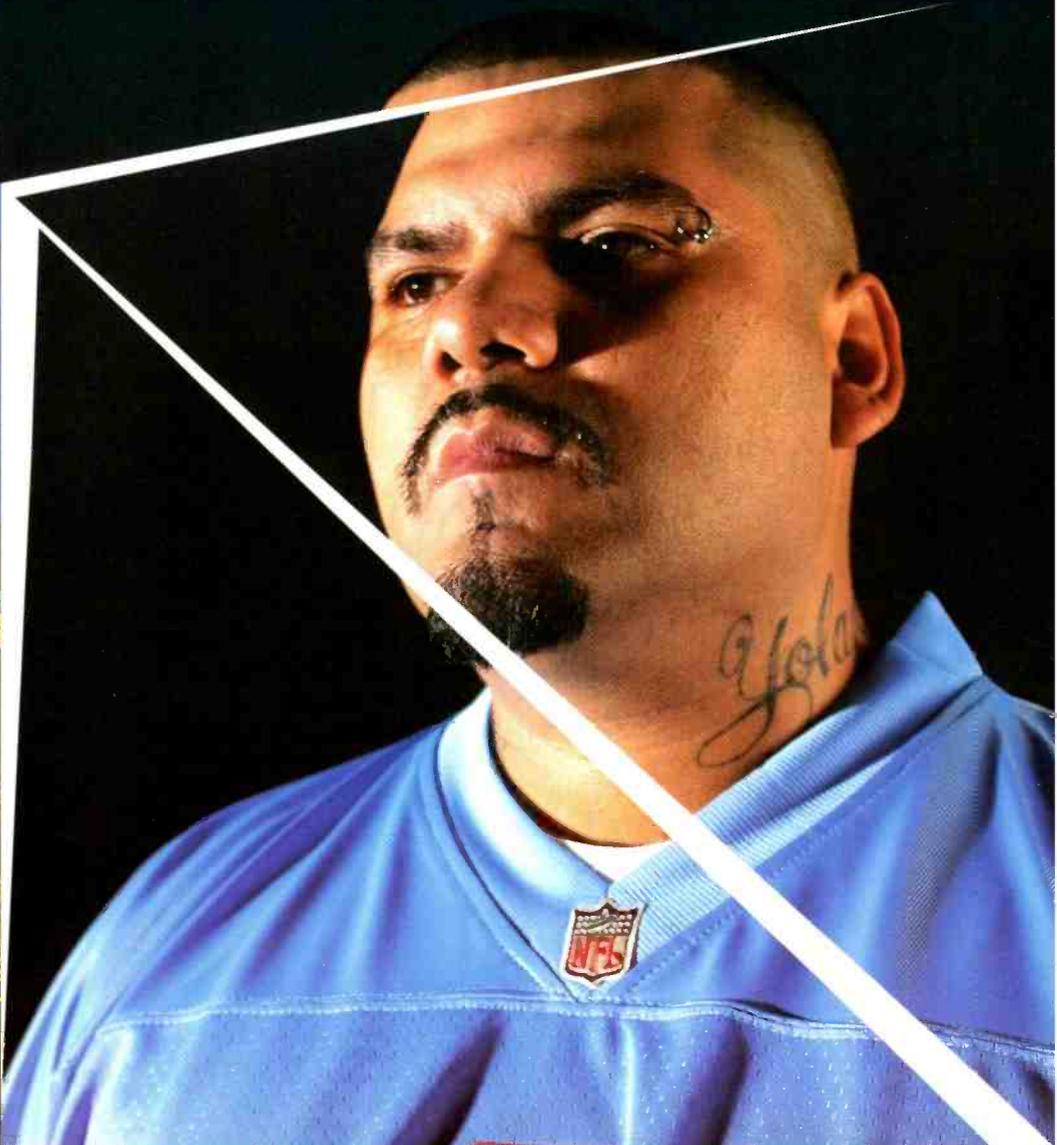
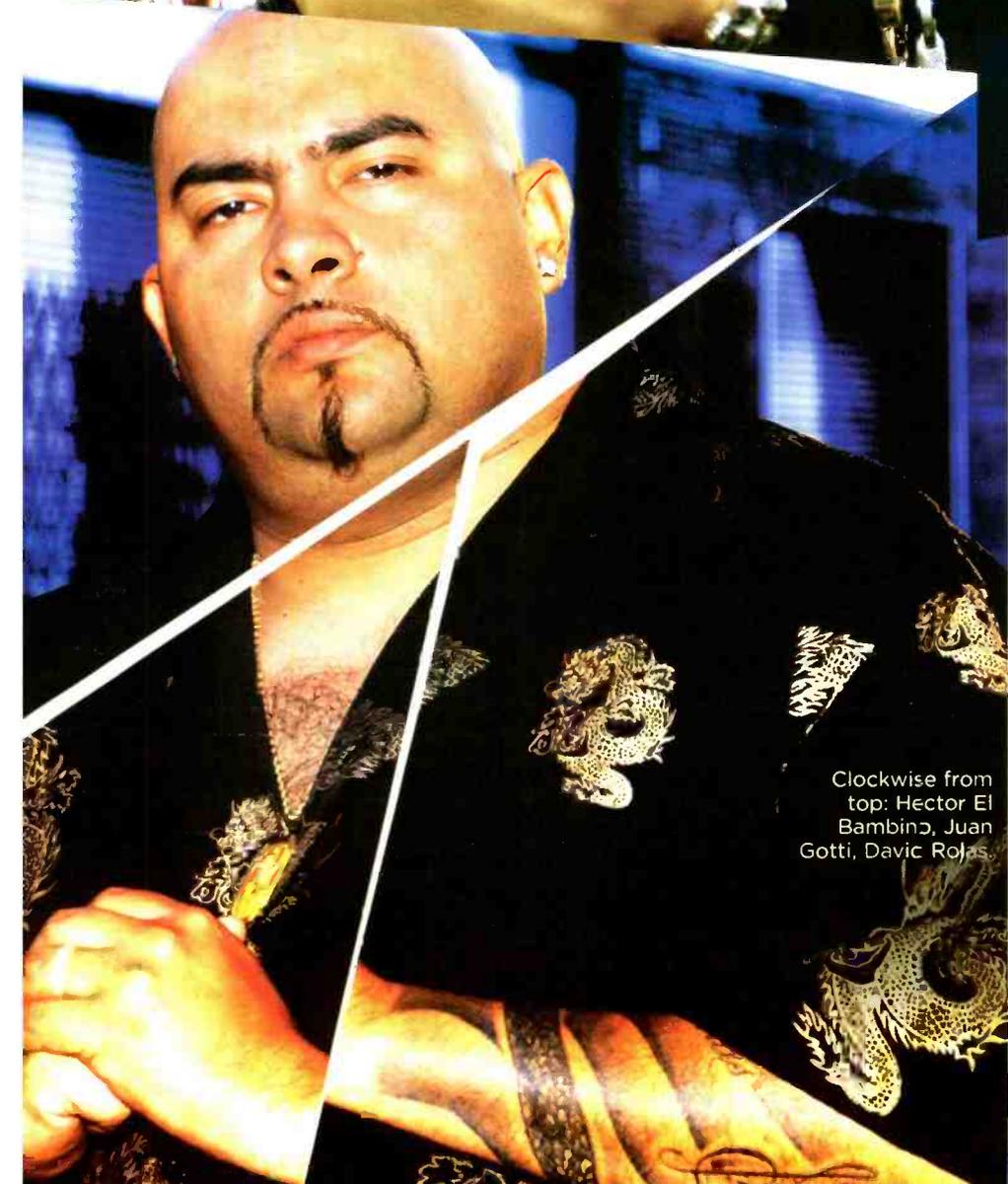
The hope is that MTV's digital initiatives will provide a strong music outlet. By stepping into the technology stream, MTV could be available everywhere—on PCs, PDAs, cell phones, mobile devices, etc.—and reach all of the globe, from New York to Africa. With these opportunities, the influence MTV has on its audience is poised to increase.

"MTV is a very powerful commercial instrument for the advancement of 21st-century capitalistic values," Poneman says. "Is that a good thing? You decide."



NELLY

LATIN RAP



Clockwise from top: Hector El Bambino, Juan Gotti, Davic Rojas



Boosted By Reggaetón's Popularity, Hip-Hop In Spanish Targets The Mainstream.

By Leila Cobo

MIAMI MAKES ITS

MOVE

MIAMI—Reggaetón opened the door. Now Latin hip-hop is poised to rush in.

The burgeoning movement includes established West Coast urban regional acts, as well as Cuban rappers and Latin hip-hop performers from all over the United States.

Latin labels in the United States are excited by the potential they see for these Spanish-language acts to gain mainstream radio airplay. Until now, radio exposure has been hard to come by, even at Latin stations.

Reggaetón, independent Latin music marketer Rich Isaacson says, "broke down barriers for Spanish-language music in Anglo radio formats. And it's also opening the doors to urban music in Spanish formats."

Numerous labels are moving swiftly to take advantage of these developments.

Last year, EMI Music's U.S. Latin division created an imprint, New Element, which has begun releasing albums by such urban artists as Vico C.

Likewise, Warner Music Latina launched a new imprint, Mic Discos, for its Latin urban product.

And in February, Universal Music Group unveiled its Machete label, dedicated to Latin urban music.

Among indies, upstart New York-based distributor UBO, founded last year, has placed several reggaetón albums in the top 10 of the Billboard Top Latin Albums chart. It is now venturing into more hardcore rap.

In Los Angeles, leading Latin label Univision Music Group is considering launching a marketing division whose sole focus will be urban music.

Already, a number of urban regional acts have enjoyed notable sales, despite a lack of airplay. The most prominent is Akwid, whose first two Univision albums have sold a combined 260,000 units, according to Nielsen SoundScan.

But Akwid's sales fall far short of the biggest-selling reggaetón album—Daddy Yankee's 2004 El Cartel/VI Music release "Barrio Fino," which has moved 477,000 copies. Panama's El General, considered the father of reggaetón, has sold 500,000 albums since 1991.

The labels are hopeful more Latin hip-hop acts will enjoy similar success.

"I think it's definitely going to happen," says Isaacson, a principal of the Fuerte Group, a New York-based management, promotion and music company focused on the U.S. Hispanic market. Fuerte's clients include Universal Music Latino artist Don Dinero.

A founder and former president of urban label Loud Records, Isaacson remembers that five years ago, Loud artist Big Pun could not get his single "100%" played on English-language radio

because it had a Spanish line in the chorus.

"The programmers would come back and say, 'Too Spanish.' We couldn't build momentum with the record."

Now, reggaetón is played regularly at top 40 stations, and reggaetón titles appear often on the Billboard Hot Latin Songs chart.

For the most part, straight-ahead Latin rap or hip-hop is still absent from the airplay chart, but there have been a few success stories. Puerto Rican rapper Vico C has been a staple of U.S. tropical radio for almost a decade. Elsewhere, Mexican act Control Machete has broken through in its home market and Cuban band Orishas has had success in Europe.

Will additional Latin urban acts catch on?

"I don't think the kids just want reggaetón," says Gustavo López, president of UMG's new Machete imprint. "Reggaetón has opened up the doors, and the producers have to think what's going to follow. It's a catchy movement, but it's not just about Puerto Ricans anymore. As we begin to introduce hip-hop, rap music at radio, music that competes with the 50 Cents of the world, with the Puff Daddys of the world, I think this will evolve into a true business."

Machete's business is based partly on reggaetón. In March, Machete acquired a 50% stake in reggaetón label VI Music (Billboard, April 16). Puerto Rican star Hector El Bambino is the first artist signed under the joint venture.

Beyond that, López says, "we have a focus in building the West Coast urban movement. And that's hip-hop, that's R&B. In fact, it's mostly U.S.-based acts."

The West Coast urban movement, which has been simmering for several years, actually hit the Billboard Top Latin Albums chart in 2003, prior to reggaetón's breakthrough last year.

The charge was led by Akwid, which blends rap with elements of regional Mexican music. While airplay is still absent, urban regional has developed a significant following. Most recently, two Univision compilations, "El Movimiento de Hip Hop En Español"—volumes one and two, made the top 10 on the Latin albums chart.

"We happen to call it 'urban regional,' because it's a wonderful generic umbrella," says Jose Behar, Univision Music Group president/CEO.

"But the truth is, it's rap/hip-hop. The big distinction in urban regional today is, it speaks to the plight and suffering of the second- and third-generation of Mexican Americans, whereas reggaetón is more happy go lucky."

While reggaetón and urban regional are different in sound, they are also each associated with a specific region—reggaetón with Puerto Rico and urban regional with the West Coast.

Now, Latin labels are signing acts that are

simply hip-hop in Spanish, without fitting neatly into the established reggaetón or urban regional categories.

In fact, Warner Music Latina has created a new position of hip-hop label manager and appointed Chris Martínez to the post.

Martínez's key artist is Juan Gotti, a Houston-based rapper whose album "John Ghetto" was released April 12 by Dopehouse Records and distributed and promoted by Warner Music. Gotti's singles include "You Don't Wanna," serviced to mainstream urban stations, and "Cosas de la Vida," an urban regional track with another Warner act, regional Mexican band Pesado.

Having two different singles worked to two different audiences is a deviation from the standard promotional approach long used for other kinds of Latin music.

Other strategies, Martínez says, include "street marketing, which is standard in the Anglo urban world. We have some small campaigns going on with DJs. We're going to have to do lifestyle accounts, work the albums on the street, and do things that are out of the pop world to push this artist, because we know it's going to be hard at radio."

Labels are also relying increasingly on Internet marketing, fan sites and alternative outlets like videogames. Recently, tracks by Univision act Jae-P and Fonovisa's Crooked Stilo, for example, were included in the videogames "Fight Night Round 2" and "Fifa Street," respectively.

Likewise, collaborations with mainstream acts are being embraced. "Caminando," the new album by Univision rapper Enemigo, includes a duet with Petey Pablo, while Vico C's "Desahogo," released March 8, includes duets with Spanish hip-hop act La Mala Rodríguez, among others.

At EMI, urban albums are worked through New Element, the new operation run by D'Mingo Ramos, director of urban A&R.

The notion is to provide certain artists a "home within our home," EMI Music U.S. Latin president/CEO Jorge Pino says.

"They have to be treated together but separately," Pino says. "A separate marketing strategy, separate street teams and specialized treatment."

Univision, which is expanding its urban roster quickly with acts like Enemigo and David

Rolas (on Fonovisa Records), is pondering a new marketing division for urban music.

"It's more about having the right marketing structure that will be able to cater [to] and dedicate 100% of their effort and focus on the urban music releases," Behar says.

The need for alternative marketing has spawned several new companies.

RikRaf Entertainment, a management company launched in Los Angeles two years ago, has evolved to focus in large measure on Latin urban acts. The company, created by Rick Valenzuela and Rafael Flores, handles Locura Terminal, an urban regional act signed to Fonovisa, and El Boodah, a rap act signed to Guitan Brothers/Universal.

For Latin urban music, Valenzuela says, "everything is still new, in terms of the infrastructure. So, we're supplementing the labels' work."

RikRaf will promote urban Latin shows at such venues as House of Blues, for example, and package them "in such a way that people are recognizing that it's a movement that's commercially viable," Valenzuela says. "Just because it happens to be in Spanish doesn't mean it's not viable on the English side."

But getting non-reggaetón acts on the radio continues to be a challenge.

Paris-based Cuban rap group Orishas gets critical raves, but no airplay from Spanish-language stations. "In Europe, they're a phenomenon," says Elena Rodrigo, senior product manager for Universal Music Latino. "But that's not reflected here."

Orisha's sound is different from most Latin urban music heard in the United States.

"It's Cuban rap," says Orishas member Roldán, who describes his group's music as mixing rap and traditional Cuban rhythms and featuring a singer with a sonero's vocal timbre.

Roldán considers Orishas to be part of "a general Latin fusion movement, like Control Machete and Manu Chao."

But Orishas has not spent substantial promotional time in the United States, and that has limited its ability to build the kind of grassroots credibility that has empowered other acts that don't get airplay, like Akwid or Jae-P.

"The most successful hip-hop artists start with credibility," Fuerte's Isaacson says. "If you go straight to radio, you won't last." •••



“Hello,
this is
your
full-song
download
calling...”



Before this year ends, record labels and wireless carriers will embark on a crusade to make wireless the next big distribution channel for music. Mobile phone users—many of whom have already discovered the joys of camera phones, text messaging and custom ringtones—will be given the ability to find, purchase and download full songs from mobile music stores operated by their wireless service provider.

"We're very excited," says Thomas Hesse, president of global digital business for Sony BMG. "We think the mobile platform is the likely long-term platform of choice for portable music."

Hesse predicts digital sales will represent 7.5% of all music revenue by the end of this year, half of which will come from mobile offerings, including ringtones.

The market's promise is best seen in the 180 million mobile phones already in use in the United States. That dwarfs Apple Computer's iPod, which is at 10 million units.

Some in the media view the introduction of mobile music downloads as the start of a death match with Apple. But for the music industry, peaceful co-existence is the preferred scenario.

"We look at it as another distribution channel," says Larry Kenswil, president of Universal Music Group's eLabs. "I'm less concerned with quote 'iPod killers,' because we like to see lots of different devices. . . . We'll put our stuff for sale in general to whoever has a store."

But if a battle royal is to ensue, the mobile phone industry has some major hurdles to overcome.

For one thing, consumers have yet to indicate any demand for buying full songs on their handsets. However, the mobile business has a history of creating demand where none existed and generating new revenue by introducing emerging

technologies to its existing customer base.

"It will be similar to what we saw with camera phones," says Paul Reddick, senior VP of business development and planning for Sprint. "The majority of people who use camera phones don't have a digital camera and never took a digital photo until they did so with their phone."

Hesse adds, "There's a marketing job that needs to be done for consumers to realize that these data services are there."

He puts the onus on the mobile phone industry. "It's up to the carriers, who are building the service itself. We're not really a retailer."

There are also thorny issues of pricing, file interoperability and licensing.

What's more, the mobile industry must get its next-generation phones into the hands of enough consumers to give meaning to the market—and its own investment in infrastructure. The major carriers—Verizon, Sprint, Cingular and T-Mobile—have spent billions upgrading their networks to become high-bandwidth, high-capacity delivery pipes capable of DSL-like speeds.

PRICES COMING DOWN

Poised to take advantage of these souped-up networks are next-generation phones that feature greater internal and external storage capacity; music playback and management software; and dedicated music controls that blur the line between phone and MP3 player.

Today's high-end, music-optimized "smart phones" can retail for more than \$500, but carriers and handset manufacturers are adding basic MP3 capabilities as a standard feature in mid-tier models being introduced this year. Nokia plans to include various levels of music-related functionality in half of all the phones it presents this year, while Motorola says up to one-third of its 2005 lineup will be music-enabled.

The wireless industry is known for its rapid hardware replacement cycle. Camera phone sales grew from 16% of all phones sold in 2003 to 38% in 2004, research firm Strategy Analytics says. The replacement cycle for wireless phones is expected to fall from 10-12 months to six-nine months in the next year.

Still, it remains to be seen whether consumers will use these phones to buy downloadable music, or just load them with music files they already own.

If they buy wireless downloads, consumers likely will be asked to pay a premium price. When it comes to full-song downloads, prices as high as \$3 per track have been mentioned. That could be a tough sell to consumers who enjoy music mobility in a download world where 99 cents is the norm.

"Consumer acceptance of price points above 99 cents is going to be difficult," Jupiter Research analyst Michael Gartenberg says.

Carriers agree that simply re-creating an online store in the wireless environment and charging more for the same content is unlikely to garner much enthusiasm. Yet they are quick to note that consumers pay \$2 or more for a ringtone but only 99 cents for the full song. (In fact, record companies and carriers plan to offer tracks that, once downloaded, can easily be assigned as the master ringtone as well.)

The subscription model is another option. Tagging an additional fee on an existing subscription service is a low bar to cross. Sprint already offers streaming music for an added \$5.95 per month, and Verizon charges \$15 per month extra for access to its VCast mobile video service.

Whatever the pricing model, consumer acceptance is "going to come down to the user experience," says Mark Nagel, director of premium and entertainment services at Cingular.

The strength of the iPod/iTunes platform is

Apple's control of the entire consumer experience, from the retail site to the device to the back-end technology.

Wireless operators do not have the same kind of control over the customer experience. They offer several models of phones from a variety of handset manufacturers that use different technologies and, sometimes, digital-rights-management standards. Screen size, battery life and user interface options also differ.

Coming out of the woodwork to address these issues are companies that provide the front-end retail and back-end support functions—including royalty payments—to operate a turnkey mobile music service on behalf of carriers. They include Loudeye, Melodeo, Groove Mobile and Wider Than, all competing to manage these complex platforms for wireless operators.

Even wireless heavyweights like Nokia and

"If we make it easy. . . consumers will pay for it."

The carriers will have less control over resolving mobile music licensing issues, particularly when it comes to publishing rights and rates.

The complexities include determining which mobile uses are public performances; which are mechanical reproductions or digital phonorecord deliveries (DPDs); and which involve both rights.

For example, previewing a recorded song before purchase on the Internet or some other public platform, such as a mobile phone, is generally considered to be a public performance, yet the song was also copied onto a server to make that preview available. That invokes the mechanical right.

There is also the unresolved question of whether certain uses are subject to the compulsory mechanical license or must be negotiated separately with each music publisher.

...How the mobile phone biz aims to make wireless a power in music distribution

BY ANTONY BRUNO

Sony-Ericsson have gotten into the game. Nokia recently partnered with Loudeye and Microsoft to offer carriers an end-to-end music delivery solution.

"Carriers who try to get into the enormity of the number of titles and changing content will see it's a difficult and complex problem," says Michael Brochu, president/CEO of Loudeye.

PHONE-TO-PHONE TRANSFERS

Perhaps the most complex problem mobile music services face is how to facilitate the transfer of music files bought via the phone to other devices without encouraging piracy. Many feel that for a mobile music service to thrive, music bought wirelessly must be accessible by other devices, such as the home computer. Of even greater interest is allowing users to forward tracks stored on their phones to their friends.

But a mobile phone is a closed device, meaning content downloaded to it cannot be moved to other devices. Even if carriers permitted such transfers, the ability to move files between different phone models on different wireless networks is a major technical challenge; adding DRM to make sure those files are protected and paid for is harder still.

To solve these problems, most mobile music service providers can offer a "dual-delivery" process that sends the same track to the subscriber's phone and PC.

For phone-to-phone distribution, some mobile services will allow users to send their friends links to songs that exist at the service provider's database. The songs can then be sampled or purchased directly, even if the users subscribe to different carriers. But both carriers would have to use the same mobile music service provider.

"It's upon us to provide music in a way that can be easily used on any device," says Mike Gaumont, VP/GM of Motorola's media solutions division.

Some parties hope that Congress will resolve some of these issues by passing a bill covering compulsory licenses.

Rates are even more unpredictable. While the Harry Fox Agency administers DPD licenses for publishers with various digital services, each publisher can set its own rates with each service provider. Some mobile phone providers have also negotiated separate deals with performing-rights organizations, but the rates have not been revealed.

As for the labels, sources say they will seek higher wholesale fees for mobile music licenses than for online downloads, particularly for tracks that come bundled as master ringtones. Labels also will want assurances that there will be some degree of protection for their intellectual property.

But the promise of mobile music distribution provides a strong incentive for the music industry to provide content.

Ease of purchase is a major benefit. Mobile phones are connected to two-way networks that allow purchases on the go. Most wireless subscribers pay a monthly bill, so a credit card isn't needed to buy tracks. That means subscribers without credit (read: teens) can buy content that they can't buy online. What's more, there are no credit card fees taking a chunk out of sales.

The labels will watch the development of mobile music services during the next year very carefully—especially since mobile operators have a track record of false starts and botched rollouts.

Ultimately, music distribution is just one way for the carriers to make money. In fact, they are looking more to mobile video services as their primary multimedia revenue generator.

"Music is just one ornament of the tree for them," says Richard Siber, an veteran wireless industry consultant. "It's more important for the music industry to get this right than for the wireless industry."

APPLE'S SLICE

How intent is the wireless industry on challenging Apple Computer's dominance of the portable music market?

Just ask Motorola.

The mobile phone manufacturer was about to unveil an iTunes-compatible phone in March, but pulled the announcement at the last minute. Sources say pressure from wireless powerhouses like Verizon, Sprint and Cingular helped feed the delay.

Why the dust-up? Because Apple and Motorola were planning to cut the carriers out of the mobile music delivery process. Wireless operators control what phone models can operate on their networks and are not about to support a device that denies them a significant share of revenue.

Apple is the dominant digital music provider—with more than 350 million tracks sold through iTunes—but wireless operators see plenty of room to compete. The wireless industry has long resisted Microsoft's attempts to dominate the operating system for mobile phones. It won't willingly cede control of wireless distribution to Apple.

The Motorola/iTunes phone is hardly Apple's only venture into the wireless space. The company is hiring wireless engineers of its own and recently filed a patent application for a portable media player with various wireless attributes.

These moves seem to focus on WiFi as the means of wireless transmission rather than cellular networks. That would cut carriers out of the delivery loop completely. —Antony Bruno

NOTHING'S CHANGED...
JUST THE NAME

LAUNCH is now



Still your #1 destination
for music, videos, radio
and much more.

music.yahoo.com

 **Heineken**[®]
PRESENTS
Billboard[®]
LATIN MUSIC
CONFERENCE & AWARDS 2005

Program Guide

April 25-28, 2005

Latin Music Quarterly NO. 1



CONGRATULATIONS TO ALL OF OUR 2005 BILLBOARD LATIN MUSIC AWARD NOMINEES



Special Congratulations to
Lifetime Achievement Award Recipient
Marco Antonio Solis

Alejandra Guzmán
Alejandro Sanz (SGAE)

Alex Ubago (SGAE)

Alicia Villarreal

Andy & Lucas (SGAE)

Aventura

Celia Cruz

Crooked Stilo

Daddy Yankee

Domenic Marte

Eddie Dee

El Gran Combo De Puerto Rico

Enrique Iglesias

Fajó (SACM)

Fernando Ortega

Franco De Vita (SGAE)

Gipsy Kings (SACEM)

Gloria Trevi

Gonzalo Rubalcaba

Grupo Montez De Durango

Jae-P

Jennifer Peña

Joan Sebastian

Juan Gabriel

K1

La Oreja De Van Gogh

Los Temerarios

Los Toros Band

Lunytunes

Maná

Marc Anthony

Marcos Witt

Marta Gomez

Molotov (SGAE)

Monchy & Alexandra

NG2

Rey Ruiz

Rubén Blades

Rudy Pérez

Sin Bandera

Víctor Manuelle



ASCAP

www.ascaplatino.com



Que Pasa?

THE BILLBOARD LATIN MUSIC CONFERENCE AND AWARDS SHOW WILL HEAT UP MIAMI

BY LEILA COBO

A finger on the pulse of new technologies, new musical trends and the creative process defines the 2005 Billboard Latin Music Conference & Awards.

This year's event, now in its 16th year, takes place April 25-28 at the Hotel InterContinental in Miami. Once again, it culminates with the Billboard Latin Music Awards, which will air live on the Telemundo network from the Miami Arena and will be simulcast April 28 on Univision Radio.

Presented for the sixth consecutive year by Heineken—a major supporter of Latin music—the Billboard Latin Music Conference is the single biggest and longest-running gathering of Latin music professionals in the world and widely con-

MTV Español will also host a showcase as will ASCAP and the Macarena restaurant in Miami Beach. Bullseye Productions, the company owned by producer Rudy Pérez, will present cutting-edge acts the evening of April 25. Additional sponsors include longtime supporters BMI and Nielsen Broadcast Data Systems.

Panel sponsors include Urban Box Office, the newly created distribution company whose albums now regularly scale the *Billboard* Top Latin Albums chart, and youth-oriented TV network Munz, which will present "Production in Motion," a live production session with A.B. Quintanilla and Cruz Martínez. Other sponsors include MSN and Mira Magazine.

"The Billboard Latin Music Conference is a unique occasion

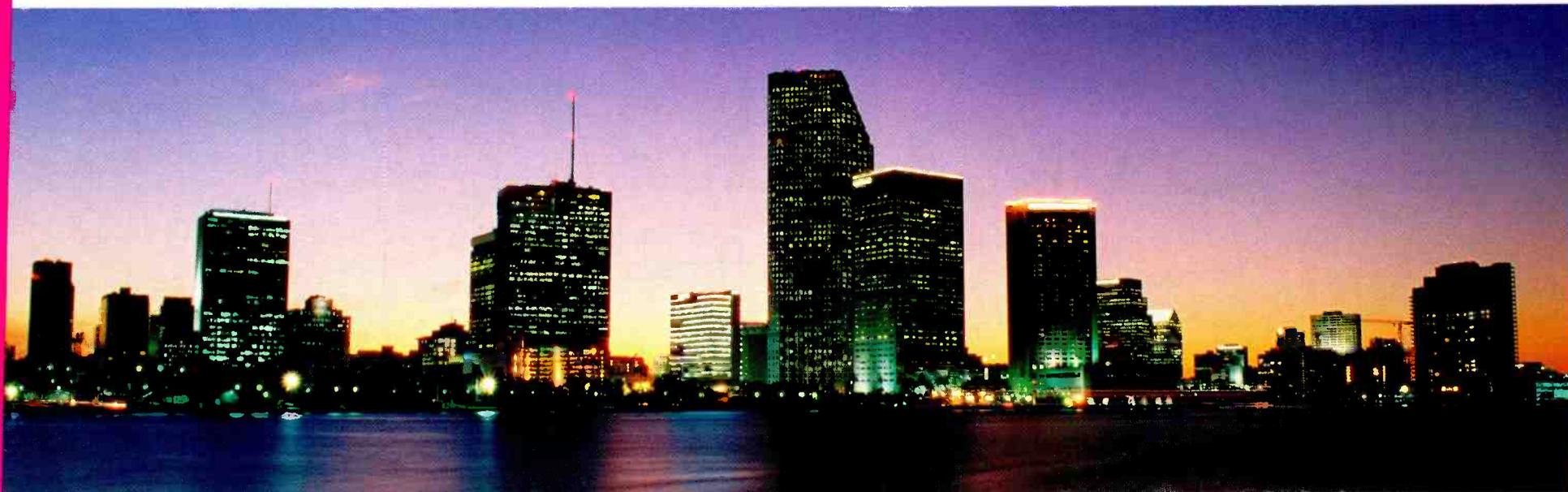
ence goes beyond the sponsors or the televised awards.

It is in the spirit that it embodies as a weeklong celebration of Latin music, ranging from showcases of new and established artists, to in-depth interviews with major stars and panels that touch upon the most prescient topics affecting the industry.

All things Latin are hip and cool now. And Latin music is the largest-growing genre of music in the United States, according to Nielsen SoundScan.

Billboard supported this growth long before the mainstream recognized it, and its backing remains constant through its Latin Music Conference, which grows in scope annually.

The conference started as the Latin Music Seminar, a one-day event that took place in Miami in May 1990. It consisted



sidered the most prestigious event of its kind.

Other marquee sponsors include Starbucks, which will provide its signature coffee to conference attendees; Maybelline; and Absolut Peach, which will host the peach carpet at the Billboard Bash and provide cocktails.

Showcases will be sponsored by a wide array of entertainment companies, including Mexico's RB Records, a newly created company that already boasts a rich roster of artists, including David Torrens, Danilo Parra and Jo-L, and shopping network CTV. The network will sponsor performances by artists including Sasha Nairobi and GQ, who will be featured on the network when it formally launches this summer.

in which professionals get to share their experiences with authentic players in the media," says Alejandro Sanz, who was *Billboard's* Q&A guest artist in 2003. "It's enriching... unique."

The conference boasts two premiere media partners, the Telemundo network and Univision Radio.

Telemundo has aired the awards—which have become the network's highest-rated special—since 1999.

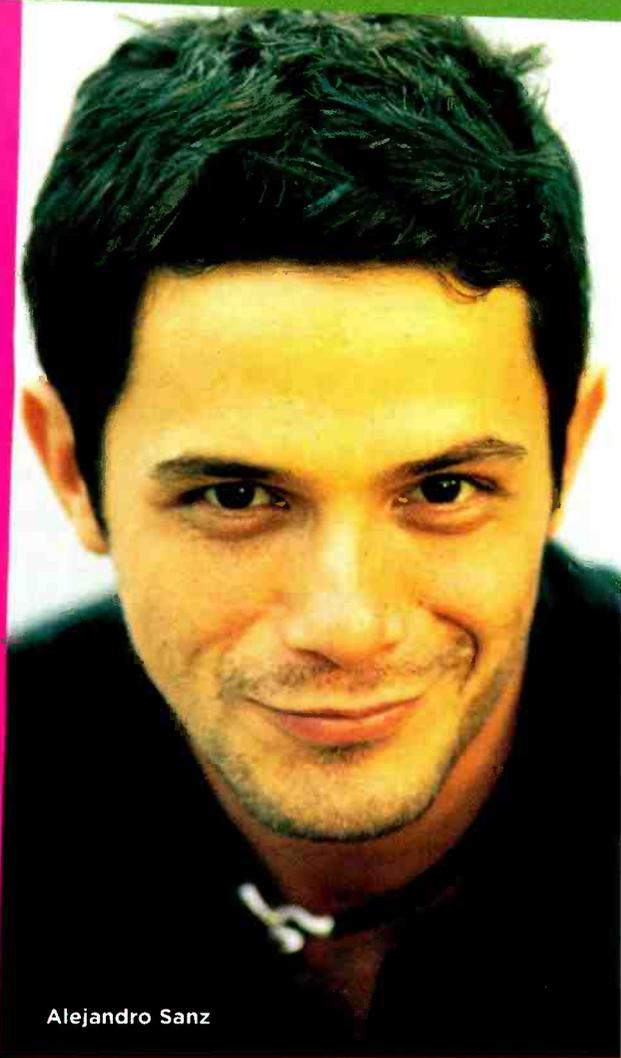
Univision Radio, the largest Hispanic radio network in the country, will provide constant coverage of conference events, including the Billboard Bash, in addition to its simulcast of the awards.

But the unique nature of the Billboard Latin Music Confer-

ence goes beyond the sponsors or the televised awards. It is in the spirit that it embodies as a weeklong celebration of Latin music, ranging from showcases of new and established artists, to in-depth interviews with major stars and panels that touch upon the most prescient topics affecting the industry.

All things Latin are hip and cool now. And Latin music is the largest-growing genre of music in the United States, according to Nielsen SoundScan.

Billboard supported this growth long before the mainstream recognized it, and its backing remains constant through its Latin Music Conference, which grows in scope annually. The conference started as the Latin Music Seminar, a one-day event that took place in Miami in May 1990. It consisted of five industry panels, two artist showcases and an awards show televised from the 4,000-seat James L. Knight Center. About 150 people attended the conference, according to *Billboard's* June 16, 1990, issue. Today, nearly 1,000 people attend the conference, and the awards show is seen worldwide by millions. The event has become a yardstick for the Latin music industry. "The Billboard Latin Music Conference has become the 'must attend' event in order to catch up with the movers and shakers of the Latin entertainment world that gather around a most prestigious brand, very interesting and important panelists and great music, of course," says Gabriel **continues on >>PLM-4**



Alejandro Sanz

continues from >>PLM-3

Abaroa, president of the Latin Recording Academy.

The importance of the event is underscored by the fact that *Billboard's* new design will be officially unveiled during the conference, as part of a schedule in which every event is a must-see.

The event kicks off April 25 with a *reggaetón* showcase presented by producer Rudy Pérez's Bullseye Productions, as part of his North Beach Nights series. Later, RB Records presents a pre-conference kickoff showcase at the Hotel InterContinental.

On the conference's first full day, April 26, panels begin with topics ranging from new technology (digital downloads and mobile) to new ideas (a panel featuring teenagers discussing their likes and dislikes). Also on the agenda: a one-of-a-kind live production session with multiple *Billboard* Latin Music Award winners and finalists Cruz Martínez and A.B. Quintanilla of the Kumbia Kings, plus a *Billboard* chart workshop to maximize use of one of the magazine's treasured resources.

The first day ends with the now-traditional opening cocktail gathering, sponsored by MTV Español. Later, new entertainment shopping network CTV will officially preview its programming and will host a showcase of artists whose music will be sold through the network. CTV's participation is in keeping with *Billboard's* longstanding tradition of launching new products and companies.

The second day of the conference will be artist-dominated,

featuring Q&A sessions with Academy Award-winning director Fernando Trueba and multi-platinum recording star Chayanne. The urban music panel will bring together the biggest stars of the genre—from Daddy Yankee to Pitbull and Akwid.

ASCAP will highlight two aspects of music: deal-making, through its "Let's Make a Deal" panel, and artistry, with its now-traditional songwriter's showcase that same evening.

Heineken will also highlight talent with a multi-artist showcase.

The performances will culminate with the third annual *Billboard* Bash, featuring finalists for the *Billboard* Latin Music Awards.

The *Billboard* Latin Music Conference ends April 28 with a series of round-table discussions that address relevant topics to the industry at large. Guest leaders include representatives from Music Choice, Sirius Satellite Radio and the Latin Recording Academy. All will be available for discussions of their companies and services.

The third day of the conference coincides with day one of the inaugural *Voz Latina: Marketing to Hispanics* conference, hosted by *Billboard*, *The Hollywood Reporter* and newly launched sister publication *Marketing y Medios*. Conference attendees will have access to a morning of programming dealing specifically with marketing to the nation's growing Latin population. ♦♦♦



The Bash!

STARS WILL PARTY AND SHINE ON EVE OF AWARDS SHOW

BY LEILA COBO

An awards show within an awards show. A party within a party.

That's one way to describe the *Billboard* Bash, the salute to *Billboard* Latin Music Awards finalists and winners. The event is part of the *Billboard* Latin Music Conference & Awards for the third consecutive year.

Taking place April 27, on the eve of the *Billboard* Latin Music Awards, the party is *Billboard's* official awards pre-show, featuring performances from finalists and awards to be given to top artists and labels of the year.

Hosted by Telemundo personalities Jorge Bernal (from "Al Rojo Vivo") and Natalia Villaveces (from "Cotorreando and "Nítido"), the *Billboard* Bash will feature a peach carpet entrance (courtesy of Absolut Peach) that will be covered by national media outlets, including media sponsors Telemundo and Univision Radio. The latter will promote the evening on its Miami stations in the days leading up to the event.

Also onboard will be Azteca America, covering the event for its new music show "Billboard Latino," which airs nationwide.

Fans and industry members will get a chance to see up-close performances from some of Latin music's hottest names, all finalists for *Billboard* Latin Music Awards.

They include *reggaetón* artist Ivy Queen, urban regional duo Crooked Stilo, *bachata* newcomer Domenic Marte and Grupo Climax, whose album "Za Za Za (Mesa Que Más Apluada)" was the top-selling Latin release of 2004, according to Nielsen SoundScan.

The *Billboard* Bash, a traditional event as part of the *Billboard* Music Awards, launched in 2003 in response to the increasing number of categories in the *Billboard* Latin Music Awards. This year, winners will be recognized in 49 categories. ♦♦♦



Ivy Queen



Congratulates

MARCO
ANTONIO
SOLIS

on his 2005

*Billboard Lifetime
Achievement Award*



FONOVISA Records

Valentino Artist Management
www.valentinomgmt.com

Villalobos Enterprise

The Finalists!

VETERANS AND NEWCOMERS JOIN LATIN AWARDS LINEUP

BY JOHN LANNERT

Marco Antonio Solís leads a mix of luminaries and newcomers among the finalists for the 2005 Billboard Latin Music Awards, which will be handed out April 28 in Miami.

Mexican singer/songwriter/producer Solís, who is a perennial nominee at the annual awards show, is a finalist in eight categories. He is followed by Colombian singer/songwriter Juanes and Mexican pop artist Paulina Rubio, both of whom are five-time finalists.

Marc Anthony is a four-time finalist in the pop and tropical album categories, as is Mexican singer/songwriter Leonel García, one-half of pop duo Sin Bandera, and Mexican-American pop singer Jennifer Peña, who is the first artist to simultaneously be a finalist in the pop, tropical and regional Mexican radio categories.

Two other quadruple finalists are veteran acts from Mexico new to the awards show: singer/songwriter Julieta Venegas and Los Horóscopos de Durango, an all-female group from Durango, Mexico, home of the *música duranguense* sound.

Among the triple finalists are two other Mexican artists making their awards bow—regional Mexican act Grupo Climax and singer/songwriter/producer Aleks Syntek. Dominican Republic singer Juan Luis Guerra also is a finalist in three categories, as is Mexican duo Sin Bandera.

The finalists are competing in 49 categories, including the new best *reggaetón* album category. The finalists were selected based on their performances on the *Billboard* radio and retail charts in the issues dated Feb. 14, 2004, through Feb. 5, 2005.

Here are capsule profiles of selected finalists. The number of categories in which the artists are finalists is noted in parentheses.

MARCO ANTONIO SOLÍS (EIGHT)

More than 30 years after establishing himself as a key mem-



Marco Antonio Solís

ber of venerated Mexican pop/roots group Los Bukis, Solís continues to be an enduring force on the pop and regional Mexican charts. Solís and fellow finalist Juanes are the only artists to make the prestigious cuts for hot Latin tracks artist and top Latin albums artist.

The soft-spoken Fonovisa performer is again a front-running finalist for songwriter of the year, a category he has won before. His chart-topping smash "Más Que Tu Amigo" is a finalist for hot Latin track and regional Mexican airplay track.

JUANES (FIVE)

A finalist in five categories for the second consecutive year, this renowned Surco/Universal Latino superstar is set to at least replicate the trio of awards he won in 2004.

Leading the way for Juanes' quest for hot Latin tracks artist are two chart-toppers—"Nada Valgo Sin Tu Amor," which is a finalist for hot Latin track, and "Volverte a Ver." Each of the instant anthems were culled from Juanes' No. 1 blockbuster CD "Mi Sangre," a finalist for Latin pop album of the year, male.

PAULINA RUBIO (FIVE)

Mexico's "chica dorada" ("golden girl") returns to the awards this year on the strength of her strong radio performances that earned the sultry Universal Latino siren a shot at hot Latin tracks artist. Rubio's mammoth hit "Te Quise Tanto" is not only up for hot Latin track, but also for Latin pop track of the year, female. Rubio's follow-up smash, "Algo Tienes," is also up for the latter award.

Complementing Rubio's singles is her top-selling Universal Latino CD "Pau-Latina," a finalist for Latin pop album of the year, female.

MARC ANTHONY (FOUR)

This Nuyorican heartthrob is aiming to score awards in two genres—pop and tropical. Both of his Sony Discos pop ("Amar Sin Mentiras") and tropical (Valió la Pena") CDs reigned on the Top Latin Albums chart—the first time an artist reached No. 1 on that list with a pop and tropical title in the same year.

Anthony squares off against Solís and Juanes in the top Latin albums artist category, while his title cut to "Valió la Pena," a No. 1 Tropical Airplay chart smash, is a finalist for tropical airplay track of the year, male.

LEONEL GARCÍA (FOUR)

This talented Mexican songsmith not only penned hits with his Argentine recording partner Noel Schajris in Sin Bandera, he also authored "Me Dedicué a Perderte," a smash for labelmate Alejandro Fernández that is a hot Latin track finalist. Sin Bandera is a double finalist in the Latin pop airplay track of the year, duo or group category with a pair of top 10 titles, "Que Lloró" and "Si La Ves." The latter was recorded with labelmate Franco De Vita.

LOS HORÓSCOPOS DE DURANGO (FOUR)

The female ambassadors of the polka-powered "Pasito Duranguense" scored a huge hit last year with a cover of *bachata* standard "Dos Locos" by fellow finalists Monchy & Alexandra. "Dos Locos," taken from the band's Procan/Disa CD **continues on >>PLM-10**



Julieta Venegas



is pleased to congratulate

JUAN LUIS GUERRA

on being a multi-finalist of the **2005 Latin Billboard Awards**

Tropical Album of The Year, Male: "Para Ti"

Tropical Airplay Track of The Year, Male: "Las Avispas"

Latin Christian / Gospel Album of The Year: "Para Ti"

and on being honored with the distinction of the **"Spirit of Hope"** award

We are proud to be part of your success

**VeneMusic is a division of
VENEVISION INTERNATIONAL
A Leading Force in Global Entertainment**

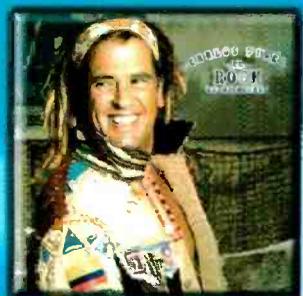
www.venevisioninternational.com

550 Biltmore Way, Suite 1180, Coral Gables, FL 33134-5730, U.S.A. • Tel: 305-442-3411 • Fax: 305-446-4743



CARDENAS MAR

THE LEADER IN MULTICULTURAL EVENT MARKETING



CARLOS VIVES

• 2005 USA - CANADA - LATIN AMERICA TOUR •

- 8/13 - Miami FL - American Airlines Arena
- 8/21 - Orlando FL - University of Central Florida Arena
- 8/23 - Atlanta GA - The Tabernacle
- 8/24 - Raleigh NC - J.S. Dorton Arena
- 8/26 - Washington DC - Patriot Center
- 8/27 - New York NY - Continental Airlines Arena
- 8/28 - Boston MS - Agganis Arena
- 9/01 - Toronto, Canada - Air Canada Center
- 9/02 - Montreal Canada - Metropolis
- 9/04 - Vancouver, Canada - Queen Elizabeth Theater
- 9/07 - Las Vegas NV - House Of Blues
- 9/09 - San Jose/San Francisco CA - Events Center
- 9/10 - San Diego CA - House Of Blues
- 9/11 - Los Angeles CA - Universal Amphitheater
- 9/14 - Dallas TX - Escapade 2009
- 9/15 - Houston TX - Escapade 2001
- 9/16 - San Antonio TX - Sunset Station
- 9/17 - New Orleans LA - House Of Blues
- 9/18 - New Orleans LA - House Of Blues
- 9/20 - Detroit MI - Detroit Opera House
- 9/22 - Cleveland OH - House Of Blues
- 9/23 - Atlantic City - Taj Mahal
- 9/24 - Chicago IL - Chicago Theater
- 10/01 - San Juan, Puerto Rico - Coliseo Jose Miguel Agrelot

LATIN AMERICAN DATES

- 8/16 - Panama PANAMA - Centro de Convenciones
- 8/18 - Guatemala GUATEMALA - Centro de Convenciones
- 8/19 - San Salvador EL SALVADOR - Anfiteatro Feria Internacional
- 10/06 - San Jose COSTA RICA - Palacio de los Deportes
- 10/07 - Tegucigalpa HONDURAS - Estadio de Futbol
- 10/08 - Managua NICARAGUA - Estadio de Futbol
- 10/12 - Santa Cruz BOLIVIA - Estadio de Futbol
- 10/14 - Asuncion PARAGUAY - Estadio de Futbol
- 10/16 - Santiago CHILE - Estadio de Futbol
- 10/18 - Buenos Aires ARGENTINA - Luna Park
- 10/20 - Cordoba ARGENTINA - Auditorio
- 10/22 - Montevideo URUGUAY - Conrad
- 10/26 - Guayaquil ECUADOR - Estadio de Futbol
- 10/28 - Quito ECUADOR - Estadio de Futbol
- 11/01 - Cuenca ECUADOR - Estadio de Futbol
- 11/03 - Lima PERU - Jockey Plaza
- 11/13 - Valencia VENEZUELA - Forum
- 11/15 - Maracaibo VENEZUELA - Palacio de Eventos
- 11/17 - Caracas VENEZUELA - El Poliedro

* Dates and Venues are subject to change



Joan Sebastian

• 2005 TOUR DATES •

- 8/07 - McAllen TX - Dodge Arena
- 8/13 - Houston TX - Toyota Center
- 8/14 - Dallas TX - American Airlines Center
- 8/21 - Chicago IL - All State Arena

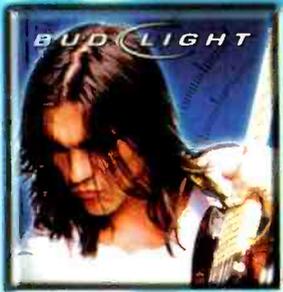


WWW.CMNI

For more information and sponsorship opportunity

MARKETING NETWORK

OVER 200 EVENTS IN USA AND LATIN AMERICA



Juanes
mi sangre tour



Ana Gabriel
2005 tour

- 3/08 - Atlanta GA - The Tabernacle **SOLD OUT**
- 3/18 - Chicago IL - UIC Pavillion **SOLD OUT**
- 4/02 - El Paso TX - Don Haskins Center **SOLD OUT**
- 4/20 - McAllen TX - Dodge Arena **SOLD OUT**
- 5/13 - San Jose CA - Events Center

- 7/22 - McAllen TX - Dodge Arena
- 7/23 - Corpus Christi TX - American Bank Center Arena
- 7/24 - Laredo TX - Entertainment Center
- 7/28 - Highland CA - San Manuel Casino
- 7/29 - Santa Fe Springs CA - Santa Fe Springs Amphitheatre
- 7/31 - Indio CA - Fantasy Springs Casino

moenia



&



aleks syntek

- 5/19 - Brownsville TX - Club Buchannans
- 5/20 - San Antonio TX - Planeta Bar Rio
- 5/22 - Laredo TX - Graham Central Station
- 5/24 - Houston TX - Planeta Bar Rio
- 5/28 - Long Beach CA - Queen Mary
- 5/29 - San Jose CA - Convention Center
- 5/02 - Tijuana Mexico - El Foro

- 5/12 - Chicago IL - Club MODA
- 5/18 - New York NY - Club Show
- 5/26 - Philadelphia PA
- 6/02 - Boston MS
- 6/09 - Miami FL - Pawn Shop
- 6/16 - San Juan PR - Oleo Lounge
- 6/23 - Dallas TX
- 6/30 - San Antonio TX - Sunset Station
- 7/07 - Austin TX - Marriot Capital
- 7/14 - Houston TX - Rice Hotel
- 7/21 - McAllen TX
- 7/28 - El Paso TX
- 8/03 - Phoenix AZ - Axis & Radli
- 8/11 - Denver CO
- 8/18 - San Francisco CA
- 8/25 - Sacramento CA
- 9/01 - Fresno CA
- 9/08 - Los Angeles CA
- 9/15 - San Diego CA

*Dates and Venues are subject to change

EVENTS.COM

For more event information contact Elena Sotomayor @ 773.227.7059

The Finalists!

continues from >>p6

"Locos de Amor," enabled the high-energy ensemble to finally debut in two new artist categories in the regional Mexican field, even though the band has been around nearly 30 years. Música duranguense's favorite female band is also a finalist for regional Mexican album of the year, female group or female solo artist.

JULIETA VENEGAS (FOUR)

Another veteran artist new to the awards show is a talented singer/songwriter from Mexico whose commercial success in 2004 finally began to match the lofty critical praise she has been receiving for several years. Venegas' BMG disc "Sí" is up for Latin pop album of the year in the female and new artist categories. "Sí" has yielded a trio of hit singles, including "Andar Conmigo," also a finalist for female and new artist Latin pop airplay track.

GRUPO CLIMAX (THREE)

This Balboa Records group from Veracruz, Mexico, made plenty of chart noise in 2004, thanks to "Za Za Za (Mesa Que Más Aplauda)," a raucous novelty hit written for patrons at a strip club owned by band leader Oskar "Lobo." Grupo Climax's maiden disc, "Za Za Za," spent more than a month at the apex of the Top Latin Albums chart, which helped earn the band two finalist slots in the regional Mexican album categories. "Za Za Za (Mesa Que Más Aplauda)" is a finalist for regional Mexican airplay track of the year, new artist.



Akwid

JUAN LUIS GUERRA (THREE)

Guerra scores an unprecedented double finalist feat in the tropical and Latin Christian/gospel categories with his Vene/Universal Latino CD "Para Tí." Demonstrating that Christian-themed lyrics set to a tropical beat could score at radio, "Para Tí" already has delivered a pair of merengue hits: the title track and "Las Avispas." The latter climbed to the top of the Tropical Airplay chart.

ALEKS SYNTEK (THREE)

Long respected as a songwriter/producer, the 35-year-old native of Mérida, Yucatán, finally broke through in the United States last year as an artist, courtesy of "Duele el Amor," his chart-topping duet with Spanish songstress Ana Torroja that is a finalist in two radio categories. Syntek's EMI Latin disc "Mundo Lite" rose to No. 5 on the Latin Pop Albums chart.

VICENTE FERNÁNDEZ (TWO)

Mexico's redoubtable *ranchero* singer is not only one of the best-selling Latin artists of all time—as evidenced by his CD "Tesoros de Colección," which is up for Latin greatest-hits album—but also a Sony Discos legend who remains a top concert attraction (and is a finalist for Latin tour of the year).

MONCHY & ALEXANDRA (TWO)

The charismatic Dominican pair's latest smash, "Perdidos," climbed to No. 1 on the Tropical Airplay chart. "Perdidos" is taken from the twosome's hit J&N/Sony Discos CD "Hasta el Fin," a top 10 staple on the Tropical Albums chart.

RUDY PÉREZ (TWO)

A leading songwriter/producer in the Latin sector for the past 15 years, this often-honored Cuban-American standout is once again a finalist in the songwriter and producer categories because of several chart-toppers he wrote and produced, such as Jennifer Peña's mega smash "Vivo Y Muero en Tu Piel." Pérez has won the producer honor for the past two consecutive years.

JOAN SEBASTIAN (TWO)

A co-finalist with Marco Antonio Solís for Latin greatest-hits album with their Fonovisa/UG disc "Dos Grandes," this Mexican singer/songwriter/producer extraordinaire also remains a top concert attraction as a singing cowboy who is a finalist in the Latin tour of the year category.

LOS TEMERARIOS (TWO)

As a finalist in two album categories, one of Mexico's most beloved bands showed its unmatched strength on the chart during the awards eligibility period by debuting two CDs at No. 2—"Lo Mejor . . . Colección" and "Regalo de Amor"—and one at No. 1, the blockbuster Fonovisa disc "Veintisiete."

ANA TORROJA (TWO)

Among Spain's most cherished chanteuses, this former lead vocalist of extolled pop trio Mecano notched her highest entry on Hot Latin Tracks when "Duele" **continues on >>pLM-6**



Paulina Rubio

PUBLISHERS, LABELS AMONG AWARD FINALISTS

BY JOHN LANNERT

Among the finalists for the 2005 Billboard Latin Music Awards, Sony Discos and Univision Music Group enjoyed standout performances in the label categories, while EMI April and EMI Publishing turned in robust results in the publishing categories for the second year in a row.

Sony Discos, a historically strong pop and tropical imprint, again led the way in those genres by landing 17 titles on the Top Latin Pop Albums chart and 30 titles on the Top Tropical

Albums chart. On the radio side, Sony placed 48 songs on Latin Pop Airplay and 50 entries on Latin Tropical Airplay. In addition, Sony charted 50 tunes on Hot Latin Tracks.

Univision, meanwhile, held sway—as usual—over the regional Mexican categories. It ruled the Top Latin Albums chart with 94 titles and reigned over Regional Mexican Albums with 61 entries. Univision-owned Fonovisa topped the Regional Mexican Airplay chart with 51 titles.

On the publishing front, EMI April placed 18 songs on Hot

Latin Tracks, including such chart-toppers as "Amor" and "Me Cansé De Ti," both penned by EMI Latin artist Obiá Bermúdez; "Mariposa Traicionera," recorded by Warner Music Latina's Maná and composed by its frontman Fher; and "Para Que La Vida," recorded and co-composed by Enrique Iglesias.

As a publishing corporation EMI Music bested its counterparts with 43 titles charting on Hot Latin Tracks, including long-running hits by Iglesias ("Acicto"), Thalía ("¿A Quién le Importa?") and Alexandre Pires ("A Name").



Ya Llego... Es Joan Sebastian

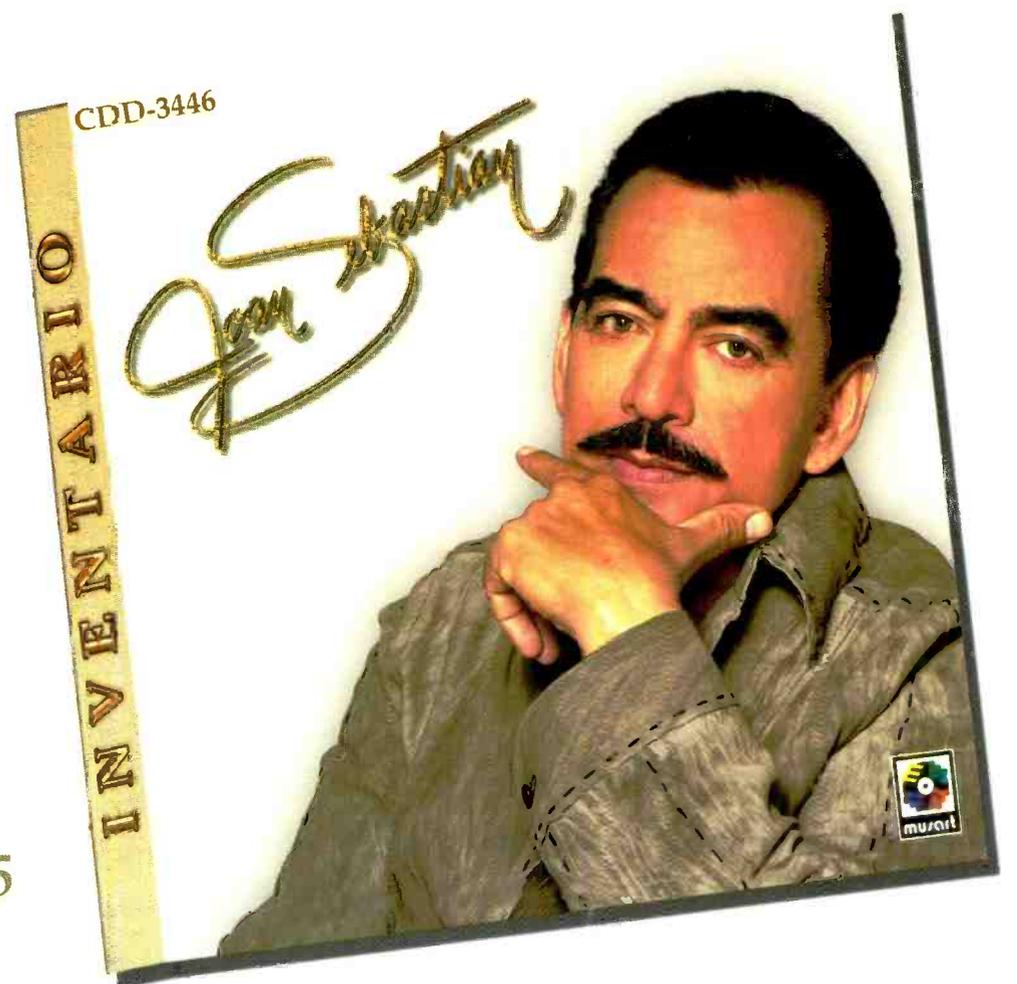
Es emoción. Y es sentimiento
Es versátil. Y es variado
Es romántico. Y esailable
Es pop. Y es regional
Es único. Y es definitivo

Es... Lo nuevo de **Joan Sebastian**

Es "Inventario", el álbum
Es "Quiero Compartir"
el éxito radial. El primer sencillo

Es Joan Sebastian...
Dígale Yes

A la venta este 19 de Abril, 2005



Discos Musart - Balboa Records

www.balboarecords.com

10900 Washington Blvd Culver City, CA 90232 Tel. (310) 204-3792 Fax (310) 204-0886

★ **Heineken**[®]
PRESENTS
Billboard[®]

LATIN MUSIC
CONFERENCE & AWARDS 2005

Monday, April 25

7:00pm - 9:00pm The Band Shell, 73rd Street & Collins Ave.
Reggaetón Night!!
Presented by Bullseye Productions
Live performances by
Sucio, La Sinfonia, Queenie, LunyTunes, & Locos Por Juana

9:00pm - Midnight Versailles Ballroom, Level II
Pre-Conference Kick-Off! RB Records Showcase



JO-L Danilo Parra Cuba Viva David Torrens

11:00pm Macarena Restaurant, 1334 Washington Ave.
South Beach Macarena & Shock Entertainment Present
VOZ VEIS of Latin World Entertainment.
Six voices from Venezuela that have captivated Latin America are ready to conquer the U.S. audience with their new album "Vas".

Tuesday, April 26

9:00am - 5:00pm Grand Ballroom Foyer
REGISTRATION
Badges sponsored by Nielsen Broadcast Data Systems
Lanyards sponsored by BMI
Registration bags sponsored by Univision Radio

Get your Starbucks Coffee!

10:00am - 11:15am Trianon Ballroom
GOING MOBILE: How can labels, artists and publishers best take advantage of the ringtone frenzy? Who gets what and how? And what are the prospects for the Latin American market? Labels, carriers and content providers debate who should get what, how and why.
Moderator: Leila Cobo, Billboard

Panelists:
Nestor Casonu, EMI Music Publishing
Alfonso Perez-Soto, Warner Music
John T. Robertson Jr. Libertad/Universal Records
Luis Samra, Wireless Latin Entertainment

11:30am - 12:45pm Trianon Ballroom
DIGITAL DAYS: Everyone's scrambling to digitize. With downloads making up only 1-3% of sales, we ask labels and providers, what's the rush? Where do we stand? Who's making a buck now? And, what's in it for those involved?
Moderator: Tamara Conniff, Billboard

Panelists:
Sergio Lopes, EMI Music Latin America
Brad Navin, The Orchard
Gregg Ogorzelec, Napster
Susan Roberts, UMVD
Miguel Sierralta, EMusicLatino.com
Les Watkins, Music Reports

12:45pm - 1:45pm **LUNCH BREAK**

1:45pm - 3:00pm Trianon Ballroom
PRODUCTION IN MOTION: A LIVE SESSION

Sponsored by Mun2
Multiple Billboard Latin Award winners and chart toppers **A.B. Quintanilla** and **Cruz Martinez**



lead a live production session, turning hook into song. A one of a kind workshop.

3:15pm - 3:30pm
BILLBOARD: The Re-launch and the Future
by John Kilcullen, President & Publisher, Billboard & Tamara Conniff, Co-Executive Editor, Billboard

3:30pm - 4:45pm Trianon Ballroom
BILLBOARD CHARTS WORKSHOP:
Inside the Numbers and Beyond

Sponsored by Nielsen Broadcast Data Systems
Everything you need to know about Billboard Latin charts, the systems that drive them and the U.S. Latin marketplace. Geoff Mayfield, Billboard director of charts and senior analyst, and Latin charts manager Ricardo Companioni will walk you through the nuances of Nielsen SoundScan and Nielsen BroadcastData Systems, and will explain how charts are compiled, and how savvy record companies use them. The workshop will also slice and dice trends and offer insights.

Moderators:
Ricardo Companioni, Billboard
Geoff Mayfield, Billboard
Panelists:
Diego Aguilar, Nielsen Entertainment
Abbe Frank, Nielsen Entertainment
Eddy Laca, Universal Music Latino
Carlos Perez, Sony BMG Music
Nancy Wagner, Nielsen Entertainment

5:00pm - 6:00pm Trianon Ballroom
SMELLS LIKE TEEN SPIRIT: From iPods to downloads, from fan clubs to good 'ol CDs. Our panel of Latin teens tells us, in their own words, what they listen to, where they listen to it and where they buy it from.

Moderator: Leila Cobo, Billboard

6:30pm - 8:30pm Bayfront Ballroom
WELCOME COCKTAIL RECEPTION
Sponsored by MTV Español



JD Natasha Monterosa Si Señor

8:30pm - 10:30pm Versailles Ballroom
CTV - THE ENTERTAINMENT SHOPPING NETWORK PRE-LAUNCH PREVIEW PARTY



Didler Funkbunka Herman Gamboa



Sacha Nairobi GQ

Wednesday, April 27

9:30am - 5:00pm Grand Ballroom Foyer
REGISTRATION

10:00am - 11:15am Trianon Ballroom
IT'S CINEMATIC: FILM Q&A with FERNANDO TRUEBA

Billboard's Leila Cobo interviews grammy-winning and Oscar-winning film director/producer Fernando Trueba (Of "Belle Epoque," "Bebo y Cigala" and "Calle 54" fame), talks about the intricate marriage of film and music in his work. From his award-winning films to his award-winning albums, recorded on his own label, "Calle 54," Trueba delves on how it's possible to marry quality and commercial success.



11:30am - 12:45pm Trianon Ballroom
ASCAP PRESENTS: THE DEAL GAME

Come see the music industry in action! Executives from different aspects of the business will be negotiating and making deals right before your eyes. At this panel you will see what happens behind closed doors and how record, publishing and management deals get done.

Moderator: John Echevarria, Universal Music Latino
Panelists:

Ramon Arias, Peermusic
Jerry Blair, The Fuerte Group
Jorge Fonseca, Sony BMG Norte
Alexandra Lioutikoff, ASCAP
Mark Stollman, Stollman & Grubman

12:45pm - 2:00pm **LUNCH BREAK**

2:00pm - 3:15pm Trianon Ballroom
WORLDS APART - EAST MEETS WEST:
Sponsored by URBAN BDX OFFICE

Urban regional and reggaetón. They're the hottest, hippest Latin genres; so close to each other, and yet so far. Our marquee panel of hip hop stars discuss how these two manifestations of one genre can find common ground and flourish.

Moderators:
Flavio Morales, Mun2
Mayna Nevarez, Nevarez Communications
Artists: Akwid, Crooked Stilo, Daddy Yankee, Hector "El Bambino", Ivy Queen, Pitbull & Yotuel

For more conference & awards details: www.billboardevents.com



msn music



Nielsen Broadcast Data Systems



3:30pm - 4:45pm

Trianon Ballroom

THE BILLBOARD Q&A with CHAYANNE!

Presented by Heineken
 Billboard's Leila Cobo interviews one of Latin Music's biggest stars!



5:00pm - 6:00pm

Versailles Ballroom Level II

HEINEKEN HAPPY HOUR & VIVA LA MUSICA MULTI-ARTIST SHOWCASE!

Hosted by Billboard Latino's Angie del Rosal, Efrain Barrera & Deborah Magdalena (TV Azteca)



El Guapo



Glory



LDA



Eduardo Osorio



Rayito



Xarah

6:30pm - 9:00pm

Yuca Lounge, 501 Lincoln Road

ASCAP ACOUSTIC SHOWCASE



Mario Domm



Sergio George



Facundo Monty



Roy Tavaré

9:00pm:

Fifteen O One Barton G, 15th St. & Ocean Drive

THE BILLBOARD BASH

Special cocktails provided by ABSOLUT PEACH!

The official pre-awards show party with red carpet appearances, presentations and performances by 2005 Billboard Latin Music Awards finalists!



Crooked Stilo



Ivy Queen



Natalia Villaveces



Grupo Climax



Domenic Marte



Jorge Bernal

Hosted by

Thursday, April 28

10:00am - 2:00pm

Grand Ballroom Foyer

**REGISTRATION & AWARDS SHOW
 LAST CHANCE FOR TICKET PICK UP**

11:00am - 12:30pm

Trianon Ballroom

ROUNDTABLE DISCUSSIONS:

- Sirius Satellite Radio: Shirley Maldonado
- XM Satellite Radio: Hector Corporan
- Music Choice: Regla Gonzalez
- LATIN Grammys 101: Marya Meyer
- Urban Music
- Retail
- The New Regional Mexican Buyer
- Booking and Producing the Latin American Tour

BONUS PROGRAMMING...

Voz Latina:

Marketing to Hispanics 2005

Hosted by Adweek's Marketing y Medios, The Hollywood Reporter and Billboard

(your Billboard Latin Music Conference Badge permits entry to the following sessions)

10:00am - 10:45am

Versailles Ballroom

An interview with EMILIO ESTEFAN JR., CEO, Estefan Enterprises Inc.

Interviewed by Laura Martinez, Editor, Adweek's Marketing y Medios



10:45am - 11:30 am

GENERACIÓN NEXT: What young Latinos are thinking, doing and feeling

Sharing findings from Latino Intelligence, a comprehensive lifestyle study of the 14-24 year-old Hispanic consumer. Topics will include: What language do young Latinos speak or prefer? What kind of music do they listen to? What marketers are reaching them? How are they different from non-Hispanic youth?

Christy Haubegger, Creative Artists Agency/Latina Magazine

11:30am - 11:35am

MUSIC AND BRANDING RESEARCH

Doug Darfield, Nielsen Media Research

11:35am - 12:30pm

MUSIC AND BRANDING: The Growing Partnership

Sponsored by Yahoo! Música

Increasingly, brands and marketers are looking to Latin music, Latin artists and Latin events to reach the ever expanding Latin audience, in both English and Spanish. Exactly how are they doing it and what language is more effective? And, given Latin music's eclectic nature, what artists are filling what gaps?

Moderator: Leila Cobo, Billboard

Gabriel Abaroa, Latin Recording Academy of Arts and Sciences

Eduardo Caballero, MasMusica TeVe

Roxana Este, RLM

Karl Williams, Mountain Dew, Pepsi Cola North America

Arturo Vinuesa, Exim Licensing Group

7:00pm

The Miami Arena

Billboard Latin Music Awards

Broadcast LIVE on TELE MUNDO

National simulcast on UNIVISION Radio

scheduled to appear



Marc Anthony



Akwid



Christian Castro



Conjunto Primavera



Franco De Vita



Daddy Yankee



Juan Luis Guerra



Juanes



A.B. Quintanilla



Paulina Rubio



Marco Antonio Solís



Aleks Syntek



Olga Tañón



Thalía

plus ... many many more!

Hosted by **Candela Ferro & Saul Lisazo**

special appearance by **P. Diddy**

11:30pm

BONGOS

Awards After-Party

Don't miss Miami's hottest party of the year!

The Finalists!

continues from >>pLM-10

el Amor," her duet smash with Aleks Syntek, reached No. 2 in 2004, landing her a pair of finalist nods in two radio categories.

ALEX UBAGO (TWO)

Likely the first finalist to hail from the Basque region of Spain, this 24-year-old singer/songwriter made stateside chart noise with his maiden Warner Latina disc "Fantasia O Realidad," which peaked at No. 14 on the Top Latin Albums chart. The disc's leadoff single, "Aunque No Te Pueda Ver," soared to No. 1 on the Hot Latin Tracks and Latin Pop Airplay charts.

VÍCTOR MANUELLE (TWO)

Puerto Rico's most steady tropical seller in the past 10 years, this dashing *salsero* scaled the Tropical Airplay chart in 2004 with his salsa classic "Tengo Ganas," which logged 13 straight weeks at the top. His Sony Discos CD "Travesía" met similar success: It bowed at No. 1 on the Tropical Albums chart and reigned there for 10 consecutive weeks.

AKWID (ONE)

A double winner as a debut finalist in 2004, Akwid returns with another Mexican-flavored, hip-hop CD from Univision, "KOMP 104.9 Radio Compa," which garners Sergio and Francisco Gómez their second straight finalist nod for Latin rap/hip-hop album of the year.

BETO Y SUS CANARIOS (ONE)

This veteran Mexican band scored its biggest career hit in 2004 with its Disa smash "Está Llorando Mi Corazón," which tallied 13 weeks at No. 1 on the Regional Mexican Airplay chart.

DADDY YANKEE (ONE)

When he wasn't hitting The Billboard Hot 100 with N.O.R.E. on "Oye Mi Canto" in 2004, this *boricua* reggaetón MC born Raymond Ayala could be found burning up the *Billboard* Latin radio and retail charts. Spurred by his smash single "Gasolina," Yankee's El Cartel/VI Music CD "Barrio Fino" topped the Top Latin Albums and Tropical Albums charts.

PACO DE LUCÍA (ONE)

Best-known as a flamenco virtuoso, this exuberant native of Spain also has often delved into jazz for the past 30 years and created such sterling music as his Blue Thumb/GRP title "Cositas Buenas," which logged 17 weeks on the Top Jazz Albums chart, peaking at No. 3.

GLORIA ESTEFAN (ONE)

Among the most awarded of all of this year's finalists, Miami's Latin music pioneer is a finalist for tropical airplay track of the year, female, for her Sony Discos smash "Tu Fotografía," a poignant hit ballad whose percussive version scaled the Tropical Airplay chart.

ENRIQUE IGLESIAS (ONE)

After dominating *Billboard*'s Latin categories in the late 1990s, this good-looking idol from Spain notched five No. 1 hits on the *Billboard* Hot Dance Music/Club Play chart, including his 2004 hit duet with Kelis, "Not in Love/No Es Amor," released by Interscope/Universal Latino.

LUIS MIGUEL (ONE)

Miguel's latest foray into the indigenous sounds of his home country of Mexico is a superb ranchera disc on Warner Latina, "México en la Piel," that bowed on the Regional Mexican Albums chart at No. 1 and stayed there for nine consecutive weeks.

NG2 (ONE)

A Puerto Rican duo produced by famed *salsero* (and Sony Discos labelmate) Víctor Manuelle, NG2 scored a No. 2 hit salsa cover of Alexandre Pires' ballad smash "Quitémonos la Ropa" in 2004.

OZOMATLI (ONE)

Ozomatli's latest batch of hip-hop and Latin grooves, "Street Signs," is a finalist for Latin rock/alternative album. "Street Signs" entered at No. 2 on Top Latin Albums, the apex of its 20-week chart ride for this electrifying Los Angeles group.

OMARA PORTUONDO (ONE)

Another Buena Vista Social Club member who has found prosperity as a solo artist, this smoky-voiced septugenarian from Cuba is the latest alum to become a *Billboard* finalist as well. Her World Circuit/Nonesuch/Warner Bros. CD "Flor de Amor" crested at No. 7 on the Tropical Albums chart.

A.B. QUINTANILLA III & THE KUMBIA KINGS (ONE)

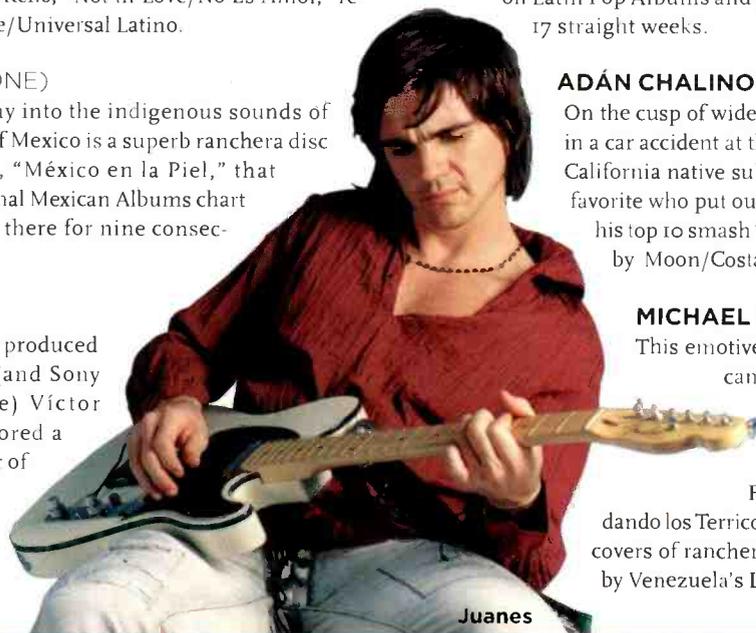
Quintanilla and his Texas-based crew continue to transform their *cumbia*, R&B and hip-hop hybrids into hit CDs, such as their latest EMI Latin disc, "Fuego." It debuted at No. 2 on Latin Pop Albums and remained in the top 10 for 17 straight weeks.

ADÁN CHALINO SÁNCHEZ (ONE)

On the cusp of widespread fame when he died in a car accident at the age of 19, this Southern California native subsequently became a radio favorite who put out a string of hits, including his top 10 smash "Nadie Es Eterno," released by Moon/Costarola/Sony Discos.

MICHAEL STEVAN (ONE)

This emotive singer from the Dominican Republic is a debut finalist as a new artist in the tropical album of the year category for his Fonovisa/UG CD "Recordando los Terrícolas," a collection of bachata covers of ranchera-flavored pop evergreens by Venezuela's Los Terrícolas.



SONGWriters TELL TALES BEHIND THE HITS

BY LEILA COBO

In their own words, finalists for this year's songwriter award tell us the stories behind their charting songs. The titles appear in parentheses.

FATO

("Miedo," performed by Pepe Aguilar and Palomo, and "El Autobús," performed by Aguilar)

"Miedo" was inspired by my nephew Jorge de la Torre, a great singer and composer who died 11 months ago. He was in the process of accepting his illness, cancer. He would tell me, "Uncle, I want to listen to you. Your voice brings me relief."

In those days, his illness was frightening for me, and I couldn't write. One day, Pepe Aguilar called and said, "Hey, bro, there's a proposal for me to record a song for TV reality series 'Big Brother.' You have something?" And I said, "Let me see what comes out."

That night, after not having touched my guitar for months, I picked it up and wrote the song.

I was imagining Jorge's situation—his fear. That's why the song is very specific when it says, "How strange to look inside myself." He told me, "Don't worry, I'm not afraid. I asked God for three things, and he gave me two. One was to be heard and applauded, the second was to not see my mother die and the third one—the one he didn't give me—was letting me die at

33." That's where "Miedo" comes from.

LEONEL GARCIA

("Mientes Tan Bien," "Que Lloro" and "De Viaje," performed by Sin Bandera; "Te Quedaste," performed by Ha*Ash; and "Me Dedicué a Perderte," performed by Alejandro Fernández)

"Me Dedicué a Perderte" is born from an experience I had for many years, being a silent witness to a relationship that had no channels of communication, and in which one of the parts did everything necessary to push the other away. Until one day, it ended.

People sometimes don't realize how self-destructive their behavior is until it's too late, because disillusion and exhaustion are wounds that are too hard to heal.

RUDY PÉREZ

("Te Llamé," performed by Cristian; "Hasta Que Me Olvide de Tí" and "Hay Que Cambiar," performed by Area 305; "Echale Leña" and "Y Qué Va a Ser de Mí," performed by Vitoria; "Deja," performed by Ana Barbara; "Vivo y Muero en Tu Piel" and "Hasta el Fin del Mundo," performed by Jennifer Peña; and "Por Tí Podría Morir," performed by Luis Fonsi)

"Te Llamé" is a song that went through so many things to become a hit. I co-wrote it with Roberto Livi for Julio Iglesias. It's a beautiful song, but Julio decided to leave it off the record.

Roberto met with Cristian Castro, and he loved it.

It had a different introduction, with strings. Cristian gets to the studio and says, "Rudy, I have an idea. Can a telephone just ring and a girl's voice answer and then the song begins?"

We got a phone, a microphone and took his wife at the time, put her behind the mike and had her say, "Hola." And the song became a huge hit for Cristian. Sometimes that happens.

MARCO ANTONIO SOLÍS

("Más Que Tu Amigo," "Prefiero Partir" and "Mi Mayor Sacrificio," performed by Solís; "Como Fui a Enamorarme de Tí," performed by Los Tri-O; and "Tu Cárcel," performed by Enanitos Verdes)

I'm always writing. I write on little slips of paper and on my little tape recorder. I don't complicate myself with a computer. Maybe a mixer. It's very old-fashioned.

"Más Que Tu Amigo" is a *cumbia*, and it's worked very well. It's very strong in South America; I often have to sing it twice.

A lot of the songs have personal details. I wrote "Siempre Tú a Mi Lado" for my wife. It's a very simple song, but it says a lot to me because of the state I was in when I wrote it. "Nuestra Confesión" is also personal. It talks about past things, about how we can drown in a glass of water. There are always issues in relationships. When I'm going through a difficult situation, I lock myself up and write what I feel.

Freedom

FREEDOM is a movement of artists and producers who own their creative works which we deliver everywhere at revolutionary FREEDOM prices.

FINALLY... MUSICA PA' MI GENTE!



★ Esta noche habrá más ganadores

que nominados.



 **Heineken**
PRESENTA
Billboard
LATIN MUSIC
CONFERENCE & AWARDS 2005

The Lifetime Achievement Award

BY LEILA COBO

If there's a limit to Marco Antonio Solís' success, he has yet to reach it.

In his more than 30 years in the limelight, Solís has achieved so many milestones, it's hard to pinpoint which is most important. First as the lead singer/songwriter of romantic Mexican group Los Bukis, then as a best-selling soloist in the same genre, and still later as an international romantic superstar, Solís' career has been on an ever-ascending path that shows no sign of leveling off.

This year, *Billboard* honors Solís with its Lifetime Achievement Award, which recognizes an outstanding artistic trajectory and one that has been instrumental in promoting and extending the reach of Latin music worldwide.

"This truly is my most active moment," Solís told *Billboard* upon the release of his latest album, "Razón de Sobra," late last year, reflecting upon his growing international success. (The set debuted at No. 1 on the Top Latin Albums chart.)

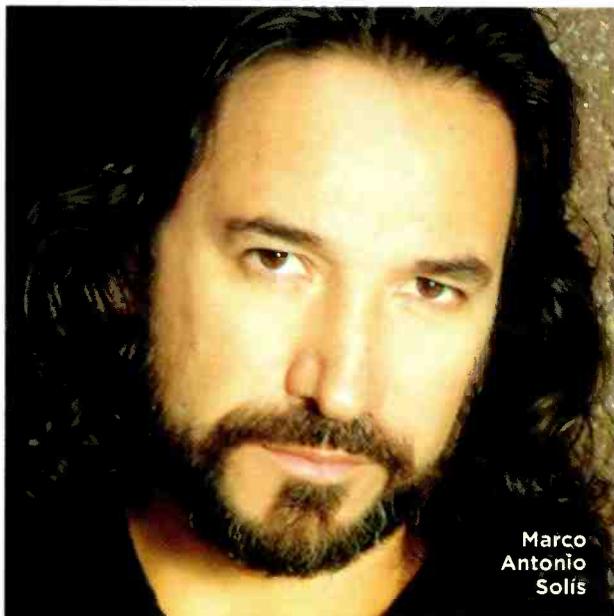
While in places as far flung as Chile Solís has become the best-selling artist in the market, here in the United States, his track record remains extraordinary as well.

As a songwriter, Solís—who says he writes his songs on little slips of paper—has had more No. 1 hits on the *Billboard* Hot Latin Tracks chart than any other composer. As a producer, he has taken home *Billboard's* Latin producer of the year award on several occasions for work on his own albums and for other artists, including Rocío Durcal, Olga

Tañón and Ana Bárbara.

And then, there is Solís the mega-seller. Since 1995 he has had 13 titles on the *Billboard* Top Latin Albums chart—all on Fonovisa Records—including two compilations with Los Bukis and two compilations with Joan Sebastian. Five of those titles have reached No. 1 on the chart, and four have been certified gold.

Solís' venture into pop, 1999's "Trozos de Mi Alma" (which is



Marco Antonio Solís

certified platinum) opened the doors for traditional Mexican acts to be heard around the world, a phenomenon akin to Luis Miguel's recording of traditional boleros 10 years earlier.

Indeed, everything Solís touches, turns to gold—or platinum.

"He's an amazing phenomenon," says Alberto Uribe, head buyer for retail chain Ritmo Latino. "I don't know what it is exactly, but there isn't a Marco Antonio Solís album that doesn't sell well—both as a soloist and with Los Bukis."

The reasons behind Solís' success are multiple. There is his prolific output as a songwriter, with a troubadour's knack for the vernacular and the poetic. He is an artist whose expressive romanticism is easily understood.

And then there's the voice. Solís, who modestly claims there are many more singers better than he, says he doesn't "sing" his songs as much as "tell" them via his distinctive, plaintive tenor.

"He has tears in his throat," says Carlos Maharbiz, VP of A&R and East Coast operations for Fonovisa Records, attempting to explain that ineffable quality that enables Solís to connect with listeners.

"Marco opens his mouth, and every word—not just every phrase—every word he utters expresses something," the late producer Bebu Silveti told *Billboard* several years ago after producing a Solís album. "The great singer is one who can express and one whose voice touches people's hearts. And he's touched the heart of some 40 million people." ...

The Spirit of Hope Award

BY LEILA COBO

Even if you search assiduously, you will be hard-pressed to find information on the Juan Luis Guerra Foundation. But in the Dominican Republic, this modest yet mighty bastion of help has been a saving grace for hundreds of families.

That is why this year, *Billboard* is honoring Juan Luis Guerra, a multiple finalist at the Latin Music Awards, with its Spirit of Hope Award.

Through Guerra's tireless and largely unheralded efforts, his foundation fills needs from the most basic—everything from glasses to medicine—to the most dire, including organ transplants and chemotherapy.

Operating solely on money raised through concerts performed by Guerra and his band, 4.40, the foundation is almost a family affair.

In some regards, it is a reflection of Guerra, the Dominican singer/songwriter who became a superstar through his reinterpretation of traditional Dominican *bachata*. Shy and almost reticent, Guerra is rarely in the limelight, save for promoting his music. Likewise, unless pressured, he rarely talks about his foundation's work.

"It's necessary for people to know about it, but I don't want to make a habit of that," Guerra says. "The word says,

'Don't let your left hand know what your right is doing.'"

Guerra's mention of "the word" reflects his decision several years ago to become a born-again Christian. That shift made him focus with renewed interest on his foundation, which he created more than 10 years ago to help people with vision problems in the Dominican Republic.

"That was decisive in my involvement," Guerra says. "The word was a stimulus, because that's what it calls for: doing good to all. And I truly like to be involved."

Today, the foundation focuses on children's health and acts as a kind of clearinghouse where disadvantaged children can receive a wide variety of care.

Patients are serviced by associations with a host of health centers, including the Plaza de la Salud and Padre Billini hospitals in Santo Domingo.

The day-to-day operations are run by Esther Vega, a woman Guerra describes as a "seeker of people in need."

Vega fields the multiple requests that come into the foundation and gives Guerra a list of the priorities every Monday. He decides how the funding is allocated.

"I am the head of the foundation, and the decisions have to come from me," Guerra notes. "I am responsible for every check and every decision."

Vega says, "No one knows the extent of what he does." She notes that the foundation's causes extend beyond health. A list of recent activities, for example, includes aid for the Alzheimer's Assn., Teen Challenge (a center for recovering drug addicts), orphanages and the construction of several churches.

In a single week in March, the foundation donated heart medication and paper for electrocardiograms to a local heart center, donated three incubators to the Robert Reid Cabral hospital, financed a cataract operation for a 70-year-old woman and aided a child needing a kidney transplant and another suffering from hydrocephaly.

"That's the most beautiful thing about this," Vega concludes. "Many other places are full of bureaucracies. People seeking aid never get to actually speak with anyone. Our dealings are smaller and more direct. People come to me, and I direct them. Here, you know where the money goes." ...



Juan Luis Guerra



FUERTE

Management • Label • Marketing

Fuerte Records
Si*Se

Artist Management

Ness Bautista . Roselyn Sanchez . Cabas . Miredys Peguero . Marianela (fuse tv) . Lil Eddie
Vic Latino (WKTU NY)

Producers

Jodi Marr . Randy Cantor . Killa Kyze/SPK (N.O.R.E • "Oye Mi Canto") . Dark Shadez (Big Pun - The Latin Album
Jay-Z - The Latin Album)

Corporate Clients

AEG Concert West . Barrio Mobil . Casablanca . Denise Rich Songs . Tu Pizza . AEG/Concert West
Cielo Music Group . Clear Channel . Coca Cola . EMI US Latin . iCarambaU . Koch Records
Mun2 . OR Records . Pinch . Psych and Raize . Razor and Tie Records . Sony Music Entertainment
Venivision International

Latin Rap Conference . Fuerte / LatCom iCarambaU College Tour
iFlipd! . FUERTE Report

www.FUERTEGROUP.com

Jerry Blair / Rich Isaacson

73 Spring Street, Suite 406 New York, NY 10012 Ph: 212.219.2525 / Fax: 212.219.8915

mail@fuertegroup.com

BMI® LATIN AWARDS '05

¿A DÓNDE ESTABAS?

JOSÉ ROBERTO MARTÍNEZ
SER-CA PUBLISHING, INC.

A FUEGO LENTO

JOSÉ LUIS APROYAVE
SANTANDER SONGS

ACÁ ENTRE NOS

MARTÍN URIETA SOLANO (SACM)
MEXICAN MUSIC COPYRIGHT, INC.

ACTOS DE UN TONTO

RAMÓN GONZÁLEZ MORA
SEG-SON MUSIC, INC.

AHORA QUIEN

ESTÉFANO
SONY/ATV LATIN MUSIC PUBLISHING LLC
WORLD DEEP MUSIC PUBLISHING
CORPORATION

AMOR BÉSAME

ADOLFO URÍAS
EDITORIA SOLMAR

AMOR DESCARADO

ARCHIE PEÑA
MARIO QUINTERO
FOREIGN IMPORTED PRODUCTIONS AND
PUBLISHING, INC.
NUEVO MUNDO MUSIC, INC.

A VE CAUTIVA

RAMÓN GONZÁLEZ MORA
SEG-SON MUSIC, INC.

AY AMOR

BORGIE NORIEGA
BORGIE MUSIC PUBLISHING

CASI

SORAYA
YAMI MUSIC PUBLISHING

CÁUSAME LA MUERTE

JUAN MEZA
LOS COMPOSITORES PUBLISHING
TIGRES DEL NORTE EDICIONES MUSICALES

CERCA DE TI

BERINA DI MARCO
STEVE MORALES
DAVID SIEGEL
THALÍA
JUMPING BEAN SONGS LLC
LITTLE DEVEN MUSIC, INC.
MERCHANDYZE MUSIC
PEERMUSIC II LTD.
SONY/ATV LATIN MUSIC PUBLISHING LLC
THALY SONGS
WARNER-TAMERLANE PUBLISHING CORP.

COMO PUDE ENAMORARME DE TI

REYES LUGO MUÍZ
BUENAVIDA MUSIC

CUIDARTE EL ALMA

MARC DURANDEAU
SONGS OF CASTILLO MUSIC
UNIVERSAL-MUSICA UNICA PUBLISHING

DÉJAME VOLAR

JULIO
PACHO AND BINGO MUSIC

EL SINVERGÜENZA

MARIO QUINTERO
MÁS FLAMINGO MUSIC

EN LOS PURITOS HUESOS

TEÓFILO VILLA
SIEMPRE MUSIC

ESO DUELE

LUIS "LOUIE" PADILLA
SER-CA PUBLISHING, INC.

ESTOY A PUNTO

OSWALDO VILLARREAL
SER-CA PUBLISHING, INC.

FOTOGRAFÍA

JUANES
PEERMUSIC III LTD.
SONGS OF CAMALEON

HAZME OLVIDARLA

ALVARO TORRES
JAM ENTERTAINMENT, INC.

HORA ENAMORADA

ELVIS CRESPO
CD ELVIS PUBLISHING
SONY/ATV LATIN MUSIC PUBLISHING LLC

JALEO

JOSÉ MIGUEL VELÁSQUEZ
NATI PUBLISHING
WARNER-TAMERLANE PUBLISHING CORP.

JAMBALAYA (ON THE BAYOU)

HANK WILLIAMS
HIFIAM MUSIC
SONY/ATV ACUFF ROSE

LA PAGA

JUANES
PEERMUSIC III LTD.
SONGS OF CAMALEON

LORARÉ LAS PENAS

JOSÉ MIGUEL VELÁSQUEZ
NATI PUBLISHING
WARNER-TAMERLANE PUBLISHING CORP.

LORÉ LORÉ

ALBERTO GAITÁN
RICARDO GAITÁN
FOREIGN IMPORTED PRODUCTIONS AND
PUBLISHING, INC.

MARÍA CHUCHENA

DANIEL JIMÉNEZ BRENES (SACM)
PEER INTERNATIONAL CORP.

MÁS TERCO QUE UNA MULA

JESÚS IVÁN CABRERA
DISA LATIN PUBLISHING LLC
EDITORIA ONCE RIOS MUSICAL
MÁXIMO AGUIRRE MUSIC PUBLISHING, INC.

MI CUCÚ

SIDNEY SIMIEN
FLAT TOWN MUSIC COMPANY
SID SIM PUBLISHING CO.

MI DERROTA

MARTÍN RUVALCABA
DISA LATIN PUBLISHING LLC

MI GENTE

LUIGI GIRALDO
RAÚL PACHECO, JR.*
JUSTIN BERNARD PORÉE*
A.B. QUINTANILLA III
NIR SEROUSSI
ASDRÚBAL SIERRA*
JIRO YAMAGUCHI*
DHG MUSIC
KING OF BLING MUSIC
LINKSER MUSIC
WARNER-TAMERLANE PUBLISHING CORP.

NO HACE FALTA

RANDY BARLOW
EMILIO ESTEFAN, JR.
NICOLAS TOVAR*
FOREIGN IMPORTED PRODUCTIONS AND
PUBLISHING, INC.

NO HAY MANERA

FRANCISCO GOMEZ
SERGIO GOMEZ
AGGRESSIVE BEATS PUBLISHING

NO PODRÁS

KIKE SANTANDER
KIKE SANTANDER MUSIC LLC

QUE TE RUEGUE QUIEN TE QUIERA

OSCAR ALVAREZ
LGA MUSIC PUBLISHING

QUIERO PERDERME EN TU CUERPO

KIKE SANTANDER
KIKE SANTANDER MUSIC LLC

BILLBOARD 2005 LATIN AWARDS FINALISTS

ALBITA
PEPE AGUILAR
AKWID
BEBO & CIGALA
GRACIELA BELTRAN
BETO Y SUS CANARIOS
CONJUNTO PRIMAVERA
CROOKED STILO
GLORIA ESTEFAN
ESTÉFANO
GRUPO CLIMAX
GRUPO MONTEZ DE DURANGO

JUAN LUIS GUERRA
CHARLIE HADEN
INDIA
JUANES
K1
KALIMBA
K-MIL
K-PAZ DE LA SIERRA
THE LATIN PROJECT
LUNYTUNES
LUIS MIGUEL
MOLOTOV
NICKY JAM
DON OMAR
OZOMATLI
PATRULLA 81

PESADO
IVY QUEEN
A.B. QUINTANILLA PRESENTS
KUMEIA KINGS
LUPILLO RIVERA
ROBI DRACO ROSA
GONZALO RUBALCABA
ADAN CHALINO SANCHEZ
SER-CA PUBLISHING, INC.
SPANISH HARLEM ORCHESTRA
LOS TIGRES DEL NORTE
THALÍA
JULIETA VENEGAS (SGFE)
CARLES VIVES

EMILIO ESTEFAN, JR.
SONGWRITER
OF THE YEAR 2004

ESTÉFANO
SONGWRITER
OF THE YEAR 2004



QUITÉMONOS LA ROPA

ESTÉFANO
SONY/ATV LATIN MUSIC PUBLISHING LLC
WORLD DEEP MUSIC PUBLISHING CORPORATION

RÍE Y LLORA

FERNANDO OSORIO
FERNANDO OSORIO SONGS
WARNER-TAMERLANE PUBLISHING CORP.

SE ME OLVIDÓ TU NOMBRE

EMILIO ESTEFAN, JR.
ARCHIE PEÑA
FOREIGN IMPORTED PRODUCTIONS AND PUBLISHING, INC.

SERÁN SUS OJOS

OMAR TRINIDAD VELA
FONOHITS MUSIC PUBLISHING, INC.

SOY ASÍ

CRUZ MARTÍNEZ
A.B. QUINTANILLA III
JOSÉ ALEJANDRO SALINAS
CKJOINTZ MUSIC
EMI-BLACKWOOD MUSIC, INC.
ENSIGN MUSIC CORPORATION
IRON TIGER MUSIC
SER-CA PUBLISHING, INC.

SOY UN NOVATO

LUIS "LOUIE" PADILLA
SER-CA PUBLISHING, INC.

TE METISME EN MI CAMA

FLOR IVONE CUEZADA LOZANO
DISA LATIN PUBLISHING LLC

TE NECESITO

JUAN LUIS ELERRA SEIJAS

TENGO GANAS

EMILIO ESTEFAN, JR.
FOREIGN IMPORTED PRODUCTIONS AND PUBLISHING, INC.

UNA EMOCIÓN PARA SIEMPRE

ADELIO COGLIATI (SIAE)
MAURIZIO FABRIZIO (SIAE)
CLAUDIO GUIDETTI (SIAE)
MARTIN ORTIZ MILAGROSA (SIAE)
EROS RAMAZZOTTI (SIAE)
EMI MUSIC PUBLISHING ITALIA (SIAE)
EMI-BLACKWOOD MUSIC, INC.
UNIVERSAL MUSIC ITALIA (SIAE)
UNIVERSAL-MÚSICA ÚNICA PUBLISHING

Y CÓMO QUIERES QUE TE QUIERA

ALBERTO GÓMEZ RASCÓN
SER-CA PUBLISHING, INC.

Y TODO QUEDA EN NAJA

ESTÉFANO
SONY/ATV LATIN MUSIC PUBLISHING LLC
WORLD DEEP MUSIC PUBLISHING CORPORATION

YA NO ES IGUAL

FRANKIE J
JAIME GÁLVEZ
627 MUZIK, INC.
LOGICONE MUSIC, INC.

*BMI AFFILIATE; NON-LICENSED SHARE

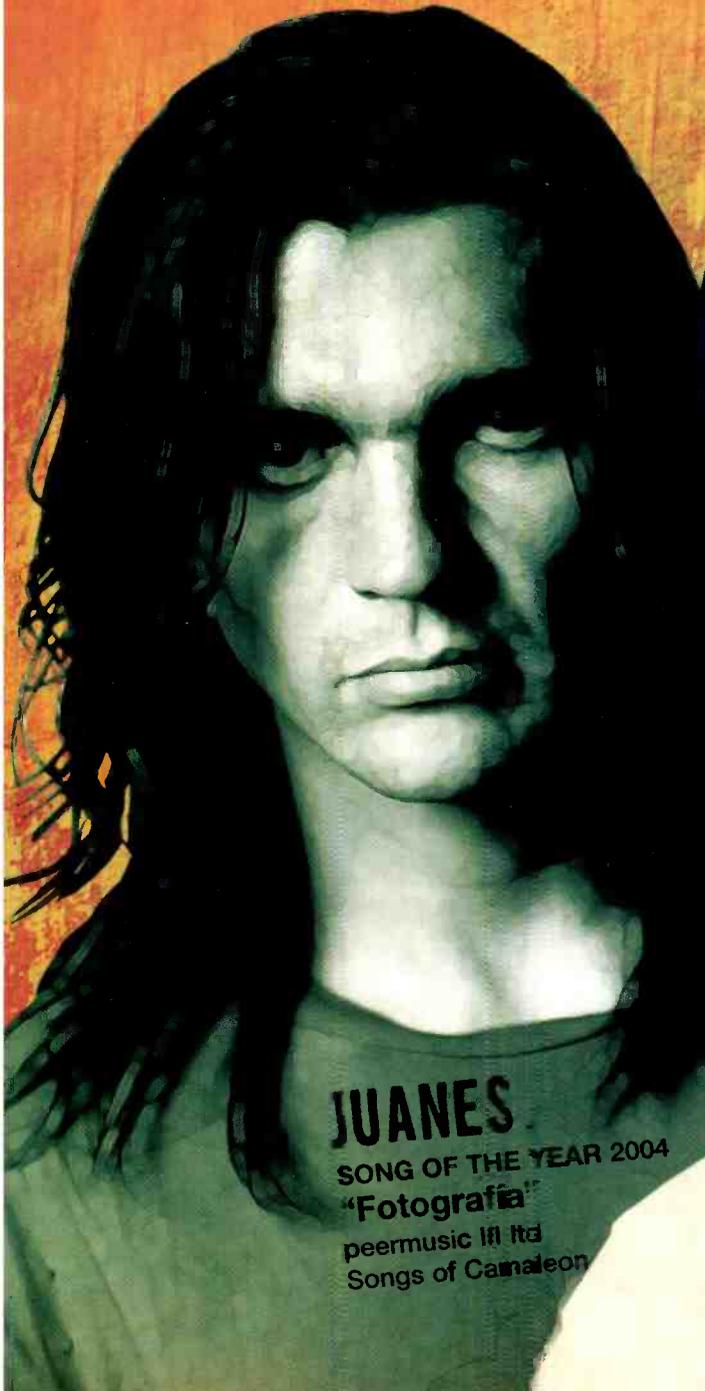


VIRTUALLY INDISPENSABLE

SER-CA
PUBLISHING, INC.
PUBLISHER OF THE YEAR 2004



**P
A
L
L
A**



JUANES

SONG OF THE YEAR 2004

"Fotografía"

peermusic llc
Songs of Camaleon



CARLOS SANTANA
BMI ICON

Q&A: RUDY PÉREZ

BY LEILA COBO

Miami-based producer Rudy Pérez has ranked No. 1 on the *Billboard* year-end recap of Hot Latin Tracks Producers for three consecutive years. Now, Pérez, known for his high-quality productions, is up for the Latin producer of the year honor at the *Billboard* Latin Music Awards April 28 in Miami.

If he wins, he will have taken home the trophy for three straight years.

Though Pérez has a penchant for romantic fare, his output is extraordinarily eclectic, and prolific. Last year he produced tracks for acts as varied as Los Temerarios, Jennifer Peña, Christian Castro and Luis Fonsi, as well as newcomers like Betzaida, Area 305 and Victoria.

On the eve of the awards, Pérez spoke with *Billboard* about his work and vision.

What is your secret for such sustained success?

I think it's all the different things I do. You have a pop version of "Más Que Tu Amigo" by Marco Antonio Solís. Then you have a super ballad with Christian Castro. Then you have a pop/rock song like "Quién Te Dijo Eso" with Luis Fonsi. That's what keeps it fresh.

A lot of people think I just do the ballads; they don't realize I'm doing all kinds of things. The business, as we know, isn't blooming, so you've got to take whatever comes and what makes sense. Thank God all these projects I've done, I love them. I love the artists.

What defines the Rudy Pérez sound?

I still have great engineers. A lot of people today buy a little Pro Tools setup and call themselves engineers, and they don't want to pay great engineers an hourly fee. And you know, that's an art form. The reason I know is because I was an engineer for 17 years. And to get a guy like Bruce Weeden, my chief engineer, a guy like that, I value him completely.

I still have a lot of respect for engineers, and I know in my heart and in my ears that they make a hell of a difference. In this time we're living, [with] this uncertainty of sales not happening as much as we'd like them to and downloading and

piracy, I think that if people care to buy and own it, it's only because of quality: great content in music, in production, in artwork.

Because [fans] can [download music] for free, I really believe a lot of labels are trying to cut corners, but it doesn't make any sense to me. There's a point where you have to draw the line, because product is what keeps this industry alive. And if they keep lowering the rates and lowering the rates of the musicians, it will lower the quality.

Some people say they can make a great pop album for \$40,000.

Those are the people who have no appreciation for the people who make great music. You can't find any great engineer that you can pay . . . less than \$50 an hour. An average record of 10 songs will be 300 to 400 hours of recording. Think about it. You have \$20,000 already on just an engineer. It's impossible to do a great production for less than \$80,000, \$100,000. It's impossible.

Do the record companies propose these low fees?

[Yes], and I pass constantly. The next time I wake up and brush my teeth in the morning, I couldn't look at myself. I want to be proud of what I do. I can't put my name and spend the quality time and passion for that. Some things are not negotiable.

Musically speaking, what defines you?

I always, always, always try to get the song content that I'm involved with. A lot of people today, they write songs that begin with a loop. You go to a songwriting session, and they say, "Check this loop out." I'm like, "Why don't we go to the piano, find a melody, some chord changes?"

It really devastated me the other day when I was watching "American Idol." There's this girl representing Miami and they went to her family's house, and the journalist asks, "Well, how do you think she did tonight?" And the family goes, "Oh, she did great. But the song was not that great." You know what the song was? "My Love" by Paul McCartney. And that's the mentality of today's youth. They don't realize that once



Rudy Pérez

you run out of those loops you got to go back to the essence. Go to Stevie Wonder, Paul McCartney.

So I always like to make sure that the songs have some worthiness to be in a record. To me, if the song doesn't do something for me in the first 30 seconds, it isn't happening. Don't wait for the chorus. Have a storyline that people understand in the street. And then again, you have to have some kind of surprise and some refreshing phrase here and there. And as long as people keep falling in love and falling out of love, I still have a job. Love songs will be around forever.

Is it always love songs for you?

Even if they're uptempo, I always try to keep it romantic. [My wife] Betsy was saying, "Honey, why don't you write a *reggaetón* song?" And I said, "Betsy, let me stick to what I know."

With the changes in radio formats, have you changed your sound in the past year?

I have been using a lot less live strings. The sound has become more percussive, more fusion, more guitar-oriented and less keyboard [based]. More acoustic guitar, even more than electric guitar. A lot of live drums instead of programmed drums. If I'm doing an album [for romantic singer/songwriter Armando] Manzanero, of course I have to do the style. But with the young, pop stuff, I am changing a lot of stuff. And I keep in touch with a lot of the radio programmers and DJs.

Profile: A.B. QUINTANILLA III AND CRUZ MARTÍNEZ

BY LEILA COBO

It's hard to classify A.B. Quintanilla III and Cruz Martínez, because they are involved in so many aspects of the music industry.

They are the founders, leaders and the musical drive behind A.B. Quintanilla III & the Kumbia Kings, one of the most successful and distinctive groups in Latin music.

They're also songwriters with an impressive track record. Aside from the Kumbia Kings' songs, the duo wrote many of the late Selena's hits (Quintanilla is her brother) and scores of tracks for other artists, including Alicia Villarreal, who is married to Martínez.

Quintanilla and Martínez are also entrepreneurs. Between the two of them they helm a multitude of entertainment companies, covering management, a record label, film and TV, as well as recording and production studios.

But perhaps above everything else, they are top-line producers.

Quintanilla first made his mark as producer/songwriter for Selena. But together, Quintanilla and Martínez are credited with creating the distinctive urban/*cumbia* sound that defines the Kumbia Kings, as well as their many offshoots (K-1, Frankie J, DJ Kane).

The duo has also put its sonic signature on recordings by a host of other acts, including newcomers La Pura Neta and Volumen X, which are signed to their Brown Boi Entertainment label.

"Myself and Cruz are the two people that made Kumbia Kings hap-



A.B. Quintanilla

pen," Quintanilla says. "Cruz is as much Kumbia Kings as I am. Kumbia Kings doesn't exist without that teamwork."

Quintanilla notes that guitarist Chris Perez, Selena's widower, is also a core group member.

At the 2005 *Billboard* Latin Music Conference, Quintanilla and Martínez—who are up for multiple *Billboard* Latin Music Awards with the Kumbia Kings—will display their prowess in a one-of-a-kind production session using Martínez's portable studio, which he takes everywhere.

Martínez, the quieter member of the Kumbia Kings, is used to the more boisterous Quintanilla being in the limelight.

"I guess that's because I spend half my life in the studio, and a studio is an isolated area," says Martínez, who first met Quintanilla when he was 16 years old. Back then, Quintanilla already played bass for Selena and Los Dinos, and Martínez played keyboards with a group called La Sombra. Both groups often toured together.

From the onset, Martínez was a gadget and computer enthusiast who spent hours in electronics stores reading the manuals for keyboards and computers and learning how to work the equipment right there and then.

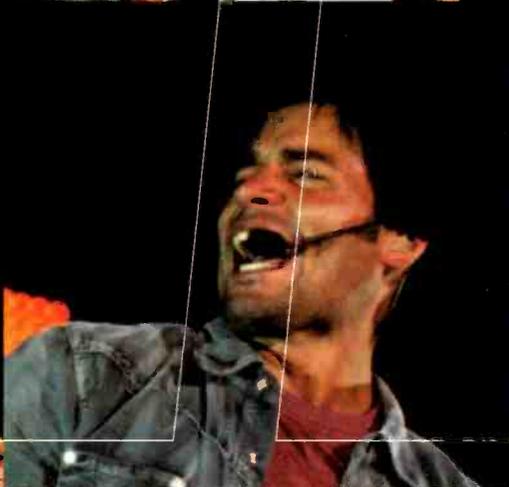
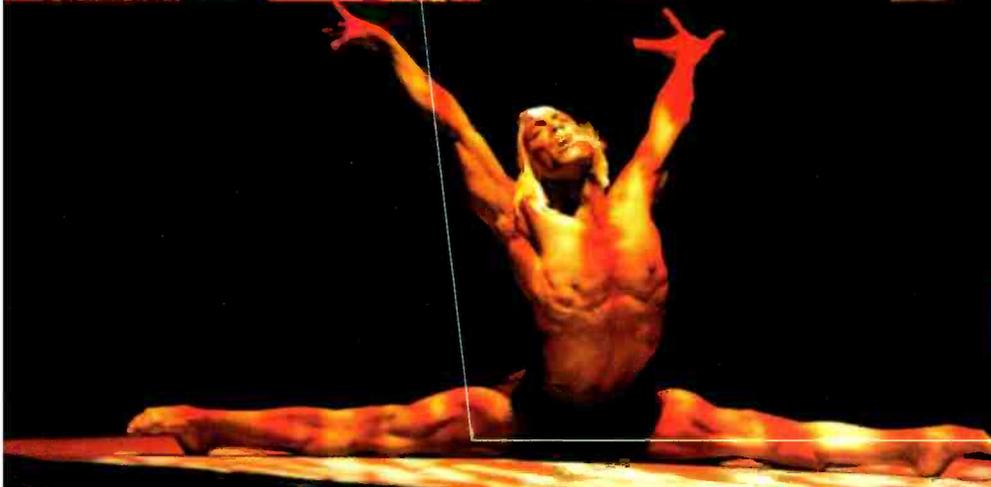
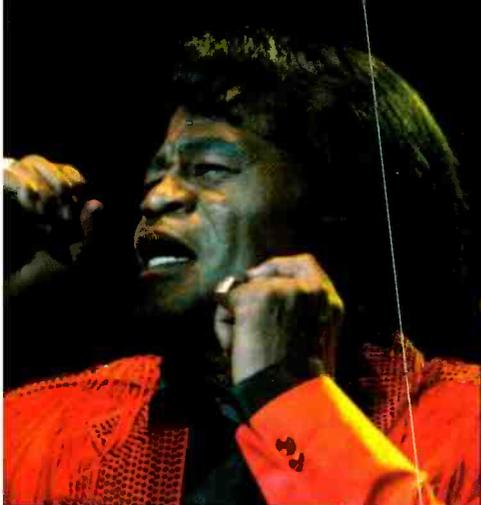
"I didn't have the money to buy the stuff, so they would let me learn in the store," he says. "Now, I've worked with every type of software that's out there."

Martínez says taking his work out of the studio is something he has never done before. But he isn't worried about the session at the conference. "I can talk forever about this kind of stuff," he says with a laugh.

wow!

amazing!

bravo Mexico!



3 expressions
that you can always
hear of a show that has
being held at the
**Auditorio Nacional,
Mexico City.**

When you select the
Auditorio Nacional in México City,
an added value we can guaranty
are these three
expressions of satisfaction.
We know that they are
the only value that really matters.

Auditorio Nacional:
A great show in technology,
quality, acoustic.



Auditorio Nacional
CENTRO DE ARTE Y CULTURA

Chayanne

Q&A Session Set With Star

BY LEILA COBO

Each year since 2000, the Billboard Latin Music Conference has featured a Q&A session with a major superstar.

This year's guest is Elmer Figueroa Arce—known to millions as Chayanne. He comes to the podium as one of the most versatile artists in Latin music, with a 20-plus-year career as a solo artist, actor, singer and dancer.

Regarded by many as the quintessential Latin star, Chayanne is an all-around entertainer whose appeal and recognition go beyond music and the confines of the United States and his native Puerto Rico.

"Chayanne genuinely represents the best of Latin entertainment," Frank Welzer, chairman/CEO of Sony Music International, Latin America, told *Billboard* last year when the magazine marked the 25th anniversary of the artist's career (*Billboard*, July 10, 2004).

"He is the ultimate performer who can sing, dance and act equally well, and he's one of the best-looking people on the planet," Welzer says. "He also happens to be a joy to work with and one of the nicest people I know."

In an often volatile business, Chayanne is an artist with a surprisingly long and stable career who, through consistent hard work, has established himself as one of the leading sellers and top performers in every market he touches.

Chayanne's trajectory hasn't been one of reinvention or

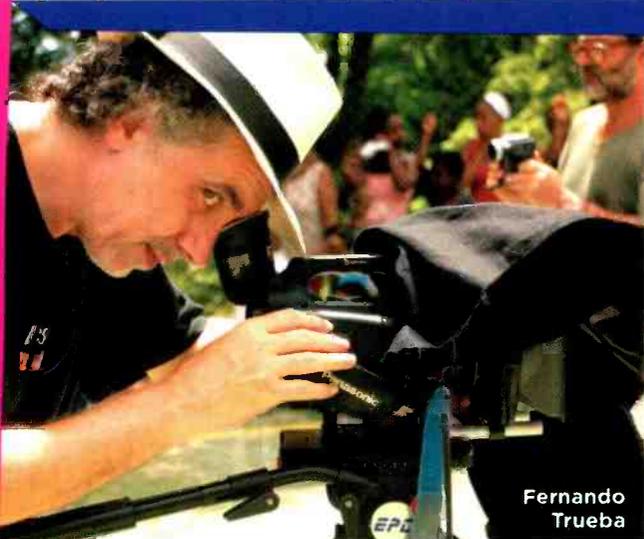
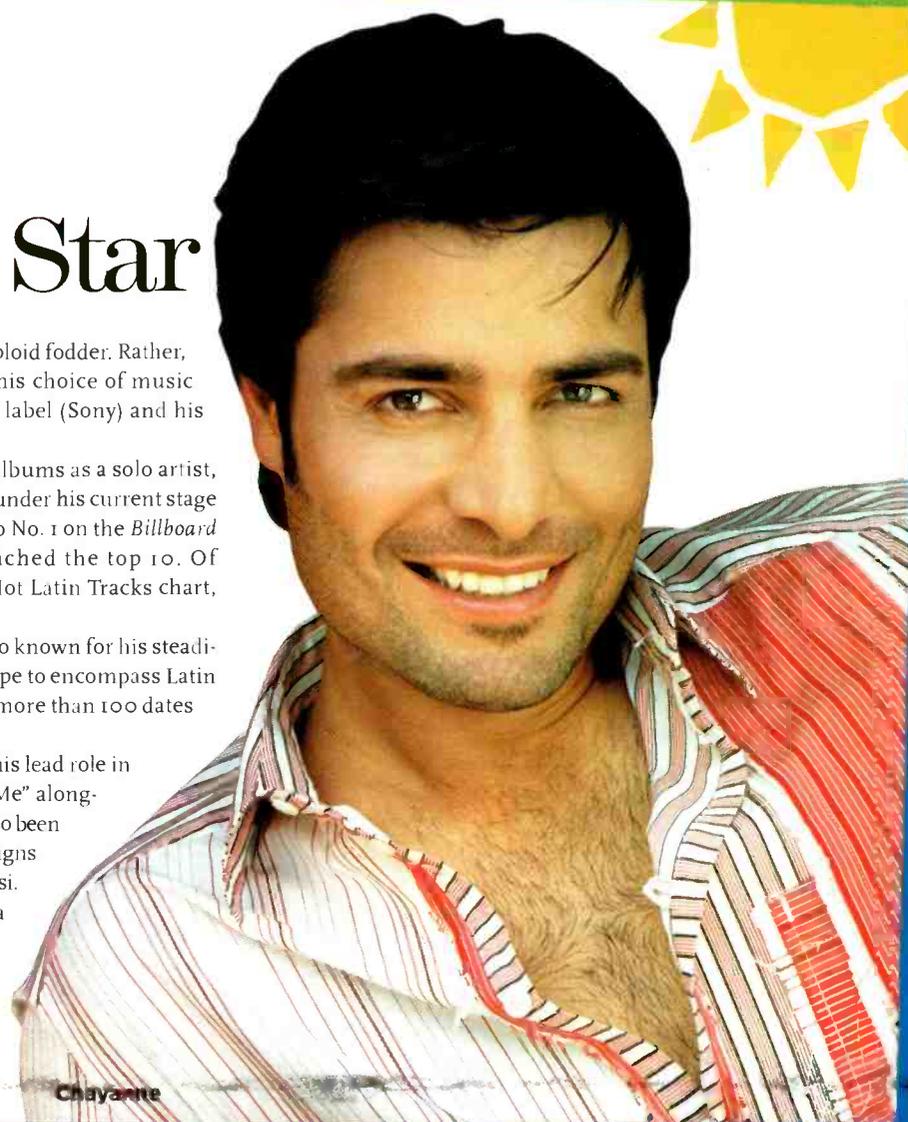
drastic changes, personal drama or tabloid fodder. Rather, it has been one of consistency—in his choice of music that he performs, his repertoire, his label (Sony) and his business partners.

Chayanne has recorded 11 studio albums as a solo artist, beginning in 1984, when he debuted under his current stage name. Two of those albums made it to No. 1 on the *Billboard* Top Latin Albums chart; four reached the top 10. Of Chayanne's multiple songs on the Hot Latin Tracks chart, nine have hit No. 1.

As a touring artist, Chayanne is also known for his steadiness, continuously expanding his scope to encompass Latin America and Europe. He performed more than 100 dates on his 2004 tour.

Recognized in the mainstream for his lead role in the Hollywood feature "Dance With Me" alongside Vanessa Williams, Chayanne has also been the face of multiple advertising campaigns for products including Dentyne and Pepsi.

Fresh from a promotion in Australia and Italy, the Puerto Rican star is preparing his 12th studio album, following the March release of a greatest-hits compilation of romantic material.



Fernando Trueba

BY LEILA COBO

Few people embody a love for art as fully as Spanish director/producer Fernando Trueba.

An Academy Award winner for best foreign film (for 1991's "Belle Epoque," starring a then-unknown Penelope Cruz), Trueba made a name for himself with his luscious cinematography and quirky humor. Those qualities were also displayed in such mainstream Hollywood productions as "Two Much," starring Antonio Banderas and Melanie Griffith.

But it is his marriage of music and film that Trueba is most renowned for. His ability to put music and movies together may be unparalleled.

At this year's Billboard Latin Music Conference, Trueba will speak about this marriage during a Q&A session that will feature samples of his work. They include the award-winning album "Lágrimas Negras," documentary "Calle 54" and the current "El Milagro de Candeal," a film that unites cinematography, music and social awareness.

It will be the first time in the history of the conference that an Oscar-winning film director will take center stage for a Q&A session.

Then again, how many Oscar-winning directors are also

Fernando Trueba

Melding Music & Film

award-winning music producers? With Trueba, his dual role started with 2001's "Calle 54," a film conceived, planned and executed as a labor of love. His dual expertise would yield the closest thing to a definitive document on contemporary Latin jazz, featuring a dazzling array of artists that includes the late Tito Puente (in his last filmed performance), Paquito D'Rivera, Bebo and Chucho Valdés, Cachao, Chico O'Farrill and Gato Barbieri.

"I wanted to make an initiating film," Trueba told *Billboard* at the time. "That people who like Latin jazz would love, but that someone who doesn't know the music would get totally excited, wanting to know and hear more."

"Calle 54" became a multifaceted project of ever expanding proportions. It included the award-winning film, soundtrack (released in the United States by Blue Note Records), coffee-table book, concert tour, DVD and even a venue: Trueba now owns the Calle 54 jazz club in Madrid.

"Calle 54" also opened a musical door for Trueba, who created his own label—Calle 54 Records, naturally—in partnership with longtime friend Nat Chediak, a Miami-based jazz connoisseur who wrote the book "Dictionary of Latin Jazz."

Since then, every musical project Trueba embarks on has a mission, makes a statement, garners critical acclaim and, notably, earns money.

Take 2003's "Lágrimas Negras." The unlikely duo of 85-year-old Cuban pianist Bebo Valdés and 35-year-old flamenco singer Diego "El Cigala" was one of the biggest-selling al-

bums in Spain for 2003 and 2004. It also swept the 2004 Premios Amigo Awards, winning five honors.

Later, "Lágrimas Negras" won two Latin Grammy Awards and continued its successful sales run in the United States, Mexico and Latin America. The album is a finalist for two Billboard Latin Music Awards.

Asked to explain the album's success, Trueba, who is producer and (with Chediak) co-executive producer of "Lágrimas," says, "I've no idea. It just connected with people at the level of emotion and heart, and it is passionate, intimate and intense." Such adjectives could also apply to "El Milagro de Candeal," a film Trueba describes as a "pacific western, where the good guys defend themselves with drums instead of guns."

The film is about a music school founded by Brazilian musician Carlinhos Brown in a poor neighborhood in Salvador de Bahia, Brazil. Bebo Valdés plays himself in the film and "reveals himself as the Cuban John Wayne," according to Trueba.

"It's the story of Carlinhos Brown and also, the story of an old Cuban musician who can't return to Cuba, but looks for it in a similar place," Trueba says.

It is also a testament about how music can affect social change. Beyond merely documenting that change, Trueba is contributing to it. His film has opened the doors for donations and support for the neighborhood from the Spanish government and from fans worldwide. The film has already premiered in Spain, Brazil and Mexico. A U.S. release date is pending.

"El Milagro" has already been released on DVD in Spain. A soundtrack on Calle 54/Sony BMG is forthcoming.

LATIN POP AIRPLAY TRACK
OF THE YEAR, DUO OR GROUP:

"DUELE EL AMOR"

ALEKS SYNTEK
WITH **ANA TORROJA**

HOT LATIN TRACK OF THE YEAR,
VOCAL DUET:

"DUELE EL AMOR"

ALEKS SYNTEK
WITH **ANA TORROJA**

LATIN POP ALBUM OF THE YEAR,
NEW ARTIST:

"MUNDO LITE"

ALEKS SYNTEK

TROPICAL ALBUM OF THE YEAR,
NEW ARTIST:

"CRECIENDO"

SON DE CALI

TROPICAL AIRPLAY TRACK
OF THE YEAR, DUO OR GROUP:

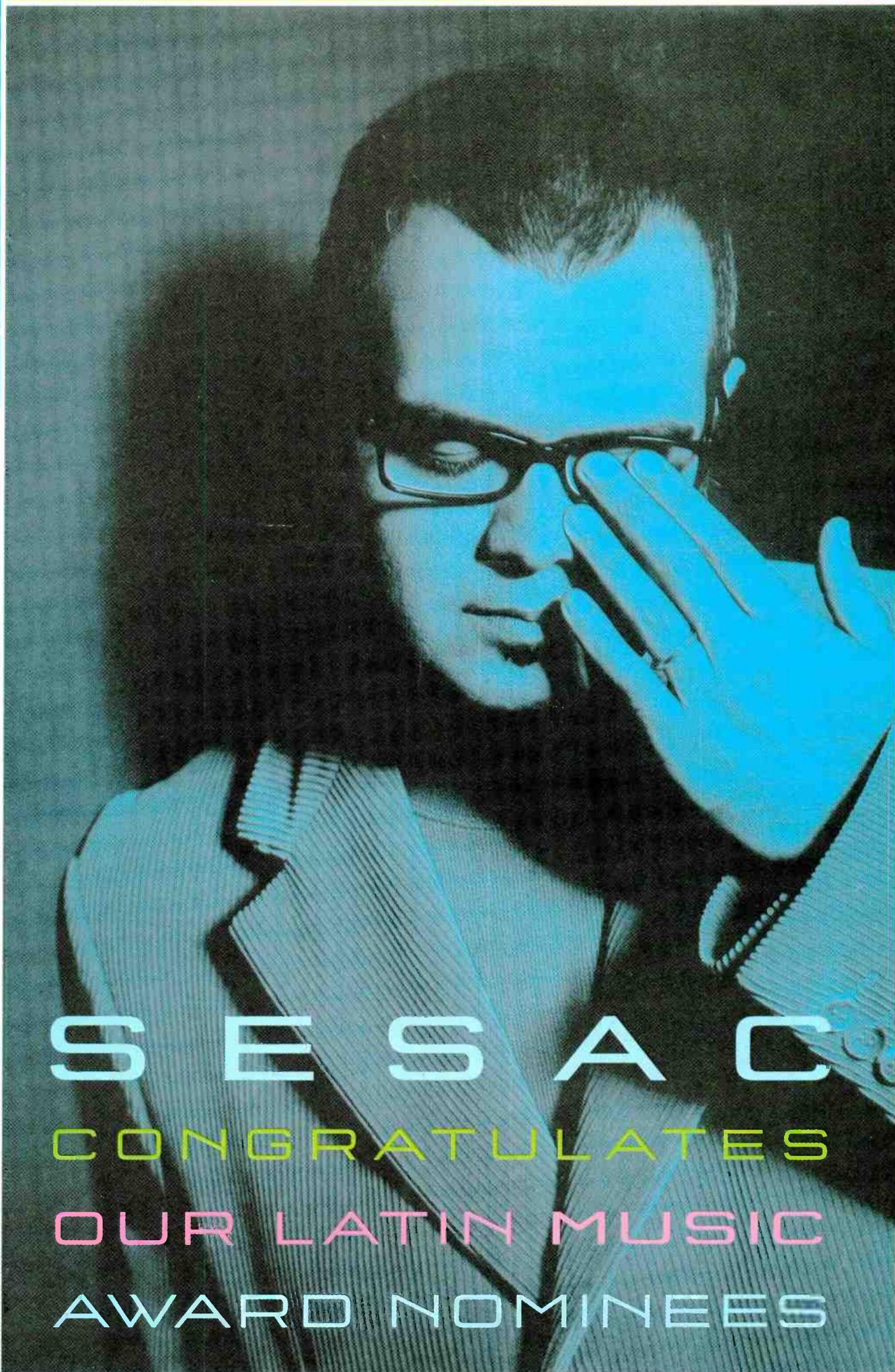
"LA SOSPECHA"

SON DE CALI



SESAAC

Latina



SESAAC

CONGRATULATES

OUR LATIN MUSIC

AWARD NOMINEES

estefan television productions, inc.
a multi-media entertainment company
presenta

NUEVAS VOCES DE AMERICA

¿Quién será la próxima superestrella de la música latina?

Sintoniza Telemundo todos los Domingos 8pm/7c para ver el programa Nuevas Voces De America. Las personas ya han sido elegidas para participar en este nuevo reality donde tendrán la oportunidad única de ser entrenadas por Emilio Estefan, aclamado productor y ganador de múltiples premios GRAMMY, quien ha encaminado las carreras de grandes artistas latinos como Ricky Martin, Shakira, Marc Anthony, Thalía y Gloria Estefan.

NUEVAS
VOCES
DE AMERICA

START

Take 1

GLORIA AURA TE CONECTA CON EL MUNDO DE LA MUSICA Y EL ENTRETENIMIENTO

Sintonízate con la cartelera Billboard y disfruta de los temas de tus artistas favoritos. Frecuencia te dará acceso a los eventos más importantes, entrevistas exclusivas con tus personajes favoritos, el último grito de la moda y lo mejor en deportes extremos. Domingos 12:30pm/11c por Telemundo.

Frecuencia es esto y mucho más...

GLORIA AURA TE CONECTA
DE LA MUSICA Y EL ENTRETENIMIENTO
NO LA CARTELERA BILLBOARD
STAS FAVORITOS. FRECUENCIA
LOS EVENTOS MAS IMPORTANTES
PERSONAJES FAVORITOS. ULTIMO
LA MEJOR MODA Y LO MEJOR EN DEPORTES EXTREMOS

Billboard

AOL
Latino
 presents

Juan Luis Guerra & 440 US Concert Tour Part I



NEW YORK	MSG ARENA	MAY 28
MIAMI	MIAMI ARENA	MAY 29
CHICAGO	ALLSTATE ARENA	JUNE 3
WASHINGTON D.C.	MCI CENTER	JUNE 4
ATLANTA	tba	JUNE 9
ORLANDO	tba	JUNE 11
BOSTON	AGGANIS ARENA	JUNE 12



**Juan Luis Guerra & 440
 &
 Marco Antonio Solis**
 CHICAGO & WASHINGTON D.C. ONLY

Produced by: Ralph Mercado & Felix Cabrera

For Tour Booking (212)333-3737



Hot Acts Showcase!

BY LEILA COBO

Live showcases featuring up-and-coming acts, as well as established artists releasing new material, have long been among the highlights of the Billboard Latin Music Conference.

Through the years, conference showcases have been a launching pad for acts as wide-ranging as Shakira, Elvis Crespo and Bacilos.

Since 2003, the conference has seen an even broader infusion of talent, thanks to the Billboard Bash, which showcases awards finalists.

Here is a look at acts confirmed at press time that will perform during the week of the conference.

Tovar and Los Bukis with traces of Cypress Hill, Snoop Dogg and 2Pac, among others. Crooked Stilo recorded independently before inking a deal with Fonovisa Records. The group's debut album under Fonovisa, "Puro Escándalo" (which takes its title from a Chirino track), was released late last year. Strong sales of "Puro Escándalo" made it a finalist in the Latin rap/hip-hop album of the year category. (Performing April 27 at the Billboard Bash.)

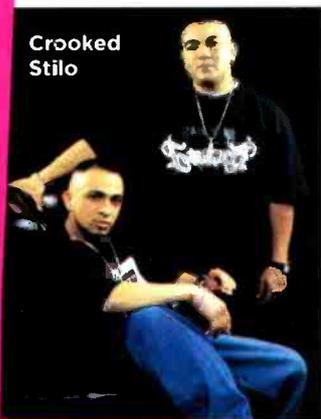
IVY QUEEN

Without a doubt the single most successful female reggaetón artist in the market, Ivy Queen is also the most enduring. Originally signed to Sony Discos in the late 1990s, Ivy Queen was instrumental in bringing reggaetón and Latin hip-hop to mainstream awareness. Following her stint with Sony, Ivy Queen created her own label before signing last year with Miami-based Perfect Image Records. Bolstered by distribution from Universal Music & Video Distribution, coupled with strong airplay at English- and Spanish-language stations, Ivy Queen has become a household name for hip-hop lovers. She is a dual finalist for the Billboard Latin Music Awards. Her album "Diva Platinum Edition" is a finalist in the reggaetón album of the year category, while the track "Dile" is a contender for tropical airplay track, female. (Performing April 27 at the Billboard Bash.)



Ivy Queen

Crooked Stilo



CROOKED STILO

Salvadoran brothers Victor and Johnny López offer a version of urban regional Mexican music that is a highly irreverent, combustible fusion of elements, drawing upon tropical and Mexican music. Their recordings mix music from the likes of Celia Cruz, Willy Chirino, Rigo

LUNY TUNES

Premiere reggaetón act Lunny Tunes are well-known as much for their chart-topping albums (which garnered two Billboard Latin Music Awards last year) as for their work as producers with the genre's leading artists, including Daddy Yankee, Tego Calderón and Don Omar. Pioneers in breaking reggaetón into the mainstream Latin market, Lunny Tunes are also **continues on >>pLM-30**

L A M C

Latin Alternative Music Conference

THE NEW SOUNDS OF LATIN MUSIC

come network, listen, play, learn, teach, etc...

ROCK>HIP HOP>ELECTRONICA>PUNK>FUNK>

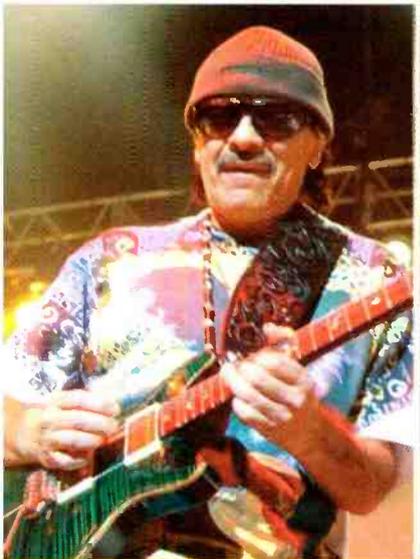
and everything in between

AUG. 3RD - AUG. 6TH

The Puck Building - Soho, NYC

www.latinalternative.com

This is our way to say THANK YOU!



Thanks to all Artists and Promoters for shining the light on the Coliseo de Puerto Rico and making a resounding success in less than a year!!!

Dueño Palmer Concerts - Promotores Latinos - Jack Utsick Presents - Gianfi Communications - Rock Tropic Casiano Group - AEG Live - Hit Entertainment - VEE Corp - Tony Mojena - Walleska Serra - Famma & Associates

- David Bisbal
- Robi Draco Rosa
- Toto
- Juanes
- Oreja de Van Gogh
- Barney y su mundo de Colores
- Daddy Yankee
- Ricardo Montaner
- Andrea Bocelli
- Carlos Santana
- Korn
- "New Year's Revolution" WWE
- Usher
- Scorpions
- Donna Summer
- Juan Luis Guerra
- Duran Duran
- Franco De Vita
- HBO Boxing
- Motley Crue
- And More!
- Van Halen
- Chicago

PUERTO RICO IS WAITING FOR YOU!

FOR INFORMATION 1-787-777-0800
WWW.COLISEODEPUERTORICO.COM • INFO@SMOPR.COM

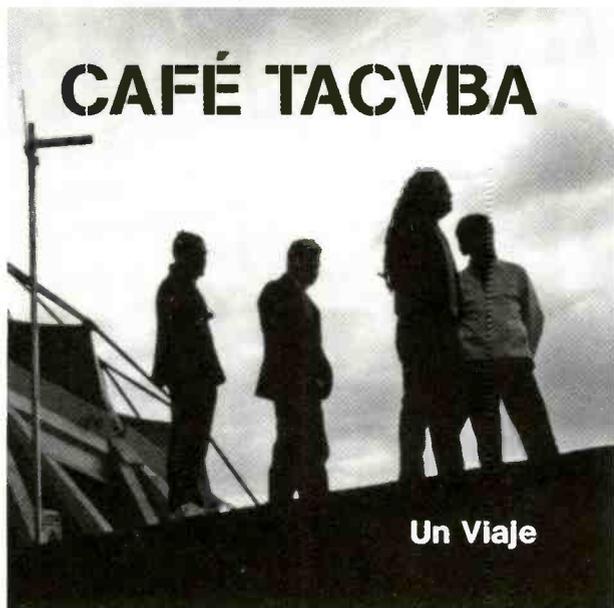


COLISEO DE PUERTO RICO
JOSÉ MIGUEL AGRELOT

MANAGED BY 

IN-STORE 04-19-2005

CAFÉ TACVBA



Un Viaje

Set #
B0004461-02
B0004463-00
B0004462-09

the artist most nominated for the 2004 Latin Grammy awards and winners of the Grammy (NARAS) for best rock alternative album. This time they celebrate their 15 years of career with a great concert. "UN VIAJE" is the sum of 15 years of success. Recorded live during a concert at the Palacio de los Deportes (Mexico, D.F.) This international release will take place in three parts: Double CD with 29 songs, DVD (region 4 for sales in U.S. only) and the special edition (DVD+2 CD'S with a third bonus CD).

REYES RECORDS INC.

MUSIC DISTRIBUTORS

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 N.W. 22 Avenue Miami, Florida 33125 Tel: (305) 541-6686 / Fax: (305) 642-2785

www.reyesrecords.com E-mail: reyesrecords@reyesrecords.com

TODD EN MUSICA * EVERYTHING YOU NEED IN MUSIC

NOW SPECIALIZING IN MEXICAN MUSIC



Arthur Hanlon

La Gorda Linda

IN STORES
MAY 3RD

Juan & Nelson Distributor

766 10th Ave • New York, NY 10019

tel. (212) 265-1313 • fax. (212) 265-1349 • fax. (212) 265-2352

brigidatorres@jnrecords.com • www.jnrecords.com



Your Definitive Resource for Latin Music



Showcase!

continues from >>pLM-28

paving the way for reggaetón on mainstream radio, thanks to tracks produced for Frankie J (the reggaetón version of "Obsession") and Yankee's "Gasolina." (Performing April 25 at Reggaetón Night presented by Bullseye Productions.)

QUEENIE

A native of Tijuana, Mexico, who was raised there and in San Diego, MC Queenie raps about the underbelly of society with an insider's knowledge and an eye for detail. Queenie's debut album includes tracks with the Game, Roscoe and MV Ren. (Performing April 25 at Reggaetón Night.)

LOCOS POR JUANA

Miami-based Locos Por Juana are a big, fusion party band reminiscent of Ozomatli in its mix of predominantly ska, cumbia, rock and a little bit of everything else. On the band's second album for MP Records, "Musica Pa'l Pueblo," Locos Por Juana paired with producer Juan Pablo Manzanero (son of Armando) for an ambitious album with great commercial possibilities. (Performing April 25 at Reggaetón Night.)

LA SINFONÍA

A trio comprising Lizbeth Vanessa Banuelos, Luis Enrique Vanuelos and Alfonso García, La Sinfonía plays a mix of cutting-edge rap and hip-hop blended with traditional Mexican rhythms, honed in East Los Angeles. Signed to Sony Discos, La Sinfonía recently released its debut album. (Performing April 25 at Reggaetón Night.)

DAVID TORRENS

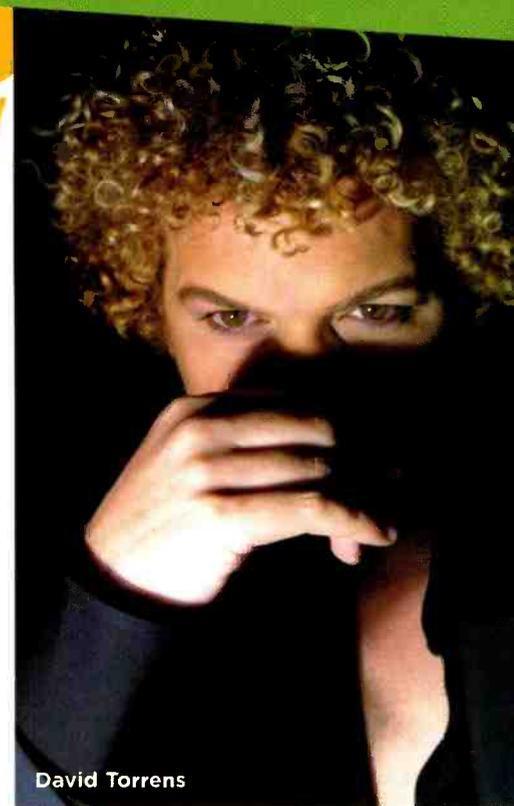
Cuban David Torrens has made a name for himself as a leading purveyor of the style known as "rockason," a mix of rock with Cuban son. An accomplished songwriter whose works have been performed by the likes of Tania Libertad, Amaury Gutierrez and Francisco Céspedes, Torrens signed a solo deal with EMI Music in 1996 and released two albums with the label. Hits include "Intoxicame," from the Mexican film "Vivir Mata." Torrens is currently signed to Mexico's RB Records and is slated to release his new album this year. (Performing April 25 at the RB Records showcase.)

CUBA VIVA

More than a group, the big band Cuba Viva is a musical concept that gives new life to classic Cuban music. Cuba Viva brings together great past hits, such as Benny More's "Bonito y Sabroso," Miguel Matamoros' "Lágrimas Negras" and "Son de la Loma" and Arsenio Rodríguez's "La Vida Es Sueño," and infuses them with new arrangements and production, courtesy of bandleader Julio Quevedo. (Performing April 25 at the RB Records showcase.)

JD NATASHA

Seventeen-year-old Miami native JD



David Torrens

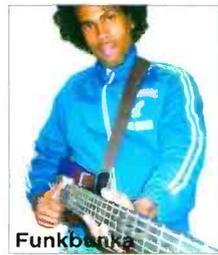
Natasha embodies a new breed of homegrown, bilingual, bicultural artists. A songwriter who performs only her own material, JD Natasha's critically acclaimed debut, "Imperfecta-Imperfect," on EMI, has made her a darling with the MTV crowd and has garnered her a following with English and Spanish speakers. (Performing April 26 at the cocktail reception co-sponsored by MTV Español.)

SÍ SEÑOR

One of Puerto Rico's most active touring bands, quintet Sí Señor boasts a distinctive pop/rock sound bolstered by female singer Brenda Román. Signed to indie label Skylab Music, Sí Señor released its self-titled debut last year, but its following raised interest in the United States. Now, "Sí Señor," the album, has been rereleased by Miami-based indie SGZ and distributed by Sony BMG. A third video has also been released. (Performing April 26 at the cocktail reception.)

FUNKBUNKA

This four-piece electronic hip-hop band is a seamless blend of funkified hip-hop and subtle rock brush strokes. Created and fronted by singer/producer/bass player RB, Funkbunka boasts a modern electronic sound infused with hip-hop soul. The mix appeals to clubgoers and careful listeners. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)



Funkbunka

HERNAN GAMBOA

Cuatro player Hernán Gamboa, known as "El Cuatro de Venezuela," has spent a lifetime popularizing the traditional Venezuelan instrument. Gamboa is known for his rasgapunteo technique, which has been widely copied. He recently filmed his first DVD, which captured a performance at Macarena in Miami Beach. The DVD will be on sale through TV shopping network CTV. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)

DIDIER HERNANDEZ

A veteran of the **continues on >>pLM-32**



This is what we do:

Joan Sebastian

Ana Gabriel

Juan Gabriel

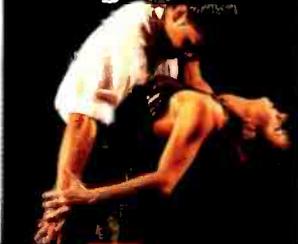
Juanes



Tango Pasión

Marco Antonio Solís

Franco de Vita



LIVE SHOWS

MEDIA

TOUR DATES

April 10 - Tampa Performing
Tampa, FL

April 15th - Verizon Theater
Houston, TX

April 16th - Nokia Theater
Dallas, TX

April 17th - La Villa Real
Mc Allen, TX

April 23rd - Universal Amphitheater
Los Angeles, CA

April 24th - Aladdin Resort
Las Vegas, NV

April 30th - Aragon
Chicago, IL

May 1st - Ovens Auditorium
Charlotte, NC

This is who we are:



EL PERIÓDICO DE NUESTRA GENTE

This is where
you can reach us:

Malaica Valiente
Director of Entertainment
SSEG

ph: 954-424-4004
fx: 954-424-0272
6511 Nova Drive PMB#155,
Ft. Lauderdale, FL 33317
www.ssegconcerts.com

God's Project



Tropical/Latin Pop
SONY BMG NORTE

Set #
94082

GOD'S PROJECT, Aventura's fourth studio album, memorializes the continued development and growth of Aventura, this CD features guest performances by DON OMAR, NINA SKY & others.

REYES RECORDS INC.

MUSIC DISTRIBUTORS

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 N.W. 22 Avenue Miami, Florida 33125 Tel: (305) 541-6686 / Fax: (305) 642-2785

www.reyesrecords.com E-mail: reyesrecords@reyesrecords.com

TODD EN MUSICA * EVERYTHING YOU NEED IN MUSIC

NOW SPECIALIZING IN MEXICAN MUSIC



Reggaeton
Salsa Bachata
Romantica
Boleros Merengue
Spanish Rock

It's New In NY

New FM 87.7

Numero Uno On The Dial

Sales & Info: 212-576-1446

Showcase!

continues from >>pLM-30

music scene since he was barely 15, Didier Hernández is familiar to many as a former member of boy group MDO (formerly Menudo). Now, he has branched out on his own with his DG Records solo debut, "Destino." A pop album infused with Latin rhythms and boasting two English-language songs, it was produced by Hernández, who also wrote seven of its 12 tracks. "Destino" is being promoted through a direct-response campaign and will later be distributed by Sony BMG. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)



GQ

"Zapata." (Performing April 27 at the ASCAP Acoustic Showcase.)

SACHA NAIROBI

Already well established on the Miami live music scene, singer Sacha Nairobi offers music infused with attitude, highlighted by her sultry voice. A native of Venezuela, Nairobi paired up in Miami with Colombian producer Germán Ortiz for her first album. Set for release June 6 on Touch Down Music, the artist's self-titled set will be promoted via a direct-response TV campaign in the United States. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)

GQ

Cuban-American rapper GQ is the voice heard on Alejandro Sanz's most recent album, "No Es Lo Mismo," rapping over the track "Try to Save Your Song." He also gave a sizzling performance alongside Sanz when the latter artist performed last fall in Miami. Raised in Miami and Los Angeles, GQ represents the new bilingual, bicultural voice of urban music. Working with producer Tony Mardini, GQ has put his gritty, edgy lyrics to distinctive music. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)

ROY TAVARÉ

An accomplished musician who has been playing guitar since he was 8 years old, Roy Tavaré has run the gamut of musical professions. As an artist, he launched his career as a member of well-known Puerto Rican group Los Kenton, and later toured with Wilfrido Vargas. Tavaré went on to form his own group, El Clan de la Furia, with whom he recorded "Se Siente," an album that fused merengue with rock and hip-hop. Tavaré went on to produce, write and remix for a wide variety of acts in all genres. Tavaré returned to creating music with his new group Compay Perro. He has also launched his own label and publishing company, Bayahibe Music. (Performing April 27 at the ASCAP Acoustic Showcase.)

MONTE*ROSA

Created in 2003, Monte*Rosa is a Latin alternative pop/rock group recently signed to new label Fabrika Music (distributed in the United States by J&N Records/Sony BMG). Monte*Rosa's self-titled debut album is set to be released in June. First single "Me La Robo" impacted radio and TV in April. (Performing April 26 at the cocktail reception.)

SERGIO GEORGE

Producer/songwriter/arranger Sergio George is widely considered one of the top names in tropical music and, indeed, one of the top names in Latin music worldwide. He has won multiple Latin Grammy Awards and has crafted a distinctive sound, a mix of R&B, tropical, pop and urban rhythms that makes him a top pick for some of music's biggest names. A founding partner of Miami-based label SGZ Entertainment, George is working on albums for Tito Nieves and La India. Recent credits include Anthony's Grammy Award-nominated "Valió La Pena." (Performing April 27 at the ASCAP Acoustic showcase.)

EL GUAPO

This rock quartet out of Chicago is shouldering the task of popularizing Latin-flavored rock in the Midwest. With a series of self-released albums under its belt, El Guapo is an active touring band that has opened for the likes of Juanes and Bacilos. It also has sponsorships with brands like Budweiser and Washburn Guitars. El Guapo's albums are produced by John Agenllo (Eve 6, Dinosaur). (Performing April 26 at the Heineken Happy Hour.)

MARIO DOMM

Songwriter/producer Mario Domm has a string of radio hits to his name, recorded by acts as diverse as OV7, XMag-neto, Giovanni and El Circulo. Most recently, Domm earned credit for tracks recorded by Mexican newcomer Kalimba, including the hit "Tocando Fondo," which has spent 18 weeks on the *Billboard* Hot Latin Songs chart. Domm is promoting his own album, "Mexi Funky Music." (Performing April 27 at the ASCAP Acoustic Showcase.)

FACUNDO MONTI

The son of beloved Argentine singer Yaco Monti, Facundo Monti was born in Argentina but lives in the United States. The PeerMusic writer has penned songs for a host of acts, including Argentine pop singer Natalia Oreiro, Mexican singer Laura Flores and "Operación Triunfo" winners Claudio and Leandro. He also penned the Alejandro Fernández track "Lucharé Por Tu Amor," from the film

For more on showcase artists and this year's award finalists, go to billboard.biz/latintalent.

Only One Place Can Showcase The Hottest Latin Stars



ARENA For booking information contact Eric Bresler by phone (786) 777-1122, fax (786) 777-1600 or e-mail ebresler@heat.com.



No me conformaré con menos.

● **1,400+ estaciones en RealTime Reál**
Incluyendo:

- Regional Mexicana
- Pop Contemporáneo
- Tropical

- **SoundScan**
- **iTunes**
- **Napster**
- **MusicMatch**
- **Yahoo! Music**
- **Music Choice**
- **MTV en Español**



Nielsen
Broadcast Data
Systems



BDSradio.com

CONTACTO DE AFILIADAS | TEL: 216.831.3761 | E-MAIL: BDSradio@BDSONline.com

THE GLOBAL STANDARD FOR MUSIC INFORMATION

7243 5 78306 21

CARLOS VIVES EL ROCK DE MI PUEBLO

Music from EMI

28765683722

julieta venegas

aleks syntek mundo lite

Music from EMI

Our Heart has a Latin Beat.

NONESUCH 79841-2

roots

B0003694-02

Arco



PACO DE LUCÍA COSITAS BUENAS

CORDS B0001939-02

UNIVERSA

B0002036-02

paulina rubio pau-latin

LAK 95543

GLORIA TREVI COMO NACE EL UNIVERSO

SONY DISCOS

Univision Radio is proud to be part of the Billboard® Latin Music Awards



LAK-95194

MARC ANTHONY AMAR SIN MENTIRAS

SONY DISCOS

04-615

SPANISH HARLEM ORCHESTRA / ACROSS 110th STREET

Libertad

Sony DISCOS

VICTOR MANUELLE Travesía

TRK-93272

61977-2

LUIS MIGUEL México en la Piel

WARNER MUSIC LATINA

Watch as the play list of America's largest Spanish-language radio broadcaster comes alive at the 2005 Billboard® Latin Music Awards. It'll make your heart beat to a whole new rhythm.



The Chart Leaders!

BY LEILA COBO

The growing clout of independent labels in the Latin music world is evident in the year-to-date Latin chart recaps. These recaps are based on chart performance during the period that extends from the Dec. 4, 2004, issue through the March 26, 2005, issue.

The recaps for Hot Latin Tracks are based on gross audience impressions monitored by Nielsen Broadcast Data Systems; recaps for Top Latin Albums are based on sales data compiled by Nielsen SoundScan. Titles receive credit for airplay or sales accumulated during each week they appear on the pertinent chart.

Three of the top 10 albums for this period were released on indies. That number climbs to six when albums released on Fonovisa and Disa are included.

Beyond that, the No. 1 artist on the Top Latin Album Artists recap is reggaeton star Daddy Yankee. His album "Barrio Fino," released on his El Cartel Records label, is also the No. 1 title on the Top Latin Albums recap. El Cartel is distributed by Universal Music & Video Distri-

bution through an agreement with VI Music, but all marketing and promotion is handled by El Cartel.

The Top Latin Album Label, measured by the number of charted titles, is Univision Music Group. Its performance is due to the combined strength of Fonovisa Records (whose acts Los Temerarios and Marco Antonio Solís were among the top charting artists on this list) and Univision Records, for a total of 47 charted titles.

Disa, which is half owned by Univision, was measured separately, and came in at No. 3 with 26 charted titles. Sony Discos, with 33 charted titles, is No. 2.

Fonovisa leads the Top Latin Album Imprints chart, followed by Sony Discos, Disa and parent label Univision.

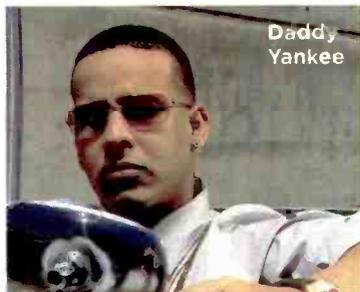
On the distribution end, UMVD remains the leader in the field, despite the Sony-BMG merger. UMVD distributes most of the independent reggaeton labels as well as Univision and Disa.

While indies dominated the sales charts, majors continued to rule radio, with Universal Music Latino positioned as the top Hot Latin Tracks Label.

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

TOP LATIN ALBUM IMPRINTS

Pos.	IMPRINT (Charted Titles)
1	FONOVISA (27)
2	SONY DISCOS (25)
3	DISA (25)
4	UNIVISION (20)
5	EL CARTEL (1)



Daddy Yankee

TOP LATIN ALBUM ARTISTS

Pos.	ARTIST (Charted Titles) IMPRINT/LABEL
1	DADDY YANKEE (1) EL CARTEL/VI
2	LOS TEMERARIOS (2) FONOVISA/UG
3	LUIS MIGUEL (1) WARNER LATINA
4	JUANES (1) SURCO/UNIVERSAL LATINO
5	GRUPO MONTEZ DE DURANGO (2) DISA
6	MARCO ANTONIO SOLIS (3) FONOVISA/UG
7	CONJUNTO PRIMAVERA (2) FONOVISA/UG
8	GRUPO CLIMAX (1) MUSART/BALBOA
9	INTOCABLE (2) EMI LATIN
10	RICARDO ARJONA (1) SONY DISCOS

TOP LATIN ALBUMS

Pos.	TITLE Artist IMPRINT/LABEL
1	BARRIO FINO Daddy Yankee EL CARTEL/VI
2	MEXICO EN LA PIEL Luis Miguel WARNER Latina
3	MI SANGRE Juanes SURCO/UNIVERSAL LATINO
4	Y SIGUE LA MATA DANDO Grupo Montez De Durango DISA
5	CHOSEN FEW: EL DOCUMENTAL Various Artists CHOSEN FEW EMERALD/URBAN BOX OFFICE
6	RAZON DE SOBRA Marco Antonio Solis FONOVISA/UG
7	ZA ZA ZA Grupo Climax MUSART/BALBOA
8	SOLO Ricardo Arjona SONY DISCOS
9	FUEGO A.B. Quintanilla III Presents Kumbia Kings EMI LATIN
10	REGALO DE AMOR Los Temerarios FONOVISA/UG
11	HOY COMO AYER Conjunto Primavera FONOVISA/UG
12	LA MEJOR...COLECCION Los Temerarios DISA
13	PENSANDO EN TI K-Paz De La Sierra UNIVISION/UG

HOT LATIN TRACKS LABELS

Pos.	LABEL (Charted Titles)
1	UNIVERSAL LATINO (14)
2	SONY DISCOS (20)
3	DISA (11)
4	FONOVISA (14)
5	EMI LATIN (11)

14	LAS MAS BAILABLES DEL PASITO DURANGUENSE Various Artists DISA
15	X Intocable EMI LATIN
16	PARA TI Juan Luis Guerra VENE/UNIVERSAL LATINO
17	HASTA EL FIN Monchy & Alexandra J&N/SONY DISCOS
18	A CORAZON ABIERTO Alejandro Fernandez SONY DISCOS
19	COMO NACE EL UNIVERSO Gloria Trevi SONY DISCOS
20	TESOROS DE COLECCION Vicente Fernandez SONY DISCOS

HOT LATIN TRACKS

Pos.	TITLE Artist IMPRINT/LABEL
1	TE BUSCAR A Christian Castro ARIOLA/BMG LATIN
2	ME DEDIQUE A PERDERTE A Alejandro Fernandez SONY DISCOS
3	PORQUE ESTAN CRUEL EL AMOR Ricardo Arjona SONY DISCOS
4	EL VIRUS DEL AMOR Los Tucanes De Tijuana UNIVERSAL LATINO
5	DAME OTRO TEQUILA Paulina Rubio UNIVERSAL LATINO
6	ESTA LLOFANDO MI CORAZON Beto y Sus Canarios DISA
7	PERDIDOS Monchy & Alexandra J&N
8	TODO EL AÑO Obis Bernabé EMI LATIN
9	VOLVERE K-Paz De La Sierra UNIVISION
10	NADA VALGO SIN TU AMOR Juanes SURCO/UNIVERSAL LATINO
11	ESTA AUSENCIA David Bisbal VALE/UNIVERSAL LATINO
12	MI MAYOR SACRIFICIO Marco Antonio Solis FONOVISA
13	QUIERO SABER DE TI Grupo Montez De Durango DISA
14	HOY COMO AYER Conjunto Primavera FONOVISA
15	VOLVERTE A VER Juanes SURCO/UNIVERSAL LATINO
16	AIRE Intocable EMI LATIN
17	GASOLINA Daddy Yankee EL CARTEL/VI
18	FUEGO Kumbia Kings EMI LATIN
19	DE VIAJE Sir Bandera SONY DISCOS
20	ALGO ESTA CAMBIANDO Julieta Venegas ARIOLA/BMG LATIN

TOP LATIN ALBUM DISTRIBUTORS

Pos.	DISTRIBUTOR (Charted Titles)
1	UNIVERSAL (103)
2	SONY BMG (37)
3	INDEPENDENTS (10)
4	EMM (13)
5	WEA (5)

TOP LATIN ALBUM LABELS

Pos.	LABEL (Charted Titles)
1	UNIVISION MUSIC GROUP (47)
2	SONY DISCOS (33)
3	DISA (26)
4	UNIVERSAL LATINO (18)
5	VI (7)

HOT LATIN TRACKS ARTISTS

Pos.	ARTIST (Charted Titles) IMPRINT/LABEL
1	JJANES (3) SURCO/UNIVERSAL LATINO
2	GRUPO MONTEZ DE DURANGO (3) DISA
3	ALEJANDRO FERNANDEZ (2) SONY DISCOS
4	CHRISTIAN CASTRO (1) ARIOLA/BMG LATIN
5	RICARDO ARJONA (1) SONY DISCOS
6	JULIETA VENEGAS (3) ARIOLA/BMG LATIN
7	LOS TUCANES DE TIJUANA (1) UNIVERSAL LATINO
8	PAULINA RUBIO (1) UNIVERSAL LATINO
9	INTOCABLE (2) EMI LATIN
10	BETO Y SUS CANARIOS (1) DISA



Grupo Montez de Durango

mun2

stay tuned...

THE SBS FAMILY CONGRATULATES THE BI

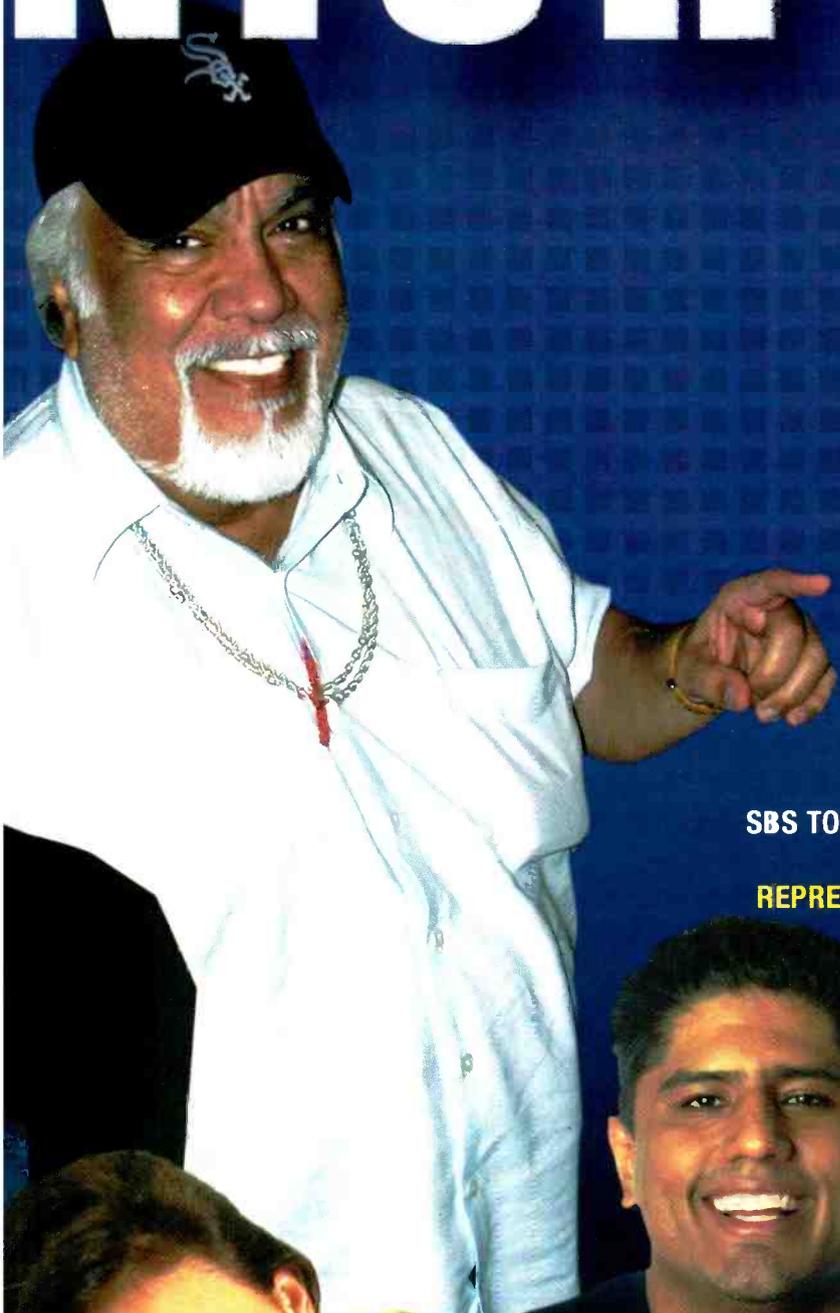
WE ARE SPA



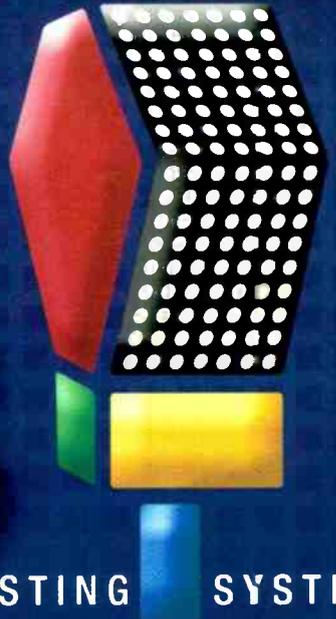
PL BOARD LATIN MUSIC AWARD NOMINEES

SPANISH RADIO

NEW YORK • LOS ANGELES • MIAMI • CHICAGO • SAN FRANCISCO • PUERTO RICO



SBS



SPANISH BROADCASTING SYSTEM

SBS TOWER • 2601 SOUTH BAYSHORE DRIVE, PHII, COCONUT GROVE, FLORIDA 33133 • 305.441.6901
NASDAQ SYMBOL-SBSA • WWW.SPANISHBROADCASTING.COM

REPRESENTED NATIONALLY BY INTEREP • FOR SYNDICATION OPPORTUNITIES-ABC RADIO NETWORK
FOR INFORMATION PLEASE CONTACT MARKO RADLOVIC (786)470-1641



Romance
106.7

EL
ZOL
95.7 FM

*Beating the streets
with a new rythym...*

Opalo!



mock & roll

Mock & Roll Management:

4913 SW 74 Court :: Miami, Florida 33155 :: PH: 305.635.3885

*mock & roll
Management*

Francisco Villanueva: villanueva@mockandroll.com :: **Rogelio Macin:** r.macin@mockandroll.com :: **Luisana Salazar:** luisana_salazar@mockandroll.com



Aventura
Bronx, N.Y., quartet
takes on U.S.

41



Ben Folds
Gets music to
the masses

42



Robert Earl Keen
Says what he
really means

43



Bruce Springsteen
Billboard reviews
"Devils & Dust"

44

APRIL 30, 2005

MUSIC

ROCK BY BRIAN GARRITY

JOINT DEAL SERVES AUDIOSLAVE

Mergers can make for strange bedfellows in the music business. The relationship created by the formation of Audioslave—the “supergroup” that rose from the ashes of seminal ’90s rock acts Soundgarden and Rage Against the Machine three years ago—remains an unusual pairing even in an industry accustomed to unorthodox unions.

The band returns May 24 with “Out of Exile,” its second release under a rare joint deal with Sony BMG’s Epic Records and Universal Music Group’s Interscope Records.

Beyond the occasional one-off project like Jay-Z and Linkin Park’s “Collision Course,” a joint Def Jam/Warner Bros. release,

or a multilabel hits compilation series like “Now That’s What I Call Music!,” competing major-label groups are not prone to sharing star talent.

But in the case of Audioslave, Epic and Interscope are splitting all costs, profits and market share associated with the band. They also are rotating marketing and distribution responsibilities for its albums.

This time out, Interscope is handling the multiplatinum quartet, picking up where Epic left off with the band’s 2002 self-titled debut.

“To be honest, it’s been very easy,” In- *continues on >>p40*

LATEST BUZZ

>>>BRAVERY, UMPG PACT

The Bravery has signed a worldwide co-publishing deal with Universal Music Publishing Group. The alternative rock group’s Island Def Jam self-titled debut has sold 61,000 copies in the United States since its March 29 release, and is already certified gold in the United Kingdom. UMPG features the band on its current sampler and is actively seeking film, TV, videogame and commercial placements. —Melinda Newman

>>>GRP ADDS CULBERTSON

Smooth jazz multi-instrumentalist Brian Culbertson joins Verve Music Group’s GRP imprint. His GRP debut, “Sensuality,” is slated for a July 26 release. Culbertson’s seventh solo project—and most recent release—was 2003’s “Come On Up” for Warner Bros. His recording credits also include the 2001 Atlantic album “Nice & Slow.” —Gail Mitchell

>>>SIMON NEW BMI ICON

Paul Simon will receive the Icon Award from BMI at the performing rights organization’s 53rd annual Pop Awards, which will be held May 17 in Los Angeles. Past Icon honorees include Brian Wilson, Van Morrison, James Brown and Little Richard. Recipients are chosen for their influence and contributions to music. —Melinda Newman

>>>COTTER, EPIC SPLIT

Brad Cotter, the winner of last year’s “Nashville Star” talent competition on USA Network, has exited the Epic Records artist roster after one album. He won a deal with Epic parent Sony Music Nashville as the “Nashville Star” grand prize in the show’s second season last year. First-season winner Buddy Jewell remains signed to Sony . . . In other Nashville news, Universal South artist Katrina Elam has parted with management company Borman Entertainment —Phyllis Stark



FACT FILE

Label: Interscope/Epic
Management: the Firm
Booking: Creative Artists Agency
Publishing: Disappearing One Music (ASCAP), LBV Songs (BMI), Melee Savvy Music (BMI), ME3 Publishing (BMI)
Top-selling album: “Audioslave,” (2002), 2.7 million

from >>p39

terscope sales and marketing chief Steve Barnett says of the relationship with Epic.

The deal for Audioslave stems from the refusal of either record company involved to surrender their claim to what they both saw as a blockbuster combination of the remaining three-fourths of Epic's RATM—Tom Morello, Brad Wilk and Tim Commerford—with Chris Cornell, the former Soundgarden frontman signed to Interscope.

"It's rare to find such a hybrid," Morello says. "Chris came with his own record company and booking agent and manager and attorney, and we did too. So there was a sorting-out process. The people that worked with us were rightly covetous of their half of the equation. But the constant through all of it was the music we all loved and the

wide it has moved in excess of 4.2 million. It also yielded four charting singles in America: "Like a Stone," "Show Me How to Live," "Cochise" and "I Am the Highway."

Now all parties involved are hoping that "Out of Exile" can match the blockbuster success of the debut.

While that is a tough act to follow, early indicators for the new album have been positive.

Morello is unabashedly confident and excited about the prospects for "Out of Exile."

He says that Audioslave, now free of the business distractions that surrounded the first record, is road-tested and comfortable playing with each other, and it shows in the music. The 12-song set, which was produced by Rick Rubin and mixed by Brendan O'Brien, features some of the

chart at the end of March and has been ensconced at the top of the chart three weeks running.

"From a rock radio perspective, I don't know how much better something could fit," says Bill Gamble, PD at modern rock station WZZN Chicago. "The single is a great pop song—probably one of the better songs we've had in the last year and a half."

Interscope has used the launch of the single to kick off a marketing push—compete with TV and outdoor advertising usually reserved for the album release window.

Meanwhile, the band began a five-week North American small-venue tour in Las Vegas to build interest in "Out of Exile."

Still coming are a video for "Be Yourself," a second radio single and media appear-

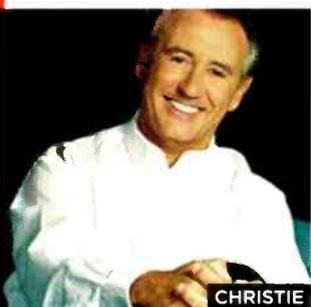


EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Christie Knows The Way

U.K. Veteran Dominates Chart For The First Time Since 1970s

Until recently, English crooner Tony Christie's U.K. chart career was a mere memory. Yet lately he has been holding off all comers at the top of the British listings.



CHRISTIE

The 61-year-old singer had three U.K. top 30 singles in 1971, but since 1976, his only chart entry has been as guest vocalist on the All Seeing I's 1999 top 10 hit "Walk Like a Panther" (FFRR).

Last year, Universal Music TV signed Christie for an album of hits and new songs, "The Definitive Collection." U.K. retail sales of that Feb. 21 release are approaching 400,000. London-based UMTV managing director Brian Berg says. Sales have been fueled by a charity fundraising reissue of Christie's 1971 hit "(Is This the Way To) Amarillo." With a promo video starring comedian Peter Kay, the single debuted at No. 1 on the March 26 Official U.K.

Charts Co. listing. Berg says sales of the reissue have passed 750,000.

"We're hopeful of the campaign extending into Europe," he says, "where Tony has been living and working for many years." —PAUL SEXTON

SAILING SOLO: Atlantic Records has licensed "Attic Faith," the debut album by former Prayer Boat frontman Emmett Tinley, to Dublin-based Independent Records for Ireland.

Dubliner Tinley recorded two critically acclaimed albums with Prayer Boat, which folded in 2000. Independent has had substantial domestic success with singer/songwriters, notably U.S. artist Josh Ritter.

"[Atlantic] licensed this record knowing how passionate I am about Emmett," Independent Records managing director Dave O'Grady says, "and how determined I am to make him a success in Ireland—which will hopefully help them develop him in the U.S." Atlantic plans a U.S. release later this year.

The self-penned "Attic Faith" showcases Tinley's Jeff Buckley-like vocals, with musicians including a 14-piece string section and production by Victor Van Vugt (Nick Cave, Beth Orton).

Tinley is published by Cool Puppy/BMG Songs.

—NICK KELLY

DOPED UP: Johannesburg-based indie label African Dope is introducing itself to Europe through two contrasting compilations.

"African Dope Sound-system" features reggae and dancehall by South African acts including Teba featuring Crosby & Red Lion and Chronic Clan. "Silvertab Harambe Dope Sessions" showcases such emerging local hip-hop acts as Blazin' Spear and Crisis.

The albums were rolled out in Germany, Switzerland, Austria and the Benelux countries through March, and indie distributors are releasing them in other European markets, although not yet in the United Kingdom.

"We are always looking for U.K. distribution and profile," label co-founder Roach says. "We just haven't had the budget to go in and do things properly thus far. Europe has proven a different reality."

Both sets appeared in December 2003 in South Africa, where the label self-distributes some releases and Sony BMG handles others. —KWAKU

"It's a unique relationship, because it's a true joint venture. It's a win-win for everybody."

—STEVE BARNETT OF EPIC

camaraderie that the four of us [in the band] shared. That never wavered."

Indeed, when the dust cleared, "Audioslave" sold more than 2.7 million copies in the United States, according to Nielsen SoundScan. World-

band's most energized and freewheeling material.

Meanwhile, Interscope has been quick out of the gates at radio. "Be Yourself," the first single from the album, stormed to No. 1 on the *Billboard* Modern Rock Tracks

ances and live performance stunts planned just ahead of the release date. Barnett adds: "We think Interscope has done a fantastic job with the first single, and it will be interesting to see how the whole thing plays out." ●●●



Words & Music

JIM BESSMAN jbessman@billboard.com

Father & Son Sidran A Multimedia Duo

like Riegel led one of the greatest bands you'll never see. A dear friend, he was the founder and drummer of the Midwest's truly legendary Dr. Bop & the Headliners oldies show band. He died Feb. 21 at age 60.

I report this because it was at Mike's memorial drunk last week at the Nitty Gritty in Madison, Wis., that I ran into fellow Dr. Bop fan (and frequent sit-in) Ben Sidran, the renowned Madcity-based jazz pianist/author/songwriter.

Now editing for XM Satellite Radio his 1980s "Sidran on Record" programs of some

100-plus interviews with great jazzmen including Miles Davis, Sonny Rollins and a young Wynton Marsalis, Sidran's also writing a book based on the University of Wisconsin course he taught last year, "Jewish Popular Music in America: Irving Berlin to Lenny Kravitz."

Meanwhile, he and son Leo Sidran are busy uploading their music to Apple Computer's iTunes store. "My recent song 'Listen to That Fool Talk' has become a sleeper hit there," Sidran says. "It's a 10-minute jazz rap about how the

groove will get you through times of no money better than money will get you through times of no groove."

But Sidran is most proud of his illustrious son, an acclaimed solo artist and songwriter in his own right who co-produced in Madison Jorge Drexler's Academy Award-winning song from "The Motorcycle Diaries." "Al Otro Lado Del Rio." Drexler and Leo become pals while living in Spain, and the pair co-wrote two songs on Leo's latest album, "Bohemia," released last year on the

Sidrans' label Nardis (spell it backward).

Leo has also signed with Disney to provide signature music for new animations, and is now developing novel music media content for an MTV/Motorola ringtones co-venture.

Leo, who publishes with his father through Bulldog Music (ASCAP), began writing and producing songs at 9.

"My first gig was with Dr. Bop," says Leo, the multi-instrumentalist learned drums from James Brown's skins man Clyde Stubblefield. "I think I was 5—before I could play

drums—so he had a child-sized white dinner jacket made for me and gave me a mandolin to play and sing 'Sea Cruise.'"

MTV, in conjunction with Motorola, hired him to "hip up their phones," Leo says. He has since created brief "ringtone narratives" that will be preinstalled on Motorola phones.

"It's a pretty wild experiment—story-telling in miniature," says Leo, whose production company is aptly named Unlimited Media Limited. Nine such vignettes have been completed, including "Cows &



Leo and Ben Sidran

Babies," "Disco Chickens" and "Yodel Mania."

Rhythmically funky, "Cows & Babies" employs organic rather than synthetic audio elements in depicting cows and babies being attacked by a bear. The 23-second bit has debuted in Japan, says Leo, who is moving to New York now "to hit the street." ●●●

LATIN BY LEILA COBO

Aventura's Adventure

A Hit In Europe, New York Quartet Seeks U.S. Breakthrough

Aventura is certainly not the first group to find popularity in Europe before making it in the United States.

But the Bronx, N.Y.-based quartet must certainly be the very first *bachata* act to land a No. 1 single, in Spanish, in virtually every European territory.

That single, "Obsesión," is a chart-topper in the United States courtesy of R&B artist Frankie J's English-language version. And now, Aventura is ready for its close-up on its home turf.

The group's third album, "God's Project," comes out April 26 on New York-based Platinum Music, which has released the band's previous albums, "Love and Hate" (2003) and "We Broke the Rules" (2002). But now Platinum and Aventura will have major distribution through Sony, which will surely boost Aventura's sales.

"Sony has opened the doors for many forms of promotion we didn't have in the past," Aventura manager Johnny Marines says, citing presence in mass-merchant accounts and on Internet sites. "When you add them all up, they add up to something big."

Aventura, an innovative act that sings what can best be described as urban bachata

(bachata being the traditional music of the Dominican Republic), has long had a loyal following on the East Coast, which is home to many Dominicans. But that's nothing compared with what the group encountered last year in Europe.

"Obsesión," which appears on "We Broke the Rules" and was penned by Aventura lead writer Anthony Santos, topped radio and sales charts in Germany, France, Spain, Norway and Italy, among many others (it is currently No. 1 in Russia), while the album garnered sales of more than 1.5 million units, according to Platinum.

But in the States, "We Broke the Rules" has sold only 69,000, according to Nielsen SoundScan, and "Love and Hate" only 48,000.

A big issue, Marines says, was distribution; because the album wasn't widely available, it was often pirated.

This time around, U.S. pre-orders for "God's Project" have reached 125,000, according to Marti Cuevas, Premium director of business and legal affairs.

Even though Aventura hasn't received heavy airplay in the States, the group has been widely recognized by its peers. "God's Project" features duets with Nina Sky, reggaetón stars Don Omar and Tego Calderón and merengue singer Anthony Santos.

First single "La Boda" is

being promoted to Latin radio, and a second single, "Angelito," will be promoted simultaneously in Europe beginning the week of release. As with previous albums, Premium has struck licensing deals with multiple companies abroad for promotion and marketing.

Later, English-language singles will be promoted to mainstream radio.

On the road, Aventura is in demand, playing about 140 dates per year combined in the United States, Europe and the Caribbean, and sharing the stage with a host of major acts.

"The funny thing about this group is, even though we do Spanish, or Spanglish music, our following is definitely a bilingual following, and we've done concerts that, for example, have only been promoted on hip-hop stations and we have excellent turnout," Marines says.

Like everything else surrounding Aventura, Marines is also unique. Employed by the New York City Police Department, he works days as a sergeant.

If things go well, he says, early retirement may be an option.



FACT FILE

Label: Platinum Music
Management: Johnny Marines
Booking: Wilson Sánchez Entertainment
Publishing (for lead writer Anthony Lopez): Premium Latin Publishing (ASCAP)
Top-selling album: "We Broke the Rules" (2002), 69,000
Last album: "Love and Hate" (2003), 48,000

Aventura's single "Obsesión" has hit No. 1 around the globe.



Latin Notas

LEILA COBO lcobo@billboard.com

Women's Movement

A Slate Of New Music From A Host Of Female Singer/Songwriters

Along with the redesign of *Billboard*, Latin Notas has also undergone its own mini-makeover, to emerge leaner and energized, or, as we would say in Spanish, *con las pilas puestas*.

In that spirit, we salute new music made by a young crop of female singer/songwriters who either have recently released or are about to release albums.

These artists run the gamut of nationalities and influences, but all have distinctive voices and styles that mesh their roots with pop and rock sensibilities. Moreover, all have a sound anchored in the tradition of the Latin American songwriter, or *cantautor*, and their subject matter is deeply personal.

This is a movement that has yet to have notable commercial impact—hardly any of these acts have cracked the top 50 of the *Billboard* Top Latin Albums chart—but I have no doubt that it is a movement and that radio play and sales will develop throughout the year. The possibilities are best exemplified by Julieta Venegas, the Mexican singer/songwriter who broke through with last year's "Sí" (Sony BMG).

Of the same ilk is Venegas' Mexican labelmate Natalia LaFourcade, who follows up her 2002 self-titled debut this fall. Also on Sony BMG is Puerto Rican Zayra Alvarez, whose roots are more tropical, and María Matos, a Peruvian songwriter whose debut album is slated for fall.

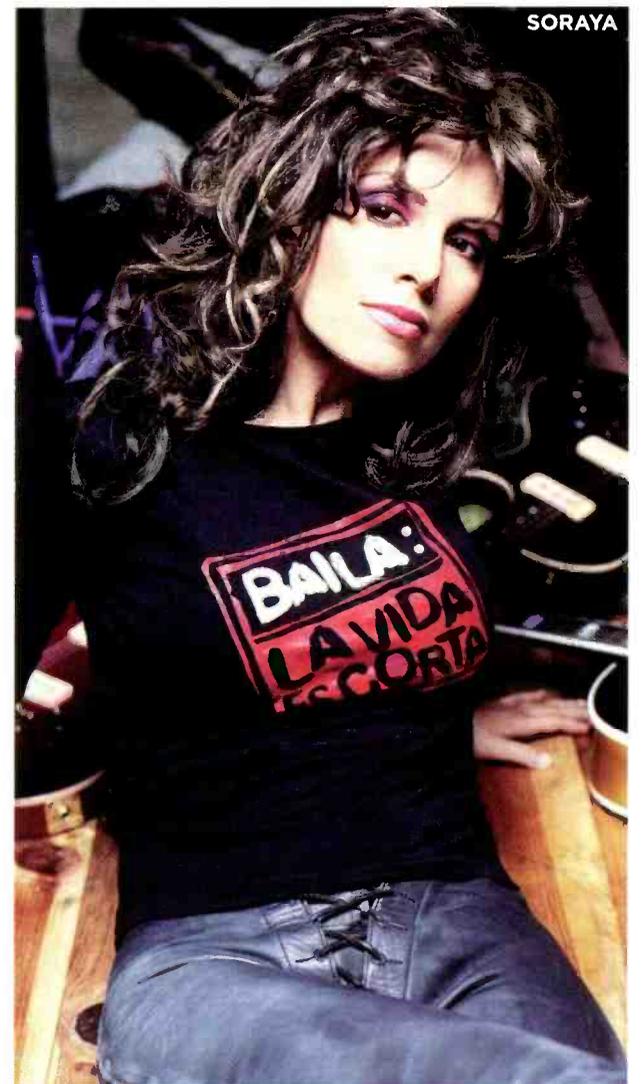
EMI Latin boasts two bilingual singer/songwriters: Colombian Soraya, an established, versatile artist who won the 2004 Latin Grammy Award in the newly created singer/songwriter category, and 17-year-old JD Natasha, who is attracting attention at mainstream and Spanish-language radio and TV outlets. The newest addition at EMI is Ilona, a 23-year-old Colombian who as a child made a living singing on buses in downtown Bogotá. Her content is understandably grittier, yet commercially appealing thanks to producer Cachorro López. Her debut, "Desde Mi Ventana," was recently released in Colombia.

Fellow Colombian and Uni-

vision artist Ana Sol fuses her pop sound with elements of electronica. She cites Ernesto Sábato and Julio Cortázar as literary influences. Univision is initially releasing Sol's album in Mexico in May and heavily promoting

make an impact at radio.

Universal also distributed the debut albums of Erika Ender (signed to Karen) and Saavedra (Gili Music), two established songwriters who have penned tracks for major recording artists but are



SORAYA

and marketing her there for several months before its U.S. bow in August. The strategy makes sense, given that Mexican radio has embraced similar artists. Univision is also pushing Jimena—she writes most of her own material, which has a mainstream pop sound.

Also up for release in May in several territories is Warner artist Lena, discovered by Alejandro Sanz, who is featured on her first single. Other notables include Dominican Alih Jey, whose sophomore album, "Gotas de Piel," was released last year by Universal Music Latino but has yet to

now launching solo careers.

Here's to the success of a musical current that has brains and beauty.

FOR THE RECORD: A chart published in the April 23 issue of *Billboard* incorrectly stated the Latin market shares for EMI Music Marketing and WEA.

For first-quarter 2005, EMM registered a market share of 8.2%, a drop from the 9.4% it registered in first-quarter 2004. WEA claimed a 4.8% market share in first-quarter 2005, down from 7.8% during the same period in 2004.



An Auspicious Debut

A Slate Of New Artists Prepare For Their Label Bows

As *Billboard* moves into a new era with the redesigned issue you're holding in your hands, it seemed the perfect time to look ahead musically as well by highlighting a handful of new acts whose label debuts deserve extra attention.

Raul Midón, "State of Mind" (Manhattan), June 7

Midón's amazing story makes publicists openly weep with joy: blinded shortly after birth, Midón was a top session musician in Miami who headed to New York to fulfill his dream of a solo musical career. He writes hero **Stevie Wonder** a letter in Braille, and, just like that, Wonder is playing harmonica on his debut.

Midón, who writes his own material, blends Wonder's musicality, **Al Jarreau's** supple vocal technique and **Brian McKnight's** romanticism. Get a little wind under these wings, and this one is going to take off.

Print and TV will lead this story, but radio should be forced to follow, especially when such lush ballads as "Waited All My Life" are ripe for the taking.

Shout Out Louds, "Howl Howl Gaff Gaff," (Capitol), May 24

One of several hot bands from Scandinavia, Sweden's Shout Out Louds created a buzz at the South by Southwest Music &

Media Conference and are set to play the Coachella Valley Music Festival next month. Adventurous programmers have already hopped on the set's first track, the jangly "Very Loud."

Although they are disciples of the **Cure** (or if they're not, they have a lot of explaining to do), Shout Out Louds work best when their distinctive style shines through instead of that of their influences. Best tracks include "A Track and a Train" and "Go Sadness."

Z-Trip, "Shifting Gears" (Hard Left/Hollywood Records) April 26

DJ/turntablist Z-Trip, who has remixed tracks for such acts as the **Beastie Boys** and **Jane's Addiction**, goes for his own solo career with this project. A key cut, and the one already tripping up the Modern Rock Tracks chart, is "Walking Dead," an ominously haunting tune featuring **Linkin Park's** **Chester Bennington**.

No disrespect to Z-Trip, since he is the architect of the tracks, but the tunes really live or die depending upon the guest. For example, "Take Two Copies," which features **Busdriver** (and samples **Jethro Tull**), soars.

World Leader Pretend, "Punches" (Warner Bros.), June 28

Named after an **R.E.M.** song, and clearly influenced by everyone from the **Verve** and **U2** to **Kurt Weill**, this New Orleans outfit blends seemingly dissimilar ingredients into a melting pot to create a delicious gumbo of sound that is grand and dramatic, but entirely approachable.

While some folks have compared **World Leader Pretend** to **Radiohead** (the link is certainly evident on the title track), that downplays the music's accessibility and how pleasing **Keith Ferguson's** voice is.

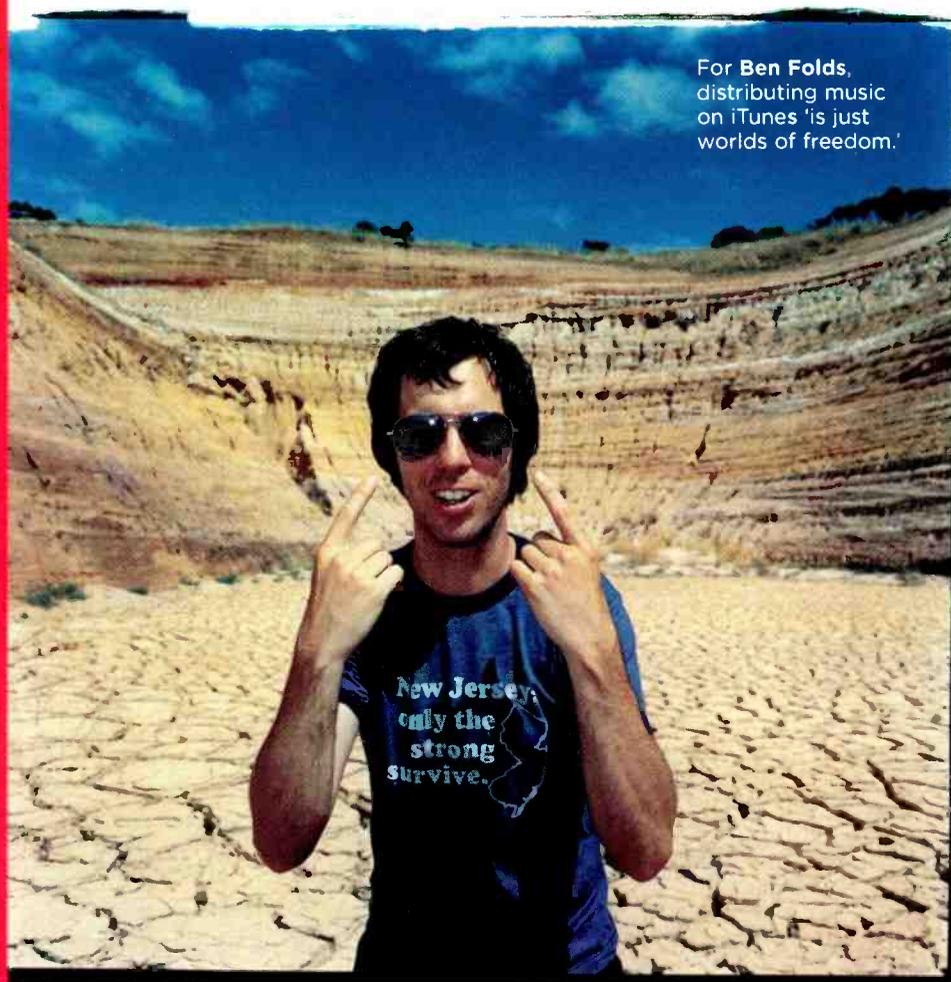
Top tracks include the hypnotic "New Voices" and "Lovey-Dovey," which recalls **Rufus Wainwright**.

The Giraffes, "The Giraffes" (Razor & Tie) July 12

Nothing fancy about this one; just straight-ahead, undiluted metal from this Brooklyn, N.Y.-based quartet. Lead singer **Aaron Lazar** (who had two heart attacks at the age of 28 earlier this year) spits and snarls through 10 tracks that will make your hair stand on end and your ears bleed. Fears that the band has gone soft with a closing track titled "Honey Baby Child" are eased when the guitar pyrotechnics start a few minutes in. The band begins a tour with **Local H** in May.



Raul Midón recently performed at *Billboard's* New York headquarters (see BackBeat, page 71).



For **Ben Folds**, distributing music on iTunes 'is just worlds of freedom.'

POP/ROCK BY JILL KIPNIS

Folds Open To Unusual Marketing Ideas

Ben Folds will try anything and everything to get his work to the masses.

As a precursor to his album "Songs for Silverman," which Epic will release April 26, the songwriter/singer/

and as a deluxe package with a 40-page photography book created by Folds and a 40-minute DVD about the making of the album.

"It's real important to be open to different ways of putting music out there," Folds says.

"Back in the day, there were Beatles records that came out in four of five different forms. I am happy that things are being mixed up some."

Folds is particularly hooked on digital distribution. The strings version of "Landed" is free to iTunes consumers who buy the 11-track "Silverman."

"Distributing my music on iTunes, that alone is just worlds of freedom to me," Folds says. "I can get the song recorded in a couple of days, mix it and send it, and as fast as it is on the server, it's up."

On Feb. 1, "Landed" went to triple-A radio and to iTunes, where it peaked at No. 7, according to Epic VP of marketing Scott Carter.

The track is a first-person narrative of someone realizing the destructiveness of his long-term relationship. Adult top 40 WMBZ Memphis added the song after it won raves on the station's new-music program,

"10 O'Clock News."

"We play two new records to expose them on the show," WMBZ PD Brad Carson explains, "and it won four weeks straight. It was beating big artists like 3 Doors Down."

On March 22, Epic reissued Folds' 1997 breakout album, "Whatever and Ever Amen," recorded with his former band, Ben Folds Five. The remastered set features seven new tracks.

Ben Folds Five disbanded prior to Folds' first solo project, "Rockin' the Suburbs" (2001). That title has sold 268,000 units, according to Nielsen SoundScan.

Folds will appear on "Late Night With Conan O'Brien" around street date and will embark on a two-week U.S. tour April 24. He will tour the United Kingdom in June and will begin a larger U.S. outing in July.

Virgin Megastores will feature the album in listening stations and alongside Folds' catalog in special displays.

Next up for Folds is a CD/DVD culled from two performances with a 79-piece orchestra in Perth, Australia, in March. That project is expected in the fourth quarter.

FACT FILE

Label: Epic
Management: Alan Wolmark, CEC Management
Booking: MVO
Publishing: Free From the Man Songs/Careers-BMG Music Publishing (BMI)
Top-selling album: "Whatever and Ever Amen" (1997), Ben Folds Five, 1.1 million
Last album: "Ben Folds Live" (2002), 141,000

pianist released an unlikely cover of Dr. Dre's "Bitches Ain't Shit" exclusively on iTunes.

Consumers who pre-ordered the new album at benfolds.com will receive an exclusive 10-song CD, "Songs for Goldfish." Additionally, "Songs for Silverman" will be available as a DualDisc with a bonus strings-only version of first single "Landed," as well as on double vinyl with the Dr. Dre cover



The Philly Surround Sound

Gamble & Huff Classics Get New Licensing Push From Philadelphia International Records

In the words of Philadelphia International Records executive VP Chuck Gamble, the label has spent the last two years "rethinking our assets."

Gamble's uncle Kenny Gamble founded Philadelphia International with his songwriting partner Leon Huff in 1971. The fruits of the venerable label's recent efforts can be heard April 30. That's when Coors Brewing debuts a commercial featuring the O'Jays' R&B/pop classic "Love Train."

It is not Philadelphia International's first licensing venture. The film "Guess Who," starring Bernie Mac and Ashton Kutcher, features "Love Train." Verizon has James Earl Jones dancing to McFadden & Whitehead's "Ain't No Stopping Us Now."

In the United Kingdom, Mullen Fruit Yogurt is sold to the tune of "Love T.K.O." And Donald Trump introduced the O'Jays to a new generation of viewers when "The Apprentice" adopted "For the Love of

Money" as its theme song.

But according to Chuck Gamble, the label has become more aggressive about pushing its 3,500-song catalog. Working with Warner/Chappell Music and Sony BMG, Gamble is eyeing more TV shows, films and commercials.

"Other than Motown [Jobete], we have the second-largest soul catalog in the world," Gamble says. "And



many agencies are looking for classic songs. So we decided to do a big push."

The Coors deal, through New York-based ad agency Platinum Rye, is a six-figure commitment. Gamble predicts a revenue boost of at least 75%. He says that Sony BMG owns the 1971-1975 portion of the catalog; the label itself owns the songs from 1976 forward.

Philadelphia International is also targeting the ringtones market. As Gamble notes, cell phones are not solely the province of the young.

"There's a whole 35-plus audience out there who want to hear this original music and want it available to them in some format," he says.

And, as noted in this column last April, Philadelphia International has opened its vault of master recordings and unreleased material to contemporary producers.

The first to take advantage of the opportunity were

Philadelphia-based Carvin Haggins and Ivan Barrias of CarMul Productions. The pair incorporated Gamble & Huff's "Nights Over Egypt" into "I Don't Need It" on Faith Evans' new album, "The First Lady."

"The Evans song was created from the actual 24-track recording," Gamble says. "It wasn't a sample. We've been talking with other Philadelphia-area producers like Dre & Vidal and Jazzy Jeff, and we plan to expand from there."

As for the label's earlier plan to resurrect itself with releases from contemporary acts like No Question and Damon (Billboard, Dec. 18, 1999), Gamble says the priority right now is licensing.

"We're not totally wiping out the idea of recording new artists or new records," Gamble says. "But our priority right now is to use what we have. It's one thing to have music. It's another to have music that people still want 35 years later." ●●●

Keen To Woo Country Fans

Robert Earl Keen was so pleased with his 2003 Koch Records Nashville label debut, "Farm Fresh Onions," that he repeated the recording process for follow-up "What I Really Mean."

"I sat around and ordered sub sandwiches and said, 'It sounds good to me,'" the carefree Keen says of his new disc. Like its predecessor, "What I Really Mean" was produced by Keen's guitarist, Rich Brotherton.

"We used the same team," Keen says, "but oddly enough

Koch is also taking it to mainstream country outlets.

"I think that's great and can open up a new fan base for Robert," says Brian Everett, music operations director for the Amarillo, Texas-based Hastings chain. "But it's important for Koch—and Robert—to know that there are a lot of Robert Earl Keen fans that don't like country music, and you have to be careful not to alienate them."

Keen says he considers "What I Really Mean" a fit in the country slot, and adds

FACT FILE

Label: Koch

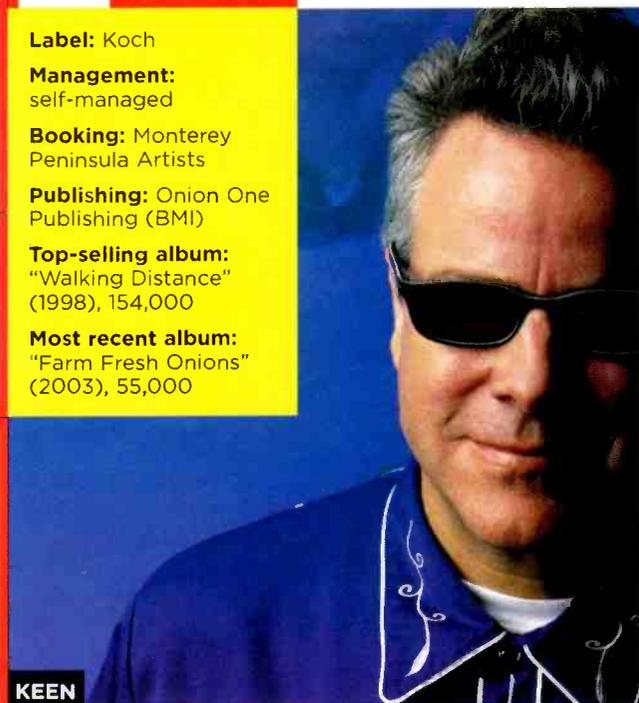
Management: self-managed

Booking: Monterey Peninsula Artists

Publishing: Onion One Publishing (BMI)

Top-selling album: "Walking Distance" (1998), 154,000

Most recent album: "Farm Fresh Onions" (2003), 55,000



KEEN

the material came out differently. It's more country, a little softer and more acoustic. I felt a collective sigh of relief from the record company that it doesn't have that real-loud electric guitar, which I really enjoy but evidently bothers a few people."

Indeed, Koch Nashville GM Nick Hunter feels that the May 10 release is the "most accessible" album yet from the veteran Texas singer/songwriter, who often has one boot in roots rock and the other in country. Keen's songs have been cut by the likes of George Strait and the Dixie Chicks, and he has long enjoyed a remarkably loyal and rabid following, despite little airplay of his own.

Single "What I Really Mean" will be worked to Texas radio stations, as well as to Americana and triple-A stations. But

wryly, "If you play it for Eminem fans, they'll certainly consider it a country record."

Koch's Hunter is not worried about the situation. "I'll take a chance of upsetting the small [fan] base a bit to get a larger one," he says.

Also in the works is a national cable advertising push, likely to include CMT and GAC.

Hunter says the single is being played at more than 16,000 theaters across the country as part of a Movie Tunes promotion. At retail, members of the Coalition of Independent Music Stores will feature the album in listening booths.

Hastings hopes to have a midnight release party at its College Station, Texas, store and a Keen in-store during street week.

"For the [Texas A&M] Aggies," Everett says, "it's God, country and Robert Earl Keen." ●●●



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Jarrett Radiant On New Set

Even though he has recorded close to 50 albums for ECM Records since 1971, Keith Jarrett says his latest, "Radiance," a two-CD masterwork of live solo piano improvisations that streets May 3, is special. In a conversation at his rural western New Jersey home, the pianist is visibly excited. "This is my position paper on what I feel I can do on a keyboard," says Jarrett, who turns 60 May 8. "This captures me compositionally more than any of my other recordings. That this was recorded live in front of an audience makes it all the better."

In 2002, Jarrett was invited to perform in Japan to commemorate his 150th concert there. A mini two-show tour was set up for Osaka and Tokyo. He chose to play solo, showcasing his ability to create music on the spot, without a set list or even the seed of a compositional idea be-

fore the performance.

While Jarrett is recognized for his expansive solo excursions (documented on such classic albums as 1975's "The Koln Concert" and 1997's "La Scala," his last solo improvised recording), for these performances he reimagined his time alone onstage, taking his extemporaneous art to a new



level of beauty and energy. The album's 17 sections (parts 1-13 recorded in Osaka, 14-17 in Tokyo) range from 14-minute journeys to one-minute vignettes—all, as he calls them, "transformative moments."

In related news, Jarrett plays a pivotal improvisational role in Columbia/Legacy's new Miles Davis boxed set, the long-anticipated "Live at the Cellar Door," to be released in September. The six-CD collection was recorded in 1970 when Davis was full-on in his pursuit to explore electric jazz, working with musicians who, as the electric piano-playing Jarrett says in the set's liner notes, "could surprise him."

THREE DOT LOUNGE: For the first time in 40 years, jazz gets a national network series: "Legends of Jazz With Ramsey Lewis," which will

launch June 16 with a one-hour special on PBS. The show will spotlight this year's National Endowment for the Arts Jazz Master award winners: Nancy Wilson, James Moody, Jon Hendricks, Paquito D'Rivera and George Wein. Thirteen 30-minute episodes will air this fall... "Smooth Jazz TV," hosted by Cameron Smith, aired its 250th syndicated show April 16. The weekly entertainment program, now in its eighth season, presents smooth jazz music videos, concert performances and backstage interviews... Avant-garde/experimental pianist Misha Mengelberg sets up shop May 1-15 at alto saxophonist/producer John Zorn's new performance space in New York, the Stone, for shows with such collaborators as Zorn, Dave Douglas, Eugene Chadbourne and Mark Feldman. ●●●

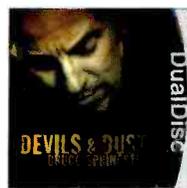
REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



BRUCE SPRINGSTEEN **Devils & Dust**

Producers: Brendan O'Brien
Columbia 93900
Release Date: April 26
It's not surprising that Bruce Springsteen

begins this mostly acoustic, somber album with a song possessing palpable political flavor. After all, he toured last fall in support of John Kerry, and the title track's subject (a guilt-soaked soldier's reflection on fear and the evil that righteousness breeds) jibes well with the artist's public service announcements for *moveon.org*. Yet it's a fascination with personal struggles, not political, that really makes Springsteen tick. The songs here are character-driven parables that recall the material on 1995's "The Ghost of Tom Joad," with Biblical references and Spanish phrases sprinkled over a general Western milieu. The results, particularly "Matamoros Banks" and "Black Cowboys," will no doubt reward Bossologists, who can rake the lyrics for myriad meanings, as well as casual fans, who can appreciate the singer's always engaging voice in this stripped-down setting.—*BF*



NEW ORDER **Waiting for the Siren's Call**

Producers: various
Reprise/Warner Bros. 49307
Release Date: April 26
It's impossible to

mistake a New Order song for anything else; the band has spent 25-plus years spinning infinite variations on a theme established in dance-rock classics like "Temptation," "Blue Monday" and

"Bizarre Love Triangle." The trademark chiming basslines, wall of synths and fragile vocals return on "Waiting for the Siren's Call," but throughout, the band sounds better than ever. These 11 tracks are instantly familiar, yet most reveal greater depths with repeated listening. Lead single "Kranky" offers up a thoughtful Monday-morning manifesto with a happy-go-lucky melody and soaring strings. Other bright spots include the dancefloor anthem "Guilt Is a Useless Emotion," rueful hangover soundtrack "Morning Night and Day" and the hazy "I Told You So," which lopes around the world from dub to flamenco.—*JM*

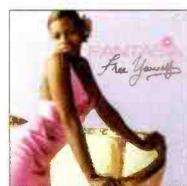


JIM BRICKMAN **Grace**

Producers: David Grow
Windham Hill 82876-67979-23
Release Date: April 19
Jim Brickman's piano

proWess has garnered him country, Christian and AC fans. Here he turns his attention to Christian music with a collection of beautifully rendered inspirational songs. There's an understated elegance to Brickman's artistry. He can take a song that has been recorded countless times, such as "How Great Thou Art," and breathe fresh life into it. Aside from the stunning instrumentals, Brickman is joined by an impressive array of vocalists, including Mario Frangoulis on "Ave Maria," Selah on "Be Thou Near to Me," Ginny Owens on "Amazing Grace" and Michael Bolton on "Hear Me (Tears Into Wine)," a gorgeous Brickman/Tom Douglas song that the singer gives a stellar treatment.—*DEP*

SINGLES



FANTASIA
Free Yourself (4:17)
Producers: Missy Elliott, Craig X, Brockman
Writers: M. Elliott, C. Brockman, N. Stewart
J Records (CD promo)
Fantasia has already

notched four R&B/hip-hop hits from her platinum debut, "Free Yourself." Now the album's title track gets a proper release from J. "Free Yourself" is a slow-burning Missy Elliott-produced ballad, where we find Fantasia wailing, "If you don't want me, then don't talk to me." The single may never cross over to mainstream top 40 radio—it's a straight-ahead R&B ballad sans a hip-hop beat. But that's probably the game plan, as J has seemingly positioned Fantasia as a core R&B artist and has not worked her at top 40 (where she has yet to chart any singles). R&B radio moved quick on this one—it's rapidly growing in audience—so expect a quick rise up the charts.—*KC*



JESSE McCARTNEY
She's No You (3:18)
Producers: Matthew Gerrard
Writers: M. Gerrard, R. Nevil, J. McCartney
Hollywood Records (CD promo)
Teen idol Jesse McCartney is making all the

right moves. His debut top 40 hit, "Beautiful Soul," reached No. 2, spent 50 weeks on "TRL" and established the WB "Summerland" star as a cross-media sensation. The future looks just as bright for "She's No You," the second single from the platinum full-length "Beautiful Soul." The lightly flavored R&B song walks a savvy line between sounding hip enough to make the grade at top 40 while unabashedly flicking out pop hooks like rays of sunshine. Add in McCartney's sell-out tour, his blond hair and pouty lips, and a star is born. Mainstream radio needs balance records like this; the song sings out for summer.—*CT*

R&B/HIP-HOP

Z-TRIP (1) **Shifting Gears**

Producer: Z-Trip
Hollywood 11712-2
Release Date: April 19
Renowned turntablist Z-Trip is best-known for his legendary mash-up masterpiece "Uneasy Listening, Vol. 1," but his major-label debut, "Shifting Gears," proves he has got plenty more to offer. The set combines varied boom-bap-inspired backbeats with guest vocals from such artists as Chuck D ("Shock and Awe"), Lyrics Born ("The Get Down"), Busdriver ("For My People"), former tour mate Chester Bennington of Linkin Park ("Walking Dead") and Aceyalone ("Everything Changes"). Z-Trip shows he hasn't lost his sense of humor on "Breakfast Club," where he teams with MCs Murs and Supernatural for a trip back in time when Saturday morning was all about hours of cartoons and bowl after bowl of sugar cereal. While Z-Trip seems at home working with artists, he is also a natural at crafting instrumentals like "Furious." This one is a must-have for real hip-hop aficionados.—*RH*

AMERIE

Touch
Producers: various
Sony Urban Music/Columbia CK 90763

Release Date: April 26
She scored a top 10 R&B hit with "Why Don't We Fall in Love" her first time out. Now, a more high-energy and assertive Amerie continues to deliver on the promise she exuded in 2002 with solid sophomore set "Touch," whose appeal also draws from such classic R&B acts as Earth, Wind & Fire, the Meters and Roy Ayers. She reteams with producer Rich Harrison on several of the album's strongest cuts, including the go-go-vibed R&B/pop hit "I Thing" and "Rolling Down My Face." Other noteworthy songs include the title track (produced by Lil Jon), "Just Like Me" (Andre Harris/Vidal Davis) and "Can We Go" (Bink!).—*GM*

LYRICS BORN

Same !@#\$ Different Day

Producers: various
Quannum Projects 53
Release Date: April 26
Tom Shimura, aka Lyrics Born, has long served as the co-head of the Quannum Projects collective, a reliable fountain of underground hip-hop and funk. But on this follow-up/sequel to his solo debut, "Later That Day," LB leaps out of the underworld like a funky superhero. Amid a handful of new songs and several consistently head-nodding remixes that employ Dan the Automator, Evidence from Dilated Peoples and DJ Shadow, some will likely be familiar to mix-tape heads. Absorbing the new ones is like putting a fresh coat of wax on your ride: Check out the rubbery "Do That There," the irresistible party anthem "Hello Remix" and the undulating banger "I'm Just Raw." Then there's "Bad Dreams Part II," a dirty, grimy, self-produced jam where LB sets aside the hip-hop notebook and lets rip with a howling verse that bridges the gap between dirty blues and hip-hop almost as slickly as "Walk This Way" did rap and rock.—*JV*

POP/ROCK

JOHN PRINE

Fair & Square
Producers: John Prine, Gary Paczosa
Oh Boy Records OBR-034

Release Date: April 26
Nine years is way too long without a fresh batch of John Prine originals, but the so-dang-human "Fair & Square" is worth the wait. Issued again on his homegrown Oh Boy label, the 12-pack is quintessential blue-collar Prine: indelible melodies full of country twang. With a gravelly voice that's even lower in pitch because of a bout with throat cancer, Prine plays Nashville poet with his lyrics. They are humorous, witty, poignant, lovely and all delivered with conversational ease. He covers all the roots bases here. There's a country-rock cooker (opener "Glory of True Love"), country waltz (the politically tinged "Some Humans Ain't

Human) and down-home blues ("Morning Train" with Mindy Smith contributing vocals), plus an Irish-flavored waltz ("My Darlin' Hometown" with Alison Krauss harmonizing), an atypical love song (the whimsical "She's My Everything") and a country cover (a sprint through the Carter Family song "Bear Creek Blues"). Highly recommended.—*DO*

PORCUPINE TREE (2)

Deadwing
Producers: Steven Wilson, Gavin Harrison, Richard Barbieri
Lava 93812-2
Release Date: April 26
British band Porcupine Tree has been kicking around for more than a decade, but even after Lava brought it to America with 2002 release "In Absentia," the combo has remained relatively unknown stateside. That deserves to change with "Deadwing," the most well-balanced album of Porcupine Tree's career. Led by multi-instrumentalist Steven Wilson, the band tempers its prog tendencies on songs like first single "Shallow," "She's Moved On" and "Halo" to create straightforward rock that's far from simple. However, longtime P Tree/prog-rock enthusiasts will be happy to know that three songs exceed seven minutes without falling into self-indulgence or parody. It says something about the band's appeal that Swedish metal band Opeth's vocalist Mikael Akerfeldt and King Crimson veteran Adrian Belew appear on "Deadwing," yet the album remains cohesive as a whole.—*BT*

LATIN

OLGA TAÑÓN

Una Nueva Mujer
Producers: various
Sony BMG TRK 095679
Release Date: April 19
Olga Tañón's first album with Sony BMG is a pop fusion chock-full of multiple Latin dance rhythms, from her trademark merengue to *cumbia*, *bachata* and even what could be described as modern *vallenato*. The result is an eminently



danceable album that straddles genres. Tañón is in great vocal form on tracks like the single "Bandolero," a mix of Middle Eastern beats and contemporary cumbia she sings with bravado. Later, she turns tender for the only two ballads here, "Abre Tu Corazón" and "Sin Ti No Puedo Vivir." For all its eclecticism, the musical mixes she attempts on "Una Nueva Mujer" have been run-of-the-mill Latin pop for a few years now. Still, fans should celebrate the energetic delivery.—*LC*

NEW & NOTEWORTHY

JOHNATHAN RICE (3)

Trouble Is Real

Producer: Mike Mogis
Reprise/Warner Bros. 48696
Release Date: April 26
Next time you see a teen soap on the WB, listen closely to the gentle strains in the background as the latest love triangle plays out in front of the lockers. Most of the songs on Johnathan Rice's uneven debut, "Trouble Is Real," would slide easily into the scene. The "trouble" of the title is mostly of the relationship variety, and Rice arrestingly expresses it on starkly dramatic numbers like "Mid November," "City on Fire" and "Blood of God." Occasional symphonic flourishes are a counterpoint to the intimate lyrics, though Rice never oversells the emotion behind his words. When the Scottish native kicks into midtempo rockers ("Kiss Me Goodbye," "Lady Memphis"), the results aren't nearly as compelling. He manages one semi-successful rave-up ("Salvation Day"), but his songs are better-suited to subtle, electronic-tinged arrangements ("Leave the Light On").—*JM*

DANCE/ELECTRONIC

TONI BRAXTON (4)

Un-Break My Heart: The Remix Collection

Producers: various
LaFace/Legacy 82876 67305
Release Date: April 12
▶ R&B/pop singer Toni Braxton is no stranger to dancefloors, where she

has landed seven hits, all of which are included on this collection. David Morales' classic mix of "You're Makin' Me High," the Soul-Hex Anthem Vocal mix of "Un-Break My Heart," Frankie Knuckles' Franktified Club mix of "I Don't Want To" and Joe Claussell's Main Mix of "Spanish Guitar" reached the summit of the *Billboard* Hot Dance Club Play chart. DJ/producer Hex Hector, who deftly beat-mixed the set, also spotlights hard-to-find remixes by Peter Rauhofer ("He Wasn't Man Enough") and others. Throughout, Braxton's voice shines and soars.—*MP*

WORLD

OLIVER MTUKUDZI Nhava

Producer: Oliver Mtukudzi
Heads Up 3102
Release Date: April 26
★ Zimbabwean icon Oliver Mtukudzi (known to his fans as Tuku) makes his Heads Up International debut with "Nhava." This is yet another prime cut of Tuku music, that distinctive blend of *jiti*, *mbaqanga* and *mbira* with Mtukudzi intangibles that yields a groove at once mellow and urgent. Tuku's lyrics, as always, speak of social concerns, personal responsibility and life's travails. Among the dozen tunes offered here, the list of favorites has to begin with "Ninipa," which extols the virtue of humility, and "Tozeza," which deals with spousal abuse through the persona of a young boy confronting his father.—*PVV*

VITAL REISSUES

ELVIS COSTELLO (5) King of America

Producers: various
Rhino R2 74642
Release Date: April 26
The latest in Rhino's two-disc series of Elvis Costello reissues is this 1986 landmark, his first without the Attractions since his 1977 debut. (But the band does appear on one track, "Suit of Lights.") In their absence, Costello is backed by everyone from jazz bassist Ray Brown and Elvis Presley's T.C.B. Band

to Cajun accordionist Jo-El Sonnier. Costello is at his best when angry, and here he lashes out at romance ("Indoor Fireworks") and his relationship with the United States ("Brilliant Mistake"). The 21-cut bonus CD offers fascinating solo demos. Also notable are Coward Brothers (Costello and T Bone Burnett) recordings and selections from Costello's 1986 Spectacular Spinning Songbook tour stop in New York, such as a version of Buddy Holly's "True Love Ways" not included in a previous reissue of the title.—*JB*

VARIOUS ARTISTS

Hearing Is Believing: The Jack Nitzsche Story (1962-1979)

Producers: not listed
Ace CHCHD 1030
Release Date: April 4
Nitzsche is best-known as the arranger/conductor on most of Phil Spector's greatest hits, piano player for the early Rolling Stones and a studio foil for Neil Young. Nitzsche, who died in 2000, was a pervasive presence in Los Angeles pop music. This 26-song compilation foresakes his many hits for obscure gems and fabulous no-hit wonders. It is music of bipolar extremes: The cocky confidence of Gene McDaniels' "Walk With a Winner" is countered by the suicidal wail of "But Not for Me," which you wouldn't guess is Bobby Darin. Among other surprises: Lou Christie goes psychedelic, Frankie Laine is nearly hip, and Round Robin offers one of the catchiest novelty songs ever ("Kick That Little Foot Sally Ann"). Distributed in the United States by DNA and City Hall, this is music from a phantom jukebox that sounds collectively like a parallel secret history of pop.—*WR*

www.billboard.com
THIS WEEK ON .com
ADDITIONAL REVIEWS:
• Autechre, "Untilted" (WARP)
• DJ Spooky Vs. Dave Lombardo, "Drums of Death" (THIRSTY EAR)
• Caesars, "Paper Tigers" (ASTRALWERKS)

SINGLES

POP

EMINEM

Ass Like That (4:25)

Producers: Dr. Dre, Mike Elizondo
Writers: not listed
Aftermath/Interscope (CD promo)
Those who complained that Eminem's current "Encore" isn't playful enough should be careful what they wish for. "Ass Like That" sounds like the work of a juvenile mind that has been given carte blanche to play with grown-up toys and then unleash his pranks on the public. The album version of this composition vividly expresses, "I ain't never seen an ass like that/The way you move it, you make my pee-pee go/D'oiing d'oiing." What's truly astonishing is that in both the "clean" and "super-clean" radio versions, the word "ass" is masked, while "pee-pee" remains clearly in place. Eminem is making a patsy out of radio by even suggesting that this rubbish merits airplay. Enough, already.—*CT*

COUNTRY

FANNY GRACE

Sweet Tea (3:27)

Producer: Jeffrey Steele
Writer: P. Reeves
Quarterback Records/Windswept Records (CD promo)
★ Any voice with a unique tone and character is always a welcome listening experience, and so it is with Fanny Grace. The duo of Paul Reeves and Carmen Mejia have an engaging sound bolstered by Mejia's earthy, spirited vocals and the seasoning that comes from years of performance experience. Penned by Reeves, the song is a deft celebration of friendship and Southern culture. Produced by hit songwriter/artist Jeffrey Steele, the record has a fresh sound that could

perk up ears at country radio if programmers are willing to take a chance on something new and different.—*DEP*

ROCK

THE DEAD 60s

Riot Radio (2:28)

Producer: Central Nervous System
Writer: The Dead 60s
Epic (CD promo)
★ U.K. band the Dead 60s serves up its first American single, the Clash-inspired "Riot Radio." The peppy track already has a foothold at some influential modern rock stations. It has been one of the most-played cuts at KLDL Los Angeles since December, and KROQ Los Angeles and KEDJ Phoenix are also spinning it. With modern rock taking more chances on quirky, dance-y, retro songs, "Riot Radio" has a fair shot of breaking onto the format tally. The Dead 60s opened for Garbage on its recent trek and will take part in the Vans Warped tour this summer.—*KC*

throngs of adoring hormonal housewives. Toss in come-hither poses and some Spanish guitar, and the formula for the world's first 30-something boy band is complete.—*CT*

RICK SPRINGFIELD

Broken Wings (3:58)

Producer: Rick Springfield
Writer: not listed
Gomer Records (CD promo)
Rick Springfield singing a cover of Mister Mister's "Broken Wings," featuring original vocalist Richard Page: Now that's some retro energy at work. Unfortunately, beyond the sheer novelty, this rerun is pretty much without merit. Springfield sounds disarmingly gruff and overly deliberate with his vocal and enunciation, while production mimics the original nearly note for note. Springfield has a new album—"The Day After Yesterday"—coming out in July; let's hope there's no more where this came from.—*CT*

NEW & NOTEWORTHY

ANNA NALICK Breathe (2 A.M.)

Producers: Eric Rosse, Brad Smith, Christopher Thorn
Writer: A. Nalick
Columbia (CD promo)
Columbia ushers in the second quarter with a solid, old-fashioned female singer/songwriter. Anna Nalick is only 20, but the Californian writes with the perspective of someone who has studied each of life's experiences, marking them down only after thoughtful deliberation. "Breathe (2 A.M.)" is an introspective yet confessional tale about learning to handle everyday challenges—and remembering to take time to breathe. Nalick's vocal is patently her own: slightly husky and seemingly well-traveled. This is the kind of adult top 40 debut that launches careers.—*CT*

LEGEND

EDITED BY JONATHAN COHEN (ALBUMS), CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jim Bessman, Keith Caulfield, Leila Cobo, Deborah Evans Price, Ben French, Rashaun Hall, Jackie McCarthy, Gail Mitchell, Dan Ouellette, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, Philip van Vleck, Jeff Vrabel.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



AristoMedia At 25

Jeff Walker's Company Keeps Growing And Diversifying

In a 1986 interview with *Billboard*, Jeff Walker presciently predicted that the new business models for labels would include taking a piece of their artists' publishing, booking and merchandise income to offset declining record sales.

Nineteen years later, that model is becoming commonplace, and Walker is keeping his eyes peeled for the next trend.

Last month, Walker celebrated the 25th anniversary of his Music Row company, AristoMedia, which has weath-

ered and thrived through the ups and downs of the Nashville music business.

Walker—an Australian who is as well-known for his puns as for his cheery nature—launched the company in 1980 as a public relations firm based in the attic of his home. It has evolved into a multifaceted organization with four distinctly named divisions employing a staff of 16.

AristoMedia still handles press and publicity, as well as videoclip marketing. The Marco Promotions division handles independent record

promotion to radio and country dance clubs. Jeff Walker & Associates is the firm's special events and advertising arm. And the Goodland Group focuses on music publishing and videoclip duplication.

Walker says the company offers nearly all of the services of a small label with the exception of an A&R department. The benefit of that kind of "lateral diversification," as he calls it, "enables us to look at the big picture of an artist's career. We can go to their man-

agement with a comprehensive plan."

Meanwhile, Walker is not through building the company. "I have some ideas of other things I'd like to do as we grow," he says. New media and international are areas he is targeting. "There's loads of potential in both."

Walker and his team were pioneers of video promotion dating back to the medium's earliest days, and he sees much more opportunity in that area.

"We're definitely excited about the potential," he says.

"With all the visual opportunities created by the Internet and the DualDisc, we're going to see a real strong growth."

The company's newest product line is a series of video compilation discs that are serviced not only to video outlets, but to music supervisors for film and TV projects and TV talk show talent bookers.

On the record-promotion side, Walker says the company takes a marketing approach. "What we do is called 'pro-licity,' a combina-

tion of promotion and publicity," he says. "It's not just calling up [radio] and getting the add. I'm very much into artist development."

Walker says the biggest changes he has seen in the industry in the last 25 years are the growth of technology and massive consolidation. Typically, he sees opportunities even in the latter and predicts that the country music industry "will go the way of the Hollywood studios where there are a lot more distribution opportunities," particularly for labels with "the independent spirit."

"Music will go the way of the Hollywood studios."

—JEFF WALKER OF ARISTOMEDIA

Chenoweth Fulfills Dream With Christian Album

When an actor pursues a singing career, eyes begin to roll and skepticism flares. In the Christian community, it sometimes goes a step beyond that as the person's motives, faith and commitment to their beliefs are questioned.

But Kristen Chenoweth is winning over the cynics with a new album and several high-profile TV appearances in which she has spoken boldly about her faith while promoting "As I Am" (Sony Classical/Integrity Music).

Though a newcomer in Christian music, the Oklahoma native has appeared on Broadway in "You're a Good Man, Charlie Brown" (for which she won a Tony Award) and in "Wicked." She has a continuing role on NBC's "The West Wing," and will appear in the film version of "Bewitched" with Nicole Kidman and Will Ferrell and in "The Pink Panther" with Steve Martin and Kevin Kline. Chenoweth will film "RV" this summer with Robin Williams.

Her first Sony album was a collection of Tin Pan Alley/Broadway tunes, but as someone who became a Christian at age 8 during vacation Bible school, Chenoweth has long wanted to record an album that reflected her faith.

"This has been a dream of mine since I was a little kid. I always thought I'd be a Christian singer, that's what I grew up doing," says Chenoweth, who gushes like a fan when talking about acts she admires, such as MercyMe, Michael W. Smith and Sandi Patty.

Produced by Chris Harris, the album includes covers of MercyMe's "Word of God Speak" and the Bill & Gloria Gaither classic "Because He Lives," as well as "Borrowed Angels," a new Diane Warren ballad. There are also versions of songs by secular artists Faith Hill and Trisha Yearwood, as well as a playful tune called "Taylor, the Latte Boy," which has become a concert favorite.

"We need to laugh," says



CHENOWETH

Chenoweth, who will perform at several upcoming Women of Faith conferences. "As Christians we have to have a little bit of fun and show that side of ourselves because that's who we are as well."

Though secular entertainers are often afraid to espouse their beliefs, Chenoweth is not. "I'm a Christian," she says. "It may make some people feel uncomfortable, but that's OK... I believe, and whether they agree with me or not, I think a lot of people I work with appreciate it. They respect me for it."

IN TRIBUTE: The Southern gospel community lost a legend with the April 11 death of George Younce, who performed for 36 years with the legendary Cathedral Quartet.

"Nobody will replace George," Gloria Gaither says. "He was an original."

Gospel Music Assn. president John Styll calls Younce "such a great voice in gospel music and a funny guy." Gospel Music Channel president/CEO Charles Humbard agrees. "He taught me that the funniest people in music are bass singers," says Humbard, who had known Younce since childhood. "He was a hilarious guy. He will be deeply missed."



BeatBox

MICHAEL PAOLETTA mpaoletta@billboard.com

Xavier's 'XXX' Sounds A Hit With Virgin

Late last year, we were completely enthralled by Xavier's show at New York club CBGB (Beat Box, *Billboard*, Dec. 18, 2004). In the months since, Xavier's "XXX" EP—produced by Scissor Sisters' Babydaddy and A Touch of Class (aka Oliver Stumm and Dominic Clausen) and released via A Touch of Class Recordings—has received repeat plays on our iPod.

We are happy to report that Xavier has been signed to Virgin in the United Kingdom for one single with a second single and album option. In fact, Xavier's delicious electropop

cover of George Benson's "Give Me the Night" (an absolute highlight of the EP) relaunched the label's Ten imprint, which has been missing in action for way too long.

According to James Pitt, who handles dance music for the EMI Group in the United Kingdom, a Plastic Avengers re-edit of the track will be sent to club DJs in early May, followed by Freemasons and Insignificant Others remixes later in the month. A commercial single arrives July 25.

Chris Barbour of Elephant Days Management manages Xavier. He was spotlighted in

Faces to Watch: 30 Under 30 (*Billboard*, Jan. 29).

TIDBITS: Deep Dish's second artist album (and first for Thrive Records) is scheduled



XAVIER

for a July release... Soltrenz Records debuts in May with the single "See Me Now" by Birth of a Nation (aka Swiss DJ/producer Marquito and Soltrenz founders Duane Harden, Moises Modesto and Jay Dabhi)... Tommy Boy will release four albums from Yellow Productions, including a new disc by Bob Sinclar... Italian label Time has a hot single on its hands with "Little Love" by Alex Gaudino & Jerma Presents Lil' Love. Time has already licensed the track, which references "People Hold On" by Coldcut Featuring Lisa Stansfield, to Just Music

(South Africa). Positiva (United Kingdom) and others... Jody Watley is working on a remix project. For a sneak peek, log on to her Web site (jodywatley.net) for a new mix of "Looking for a New Love"... On May 23, U.K. label Planet Clique issues the B-52's "Whammy Remix EP 2005," with re-rubs by Riton, Major Tweaks and MHC.

LAST DANCE: After 6½ years of writing this column, it is with a mix of sadness and happiness that I bid farewell—to Beat Box.

With this issue, I am taking

on new editorial duties. In other words, my contact info remains the same.

Now, just because I'm saying goodbye to Beat Box—which is now a biweekly column—does not mean our paths will never cross. On the contrary, with my new editorial beats, as well as my continued contributions to other sections of the magazine (reviews and music, for example), we will likely be in touch more than ever.

As for whom I am passing the Beat Box on to, well, you'll have to wait until a future issue to find out. But you won't be disappointed. Trust.

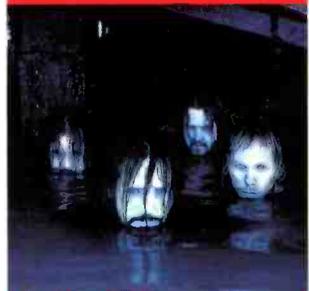
THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HOLLA LOUDER

Gwen Stefani's "Hollaback Girl" is winning friends at radio and stirring sales. The song bolts 10-3 on The Billboard Hot 100 and 10-2 on the Pop 100 and could top both lists next week. A 66% gain moves it 4-1 on Hot Digital Songs while an 18% push lifts her album 15-9 on The Billboard 200.



CLEAR AS MUD

Mudvayne's biggest radio hit propels its first top 10 album, as "Lost and Found" opens at No. 2 on the big chart. Lead track "Happy?" bullets 17-12 on Modern Rock Tracks and at No. 2 on Billboard Radio Monitor's Active Rock Tracks chart.

SPIRITS RISE

Joy Williams' "Hide" reached the top 10 of Hot Christian Songs in just three weeks (13-8) and Hot Christian Adult Contemporary in four weeks (15-8).

TUNED IN

NPR's "News & Notes With Ed Gordon" helps yield a 770% spike for star bass player Marcus Miller, good for a 21-2 jump on Top Contemporary Jazz and a No. 13 start on Heatseekers. "Silver Rain" earns his highest rank to date on the latter and his second best on the former.

CHART BEAT

Everyone's favorite chart column makes its debut as an online exclusive this week. That means Fred Bronson fans can read Chart Beat a day early! It's updated every Thursday on billboard.com.

This week, Fred's got more on Mariah, as she becomes the first solo female artist to have a No. 1 album on the Island imprint.

Also in Chart Beat: Secret Garden's first No. 1 on Top New Age Albums, plus news on Constantine Maroulis, 50 Cent and that sturdy hit, "All I Do Is Think of You."

Read it all at billboard.com/fred.

Billboard

CHARTS

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Carey Starts New Day; Charts Move Into New Home

Mariah Carey never asked me for career advice, but one element that enabled her to achieve her first No. 1 album since 1997 does fall in line with a strategy I would have suggested as far back as 1999, when her last Columbia set peaked at No. 2.

Even before her 2001 "Glitter" soundtrack became a poster child for missed ex-

"The Emancipation of Mimi" is the longest gap between releases in her career. In addition to topping the big chart and Top R&B/Hip-Hop Albums, she is rewarded with the biggest opening week of her career and her best Nielsen SoundScan week since 1995.

With a Christmas collection and a hits set included in her haul, there was only one year from 1990 through 1999 when she did not release an album, a busier pace than other artists of her ilk keep.

Each of her first 10 albums hit the top 10 of The Billboard 200 (four of them reached No. 1 and spawned 14 No. 1 singles on The Billboard Hot 100), which suggests she did not suffer from overexposure during her first decade.

A remarkably avid fan base remained loyal even as she lost traction at top 40 radio, her image took a beating in the press and the mass record-buying public moved on. Three albums released in 2001 and 2002 were certified platinum—a huge accomplishment for most artists, but modest feats for a singer who struck at least triple-platinum with each of her first nine sets.

The opening sum of 404,000 copies

for "Mimi" beats her previous best start, which was 323,000 for "Rainbow" in 1999. Moreover, this is her best tally since the post-Christmas frame of 1995, when "Daydream" rang 414,000.

There's more than one key to this start. Lead track "It's Like That" is her biggest mainstream top 40 hit since 1997, peaking at No. 17 on Pop 100 Airplay. New track "We Belong Together" grew in audience by 12.8 million audience impressions at multiple formats to 38.8 million during release week.

You could not miss Carey on TV, as she hit "Good Morning America," "TRL," "Live With Regis and Kelly" and "Late Show With David Letterman" the week "Mimi" reached stores. Best Buy, Target, Wal-Mart and Kmart also deeply discounted the album.

REFURBISHED: Like the rest of the magazine, the charts undergo a dramatic transformation, with all of our album and singles lists, including Hits of the World, moving into the same neighborhood.

Grouping the charts together will make it easier for readers to cross-reference when an act grows from one

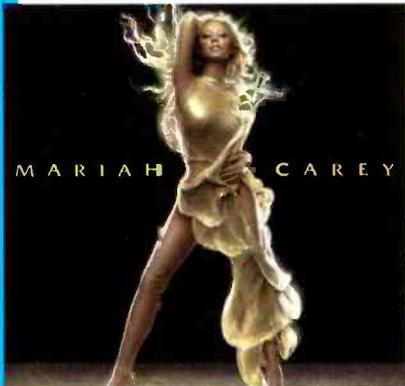
format to a larger following.

A key feature added to this section: at-a-glance insights from the Billboard charts team, which explain factors that sparked growth for the week's faster-moving titles.

Also new: a spotlight on charts that previously only appeared on our Web sites (see Hot Christian Songs, page 66). This addition will highlight stories that unfold on our Christian radio charts, our regional Heatseeker lists and others that have joined our billboard.biz lineup in the last two years.

You'll find a few chart names have changed. The Hot R&B/Hip-Hop Singles & Tracks list—which has been a mouthful since we added the word "Hip-Hop" in 2000—is simplified to Hot R&B/Hip-Hop Songs. We made the same adjustment to other charts but the methodologies for each remain the same.

Some charts have moved to every-other-week rotation, and some that were biweekly move to a new schedule. If you cannot find a chart you follow this week, it will likely be here next issue; you can still find every chart every week at billboard.biz.



pectations, my counsel to Carey would have been to go away for a while and let people forget about her. Then return with an album that knocks their socks off.

Putting aside a remix album that Columbia released in 2003, the 28-month gap between Carey's 2002 set "Charmbracelet" and new Island album

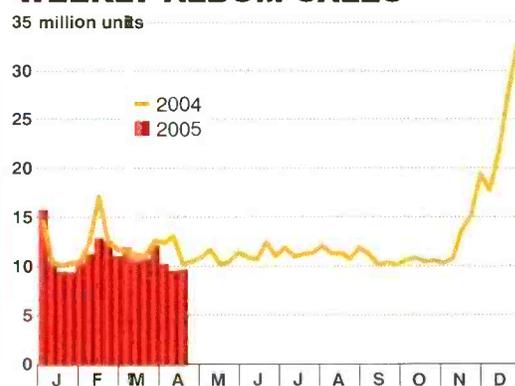
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,824,000	79,000	6,613,000
Last Week	9,689,000	80,000	6,358,000
Change	1.4%	-1.3%	4.0%
This Week Last Year	13,185,000	159,000	2,027,000
Change	-25.5%	-50.3%	226.2%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	183,751,000	164,724,000	-10.4%
Store Singles	2,430,000	1,256,000	-48.3%
Digital Tracks	29,185,000	89,128,000	205.4%
Total	215,366,000	255,108,000	18.5%

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	179,346,000	163,368,000	-8.9%
Cassette	3,836,000	998,000	-74.0%
Other	569,000	358,000	-37.1%

Album Sales

'04	183.8 million
'05	164.7 million

Digital Tracks Sales

'04	29.2 million
'05	89.1 million

For week ending April 17, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2004	2005	CHANGE
Current	116,519,000	101,094,000	-13.2%
Catalog	67,232,000	63,630,000	-5.4%
Deep Catalog	46,482,000	43,522,000	-7.1%

Current Album Sales

'04	116.5 million
'05	101.1 million

Catalog Album Sales

'04	67.2 million
'05	63.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

APR 30 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	MARIAH CAREY	The Emancipation Of Mimi	1	1
2	NEW	1	MUDVAYNE	Lost And Found	2	2
3	1	7	50 CENT	The Massacre	4	1
4	NEW	1	GARBAGE	Bleed Like Me	4	4
5	2	2	FAITH EVANS	The First Lady	2	2
6	4	5	VARIOUS ARTISTS	Now 18	2	2
7	3	2	BECK	Guero	2	2
8	7	10	GREEN DAY	American Idiot	3	1
9	15	15	GWEN STEFANI	Love. Angel. Music. Baby.	7	7
10	11	11	THE KILLERS	Hot Fuss	8	8
11	10	8	JACK JOHNSON	In Between Dreams	2	2
12	16	13	CIARA	Goodies	2	3
13	6	6	WILL SMITH	Lost And Found	6	6
14	17	12	KELLY CLARKSON	Breakaway	2	3
15	13	9	FRANKIE J	The One	3	3
16	14	7	LARRY THE CABLE GUY	The Right To Bare Arms	1	1
17	8	3	BEANIE SIGEL	The B. Coming	3	3
18	5	4	112	Pleasure & Pain	4	4
19	21	29	AKON	Trouble	19	19
20	19	14	THE GAME	The Documentary	2	1
21	20	16	JOHN LEGEND	Get Lifted	4	4
22	22	21	LUDACRIS	The Red Light District	1	1
23	28	27	RASCAL FLATTS	Feels Like Today	1	1
24	23	23	3 DOORS DOWN	Seventeen Days	1	1
25	24	19	EMINEM	Encore	4	1
26	18	76	JOSS STONE	Mind Body & Soul	11	11
27	59	63	KEITH URBAN	Be Here	3	3
28	37	34	GRETCHEN WILSON	Here For The Party	4	2
29	151	148	SLIPKNOT	Vol. 3: (The Subliminal Verses)	2	2
30	30	20	JENNIFER LOPEZ	Rebirth	2	2
31	26	24	USHER	Confessions	3	1
32	25	30	FANTASIA	Free Yourself	5	5
33	9	2	LISA MARIE PRESLEY	Now What	9	9
34	53	66	MICHAEL BUBLE	It's Time	7	7
35	32	26	DADDY YANKEE	Barrio Fino	26	26
36	12	2	DONNIE MCCURKIN	Psalms, Hymns & Spiritual Songs	12	12
37	33	25	T.I.	Urban Legend	7	7
38	29	22	RAY CHARLES	Genius Loves Company	3	1
39	39	44	U2	How To Dismantle An Atomic Bomb	3	1
40	35	32	JESSE MCCARTNEY	Beautiful Soul	15	15
41	36	33	MARON5	Songs About Jane	3	3
42	38	39	SHANIA TWAIN	Greatest Hits	3	2
43	42	38	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	1	1
44	62	61	SUGARLAND	Twice The Speed Of Life	44	44
45	31	17	QUEENS OF THE STONE AGE	Lullabies To Paralyze	5	5
46	46	56	TIM MCGRAW	Live Like You Were Dying	3	1
47	45	41	CROSSFADE	Crossfade	41	41
48	48	49	VARIOUS ARTISTS	Totally Country Vol. 4	5	5
49	52	52	GUNS N' ROSES	Greatest Hits	1	1
50	41	28	LIFEHOUSE	Lifehouse	4	4
51	51	55	KENNY CHESNEY	When The Sun Goes Down	3	1
52	43	43	DESTINY'S CHILD	Destiny Fulfilled	3	2
53	44	42	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	2	3
54	49	47	MARIO	Turning Point	13	13
55	40	35	OMARION	O	1	1
56	27	2	BRANDY	The Best Of Brandy	27	27
57	50	45	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	45	45
58	70	2	VARIOUS ARTISTS	WOW #1s	58	58
59	55	83	LYFE JENNINGS	Lyfe 268-192	55	55
60	67	81	PAPA ROACH	Getting Away With Murder	17	17
61	69	68	TRICK DADDY	Thug Matrimony: Married To The Streets	1	1
62	75	78	BIG & RICH	Horse Of A Different Color	2	6
63	47	27	CHRIS BOTTI	When I Fall In Love	37	37
64	54	40	RAY CHARLES	Ray (Soundtrack)	9	9
65	58	54	SNOOP DOGG	R&G (Rhythm & Gangsta): The Masterpiece	5	5
66	71	64	TOBY KEITH	Greatest Hits 2	2	3
67	66	57	BROOKE VALENTINE	Chain Letter	16	16
68	64	59	KIDZ BOP KIDS	Kidz Bop 7	7	7
69	72	70	ALICIA KEYS	The Diary Of Alicia Keys	4	1
70	60	31	MOBY	Hotel	28	28
71	63	36	TRACE ADKINS	Songs About Me	11	11
72	73	60	GEORGE STRAIT	50 Number Ones	5	1
73	79	71	MADELEINE PEYROUX	Careless Love	71	71
74	NEW	1	PASSION WORSHIP BAND	Passion: How Great Is Our God	74	74
75	76	74	BREAKING BENJAMIN	We Are Not Alone	20	20
76	65	46	THE MARS VOLTA	Frances The Mute	4	4
77	74	82	SIMPLE PLAN	Still Not Getting Any...	3	3
78	57	18	THE BRAVERY	The Bravery	18	18
79	78	79	JOHN MAYER	Heavier Things	2	1
80	80	73	SOUNDTRACK	Garden State	20	20
81	61	37	TWEET	It's Me Again	17	17
82	83	69	MIRANDA LAMBERT	Kerosene	18	18
83	81	72	VARIOUS ARTISTS	Now 17	3	1
84	92	90	BRAD PAISLEY	Mud On The Tires	2	8
85	34	2	HOT HOT HEAT	Elevator	34	34
86	77	62	KEANE	Hopes And Fears	45	45
87	86	86	LIL SCRAPPY/TRILLVILLE	The King Of Crunk & BME Recordings Present	12	12
88	56	2	SOUNDTRACK	The OC: Music From: Mix 4	56	56
89	68	48	LOS TIGRES DEL NORTE	Directo Al Corazon	48	48
90	109	23	MONTGOMERY GENTRY	You Do Your Thing	10	10
91	84	80	BABY BASH	Super Saucy	11	11
92	88	91	HOWIE DAY	Stop All The World Now	46	46
93	82	67	TINA TURNER	All The Best	1	1
94	87	95	MOTLEY CRUE	Red, White & Crue	1	1
95	128	127	BONE THUGS-N-HARMONY	Greatest Hits	95	95
96	85	34	LEE ANN WOMACK	There's More Where That Came From	12	12
97	100	104	MARTINA MCBRIDE	Martina	7	7
98	89	93	JOSH GROBAN	Closer	4	4
99	91	95	VARIOUS ARTISTS	Chosen Few: El Documental	55	55
100	122	146	CASTING CROWNS	Casting Crowns	1	1

Garbage's first top 10 album. Lead single reached top 10 on Modern Rock, its first since 1998.



A top five single on the Hot 100 gives Akon his 12th consecutive gain—and a new chart peak.

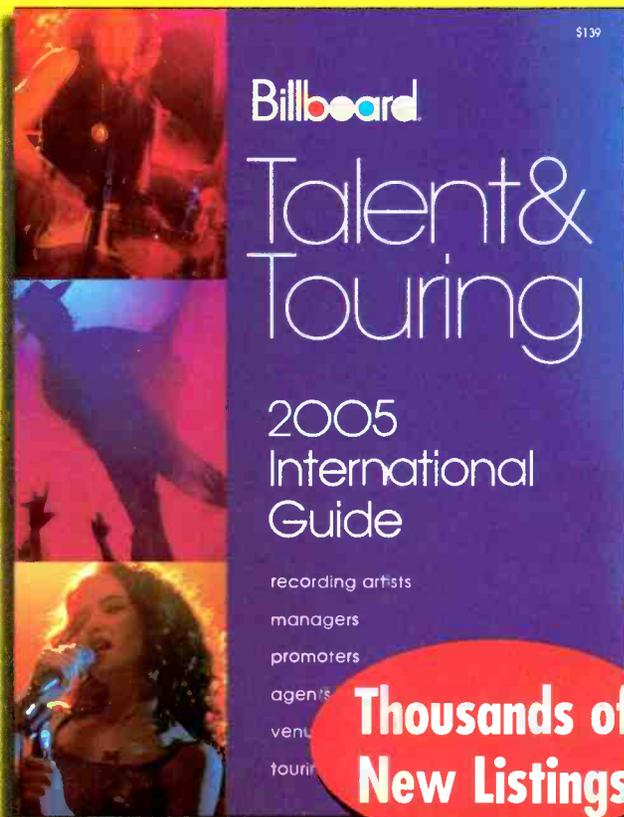
Slipknot album roars back thanks to a new special edition.

The crooner's single "Home" is ranked No. 1 at 12 U.S. radio stations; he sang on "The View" on April 8.

THE BILLBOARD 200 ARTIST INDEX

2PAC	134	TORI AMOS	142	JEFF BATES	155	BLOC PARTY	145	JIMMY BUFFETT	123	CIARA	12	BILLY DEAN	164	FRANKIE J	15	GUNS N' ROSES	49	LYFE JENNINGS	59	ALICIA KEYS	69	BLAINE LARSEN	144
3 DOORS DOWN	24	ASHANTI	151	THE BEACH BOYS	106	BONE THUGS-N-HARMONY	181	BOY	117	KELLY CLARKSON	14	GAVIN DEGRAW	146	FRANZ FERDINAND	187	JAY-Z	114	JET	121	KIDZ BOP KIDS	68	AVRIL LAVIGNE	114
50 CENT	3	ASHANTI	151	BEANIE SIGEL	17	CHRIS BOTTI	63	RYAN CABREJA	177	TERRI LARKIN	200	DESTINY'S CHILD	52	HAWTHORNE HEIGHTS	159	THE KILLERS	10	JIMMY EAT WORLD	180	AMOS LEE	10	AMOS LEE	116
112	18	ASHANTI	151	BECK	7	BOWLING FOR SOUP	112	MARIAH CAREY	1	C-MURDER	124	HILARY DUFF	188	HOT HOT HEAT	85	KINGS OF LEON	179	JACK JOHNSON	11	KORN	147	JOHN LEGEND	21
		ASHANTI	151	BEYONCE	137	BRANDY	56	KURT COBAIN PROJECT	167	CROUSE, ST. LLS & NASH	110	EMINEM	25	BILLY IDOL	160	KORN	147	JUANES	128	ALISON KRAUSS + UNION STATION	169	BOYZ	53
		ASHANTI	151	BIG & RICH	62	THE BRAVERY	78	CASTING CROWNS	100	THE REVEREND AL GREEN	47	FAITH EVANS	5	THE KILLERS	10	ALISON KRAUSS + UNION STATION	169	KUTLESS	185	LIL SCRAPPY/TRILLVILLE	187	LIFEHOUSE	50
		ASHANTI	151	BREKING BENJAMIN	75	BRIGHT EYES	138	RAY CHARLES	38, 64	THE REVEREND AL GREEN	47	FANTASIA	32	JARS OF CLAY	120	ALISON KRAUSS + UNION STATION	169	KAISER CHIEFS	174	LINDSAY LOHAN	87	JOHN LEGEND	21
		ASHANTI	151	BROOKS & DUNN	126	BROOKS & DUNN	126	CHAYANNE	186	THE REVEREND AL GREEN	47	FANTASIA	32	JAY-Z/LINKIN PARK	114	ALISON KRAUSS + UNION STATION	169	K-CI & JOJO	193	LOS LONELY BOYS	102	LIFEHOUSE	50
		ASHANTI	151	THE BLACK EYED PEAS	105	THE BLACK EYED PEAS	105	CHEVELLE	133	THE REVEREND AL GREEN	47	FANTASIA	32	JAY-Z/LINKIN PARK	114	ALISON KRAUSS + UNION STATION	169	KEANE	86	MIRANDA LAMBERT	82	LOS LONELY BOYS	102
		ASHANTI	151							THE REVEREND AL GREEN	47	FANTASIA	32	JAY-Z/LINKIN PARK	114	ALISON KRAUSS + UNION STATION	169	KEANE	86	MIRANDA LAMBERT	82	JENNIFER LOPEZ	30

THE INFORMATION YOU NEED FOR SUCCESSFUL TOUR PLANNING



The premier global reference guide for anyone who books, promotes or manages talent. The new 2005 edition is conveniently organized and completely updated with listings from 74 countries worldwide, including the U.S.A. and Canada.

Over 15,000 international listings:

- Artists • Agents & Managers • Concert Promoters
- Sound & Lighting Services • Venues • Clubs
- Equipment Rentals • Security Services
- Staging & Special Effects • Charter Transportation
- Merchandisers • Insurance Companies

Order online: www.orderbillboard.com

OR CALL 800-562-2706 • 818-487-4582

By Mail: Send payment of \$139 plus \$9.95 shipping (\$14.95 Canada/\$19.95 international orders) per directory with this ad to: Billboard Directories, PO Box 15158, North Hollywood, CA 91615-5158. Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on CD ROM or mailing labels, for info. email: mwiesner@vnbubspubs.com
For advertising opportunities, call 800-223-7524 or email jserrette@billboard.com

A5TT12H



In our business, timing is everything. You look for signs – and yes, even signals – to let you know that the time is right to make your move. If you're in the market for a new ride, pay attention – cause this is your signal telling you to move your buns and buy your dream car, I-5 shredding roadster (traffic permitting), or even that insanely impractical SUV.

In case you didn't notice, we're flashing a very attractive auto loan rate right now. **As low as 4.49% APR*** to be precise. So before you visit the dealership, hook up with us to get pre-approved. Then, shop with confidence knowing you've locked in a great rate from an institution you can trust – we're the guys with branches right on the lot and near all the places industry folks like you hang out. But don't walk, run! This offer won't last forever.

You're eligible. Apply today.
888.800.3328 • www.firstent.org

We get it.  First Entertainment
Credit Union

An Alternative Way to Bank.

*APR=Annual Percentage Rate. 4.49% APR is the preferred rate for this promotion. Not all members will qualify. Other rates and terms may apply. Call for complete details.



APR 30 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	110	98	VELVET REVOLVER	Contraband		1
102	101	96	LOS LONELY BOYS	Los Lonely Boys		9
103	127	30	BLAKE SHELTON	Blake Shelton's Barn & Grill		20
104	117	121	VARIOUS ARTISTS	WOW Hits 2005		39
105	94	110	THE BLACK EYED PEAS	Elephunk		14
106	144	61	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer		16
107	NEW	1	MINDLESS SELF INDULGENCE	You'll Rebel To Anything		107
108	104	94	LUNYTUNES & BABY RANKS	Mas Flow 2		68
109	118	117	CRAIG MORGAN	My Kind Of Livin'		40
110	107	101	CROSBY, STILLS & NASH	Greatest Hits		24
111	90	77	TRUSTCOMPANY	True Parallels		32
112	135	142	BOWLING FOR SOUP	A Hangover You Don't Deserve		37
113	105	92	VARIOUS ARTISTS	Disneymania 3: Music Stars Sing Disney ...Their Way!		30
114	103	95	JAY-Z/LINKIN PARK	MTV Ultimate Mash-Ups Presents: Collision Course		20
115	95	88	NELLY	Suit		2
116	97	99	AVRIL LAVIGNE	Under My Skin		2
117	93	89	THE USED	In Love And Death		1
118	106	132	VARIOUS ARTISTS	Nickelodeon Kids' Choice		96
119	RE-ENTRY	107	SWITCHFOOT	The Beautiful Letdown		18
120	112	103	JARS OF CLAY	Redemption Songs		71
121	115	114	JET	Get Born		26
122	98	108	SOUNDTRACK	Ice Princess		53
123	130	105	JIMMY BUFFETT	Live In Hawaii		66
124	96	75	C-MURDER	The Truest \$#!@ I Ever Said		41
125	126	113	VARIOUS ARTISTS	WOW Gospel 2005		29
126	125	140	BROOKS & DUNN	The Greatest Hits Collection II		1
127	136	120	BEE GEES	Number Ones		23
128	157	175	JUANES	Mi Sangre		1
129	NEW	1	AMERICAN HI-FI	Hearts On Parade		129
130	111	100	VARIOUS ARTISTS	Grammy Nominees 2005		1
131	143	128	BRITNEY SPEARS	Greatest Hits: My Prerogative		1
132	114	139	DAMIEN RICE	O		114
133	134	129	CHEVELLE	This Type Of Thinking (Could Do Us In)		1
134	137	124	2PAC	Loyal To The Game		1
135	142	122	SOUNDTRACK	The Phantom Of The Opera		16
136	147	157	VARIOUS ARTISTS	Radio Disney Jams 7		57
137	150	168	BEYONCE	Dangerously In Love		4
138	132	116	BRIGHT EYES	I'm Wide Awake, It's Morning		10
139	119	115	BLACK LABEL SOCIETY	Mafia		15
140	116	58	THEORY OF A DEADMAN	Gasoline		58
141	99	87	THE REVEREND AL GREEN	Everything's OK		50
142	121	102	TORI AMOS	The Beekeeper		8
143	124	109	BRIAN MCKNIGHT	Gemini		10
144	145	160	BLAINE LARSEN	Off To Join The World		79
145	140	134	BLOC PARTY	Silent Alarm		114
146	176	179	GAVIN DEGRAW	Chariot - Stripped		56
147	136	141	NORAH JONES	Feels Like Home		4
148	153	153	SHINEDOWN	Leave A Whisper		53
149	156	145	JOSH GRACIN	Josh Gracin		1
150	154	152	ROD STEWART	Stardust... The Great American Songbook Vol. III		1

Punk band makes first appearance on any Billboard chart; debuts at No. 1 on Top Heatseekers.



Grammy winner's new album due in July; first single, "Diamonds," hits radio now.



"American Idol" performance helps Queen's "Hits" set gain 51%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	164	151	ASHANTI	Concrete Rose		1
152	146	136	KORN	Greatest Hits Vol. I		1
153	160	172	PITBULL	M.I.A.M.I. (Money Is A Major Issue)		1
154	120	97	ASHLEE SIMPSON	Autobiography		3
155	166	182	JEFF BATES	Rainbow Man		17
156	148	118	CREED	Greatest Hits		15
157	163	165	JACK JOHNSON	On And On		1
158	123	46	JOSS STONE	The Soul Sessions (EP)		39
159	177	155	HAWTHORNE HEIGHTS	The Silence In Black And White		120
160	149	107	BILLY IDOL	Devil's Playground		46
161	179	187	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back '71-'93		30
162	141	131	VICENTE FERNANDEZ	Mis Corridos Consentidos		131
163	173	137	GOOD CHARLOTTE	The Chronicles Of Life And Death		3
164	102	50	BILLY DEAN	Let Them Be Little		50
165	178	2	VARIOUS ARTISTS	Verve//Remixed3		66
166	190	197	WILLIE NELSON	Songs		64
167	138	138	KURT CARR PROJECT	One Church		109
168	RE-ENTRY	0	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam		87
169	168	150	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways		29
170	191	164	LINDSAY LOHAN	Speak		4
171	180	177	MODEST MOUSE	Good News For People Who Love Bad News		18
172	113	53	THE GAME	West Coast Resurrection		53
173	167	154	ANA BARBARA/JENNIFER PENA	Confesiones		154
174	161	135	KAISER CHIEFS	Employment		86
175	175	162	LEANN RIMES	This Woman		3
176	131	51	MAE	The Everglow		51
177	169	144	RYAN CABRERA	Take It All Away		8
178	162	147	KANYE WEST	The College Dropout		2
179	133	125	KINGS OF LEON	Aha Shake Heartbreak		55
180	188	184	JIMMY EAT WORLD	Futures		6
181	195	21	ANDREA BOCELLI	Andrea		16
182	165	143	QUEEN LATIFAH	The Dana Owens Album		16
183	200	192	CHRIS TOMLIN	Arriving		39
184	189	4	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics		18
185	194	188	KUTLESS	Strong Tower		87
186	182	186	CHAYANNE	Desde Siempre		182
187	197	169	FRANZ FERDINAND	Franz Ferdinand		32
188	187	173	HILARY DUFF	Hilary Duff		2
189	RE-ENTRY	21	JEREMY CAMP	Restored		45
190	181	200	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando		34
191	184	156	SOUNDTRACK	Napoleon Dynamite		14
192	171	170	A PERFECT CIRCLE	eMOTIVE		2
193	RE-ENTRY	7	K-CI & JOJO	All My Life: Their Greatest Hits		62
194	RE-ENTRY	6	AMOS LEE	Amos Lee		134
195	193	180	THREE DAYS GRACE	Three Days Grace		65
196	174	171	NAS	Street's Disciple		6
197	RE-ENTRY	6	QUEEN	Greatest Hits: We Will Rock You		42
198	RE-ENTRY	20	MERCYME	Undone		12
199	192	63	ROD STEWART	As Time Goes By ... The Great American Songbook Vol. II		2
200	RE-ENTRY	34	TERRI CLARK	Greatest Hits 1994-2004		14

LUDACRIS	22	TIM MCGRAW	46	MOTLEY CRUE	94	VARIOUS ARTISTS	10	THE USED	1	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53		
LUNYTUNES & BABY RANKS	108	BRIAN MCKNIGHT	143	MUDVAYNE	2	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53
MIAE	176	MINDLESS SELF INDULGENCE	107	ROMANCE	57	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53
MARIO	54	MOBY	70	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16
MAROONS	41	MOOSE MOUSE	171	NAS	196	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53
THE MARS VOLT	76	GRUPO MONTEZ DE DURANGO	190	NELLY	115	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53
JOHN MAYER	79	MONTGOMERY GENTRY	90	WILLIE NELSON	166	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53
MARTINA MCBRIDE	97	CRAIG MORGAN	109	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16
JESSE MCCARTNEY	40	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30
DONNIE MCCLARKIN	36	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30	THE GAME	53	THE BEACH BOYS	16	THE ROLLING STONES	30

Your potential. Our passion.™
Microsoft



Choose your music. Choose your device. Know it's going to work.

When your device and music service are compatible with each other, all you have to do is choose the music that's compatible with you. Look for the PlaysForSure logo on a wide range of devices and music services. For a complete list go to playsforsure.com

© 2005 Microsoft Corporation. All rights reserved. Microsoft, MSN, the MSN logo, the PlaysForSure logo, the Windows logo, Windows Media, and "Your potential. Our passion." are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. The names of actual companies and products mentioned herein may be the trademarks of their respective owners.

LEGENDS FOR HOT 100 AIRPLAY AND POP 100 AIRPLAY LOCATED BELOW EACH CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. HOT 100 SINGLES SALES: This data is used to compile The Billboard Hot 100 and Pop 100. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

APR 30 2005 HOT 100 Billboard

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
2	2	10	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
3	3	14	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
4	4	20	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
5	13	6	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
6	5	21	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
7	8	11	1 THING	AMERIE (COLUMBIA)
8	7	23	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
9	9	19	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
10	12	9	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
11	6	26	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)
12	11	8	LONELY	AKON (SRC/UNIVERSAL/UMRG)
13	10	19	CAUGHT UP	USHER (LAFACE/ZOMBA)
14	15	9	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
15	18	20	KARMA	ALICIA KEYS (J/RMG)
16	16	15	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)
17	14	15	TRUTH IS	FANTASIA (J/RMG)
18	31	4	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	19	27	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
20	45	3	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
21	17	23	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
22	24	12	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
23	29	7	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
24	20	9	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)
25	23	19	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)

97 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
2	2	13	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	
3	6	12	KARMA	ALICIA KEYS (J/RMG)	☆
4	3	10	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	
5	4	18	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	☆
6	5	17	CAUGHT UP	USHER (LAFACE/ZOMBA)	
7	8	15	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
8	7	19	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	
9	11	8	LONELY	AKON (SRC/UNIVERSAL/UMRG)	
10	17	6	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
11	10	11	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	
12	9	25	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
13	13	9	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
14	16	10	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
15	12	23	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	
16	24	3	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
17	18	6	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
18	15	26	I DON'T WANT TO BE	GAVIN DEGRAW (J/RMG)	
19	22	9	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
20	14	18	MOCKINGBIRD	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
21	19	24	BEAUTIFUL SOUL	JESSE MCCARTNEY (HOLLYWOOD)	
22	27	9	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
23	20	10	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
24	21	13	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
25	45	2	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	5	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
2	2	9	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
3	3	7	LONELY	AKON (SRC/UNIVERSAL/UMRG)
4	1	3	BEVERLY HILLS	WEEZER (GEPHEN)
5	5	17	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
6	7	7	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
7	6	9	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
8	8	20	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
9	9	11	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
10	16	12	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
11	-	1	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
12	11	23	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
13	30	2	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
14	-	1	UNDER PRESSURE	MY CHEMICAL ROMANCE/THE USED (REPRISE)
15	10	19	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
16	17	4	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
17	14	11	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
18	12	7	SIGNS	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)
19	-	1	HOLIDAY	GREEN DAY (REPRISE)
20	15	17	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
21	20	9	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
22	19	25	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)
23	21	7	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)
24	18	11	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
25	23	12	COLLIDE	HOWIE DAY (EPIC)

HOT 100 SINGLE SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	
2	2	3	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	
3	3	9	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)	
4	9	3	SATURDAY NIGHT	AARON CARTER (PARADISE/TRANS CONTINENTAL)	
5	4	11	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	
6	5	7	DON'T CHA	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	
7	-	1	ANGEL TO YOU (DEVIL TO ME)	THE CLICK FIVE (LAVA)	
8	6	10	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)	
9	8	10	IF SHE WERE ANY OTHER WOMAN	BUDDY JEWELL (COLUMBIA) (NASHVILLE)	
10	-	1	REDONDO BEACH	MORRISSEY (ATTACK/SANCTUARY)	
11	7	2	1 THING	AMERIE (COLUMBIA)	
12	36	9	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
13	11	25	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)	
14	12	21	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	
15	16	23	OYE MI CANTO	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	
16	-	1	THE POTION	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	
17	32	6	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
18	14	6	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
19	15	7	THE CORNER	COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN)	
20	10	2	DON'T SAY YOU LOVE ME	ERASURE (MUTE)	
21	20	7	SO MUCH MORE	FAT JOE (TERROR SQUAD/ATLANTIC)	
22	-	1	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)	
23	22	5	GET RIGHT	JENNIFER LOPEZ (EPIC)	
24	19	7	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	
25	21	23	I CHANGED MY MIND	KEYSHIA COLE FEAT. SHYME (A&M/INTERSCOPE)	

Billboard R&B/HIP HOP

APR 30 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	8	19	#1 SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
2	2	22	TRUTH IS	FANTASIA (J/RMG)	★
3	4	15	1 THING	AMERIE (COLUMBIA/SUM)	★
4	12	15	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
5	1	15	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
6	6	20	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)	★
7	10	12	U ALREADY KNOW	112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	★
8	5	23	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	★
9	9	12	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	★
10	7	13	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	★
11	15	18	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	★
12	3	14	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	★
13	17	10	AGAIN	FAITH EVANS (CAPITOL)	★
14	13	30	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	★
15	11	26	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	★
16	18	13	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	★
17	14	20	O	OMARION (T.U.G./EPIC/SUM)	★
18	23	9	HOW COULD YOU	MARIO (3RD STREET/J/RMG)	★
19	26	6	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	★
20	19	23	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	★
21	27	6	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
22	22	22	OKAY	NIVEA (JIVE/ZOMBA)	★
23	54	2	MVP	MARY J. BLIGE FEAT. THE GAME & 50 CENT (Geffen/INTERSCOPE)	★
24	28	9	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	★
25	21	15	BABY MAMA	FANTASIA (J/RMG)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	32	5	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
27	31	10	FREE YOURSELF	FANTASIA (J/RMG)	★
28	25	15	STILL TIPPIN'	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	★
29	20	27	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
30	24	34	DROP IT LIKE IT'S HOT	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
31	41	5	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	★
32	33	14	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	★
33	29	26	BRING EM OUT	T.I. (GRAND HUSTLE/ATLANTIC)	★
34	30	9	CAN'T SATISFY HER	I WAYNE (VP)	★
35	36	8	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G.)	★
36	34	6	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	★
37	37	13	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
38	16	21	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
39	35	4	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	★
40	38	25	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	★
41	44	2	TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	★
42	50	9	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
43	48	10	SO MUCH MORE	FAT JOE (TERROR SQUAD/ATLANTIC)	★
44	40	28	1, 2 STEP	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
45	57	7	DEM BOYZ	BOYZ N DA HOOD (BAD BOY)	★
46	51	10	SO WHAT (IF YOU GOT A BABY)	GERALD LEVERT (ATLANTIC)	★
47	60	3	ASAP	T.I. (GRAND HUSTLE/ATLANTIC)	★
48	59	5	LIKE THAT	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)	★
49	43	36	CAUGHT UP	USHER (LAFACE/ZOMBA)	★
50	-	12	THROWBACK	USHER (LAFACE/ZOMBA)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 TRUTH IS	FANTASIA (J/RMG)	★
2	2	16	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	★
3	4	15	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
4	3	19	EVERYTIME YOU GO AWAY	BRIAN MCKNIGHT (MOTOWN/UMRG)	★
5	5	6	SO WHAT THE FUSS	STEVIE WONDER (MOTOWN/UMRG)	★
6	6	21	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	★
7	8	36	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	★
8	7	25	WHATEVER	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	★
9	9	13	SO WHAT (IF YOU GOT A BABY)	GERALD LEVERT (ATLANTIC)	★
10	10	10	AGAIN	FAITH EVANS (CAPITOL)	★
11	11	76	THINK ABOUT YOU	LUTHER VANDROSS (J/RMG)	★
12	13	29	HOW DOES IT FEEL?	ANITA BAKER (BLUE NOTE/VIRGIN)	★
13	12	47	DIARY	ALICIA KEYS FEAT. TONY! TONI! TONE! (J/RMG)	★
14	19	5	FREE YOURSELF	FANTASIA (J/RMG)	★
15	14	52	CHARLENE	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
16	15	9	I'M READY	MINT CONDITION (CAGED BIRD/IMAGE)	★
17	18	10	PERFECT TO ME	AL GREEN (BLUE NOTE/VIRGIN)	★
18	20	5	GIRL	DESTINY'S CHILD (COLUMBIA/SUM)	★
19	21	17	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
20	16	14	OPEN ARMS	TINA TURNER (CAPITOL)	★
21	17	12	FOREVER YOURS	RAHSAAN PATTERSON (ARTISTRY)	★
22	22	14	MY SENSITIVITY (GETS IN THE WAY)	LEDISI FEAT. BONEY JAMES (GRP/VERVE)	★
23	23	4	I UNDERSTAND	SMOKIE NORFUL (EMI GOSPEL)	★
24	12	12	ATMOSPHERE	SAMSON (KEDAR/FIVE EIGHTS)	★
25	28	7	LONG WAYS	URBAN MYSTIC (SOBE/WARNER BROS.)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	#1 IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	★
2	19	9	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
3	2	8	DON'T CHA	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	★
4	3	2	1 THING	AMERIE (COLUMBIA/SUM)	★
5	13	16	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)	★
6	6	2	WE GOT THAT	COO COO CAL (FVS2/N DA TRUNK)	★
7	11	21	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	★
8	8	5	EVERYDAY LOVE	M.O.N.E.Y. & THE CURRENCY CLICK (CURRENCY GLOBAL/BOLAMAN'S TALKING-DRUM)	★
9	34	2	THE POTION	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	★
10	9	4	GET EM UP	MAK-V (COOL MILLION)	★
11	21	7	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
12	4	4	CITY BOY WIT' IT	TOM. G (GIGANTIC)	★
13	16	7	I'M A HUSTLA	CASSIDY (FULL SURFACE/J/RMG)	★
14	15	7	SO MUCH MORE	FAT JOE (TERROR SQUAD/ATLANTIC)	★
15	7	6	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
16	5	7	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	★
17	10	9	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	★
18	18	14	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	★
19	12	2	GUTTA LIVIN	G MENACE (GUTTA BOY/BOLAMAN'S TALKING-DRUM)	★
20	30	25	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA/SUM)	★
21	24	2	70 EAST	C-DASH (ZENRA)	★
22	22	15	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
23	17	6	U ALREADY KNOW	112 (DEF SOUL/IDJMG)	★
24	37	2	AGAIN	FAITH EVANS (CAPITOL)	★
25	7	7	THE CORNER	COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN/INTERSCOPE)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	★
2	2	9	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
3	4	10	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	★
4	3	15	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	★
5	5	10	LONELY	AKON (SRC/UNIVERSAL/UMRG)	★
6	6	13	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	★
7	2	5	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
8	7	10	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	★
9	0	11	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
10	3	9	GIRLFIGHT	BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	★
11	20	4	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
12	6	20	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
13	9	19	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	★
14	6	7	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)	★
15	9	5	1 THING	AMERIE (COLUMBIA/SUM)	★
16	17	12	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	★
17	23	4	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
18	1	25	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
19	5	26	LET ME LOVE YOU	MARIO (3RD STREET/J/RMG)	★
20	21	5	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	★
21	4	2	O	OMARION (T.U.G./EPIC/SUM)	★
22	8	4	SUGAR (GIMME SOME)	TRICK DADDY FEAT. LUDACRIS, LIL' KIM & CEE-LO (SLIP-N-SLIDE/ATLANTIC)	★
23	31	3	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	★
24	22	5	CAUGHT UP	USHER (LAFACE/ZOMBA)	★
25	25	23	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEAT. USHER & LUDACRIS (BME/TVT)	★

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release.

ART ST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP	
★ FANTASIA Free Yourself RMG (75.3)	27
★ ANTHONY HAMILTON I'm A Mess ZOMBA (75.7)	-
CLARA Oh ZOMBA (65.5)	4
T.I. J Don't Know Me ATLANTIC (78.0)	6
112 U Already Know IDJMG (69.1)	7
LUDACRIS Number One Spot IDJMG (85.1)	10
CASSIDY I'm A Hustla RMG (65.7)	11
FAITH EVANS Again CAPITOL (71.4)	13
BROOKE VALENTINE Girlfight VIRGIN (71.9)	16
MARIO How Could You RMG (76.5)	18
DESTINY'S CHILD Girl SUM (73.8)	19
50 CENT Just A Lil Bit INTERSCOPE (70.2)	21
MARIAH CAREY We Belong Together IDJMG (70.7)	26
PRETTY RICKY Grind With Me ATLANTIC (84.6)	31
MARQUES HOUSTON All Because Of You T.U.G. (68.5)	34
LYFE JENNINGS Must Be Nice SUM (73.1)	42
T.I. ASAP ATLANTIC (75.8)	47
NELLY Errtime UMRG (89.1)	64
BEANIE SIGEL Don't Stop IDJMG (73.1)	65
BIG TALL I Do UMRG (76.4)	70
RHYTHM	
DESTINY'S CHILD Girl COLUMBIA (73.5)	27
MARIO How Could You RMG (74.5)	28
CASSIDY I'm A Hustla RMG (76.9)	34
K-YOUNG Happy Together BUNGALOW (65.0)	38
112 U Already Know IDJMG (65.5)	-
NELLY Errtime UMRG (89.1)	-
MARQUES HOUSTON All Because Of You T.U.G. (68.5)	-
FAITH EVANS Again CAPITOL (69.6)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. R&B/HIP HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

APR 30 2005 COUNTRY Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	#1 LARRY THE CABLE GUY JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms	1	1
2	2	29	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	1	1
3	9	30	GREATEST GAINER KEITH URBAN CAPITOL 77489 (18.98)	Be Here	1	1
4	3	40	GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party	4	1
5	4	23	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
6	5	12	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
7	10	25	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	7	1
8	6	10	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	1
9	7	10	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
10	8	9	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
11	14	16	BIG & RICH WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
12	12	14	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
13	11	4	TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me	1	1
14	13	11	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
15	15	15	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	1
16	17	18	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
17	20	21	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	2
18	16	17	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From	3	1
19	18	19	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina	1	1
20	23	22	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	3	1
21	21	20	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	1
22	22	23	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	2
23	24	26	BLAINE LARSEN GIANTS LAYER/BNA 66012/RLG (17.98)	Off To Join The World	14	1
24	25	24	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	1
25	26	28	JEFF BATES RCA 67071/RLG (17.98/11.98)	Rainbow Man	14	1
26	19	8	BILLY DEAN CURB 78662 (18.98)	Let Them Be Little	8	1
27	29	29	WILLIE NELSON LOST HIGHWAY/HIP-0/UTV 002300/UME (13.98)	Songs For Tsunami Relief	57	1
28	32	34	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	1
29	27	25	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	6	1
30	28	27	LEANN RIMES CURB 78859 (18.98)	This Woman	2	1
31	31	30	TERRI CLARK MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	1
32	37	36	DIERKS BENTLEY CAPITOL 39814 (18.98/12.98)	Dierks Bentley	4	1
33	36	39	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	1
34	30	31	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	1
35	33	33	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	3	2
36	34	40	JULIE ROBERTS MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	9	1
37	42	49	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	4	1
38	35	38	ANDY GRIGGS RCA 59630/RLG (16.98)	This I Gotta See	7	1
39	39	35	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	1
40	59	49	PACE SETTER LORETTA LYNN INTERSCOPE 002513 (13.98)	Van Lear Rose	2	1
41	40	32	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave	6	1
42	44	43	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	10	1
43	45	46	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	1
44	38	42	LEANN RIMES CURB 78829 (18.98)	Greatest Hits	3	1
45	43	44	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (18.98) Ⓢ	Greatest Hits	2	1
46	54	57	TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	1
47	46	48	TOBY KEITH DREAMWORKS 450435/UMGN (18.98/12.98) Ⓢ	Shock'n Y'All	4	1
48	51	54	JO DEE MESSINA CURB 78790 (18.98)	Greatest Hits	1	1
49	41	37	ANNE MURRAY STRAIGHTWAY 63231 (22.98)	All Of Me	13	1
50	48	45	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	1
51	49	44	TRACE ADKINS CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	1
52	50	50	LONESTAR BNA 67076/RLG (18.98/12.98)	From There To Here: Greatest Hits	1	1
53	47	41	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless	3	1
54	52	51	LONESTAR BNA 59751/RLG (18.98)	Let's Be Us Again	2	1
55	53	53	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	3	1

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
56	58	61	JEFF FOXWORTH WARNER BROS. 73903/RHINO (18.98 CD/DVD) Ⓢ	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	1
57	HOT-DEBUT	1	WILLIE NELSON TEXAS ROADHOUSE 4409 (13.98)	Songs For Tsunami Relief	57	1
58	56	63	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	1
59	64	66	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	1
60	57	59	ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel	30	1
61	66	68	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)	Revelation	3	1
62	60	56	BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98)	A Decade Of Laughs	27	1
63	61	55	SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98)	Blue Collar Comedy Tour Rides Again	10	1
64	63	60	TRACY BYRD BNA 64861/RLG (18.98)	Greatest Hits	14	1
65	62	58	DEANA CARTER VANGUARD 79765 (16.98)	The Story Of My Life	26	1
66	67	69	ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	10	1
67	68	65	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98)	25 Number Ones	29	1
68	72	70	RODNEY CARRINGTON CAPITOL 94164 (18.98)	Greatest Hits	11	1
69	73	-	TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98)	My Honky Tonk History	7	1
70	70	72	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98)	Ultimate Waylon Jennings	16	1
71	65	62	CHELY WRIGHT PAINTED RED 12002/DUALTONE (15.98)	The Metropolitan Hotel	18	1
72	RE-ENTRY	33	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98)	Lucky Ones	4	1
73	RE-ENTRY	5	RANDY TRAVIS WDRD-CURB 86348/WARNER BROS. (18.98)	Passing Through	23	1
74	55	-	RHONDA VINCENT AND THE RAGE ROUNDER 610553 (17.98)	Ragin' Live	55	1
75	RE-ENTRY	40	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (13.98)	Soul Gravy	5	1

TOP BLUEGRASS ALBUMS

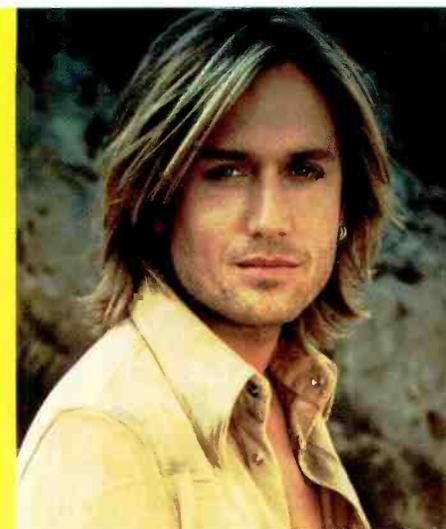
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	21	#1 ALISON KRAUSS + UNION STATION ROUNDER 610525	Lonely Runs Both Ways	6
2	2	6	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live	55
3	3	62	OLD CROW MEDICINE SHOW NETWERK 30349	O.C.M.S.	1
4	5	3	DOYLE LAWSON & QUICKSILVER ROUNDER 610557	You Gotta Dig A Little Deeper	1
5	6	4	SOUNDTRACK DUALTONE 01201	The Appalachians	1
6	4	29	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	1
7	7	15	VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute	1
8	9	76	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	1
9	8	39	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	1
10	10	76	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	1
11	11	4	CHARLIE DANIELS BLUE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	1
12	RE-ENTRY	204	YONDER MOUNTAIN STRING BAND FROG PAD 204	Mountain Tracks: Volume 3	1
13	15	3	THE STANLEY BROTHERS KING 2001	16 Greatest Hits	1
14	RE-ENTRY	8401	IRON HORSE CMH 8401	Fade To Bluegrass: A Bluegrass Tribute To Metallica	1
15	RE-ENTRY	2001/SUGAR HILL	VARIOUS ARTISTS RAINMAKER/LICKONA VISION 2001/SUGAR HILL	All-Star Bluegrass Celebration	1

BETWEEN THE BULLETS

CMT AWARDS SPUR INCREASES

KEITH URBAN tops a list of country stars making solid improvements on Top Country Albums following the April 11 CMT Music Awards. He also played NBC's "Today" on April 4, and sees a gain of 10,000 copies.

Other trajectories fueled by the CMT Awards: Sugarland (22%), Montgomery Gentry (3%), Dierks Bentley (27%), Reba McEntire (33%) and Loretta Lynn (72%).



APR 30 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	8	#1 LA CAMISA NEGRA <small>3 WKS</small>	Juanes SURCO/UNIVERSAL LATINO	1
2	2	13	AIRE <small>C.FLORES (J.L. ROSAS, J.E. CONTRERAS)</small>	Intocable EMI LATIN	1
3	3	14	HOY COMO AYER <small>J.GUILLEN (C.VILLALOBOS)</small>	Conjunto Primavera FONOVISA	1
4	5	8	OBSESION (NO ES AMOR) <small>H.PEREZ (A. ROMEO SANTOS)</small>	Frankie J Featuring Baby Bash COLUMBIA/SONY DISCOS	4
5	27	3	GREATEST GAINER EN SOLEDAD <small>E.ESTEFAN JR. (J.GALLEGOS, S."CLAYTON" BECERRIL)</small>	Jimena UNIVISION	5
6	4	10	LA SORPRESA <small>LOS TIGRES DEL NORTE (R.E.TOSCANO)</small>	Los Tigres Del Norte FONOVISA	3
7	6	13	COMO PUDISTE <small>S.KRYS, J.SOMEILLAN (O.BERMUDEZ, J.C.PEREZ SOTO)</small>	Obie Bermudez EMI LATIN	6
8	13	16	CONTRA VIENTOS Y MAREAS <small>R.L.TOLEDADO (F.DE VITA)</small>	Chayanne SONY DISCOS	8
9	9	11	ADIOS AMOR TE VAS <small>A.RAMIREZ CORRAL (J.GABRIEL)</small>	Grupo Montez De Durango DISA	9
10	11	9	VOLVERTE A VER <small>G.SANTOLALLA, JUANES (JUANES)</small>	Juanes SURCO/UNIVERSAL LATINO	1
11	HOT SHOT DEBUT	1	LA TORTURA <small>S.MEBARAK R., L.WENDEZ (S.MEBARAK R.)</small>	Shakira Featuring Alejandro Sanz SONY DISCOS	11
12	7	6	VOLVERE <small>K-PAZ DE LA SIERRA (C.NATILI, M.RAMON, C.POLIZZY)</small>	K-Paz De La Sierra UNIVISION	6
13	10	8	PORQUE ES TAN CRUEL EL AMOR <small>R.ARJONA, C.CABRAL "JUNIOR" (R.ARJONA)</small>	Ricardo Arjona SONY DISCOS	2
14	14	17	AMOR DEL BUENO <small>M.DOMM, R.BARBA (R.BARBA)</small>	Reyli SONY DISCOS	14
15	19	19	LLEVAME <small>S.KRYS, SORAYA (SORAYA)</small>	Soraya EMI LATIN	15
16	18	11	OTRA VEZ <small>A.JAEN (Y.MARRUFO, S.PRIMERA)</small>	MDO OLE	10
17	12	11	SI LA QUIERES <small>LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III, R.VELA)</small>	Los Horoscops De Durango PROCA/UNIVISION	11
18	15	10	TE BUSCARIA <small>R.PEREZ (C.CASTRO, D.IRIBARREN, D.MONTES)</small>	Christian Castro ARIOLA/BMG LATIN	2
19	17	12	ESTA LORANDO MI CORAZON <small>G.GARCIA (C.GONZALEZ)</small>	Beto Y Sus Canarios DISA	3
20	21	26	VIVEME <small>D.PARISINI (J.BADIA, L.PAUSINI, B.ANTONACCI)</small>	Laura Pausini WARNER LATINA	20
21	20	21	TOCANDO FONDO <small>M.DOMM, M.DOMM E.GUECHA)</small>	Kaimba SONY DISCOS	16
22	26	24	SI YO ME VUELVO A ENAMORAR <small>R.PEREZ, J.PENA (R.PEREZ)</small>	Jennifer Pena UNIVISION	9
23	16	22	QUE LASTIMA <small>A.BAQUEIRO (J.FLORES)</small>	Alejandro Fernandez SONY DISCOS	16
24	23	23	NO ME QUEDA MAS <small>PALOMO (R.VELA)</small>	Palomo DISA	23
25	25	38	EN EL MISMO TREN <small>M.A.SOLIS (M.A.SOLIS)</small>	Marco Antonio Solis FONOVISA	25

Juanes climbs to No. 91 on the Hot 100. He plays the Billboard Latin Awards, April 28 on Telemundo.

The second-highest start for the Colombian superstar.

Castro's 34th hit on this chart.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	8	7	ALGO ESTA CAMBIANDO <small>C.SORDKIN, J.VENEGAS (J.VENEGAS, C.SORDKIN)</small>	Julieta Venegas ARIOLA/BMG LATIN	4
27	30	13	YO ME QUEDE SIN NADIE <small>S.VALTERREZ, J.L.CORRAL (M.EUSSE TOLEDO, F.RESTREPO)</small>	La Autoridad De La Sierra DISA	27
28	29	26	MI MAYOR SACRIFICIO <small>M.A.SOLIS (M.A.SOLIS)</small>	Marco Antonio Solis FONOVISA	8
29	49	2	VEN TU GED <small>(W.BRAZOBAN)</small>	Domenic Minicchin J&N	29
30	24	20	EL A JTOBUS <small>PAGUILAR, M.CAZARES (FATO)</small>	Pepe Aguilar SONY DISCOS	17
31	34	36	PRECISAMENTE AHORA <small>P.PINILLA, O.DE MARIA (O.DE MARIA)</small>	David De Maria WARNER LATINA	30
32	40	41	SIN MIEDO A NADA <small>J.N.GCMEZ (A.UBAGO)</small>	Alex Ubago WARNER LATINA	32
33	38	40	ERES DIVINA <small>A.RAMIREZ CORRAL (J.GABRIEL)</small>	Patrulla 81 DISA	33
34	28	29	LO MEJOR FUE PERDERTE <small>J.PRECADO (R.E.DE LA MORA)</small>	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	28
35	36	2	ALGO MAS <small>A.AVILA (A.AVILA, N.JIMENEZ)</small>	La 5A Estacion SONY DISCOS	35
36	48	2	BANDOLERO <small>J.L.MORIN, C.TANON, M.TEJADA (O.TANON, J.L.MORIN)</small>	Olga Tanon SONY DISCOS	36
37	22	18	ESTA AUSENCIA <small>K.SANTANDER, B.OSEA (K.SANTANDER)</small>	David Bisbal VALE/UNIVERSAL LATINO	7
38	46	3	MANANA QUE YA NO ESTES <small>GRUPO INNOVACION (M.FLORES)</small>	Grupo Innovacion GARMEX/FONOVISA	38
39	44	47	ALMA EN LIBERTAD <small>M.AZEVEDO (J.VILLAMIZAR, J.C.PEREZ SOTO)</small>	Paulina Rubio UNIVERSAL LATINO	39
40	NEW	1	ES MI SOLEDAD <small>X.PEREZ, T.LATORRE (A.DROZCO)</small>	Antonio Orozco UNIVERSAL LATINO	40
41	33	28	TU PONTE EN MI LUGAR <small>LOS HURACANES DEL NORTE (J.AVALOS)</small>	Los Huracanes Del Norte UNIVISION	25
42	NEW	1	UNA CANCION PARA TI <small>K.SANTANDER, O.BETANCOURT (K.SANTANDER)</small>	Christian Castro BMG LATIN/SONY DISCOS	42
43	32	27	EL V RUS DEL AMOR <small>M.QUINTERO LARA (M.QUINTERO LARA)</small>	Los Tucanes De Tijuana UNIVERSAL LATINO	3
44	31	32	VOY A OLVIDARME DE MI <small>E.ESTEFAN JR., S.KRYS, A.CASTRO, C.VIVES (C.VIVES)</small>	Carlos Vives EMI LATIN	10
45	35	33	BESO A BESO <small>E.PENI (A.F.ORES)</small>	Ezequiel Pena FONOVISA	33
46	NEW	1	PERDONA MIS ERRORES <small>G.ALCARAZ, J.A.LEDEZMA (O.RTIZ, V.DIAZ RODRIGUEZ)</small>	El Coyote Y Su Banda Tierra Santa UNIVISION	46
47	RE-ENTRY	23	GASOLINA <small>LUNYTUNES (R.AYALA, E.DAVILA)</small>	Daddy Yankee EL CARTEL VII	17
48	41	43	EL SOL NO REGRESA <small>A.AVILA (A.REYERO PONTES, PDOMINGUEZ VILLARRUBIA)</small>	La 5A Estacion ARIOLA/BMG LATIN	37
49	39	34	Y TE VI CON EL <small>R.SAENZ QUMROZ (R.GONZALEZ MORA)</small>	Conjunto Atardecer MUSIMEX/UNIVERSAL LATINO	27
50	NEW	1	ELLA ES UNA DIOSA <small>J.G.DE OLLADO, S.DEGOLLADO, F.GONZALEZ (N.SALINAS)</small>	Control UNIVISION	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	40	#1 DADDY YANKEE <small>17 WKS</small>	Barrio Fino EL CARTEL 450639/VI (15.98)	●	1
2	2	3	LOS TIGRES DEL NORTE	Directo Al Corazon FONOVISA 351601/UG (14.98) ⊕		2
3	3	13	VARIOUS ARTISTS	Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD) ⊕		2
4	4	5	LUNYTUNES & BABY RANKS	Mas Flow 2 MAS FLOW 230007/UNIVERSAL LATINO (14.98)		7
5	6	29	GREATEST GAINER JUANES <small>17 WKS</small>	Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98)	□	1
6	5	3	VICENTE FERNANDEZ	Mis Corridos Consentidos SONY DISCOS 95624 (12.98)		5
7	7	4	ANA BARBARA/JENNIFER PENA	Confesiones FONOVISA 351791/UG (14.98) ⊕		5
8	9	3	CHAYANNE	Desde Siempre SONY DISCOS 95678 (17.98)		8
9	8	11	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando DISA 720484 (12.98) ⊕	●	1
10	10	12	LOS HOROSCOPOS DE DURANGO	Y Seguimos Con Duranguense!! DISA 726569 (14.98) ⊕		2
11	12	3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Duetos EMI LATIN 73410 (16.98) ⊕		11
12	13	11	INTOCABLE	X EMI LATIN 98613 (16.98)		X
13	11	10	VARIOUS ARTISTS	The Hitmakers Of Reggaeton VI 450713 (18.98 CD/DVD) ⊕		10
14	15	10	DON OMAR	The Last Don VI 450587 (14.98)	□	2
15	14	14	DADDY YANKEE	Ahora Le Toca Al Cangri! Live VI 450710 (15.98)		3
16	16	17	VARIOUS ARTISTS	Reggaeton Club Anthems MAS FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕		16
17	HOT SHOT DEBUT	1	CONJUNTO PRIMAVERA/BANDA EL RECODO <small>17 WKS</small>	20 Llegadoras UNIVISION 310398/UG (14.98)		17
18	18	2	SELENA	Unforgettable: Special Edition EMI LATIN 73407 (21.98)		18
19	19	20	LOS TEMERARIOS	La Mejor... Coleccion DISA 720392 (11.98)		2
20	17	25	SELENA	Unforgettable: The Studio Album EMI LATIN 74431 (14.98)		17
21	20	18	DON OMAR	The Last Don: Live, Vol. 1 VI 450618 (17.98)	□	2
22	23	28	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 95637 (9.98)		22
23	24	24	JULIETA VENEGAS	Si ARIOLA 57447/BMG LATIN (14.98)		23
24	21	19	CONJUNTO PRIMAVERA	Hoy Como Ayer FONOVISA 351613/UG (13.98) ⊕		2
25	34	34	MANA	Eclipse WARNER LATINA 61046 (18.98)		34

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	55	2	PACE SETTER FITO OLIVARES <small>17 WKS</small>	30 Exitos Inolvidables Vol. 2 UNIVISION 310473/UG (14.98)		26
27	22	3	GRUPO EXTERMINADOR	El Hijo De Mexico FONOVISA 351595/UG (13.98) ⊕		21
28	2	3	LUIS MIGUEL	Mexico En La Piel WARNER LATINA 61977 (17.98)	□	1
29	33	45	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey FREDDIE 1890 (16.98)		16
30	NEW	1	BETO QUINTANILLA	25 Aniversario: En Concierto UNIVISION 310423/UG (14.98) ⊕		30
31	38	29	RBD	Rebelde EMI LATIN 75852 (14.98)		29
32	29	41	REYLI	En La Luna SONY DISCOS 93414 (15.98)		28
33	27	22	LA AUTORIDAD DE LA SIERRA	100% Autoridad Duranguense DISA 720496 (11.98) ⊕		1
34	28	26	LOS TEMERARIOS	Tesoros De Coleccion SONY DISCOS 95694 (12.98)		26
35	30	36	VICENTE FERNANDEZ	Tesoros De Coleccion SONY DISCOS 95241 (9.98)		8
36	31	32	VARIOUS ARTISTS	Musica Urbana: Lo Mejor De Hip Hop En Espanol FONOVISA 351615/UG (14.98) ⊕		31
37	32	34	VARIOUS ARTISTS	15 Duranguenses De Corazon DISA 720488 (12.98)		2
38	37	43	LUNYTUNES	La Trayectoria MAS FLOW 318000/UNIVERSAL LATINO (18.98)	□	7
39	40	31	VICO C	Desahogo EMI LATIN 77956 (13.98) ⊕		8
40	RE-ENTRY	12	RIGO TOVAR	30 Recuerdos FONOVISA 351603/UG (11.98)		40
41	35	27	ELIEL	El Que Habla Con Las Manos VI 450624 (15.98)		3
42	26	3	SELENA	Unforgettable: The Live Album EMI LATIN 74432 (14.98)		26
43	41	47	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida SONY DISCOS 70451 (15.98)	□	9
44	36	33	VICTOR MANUELLE	En Vivo Desde Carnegie Hall SONY DISCOS 95529 (17.98)		12
45	47	50	VARIOUS ARTISTS	Reggaeton Super Hits NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD) ⊕	○	16
46	42	52	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego EMI LATIN 90595 (15.98)	□	2
47	45	43	MONCHY & ALEXANDRA	Hasta El Fin J&N 95422/SONY DISCOS (15.98)		7
48	39	15	GRUPO EXTERMINADOR	30 Recuerdos FONOVISA 351612/UG (11.98)		17
49	44	39	GRUPO CLIMAX	Za Za Za MUSART 20539/BALBOA (5.98)		1
50	43	35	PALOMO	En Concierto DISA 720505 (12.98) ⊕		15

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	26	K-PAZ DE LA SIERRA	Pensando En Ti UNIVISION 310348/UG (14.98) ⊕	○	3
52	NEW	1	LA MAFIA	Tesoros De Coleccion SONY DISCOS 94090 (9.98)		52
53	63	51	PAULINA RUBIO	Pau-Latina UNIVERSAL LATINO 002036 (17.98)	□	1
54	56	70	GRUPO HANYAK	Duranguense A Todo Lo Que Da MADACY LATINO 51037/MADACY (12.98)		54
55	70	66	JAVIER SOLIS	Tesoros De Coleccion SONY DISCOS 95328 (9.98)		21
56	52	48	GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA	30 Recuerdos UNIVISION 310377/UG (11.98)		48
57	RE-ENTRY	48	LOS TEMERARIOS	Veintisiete FONOVISA 351342/UG (15.98)		1
58	51	68	CARDENALES DE NUEVO LEON	La Mejor... Coleccion DISA 720416 (9.98)		18
59	65	62	RICARDO ARJONA	Solo SONY DISCOS 95380 (18.98 CD/DVD) ⊕		5
60	48	40	VARIOUS ARTISTS	Los Super Hits Del Ano DISA 726879 (11.98) ⊕		10
61	66	57	LOS BUKIS	25 Joyas Musicales FONOVISA 350895/UG (13.98/9.98)		3
62	75	54	LUNYTUNES	Mas Flow: Platinum Edition MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/DVD) ⊕		24
63	72	9	LOS TERRIBLES DEL NORTE	Antologia De Jefes FREDDIE 0105 (16.98)		60
64	67	2	OLGA TANON	Como Olvidar: Lo Mejor De Olga Tanon WARNER LATINA 62229 (14.98) ⊕		54
65	64	36	LOS CAMINANTES	Tesoros De Coleccion: Puras Rancheras SONY DISCOS 95300 (9.98)		14
66	59	53	MARCO ANTONIO SOLIS	Razon De Sobra FONOVISA 351483/UG (15.98) ⊕		1
67	46	17	SELENA	Momentos Intimos EMI LATIN 98845 (16.98)		11
68	69	65	LOS TEMERARIOS	Regalo De Amor FONOVISA 351530/UG (13.98) ⊕		2
69	73	16	CHALINO SANCHEZ	Coleccion De Oro MUSART 13221/BALBOA (9.98)		54
70	50	31	JUAN LUIS GUERRA	Para Ti VENE 651000/UNIVERSAL LATINO (15.98)	□	2
71	RE-ENTRY	8	FEY	La Fuerza Del Destino EMI LATIN 75692 (14.98)		41
72	57	60	BRONCO LOS BUKIS	Cronica De Dos Grandes: Recuerdos Con Amor FONOVISA 351606/UG (14.98)		2
73	68	5	LOS CADETES DE LINARES	30 Recuerdos UNIVISION 310374/UG (11.98)		47
74	RE-ENTRY	10	LOS TUCANES DE TIJUANA	Tesoros De Coleccion: Puras Corridos De Los Buenos SONY DISCOS 95551 (9.98)		49
75	54	57	VARIOUS ARTISTS	El Movimiento De Hip Hop En Espanol Vol. 2 UNIVISION 310361/UG (13.98) ⊕		6



LATIN

Billboard DANCE

APR
30
2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
2	3	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
3	2	COMO PUDISTE	OBIE BERMUDEZ (EMI LATIN)
4	8	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)
5	5	VOLVERTE A VER	JUANES (SURCO/UNIVERSAL LATINO)
6	6	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
7	7	AMOR DEL BUENO	REYLI (SONY DISCOS)
8	12	OTRA VEZ	MOD (OLE)
9	9	TE BUSCARIA	CHRISTIAN CASTRO (ARIOLA/BMG LATIN)
10	13	LLEVAME	SORAYA (EMI LATIN)
11	14	VIVEME	LAURA PAUSINI (WARNER LATINA)
12	11	TOCANDO FONDO	KALIMBA (SONY DISCOS)
13	10	QUE LASTIMA	ALEJANDRO FERNANDEZ (SONY DISCOS)
14	19	EN SOLEDAD	JIMENA (UNIVISION)
15	-	LA TORTURA	SHAKIRA (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	EN SOLEDAD	JIMENA (UNIVISION)
2	1	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI)
3	13	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
4	3	MAYOR QUE YO	EMMY HANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANKEE & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	2	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
6	4	VALIO LA PENA	MARC ANTHONY (SONY DISCOS)
7	9	VEN TU	DOMINIC M. (J&N)
8	5	PERDONAME LA VIDA	LOS TOROS BAND (UNIVERSAL LATINO)
9	6	ESTA NOCHE TRAVESURA	DJ NELSON (FLOW/UNIVERSAL LATINO)
10	11	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
11	7	LA BODA	AVENTURA (PREMIUM LATIN)
12	14	OYE MI CANTO	NOBE, FEAT. DADDY YANKEE, NINA SKY, GEM STAR & BIG HAITO (RCA+PELLAJOS/J&M/UMG)
13	12	SOMBRA LOCA	GILBERTO SANTA ROSA (SONY DISCOS)
14	16	TODO ES MENTIRA	FRANKIE NEGRO (SGZ)
15	17	AMOR PERFECTO	EL GRAN COMBO DE PUERTO RICO (SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
2	2	AIRE	INTOCABLE (EMI LATIN)
3	3	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
4	5	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO (DISA)
5	4	VOLVERE	K-PAZ DE LA SIERRA (UNIVISION)
6	6	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
7	7	ESTA LLORANDO MI CORAZON	BETO Y SUS CANARIOS (DISA)
8	8	NO ME QUEDA MAS	PALMDO (DISA)
9	10	YO ME QUEDA SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)
10	9	LO MEJOR FUE PERDERTE	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO (SONY DISCOS)
11	14	ERES DIVINA	PATRUILLA 81 (DISA)
12	17	MANANA QUE YA NO ESTES	GRUPO INNOVACION (GARMEX/FONOVISA)
13	11	TU PONTE EN MI LUGAR	LOS HURACANES DEL NORTE (UNIVISION)
14	13	EL VIRUS DEL AMOR	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
15	12	BESO A BESO	EZQUIEL PENA (FONOVISA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
2	2	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
3	3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
4	4	JULIETA VENEGAS	SI (ARIOLA/BMG LATIN)
5	5	MANA	ECLIPSE (WARNER LATINA)
6	8	RBD	REBELDE (EMI LATIN)
7	5	REYLI	EN LA LUNA (SONY DISCOS)
8	6	VARIOUS ARTISTS	MUSICA URBANA: LO MEJOR DE HIP HOP EN ESPANOL (FONOVISA/UG)
9	9	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)
10	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
11	13	PAULINA RUBIO	PAU-LATINA (UNIVERSAL LATINO)
12	14	RICARDO ARJONA	SOLD (SONY DISCOS)
13	11	MARCO ANTONIO SOLIS	RAZON DE SOBRRA (FONOVISA/UG)
14	16	FEY	LA FUERZA DEL DESTINO (EMI LATIN)
15	15	SIN BANDERA	DE VIAJE (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRID FINO (EL CARTEL/VI)
2	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN 30X OFFICE)
3	3	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
4	4	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI)
5	6	DON OMAR	THE LAST ODN (VI)
6	5	DADDY YANKEE	AHORA LE TOCA AL CANGRIH LIVE (VI)
7	7	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (MAS FLOW/MACHETE/UNIVERSAL LATINO)
8	8	DON OMAR	THE LAST ODN: LIVE, VOL. 1 (VI)
9	11	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
10	12	VICO C	DESARROGO (EMI LATIN)
11	9	ELIEL	EL QUE HABLA CON LAS MANOS (VI)
12	10	VICTOR MANUEL	EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
13	14	VARIOUS ARTISTS	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
14	13	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)
15	17	LUNYTUNES	MAS FLOW: PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISA/UG)
2	2	VICENTE FERNANDEZ	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
3	3	ANA BARBARA/JENNIFER PENA	CONFESIONES (FONOVISA/UG)
4	4	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA OANDO (DISA)
5	5	LOS HOROSCOPOS DE DURANGO	Y SEGUIMOS CON DURANGUENSES!!! (DISA)
6	6	INTOCABLE	X (EMI LATIN)
7	7	CONJUNTO PRIMAVERA/BANDA EL RECODO	20 LLEGADORAS (UNIVISION/UG)
8	8	SELENA	UNFORGETTABLE: SPECIAL EDITION (EMI LATIN)
9	9	LOS TEMERARIOS	LA MEJOR...COLECCION (DISA)
10	7	SELENA	UNFORGETTABLE: THE STUDIO ALBUM (EMI LATIN)
11	12	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
12	10	CONJUNTO PRIMAVERA	HOY COMO AYER (FONOVISA/UG)
13	-	FITO OLIVARES	30 EXITOS INOLVIDABLES VOL. 2 (UNIVISION/UG)
14	11	GRUPO EXTERMINADOR	EL HJO DE MEXICO (FONOVISA/UG)
15	13	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	FILTHY GORGEOUS	SCISSOR SISTERS A TOUCH OF CLASS/UNIVERSAL DIS/UMRG
2	4	SET IT FREE	JASON WALKER JWM 024
3	7	EVERYTHING	KASKADE OM 174
4	9	I NEED YOU	FRIBURN & URUK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
5	10	MR. BRIGHTSIDE (J. LU CONT./LINDBERGH PALACE MIXES)	THE KILLERS ISLAND 004170/IDJMG
6	3	WHATEVER (MR. MIG MIX)	JILL SCOTT HIDDEN BEACH PROMO/EPIC
7	5	NASTY GIRL	INAYA DAY STAR 69 1299
8	6	GET RIGHT (L. VEGA REMIX)	JENNIFER LOPEZ EPIC 71896
9	13	I'LL BE YOUR FREAK	NORIT COTTO PRESENTS SINSATION! DEFINITIVE 005/ESNTION
10	1	CALL ME	ANNA VISSI VANILLA PROMO/MODA
11	16	HERE I AM	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
12	12	HE GIVES MORE (MCGOWAN/RIGG/CRUZ/TWISTED DEE/SANTIAGO)	RAW DEAL FEATURING TONY ANN BARDELL WAAKO 1334
13	20	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND PROMO/IDJMG
14	18	SORROW	BOBBY O RADIKAL 99214
15	11	LOVE IS A DRUG (CREAMER & K REMIXES)	ROSKO NY LOVE IMPORT
16	8	WANT MY BODY	PIER PRESSURE TWEAK'D 0006
17	25	MOST PRECIOUS LOVE	BLAZE PRESENTS U.D.A.U.F. FEAT. BARBARA TUCKER KING STREET 1196
18	27	WORKOUT (VASQUEZ/KUPPERVILLER/ROOM/CARRANO)	RUPAUL RUCO 032
19	24	LESSONS IN LOVE	ANGEL MIDAS PROMO
20	32	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
21	21	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	FANTASIA J 67202/RMG
22	31	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES)	RINGSIDE FLAWLESS PROMO/GEFFEN
23	30	ROBOT ROCK	DAFT PUNK VIRGIN PROMO
24	34	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES)	YANESSA WILLIAMS LAVA 93705
25	23	SINCE U BEEN GONE (NEVINS/HANI MIXES)	KELLY CLARKSON RCA PROMO/RMG

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	33	LEAD GUITAR	AXWELL SUBMANTAL/ZYX PROMO/WAAKO
2	14	AVALON	JULIET ASTRALWERKS 70937/VIRGIN
3	29	SUPERFLY (LOUIE VEGA REMIX)	CURTIS MAYFIELD RHINO PROMO/WARNER STRATEGIC MARKETING
4	26	EMBALLA (LOUIE VEGA REMIXES)	EMBALLA CIRQUE OU SLEILE IMPORT
5	17	STRESS	DANNY "BUDDAH" MORALES TWEAK'D 0007
6	35	NU NU (YEAH YEAH)	FANNYPACK TOMMY BOY 2465
7	19	HOME	SUZANNE PALMER STAR 69 1291
8	28	I'M DONE	KING BRAIN PRESENTS N.I.C. KING BRAIN 51608/ARTEMIS
9	22	WAITING FOR ALEGRIA	TONY MORAN & THE SEMA PRESENTS JONNA SALMONS (KAMA/BOY SILVER LABEL 2464/TOMMY BOY)
10	38	FEVER (A. FREELAND REMIXES)	SARAH VAUGHAN VERVE 004331
11	15	HOW CAN I BE FALLING	JENNIFER GREEN TS PROMO
12	42	I FEEL YOU	SCHILLER FEATURING HEPPNER RADIKAL 99213
13	45	POWER ONE WORD (COX/RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 84751
14	39	RAINSONG	DON PHILIP LIZA 001
15	43	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
16	47	NOT STOP	BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
17	37	I WILL (ORANGE FACTORY MIXES)	ORYON PULSE PROMO
18	44	KRAFTY	NEW ORDER WARNER BROS. PROMO
19	44	STAND UP	LOLEATTA HOLLOWAY GOSSIP 1244
20	45	LIVE YOU ALL OVER	TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
21	43	METAL	AFRIKA BAMBATAA FEAT. GARY HUMAN TOMMY BOY 2453
22	46	RICH GIRL	GWEN STEFANI FEATURING EVE INTERSCOPE 003978
23	49	YOU TURN IT ON	JIM VERRAROS KOCH PROMO
24	36	FAIRYTALE	THE REPLACEMENT FEAT. MARIA NESKOVSKI RADIKAL 99211
25	41	JUST LET GO	FISCHERSPOONER CAPITOL 70440

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	HOTEL	4 WKS MOBY #2 27243	
2	3	VERVE/REMIXED3	VARIOUS ARTISTS VERVE 004166*/VG	
3	4	FIRE UP! 2	VARIOUS ARTISTS RAZOR & TIE 89091	
4	5	ARULAR	M.I.A. XL 186*	
5	6	COSMIC GAME	THE EVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081	
6	2	ODYSSEY	FISCHERSPOONER CAPITOL 94896*	
7	NEW	MATTER + FORM	VNY NATION METROPOLIS 370	
8	9	HUMAN AFTER ALL	DAFT PUNK VIRGIN 63562*	
9	7	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
10	12	BUDDHA-BAR VII	RAVIN & DAVID VISAN GEORGE V 71052	
11	8	COMMUNITY SERVICE 2	THE CRYSTAL METHOD ULTRA 1268*	
12	14	ULTRA.DANCE 06	THE RIDDLER & VIC LATINO ULTRA 1249	
13	11	PUSH THE BUTTON	THE CHEMICAL BROTHERS FREESTYLE DUST 63282*/ASTRALWERKS	
14	10	TRANCE SESSIONS II	LOUIE DEVITO OEE VEE 0013/MUSICRAMA	
15	13	BRAZILIAN GIRLS	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG	
16	16	MUSHROOM JAZZ 5	MARK FARINA OM 30575	
17	15	A STATE OF TRANCE 2005	ARMIN VAN BUUREN ULTRA 1283	
18	19	FIRE UP!	VARIOUS ARTISTS RAZOR & TIE 89077	
19	17	LCD SOUNDSYSTEM	LCD SOUNDSYSTEM DFA 63944/CAPITOL	
20	NEW	UN-BREAK MY HEART: THE REMIX COLLECTION	TOM BRAXTON LAFACE/LEGACY 67305/SONY BMS STRATEGIC MARKETING GROUP	
21	22	ULTRA CHILLED 05	DAVID WAXMAN ULTRA 1270	
22	21	ADAPT OR DIE: TEN YEARS OF REMIXES	EVERYTHING BUT THE GIRL SEBASTIAN 7883/WARNER STRATEGIC MARKETING	
23	24	BEST OF TRANCE VOLUME 5	VARIOUS ARTISTS ROBBINS 75053	
24	18	SURROUNDED BY SILENCE	PREFUSE 73 WARP 129*	
25	RE-ENTRY	NIGHTBIRD	ERASURE MUTE 9260	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SINCE U BEEN GONE	3 WKS KELLY CLARKSON (RCA/RMG)
2	5	CALL ME	ANNA VISSI (VANILLA/MODA)
3	9	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
4	2	ALL THIS TIME	JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP (ULTRA)
5	6	IF YOU DON'T KNOW ME BY NOW	AUBREY (ROBBINS)
6	7	ONE WORD	KELLY OSBOURNE (SANCTUARY)
7	4	1, 2 STEP	CIARA FEAT. MISSY ELLIOTT (SHONUFF-MUSICLINE/LAFACE/ZOMBA)
8	12	PUT 'EM HIGH	STONEBRIDGE FEATURING THERESE (ULTRA)
9	3	LET ME LOVE YOU	MARIO (3RD STREET/J&RMG)
10	11	COME RAIN COME SHINE	JENN CUNETTA (ULTRA)
11	10	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
12	13	RICH GIRL	GWEN STEFANI FEATURING EVE (INTERSCOPE)
13	8	I BELIEVE IN YOU	KYLIE MINOGUE (CAPITOL)
14	17	WHEN THE DAWN BREAKS	NARCOTIC THRUST (YOSHITOSHI/DEEP DISH)
15	16	INSPIRATION	IAN VAN DAHL (ROBBINS)
16	14	HOW WOULD U FEEL	DAVID MORALES WITH LEA-LORIN (DMI/ULTRA)
17	15	SO MANY TIMES	GADJO (SUBLINEAL)
18	25	TRUE	RYAN CABRERA (E.V.L.A./ATLANTIC)
19	RE-ENTRY	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)
20	20	I'M DONE	KING BRAIN PRESENTS N.I.C. (KING BRAIN/ARTEMIS)
21	18	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA)
22	21	TIME	THERESE (ROBBINS)
23	22	FREE ME	EMMA (19)
24	RE-ENTRY	GET IT ON	INTENSIO PROJECT FEATURING LISA SCOTT-LEE (ROBBINS)
25	24	FILTHY GORGEOUS	SCISSOR SISTERS (UNIVERSAL/UMRG)

APR 30 2005 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		APRIL 19, 2005	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)			
1	2	DEF TECH	DEF TECH (LTD EDITION) DAIKI SOUND		
2	1	B'Z	THE CIRCLE VERMILLION RECORDS		
3	N	ZONE	E COMPLETE A SIDE SINGLES (LTD EDITION) SONY MUSIC		
4	N	VARIOUS ARTISTS	DANCEHALL LOVERS SECOND SEASON TOSHIBA/EMI		
5	3	MARIAH CAREY	THE EMANCIPATION OF MIMI ISLAND/DEF JAM		
6	N	B-DASH	HDFU EXTRA LARGE RECORDS		
7	4	MIKA NAKASHIMA	MUSIC SONY MUSIC ASSOCIATED RECORDS		
8	N	BEN FOLDS	SONGS FOR SILVERMAN EPIC		
9	9	NIVEA	COMPLICATED BMG FUNHOUSE		
10	11	DEF TECH	DEF TECH ILLCHILL		

UNITED KINGDOM		ALBUMS		APRIL 18, 2005	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	3	BASEMENT JAXX	THE SINGLES XL RECORDINGS		
2	5	AKON	TROUBLE POLYDOR		
3	2	TONY CHRISTIE	DEFINITIVE COLLECTION UNIVERSAL TV		
4	N	GARBAGE	BLEED LIKE ME A&E		
5	1	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS BRIGHTSIDE		
6	N	SHAKIN' STEVENS	THE COLLECTION EPIC		
7	6	50 CENT	THE MASSACRE INTERSCOPE		
8	10	G4	G4 SONY BMG		
9	4	STEREOPHONICS	LANGUAGE.SEX.VIOLENCE.OTHER? V2		
10	9	KAISER CHIEFS	EMPLOYMENT 6 UNIQUE/POLYDOR		

FRANCE		ALBUMS		APRIL 19, 2005	
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE)			
1	1	MYLENE FARMER	AVANT QUE L'OMBRE POLYDOR		
2	2	MOBY	HOTEL MUTE		
3	3	LES ENFOIRES	LE TRAIN DES ENFOIRES RESTO DU COEUR		
4	6	RAPHAEL	CARAVANE CAPITOL		
5	5	VARIOUS ARTISTS	LE ROI SOLEIL WARNER MUSIC		
6	N	GARBAGE	BLEED LIKE ME A&E/WARNER MUSIC		
7	7	KEANE	HOPES AND FEARS ISLAND		
8	N	KERY JAMES	MA VERITE UP MUSIC/WARNER MUSIC		
9	4	MARIAH CAREY	THE EMANCIPATION OF MIMI ISLAND/DEF JAM		
10	15	CHIMENE BADI	DIS-MOI QUE TU M'AIMES UNIVERSAL		

GERMANY		ALBUMS		APRIL 20, 2005	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	N	BOEHSE ONKELZ	LIVE IN HAMBURG SPV		
2	1	WIR SIND HELDEN	VON HIER AN BLIND VIRGIN		
3	2	NENA	WILLST DU MIT MIR GEHN WARNER MUSIC		
4	4	MICHAEL BUBLE	IT'S TIME REPRISE		
5	7	50 CENT	THE MASSACRE INTERSCOPE		
6	5	FARIN URLAUB	AM ENDE DER SONNE VOLKER HOR		
7	6	SARAH CONNOR	NAUGHTY BUT NICE X-CELL/SONY BMG		
8	8	AC/DC	FAMILY JEWELS (DVD) EPIC		
9	9	FETTES BROT	AM WASSER GEBAUT IDG		
10	10	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL		

CANADA		ALBUMS		APRIL 30, 2005	
THIS WEEK	LAST WEEK	(SOUNDSCAN)			
1	1	50 CENT	THE MASSACRE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
2	N	MARIAH CAREY	THE EMANCIPATION OF MIMI ISLAND/UNIVERSAL		
3	N	JANN ARDEN	JANN ARDEN UNIVERSAL		
4	2	MICHAEL BUBLE	IT'S TIME 143/REPRISE/WARNER		
5	4	GREEN DAY	AMERICAN IDIOT REPRISE/WARNER		
6	6	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL		
7	7	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE		
8	5	BECK	GUERO INTERSCOPE/UNIVERSAL		
9	N	GARBAGE	BLEED LIKE ME ALMO SOUNDS/GEFFEN/UNIVERSAL		
10	3	BLUE RODEO	ARE YOU READY WARNER		

ITALY		ALBUMS		APRIL 18, 2005	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	1	MICHAEL BUBLE	IT'S TIME REPRISE		
2	3	ANTONACCI BIAGIO	CONVIVENDO PARTE 2 IRIS/MERCURY		
3	2	FRANCESCO DE GREGORI	PEZZI CARAVAN/COLUMBIA		
4	11	NEGRAMARO	MENTRE TUTTO SCORRE SUGAR/OKINA		
5	5	RENGA F.	CAMERE CON VISTA MERCURY		
6	7	VASCO ROSSI	BUONI O CATTIVI CAPITOL		
7	8	GREEN DAY	AMERICAN IDIOT REPRISE		
8	9	LE VIBRAZIONI	LE VIBRAZIONI II RICORDI		
9	6	MOBY	HOTEL MUTE		
10	10	POVIA	EVVIVA I PAZZI TARGET DISTRIBUTION		

SPAIN		ALBUMS		APRIL 20, 2005	
THIS WEEK	LAST WEEK	(AFYVE/MEDIA CONTROL)			
1	1	AMARAL	PAJAROS EN LA CABEZA VIRGIN		
2	2	SANTA JUSTA KLAN	S.J.K. GLOBOMEDIA		
3	3	CAMELA	CAMELA ORO:LA COLECCION CAPITOL		
4	5	IL DIVO	IL DIVO SYCO/SONY BMG		
5	7	EL SUENO DE MORFEO	EL SUENO DE MORFEO GLOBOMEDIA		
6	6	DIANA NAVARRO	NO TE OLVIDES DE MI WARNER MUSIC		
7	11	SOUNDTRACK	HABANA BLUES DRO/MAESTRANZA FILM		
8	8	MA ISABEL	NO ME TOQUES LAS PALMAS QUE TE VALE MUSIC		
9	4	CHAYANNE	DESDE SIEMPRE SONY BMG		
10	N	TRIBUTO A SERRAT	CUBA LE CANTA A SERRAT DISCMEOI		

AUSTRALIA		ALBUMS		APRIL 18, 2005	
THIS WEEK	LAST WEEK	(ARIA)			
1	1	ANTHONY CALLEA	ANTHONY CALLEA SONY BMG		
2	3	MISSY HIGGINS	THE SOUND OF WHITE EMI		
3	2	JACK JOHNSON	IN BETWEEN DREAMS BUSHFIRE/UNIVERSAL		
4	N	GARBAGE	BLEED LIKE ME FESTIVAL		
5	6	GREEN DAY	AMERICAN IDIOT REPRISE		
6	5	IL DIVO	IL DIVO SYCO/SONY BMG		
7	10	JESSE MCCARTNEY	BEAUTIFUL SOUL FMR		
8	8	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE		
9	N	BEN FOLDS	SONGS FOR SILVERMAN EPIC		
10	4	JOHN FARNHAM/TOM JONES	TOGETHER IN CONCERT SONY BMG		

THE NETHERLANDS		SINGLES		APRIL 15, 2005	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)			
1	1	GEEF MIJ JE ANGST	GUUS MEEUWIS EMI		
2	5	LEIPE MOCRO FLAVOUR	ALI B SPEC		
3	2	KOMT TIE DAN HE	DJ NORMAN VS DARKRAVER DIGIDANCE		
4	3	LET ME LOVE YOU	MARIO J/SONY BMG		
5	4	CANDY SHOP	50 CENT INTERSCOPE		

ALBUMS		APRIL 15, 2005	
1	2	GUUS MEEUWIS	10 JAAR LEVENSECHT EMI
2	1	ANOUK	HOTEL NEW YORK EMI
3	1	CHIPZ	THE WORLD OF CHIPZ ZEITGEIST/UNIVERSAL
4	4	MICHAEL BUBLE	IT'S TIME REPRISE
5	5	PAUL DE LEEUW	DUIZEL MIJ UNIVERSAL

SWITZERLAND		SINGLES		APRIL 10, 2005	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	CANDY SHOP	50 CENT INTERSCOPE		
2	2	LET ME LOVE YOU	MARIO J/SONY BMG		
3	3	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR		
4	5	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO		
5	8	BAD DAY	DANIEL POWTER WARNER MUSIC		

ALBUMS		APRIL 10, 2005	
1	1	DJ ANTOINE	1 THE BLACK ALBUM MUSIKVERTRIEB
2	N	DJ TATANA	PEACE & LOVE TBA
3	N	QL	LUSCHT SONY BMG
4	3	NENA	WILLST DU MIT MIR GEHN WARNER MUSIC
5	4	MOBY	HOTEL MUTE

DENMARK		SINGLES		APRIL 19, 2005	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)			
1	2	SCARE YOURSELF	D-A-D EMI		
2	1	HVOR SMA VI ER	VARIOUS ARTISTS UNIVERSAL		
3	3	LET ME LOVE YOU	MARIO J/SONY BMG		
4	9	ALMOST HERE	BRIAN MCFADDEN FT. DELTA GOODREM MDESTI/SONY BMG		
5	4	CANDY SHOP	50 CENT INTERSCOPE		

ALBUMS		APRIL 19, 2005	
1	1	SIMONE	VINDENS FARVER CMC
2	1	JACOB ANDERSEN	MAKE IT BETTER SONY BMG
3	2	B-BOYS	VORES VERDEN UNIVERSAL
4	3	ANNE GADEGAARD	CHIKI CHIKI MY WAY MUSIC
5	16	THE SHADOWS	THE FINAL TOUR CMC

FLANDERS		SINGLES		APRIL 20, 2005	
THIS WEEK	LAST WEEK	(PROMUVI)			
1	2	CANDY SHOP	50 CENT INTERSCOPE		
2	3	SWITCH	WILL SMITH INTERSCOPE		
3	4	LET ME LOVE YOU	MARIO J/SONY BMG		
4	1	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI FT. JOY GRUTTMANN POLYDOR		
5	5	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE		

ALBUMS		APRIL 20, 2005	
1	1	ADMIRAL FREEBEE	SONGS POLYDOR
2	2	MOBY	HOTEL MUTE
3	3	ANOUK	HOTEL NEW YORK DINO
4	4	JOERI FRANSEN	TRUE LIES ARIOLA
5	5	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE INTERSCOPE

IRELAND		SINGLES		APRIL 15, 2005	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)			
1	1	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV		
2	2	CANDY SHOP	50 CENT INTERSCOPE		
3	N	1, 2 STEP	GIARA FT. MISSY ELLIOT SHD/NUFF-MUSICLINE/LAFACE/ZOMBA		
4	3	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE		
5	5	LET ME LOVE YOU	MARIO J/SONY BMG		

ALBUMS		APRIL 15, 2005	
1	1	THE KILLERS	HOT FUSS LIZARD KING/UNIVERSAL
2	3	50 CENT	THE MASSACRE INTERSCOPE
3	2	STEREOPHONICS	LANGUAGE.SEX.VIOLENCE.OTHER? V2
4	5	GREEN DAY	AMERICAN IDIOT REPRISE
5	4	JOHN SPILLANE	HEY DREAMER EMI

FINLAND		SINGLES		APRIL 20, 2005	
THIS WEEK	LAST WEEK	(YLE)			
1	1	TIE	VIKATE RANKA		
2	N	NIUVA 20	TURMION KATILTO RANKA		
3	4	TAIVAS IYO TULTA	TERASBETONI WARNER MUSIC		
4	N	FORGIVE HER	SWALLOW THE SUN FIREBOX RECORDS		
5	N	MC KOPPAKUORIAINEN REMIX	ELLA JA ALEKSI WARNER MUSIC		

ALBUMS		APRIL 20, 2005	
1	N	MAIJA VILKKUMAA	SE EI OLEKAAN MIN EVIDENCE
2	1	IL DIVO	IL DIVO SYCO/SONY BMG
3	1	TERASBETONI	METALLITOTUUS WARNER MUSIC
4	N	YUP	KEPPIJUMPPAA MERCURY
5	4	APULANTA	KIILA LEVY-YHTIO

NEW ZEALAND		SINGLES		APRIL 20, 2005	
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.)			
1	1	MOONSHINE	SAVAGE FT. AKON DAWNRAID		
2	2	LET ME LOVE YOU	MARIO J/SONY BMG		
3	7	BEAUTIFUL SOUL	JESSE MCCARTNEY FMR		
4	34	OBSESSION	FRANKIE J FT. BABY BASH SONY BMG		
5	3	CANDY SHOP	50 CENT INTERSCOPE		

ALBUMS		APRIL 20, 2005	
1	1	JACK JOHNSON	IN BETWEEN DREAMS BUSHFIRE/UNIVERSAL
2	N	SAVAGE	MOONSHINE DAWNRAID
3	2	GOLDENHORSE	OUT OF THE MOON EMI
4	7	MAROON 5	SONGS ABOUT JANE J/SONY BMG
5	11	AKON	TROUBLE SRC/UNIVERSAL

HUNGARY		SINGLES		APRIL 15, 2005	
THIS WEEK	LAST WEEK	(MAHASZ)			
1	1	A KOR BEN	ZORAN UNIVERSAL		
2	2	FEMME LIKE U	K-MARO EAST WEST		
3	3	MINDHALALIG MELLETTEM	ZSEDENYI ADRIENN MAGNETON		
4	N	SUAVENTE	SCOOTER EDEL		
5	6	GET RIGHT	JENNIFER LOPEZ EPIC		

ALBUMS		APRIL 15, 2005	
1	2	MEGASZTAR	2005 UNIVERSAL
2	1	HOOLIGANS	VIRUS EMI
3	N	KALAPACS	KERESZTES HABORU HAMMER MUSIC
4	4	ZSEDENYI ADRIENN	ZSEDA VUE MAGNETON
5	12	NOX	BUVOLET UNIVERSAL

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 20, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	LET ME LOVE YOU	MARIO J/SONY BMG	1
2	2	CANDY SHOP	50 CENT INTERSCOPE	2
3	23	1, 2 STEP	CIARA FT. MISSY ELLIOT SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA	5
4	3	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	3
5	4	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV	4
6	7	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE	7
7	6	ECRIS L'HISTOIRE	GREGORY LEMARCHAL MERCURY	6
8	11	LIFT ME UP	MOBY MUTE	11
9	N	SOMEWHERE ELSE	RAZORLIGHT VERTIGO	N
10	14	CONCERTO POUR DEUX VOIX	CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC	14
11	5	GET RIGHT	JENNIFER LOPEZ EPIC	5
12	12	SWITCH	WILL SMITH INTERSCOPE	12
13	8	IT'S LIKE THAT	MARIAH CAREY ISLAND/DEF JAM	8
14	13	FROM ZERO TO HERO	SARAH CONNOR X-CELL/SONY BMG	13
15	17	TOUT LE BONHEUR DU MONDE	SINSEMILIA EPIC	17

ALBUMS

APRIL 20, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	50 CENT	THE MASSACRE INTERSCOPE	2
2	N	GARBAGE	BLEED LIKE ME A&E/WARNER MUSIC	N
3	1	MOBY	HOTEL MUTE	1
4	3	MICHAEL BUBLE	IT'S TIME REPRISE	3
5	6	GREEN DAY	AMERICAN IDIOT REPRISE	6
6	12	BASEMENT JAXX	THE SINGLES XL RECORDINGS	12
7	N	BOEHSE ONKELZ	LIVE IN HAMBURG SPV	N
8	5	WIR SIND HELDEN	VON HIER AN BLIND VIRGIN	5
9	7	NENA	WILLST DU MIT MIR GEHN WARNER MUSIC	7
10	4	MARIAH CAREY	THE EMANCIPATION OF MIMI ISLAND/DEF JAM	4
11	22	AKON	TROUBLE BARCLAY/UNIVERSAL	22
12	10	TONY CHRISTIE	DEFINITIVE COLLECTION UNIVERSAL TV	10
13	13	KEANE	HOPES AND FEARS ISLAND	13
14	9	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE INTERSCOPE	9
15	14	MYLENE FARMER	AVANT QUE L'OMBRE POLYDOR	14

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. APRIL 20, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	LET ME LOVE YOU	MARIO J RECORDS	1
2	2	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE	2
3	3	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE	3
4	6	SHIVER	NATALIE IMBRUGLIA SONY BMG	6
5	7	IT'S LIKE THAT	MARIAH CAREY ISLAND/DEF JAM	7
6	5	CANDY SHOP	50 CENT INTERSCOPE	5
7	11	IF THERE'S ANY JUSTICE	LEMAR SONY BMG	11
8	4	GET RIGHT	JENNIFER LOPEZ EPIC	4
9	14	HEAVY ON MY HEART	ANASTACIA DAYLIGHT/EPIC	14
11	13	LIFT ME UP	MOBY MUTE	13
12	12	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/SONY BMG	12
13	9	BAD DAY	DANIEL POWTER WARNER MUSIC	9
14	10	SOMETIMES YOU CAN'T MAKE IT ON	U 2 ISLAND	10
15	20	CAUGHT UP	USHER LAFACE/ZOMBA	20
16	18	THIS IS THE LAST TIME	KEANE ISLAND	18

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	10	#1 MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	●
2	1	29	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ	●
3	3	31	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192	●
4	5	52	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG Ⓢ	●
5	4	1	VARIOUS ARTISTS	VERVE/UNMIXED3 VERVE 004302/VG	●
6	6	14	DAVID SANBORN	CLOSER VERVE 003095/VG	●
7	7	63	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC	■
8	14	9	DAVE HOLLAND BIG BAND	OVERTIME SUNNYSIDE 3028	■
9	9	32	JANE MONHEIT	TAKING A CHANCE ON LOVE SONY CLASSICAL 92495/SONY MUSIC	■
10	13	47	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.	■
11	12	4	YELLOWJACKETS	ALTERED STATE HEADS UP 3097	■
12	15	2	BILLIE HOLIDAY	THE ULTIMATE COLLECTION HIP-0/VERVE 003918/UMJ	■
13	10	2	CHARLES LLOYD	JUMPING THE CREEK ECM 004121/UNIVERSAL CLASSICS GROUP	■
14	11	2	TORD GUSTAVSEN TRIO	THE GROUND ECM 004123/UNIVERSAL CLASSICS GROUP	■
15	16	11	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232	■
16	18	31	PETER CINCOTTI	ON THE MOON CONCORD 2221	■
17	19	30	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY	■
18	NEW	NEW	KEELY SMITH	VEGAS '58 - TODAY CONCORD JAZZ 2266/CONCORD	■
19	20	1	ELDAR DJANGIROV	ELDAR SONY CLASSICAL 92593/SONY MUSIC	■
20	8	1	JOHN PIZZARELLI	KNOWING YOU TELARC JAZZ B3615/TELARC	■
21	22	1	MARILYN SCOTT	NIGHTCAP PRANA 0005/MAILBOAT	■
22	RE-ENTRY	RE-ENTRY	LOUIS ARMSTRONG	LOUIS ARMSTRONG MADACY SPECIAL PRODUCTS 50686/MADACY	■
23	25	9	JOEY DEFRANCESCO/JIMMY SMITH	LEGACY CONCORD JAZZ 2229/CONCORD	■
24	RE-ENTRY	RE-ENTRY	BILLIE HOLIDAY	JAZZ BIOGRAPHY SERIES UNITED MULTIMEDIA 5509/UNITED AUDIO	■
25	17	23	LINDA RONSTADT	HUMMIN' TO MYSELF VERVE 000887/VG	■

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	2	#1 YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC	■
2	2	10	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/BMG CLASSICS Ⓢ	■
3	3	29	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC Ⓢ	■
4	5	30	ANDRE RIEU	TUSCANY DENON 7431	■
5	6	14	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.	■
6	9	75	SOUNDTRACK	MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP	■
7	8	1	JOSHUA BELL	ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY MUSIC Ⓢ	■
8	NEW	NEW	CITY OF BIRMINGHAM SYMPHONY (RATTLE)	MAHLER: SYMPHONY NO. 8 EMI CLASSICS 57945/ANGEL	■
9	7	10	LANG LANG & MARINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP	■
10	4	10	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	■
11	10	39	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188	■
12	NEW	NEW	BRYN TERFEL/MALCOLM MARTINEAU	SILENT NOON DG 004216/UNIVERSAL CLASSICS GROUP	■
13	15	82	ANDRE RIEU	LIVE IN DUBLIN DENON 17293	■
14	11	7	ANGELA GHEORGHIU	PUCCHINI: OPERA ARIAS EMI CLASSICS 57955/ANGEL	■
15	14	1	RICHARD JAMES	AS IN A DREAM RICHARD JAMES 82174	■
16	RE-ENTRY	RE-ENTRY	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOPPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC	■
17	RE-ENTRY	RE-ENTRY	ANONYMOUS 4	THE ORIGIN OF FIRE: HILDEGARD VON BINGEN HARMONIA MUNDI 907327	■
18	NEW	NEW	SAN FRANCISCO SYMPHONY (THOMAS)	MAHLER: SYMPHONY NO. 9 SAN FRANCISCO SYMPHONY MUSIC 60007	■
19	12	5	SHARON ISBIN & NEW YORK PHILHARMONIC (SEREBRIER)	RODRIGO: CONCIERTO DE ARANJUEZ PHILIP/WARNER CLASSICS 60296/WARNER STRATEGIC MARKETING	■
20	13	1	YUNDI LI	CHOPIN: SCHERZI, IMPROMPTUS DG 003887/UNIVERSAL CLASSICS GROUP	■
21	NEW	NEW	RICHARD GOODE	MOZART NONESUCH 79831/WARNER BROS.	■
22	RE-ENTRY	RE-ENTRY	ROLANDO VILLAZON	FRENCH OPERA ARIAS VIRGIN CLASSICS 45719/ANGEL	■
23	RE-ENTRY	RE-ENTRY	ANONYMOUS 4	AMERICAN ANGELS HARMONIA MUNDI 907326	■
24	NEW	NEW	JOSHUA BELL	VIOLIN CONCERTOS DECCA 004204/UNIVERSAL CLASSICS GROUP	■
25	RE-ENTRY	RE-ENTRY	JOHN ADAMS	ON THE TRANSMIGRATION OF SOULS NONESUCH 79816/WARNER BROS.	■

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	2	#1 VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG	■
2	2	2	MARCUS MILLER	SILVER RAIN 3 DEUCES 5779/KOCH	■
3	2	22	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	■
4	NEW	NEW	VICTOR WOOTEN	SOUL CIRCUS VANGUARD 79785	■
5	3	3	GEORGE DUKE	DUKE BIZARRE PLANET 5102/BPM Ⓢ	■
6	5	5	PAUL TAYLOR	NIGHTLIFE PEAK 8528/CONCORD	■
7	4	12	PAT METHENY GROUP	THE WAY UP NONESUCH 79876/WARNER BROS.	■
8	6	80	CHRIS BOTTI	A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC	■
9	7	1	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755	■
10	9	9	JEFF LORBER	FLIPSIDE NARADA JAZZ 73124/NARADA	■
11	8	97	KENNY G	ULTIMATE KENNY G BMG HERITAGE 50997/RMG	■
12	10	11	BOBBY CALDWELL	PERFECT ISLAND NIGHTS SIN-DROME 8965	■
13	11	1	KEIKO MATSUI	WALLS OF AKENDORA NARADA JAZZ 73335/NARADA	■
14	11	1	MATT BIANCO FEATURING BASIA	MATT'S MOOD DECCA 003930/UNIVERSAL CLASSICS GROUP	■
15	11	49	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ	■
16	11	5	URBAN KNIGHTS	URBAN KNIGHTS VI NARADA JAZZ 76635/NARADA	■
17	11	38	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER GRP 002426/VG	■
18	21	3	THE MARCUS JOHNSON PROJECT	LESSONS IN LOVE THREE KEYS 30009	■
19	11	30	NORMAN BROWN	WEST COAST COOLIN' WARNER BROS. 48713	■
20	21	4	CHIELI MINUCCI	GOT IT GOIN' ON! SHANACHIE 5124	■
21	21	11	3RD FORCE	DRIVING FORCE HIGHER OCTAVE 98757	■
22	11	37	BONEY JAMES	PURE WARNER BROS. 48786	■
23	11	12	PAMELA WILLIAMS	SWEET SAXATIONS SHANACHIE 5121	■
24	11	39	VARIOUS ARTISTS	VERVE/REMIXED2 VERVE 000598*/VG	■
25	21	7	VARIOUS ARTISTS	THE BEST SMOOTH JAZZ... EVER! BLUE NOTE 60392/CAPITOL	■

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	76	#1 JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. Ⓢ	■
2	2	23	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	■
3	3	1	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	■
4	4	11	MARIO FRANGOULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC	■
5	5	29	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	■
6	6	54	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP	■
7	7	44	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	■
8	8	50	ANDRE RIEU	AT THE MOVIES DENON 17348	■
9	10	90	YO-YO MA	OBRIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC	■
10	RE-ENTRY	RE-ENTRY	THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING	■
11	9	98	SARAH BRIGHTMAN	HAREM NEMO STUDIO 37180/ANGEL	■
12	11	32	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC	■
13	11	61	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739	■
14	11	6	LUCIA MICARELLI	MUSIC FROM A FARTHER ROOM 143/REPRISE 48795/WARNER BROS.	■
15	RE-ENTRY	RE-ENTRY	KATHERINE JENKINS	LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP	■
16	RE-ENTRY	RE-ENTRY	ARIA	ARIA 3: METAMORPHOSIS KOCH 5765	■
17	11	81	THE IRISH TENORS	HERITAGE RAZOR & TIE 82910	■
18	RE-ENTRY	RE-ENTRY	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC	■
19	RE-ENTRY	RE-ENTRY	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO SONY CLASSICAL 92106/SONY MUSIC	■
20	RE-ENTRY	RE-ENTRY	CHANTICLEER WITH BISHOP YVETTE FLUNDER	HOW SWEET THE SOUND: SPIRITUALS AND TRADITIONAL GOSPEL MUSIC WARNER CLASSICS 92539/WARNER STRATEGIC MARKETING	■
21	11	12	JOHN WILLIAMS	EL DIABLO SUELTO SONY CLASSICAL 90451/SONY MUSIC	■
22	RE-ENTRY	RE-ENTRY	BOND	BOND: REMIXED MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	■
23	NEW	NEW	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO METALLICA VITAMIN 8723	■
24	RE-ENTRY	RE-ENTRY	YO-YO MA	OBRIGADO BRAZIL: LIVE IN CONCERT SONY CLASSICAL 90970/SONY MUSIC	■
25	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 8780	■

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



APR
30
2005

ALBUMS

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

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. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. 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 (75 or more for country) 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.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS: ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within 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. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

SINGLE CHARTS: ● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or onform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	5	132	GREATEST GAINER KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	2	
2	1	4	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	●	
3	3	673	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆	
4	2	93	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6	
5	4	164	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆	
6	12	584	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7	
7	8	70	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆	
8	6	511	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) Ⓢ	◆	
9	13	344	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	7	
10	9	54	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145*/WARNER BROS. (18.98)	●	
11	11	231	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	9	
12	18	71	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	●	
13	17	144	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆	
14	10	136	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	◆	
15	16	111	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2	
16	15	111	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6	
17	14	108	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	4	
18	21	230	TIM MCGRAW	GREATEST HITS CURB (18.98/12.98)	4	
19	22	114	3 DOORS DOWN	AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98)	3	
20	19	33	THE POSTAL SERVICE	GIVE UP SUB POP 595* (14.98)	●	
21	23	134	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	3	
22	25	39	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 80619/AG (19.98)	●	
23	27	117	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	2	
24	24	117	MUDVAYNE	THE END OF ALL THINGS TO COME EPIC 86487*/SONY MUSIC (18.98) Ⓢ	●	
25	29	610	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493*/SONY MUSIC (18.98/12.98)	◆	
26	20	2	DADDY YANKEE	LOS HOMERUN: ES MACHETE 450582/VI (15.98)	●	
27	27	117	KELLY CLARKSON	THANKFUL RCA 68159*/RMG (18.98)	2	
28	24	119	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	●	
29	43	127	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	3	
30	26	351	SUBLIME	SUBLIME GASOLINE ALLEY/GEFFEN 111413/UMG (18.98/12.98)	5	
31	31	117	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	●	
32	36	32	BILLY IDOL	GREATEST HITS CHRYSALIS 28812/CAPITOL (16.98)	●	
33	RE-ENTRY	33	CHRIS LEDOUX	20 GREATEST HITS CAPITOL (NASHVILLE) 99781 (16.98/10.98)	●	
34	28	10	DURAN DURAN	GREATEST CAPITOL 96239 (18.98/11.98) Ⓢ	●	
35	32	230	KENNY CHESNEY	GREATEST HITS BNA 67976/RLG (18.98/12.98)	4	
36	34	123	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3	
37	39	394	ABBA	GOLD - GREATEST HITS POLYDOR/A&M 517007/UMG (18.98/12.98)	6	
38	35	384	DEF LEPPARD	VAULT - GREATEST HITS 1980-1995 MERCURY 526718/UMG (18.98/11.98)	3	
39	33	232	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆	
40	RE-ENTRY	40	U2	THE JOSHUA TREE ISLAND 842298/DJMG (18.98/11.98)	◆	
41	45	65	LIONEL RICHIE	THE DEFINITIVE COLLECTION MOTOWN/UTV 068140/UMG (18.98)	●	
42	30	22	THE SHINS	OH, INVERTED WORLD SUB POP 70550* (15.98)	●	
43	44	156	MERCYME	ALMOST THERE INO 86133/CURB (16.98) Ⓢ	2	
44	RE-ENTRY	44	METALLICA	MASTER OF PUPPETS ELEKTRA 60439/AG (18.98/11.98)	6	
45	37	86	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (12.98/8.98)	8	
46	47	90	ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 063478/UMG (19.98)	3	
47	RE-ENTRY	47	AL GREEN	GREATEST HITS HI/THE RIGHT STUFF 30800/CAPITOL (17.98/10.98)	2	
48	RE-ENTRY	48	AC/DC	LIVE LEGACY/EPIC 80214*/SONY MUSIC (17.98/11.98)	3	
49	RE-ENTRY	49	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	●	
50	RE-ENTRY	50	ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UMG (18.98/12.98)	●	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 50 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. INTERNET, SOUNDTRACKS, CHRISTIAN SONGS: See chart legend for titles and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP INTERNET

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW	1	MUDVAYNE	Lost And Found	EPIC 90784/SONY MUSIC Ⓢ	2	●
2	1	3	BECK	Guero	INTERSCOPE 003481* Ⓢ	7	●
3	18	2	MARIAH CAREY	The Emancipation Of Mimi	ISLAND 003943*/DJMG	1	●
4	NEW	4	GARBAGE	Bleed Like Me	ALMO SOUNDS/GEFFEN 004195/INTERSCOPE	4	●
5	NEW	5	AMERICAN HI-FI	Hearts On Parade	MAVERICK/WARNER BROS.	129	●
6	2	7	JACK JOHNSON	In Between Dreams	JACK JOHNSON/BRUSHFIRE 004149*/UMRG	11	●
7	NEW	7	MITCH HEDBERG	Mitch All Together	COMEDY CENTRAL 0024 Ⓢ	-	●
8	NEW	8	CHRIS BOTTI	When I Fall In Love	COLUMBIA 92872/SONY MUSIC Ⓢ	63	●
9	10	29	GREEN DAY	American Idiot	REPRISE 48777*/WARNER BROS.	8	3
10	11	33	RAY CHARLES	Genius Loves Company	HEAR 2248/CONCORD	38	3
11	5	22	U2	How To Dismantle An Atomic Bomb	INTERSCOPE 003613	39	3
12	NEW	12	MITCH HEDBERG	Strategic Grill Locations	COMEDY CENTRAL 0025	-	●
13	4	4	CELTIC WOMAN	Celtic Woman	MANHATTAN 60233	-	●
14	8	4	MOBY	Hotel	V2 27243	70	●
15	13	16	THE KILLERS	Hot Fuss	ISLAND 002468*/DJMG	10	●

TOP SOUNDTRACKS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	26	GREATEST GAINER RAY (RAY CHARLES)	TITLE WMBG SOUNDTRACKS/ATLANTIC 78540/RHINO	●
2	3	36	GARDEN STATE	FOX/EPIC 92843/SONY MUSIC	●
3	2	2	THE OC: MUSIC FROM: MIX 4	WARNER SUNSET 48705*/WARNER BROS.	●
4	4	5	ICE PRINCESS	WALT DISNEY 861227	●
5	5	2	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	●
6	6	17	NAPOLEON DYNAMITE	LAKESHORE 33810	●
7	7	10	HITCH	COLUMBIA 93667/SONY MUSIC	●
8	9	29	DORA THE EXPLORER	NICK 64435/SONY BMG STRATEGIC MARKETING GROUP	●
9	12	200	O BROTHER, WHERE ART THOU?	LOST HIGHWAY/MERCURY 170069/DJMG	●
10	10	19	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG	●
11	11	23	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48868/SIRE	●
12	8	28	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE	●
13	15	17	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	●
14	16	77	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN	●
15	20	54	50 FIRST DATES	MAVERICK 48675/WARNER BROS.	●

HOT CHRISTIAN SONGS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	FROM Billboard biz
1	NEW	1	JEREMY CAMP (BEC)	TAKE YOU BACK	SIX STEPS/SPARROW/EMICMG	●
2	2	3	CHRIS TOMLIN	HOLY IS THE LORD	SIX STEPS/SPARROW/EMICMG	●
3	5	13	BEBO NORMAN	NOTHING WITHOUT YOU	ESSENTIAL/PLG	●
4	4	27	CASTING CROWNS	VOICE OF TRUTH	BEACH STREET/REUNION/PLG	●
5	6	9	ZOE GIRL	ABOUT YOU	SPARROW/EMICMG	●
6	3	27	SALVADOR	HEAVEN	WORD-CURB	●
7	7	16	BIG DADDY WEAVE & BARLOWGIRL	YOU'RE WORTHY OF MY PRAISE	FERVENT	●
8	13	3	JOY WILLIAMS	HIDE	REUNION/PLG	●
9	8	25	MERCYME	HOMESICK	(IND)	●
10	9	24	SWITCHFOOT	THIS IS YOUR LIFE	COLUMBIA/SPARROW/EMICMG	●
11	11	22	MARK SCHULTZ	HE WILL CARRY ME	WORD-CURB	●
12	14	58	MATTHEW WEST	MORE BLESSED BE YOUR NAME	SOUTH/SPARROW/EMICMG	●
13	12	65	TREE63	BEAUTIFUL ONE	(INPOP)	●
14	10	30	BY THE TREE	MUCH OF YOU	FERVENT	●
15	15	25	STEVEN CURTIS CHAPMAN	MUCH OF YOU	SPARROW/EMICMG	●

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	SIDEWAYS (WIDESCREEN) FOXVIDEO 27578 (29.98)	Paul Giamatti/Thomas Haden Church	R	
2	NEW	1	SPANGLISH COLUMBIA TRISTAR HOME ENTERTAINMENT 04852 (29.98)	Adam Sandler/Tea Leoni	PG-13	
3	NEW	1	ELEKTRA (WIDESCREEN) FOXVIDEO 28264 (29.98)	Jennifer Garner/Goran Visnjic	PG-13	
4	1	4	THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36387 (29.98)	Animated	G	
5	NEW	1	SIDEWAYS (PAN & SCAN) FOXVIDEO 27590 (29.98)	Paul Giamatti/Thomas Haden Church	R	
6	NEW	1	ELEKTRA (PAN & SCAN) FOXVIDEO 28275 (29.98)	Jennifer Garner/Goran Visnjic	PG-13	
7	3	4	THE INCREDIBLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841 (29.98)	Animated	G	
8	2	2	CLOSER COLUMBIA TRISTAR HOME ENTERTAINMENT 04847 (29.98)	Julia Roberts/Jude Law	R	
9	5	3	FINDING NEVERLAND (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36278 (29.98)	Johnny Depp/Kate Winslet	PG	
10	NEW	1	JAY-Z: FADE TO BLACK PARAMOUNT HOME ENTERTAINMENT 45124 (29.98)	Jay-Z	R	
11	4	2	AFTER THE SUNSET (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07763 (27.98)	Pierce Brosnan/Woody Harrelson	PG-13	
12	NEW	1	THE WEST WING: THE COMPLETE FOURTH SEASON WARNER HOME VIDEO 31623 (59.98)	Martin Sheen/Allison Janney	NR	
13	7	3	FAT ALBERT FOXVIDEO 27549 (29.98)	Kenan Thomas/Kyla Pratt	KU	
14	6	6	BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36344 (29.98)	Animated	G	
15	14	9	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497 (27.98)	James Garner/Gena Rowlands	PG-13	
16	13	16	NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder	PG	
17	10	3	FINDING NEVERLAND (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40155 (29.98)	Johnny Depp/Kate Winslet	PG	
18	NEW	1	DRAGONBALL Z: THE MOVIE: BROLLY'S SECOND COMING FUNIMATION 03832 (29.98)	Animated	NR	
19	12	3	STAR WARS: CLONE WARS VOLUME 1 FOXVIDEO 25792 (19.98)	Animated	NR	
20	9	2	APOLLO 13: 2 DISC ANNIVERSARY EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20023 (24.98)	Tom Hanks/Kevin Bacon	PG	
21	16	1	LADDER 49 (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32069 (29.98)	John Travolta/Joaquin Phoenix	PG-13	
22	8	2	AFTER THE SUNSET (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07764 (27.98)	Pierce Brosnan/Woody Harrelson	PG-13	
23	17	5	LADDER 49 (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35938 (29.98)	John Travolta/Joaquin Phoenix	PG-13	
24	RE-ENTRY	1	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2541 (29.98)	John Travolta/Samuel L. Jackson	R	
25	11	2	ORGAZMO: UNRATED SPECIAL EDITION UNIVERSAL STUDIOS HOME VIDEO 22794 (19.98)	Trey Parker	NR	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	4	THE INCREDIBLES WALT DISNEY/BUENA VISTA 36425 (29.98)	Animated	PG	
2	3	3	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	Animated	NR	
3	2	6	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT 25143 (22.98)	Animated	PG	
4	8	1	THOMAS & FRIENDS: SODOR CELEBRATION HIT 08989 (14.98)	Animated	NR	
5	6	6	BAMBI (SPECIAL EDITION) WALT DISNEY/BUENA VISTA HOME 36336 (24.98)	Animated	G	
6	5	9	SHARK TALE DREAMWORKS 91879 (24.98)	Animated	PG	
7	10	13	DORA THE EXPLORER: CATCH THE STAR PARAMOUNT 86493 (9.98)	Animated	NR	
8	4	3	FAT ALBERT FOXVIDEO 27538 (19.98)	Kenan Thomas/Kyla Pratt	PG	
9	5	5	BARBIE: FAIRYTOPIA LIONS GATE 17121 (19.98)	Animated	NR	
10	22	5	BARNEY: LET'S GO TO THE FARM HIT 20117 (14.98)	Animated	NR	
11	14	30	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (22.98)	Animated	PG	
12	13	25	GARFIELD THE MOVIE FOXVIDEO 24681 (19.98)	Animated	PG-13	
13	17	6	MAX & RUBY: SPRINGTIME FOR MAX & RUBY NICKELODEON/PARAMOUNT 86503 (9.98)	Animated	G	
14	19	37	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT 79593 (9.98)	Animated	NR	
15	21	12	SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE PARAMOUNT (9.98)	Animated	NR	
16	NEW	1	DORA THE EXPLORER: CITY OF LOST TOYS PARAMOUNT 875413 (9.98)	Animated	NR	
17	NEW	1	DRAGONBALL Z: THE MOVIE - BROLLY'S SECOND COMING FUNIMATION 03833 (22.98)	Animated	NR	
18	16	10	MULAN 2 WALT DISNEY/BUENA VISTA 25414 (24.98)	Animated	G	
19	18	1	ALOHA SCOOBY DOO WARNER 02385 (14.98)	Animated	NR	
20	24	26	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT 41913 (12.98)	Animated	NR	
21	8	3	FINDING NEVERLAND MIRAMAX/BUENA VISTA 38236 (29.98)	Animated	PG	
22	RE-ENTRY	1	THOMAS THE TANK ENGINE AND FRIENDS: HOORAY FOR THOMAS ANCHOR BAY 01333 (12.98)	Animated	NR	
23	NEW	1	BOB THE BUILDER: HELP IS ON THE WAY HIT 24147 (12.98)	Animated	NR	
24	12	25	THE PASSION OF THE CHRIST FOXVIDEO 23165 (14.98)	Animated	NR	
25	RE-ENTRY	1	BLUES CLUES - BLUES ROOM: ITS HUG DAY PARAMOUNT 86842 (9.98)	Animated	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 SIDEWAYS FOXVIDEO	Paul Giamatti/Thomas Haden Church	R	
2	NEW	1	ELEKTRA FOXVIDEO	Jennifer Garner/Goran Visnjic	PG-13	
3	NEW	1	SPANGLISH COLUMBIA TRISTAR HOME ENTERTAINMENT	Adam Sandler/Tea Leoni	PG-13	
4	1	2	AFTER THE SUNSET NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Pierce Brosnan/Woody Harrelson	PG-13	
5	2	3	FINDING NEVERLAND MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Johnny Depp/Kate Winslet	PG	
6	3	2	CLOSER COLUMBIA TRISTAR HOME ENTERTAINMENT	Julia Roberts/Jude Law	R	
7	4	5	LADDER 49 TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	John Travolta/Joaquin Phoenix	PG-13	
8	5	4	THE INCREDIBLES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Animated	G	
9	6	3	FAT ALBERT FOXVIDEO	Kenan Thomas/Kyla Pratt	PG	
10	8	6	FLIGHT OF THE PHOENIX FOXVIDEO	John Travolta/Joaquin Phoenix	PG-13	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	NEW	1	#1 XBOX: DOOM 3 ACTIVISION	ACTIVISION	M	
2	2	24	PS2: GRAND THEFT AUTO: SAN ANDREAS ROCKSTAR GAMES	ROCKSTAR GAMES	M	
3	3	2	PS2: DRAGONBALL Z: SAGAS ATARI, INC.	ATARI, INC.	E	
4	1	7	PS2: GRAN TURISMO 4 SONY COMPUTER ENTERTAINMENT	SONY COMPUTER ENTERTAINMENT	E	
5	4	2	XBOX: TOM CLANCY'S SPLINTER CELL CHAOS THEORY UBI	UBI	M	
6	4	21	PS2: NEED FOR SPEED: UNDERGROUND ELECTRONIC ARTS	ELECTRONIC ARTS	E	
7	5	1	XBOX: STAR WARS COMMANDO LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T	
8	8	13	PS2-MERCENARIES LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T	
9	6	1	PS2: DEVIL MAY CRY 3: DANTE'S AWAKE CAPCOM	CAPCOM	M	
10	9	5	XBOX BROTHERS IN ARMS: ROAD TO HILL 30 UBI	UBI	M	

LAUNCH PAD

APR 30 2005

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	MINDLESS SELF INDULGENCE METROPOLIS 365* (11.98)	You'll Rebel To Anything	
2	2	72	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98) ⊕	O	
3	5	4	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
4	8	27	JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man	
5	12	30	HAWTHORNE HEIGHTS VICTORY 220 (13.98)	The Silence In Black And White	
6	6	3	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	
7	4	4	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church	
8	9	-	ANA BARBARA/JENNIFER PENA FONDVISA 351791/UG (14.98) ⊕	Confesiones	
9	12	28	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
10	12	-	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
11	14	-	LOUIS XIV PINEAPPLE/ATLANTIC 93825/AG (13.98)	The Best Little Secrets Are Kept	
12	10	6	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	
13	NEW	1	MARCUS MILLER 3 DEUCES 5779/KOCH (17.98)	Silver Rain	
14	22	5	ZOEGIRL SPARROW 73296 (12.98)	Room To Breathe	
15	1	-	CORROSION OF CONFORMITY SANCTUARY 84739 (18.98)	In The Arms Of God	
16	12	24	RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
17	20	-	GREATEST GAINER NATALIE GRANT CURB 78860 (17.98)	Awaken	
18	3	-	A STATIC LULLABY COLUMBIA 92772/SONY MUSIC (12.98)	Faso Latido	
19	25	24	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
20	15	1	MISSISSIPPI MASS CHOIR MALACO 6035 (16.98/10.98)	Not By Might, Nor By Power	
21	17	-	DECEMBERISTS KILL ROCK STARS 80425 (16.98)	Picaresque	
22	19	1	MILLENCOLIN SOFTCORE/BURNING HEART 82043/EPITAPH (13.98 CD)	Kingwood	
23	28	-	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
24	21	58	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
25	20	20	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
26	27	13	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
27	23	-	M.I.A. XL 186* (15.98)	Arular	
28	32	25	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	
29	30	17	PHILLIPS, CRAIG AND DEAN INO/EPIC 92879/SONY MUSIC (17.98)	Let The Worshippers Arise	
30	25	1	SUPERCHICK INPOP 71279 (12.98)	Beauty From Pain	
31	11	1	FISCHERSPOONER CAPITOL 94896* (18.98)	Odyssey	
32	34	43	JEM ATO 21519 (12.98)	Finally Woken	
33	38	34	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
34	NEW	1	WEDNESDAY 13 ROADRUNNER 618201/IDJMG (17.98)	Transylvania 90210: Songs Of Death, Dying, And The Dead	
35	33	-	TEGAN AND SARA VAPOR 89403/SANCTUARY (16.98)	So Jealous	
36	NEW	1	VNV NATION METROPOLIS 370 (15.98)	Matter + Form	
37	31	15	MARC BROUSSARD ISLAND 002938/IDJMG (9.98)	Carencro	
38	7	1	FANTOMAS IPECAC 62 (18.98)	Suspended Animation	
39	35	33	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98)	Scissor Sisters	
40	24	5	COPELAND THE MILITIA GROUP 030 (15.98)	In Motion	
41	43	1	ARMOR FOR SLEEP EQUAL VISION 1042 (13.98)	What To Do When You Are Dead	
42	36	1	THE JOHN BUTLER TRIO LAVA 93804/AG (13.98)	Sunrise Over Sea	
43	NEW	1	MARTHA WAINWRIGHT ZOE 431063/ROUNDER (13.98)	Martha Wainwright	
44	40	12	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY (7.98)	Baby Einstein: Playtime Music Box	
45	37	-	MICAH PLEPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL (17.98)	The Songbook Of Micah	
46	NEW	1	VICTOR WOOTEN VANGUARD 79785 (16.98)	Soul Circus	
47	45	-	SUBMERSED WIND-UP 13074 (12.98)	In Due Time	
48	NEW	1	RAVIN & DAVID VISAN GEORGE V 71052 (30.98)	Buddha-Bar VII	
49	NEW	1	MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98)	The Best Is Yet To Come	
50	46	43	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level	

The best-selling albums by new and developing acts, 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. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

www.billboard.biz

THIS WEEK ON

Singer/songwriter Martha Wainwright, at No. 43, is the newest talent from the Wainwright family, daughter of Loudon III and sister of Rufus. Discover artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

billboard.biz

SINGLES & TRACKS SONG INDEX

APR
30
2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Songs) and RBH (Hot R&B/Hip-Hop Songs). 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/Noonline Tunes, BMI/Mass Comm, ASCAP/WB ASCAP) WB/M100 21, POP 17, RBH 47
1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP) HL/WBM H100 10, POP 33, RBH 1
4TH OF JULY (Universal, ASCAP/Faster N Harder Music ASCAP) HL CS 50

A

AOIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 39
AGAM (Chryna Baby, BMI/Universal, ASCAP/Tetra-Action, ASCAP/Nivea, Tke, ASCAP/Jesse J. Jaye, ASCAP/Flash Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI) HL, H100 58, RBH 13
AIRE (Ser-Ca, BMI) LT 2
ALABAMA (Shan-Ca, BMI) CS 55
ALGO ESTA CAMBIANDO (Lolien, BMI/Doble Acuario Songs, ASCAP/EMI Blackwood, BMI) LT 26
ALGO MAS (EMI April, ASCAP) LT 35
ALL BECAUSE OF YOU (Lessa's First Born Music, BMI/Peer, BMI/Wilkinson Ave., BMI/Peer, ASCAP/Mi York City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Young Fiano, SESAC/All Bloc Music, ASCAP) HL, RBH 37
ALL I DO (Gold Forever, BMI/Stone Diamond, BMI) HL/WBM H100 31, POP 18
ALMA EN LIBERTAD (Warner-Tamerlane, BMI/Perez Solo, BMI) LT 39
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonitrac, BMI/EMI Blackwood, BMI) HL/WBM, H100 47, POP 25
AMOR DEL BUENO (Monster Music, ASCAP) LT 14
ANYTHING BUT MINE (Gravitrax, SESAC/Carnival Music, SESAC) CS 1, H100 52
ASAP (Domani And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMI) RBH 56
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 30

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/Bovona, 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 14, H100 90
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 9, POP 64
BABY I'M BACK (Noka International Music, ASCAP/Famous, ASCAP/Litino Velvet, BMI/Songs Of Universal, BMI) HL, H100 44, POP 50
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unchappell, BMI) HL/WBM, H100 88, RBH 24
BACK OF DA CLUB (Swizz Beatz, ASCAP/Universal, ASCAP/Karima, BMI) HL, RBH 98
BANDOLERO (Mia Music, ASCAP) LT 36
BAUTIFUL SOUL (Dying Eye, ASCAP/Dodd, ASCAP) POP 27
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marotone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP) HL/WBM, H100 65, POP 31
BESO A BESO (Golden Huna, ASCAP) LT 45
BEVERLY HILLS (E. O. Smith, BMI) H100 29, POP 24
BE YOURSELF (Disappearing One, ASCAP/LV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI) WBM, H100 51, POP 57
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Pottery Mouth, BMI/Rounded, BMI) WBM, CS 22
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyds Dream, BMI/Jeff Drgs, BMI/Bug, BMI) HL, CS 15, H100 61, POP 68
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP) WBM, H100 7, POP 6
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G. Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 34
BREATHE (2 A.M.) (AnnBonnaMusic, ASCAP) H100 92, POP 100
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, POP 63, RBH 33
BRING ME DOWN (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Quil Pickin' At It Music, ASCAP) HL, CS 47
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevel, ASCAP) HL, H100 83, POP 69

C

CANDY SHOP (Scott Storch, ASCAP/Triple Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP) HL, H100 1, POP 4, RBH 12
CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 36
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 Music, ASCAP/Ric Rude, ASCAP) HL, H100 95, RBH 26
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/ToothBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP) HL, H100 19, POP 13, RBH 48
CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Music, BMI/DJ Inv, BMI/Kam Kam's Music, BMI) HL, RBH 85
CHAMPAGNE SUPERNOVA (Sony/ATV Songs, BMI) POP 99
CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane, BMI) WBM, H100 80, POP 45
CITY BOY WITH IT (Naggy Neg Publishing, ASCAP) RBH 92
CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HorPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP) HL, CS 17, H100 9
COLD (Sugarstar, BMI) POP 52
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI) WBM, H100 38, POP 28
COMO PUOISTE (EMI April, ASCAP/Gunhill Road, ASCAP/Perez Solo, BMI/Warner-Tamerlane, BMI) LT

CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muzekuletegers Artemis BV, BMI) LT 8
THE CORNER (Universal Songs/Tunes, BMI/Senseless BM/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/9e Bor Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP) HL, RBH 50

D

DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP) HL, POP 69
DEM BOYZ (Regina's Son, ASCAP/Duhamar Music, ASCAP/Jeezy Music, BMI/Flywit II, BMI/Griffin Ga Emis, BMI/EMI April, ASCAP) RBH 52
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 9, POP 11, RBH 32
DONT! (Universal, Songs Of PolyGram International, BMI/Con Echo, BMI/Out Of Pocket, ASCAP/Zomba ASCAP) HL/WBM, CS 41
DONT ASK ME HOW I KNOW (Mosaic Music, BMI/Bobbsy Song And Salvage, BMI/Bill Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 25
DONT CHA (God Given, BMI) RBH 65
DONT CHA (God Given, BMI/T Ziah, BMI/Ensign, BMI) HL, POP 83
DONT PHUNK WITH MY HEART (Careers-BMG, BMI/Zomba Songs, BMI/Will iam, BMI/Cherry River, BMI/Printz Polar, BMI/Songs Of Universal, BMI/Ei Cubano Music, BMI/EMI Blackwood, BMI) HL/WBM H100 31, POP 18
DONT STOP (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Ai-Din, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Pressure Music, ASCAP/My Own Chit, BMI) HL, RBH 69
DONT WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP) WBM, CS 27
DO SOMETHIN' (Marilyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP) HL, POP 70
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI) HL, RBH 53
DREAM BIG (Warner-Tamerlane, BMI) WBM, CS 56
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI) HL, RBH 29
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 14, H100 90

E

ELLA ES UNA OIOSA (Degolado, ASCAP) LT 50
EN EL MISMO TREN (Crisma, SESAC) LT 25
EN SOLEDAD (F.I.P.P., BMI) LT 5
E-PRO (Plastic Cosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brocklyn Dust, ASCAP/Universal-PolyGram International, ASCAP) HL, H100 78, POP 65
ERES DIVINA (BMG Songs, ASCAP) LT 37
ERRTIME (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Ishmoor Music, BMI) HL/WBM, RBH 67
ES MI SOLEDAD (Semilla Del Silencio, ASCAP) LT 40
ESTA AUSENCIA (Kike Santander, BMI) LT 37
ESTA LLORANDO MI CORAZON (Edimusa, ASCAP) LT 19
EVERYDAY BOI (Boiama's Talking-Drum Publishing, ASCAP) RBH 88
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL, RBH 39

F

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Ornaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lex's Palm Tree Music, BMI) HL/WBM, CS 19
FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Ai-Din, ASCAP/Copyright Control) RBH 61
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platznick, ASCAP) HL, RBH 41
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/RBsarts Music, ASCAP) HL/WBM, H100 100, RBH 31

G

GASOLINA (Los Cangris, ASCAP) LT 47, POP 74
GEORGIA RAIN (Careers-BMG, BMI/Sagabeaux Songs, BMI/Sony/ATV Songs, BMI/Big Yellow Dog, BMI) HL/WBM, CS 54
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizabeth, ASCAP) HL, POP 54
GET CRUNK! (Swile, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizlo, BMI) RBH 66
GET EM UP (The Soundation, BMI/Mak-V, BMI/Carter's Glover, BMI/Lewis And Smith, BMI/Li Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI) RBH 89
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unchappell, BMI) HL/WBM, H100 72, POP 49, RBH 60
GHETTO (Noka International Music, ASCAP/Famous, ASCAP) HL, RBH 79
GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyonce, ASCAP) HL, H100 37, POP 47, RBH 20
GIRL/FIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Li Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/March ninth, ASCAP/Gnat Body, ASCAP/Chrysalis, ASCAP) HL, H100 35, POP 58, RBH 16
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP) HL, POP 66
GIVE ME THAT (Not Listed) RBH 35
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL, H100 87
GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Mailbox Money Music, ASCAP) HL/WBM, CS 60
GOIN' CRAZY (Natbogee Publishing, ASCAP/Latinos Coin Platinum, BMI/Bottz World, ASCAP) H100 16, POP 14

GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI) HL, CS 3, H100 53, POP 96
GOODBYE TIME (Sony/ATV Tree, BMI) CS 24
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI) HL, CS 40
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VG Tunes, ASCAP/JuneBugSpade, ASCAP) HL, RBH 70
GOTTA MAKE IT (Aprils Boy Music, BMI/Kharatroy, ASCAP/Uncle Bobbys Music, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Staying High Music, ASCAP) HL/WBM, RBH 78
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchel, BMI/EMI Blackwood, BMI) HL, H100 57, POP 89, RBH 34
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Amhad's World, ASCAP/K-Dope Music, ASCAP/Unchappell, BMI) WBM, RBH 54
GUTTA LIVIN' (Bolam's Talking-Drum Publishing, ASCAP) RBH 97

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 76, POP 81
HAPPY? (Zomba, ASCAP/Mudvayne Music, ASCAP) WBM, H100 89, POP 91
HATE IT OR LOVE IT (BlackWallStreet, BMI/Each Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI) HL/WBM, H100 2, POP 12, RBH 5
HELLO TOMORROW (Chrysalis Songs, BMI/Mae-strobye Publishing, ASCAP) HL, H100 85, POP 53
HELP SOMEBODY (Careers-BMG, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 31
HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Rich Vincent And Associates, BMI) WBM, CS 48
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 43
HOLD YOU DOWN (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Gregory Christopher Publishing Designee, ASCAP/Justin Gregory, BMI/EMI April, ASCAP/Universal, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI) HL/WBM, H100 71, POP 38
HOLIDAY (WB, ASCAP/Green Daze, ASCAP) WBM, H100 45, POP 46
HOLLOWBACK GIRL (Harajuka Lober Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/BMG-Careers, BMI/Raychaser, BMI) HL, H100 3, POP 2, RBH 91
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI) HL, CS 7, H100 66
HONKY TONK U (Tokoo Tunes, BMI) CS 6, H100 70
HOW (Slayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP) HL, RBH 90
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Ho, BMI/Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs, BMI/Wrvng, BMI/E Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP) HL, H100 55, POP 77, RBH 19
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Gantslayer, ASCAP/Murah, BMI) WBM, H100 94
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J Taylor For BlackWallStreet, ASCAP/Each1 Teach1, ASCAP/Aint Nuttin' Gon' On Buf Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/B. Otter, ASCAP/Music Of Windswept, ASCAP) HL/WBM, H100 25, POP 29, RBH 30
HOY COMO AYER (Maximo Aguirre, BMI) LT 3
HYPNOTIC (Zomba Songs, BMI/R Kelly, BMI/EMI April, ASCAP/No Question Ent., ASCAP/J. Brasco, ASCAP/Desert Storm, BMI) HL/WBM, RBH 86

I

I CANT STOP LOVING YOU (Kenny Rogers, BMI) RBH 40
ICY (Furline, BMI) RBH 62
I DON'T WANT TO BE (G DeGraw Music, BMI/Warner-Tamerlane, BMI) WBM, H100 50, POP 26
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL, CS 6, H100 69
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didnt Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM, CS 35
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI) HL, CS 23
(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Lellow, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP/BMG Songs, ASCAP) RBH 73
I LIKE IT (Revert, BMI/Warner-Tamerlane, BMI/Dis-infective Music, BMI) POP 68
I'VE TAKEN THAT AS YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Visa Langa Music, BMI/Sefior Vichy Music, BMI/Haber Corporation, BMI) CS 20, H100 96
I'M A HUSTLA (Larsny, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP) HL/WBM, H100 43, POP 94, RBH 11
I'M NOT OKAY (I PROMISE) (Bow The Doors Off The Jersey Shore Music, BMI) POP 93
INCOMPLETE (Word, ASCAP/Giomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP) HL, H100 28, POP 15
INCREDBLY FEELIN' (Slim Thug, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Ishmoor Music, BMI/EMI Blackwood, BMI) HL/WBM, RBH 94
IN THE KITCHEN (Zomba Songs, BMI/R Kelly, BMI) WBM, POP 86, RBH 8
PLAY CHICKEN WITH THE TRAIN (Muzik Mafia, ASCAP/WB, ASCAP/Rich Teard, ASCAP/EMI Blackwood, BMI/Rounded, BMI/Pottery Mouth, BMI) HL/WBM, POP 97
I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI) HL, CS 34
IT'S A HEARTACHE (Careers-BMG, BMI/Lop, BMI/PEN, BMI) CS 33
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI) HL, CS 2, H100 56
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 27, POP 21, RBH 46

J

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegammusic, ASCAP) HL, H100 93, POP 56
JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) HL, H100 22, POP 40, RBH 23
JUST A MOMENT (Zomba, ASCAP/III WII, ASCAP/Notting Dale, ASCAP/Mawkeets, ASCAP/Citford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernards Of Her, BMI/Sony/ATV Songs, BMI) HL/WBM, RBH 55

K

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Unlode, ASCAP) HL, H100 20, POP 9

L

LA CAMISA NEGRA (Carnaleon, BMI/Peermusic III, BMI) H100 91, LT
LA LA (Big A Nick, ASCAP/EMI April, ASCAP/K. Stuff, BMI/Inhouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP) HL/WBM, POP 88
LA SORPRESA (TM Ediciones, BMI) LT 6
LA TORTURA (The Carmel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) LT 11
LET ME GO (Escatwpa, BMI/Songs Of Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI) HL/WBM, H100 2, POP 12, RBH 5
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, BMI/Compound, ASCAP) H100 17, POP 22, RBH 14
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI/Cotillion, BMI) HL, RBH 82
LET'S GET IT ON (THE MPG GROOVE MIX) (Jobete, ASCAP/EMI April, ASCAP/Sonice Diamond, BMI) HL, RBH 99
LIKE THAT (Vols Chid, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP/Tiro, BMI/Alley, BMI/Paul Simon, BMI) RBH 51
LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP) HL, POP 82
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP) WBM, POP 84
LIVIN' ON MY CROSS KEYS (EMI Blackwood, BMI) LT 15
LO MEJOR FUE PERDERTE (Not Listed) LT 34
LOVELY (Famous, ASCAP/Beytall Music, ASCAP/Feather, BMI) HL, H100 4, POP 3; RBH 71
LOVELY NO MORE (J Rule Music, ASCAP/EMI April, ASCAP) HL, H100 13, POP 16
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 21
LOOK WHAT YOU'VE DONE (Det Music, ASCAP) H100 48, POP 30
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, ASCAP/EMI April, ASCAP) CS 13, H100 79
LOVERS AND FRIENDS (Li Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/UR, IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Inving, BMI/Persevere, BMI) HL, POP 95, RBH 21

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hitco, BMI/MO GT, BMI/M/S Eight Zero Two Music, BMI/Universal, Songs Of PolyGram International, BMI/EMI Sonaria, BMI/Jonathan Tree, BMI) HL, RBH 74
MAKING MEMORIES OF US (Sony/ATV Tunes, ASCAP) HL, CS 16, H100 75
MANANA QUE YA NO ESTES (Garmex, BMI) LT 36
MICK CHECK 1.2 (Not Listed) RBH 77
THE MIDDLE OF NOWHERE (Hope-N-Ca), BMI/Shadley, BMI/Cat IV, ASCAP) WBM, CS 44
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 28
MOCKINGBIRD (Eight Mile Style, BMI/Jacet, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP) WBM, H100 42, POP 23
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toomstone, BMI/EMI Blackwood, BMI) HL, RBH 72
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP) HL, H100 11, POP 10
MUST BE NICE (Lyle, ASCAP) RBH 45
MVP (Universal, ASCAP/Mary J. Blige, ASCAP/Black WallStreet, BMI/Each1 Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI) HL/WBM, H100 86, RBH 25
MY GIVE A DAMN'S BUSTED (Dittunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Name (Music), BMI) HL, CS 5, H100 74
MY NENE (Rio Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP) HL, CS 46
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Fram Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI) HL/WBM, CS 32

N

NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP) HL/WBM, POP 72
NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Juana, BMI) LT 24
NOthin' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP) HL, CS 12, H100 68, POP 90
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI) HL/WBM, CS 49
NUMB/ENCORE (Zomba, BMI/Cheresthaz, ASCAP/Big Bad Mr. Hahn, BMI/Nonclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/7e World Music, ASCAP) HL/WBM, POP 34
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP) HL/WBM, H100 24, POP 48, RBH 10

O

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Ho, BMI/Songs, ASCAP/Black Four Music, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Inving, BMI/E Duz It, BMI) H100 39, POP 42, RBH 17
OBSESSION (NO ES AMOR) (Premium Latin,

ASCAP) LT 4
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 6, POP 5, RBH 95
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International, Tunes, SESAC/Jaque Joins, SESAC/EMI April, ASCAP) HL, H100 8, POP 32, RBH 4
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-Tunes, SESAC/Haie Year, SESAC/Songs Of Peer, BMI/Morningsdetroit, ASCAP/Nivea B Hamilton, ASCAP/Zomba, ASCAP) WBM, H100 49, POP 62, RBH 22
ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP/Avlon Way, ASCAP) CS 45
ONE DAY AT A TIME (Dearting, ASCAP) CS 59
OPEN ARMS (EMI April, ASCAP/Universal, ASCAP/Copyright Control) HL, RBH 93
ORDINARY PEOPLE (John Legend, BMI/Will iam, BMI/Cherry River, BMI), CLM/HL, H100 40, POP 79, RBH 7
OTRA VEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 16

P

PERDONA MIS ERRORES (Arpa, BMI) LT 46
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM, CS 26
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arja Musical, ASCAP) LT 13
THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP) HL/WBM, RBH 68
PRECISAMENTE AHORA (Warner-Tamerlane, BMI) LT 31
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Inving, BMI) HL, CS 36

Q

QUE LASTIMA (Universal Musica, ASCAP) LT 23

R

REAL M** ROLL CALL** (Li Jon 10017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizlo, BMI/Gangsta Boogie, ASCAP/Swote, ASCAP) RBH 76
RICH GIRL (Aint Nuttin' Gon' On Buf Funking, ASCAP/Hitco Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Book Enterprises, BMI/K. Stuff, BMI/ArHouse, BMI/Mayerling Produ), HL/WBM, H100 15, POP 7

S

SCARS (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) HL, H100 60, POP 36
SEDUCTION (EMI April, ASCAP/Flyte Tyme, ASCAP/UR, IV, ASCAP/Sublime Basement Tunes, BMI/Delenders Of Music, BMI/Ubranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 96
SET IT OFF (Copyright Control/Swizz Beatz, ASCAP/Universal, ASCAP) HL, RBH 57
SHES NO YOU (Seven Peaks, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP/Jambition Music, ASCAP) POP 61
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentino, ASCAP) HL, H100 48
SHUT UP (WB, ASCAP/Wel Wheelie, SOCAN/High-Maintenance, SOCAN) WBM, POP 75
SIGNS (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raychaser, BMI/Takin' Care Of Business, BMI) HL, H100 59, POP 37
SI LA BIENES (EMI Blackwood, BMI) LT 17
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP) WBM, H100 5, POP 1
SIN MIEDO A NADA (WB, ASCAP) LT 32
SITTING, WAITING, WISHING (Bubble Ties, ASCAP/Universal, ASCAP) HL, H100 82, POP 71
SITTIN' SIDEWAY (Paul Wall, ASCAP/Carnival Beats, ASCAP) RBH 63
SI YO ME VUELVO A ENAMORAR (Rubel, ASCAP/Universal Musica, ASCAP) LT 22
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP) WBM, CS 38
SLOW DOWN (Tight Werk, BMI/Time4Fytes, BMI/Songs Of DreamWorks, BMI) H100 18, POP 60, RBH 4
SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP) HL, POP 1, RBH 44
EL SOL NO REGRESA (EMI April, ASCAP) LT 48
SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon, BMI/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagabeaux Songs, BMI) HL, CS 29
SOME CUT (Swote, ASCAP/Li Jon 00017 Music, BMI/TVT, BMI) H100 14, POP 43, RBH 15
SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaid, ASCAP) CS 42
SOMETHING MORE (GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Dirkpit, BMI) CS 30
SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN (Universal-PolyGram International, ASCAP) HL, H

FROM ARBITRON TO ZOMBA, WE'VE GOT IT COVERED.



Keep your finger on the pulse of all things radio with *Billboard Radio Monitor*. We're covering radio like never before — with coverage on everything from regulatory issues and the impact of new media, to programming trends and profiles on industry leaders. On the web, we offer breaking news email alerts, insightful industry analysis and our world famous charts updated every Tuesday. Access us all day, every day — online and in print.

To activate, visit www.BillboardRadioMonitor.com. To subscribe, visit www.BillboardRadioMonitor.com/subscribe or call 1-800-562-2706.

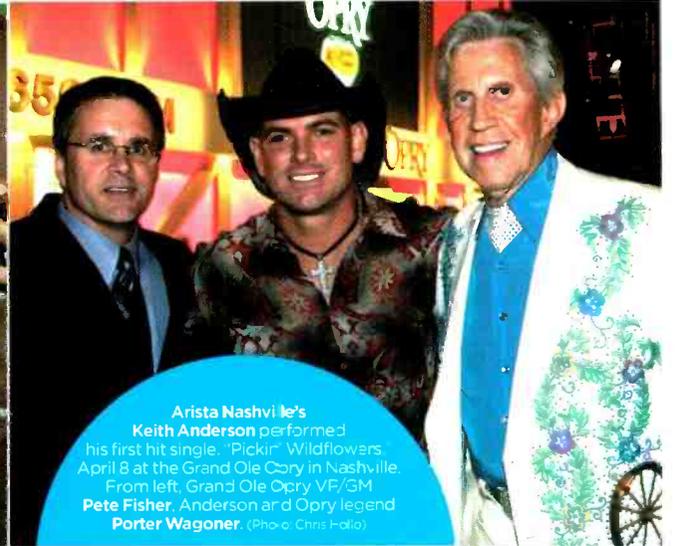
Billboard
Radio Monitor
CHARTS • NEWS • TALK • MUSIC • SATELLITE • PEOPLE • PROMOTION • ANALYSIS

www.BillboardRadioMonitor.com

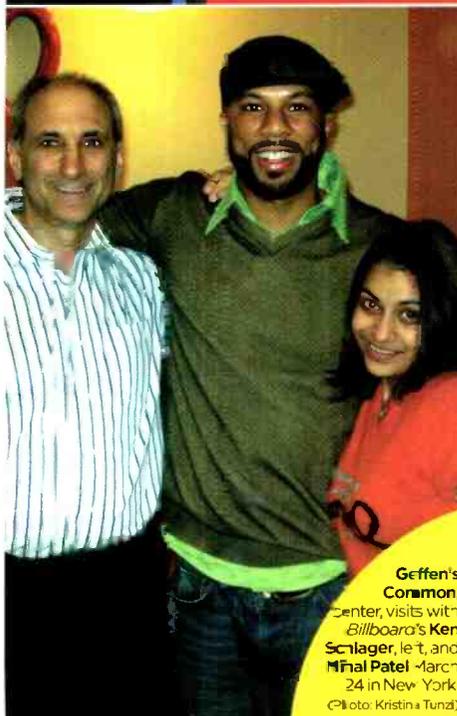


Rod Stewart, center, steps away from the stage April 9 for a picture with SMG's Bob Cavalieri and Dolly Parton. Stewart was performing at the SMG-managed Sovereign Center in Reading, Pa.

O'Jays left and Snopp Dogg hang March 24 at the Solar Studio in Glendale, Calif., to shoot the video of single "Why Cry" from O'Jays' debut, "Mannish."



Arista Nashville's Keith Anderson performed his first hit single, "Pickin' Wildflowers," April 8 at the Grand Ole Opry in Nashville. From left, Grand Ole Opry VF/GM Pete Fisher, Anderson and Opry legend Porter Wagoner. (Photo: Chris Hall)



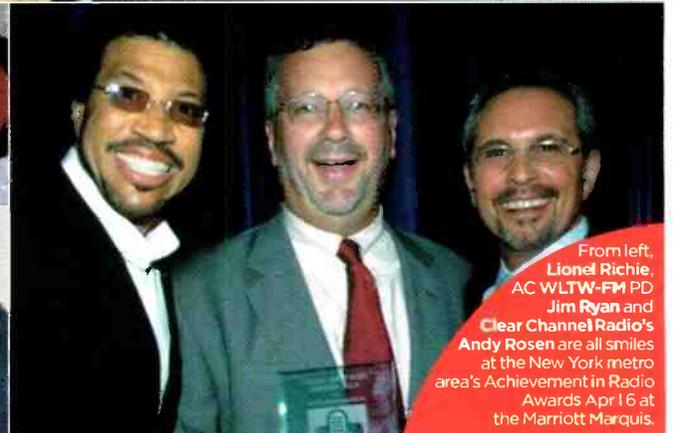
Geffen's Ken Conrion, center, visits with Billboard's Ken Schlager, left, and Mital Patel March 24 in New York. (Photo: Kristina Tunzi)



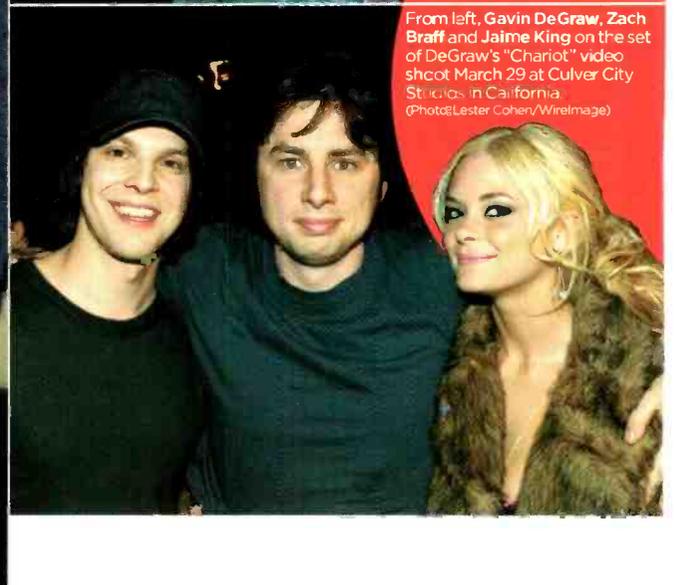
The launch of Russell Simmons Music Group, a joint venture by hip-hop legend Russell Simmons and Island Def Jam Music Group, was announced April 13 in New York. From left, Island Records' Steve Bartels, DJ's Antonio "L.A." Reid, Simmons, Def Jam's Jay-Z and RSMG's Tony Austin. (Photo: Kevin Mazur/WireImage)



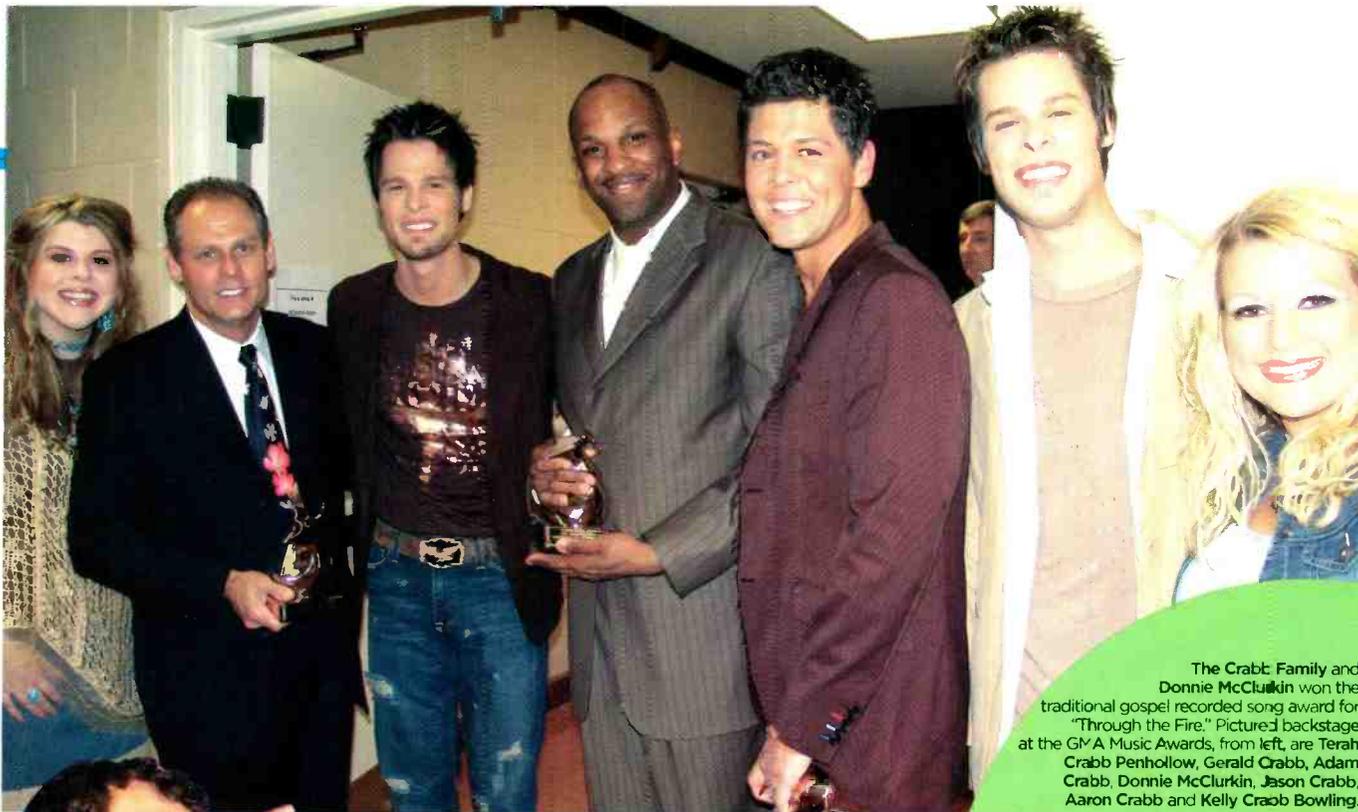
Manhattan Records artist Paul Midon performed for the Billboard staff April 4 in New York. From left, Manhattan Records' Josh Gold, EMI Jazz & Classics' Bruce Lundvall, Manhattan Records' Ian Rafini, Billboard's Michael Paoletta and Tamara Conrion, and Midon. (Photo: Gary Gershoff)



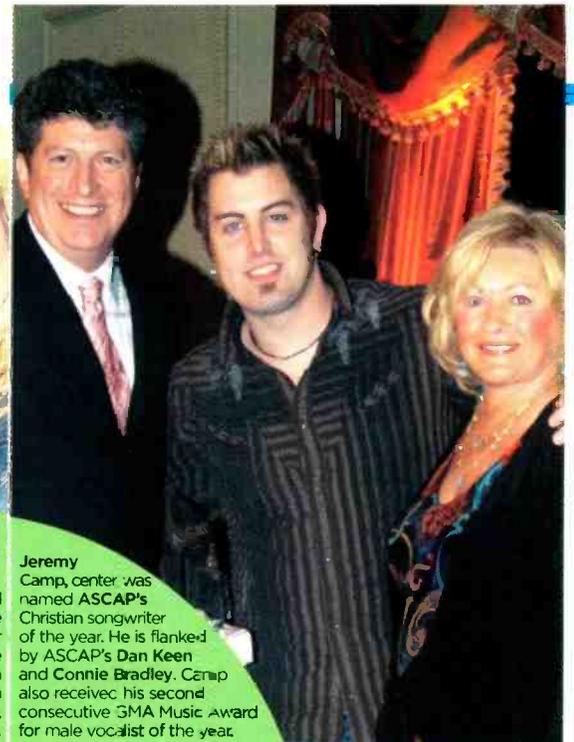
From left, Lionel Richie, AC WLTW-FM PD Jim Ryan and Clear Channel Radio's Andy Rosen are all smiles at the New York metro area's Achievement in Radio Awards April 6 at the Marriott Marquis.



From left, Gavin DeGraw, Zach Braff and Jaime King on the set of DeGraw's "Chariot" video shoot March 29 at Culver City Studios in California. (Photo: Lester Cohen/WireImage)



The Crabb Family and Donnie McClurkin won the traditional gospel recorded song award for "Through the Fire." Pictured backstage at the GMA Music Awards, from left, are Terah Crabb Penhollow, Gerald Crabb, Adam Crabb, Donnie McClurkin, Jason Crabb, Aaron Crabb and Kelly Crabb Bowling.



Jeremy Camp, center, was named ASCAP's Christian songwriter of the year. He is flanked by ASCAP's Dan Keen and Connie Bradley. Camp also received his second consecutive GMA Music Award for male vocalist of the year.



Essential Records band Day of Fire won the Dove Award for rock album of the year for its self-titled debut. Pictured, from left, are Joe Pangallo, Gregg Hionis, Josh Brown, Dusty Beach and Zach Simms.

Paul Smith of Spring Hill Music quartet CrossWay met reps from the United Kingdom's United Christian Broadcasters during GMA Week. UCB is playing CrossWay's single "It Looks Like Love to Me." Pictured, from left, are UCB's Robbie Frawley, Smith and Steve Blake.



ANOTHER GMA WEEK SUCCESS

More than 3,600 label execs, publishers, writers, retailers, promoters and artists were among the participants during the Gospel Music Assn.'s annual Gospel Music Week confab April 9-13 at the Nashville Convention Center. The most comprehensive convention geared toward the Christian music industry, GMA Week features concurrent programming focusing on the needs of the radio, retail, touring, management and record communities. Registrants attended seminars, product presentations and a steady stream of artist showcases. ASCAP presented its annual awards to Christian writers and publishers, and the convention closed with the 36th annual GMA Music Awards April 13.

—Deborah Evans Price



Several artists gathered to visit backstage at the GMA Music Awards. Pictured, from left, are Jeremy Camp, Casting Crowns' Mark Hall, Steven Curtis Chapman, Day of Fire's Josh Brown and MercyMe's Bart Millard. (Photo by Rick Diamond)



Sixstepsrecords' Chris Tomlin and Matt Redman each received their first GMA Music Award. Tomlin, right, received the nod for praise and worship album of the year for "Arriving." Redman received the award for worship song of the year for "Blessed Be Your Name."



TobyMac, left, winner of the rap/hip-hop album of the year for "Welcome to Diverse City," visits backstage at the Dove Awards with Tonex and female vocalist of the year Nicole C. Mullen.

Billboard

MARKETPLACE

For ad placement call 1-800-223-7524 or write Jeff Serrette at classifieds@billboard.com or fax 646-654-4798/99

HELP WANTED

SPONSORSHIP SALES EXECUTIVE WANTED

VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. We have an immediate opening at Billboard in our New York office, for a Sponsorship Sales Executive. We are seeking a driven sales professional to generate revenue for a variety of conferences. This position will sell sponsorship of events to industry and brand marketers, develop integrated sponsorship packages that support event-programming elements and customize innovative packages. Must be able to develop sponsorship proposals and conduct presentations to client decision-makers. Responsibilities will also include managing and coordinating sales efforts across brands, and working with other external partnership sales departments on sponsorship packages. Qualified candidate will have 5-10 years industry related experience (non-endemic, corporate accounts, entertainment/music industry), and excellent written and verbal communication skills. Must have prior sponsorship sales experience and familiarity with event execution. Knowledge of PowerPoint, Excel, Quark, and Microsoft Word required. A Bachelor's degree in a relevant area of study required.

Please send résumé and a cover letter including salary requirements to: att: HR Dept - Ig, Email: entertainrecruit@vnubusinessmedia.com. Visit our website: www.vnubusinessmedia.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.



Independent Music Company has immediate opening for:

Director, Film & TV Licensing

Ideal candidate has 3-5+ years of experience successfully placing masters and copyrights in Film, TV & Video Games and has strong relationships with the music supervision community in all of those areas. Will be working with a catalog of several hundred strong, new contemporary copyrights.

Email résumé to: MusicLicensingPosition@yahoo.com or fax to: 201 358 6853

DUPLICATION/REPLICATION

CD • DVD • CD-ROM • SHAPED CD • CASSETTE • PACKAGING

NEED CDS?

the choice is

CRYSTALCLEAR

DISC & TAPE

Trusted experience for over 30 years.

1000 CDs • \$999!
(Complete! Retail Ready)

1000 Promo CD Pack • \$599!

1000 DVDs • \$1499!
(Complete! Retail Ready)

1-800-880-0073
www.crystalclearcdfs.com

OddsOn

CD & DVD Manufacturing

2500 CD's Only \$1999

Includes: On Disc Printing • Bar Code
Full Color Printed Booklets • Cello Wrapping

1-877-633-7661
www.OddsOnRecording.com
Visa • Mastercard • Amex • Discover

SERVICES

Interactive Lenticular Packaging by Virtual Images Unlimited

Featuring eye catching animation and 3-D effects- Call Kenny G., Lenticular Music Specialist, to discuss what Lenticular can do for you:
1-800-950-8247
www.3d-images.com

REAL ESTATE

PALM SPRINGS AREA

The largest plan at Legacy Island in Mission Hills Country Club in Rancho Mirage, CA, on an oversized lot. 4BR, 4.5BA, over 3600SF. Upgrades include stainless steel appliances, built-in refrigerator and marble tile. Pool and spa on the fairway with mountain view



An entertainer's dream home. \$1,395,000.

Alan Abell 1-800-317-2526
PalmSpringsHomes@MSN.com
Dyson & Dyson Real Estate Associates

CUSTOM LUXURY HOMES FOR THE STARS

It's timeless. It's quality. It's personal. It's luxury as only you can define it. For the custom home of a lifetime, it's Lionheart Classic Homes.



Unita B. Akins, Realtor
615-473-7178
www.unitahome.com
unita@unitahome.com



www.lionheartclassichomes.com
info@lionheartclassichomes.com



PROFESSIONAL SERVICES

NOW MANUFACTURING DVD'S IN-HOUSE CALL FOR DETAILS

300 CD Package: \$775.00
1000 CD Package: \$1099.00

Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap

Includes: 4-color booklet & 2-color CD label from print-ready film, jewelbox, shrinkwrap

D.J. VINYL PROMO

100 12" VINYL \$799.00 Additional LP's: \$1.30 each
500 12" VINYL \$1,249.00 REORDER \$699.00
1000 12" VINYL \$1,779.00 REORDER \$1199.00

PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock back ground) • SHRINKWRAP • QUICK TURN AROUND

ASK FOR OUR FREE BROCHURE!

Rainbo Records CD • DVD • VINYL • CASSETTE
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476
Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

1,000 CDs in full-color jackets for just \$990!

Call today for your free catalog!
1-800-468-9353
www.discmakers.com/bb



WANTED TO BUY

TOP \$ PAID

For: Cds, Lps Cassettes, Videos & DVDs
Call (201) 986-0909
Fax (201) 986-7755

WILNER & O'REILLY

IMMIGRATION LAWYERS

Wilner & O'Reilly caters to the entertainment industry. We provide superior advice and counsel to studios, talent and management pertaining to the following: I, L, O, P and TN Visas, permanent residence, U.S. Citizenship and obtaining travel documents including U.S. passports.

Wilner & O'Reilly
9100 Wilshire Blvd., Suite 615E
Beverly Hills, Ca. 90212
Tel: 310.247.0341
Fax: 310.247.0342
rmwilner@wilnereilly.com

For Classified Advertising Rates

Call JEFF SERRETTE - 646-654-4697
or 1-800-223-7524



John Mayne, ABR, e-PRO

Coldwell Banker Beach Cities
International Diamond Society-
Top Producer
Manhattan Beach, California
luxuryrealestatesearch.com
Named L.A. Super Agent by
Los Angeles Magazine for 2005

John Mayne's site has top ranked positioning on Google for his two primary market areas, Manhattan and Hermosa Beach.

Business: (310) 791-6060
Fax: (310) 373-2340
Cellular: (310) 621-0813
E-Mail: john@LuxuryRealEstateSearch.com

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?

LOOK NO FURTHER! BILLBOARD CLASSIFIED IS THE HIRE AUTHORITY!
& NOW THE CLASSIFIED SECTION IS ON-LINE! WWW.BILLBOARD.COM

CALL: Jeff Serrette

@: 800-223-7524 for more info.

REAL ESTATE

EXCLUSIVE MIAMI WATERFRONT LUXURY



Brigitte de Langeron specializes in luxury waterfront properties in Miami. In the past 3 years, Brigitte handled \$60 million in transactions for clients from all over the world. Her fluency in French, Spanish, Portuguese and Japanese enhances her ability to provide outstanding personal service to an international clientele. Her considerable expertise extends to sales and leasing of single-family homes, condominiums and commercial properties

www.miamiwaterfront.com or brigitte@miamiwaterfront.com

Brigitte de Langeron, Realtor-Associate, Fortune International Realty, 328 Crandon Boulevard #105, Key Biscayne, FL 33149, TEL: 305-365-0515, ext 201. Fax: 305-361-6197

T-SHIRTS

Looking for Rock T-shirts?
You've found 'em!

**BACKSTAGE
FASHION**

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)

Same Day
Shipping

Specializing
in Discount
Pricing

COLLECTIBLES



"JAZZ"

Bronze 28" x 24"

From the series
"The world of musical art"

Sculptor

Misha Frid

www.mishafrid.com

mgfrid@yahoo.com

416.923.6389

POSITION WANTED

Need a new Drummer
NYC based Pro Drummer recently feat in
Modern Drummer Mag akg Pop/Rock
artist/band tour. Yamaha & Sabain
artist/clinician. Solid, easygoing & fun
w/major artist credits. Serious Pro
sits only. Send EPK to
ProDrummerNYC@aol.com

STORE SUPPLIES

**PLASTIC
DIVIDER CARDS**

BLANK OR PRINTED

800-883-9104

ALL MAJOR CREDIT CARDS ACCEPTED

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we
are slashing ours. Major label CD's, cassettes
and LP's as low as 50¢. Your choice from the
most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O.Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

RECORDING STUDIOS

STUDIO SPACE AVAILABLE

In State of The Art, Manhattan

Recording facility. Monthly leases

start at \$1500. Call Gary at

203-438-9811.

TALENT

**Musicians
WANTED!!**

www.BandMatesNetwork.com

NOTICES/ ANNOUNCEMENTS

Positive Music

A new genre of music

PositiveMusicAssociation.com

Listen • Join & Support Us

Song Contest

PRIZES: CDs, Distribution,
Airtime, Studio Time & MORE!
Agents, Managers &
Labels Seeking New Talent!

NextHitSong.com

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK

CALL BILLBOARD CLASSIFIED TODAY!!

646-654-4697 FAX 646-654-4698/99

Mileposts

COMPILED BY MARGO WHITMIRE mwhitmire@billboard.com

Laura Canales Dead At 50

Laura Canales, the first massively popular female singer in the male-dominated world of Tejano music, died April 16 of complications from surgery in Corpus Christi, Texas. She was 50.



LAURA CANALES

Canales made her recording debut in 1973 with Los Unicos, and then joined the seminal group El Conjunto Bernal for a short stint. Her first regional hit came with a cover of "Midnight Blue," which she performed with Snowball & Co.

In 1981, she married drummer Balde Munoz and formed Laura Canales & Encanto. The title track from their debut CD, "Si Vivi Contigo," was her first major hit.

From 1983 to 1987, Canales won the female entertainer and female vocalist honors at the Tejano

Music Awards. Her run of consecutive victories stood until Selena eclipsed it in the mid-'90s.

—Ramiro Burr

BIRTHS

Boy, David, to Fifi and Michael Simon, April 14 in New York. Father is senior VP of licensing and strategic development/marketing chief for the Harry Fox Agency.

MARRIAGES

Jennifer Wright to Howard Bellamy, April 6 in Las Vegas. Groom is member of country duo the Bellamy Brothers.

DEATHS

Tyrone Davis, 66, of complications from a stroke, Feb. 9 in Chicago. A major figure in Chicago R&B history, Davis had three No. 1s on the *Billboard* R&B chart between 1968 and 1975: "Turn Back the Hands of Time," "Can I Change My Mind" and "Turning Point."

Edward Patten, 65, of a stroke, Feb. 25 in Detroit. The longtime member of Gladys Knight & the Pips was a cousin of Knight and the other Pips. Known for his high tenor voice, Patten joined the group in 1959. The act was inducted into the Rock and Roll Hall of Fame in 1996. Patten also co-founded Detroit- and Atlanta-based Crew Records and sang backup for the label's recording artists.

Phil Fuemana, 41, of a heart attack, Feb. 28 in South Auckland, New Zealand. The label Fuemana founded in 1990, Urban Pasifika Records, launched a number of hip-hop, soul and reggae acts. The biggest of these was OMC, which included his younger brother Pauly Fuemana. OMC's 1996 single "How Bizarre" topped charts in eight countries, according to Universal Music, which distributed the record.

Sharyn Lane, 55, of pancreatic cancer, March 7 in Los Angeles. In addition to a successful film and theater production career, Lane was a music publisher/songwriter who owned Nashville-based Zamalama Music. The publishing company won

an ASCAP award for John Michael Montgomery's *Billboard* Hot Country Singles & Tracks No. 2 hit "Home to You." Lane is survived by two children, a brother and two nephews. Memorial contributions can be made to Memorial Sloan-Kettering Cancer Center, Attn: Dr. Ghassan K. Abou-Alfa, 1275 York Ave., New York, N.Y. 10021.

Don Pierce, 89, of a heart attack, April 3 in Nashville. The former owner of Starday Records was best-known as a producer for such artists as Johnny Cash, Minnie Pearl, Dottie West and George Jones. After purchasing the label in 1958, Pierce released albums like Johnny Bond's "Ten Little Bottles" in 1965 and established the Don Pierce Golden Eagle Awards, honoring country musicians whose musical contributions were overlooked. Pierce was a founding member of the Country Music Assn. and was nominated for the Country Music Hall of Fame in 1988. He is survived by his wife, a daughter and a grandchild.

Armando Moreno, 84, of a heart attack, April 4 in Los Angeles. He was founder and president of the International Federation of Festival Organizations. Formed in 1967, FIDOF linked organizers of music festivals and trade events with corporate sponsors and music and TV companies.

Johnnie Johnson, 80, of unknown causes, April 13 in St. Louis. A pianist/composer, Johnson wrote several hits with longtime collaborator Chuck Berry, including "Roll Over Beethoven" and "No Particular Place to Go," both of which reached No. 2 on the *Billboard* R&B singles chart. Berry's hit "Johnny B. Goode" was a tribute to Johnson. After parting ways with Berry, Johnson performed with such artists as Keith Richards, Eric Clapton, John Lee Hooker and Bo Diddley. Johnson was inducted into the Rock and Roll Hall of Fame in 2001. He is survived by his wife and a number of children.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz **.biz**

BACK ON TRACK

This issue sees the return of an old *Billboard* favorite: Inside Track, the popular, back-page column that ran from Feb. 17, 1973, through Nov. 16, 1991. Previously edited by Nat Freeland, John Sippel and, most recently, Irv Lichtman, Inside Track breaks exclusive news and investigates industry rumors and gossip. It also will be interspersed with human-interest elements, humor and coverage of the industry's charitable endeavors. As in the past, Inside Track will be a team effort with items contributed by the global *Billboard* staff, under the stewardship of Michael Paoletta, who has been named the fourth editor of the column.

IN A PLAYFUL MOOD

Coldplay frontman Chris Martin gave EMI executives a serious cause for worry during a secret gig April 20 at the Round Chapel in Hackney, East London. While

performing "In My Place," Martin left the stage and climbed onto the balcony to give a hug to Oasis guitarist Noel Gallagher. Once there, he realized that the only way back was . . . to jump down to the stage.

More than 500 guests held their breath, among them EMI Group chairman/CEO Eric Nicoli, fearing the worst. But Martin, a consummate sportsman, jumped and landed on his feet and proceeded with the concert.

Nicoli joked after the show that an injured Martin would have not been the best way to promote the band's forthcoming album. During the show, which was recorded for broadcast on MTV at the end of May, the band played 15 songs, a mix of new and old tracks. (Emmanuel Legrand)

will play the track inside its retail stores. As part of an ongoing Stone/Gap agreement, fans can enter an online sweepstakes at jossstone.com to win Gap gift certificates, as well as signed merchandise.

Cingular's exclusive on the track will last two weeks, after which EMI will make it available to other carriers. (Antony Bruno)



TBA GOES GLOBAL

TBA Entertainment is undergoing a transformation. Now called TBA Global Events, the company will specialize in corporate events and consumer marketing programs.

A private merger began last year, which placed the company under the ownership of Azoff Music Management chairman Irving Azoff and several partners.

TBA Global Events' new senior management team consists of COO Eugene Cobuzzi, executive VP Jeff Kline, CFO Peter Pastor and executive VP of integrated brand marketing Dominic Sandifer.

The company has offices in Los Angeles; San Diego; Chicago; Omaha, Neb.; Nashville; Salt Lake City; and soon, New York.

Upcoming events include Bristol Meyers Squibb's Tour of Hope. (Michael Paoletta)

CAPITOL JAZZES IT UP

Atlanta-based producer Jazze Pha (Ciara, Ludacris, T.I., Nelly) is close to signing a joint venture deal with Capitol for his Sho'Nuff Recordings imprint.

The non-exclusive deal will allow Jazze Pha to work with and produce artists signed to other labels.

The first artist signed to Sho'Nuff/Capitol is rapper Tone Tone (pronounced Tony Tone). Though Ciara is part of Jazze Pha's Sho'Nuff production company, she remains a LaFace/Zomba artist. In case you didn't know, Jazze Pha's father is original Bar-Kays bassist James Alexander. (Gail Mitchell)

SORIANO BRINGS THE SYNERGY

Creative synergy will be flourishing at Davis, Shapiro, Lewit, Montone & Hayes in Beverly Hills, Calif., as Laurie Soriano joins the law firm in mid-May after 18 years with powerhouse firm Manatt Phelps & Phillips.

Soriano tells Inside Track that client Diane Warren will be following her, as Soriano merges her branded entertainment and music/film/TV practice with the hip-hop and rock client roster of Davis Shapiro, which includes Ludacris, the Black Eyed Peas, Linkin Park and the White Stripes.

In contrast to Manatt Phelps' more than 300 lawyers, Davis Shapiro has 20 lawyers in Beverly Hills and New York.

"I love the energy of the lawyers there and want to help them build a growing, music boutique firm," Soriano tells Track. (Susan Butler)

JOSS TRY IT ON

Starting April 28, Joss Stone's version of the Ray Charles and Etta James classic "The Right Time" will be featured in Gap TV ads. The track also will be available as a free download at gap.com and as a master ringtone from Cingular Wireless.

The Gap also will promote the song's online availability on store receipts and in TV advertising, and it



Executive TURNTABLE

RECORD COMPANIES: SRC Records names **Gaby Acevedo** president. He was formerly senior VP at Loud Records.

Universal Music Nashville appoints **Bill Catino** executive VP of promotion. He was executive VP of promotion at Capitol Nashville.

Hollywood Records in Burbank, Calif., appoints **Dominic Griffin** director of music placement. He was a film and TV consultant.

Warner Music Group in New York appoints **Jill S. Krutick** senior VP of investor relations and corporate development. She was director of U.S. equity research at Citigroup's Smith Barney.

PERSONAL MANAGEMENT: Dreamcatcher Artist Management in Nashville appoints **Debbie Loring** as day-to-day manager. She was manager of regional sales and marketing at Compendia Music Group.

PUBLISHING: BMI in New York promotes **Darlene Rosado** to director of marketing for BMI's media licensing group and **David F. Bills** to senior director of online communications/webmaster. Rosado was marketing manager and Bills was director in their respective departments.



TOURING: Palace Sports and Entertainment in Auburn Hills, Mich., names **Brian Biondo** advertising and marketing coordinator. He was promotions assistant at modern rock CIMX-FM Windsor/Detroit.

DISTRIBUTION: Universal Music & Video Distribution/Visual Entertainment in Universal City, Calif., names **Yolanda Macias** VP of business development and acquisitions for Visual Entertainment. She was VP of DirecTV Para Todos.

RELATED FIELDS: MTV Networks Latin America in Miami names **Hernan Daguerre** director of communications. He was director of communications at **monster.com Europe**.

Fuse in San Francisco taps **Sandy Rubinstein** as VP of marketing. She was VP of sponsorship and promotions marketing for Nick at Nite and TV Land.

Dayport in Mankato, Minn., names **Lon Bencini** VP/director of marketing. He was director of media services at **Hawkeye/FFwd**.

The Country Music Assn. in Nashville names **Gary Voorhies** editor of its **CMA Close Up** magazine. He was senior associate at management firm **Bob Doyle & Associates**.

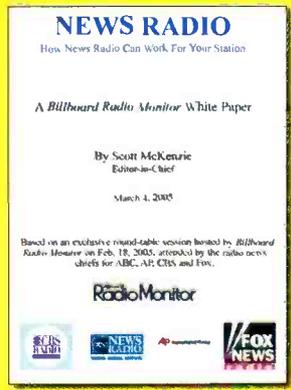
© Copyright 2005 by VNU Business Media Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510, USPS 056-100) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, NY 10003-9595. Subscription rate, annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, MI 48106. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Vol. 117 Issue 17. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S. 818-487-4582) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.

Radio Monitor EXCLUSIVE NEWS RADIO REPORT

NEWS RADIO: How News Radio Can Work For Your Station

by Scott McKenzie, Editor-in-Chief, Billboard Radio Monitor
 Billboard Radio Monitor presents a White Paper report on the news radio industry based on an exclusive round-table session attended by the radio news chiefs for ABC, CBS, Fox and The Associated Press. Audience demographics from Scarborough Research also included.

Quantities are limited. ORDER YOURS NOW!



ORDER THE PRINT EDITION FOR ONLY \$19.95

Name _____	Address _____
Title _____	City _____
Company _____	State/Zip _____
Nature of Business _____	Phone _____
Email _____	
<input type="checkbox"/> Payment enclosed \$ _____ (U.S. funds only) Charge my: <input type="checkbox"/> Amex <input type="checkbox"/> MasterCard <input type="checkbox"/> Visa	
Card # _____	Exp. Date _____
Signature (required) _____	

Send your order and payment to: A5SWP
 Billboard Radio Monitor, Attn: Subscription Dept., 770 Broadway, New York, NY 10003

Order the PDF version online: www.BillboardRadioMonitor.com/NewsRadio

BEFORE HE WAS A LEGEND, HE WAS A BREAKER.

“

The success he [John Legend] is having with his debut is just reassuring to us because it proves that people want real music—good music. Great song writing and singers still resonate above the rest. The AOL Music audience and The Breakers program are a perfect barometer of this activity, and certainly were a big force in exposing *Get Lifted* to music lovers. —Lisa Ellis, General Manager of Sony Urban Music

”

INTRODUCING
AOL BREAKERS
Spring 2005

Acceptance (Columbia)

The Bravery (Island)

Keyshia Cole (Interscope)

Shooter Jennings (Universal)

Brie Larson (Casablanca)

Brooke Valentine (Virgin)

Each quarter, AOL® Music handpicks newly signed artists and crowns them AOL® Breakers, introducing them to our 23 million* music fans. That's one helluva starting fan base. Keep your eye on this spring's breakout stars.

*comScore Media Metrix, Digital Calculator Report, March 2005. AOL is a registered trademark of America Online, Inc.

AOLmusic.com

play *move* share™

PLAY IT LOUD
PLAY IT LEGAL

MediaMax™ ...

... Guardian Angel to more best selling Platinum and Gold CDs than any other copy management technology in the world.

More U.S. record labels choose SunnComm's MediaMax for their artists' music
than any other CD content protection and enhancement technology.

Period.

MediaMax works: We prove it every Tuesday!

Call Scott at 1-800-283-6070
or visit www.sunncomm.com/bb

MediaMax™
TECHNOLOGY

 **SunnComm**
INTERNATIONAL

SunnComm's MediaMax is distributed exclusively by MediaMax Technology Corp. (MMXT)

© 2005 SunnComm International, Inc. (OTC: SCMI)

www.americanradiohistory.com